

THE IMAGINARIUM OF DOCTOR PARNASSUS

A TERRY GILLIAM FILM

A SONY PICTURES CLASSICS RELEASE

Production Notes

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***Official Selection: Toronto Film Festival**

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Synopsis:

The Imaginarium of Doctor Parnassus is a fantastical morality tale, set in the present-day. It tells the story of Dr. Parnassus and his extraordinary ‘Imaginarium’, a travelling show where members of the audience get an irresistible opportunity to choose between light and joy or darkness and gloom.

Blessed with the extraordinary gift of guiding the imaginations of others, Doctor Parnassus is cursed with a dark secret. An inveterate gambler, thousands of years ago he made a bet with the devil, Mr. Nick, in which he won immortality. Centuries later, on meeting his one true love, Dr. Parnassus made another deal with the devil, trading his immortality for youth, on condition that when his daughter reached her 16th birthday, she would become the property of Mr Nick.

Valentina is now rapidly approaching this ‘coming of age’ milestone and Dr. Parnassus is desperate to protect her from her impending fate. Mr. Nick arrives to collect but, always keen to make a bet, renegotiates the wager. Now the winner of Valentina will be determined by whoever seduces the first five souls. Enlisting a series of wild, comical and compelling characters in his journey, Dr. Parnassus promises his daughter’s hand in marriage to the man that helps him win.

In this captivating, explosive and wonderfully imaginative race against time, Dr. Parnassus must fight to save his daughter in a never-ending landscape of surreal obstacles – and undo the mistakes of his past once and for all!

Production Information

The announcement of a new Terry Gilliam film tends to evoke a lively mixture of excitement, curiosity and not a little apprehension. The visionary director has the reputation of a singularly creative maverick, but his creations' passage to the screen has not always been easy. The tragic loss of Heath Ledger during the production of *THE IMAGINARIUM OF DOCTOR PARNASSUS*, threatened closedown, but Gilliam fought to re-configure the story without losing the fine performance which his star had already committed to film. The director, his ensemble cast and his crew worked tirelessly together to complete the journey which had begun in the fervid, boundless imagination of Gilliam and his co-writer Charles McKeown less than eighteen months before.

“Since the format of the story allows for the preservation of his entire performance, at no point will Heath’s work be modified or altered through the use of digital technology,” the film’s producers reassured the media and public: “Each of the parts played by Johnny Depp, Colin Farrell and Jude Law is representative of the many aspects of the character that Heath was playing.”

“I am grateful to Johnny, Colin and Jude for coming on board and to everyone else who has made it possible for us to finish the film,” added director Terry Gilliam, “and I am delighted that Heath’s brilliant performance can be shared with the world.”

In the modern-day fantasy adventure, Dr. Parnassus (**Christopher Plummer**) has the extraordinary gift of inspiring the imaginations of others. Helped by his traveling theatre troupe, including his sarcastic and cynical sidekick Percy (**Verne Troyer**) and versatile young player Anton (recent BAFTA®-winner **Andrew Garfield**), Parnassus offers audience members the chance to transcend mundane reality by passing through a magical mirror into a fantastic universe of limitless imagination. However, Parnassus’ magic comes at a price. For centuries he’s been gambling with the devil, Mr. Nick (**Tom Waits**) who is coming to collect his prize – Parnassus’ precious daughter, Valentina (**Lily Cole**) on her upcoming 16th birthday.

Oblivious to her rapidly approaching fate, Valentina falls for Tony (**Heath Ledger**), a charming outsider with motives of his own. In order to save his daughter and redeem himself, Parnassus makes one final bet with Mr. Nick, which sends Tony (played during his several visits to the world beyond the mirror by **Johnny Depp, Colin Farrell** and **Jude Law**)

and Valentina and the entire theatre troupe on a ride of twists and turns, in and out of London and the Imaginarium's spectacular landscape.

The film began principal photography at the beginning of December 2007 in Britain's capital, where Gilliam shot dramatic scenes featuring Parnassus, his company and their imposing horse-drawn dwelling *cum* theatre, against a wide range of the city's familiar landmarks. The wagon, driven by Verne Troyer's Percy, became a familiar if mind-boggling sight for the City of London's merry pre-Christmas revellers as it clattered through the nighttime streets.

A series of wintry night shoots saw the Imaginarium's travelling stage fully dressed and unfolded in a bustling fairground dominated by the familiar profile of Tower Bridge; then at the centre of a drunken riot in the imposing shadow of Southwark Cathedral; and later invaded by Russian mobsters in the glorious Victorian confines of Leadenhall Market. Two of the principal characters were suspended perilously, in an icy gale and an artificial downpour, from Blackfriars Bridge over the Thames, while the gigantic, crumbling magnificence of Battersea Power Station, the largest brick-built structure in Europe, hosted a variety of domestic scenes featuring Doctor Parnassus and his extended 'family'.

On completion of these present-day sequences, the production moved to Bridge Studios near Vancouver in Canada for seven weeks of blue-screen photography, creating the epic grandeur of the Imaginarium. Vancouver also offered some striking locations, such as its magnificent art deco theatre, The Orpheum, which hosted the film's charity ball and press conference.

Oscar®-winner **Heath Ledger** ("The Dark Knight", "Brokeback Mountain"), stars as the mysterious stranger Tony, with multiple award-winner **Christopher Plummer** ("The Insider", "The Sound of Music"), recent BAFTA®-winner **Andrew Garfield** ("Boy A", "Lions For Lambs") as Anton, **Verne Troyer** ("The Love Guru", "Austin Powers: The Spy Who Shagged Me" and "Goldmember") as Percy, supermodel **Lily Cole** ("St Trinian's") as Valentina and the legendary Oscar®-nominated musician **Tom Waits** ("Wristcutters: A Love Story", "Bram Stoker's Dracula") as the devilish Mr Nick.

Triple Oscar®-nominee **Johnny Depp** ("Sweeney Todd: The Demon Barber of Fleet Street", "Neverland", "Pirates of the Caribbean"), multiple award-winner **Colin Farrell** ("Miami Vice", "Alexander") and two-time Oscar®-nominee **Jude Law** ("Cold Mountain", "The Talented

Mr Ripley”) stepped into the breach halfway through the production, to portray the other aspects of Tony.

The supporting cast includes such notable character actors as Sweden’s **Peter Stormare** (“The Brothers Grimm”, “Dancer in the Dark”) as The President of the Universe, stage and television stalwart **Maggie Steed** as the Louis Vuitton Woman, comedy favourites **Mark Benton** (“Three and Out”) as Dad and **Simon Day** (“Run, Fat Boy, Run”) as Uncle Bob, with newcomers **Paloma Faith** (“St Trinian’s”) as Sally, **Richard Riddell** (“Dogging: A Love Story”) as Martin and **Montserrat Lombard** (TV’s “Love Soup” and “Ashes to Ashes”) as Sally’s friend.

Directed by **Terry Gilliam** (“Time Bandits”, “Brazil”, “Twelve Monkeys”) from an original screenplay which he wrote with **Charles McKeown** (“Brazil”, “The Adventures of Baron Munchausen”), the film is produced by **William Vince** (Oscar® nominee for “Capote”), **Amy Gilliam** (“Push”), **Samuel Hadida** (“Solomon Kane”, “Silent Hill”) and **Terry Gilliam**.

The behind-the-camera talent includes Gilliam’s close collaborators, cinematographer **Nicola Pecorini** (“Tideland”, “Fear and Loathing in Las Vegas”) and BAFTA®-winning editor **Mick Audsley** (“The Grifters”, “Twelve Monkeys”, “Harry Potter and the Goblet of Fire”), with original design and art direction, alongside Terry Gilliam, by **Dave Warren** (“Sweeney Todd: The Demon Barber of Fleet Street”, “10,000 BC”). **Anastasia Masaro** (“Tideland”, “Show Me”) is the production designer and her fellow Canadian **Monique Prudhomme** (“Juno”, “Best in Show”) is the costume designer. Oscar®-winner **Sarah Monzani** (“Valkyrie”, “Quest For Fire”) designed the hair and make-up and the sound mixers are **Tim Fraser** (“Vera Drake”) and **Eric Batut** (“Fantastic Four”), while two-time Emmy® nominee **Irene Lamb** (“The Brothers Grimm”, “The Adventures of Baron Munchausen”) is the film’s casting director. The musical score is by the multi-award-winning Canadian brothers **Mychael Danna** (“Little Miss Sunshine”, “The Sweet Hereafter”) and **Jeff Danna** (“Tideland”, “Silent Hill”) and the UK line producer was **Rob How** (“24 Hour Party People”, “28 Days Later”).

The elaborate visual effects, drawn from Gilliam’s own imagination, have been brought to life by Peerless Camera Company, the London-based optical house which worked with the director on all his films and which delivered cutting-edge visuals to recent successes such as “United 93” and “Casino Royale”.

Background Notes

Hammering away at the marble:

In November 2006, Terry Gilliam and Charles McKeown started on the script, the third of their written collaborations, following “Brazil” and “The Adventures of Baron Munchausen.”

