

# NIGHT AT THE MUSEUM

## SECRET OF THE TOMB

Get ready for the wildest and most adventure-filled *Night at the Museum* ever, as Larry Daley (Ben Stiller) travels the globe, uniting favorite and new characters and embarking on an epic quest to save the magic before it is gone forever.

Imagine walking into the world's most magnificent museums, where the wonders and history of the world come to life. That was the starting point for the *Night at the Museum* motion pictures, which have captivated audiences globally and grossed over one billion dollars. Now, its third installment takes all of its beloved characters around the world for their greatest adventure yet.

Ben Stiller reprises his role as museum guard Larry Daley, and Shawn Levy is once again at the helm, producing and directing a pantheon of comic talent.

When New York's Natural History Museum's exhibits, which come to life at night, start to behave strangely, Larry, the newly-promoted director of nighttime operations at the Museum, must find out why. The Tablet, which magically brings the creatures to life, has started to decay and the only way to restore it may be at the British Museum. Larry, who'll do anything to save his museum "family," along with his son Nick and the museum exhibits, travel from New York to London, where they must discover the Tablet's secret.

*Night at the Museum* and *Night at the Museum: Battle of the Smithsonian* were worldwide hits, but it took some time before Shawn Levy and Ben Stiller were certain there would be a third *Night*. "Ben and I were looking for a defining principle – a reason to make a third film," says Levy. "It was only when we came up with the idea of the

potential death of the Tablet that we felt we had finally discovered a core theme and motive for the characters and for us, the filmmakers. In the new film, we aren't just going to a new museum – we are fighting for the life of the magic itself."

Once Levy locked into a storyline, he couldn't wait to return to the incredible world of which he was a principal architect. "There's something about the blend of this wondrous 'what if' that gets brought to life in these movies," he says. "The new film also has humor and a warm-heartedness that are winning and compelling. I am very conscious of the privilege to create these worlds and these adventures."

Levy worked closely with screenwriters David Guion and Michael Handelman to fine-tune the script. Guion says, "Shawn is this incredibly enthusiastic guy, with a sharp sense of what's working and what's not working. When it's working, he laughs, leaps up and acts out the character." Adds Handelman: "Shawn is the most amazing collaborator. He gets seized by an idea and just jumps out of his chair. He's an amazingly gifted source of ideas."

Guion recalls Levy telling the writers: "We want this to be the culmination of the themes of the earlier two films. We want to make it about saying goodbye and moving on. Larry's son, Nick (Skyler Gisondo), is getting older and wants new freedoms and Larry has to let go. And we tried to echo that throughout the movie."

The father-son dynamic is also a key element with several other characters: Ahkmenrah (Rami Malek) works through his relationship with his father (played by Ben Kingsley); Nick develops a surrogate father relationship with Lancelot (Dan Stevens); and Teddy (Robin Williams) is very much a father figure to Larry. Even a new character, the caveman Laaa, calls Larry "dada."

"That's the fun thing, when you explore those kinds of relationships," says Guion. "What are their serious, emotional, heartwarming parts, and what are the difficult, embarrassing and fun parts?"

Levy calls the Nick-Larry relationship "resonant, relatable and dynamic. The first *Night at the Museum* was both a father-son movie and a spectacular adventure. The goal in this movie is to return to that – with a father-son thematic spine, but without question the biggest spectacle we've ever done. This movie is about the difficulty of accepting change and of letting go of those we love. So for Larry, this applies to his teenage son,

who may be going away to college or to the world beyond; it applies to the museum creatures that are at risk and may lose their magic; and it applies, possibly, to the job that has defined Larry Daley for all these years. There's a thematic unity to this movie where this concept of letting go is played out through different venues."

Ben Stiller recalls his reaction to reading the script for the first *Night at the Museum*. "It appealed to the kid in me," he explains. "What happens when the museum closes at night? What would happen if everything came to life? I thought that the answers would be a really cool movie to see." In terms of the decision to make a third film, he says, "People have a connection with the characters, and when the idea came up about everything possibly ending, and there being a finite amount of time these creatures can actually come to life, and how people deal with that, it felt like a story you wouldn't quite expect to see. I really liked that idea.

"I love what these movies are about," Stiller continues. "They have become a part of our culture. They've affected how people go to a museum and view the museum exhibits. It's really fun to go to a museum and see that they have a night program. I have a lot of people – adults – who tell me, 'I had a sleepover at the museum with my kids.' And I'll say, 'Great. Did anything come to life?'"

That sense of wonder and fun extended to the production of *NIGHT AT THE MUSEUM: SECRET OF THE TOMB*, which was a wonderland of old-fashioned movie-making, fantasy and history – where the strangest things could be heard, such as, "Let's get the llamas back to ones," or "Bring in the triceratops head," and even, "One of the Neanderthal's ears is coming off!"

While the first two films were set in the U.S., the new adventure takes the team to the United Kingdom. "It's interesting to finally venture outside the United States," says Levy. "It connects us with the world beyond the U.S, it allows us to explore some amusing aspects of culture clash, and there's also this bigger idea, which is that the secret is out. The movie is called *SECRET OF THE TOMB*, and, on the one hand, that refers to how do we fix this tablet? What is the secret held in the tomb of Ahkmenrah that can save the tablet and the museum? The other secret, of course, is, this museum comes to life every night and, in this movie more than the other two, the creatures and the magic spill outside the doors of the museum and out into the world at large."

Founded in London in 1753, the British Museum was the world's first national public gallery. Today, some six million people visit each year to see its collection of amazing artifacts from around the world, including the Rosetta Stone and Parthenon sculptures. The production filmed in London for several days, capturing exteriors and filming in the Museum's Great Court, the largest covered public square in Europe.

### **BEN STILLER IS LARRY DALEY...AND LAAA**

Levy notes that much of the film series' heart comes from Ben Stiller. "Ben is not only a phenomenally devoted craftsman and artist, who is always looking for the best possible everything, but he has such a grounded naturalism in his acting style. Ben has given these movies a strong sense of tone and identity."

Levy and Stiller certainly didn't make things easy for themselves with the new film. Stiller not only reprises his role of Larry Daley, he also stars opposite himself in the new role of Laaa, Larry's Neanderthal doppelganger. "There's an innocence to Laaa," says Stiller. "He is like a little kid who just wants Larry's attention and love, but then he also has this very visceral caveman thing going on."

Levy notes that "Ben committed to the character with such a level of devotion, in the same way that he does on so many characters that are so memorable, whether it's in *Zoolander*, *Dodgeball: A True Underdog Story*, *Starsky and Hutch* or *Tropic Thunder*. He has this ability to fully inhabit a character, where he just builds something apart from himself and wears it like another set of clothing. And that's what Laaa is."

Stiller recalls, "When the idea for Laaa came up, it made me laugh because I thought it could be a fun element -- and I've always enjoyed cavemen and Neanderthals and that whole evolutionary process," he quips. "When Shawn pitched the idea I thought this could be really funny, and I asked, 'So...who are you going to get to play Laaa?'"

### **A PANTHEON OF COMEDY STARS**

Beloved actor/comedian Robin Williams, who, sadly, passed away earlier this year, reprises his role as Teddy Roosevelt.

For Levy, working with Williams on the three *Night at the Museum* films was an indelible experience. "I was Robin's fan long before I became his director and I will be

his fan long afterward as well. In the process of making these films, it was also my great privilege to become his friend. Robin's heart and humor shone through his performance as Teddy Roosevelt and as such, this character has always stood firmly at the soul of this franchise, something for which I will be forever grateful.”

Long before Williams' Teddy Roosevelt became a waxen museum statue, Theodore Roosevelt was the 26<sup>th</sup> President of the United States who was renowned for his varied interests and accomplishments, and who truly believed in the inherent power of the common man. Here, Teddy is a good friend to Larry, often providing valuable and sometimes fatherly wisdom, as well as some very good impressions.

“Teddy Roosevelt was an amazing naturalist, botanist, environmentalist and hunter,” noted Williams. “He had this sense of the great outdoors, that the wild environment is where you find yourself. And part of his legacy was founding the National Park System, helping get that up and running. He was, truly, an exciting man.”

In the *Night at the Museum* films, Teddy is also a true romantic. There’s a charge between Teddy and the museum figure of Lewis and Clark’s guide and interpreter, Sacajawea. As Teddy jokes, “I’m wax, she’s polyurethane, but somehow it works.”

Teddy’s relationship with Larry is also central to the films. “Larry and Teddy have a sort of a father-son dynamic throughout all the movies,” added Williams. “Teddy always considers Larry like a son – giving him life advice but, at the same time, saying, ‘You don’t need my advice, you’ve grown and you’ve done this.’ This film has some pretty subtle and at the same time powerful statements about parenting.”

As the destruction of the tablet progresses, the effect on the creatures becomes more physical. “We start to become more and more wax and more and more frozen. Then it’s a little weird,” Williams said.

Joining Williams as key returnees to this world are Owen Wilson and Steve Coogan, as the surprising duo of American cowboy Jedediah and Roman Centurion Octavius, both miniatures from historic dioramas. They’re the smallest characters with the biggest friendship. Wilson says, “There has been an arc to our relationship. We started off sort of as adversaries, and now it’s evolved into more of a team. We’re practically a buddy comedy within a funny family movie.”

The friendship is all the more unexpected because the characters come from very different cultural backgrounds and eras. “There’s a brashness to Jedediah,” says Wilson, “that sort of runs up against and chafes the gentility of what Octavius represents.” The picture of civility, Octavius is a military leader from ancient Rome. He and Jedediah face their greatest peril yet when they fly through a museum air duct and find themselves in a Pompeii diorama where Mount Vesuvius is about to erupt.

Because they differ in stature to the other characters in the film, Jedediah’s and Octavius’ scenes were mostly shot without other cast members on set, and many of their scenes were filmed against green screen. Coogan explains, “Shawn would show us extracts, CGI mock ups of a scene on screen so we could see physically how the action panned out. Or, he’d show us what had already been shot with whomever we’re speaking to, so we could judge from that and act accordingly. You get used to it and imagine these things around yourself. In some ways, it was like becoming a child. Even though we have to concentrate and there is hard work, it is like playing. And that’s the best thing about the job; you get a license sometimes to not grow up.”

