



The Man Who Killed Don Quixote

Production Notes

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The Man Who Killed Don Quixote

Alacran Pictures Presents

A Tornasol Production

with

Kinology

Entre Chien et Loup

Ukbar Filmes

El Hombre Que Mató a Don Quijote AIE

Carisco Producciones AIE

in co-production with

Recorded Picture Company

with the participation of

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A TERRY GILLIAM FILM

THE MAN WHO KILLED DON QUIXOTE

ADAM DRIVER

JONATHAN PRYCE

STELLAN SKARSGÅRD

OLGA KURYLENKO

JOANA RIBEIRO

ÓSCAR JAENADA

JASON WATKINS

SERGI LÓPEZ

ROSSY DE PALMA

HOVIK KEUCHKERIAN

& JORDI MOLLÁ

The Man Who Killed Don Quixote

INTRODUCTION

The Man Who Killed Don Quixote is a classic tale of fantasy and adventure, inspired by the legendary protagonist of Miguel de Cervantes' literary classic *Don Quixote*, published in two parts in 1605 and 1615. The project is directed by **Terry Gilliam**, (acclaimed filmmaker of *The Fisher King*, *12 Monkeys*, *Brazil*, *The Imaginarium of Doctor Parnassus* and *Fear and Loathing in Las Vegas*). Having worked on the project for nearly 30 years, Gilliam says of his film: "We have been at it so long that the idea of actually finishing shooting this 'clandestine' film, is pretty surreal. Any sensible person would have given up years ago, but sometimes pig-headed dreamers win in the end. So thank you to all the ill-paid fantasists and believers who joined me to make this longstanding dream a reality!"

His cast includes **Adam Driver** (*Star Wars: The Force Awakens*, *Paterson*, *Silence*), previous Gilliam collaborator **Jonathan Pryce** (*The Pirates of the Caribbean* franchise, *The Brothers Grimm*, *Brazil*, *Tomorrow Never Dies*) as Don Quixote, **Stellan Skarsgård** (*Breaking the Waves*, *Mamma Mia!*, *Good Will Hunting*), **Olga Kurylenko** (*Quantum of Solace*, *Oblivion*, *To the Wonder*), **Joana Ribeiro** (*Portugal Não Está à Venda*, *A Uma Hora Incerta*), **Óscar Jaenada** (*Pirates of the Caribbean: On Stranger Tides*, *Cantinflas*), **Jason Watkins** (BAFTA Award-winning star of *The Lost Honour of Christopher Jefferies*, *Trollied*, *W1A*), **Sergi López** (*Pan's Labyrinth*, *Dirty Pretty Things*, *With a Friend Like Harry*), **Rossy de Palma** (*Julieta*, *Women on the Verge of a Nervous Breakdown*, *Three Many Weddings*), **Hovik Keuchkerian** (*Assassin's Creed*, *The Night Manager*) and **Jordi Mollá** (*Criminal*, *In the Heart of the Sea*, *Blow*).

Gilliam penned the screenplay with **Tony Grisoni**, with whom he previously collaborated on *Fear and Loathing in Las Vegas*, *Tideland* and *The Brothers Grimm*. The talented crew includes renowned cinematographer **Nicola Pecorini** (*The Zero Theorem*, *The Imaginarium of Dr Parnassus*, *Fear and Loathing in Las Vegas*), production designer **Benjamín Fernández** (*Gladiator*, *The Others*, *The Sea Inside*), costume designer **Lena Mossum** (*Sexy Beast*, *13 Roses*, *Goya's Ghosts*) and, in charge of make-up and hair, **Sylvie Imbert** (*Abracadabra*, *Blancanieves*, *Holy Camp!*). The eclectic ensemble of actors was brought together by casting directors **Irene Lamb** (*Star Wars – A New Hope*, *Star Wars – The Empire Strikes Back*, *Brazil*) and **Camilla-Valentine Isola** (*Quantum of Solace*, *Love Actually*).

The shoot took place in locations across Spain, Portugal and the Canary Island of Fuerteventura. "I had begun work on *Don Quixote* in 1989, and, despite many obstacles, I was thrilled that, 400 years after the death of Cervantes, my project was now in production" declared Gilliam. "Don Quixote is a dreamer, an idealist and a romantic, determined not to accept the limitations of reality, marching on regardless of setbacks, as we have done. I have found in Spain and Portugal all my dreamed places and, at long last, I am bringing the story of The Knight of the Mournful Countenance to a contemporary audience."

The film is a European co-production. Tornasol/Carisco (Spain) is the main production company. Also producing are Kinology (France) and Entre Chien et Loup (based in Belgium, where most of the VFX and sound mix work for the film were completed). A further co-

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producer is Ukbar Filmes (based in Portugal, where the iconic Tomar convent was used as a location).

The producers are **Gerardo Herrero** and **Mariela Besuievsky** of Spain's Tornasol Films (Foreign Film Oscar-winner *The Secret in Their Eyes*, *The Last Circus*) and **Amy Gilliam**, Terry's eldest daughter and regular producer, who has worked on all her father's feature film projects since *Fear and Loathing in Las Vegas* and produced *The Imaginarium of Dr Parnassus*, collaborating with the late Bill Vince.

Producer **Grégoire Melin**, of Kinology, has financed high profile international projects such as David Cronenberg's *Cosmopolis*, Juan Solanas' *Upside Down* and Harmony Korine's *Spring Breakers*. Kinology, as sales agent of the film, originally launched the international sales back at the American Film Market in 2014, and has remained a continuous financial partner on the film in the last five years.

Producer **Sebastien Delloye**, from Entre Chien et Loup, has credits including Rupert Everett's directorial debut *The Happy Prince*, and Golden Globe award winner *Elle* by Paul Verhoeven. Credits for Ukbar Filmes' **Pandora Cunha Telles** and **Pablo Iraola** include *Joaquim* by Marcelo Gomes, *The Train of Salt and Sugar* by Licinio Azevedo and the omnibus film *Bridges Of Sarajevo*.

Says Tornasol's Mariela, "When Gerardo and I were first approached about this project, we read the screenplay, and we thought it was gorgeous, a great, adventurous script. You have the myth and you have the iconic aspect, with the history of the project and the character of Don Quixote."

Amy Gilliam had worked on the 2000 *Quixote* attempt as part of the camera department and became obsessed with ensuring *Quixote* became a reality, following every available financing opportunity, "no matter how mad we realised it was going to be". The final piece of funding for *The Man Who Killed Don Quixote* was an equity deal negotiated by Amy, providing the remaining money required to make the picture. The source was Alacran Pictures, founded by **Alessandra** and **Giorgia Lo Savio**. Says Amy, "Alessandra and Giorgia knew the quest we'd been on, and they believed in us. They are dedicated to the creative process, the people they want to support, and to see their vision come true." The Lo Savio sisters agree: "Not only are we proud to be supporting Terry in getting this visionary work of fiction to the big screen, but we are truly grateful for his acceptance of us into his world of imagination - an obsession we both can't live without."

Co-producer Jeremy Thomas echoes their enthusiasm: "All of us at Recorded Picture Company are thrilled to have been involved in some way in realising our good pal Terry's long-held dream."

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SHORT SYNOPSIS

Toby, a cynical advertising director, finds himself trapped in the outrageous delusions of an old Spanish shoe-maker who believes himself to be Don Quixote. In the course of their comic and increasingly surreal adventures, Toby is forced to confront the tragic repercussions of a film he made in his idealistic youth – a film that changed the hopes and dreams of a small Spanish village forever. Can Toby make amends and regain his humanity? Can Don Quixote survive his madness and imminent death? Or will love conquer all?

LONG SYNOPSIS

Once upon a time, Toby was an idealistic young film student. His great achievement, a lyrical re-working of the Don Quixote story, set in a quaint old Spanish village. But that was then; these days he is a jaded, arrogant and over-sexed commercials director. Money and glamour have derailed him, and now he juggles his boss's wife Jacqui, a biblical storm and his own ego, as he tries to complete a new commercial shoot in Spain.

Until a mysterious Gypsy approaches him with an ancient copy of Toby's student film: Toby is moved and sets off to find the little village where he made his primary opus all those years ago. To Toby's horror, his little film has had a terrible effect on the sleepy village; Angelica, the young girl who was innocence personified, now works as a high-class call-girl, and the old man who played Quixote has gone completely mad, believing he really is the 'Knight of the Mournful Countenance'.

A series of accidents leads to a fire that threatens to destroy the village. The police come for Toby, but he is 'rescued' by the deluded old man, who, mistaking him for his loyal squire Sancho, leads Toby away into the countryside, on the quest for his perfect lady, Dulcinea.

On their quest, Toby comes face-to-face with demons, both real and imagined, modern and medieval. Damsels are rescued, jousts are fought, giants are slain and women have beards! Reality and fantasy blur on this bizarre road trip which leads to a phantasmagorical finale.

FILMING A CLASSIC TALE

"I think the problem with Quixote is that once you get hooked on that character, and what he stands for, you become Quixote. You march into the madness, determined to make the world the way you imagine it is. But, of course, it isn't." Terry Gilliam

The Man Who Killed Don Quixote has one of the longest and most tortuous development stories in filmmaking history. Yet the fact that the picture has finally been completed, almost 30 years after its origin, is a remarkable achievement, resulting from the persistence, passion

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and inspiration of director **Terry Gilliam**. The successful completion of the film represents Gilliam's tenth attempt at making it.

In 1989, soon after *The Adventures of Baron Munchausen* was released, Gilliam pitched a proposal to one of its producers, Jake Eberts. Says the director, "We were keen to do something else together, so I called Jake and said, 'I've got two names for you... one is Quixote, the other is Gilliam – and I need 20 million dollars'. And Jake said, 'Done!' It was as simple as that. So, I read the books. Several weeks later, I finished reading both books, and realised I couldn't make the film!"

Following *The Fisher King* (1991), *Twelve Monkeys* (1996) and *Fear and Loathing in Las Vegas* (1998) – three movies shot and set in the United States – Gilliam wanted to make a film in Europe. The new project was named ***The Man Who Killed Don Quixote***. The director says, "Having realised I couldn't do *Quixote* as Cervantes wrote it, I asked myself if I could make a movie that tells a tale that captures the essence of *Quixote*, without relying completely on the books." And, influenced by six months he had spent trying to adapt Mark Twain's *A Connecticut Yankee in King Arthur's Court*, he invented a brash young commercials director – a modern advertising man, somehow thrown back into the 17th century, where Don Quixote thinks the man is Sancho Panza.

Gilliam collaborated on the script with Tony Grisoni, with whom he had worked on *Fear and Loathing in Las Vegas*. Grisoni recalls, "The joy of working with Terry is that it is hard play. I remember that we acted out scenes in a very natural way – we'd just go through scenes, play different roles and then we'd swap. In that way, we understood the sense of the scene, the timing and how the jokes worked. I would take the material, write and then send the results to him and then we'd meet up again. This allowed him to be free to come up with ideas, to produce something freed from the rigours of the screenplay."

The Man Who Killed Don Quixote first went into production in autumn 2000, yet the shoot lasted only six difficult days. The initial week, at Las Bardenas in Navarra, Spain, suffered a flash flood and noisy fighter jets. On day five, Jean Rochefort, the film's Don Quixote, left the shoot due to pain which left him unable to ride a horse. Then shooting stopped after day six. This hellish adventure was captured in great detail in the documentary feature film *Lost in La Mancha* (2002).

The film spent eight years in suspension. Gilliam and Grisoni returned to the screenplay in 2009. They made a breakthrough, substantially improving their script. The first improvement was to provide Toby with a solid backstory of having made a student film. A second development was to lose the time travel element: instead of having Toby meet an authentic 17th century Don Quixote, his adventures are with an old actor from his student film, who now believes himself to be the legendary Knight.

Says Gilliam, "Now, the project is about films and filmmaking and what films do to people who are involved in the making of them. Our ad man has been transformed into someone who had made a student film, ten years previously in a little village in Spain. When he comes back to that village, thinking it's going to be wonderful and as fabulous as when he was

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working there, he finds that most of the people in the village don't like him. He's destroyed lives."

Gilliam admits, "Another reason why we stayed in the modern world is that it is cheaper than having to be in the 17th century. I don't have to worry about taking telephone lines down all the time. I can have a modern road!"

The screenwriting pair have made many tweaks since 2009, and Grisoni says, "I think, on average, we rewrote the script twice a year, maybe more sometimes, depending on the possibility of the film going into production again. Whenever it looked like there was a chance, I'd get the phone call from Terry! And now I think we have a really great script."

TERRY AND THE CAST

"Working with the actors is the most pleasurable part of making a film," says Gilliam. "I know how to do all the technical and effects stuff, and it doesn't surprise me anymore. Yet the actors *always* surprise me."

He was delighted that **Adam Driver** agreed to play Toby, the lead character. Toby is arrogant, duplicitous and unlikeable. The perfect hero. The director says, "Adam is an extraordinary actor. We had a meeting at the outset, and it was one of those immediate, instinctive reactions when I thought: this is the guy. There's a unique quality about him. Adam is a great reactor, and his timing is brilliant. He's different from most actors – there's something that isn't actorish about him. He is a genuine, interesting character. He just gave himself up totally to the role." Driver was keen to work with Gilliam. "Within the script, I could tell, right away, there were so many layers to uncover – but I also knew it was very funny. An original way to tell the story of *Don Quixote*. Coming at it from an angle, I thought was ingenious."

Jonathan Pryce is Javier, an old shoemaker who believes himself to be the knight Don Quixote. Is he the Knight of the Mournful Countenance, the last upholder of Chivalry and true knightly conduct – or an insane old man? The director and actor have worked together several times and are old friends. Gilliam says, "Jonathan has been waiting to play this part ever since our first collapse. He was never right, I felt. He was too young and then he was too busy. Finally, he was nearly 70 years of age and he was available! I keep thinking that every Shakespearean character he's played is in this Quixote, from King Lear to Hamlet and Shylock. And the great thing with Jonathan, he is a great comedian. He's incredibly funny. And I've never seen him have so much fun on a set." Pryce jokes, "I believe Terry's plan was really to keep delaying this film until I was old enough to play Quixote. And so it has turned out to be."

Gilliam cast **Stellan Skarsgård** as Toby's boss, a businessman. A dangerous man, who jealously guards his wife, Jacqui. "Stellan is another actor I've always wanted to work with," says the director. "In every film he's in, he just stands out as being real. I never feel there's any fakery with him, he's just stunning whatever the character is. I asked him to play The Boss, who is a kind of a father figure to Toby and is betrayed by him in various ways." It was the director's distinctiveness that attracted Skarsgård. "The script was very Terry, and of course I liked it. I

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like Terry's universes. He makes films that don't look like anybody else's. I would probably have taken the role even if I hadn't liked the script – just because I wanted to work with Terry."

Olga Kurylenko appears in the film as Jacqui, the boss's wife. Tricky, mischievous, carnal, with an eye for Toby. The actress says, "Terry gave me the script and I loved it and was delighted to be a part of the film." Gilliam was delighted with Kurylenko's performance, saying, "I've never seen her be as funny as she is. Last night we were doing a night shoot and she had me in hysterics. She's just brilliant, beyond anything I've seen of her."