Gilliam had decided to write something original again, after a number of projects based on finished scripts or adapted from books. “It was nice to see whether we could still do it ourselves from scratch,” he explains. He set himself to exploring his store of unused materials – various ideas, some from unmade films, which had been lying around in a drawer – and started dragging them all out to see what could be used.

He wanted to explore the idea of a troupe of travelling theatre people, based in modern-day London, who entered into a variety of exotic and fantastical worlds. Gilliam also devised the central character of a man who is a bit lost, out of his time, and out of gear with his audience, who don’t want to listen to the stories that he tells any more, while it was McKeown who came up with the name Parnassus. “It’s his adventure, really, I suppose. It wasn’t absolutely fixed, but that was fairly clear in Terry’s mind. I think the idea of Dr Parnassus as a semi-Eastern medicine man just evolved. I don’t think he started quite like that.”

The next stage involved them sitting down and throwing ideas around, although as Gilliam admits, there was no real plan to it. McKeown felt that choice was very important in their movie – entering this extraordinary world involves a series of choices which rule the lives of the characters. The two writers worked on computers, e-mailing back and forth. “Then we’d have another sit down,” says Gilliam. “We’d go through it and, little by little, something was worked out. There is no form as such, it was just sitting down and hammering away at this big block of marble until something beautiful was carved from it.”

“We talked for a couple of weeks around the subject, very broadly,” says McKeown. “We spent a day talking about the whole range of subjects and then, finally, we started talking about the thing itself, and how it related to current events. It was a mixture of a whole medley of stuff for a couple of weeks and then we started to write a treatment.

“In fact, I insisted that Terry write the treatment because he had a better grip of what it was he wanted than I did at that stage. I didn’t really quite get it at that point, I don’t think. Although it was fun and I could see the story, I thought that Terry had a clearer view. Then I started writing scenes and dialogue and characters and settings and so on, clarifying it a bit. I would send him by e-mail six or seven pages, and he would work on that. He’d change it and embellish it and take what he wanted and add what he wanted, and so on. Meanwhile, I’d send him another lot of pages and he would send that back and show me what he’d done.

“It was a rolling process, going back and forth and, at one point, we’d stop when we got right to the end of the script, and discuss where we were going, and where we were so far.”

According to Gilliam, “It was like a tennis match, throwing things back and forth, and slowly things kept developing. You have ideas, you start plugging them in – and out of it comes a tale. It’s nice working with Charles again – it’s been a long time since ‘Munchausen’.”

“I don’t think what we ended up with was what we started out with, in every respect,” admits McKeown. “Maybe Doctor Parnassus is fairly close to how he started, but the other characters changed a bit as we went along. Certainly, the character of Valentina, Parnassus’s daughter, changed a lot and the other characters shifted too, when they weren’t quite working as well as they might do.

“We break the rules really. You are supposed to focus on a central character. That’s one of the recipes for success, to have a central character with whom the audience can identify. But this is a group piece and although it’s called Doctor Parnassus, and he’s very much the centre of it, and everything goes on around him, nevertheless, you are caught up in everybody else’s story as well.

“The theme of imagination is central – the importance of imagination to how you live and how you think and so on – and that’s very much a Terry theme. For some time, he’s taken other scripts and books and made them his own, in the sense that they are identifiably Terry Gilliam movies. But I think this goes further than what he’s done more recently. He’s had more of an input, this is more *his* thing. This is more a Terry Gilliam film than there has been for some time. Terry always throws himself into what he does with such tremendous energy and vigour, that it has to be worth his while. It has to be worth knocking himself out for, and I think ‘Brazil’ was like that, and to some extent ‘Munchausen’. It has this visceral quality, and Terry doesn’t hold back when he commits himself. This is something to which he has committed himself 120%, and it has all

the possibilities of delivering more of him than the other work he has been doing recently.”

“I’m not sure whose autobiography it is,” confesses Gilliam. “I mean, I thought it was vaguely related to mine, but I’m not sure any more! It’s about the struggle of creative people...artists... They try to inspire others, encourage them to open their eyes, to appreciate the truth of the world, but most are not successful – that’s the reality.

“It’s a tragical/magical idea – a group of extraordinary people in an amazing theatre, travelling round London, but nobody’s paying attention to them. I am convinced that in the modern world people don’t see what is really important any more. Everybody’s trapped in their iPods or their video games or playing the stock market – all interesting and time-consuming – but there are really extraordinary and important things happening out there and nobody is paying attention.”

Putting it on film:

“I did storyboards for the first time in a long time on this one,” remembers Terry Gilliam, gleefully. “That’s why I was enjoying it. It was like going back to my earlier films on which I storyboarded everything myself. That’s really an exciting part of the process as you write a script – sitting down and starting to draw pictures. It’s transformed. It becomes a different thing. I don’t read the script again, we rewrite it based on what I’ve just drawn and that’s really nice. We build models, we use CG and mix everything up and try to get everybody confused, so you can’t quite see how we’re creating our world. It’s like a magic trick.....

Amy Gilliam was taking her first steps as a producer, working in Vancouver alongside Oscar®-winner William Vince, when she heard that her father was writing a new script. “Having worked in the film industry for twelve years and having made my way up the ladder, one of the biggest wishes of my career was one day to produce a film with my father,” she remembers. “When I read his script, it was all those things that I’d been brought up with – imagination and adventure – everything about it is just magical. It’s not a specific story that I’ve known from my childhood, but I think many elements of it are close to my heart and my experiences. Terry was running around trying to raise the finance and I thought to myself ‘I want to make this. It would be an amazing thing to achieve’. Bill Vince saw the excitement and energy and passion in me

for this project and he was the sort of man who, if he believed in something and in someone, he wanted to make it happen for them.”

Samuel Hadida joined Bill and Amy as a producer, having distributed Gilliam’s “The Brothers Grimm” in France. He was already impressed with the script, but was then delighted to be presented with the art book that Terry produced to illustrate his vision: “It helped us to visualise and to get the sense of what he wanted to achieve. It is a very visual movie, with a lot of special effects involved, and it was great that everybody was on the same page. This world was being created in storyboard and there we saw a preview of where he wanted the animation and the look of the film to go – and that was a big challenge.”

“The design of The Imaginarium probably began with Pollock’s toy theatres in London,” remembers Gilliam. “When I first came here there was a shop that still exists today. They make these Victorian toy theatres, which are cardboard cut-outs, and they have always intrigued me. I went down to the Museum of Childhood, because I knew they had several old original ones there and I photographed several and fiddled with them in Photoshop.

“For the designs on the outside of the Imaginarium, we had books on arcana, hermetic symbols, Robert Fludd. I’ve always loved that stuff. I don’t know what half of them mean, but they trigger ideas and so we started gathering them together and applying them to the theatre. There are snakes, devils, evil eyes, pentagrams. All sorts of things – probably a mixture of every kind of arcane symbolism ever invented. Medieval imagery and iconography is so good and healthy for your imagination. Alchemists were trying to describe the world, trying to describe the cosmos, trying to make a visual, philosophic sense of it all. It’s unlike modern reality and it always seems to stick in my mind more than our current view of reality does.”

“Now that we have finished shooting, I know what the film is about, better than when Charles and I were writing it. I often feel I make a film in order to find out what it is I’m making! We knew we had these two warring factions – the guy who might be the Devil and the guy who might be God, but they’re neither, they are below that, they are Demiurges. And we shifted what each is offering the world. Parnassus is offering you the chance to expand your imagination, but that doesn’t mean it is going to be easy or a pleasant ride. And we always made the choices Parnassus offers mean – if you should choose the right one – that you might achieve some form of enlightenment, but it will always be a really difficult path. The easier road is invariably with Mr Nick. During the writing we kept changing what Mr Nick was selling. In the final version, he sells the idea

of fear, of insecurity. He plays on weakness, whereas Parnassus plays on the fact that certain people are strong and willing to take chances.

“Tony says of Parnassus, ‘if he’s got this power to control people’s minds, why doesn’t he rule the world?’ Anton answers with a line I’ve always liked: ‘He doesn’t want to rule the world – he wants the world to rule itself’. Take responsibility. It’s important to plant ideas like that.”

Casting:

“**Christopher Plummer** was the first one we cast, I think,” explains Gilliam. “He’s a great actor. He’s theatrical, he’s of a certain age, and he has been a huge star. His daughter Amanda Plummer worked in ‘The Fisher King’ with me and there’s an interesting relationship with him and his real daughter. What’s fantastic about Christopher is that his theatrical sense proved to be absolutely perfect for the character – and the fact that he wanted to find the humour in the character all the time.”

“I seem to be playing the title character in the movie,” muses Plummer. “Not the Imaginarium itself, but Doctor Parnassus. Terry Gilliam called me out of the blue and said ‘I’d like you to play my title creature – it’s a wonderful old man.’ I thought he probably called because there are very few old men left who are actors who can actually speak – and I’m one of them. I get luckier every year, because they get fewer and fewer and, as long as I’m still kicking and alive, I can report for duty. And so I said yes.