Another *Museum* veteran, Golden Globe® and Emmy® winning British comedian and actor Ricky Gervais returns as McPhee, the head of the Museum and Larry’s boss. Awkward, eccentric and blissfully unaware, McPhee doesn’t realize that magic is what brings the museum creatures to life. Moreover, he prides himself on a sense of humor that he doesn’t really possess. McPhee wants to take credit for Larry’s work, but that plan backfires disastrously when a gala showcasing all the “living” exhibits goes horribly wrong. Gervais says, “McPhee thinks everything coming to life is special effects. When it goes wrong, he’s shocked and blames Larry. But as McPhee has already tried to take credit for everything, he’s the one that gets fired.”

When Larry and the gang are cornered in the “History and Myth of the Middle Ages Exhibit” by the ferocious skeleton of a Triceratops, a knight in shining armor steps in to handily dispense with the beast. Dan Stevens, who captivated television audiences as Matthew in the acclaimed British series “Downton Abbey,” stars as Lancelot, the epitome of chivalry, valor and bravery. The legendary knight of the Round Table, Lancelot loves a quest, and once he understands the importance of the Tablet, he is eager to assist in securing its repair – or is he? Unlike all the other museum creatures, Lancelot

has come to life for the first time and doesn't realize that he's an exhibit at the British Museum – or that he's a myth. That poses a huge problem to Larry and the rest of the gang.

"Lancelot sees that Larry and the others are on a quest, and he loves a quest, so he joins them," Stevens explains. "Lancelot is a man on a mission: he's probably on as many missions as he can take on. He is very much of the old school of going on a quest, which is all about being fairly loud and brash and thinking that a big sword can solve any problem. He's used to killing dragons."

For one of the film's biggest scenes, production closed down London's Trafalgar Square one rainy night in February. "The first week of shooting was all rainy nights in London, but in the midst of all that, I got to canter through Trafalgar Square on horseback in a full suit of armor," says Stevens. "Just to shut down Trafalgar Square is a feat in itself, but to have a horse run through it was a little daunting."

Stevens hurtled through Trafalgar Square in full armor and brandishing a broad sword. "That broad sword stuff is genuinely challenging," he says, "but really fun, though I would be a little sore afterwards, especially in that suit! When I first tried it on, it was like a dream come true for me. But after four months of filming, I think I'm a couple of inches shorter than when I started. The suit weighed about 50 pounds and it made everything about 30 per cent more difficult to do. It was a workout."

Another new face is Tilly, the night guard at the British Museum. Tilly sits outside the museum, in a small guard shack, chatting on the phone and taking the occasional snooze. She longs for company and wishes she were armed with a weapon more intimidating than just a hammer. The night that Larry and Laaa visit the British Museum, Tilly encounters more adventure than she ever dreamed of, as well as a surprising romantic twist. Australian comedy sensation Rebel Wilson, best known for *Bridesmaids* and *Pitch Perfect*, joins the *Museum* ensemble as the irrepressible Tilly.

Wilson says, "Tilly has been sitting in her booth for three years, and she doesn't get many customers at her gate. But on this particular night, she gets a lot of action. When Tilly sees Larry, she's like, 'Oh my God, another security guard!' and she wants to have a chit chat. And when she feels deceived by him, Tilly goes on the attack with a hammer."

Levy says, “Rebel is one of the funniest actors around. She saw an opportunity to come in and just murder it and, in a kind of surprise twist, plays a romantic storyline unlike we’ve seen Rebel do, and it’s a weird one. But it’s no less compelling for its strangeness.”

Academy Award winner Ben Kingsley stars as Merenkahre, Ahkmenrah’s father and Pharaoh of the Nile. Merenkahre had the Tablet created to keep his family together forever, but when a joint American and British archeological expedition in the 1930s discovered his burial tomb in Egypt, Merenkahre and his wife were shipped to the British Museum while Ahkmenrah was sent to New York. Merenkahre has held the secret to the Tomb for 4,000 years and only his knowledge can keep the Tablet, and the museum creatures, alive.

“Since this movie is about a quest to reach Merenkahre and learn the secret of the tomb, we knew that he needed to be formidable, with an extraordinary screen presence,” says Levy. “Ben Kingsley brings that in spades.”

Kingsley enjoyed working with Levy and acting opposite Ben Stiller. “Most actors who are well-known for their comedy are usually consummate actors,” explains the acclaimed actor. “If you can do comedy, you can do anything, and I really loved working with Ben. He’s very generous, a great leading man, and I think it’s a sign of confidence in the franchise that when you’re a new guy on the set, you’re welcomed with graciousness. This was a very buoyant set to be on. But it was never complacent, because you can’t be complacent with comedy.”

It’s one thing for Larry to deal with an ancient Pharaoh. It’s quite another to wrangle his teenage son. Seventeen-year old high school senior Nick Daley, played by Skyler Gisondo, is at odds with Larry. While his father wants him to go to college, Nick wants to be his own person and pursue his dream of being a deejay in far off and exotic locales. Larry wants to hold on tight to the kid he knows and loves and looks at their adventure in London as an opportunity to bond, but Nick would rather be anywhere else.

Gisondo says, “At the beginning of the film, Nick and Larry are in the same situation that a lot of high school seniors and parents find themselves, which isn’t an awesome place. Larry wants very much for Nick to go to New York University and succeed in life. Nick wants to take some time off to pursue his dreams of being a deejay,

which isn't the most practical thing. But over the course of the film, Nick and Larry try to come to a better understanding of one another, and the adventure helps them grow closer as father and son."

For Gisondo who was age ten when *Night at the Museum* came out, working on the new film was an unforgettable experience. "I grew up with this franchise, so I'm very much like a kid in a candy shop, with all these characters I've come to love and it's so much fun and such an enhanced experience."

Another young man – this one from Ancient Egypt – gives his name to the magic tablet that brings the Museum to life. That would be Pharaoh Ahkmenrah, the young Egyptian mummy whose family holds the secret of the Tomb. Rami Malek reprises his role as Ahkmenrah. Malek notes a special highlight of coming back for the new film: "Ben Kingsley is an icon and someone I've admired my whole life," he explains. "I remember Shawn telling me, 'Guess who's playing your dad, it's somebody really special.' When he told me I was really taken aback and very happy and the opportunity to work with him was a very special moment for me."

One of the most beloved – and troublesome – of the museum's exhibits isn't human at all. The diminutive capuchin monkey Dexter wreaks havoc way out of proportion to his size, especially when he arrives unexpectedly in London. But the mischievous Dexter is also highly intelligent and resourceful, and he proves himself surprisingly helpful in the British Museum.

Crystal the monkey, trained by Thomas Gunderson, plays Dexter. "People are obsessed with Dexter," says Levy. "In this film we gave Crystal more of a storyline and so many more things to do, and she continued to amaze us. From the moment I put her in the first movie, her personality and charm have been a huge part of our franchise and I'm happy to say we are tapping into it even more in this third adventure."

"There are touching moments with Dexter," said Robin Williams, "But good luck competing with a monkey! Crystal has just gotten better. She knows exactly what to do at any given moment – and really upped her game – in terms of physicality and very subtle things. She is truly an action monkey and really kicked it up another gear."

Patrick Gallagher returns as Attila, the lovable Hun. The real Attila the Hun was a badass warrior in the 4<sup>th</sup> century, and legendary for creating one of the fiercest and

most-feared armies the world, or any museum corridor, has ever known. But to know our *Museum*'s Attila is to love him, and while Attila is the go-to guy when muscle is needed, he's also a great big teddy bear.

While Gallagher embodies the look of the ferocious warrior, he did not particularly love being back in the costume. "Forty pounds of yak fur and leather," he wisecracks. "It was like wearing a 40 pound winter coat all day long – but it sure was beautiful."

Mizuo Peck returns as Sacajawea, one of the legendary women of the American West. Sacajawea was the daughter of a Shoshone chief whose skills and smarts enabled her to serve as a guide and interpreter for Lewis and Clark's famed early 19<sup>th</sup> century expedition from North Dakota to the Pacific Ocean. Renowned for her ability to lead and track, in this film her expertise and motherly advice are vital in helping Larry and the gang on their mission to save the Tablet.

"I'm honored and happy to have played someone who was such an important part of American history" says Peck. "Sacajawea is like the ultimate mother and pioneer, and she's just filled with inspiring notes. It's been great to bring her to life in these movies, but in this one she really gets to shine. Sacajawea is famed for being able to lead an expedition, and her expertise is very important in this film."

Acting legends Dick Van Dyke, the late Mickey Rooney and Bill Cobbs reprise the roles of the original night guards, which they created in *Night at the Museum*.

Says Levy: "Dick, Bill and Mickey brought such a collective charm to the first movie and I wanted to tap that again in this film."

When the Tablet starts to deteriorate, affecting the beloved Museum exhibits, Larry seeks out former security guard Cecil, who may have information to help solve the problem.

Dick Van Dyke's debonair Cecil is retired, but hasn't slowed down. Now living in a retirement community, Cecil gives dancing lessons and teaches Zumba class to the resident ladies. The son of a renowned archeologist, Cecil has a long history with the Tablet; it's why he worked at the Museum.

"The Tablet is losing its energy and power, causing the museum exhibits to act a little strangely, so Cecil must explain its incredible mythology," says the acting legend.

A young actor, Percy Hynes White, plays Cecil at age 12, who, while on an archeological expedition with his father in the 1930s, discovers the Tablet by accident when he falls through a hole. “Cecil’s got a kind of history now,” says Van Dyke.

When Larry visits the retirement home to see Cecil, he also encounters Reginald, played by Bill Cobbs, and Gus, played by Mickey Rooney. Gus clearly holds a grudge and hurls insults at his nemesis, Larry.

Shortly after completing what became his final film appearance, the inimitable Rooney passed away at age 93. Levy recalls, “Mickey always came to the set prepared, joyous and energetic. Working with Mickey was a reminder to us all that to make a living doing something creative that you love is a life-defining gift. While it’s deeply sad to know this was Mickey’s last role, we take pride in that Mickey and his character Gus are a key part of the film. It was an honor to work with Mickey and he will be missed.”

