

Pathé

# **FIVE CHILDREN AND IT**

**Press pack**

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**FIVE CHILDREN AND IT**

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**Capitol Films and the UK Film Council present  
in association with the Isle of Man Film Commission  
and in association with Endgame Entertainment  
a Jim Henson Company Production  
a Capitol Films / Davis Films Production**

**Written by:  
David Solomons**

**Produced by:  
Nick Hirschhorn**

**Lisa Henson  
Samuel Hadida**

**Directed by:  
John Stephenson**

**FIVE CHILDREN AND IT**  
**Cast List**

It ..... Eddie Izzard  
Cyril..... Jonathan Bailey  
Anthea..... Jessica Claridge  
Robert ..... Freddie Highmore  
Jane ..... Poppy Rogers  
The Lamb..... Alec & Zak Muggleton  
Horace..... Alexander Pownall  
Uncle Albert..... Kenneth Branagh  
Martha..... Zoë Wanamaker  
Father ..... Alex Jennings  
Mother ..... Tara Fitzgerald  
Peasemarsh..... John Sessions  
Sergeant ..... Duncan Preston  
Nesbitt..... Norman Wisdom

**FIVE CHILDREN AND IT**  
**WITH KENNETH BRANAGH,**  
**EDDIE IZZARD AND ZOË WANAMAKER**

*"The author with whom I identify most is E Nesbit. She did some great, funny fairy tales."* - **JK Rowling**

FIVE CHILDREN AND IT is adapted from the much-loved and magical children's classic of the same name by E Nesbit ("The Railway Children"), cited as the author who most inspired JK Rowling ("Harry Potter").

FIVE CHILDREN AND IT tells the story of a group of children sent away to stay with their uncle in a strange and dilapidated mansion by the sea. While exploring they dig up an 8000-year-old sand fairy that is prepared to make their wildest dreams come true... at a price. FIVE CHILDREN AND IT is an action-packed summer adventure blending magic, fun and perilous exploits with strong family values.

Award-winning stand-up comedian and actor EDDIE IZZARD ("Shadow of the Vampire") is the voice of 'It', the cranky Psammead, the main child is played by FREDDIE HIGHMORE who will soon appear on screen in the role of Peter in "JM Barrie's Neverland", and as beside Johnny Depp as Charlie in "Charlie & The Chocolate Factory", with KENNETH BRANAGH ("Harry Potter and the Chamber of Secrets", "Rabbit-Proof Fence") as the eccentric Uncle and ZOË WANAMAKER ("Harry Potter and the Sorcerer's Stone", "Wilde") as Martha, the friendly but crazy housekeeper. Other cast includes TARA FITZGERALD ("I Capture the Castle"), JOHN SESSIONS ("Gangs of New York") and ALEX JENNINGS ("The Wings of the Dove").

FIVE CHILDREN AND IT is a Capitol Films project in association with Endgame Entertainment (US), the Isle of Man Film Commission and the UK Film Council's Premiere Fund. This magical world is brought to life by Jim Henson's Creature Shop TM ("Babe", "101 Dalmatians", "Cats and Dogs"), and Lola Post Production Ltd, using a combination of animatronics, live action and CGI. The producers are Nick Hirschorn, Lisa Henson and Samuel Hadida, the director is John Stephenson ("Animal Farm") from a screenplay by David Solomons. Shooting took place over a ten week period on the Isle of Man and at Shepperton Studios.

## FIVE CHILDREN AND IT

### Synopsis

With their father away at war and their mother nursing the wounded, five children from London are sent away to stay with their Uncle in his dilapidated mansion by the sea. There they encounter a strange household, comprising Uncle, who demands absolute silence in order to write his book, Martha, the friendly but crazy housekeeper and Uncle's son Horace, a small boy with a laboratory in the basement - an evil scientist in the making.

While exploring, the children find a secret passage under the house that takes them to a strange beach. What they thought was going to be a dull summer in the country is about to become the most exciting summer of their lives when they accidentally dig up an 8000-year-old sand-fairy, a Psammead.

*It* is the crankiest creature they've ever encountered, the last sand-fairy in the world, and according to *It*, the greatest that ever granted a wish. *It* confesses to dealing with greedy kings and corrupt officials with ideas above their station, but is certainly not used to children and does not care much for them either.

*It*, although ancient and irritable, grants them a wish a day, lasting until sunset. The children soon learn that it's very hard to think of really sensible wishes, and *It* derives great satisfaction in misinterpreting wishes to cause maximum devastation. They crash cars, create chaos and destruction with a house full of clones, conjure up a T-Rex, sprout magical wings and try and rescue their father from the battlefield. Magic, the children find can be as awkward as it is enticing.

FIVE CHILDREN AND IT is an action packed summer adventure that blends magic, fun and perilous exploits, and proves that the power of wishes isn't as strong as the power of family.

This Magical world is brought to life using a combination of animatronics, live action and CGI.

## **FIVE CHILDREN AND IT**

### **Production Notes**

"One day when I'm grown-up and have children of my own I'll tell them a story. An amazing story about one summer and a secret beach and wishes and gold coins and magic wings and five children... and It."

#### **Introduction and background:**

**"The author with whom I identify most is E Nesbit. She did some great, funny fairy tales." - JK Rowling**

E Nesbit's timeless classic FIVE CHILDREN AND IT was first published in 1902. Its combination of magic with the everyday trials of childhood has entranced readers for more than 100 years.

Edith Nesbit was born on 19 August 1858. Her father was a successful schoolmaster but died when Edith was just six years old. Her mother nonetheless found the money to educate her daughter in France. She was a mischievous, tomboyish child. At the age of nineteen Edith met Hubert Bland, and married him when she discovered she was pregnant. They became co-founder members of the socialist Fabian Society.

Their household was a centre of the socialist and literary circles of the times. The chaos of their Bohemian home was regularly increased by the presence of numerous friends, including George Bernard Shaw and HG Wells. But the marriage was unhappy. Bland was a philanderer and incapable of making a living. Alice Hoatson, the assistant secretary of the Fabian Society, moved in with Edith and Hubert. The following year Alice gave birth to Hubert's baby. Apart from their own five children, Edith also raised two adoptive children.

E Nesbit turned late to children's writing to support her children, after a number of years as a successful writer of short pieces for adult magazines. Thanks to her success, she was approached by a popular children's magazine of the time to write pieces about her childhood. When Edith turned from describing the literal facts of her childhood to capturing in fictional form the happy and relaxed atmosphere she had known as a girl, the result was a series of children's books which have remained firm favourites and bestsellers for decades.

One of her most admired abilities as a writer is the combination - often with more than a pinch of humour - of a real-life situation with elements of magical fantasy. FIVE CHILDREN AND IT is perhaps the most famous of her books to display this Narnia-like combination.

After the death of Hubert Bland in 1914, Edith married Thomas Tucker, an engineer. She continued to write children's books and had published forty-four novels before her death on 4<sup>th</sup> May 1924.

### **Other books by E Nesbit:**

E Nesbit's most famous family of children are known, simply, as The Five Children. Their adventures are told in FIVE CHILDREN AND IT, THE PHOENIX AND THE CARPET and THE STORY OF THE AMULET. In the first volume, the children encounter a Psammead or sand-fairy, a bad-tempered, odd-looking little creature from pre-history.

In THE PHOENIX AND THE CARPET the same family becomes involved with the vain phoenix and with the help of a magic carpet travel the world. But the carpet has been repaired and the rewoven section is not magic so whoever sits on that part travels nowhere.

In THE STORY OF THE AMULET the device is a time machine in the shape of an Egyptian amulet whose other half is lost in the past. It becomes a gate through which they can visit the past or the future: Egypt of the Pharaohs, Babylon - whose dotty queen comes back to London with them and tries to get her personal belongings out of the British Museum - Caesar's Britain.

In THE ENCHANTED CASTLE four children encounter magic in the gardens of a great deserted house. Statues of dinosaurs come alive in the moonlight and things go inexplicably wrong. The children decide to put on a play and create an audience out of old clothes, pillows, brooms and umbrellas. They come alive and are most disagreeable.

THE HOUSE OF ARDEN and HARDING'S LUCK tell similar stories from different points of view. Richard Harding, a crippled boy, manages to go into the past where he is Sir Richard Harding in the age of Henry VIII and not lame. In THE HOUSE OF ARDEN a contemporary boy, Edred, must be tested before he can become Lord Arden and restore the family fortunes. He meets the Mouldiwarp (a mole who appears on the family coat-of-arms) who can be summoned only by poetry freshly composed in his honour.

### **E Nesbit on film:**

FIVE CHILDREN AND IT was made into a television series (USA video title: "The Sand-fairy") in 1991 adapted by Helen Cresswell. The Psammead was voiced by Francis Wright who reprised the role in THE PHOENIX AND THE CARPET and again in the 1993 television series THE PSAMMEAD. Other adaptations of books by E Nesbit include: the TV drama THE RAILWAY CHILDREN (2000), the mini-series THE PHOENIX AND THE CARPET (1997), the television drama THE TREASURE SEEKERS (1996), THE PHOENIX AND THE MAGIC CARPET (1995), the television series THE ENCHANTED CASTLE (1979), the television mini series THE PHOENIX AND THE CARPET (1976), the phenomenally successful feature film THE RAILWAY CHILDREN (1970), its predecessor the television series THE RAILWAY CHILDREN (1967) and THE BALLAD OF SPLENDID SILENCE (1913).

### **Writer David Solomons on adapting FIVE CHILDREN AND IT:**

This is the first feature film from Scottish writer David Solomons whose drama THE FABULOUS BAGEL BOYS starring Denis Lawson and Michael French screened on BBC1 in 2001.

He explains how he came to write the screenplay for FIVE CHILDREN AND IT: "I wrote an original screenplay called THE LAST GREAT GHOST TOUR which was not a film for children but had supernatural and fantasy elements. The script went to the Henson Organisation and landed on Lisa Henson's desk in Los Angeles. She then called me seemingly out of the blue - that

Hollywood call that all writers wait for - and asked if I would be interested in adapting E Nesbit's book."

David had no hesitation in taking on the challenge: "Lisa and director John Stephenson had firm ideas about which aspects of the original book they wanted to retain. They loved the children and the relationships between them, their politeness, their Englishness, the way in which the wishes fade at sunset, the wishes involving flying and the pots of gold. Those elements they wanted to keep. Otherwise I had free rein to do what I wanted with the story." The five children remain as Cyril (13), Anthea (12), Robert (11), Jane (8) and the Lamb (18 months) all of whom are looked after by the housekeeper Martha.

David took those features as a starting point and set about adapting for a modern audience a book that was written more than 100 years ago, whilst retaining its period flavour and charm: "It's a good old-fashioned story, the kind of book you settle down and read by the fireside. There were never any plans to make the film a contemporary story - we wanted to build on the fairytale elements, the period drama, the glow and innocence of childhood, the elements that could make it a timeless classic."

He continues: "My first challenge was that the book is episodic. I vaguely remembered the BBC serial shown a decade or so ago that suited that format of a series of self-contained stories. However it didn't seem to me that that would work for a feature film. I needed to find a way to make the story flow, to find the narrative drive.

"We also needed emotional highs and lows. I pretty much immediately decided to set the story in 1917 at the height of the First World War with the Father going away to fight which gives the film an emotional undercurrent that seemed to me to be missing from the original story."

Emotional depth was also added with the addition to the story of two pivotal new characters as David explains: "I decided that what we needed was a villain, which is where the character of the five children's cousin Horace comes in. We all know those acquisitive little boys who have to buy the full set of everything." Horace collects and dissects toys in his underground laboratory. "He's an evil scientist in the making and his machinations bring about the film's climax."

At the head of the household is Horace's colourful and eccentric father, the second invented character: "Horace needed a guardian, and that was Uncle Albert. I was very lucky in that Kenneth Branagh was attached to the project fairly early on, and I was able to sit down with him and develop the part with his input. He has brought the most amazing amount to the role which he plays quite brilliantly. Kenneth had a very Dickensian image of Uncle who we saw not as an idiot but as an eccentric who lives in a parallel world with occasional flashes of inspiration."

David also fleshed out some of the characters that already existed in the book: "For example, I felt that the character of Martha needed to be more magical and mysterious. We never know what her connection with 'It' is - she too could be as old as the hills."

As for the pivotal character of 'It', the grumpy Psammead: "I have always been a big fan of puppetry so writing a script knowing that Jim Henson's creature workshop would be designing 'It' was like a dream come true. Our 'It' is wonderfully different and very individual. He is cute but he has a proud aspect. I loved the attitude he had in the book and wanted to take that, but along the way most of the book's original dialogue has been lost." He comments: "Interestingly enough the Creature Workshop is based in North London's Camden Lock which seems rather fitting as in E Nesbit's sequel to FIVE CHILDREN AND IT the children stumble across the Psammead again -



in the heart of Camden Town."

Another major change was the location for the children's exciting find: "In the book the children go on holiday and find the sand-fairy in the distinctly unglamorous surroundings of a gravel pit. I decided to take them to a spooky house riddled with corridors down which you could easily lose yourself. I loved the idea of the discovery of a hidden door, of a secret tunnel under the creepy house. I wanted the children to step out onto a magical, sun-drenched beach with golden sands, azure skies and gently lapping crystal blue waves, a complete contrast to the cold, wet and miserable place they had just left behind."

The book's greatest strength, he felt was "the hook of E Nesbit's story, the idea that the wishes fade at sunset. That is a tremendous idea and certainly opened up all sorts of possibilities." E Nesbit's idea ran as follows: Do you ever imagine what you would do if you were suddenly granted three magic wishes? How would you go about it? Would you plan your requests carefully or would your wishes just come tumbling out? Would you tell the grown-ups? Do you think you would be able to cope if something went unexpectedly wrong?

### **The wishes in the book:**

In the book, the children use the Psammead relentlessly for their wishes. They first wish to be "as beautiful as the day" and find that people detest them, thinking they look like Gypsies or worse: "They looked at each other in despair, and it was terrible to each... to meet only the beautiful eyes of perfect strangers, instead of the merry, friendly, commonplace, twinkling, jolly little eyes of its own brothers and sisters... True, they were all as beautiful as the day, but that is a poor comfort when you are as hungry as a hunter and as thirsty as a sponge... each of them still felt lonely and among strangers, and tried not to look at the others, for, though their voices were their own, their faces were so radiantly beautiful as to be quite irritating to look at." When at sunset they finally return to their normal looks Anthea declares: "Oh, Cyril, how nice and ugly you do look, with your old freckles and your brown hair and your little eyes. And so do you all!" she added, so that they might not feel jealous." They seem to have learnt a valuable lesson.

Next they wish to be "rich beyond the dreams of avarice." The whole gravel pit fills right up to the very top with new, shining gold pieces. "They all picked up the golden treasure by handfuls, and let it run through their fingers like water, and the chink it made as it fell was wonderful music." They decide to go and buy a carriage and horses from Billy Peasemars at the Saracen's Head. "Any grown-up persons would tell you that money is hard to get and easy to spend. But the fairy money had been easy to get, and spending it was not only hard, it was almost impossible. The tradespeople of Rochester seemed to shrink, to a tradesperson, from the glittering fairy gold. So, after one day of boundless wealth, "the children found themselves sent to bed in deep disgrace, and only enriched by two pairs of cotton gloves... an imitation crocodile-skin purse, and twelve penny buns, long since digested."

They decide to be more careful in their third wish. But the Lamb is being a nuisance and Robert forgets himself: "It's too bad. I only wish everybody *did* want him with all their hearts; we might get some peace in our lives." Before they know it he is being kidnapped by the childless and normally child-hating Lady Chittenden who resolves to adopt him whilst her coachman and footman fight over the sleeping child. The children manage to rescue their little brother only to be followed by a boy carrying a bundle of faggots and a little girl in a blue-and-white checked pinafore. Finally they stumble across a gypsy encampment and only manage to extricate themselves when the sun sets and the wish expires.

Then they make a careful wish for wings. At first they love the lovely, iridescent feathers and the air running against their faces. But none of the farmers will give them anything to eat as they are too frightening. The children finally alight on a church tower, "miserably stiff and tired." In desperation they steal cold meats and a siphon of soda-water from the vicarage. They awake at chilly twilight without wings to find they are locked in and have to be rescued by the bemused Vicar and the game-keeper who drives them home in disgrace.