“I don’t know what I did with Parnassus. He tended every now and then to be very melodramatically written, so, seeing how colourful and busy the sets were and all the other creatures in the film were moving around a great deal, because Terry likes movement, I decided to try to play Parnassus rather still and introspective, rather than outwardly melodramatic. I think it works, because he has an inner sorrow – the fact that he’s betrayed his daughter with the devil. I think that that balances him – it isn’t just all silly fantasy. There has to be some sort of dark and tragic side to this movie that can be dealt with in a light way, but nevertheless it’s there.”

Gilliam continues: “A Dutch animator was trying to get in touch with **Tom Waits** (whom I consider to be America’s greatest musical poet) and asked me if I’d send Tom a script of his, which I did. It was the first contact I’d had with Tom in several years. He turned down my friend, but asked ‘have you got anything going for me?’ And I said ‘well, there

is this interesting part in my new film....’ and that was it. I said I’d got a part and he said ‘I’m in’. Before he’d read the script.”

“I play the devil,” explains Waits. “I don’t play *a* devil or somebody who’s kind of evil. I play *the* devil. It’s kind of a curious conundrum – how do you play the devil? How do you play an archetype that large, that deep in history? I finally realised that I was just going to have to play it myself – it’s my devil. It’s the way I play the devil. So I hope I’ve been doing what Terry expected. I hope I’ve been exceeding his expectations. I’m not always sure that I am, but I hope I am.”

“When we were looking for our Valentina, Irene Lamb, who was casting the film, said ‘you’ve got to see **Lily Cole**’,” remembers Gilliam. “So we did a little screen test and bingo, it was done! I just wanted somebody who was extraordinary looking to begin with, and I wanted somebody who was able to look sixteen. The reality is that when we began shooting with Lily, I thought I might have made a mistake, because she was so inexperienced and was surrounded by such great actors. But she rose to the occasion and just got better and better. The end result is an absolutely wonderful performance.”

“It feels like a lot of hard work,” admitted Cole on location. “But it’s really rewarding and Terry’s got a really good heart. All the people that are involved have a really good heart, so there’s always been a very positive atmosphere to work in and very collaborative. It doesn’t feel as though there are any egos fighting. There’s no hierarchy, as Terry will joke – even though there is. There’s that attitude which encourages everyone to give their input, which really is an amazing, special thing.

“It feels very, very different from modelling, but I expected it to feel different. The practicalities are obviously very different and the industries feel very different. In the scheme of the world, I’m sure they are quite similar, but side by side, there are a lot of differences. I feel much more pressure and much more involved acting, which for me, anyway, is a great thing. I feel it’s therefore much more rewarding – I always feel quite stunted when I’m just modelling. There is very little you can actually bring of yourself to it, whereas acting is partly aesthetic, of course, which is why you get the job, but there are twenty million places you can go from there. It’s: ‘OK, what can you do? Come on and prove it’, which makes it much harder, but, by the same standard, much more exciting.”

“**Verne Troyer** was cast very early on,” says Gilliam. “He was briefly in ‘Fear and Loathing’ – for two seconds. I thought if we’re going to have a troupe of extraordinary people, an ordinary small guy is not good enough

– we’ve got to get the smallest guy out there. But, it’s not just his size.... the thing about Verne is that I know his attitude and he’s absolutely spot-on for Percy, because Percy’s cynical, he’s a smart-ass, he just doesn’t take it from anybody, and Verne is like that.”

Troyer agrees: “There’s definitely a lot of me in him. He’s kind of a hard-ass. He’s sarcastic, cynical, doesn’t really give two s**ts about anything. I love playing this character. If I could play him again I would. I like a challenge. I don’t find Terry too demanding, because when you’re doing a scene and you want to get the full effect, you don’t want to just lollygag around. So I enjoy Terry when he’s directing. He knows what he wants and he has a lot of great ideas and it just makes it fun.”

According to Gilliam: “**Heath Ledger** was here in England working on ‘The Dark Knight’ and he had brought over a mutual friend, who had done the storyboards for ‘Brothers Grimm’. They were doing an animated musical video and they needed a place to work. I offered them space at Peerless (our VFX company) in the projection/boardroom. One day, I was in there to show my storyboards to the people who were doing some pre-visualisation work and Heath and Daniele were sitting there. I start the show and begin explaining the sequences and, while this is going on, Heath slips me a little note which says ‘can I play Tony?’ He had seen the script, but I had never asked him to be involved. ‘Are you serious?’ I said. He said ‘Yes, because I want to see this movie’. It was as simple as that. Once Heath was on board, I thought things would be easy, that the money would come pouring in.....wrong again!

“Finally, people were telling me about **Andrew Garfield**. I’d never seen him, but he sent an audition tape that he and his girlfriend had made in Los Angeles. He played each scene three different ways and I thought ‘the guy’s absolutely, stunningly brilliant’. Within a week I got a call from Heath saying, ‘have you cast a guy named Andrew?’ I said ‘yeah’. He said, ‘you won’t believe it, I’m on my way to his birthday party.’ Strange forces were at work already.”

Garfield was thrilled to be cast: “Anton’s very joyous, very open-hearted, very warm and childish, but I feel he has more wisdom than most people who are twice his age. He’s got a very good way of seeing the world, it’s very pure, very innocent. I think Terry sees things very black and white in his life. He likes to compartmentalise things into being good and evil, within his films and within his life and within the world. So I think I fall into the good bracket, although I show signs of darkness taking over me. But I think I’m Terry as a kid, Terry as a young man, who’s trying to figure out who he is and where he fits in and trying desperately to be good and trying desperately to help in any way.

“Terry’s very, very honest. He doesn’t bulls**t you into thinking that he knows any better than you do. He treats you as an equal and he expects you to produce something on the day, so it’s not all left up to him and his team around him. There’s a real pressure every day, coming into work, to be in the moment, to be inventive, to be brave. Actually, he really encourages crossing over a line that you wouldn’t normally cross. You know when he’s happy, and you know when he’s not quite happy. But he’s never didactic, he’s always encouraging.”

The next stage of Gilliam’s collaborative journey had begun. “Rehearsals were interesting, because the actors were trying to find their characters, but the clearest was always Christopher. We would begin a scene as scripted, as we had written it, and then I’d say ‘Parnassus now comes down the stairs’ and Christopher would say ‘I don’t think so, I don’t think that Parnassus should enter at this point’. And I’d say ‘why?’ and Chris would reply: ‘well, he will just be standing around with nothing to do....’ A great theatre actor always knows how to and when not to make an entrance.

“I have allowed more ad-libbing on this film than on anything I have ever done and it started because of Heath....he was just so full of ideas and fresh dialogue and so unbelievably fast and inventive. He was still, in some sense, speeding from playing The Joker, which had liberated him in a way that he had never experienced before. He was always telling me ‘I am doing things in scenes that I didn’t know was inside me. I cannot believe it.’ During the first couple of weeks of rehearsal, Andrew, who, before this, had never really ad-libbed, tried to compete with him, but Heath, in character as Tony, was too fast and focussed and intimidating. It didn’t work. Eventually Andrew found he could compete on a different level and protect his character’s vulnerability at the same time....by becoming playful and light. It gave Anton a kind of power that Tony couldn’t quite deal with.

“I was feeling my way into the film more than I normally do. A lot of it was due to Heath’s enthusiasm and energy and the new ideas that were pouring out of him. I was watching and thinking ‘let’s use them’. I always say I’m not the director, I’m just the filter. I don’t care whose idea it is, as long as it’s the best one. Fortunately, I’m the guy who gets to choose which one is the best.

“Interestingly, when Heath died, Andrew managed to fill part of the vacuum Heath left – his ad-libbing had become brilliant and very funny. He said he hadn’t realised he could do comedy before, having played

very intense, serious characters. It was amazing to watch things shifting and growing, as if the film was making itself.”

The producers are delighted with the ensemble cast. “The most important thing is when the actor plays the part, and gives it life,” says Samuel Hadida. “It is great to have effects and design and visuals, but emotion is only given to the film by the performances. And this is where the director needs a very special skill; to find the best actors for the world he has created. Terry sees the spark inside their eyes, the way they move, the way they deliver and the way they act. I think that he has an incredible talent. He not only has a world of his own, but he also knows how best this world can live.

“As a producer, you have to provide all the tools and all of the freedom for a director like Terry Gilliam to be able to express himself – to make it possible for his vision to progress from paper to the screen. Our goal is to help him achieve his vision from the moment of its creation, to give him everything he needs to make the best movie possible.”

The Worlds of Doctor Parnassus:

Bringing the director’s fantastic vision to the screen became a labour of love for his prodigiously talented production team.

Gilliam’s close collaborator, cinematographer Nicola Pecorini, was involved from the beginning of the project. “It’s the level of poetry that is present in the script that appealed to me the most. Having shared Terry’s last ten years of passions and frustrations, I totally understand where ‘Parnassus’ comes from. A tired man, who has been trying to enlighten his fellow humans, to teach them to let their imagination fly and flourish, to consider the power of dreams as a richness and not as a burden. Parnassus is Terry. The script is the fortunate child of years of battle against the system, of frustrations accumulated trying to give shape to sublime ideas.