## **BRINGING THE MUSEUM TO LIFE**

If all of the creatures in a museum can magically come to life, then just about anything else is possible. Rendering the impossible, possible, is the realm of visual effects, and almost half of *NIGHT AT THE MUSEUM: SECRET OF THE TOMB* involved digital wizardry.

One of the film’s most dazzling scenes takes place inside a lithograph by famed Dutch graphic artist M.C. Escher, known for his often mathematically inspired woodcuts, lithographs, and mezzotints, featuring incredible constructions and explorations of infinity. While this scene relied on a staggering amount of visual effects, much of it was actually done in camera and involved the expertise of a cross-disciplinary filmmaking team.

Levy and the writers wanted to take some of the rules from the previous films and take them to a new level, so they created a sequence where Larry, Teddy and Lancelot fall into one of Escher’s lithographs, “Relativity,” setting off what may be the most unique chase sequence in cinematic history. It’s a race through an impossible world, with multiple planes, three levels of gravity and endless possibilities.

Levy says, “Escher created lithographs, drawings and artwork that take our understanding of gravity and dimension and blow those ideas completely wide open.

‘Relativity,’ which is arguably his most famous piece, takes three different planes of gravity and brings them together into this dynamic universe that operates with its own laws and rules that have nothing to do with our reality.”

To facilitate blocking out the sequence, production designer Martin Whist built a 3-D model that mapped out the geometry and architecture of the print. Levy and his department heads had a dozen brainstorming sessions over several months to work out the dynamics, and then the pre-vis team animated a rough version of what it might look like in the movie. Levy recalls, “We went through at least half a dozen versions before we came up with a shot by shot equation, a kind of language that would tell the story in a way that felt dynamic and cool, but not so tricky that the audience would get lost. In a sequence that’s so densely technical, one of the challenges is not to lose sight of what’s at stake in the scene itself.”

Conceiving, creating and filming the scene was like putting together and solving a complex puzzle. “Every image had multiple layers and multiple planes of gravity and there were 60 shots,” says Levy. “Sixty shots times three layers – a lot of elements had to be grabbed and captured individually to combine into something seamless and unified. The sequence required incredible time, mental focus and devotion, but I think that the results will be worth all of that effort and the audience will go on a ride the likes of which they have never taken before.”

Nominated for three Academy Awards (*I, Robot*, *Real Steel*, *Iron Man 3*), visual effects supervisor Erik Nash has worked on a slate of huge movies, but he says, “I’d never seen anything like this. When I first read the script, the Escher sequence really stood out as something that had a lot of potential for being something that an audience had never experienced before.”

## **ON LOCATION**

While enormous sets were built and filmed on sound stages in Vancouver, British Columbia, *NIGHT AT THE MUSEUM: SECRET OF THE TOMB* also filmed on location in London and New York City.

More scenes were filmed in the actual museums than in the previous two films. Several were captured in the British Museum, including in the Great Court, the largest

covered space in all of Europe, and the Gallery of Enlightenment, one of the oldest parts of the museum. “We brought our characters to the British Museum because the more unreal the circumstance is, the more important it is for as much of the film as possible to be grounded in reality,” Levy explains. “That means shooting with real people doing real things in real places, with performances staying naturalistic and reactive in a way that feels relatable to us.”

After doing some exterior location work in rainy London, the film crew moved inside the British Museum. “We had access to this incredible place where you would never have a chance to walk around by yourself,” says Stiller. “We’d go to a mark, and start a scene at the Rosetta Stone and finish it in the Age of Enlightenment. There’s nothing like being in the real location, that feeling of the hallways and being there at night.”

While much of the action in *NIGHT AT THE MUSEUM: SECRET OF THE TOMB* unfolds in the British Museum, it all begins – as always – at New York City’s Museum of Natural History. The production re-constructed the Main Hall set, and built new sets for the interior as well as part of the exterior front entrance of The Rose Center Planetarium. While the front entrance is quite similar to its real-life counterpart, the interior of the Planetarium is a re-interpretation of the one found in the museum. Production designer Martin Whist says his concept was that “you could just walk straight in from street level and have three sides that are open to New York City.” And while the Rose Center is part of the Museum of Natural History, the Planetarium is not connected to the Main Hall the way it is depicted in the film.

The stage space at the aptly-named Mammoth Studios in Burnaby, near Vancouver, is equivalent to more than four football fields, and the sets built for *NIGHT AT THE MUSEUM: SECRET OF THE TOMB* took up almost all of it. For Whist, there were myriad creative challenges. “We were dealing with a known institution, and there were parameters for what we could and couldn’t do,” he says.

The British Museum has a very distinct look, but the art department modified it. “We maintained the feel of a real, world-class, world-scale museum,” states Whist. “The British Museum is one of the greatest museums in the world, and we needed to keep that

scale and volume, which really sells that it's an old, large establishment that millions of people visit every year."

Job one for Whist was "making sure we'd checked off the box marked, 'largest, most impressive museum in the world.' The tools to do that are mainly scale and volume. Then, we modified that to serve the script and become more visually exciting and cinematic."

An army of gifted sculptors and painters worked tirelessly to create the Tomb of Ahkmennrah. Most of the huge sculptures were made of foam, while the hieroglyphics on the pillars and walls were carved out of Styrofoam. After much research, Whist opted for a lot of blue in the Tomb because, "azure blue was a very popular color, used in certain temples. It was a real sign of wealth and dignity and a high-ranking color because the mineral had to be imported."

The production also filmed in the Canadian desert near Kamloops, British Columbia, where over 200 crew members travelled to film the film's opening sequence – which was shot over the last two days of production. On a sandy hillside, a 1930s archeological dig site was created, bustling with dozens of workers, dusty vintage cars, ornery burros and even a few camels.

Also making key creative contributions was award-winning costume designer Marlene Stewart, who says working on the *Night at the Museum* films was "a chance to do a mixture of historical characters and then add the fantasy element."

For Lancelot's costume, Stewart researched medieval armor over a 300-year period. She says, "If one were to wear the armor that was 100 per cent historically accurate, one would probably not be able to move. So certain modifications are made – especially to facilitate flexibility and movement. Each of the many pieces that made up the armor was sculpted out of clay, and molds were made from those, which would then be turned out in plastic. Dan Stevens' body was scanned, and the suit was created around his exact size. While not nearly as heavy as a metal suit would be, the plastic armor was nothing close to lightweight."

Then there was the chainmail (albeit rubber) on top of the suit. While Stevens' costume weighed a challenging 50 pounds, Stewart notes that if it had been made of metal, it would have weighed twice as much, and the chainmail would weigh another

hundred pounds. In all, seven suits of armor were made, each serving a different purpose (and having a different weight!), some being more flexible than others.

Stewart also had to “dress” the several mummies featured in the film. In researching the ancient process of mummification, she learned that the linen used was sometimes soaked in oils for up to six months before a body was wrapped and placed in a sarcophagus. “They had many layers,” she notes. “Kind of like Russian dolls, one inside another. Often, a mummy is wrapped in different ways, depending on what layer it was. We took the research, in terms of design and implementation, but our mummies had to walk – and dance!” Preparing the fabric for the mummy costumes was an intricate process. Large linen sheets were over-dyed and cut into strips, and then they were aged to look 3,000 years old.

Stewart and the wardrobe department were responsible for nearly 4,000 costumes, ranging from pre-historic Neanderthals, ancient Egyptians, ancient Romans and mummies, to New Yorkers at a formal museum gala, cowboys in the Wild West, African tribes, archeologists in the 1930s, modern day senior citizens, Civil War soldiers and medicine men from Fiji.

## **ABOUT THE CAST**

**BEN STILLER** (Larry Daley) is an actor, director, writer and producer.

Last year, Stiller directed, produced and starred in *The Secret Life of Walter Mitty*, which also toplined Kristen Wiig, Sean Penn and Shirley MacLaine. Based on the 1947 Danny Kaye film from the James Thurber short story first published in *The New Yorker* in 1939, *Mitty* follows a timid magazine photo editor who lives life vicariously through daydreams and then embarks on a true-life adventure when film a negative goes missing.

Next up, Stiller will star in Noah Baumbach’s *While We’re Young* opposite Naomi Watts and Amanda Seyfried, about a free-spirited Brooklynite twenty-something couple that inspire an uptight documentarian (Stiller) and his wife to loosen up. Stiller previously collaborated with Baumbach in 2010 and received rave reviews for his lead role in *Greenberg*, which earned him an Independent Spirit Award nomination for Best Lead Actor.

In 2008, Stiller starred in, co-wrote and directed *Tropic Thunder* under his Red

Hour Films production banner. Starring Robert Downey Jr., Jack Black and Tom Cruise, the film garnered several award nominations including an Academy Award®, BAFTA, SAG™ and Golden Globe for Robert Downey Jr., as well as a Golden Globe nomination for Tom Cruise. The film also won the Broadcast Film Critics Award and Hollywood Film Festival Award for Comedy of the Year.

His other directing credits include *Reality Bites*, *The Cable Guy*, and *Zoolander*, which he co-wrote and starred in. As a writer, Stiller won an Emmy Award for the short-lived sketch comedy series “The Ben Stiller Show,” which he also directed and produced.

Stiller’s film acting credits include *Permanent Midnight*, *Your Friends & Neighbors*, *Flirting with Disaster*, *Empire of the Sun*, *There’s Something About Mary*, *The Royal Tenenbaums*, *Night at the Museum* and *Night at the Museum: Battle of the Smithsonian*, *Tower Heist*, *Meet the Parents*, *Meet the Fockers* and *Little Fockers*; and *Dodgeball: A True Underdog Story*, a Red Hour production.

In 2011, the actor returned to the stage on Broadway in the revival of John Guare’s award-winning play *The House of Blue Leaves*, alongside Edie Falco and Jennifer Jason Leigh. He made his Broadway debut in the 1986 production of the same name.

For many years, Stiller has been involved with and supported numerous charities and foundations, including Project ALS, Artists for Peace and Justice, Centre for Environmental Education, Elizabeth Glaser Pediatric AIDS Foundation, Michael J. Fox Foundation, Oxfam, Red Cross, and Starlight Children’s Foundation, among others.