Gilliam cast Portuguese actress **Joana Ribeiro** as Angelica, a Spanish girl who appeared in Toby's student movie, and who is now in an abusive relationship with a vodka magnate. The director says, "On my first meeting with Joana, I was convinced I had found our Angelica. She is very intelligent, Latin, beautiful and dangerous. She had the difficult task of playing Angelica as an innocent 15 year-old and an older, life-hardened woman. I think Joana will go on to be a fantastic star." Ribeiro recalls the appeal of the project, saying, "I'm a fan of Cervantes, and how he can be so funny and sad at the same time. *Don Quixote* is about a man who lives in his own world. People around him make fun of him and are mean to him. Yet you see that Quixote is actually the one who is really happy, because he believes in his own world. And what Terry's films have, in common with this, is the importance of imagination."

Gilliam has had his eye on **Jason Watkins** as Rupert for a number of years. Toby's over-attentive agent, Rupert is there to massage his back and his ego, but also gone when the going gets tough. "He looks after Toby, he's almost like a guru to him. He knows Toby is the golden goose. And Rupert is ambitious. Jason is a wonderful actor: his timing is phenomenal and he can handle a scene, even when he's just a small part of it. He has a way of keeping your attention, and he's funny as hell." Watkins says, "I'm just completely delighted to be part of this. Obviously there have been many incarnations of this film, and I was involved with the last one, which halted for a while and was then resurrected, so I stayed with it. It's an incredibly colourful script. Sometimes you don't know quite where you are, then you pick it up. And then it starts getting quite poetic, particularly towards the end and you care desperately for Quixote. So even though it's a rich, crazy mix, there is this incredible power and strength. We all love someone who tries to do the right thing and has a sense of honour."

Gilliam was thrilled to have **Óscar Jaenada** feature as the enigmatic Gypsy, saying, "Óscar is spectacular. I saw his performance as Cantinflas, the great Mexican comic. When I see someone being brilliant, I want them, and the fact he was happy enough to come and play with me was terrific!" Nine years after they first met at the Ibiza International Film Festival, the director called the actor, who remembers, "He called and told me he'd watched *Cantinflas*, and he wanted to be with me in this movie. When I read it, it blew my mind. It's an amazing script. And the gypsy is just trying to fix problems, but we don't know why he's there. He's a joker in this movie, always laughing when he has to be crying, or crying when he has to laugh."

In his role as the farmer, **Sergi López** felt privileged to be asked to join the project. He said, "When this project came to me, it was a very big emotion for me. I had known Terry's old project, and it is an honour for me to be here. When I read the script, I found the writing to

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be excellent. Terry is a very clever writer, and a very wonderful filmmaker. So it's fantastic!" The director says, "Sergi is just a great actor. He's incredibly funny and dangerous. He brought all this energy, and grabs hold of the moment. He can spin on a dime from being terrifying to being pathetic. He's perfect for the part."

Spanish actress **Rossy de Palma** was cast in the 2000 attempt to make the picture, and has returned for this new iteration, as the farmer's wife. The actress says, "All these years later, I could not say no. I had to be here with Terry, because I know how hard he has fought to shoot this film. He deserves all our support. This is a historic film. Nowadays we need the Quixotes. With the superpowers now, we are in the moment of monsters, yet we at least have this love, this idealism that things can change. I'm going to keep this idealism strong inside me. I'm a little bit like Quixote!" Gilliam was delighted that the actress came back to the project, saying, "Rossy de Palma is a star! The camera really loves her, she has such great presence. She was funny, quick, and whatever we needed, she performed it well. Rossy and Sergi make a wonderful couple!"

Hovik Keuchkerian plays Angelica's father Raúl, the genial owner of the village bar. A former Spanish heavyweight boxing champion, he became a stand-up comedian, writer and actor - and has received several Best Newcomer nominations, including a Goya, for his performance in *Alacrán Enamorado/Scorpion In Love* (2013). Gilliam says, "I needed a big strong man to be Raúl, who runs the bar and who is the father of Angelica. Hovik is big and powerful but he's incredibly sensitive, which made him a great protective father figure. Hovik's timing is exquisite in the film."

The director cast **Jordi Mollá** as Alexei Mishkin, a cruel Russian oligarch, who enjoys power games and manipulation - the master puppeteer. "I love Jordi Mollá", says Gilliam, "He's dangerous and, at the same time, an incredibly sweet human being and I've always wanted to work with him. Alexei is an absolute monster, and Jordi is absolutely terrifying, with intensity, and focus." Mollá recalls the enjoyable time he had with Gilliam developing his character, who assumes an unconventional outfit. "He wears a beautiful suit, but he's wearing a fantastic Western hat and a big belt with big boots. Everyone is dressed in period costumes, but I'm dressed as a cowboy!"

THE LOOK OF THE FILM

The Man Who Killed Don Quixote's production design was led by **Benjamín Fernández**, who had the same role on the 2000 attempt to make the picture. Terry Gilliam drew visual inspiration from the artists Goya and Doré. "Goya is in this picture," says the director, "His work is extraordinary, and it is Spanish of course. Doré illustrated *Quixote* in the 19th century, and his images have always stuck with me. It's this battle between Doré's precise images of Quixote and his world, and the dark, phantasmagorical and disturbing world of Goya."

A key scene in the picture is where Toby and Angelica meet with Alexei. Gilliam wanted to establish the sense of a hunt, and initially thought of a unicorn and other colossal images of animals to decorate the walls. Then Fernández suggested inspiration from Italian Renaissance

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artist Uccello. Gilliam knew who could assist: artist **Daniele Auber**, with whom the director had previously collaborated. Auber created a full-scale digital painting based on Uccello's work, using Photoshop, which was then printed on canvas, creating the impression that it is night-time on one side of the room and daytime on the central panel.

Other notable art department coups included the statue of Cathartica and the transformation of a convent into a party venue. The giant 3-dimensional image was inspired by those built for Valencia's Las Fallas festival, constructed by local communities. They are satirical, political, religious, and incredible," explains Gilliam. "They are made from papier-mâché, and they are huge, elaborate figures. They stand for a week throughout the town and then on the last night they're all burnt. On our Cathartica's big conical skirt we hung the things that people don't want any more. They sacrifice their consumer goods on Santa Cathartica." The huge statue had to be constructed in Madrid and then divided into pieces, to be transported to Tomar and rebuilt in the convent's cloister.

Leading the set decoration team was **Edou Hydallgo**. The biggest challenge he faced was to create the party setting. He described the convent as a "labyrinth of beauty", and explains his concept, "We have, here in the film, a rich person with no artistic sensibility, but he has a lot of money, so can bring artists and designers from New York, Milan or Paris to create a big, big party." Gilliam has great admiration for the work Hydallgo performed, saying, "All of the fabric artworks were created by Edou and his team. They are their own invention. They are not the kind of thing I would have ever designed, I'm not capable of it, but they are breathtakingly beautiful."

Terry Gilliam's long-term collaborator and director of photography, **Nicola Pecorini**, also worked on the aborted *Quixote* shoot in 2000, and on every subsequent attempt, including this one. Pecorini says, "Terry is Quixote, and unfortunately I feel very much like Sancho. I just follow him. I'm glad I did, but if I think of it, it was completely crazy. I gave up so many jobs over the years to try to do this one!"

The pair opted to use digital cameras, which made this the first Gilliam feature film to be shot this way. The decision was made, due to the long time it would have taken to process the film. Says Pecorini, "Film is cheaper, and the problem with digital is that you have to even out everything. And the digital cameras are cumbersome. Yet, in Spain, there are no labs left. And the labs that are available, such as in France, Belgium or London, do not work overnight, or through the weekend. Therefore, if we were shooting the last day on a location, on film, on a Friday, we wouldn't know if everything was all right until Tuesday."

Yet, at the same time, in order to keep something more cinematic, Pecorini insisted on going anamorphic. He obtained Technovision lenses designed by Henryk Chrosicki and Beppe Magni. "In the mid-'70s they were made for Vittorio Storaro's needs on *Apocalypse Now* (1979). They are old lenses but are one of a kind. They have been used on quite a lot of great movies, and I worked with them many times, including on *The Last Emperor* (1987). They give *Quixote* an epic dimension." And Pecorini was delighted with his Spanish crew, saying, "My gaffer was a genius, and the electric crew were great. The grips were the same, and the camera team were brilliant."

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Costume designer **Lena Mossum** became involved with ***The Man Who Killed Don Quixote*** out of a love not only for the script, but also for the director's previous work. Yet, what most fascinated Mossum, was that the picture is a mixture of a period film and a contemporary film, and it therefore allowed her to play with and combine the ancient with the modern. This is most apparent in the party scenes at the Mishkin Palace, where there is a riot of costume from many different influences. Gilliam was delighted with the result, saying "I don't know how Lena's done it, but it's beautiful and flamboyant."

Mossum is particularly pleased with the unique costume for the Knight of The Mirrors. She says, "I thought that, instead of mirrors, why don't we use compact discs?" So, the costume team went to work collecting and arranging CD fragments. "It's an explosion of different colours," enthuses Gilliam. To complete the look for the mirrored knight, he needed a helmet, which Mossum insisted on crowning with the horns of a Spanish bull.

Some eagle-eyed cinemagoers may notice a similarity between Quixote's costume in this version and the costume Jean Rochefort wore in the 2000 attempt, as seen in *Lost in La Mancha*. Jonathan Pryce, who inhabited the costume, reveals, "It's true. We managed to get the originals." Gilliam explains what happened: "Nicola Pecorini just happened to be on the phone to Carlo Poggioli, who had been Gabriella Pescucci's assistant when we were first making the film. Earlier that day, he had actually opened the box containing the Quixote costume, because he was thinking of using it in an opera. We called Gabriella, and she was delighted that it would finally be used in the film. With Lena doing some adjustments, it fitted Jonathan perfectly."

Heading up the make-up and hair unit was **Sylvie Imbert**, who loved the script and wanted to work with Gilliam. She recalls, "I could see the opportunity to do lots of different things in the movie, yet I didn't know if we would have enough time to prepare! Working with Terry is an honour, because I admire him – I am happy just to work with him. It's a challenging experience, because he pushes you to the point where he can get the best of you. You do something and then he always wants more and more."

Make-up and hair were instrumental in creating the fantastic world of ***The Man Who Killed Don Quixote***. As the director points out, "One of the most important aspect of this film was to get a good nose on Jonathan. He has a lovely little nose, but it's not the hawk-beak that Quixote must have: the prow of a boat, ploughing its way through the seas of disaster. And we've got a very good one."

Pablo Perona, of May Effects in Barcelona, created the prosthetic. He spent almost an hour each day applying it to Jonathan Pryce, to make an authentic-looking Quixote. Pryce says, "Pablo is an absolute master of the craft of the fake nose. You cannot see the join, and I am completely unaware of it when it's on. I like working with a beard, but to also have the mask of a nose to hide behind, is always a good thing for an actor."

For the party in the Mishkin palace, Imbert and her team were given a great deal of freedom. Says Gilliam, "They did all sorts of incredible, outrageous hairstyles. They were amazing. We

just let Sylvie and her team get on with it, because they were coming up with really good, interesting ideas, so I just stayed out of their way, and let them play and have a good time!”

Olga Kurylenko developed a rewarding relationship with Imbert, saying, “The hair and make-up team on the movie were fantastic and made me look like a different person. I’ve never been blonde in a movie before, and we had plenty of opportunities to play with a variation of styles throughout the film. We had many different opportunities to change it: we do special make-up for the party; there is Jacqui in her normal life; there’s sad Jacqui; and there’s Jacqui when she dresses up, so we developed different types of crazy make-up, since Jacqui’s a very chic woman.”

THE SHOOT AND THE LOCATIONS

Principal photography began on Monday 6th March 2017 and lasted for twelve weeks and three days. Apart from a handful of days shooting in the studio, cast and crew worked in remote, inaccessible locations in Spain, Portugal and the Canary Islands. The production moved around both countries, staying in most places for less than a week. Line producer **Yousaf Bokhari** recalls that all of the locations presented complications, saying, “All were difficult, because the film required locations that are remote. Except for our few days in a studio, everything was far away and inaccessible.”

The first five days were spent around the **Castillo de Oreja**, a ruined castle, 25 miles south of Madrid. This one location was used for four different settings, including where Toby finds the gold coins in a mule corpse. Fortunately, extensive preparation work had been done and the first week was a success. In the second week, cast and crew visited **Talamanca de Jarama**, north of Madrid, to shoot the inn scenes with Rossy de Palma and Sergi López.

Cast and crew then spent a week in **Almonacid de Toledo**, within impressive castle ruins, to shoot the Knight of the Mirrors sequence. Little set dressing was required, apart from a beautiful tent, made by Hydallgo and his team. The castle brought back memories of Terry Gilliam’s previous visit: “That was one of the first locations I saw, when I was planning to make this movie around 1990. It’s a mixture of Christian and Moorish architecture, so it fits into the world we’re trying to create.”

Next, the production made a return visit to the **Monasterio de Piedra**, a location where some of the curtailed 2000 attempt was filmed. The monastery’s grounds contain lakes, greenery and water features. One of its waterfalls provided the background for Toby and Angelica’s first meeting in ten years.

Gallipienzo, on a hilltop in Navarra, to the north of Las Bardenas, became the production’s village of Los Sueños, but on the first day of shooting there, a threatening storm loomed, bringing uncomfortable reminders of the previous, catastrophic flooding. Nicola Pecorini recounts, “We were on top of the mountain overlooking the village, and these black clouds, coming from the direction of Las Bardenas, opened. Thankfully, up on the mountain, we weren’t at risk of a flash-flood. In fact, lightning struck an electric tower half a mile away and

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the whole village went black. I have to thank the location manager, who personally went and pushed a fuse back in.”

The next location was near **Villacastín** on a ridge, covered completely with wind turbines. Says Gilliam, “When I was looking for locations, years ago, I remember driving on the motorway from Madrid towards Ávila and seeing these beautiful mountains. And a few years later, during another attempt to make the film, suddenly those mountains were no longer great mountains – they were hills. The giant machines had completely destroyed the scale of what we were looking at. And so, it was my idea to put an old Spanish windmill up there, amongst the modern turbines, to create the set of the commercial that Toby is directing.”

Then the production spent two weeks in the **Convent of Christ in Tomar**, Portugal, a UNESCO World Heritage site. It is a remarkable building, a former convent that was originally founded by the Knights Templar in the 12th century. All the party scenes at Alexei’s palace – both external and internal – were shot in and around the convent, although the internal scenes, filmed at night, proved to be the most technically challenging of the whole shoot.

When it came to the burning of Santa Cathartica at Tomar, Amy Gilliam found it a poignant experience, helping to ease the pain of the many years trying to get *Quixote* back into production. The producer says, “When we burned Santa Cathartica, it actually was such an emotional moment. We knew we were near the end of the shoot, and it was symbolic of the struggles and nightmares of the last 18 years.”