“I read the story as a fantastic sum of Terry’s entire artistic career: you can find in it all the elements that were present, in one way or another, in a veiled or blatant manner, in all his previous works. It’s definitely a very mature script and I firmly believe that all those out there (and luckily there are a lot of them) that love and appreciate Terry’s previous works will find that ‘Parnassus’ is the apotheosis of Gilliam’s art.

“We tried to plan every single detail in advance. The Imaginarium sequences, especially, are broken down shot by shot, frame by frame. But even the most careful planning cannot avoid the unexpected, nor human failures, in delivering what's needed in a timely and precise manner. Terry and I share a common vision of the ‘cinematic stage’, namely a 360-degree approach to framing. We reached a total symbiosis. Without talking, we always reach the same conclusions and adopt the same solutions. I find it very easy to work with Terry, even if technically it’s very difficult. Lighting for a 360-degree field of view is certainly more complicated than sticking to long lenses. The major difficulty is to have other people understanding our approach.

“It is true that he uses wide-angle lenses, but the reality is that the world is made of wide angles. The human vision is wide-angle, so the reality is that you want to offer choices to the spectator and that’s Terry’s approach. With wide-angle you have the choice of what to look at and you must use your brain to look at things. When you start going tight and have little depth of field you are deciding for the audience what they get to look at. Terry doesn’t have that approach in filmmaking and I’m totally with him.

“Every day you learn something new. The moment I finish learning I will change my job. Hopefully that will never come. If you don’t learn something new, you must change jobs, because it means you know how to do it.”

Mick Audsley, Terry’s film editor on “Twelve Monkeys”, a decade previously, has been waiting for the opportunity to work with the director again. Like Nicola, he also gets involved at a very early stage. “First of all, I start by taking on board the screenplay. I do quite a lot of work early on, because I can perhaps see issues which I’m concerned about, before the film is shot. In conjunction with the director, I have a big say, but I don’t have a final say in what ends up on the screen, so my goal is to piece together what I see as the route of the story and orchestrate that story for the audience – a bit like a conductor for an orchestra. So what we do in putting the film together, and the way in which we pace it, is crucial to the audience’s journey as they sit and watch it. Notions of speed and comprehension, and performance and selection of performance are all wrapped up in that.

“I think the particular challenges in this film are in the blue screen world, or the artificial world that we’re creating behind the mirror. The material, when I receive it, is only partially realised, in fact it’s only one fragment of the information that’s required. So we have to start the process and

make editorial decisions with the pieces that come in, even though a lot of the visual information isn't there. So that's quite challenging.

“Of course, the main thing is always whether the performances are working and then, secondly, that the construction of those particular scenes allows the digital work and the digital information to be told in the right order. But I've only got a vague understanding of it – Terry's probably got it all in his head and so it's a liaison with him and with the visual effects team to present it as coherently as possible.”

Costume designer Monique Prudhomme is also delighted by her close collaboration with the director. “Terry is open to everything that is interesting, everything that catches his fancy, and he is very generous in his approach. If you have an idea he will always listen. He is really interested in the process – there's nothing that is set. If you get into that flowy mode and you stay fluid then you go with it. It's an adventure.

“You start with what I call hunting and gathering. You have ideas of what would be good. You start in books and looking at images. Terry also has his favourite images that he wants to bring in and from there you hunt and gather. You gather clothes, and you gather pieces – hats and coats and scarves – and suddenly, when the actor comes, you create the character by moulding it, it's like a sculpture.

“I always see my job as being a facilitator for the actors to find their characters. So, by being open to a process, instead of thinking that the actor is a coat hanger, you create a character with the stature, and the body, and the expressions. Then you mould it and invent things. This film has really enhanced that process.

“I think that costumes are there to support the character, or really to create the image that will be remembered of the character. So the actor has to feel comfortable with that image. For Doctor Parnassus, for example, who is an immortal man, I figured he would always be cold living in London, always wet, always humid because they live in these derelict areas. So I dressed him in layers, undershirts, and shirts and sweaters and linings and then coats on top, and scarves. So that layered look could be used for actions – taking things off, putting things on – but also to create this character who is grumpy and wants to get on with life.

“It is a privilege and an honour to work with Terry. He has so many ideas. His world is so eclectic and it really connects to my sensibility as well. If I have two ideas, he has twenty. To work with him is to exchange ideas and interest. As long as I can keep him interested and we can keep fluid, the fluidity means that, if one day we have an idea and the next day

a better one, we always go for the better idea. So it's in constant flux, which is a fabulous way of working."

Hair and makeup designer Sarah Monzani found the two different worlds in which the film is set to be an interesting challenge for her and her team. "I've known Terry for a long time. I absolutely know the way he works. He's very hands on and whatever he's written, it's all inside his head. The biggest task is to drag it out of there. He's very generous because he allows you to get inside, and drag a bit out at a time, because it's not possible with something like this to take it all in at once. You read the script and that's one thing... and then you read it again and something else appears and it goes like that all the time.

"We have two main stories here. One is the people involved in the film, the players if you like, or the people in Doctor Parnassus' life as we see it. They're normal people who are basically grubby and live in a kind of grungy world – they've got hardly any water in their wagon. And then you go into this magical world of these little, mini-performances on stage and each show has a different look, which is mostly marked by Valentina. Because Doctor P is obviously thousands of years old, he's able to bring to each stage performance something he's learnt from his previous years, so anything from mediaeval times to the modern day.

"All the different looks I created for Valentina are based on that: either things she would want to do as a young girl, or things that she found in the dressing up box that Doctor Parnassus had from years ago. I imagined all the costumes as having come out of an old dressing up box that Monique Prudhomme has presented me with. I've developed the characters' looks from what she's given me. So it's a madness. It's a complete madness!"

Keeping the madness under control is Terry's daughter, producer Amy Gilliam. "I feel as though I am responsible for everything and I'm a control freak and I'm very protective of the project and especially the director because he is my father. This is my second film as producer and the first one that I am properly and deeply involved in. It's a UK/Canada co-production and very complex for me, a steep learning curve.

"It's incredible that it all came together so quickly. There was something very special when I read the script. The parallel between Dr Parnassus and my father, which a number of people have suggested, is very real to me as his eldest daughter. That is what intrigued me – that was the beginning of a long and sometimes painful commitment for me.

“Being able to do it with my dad – there’s just no-one better – has been a great experience. Everyone tells me that it was probably one of the hardest films I could have done, with all of the ups and downs and nightmares and dramas that we’ve been through, so to have achieved it and come through with something that’s so magical and spectacular, that we are all so proud of being involved in – all the heartache, blood, sweat and tears – has been extraordinary and enjoyable.

“I love working with my father, I wouldn’t do it otherwise. Maybe the worst thing is making a difference and drawing a line between work and family life. There are times when I have to say ‘No’ as he tries to talk over a family meal about issues with work. ‘That’s tomorrow, send me an e-mail’ and he runs straight away to his study and sends me an e-mail!”

She pays fond tribute to her Oscar®-nominated Canadian fellow producer William Vince who lost his battle with cancer shortly after the film wrapped in Vancouver. “It was amazing to be a co-producer with Bill and to find someone who wanted to make this dream come true. To have someone who supported and believed in me, to have someone to work with and learn from, that was amazing. I miss him very much.”

Carrying on:

On January 22nd, 2008, during a stopover in New York, as the production transferred from London to Vancouver, Heath Ledger died of an accidental overdose of prescription drugs.

A devastated Terry Gilliam’s immediate decision was to close down. “I just said I don’t know how I’m going to make this thing work. I was too distraught to actually work out what to do. But everybody around me said ‘no, no, you have to carry on, you have got to do it.’ Everyone was throwing in encouragement and ideas. The magical mirror solution was obvious, as we had already covered most of the scenes with Heath that happen on this side of the mirror, but the big question was ‘do we get one person to take over the part or not?’ I already felt it couldn’t be just one, it was too much of a weight, so we should get several people to do it if we could. I actually rewrote fairly quickly. There were only a few days to come up with a convincing solution and, luckily, there was no shortage of ideas, good and bad.

“We didn’t have to rewrite that much, it was more or less a matter of juggling and trying to rearrange scenes that Heath was planned to be in, to see if we could make them with a double or find some cinematic trick.

Losing Heath created a situation that demanded clever solutions which pushed me into doing all sorts of things that were not my original intention. For example, we altered the part of Martin the drunk, at the beginning of the film, so that he was played by two actors. This established the principle that people can change on the other side of the mirror. Then I just started calling my friends and a lot of people who were very close to Heath.

“And so the three heroes, Johnny Depp, Colin Farrell and Jude Law came to Vancouver to play these various aspects of Tony, the character which Heath Ledger began. Their willingness to help rescue the film and Heath’s last performance was an incredible act of generosity and love. A beautiful and rare moment in our industry and, as a result of their involvement, the film is even more special: it’s more surprising; it’s become funnier. All in all, it’s a bit more magical.