The following day, Robert goes to visit the sand-fairy on his own: "Nothing would come into his head but little things for himself, like toffee, a foreign stamp album, or a clasp-knife with three blades and a corkscrew... He could only think of things the others would not have cared for - such as a football, or a pair of leg-guards, or to be able to lick Simpkins minor thoroughly when he went back to school." Meanwhile he returns to find that the others seem to have wished that they lived in a castle under siege: "For there the castle stood black and stately... with battlements and lancet windows, and eight great towers" surrounded by mushroom-like white tents filled with crowds of magnificent men in armour.

The following day Robert wishes he was bigger than the baker's boy and gets his own back on his bullying tormentor. Now a huge giant, Robert ends up being put on show in a fun fair, finally managing to escape at sunset.

Then Cyril, fed up as ever with the Lamb, wishes he would grow up, which he does "suddenly and violently" before the horrified eyes of his brothers and sisters. He is a pretentious and languorous young man, called variously St Maur or Devereux or Hilary, although he does have a bicycle, much to Robert's delight. At sunset they realise that if he grows up in the normal way, they can shape him into someone really quite nice.

Cyril is reading *The last of the Mohicans* and inadvertently wishes there were Red Indians in England "little ones, just about the right size for us to fight." To their horror they realise they are probably going about scalping people all over the country. The children end up colouring their faces with red ochre to scare off the Indian braves.

Before long it is time for the last wish. The children like the idea of the 'pony each wish'. "This had a great advantage. You could wish for a pony each during the morning, ride it all day, have it vanish at sunset, and wish it back again next day. Which would be an economy of litter and stabling." But when they learn that Lady Chittenden has been robbed of all her diamonds and jewels, Jane dreamily wishes they could all turn up in their mother's room - thereby inadvertently turning her into a receiver of stolen goods.

### **The wishes in the film:**

David Solomons took E Nesbit's basic premise but has modified the wishes for modern audiences: "The wishes for boundless wealth and the ability to fly seem pretty timeless and have stayed in modified forms, but I also wanted to include wishes that would resonate with modern children. I immediately thought of one involving a dinosaur. Kids love them. I had a lovely image of a Tyrannosaurus Rex in a dingy basement." David was interested to learn that in Nesbit's *The enchanted castle* there are statues of dinosaurs that come alive: "I hadn't realised that - but that shows what a timeless childhood dream that is whilst still being bang up to date!"

In the film the children's wishes are dictated by circumstance. Firstly Uncle Albert unravels an endless list of "laws, edicts, regulations - rules!" and a list of jobs that would take forever to undertake. The children therefore wish for all the tasks on Uncle's list to be done by magic. This

surprises It: "Normally the first wish is for fame and riches or mass destruction of one's enemies. Don't really get a call for housework." Shortly afterwards the amazed children open the door to Uncle's house and find a troop of blank and scary clones scrubbing and polishing. Chaos ensues, as the sand-fairy observes with a chuckle of satisfaction. They have learnt their first lesson: "It's not me, it's the rules, you know. You make a wish, it goes horribly wrong... and you learn something valuable. Of course, everything is back to normal by sunset... because wishes only last during the daylight."

Their second wish is for money - and the children wish for buckets of gold, resolving to replace everything the clones had broken. They head straight for the antiques shop but, in Peasemarsch Automobiles' pristine showroom, Cyril spots a bright red Portman Speedster 3000, "according to *Motor-Car monthly* the fastest production motor-car of all time. We're talking eight horse power!" The children manage to take the gleaming sports-car for a test drive, finally crashing it and narrowly avoiding arrest.

Their next wish is for wings the colour of iridescent glass; Robert is determined to fly to France to see their father, but sunset approaches fast. That evening they return to earth with a thud and find their mother there to greet them with terrible news; their father is missing in action.

That evening Robert goes to see the sand-fairy on his own and asks him to help find his missing Dad. The Psammead tells him that he will have to wait for dawn as he has already had that day's wish. When Robert asks what is the point of wishes that don't last, the fairy replies: "Magic fades. That's its nature. It fades because people forget. As the years go on your moments of magic will become less and less, and before you know it, you too will have forgotten. Forgotten all of it, forgotten me, and the magic will fade."

At the climax of the film It promises Horace that he will hatch his dinosaur egg - and within moments the little boy gets what he deserves. A huge, slobbering T-Rex lazily turns its attention to the fear-paralysed boy.

Finally, the children's bemused Father appears in his Sopwith camel on the beach, delighted to see his children but unaware that the dream will fade at sunset.

David concludes: "This is a film about the innocence of childhood and should appeal across the board; it's for children but it will also strike lots of chords with adults. In the night-time scene between Robert and 'It' I wanted to put in some ideas for us as grown-ups, something about losing childhood and that willing suspension of disbelief; how sad it is that at some moment we grow up and grow out of wishes."

### **Producer Nick Hirschhorn:**

Producer Nick Hirschhorn describes the film: "FIVE CHILDREN AND IT is about five siblings who are evacuated out of London during the First World War and sent to their mad uncle's whilst their father goes off to fight and their Mother is helping in London as a nurse. They turn up at this crazy place populated by their eccentric uncle Albert, Martha his dotty housekeeper and his miniature son Horace who is an evil scientist in the making. It's very dreary and very rainy. They explore this maze of corridors and find an amazing glass house or conservatory. There they come across a secret door, which leads them through a long tunnel down to a secret beach. On that beach they discover a huge shell which they dig up. They knock on the shell and hear a little voice telling them to go away. In that shell is a little guy, our sand-fairy, 'It', and he's able to grant wishes which last for just one day. All manner of hell breaks loose when they meet him and start making their wishes."

Top of Nick's wish list was Kenneth Branagh in the part of Uncle Albert: "When it came to casting we wanted the strongest British cast we could find. Ken immediately fell in love with the project and came back to us after just a weekend of looking at the script and the art-work and said he would like be in the movie. We had also always envisaged Zoë Wanamaker as Martha. She's got a captivating face and a fantastic manner about her that fitted the character. She was also very excited by the script."

Although this is Nick's first feature film as producer, he has known the people at Henson's for many years: "I have been involved with the Henson bunch in one way or another since I was about fifteen years old and building puppets. I have therefore been friends with Director John Stephenson for a very long time and we have worked together on commercials as producer and director."

It was John who brought Nick on board the film: "John started off developing the script with Lisa Henson in the States, but they were unable to get it financed through the studio system as it was maybe a little too British. John and I were talking about the project and he asked me to look at the script. I immediately fell in love with it. I love family films with that kind of edge. It's got humour to appeal to the adults and charm and fantasy and adventure to appeal to children. I told him that I thought I could get it financed as an independent production and as a British film with international appeal.

"We continued to develop the script together with writer David Solomons. I then went off to the Cannes Film Festival and met people with plans to get the project made and had a very good response. We already had backing from the UK Film Council who have always been strong supporters of the project, and it was a matter of finding an independent financing package that would allow the film to go ahead.

"It was very important to us that the film should appeal across the board. If you take your child to see the movie, you don't want to be falling asleep whilst they are having a great time. There are lots of fantastic movies that have been made by Disney and DreamWorks and Pixar who have achieved that - it's a well trodden path and we wanted to capture that same magical combination."

Nick loved the way the screenplay evolved: "We had a fantastic structure. It has a good start, lots of high points and adventures in the middle and a fantastic resolution. The theme that really appealed is that it's not just a romp with the kids running around the place having an amazing time; there's an underlying story about the father and the war which gave it a reason to be set in that period and an emotional underpinning which I think is very important. It involves you right

until the very end."

He continues: "What was really exciting about this project was its ability to be a timeless classic. A lot of people were very against the idea of making a period kids' film full stop - the idea that it is set in 1917 makes some distributors say, hang on a sec, kids are into computer games and so on these days - how will they relate to children who are wearing these types of clothes? But it seems to me that we haven't seen that many period films with kids recently and I really liked the idea of creating a period film that had a contemporary or other-worldly feel about it - it's fantasy, it's adventure and it's really exciting. It looks really magical and is timeless and classical at the same time. It's made to last and it won't go out of fashion. I loved films like this when I was a kid. It's also got a lot of humour, which is important."

The casting of the voice of 'It' was imperative: "Casting Eddie Izzard as 'It' was a reflection on the way we look at the whole film, not just the character. Obviously Eddie is incredibly cool and funny and contemporary which is in line with the timelessness of the project. Although the period is specific, the dialogue and humour is upbeat and modern and Eddie epitomises that. I've always been a huge fan of his hysterical, surreal stand-up, and the idea of these prim and proper children digging up Eddie Izzard as this little wizened creature on a beach is just ridiculous and very funny. And he has brought so much personality to 'It' as well. That is really exciting."

Casting the five children was a tough job: "Freddie Highmore was cast from very early on and Michelle Guish, our casting director, got in as many children as possible for the other parts. It was a hard slog, but we found five children who really do look like a family and interact really well. You can see that they have clicked on set."

The smaller parts also called for outstanding actors: "I have always loved Tara Fitzgerald's work and she responded positively straight away. However, for the father we didn't really have any immediate ideas. Then Michelle suggested we go and see Zoë in HIS GIRL FRIDAY at the National Theatre. She said that her co-star Alex Jennings could be an interesting choice for the part. We went to meet him backstage afterwards and he was absolutely right."

For Nick, as a first-time feature producer, the film was a daily challenge: "I have been producing very large commercials for the last ten years or so, but this is more like a marathon rather than a 100 yards sprint, and just keeping the energy up over such a prolonged period of time is hard work but extremely rewarding. When it comes to producing anything, it's a law of multiples. We have a multitude of really difficult obstacles in the shape of the vagaries of the weather, combined with shooting on a beach, combined with shooting with children every day, combined with having babies on the set, combined with having an animatronic creature on set, combined with the tidal system of the Isle of Man. All of which are kind of difficult to deal with!"

In response to inevitable comparisons with JK Rowling's work, Nick comments: "HARRY POTTER is a very specific type of film. It's a story about a boy who is a wizard, set in a non-specific time. This is a period film, a kids' adventure, all about wishes and very charming and I think it is a significantly different kind of film. There is no doubt that people will compare them as it's a large production value, big project with fantastical elements and kids in the lead roles and is set to appeal to children. Our film is very British and we have a whole span of children ranging in age from 18 months to 15. There's something in there for everyone."

He adds: "I didn't know that JK Rowling had said that she was significantly influenced by E Nesbit until we were some way down the line, and I think that that is fantastic. E Nesbit has been highly thought of for so many years, but apart from THE RAILWAY CHILDREN no big

productions based on her work have been made. The timing seems to me to be just right for a film like this."

**Director John Stephenson:**

Nick was delighted when his long time commercials collaborator John Stephenson suggested he might like to look at the script for FIVE CHILDREN AND IT: "He has had a long and illustrious career in the film industry spanning some twenty years, so brings a wealth of experience to the set."

John has been Head of Jim Henson's Creature Shop since the beginning. Hired by Jim Henson in 1984, he has supervised countless projects and has been instrumental in building its reputation as one of the most respected and internationally renowned special and visual effects houses in the world. His devotion to research in animatronics and computer animation has resulted in the success of numerous films, including BABE, LOST IN SPACE and ANIMAL FARM - which he also directed.

John was more than ready to take on the challenges of FIVE CHILDREN AND IT with its combination of live action and animatronics: "I worked with actors on ANIMAL FARM, my first feature as Director. I have also done lots and lots of second unit on films like LOST IN SPACE and PINOCCHIO, so directing FIVE CHILDREN AND IT was a step I was ready for."

John describes the project as "a film for the whole family; it plays to a young audience, but there is plenty in there for slightly more sophisticated grown-up taste. It's a film about fathers and sons, about the loss of one's parents. Robert feels it more than the rest of them, but they all yearn for their parents to come back, especially their father." John is himself the father of three children, Natalka and twins Hana and Samuel: "I think I needed to have been a father to have directed this film."

He continues: "FIVE CHILDREN AND IT is a great concept. The idea that kids can make wishes and have them granted just for a short time is wonderful. We have tried to bring the story up to date without ruining the gentle charm that the original book had. The thought of putting this film into a modern context would have been horrific as there's a certain charm and innocence attached to the era in which it was set which is a wonderful backdrop for the children to be put against and allow its particular sort of magic to work. We studied 1917 quite extensively and ruthlessly weeded out the bits that we liked.

"The children are thrown into a bizarre, extreme, turn-of-the-century world, much more period than they are. It's a bit like ALICE IN WONDERLAND; she is a normal little girl who is thrown into extreme situations."

Shooting the film presented many challenges, and John surrounded himself with an experienced crew, many of whom he had worked with before: "We shot on a beach in the Isle of Man where the weather wasn't good. We had to contend with tides that come and go every four hours, often leaving great banks of seaweed, one of our leading actors was played by identical twins under the age of two, the other leading actors are all under fifteen. We have lots of visual effects, animatronics which need a large crew and is painstaking, lots of stunts, flying sequences, a dinosaur sequence, a car chase... But generally the most challenging thing is the children. They are very talented, but they need to be kept focused, happy and interested over a long filming period, which is quite a challenge - they, however, made it easy for me.

"In order to keep the children as natural as possible, I allowed them to do very much their own thing, covering the action with three cameras." He adds: "I also allowed them to do some ad-libbing and they responded well to being treated like adults. They bonded almost immediately and naturally fell into a family relationship outside the film. They all took their turn in caring for the Lamb."

He concludes: "The film has lots of different layers and textures. It's very sad on occasions - the relationship between Robert and his father is very poignant, sensitive and touching. It's also very funny. John Sessions, Tara Fitzgerald, Alex Jennings and of course Kenneth and Zoë are remarkable actors and the children are great supplying lots of nuance, humour and pathos. We've got it all!"

### **The Psammead:**

The Psammead in the film - full name Psammead Crustacea Anostraca Decapodium Anthropodolous Wishasarus - is an ancient (8311 years old, to be precise), ugly and irritable sand fairy which the children find one day on a hidden beach. It grants them a wish a day, lasting until sunset, but they soon learn it is very hard to think of really sensible wishes and each one gets them into unexpected difficulties. In the book the children's first encounter with the Psammead (a Greek word for sand-fairy and pronounced 'Sammyadd') is described as follows:

"The sand stirred and spun and scattered, and something brown and furry and fat came rolling out into the hole and the sand fell off it... The children stood round the hole in a ring, looking at the creature they had found. It was worth looking at. Its eyes were on long horns like a snail's eyes, and it could move them in and out like telescopes; it had ears like a bat's ears, and its tubby body was shaped like a spider's and covered with thick, soft fur; its legs and arms were furry too, and it had hands and feet like a monkey's."

So the creature is not very beautiful - and he's also not very good-tempered. Although he does grant the children's wishes, things always seem to go a bit wrong until the children begin to suspect that he is deliberately being awkward.

### **Eddie Izzard is 'It':**

The Psammead in the film was designed by Jamie Courtier and Sharon Smith of Jim Henson's Creature Workshop and bears little resemblance to the sand-fairy of the book, as John explains: "Henson's are very good indeed at characters and creature design. It took a year and a bit to design 'It' and he grew on us by stages. Our creature is a bit *Alice in Wonderland*-ish, with his whiskers like a sea-lion or a walrus. He's meant to be more than 4000-years-old but he is still able to be cuddled."

John's "first and only choice" for the voice of 'It' was surreal stand-up comedian and actor Eddie Izzard: "I've always been a huge fan. He's totally eccentric and wonderful, perfect for the part."

Eddie loved the script. He explains that he is often offered voice-overs - an area he is very interested in - but almost always turns them down. However he had no hesitation in agreeing to be the voice of the sand-fairy: "I loved the story. I started doing all sorts of voices as I read the script. The voice keeps changing, so who knows what he will sound like when we finally finish him, but I wanted to play him a mixture of French, German, Italian, Spanish, English, from many years back, maybe a little Greek and Roman thrown in there. Because he's more than 8000-years-old which takes him way back even before the Egyptians - he was there when Neanderthal man

was still hanging around - he knows a thing or two. I conjured up an image of this strange, cranky, impish creature - he's not really a fairy in my book, he's a sand imp - somewhere between fairies and goblins. 'It' is a young child and an old man wrapped into one turtle type attitudinal, beach-combing, wish-giving thing."