Three days were then spent at **Castillo de Viñuelas**, a palace to the north of Madrid. Here, the hotel scenes were filmed: the restaurant, the rooms and the corridor. Within the restaurant, Benjamín Fernández constructed a large *baldacchino*, under which the dancer and troupe perform.

Cast and crew then spent eight days in **Fuerteventura**, one of the Canary Islands, to shoot several scenes including the fight with the giants. The island was selected for its harsh, barren landscape. Says Gilliam, “Fuerteventura is very bleak, and it’s all volcanic, so there are these incredible structures that look big, black and dangerous. It’s almost like a strange dragon in the landscape, since the earth has been ripped apart by lava and volcanic eruptions. It’s a great contrast to the Monasterio, which was green and lush. You turn a corner, and you’re into a desert!”

Finally, the crew returned to **Madrid** for three days of stage work, including a shot where the camera pokes into the mouth of one of the giants. On Wednesday 31st May 2017, principal photography was complete and, reflecting on his collaboration with Gilliam, Adam Driver says, “Terry couldn’t control his enthusiasm, nor how deeply ingrained this movie was within his body. It seemed like an exorcism, every day we were making it.” Much to the *Quixote* veteran Nicola Pecorini’s surprise, there had been very few problems during principal photography. “Everything went so bloody smoothly, and we were terribly lucky with the weather. That alone for me was a sign that God is not mad at Terry any more. And he’s not mad at me!”

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ANIMAL MAGIC

Responsible for the horses and donkeys on set were **Richard Cruz** and his son. The Cruzes had six weeks to prepare the horses and make them accustomed to a film set environment. Gilliam was thrilled by the horses. “They’re fantastic! Ricardo senior and Ricardo junior are brilliant.”

Working with horses scared Gilliam not only because of their unpredictability, but also due to the need to protect Jonathan Pryce. The actor, in his late sixties during the shoot, says, “I hadn’t ridden a horse for at least ten years, and I told Terry I didn’t think I could do very much riding, especially that which is demanded of Quixote.” Gilliam recalls, “We were all being very careful because Jonathan was very worried. In fact, we were all worried, because we had to keep him injury-free for the whole shoot.

“In Oreja, on the day Quixote was to charge the windmill, we shot it with Jonathan’s stunt double, but turning past the camera, I could see he was a stunt double. I said, ‘Jonathan, do you think you could just ride a little bit, through the turn?’ We’d reached the end of the day and Jonathan said, ‘All right, I’ll give it a go. Just that bit?’ So, we started him down the hill. Jonathan goes full gallop, charging up the hill, with lance in hand, took the corner brilliantly, lowered the lance, shouted and headed towards the windmill. The whole crew stood up and applauded. Jonathan knows how to do this kind of stuff; he’s a theatre actor. He waited until the last moment and just blew everybody away.” Pryce confesses, “It’s always a good move to tell a director you can’t really do very much. Then he’s pleasantly surprised and grateful when you actually do it. He did curse me for showing off!”

POSTPRODUCTION

During the shoot, experienced Madrid-based editor **Teresa Font** took the daily footage and prepared an assembly cut. Font recalls, “I was given so much good material, and my first reaction was to ask myself: how could a foreign director be so faithful to the spirit of the novel?” One key responsibility was to provide quick feedback to Terry Gilliam on how the shots worked together. This was not an easy task since, according to Font, “I had to work hard going through all the material because there are so many things going on at the same time!” Font found the project a very rewarding experience, with plenty of praise for the actors, particularly the two leads.

Responsibility for editing the film then passed to **Lesley Walker**, who had worked with Gilliam before on several pictures, and who had been due to edit *The Man Who Killed Don Quixote* back in 2000. Walker recalls, “At the beginning of 2017, Terry phoned me up and asked me if I would like to edit it. Without question, I said yes!” The assembly edit was used as a basis by Walker to create the first cut, which was three hours long. Says Walker, “The first cut was far too long. I think of it as a doughnut really – it had a very soft centre. So, we had to get rid of an hour, speed it up and take lines out that are not necessary. And I had been very languid with some of the countryside in the first cut, so I knew I could speed that up.”

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MUSIC

Early in 2017, composer **Roque Baños** received a call from the *Quixote* team while he was in Los Angeles. Baños recalls, “The first thing Terry said was that he wanted to experiment! Terry knew that the music had to have a Spanish flavour, and he also knew that he didn’t only want orchestral music. He wanted to experiment with ethnic instruments that would have existed on Spanish soil. We had a great experience using an oud – an old guitar – and also a flute that was made from the horn of a bull, which sounded like a recorder. And we had all different kinds of percussion.”

It was clear to Gilliam and Baños that the score should be a representation of Quixote’s feelings and delusions. The composer says, “Quixote really believes that he’s a hero, and that he’s been chosen to do good. So, when we see him, we have to feel what he feels. Every word that comes from his mouth, even if doesn’t make sense, has to be truthful. We have to feel it that way; we have to feel he’s right.” The hardest scene to get right was when the party guests watch Quixote on the wooden horse. Says Baños, “I sampled whispers from the crowd, mixed with a choir. It’s a weird sound that creates a confusing atmosphere. We had to mix the sample with horns, with orchestra, choir and percussion. Having to make everything fit with what is on the screen was really complicated.

“For me, the best part of all this was meeting with Terry and sharing my creativity with his. Every day we had such a great time inventing, imagining, and mixing things together. He’s really enthusiastic, and I felt that way too.”

Gilliam feels lucky to have been able to collaborate with Baños. The director says, “Roque’s great strength is that he writes really beautiful romantic music. It’s never sentimental; it’s never cheap – it’s just beautiful. He’s just got a huge heart, and he’s very smart. He’s brilliant.”

IN THE CAN

Terry Gilliam reflects on the final picture, “There’s much to enjoy. Jonathan has made it very funny. He squeezes out laughs on lines, and he ad-libbed a lot. Then Adam started ad-libbing and their combination is really good. It’s very funny, but I wouldn’t say it’s a comedy, because, more than anything, it’s a romantic film. The adventures are good, we keep it lively, and there’s laughs all the way through it.”

Gilliam is also satisfied that he has been able to encompass many personal themes and autobiographical elements. Don Quixote is a character who battles for the power of imagination against the forces of reason – a theme that has appeared in much of the director’s work. Says Gilliam, “It is about dreams and the power to transform the world.”

In sharp contrast to Quixote is the pernicious corruption in modern life, especially within business and the world of advertising. Gilliam says, “An advertising guy is a perfect example of what Quixote is not. Advertising people *sell* dreams, whereas Quixote *believes* them – that’s the difference.”

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A further sub-theme that Gilliam was keen to incorporate was religion. The director explains, "Quixote talks about how wonderful Islamic Spain was in the 15th and 16th centuries. When the Moors controlled Spain, they built so much – including the Alhambra. It was the most open-minded place: Moors, Jews, and Christians were there, and everybody was working side by side. Then Ferdinand and Isabella came in, they brought in the Spanish Inquisition and the fun was over."

The beauty of Spain and its landscapes feature in this film, but also the country's character was an inspiration: the pride, the passion and the honour. Co-writer Tony Grisoni adds, "Spain, specifically Spanish Carnival, feels a natural place for Terry to tell his story. I cannot think of any of Terry's films that does not ultimately spiral into a dance of chaos. The juxtaposition of beauty and ugliness, horror beside comedy, are key elements of the carnival, and as we all know: no blood - no carnival."

The finished film also includes reflections by Gilliam on his own experiences as a filmmaker, regarding what responsibility a director actually bears. He says, "The fact that Toby does feel responsible for the results of his student film is interesting, because at least there is some decency inside a man who has become hollowed out with success. This is the autobiographical part of the film. As we filmmakers come into a community, we take it over, we excite people, we lead them down the garden path of their dreams, and then we leave. We never look back."

Yet Grisoni suggests that Toby's guilt may be misplaced. The writer says, "I'm not sure he is justified in feeling the guilt he does feel. I don't think he's thinking straight about it. Making a movie shakes up people's lives but can also enrich lives. I've had many experiences of lasting friendships and connections to communities resulting from filmmaking. Maybe the source of Toby's guilt is his self-centredness, and the fact that he sold out and failed to live up to his promise. I really like his gradual taking on the responsibility of serving Quixote. It's about Toby giving himself up to a crazy idea, something that is bigger and more extraordinary than the world he touches and sees. He's saying that there's a huge world out there that's nothing to do with me, and I'll be in second place to that world. In a way, it's a return to those earlier halcyon days of promise."

"When we saw the completed film, sitting in that dark room watching Don Quixote ride on the screen for the first time after 25 years of confinement in another dimension, it was really emotional," says Mariela Besuievsky.

Amy Gilliam is thrilled that the project has finally come to fruition and is delighted by the finished film. She says, "*The Man Who Killed Don Quixote* is true to Terry's vision. It contains all the passion that Terry has had for both *Quixote* and Spain. It wholly justifies all the false starts and the years of hard work that we have suffered to bring this project to a conclusion. This movie is full of magic and love, and I'm so happy that it will be out there for everyone to discover."

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ADAM DRIVER (Toby)

Biography

Adam Driver recently starred in Rian Johnson's *Star Wars: The Last Jedi*, and Steven Soderbergh's *Logan Lucky*, alongside Channing Tatum and Daniel Craig. Next, he shot an untitled Noah Baumbach feature opposite Scarlett Johansson and followed this with Spike Lee's *The Black Klansman*.

Driver won the Volpi Cup Award as Best Actor for *Hungry Hearts*, which premiered at the 2014 Venice International Film Festival. Other recent credits include Martin Scorsese's *Silence*, Jim Jarmusch's *Paterson*, Jeff Nichols' *Midnight Special*, and J.J. Abrams' *Star Wars: The Force Awakens*.

His other film titles include: *While We're Young*, *This Is Where I Leave You*, *Tracks*, *Inside Llewyn Davis*, *Lincoln*, *Frances Ha*, and *J. Edgar*. Driver also starred in HBO's critically acclaimed series *Girls*, in which his performance garnered him three Emmy nominations as Outstanding Supporting Actor in a Comedy Series.

In 2019, he is scheduled to appear on stage in the first Broadway revival of *Burn This*, directed by Michael Mayer. His other Broadway credits include *Man and Boy* (dir. Maria Aitken), opposite Frank Langella, as well as *Mrs. Warren's Profession* (dir. Doug Hughes), opposite Cherry Jones. Off-Broadway, he starred in John Osborne's *Look Back in Anger* (dir. Sam Gold), which earned him the Lucille Lortel Award for Outstanding Featured Actor. Prior to that, he took the stage as 'Louis Ironson' in The Signature's revival of Tony Kushner's *Angels in America* (dir. Michael Greif).

Driver is a Juilliard graduate and a former Marine, who was with 1/1 Weapons Company at Camp Pendleton, California.

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JONATHAN PRYCE (Don Quixote)

Biography

The Man Who Killed Don Quixote is **Jonathan Pryce's** fourth outing with Terry Gilliam, having previously appeared in *The Adventures of Baron Munchausen*, *The Brothers Grimm* and having starred as 'Sam Lowry' in the award-winning *Brazil*.

He is known for his performances in *Carrington*, *Evita* and the independent film *Listen Up Philip*, as well as blockbusters such as *Tomorrow Never Dies*, *The Pirates of the Caribbean* series and *G.I. Joe*, playing the dual role of the villain 'Zartan' and 'The US President'.

In the theatre, he has won an array of Tony and Olivier awards for appearances in *Miss Saigon* and *Comedians* (London and Broadway) and for *Hamlet* at London's Royal Court Theatre. Other standout performances in London have been in Pinter's *The Caretaker*, *Glengarry Glen Ross* and Albee's *The Goat*.

After playing 'Lear' at the Almeida Theatre in 2012, Jonathan received widespread critical acclaim for his 'Shylock' in *The Merchant of Venice*, at London's Shakespeare's Globe and subsequently on tour to America, China and, finally, in Venice itself.

On television, he has found new audiences, through his appearance as the 'High Sparrow' in *Game of Thrones*, and alongside Tom Hardy in *Taboo*.

Jonathan recently filmed the Netflix feature *The Pope*, in Argentina and Italy, playing 'Pope Francis', opposite Anthony Hopkins as 'Ratzinger' and directed by Fernando Meirelles.

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STELLAN SKARSGÅRD (The Boss)

Biography

Stellan Skarsgård was born in Gothenburg, Sweden, and first came to prominence as a teenage actor, taking the lead role of Bombi Bitt in the Swedish television series *Bombi Bitt och jag* (1968). Following this success, Skarsgård worked in television, film and theatre in Scandinavian productions. He won the Berlin International Film Festival's Best Actor award for his role in *Den enfaldige mördaren/The Simple-Minded Murderer* (1982).

Skarsgård's breakthrough role in international film was alongside Emily Watson in Lars von Trier's *Breaking the Waves* (1996). He had previously teamed up with von Trier on the television series *The Kingdom* (1994) and went on to work further with the filmmaker on *Dancer in the Dark* (2000), *Dogville* (2003), *Melancholia* (2011) and *Nymphomaniac* (2013).

The actor has also developed a long-term collaboration with Norwegian filmmaker Hans Petter Moland, together working on *Kjærlighetens kjøtere/Zero Kelvin* (1995), *Aberdeen* (2000), *En ganske snill mann/A Somewhat Gentle Man* (2010) and *Kraftidioten/In Order of Disappearance* (2014),

Following *Breaking the Waves*, Skarsgård worked in Hollywood and international pictures, including *Good Will Hunting* (1997), *My Son the Fanatic* (1997), *Amistad* (1997), *Ronin* (1998), *Deep Blue Sea* (1999) and *Timecode* (2000). He won an award for European Achievement in World Cinema at the European Film Awards for his performances in *Amistad* and *Good Will Hunting*. Further pictures included *The Glass House* (2001), *King Arthur* (2004), *Exorcist: The Beginning* (2004) and *Goya's Ghosts* (2006).

Skarsgård joined the *Pirates of the Caribbean* franchise as Bootstrap Bill Turner in *Pirates of the Caribbean: Dead Man's Chest* (2006) and *Pirates of the Caribbean: At World's End* (2007). He then took a significant role in the successful musical *Mamma Mia! The Movie* (2008). His other pictures include *Angels & Demons* (2009), *Frankie & Alice* (2010), the remake of *The Girl with the Dragon Tattoo* (2011), *The Railway Man* (2013) and *The Physician* (2013).

Skarsgård took the role of Dr. Erik Selvig in the Marvel Cinematic Universe, starting with Kenneth Branagh's *Thor* (2011), then following up with *The Avengers* (2012), *Thor: The Dark World* (2013) and *Avengers: Age of Ultron* (2015). His more recent pictures include *Cinderella* (2015), *Our Kind of Traitor* (2015), *Return to Montauk* (2017), *Borg McEnroe* (2017) and *Mamma Mia! Here We Go Again* (2018).

Since the television success in his youth, Skarsgård has occasionally returned to the small screen. He was in *Helen of Troy* (2003) as Theseus, appeared in season 5 of *Entourage* (2008) and took the lead role in the crime series *River* (2015).