“We had to make a major leap to solve the problems created by Heath’s untimely death, but, thanks to Parnassus and his Imaginarium, we have a magical mirror where, when we enter, things can be different, things are enhanced, are more extraordinary, are more wondrous. And so we made the leap. Every time Tony, Heath’s character goes through the mirror, he becomes a different aspect of himself, played by different actors. It’s been a constant delight to see what Colin, Johnny and Jude have brought to the part. Tony is an even more complex character and I think the audience will be on more of a rollercoaster ride as a result.

“We had to throw our schedule into the air. The shoot became a circus act of juggling, quick changes and contortions. There was a great deal of ad hoc movie-making, reorganizing the schedule as we shot, trying to fit everybody in. To make it even more stressful, Bill Vince was very ill with cancer. But, somehow it worked. Everyone was incredibly brave and positive, managing to jump into the spirit of a very desperate situation. And then, suddenly, we had finished the shoot. I don’t know how, but we did it. This is a different film than the one we began. It’s strange, but the forced solutions may have focussed us into creating a better film. The constant pressure on all of us was to end up with a film that was worthy of Heath’s last performance.”

For Amy Gilliam, once they had decided to complete the movie, it was a hectic scramble to keep the momentum going: “While Terry was in London, figuring out the script changes, I spent three weeks running around Los Angeles. Everyone wanted to see the project completed, for many reasons – for Heath, for Terry, for everyone that was a part of it. The crew didn’t want to leave, they didn’t want to give up, because they were in love with what they were doing and so proud of what they were a

part of. And I am very, very, very proud of the film and of everyone that's been a part of it, because without everyone's enthusiasm and motivation it wouldn't have been made."

Fellow producer Samuel Hadida shares her pride in the dedication of all concerned. "They knew that this movie was important for everybody. From the blessing of the actors who joined us, to the commitment of the crew and of the production – for the ensemble of people working on this movie, it's not just a movie, everyone was committed to making it happen. We were right to take the decision to continue, because Terry has created something that is unique and I think that it's going to be a blessing for all the people that worked on it."

"Heath seemed to be with us the whole way," notes Gilliam. "His energy, his brilliance, his ideas..... the tragedy of his death and the creative decisions which that forced us into making.....are the reasons that this is truly a film from Heath Ledger and friends."

Biographies

The Cast:

HEATH LEDGER (Tony) was born in Perth, Australia and left school at the age of 17 for Sydney, hoping to pursue a career in acting. He played minor roles in various low-budget local films and TV shows, including the Roman era adventure series “Roar” and, briefly, the popular soap opera “Home and Away”, where he played a surfer. His first big movie break came in Gregor Jordan’s award-winning Australian crime thriller “Two Hands”, which helped the 20-year-old Ledger to secure a role in “10 Things I Hate About You”, the hit U.S. high school romantic comedy, adapted from Shakespeare’s “The Taming of the Shrew”. Cast by Mel Gibson in his dramatic tale of the War of American Independence, “The Patriot”, he took on a series of varied roles in such films as “Monsters Ball”, “Ned Kelly”, “A Knight’s Tale” and “The Lords of Dogtown”, before embarking on his first adventure with Terry Gilliam, alongside Matt Damon in “Brothers Grimm”. 2005 saw his breakthrough role as cowboy Ennis Del Mar in Ang Lee’s “Brokeback Mountain”, for which he received an Academy Award® nomination as Best Actor. The title role in Lasse Hallström’s “Casanova” followed and he then returned to Australia to play a drug-addicted poet in “Candy”. Next, he starred as one of a number of Bob Dylans in Todd Haynes’ “I’m Not There”, before undertaking his iconic Oscar®-winning performance as The Joker in Christopher Nolan’s box-office behemoth “The Dark Knight”.

JOHNNY DEPP (Tony) has been nominated for the Academy Award® as Best Actor on three occasions, for “Pirates of the Caribbean: the Curse of the Black Pearl”, “Finding Neverland” and “Sweeney Todd: The Demon Barber of Fleet Street”. Born in Kentucky, the actor, producer and musician has delivered acclaimed performances in a wide range of films by such diverse directors as Oliver Stone, John Waters, Tim Burton, Lasse Hallström, Emir Kusturica, Jim Jarmusch, John Badham, Mike Newell, Roman Polanski, Sally Potter, Julian Schnabel, Robert Rodriguez, Marc Forster, Michael Mann and, of course Gore Verbinski in the blockbusting “Pirates of the Caribbean” series. For Terry Gilliam he has played Hunter S. Thompson in “Fear and Loathing in Las Vegas” and Sancho Panza in the uncompleted “The Man Who Killed Don Quixote”.

COLIN FARRELL (Tony) was born in Dublin, where he studied acting, before becoming familiar to British television audiences in the popular drama series “Ballykissangel”. Following a featured role in Tim Roth’s directorial debut “The War Zone”, he excited attention in Hollywood with his performance as an army recruit in “Tigerland”. He was cast by Steven Spielberg in a key role in “Minority Report”, and his run of success continued with starring roles in Joel Schumacher’s “Phone Booth”, Roger Donaldson’s “The Recruit”, “Daredevil”, in which he played a ruthless killer, “S.W.A.T.”, alongside Samuel L. Jackson, Oliver Stone’s “Alexander”, Terrence Malick’s “The New World”, Michael Mann’s “Miami Vice” and his Golden Globe®-winning performance as a hit man in the recent sleeper hit “In Bruges”. His latest projects include Danis Tanovic’s thriller “Triage”, Neil Jordan’s fantasy “Ondine”, Peter Weir’s epic wartime escape story “The Way Back” and William Monahan’s “London Boulevard”, opposite Keira Knightley.

JUDE LAW (Tony) was born in London and began acting at the age of twelve with the National Youth Theatre, going on to study at the Guildhall School of Music and Drama. After some early success on television, he began a stage career which has paralleled his film work and which has brought him nominations including a Tony® Award. He first caught cinemagoers’ attention as Oscar Wilde’s lover, Lord Alfred Douglas, in “Wilde” and his subsequent film performances have earned him two Academy Award® nominations, three Golden Globe nominations and a BAFTA® win from two nominations. Amongst his screen credits are Anthony Minghella’s “The Talented Mr Ripley” and “Cold Mountain”, Steven Spielberg’s “Artificial Intelligence: AI”, Sam Mendes’ “Road To Perdition”, Mike Nichols’ “Closer”, Martin Scorsese’s “The Aviator”, Nancy Meyers’ “The Holiday”, Charles Shyer’s “Alfie”, Kenneth Branagh’s “Sleuth” and Wong Kar Wei’s “My Blueberry Nights”. His most recent films include Miguel Sapochnik’s sci-fi thriller “Repossession Mambo” and Guy Ritchie’s “Sherlock Holmes”, in which he stars as Dr. Watson. In the summer of 2009, he plays “Hamlet” in London’s West End for director Michael Grandage.

CHRISTOPHER PLUMMER (Doctor Parnassus) has remained one of the finest and most versatile of classical actors to have graced the big screen since his film debut in 1958 in Sidney Lumet’s “Stage Struck”. Raised in Montreal, the great-grandson of former Canadian Prime Minister Sir John Abbott, he trained as a concert pianist before deciding to become an actor. He made his New York theatre debut in 1954 and has won countless accolades as a stage actor on both sides of the Atlantic including two Tony® Awards, for “Cyrano” and “Barrymore”, from

seven nominations. A former leading member of both the Royal National Theatre and the Royal Shakespeare Company, where he won London's Evening Standard Award as Best Actor for "Becket", he has played most of the great classical roles, many of which have figured in his 55-year, Emmy®-winning television career. He has appeared in over a hundred motion pictures, a wide range of notable films, including "The Man Who Would Be King", "Battle of Britain", "Waterloo", "Star Trek VI: The Undiscovered Country", Terry Gilliam's "Twelve Monkeys" and, more recently, "The Insider", "A Beautiful Mind", "Alexander", "Syriana", "Inside Man" and "Man In The Chair". To generations of cinemagoers he will always be remembered as Baron von Trapp in Robert Wise's 1965 musical blockbuster "The Sound of Music". His most recent film projects are three animated features: the sci-fi adventure "9", Pixar's adventure comedy "Up" and the story of a man and his best friend, "My Dog Tulip". He recently completed the role of the great Russian novelist Tolstoy in Michael Hoffman's historical drama "The Last Station", opposite Helen Mirren.

ANDREW GARFIELD (Anton) was born in Los Angeles to Anglo-American parents and was brought up in Surrey, England. He graduated from London's Central School of Speech and Drama in 2004; immediately winning several Most Promising Newcomer awards for his professional theatre work. He was cast by director Robert Redford to play opposite him as a disillusioned Californian university student in "Lions For Lambs", which also starred Tom Cruise and Meryl Streep. This resulted in him being named as a Shooting Star by the European Film Promotion Board and one of Variety's "10 Actors To Watch". His acclaimed performance in the title role of John Crowley's film for Channel Four, "Boy A", about the attempt to rehabilitate a childhood killer, saw him winning the 2008 BAFTA® Award as Best Actor. Since somersaulting on from Terry Gilliam's Doctor Parnassus's theatre troupe, Andrew has played the lead role in "1974", the first of Channel Four's major drama trilogy adapted from David Peace's "Red Riding" novels and is currently shooting "Never Let Me Go" in which he co-stars with Keira Knightley and Carey Mulligan.

