



Nanny McPhee

*“There is something you should understand about the way I work.
When you need me, but do not want me... then I must stay.
When you want me, but no longer need me... then I have to go.”*

Production Information

FILM SYNOPSIS: THE 18th NANNY

The seven Brown children—Simon, Tora, Eric, Lily, Christianna, Sebastian and Baby Aggy—may well be the naughtiest children in the history of the world. Their beleaguered father, Mr. Brown, has his hands full taking care of his troublesome offspring and working long days at the local funeral parlor. The children’s mother died only a year ago, but Mr. Brown’s imperious Aunt Adelaide, who supplements his inadequate wages, has threatened to cut off her allowance to the family unless he remarries within a month. Debtor’s prison awaits him if he doesn’t comply, and the fate of the children would be unimaginable.

Mr. Brown decides not to tell his children that he’s looking for a wife, but they find out and assume he doesn’t care enough about them to tell them they’re about to have

a new stepmother. As a result, their behavior worsens, and their acts of outrageous mischief send yet another nanny screaming from the house. Simon (the oldest boy and the leader of the pack) keeps a chart showing the amount of time it's taken to drive away each of their 17 nannies.

Mr. Brown keeps hearing that the nanny he needs is Nanny McPhee, but unfortunately, he has no idea who she is or how to find her. "There will be snow in August before this family is straightened out," grouses their weary cook, Mrs. Blatherwick, to their scullery maid, Evangeline, who adores the children in spite of their behavior. What the Brown family needs is a miracle. What they get is Nanny McPhee.

One night, as the children are wreaking havoc in Mrs. Blatherwick's definitely-off-limits kitchen, there appears at the front door the legendary Nanny McPhee—a stern and comically ugly little woman whose features include a bulbous nose, a single repulsive eyebrow, a pair of hairy warts, and a particularly unsightly snaggle tooth. Mr. Brown has doubts about this person he supposedly needs, but finds himself unable to give satisfactory answers to her questions about his children. "Do they say 'please' and 'thank you'?" she asks him. "In what context?" is his weak reply. Nanny McPhee makes her assessment—"Your children need me"—and finds her way to the kitchen where she encounters for the first time the dreadful behavior of the Brown children. They are disturbed by this creature with the alarming appearance, but they pretend not to see or hear her and defiantly resolve "to play in the kitchen all night long."

One bang of Nanny McPhee's magic stick changes everything. Suddenly the children's antics are sped up beyond their control, and they realize they'll *have* to play in the kitchen all night long—whether they want to or not—unless they ask Nanny McPhee for permission to stop. A battle of wills takes over between Simon and Nanny McPhee as to whether or not he will say "please," but when it looks as though he's on the verge of getting "Cook blown up and Aggy boiled," Simon relents and says the word he never says. And says it politely.

In an instant, the kitchen is neat as a pin, and neither Cook nor Evangeline have any memory of the havoc, or the magic, they just witnessed. But the children remember, and the younger ones worry they may have met their match.

When Nanny McPhee appears in their bedroom later that evening, they give her a series of rude names instead of their real names to show that she can't scare them. But Nanny McPhee somehow knows all their names already, and before she leaves the bedroom she gives them her credo: "When you need me but do not want me... then I must stay. When you want me, but no longer need me... then I have to go." "We will never want you," says Simon, as defiant as ever. "Then I will never go," Nanny McPhee replies serenely, and disappears down the stairs.

In the days that follow, the children find that any mischief they make will be used against them by Nanny McPhee, who seems to enjoy giving them a taste of their own medicine. Meanwhile, a new complication arises for Mr. Brown when Aunt Adelaide arrives and announces her intention to take one of his daughters away to live with her. The children overhear the plan and rebel by dressing up the family's animals in the girls' frilly best clothes, hoping the short-sighted old woman will take an animal with her instead. But when Aunt Adelaide spies one of the real Brown girls and grabs her, the other children realize they have no choice but to turn for help to the woman who has said that she'd be there for them whenever they need her.