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OLGA KURYLENKO (Jacqui)

Biography

Olga Kurylenko has worked with prolific, international filmmakers and creatives during the course of her illustrious career, starring in: Terry Gilliam's *The Man Who Killed Don Quixote*, the upcoming third installment of Universal Studios popular franchise *Johnny English: Strikes Again*, Armando Iannucci's critically acclaimed comedy *The Death of Stalin*, Giuseppe Tornatore's *Correspondence*, Russell Crowe's directorial debut *The Water Diviner*, Terrence Malick's *To the Wonder*, *Oblivion* opposite Tom Cruise, *Hitman* opposite Michael Fassbender, and *Quantum of Solace* alongside Daniel Craig. She made her screen debut in Diane Bertrand's *The Ring Finger*.

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JOANA RIBEIRO (Angelica)

Biography

Joana Ribeiro is a Portuguese actress, born in Lisbon. From the age of 20, she has acted in a number of Portuguese TV series, including *Dancin' Days* (2012-13), *Sol de Inverno* (2013-14), *Poderosas* (2015-16), *Madre Paula* (2017) and *Paixão* (2017-18). Ribeiro was nominated for a Portuguese Golden Globe for her performance in *Dancin' Days*.

She is at the start of a promising feature film career, and her work has included the leading role in *A Uma Hora Incerta* (2015), directed by Carlos Saboga. She recently completed feature films *Linhas Tortas* (2018) and *Portugal Não Está à Venda* (2018).

Early in 2018, Ribeiro joined the cast of the French feature film *Le Cahier Noir*, directed by Chilean filmmaker Valeria Sarmiento.

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ÓSCAR JAENADA (The Gypsy)

Biography

Óscar Jaenada is best known for his acclaimed performance in the title role of *Cantinflas* (2014), for which he won multiple Best Actor awards.

Born in a suburb of Barcelona, Jaenada's first credits were several Spanish television series including *Al Salir de Clase* (2000) and *Javier Ya No Vive Solo* (2002).

By 2003, Jaenada was regularly cast in feature films. His breakthrough performance in film was his lead role in *Camarón/Camarón: When Flamenco Became Legend* (2005), directed by Jaime Chávarri. Playing the legendary Spanish flamenco singer, or cantaor, Jaenada won the Goya award for Best Actor.

Following this success, Jaenada gained significant roles in *Somne* (2005), *Blue Days* (2006), *Life in the Abyss* (2007), *Todos estamos invitados* (2008), Steven Soderbergh's *Che: Part Two* (2008) and Jim Jarmusch's *The Limits of Control* (2009).

The actor starred in *The Valdemar Legacy* (2010) and its sequel *The Valdemar Legacy II: The Forbidden Shadow* (2010). He gained a role as The Spaniard in *Pirates of the Caribbean: On Stranger Tides* (2011), and in the same year returned to the high seas as Álvaro Mondego in *Piratas*, a series for Spanish television.

He enjoyed lead roles in *Looking for Eimish* (2012) and *Arteros* (2012), and then appeared with Marcia Gay Harden in *After Words* (2015). Also in 2015, Jaenada appeared in London-set *The Healer*.

Jaenada's more recent pictures include *Hands of Stone* (2016), *The Shallows* (2016), *The White Room* (2016), *Gold* (2017) and *Snatched* (2018).

He has been shooting *El sol de México*, a biopic series about the singer Luis Miguel. In this project Óscar's character is Luis Miguel's father.

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JASON WATKINS (Rupert)

Biography

Jason Watkins is a character actor best known for his career in British television, where he has had great success.

Watkins was inspired by Mike Leigh to become an actor – and one of his first acting roles was as Wayne in Leigh's *High Hopes* (1988). He went on to perform many TV roles in the 1990s including *The Buddha of Suburbia* (1993), *Grown Ups* (1997) and *Duck Patrol* (1998) alongside Richard Wilson and Samantha Beckinsale, as well as a role in the Bond film *Tomorrow Never Dies* (1997). Further varied TV roles followed, such as *Conviction* (2004), *Funland* (2006), *The Virgin Queen* (2005), *Fear of Fanny* (2006), *Little Dorrit* (2008) and *Being Human* (2009-2011).

In recent years, Watkins' profile has increased enormously. He gave a memorable performance as Peter Bishop in *Psychoville* (2011) and became a regular character in British sitcom *Trollied*, in which he has appeared for seven series, from 2011 to 2018. Then his remarkable portrayal of the title character in *The Lost Honour of Christopher Jefferies* (2014) was rewarded with the Best Actor award at the BAFTA TV Awards. Recent TV work includes *The Hollow Crown* (2016), *Taboo* (2017) and *W1A* (2014-2017). In 2017, he excelled in *The Bill*, an episode within the third series of the BBC's anthology series *Inside No 9*, which won the Best TV Situation Comedy award at the 2018 Writers' Guild Awards.

In 2018, he gained a major role in the new BBC sitcom *Hold the Sunset*, starring John Cleese and Alison Steadman, and his voice will feature in a new animated production of *Watership Down*. He will also appear as Emlyn Hooson MP in Stephen Frears' forthcoming TV film *A Very English Scandal*, alongside Hugh Grant.

Watkins's feature film work has included *Nativity* (2009) and its sequels (2012, 2014), and *Hampstead* (2017).

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SERGI LÓPEZ (The Farmer)

Biography

Sergi López has been an outstanding performer in Spanish and French cinema for over 25 years, amassing more than 70 feature film acting credits.

López was born in Vilanova i la Geltrú, near Sitges in Catalunya. His first feature film role was the character of Antonio in French filmmaker Manuel Poirier's *La petite amie d'Antonio* (1992). Lopez went on to collaborate with Poirier on nearly all of the filmmaker's pictures which followed: *...à la campagne* (1995), *Marion* (1997), *Western* (1997), *Te quiero* (2001), *Les femmes... ou les enfants d'abord...* (2002), *Chemins de traverse* (2004), and *La maison* (2007).

Western was in competition at the Cannes Film Festival, where it was awarded the Jury Prize. López won the Best Actor award at the Sitges Film Festival and was nominated for a César award as Most Promising Actor.

He played other important early roles in *Entre las piernas* (1999) and *Lisboa* (1999). He won the César Award as Best Actor for his eponymous role in Dominick Moll's *Harry, Un Ami Qui Vous Veut du Bien/With a Friend Like Harry...* (2000). López then joined the star cast of *Morir (o no)* (2000) and starred in *El cielo abierto* (2001). His performance in *Sólo mía* (2001) was nominated for a Goya award.

López was cast in a major role in Stephen Frears' *Dirty Pretty Things* (2002) and also starred as Captain Vidal in Guillermo del Toro's *Pan's Labyrinth* (2006), perhaps his most famous role, for which he was nominated for a Best Actor Goya, and won awards at film festivals around Europe. He also gained a Goya nomination as Best Supporting Actor for *Pa negre* (2010).

López has continued to receive critical acclaim for his roles in recent feature films, receiving nominations and awards for *Ismael* (2013), *El Niño* (2014), *Dos a la carta* (2014), *Un dia perfecte per volar* (2015) and *La propera pell* (2016).

ROSSY DE PALMA (The Farmer's Wife)

Biography

Rosy de Palma is a Spanish movie icon and a fashion muse. She has inspired some of the world's greatest directors and fashion designers.

She first came to prominence in three of Pedro Almodóvar's pictures of the late 1980s: *La ley del deseo/Law of Desire* (1987), *Mujeres al borde de un ataque de nervios /Women on the Verge of a Nervous Breakdown* (1988) and *¡Átame!/Tie Me Up! Tie Me Down!* (1989). She went on to appear in four further Almodóvar features – *Kika* (1993), *La flor de mi secreto/The Flower of My Secret* (1995), *Los abrazos rotos/Broken Embraces* (2009) and *Julieta* (2016). Other notable roles have included Robert Altman's *Prêt à Porter* (1994), *Le Boulet* (2002) and *3 bodas de más/Three Many Weddings* (2013).

As time has passed, more and more of de Palma's roles have been found in French cinema, for example in Patrice Leconte's *Une heure de tranquillité/Do Not Disturb* (2014), in the title role of Mehdi Charef's picture *Graziella* (2015) and, more recently, as the upwardly mobile maid in Amanda Sthers' *Madame* (2017), with Toni Collette and Harvey Keitel.

Rosy de Palma also enjoyed success in the 2017 TV miniseries *The White Princess*, where she guest-starred as Isabella I, the Queen of Castile.

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HOVIK KEUCHKERIAN (Raúl)

Biography

Hovik Keuchkerian, born in Beirut in 1971, is the son of an Armenian father and a Spanish mother and started his professional career as a top sportsman.

From an early age, he had a vocation for acting and, thanks to his physical appearance, he quickly became popular in a wide range of Spanish productions – from Antena 3's *Hispania, La Leyenda*, to his stage performances as a monologist. In 2011, his first leading role saw him starring in *Lost*, a short film for which he received awards at film festivals around the world. At that time, he also received the Golden Remi Award at the Houston Film Festival, thanks to his work in *Tarde de fútbol* and, one year later, in 2012, he won the Best Actor in a Leading Role Award at Alcine – the Alcala de Henares Film Festival, for his work in *El otro*, a short directed by Jorge Dorado.

But it was actually his work in Santiago Zannou's feature film *Alacran enamorado*, that launched his acting career, winning him the Best Actor Award from the Spanish Actors Guild Union de Actores and being nominated by the Spanish Film Academy as Best Male Newcomer.

He has appeared in several feature films – such as *Justi&Cia* – since then. He has currently awaiting release, the premiere of *Re-evolution* and *El club de los buenos infieles*, in addition to Terry Gilliam's *The Man Who Killed Don Quixote*.

He has also worked for both national and international TV series like *Isabel* (TVE), *El Ministerio del Tiempo* (TVE) and *The Night Manager* (BBC) and is in the middle of shooting *Snatch* (Crackle).

In addition to his acting career, Hovik is popular as a writer, for his poetry, having written *Resiliente* and *Diarios y desvarios* and as a dramatist, for his play *Un mendigo con zapatos de algodón*, which played sold-out performances during its three seasons at the Gran Via in Madrid. He recently presented his latest play *Un obus en el corazon*, directed by Santiago Sanchez and based on a Wadji Mouawad story.

JORDI MOLLÁ (Alexei Mishkin)

Biography

Jordi Mollá is one of Spain's most talented and prolific actors, having regularly appeared in both Spanish and American feature films for nearly 30 years.

Mollá was born in Barcelona and trained in acting at the Barcelona Institute of Theatre, then furthered his studies in Italy, Hungary, and England.

In 1992 Jordi was selected to star in Bigas Luna's *Jamón Jamón* (1992) alongside Javier Bardem and Penélope Cruz. Other important roles in the 1990s include Montxo Armendariz's *Historias Del Kronen* (1995) and Gerardo Vera's *La Celestina* (1996) – for which he was nominated for a Best Supporting Actor Goya Award. His portrayal of Daniel in Ricardo Franco's *La Buena Estrella* (1997) earned him a Best Actor Goya nomination. This was followed by yet another Best Actor Goya nomination for *Segunda piel/Second Skin* (1999).

In 2001, Mollá gained international attention, starring alongside Penélope Cruz and Johnny Depp in Ted Demme's *Blow* (2001), his American debut. Further pictures have included Michael Bay's *Bad Boys II* (2003), *Alamo* (2004), *Elizabeth, the Golden Age* (2007), *Knight and Day* (2010), *Colombiana* (2011), Roland Joffé's *There Be Dragons* (2011), *Chronicles of Riddick sequel* (2013), *In the Heart of the Sea* (2015) and *Criminal* (2016).

Mollá gathered a further Goya Best Actor nomination for *El cónsul de Sodoma/The Consul of Sodom* (2010). Mollá also appeared in Peter Greenaway's *Tulse Luper* series of films, and his appearances stretched over four feature films from 2003 to 2005. More recent pictures include *Niente di Serio* (2017) co-starring with Claudia Cardinale, the Spanish comedy *Operación Concha* (2017) and Michael Radford's *La musica del silenzio/The Music of Silence* (2017).

Mollá has directed five films. *Walter Peralta* (1993) and *No me importaría irme contigo* (1995) short films, with *Walter Peralta* nominated for a Best Short Film Goya Award. He then directed three feature films: *No somos nadie* (2002), *Cinemart* (2007) and *88* (2012). Mollá is a self-taught painter, and his works have been exhibited in London, New York, Venice, Madrid, Los Angeles and Saint Petersburg. He has also written two books (*Las primeras veces*, and *Agua Estancada*), several feature scripts and two stage plays.

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TERRY GILLIAM (Director, Screenwriter and Voice Actor)

Biography

Terry Gilliam, over a forty-year filmmaking career, has directed a number of visually stunning pictures, which have championed the power of imagination and dared cinemagoers to view the world differently.

Born near Minneapolis, Minnesota, Gilliam settled in London in the 1960s where he became a member of the Monty Python team, performing sketches and contributing the animated sequences. He co-directed *Monty Python and the Holy Grail* (1975) with Terry Jones. He was the production designer of Monty Python's *Life of Brian* (1979), for which he was also actor, writer, and animator. In Monty Python's *The Meaning of Life* (1983), Gilliam's chief contribution was a typically eccentric short film, *The Crimson Permanent Assurance*.

His first outing as sole director was *Jabberwocky* in 1977, which he then followed with *Time Bandits* (1981), an anarchic time travel romp, featuring Sean Connery and John Cleese. In 1985, Gilliam released his ambitious *Brazil*, a dystopian science fiction film, which was given a Best Film award by the Los Angeles Film Critics, and two Academy Award® nominations (Original Screenplay and Art Direction). This was followed by the sumptuous *The Adventures of Baron Munchausen* (1988), shot in Rome, with John Neville, Robin Williams, Oliver Reed and Uma Thurman. It gained four Academy Award nominations.

Gilliam made his next three feature films in the United States. New York City-set *The Fisher King* (1991), starring Jeff Bridges, Robin Williams and Mercedes Ruehl, won the Silver Lion at the Venice International Film Festival and its director received a Golden Globe nomination. The film was nominated for five Academy Awards®, winning one for Best Supporting Actress Mercedes Ruehl. *Twelve Monkeys* (1995) followed, a critically-acclaimed time travel story, featuring Bruce Willis and Brad Pitt. In 1998, *Fear & Loathing in Las Vegas* was released, adapted from Hunter S. Thompson's novel and featuring Johnny Depp and Benicio Del Toro.

In 2000, Gilliam went to Spain, intending to make *Quixote*, yet shooting was suspended after severe weather and injury to its leading actor. Gilliam then made *The Brothers Grimm* (2005) in Prague with Matt Damon and Heath Ledger, followed by the haunting *Tideland* (2005), with Jodelle Ferland and Jeff Bridges.

Gilliam's next film, *The Imaginarium of Dr Parnassus* (2009), which he co-wrote and directed, starred Heath Ledger, Christopher Plummer, Andrew Garfield and Lily Cole. Ledger died during production, and his role of "Tony" was completed by his friends Johnny Depp, Jude Law and Colin Farrell. The project collected two Academy Award® nominations.