VERNE TROYER (Percy) was born and raised in Michigan and got his showbiz break as the stunt double for a nine-month-old infant in a film called "Baby's Day Out" (1994). The 2'8" actor worked as a stuntman and actor in a variety of films before becoming a firm favourite of the cinemagoers who flocked to Jay Roach and Mike Myers' "Austin Powers: The Spy Who Shagged Me" and "Austin Powers in Goldmember", with his memorable performance as Dr Evil's equally evil

sidekick, Mini-Me. His other films have included Terry Gilliam's "Fear and Loathing in Las Vegas", "Harry Potter and the Sorcerer's Stone" as Griphook the Goblin and, most recently, was reunited with Mike Myers in the wild comedy "The Love Guru", in which he played the hard-nosed coach of a Canadian ice hockey team.

LILY COLE (Valentina) was born in Torquay and raised in London and was just fourteen years old when a scout from Storm Models spotted her walking down a Soho street and she was signed to the agency which handles such supermodels as Kate Moss and Cindy Crawford. When Steven Meisel photographed her for Italian Vogue in 2003, her career took off and she was soon one of the most recognisable faces in the world. She is academically gifted and has recently taken up a deferred place at King's College, Cambridge, to read History of Art. A tireless environmental campaigner, she also actively supports a number of charities on behalf of deprived and unfortunate children. She made her film debut in 2007, as the geeky schoolgirl Polly in the hit comedy "St Trinian's", produced by Ealing Studios and she recently appeared in Sally Potter's "Rage", with Jude Law, which played in competition at the 2009 Berlin International Film Festival.

TOM WAITS (Mr. Nick) is critically recognized as one of America's most influential and significant songwriters. In a career that has spanned four decades, he has delved into the worlds of recording, literature, live performance as well as theatre and film as both actor and composer. His music's distinctive orchestrations have been heard in everything from blues, country, cabaret, waltz and field hollers, to gospel, jazz, polkas and marches. The songs chronicle the lives of the misbegotten and the entitled while wrestling with life's big themes: love, loss, war, grace, madness, God, corruption and beauty. His themes are all infused with his surreal sense of the absurd, compassion and black humour. Waits is a Grammy®-winning and Academy Award® song score nominee who has released over 20 albums, including his latest 3 disc set, 'Orphans: Brawlers, Bawlers and Bastards', which has been certified gold. He has appeared in over 25 films, notably Jim Jarmusch's "Down By Law", Robert Altman's "Short Cuts", Francis Ford Coppola's "Bram Stoker's Dracula", Hector Babenco's "Ironweed", Terry Gilliam's "The Fisher King" and the upcoming Hughes Brothers' film, "The Book Of Eli".

The Production Team:

TERRY GILLIAM (Director/Producer/Screenwriter/Original Design) first came to recognition in 1969 as the only American member of the wildly popular television show “Monty Python’s Flying Circus”, for which he crafted the animated sequences. In 1975, he co-directed, with Terry Jones, his first feature, “Monty Python and the Holy Grail”, which was soon followed by his solo directorial debut “Jabberwocky” (1977). His subsequent films include “Time Bandits” (1981), “Monty Python’s The Meaning of Life” (co-dir. Terry Jones; 1983), “Brazil” (1985), starring Jonathan Pryce and Robert De Niro, for which he received an Oscar® nomination for Best Original Screenplay, a Los Angeles Film Critics award for Best Film and widespread critical praise, “The Adventures of Baron Munchausen” (1988), a return to historical fantasy and “The Fisher King” (1991), which earned him a Golden Globe® nomination for Best Director and the Silver Lion at the Venice International Film Festival. Returning to the director’s chair with the star-studded science fiction epic “Twelve Monkeys” (1995), he then went on to make “Fear and Loathing in Las Vegas” (1998), an adaptation of Hunter S. Thompson’s 1971 novel. In 2000, Gilliam started production on his lifelong dream, “The Man Who Killed Don Quixote”. Unfortunately, severe problems led to the production being shut down within the first week of filming – against his wishes. In 2005, Gilliam released “The Brothers Grimm”, starring Matt Damon and Heath Ledger, followed, a year later, by “Tideland” starring Jeff Bridges, Jodelle Ferland and Janet McTeer.

WILLIAM VINCE (Producer) established, over his 20-year career in the film industry, an international reputation as a successful producer, with wide-ranging technical knowledge and experience in all aspects of feature film production. He produced and financed more than \$400m-worth of feature films, as the founder and president of Vancouver-based Infinity Features. These included “Capote”, which received five Academy Award® nominations, including Best Picture, for which Vince was nominated as producer, and which won Philip Seymour Hoffman the Best Actor Oscar®, for his performance in the title role. Vince was involved in the financing, production, and co-production of over forty feature films including the highly successful “Air Bud” franchise, for Disney. He recently produced Paul McGuigan’s science fiction thriller, “Push”, which gave Amy Gilliam her first producing credit and Charles Martin Smith’s “Stone of Destiny”, which was the closing gala at the 2008 Toronto International Film Festival. Bill Vince died at the age of 44, following a long illness, on June 21st, 2008, soon after the completion of principal photography on THE IMAGINARIUM OF DOCTOR PARNASSUS.

AMY GILLIAM (Producer) was born and raised in London and studied graphic design at the Central Saint Martins School of Art. Having made several unsuccessful attempts to include her as a child extra, her father hired her as an 18-year-old costume assistant on “Fear and Loathing in Las Vegas”, which finally whetted her appetite for a film career. She convinced award-winning director of photography Roger Pratt to take her on as a camera trainee, working with him on Neil Jordan’s “The End of the Affair”, “102 Dalmatians”, “Chocolat” and “Iris”. After five years working alongside such cinematographers as Adrian Biddle, Nicola Pecorini and Peter Sova, she joined the assistant directors’ team on Jan de Bont’s “Lara Croft Tomb Raider: The Secret of Life”, going on to work in the AD department of a variety of films, including “Young Adam”, “Harry Potter and the Prisoner of Azkaban” and “Sky Captain and the World of Tomorrow” (which included a stint as Angelina Jolie’s stand-in). She rejoined Terry Gilliam as clapper/loader on the unfinished “The Man Who Killed Don Qixote” 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” and working for director Paul McGuigan in the camera department on “Gangster No. 1”. Her first film credit as producer came with Infinity Features’ 2008 release “Push”, directed by McGuigan.

SAMUEL HADIDA (Producer) is one of the most successful producers and distributors in the worldwide film business. He and his brother, Victor, have grown Metropolitan FilmExport, founded in the early 1980s by the brothers and their father, David, into the largest and most successful independent all-rights distribution company of English language pictures in France. His first production was “True Romance”, the first film produced from a Quentin Tarantino script and his first collaboration with director Tony Scott. Hadida now produces or co-produces several films each year through Davis Films, the production company owned and operated by himself and Victor. These productions encompass the best of the French industry, European productions and co-productions, and American productions. Hadida recently produced Tony Scott's “Domino” and Christophe Gans’ “Silent Hill”, having directed Gans’ first film and then continued their successful collaboration with “Le Pacte des Loups”. Hadida is also producer of the “Resident Evil” films, “The Bridge of San Luis Rey” with Robert De Niro, and Fabian Bielinsky’s thriller “El Aura”. He was co-executive producer on George Clooney’s Academy Award®-nominated “Good Night and Good Luck” and has had a long association with writer-director Roger Avary, resulting in such films as “Killing Zoe”, “Rules of Attraction” and “Silent Hill”. Other Hadida productions include David Cronenberg’s acclaimed psychological thriller “Spider”, Sheldon Lettich’s “Only the Strong”,

Michael Radford's "Dancing at the Blue Iguana", Steve Barron's "Pinocchio", Matthew Bright's award-winning "Freeway" and Gabriele Salvatores' "Nirvana". His latest production is the epic adventure "Solomon Kane", to be followed by the video game franchise, "Return to Castle Wolfenstein", with Roger Avary, and the sequel to "Silent Hill".