Following his first visit to Haiti with Save the Children in 2009, Stiller has been committed to raising money for schools in the country through his StillerStrong campaign, and more recently with The Stiller Foundation. In the fall of 2011, Stiller, along with the acclaimed art gallerist David Zwirner, raised over 13 million dollars for Haiti, which was distributed to multiple organizations such as JPHRO, Partners in Health, Artists for Peace and Justice, among others.

In 2010, Stiller was recognized by TIME magazine for his philanthropic work as one of the TIME 100, a list of the world’s most influential people.

**ROBIN WILLIAMS** (Teddy Roosevelt) was an Academy Award, Emmy and Grammy winning performer, unparalleled in the scope of his imagination, and with a repertoire of indelible characters.

He passed away earlier this year.

In 2013, Williams returned to television in the new CBS show “The Crazy Ones,” opposite Sarah Michelle Gellar and James Wolk. Williams played a renowned advertising genius at a powerful agency whose unorthodox methods have his daughter (Gellar) constantly working to keep him in check.

On the big screen, Williams was seen as Dwight D. Eisenhower in Lee Daniels’ *The Butler*, opposite an all-star cast that includes Oprah Winfrey, Vanessa Redgrave, John Cusack, Alan Rickman and Jane Fonda, among others. The film is based on the life of former White House butler Eugene Allen (played by Forest Whitaker), who served eight U.S. presidents during his tenure.

Williams’ most recent films are Dito Montiel’s *Boulevard*, a dramatic feature that tells the story of a devoted husband in a marriage of convenience, who is forced to confront his secret life. He stars in *The Angriest Man in Brooklyn*, opposite Mila Kunis, Peter Dinklage, James Earl Jones and Melissa Leo. The film follows an obnoxious patient who is falsely told he only has 90 minutes to live by a stand-in doctor. The man tries to use his remaining time to connect with all the people he has wronged in his life, while his regular doctor tries to track him down to tell him he’s been misdiagnosed. Williams also stars in *A Friggin’ Christmas Miracle*, starring opposite Joel McHale and Lauren Graham.

Williams began his career in stand-up comedy and, in April 2012, he was honored with the Stand-Up Icon Award at the 2012 Comedy Awards. In late 2008, Williams returned to his roots as a stand-up comedian with his critically acclaimed, sold-out, “Weapons of Self Destruction” comedy tour, which was hailed as one of the most successful stand-up comedy tours of the year. Over the course of the tour, Williams performed 90 shows in 65 cities in front of 300,000 fans across the country, as well as internationally in London, Canada and Australia. The tour grossed an astounding \$40 million and it was taped over two nights at Washington, D.C.’s DAR Constitution Hall for

an HBO special that premiered as the network's highest rated stand-up comedy special of 2009.

William's 2002 comedy special entitled "Robin Williams: Live on Broadway" became the highest-grossing comedy tour ever and was nominated for five Emmy Awards.

Williams first captured the attention of the world as 'Mork from Ork' on the hit series "Mork & Mindy." Born in Chicago and raised in both Michigan and California, he trained at New York's Juilliard School under John Houseman. Williams made his cinematic debut as the title character in Robert Altman's *Popeye*. Additional early motion picture credits include Paul Mazursky's *Moscow on the Hudson*, in which Williams played a Russian musician who decides to defect, and *The World According to Garp*, George Roy Hill's adaptation of John Irving's acclaimed best-selling novel about a writer and his feminist mother.

Williams is perhaps most widely revered for his performance as 'Sean Maguire,' the therapist who counsels Matt Damon's math genius character in Gus Van Sant's *Good Will Hunting*. Williams' performance earned him an Oscar® and Screen Actors Guild® award. The Academy previously nominated Williams for Best Actor in *The Fisher King*, *Dead Poets Society* and *Good Morning Vietnam*. Williams also garnered a special honor from the National Board of Review for his performance opposite Robert De Niro in *Awakenings*. In 2004, Williams received the prestigious Career Achievement Award from the Chicago International Film festival, and in 2005 the HFPA honored him with the Cecil B. DeMille Award for outstanding contributions to the world of entertainment

Williams' filmography includes a number of blockbusters. In 1993, he starred in Chris Columbus' *Mrs. Doubtfire*, which became a fan favorite. For the late director Mike Nichols, Williams portrayed 'Armand Goldman' in *The Birdcage*, for which the cast won a SAG ensemble award. In 1996, both *The Birdcage* and Williams' adventure film, *Jumanji*, reached the \$100 million mark in the U.S. in the same week. Williams went on to assume the dual roles of Peter Pan/Peter Banning in Steven Spielberg's *Hook*. He later starred as a medical student who treats patients with humor in *Patch Adams*, and in Disney's family film, *Flubber*.

In 2006, Williams appeared opposite Ben Stiller in the hit comedy, *Night at the Museum*, and he reprised his role as ‘Teddy Roosevelt’ in the sequel, *Night at the Museum: Battle of the Smithsonian*. In addition, Williams’ award-winning vocal talents helped propel the Warner Bros. animated film, *Happy Feet*, to almost \$400 million at the box office, and the film won the Academy Award for Best Animated Feature Film. He reprised that role in 2011 for *Happy Feet Two*.

In a departure from the usual comedic and family fare he was best known for, Williams collaborated with two accomplished young directors on dramatic thrillers. For Christopher Nolan, he starred opposite Al Pacino as reclusive novelist ‘Walter Finch,’ the primary suspect in the murder of a teenaged girl in a small Alaskan town, in *Insomnia*. In Mark Romanek’s *One Hour Photo*, Williams played a photo lab employee who becomes obsessed with a young suburban family.

In 2009, Williams starred in Bobcat Goldthwait’s *World’s Greatest Dad*. The film premiered to raves at the 2009 Sundance Film Festival and Williams’ performance was touted as one of the best of his career.

Using only his voice, Williams created one of the most vivid characters in recent memory – the ‘Blue Genie of the Lamp’ in Disney’s *Aladdin*. The performance redefined how animations were voiced. Audio versions of his one-man shows and the children’s record “Pecos Bill,” have won him five Grammy Awards. Williams also lent his vocal talents to the blockbuster hit animated feature *Robots*.

Williams also appeared in several stage productions, most recently making his Broadway debut in 2009 in Rajiv Joseph’s “Bengal Tiger at the Baghdad Zoo.” His performance earned him critical praise and a nomination for the Drama League’s Distinguished Performance Award. In this darkly comic tale, Williams served as narrator as the titular tiger held captive in the Baghdad Zoo. The play follows the intertwined lives of two American marines and one Iraqi gardener as they search through the rubble of war for friendship, redemption and a toilet seat made of gold. Williams’ additional stage credits include a landmark production of Samuel Beckett’s “Waiting for Godot,” directed by Mike Nichols and co-starring Steve Martin, and a short run in San Francisco of “The Exonerated,” which tells the true stories of six innocent survivors of death row.

Offstage, Williams took great joy in supporting causes too numerous to identify, covering the spectrum from health care and human rights, to education, environmental protection, and the arts. Headlining a number of USO tours, Williams traveled to Iraq and Afghanistan five times to help raise morale among the troops. He is perhaps best known philanthropically for his affiliation with “Comic Relief,” which was founded in 1986 as a non-profit organization to help America’s homeless. To date, the overall efforts of the Comic Relief organization have raised over \$50 Million.

**OWEN WILSON** (Jedediah), one of contemporary cinema’s most successful actors, has won great acclaim for his memorable turns in mainstream and independent films.

In 2011, he starred in the Woody Allen’s Academy Award nominated feature *Midnight in Paris* alongside Rachel McAdams and Marion Cotillard. Wilson’s performance as screenwriter and aspiring novelist ‘Gil Pender’ earned him a Golden Globe nomination in the category of Best Actor in a Motion Picture Musical or Comedy.

Wilson stars in the upcoming action thriller *The Coup*, opposite Michelle Monaghan and Pierce Brosnan, directed by John Erick Dowdle. In 2013, Wilson starred in Shawn Levy’s *The Internship*, with *Wedding Crashers* co-star Vince Vaughn, and he lent his voice to Relativity’s animated comedy *Free Birds* opposite Woody Harrelson. Wilson will also be seen in the Peter Bogdanovich comedy, *Squirrel to the Nuts*, opposite Jennifer Aniston, produced by Wes Anderson and Noah Baumbach, and in Paul Thomas Anderson’s *Inherent Vice*, opposite Joaquin Phoenix.

Wilson’s string of box office successes also include *Little Fockers*, the third installment of the blockbuster *Fockers* series, opposite Ben Stiller and Robert De Niro; *Marley & Me*, with Jennifer Aniston, based on the popular memoir by John Grogan; *Night At The Museum* and the sequel *Night At The Museum: Battle of the Smithsonian*; the smash hit comedy *Wedding Crashers*, opposite Vince Vaughn; the romantic comedy *You, Me And Dupree*; and as the voice of ‘Lightning McQueen’ in Disney’s *Cars* and *Cars 2*.

Wilson starred opposite Adrien Brody and Jason Schwartzman in Wes Anderson’s critically acclaimed film *The Darjeeling Limited*, about brothers taking a

spiritual journey through India to rekindle their bond. Wilson has collaborated with director Anderson seven times, including *The Grand Budapest Hotel*; *The Life Aquatic With Steve Zissou*, co-starring Bill Murray and Anjelica Huston; *The Royal Tenenbaums*, for which he and Anderson were nominated for an Academy Award for Best Original Screenplay; *Rushmore*, which Wilson co-wrote and co-executive produced; and Anderson's debut, *Bottle Rocket* which Wilson starred in and co-wrote. Wilson also lent his voice to Anderson's Academy Award nominated animated feature, *Fantastic Mr. Fox*.

Wilson's additional acting credits include James L. Brooks' romantic comedy *How Do You Know*, *You Are Here*, *The Big Year*, *Hall Pass*, *Marmaduke*, *Starsky & Hutch*, *Zoolander*, *Drillbit Taylor*, *The Wendell Baker Story*, *Shanghai Noon*, *Behind Enemy Lines*, *I Spy*, *Shanghai Knights*, *Armageddon*, *The Minus Man*, and *The Cable Guy*.