In 2011, Gilliam wrote and directed a 20-minute short film, *The Wholly Family*, which was named Best Short Film by the European Film Academy. He then directed *The Zero Theorem* (2013), starring Christoph Waltz, Matt Damon and Melanie Thierry.

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He made his opera debut in 2011, directing *The Damnation of Faust* by Hector Berlioz, for English National Opera. In 2014, he returned to the stage, directing Berlioz' *Benvenuto Cellini*, again at ENO. Both productions gathered five-star reviews in the London press.

The filmmaker still lives in London, and now that *Quixote* is out of his life, he is looking forward to many long months of post-natal depression.

The Man Who Killed Don Quixote

GERARDO HERRERO PÉREZ-GAMIR (Producer)

Biography

Gerardo Herrero Pérez-Gamir was born in Madrid in 1953. He holds a degree in Law from the Universidad Complutense Madrid. He studied Political Science and a Masters in Cinema at the University of Berkeley in California.

He and Javier López Blanco founded Tornasol Films in 1987. Since then, the company has produced over 160 feature films. They have produced or co-produced films from directors including: Francis Ford Coppola, Juan Jose Campanella, Danis Tanovic, Paul Auster, Alex de la Iglesia, Alain Tanner, Adolfo Aristarain, Juan Carlos Tabío, Bigas Luna, Mariano Barroso, Manuel Gutiérrez Aragón, Ken Loach, Arturo Ipstein, Marcelo Piñeyro, José Luis Cuerda, Agustín and Díaz Yanes...

In 1993 and 1994, he was President of the Spanish Royal Academy of Film Science and Arts and from 1997 to 2000, he was President of FAPAE, (the Spanish Producers' Federation). He is a founding member of the Madrid Community Film School (ECAM) and a promoter of the Ibermedia Program, a fund for developing the Latin American audiovisual industry. And he was Secretary General of FIPCA (Iberoamerican Federation of Cinematographic Producers) until 2001. He has been Director of the Iberoamerican Cinematographic Projects Development Casa de América Courses, Carolina Foundation, the Agency for the Management of Audiovisual Producers' Rights (EGEDA), the Ministry of Education, Culture and Sport and the Ibermedia Program since 2003.

As producer he has received a great number of prizes: Best Foreign Language Film Oscar award- winner for *The Secret of his Eyes* directed by Juan José Campanella, Silver Lion at the Venice International Film Festival for *Sad Ballad of Trumpet* by Alex de la Iglesia and Palme d'Or at the Cannes Film Festival for *The Wind That Shakes the Barley*, directed by Ken Loach.

He has directed more than 10 films. *Las Razones de mi Amigos* won the special jury prize at the International Film Week in Valladolid, *Los Aires Difíciles* the Biznaga de Oro of the Malaga Film Festival for the best film, and *Heroine* was the Best Director award-winning film at the Malaga Festival. At the Montreal Film Festival, the leading actress Adriana Ozores received the award for best female performance for the movie *Heroine*. He has competed at numerous festivals, including Berlin, San Sebastian, Montreal, etc., and in August of 2012 he was honoured at the Monterrey International Film Festival. In January of 2013 he received the Gold Medal of Egeda, in recognition of his trajectory as a producer in Spanish cinema.

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MARIELA BESUIEVSKY (Producer)

Biography

Mariela Besuievsky has been a partner at Tornasol Films since 1999 and Producer and Executive Producer of more than 150 movies. She was born in Uruguay. A graduate of the EMAD (Municipal School of Dramatic Arts), she studied cinema at the EICTV – International School of Cinema, founded by Nobel Prize winner Gabriel García Márquez (San Antonio de los Baños, Cuba). She has since been a lecturer in the Production area at ECAM (Film School in Madrid) and in EICTV in Cuba.

Her first film as a producer was Pablo Dotta's first opera *El Dirigible*, which premiered in Critics' Week at the 1994 Cannes International Film Festival and in 2006 she was part of the *Berlinale Short Film Competition*, while in 2013, she participated as a member of the Official Selection Jury at the 61st San Sebastian Film Festival.

Her credits, among others, include: *Que Dios Nos Perdona*, by Rodrigo Sorogoyen, nominated for six GOYA awards, *15 Years and One Day* by Gracia Querejeta, which was the big winner at the Malaga Festival 2013, celebrating with four Biznaga awards and being selected by the Spanish Academy to represent Spain as a best foreign language contender at the Oscars; *The Secret In Their Eyes* directed by Juan José Campanella, and winner of an Oscar for Best Feature Film in a Foreign Language 2010; *The Last Circus*, Golden Osella winner for Best Screenplay at the Venice FF in 2010 and *The Oxford Murders*, both films by Alex de la Iglesia; *Chinese Take-Away* by Sebastian Borenstein, starring Ricardo Darín, which was Best Film at the Rome Film Fest 2011 and *The Good Life* by Andres Wood, winner of the Golden Columbus at Huelva 2008.

She co-produced Felix Viscarret's "Four Seasons at Havana", winner of the Platino award, *Tetro* by Francis Ford Coppola, *Triage (Shell Shock)* by Oscar-winner Danis Tanovic, *El Aura* by Fabián Bielinsky, *Machuka* by Andres Wood and the Oscar nominee *The Son of the Bride* by Juan José Campanella.

She has also participated in international co-productions such as *Triple Agent* by Eric Rohmer and *Ae Fond Kiss, Sweet Sixteen*, *The Wind That Shakes The Barley* (2006 Cannes Palme d'Or), *These Times* (Venice 2007) by Ken Loach and *The Inner Life of Martin Frost*, by Paul Auster, Official Selection San Sebastian, 2007.

She was awarded the European Co-production Prize of Eurimage in 2011.

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AMY GILLIAM (Producer)

Biography

Amy Gilliam was born and raised in London and studied graphic design at the Central Saint Martins College of Art and Design. She gained her first movie credit as a costume assistant on *Fear & Loathing in Las Vegas* (1998).

Then, Gilliam worked as a camera trainee for a number of pictures, including working with award-winning director of photography Roger Pratt on Neil Jordan's *The End of the Affair* (1999), *102 Dalmatians* (2000), *Chocolat* (2000) and *Iris* (2001). Gilliam also worked for director Paul McGuigan in the camera department on *Gangster No. 1* (2000).

After five years working alongside such cinematographers as Adrian Biddle, Nicola Pecorini and Peter Sova, she joined the AD team on Jan de Bont's *Lara Croft Tomb Raider: The Cradle of Life* (2003), going on to work in the AD department of a variety of films, including *Young Adam* (2003), *Harry Potter and the Prisoner of Azkaban* (2004) and *Sky Captain and the World of Tomorrow* (2004).

She joined Terry Gilliam as clapper/loader on the 2000 shoot of *The Man Who Killed Don Quixote* and decided to gain wider experience as the director's assistant on *Brothers Grimm* and *Tideland*, fulfilling a similar role with Katja von Garnier on *Blood and Chocolate* (2007).

Her first film credit as producer came with Infinity Features' 2008 release *Push* (2009), directed by McGuigan. Amy Gilliam then produced *The Imaginarium of Dr Parnassus* (2009), before working on *The Zero Theorem* (2013), and the many attempts to shoot *The Man Who Killed Don Quixote*.

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TONY GRISONI (Screenwriter)

Biography

Tony Grisoni has collaborated on a number of projects with Terry Gilliam. The pair wrote the script for *Fear & Loathing in Las Vegas* (1998), and then created the original screenplay for *The Man Who Killed Don Quixote* – which initially went into production in 2000, yet was abandoned after six days of shooting. Grisoni and Gilliam performed a rewrite of Ehren Kruger's script for *The Brothers Grimm* (2005) and wrote the script for *Tideland* (also 2005), based on Mitch Cullin's novel. The pair also worked on scripts for Neil Gaiman and Terry Pratchett's novel *Good Omens* and a project called *The Minotaur*, although neither of these scripts went into production.

Grisoni's other feature films as screenwriter include *Queen of Hearts* (1989) directed by Jon Amiel, *In This World* (2002) directed by Michael Winterbottom, and *Brothers of the Head* (2005). *In This World* won the Golden Bear at the Berlin Film Festival. He collaborated with Samantha Morton, writing the script for her directorial debut *The Unloved* (2009), and was co-writer for *How I Live Now*, the 2013 feature film directed by Kevin Macdonald.

The writer has also had considerable success in television, with credits including the outstanding *Red Riding* trilogy (2009) featuring Andrew Garfield, and the acclaimed *Southcliffe* (2013). His script for *The City & The City*, based on the novel by China Mieville, is currently in postproduction for screening on BBC Television in 2018.

Grisoni was executive producer and wrote two episodes of *The Young Pope* (2016 -), and penned *Crazy Diamond* (2017), the Steve Buscemi episode of Channel 4's anthology series *Philip K. Dick's Electric Dreams*.

Grisoni is active as writer and director of short films. He scripted *Hide* (2002), which was awarded the Best Short Film by BAFTA. He wrote and directed the short film *Kingsland #1: The Dreamer* (2008), which earned both a BAFTA nomination in the Best Short Film category and won the Cinema Without Borders award at the Palm Springs International ShortFest. Grisoni wrote and directed *That Syncing Feeling* (2009) - featuring Peter Capaldi - and also wrote and directed *The Pizza Miracle* (2010).

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NICOLA PECORINI (Director of Photography)

Biography

Nicola Pecorini has collaborated with Terry Gilliam as Director of Photography since 1998's *Fear & Loathing in Las Vegas*.

Born in Milan in 1957, Pecorini grew up with a love for photography, inherited from his grandfather, a pioneer of Italian photojournalism. Pecorini became a photographer's assistant and left his home country to be part of the New York City fashion scene of the late 1970s. Bored by the repetitiveness of fashion photography, Pecorini moved to Switzerland, and joined its state television service as a cameraman. There, he learned the language of motion pictures.

Pecorini attended a Steadicam workshop in 1981, when it was in the early stages of technical development, and went on to found the Steadicam Operators' Association, with its inventor Garrett Brown. Pecorini shot Steadicam footage for many movies, including *The Last Emperor* (1987), *The Sheltering Sky* (1990), *Little Buddha* (1993) and *Stealing Beauty* (1996) for Bernardo Bertolucci. He was also Steadicam operator for *Bitter Moon* (1992) and *Death and the Maiden* (1994) for Roman Polanski, *Creepers* (1984) *Opera* (1987) and *Two Evil Eyes* (1990) for Dario Argento, *Ishtar* (1985) *Rent A Cop* (1987) *The Doors* (1991) *Cliffhanger* (1993), *The American President* (1995), *Bulworth* (1998) and dozens of other features.

After working up to become a cinematographer, Pecorini won the Best Cinematography prize at the 2000 San Sebastián Film Festival for Élie Chouraqui's *Harrison's Flowers* (2000). Pecorini's body of work as cinematographer includes: *Rules of Engagement* (2000), *The Order* (2003), *Tutta La Vita Davanti* (2008), *La Prima Cosa Bella/The First Beautiful Thing* (2010) *Ra.One* (2011), *Incompresa/Misunderstood* (2013) and countless commercials and music videos.

In collaboration with Terry Gilliam, Pecorini has been Director of Photography for *Fear & Loathing in Las Vegas* (1998), the first attempt at *The Man Who Killed Don Quixote* (2000), *Tideland* (2005), *The Brothers Grimm* (2005), *The Imaginarium of Dr Parnassus* (2009), the short film *The Wholly Family* (2011), and *The Zero Theorem* (2013).

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BENJAMÍN FERNÁNDEZ (Production Designer)

Biography

Benjamín Fernández has enjoyed a long career designing the look of feature films for a large number of Spanish and international productions, with specific expertise in fantasy and period genres. He was appointed by Terry Gilliam to work on the 2000 attempt to make the picture and returned to the production 17 years later to complete his work.

Fernández has Art Director credits for *Conan the Barbarian* (1982), *Dune* (1984), *Rambo III* (1988), *Days of Thunder* (1990), *1492: Conquest of Paradise* (1992), *Carmen* (2003), *The Sea Inside* (2004), *Alatriste* (2006) and *Libertador* (2013).

He has Production Designer credits for *True Romance* (1993), *DragonHeart* (1996), *Kull the Conqueror* (1997), *The Others* (2001), *The Cold Light of Day* (2012), *Altamira* (2016) and *The Promise* (2016). Fernández was Supervising Art Director for the Morocco sequences of *Gladiator* (2000) and was the Art Director of the Spanish Unit for *Indiana Jones and the Last Crusade* (1989).

Fernández has been awarded two Goya awards for Best Art Direction – for *The Others* and *Alatriste*. He was also nominated for the award for *Carmen* and *The Sea Inside*.

EDOU HYDALLGO (Set Decorator)

Biography

Edou Hydallgo is a Spanish production designer with much experience stretching over twenty-five years.

Hydallgo's Art Director credits include Carlos Saura's *Flamenco* (1995), *Talk of Angels* (1998), *X* (2002) and Milos Forman's *Goya's Ghosts* (2006).

As Production Designer, his credits include *Rhinoceros Hunting in Budapest* (1997), *Un buen novio* (1998), *El cielo abierto/Ten Days Without Love* (2001) *Camarón/Camarón: When Flamenco Became Legend* (2005) and *Las 13 rosas* (2006).

More recent work as Production Designer include Álex de la Iglesia's *Balada triste de trompeta/The last circus* (2010), Eduard Cortés' *¡Atraco!* (2012), *La ignorancia de la sangre/The Ignorance of Blood* (2014), *Miel de naranjas* (2012) and the US picture *Wild Oats* (2016).

Hydallgo was nominated for the Best Production Design Goya Award for both *Balada triste de trompeta* and *Las 13 rosas*.

His television work includes Álex de la Iglesia's *Plutón B.R.B. Nero* (2008-9) and also *Victor Ros* (2013).

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LESLEY WALKER (Editor)

Biography

Lesley Walker is an accomplished film editor who has worked on a large number of significant British films. She has previously collaborated with Terry Gilliam on *The Fisher King* (1991), *Fear & Loathing in Las Vegas* (1998), *The Brothers Grimm* (2005) and *Tideland* (2005).

Walker also worked frequently with Richard Attenborough, cutting *Cry Freedom* (1987), *Shadowlands* (1993), *In Love & War* (1996), *Grey Owl* (1999) and *Closing the Ring* (2007).

She has worked as editor of feature films since the late 1970s, alongside many other prominent directors of the last 40 years. Her early films include Derek Jarman's *The Tempest* (1979), Mike Leigh's *Meantime* (1984), *Letter to Brezhnev* (1985) and Neil Jordan's *Mona Lisa* (1986).

Walker went on to edit *Buster* (1988), *Shirley Valentine* (1989), *Jack & Sarah* (1995), Stephen Frears' *Mary Reilly* (1996), *Emma* (1996), Karel Reisz' short film of Samuel Beckett's play *Act Without Words I* (2000) and Mike Leigh's *All or Nothing* (2002). More recent work includes *Mamma Mia!* (2008), *Molly Moon and the Incredible Book of Hypnotism* (2015) and Richard Eyre's television film of *The Dresser* (2015).