VICTOR HADIDA (Executive Producer), with his brother Samuel, manages Metropolitan FilmExport, which the European Audiovisual Observatory identified as the most prominent independent European film enterprise. Victor, now president of the company, has worked at Metropolitan for thirty years, following completion of his Masters degree in Business and International Affairs. In 2006, Victor was unanimously elected President of France's National Federation of Film Distributors and, the following year, became President of the International Federation of Film Distributors. He was also recently appointed President of the Liaison Office of Cinematographical Industries (BLIC) for 2009. Through these commitments, Victor has become a leading spokesman for film distribution in France, in the European Union, and in the worldwide film industry. His distribution career reflects his support of a wide spectrum of talent in world cinema, from Asia, with films by John Woo and Park Chan Wook, to Latin America's Fabian Bielinsky, and including works from first-time directors (such as Vincent Natali's "Cube"), American independents like Patty Jenkin's "Monster", distinguished films such as "Crash" by Paul Haggis and "A History of Violence" and "Eastern Promises" by David Cronenberg, controversial subjects, as in "Magnolia" by Paul Thomas Anderson, "American History X" by Tony Kaye, "Monsters Ball" by Marc Forster and "Hotel Rwanda" by Terry George, entertainment titles such as "Austin Powers", "Blade" and the "Rush Hour" series, genre and action films like Jean François Richet's "Assault on Precinct 13", Florent Siri's "Hostage" and Zack Snyder's "Dawn of the Dead" and, most notably, the box-office titan which was Peter Jackson's "The Lord of the Rings". In addition to pioneering digital and 3D cinema technology with Metropolitan, Victor is executive producer of all of Davis Films' productions.

DAVE VALLEAU (Executive Producer) graduated with a Bachelor of Science from the University of British Columbia in 1999 and began his film career in 2000, joining Infinity Features' business affairs department. Over the next few years, Valleau developed a specialty in international and Canadian co-productions. In 2003 he traveled to the UK to co-produce Roger Spottiswoode's "Ripley Underground", starring Willem Dafoe, Barry Pepper and Alan Cumming. During his time at Infinity

Features, Valleau was associate producer on the critically acclaimed “Capote”, where he was responsible for raising the Canadian financing of the film. In the role of executive producer, Valleau has served on various projects, including “Shattered”, starring Pierce Brosnan, Gerard Butler and Maria Bello and “Push”, where he was instrumental in negotiating the acquisition of worldwide rights. Valleau also produced “Edison & Leo”, Canada’s first stop motion animated feature film. He continues to establish himself as an internationally successful producer and now transfers these skills into the newly formed Foundation Features, the new production house which he launched with partner Rob Merilees. Foundation’s first feature, “Altitude”, starring Jessica Lowndes, began production in late March 2009. Valleau is currently producing a slate of projects in various stages of development and pre-production.

CHARLES McKEOWN (Screenwriter) attended Bristol Old Vic Theatre School and appeared in a number of television comedies and feature films as an actor, including “Fawlty Towers”, “Monty Python’s Life of Brian”, “Ripping Yarns”, Terry Gilliam’s “Time Bandits” and the series “Pinkerton’s Progress”, which he wrote for the BBC. In 1985, he received an Academy Award® nomination, alongside Terry Gilliam and Tom Stoppard, for their original screenplay of “Brazil”, which Gilliam directed. Three years later, he and Gilliam wrote “The Adventures of Baron Munchausen”, the fantastical tale of a mythical 17th Century European aristocrat, which received four Oscar® nominations. He co-wrote the screenplay for Jake Scott’s “Plunkett and Macleane”, about a pair of 18th Century robbers known as The Gentlemen Highwaymen and followed this with “Ripley’s Game”, an adaptation of Patricia Highsmith’s novel, which he co-wrote with director Liliana Cavani. Now resident in Italy, he continues to write and to take occasional acting roles in films and television series. In **THE IMAGINARIUM OF DOCTOR PARNASSUS** he fills the key role of the Fairground Inspector.

NICOLA PECORINI (Director of Photography) was born in Milan and started working with motion pictures in the late ‘70s in Switzerland as a film cameraman for Swiss television, covering a wide range of news, sport, nature documentaries and socio-political reportage. In 1981, he attended a Steadicam workshop held by its inventor Garret Brown, in California and soon became one of the most sought-after exponents of the operator’s art in the international film industry. He founded, together with Garret Brown, the Steadicam Operators Association and helped develop the technology which has become such an indispensable tool in the filmmaker’s box. In addition to the numerous feature films on which he has operated the main camera or the Steadicam, he has become a

leading cinematographer with such titles as William Friedkin's "Rules of Engagement", Elie Chouraqui's "Harrison's Flowers", Brian Helgeland's "The Order", Paolo Virzì's "Tutta La Vita Davanti" and, in a mutually rewarding artistic collaboration with Terry Gilliam, "Fear and Loathing in Las Vegas", "The Brothers Grimm" and "Tideland" and the yet-to-be-continued "The Man Who Killed Don Quixote"....

MICK AUDSLEY (Editor) was born in Rochester, Kent and, alongside occasional forays into bluegrass music, has been cutting films for 30 years. His first full-length feature as film editor was Bill Douglas' "My Way Home" and his early career included Christopher Petit's "An Unsuitable Job For A Woman", Stephen Frears' TV films "Walter" and its sequel "Walter and June", "The Terence Davies Trilogy", Mike Newell's "Dance With A Stranger" and "Sour Sweet", Bill Douglas' "Comrades" and, for Stephen Frears, "The Hit", "My Beautiful Laundrette", "Prick Up Your Ears" and "Sammy and Rosie Get Laid". In 1988, he worked with Frears on "Dangerous Liaisons", receiving a BAFTA® nomination – and later won a BAFTA® for another Frears project, the TV film of Roddy Doyle's "The Snapper". His collaboration with Frears has continued through "The Grifters", "Hero", "The Van", "High Fidelity" and "Dirty Pretty Things", on which he acted as second unit director. Amongst his other credits are Ken Russell's "Lady Chatterley", Neil Jordan's "Interview With A Vampire", Philippe Rousselot's "The Serpent's Kiss", John Madden's "Captain Corelli's Mandolin", "Proof" and "Killshot", Mike Newell's "Mona Lisa Smile", "Harry Potter and the Goblet of Fire" and "Love In The Time Of Cholera" and, in 1995, Terry Gilliam's "Twelve Monkeys". His most recent project is Mike Newell's mediaeval adventure "Prince of Persia: The Sands of Time", produced by Jerry Bruckheimer. Mick is currently writing his first screenplay with the UK Film Council Development Fund.

DAVE WARREN (Original Design and Art Direction) studied at Gloucester College of Art & Technology and at Middlesex University, before starting work as a freelance illustrator. His early film work was in the art department, alongside such legendary designers as Dante Feretti, Roy Walker and John Box. He worked as a draughtsman on Alan Parker's "Evita" and then as an art director on the model unit for Kenneth Branagh's "Hamlet". His other early credits include John Byrne's "The Slab Boys" and Stephen Hopkins' "Lost In Space". For television, he has worked on episodes of "The Vice" and "South Park" and, since 2000, he has been either art director or supervising art director on a range of feature films, including Sharon Maguire's "Bridget Jones' Diary" and Beban Kidron's sequel, Richard Eyre's "Iris", Peter Howitt's "Johnny

English”, Kerry Conran’s “Sky Captain and the World of Tomorrow”, Karyn Kusama’s “Aeon Flux”, Danny Boyle’s “Sunshine”, Roland Emmerich’s “10,000 BC” and Tim Burton’s “Sweeney Todd: The Demon Barber of Fleet Street”. One of his earliest jobs was working with Terry Gilliam, as a pre-production modelmaker, on an unmade feature, “The Defective Detective”.

ANASTASIA MASARO (Production Designer) is a Canadian-based production designer with more than 13 years of film industry experience, having studied interior design, as well as art history and photography, before discovering an interest in set design. She worked in the art department of such films as Vincenzo Natali’s “Cube” and as an art director on a variety of television films and series, before her first feature film credit as art director, Vincenzo Natali’s “Nothing”. This was followed by Bille Woodruff’s “Honey”, Cassandra Nicolau’s “Show Me” (as production designer), Mark Rosman’s “The Perfect Man” and James Wan’s “Dead Silence”. Her first association with Terry Gilliam was as art director on his 2005 movie, “Tideland”.

MONIQUE PRUDHOMME (Costume Designer) was born and raised in Montreal, where she graduated from the School of Fine Arts. She moved to Vancouver, where she has been working for 20 years. Her first feature credit was Fraser Heston’s “Needful Things”, working with him again on “Alaska”. Mixing film and television projects, she worked on Alan Rudolph’s “Trixie”, Christopher Guest’s “Best In Show” and Brian Levant’s family film for Disney, “Snow Dogs”. Her other recent credits include Omar Naim’s Berlin competitor, “The Final Cut”, Griffin Dunne’s “Fierce People”, Joshua Michael Stern’s “Neverwas” and Christian Alvart’s “Case 39”. In 2007, she was nominated for an Excellence in Contemporary Costume Design Award by the Costume Designer’s Guild, for her work on Jason Reitman’s multi-award-winning “Juno”.

SARAH MONZANI (Hair and Makeup Designer) is an Oscar®-winning movie make-up artist who began her training in television, where she learned the basics of colour and application and the identification of appropriate make-up styles. Her first big break in films was with Alan Parker’s “Bugsy Malone” and she went on to work with the director again on “Midnight Express”, “Evita” (for which she received a BAFTA® nomination), “Angela’s Ashes” and “The Life of David Gale”. Amongst her numerous film credits are Ridley Scott’s “Alien” and “White Squall”, Brian Gibson’s “Breaking Glass”, Nicolas Roeg’s “Bad Timing”, Marek

Kanievska's "Another Country", Neil Jordan's "Interview With The Vampire", Franco Zeffirelli's "Jane Eyre", Kenneth Branagh's "The Magic Flute" and Bryan Singer's "Valkyrie". In 1983, she won the Academy Award® and the BAFTA® Award for her work on Jean-Jacques Annaud's prehistoric epic "Quest For Fire".