Nanny McPhee answers their appeal and distracts Aunt Adelaide by making the family's donkey dance. But the reprieve is only momentary, and she reminds the children that someone must be in Aunt Adelaide's carriage when the old woman leaves. The Brown girls respond with surprising selflessness, but Simon ultimately saves the day by asking Evangeline, who longs to be "an educated lady," to go with Aunt Adelaide. The switch is made, the girls are safe, and the children begin to reevaluate this nanny who they thought was their enemy. They also notice that something very mysterious is happening: as they learn Nanny McPhee's lessons, her looks appear to change. The warts go, the nose gets smaller, the single eyebrow separates into two normal ones. Has she really changed? Or is it just their attitude towards her that is changing?

As Mr. Brown's marriage deadline approaches, he reluctantly invites to tea the dreadful Mrs. Quickly, a woman so eager for his affections that she flirted with him throughout her third husband's funeral. Simon tries to talk to his father about Mrs. Quickly, but when his father won't listen, the boy turns to Nanny McPhee for help.

Though she refuses to help directly, she agrees not to interfere if the children try to drive Mrs. Quickly away.

Mrs. Quickly arrives and the pranks commence. But a toad in the teapot, worms in the sandwiches and a tarantula lowered into Mrs. Quickly's silly blonde curls all backfire as they end up convincing her that Mr. Brown is passionately attracted to her. In the end, Mrs. Quickly leaves in a fury, sure that Mr. Brown has been attempting to seduce her all afternoon without the benefit of marriage. Left without hope, Mr. Brown confesses all to the children and tells them that the family is about to be pulled apart. Nanny McPhee challenges the children to figure out on their own what to do. The children go to Mrs. Quickly's house and persuade her to return to Mr. Brown, then encourage their father to propose to the awful woman.

That night, Mr. Brown apologizes to his children for not trusting them, and they apologize to him for their bad behavior. They are now a happy family once again, if only for the few days before the wedding. Nanny McPhee proves herself a teacher to all, revealing to Mr. Brown that he has learned one of her most important lessons: to listen. And once again, her looks seem to change.

On the day of the wedding, it seems that the Browns face an impossible dilemma. Will Mr. Brown really have to marry Mrs. Quickly? Will the children be able to figure out how to save the day? Nanny McPhee's magic—now in tandem with the children's own cleverness—brings about a series of hilarious and emotional surprises, transforming the dreaded wedding day into an occasion of glorious happiness for the family and a sad reminder for Nanny McPhee that when children want her, but no longer need her, then she has to go.

Academy Award® winner EMMA THOMPSON (*Love, Actually*, *Sense and Sensibility*, *Angels in America*) stars in the title role of Nanny McPhee and COLIN FIRTH (*Love, Actually*, *Bridget Jones's Diary*) stars as the well-intentioned but befuddled Mr. Brown. Stage and screen legend ANGELA LANSBURY (*Beauty and the Beast*, *Bedknobs and Broomsticks*, television's *Murder, She Wrote*) returns to the screen for the first time in 20 years to play Aunt Adelaide. The film also stars KELLY MACDONALD (*The Girl In The Café*, *Trainspotting*) as Evangeline, the scullery maid who longs to be a lady; IMELDA STAUNTON (*Vera Drake*) as the grouching cook Mrs.

Blatherwick; and THOMAS SANGSTER (*Love, Actually*) as Simon Brown. Newcomers Eliza Bennett, Jennifer Rae Daykin, Raphaël Coleman, Sam Honywood and Holly Gibbs are featured as the younger Brown children, and identical twins Hebe and Zinnia Barnes play baby Agatha.

The film is directed by KIRK JONES (*Waking Ned Devine*) from a screenplay by Emma Thompson, her first since the 1995 Oscar® winner *Sense and Sensibility*. *Nanny McPhee* is adapted from the *Nurse Matilda* children's book series by CHRISTIANNA BRAND.

The dark and witty fable is produced by LINDSAY DORAN (in her third collaboration with Thompson, following *Sense and Sensibility* and *Dead Again*) and by Working Title Films' TIM BEVAN and ERIC FELLNER; the film is co-produced by GLYNIS MURRAY. The director of photography is HENRY BRAHAM (*Bright Young Things*, *Waking Ned Devine*). The film's production designer is MICHAEL HOWELLS (*Bright Young Things*, *Shackleton*). Costumes are by designer NIC EDE (*Bright Young Things*), and hair and makeup designs are created by Peter King (*King Kong*, *The Lord of the Rings* trilogy). The score is from composer PATRICK DOYLE (*Harry Potter and the Goblet of Fire*, *Sense and Sensibility*).