Walker has received three BAFTA nominations for editing – for the television serial *Churchill: The Wilderness Years* (1981), *Mona Lisa* and *Cry Freedom*. For *Mona Lisa*, Walker also received the Golden Scissors Award from the Guild of British Film Editors and was subsequently nominated for the same award for *Cry Freedom* and *Shirley Valentine*.

TERESA FONT (Film Editor)

Biography

Teresa Font has edited more than 80 films, TV series, shorts and a number of documentaries. In 1976, after having spent a sabbatical year in London to study English (1974), she began to work as apprentice and, later on, as assistant film editor, for different film editors in Barcelona, Spain.

In 1977 she was offered an in-house-editor's job at the Spanish Television Network "TVE" in Barcelona. There she learned to cut reports and documentaries on 16 mm reversible film and, in 1978, in spite of having a full-time job, she enrolled in the Universidad Central de Barcelona, where she graduated in 1983 with a degree in English Literature. Those were formative, hard-working years, combining both her interests in cinema and in English literature.

In 1979, she had cut her first feature film *Nemo*, a passion project by director Jesus Garay and, in 1984, while working for the Spanish Television Network, she was offered the opportunity to edit a 5-episode TV series, *Las aventuras de Pepe Carvalho*, aka *The Adventures of Pepe Carvalho*, directed by Argentinian director Adolfo Aristarain. This project required her to move to Madrid, which she did in 1985.

Madrid offered her many opportunities to edit movies, to the point that she could no longer combine editing feature films with her editor post at the Spanish Television Network, and, in 1988, she asked for a ten-year leave of absence. When it finally expired, she resigned her post.

During those years, she had had plenty of time to understand completely that editing movies was her vocation. She considers herself lucky enough to have been cutting movies at a time when editors in Spain were also sound editors, which meant editing as well as being in charge of the different sound processes, such as dialogue, effects, Foleys and music editing.

Sound editing was a most fascinating and valuable experience for her, having provided her with some of the tools she considered essential, to be able to edit in an effective and creative way, from disguising a bad cut, to manipulating time and pace. It also made her aware of the hidden power of sound to excite emotions in the audience.

Although uncredited, she is particularly proud of the work she did on *Jamón Jamón* (1992) directed by Bigas Luna, and on *El día de la Bestia*, aka *The Day of the Beast* (1995), directed by Álex de la Iglesia.

In 1981 she had edited a documentary film *Numax Presenta*, directed by Joaquín Jorda, who introduced her to film director Vicente Aranda. Soon after, Aranda offered her the opportunity to cut his feature film *Asesinato en el Comité Central* (1982). That was the beginning of a fruitful collaboration and she cut all his films from 1982 on, a total of 18 movies, including: *Amantes*, aka *Lovers* (1992) – nominated for the Goya for Best Editing, *El Lute* (1988), *Juana La Loca*, aka *Mad Love* (2001) – nominated for the Goya for Best Editing and *Carmen* (2003) –

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nominated for the Goya for Best Editing, as well as the TV series *Los Jinetes del Alba*, aka *Riders of the Dawn* (1990).

In 1989, she began a collaboration with director Imanol Uribe, for whom she cut 8 movies, amongst them *Días Contados*, aka *Numbered Days* (1994) – won the Goya for Best Editing; and *El Rey Pasmado*, aka *The Dumbfounded King* (1991)

Other highlights of her editing career include: *La enfermedad del Domingo* (2017), directed by Ramón Salazar; *Las Furias*, aka *The Furies* (2016), directed by Miguel del Arco; *La Adopción*, aka *The Adoption* (2015), directed by Daniela Fejerman; *The Healer* (2015), directed by Paco Arango; *Creditors* (2014), directed by Ben Cura – winner of an Award of Merit Special Mention at the Accolade Competition Award 2016; *Mr Nice* (2010) directed by Bernard Rose; *Mal día para pescar*, aka *Bad Day to go Fishing* (2009), directed by Alvaro Brechner; *Perdita Durango*, aka *Dance with the Devil* (1997), directed by Álex de la Iglesia; *El día de la bestia*, aka *The Day of the Beast* (1995), directed by Álex de la Iglesia, for which she won the Cinema Writers Circle Awards' CEC Award for Best Editing and was nominated for the Goya Award for Best Editing; *Jamón Jamón* (1992) by Bigas Luna and *Berlin Blues* (1988), directed by Ricardo Franco – nominated for the Goya for Best Editing.

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LENA MOSSUM (Costume Designer)

Biography

Lena Mossum (Costume Designer) is a Swedish costume designer who works primarily in Spain, and is accomplished in both contemporary and period pictures.

Mossum has worked on many feature films within the costume department since 1990. Credits include *¡Dispara!* (1993), *Land and Freedom* (1995), *Carla's Song* (1996), *Torrente, el brazo tonto de la ley* (1998), *París Tombuctú* (1999) and *Sexy Beast* (2000).

By 2001, Mossum was working as Head of the Costume Department for productions including *Visionaires* (2001), *El Viaje de Carol* (2002), *Virgin Rose* (2006), *La Caja* (2006), *Las 13 rosas* (2007), *La Mujer sin Piano* (2009), *The Disciple* (2010), *Miel de naranjas* (2012) and *Wild Oats* (2016).

Mossum was nominated for a Goya award for her work on *El Viaje de Carol* and went on to win the award for her costume work for *Las 13 Rosas*.

SYLVIE IMBERT (Make-Up Designer)

Biography

Sylvie Imbert has built a distinguished career working in film and television, predominantly in Spain.

Born in France, Imbert came to Madrid for a weekend... and decided to stay in Spain. After working as an interpreter and translator for foreign feature films shot in Spain, she became interested in pursuing a career in the make-up department that had captivated her.

After studying make-up, Imbert's first opportunity was working on *Ainsi Soient-Elles* (1995), a French film by Patrick Alexandrin, followed up with Gerardo Herrero's *Malena Es Un Nombre de Tango* (1996). Since then, Sylvie Imbert has remained in strong demand, working on a number of challenging works in important Spanish films.

Her work on Alejandro Amenábar's *Abre los ojos/Open Your Eyes* (1997) earned a Goya nomination for best make-up and hair, as did her work on *Los Girasoles Ciegos/The Blind Sunflowers* (2008) and *El Artista y La Modelo/The Artist and the Model* (2012).

Sylvie Imbert won the Goya award for best Make-up and Hair, for *Blancanieves/Snow White* (2012), a black & white fairy tale set in the 1920s – a film for which she also earned a Gaudí Award nomination. For *Nadie Quiere la Noche/Endless Night* (2015), Imbert won both the Goya and the Gaudí Awards for Best Make-up and Hair. Last year (2017) her career was recognized with the Ricardo Franco Award. Sylvie Imbert also received both Goya and Gaudí award nominations at the past edition of the Goya Awards, for *Abracadabra* (2017).

Her other recent credits include *Holy Camp* (2017) and the forthcoming film by Julio Medem, *El árbol de la sangre* (2018).

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IRENE LAMB (Casting)

Biography

Irene Lamb has enjoyed a long collaboration with Terry Gilliam, casting *Jabberwocky* (1977), *Time Bandits* (1981), *Brazil* (1985), *The Adventures of Baron Munchausen* (1988), *The Brothers Grimm* (2005), *The Imaginarium of Dr Parnassus* (2009), and *The Zero Theorem* (2013).

Her credits include *Star Wars – A New Hope* (1977) and *Star Wars - The Empire Strikes Back* (1980), and she has cast film and television productions for directors including Mike Hodges: *Get Carter* (1971) and Jack Clayton: *The Great Gatsby* (1974), *The Lonely Passion of Judith Hearne* (1987) and *Memento Mori* (1992).

For Sally Potter, she cast *Orlando* (1992), *The Tango Lesson* (1997), *The Man Who Cried* (2000), *Yes* (2004), *Rage* (2009), *Ginger and Rosa* (2012) and *The Party* (2017).

She has cast seven productions for Richard Loncraine: *The Missionary* (1982), *Bellman and True* (1987), *The Gathering Storm* (2002) – for which she received an Emmy nomination, *My House In Umbria* (2003) – also Emmy-nominated, *Richard III* (1995), *Wimbledon* (2004) and *Finding Your Feet* (2017).

For the Brothers Quay, she took care of the casting for *Institute Benjamenta* (1995) and *The Piano Tuner of Earthquakes* (2005).

ROQUE BAÑOS (Music)

Biography

Roque Baños was born in Jumilla (Murcia) in 1968. He began his musical education at the age of nine, in the Conservatorio Superior de Música de Murcia, where he finished elementary level, specializing in saxophone and obtaining Honours in both Music Theory and Saxophone. In 1986, he moved to Madrid, where he completed studies in Saxophone, Piano, Music Theory, Composition and Conducting, at the "Real Conservatorio Superior De Música de Madrid", with honours and several merit mentions.

In 1993, he received a grant from the Ministry of Culture in Spain to study at Berklee College of Music in Boston, where he graduated "Summa Cum Laude" in the fields of Film Scoring and Performance in 1995. In addition, he received the "Robert Share Award", for demonstrating the highest musical-dramatic level in film music composition and an "Achievement Award" for his outstanding performance abilities.

During his years of study, Roque had a prolific career as a composer and musician. He composed several pieces for orchestra and band and received many awards. In addition, in 1987, he became an officer musician in the Spanish Army, continuing an intense compositional period writing concert pieces for marching band and chamber ensembles. He also developed a career as a classical saxophonist, premiering works by Spanish and foreign composers, as well as his own, in the most prestigious concert halls in Spain. His path, however, was always directed towards composition and conducting, finding in these fields his principal occupation. He has premiered and directed his own scores at the National Auditorium in Madrid, the Reina Sofia Auditorium, the Cultural Circle of Fine Arts Hall, and in several concert halls in Spain and abroad.

In 1997 he was commissioned to write his first film score, for *Back Roads*, directed by Emilio Martinez Lazaro, one of the most acclaimed directors in Spain. After this success, he worked with many of the Spanish most renowned directors, such as Álex de la Iglesia, Daniel Monzon, Carlos Saura and Santiago Segura, to name a few, and he earned international recognition, by working with acclaimed directors such as Terry Gilliam, Ron Howard, Kevin Reynolds, Spike Lee, Jonathan Glazer and Brad Anderson, amongst others.

His first US production *Evil Dead*, directed by Fede Alvarez, with whom he has a close personal and professional relationship, opened a door for him into the American market, without letting go of his origins in the Spanish film Industry, where he keeps working intensively.

His latest film projects are *The Commuter* directed by Jaume Collet Serra, *Miracle Season* by Sean McNamara, *Yucatan* by Daniel Monzón and *Sin Rodeos* by Santiago Segura, all of which are set for release in 2018.

The Man Who Killed Don Quixote



In Memory of
JEAN ROCHEFORT · JOHN HURT

Directed by
TERRY GILLIAM

Written by
TERRY GILLIAM and TONY GRISONI

Produced by
MARIELA BESUIEVSKY
GERARDO HERRERO

Produced by
AMY GILLIAM

Produced by
GRÉGOIRE MELIN
SÉBASTIEN DELLOYE

Co-Produced by
PANDORA DA CUNHA TELLES
PABLO IRAOLA

Executive Producers
JEREMY THOMAS
PETER WATSON

Executive Producers
ALESSANDRA LO SAVIO
GIORGIA LO SAVIO

Executive Producers
JAVIER LOPEZ BLANCO
FRANÇOIS TOUWAIDE

Line Producer
YOUSAF BOKHARI

Cinematographer
NICOLA SANCHO PECORINI

The Man Who Killed Don Quixote

Editors

LESLEY WALKER
TERESA FONT

Music by

ROQUE BAÑOS

Production Designer

BENJAMÍN FERNÁNDEZ

Set Decorator

EDOU HYDALLGO

Sound Design

ANDRE JACQUEMIN AMPS

Sound Mixer

PIERRE MERTENS

Sound re-recorder mixer

THOMAS GAUDER

Costume Designer

LENA MOSSUM

Make-up & Hair

SYLVIE IMBERT

AMPARO SÁNCHEZ

Casting Director

IRENE LAMB

CAMILLA VALENTINE-ISOLA

1st AD **DAVID PAREJA**

Production Manager **MERCEDES BARBOD**

Location Manager **ANA IBÁÑEZ**

Production Coordinator **NATH RODRÍGUEZ**

Script Supervisor **YUYI BERINGOLA**

CAST

in Order of Appearance

Don Quixote (commercial) **JOSÉ LUIS FERRER**
Sancho Panza (commercial) **ISMAEL FRITZI**
Spanish Propman **JUAN LÓPEZ TAGLE**
Toby **ADAM DRIVER**
1st AD – Bill **WILLIAM MILLER**
Producer **WILL KEEN**

The Man Who Killed Don Quixote

<i>Rupert</i>	JASON WATKINS
<i>Melissa</i>	PALOMA BLOYD
<i>Gypsy</i>	ÓSCAR JAENADA
<i>Flamenco Dancer</i>	SONIA FRANCO
<i>Flamenco Guitarist</i>	JOSÉ ASER GIMENEZ
<i>Flamenco Percussionist</i>	JOSÉ ANTONIO FERNÁNDEZ
<i>Junior Creative</i>	VIVEKA RYTZNER
<i>Chinese Translator / Creative Creep</i>	ALBERTO JO LEE
<i>Client Rep</i>	BRUNO SEVILLA
<i>The Boss</i>	STELLAN SKARSGÅRD
<i>Jacqui</i>	OLGA KURYLENKO
<i>Alexei Mishkin</i>	JORDI MOLLÁ
<i>Don Quixote</i>	JONATHAN PRYCE
<i>Angelica</i>	JOANA RIBEIRO
<i>Sancho Panza (B&W Film)</i>	JORGE CALVO
<i>Madman</i>	JUAN MACHIN
<i>Beggar Woman</i>	INMA NAVARRO
<i>Toby's Cameraman (B&W Film)</i>	JIMMY CASTRO
<i>Toby's Friend 1</i>	IRENE AGUIRRE
<i>Toby's Friend 2</i>	DANIEL GUTIÉRREZ
<i>Toby's Friend 3</i>	JULEN URIZAR
<i>Toby's Mate</i>	JOE MANJÓN
<i>Raul / Knight of the Mirrors</i>	HOVIK KEUCHKERIAN
<i>Barfly</i>	CARLOS ESTEVE
<i>Priest / Hooded Monk</i>	MARIO TARDÓN
<i>Pissing Boy</i>	EKIAT CRESPO
<i>Brute</i>	ANTONIO DE LA CRUZ
<i>Crone / Knight of the Mirrors Squire</i>	MATILDE FLUIXA
<i>Policeman 1</i>	ANTONIO GIL
<i>Policeman 2</i>	RODRIGO POISON
<i>Girl on Bike</i>	LAURA GALÁN
<i>Farmer's Wife</i>	ROSSY DE PALMA
<i>Farmer</i>	SERGI LÓPEZ
<i>Shepherd</i>	HIPOLITO BORO
<i>Police Chief</i>	BRUNO SCHIAPPA
<i>Panicky Woman 1</i>	LIDIA FRANCO
<i>Panicky Woman 2</i>	MARIA D'AIRES
<i>Technician Santa Catartica</i>	VITOR EMANUELE PINHEIRO
<i>Dancing Couple 1</i>	CARMELA GRECO
<i>Dancing Couple 2</i>	DIEGO LLORIS
<i>False Angelica</i>	FILIPA PINTO
<i>Giant 1</i>	JAVIER IGLESIAS
<i>Giant 2</i>	MANUEL MONZÓN
<i>Giant 3</i>	FERRAN GADEA
<i>Voice of Giant 1</i>	PETER DICKSON
<i>Voice of Giant 2</i>	TERRY GILLIAM
<i>Voice of Giant 3</i>	TONY HERTZ
<i>Troupe at Mishkin's Palace</i>	ELS COMEDIANTS