Meeting the children is a bit of novelty for 'It': "He's used to dealing with kings and sorcerers and emperors of old, not mangy kids who are hanging around on his beach. He starts off being really annoyed. I don't think he realises initially that they *are* children and he doesn't get on with them at all. But gradually he feels they are not too bad and then stuff happens to him and the kids really help him out so in the end he really has a soft spot for them."

Eddie felt that he could have a lot of fun with the part: "He reminded me of Robin Williams' ALADDIN or Eddie Murphy's donkey character in SHREK; I thought the 'It' character could give me enough range to wander off the script and go into the 'zone', as I like to call it, where you can just travel round your brain and really get into being this strange sand-fairy character. It was also quite fun to be able to interact with living people - although unfortunately you can't interact with them in real time which is a bit annoying. I've turned down a lot of voice-over stuff in the past and I've wanted to do it for ages so I thought this was the right project to do."

Having accepted the part, Eddie went to meet his puppet persona at Henson's Creature Workshop in London's Camden Lock: "I had an image in my head of how 'It' was going to look and he was kind of like I had imagined; kind of ALICE IN WONDERLAND, Walrus and the Carpenter, at the Walrus end of that double act. So when I did the voice-over, the puppet was in my mind's eye. I could feel where he was going but I also wanted to get free and loose knowing that the animation would follow; the more loose and out-there you go as an individual the more it kicks out of the screen."

He continues: "The voice came from a store of noises in my head. I was probably influenced by the Goons, through listening to Spike Milligan, Peter Sellers and Harry Secombe, and by MONTY PYTHON. I have these characters in my head - big generals and small cracked people. 'It' seemed to be somewhere in there and a bit French - but fun French. I like the French and there is this whole political thing going on now so it seemed quite nice to make him occasionally French!"

Eddie wanted to capture the magic of the film in his depiction of 'It': "The thing that makes the film magical is the fact that the children believe in the sand-fairy where the adults wouldn't necessarily. Kids often feel dispossessed, as if they lack power, and they love stories where they are able to change things. And these kids have their very own wizard down on the beach who can help them, not in a direct way but in an obscure way; the way he grants wishes is very unorthodox and cranky."

As filming began on FIVE CHILDREN AND IT, Eddie Izzard embarked on a worldwide tour of his latest stand-up show, SEXIE: "At the moment, if I could have one wish it would be that I could have an enormous bath, a large gin and tonic and go to bed. Mind you, I'm doing some of the voice-over work at the Chaplin Studios in San Francisco - which is where I'm currently touring - and I would love it if we could suddenly rattle back through the decades and look at how it was when Charlie Chaplin was here making movies. It would be very nice to be here during the Sun era with Douglas Fairbanks leaping over the gates."

He concludes: "FIVE CHILDREN AND IT is a story of children who try to get their wishes to come true - and they sort of do and don't and it's a struggle to get them to work because wishes



are far more complicated than you'd ever believe. The turning point is when Robert and 'It' talk. Magic happens when we are kids and we do believe in it. But as we get older the magic fades and we stop believing. But if we did believe it would still be there. My Mum died when I was six years old, so I tried to lock in this kid inside me and I can still believe in, if not magic, then in karma and positive spirituality and that's what this film is all about. But it also shows you that you shouldn't get exactly what you wish for - because it might just turn round and bite you."

### **Kenneth Branagh is Uncle Horace:**

Uncle Albert's first appearance in the film is described as follows: "What looks like a middle-aged Edwardian schoolmaster is sniffing his way towards the children. Uncle Albert moves with a lolling stride, almost as if he's too big for his body. He is a constant stream of chatter; from complex mathematical equations to the nesting habits of field mice. He's a bubbling font of disconnected information."

Kenneth Branagh plays Albert with great panache and enjoyment: "Uncle Albert's house plays host to five children - my relations - over the summer where they have lots of adventures and where they have to deal with me and my eccentric lists of house rules including no running in corridors and no interrupting me whilst I am writing my yet-to-be published masterpiece called *Difficult sums for children*. Albert is very interested in mathematics, which is something of a stretch for me as I don't have a mathematical side to my brain at all."

Kenneth was attached to the project from an early stage: "Very kindly John, David and Nick allowed me to come in to see if there was anything we could do in adapting the book to make this invented character more quirky. He's constantly having a series of internal dialogues - he might be talking to someone but thinking about something else, so that he's always a beat behind the band. But he's full of energy and curiosity, particularly about mathematics, and he uses that as a bit of protection from people, because you see at various points in the film a twinkle in his eye, a little bit of contact, a little bit of teasing with his son Horace, a little bit of sensitivity and sympathy for the children and their concern for their father who is away at war. He's a pretty interesting mix of a guy who is very much his own man."

Ken did a bit of homework as the character developed: "I read a couple of books with descriptions of old aristocrats. Mick Jackson wrote a novel called *The underground man* which is a fictional account based on the life of a Duke in Nottinghamshire in the late 19<sup>th</sup> century who was the remaining son of this family that had inherited a huge house. He had built lots of tunnels and was fascinated by science, and he was a wonderful starting point for this character."

Film maker Mick Jackson's Booker-nominated first novel is about the 5<sup>th</sup> Duke of Portland (1800-1879), a genial but cracked Victorian aristocrat who spent his days conceiving a network of carriage-wide tunnels to run beneath his sprawling Nottinghamshire estate. They took five years and hundreds of labourers to complete.

Ken continues: "I also saw this very charming documentary about Dennis Thatcher who was obviously a bright man who sometimes covered things up with a sort of twinkly mock oafish persona. That was also a bit of an influence as he came across so interestingly."

Ken was aware of the works of E Nesbit although he had never read FIVE CHILDREN AND IT: "I was particularly familiar with the film of THE RAILWAY CHILDREN which is not just an excellent film but also a nostalgic, memory-filled image of Britain at a time when people had jolly good fun and lots of adventures and were kind to each other. There was also a kind of

innocence about it; it wasn't soft but filled with the curiosity and desire for adventure in children."

Ken settled down to read first the book and then the script: "I was really impressed at how much work had been done on the screenplay. Firstly it is updated to the First World War which is a legitimate way of introducing a different kind of tension and emotional quality to the story. It seemed to me that David had built on what E Nesbit had done so charmingly with the relationships between the children, with a tone that was happily eccentric and individualistic, unafraid to be quirky.

"E Nesbit makes leaps in the imagination. She happily embraces a surreal quality and was a bit of a pioneer; it's a different kind of comedy from the world of Lewis Carroll. It's very outdoorsy, very adventure-led, very physical, without being so hearty and male that it excludes girls. She somehow managed to create a very particular world in which you could have enormous amounts of fun. On one level you have a really sweet, charming and interesting period yarn, but there is also a rather subversive family drama with great eccentricity and terrific wit when another completely magical element is brought in the shape of our sand-fairy and the voice of Mr Izzard.

"I thought the screenplay had real charm and had made the changes necessary to make it suitable for the big screen. I remember thinking - at the age of 42 perhaps I'm not one to judge and I don't have any kids of my own - but I would have thought this would be a really 'cool' movie. Somehow the action and adventure keep it in a period which retains its unusual character, but it is full of the timeless sense of fun and adventure that all children like to have on their summer holidays. I was very happy to come on board and try and make Uncle Albert memorable."

He continues: "Uncle sets the rules and creates the atmosphere; he invites the children into this rather magical, sometimes foreboding, unusual gothic house, and he also sets the tone of excitement and energy with which they are going to live their summer. At the same time as drawing up his seemingly endless list of rules, he doesn't seem to impose them. He shows the children what it's like to follow a passion, to follow a dream. He's the kind of Uncle you love being cheesed off by; he has these ridiculous rules and he's rather scary because he seems unpredictable, but he's clearly a twinkly, warm-hearted fellow, and often unintentionally funny."

Uncle Albert's appearance reflects what is going on his head: "The costume mixes faintly dandyish qualities with comfort. He's actually rather interested in clothes, and they were probably made beautifully, but they all seem to clash and are now rather threadbare. He's someone who doesn't mind that the waistcoat doesn't remotely go with the shirt or the hat; everything outside is a reflection of all the things that are going on inside his head which are equally contradictory."

Kenneth Branagh also sports a striking, prosthetic balding head for the part: "Uncle Albert has swept-back hair and a large domed head indicating this crazy brain-box. I liked the idea as I haven't done much in prosthetics before. As a character actor you run out of different looks once you've done every version of facial hair. It was time for a change. It took a couple of hours to put on each morning and I could feel myself getting a bit more bustly at every stage of the process. It was funny when I caught myself in the mirror; it says a lot before I even open my mouth."

However filming took place at Shepperton Studios during a long, hot summer heatwave, during which time Ken was also appearing in rep at the National Theatre in a sell-out production of David Mamet's EDMOND: "I obviously couldn't shave my head because I needed my own hair for the play. So I had to wear a bald cap underneath a very tight prosthetic. As you can imagine, it got a little toasty under my prosthetic dome! After two or three days of wearing it I constantly felt as if I were still wearing a phantom crash helmet. I don't normally sweat that much, but I did

under all that!"

He adds: "I admit that if I could have had one wish each day until the sun went down, I would have wished that when it was very hot, underneath my prosthetic bald head I had a sort of helicopter cooling device which ran across the top of my noddle and kept me cool until it was time to take it off! That is rather an eccentric wish, but if you'd been under my bald cap, I think you would wish for the same thing. And for world peace, obviously..."

Ken thoroughly enjoyed working with the children as well as with Alex Pownall, who plays his 'mini-me' son: "Alex is very energised and good fun to work with and I instantly felt some kind of natural rapport. He's really good company. Horace is as vivid a character as his father. But their relationship is somewhat complicated. Horace is not without personality issues and he makes himself lonely. He feels slightly rejected by his father who is wrapped up in his many interests and feels that Horace should just get on with it, which means that affection is dolloped out rather arbitrarily. But you see the relationship develop into mutual love and respect without getting gooeey - it has a nice blurry edge that makes you feel they might become good mates as they get older. They're certainly a good pair of comic companions."

He continues: "All the children are fantastically impressive with compelling faces and personalities. They are very nice, easy and un-thrown for people with a limited amount of experience of the film-making process which can be tedious unless you are ready to observe. They are fantastic listeners with amazing powers of concentration and are always right in the moment. They keep it very real and natural and the magic and the strangeness of the house are reflected on faces still finding their character.

"They are also incredibly disciplined; they worked long hours in enormous heat and it might have been easy to get scratchy and a bit cranky, but they stayed sharp on their lines and they varied their pace and performance. I am quite certain that the audiences will want to be the children's friend, want to get into the picture and join them on those adventures."

He adds: "FIVE CHILDREN AND IT presents an unusual picture of the Edwardian period but with a contemporary feeling. The children bring an essential, raw, edgy youth up against the formality of Uncle and some of the other characters. You want to be on their side against petty authority. Although the story is very good-hearted, it introduces a bit of the darkness and sense of foreboding which is part of the process of growing up - how you start to worry about what is happening to your parents, in this case your father, for example. People will recognise and vicariously enjoy the way in which the children begin to grow up before our very eyes, and this mingles with the tension and excitement. The stakes are high at various times and I like that."

He concludes: "FIVE CHILDREN AND IT is a story that doesn't feel patronising. David has taken the characters from the book and brings that sense of fun, adventure, danger and magic into the cinema. It succeeds really well on the page and I hope it works here. It's an intriguing and bold title which already has a twinkle in its eye. I like to think that audiences will be surprised at how fresh and contemporary the film feels within a period setting. They will be compelled by the children's performances, the way in which they have brought the characters on the page to life. There's a freshness and an energy to FIVE CHILDREN AND IT; it's everything you'd expect and nothing you'd expect at the same time. And that's probably just the way 'It' would like it to be..."

### **Zoë Wanamaker is Martha:**

Award-winning actress Zoë Wanamaker plays Martha, the housekeeper who looks after Uncle

and Horace: "She cleans, cooks, sews, is their secretary and personal assistant. Martha has been at the house for a very long time and is full of mystery; you have no idea how old she is, where she comes from or where she goes at night. We come to realise that she is very connected in some strange way with 'It'. John and I agreed she might be thousands of years old and has been around forever - and you'd have to be dipped to live in that house!"

Zoë accepted the role as soon as it was offered to her: "I knew that Kenneth Branagh was attached and it just seemed such a good idea. When I went for a costume fitting with Costume Designer Phoebe De Gaye I knew I had made the right decision - the first thing I saw was the most wonderful, eccentric hat that she had chosen for Martha - a marvellous concoction of green felt with dangly grapes and vine leaves. No black and white maid's uniforms in this film! All Martha's outfits are wonderfully eccentric and colourful."

Zoë played on that eccentricity: "I think Martha is extremely wise, magical and mysterious. When we first meet her she has just plucked a goose and is covered in feathers. The children think she is mad but I think she is very wise. There is a lot going on in her head."

She adds: "I myself enjoy children's books and fantastical books; I always read them when I was a child, so I can relate very much to that kind of fantasy world, where children disappear when left to their own devices. We've all had imaginary friends. This takes that idea one step further. It's a secret world which children love and can relate to very easily. The BBC did a series based on the book ten years or so ago, which my daughter and her friends remember. Good stories do continue and can keep being re-told. It's a wonderful starting-point for a film, and the involvement of the Creature Workshop takes it to a completely different level."

Zoë has appeared in magical films before: "I was in the first HARRY POTTER film and I also appeared in a television adaptation of Mervyn Peake's GORMENGHAST which is a book I loved as a teenager when I was still reading fairy stories before I started smoking Gauloises and reading French novels. I think the world is so close to us, the reality is so present every day that fantastical stories and strangeness and fantasy are where we like to be as the world is so over-explained now. The characters, the people and situations are all part of that magic. FIVE CHILDREN AND IT will appeal because it has humour and warmth and both children and adults will identify with it."

### **Freddie Highmore is Robert:**

Very much in demand and fresh from the sets of two major films - NEVERLAND opposite Johnny Depp and TWO BROTHERS opposite Guy Pearce, 11-year-old Freddie Highmore plays Robert, the third child in FIVE CHILDREN AND IT. Robert is described in the book as "not a brutal brother, though very ingenious in apple-pie beds, booby traps, original methods of awakening sleeping relatives, and the other little accomplishments which make home happy." In the film he admits that he has never been well-behaved: "But you lot have, and I'm just taking advantage."

Director John Stephenson describes Robert as "sensible, emotional, hot-headed and possibly the most affected by the loss of his parents." Indeed his father knows he has to tread lightly with his second son.

Freddie comments: "Robert is very close to his dad. He likes action and likes doing things and sometimes when people around him say 'we should wait and talk about it' he gets quite angry with them. His older brother Cyril is sensible at the beginning, but they begin to understand each other

and become friends. His sisters aren't as much a part of his life - they don't talk about things but read books and stuff."

Freddie was attached to the project from an early stage: "I liked the script a lot and it's been fun to do even though there was lots of bad weather and masses of seaweed on the Isle of Man!"

In fact because it was pouring with rain for the first few days of filming, the children had to be regularly doused in water for the continuation of the scenes where they arrive drenched at Uncle's house for the first time. Freddie enjoyed the experience: "When we came back to Shepperton it got very hot. The first few days we had water poured over our heads and were regularly soaked, which cooled us all off, so that was quite good." However, on one occasion when he took off his burgundy woollen shirt, his whole body had gone a strange shade of puce with just his hands, neck and face not touched by the running dye!

Freddie particularly enjoyed working with his on-screen siblings - and with the animatronic 'It': "But most of the time we were just acting with a stick for eye-lines." No danger of being upstaged by the lead actor, then!

He adds: "I don't have one favourite scene because they were all fun and some are happy and others are sad. I did like flying, though. I flew in NEVERLAND, as JM Barrie dreams and we were being pirates - we also got splashed a lot in that film so I'm used to being soaked! For FIVE CHILDREN AND IT I enjoyed lying on a body-cast and being whizzed around as before I was in a harness. You lie in the cast and are supported by a rod which takes you up very slowly. It's great fun and quite comfy."

Another high point came at the end of the shoot: "Kenneth Branagh's plastic head was all rubbery and he let me push his head in at the end of filming, which I really enjoyed!"

### **Jonathan Bailey is Cyril:**

Fifteen-year-old Jonathan Bailey plays Cyril, the oldest of the five children: "I've done quit a bit of stage and television but this is my first film. My mum and I spoke about my acting and agreed that this would be the last audition I went up for before I concentrated on my GCSEs and I was lucky enough to get the part! When I auditioned it seemed quite late on as they had already been auditioning over a three month period. The next day I met Poppy, Freddie and Jess and a few days later I was told that I had got the part. According to the director I was 'a late surprise!' Landing the part of Cyril was my dream and it's so nice to finish on a good note before I return to school to concentrate on my exams."