ABOUT THE PRODUCTION

Bedtime Stories:

Emma Thompson and Lindsay Doran

Meet Nurse Matilda

“And there she was—Nurse Matilda!—with her bun of hair sticking out at the back of her head like a teapot handle, and her wrinkly round face and two little, black, boot-button eyes. And her nose!—her nose was like two potatoes!”

—Christianna Brand
Nurse Matilda Goes to Town

Emma Thompson and Lindsay Doran have been working together as a screenwriting/producing team since 1990, when they met on the production of *Dead Again*—which Thompson starred in and Doran produced. At the time, Doran was in the 10th year of her search for someone to adapt Jane Austen’s *Sense and Sensibility* into a feature film. When she saw episodes of a comedy television series that Thompson had written (titled, appropriately, *Thompson*), she felt sure she had found the right person for the adaptation, even though Thompson had never written a feature screenplay.

Being a devotee of Austen’s work, Thompson took the assignment just as she was finishing up her *Dead Again* role, and five years later *Sense and Sensibility* was released. The critical and box-office hit was nominated for seven Academy Awards®, including Best Picture, and won Thompson the Oscar® for Best Adapted Screenplay. The film also won Golden Globe Awards for Best Screenplay and Best Picture–Drama and the Best Film award from BAFTA.

“Emma is an extraordinary writer,” says Doran. “She has a wonderful sense of both comic and dramatic rhythms, and her writing can be heartbreakingly emotional without ever being sentimental. She also has a remarkable ability to write period language in a way that feels absolutely accurate, while at the same time being accessible to the modern ear. Even her stage directions are delicious to read. Every word is considered and precisely chosen.”

Following their experience on *Sense and Sensibility*, Thompson and Doran were hoping they could find another passion project. Though they often contacted one another with ideas, nothing lit a fire with either of them until Thompson told Doran about the *Nurse Matilda* series of English children’s books over lunch in 1997.

“I found the books on my bookshelf,” Thompson says. “They weren’t my main fare, but I loved them and I loved the illustrations. The books were very dry and witty and dark, but also very sweet.”

“Emma told me the most basic premise of the story at that lunch,” Doran notes. “And without hearing anything else, without reading the books, without knowing anything except what she told me that day, I thought it was a terrific idea for a movie. As the days went by, the basic concept kept growing on me. I kept thinking about how this would work and how that could work and how it could be funny and how it could be

emotional. For me, that's the best way to begin the development process—in a state of high excitement and enthusiasm.”

After tracking down the three out-of-print books (*Nurse Matilda*, *Nurse Matilda Goes to Town*, and *Nurse Matilda Goes to Hospital*), Doran—who was by that time president of United Artists Pictures—optioned them for Thompson to adapt. The development of *Nanny McPhee* had begun.

The books, written in the 1960s and 1970s by Christianna Brand, were based on tales passed down orally for generations through the author's family. They recount the legend of an unsettling-looking magical nanny who tames a large family of extremely unruly children. She uses magic to teach them lessons, and as they learn the lessons her appearance seems to change. Christianna Brand, an award-winning mystery writer, first wrote about the character in her anthology *Naughty Children* (illustrated by her cousin, the famous children's book illustrator Edward Ardizzone), and then later in her three books.

The books contained a rich well of material that resonated with Thompson and Doran, who both felt that the characters, situations and relationships had universal appeal. “What parents would not want to have somebody around who could bang a stick and make their children good?” asks Doran. “And what group of children wouldn't want a magical person to come into their house, even if they were on the wrong end of her magic for a while? It's just fun to have somebody around who can bang a stick and make a donkey dance.”

According to Thompson, the process of adapting Brand's books involved even more “blood, sweat and tears” than her adaptation of *Sense and Sensibility*. *Nanny McPhee*, she says, “was much more a creation, because the books don't have any plot. There are so many disciplines: drama, comedy, physical comedy, farce, spookiness. But the process has been much more beguiling than anything I've ever done before, because it's so multilayered.”