The Man Who Killed Don Quixote

STUNTS

Stunt Coordinator **RICHARD CRUZ**
Assistant Stunt Coordinator **RICARDO CRUZ jr**

Stunt Double Toby **DAN ADAMS**
Stunt Double Don Quixote **MIGUEL VILLALBA**

Stunt Doubles
IVÁN BAENA · CARLOTA ALONSO · MARIA GRACIA

Stunt Rigger **RICARDO ROCCA**

Stunt Persons
FRANCISCO MORALES · EDUARDO MORATILLA · J. ANTONIO DÍAZ
JESÚS LÓPEZ · SAMUEL ICASTO · ABIAN PADRÓN · GABRIEL PICAZO
EDGAR ESCALONA · RAÚL BALDAN · CÉSAR RONDA
FRANCISCO JESÚS GONZER · MEHRZAD ASGI-KERMANI

PRODUCTION

Interim Production Manager **PATRICIA DE LA UZ**
Assistant Production Manager **CRISTINA MATEO**
Assistant Production Coordinator **KINO REYES**
Assistant to the Director **LUCIA CORBACHO**
Production Office Runner **BORJA FERNÁNDEZ - OLIVA**
Production Runner **ISABEL DELCLAUX**

ASSISTANT DIRECTORS DEPARTMENT

Key 2nd AD **ANA SUMMERS**
2nd AD **ÓSCAR MANERO**
3rd AD **PATRICK BENCOMO**
Floor Runners **MARINE DISCAZEAX**
MANUELA BELLOT
AD Trainee **ASIA LO SAVIO**

CAMERA DEPARTMENT

Camera Operator / Steadycam **JUAN JOSÉ SÁNCHEZ**
A' Camera 1st AC **JOSÉ RAMÓN DELGADO**
B' Camera 1st AC **DAVID MAYO**
A' Camera 2nd AC **MARCOS BENITO**
B' Camera 2nd AC **ALEX BOKHARI**
Steadycam Assistant **BORJA DONOSO**
Additional Steadycam Assistant **SUSANA SISCART**
Video Playback Technician **OLVIDO PÉREZ**
Video Playback Assistant **LUCIA RODRÍGUEZ**
Data Wrangler **RICARDO REAL**
Camera Trainee **DIEGO REAL**

Stills Photographer - EPK **DIEGO LÓPEZ CALVIN**
Special Stills **BASIL PAO**

ELECTRICAL

Gaffer JOSÉ LUIS SANTA CRUZ

Best Boy SERGIO MANTECÓN RUIZ

Electricians

DANIEL GUIRLES · GONZALO FERNÁNDEZ · ANGEL GASCÓN · RUBEN CARDEÑA

GRIPS

Key Grip JULIO "SANTA" FERNÁNDEZ

Best Boy Grip JOSÉ "SANTA" FERNÁNDEZ

Grips

DAVID POLO · ÓSCAR CANO · ADRIÁN FERNÁNDEZ

ART DEPARTMENT

Art Directors GABRIEL LISTE

ALEJANDRO FERNÁNDEZ

Standby Art Director DAVID TEMPRANO

Art Dept Coordinator MONICA CAMACHO

SET DECORATION

Lead Man FEDERICO DEL CERRO

Prop Master ÓSCAR ROMERO

Standby Props PACO CALONGE

DOMINGO MERINO

Prop Buyer IÑAKI BRUÑA

Graphic Design - Set Dec Assistant ANA MUÑIZ

Set Dec Coordinator AITANA SÁNCHEZ

Digital Artist DANIELE AUBER

Set Dressers

RICARDO GARCÍA · ISRAEL PÉREZ · ROBERTO TORRALBA
JUAN CARLOS VELA · JOSÉ LUIS FERNÁNDEZ · MARIA PENELOPE

MARIO MARTÍN · DANIEL IZAR

Set Decoration Carpenter MANUEL CHAMORRO

Set Decoration Painter OLGA LÓPEZ

Standby Carpenter MANUEL CASLA

Standby Painter NURIA OBISPO

Landscaper ADRIANA PRADO

Assistant Landscaper BORJA GIL

Set Decoration Runner/Driver CARLOS MORA

Landscape Labour ADRIÁN JIMÉNEZ

Gardener DARIO TESTÓN

Swing Gang

ANA ISABEL PRIETO · OLEKSANDER KRET · JAVIER ÁLVAREZ
MANUEL BARRIO · JESÚS CALERO · JAVIER CERDÁN · ENRIQUE CRUZ
CARLOS PÉREZ · PABLO ROLDÁN · MUSTAPHA THIOBOU

COSTUME

Original Don Quixote Costume GABRIELLA PESCUCCI

The Man Who Killed Don Quixote

<i>1st Assistant Costume Designer</i>	EUDALD MAGRI
<i>2nd Assistant Costume Designer</i>	DEBORAH DEL PINO SAAVEDRA
<i>Costume Supervisor</i>	EVA FERVENZA
<i>Cast Costumers</i>	ROCÍO REDONDO
	EUNICE GARCÍA
	FERNANDO GARCÍA
<i>Crowd Costumer</i>	JAVIER CABRERA
<i>Breakdown Artist</i>	LETICIA PALOMARES
<i>Costume Runners</i>	LEANDRO BENÍTEZ
	TANIA SANZ
<i>Seamstresses</i>	MARIA JOSÉ MOYA MORONTA
	MIMOUNT EL ATYAOU

MAKE UP & HAIR

<i>Make Up Artist</i>	UXUE LAGUARDIA
<i>Make Up Assistant</i>	MONTSE DAMAS
<i>Make Up PA</i>	DANIEL SÁNCHEZ-MIGALLÓN
<i>Assistant Hairdresser</i>	MARCO ROPERO
<i>Prosthetics Make Up</i>	PABLO PERONA
	LUCIA SOLANA
<i>Horse Make Up</i>	AITANA FUENTES
<i>Hair Daily</i>	
	FINA ESPERT · MONTSE SANFELIU
	MAGDALENA ALVAREZ · YURAIMA MORCILLO
	<i>Make Up Daily</i>
	M^a DOLORES OSUNA · CECILIA ESCOT · GENOVEVA GÁMEZ

SOUND

<i>Boom Operator</i>	THOMAS BERLINER
<i>Sound PA</i>	JOSHUA DURÁN

SPECIAL EFFECTS

<i>SFX Supervisor</i>	REYES ABADES
<i>SFX Foreman</i>	CÉSAR ABADES
<i>SFX Technicians</i>	
	ÓSCAR ABADES · ÁNGEL ALONSO · RAFAEL ALCARÁZ
<i>SFX Assistants</i>	
	ALEJANDRO PÉREZ · MIGUEL BARRAGÁN · RUBÉN SÁNCHEZ

LOCATIONS DEPARTMENT

<i>Assistant Location Manager</i>	EDUARDO GARCÍA
<i>Location Scout - Navarra</i>	TATIANA CHAVES
<i>Base Camp Manager</i>	ELIA CUESTA
<i>Key Set PA</i>	JUAN RAMÍREZ
<i>Set PA</i>	LOREN COBOS
<i>Location PAs</i>	
	KARIM FERRERO · SANTIAGO MIRALLES · TITO ARROYO
	PEPE PRADO · KONSTANTIN BERINGOLA

The Man Who Killed Don Quixote

ANIMALS

Horse Master **RICHARD CRUZ**

Animal Coordinator **ANDRÉS ALBARRACÍN**

Grooms

JULIO CRUZ · GUILERMO CORDERO · FRANCISCO MORALES · EDGAR ESCALONA

ANDRÉS MORCILLO · MIGUEL CALLEJÓN · AITANA FUENTES

CONSTRUCTION DEPARTMENT

Construction Manager **ALBERTO FEITO**

Construction Buyer **JOSÉ ALTIT**

Construction Coordinator **MONICA FEITO**

Construction Foreman **JESÚS MARIA ANTÓN**

Charge Hand Painter **JESÚS LÓPEZ**

Charge Hand Welder **ÁNGEL GIL**

Carpenters

IGNACIO MARTÍNEZ · EDGAR ZEVALLOS · EMILIO CAÑUELO

JOSÉ CAÑUELO · JESÚS LEIVE · ANTONIO MORENO · ANTONIO SÁNCHEZ · OLIVER SANTIAGO

FRANCISCO LOZANO · LUIS CANDELAS · JOSE TORRALBA

Trainee Carpenters

ILIAS BOUASSID · DAVID MORENO · ALBERTO PARRAGA

JOSÉ LUIS ESCRIBANO · ALEJANDRO OVIEDO

Painters

FERNANDO GARRIDO · FABIÁN FALCO · FRANCISCO MARTÍNEZ

JOSE ANTONIO RINCON · PAULINO GARCÍA · ANTONIO SEGURA

Trainee Painter **ALBERTO ROMAN**

Welders

FABIO MARULANDA · JAVIER CORRAL · JOSE ESPAÑA

JUAN JAVIER YUBERO · RAFAEL LÓPEZ · ULVIX CHOMO

Plasterers

JOSÉ MANUEL AGUADO · JUAN RAMÓN GÓMEZ · RAFAEL RUIZ

ROBERTO BOLEA · BASILIO GÓMEZ

Stagehands

VASILE IOAN · MOHAMED LAHLOU · MOHAMED ETOUMIA · FELIX AGUILERA

ANDREI CALCIC · JOSÉ MANUEL RODRÍGUEZ · MIGUEL SERRANO

STAND-INS

Stand-in Don Quixote **HIPÓLITO GARCÍA**

Stand-in Toby **RICARDO MILUY**

EXTRAS CASTING

Crowd Casting Supervisor **PILAR MOYA**

Crowd Casting Assistants

DIANA MAGÁN · NEREA HERRERO · NATALIA RUIZ · ÁNGELA CAZORLA

TRANSPORT

Transport Coordinator **PATRICIA DE LA UZ**

Transport Captain **RAMÓN ALONSO**

Key Production Driver **ALBERTO SÁNCHEZ**

The Man Who Killed Don Quixote

Driver & PA to Mr. Driver **LUIS GARCÍA**

Driver & PA to Mr. Pryce **JAVIER ROMERO**

Unit Drivers

**PABLO GONZÁLEZ · ANTONIO LÓPEZ · MARIANO BURATTINI
ELENA PIÑANGO · VERONICA ARIAS · CARLOS CANO · JOSÉ LUIS JIMÉNEZ**

CHELE GUARDIA · CARMEN MADRIGAL · ADRIANA VENTANAS

Costume Truck Driver **FERNANDO ZARAGOZA**

Additional Drivers

PABLO DÍAZ · ISAAC DÍAZ · ANTONIO SUERO · ENRIQUE G^º PERNUDO

ACCOUNTS

Production Accountant **EDWIN ERAZO**

Payroll Assistants **MÓNICA ACEBES**

ISABEL VÁZQUEZ

Cashier **ÁNGEL HERNÁNDEZ**

Accounts PA **JUAN RODRÍGUEZ**

Accounts Trainee **YURI CASAUS**

ADVISORS

Choreographer **CARMEN LÓPEZ ARMENGOU**

Arabic Advisor **MABEL VILLAGRA**

Lute Advisor **CARLOS BECEIRO**

HEALTH & SAFETY

Health & Safety Advisor **ALBERTO GUTIÉRREZ**

Unit Nurse **PATRICIA SALAS**

POST PRODUCTION

Post Production Supervisors **PAULA CRICKARD**

GISELA EVERT

Creative Consultant **RAY COOPER**

EDITING

Associate Editor **MARTIN CORBETT**

Assistant Editor **RENATO SAN JUAN**

Visual Effects Editor **DANIEL RICHARDSON**

Additional Assistant Editor **JO DALE**

Post Production Runner **CHARLOTTE ROBINSON**

POST SOUND

Music Editor **GRAHAM SUTTON**

Dialogue Editor **ADRIAN FURDUI**

Additional ADR Editor **MATT BAINBRIDGE**

Assistant Sound Editor **JAMIE JACQUEMIN**

ADR Assistant **MARTIN JACQUEMIN**

ADR Mixer **NICK BALDOCK**

The Man Who Killed Don Quixote

Foley Mixer **TILL LORENZ ALDINGER**
Foley Editor **HENNING PENSKE-CHIGIR**
Foley Artist **FRANZISKA TREUTLER**
Foley Supervisor **FIETE TREUTLER**
Additional Foley **JERRY RICHARDS**

ADR Voice Director **HUGH EDWARDS**

ADR Crowd Voice Artists

DAWSON JAMES · RICHARD REED · PAUL McLAUGHLIN
HANNAH MELBOURNE · PENNY RAWLINS · KATY MAW · ROBERTO DANOVA
BARNEY BANKS · PHIL STETTER · ESTHER SETTER
HADI HAJAIG · ENGIN SOMUNCU · IBRAHIM SOMUNCU

STUDIO L'EQUIPE

Re-recording Assistant **DAVID GÉRAIN**
Sound Recordist **SIMON JAMART**

VISUAL EFFECTS

Visual Effects Supervisor **INGO PUTZE**

L'AUTRE COMPAGNIE

Visual Effects Supervisor **STÉPHANE BIDAULT**
Digital Compositing Supervisor **RENAUD QUILICHINI**
Visual Effects Producer **MATTHIAS WEBER**
Digital Artists

COLIN JOURNÉE · BENJAMIN AGEORGES · LESLIE DEBOEUR
VINCENT DUTOUR · RODRIGUE LENAIN · SIMON BINAUT · CHRISTOPHE CHANVIN · MAËVA CHARLES
ZAHİ EL HABACH · RICHARD GOMARD · JEAN-ANTOINE LACOLLE · JONATHAN LECROART
MARTIN KREBS · SAMSON MICHEL · ARTHUR DE MOREL · COLINE SAPIN · ANNE-SOPHIE SONNET
MARGAUX TACK · RAPHAEL THIBAUT · ANNE-SOPHIE VELZ · JEAN VANZO · MICHAËL BETHUNE

WORLDWIDE FX STUDIO

VFX Producer **DANAIL HADZHIYSKI**

PORTUGUESE UNIT

PRODUCTION

Unit Production Manager **JOÃO FONSECA**
Production Coordinator **TERESA LEAL**
Unit Manager **BRUNO MARTINS**
Production Assistants