John Stephenson describes Cyril as someone who "wants to be in control, to take the place of his father, to be protective and sensible, but he is nevertheless persuaded by the others to do things that are perhaps uncharacteristic for him."

Jonathan agrees: "Very early on in the film Cyril is handed the mantle of father. In my family I'm actually the youngest, but here I have to act like the oldest; I think I can rise to the challenge! I've discovered that I like being in charge. I dream about going home and turning the family around, but that probably won't happen!"

He continues: "As the oldest son, Cyril is very sensible and a perfectionist. But he's also a child at heart and he likes to get involved. There's an angel on one shoulder and a devil on the other - but the devil usually wins out! There's a lot of tension between Cyril and his younger brother Robert

who also wants to be in charge and make all the decisions. He resents being told what to do and usually ends up storming off. At the beginning Cyril is quite nervous as he knows he has got all this pressure to keep Robert under control but I think towards the end of the film they start to bond and work together and Robert realises he won't be able to push Cyril around any more."

Jonathan particularly enjoyed working with a beautiful bright red sports-car on the Isle of Man: "Robert insists that he should buy it and they go for a test drive which all goes horribly wrong. They crash into flower stalls and are in deep trouble. But luckily Martha, the wonder-woman, saves the day and tells the mean car dealer played by John Sessions to go away."

However, for much of the time the cast and crew were battling with the elements on location: "When we were filming in the Isle of Man the weather was awful for the first few days. We were walking up a cliff path and it was horrendous; the wind was galing and they had to weigh Poppy down. They put stones in her bag so she wouldn't fly off. On one particular take Freddie slipped and, because we were following him, we all tumbled down and kept on falling. We were all very cold and very wet, but it was very funny."

He adds: "This is an enclosed, magical world. There is lots of love, lots of good emotions. It's got everything that a film needs; it's 100% magical - a nice family film that everyone would enjoy."

### **Jessica Claridge is Anthea:**

Thirteen-year-old Jessica Claridge plays Anthea, the third of the five children. Jess's first acting job was a mammoth undertaking, playing the lead in forty episodes of the Channel 5 children's series HAPPY MONSTERS where she acted alongside puppets, large costume characters and computer generated creatures.

John Stephenson describes Anthea, the elder daughter, as "a dreamer. She has her head buried in romantic novels most of the time and drifts through the film in a state of dreamy wonder."

Jess agrees: "She's very caring. She loves reading books especially one called *The castle of terror* - which looks just like Uncle's house. She's a bit of a dreamer and I'm quite like her. She's always looking after the little ones and she tries to stop the boys from fighting. I have two little brothers myself, so I can identify with that. Robert is quite cheeky and likes to make lots of mischief and pick fights. Cyril cares about everyone but not as much as Anthea does. I was so excited when I was offered the part as I have always wanted to do a period drama. I love the clothes and my favourite subject is history."

She also enjoyed acting with 'It': "We find this sand-fairy on the beach who says he can grant us lots of different wishes and we get into quite a lot of trouble. There is one wish we really like but it goes back to normal at sunset which upsets us. When I first read the script I thought 'It' would be fat and cute with little eyes but he's not furry and has spikes so is different from how I imagined. It's been easy to act with him - although a lot of the time 'It' is a stick wrapped in blue Sellotape! We all had to learn 'It's' full name which is Psammead Crustacea Anostraca Decapodlium Anthropodulus Wishasaurus... I had to read it over and over again because we had to sing that when we sang him *Happy birthday* - and we mumbled most of it apart from the last word!"

The children all bonded very quickly: "It's been great making new friends. Acting is really fun and I love almost everything about filming - except perhaps that in the hot weather some of the costumes got a bit itchy. But the Isle of Man was particularly hard as there were not many sunny

and nice days. The rain felt like daggers, it was really horrible and we got really soggy. When we got out of the costumes the dye had run. But the hardest thing was when they put the hose on us and our shoes were leaking which was really bad as we were squelching along."

She adds: "If I had one wish I'd want to go back in time to this period to see what it was really like. I love wearing the period clothes and the shoes. I also loved having my hair curled every morning."

### **Poppy Rogers is Jane:**

John Stephenson describes the younger daughter Jane as "a feminine little girl who likes everything to be pretty but is very bright and very smart and tends to get her own way in spite of everything. Jane also plays the violin, practicing intensely, but she's terrible."

Eleven-year-old Poppy Rogers plays Jane: "Jane thinks this whole experience is totally wild as she lives in London, goes to school and has a normal life. Being at Uncle's is scary and exciting and totally different. I imagined the house would be like a magical castle with turrets but when we went to the Isle of Man the director told us to imagine what it would look like in the final film; it would be four times the size with huge rooms and ballrooms and extensions and so on."

She continues: "The scariest bit was possibly meeting 'It' as he springs up from his shell, raises himself up to his full height, lets out a roar and starts running. We filmed on a very windy beach on the Isle of Man which was freezing and as soon as they said 'cut' we had to get snuggled up in coats and rugs. The beach was meant to be Cornwall. Then we had to do the scene walking over a particularly windy hill and as I'm quite light and small all my bags took off so they weighed them down with stones. The rocks are the only thing that kept me down. I looked a bit like Mary Poppins!"

But the cold weather didn't last long and Poppy soon found herself suffering along with the other actors for her art: "We had to wear quite warm and snug stuff which was OK as it was windy but back in the sweltering summer it was very uncomfortable and I nearly always seemed to wear three layers one of which was woollen!"

Poppy had seen the original BBC television series: "But it looks a bit dated now. I imagined our 'It' would look like ET with the same magical creature from who knows where. Jane sees 'It' as a nice snugly friend who she would like to cuddle." She adds: "Jane has a colourful imagination. She's quite caring and gives 'It' gifts like brightly coloured ribbons. She's also quite funny and likes to make everyone laugh. When Robert says he's off to see someone whose name rhymes with hand-hairy. It takes her ages to get it!"

Poppy also enjoyed working with the older actors: "Working with stars like Kenneth Branagh is incredible as I've watched him on television and in films. It was quite weird as he's got this rubber face which takes about two hours to put on and it started to melt in the heat. Mind you, my hair took a long time to get ready in the mornings as they did different styles each day. I had to do up to eleven plaits each night - poor mum. But it is all my own hair which I am quite proud of."

Jane and Martha have a special moment: "The housekeeper Martha is as bonkers as uncle but she has a magical side to her. 'It' reveals at the end that she knows about him and as a child she went through a wishing period. Martha shows me a tiny little statue of It."

Poppy has no doubt about her favourite scene: "It was the one where we got into the polystyrene

cupboard which was meant to be a greenhouse and was quite hot but it had air-conditioning pipes in there which really helped. We climbed in and the props department piled all these buckets of gold up against the door which was supposed to be wedged tight. Finally the door bursts open and there's a huge pile of gold that we are all lying on."

Poppy was sad when filming ended: "When I heard I had got the part I screamed the house down. It's been everything I've ever dreamed of and one of the best experiences ever. We have spent a lot of time together and have bonded really well. I've learned a lot; you have to remember your lines, where to go, find your marks and carry a baby all at the same time. It helps that I have a little brother and I'm used to carrying him around."

She concludes: "This film is different from other films. This is a period film which is for adults and children and is really emotional and also funny and should go down well with everyone."

### **Alec and Zack Muggleton are 'The Lamb':**

Born in late December 2001, at the tender age of just eighteen months identical twins Alec and Zak Muggleton already have a very impressive list of screen credits, which include: NICHOLAS NICKLEBY; JEFFREY ARCHER: THE TRUTH; CRIMEWATCH; MIDSOMER MURDERS and HEAR THE SILENCE.

### **Alexander Pownall is Horace:**

The five children's cousin Horace is a boy about Robert's age and a miniature version of his father. He has a swagger about him, as if he owns the place and regards the children with a mixture of suspicion and dislike. Horace gets up to no good in his dark, dank laboratory where he keeps his monster collection. "Unseen things scuttle in the shadows, cobwebs hang in the corners, Bunsen burners hiss like snakes, liquid-filled jars froth and boil." Horace's 'monsters', suspended in a clear, thick liquid are, in fact home-made. "Dolls' heads on stick bodies, bits of teddy bears stuck with sea-shells, various cannibalised musical instruments and other items gathered from everywhere and anywhere. Here Horace is king. He is buzzing with enthusiasm."

John Stephenson elaborates: "Horace is slightly eccentric and evil although we grow to love him. He dissects dolls and teddy bears and dissolves them in acid. He's a bit like kids today who set fire to airfix kits and blow them up."

Alex relished the role: "It's very easy to become Horace because I'm so like him normally. All my family and friends describe me as crazy. Like him I'm a sort of scientist. I invent things of my own and I make certain modifications to almost every toy I have. I make it better with laser sights and extra bits and bobs."

He continues: "Horace is a loner and a freak and one of the scariest looking children I have ever seen. If I met him in the street I would freak out. It would scare the trousers off me. I would run as fast as I could in the opposite direction. He's a weirdo. He has a dark being-ness about him. He's not all there. Suddenly everything doesn't seem so bright and happy when you look at him!"

Alex describes Horace as "kind of the odd-one-out in the movie - he's never had any friends, he's slightly deranged like his father and eccentric. He's described in the script as a mini-Uncle. Whenever my dad is wearing a particular costume I will wear a smaller version of it and, apart from the mullet hair, we almost look alike. Looking like Kenneth Branagh is scary at times. He's a great actor and I admire him a lot, and I've seen him in quite a few things. He's a great guy - he



tells me jokes whenever we're not on camera and he explains everything and he's really friendly."

Alex waited a while before he knew he had the part: "I auditioned about three times. Then it went silent and I assumed I hadn't got the part. But about a year later they recalled me. Then my dad rang me when I was lying on the couch and told me I had got the part and I ran round the house going Whoooooopee!"

Alex has had a ball: "It's been great fun. The best bit was in the Isle of Man when the other five children were filming. Just before the director said 'cut' Freddie fell over and knocked the person behind him down and it went on and on in a domino effect. They all knocked each other down and after he had said 'cut' they were still all trying to get up again. That was the best part! But the very worst scene was when we had to cut up some mushed up fishy goo dyed green which got very hot under the studio lights and stank to high heaven! It was the worst thing ever!"

He adds: "In one scene Horace plunges a doll into a caustic liquid and enjoys watching it being eaten away. It hisses and spits for a few seconds and when he pulls it out again all that remains is the doll's head with a few gruesome tendrils dangling from the neck." This was actually done by making the doll's body out of porcelain-like white chocolate which melted when it came in contact with the frothing, boiling hot water.

Alex also found himself being covered in dinosaur slobber, which caused a lot of excitement, as John explains: "It was all going very well until someone turned the pressure up unexpectedly on the saliva machine and lots of people got covered in a glutinous mixture of jelly and milk!"

Horace's costume was as distinctive as his personality: "I wear striped trousers, a crinkly shirt and braces and a velvet waistcoat with something that looks like a money container but is actually a pocket watch and a velvet smoking jacket which is identical to my dad's and I have a black tail-coat, all a bit stuffy, but I'll live."

In fact Alex had to put himself into outsider mode when he was playing Horace: "When I'm with the other children I think about how I have to loath them entirely as if they were my worst enemy and I stare at them and say my lines. Pretty easy, really. But off set we got on well and they're all very funny."

He adds: "Horace is the comedy side-kick with lots of funny lines - more than anyone apart from Uncle. He's cruel and horrible but turns out nice. I think the film is going to be a big attraction with wonderful animation."

### **Alex Jennings is Father:**

Alex Jennings plays the five children's father who is in the Royal Flying Corps in the First World War and is a fighter ace: "He goes off to France at the beginning of the story whilst the children are packed off to stay with their uncle as evacuees. I think it's a great story with really interesting issues beyond the fantasy element of loss and feelings of abandonment as a child and being given those wonderful opportunities where you are given your independence and your parents aren't there to cosset you and guide your every move. I can remember that feeling and how scary and exciting that was. And the source material was great - E Nesbit is a really good writer."

He continues: "The attraction of taking a part that isn't a large one is that the Father is an important figure in the children's lives. Although physically absent for most of the film, he is very present there for them even when not on screen. He and Robert have a very close relationship.

Robert is in the most obvious ways the most vulnerable and temperamental and needs a careful eye kept on him. As a father myself that relationship with his son strikes me as being very truthful."

He enjoyed working with his young brood: "The kids are fantastic and sort of daunting. When I first arrived on set they'd been at it for a couple of weeks already so they had already formed amazingly strong relationships. They make it all seem so easy so that everything you do creaks of acting - so that's been interesting. Acting with an 18-month-old has its own particular challenges - adorable though they are. As soon as it sees its parents it bawls its eyes out!"

Asked about the look of the film Alex describes it as having "elements of ET meets Merchant Ivory - a modern take on a period piece. It's about kids finding out about life for themselves, letting their imaginations run wild and finding adventure in small things. The period element roots the film, so it's not just fantasy land. It's all about children's sense of adventure and their powers of imagination."

Alex found himself wrapped in endless layers for the part: "The scarf doesn't quite have a hanger in it but it's that look. It's been amazing to see photos of what airmen wore during the First World War; layers and layers of sheepskin, boots swathed in sheepskin chaps so that you wonder how they moved - although it was very cold up there. They were completely encased in goggles and hats and gloves. I finally got to play Biggles!"

There was, however, one disappointment: "For my entrance into the movie I was due to land my Sopwith camel on the beach on the Isle of Man. But the Sopwith Camel wranglers said that the plane would have been damaged on the beach so they are going to add the plane in later with computer technology, which is a shame!"

He concludes: "FIVE CHILDREN AND IT is a timeless story in many ways because it's exciting for kids who are the same sorts of ages as the ones in the film and also for us grown-ups who have been there. I suppose we've all fantasised about meeting a magic creature at some point in our childhoods, and that magic is something that works in 1917 or nowadays."

He adds: "If I could have one wish for a day it would be that I was eight again and that I could have some magical days like these kids have all over again."

### **Tara Fitzgerald is Mother:**

Tara Fitzgerald explains how she came to be cast in FIVE CHILDREN AND IT: "The Director John Stephenson and I originally met at a party at Windsor Castle which was held during the Brit movement era. Then he called me in for this part. He's very gentle but doesn't miss anything. He's also very accessible and accommodating of ideas and very free."

Tara is increasingly used to playing a mother - most recently she was seen in I CAPTURE THE CASTLE: "It's very sad for the parents in the opening scenes because there is a war going on and they're not quite sure if they will all see each other again. Having to let go of your children and feeling responsible towards them and perhaps thinking there could be an alternative are all underlying themes. The opening scene in the station felt very real, especially as John let it run through until the moment the train pulled out."

She enjoyed working with the children: "They are extraordinary in very individual ways, without ego or fuss. They're really admirable and their great senses of humour shone through on some

tough days. In no time at all the proper hierarchy of the family seemed to exist, which was lovely to see."

She continues: "This is not the first time I've acted with children and I don't believe in the adage about not working with children or animals. I think they can encourage you to open up in a way that you wouldn't usually and become perhaps slightly less self-conscious. You have to do quite a few things on the hop because you have to go with what's available especially in scenes that involve the Lamb, and I find that quite exciting.

"FIVE CHILDREN AND IT is quintessentially English on the one hand, and yet there is something rather exotic about it. It's loosely adapted from Nesbit who was an unusual woman albeit of her time. I don't think it feels like a period drama. It's set in a bit of a bubble, a strange other place where they're all in the same world, which is very emotional and celebratory. Everyone is affected by what has happened over this period of time. These children presaged a whole wave of literary kids like those that appear in Enid Blyton's books."

She concludes: "I would label this 'a sand fairy story' - which gives the sense of oddness and a clue that it is not to be taken too seriously. The film travels that line which is very difficult to get right of pleasing both adults and children at the same time."

As for her wish for a day: "Ah - that I can't answer as I'm sure it would be x-rated!"

### **John Sessions is Peasemarsh:**

The script describes Mr Harold Peasemarsh as the "smug, buttoned up" owner of Peasemarsh Automobiles, "the name you can trust". He is "a long, lean man dressed like an undertaker, polishing a car to within an inch of its life," and he watches the children approach "with an expression of surprise mixed with contempt."