**DAN STEVENS'** (Sir Lancelot) recent motion picture credits include the independent feature *The Cobbler*, directed by Thomas McCarthy; *The Guest*, directed by Adam Wingard for Snoot Entertainment; and *A Walk Among Tombstones*, directed by Scott Frank for Cross Creek Pictures. Previously, Stevens appeared in *The Fifth Estate*, directed by Bill Condon for DreamWorks; *Summer In February*, directed by Chris Menaul; *Vamps*, directed by Amy Heckerling; and the German-language feature *Hilde*, directed by Kai Wessel.

On television, Stevens recently starred in "Downton Abbey" Seasons 1, 2 & 3; "Sense & Sensibility" (BBC); "Maxwell" (BBC); "Marple" (Granada); "Dracula" (Granada/BBC); "The Line of Beauty" (BBC); and "Frankenstein" (Hallmark). Theatre credits include "The Heiress," directed by Moises Kaufman on Broadway; "Arcadia," in the West End, directed by David Leveaux; "Every Good Boy Deserves Favour," directed by Felix Barrett and Tom Morris at The National Theatre, London; "The Vortex," at The Apollo; and "Hay Fever," at The Haymarket, the latter two directed by Peter Hall.

Stevens was also part of the Judging Panel for the Man Booker Prize 2012, has contributed a regular column to *The Sunday Telegraph*, and is the Editor-at-Large for the online literary quarterly *The Junket*. He resides in New York.

**BEN KINGSLEY** (Merenkahre), after earning an Academy Award, two Golden Globes and two BAFTA Awards for his riveting portrayal of Indian social leader Mahatma Gandhi, continues to bring unequaled detail and nuance to each role he portrays. In 1984, Kingsley was awarded the Padma Sri by Indira Gandhi and the government of India. Kingsley went on to earn three additional Oscar nominations for *Bugsy* (1991), *Sexy Beast* (2000) and *House of Sand and Fog* (2003). His roles have been as diverse as his talents, from a sturdy vice president in *Dave* to the scheming Fagin in *Oliver Twist*. Since being knighted by Queen Elizabeth II in the New Year's Eve Honors List 2001, Kingsley has continued to earn honors as a truly international star.

In 2013, Kingsley was seen in the blockbuster film *Iron Man 3*, as 'The Mandarin.' The film has grossed over \$1 billion worldwide to date. He also starred in Summit Entertainment's *Ender's Game*, based on the novel of the same name, directed and written by Gavin Hood about an unusually gifted child who is sent to an advanced military school in space to prepare for a future alien invasion.

Additionally, Kingsley starred in the independent films *A Common Man*, a psychological thriller directed by Sri Lankan filmmaker Chandran Rutnam, and *A Birder's Guide to Everything*, a comedy that premiered at the Tribeca Film Festival.

Kingsley appears in *War Story*, which premiered at this year's Sundance Film Festival. Directed by Mark Jackson, the film is about a war photographer who retreats to a small town in Sicily after being held captive in Libya. The film also stars Catherine Keener and Hafsia Herzi. Kingsley can also be seen in the highly anticipated short film from Marvel entitled *All Hail the King*, which has been described as an epilogue to *Iron Man 3* and a possible prologue to *Iron Man 4*. The 14-minute film was written and directed by *Iron Man 3* scribe Drew Pearce, and was included on the *Thor: The Dark World* Blu-ray.

Kingsley stars in *Eliza Graves*, alongside Michael Caine, Kate Beckinsale and Jim Sturgess, a turn of the century thriller based on an Edgar Allan Poe short story; *Walking With the Enemy*, an independent film inspired by a true story of a young man separated from his family in World War II, who disguises himself as a Nazi SS Officer and uncovers more than just his family whereabouts; and *Our Robot Overlords*, where

Earth has been conquered by robots from a distant galaxy and survivors are confined to their houses and must wear electronic implants, risking incineration by robot sentries if they venture outside.

Kingsley stars in Ridley Scott's epic film *Exodus: Gods and Kings*, and in Tarsem Singh's sci-fi thriller *Self/Less*. Last year he also completed *Learning to Drive*, where he re-teamed with his *Elegy* director Isabel Coixet and co-star Patricia Clarkson. He also lent his voice to the Focus Features animated film *The Boxtrolls*, based on the novel *Here Be Monsters*.

Kingsley's other roles include Sacha Baron Cohen's *The Dictator*, following his role in Martin Scorsese's *Hugo*. The latter, released in 2011, earned five Academy Awards. Kingsley was also seen starring in Scorsese's 1950s drama *Shutter Island*, as well as Jerry Bruckheimer's *Prince of Persia*. He was also seen in *The Physician*, an adaptation of Noah Gordon's best-selling novel, which follows a young Christian born into poverty in 11<sup>th</sup> Century England who ventures across Europe into Muslim-dominated Persia to better study the emerging study of healing.

Kingsley also starred in the sexually-charged *Elegy*, directed by Isabel Coixet, for which he was nominated British Actor of the Year by the London Critics Circle Film Awards. Kingsley starred in two films at the 2008 Sundance Film Festival, giving further perspective to his work: the Audience Award winning and Grand Jury Prize nominated *The Wackness*, in which he plays a drug-addled psychiatrist; and the crime thriller *Transsiberian*, as a mysterious traveler opposite Woody Harrelson. Kingsley also starred in *50 Dead Men*, a thriller set against the dangerous backdrop of 1980s Ireland, and the more lighthearted crime comedy *War, Inc.*, opposite John Cusack.

Steeped in British theatre, Kingsley marked the beginning of his professional acting career with his acceptance by the Royal Shakespeare Company in 1967. From roles in "A Midsummer Night's Dream," "The Tempest," Brutus in "Julius Caesar" and the title roles in "Othello" and "Hamlet," among others, his more recent and diverse stage roles include those in "The Country Wife," "The Cherry Orchard," "A Betrothal" and "Waiting for Godot."

Kingsley's film career began in 1972 with the thriller *Fear Is the Key*, but his first major role came a decade later in the epic *Gandhi*, directed by Richard Attenborough.

He followed this Oscar-winning performance with such early films as *Betrayal*, *Turtle Diary*, *Harem*, *Pascali's Island*, *Without a Clue* (as Dr. Watson to Michael Caine's Sherlock Holmes) and *The Children*, opposite Kim Novak. During the 1990s Kingsley distinguished himself through such roles as Mayer Lansky in *Bugsy*, *Sneakers*, *Searching For Bobby Fischer* and *Dave*. In 1994 he was nominated for a BAFTA Award for his memorable supporting role as Itzhak Stern in Steven Spielberg's seven-time Oscar winner *Schindler's List*.

Kingsley has remained a coveted and ubiquitous talent. Beginning with such films as *Rules of Engagement*, *What Planet Are You From?* and an Oscar-nominated role as a brutal gangster in *Sexy Beast*, he received his most recent Oscar nomination in 2004 for his performance as a proud Iranian emigrant in the highly acclaimed *House of Sand and Fog*. Among his films in the last several years are Roman Polanski's *Oliver Twist*, the crime drama *Lucky Number Slevin*, John Dahl's *You Kill Me* and the Roman empire saga *The Last Legion*.

**STEVE COOGAN** (Octavius) was born and raised in Manchester, where he trained as an actor at the Manchester Polytechnic School of Theatre. In 1992, he won the Perrier Award for his show and went on to win a BAFTA for "The Paul Calf Video Diaries." While working in radio, he created the character Alan Partridge, which he then transferred to television on the show "Knowing Me, Knowing You," which garnered three British Comedy Awards.

In 1999, Coogan set up his own production company with Henry Normal named Baby Cow Productions. Baby Cow Productions has produced several award winning programs including "The Mighty Boosh," "Gavin and Stacey," "Hunderby," "Moone Boy" and "Hebburn."

Coogan can be seen in *Alan Partridge: Alpha Papa*. He co-wrote the screenplay and it screened at the 2013 New York Film Festival. Directed by Declan Lowney, the film topped the UK box office upon its release on August 7, 2013. Magnolia Pictures released the film in New York and Los Angeles. Also in 2014, Coogan was seen in *The Trip to Italy*, in which he starred opposite Rob Brydon. *The Trip to Italy* chronicles the story of two men and six meals in six different places on a road trip around Italy.

In 2013, Coogan starred opposite Judi Dench in *Philomena*, directed by Stephen Frears. Coogan also served as co-writer and producer on this film, which was adapted from Martin Sixsmith's book, *The Lost Child of Philomena Lee*, a true story about a journalist who helps a woman's search for her son who was taken away from her after she became pregnant and was forced to live in a convent. Coogan was awarded the 'Best Screenplay' Award at the 2013 Venice Film Festival and the film won the 'Audience Award Narrative' at the 2013 Hamptons International Film Festival and 'Best Adapted Screenplay' at the BAFTA Awards. It was also nominated for Academy Awards in the 'Best Motion Picture of the Year' and 'Best Writing, Adapted Screenplay' categories.

Also in 2013, Coogan starred in Michael Winterbottom's feature film *The King of Soho*, in which he played real-life London porn baron turned property millionaire, Paul Raymond. In 2012, Coogan won his fifth BAFTA Award for his comedic performance in "Alan Partridge: Welcome to the Places In My Life."

His recent credits include *Despicable Me 2*, *The Look of Love*, *What Maisie Knew*, *Ruby Sparks*, *Arthur Christmas*, *Darkwood Manor*, *Our Idiot Brother*, *Marmaduke*, *Percy Jackson & The Olympians: The Lightning Thief*, *Night At The Museum: Battle of the Smithsonian*, *Tropic Thunder*, *Night at the Museum*, *Happy Endings*, *Ella Enchanted* and *Around The World In 80 Days*, among others.

**RICKY GERVAIS** (Dr. McPhee), creator and star of "The Office" and "Extras," has won three Golden Globes, two Primetime Emmys and seven BAFTAS. "The Office" is the most successful British comedy of all time, shown in more than 90 countries with seven remakes. The NBC version is the most successful U.S. remake of a British show in more than 30 years.

Considered the most influential British comedian since Charlie Chaplin, Gervais is an award-winning stand-up comedian, with four international tours to date. His live stand up show "Fame" became the fastest selling UK stand-up show in history.