IRENE LAMB (Casting Director) has worked in films and television for more than 40 years. Amongst the major television productions which she has cast are Richard Loncraine's "The Gathering Storm", starring Albert Finney and Vanessa Redgrave and "My House In Umbria", starring Maggie Smith. She received Emmy® nominations for her work on both productions. Her distinguished career as casting director for more than 60 films includes such notable titles as Mike Hodges' "Get Carter", starring Michael Caine, Jack Clayton's "The Great Gatsby", starring Robert Redford and Mia Farrow, George Lucas' "Star Wars", and Irvin Kershner's "The Empire Strikes Back", Sally Potter's "Orlando", with Tilda Swinton in the title role, and Richard Loncraine's "Richard III", starring Ian McKellen. Her long and fruitful collaboration with Terry Gilliam began with his debut feature "Jabberwocky", released in 1977, and has continued through "Time Bandits", "Brazil", "The Adventures of Baron Munchausen", the unfinished "The Man Who Killed Don Quixote" and "The Brothers Grimm".

MAUREEN WEBB (Canadian casting), who lives in Vancouver, began her career in theatre, worked for a few years as a talent agent and eventually moved on to become one of Canada's most sought-after casting directors. In the past ten years, she has had the opportunity to work with some of the world's best writers, directors and actors, including Al Pacino, Kevin Spacey, Morgan Freeman, Jon Avnet, Neil LaBute, Rodrigo Garcia and many others. She has worked on numerous film and television projects, including "White Noise" with Michael Keaton, "Passengers", with Anne Hathaway, "Possession", with Sarah Michelle Gellar, "War", with Jason Statham and Jet Li and "88 Minutes" with Al Pacino.

RICHARD BAIN (Visual Effects Supervisor) gained a degree in Graphic Design at Norwich School of Art in 1984 and, the following year, started his career in visual effects at Quantel, demonstrating and advising on Paintbox, Graphic Paintbox and the first incarnation of Harry. After spells at The Moving Picture Company and The Printed Picture Company, he joined The Computer Film Company in Los Angeles, working as a compositor on "Dolores Claibourne", "French Kiss" and

“WaterWorld”. He returned to London to join the team at Digital Film, working on a variety of films, and had a brief spell at Peerless Camera Company. He helped found Double Negative and was appointed Head of 2D. In 2002, he relinquished this position to concentrate on digital supervision and pursue his primary interests of hands-on compositing and digital picture creation. Amongst his feature film credits are the Bond films “Goldeneye”, “Die Another Day” and “Casino Royale”, “The English Patient”, “The Mask of Zorro”, “Mission: Impossible II”, “Lara Croft Tomb Raider: The Cradle of Life”, Peter Jackson’s “King Kong” and “United 93”. He has worked with Terry Gilliam previously on “Twelve Monkeys”, “The Brothers Grimm” and “Tideland”.

JOHN PAUL DOCHERTY (Visual Effects Supervisor) worked for the BBC in the ‘70s and early ‘80s and then acted as Head of Computer Animation at Molinare, where he introduced real time video animation as well as computer-controlled video rostrum to the European market. As founder and managing director of Electric Image, he led a team that helped introduce advanced rendering and complex 3D animation to the film and television markets. As one of the co-founders of The Frame Store (now Frame Store CFC) he was heavily involved in the introduction of computer-based artistry to high-end commercials, and was also a founding director of Electric Switch – the UK's first DVD authoring facility. He currently consults as Visual and Digital Effects Supervisor for the Peerless Camera Company in London. His past productions include “Lost in Space”, “Tomb Raider” (1 and 2), “The House of Mirth”, “Titus”, Roberto Benigni’s “Pinocchio” and Olivier Dahan’s “Rivieres Pourpres II – Les Anges de l’Apocalypse”. A member of the visual effects team nominated for the BAFTA® Award for Special Achievement in Visual Effects for their work on “Vertical Limit”, he then worked on Frederik du Chau’s “Racing Stripes”, Terry Gilliam’s “The Brothers Grimm” and “Tideland” and Martin Campbell’s “The Legend of Zorro”. His recent work includes “The Golden Compass”, “Fred Claus”, Iain Softley’s “Inkheart” and “The Secret of Moonacre”, directed by Gabor Csupo. He was nominated for the BAFTA® VFX award for his work on “Casino Royale”.

THE CAST:

(in order of appearance)

Anton	ANDREW GARFIELD
Doctor Parnassus	CHRISTOPHER PLUMMER
Martin	RICHARD RIDDELL
Martin's girlfriend	KATIE LYONS
Friend of Martin	RICHARD SHANKS
Valentina	LILY COLE
Percy	VERNE TROYER
Face Changed Martin	BRUCE CRAWFORD
Policeman	JOHNNY HARRIS
Mum	LORRAINE CHESHIRE
Dad	MARK BENTON
Diego	LEWIS GOTT
Linda	SIAN SCOTT
Uncle Bob	SIMON DAY
Aunty Flo	MOYA BRADY
Fairgrounds Inspector	CHARLES McKEOWN
Mr Nick	TOM WAITS
First Monk	MACKENZIE GRAY
Second Monk	YURIJ KIS
Third Monk	IAN WALLACE
Tony	HEATH LEDGER
Shoppers	AMANDA WALKER JOANN CONDON CAROLYN PICKLES
Sally	PALOMA FAITH
Sally's Friend	MONTSERRAT LOMBARD
Debonair Gent	CRAIG FRASER
Classy Shopper #1	AMY MARSTON
Classy Shopper #2	GWENDOLINE CHRISTIE
Classy Shopper #3	LUCY RUSSELL
LV Woman	MAGGIE STEED
Policeman #1	BEN CARTWRIGHT
Policeman #2	GAVIN ROLPH
LV Woman's reflection	BOBBY BYSOUTH
Imaginarium Tony - #1	JOHNNY DEPP
Piotr	VITALIY KRAVCHENKO
Vladimir	RAY COOPER
Serge	EMIL HOSTINA
Gregor	IGOR INGELSMAN
Sales Girl	SARAH GROUNDWATER
Imaginarium Tony #2	JUDE LAW

Smiling Policeman	DEAN MOEN
Dancing Policemen	FRASER AITCHESON
	MICHAEL BEAN
	JASE-ANTHONY GRIFFITH
	SCOTT MCGILLIVRAY
	JOHN STEWART
	CHRIS COCHRANE
	PEARCE VISSER
	PATRICK BAHRICH
Baboushka	GEORGINA HEGEDOS
Imaginarium Tony #3	COLIN FARRELL
Olga	CASSANDRA SAWTELL
Female Journalist	CARRIE GENZEL
Male Journalist	MARK OLIVER
The President	PETER STORMARE
President's wife	DONNA LYSELL
Tony's Assistant	MICHAEL EKLUND
Security Guard	RAAHUL SINGH
Little Anton	RYAN GRANTHAM
Charity Guest 1	D HARLAN CUTSHALL
Charity Guest 2	DENI DELORY
Charity Guest 3	LISA BUNTING
Paramedic 1	PETER NEW
Paramedic 2	MICHAEL JONSSON
Valentina's Daughter	EMMA KARWANDY
Young Boy	QUINN LORD
Young Boy's Father	BART ANDERSON
Young Boy's Mother	ERIKA CONWAY
Nun 1	WENDY CARSON
Nun 2	CHRISTINE McMAHON

THE PRODUCTION TEAM:

Directed by TERRY GILLIAM

Written by TERRY GILLIAM and
CHARLES McKEOWN

Produced by WILLIAM VINCE
Produced by AMY GILLIAM
Produced by SAMUEL HADIDA
Produced by TERRY GILLIAM
Executive Producers DAVE VALLEAU
VICTOR HADIDA

Director of Photography NICOLA PECORINI
Editor MICK AUDSLEY

Original Design and Art DAVE WARREN and
Direction by TERRY GILLIAM
Production Designer ANASTASIA MASARO
Music by MYCHAEL DANNA and
JEFF DANNA

Costume Designer MONIQUE PRUDHOMME
Make Up and Hair Design by SARAH MONZANI
UK Line Producer ROB HOW
Casting Director IRENE LAMB

Produced with the participation
of TELEFILM CANADA
Executive Producer PATRICE THEROUX
Canadian Production Manager BRENDAN FERGUSON
UK Production Manager SUZANNE REID
First Assistant Director LEE GRUMETT
Second Assistant Director
Canada DAVE BARRON
Second Assistant Director UK JAMES HAVEN
Script Supervisor SUSAN LAMBIE
Key Production Coordinator JO HARROP

Visual Effects Supervisors
JOHN PAUL DOCHERTY RICHARD BAIN