John Sessions laughs: "You see - I've been type-cast yet again! I seem to do quite a lot of people with little moustaches and brilliantined hair. I think it's the secret me, really, that officious little person. I read the book which is, of course, set in 1902, and understandably for the purposes of the film they've updated it to the First World War which gives it much more of a plangency to the absent father and all the rest of it, but also it enables them to have a really swish motor-car. I thought I should know all about Speedsters so I spoke to people like Robbie Coltrane and Stephen Fry who know all about motor cars and could fill me in."

He continues: "In the book the children set out to buy a horse and cart with their gold and Mr Peasemarsh is written very much as E Nesbit would perceive the 'lower orders' as a cockney, heart of gold, diamond geezer. But his manifestation in the screenplay has more potential perhaps. I had him down as a man who'd been in the army and told everyone he'd been shot in the Boar War but actually a milk cart had gone over his foot. So I gave him a little story, which I tend to do with parts. He's also one of these people who try to be posher than he really is. He doesn't talk posh, of course. He's a spiv really and he likes to come across as raffish, but actually - notwithstanding his spats and his whole Meltonian shoe polish look - he's just waiting to be had by the kids."

John is very used to working with children: "Over the years I suppose I've worked with about 40 kids. I also appeared in THE TREASURE SEEKERS, another E Nesbit adaptation. Once again there was a group of delightful, unfazed kids. Although this film is very much pitched towards children, I liked the script as it's not overly cute. There's something rather natural and understated

about the scripting of the children's dialogue and the way that Horace and Albert play off against the children. And 'It' is a scream and will work well."

**Norman Wisdom is Nesbitt:**

The Isle of Man's most famous resident Norman Wisdom has an uncredited cameo appearance as Antiques Dealer Mr Nesbitt.

**Conclusion:**

Director John Stephenson concludes: "Working on this film has been a wonderful vehicle for doing the most extraordinary things with children. I hope that audiences will be brilliantly entertained from beginning to end. It's quite fast-moving and rattles along, and it's surprising and funny and charming and has got some weirdness. It's rip-roaring entertainment and has a timeless, enduring quality."

**EDDIE IZZARD as the voice of IT**

THE CAT'S MEOW (2001), SHADOW OF THE VAMPIRE (2000), VELVET GOLDMINE (1998), THE SECRET AGENT (1996).

Award-winning comedian and actor Eddie Izzard immediately came to the attention of an international audience with his US breakthrough one-man show DRESS TO KILL, which aired on HBO and went on to earn him two Emmy Awards in 2000. Izzard had previously been nominated for an Olivier for 'Outstanding Achievement' and won the 'Top Stand-Up Comedian' at the British Comedy Awards for his first appearance in London's West End in 1993.

In 1998 Izzard starred with Ewan McGregor in VELVET GOLDMINE and went on to star in SHADOW OF THE VAMPIRE with John Malkovich and Willem Dafoe. He also co-starred opposite Kirsten Dunst in the Peter Bogdanovich-directed THE CAT'S MEOW as Charlie Chaplin. Other film appearances include: MURAYA (L'EXPERIENCE SECRETE DE MIKE BLUEBERRY); REVENGER'S TRAGEDY; ALL THE QUEEN'S MEN; CIRCUS; THE CRIMINAL; THE MYSTERY MEN; THE AVENGERS and HANGING AROUND (dir: Damien Hurst). Izzard played the male lead in A DAY IN THE DEATH OF JOE EGG on the London stage, an award-winning role he reprised on Broadway.

**JONATHAN BAILEY as Cyril**

15-year-old Jonathan is a trained singer, pianist and clarinetist as well as being an all-round sportsman. His television appearances include: the major character of 'Josh' for the entire series of BADDIEL'S SYNDROME; 'Young Lewis Carroll' in ALICE THROUGH THE LOOKING GLASS (Channel 4); BRAMWELL (Carlton) and BRIGHT HAIR. He played 'Alfredo Ferrari' in the feature film ENZO FERRARI and has made several stage appearances: KING JOHN (RSC, Barbican); 'Gavroche' in LES MISERABLES; 'Tiny Tim' and 'Young Scrooge' in A CHRISTMAS CAROL (RSC, Barbican) and 'Baptiste' in LES ENFANTS DU PARADIS (RSC, Barbican).

**JESSICA CLARIDGE as Anthea**

At the age of thirteen, Jessica's acting career is still in its infancy although she has a great deal of experience working in front of the camera as she starred in forty episodes of the Channel 5 children's series HAPPY MONSTERS for Roland Rat Entertainment where she acted alongside puppets, large costume characters and cg creatures.

**FREDDIE HIGHMORE as Robert**

JM BARRIE'S NEVERLAND (2004), JJ Annaud's TWO BROTHERS (2004)

Eleven-year-old Freddie Highmore is already making a big splash. He stars as Peter opposite Kate Winslet, Johnny Depp and Dustin Hoffmann in the upcoming biopic J. M BARRIE'S NEVERLAND, and also stars in Jean-Jacques Annaud's TWO BROTHERS opposite Guy Pearce. He also appeared in WOMEN TALKING DIRTY opposite Helena Bonham Carter. Television appearances include: I SAW YOU (mini series) as Fay Ripley's son; JACK AND THE BEANSTALK; THE REAL STORY (mini series); THE MISTS OF AVALON (mini series) and HAPPY BIRTHDAY SHAKESPEARE in which he played Neil Morrissey's son.

### **POPPY ROGERS as Jane**

Eleven-year-old Poppy has made several film appearances: 'Young Isobel' in SECRET PASSAGE; 'Alice Crook' in FROM HELL and 'Little Cupid Girl' in THE TENTH KINGDOM. Television appearances include: HELLO FRIEND; PROJECT POETRY; 'Young Kate Nickleby' in NICHOLAS NICKLEBY; DANIEL DERONDA (BBC); 'Princess Alice (age 9) in VICTORIA AND ALBERT; LITTLE WHITE LIES (BBC); SILENT WITNESS (BBC) and the title sequence of THE MIND FIELD. Poppy loves cycling, horse riding, yoga, swimming, badminton, ice skating and climbing and is a keen flautist.

### **ALEC AND ZACK MUGGLETON as The Lamb**

Born in late December 2001, at the tender age of just eighteen months identical twins Alec and Zack Muggleton already have a very impressive list of screen credits, which include: NICHOLAS NICKLEBY; JEFFREY ARCHER: THE TRUTH; CRIMEWATCH; MIDSOMER MURDERS and HEAR THE SILENCE.

### **ALEXANDER POWNALL as Horace**

Twelve-year-old Alex's film credits include THE LAST MINUTE. On television he has appeared in: AN HOUR IN PARADISE; SIR GADABOUT (BBC); THE BILL (Carlton); the seven-part series THE CAZALET CHRONICLES ('Neville', BBC); THE THING ABOUT VINCE (Carlton) and HEATWAVE. He loves rollerblading, swimming and doing tricks with lengths of string.

### **KENNETH BRANAGH as Uncle**

Kenneth Branagh has an established reputation as a successful producer, director, writer and actor, working extensively in both theatre and film. Branagh was a celebrated actor when, in 1988, he took the international film community by surprise with his debut as a film director. The critically acclaimed film was HENRY V which he adapted, directed and in which he played the title role. The film won numerous nominations and awards including an Academy Award for Best Costume Design, awards from the National Board of Reviews including the Best Director Award, a Best New Director Award from the New York Critics Circle, two Felix Awards for Best Actor and Young European Film of the Year, a BAFTA Award for Best Director and the Evening Standard Award for Best Film of 1989.

He also starred in and directed PETER'S FRIENDS, the short film SWAN SONG and MUCH ADO ABOUT NOTHING. Other film acting credits include: HIGH SEASON; A MONTH IN THE COUNTRY; SWING KIDS; OTHELLO; THE PROPOSITION; THE GINGERBREAD MAN; THEORY OF FLIGHT; CELEBRITY; WILD WILD WEST; ALIEN LOVE TRIANGLE; HOW TO KILL YOUR NEIGHBOUR'S DOG; RABBIT- PROOF FENCE and HARRY POTTER AND THE CHAMBER OF SECRETS.

Directing and acting film credits are: DEAD AGAIN; MARY SHELLEY'S FRANKENSTEIN; the full-length version of HAMLET and LOVE'S LABOUR'S LOST. Branagh adapted and directed IN THE BLEAK MIDWINTER. His television credits include CONSPIRACY and SHACKLETON.

### **ZOË WANAMAKER as Martha**

Zoë Wanamaker was born in New York, but has lived in England since she was three, after her family emigrated in the 1950s. After spending a summer at Stratford when she was ten with her father the famous actor/director Sam Wanamaker, Zoë decided that she also wanted to act. She has won countless nominations and awards for drama and was made a CBE by the Queen in the 2000 New Year Honours.

Film credits include: HARRY POTTER AND THE SORCERER'S STONE; SWEEPED FROM THE SEA; WILDE; THE RAGGEDY RAWNY; THE HUNGER; INSIDE THE THIRD REICH and THE LAST TEN DAYS OF HITLER.

### **ALEX JENNINGS as Father**

Alex Jennings trained at the Bristol Old Vic Theatre School and has a long and impressive list of film, theatre and television credits. His film credits include: WAR REQUIEM (dir: Derek Jarman); A MIDSUMMER NIGHT'S DREAM (dir: Adrian Noble); THE WINGS OF THE DOVE (dir: Ian Softly); SOLO SHUTTLE; CSS HUNLEY and THE FOUR FEATHERS.

### **TARA FITZGERALD as Mother**

Tara graduated from the Drama Centre in London in July 1990. She won the New York Critics Circle Best Supporting Actress Award in 1995 for her 'Ophelia' opposite Ralph Fiennes' HAMLET. Film credits include: I CAPTURE THE CASTLE; SECRET PASSAGE; DARK BLUE WORLD; RANCID ALUMINIUM; NEW WORLD DISORDER; CONQUEST; CHILDHOOD; BRASSED OFF; THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN; A MAN OF NO IMPORTANCE; SIRENS and HEAR MY SONG.

### **JOHN SESSIONS as Peasemarsh**

John Sessions is a popular actor and comedian who has made numerous television and film appearances as well as doing a great deal of solo work on television and in the theatre. Films include: GANGS OF NEW YORK; THE HOLLYWOOD TEN; HIGH HEELS AND LOW LIVES; A MIDSUMMER NIGHT'S DREAM; THE SCARLET TUNIC; COUSIN BETTE; FAITH; PINOCCHIO; IN THE BLEAK MIDWINTER; THE POPE MUST DIE; PRINCESS CARABOO; SWEET REVENGE; HENRY V; CASTAWAY; GUNBUS; WHOOPS APOCALYPSE!; THE BOUNTY and THE SENDER.

## **BIOGRAPHIES**

### **Eddie Izzard - It**

Award-winning comedian and actor Eddie Izzard made his first stage appearance in London's West End in 1993 with his one-man comedy show LIVE at the Ambassador's. The show earned Izzard an Olivier Award for outstanding achievement and his first British Comedy Award for Top Stand-Up Comedian. He returned to the West End the following year with his second one-man show UNREPEATABLE, followed by his West End drama debut as the lead in the world premiere of David Mamet's THE CRYPTOGRAM with Lindsay Duncan, which landed him his second starring role in 900 ONEONTA (Ambassadors Theatre).

Eddie made his big screen debut opposite Bob Hoskins, Gerard Depardieu and Robin Williams in THE SECRET AGENT (dir: Christopher Hampton) and staged another one-man show DEFINITE ARTICLE for which he received his second British Comedy Award. He then toured the show outside the UK including New York City and returned to the West End with his new show GLORIOUS which included a month in New York at PS 122. His US break-through show DRESS TO KILL aired on HBO and earned him two Emmy Awards. In 2000 Izzard toured the world with his one-man show CIRCLE whilst continuing to develop his acting roles.

Other film credits include: MURAYA (L'EXPERIENCE SECRETE DE MIKE BLUEBERRY) (dir: Jan Kounen); REVENGER'S TRAGEDY (dir: Alex Cox); THE CAT'S MEOW ('Charlie Chaplin' dir: Peter Bogdanovich); ALL THE QUEEN'S MEN (Stefan Ruzowitzky); CIRCUS (dir: Rob Walker); SHADOW OF A VAMPIRE (dir: Elias Merhige); THE CRIMINAL (dir: Julian Simpson); THE MYSTERY MEN (dir: Kinka Usher); THE AVENGERS (dir: Jeremiah Chechik); THE VELVET GOLDMINE (dir: Todd Haynes) and HANGING AROUND (dir: Damien Hurst).

Television appearances include: 40 (series); TALES FROM THE CRYPT; ARISTOPHANES; UNDER FIRE and THE SOUTHBANK SHOW: DAVID MAMET.

Other theatre appearances include: A DAY IN THE DEATH OF JOE EGG (Comedy Theatre and Broadway, 'Tony Award'); LENNY (Queen's Theatre) and EDWARD II (Leicester Haymarket). He is currently touring the world with his new one-man show SEXIE.

### **Jonathan Bailey - Cyril**

15-year-old Jonathan is a trained singer, pianist and clarinetist as well as being an all-round sportsman.

His television appearances include: the major character of 'Josh' for the entire series of BADDIEL'S SYNDROME for Avalon TV; 'Young Lewis Carroll' in ALICE THROUGH THE LOOKING GLASS for Channel 4; 'William' in BRAMWELL for Carlton TV and 'Ben Devenish' in BRIGHT HAIR directed by Christopher Menaul for Monogram.

He played 'Alfredo Ferrari' in the feature film ENZO FERRARI and has made several stage appearances: 'Prince Arthur' in KING JOHN (RSC, Barbican); 'Gavroche' in LES MISERABLES; 'Tiny Tim' and 'Young Scrooge' in A CHRISTMAS CAROL (RSC, Barbican) and 'Baptiste' in LES ENFANTS DU PARADIS (RSC, Barbican).





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### **Freddie Highmore - Robert**

Eleven-year-old Freddie already has a fine list of credits under his young belt. He will soon be seen opposite Guy Pearce in the Anglo-French film TWO BROTHERS and plays 'Peter Llewelyn' in JM BARRIE'S NEVERLAND opposite Johnny Depp, Kate Winslet, Julie Christie and Dustin Hoffman. He also appeared in WOMEN TALKING DIRTY opposite Helena Bonham Carter.

Television appearances include: I SAW YOU (mini series) as Fay Ripley's son; JACK AND THE BEANSTALK; THE REAL STORY (mini series); THE MISTS OF AVALON (mini series) and HAPPY BIRTHDAY SHAKESPEARE in which he played Neil Morrissey's son.

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Poppy loves cycling, horse riding, yoga, swimming, badminton, ice skating and climbing and is a keen flautist.

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lengths of string.

## **KENNETH BRANAGH - Uncle Albert**

Kenneth Branagh has an established reputation as a successful producer, director, writer and actor, working extensively in both theatre and film. Branagh was a celebrated actor when, in 1988, he took the international film community by surprise with his debut as a film director. The critically acclaimed film was HENRY V which he adapted, directed and in which he played the title role. The film won numerous nominations and awards including an Academy Award for Best Costume Design, awards from the National Board of Reviews including the Best Director Award, a Best New Director Award from the New York Critics Circle, two Felix Awards for Best Actor and Young European Film of the Year, a BAFTA Award for Best Director and the Evening Standard Award for Best Film of 1989.

Theatre credits include: ANOTHER COUNTRY (Queens Theatre); THE MADNESS (Upstream Theatre); FRANCIS (Greenwich Theatre); HENRY V, GOLDEN GIRLS, HAMLET and LOVE'S LABOURS LOST (all Royal Shakespeare Company); ACROSS THE ROARING HILL (King's Head Theatre); THE GLASS MAZE (Almeida Theatre); ROMEO AND JULIET (Lyric Studio, Hammersmith) which he also directed, HAMLET (Royal Shakespeare Company) RICHARD III (Sheffield Crucible) and currently EDMOND at the National Theatre.

For the Renaissance Theatre Company: PUBLIC ENEMY (Lyric Theatre) which he also wrote; AS YOU LIKE IT, HAMLET and MUCH ADO ABOUT NOTHING (the Renaissance Shakespeare Season); LOOK BACK IN ANGER (on tour, Lyric Theatre and Thames Television); A MIDSUMMER'S NIGHT and KING LEAR (World Tour) which he also directed, CORIOLANUS (co-production with Chichester Festival Theatre).