Gervais is also featured in *The Guinness Book of World Records* for having the most downloaded internet show of all time. He has written, directed, produced and starred in *Cemetery Junction*, *The Invention of Lying*, and starred in *Ghost Town*. In 2010, Gervais was asked to be the first host of the Golden Globes since 1995, for a broadcast

seen by an estimated 250 million. He was named in TIME Magazine's 100 Most Influential People in the World and awarded the 'Sir Peter Ustinov Comedy Award' from the Banff World Television Festival.

Gervais has since hosted the Golden Globes in 2011 and was invited back for a third time in January 2012.

In 2012, HBO aired "Life's Too Short" and the third season of "The Ricky Gervais Show," and Gervais wrote, directed and starred in "Derek" for Channel 4 and Netflix.

Last year was just as busy, with an international release of "An Idiot Abroad 3: The Short Way Round," taking the lead role in *Muppets Most Wanted* and production on season 2 of the award-winning "Derek," both of which were released in 2014.

**REBEL WILSON**'s (Tilly) rise has been meteoric and her talent has been showcased in some of the most successful and impactful films of the last few years. She has quickly emerged as one of the industries go-to talents. Her on-screen presence and comedic timing has made the Australian native's transition to the American cinema seamless.

Wilson first broke out in the scene with her memorable role as Kristen Wiig's hilarious roommate, Brynn, in Judd Apatow's blockbuster *Bridesmaids*. Although Wilson's character only had a few scenes, she left audiences everywhere curious and wanting to see more of the young Australian.

Hot off the success of *Bridesmaids*, Wilson started to attract a great deal of exciting new film offers. *Bachelorette*, also starring Kirsten Dunst and Isla Fisher, premiered at Sundance. *Bachelorette* was released through The Weinstein Company, reaching number one on iTunes and On Demand rentals.

Wilson starred in the Universal Pictures comedy, *Pitch Perfect*, portraying the character 'Fat Amy,' for which Wilson received acclaim, including a Teen Choice Award and two MTV Movie Awards in 2013.

Wilson hosted and wrote the MTV Movie Awards, which saw an impressive rise in ratings. She was recently named to *UK Glamour*'s "Women of the Year" and was featured on their cover.

Wilson, who was seen in Michael Bay's *Pain and Gain* alongside Mark Wahlberg and Dwayne Johnson, is currently in production on the sequel to *Pitch Perfect* and is also voicing a character in *Kung Fu Panda 3*. She also recently sold a pitch to star, write and produce a film for Universal Pictures.

**SKYLER GISONDO** (Nick Daley) is a multi-faceted actor who is quickly becoming one of Hollywood's most in-demand young stars. He is constantly pursuing challenging roles, evolving with each new project and fast becoming one of the entertainment industry's hottest actors for both independent and mainstream film.

He recently shot the lead of the independent feature drama *Hard Sell*, directed by Sean Nalaboff, starring Kristin Chenoweth and Katrina Bowden. He was seen in Marc Webb's *The Amazing Spider-Man 2*, reprising his role as the brother of Gwen Stacey, played by Emma Stone.

In 2012, Gisondo appeared as 'Young Moe' in *The Three Stooges* for the Farrelly brothers. He also played a role in the independent feature *Buttwhistle* from producer Dan Dubiecki. Other credits include *The Amazing Spider-Man* for Sony Pictures, Sony's *Walk Hard* opposite John C. Reilly, and New Line's *Four Christmases* with Reese Witherspoon and Vince Vaughn.

**RAMI MALEK** (Ahkmenrah) co-starred in the SXSW Grand Jury Award winning film *Short Term 12*. Prior to this, he costarred in the worldwide mega-hit *Twilight: Breaking Dawn Part 2*. Malek was previously best known as Merriell "Snafu" Shelton from HBO's Emmy award-winning mini-series "The Pacific," produced by Steven Spielberg and Tom Hanks. He played the role of Pharaoh Ahkmenrah in the box office smash hits *The Night at the Museum* and *Night at the Museum: Battle of the Smithsonian*.

Following his star-making turn on "The Pacific," Malek was cast in Paul Thomas Anderson's *The Master* opposite Philip Seymour Hoffman, Joaquin Phoenix and Amy Adams. He was then cast in *Ain't Them Bodies Saints*, a Sundance award-winning independent film starring Rooney Mara and Casey Affleck. He then co-starred in Spike Lee's adaptation of the acclaimed Korean thriller *Oldboy*, and in *Need for Speed* with Aaron Paul.

Success did not come overnight for the University of Evansville graduate. Malek spent many years working in regional and off-Broadway theatres before moving back to his hometown of Los Angeles in 2004. His first audition was his first job on the WB's "The Gilmore Girls." Soon afterwards, he landed a recurring role on Steven Bochco's acclaimed FX series "Over There" as 'Hassan,' an Iraqi prisoner. Malek's edgy performance led him to a role on NBC's "Medium," where he played an aggressive and dangerous incarcerated youth with multiple personalities. After these two dramatic roles, Malek showed his comedic skills as a series regular on the sitcom "The War at Home."

Later, he enjoyed a recurring arc on the final season of the hit series "24" as Marcos, a suspected suicide bomber, and Malek embodied a disturbing murderer-violinist on J.J. Abrams' "Alcatraz." He re-teamed with Abrams on NBC's "Believe," created by Alfonso Cuarón.

**PATRICK GALLAGHER** (Attila) returns as Attila the Hun, the role he created in the first two *Night at the Museum* films. He had a key role as 'Awkward Davies' in Peter Weir's acclaimed *Master And Commander: The Far Side of the World*, starring Russell Crowe. Gallagher also appeared in Alexander Payne's celebrated *Sideways*. Other films include *Moving Target*, *Pale Saints*, *Full Disclosure*, *Dancing Ninja* and *California Solo*.

On television, Gallagher had a recurring role on the HBO series "True Blood" and he played Coach Ken Tanaka on the FOX series "Glee." In 2010, Gallagher and the cast of "Glee" won the Screen Actors Guild (SAG) Award for Outstanding Performance by an Ensemble. His other television work includes "Entourage," "Endgame," "Men of a Certain Age," "Robocop," "Earth: Final Conflict," "La Femme Nikkita," "Forever Knight," "Kung Fu-The Legend Continues," "Due South," "Smallville," "Battlestar Galactica," "Stargate," "Dark Angel," "Jeremiah," "Godiva's," "Da Vinci's Inquest" "Hawaii 5-0," "Cold Case," "Suits," "Psych", "Almost Human" and "Pair Of Kings."

Gallagher was born in New Westminster, near Vancouver, British Columbia. He currently makes his home in Los Angeles.

**MIZUO PECK** (Sacajawea) reprises her role as the historical figure Sacajawea, which she played in *Night at the Museum* and *Night at the Museum: Battle of the*

*Smithsonian*. Peck's past film credits include *A Case of You*, opposite Justin Long and Evan Rachel Wood; *Almost in Love*, with Alan Cumming; and *Scenes of the Crime*, with Jeff Bridges. Her television credits include "Law & Order: Criminal Intent," opposite Chris Noth and Annabella Sciorra, a recurring role on "All My Children," and the sci-fi police drama "WitchBlade."

Peck has performed in plays that were part of the NY International Fringe Festival, the Samuel French Play Festival, and the New Performance Series at the Incubator Arts Project. At the Public Theater, she performed Suzan-Lori Park's "365 Days/365 Plays" and "All's Well That Ends Well" as a company member of their exclusive Shakespeare Lab Program.

Born and raised in New York, Peck graduated with a B.F.A in Theater from the prestigious SUNY Purchase Acting Conservatory. She joined the Screen Actors Guild on her 18th birthday and went on to do a slate of commercials, voice-overs and print campaigns for a number of major brands. One of her most notable modeling jobs was being shot for the cover of *L'uomo Vogue* by acclaimed photographer, Bruce Weber.

Mizuo resides in Manhattan with her husband, Jeffrey Shagawat.

## **ABOUT THE FILMMAKERS**

**SHAWN LEVY** (Director/Producer) is one of the most commercially successful film directors of the past decade. To date, his films have grossed over \$2 billion worldwide. His youthfully enthusiastic approach to filmmaking is evident in the storylines and characters he creates—reflecting his joyful intensity for each project at hand.

Levy recently released the feature adaptation of Jonathan Tropper's bestselling novel, *This is Where I Leave You*. The dramatic comedy has an all-star cast including Jason Bateman, Tina Fey, Jane Fonda, Adam Driver and Rose Byrne and was selected to premiere at the 2014 Toronto International Film Festival.

Levy helmed the comedy *The Internship*, starring Vince Vaughn and Owen Wilson as a pair of slackers who earn positions with Google, as well as the futuristic father-son boxing drama, *Real Steel*, starring Hugh Jackman. *Real Steel* resonated with audiences around the globe, earning over \$300 Million at the worldwide box office.

Levy both produced and directed the blockbuster *Night at the Museum* franchise, starring Ben Stiller, Robin Williams, Owen Wilson, Ricky Gervais, Hank Azaria, Amy Adams, Christopher Guest, Jonah Hill, Dick Van Dyke and Mickey Rooney. To date, the global success of this franchise has netted more than a billion dollars in worldwide box office.

In addition to his directing slate, Levy is developing several films to produce through his production company, 21 Laps Entertainment, which is housed at 20th Century Fox. Levy's producing slate includes the upcoming sci-fi drama *Story of Your Life*, directed by Denis Villeneuve and starring Amy Adams, as well as a revisionist take on the Tinkerbell fable starring Melissa McCarthy. Most recently, Levy produced the critically acclaimed coming-of-age drama *The Spectacular Now*, which stars Shailene Woodley and Miles Teller. The production company was also behind the hit comedy *What Happens in Vegas*, with Cameron Diaz and Ashton Kutcher, which went on to earn over \$200 million worldwide.

In 2010, Levy directed and produced *Date Night*, which boasted a stellar cast that included Steve Carell, Tina Fey, James Franco, Mark Wahlberg, Kristen Wiig, Mark Ruffalo and Leighton Meester. *Date Night* grossed over \$150 million worldwide.

Previously, Levy directed the hit 2006 comedy, *The Pink Panther*, starring Steve Martin, Kevin Kline, Beyoncé Knowles, and Jean Reno. Levy also directed the smash hit *Cheaper by the Dozen*, starring Martin, Bonnie Hunt, Ashton Kutcher and Hilary Duff, which earned more than \$200 million worldwide.