MIGUEL EGREJAS · DAVID FRANCO · MARGARIDA PEREIRA
MÁRIO ALVES · MARTIM LORENA
Office Assistant **SARA LEVEZINHO**

The Man Who Killed Don Quixote

ASSISTANT DIRECTORS

Co 1st AD MARIA JOÃO MATOS SILVA
2nd AD MIGUEL CRAVO
3rd ADs NUNO DIOGO
ISABEL LEBRE

ART DEPARTMENT

Art Director Portugal JOANA CARDOSO
Assistant Art Director CAROLA BIASUZ
Art Department Jr. INÊS BRANCO
Set Decorator PEDRO SOARES
Prop Men JOÃO PAULO SANTOS (Kid)
RAQUEL SANTOS

CONSTRUCTION

Construction Foreman LUÍS MIGUEL PINTO
Carpenters
BRUNO NUNES · ANTÓNIO CARREGA
JOSÉ PENDÃO · PAULO SANTOS · MARCO SILVA · JORGE PEREIRA
BELARMINO AMARAL · MANUEL VENTURA
Welders
ARLINDO BENTO · ALBERTO FERNANDES · JOSÉ MANUEL FURTADO

CROWD CASTING

Extras Crowd Casting IVANA SANTANA
AIDA SANTOS
ALBERTO CAMPOS

ELECTRICAL

Gaffer PT MÁRIO SOARES
Electricians
JOÃO ALMEIDA · BRUNO LOPES · ARTUR ANDRADE · CARLOS SEQUEIRA
Genny Operators JOÃO SILVA
IVAN ANTONYUK

EXTRAS HAIR & MAKE UP

Crowd Make Up Artist & Coordinator SANDRA PINTO
Crowd Make Up Assistants DULCE FILIPE
MÁRCIA LOURENÇO
Crowd Hair Dresser MÁRIO LEAL
Crowd Hair Dressing Assistants NATÁLIA BOGALHO
HUGO MARQUES

MAKE UP & HAIR DAILIES

Crowd Hairdressers
MARTINHA COSTA · CELESTE RIBEIRO · FÁTIMA VIEIRA · MARIA MENEZES
RAQUEL RAPOSO · PATRÍCIA SILVA · CRISTINA INÁCIO

COSTUMES

Chief of Tailoring ISABEL FINKLER

The Man Who Killed Don Quixote

Costumer Assistants

FLOR HERNANDEZ · PATRICIA DOMINGUES · TERESA SAMISONE

CATARINA RUAS · PATRICIA DÓRIA

Seamstresses CARMO BOUCINHA

ROSÁRIO RATO

TRANSPORT

Drivers

JOÃO MALHEIRO · VITOR ANTUNES · DANILO LOURADOR

RUI MARQUES · SOFIA RODRIGUES · INÊS DE CASTRO · FRANCISCO ANTUNES

JOÃO MARTINS · ROGÉRIO FERREIRA

ACCOUNTS

Production Accountant FERNANDA MARREIROS

FUERTEVENTURA UNIT

Location Manager MARIA SANZ

Assistant Location Manager MANUEL DÍAZ

Location PAs

BLANCA PIQUERAS · ILARIA PORCELA · YERAY MORALES · AIRAM CARREÑO

Set Dressing Assistant SIRMA CASTELLANO

Plasterer DERQUE CASTELLANO

Nurse ZAIDA BREA

Drivers

YOLANDA DEL CAMPO · SIMON ESPINOUX · GERARDO COLL

ADAN ESPINEL · ANGEL JONAY

DIGITAL INTERMEDIATE

Post Production Studio at Deluxe Madrid

Digital Cinema Manager JUANJO CARRETERO

Post Production Coordinator MIGUEL ÁNGEL GÓMEZ FERNÁNDEZ

Business Manager VANESSA RUIZ-LARREA

Colorist CHEMA ALBA

Media Services Manager ALEJANDRO BÁRCENA

On-line Editing JOSE LUIS MARTÍNEZ

Data Managers FERNANDO GONZÁLEZ

KARIM LEMRINI

Digital Mastering

PABLO POLO · ELENA ARACO · ESTHER PERICAS · LUIS ESCALADA

VOD Mastering

RAFA FLORIDO · RODRIGO WALLACE · JUANJO RODRÍGUEZ · JAIME GUTIÉRREZ

TORNASOL FILMS

Delegate Producer WINNIE BAERT

Production Coordinator CARMEN MARTÍNEZ REBÉ

Financial Controller JUANI MERINO

Technical Treasury MARIA JOSÉ MOTA

Marketing and Communication CLARISA PARDINA

IRENE MORATE

The Man Who Killed Don Quixote

Post Production Coordinator **MARIA MEREDIZ**
Post Production Assistant **RUTH NOEMÍ RODRÍGUEZ**
Assistant to M. Besuievsky **NURIA SERRANO**

CARISCO PRODUCCIONES

Administrator **CRISTINA BALDA**

ENTRE CHIEN ET LOUP

Production Assistants

RAQUEL MORTE • COLINE LECHAT • ANNE BERGER

Post-Production Assistant **THIBAUT RUSLET**

Production CFO **GAËLLE VERSTRAETEN**

Production Accountants **KEVIN THIRY**

Junior Accountant **JOYCE THIRY**

Legal Advisors **MOUHTUY AVOCATS –**

PIERRE-EMMANUEL MOUHTUY

UKBAR FILMES

Producer Assistants **JACOPO WASSERMANN**

SANDRA PAULO

Accountants **HELENA RODRIGUES**

LUÍS JORGE

Press Advisor **MANUELA COSTA**

Translation **FILIPPE SANTOS**

Legal Translation **SOFIA CALADO**

ANA DAMAZO

KINOLOGY

Legal & Administration **MARIE WINTENBERGER**

Sales & Acquisitions **GAËLLE MARESCHI**

Post Production & Servicing **CANDICE KALIL**

Festivals & Marketing **GRÉGOIRE GRAESSLIN**

Accounting & Finance **LAURENCE GUCHET**

ALACRAN PICTURES

Legal Affairs **FILOMENA CUSANO**

Financial & Business Affairs **MAURIZIO CUCCHIARA**

LUCA ANIASI

MUSIC

Music Composed, Orchestrated & Directed by **ROQUE BAÑOS**

Orchestrated by **ROQUE BAÑOS & GINÉS CARRIÓN**

Performance by **BRATISLAVA SYMPHONY ORCHESTRA and CHOIR**

Concertmaster **MARIAN SVETLIK**

Choir Conductor **DAVID HERNANDO**

Choir Preparation **ONDREJ SARAJ**

Orchestra and Choir Contractor **DAVID HERNANDO**

Recorded at **STUDIO 1 OF THE SLOVAK RADIO IN BRATISLAVA**

Sound Engineer **MARTIN ROLLER**

Flamenco Guitar **JOSÉ LUIS MONTÓN**

The Man Who Killed Don Quixote

<i>Ethnic Flutes</i>	ALEJANDRO VILLAR
<i>Oud</i>	EL WAFIR SHAIKELDIN GIBRIL
<i>Percussionist</i>	DAVID MAYORAL
<i>Castanets</i>	TERESA LAIZ
<i>Recorded at</i>	MELIAM MUSIC STUDIOS OF MADRID
<i>Programmers</i>	FERNANDO FURONES & GINÉS CARRIÓN
<i>Music Score Mixer</i>	VANESSA GARDE
<i>Mixed at</i>	AD HOC STUDIOS OF MADRID
<i>Manager Mixing Studio</i>	JAVIER VALDÉS

<i>Music Producer, Assistant Composer and Music Copyist</i>	TESSY DíEZ MARTÍN
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SONGS

"Tarde Azul de Abril"

<i>Written by</i>	TESSY DíEZ MARTÍN AND ROQUE BAÑOS
<i>Performed by</i>	CARMEN LINARES
<i>Vocals</i>	ROBERTO LORENTE
<i>Guitar</i>	JOSÉ LUIS MONTÓN
<i>Guitar</i>	JESÚS GÓMEZ
<i>Percussion</i>	DAVID MAYORAL
<i>Recorded at</i>	MELIAM MUSIC STUDIOS OF MADRID
<i>Sound Engineer and Mixer</i>	NICOLÁS ALMAGRO

"If You Knew Susie"

Composers **BUDDY DESYLVA, JOSEPH MEYER**

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"Celebration Camp"

<i>Written by</i>	DAVE HOWMAN & ANDRE JACQUEMIN
<i>Published by</i>	LONG LUNCH MUSIC

PUBLICITY

<i>DDA International Publicist</i>	ADELE IBBOTSON
<i>Publicity Materials</i>	PHIL STUBBS

<i>Title & End Credits</i>	BRANDT ANIMATION
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SUPPLIERS

<i>Camera Equipment</i>	CINE TECNICO GROUP
<i>Sound Equipment</i>	KARABOUTCHA
<i>Lighting Equipment</i>	CHEROKEE LUZ LIGHTING
<i>Grip Equipment & Cranes</i>	GRIP CREW
<i>SFX</i>	REYES ABADES EFECTOS ESPECIALES
<i>Horses & Tack</i>	VICTORIA & RICHARD PROFESIONAL STUNTS
<i>Set Construction</i>	CRAZY PRODUCCIONES
<i>Picture Vehicles</i>	EPOCAUTO
<i>Picture Animals</i>	ZOOKO PRODUCCIONES
<i>Costume Manufacture & Rental</i>	PERIS COSTUMES
<i>Wardrobe</i>	MARIA GONZAGA - GUARDA ROUPA, Lda

The Man Who Killed Don Quixote

<i>Armour Rental</i>	TIRELLI COSTUMI - ROME
<i>Construction Materials</i>	
MADERAS GARCIA GONZALO · FERRETERIA DE FRUTOS · HIERROS LOZANO	
MADEBRO CONSTRUCCIONES EN MADERA	
<i>Props Rental</i>	VAZQUEZ MUEBLES Y ATREZZO
<i>Props and Set Dressing</i>	ARDURA TAPICERÍA
	MOTOS EDUARDO
<i>Model Maker</i>	PEDRO RODRÍGUEZ STUDIO (PEDRATI)
<i>Sculpture Designer</i>	PARADIGMA - ERNESTO AMADEO
<i>Execution of Sculptures</i>	IMAGCINE DECORADOS - LUIS PASTOR
<i>Sword Fabrication & Rental</i>	ARTESANIA ARELLANOS
<i>Extras Casting</i>	MAMEN FILMS
<i>Extras Employment Agency</i>	AGIO GESTORES DE EMPLEO ETT
<i>Prosthetics Mr.Pryce</i>	MAY EFFECTS
<i>Catering</i>	RAFAEL SERVICIOS DE CATERING
<i>Catering Fuerteventura</i>	AMPATE - LANZAROTE
<i>Craft Service</i>	STARCRAFT CATERING
<i>Location Machinery</i>	HUNE RENTAL
<i>Location equipment</i>	
BEHIND THE MOVIES LOCATIONS SERVICES · F4 VISUAL RENTAL STUDIOS	
THE LOCATION COMPANY RENTALS	
<i>Location Conditioning</i>	ARENERA GONGORA Y GUTIERREZ
	LAVAHENSA
<i>Location Security</i>	
SERVICIOS DE CONSERJES · VIGILANCIA PRESENCIAL · ATLANTISEGUR (FTV)	
<i>Walkie Talkies</i>	TECNITRAN COMUNICACIONES
<i>Digital Support</i>	GRAFICA DIRECTA
<i>Camera Accessories</i>	CINETOOLS
<i>Generators</i>	ENERGY SERVICES LIGHTING
	GENERALUZ GRUPOS ELECTROGENOS
<i>Insurance Broker</i>	CINEVENT ONLINE CORREDURIA DE SEGUROS
	VANDER HAEGHEN & CO
<i>Payroll Company</i>	SILLERAS ASESORES JURIDICOS
	KONTAMEC
<i>Travel Agency</i>	VIAJABIEN
<i>Customs Agent</i>	PROCOEX
<i>Health & Safety</i>	EMESA PREVENCION
<i>Stunt Equipment</i>	STUNTS 3G
<i>Anamorphic Lenses by</i>	TECHNOVISION - ROME
<i>Facilities Vehicles</i>	ON SET LOCATION SERVICES
<i>Truck Pickups and Dropoffs</i>	TRUCK AND WHEEL
<i>Equipment Trucks</i>	
EUROKINEMA · FURGONETAS DEMETRIO · MOVIE TRUCKS SERVICES	
<i>Self Drive Car Rental</i>	
EUROPCAR · LEASEPLAN SERVICIOS · NORTHGATE ESPAÑA RENTING	
SIXT RENT A CAR · CICAR	
<i>Translations</i>	SAMANTHA MCNAMARA GRANGE
<i>Studio Facilities</i>	SIDE MANAGEMENT - ESTUDIOS NONSTOP
<i>Space Keeping and Misc Labour</i>	BEHIND THE MOVIES SPACE DIVISION
<i>Veterinary</i>	GERARDO GRÖTSCH
<i>Editing Facilities</i>	RASTAPOUPULUS

The Man Who Killed Don Quixote

Sound Mixing Facilities **STUDIO L'ÉQUIPE –**
DANIEL MARQUES, DOMINIQUE JOCHMANS
On Set Dailies and Digital Laboratory **DELUXE SPAIN**
Post Audio Facilities & ADR **REDWOOD STUDIOS LIMITED**
ADR Recorded at **ART4NOISE, LONDON**
Additional ADR Studio **THE SOUND COMPANY**
Foley Recorded at **THE FOLEY FACTORY**
Aids Supplied by **HYPERACTIVE**
VFX Reviews **COMPANY 3**
Credit Institution **COFILOISIRS –**
COSETTE LIEBGOTT, JEAN-BAPTISTE SOUCHIER

Legal

SINGULAR LAW - NANO ARRIETA & ISABEL MARISCAL
LAW OFFICE - THOMAS HUNTER · INTERVISTA - BENJAMIN SEFARATI

LOCATIONS

Toledo

CASTILLO Y RUINAS DE OREJAS · ONTÍGOLA · CASTILLO DE ALMONACID

Madrid

LA CARTUJA DE TALAMANCA DEL JARAMA · CASTILLO DE VIÑUELAS

Zaragoza

MONASTERIO DE PIEDRA, NUÉVALOS

Navarra

PUEBLO DE GALLIPIENZO, PUEBLO DE SAN MARTÍN DE UNX

Segovia

PARQUE EÓLICO ALTOS ALBOS VILLACASTÍN

Portugal

CONVENTO DO CRISTO · TOMAR

Canary Islands

FUERTEVENTURA

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The Man Who Killed Don Quixote

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In Co-Production with

PROXIMUS

Associate Producer TANGUY DEKEYSER

The Man Who Killed Don Quixote

SHELTER PROD

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Director **IVES SWENNEN**
Production Coordinator **JASPER SEGERS**

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CEO **ALEXANDRE WITTAMER**
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