Kenneth's television credits include: THE BILLY PLAYS; TO THE LIGHTHOUSE; MAYBURY; DEREK; THE BOY IN THE BUSH; GHOST; COMING THROUGH; FORTUNES OF WAR; STRANGE INTERLUDE; THE LADY'S NOT FOR BURNING; SHADOW OF A GUNMAN; CONSPIRACY and SHACKLETON.

He has written two plays, TELL ME HONESTY, which has been performed in London, Newcastle and Oslo and PUBLIC ENEMY, performed in London, New York and Los Angeles and an autobiography BEGINNING for Chatto & Windus. He has also adapted Shakespeare's HENRY V, MUCH ADO ABOUT NOTHING and HAMLET for the screen, published by Chatto & Windus. He wrote the screenplay for IN THE BLEAK MIDWINTER, published by Newmarket Press and LOVE'S LABOUR'S LOST, not published.

Kenneth has directed: John Sessions' THE LIFE OF NAPOLEON and NAPOLEON, THE AMERICAN STORY (for Renaissance, on tour and West End); TWELFTH NIGHT (Renaissance at Riverside Studios); co-directed UNCLE VANYA with Peter Egan (Renaissance UK tour) and THE PLAY WHAT I WROTE (Wyndham's Theatre and Broadway).

For Renaissance Films, he starred in and directed HENRY V; PETER'S FRIENDS; the short film SWAN SONG and MUCH ADO ABOUT NOTHING ('92). Other film acting credits include: HIGH SEASON; A MONTH IN THE COUNTRY; SWING KIDS; OHELLO; THE PROPOSITION; THE GINGERBREAD MAN; THEORY OF FLIGHT; CELEBRITY; WILD WILD WEST; ALIEN LOVE TRIANGLE; HOW TO KILL YOUR NEIGHBOUR'S DOG; RABBIT PROOF FENCE; HARRY POTTER AND THE CHAMBER OF SECRETS and FIVE CHILDREN & IT.

Directing and acting film credits are: DEAD AGAIN; MARY SHELLEY'S FRANKENSTEIN; the full-length version of HAMLET and LOVE'S LABOUR'S LOST for his own production company Shakespeare Films. Kenneth adapted and directed IN THE BLEAK MIDWINTER.

Kenneth's radio credits include: starring in and co-directing with Glyn Dearman HAMLET; ROMEO AND JULIET and KING LEAR.

He has narrated: CINEMA EUROPE - THE OTHER HOLLYWOOD; the Academy Award winning documentary ANNE FRANK REMEMBERED; THE GREAT COMPOSERS; UNIVERSAL HORROR; THE COLD WAR; WALKING WITH DINOSAURS; EL DORADO; THE PERIWIG MAKER, nominated for the animated short film Academy Award in 2001 and WALKING WITH BEASTS.

### **Zoë Wanamaker - Martha**

Zoë Wanamaker was born in New York, but has lived in England since she was three, after her family emigrated in the 1950s. After spending a summer at Stratford when she was ten with her father the famous actor/director Sam Wanamaker, Zoë decided that she also wanted to act. Her parents initially discouraged her, aware of the fierce competition in the industry; but after training in art, dance and even having a short career as a secretary, she realised that acting was still what she really wanted to do. Zoë enrolled in the Central School of Speech and Drama and became a household name in theatre, television and film. She has received a total of three Tony, eleven Olivier and three BAFTA Award nominations and was honoured with a CBE by the Queen in the 2000 New Year Honours.

Film credits include: HARRY POTTER AND THE PHILOSOPHER'S STONE; SWEEPED FROM THE SEA; WILDE; THE RAGGEDY RAWNY; THE HUNGER; INSIDE THE THIRD REICH and THE LAST TEN DAYS OF HITLER.

Television includes: four series of MY FAMILY (BBC); DAVID COPPERFIELD (BBC); LEPRECHAUNS; GORMANGHAST (BBC); A DANCE TO THE MUSIC OF TIME; THE WIDOWING OF MRS HOLROYD; THE ENGLISH WIFE (Hartwood Films); COUNTESS ALICE (BBC); MEMENTO MORI (BBC); BLACKHEATH POISONINGS (Central); LOVE HURTS (BBC series); PRIME SUSPECT I (Granada); INSPECTOR MORSE (Zenith); OTHELLO (Primetime/RSC); BALL TRAP ON THE COTE SAUVAGE (BBC); THE DOG IT WAS THAT DIED (Granada); THE ENGLISH PROGRAMME (Thames); ONCE IN A LIFETIME (BBC); TALES OF THE UNEXPECTED (Anglia); POOR LITTLE RICH GIRL (NBC); PARADISE POSTPONED (Euston Films); EDGE OF DARKNESS (BBC); ENEMIES OF THE STATE (Granada); RICHARD III (BBC); ALL THE WORLD'S A STAGE (BBC); STRIKE (Granada); BALL (BBC); THE BEAUX STRATAGEM (BBC); DANTON'S DEATH (BBC); A CHRISTMAS CAROL (BBC); THE DEVIL'S CROWN (BBC); CROWN COURT (Granada); GLAD DAY (Thames); THE HISTORY OF PANTO (BBC); VILLAGE HALL (Granada); CONFEDERACY OF WIVES (Thames); JENNIE (Thames); SKY TRAP (BBC); LORNA AND TED (Granada); THE SILVER MASK (LWT); 'T'WAS XMAS DAY IN THE WORKHOUSE (BBC Northern); THE EAGLE HAS LANDED (Granada TV); TAKE THREE GIRLS (BBC) and SALLY FOR KEEPS (ATV).

Theatre includes: HIS GIRL FRIDAY (National); BOSTON MARRIAGE (Ambassadors/Donmar Warehouse); BATTLE ROYAL (National); ELECTRA (Barrymore Theatre, New York/McCarter Theatre, Princeton/Chichester/Donmar); THE OLD

NEIGHBOURHOOD (Royal Court); SYLVIA (Apollo Theatre); THE GLASS MENAGERIE (Donmar/Comedy); DEAD FUNNY (Hampstead/ Vaudeville); THE LAST YANKEE (Young Vic); THE CRUCIBLE (National); OTHELLO (RSC Other Place/Young Vic); MRS KLEIN (National); MADE IN BANGKOK (Mark Taper Forum LA); THE BAY AT NICE (National); WRECKED EGGS (National); LOOT (Manhattan/Music Box NY); AFTER AIDA (Welsh National Opera Tour); MOTHER COURAGE (RSC London); TIME OF YOUR LIFE); A COMEDY OF ERRORS); TWELFTH NIGHT (all RSC Stratford & London); THE IMPORTANCE OF BEING ERNEST (National); PIAF (RSC/West End/New York); ONCE IN A LIFETIME (RSC/Wyndhams/Piccadilly); CAPTAIN SWING; THE TAMING OF THE SHREW (both RSC Stratford & London); WILD OATS; IVANOV; THE DEVILS DISCIPLE; TRUMPETS AND DRUMS; SERVANT OF TWO MASTERS; PYGMALION (all RSC); A STREETCAR NAMED DESIRE; THE BROKEN JUG; THE BEGGARS OPERA; THE WIDOWING OF MRS HOLROYD (all Nottingham Playhouse); THE TAMING OF THE SHREW (New Shakespeare Co); FRENCH WITHOUT TEARS; JACK AND THE BEANSTALK; AUNT SALLY OR THE TRIUMPH OF DEATH; SHE STOOPS TO CONQUER; TWELFTH NIGHT; THE VEGETABLE (all Cambridge Theatre Co.); KISS ME KATE; MUCH ADO ABOUT NOTHING (both Oxford Playhouse); TOM THUMB (Young Vic); CABARET (Farnham, Watford); GUYS & DOLLS (Manchester 69 tour); WHEN THOU ART KING; THE BIRTHDAY PARTY; DICK WHITTINGTON (all Far East Tour); THE HOSTAGE (Lyceum Edinburgh); TWELFTH NIGHT; PICTURES IN A BATH OF ACID; FAMILY ALBUM (all Leeds Playhouse); THE CHERRY ORCHARD (Lyceum, Edinburgh); AH WELL IT WON'T BE LONG NOW (Dublin); THE CHERRY ORCHARD (Stable Theatre Manchester) and A MIDSUMMER NIGHT'S DREAM (Manchester 69 Theatre Co).

### **Alex Jennings - Father**

Alex Jennings trained at the Bristol Old Vic Theatre School.

His film credits include: WAR REQUIEM (dir: Derek Jarman); A MIDSUMMER NIGHT'S DREAM (dir: Adrian Noble); THE WINGS OF THE DOVE (dir: Ian Softly); SOLO SHUTTLE; CSS HUNLEY and THE FOUR FEATHERS.

Television credits include: SMILEY'S PEOPLE (BBC); THE FRANCHISE AFFAIR (BBC); THE KIT CURRAN RADIO SHOW (Thames); SHELLEY (Thames); INSPECTOR MORSE (Zenith); ALFONSO BONZO (lead, BBC); ASHENDEN THE SPY (lead); 'Byron' in DREAD POET'S SOCIETY (BBC); BYE BY COLOMBUS; THE INSPECTOR ALLEYN MYSTERIES: DEATH AT THE BAR; HARD TIMES; 'Siegfried Sassoon' in POETRY OF WAR; voice-over readings for the BBC ARENA trilogy of programmes on Noel Coward; BAD BLOOD (lead, Carlton) and TOO MUCH SUN (BBC).

His numerous theatre credits include: TOAD OF TOAD HALL (Leeds Playhouse); MACBETH (lead, Spectrum UK tour); AFTER LYDIA (Le Metro Theatre Co); POP GOES THE WEASEL (Orchard Theatre Co); DANDY DICK (Cambridge Theatre Co); THE IMPORTANCE OF BEING EARNEST (Bracknell/Nuffield, Southampton); I HAVE BEEN HERE BEFORE, HAYFEVER and THE HISTORY OF MR POLLY (Theatre Royal, York); CAN'T PAY, WON'T PAY (Bristol Old Vic) and a season with the Bristol Express Theatre Company; ORSINO (Chichester); TWELFTH NIGHT; A RESPECTABLE WEDDING (King's Head); THE SCARLET PIMPERNEL (Her Majesty's Theatre); KING AND COUNTRY (Greenwich) and THE COUNTRY WIFE (Royal Exchange, Manchester).

Other theatre credits include: 'Gloumov' in TOO CLEVER BY HALF (Old Vic - Drama Magazine Award for Best Actor, Plays and Players Award for Actor of the Year and Olivier Award for Comedy Performance of the Year); HYDE PARK, THE TAMING OF THE SHREW and MEASURE FOR MEASURE (all Royal Shakespeare Company); GHETTO (National Theatre); THE LIAR (Old Vic); THE WILD DUCK (Peter Hall Co); RICHARD II (lead, RSC Stratford and Barbican); THE RECRUITING OFFICER (Royal National Theatre); THE IMPORTANCE OF BEING EARNEST (Aldwych); PEER GYNT (lead for Gothenberg Symphony Orchestra, Barbican and BBC Radio 3); PEER GYNT (lead, Best Actor, 1996 Laurence Olivier Awards), A MIDSUMMER NIGHT'S DREAM (also American tour), MEASURE FOR MEASURE, MUCH ADO ABOUT NOTHING and HAMLET (lead) all for the Royal Shakespeare Company; SPEER (lead) and A WINTER'S TALE (both Royal National Theatre). Alex starred as 'Professor Higgins' in MY FAIR LADY (Theatre Royal, Drury Lane - Olivier Award for Best Actor in a Musical or Entertainment) and he is currently in rep at the National Theatre in HIS GIRL FRIDAY opposite Zoë Wanamaker.

Alex also spent 18 months working with the BBC Repertory Company and has since done many other BBC broadcasts including the leads in SERVANT OF THE LAW and AMADEUS (BBC World Service). He has also recorded numerous other works for radio including: THE TALE OF THE FLOPSY BUNNIES; THE MISER; ALEXANDER THE GREAT; THE SEAGULL; KIPLING'S LOVE STORIES; BOOK AT BEDTIME: BEL AMI; THREE MEN IN A BOAT; THE ART OF SITTING; NOT YET THE DODO; THERESE RAQUIN; THE END OF THE AFFAIR; SPEAKING FOR THEMSELVES as 'Winston Churchill'; THE SUMMER OF THE DOORMOUSE; A WOMAN DESTROYED; ROSLYN AND LUDMILLE; THE HOUSE AT THE TOP OF THE WORLD; SILK; NICHOLAS NICKLEBY; ELECTIVE AFFINITIES; NATION'S FAVOURITE LAKELAND POEMS; SILAS MARNER; ERSKINE MAY; THE RED HOUSE; SOFT STONES; THE PEACOCK PATH and WAINWRIGHT THE POISONER.

He has also recorded numerous audio books.

### **Tara Fitzgerald - Mother**

Tara graduated from the Drama Centre in London in July 1990. She won the New York Critics Circle Best Supporting Actress Award in 1995 for her 'Ophelia' opposite Ralph Fiennes' HAMLET. She also won the Best Actress Award at the Rheims International Television Festival in 1999 for her role of 'Lady Dona St Columb' in FRENCHMAN'S CREEK.

Film credits include: I CAPTURE THE CASTLE; SECRET PASSAGE; DARK BLUE WORLD; RANCID ALUMINIUM; NEW WORLD DISORDER; CONQUEST; CHILDHOOD; BRASSED OFF; THE ENGLISHMAN WHO WENT UP A HILL BUT CAME DOWN A MOUNTAIN; A MAN OF NO IMPORTANCE; SIRENS and HEAR MY SONG.

Television appearances include: LOVE AGAIN; IN THE NAME OF LOVE; FRENCHMAN'S CREEK; LITTLE WHITE LIES; THE WOMAN IN WHITE; THE STUDENT PRINCE; THE TENANT OF WILDFELL HALL; THE VACILLATIONS OF POPPY CAREW; FALL FROM GRACE; SIX CHARACTERS IN SEARCH OF AN AUTHOR; ANGLO-SAXON ATTITUDES and THE CAMOMILE LAWN.

Theatre includes: A STREETCAR NAMED DESIRE ('Blanche Dubois', Bristol Old Vic); ANTIGONE (lead, Oxford Playhouse/Old Vic); HAMLET ('Ophelia', Almeida)

Theatre/Broadway) and OUR SONG (Apollo Theatre/UK Tour).



## **John Sessions - Peasemarsh**

John Sessions is a popular actor and comedian who has made numerous television and film appearances as well as doing a great deal of solo work on television and in the theatre.

Film appearances include: A FLIGHT OF FANCY; GANGS OF NEW YORK (dir: Martin Scorsese); THE HOLLYWOOD TEN; HIGH HEELS AND LOW LIVES; A MIDSUMMER NIGHT'S DREAM; THE SCARLET TUNIC; COUSIN BETTE; FAITH; PINOCCHIO; IN THE BLEAK MIDWINTER; THE POPE MUST DIE; PRINCESS CARABOO; SWEET REVENGE; HENRY V; CASTAWAY; GUNBUS; WHOOPS APOCALYPSE!; THE BOUNTY and THE SENDER.

Television drama appearances include: JUDGE JOHN DEED (BBC); THE KEY (BBC); DALZIEL AND PASCOE (BBC); MIDSOMER MURDERS; THE LOST PRINCE; GEORGE ELIOT (drama/doc, BBC); INSPECTOR LYNLEY (BBC); MURDER ROOMS (BBC); RANDALL AND HOPKIRK DECEASED; GORMENGHAST (BBC); STELLA STREET (BBC); IN THE RED (BBC); TOM JONES (BBC); TREASURE SEEKERS; MY NIGHT WITH REG (BBC); NICE DAY AT THE OFFICE (BBC); CITIZEN LOCKE (C4); TOUR OF THE WESTERN ISLES (BBC); LIFE WITH ELIZA (BBC); JUTE CITY (BBC); THE NEW STATESMAN (YTV); ACKROYD'S DICKENS (LWT); DAY IN SUMMER (Yorkshire); MENACE UNSEEN (Anglia); GRAMSCI (C4); PORTERHOUSE BLUE (C4); GIRLS ON TOP (Central); HAPPY FAMILIES (BBC); BOON (Central); THE MADNESS MUSEUM (C4); TENDER IS THE NIGHT (BBC) and EDUCATING MARMALADE (Thames).