Levy graduated at the age of 20 from the Theatre studies Department of Yale University. He later studied film in the Masters Film Production Program at USC where he produced and directed the short film *Broken Record*. This film won the Gold Plaque at the Chicago Film Festival, in addition to being selected to screen at the Director's Guild of America.

**DAVID GUION and MICHAEL HANDELMAN** (Story, Screenplay, Executive Producers) met doing improv comedy at Yale. After graduation, Handelman earned a M.A. in Philosophy and Guion acted on stage in New York. They reconvened as part of the four-man comedy group Circus Maximus, where they began writing sketch comedy,

and then turned to screenwriting. Their credits include *The Ex*, directed by Jesse Peretz, starring Zach Braff and Jason Bateman, and *Dinner for Schmucks*, directed by Jay Roach and starring Steve Carell and Paul Rudd. Their current projects include *Rentaghost*, with Tom McGrath attached to direct and Ben Stiller to star. They will be co-directing their script for *The Chief*, an adaptation of the novel *Ride a Cockhorse* by Raymond Kennedy.

**MARK FRIEDMAN** (Story) was the creator (with Alfonso Cuarón) and executive producer on the ABC television series “Believe.” He also created and executive produced the ABC series “The Forgotten.” His feature screenplay credits include *Home of the Brave*, for MGM.

**CHRIS COLUMBUS** (Producer) is a major force in contemporary Hollywood and one of the most successful filmmakers of his generation. His eclectic gallery of motion pictures over the past 25 years runs the gamut from fantasy (Joe Dante’s *Gremlins*) and adventure (Richard Donner’s *The Goonies*) to comedy (*Home Alone* and *Home Alone 2*) and the launching of one of the industry’s most successful franchises ever, in the first two Harry Potter films.

He directed and was a producer on *Percy Jackson & the Olympians: The Lightning Thief*, the first chapter in the film series based on the best-selling books by Rick Riordan. He was a producer on the follow-up, *Percy Jackson: Sea of Monsters*.

He is currently helming *Pixels*, starring Adam Sandler, Michelle Monaghan, Peter Dinklage and Sean Bean. From Columbia Pictures, the film will be out next summer.

Columbus was born in Spangler, Pennsylvania, and grew up outside of Youngstown, Ohio. As a youngster, he aspired to be a cartoonist for Marvel Comics, eventually making the connection between comic books and movie storyboards. In high school, he began making homegrown 8mm films from his own storyboards (a practice which he continues to this day). After high school, he enrolled in the Directors Program at New York University’s prestigious Tisch School of the Arts.

The aspiring director first attained success as a screenwriter, selling his first script *Jocks* (a semi-autobiographical comedy about a Catholic schoolboy who tries out for a football team), while still in college. After graduating from NYU, he immediately gained

prominence in Hollywood by writing several original scripts produced by Steven Spielberg's Amblin Entertainment.

The consecutive box-office hits of *Gremlins* (1984) and *The Goonies* (1985) were both original and entertaining films that intertwined high notes of offbeat, edgy, often outrageous humor against more classic adventure-thriller backdrops. Continuing his association with Spielberg, he next collaborated with director Barry Levinson with another unique take on the genre, the fantasy adventure *Young Sherlock Holmes*.

These screenwriting achievements led Columbus to direct his first two features, the comedy *Adventures in Babysitting* (1987, ironically not from his own script), and his homage to the legend of Elvis Presley, *Heartbreak Hotel* a year later.

A meeting with John Hughes brought Columbus to the helm of the box-office phenomenon *Home Alone* (1990), the first of three collaborations with the prolific filmmaker which included the hit sequel *Home Alone 2: Lost in New York* (1992) and another semi-autobiographical story, *Only the Lonely* (1991). The latter, a bittersweet comedy-drama directed by Columbus from his own original screenplay, was praised for featuring one of the late John Candy's best performances, and for the return to the screen of legendary movie star Maureen O'Hara, a role he wrote specifically for the actress.

Columbus' smash hit comedy *Mrs. Doubtfire* (1993), starring Robin Williams and Sally Field, bent genders as well as genres, to great critical and public acclaim. Columbus next directed another comedy *Nine Months* (1995), with Hugh Grant and Julianne Moore, before turning to drama with *Stepmom* (1998) starring Julia Roberts and Susan Sarandon. He reunited again with Williams on the poignant fantasy film, *Bicentennial Man*.

Columbus faced a daunting task when he landed the assignment to direct *Harry Potter and the Sorcerer's Stone* (2001), the first film based on J.K. Rowling's monumentally successful series of books. With millions of avid, fanatical readers in a high state of expectation and anticipation, Columbus cast completely unknown youngsters Daniel Radcliffe, Emma Watson and Rupert Grint in the leading roles of Harry Potter and his friends Hermione Granger and Ron Weasley. Once again, he demonstrated his acumen for nurturing and cultivating young talent by turning this inexperienced trio into natural screen performers.

The success of *Harry Potter and the Sorcerer's Stone* led Columbus to the second movie in the series, *Harry Potter and the Chamber of Secrets* (2002), resulting in another huge global box-office success (both films sit among the Top 100 grossing films of all time). He served as producer on the third film in the franchise, *Harry Potter and the Prisoner of Azkaban* (like the first two, a BAFTA nominee) before directing the film version of the Pulitzer Prize winning Broadway musical *Rent*. He stepped back into the director's chair to helm the romantic comedy, *I Love You, Beth Cooper*, the project which preceded this one.

In addition to his writing and directorial achievements, Columbus and his producing partners at 1492 Pictures have made a series of commercial blockbusters that include the Oscar-winning drama *The Help*, *Fantastic Four* and the sequel, *Fantastic Four: Rise of the Surfer*, *Night at the Museum* and *Night at the Museum: Battle of the Smithsonian*, *Cheaper by the Dozen*, *Christmas with the Kranks* (which Columbus also wrote) and *Jingle All the Way*.

**MARK RADCLIFFE** (Executive Producer) continues his long association with director Chris Columbus, which dates back to 1988 when he served as assistant director on Columbus' second directorial effort, *Heartbreak Hotel*.

Since the birth of their partnership, Radcliffe has served as producer or executive producer the Columbus-helmed pictures *Harry Potter and the Sorcerer's Stone*, *Harry Potter and the Chamber of Secrets* (executive producer on both), and *Mrs. Doubtfire*, *Stepmom*, *Rent*, *Bicentennial Man*, *Nine Months* *I Love You, Beth Cooper* (all as producer). He also produced the third installment in the Potter franchise, *Harry Potter and the Prisoner of Azkaban*, directed by Alfonso Cuarón (for which he shared a BAFTA Award as Best Children's Film and a second nomination as Best British Film).

Working together in their 1492 Pictures production entity, Radcliffe also executive produced the Oscar-winning drama *The Help*, and produced *Percy Jackson & The Olympians: The Lightning Thief*, *I Love You, Beth Cooper*, *Fantastic Four*, *Fantastic Four: Rise of the Silver Surfer*, *Christmas with the Kranks*, *Jingle All the Way*, *Night at the Museum* and the hit sequel, *Night at the Museum: Battle of the Smithsonian*. His producing duties began on three early Columbus triumphs -- *Home Alone* (on which he

also was assistant director and associate producer), *Only the Lonely* (as co-producer and assistant director), and *Home Alone 2: Lost in New York* (executive producer).

A native of Tulsa, Oklahoma, Radcliffe began his film career as assistant director on the Francis Ford Coppola production *The Escape Artist*, re-teaming with Coppola on *Rumble Fish* and *Peggy Sue Got Married*. Other assistant director credits include John Hughes' *She's Having a Baby* and *Planes, Trains and Automobiles*, Jerry Zucker's Oscar-nominated 1990 hit, *Ghost*, Donald Petrie's *Mystic Pizza* and Paul Schrader's *Light of Day*. He also served as production manager on the 1979 film *Rock 'n' Roll High School*.

Next up for Radcliffe and 1492 is *Pixels*, starring Adam Sandler, Michelle Monaghan, Peter Dinklage and Sean Bean. From Columbia Pictures, the film will be out next summer.

**MARY McLAGLEN** (Executive Producer) is a veteran filmmaker equally adept at overseeing both the creative and physical production aspects of some of the industry's most memorable feature films. *NIGHT AT THE MUSEUM: SECRET OF THE TOMB* marks her fourth collaboration with director Shawn Levy, having also executive produced *Real Steel*, *The Internship* and *This Is Where I Leave You*.

McLaglen also has a long-running collaboration with Oscar-winning actress Sandra Bullock, having worked together on eight projects including *The Proposal*, *All About Steve*, *The Lakehouse*, *Miss Congeniality 2: Armed and Fabulous*, *Two Weeks Notice*, *Divine Secrets of the Ya-Ya Sisterhood*, *Practical Magic* and *Hope Floats*.

McLaglen served as executive producer on Anne Fletcher's *The Guilt Trip*, starring Barbra Streisand and Seth Rogen; *Dodgeball: A True Underdog Story*; Mimi Leder's *Pay It Forward*; and Barry Levinson's comedy *Envy*. She co-produced *One Fine Day*, *Sgt. Bilko*, *Moonlight and Valentino*, *The Client* and *Sommersby*.

A third generation veteran of the movie business, McLaglen is the granddaughter of Oscar-winning actor Victor McLaglen (*The Informer*, *The Quiet Man*) and the daughter of director Andrew V. McLaglen (*McLintock!*, *Shenandoah*, *The Rare Breed*). Her brother, Josh McLaglen, is among the industry's most highly-esteemed assistant directors (*Titanic*, *Avatar*, all three *Night at the Museum* films).

Mary McLaglen began her career as a production assistant on her father's sets, moved up the ladder to the rank of production coordinator (*Nomads*, *Runaway Train*, *Back to School*) and unit production manager (*Jack's Back*, *The Prince of Pennsylvania*, *My Cousin Vinnie*) before producing her first film, *Cold Feet*, in 1988.

**JOSH McLAGLEN** (Executive Producer) graduated from UCLA in 1980 with a major in History. After working with his father, director Andrew McLaglen, as a stuntman and a production assistant, he joined the DGA in 1984.