Television Variety performances include: BLAST FROM THE PAST (BBC); THE CELLAR SHOW (BBC1); AFTER MIDNIGHT (LWT); A CLIP ROUND THE YEAR (BBC2); LAUGH, I NEARLY PAID MY LICENCE FEE (BBC2); AROUND MIDNIGHT (LWT); THE LENNY HENRY SHOW (BBC1); SPITTING IMAGE (Central/NBC) and WHOSE LINE IS IT ANYWAY? (C4/Comedy Central USA).

Original solo work includes: LIKELY STORIES (BBC2); TALL TALES (BBC2); SOME ENCHANTED EVENING (BBC1); ON THE SPOT (BBC2); JOHN SESSIONS' NEW YEAR SHOW (C4); SATURDAY NIGHT LIVE (LWT); A HISTORY OF PSYCHIATRY (C4) and SATURDAY REVIEW (BBC2).

Theatre includes: MY NIGHT WITH REG (Royal Court/Criterion); THE SOLDIER'S TALE (Barbican); TARTUFFE (Playhouse); DIE FLEDERMAUS (Royal Opera House); THE COMMON PURSUIT (Phoenix Theatre); THE ORTON DIARIES (Cottesloe Theatre); THE RELAPSE (Chichester Theatre); THE ALCHEMIST (Lyric, Hammersmith); MAN IS MAN (Almeida Theatre); CANDY KISSES (Bush Theatre); HAMLET (Sheffield Crucible); A MIDSUMMER NIGHT'S DREAM (Liverpool Everyman); ONE FLEW OVER THE CUCKOO'S NEST (Manchester Royal Exchange); WAITING FOR GODOT (Young Vic); CHAMELEON BLUE (Liverpool Everyman) and LIMBO TALES (Gate, Notting Hill).

Original solo work includes: PAINT SAID FRED - LEIGHTON LIVE AT THE ROYAL ACADEMY; TRAVELLING TALES (Haymarket Theatre/Tour); THE AMERICAN NAPOLEON (dir: Kenneth Branagh, Birmingham Rep, Newcastle Theatre Royal, Glasgow Tramway Theatre, Dublin Olympia Theatre and London Phoenix Theatre); SEASON OF SHOWS with Ruby Wax (Edinburgh Festival); AT THE ELEVENTH HOUR (dir: Kenneth Branagh, Donmar Warehouse); SEASON OF SHOWS with French and Saunders (King's Head Theatre/Gate at the Latchmere); JOHN SESSIONS' CHRISTMAS SHOW (Riverside Studios);

SEASON OF SHOWS (Gate at the Latchmere/Edinburgh Festival/Young Vic); ARE THERE CAMIKNICKERS AFTER DEATH, WACK? (Liverpool Everyman) and individual shows at Manchester Royal Exchange, Soho Poly, Lyric Hammersmith, Sheffield Crucible, Cottesloe Theatre and Croydon Warehouse.

### **JOHN STEPHENSON - Director**

ANIMAL FARM (1999), Special Effects Director on BROTHERHOOD OF THE WOLF (2001), LOST IN SPACE (1998), 101 DALMATIANS (1996), BABE (1995), THE FLINTSTONES (1996), TEENAGE MUTANT NINJA TURTLES (1990).

John Stephenson has been Head of Jim Henson's Creature Shop since the beginning. Hired by Jim Henson in 1984, he has supervised countless projects and has been instrumental in building its reputation as one of the most respected and internationally renowned special and visual effects houses in the world. His devotion to research in animatronics and computer animation has resulted in the success of numerous films, including 101 DALMATIANS, BABE, LOST IN SPACE and ANIMAL FARM - which he also directed.

In 2000 John was awarded an OBE for his contribution to the British film industry.

### **DAVID SOLOMONS - Writer**

David Solomons was working as an advertising copywriter when he read William Goldman's 'Adventures in the Screen Trade' and was hooked. He continues to write the odd advert in between screenplays. His first drama, THE FABULOUS BAGEL BOYS, was set in his native Glasgow and starred Denis Lawson and Michael French. It screened on BBC1. He has a number of projects in development including an adaptation of FUP, the original screenplay STALIN'S GOLD and THE LAST GREAT GHOST TOUR, an original screenplay in development with Gaumont.

### **NICK HIRSCHKORN - Producer**

Nick Hirschhorn has been producing commercials, music videos and short films for ten years. His first short film QUEEN'S PARK STORY for the BBC's 10 x 10 series won the Best Director Prize at the Toronto Film Festival in 1999 and was also nominated at Venice and Edinburgh. He has also worked as a Special Effects Supervisor, Assistant Director and Second Unit Director. Nick has produced a large number of award-winning commercials work worldwide: clients have included Sure, Zurich Financial, Skunk Anasie, Pink Floyd, Cadbury's, Toyota, Renault, Saatchi & Saatchi, TBWA, Sony and Virgin Music. He has worked extensively with the Jim Henson Company. Since 1999 Nick has been running his own commercials production company based in Soho with plans to move into feature films.

### **E. NESBIT - Author of FIVE CHILDREN AND IT**

THE STORY OF THE TREASURE-SEEKERS, THE WOULD-BEGOODS, THE PHOENIX AND THE CARPET, THE NEW TREASURE-SEEKERS, THE RAILWAY CHILDREN, THE ENCHANTED CASTLE.

E. Nesbit is the author of a series of children's books which have remained firm favourites and bestsellers for decades, including the world famous THE RAILWAY CHILDREN. One of her most admired abilities as a writer is the way she combines real life situations with elements of magical fantasy, often injected with great humour. Translated into several languages and sold throughout the world, FIVE CHILDREN AND IT is perhaps the most famous of her books to display this magical combination.

## **Capitol Films**

Founded in May 1989 by Sharon Harel and Jane Barclay, CAPITOL FILMS has evolved into one of Europe's most formidable international film production, financing and sales companies.

Since its inception 14 years ago, Capitol Films has handled worldwide distribution of over 85 films, the majority of which it has financed or co-financed.

Capitol has enjoyed recent international box office and critical success with its Academy Award winning production GOSFORD PARK directed by Robert Altman, Woody Allen's THE CURSE OF THE JADE SCORPION, Francis Ford Coppola's American Zoetrope JEEPERS CREEPERS, and Terry Zwigoff's critically acclaimed sleeper hit GHOST WORLD. Capitol's current films include David Cronenberg's Cannes competition entry SPIDER starring Ralph Fiennes, Gabriel Byrne and Miranda Richardson, Woody Allen's Cannes opener HOLLYWOOD ENDING and the supernatural thriller THE GATHERING starring Christina Ricci.

Upcoming films include Robert Altman's THE COMPANY, his much anticipated follow up to GOSFORD PARK, Woody Allen's Venice Opener ANYTHING ELSE, starring Christina Ricci, Jason Biggs, Danny De Vito and Stockard Channing, the acclaimed Berlin competition entry from award-winning director Gabriele Salvatores IO NON HO PAURA (I'M NOT SCARED) and SYLVIA, Christine Jeff's biopic of the relationship between poets Sylvia Plath and Ted Hughes starring Gwyneth Paltrow and Daniel Craig.

## **Jim Henson's Creature Shop**

Academy Award winning Jim Henson's Creature Shop, takes its name from founder Jim Henson, creator of the revolutionary SESAME STREET and THE MUPPET SHOW starring 'Kermit the Frog' and 'Miss Piggy'. The Creature Shop is now one of the pre-eminent character-building visual effects facilities serving the international film, television and advertising industries, with a reputation for creating memorable and moving film stars. Movies made over the years include LABYRINTH (1986), THE FLINTSTONES (1994), BABE (1995), GEORGE OF THE JUNGLE (1997), 101 DALMATIANS (1996), DR DOLITTLE (1998), LOST IN SPACE (1998), CATS AND DOGS (2001) and many more.

## **Lola Post Production**

Lola was formed by and based around the talents of Flame artist Rob Harvey and 3D animation specialist Grahame Andrew. Rob Harvey's credits include Visual Effects Supervisor on Gladiator, for which he won an Oscar at the 2001 Academy Awards as well as a BAFTA nomination, Grahame Andrew was the Visual Effects Supervisor for Babe II, which was nominated for a BAFTA for Visual Effects, and in the long list for the Oscars.

Lola was set up in November 2000 and is now considered to be amongst the leading UK visual effects companies with a reputation for producing exceptional and creative work for international film, broadcast and advertising. Recent projects include ...'Pompeii' (BBC) - winner of a TV Moments Award ....., 'Ancient Egyptians' (Wall to Wall/ Channel 4) - nominated for a BAFTA for Visual Effects and 'Troy' for Warner Brothers.

## **Endgame Entertainment**

James Stern's ENDGAME ENTERTAINMENT co-finances the live action family film FIVE CHILDREN AND IT with UK's CAPITOL FILMS. Endgame holds North American distribution rights, as well as worldwide merchandising.

Stern said: "Endgame is so pleased to be part of bringing this wonderful novel to the screen. Nesbit is an amazing author who has influenced dozens of writers including JK. Rowling herself. This film is funny, clever and altogether commercial - exactly what Endgame was designed to produce. We are thrilled to be partnered with Capitol Films, who share our vision on this special project."

Endgame Entertainment is also co-financing two movies that recently completed production. The first is COMPLETE FEMALE STAGE BEAUTY which stars Billy Crudup and Claire Danes and is directed by Richard Eyre (IRIS). The film was scripted by Jeffrey Hatcher from his original play. The project is produced and co-financed by Artisan Entertainment.

HAROLD & KUMAR GO TO WHITE CASTLE is a New Line/Senator Intl. Production. The comedy is directed by Danny Leiner (DUDE WHERE'S MY CAR?) and written by Jon Hurtwitz and Hayden Schlossberg. Greg Shapiro is producing with Senator's Nathan Kahane. Senator's Carsten Lorenz is Executive Producer.

Endgame is headed by CEO James Stern, a two-time Tony Award winning producer for THE PRODUCERS and, most recently for the current Broadway smash HAIRSPRAY. Stern also directed MICHAEL JORDAN TO THE MAX and IT'S THE RAGE starring Gary Sinise, Joan Allen, Jeff Daniels and David Schwimmer.

Endgame is an entertainment opportunity fund formed to take advantage of the severe capital shortage in the film and entertainment markets. The Fund finances a wide variety of entertainment opportunities, providing bridge financings, P&A funds, acquisitions and co-producing financing, pay-or-play offers, gap and equity finding, and occasionally development or production financing.

**FIVE CHILDREN AND IT**

**Crew List**

CAST

(in order of appearance)

Mother	TARA FITZGERALD
Robert	FREDDIE HIGHMORE
Father	ALEX JENNINGS
Cyril	JONATHAN BAILEY
Anthea	JESSICA CLARIDGE
Jane	POPPY ROGERS
The Lamb	ALEC & ZAK MUGGLETON
Martha	ZOË WANAMAKER
Uncle	KENNETH BRANAGH
Horace	ALEXANDER POWNALL
Voice of IT	EDDIE IZZARD
IT Puppeteer	ROBERT TYGNER
Mr. Bialli	GEORGIO SERAFINI
Peasemars	JOHN SESSIONS
RFC Flier	KIM FENTON
Nesbit	NORMAN WISDOM
Sergeant	DUNCAN PRESTON

'IT' Character Effects and Animation by JIM HENSON'S CREATURE SHOP

Additional Editing by COLIN GREEN

1st Assistant Director LIONEL STEKETEE

Make Up & Hair Designer SUZANNE JANSEN  
Production Manager EMMA MAGER

Production Accountant RACHEL JAMES  
Camera Operator NIC MILNER  
Sound Recordist SIMON OKIN  
Post Production Supervisor ALISTAIR HOPKINS  
Special Effects Supervisor GRAHAM LONGHURST  
Location Manager CLIVE MILES

Assistant to Producer DAISY ALLSOP  
Production Co-ordinator ALEXANDRA KOSEVIC  
Assistant Production Coordinator SANAZ MISSAGHIAN  
Travel/Hotel Co-ordinators VICKI SHARP  
HEATHER NOBLE  
Production Assistant MICHAEL COLLEY  
Assistant to Director KAREN CASSIE  
Production Runner HARRIET HOWE  
Unit Manager MICHAEL HAMILTON  
Runner GEMMA HOLLOWAY

2nd Assistant Director FIONA GOSDEN  
3rd Assistant Director JEROME FRANC  
Floor Runner HARRIET WORTH

1st AC A-Camera CLIVE MACKEY  
1st AC B-Camera JON WEBB  
2nd AC A-Camera IAIN MACKAY  
Camera Trainee SCOTT WILLIAMS  
Video Assist Operator LIZZIE KELLY  
Grip TONY TURNER  
Crane Grip DAVID MAUND  
Steadicam Operator PAUL EDWARDS

Script Supervisor EMMA THOMAS

Art Director EDDIE ANDRES  
Art Director JOHN RALPH  
Assistant Art Director PETER JAMES  
Storyboard Artist JOHN GREAVES  
Art Department Assistant RORY COLLINS  
Junior Draughtspersons ROSIE REITER  
RUTH WINICK

Art Department Runner	CLAUDINE THOMAS LOUIS HALL
Set Decorator	SONJA KLAUS
Production Buyer	GRAHAM BISHOP
Assistant Prop Buyer	TOM REA
Graphics	TONY ROCHE
Sound Maintenance	JEREMY LISHMAN
Sound Assistant	CAROLINE COLEMAN
Chief Hairdresser	COLIN WYATT
Make-Up & Hair Artists	CHERYL MITCHELL LAURA SCHALKER
Kenneth Branagh's Prosthetic Make-up supplied & applied by	NEIL GORTON
Assistant Costume Designer	MORGAN ELLIOT
Costume Supervisors	ALLAN BIRKETT SAMANTHA CROUCH
Costume Trainee	SHANE KINGDON
Crowd Fitters	LUAN PLACKS ROSIE GRANT
Construction Accountant	ELAINE HARRISON
Assistant Accountant	JOANNE BENDON
Accounts Assistant	ROBIN GREEN
Prop Master	JULIAN SEARLE
Props Storeman	GRAHAM STICKLEY
Dressing Prop Supervisor	TERRY ROYCE
Dressing Props	LAURIE AYERS QUENTIN DAVIES
Prophand	JONATHAN DOWNING
Chargehand Standby Prop	GARY DAWSON Snr
Standby Props	GARY DAWSON Jnr RON HIGGINS DOUGLAS GLEN



Standby Carpenter	DAVE WILLIAMSON
Standby Painter	NICK HOLMES
Standby Riggers	RAYMOND FLINDALL
	PAUL MILLS
Standby Stagehand	LEN SERPANT
Gaffer	PETER GODDARD
Best Boy	VINCE MADDEN
Electricians	DARREN GATRELL
	MARK GAY
	TOMMY CARLIN
	BARRY McCULLAGH
	WARREN EWEN
Genny Op	DANNY YOUNG
Electrical Rigger	DANNY MADDEN
Rigging Gaffer	KEVIN DAY
Special Effects Technicians	CHRIS LONGHURST
	MATT HORTON
	MATT ROBERTS
Special Effects Trainee	BEN LONGHURST
Unit Publicist	ANYA NOAKES
Stills Photographer	LIAM DANIEL
Unit Drivers	ART WILMOT
	JOHN SMITH
	STEVE FENNY
	TERRY PRITCHARD
Construction Manager	MICHAEL RICKARD
Construction Supervisor	GRAHAM BARFORD
Supervising Carpenter	GARY HEDGES
Chargehand Carpenters	MIN PAYNE
	STEVE ALLAWAY
Chargehand Carpenter (IoM)	REGINALD WOOLMORE
	Construction Carpenters
BRIAN BOVINGDON	CHRIS CORKE
NIGEL CRAFTS	WAYNE HAMMOND
KEVIN HEDGES	LEN HUNTINGFORD

RK LEIGHTON  
PAUL NASH  
FRANK PATTEN  
ANDREW RICKARD  
RUSSELL SARGENT  
PAUL STEWART

PETER LEWIS  
COLIN OSGOOD  
TREVOR PEARCE  
JOHN ROBSON  
GERRY STEWART  
DAVID WELLS

H.O.D Painters  
  
Supervising Painter  
Painters  
  
Supervising Rigger  
H.O.D Rigger  
Construction Riggers  
  
Construction Stagehand

JOHN ROBERTS  
MARC BEROS  
BRIAN MORRIS  
BEN CROSBY  
KEN WELLAND  
JOHN IVALL  
JOHN COPE  
BRADLEY WOODBRIDGE  
PETER EDGE  
RICHARD HARRIS  
HARRY BOXELL  
GARY DORMER  
WILLIAM BEENHAM  
MICHAEL DRISCOLL  
JOHN FOLLY  
PAUL WOLSTENCROFT  
GRAHAM JARMAN  
TERRY SHAW  
GLEN MEES  
TONY PUTT  
DEAN WYE  
NEIL ROBERTSON

Scenic Painter  
  
Model Maker  
Polystyrene Sculptors  
  
Polyworkers

COLIN LOVERING  
HOWARD WEAVER  
WILLIAM LAWLOR  
BRUCE GORDON  
FRANCIS POIRIER  
LIZ SMITH  
RICHARD SMITH

Chef  
Catering Assistant

MARK SOAR  
IAN RUSSELL

VINCENT GODDARD  
ANTHONY DELVIN

Facilities Operator NIGEL HOWARD  
Facility Drivers VIC WYNNE  
JOHN DAWSON  
ALAN WOOD  
MATHEW GAVIN  
WILLIAM LAIDLER  
DALE WILSON  
GEORGE CORRIGAN  
Generator PAUL CAREY

Miniature Unit

EVOLUTION FX AND MODELS

Miniature Supervisor RICHARD VAN DEN BERGH  
Senior Model Makers BILL PEARSON  
CHRIS TRICE  
Model Makers LIAM WILLIAMS  
STEVE HOWARTH  
RICHARD GRANT  
KEVIN GILMARTIN  
ALAN HAWES  
Workshop Modeler GORDON COXON  
Modeling Trainee JESSICA GREEN

ISLE OF MAN CREW

Assistant Location Manager SIAN SUTHERLAND  
Prop Buyer SALLY BLACK  
Art Department Runner LEAH BLACK  
Assistant Video Assist JAMES HELPS  
Editing Runner DANIEL MONRO  
Construction Carpenter ALAN BLYTHE  
Labourers LESTER ROWBOTTOM  
MICHAEL EAMES  
ANGUS CAIRD  
NEIL ROBERTSON  
Transport Manager MIKE LEWIS

Unit Drivers	ADRIAN HOLLAND MAREIKE HINRICHS FIONA SINGER BRIAN WILSON MALCOLM CORTLETT
Lorry Driver	SUNNY SMITH
Construction Nurse	ISABEL COSTAIN
Unit Nurse	GWINETH HARRISON
Stunt Co-ordinator	LEE SHEWARD
	Stunt Performers
PAUL HEASMAN	RAY DE-HAAN
NICK HOBBS	PAUL LOWE
SEON ROGERS	TONY LUCKEN
ROCKY TAYLOR	JO McLAREN
KIM McGARRITY	LUCY ALLEN
SARAH FRANZL	STEWART JAMES
BILL WESTON	CRISPIN LAYFIELD
GEORGE COTTLE	NEIL FINNIGHAN
Stand Ins	DENISE DOVE KEVIN HUDSON REDEN WOOD KAREN ANDERSON
Lamb Doubles	MORGAN & DYLAN THEOBALD THOMAS & MATHEW BLORE
Tutor	SUSAN WEEKS
Chaperones	CAROL BAILEY EDWARD HIGHMORE BRADY & ADELE ROGERS JAMIE & SARAH MUGGLETON JANET O'CONNOR LESLEY WRATTEN
Supervising Sound Editor	RODNEY GLENN
Dialogue Editor	JOSEPH GALLAGHER
ADR Editor	RICHARD DUNFORD
Foley Editor	ANTHONY MESSAGE
Re-Recording Mixer	ADRIAN RHODES
Assistant Re-Recording Mixer	SVEN TAITTS

Foley Recordist GIANLUCA BUTTARI  
Foley Artists MELISSA LAKE  
ANDREA KING

Voice Casting BRENDAN DONNISON - MPSE  
VANESSA BAKER  
For LYPS INC.

Sound Re-Recorded at DE LANE LEA, LONDON

Music Mixed by MALCOLM LUKER

'HAPPY BIRTHDAY TO YOU'  
Written by PATTY HILL and MILDRED HILL  
Published by EMI MUSIC PUBLISHING LTD

'ROBERT'S THEME'  
Written and performed by SEAN LENNON  
Produced by DAVID KAHNE  
Published by USAGI MUSIC  
Sean Lennon appears courtesy of CAPITOL RECORDS

Visual Effects Supervisor MIKE TUROFF

VFX Editors JIM HAMPTON  
SASCHA DHILLON

Additional Assistant Editor AMY QUINCE

Visual Effects Assistant EFFIE WOODS  
VFX Lighting Consultant HAL BERTRAM

'IT' Character Effects and Animation by  
JIM HENSON'S CREATURE SHOP

Creative Supervisor JAMIE COURTIER  
Head of Design & Sculpt SHARON SMITH

## PRODUCTION

VFX & Animatronic Producer ROMA O'CONNOR  
3D Line Producer PAULA POPE  
2D Line Producer TIANA HARPER  
Production Assistant PETE HARTLESS

Managing Director PETE COOGAN  
Head of Digital Production MICHAEL S. PRYOR  
Head of Production MYF HOPKINS  
Head of Systems AURELIO CAMPA  
Head of 3D STEPHEN COREN  
2D Technical Supervisor ANNE FOGED

## ANIMATRONICS

Designer IGOR CHEVALIER  
Shell Maquette Sculptor EMMA JACKSON  
Sculptor SEAN HEDGES-QUINN  
Art Finish Coordinator CHARLOTTE GREENWOOD  
Art Finisher COLIN SHULVER  
Art Finisher GORAN LUNDSTROM  
Art Finisher MATTIAS TOBIASSON  
Assistant Art Finish RICHARD NORTHCROFT  
Design Department Coordinator TIM JETIS  
Design Department Assistant STEVE DAVISON

Animatronic Body Supervisor RICHARD DARWIN  
Animatronic Head Designer ADRIAN PARISH  
Animatronic Designer RICHARD VAN DEN BERGH  
Animatronic Designer CHRIS TRICE  
Animatronic Designer JAMIE CAMPBELL  
Animatronic Designer DANIEL BURNETT

Electronic Supervisor JULIAN MANNING

Mould Shop Supervisor KENNY WILSON  
Mould Maker STEVEN KELLY

Foam Technician KAREN PURVIS  
Foam Technician STEVEN BETTLES

Fabrication Supervisor NIKKI LYONS  
Fabricator HELEN CHRISTIE  
Fabricator VANESSA BASTYAN  
Fabricator CHARLOTTE TINDLE

Animatronic Performer ROBERT TYGNER

#### DIGITAL ANIMATION AND EFFECTS

CG Supervisor SEAN LEWKIW  
2D Supervisor MIKE POPE  
Animation Director JOHN STEPHENSON  
Animation Supervisor MARK SCHREIBER  
Lighting Supervisor PHILIP BORG

#### ANIMATION

Animator STEVE BROWN  
Animator WILL CORREIA  
Animator MARK DAVIES  
Animator ANDY FRASER  
Animator SAUL FREED  
Animator JOELLE NEWTON-MOLD  
Animator KARL SCHUDECK  
Animator RICHARD SMITH

Performance Animation ROBERT TYGNER

#### LIGHTING

Senior Lighter MARINE POIRSON  
Senior Lighter LIZ SCULLY  
Lighter MATT BELL  
Lighter JAMES EISLER  
Lighter JULIEN STUART SMITH  
Junior Lighter NAKIA McGLYNN  
Junior Lighter VISHAL PATEL  
Junior Lighter PRIYES SHAH

#### TECHNICAL DIRECTION

Lead Technical Director DAN SHEERIN  
Technical Director GAVIN BAXTER  
Technical Director RAMIN KAMAL

Technical Director JOE PEPPER  
Technical Director ALEX ROTHWELL  
Technical Director FX PETE WALLACE

CONCEPT  
Modeling, Paint and Texture Lead NICK LLOYD  
Paint and Texture Artist ARNAUD MAYET

TRACKING/CAMERA  
Matchmoving Supervisor PAUL HOPKINS  
Tracking TIM BACON  
Tracking RICHARD BRAZIER  
Tracking JEM GRIMSHAW  
Tracking SIMON PAYNE  
Tracking DAVID PINKNEY  
Tracking PAUL TIMPSON

COMPOSITING  
Senior Compositor AARON BARCLAY  
Senior Compositor HELEN NEWBY  
Compositor ADRIAN BANTON  
Compositor DELPHINE BURATTI  
Compositor THEO DIAMANTIS  
Compositor YASMINE ELGHAMRAWY  
Compositor VINCE GOODSSELL  
Compositor JOHN HARDWICK  
Compositor MIKE MARCUS  
Compositor RICHARD SCARLETT  
Compositor SARAH SOULSBY  
Compositor MATT TINSLEY  
Junior Compositor DONAL NOLAN

DIGITAL PAINT  
Paint/Roto Artist VICKY STOCKWELL  
Junior Paint/Roto Artist KATHERINE DURANT  
Junior Paint/Roto Artist DAVID WHATLEY  
Junior Matte Painter DOUG WINDER

EDITORIAL  
VFX Editor RAY LAU



Rushes Editor SCOTT CHAMBERS

DATA OPERATIONS

I/O KEVIN BAGULEY  
Data Manager JONATHAN CROWLEY  
Render Wrangling TOBY HARRIS  
ELLIOT HOBDELL  
MARK SMITH

SYSTEMS ENGINEERING

Senior Engineers JORJ ALEEM  
PETER GUYAN  
Engineers IAN FISHLOCK  
DAVID GREGORY  
HENRY VAN DER BEEK  
HARVEY WEST  
Systems Coordinator GERARD KELLY  
Technical Coordinator ALI MENZIES

Special Visual Effects

LOLA  
VFX Supervision GRAHAME ANDREW  
VFX Production ABBIE TUCKER-WILLIAMS  
CG Supervision TIM ZACCHEO  
Compositing Supervision MARK RICHARDSON  
CG Flying Supervision KATRIN GEILHAUSEN

CG Animation DOUG KENNEDY  
RHYS WILLIAMS  
CHRIS RABET  
SIMON BROWN  
ED LAVIN  
GERALD CHROME  
GABRIEL WHITE

2D Compositing MAX WRIGHT  
ROB HARVEY  
JAMES CATTELL  
JOE CORK

BRENDAN GIBBONS  
BECKY PORTER

Dinosaur Sculpt NEAL SCANLAN STUDIOS

Scanning & Recording  
LIPSYNC POST

Head of Post ALASDAIR MacCUISH  
Film Technology IVAN CORNELL  
Digital Lab Supervisor KATJA HOLLMANN  
Lab Operators SCOTT GOULDING  
CHRIS THORNTON

Digital Grading by  
FRAMESTORE CFC

Colourist ADAM INGLIS  
Producer CLAIRE McGRANE  
Digital Grading Assistant STEVE WAGENDORP  
Film Editorial TABITHA DEAN  
Scanning Manager ANDY BURROW  
Shoot Co-ordinator MARIA STROKA  
Data Operator MIKE MORRISON  
Junior Digital Lab Operator MATINA SKOUTERI  
Junior Digital Lab Operator JEROME DEWHURST  
Junior Digital Lab Operator DAN McRAE  
Junior Digital Lab Operator AUBREY WOODIWISS  
Junior Digital Lab Operator JONATHAN DREDGE  
Junior Digital Lab Operator ANNABEL WRIGHT  
Digital Lab Operator JAMES CLARKE  
Digital Lab Operator DAN PERRY  
Dustbusting Operator PAOLA VARVARO

VFX Thank You's  
JAMIE LOCHHEAD, EVE RAMBOZ, JONATHAN PRIVETT

Title Design by IAIN CADBY

Digital Effects & Compositing  
SMOKE & MIRRORS LONDON  
Lead Flame Artist NICK TANNER

Flame Artist	OAUL TEAGUE
Flame Artist	ISSABELLA LANER
Flame Digital Grade	HANI ALYOUSIF
3D Animator	REBEKAH KING-BRITTON
Digital Effects Producer	EMMA IBBETSON
Digital Effects Co-ordinator	PIERRE FLETCHER

Photo Archive	MIRRORPIX
Production Company	KRYGIER HIRSCHKORN

End Credit Sequence	CAPITAL FX
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For the Isle of Man Film Commission

HILARY DUGDALE  
ALEX DOWNIE  
LEONARD SINGER  
NICK CAIN  
KIM FLETCHER

Legal Adviser to the Isle of Man Film Commission

ANDREW FINGRET  
of CAINS ADVOCATES LTD

For the UK Film Council

Production Executive	BROCK NORMAN BROCK
Head of Business Affairs	WILL EVANS
Head of Production Finance	VINCE HOLDEN
Head of Physical Production	FIONA MORHAM

FACILITIES

Camera Equipment	PANAVISION
------------------	------------

Lighting Equipment	LEE LIGHTING
--------------------	--------------

Grip Equipment	PANAVISION GRIPS
----------------	------------------

Motion Control	MOTION CONTROL CAMERAS
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Libra Mount	CAMERA REVOLUTION LIMITED
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Helicopter FLIGHT LOGISTICS

Radios & Phones AUDIOLINK

Catering CLARKSON CATERING  
SIMPLY GOOD FOOD

Courier Service SMART VAN

Facility Vehicles ON SET LOCATION FACILITIES

Film stock originated on motion picture film from KODAK

Camera Consumables PANASTORE LONDON

Stills Consumables TWINGLOBE

Stills Processing PINEWOOD STILLS

Laboratory TECHNICALOR  
Grader ALAN KEMPSTER  
Contact JOHN ENSBY

Negative Cutting COMPUTAMATCH  
KERRI AUNGLE

Tape Transfers ONSIGHT

Special Effects Studio PIRATE

Clearances by THE CLEARING HOUSE

Production Lawyers SIMONS MUIRHEAD & BURTON

Legal Services SJ BERWIN

Completion Guarantor INTERNATIONAL FILM GUARANTORS

Auditors	SIRISH MALDE, MALDE & CO
Health & Safety	DAVID DEANE ASSOCIATES
Payroll	SARGENT-DISC LIMITED
Mechanical Rigs	RICHARD CONWAY SPECIAL EFFECTS
Uncle's House Miniature	EVOLUTION FX & MODELS
SFX Fabrication	MATTES & MINIATURES
Model Aeroplane	JOHN DAY
Rigging	C & D RIGGING
Plasterer Supplies	POWELL PLASTERERS
Drapes	DICKER DRAPES
Speedster	ANGLO AMERICAN FILMING VEHICLES LIMITED
Travel Agent	MANN LINK TRAVEL
Trucks & Lorries	CAVALIER TRANSPORT LAYS INTERNATIONAL
Costume Supplies	COSPROPS ANGELS THE COSTUMIERS CARLO MANZI
Extras Agency	MAD DOGS CASTING LIMITED RED ROOFS THEATRE SCHOOL
Stationery	ACTON STATIONERS & PRINTERS LIMITED
Photocopier	TCE ASSOCIATES LIMITED

Medical PROMED MEDICAL SUPPORT  
MANX FIRST AID

A UK/FRENCH Co-Production

Production finance provided by  
DEXIA-BANQUE INTERNATIONALE À LUXEMBOURG SA

Made with the support of the NATIONAL LOTTERY  
through the UK FILM COUNCIL PREMIERE FUND

and ISLE OF MAN FILM

Additional finance provided by INGENIOUS FILMS LTD.

Shot on location in the ISLE OF MAN  
& at SHEPPERTON STUDIOS, SHEPPERTON, LONDON, ENGLAND

The Producers wish to thank  
RESIDENTS OF THE ISLE OF MAN, MARC & PETER SAMUELSON,  
DAVID REYNOLDS, LUKE RANDOLPH, JENNY & RAY HIRSCHKORN,  
MILA ARSEMOVA, GARY STONE, DAVID CRAVEN, NINA COOPER,  
NANCY BACON, NINA HIRSCH & THE MOUNT SCHOOL,  
THE PRODUCERS OF 'COUNTDOWN', CATHERINE TOWNSEND  
&

Many others too numerous to mention in this list.

The characters and incidents portrayed herein are fictional and any similarity  
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2004