In 1987 he became a 1st AD on the TV miniseries "Amerika," and the recent hit *X-Men: Days of Future Past* marks his 42nd film as a First Assistant Director. In 2002, McLaglen started working in a dual capacity as a co-producer/1st AD, and now he works as an executive producer/1st AD. McLaglen has had the pleasure of working with accomplished directors like Taylor Hackford, Robert Zemeckis, Francis Lawrence, Barry Levinson, Michael Bay, Bryan Singer, Shawn Levy and James Cameron.

McLaglen has twice been nominated for the DGA Award: for *Avatar* in 2009, and *Titanic* in 1997. He is one of the industry's pioneers of motion capture technology and he has the distinct honor of having the two highest grossing films of all time: #1 (*Avatar*) and #2 (*Titanic*) on his resume.

**DAN LEVINE** (Executive Producer) is the President of 21 Laps Entertainment, Shawn Levy's production company based at 20<sup>th</sup> Century Fox.

Last year he was an executive producer on 21 Laps Entertainment and 20<sup>th</sup> Century Fox's comedy *The Internship*, starring Vince Vaughn and Owen Wilson.

Prior to joining 21 Laps, Levine was the Executive VP of Production at Paramount Pictures and oversaw such productions as *Cloverfield*, *G.I. Joe*, *Friday the 13<sup>th</sup>*, *Shooter* and *Stardust*. Before Paramount, Levine was a Senior VP of Production at Dimension Films, where he was the executive on *The Amityville Horror*. Prior to that, Levine was based at Jersey Films, where he was an executive producer on *Along Came Polly* at Universal and *Freedom Writers* at Paramount. While at Jersey Films, Levine was the production executive on Broken Lizard's *Super Troopers* and was co-producer on *Camp*.

Before Jersey Films, Levine was a VP of development at New Regency, where he was the executive on such films as *L.A. Confidential*, *Fight Club*, *A Time To Kill* and *City of Angels*.

**GUILLERMO NAVARRO**, ASC (Director of Photography) won the Academy Award for Best Cinematography for his work on *Pan's Labyrinth*, directed by Guillermo del Toro. Navarro has enjoyed a long-time collaboration with del Toro, also serving as cinematographer on the director's *Cronos*, *The Devil's Backbone*, *Hellboy*, *Hellboy II: The Golden Army* and *Pacific Rim*.

Navarro's recent films include *The Twilight Saga: Breaking Dawn Part 1* and *The Twilight Saga: Breaking Dawn Part 2*; *I Am Number Four*; *The Resident*; and the documentary *It Might Get Loud*. He served as director of photography on the original *Night at the Museum*, as well as on *Desperado*, *Four Rooms*, *From Dusk Till Dawn* and *Jackie Brown*. Other films include *The Long Kiss Goodnight*, *Zathura*, *Spawn* and *Stuart Little*.

Navarro was born and raised in Mexico City. He moved to France to work as an apprentice and assistant to director of photography Ricardo Aronovich, AFC. Upon his return to Mexico, Navarro shot the critically acclaimed film *Cabeza de Vaca*, for director Nicolas Echeverria, which was Mexico's entry for Best Foreign Film at the Academy Awards.

**MARTIN WHIST** (Production Designer) is a production designer and artist based in Los Angeles. He studied fine art in Vancouver and Toronto, where he earned his undergraduate degree, and completed his Masters in Fine Arts at the Claremont Graduate School in Claremont, California. Whist has shown his paintings and sculpture internationally.

Whist has worked in all aspects of the art department from carpenter to production designer on feature films and commercials for the last 15 years. His recent credits as a production designer include *Robocop*, *Warm Bodies*, *The Cabin in the Woods*, *The Factory*, *Devil*, *Super 8*, *The Promotion*, *Cloverfield*, *Smokin' Aces* and *Tenacious D and The Pick of Destiny*.

He was an art director on the feature films *The Island*, *Along Came Polly*, *Down with Love*, *Phone Booth* and the Academy Award-nominated and Art Director's Award winner *Lemony Snicket's A Series of Unfortunate Events*.

**DEAN ZIMMERMAN** (Editor) has worked extensively with Shawn Levy, editing the director's recent *This is Where I Leave You*, as well as *The Internship*, *Real Steel*, *Night at the Museum: Battle of the Smithsonian* and *Date Night*. Zimmerman also served as editor on *The Watch*, *Gulliver's Travels*, *Jumper* and *Rush Hour 3*, and worked in various editorial capacities on *Night at the Museum*, *Fun with Dick and Jane*, *Just Married*, *Galaxy Quest*, *Liar Liar* and *The Nutty Professor*, among other films.

**ALAN SILVESTRI** (Music), in over thirty years as a film composer, has blazed an innovative trail with his exciting and melodic scores, winning the applause of Hollywood and movie audiences the world over.

Born in Manhattan in 1950, Alan was first drawn to music at an early age. Beginning as a drummer, his love for instruments quickly grew to include the bassoon, clarinet, saxophone and guitar. Writing his own music and forming numerous bands during his early school days, his musical life would lead him to the Berklee College of Music in Boston where he was to enroll as a composition major.

Upon leaving Berklee, Alan hit the road with Wayne Cochran and the C.C. Riders. As a guitarist in Cochran's popular band, Alan toured America. Continuing to explore his love of music, he moved to Hollywood and the result was his first movie score with 1972's *The Doberman Gang*.

He would score a number of small films during this period before breaking through as a television composer during the second season of the hit series *ChiPs*. During four years on the show, Alan's talent for driving, energetic rhythms would help the motorcycle cops give chase. Silvestri's talent for percussive melodies would particularly impress Robert Zemeckis, who gave the composer his breakthrough score in the action-comedy hit *Romancing the Stone*.

Both director and composer were suddenly propelled to a hugely successful collaboration that would include the *Back to the Future* series, *Who Framed Roger*

*Rabbit*, the Oscar-winning *Forrest Gump* (for which Silvestri received an Academy Award nomination for Best Score), *Contact*, *What Lies Beneath*, *Cast Away* (for which he won a Grammy Award for Best Instrumental Composition), *The Polar Express* (whose song *Believe*, co-written with Glen Ballard, won a Grammy Award and was nominated for an Academy Award), *Beowulf*, *A Christmas Carol*, and *Flight*.

Through the years and over 100 scores, Alan has distinguished himself in many genres, from thrilling suspense (*Predator*, *The Abyss*, *Identity*, *G.I. Joe- The Rise of Cobra*), to galloping westerns (*Young Guns 2*, *The Quick and the Dead*), youthful fantasy (*Stuart Little*, *Lilo and Stitch*, *Night at the Museum*, *Captain America* and *The Avengers*) rollicking comedy (*Father of the Bride*, *The Parent Trap*, *What Women Want*) and heartfelt drama (*The Perez Family Maid in Manhattan*). But whether composing orchestral action, or tender melodies, Alan Silvestri's work has always been identifiable by its keen sense of melody and theme.

His recent film credits include *A Million Ways to Die in the West*, *Captain America: The Winter Soldier*, *Thor: The Dark World*, and *The Croods*.

Longtime residents of California's central coast, the Silvestri family has embarked on a new venture as the founders of Silvestri Vineyards. Their Chardonnay, Pinot Noir, and Syrah wines show that lovingly cultivated fruit has a music all its own. "There's something about the elemental side of winemaking that appeals to me," Alan says. Both music-making and wine-making involve the blending of art and science. Just as each note brings its own voice to the melody, each vine brings its own unique personality to the wine."

Whether in his studio or the vineyard, Alan continues to find inspiration and passion for music, film and wine.

**ERIK NASH**'s (Visual Effects Supervisor) career spans three decades and dozens of films. He has been nominated three times for Academy Awards, for work on *I, Robot*, *Real Steel*, and most recently, *Iron Man 3*. His visual effects supervisor credits include *Pirates of the Caribbean: At World's End*, *Armageddon* and *O Brother, Where Art Thou?*

Previously, Nash was a visual effects director of photography on films including *Apollo 13*, *Star Trek: Nemesis*, *Stealth* and *Titanic*. Earlier in his career, Nash was a visual effects camera operator on *Star Trek: The Motion Picture* and spent eight seasons as lead visual effects cameraman on the television series "Star Trek: The Next Generation" and "Star Trek: Deep Space Nine." His work on the *Star Trek* shows earned him two Emmy Awards. Nash is a member of the Academy of Motion Picture Arts & Sciences.

**MARLENE STEWART** (Costume Designer) has built a long and illustrious career, working with some of the most prominent filmmakers of our time.

Stewart's feature-film credits include *The Judge*, directed by David Dobkin; *Oblivion*, directed by Joseph Kosinski; *Hansel and Gretel: Witch Hunters*, directed by Tommy Wirkol; *Real Steel*, *Date Night* and *Night at the Museum: Battle of the Smithsonian*, all directed by Shawn Levy; *Tropic Thunder*, directed by Ben Stiller; *Stop-Loss*, directed by Kimberly Pierce; *The Holiday*, directed by Nancy Meyer; *Hitch*, directed by Andy Tennant; *21 Grams*, directed by Alejandro Gonzalez-Inarritu; *Ali*, directed by Michael Mann; *Coyote Ugly*, directed by David McNally; *Gone in 60 Seconds*, directed by Dominic Sena; *Enemy of the State*, directed by Ridley Scott; *The Phantom*, directed by Simon Wincer; *True Lies*, directed by James Cameron; *JFK*, directed by Oliver Stone and *Siesta*, directed by Mary Lambert.

Stewart received her Master's degree in European History from UC Berkeley and went on to get another degree in design from the Fashion Institute of Design & Merchandising. She was an early pioneer in music videos, working with, among others, Smashing Pumpkins, The Bangles, Eurythmics, The Rolling Stones, Janet Jackson and Debbie Harry. She also toured with Madonna three times and designed clothing for some of her most popular music videos, including "Vogue," "Material Girl," "Like a Prayer" and "Express Yourself." The "Vogue" video earned Stewart an MTV Music Video Award for Best Costumes.

During this time, Stewart designed a contemporary women's clothing line, Covers, which appeared in stores in New York, London, Tokyo, Paris, Milan and Rome.

In 2012 Stewart was presented with a Career Achievement Award by the Costume Designer's Guild. She had earlier received the Bob Mackie Award For Design.

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