As Thompson worked on shaping the material into a story, she often turned for assistance to Doran, as she had during the writing of *Sense and Sensibility*. Doran had become a producer again in 1999, and continued her guidance of the project in that capacity. “Lindsay epitomizes the word ‘producer,’” shares Thompson. “There's no

other person I've ever worked with who has her qualities—because she's also a great script editor. She is extraordinary.”

One of the first things Doran and Thompson agreed to change was the title character's name. At the time in which the story is set, the word 'nurse' was synonymous with the word 'nanny.' “But after a number of people asked me about my 'nurse project' with Emma Thompson, it was clear we had to change the word from 'nurse' to 'nanny,’” recalls Doran. There was also the Roald Dahl book and film adaptation of *Matilda* to contend with, another reason to make the change. “We went through a couple of possibilities, but eventually our nanny emerged as Nanny McPhee,” says Doran. “It was Emma's mother [actress Phyllida Law] who came up with 'McPhee,' and it immediately sounded right.”

By 2002, the five-year process of writing the screenplay was done, and Doran and Thompson could begin their search for a director.

Eating the Baby:

Director Kirk Jones Joins the Company

When Doran heard that the writer/director of *Waking Ned Devine*, Kirk Jones, wanted to meet with her about directing *Nanny McPhee*, she expected to meet someone much older. “A lot of people thought Kirk Jones was a 90-year-old Irish gentleman,” Doran laughs. “It made perfect sense—he made this movie about very old Irish people, and then nobody in America heard from him again. So there was this assumption that he had probably died, poor old chap. It was a big shock to me when I found that Kirk Jones was 36 years old, and not even Irish.”

Waking Ned Devine, an emotional comedy about an old man who dies of shock upon learning he has won the lottery—and the small Irish village that bands together to try to claim the money—struck a chord with audiences all over the world.

His deft touch at coaxing humor out of dark situations and bringing emotion and humanity to a wickedly funny scenario put Jones permanently on Doran's radar. “*Waking Ned* has humor that actually makes you laugh out loud,” she comments. “You don't just smile, you laugh, and that's very important to me. Audiences loved that movie, and it

was an enormous hit all over the world because it's a story that works everywhere. That kind of universality was exactly what we were striving for in *Nanny McPhee*."

A successful commercials director, Jones had been looking for a project he believed in. "After directing my first film, I found it very difficult to commit to another project," he explains. "Finding a script is like buying a house—it might take years to find it, the choice might at times be confusing, but when you finally walk through the door of the right one, you suddenly feel at home."

Jones continues, "When I read *Nanny McPhee*, I knew immediately that this was a project that I wanted to direct. It had a great sense of theater and magic; it was full of charm, humor and emotion, but above all, it was obvious to me that it had been carefully crafted and nurtured in a way which already made it feel like a classic."

Doran knew she'd found the right director when, in their first meeting, Jones spoke of his love for the scenes in which Mr. Brown talks to his late wife's chair as though she was still alive and sitting in it. The producer comments, "Kirk spoke with incredible passion about that chair. He said if he did his job right, the chair would get a Supporting Actress nomination."

"It was a detail in the script which absolutely fascinated me," Jones explains. "Mr. Brown used to sit in front of the fire in the evening and share his concerns with his wife, and he has just gone on doing that in the year since she died... I thought Emma had succeeded in making an inanimate object one of the most important, moving and memorable characters in the whole film."

Jones's strong affinity for the material brought dimensions and scope to the project that even Thompson had not anticipated. "You don't write a screenplay in order to preserve it," says Thompson. "You try to write it and build it so well that when a director comes in and starts making changes, it's still all there but it's evolved into something larger than what it was originally. The whole point is to find someone with a vision and a sensibility that complements yours."

She laughs, "The wonderful notion of the children pretending to eat the baby is Kirk's. He found a reference in one of the *Nurse Matilda* books to the children pretending to eat a boy and he desperately wanted to get something like that into the movie."

Pumping up the children's naughtiness was an exercise Jones savored. "Putting glue on a door handle was replaced with electric wires on the door handle," he recounts. "I also thought it was important that Mrs. Quickly actually ate the worm in the tea party scene rather than just put it near her mouth. [Celia Imrie actually did pop a worm into her mouth during this scene.] I just know from having two boys of my own that they react very positively to acts which are truly naughty."

From the beginning, Thompson made it clear that although she was very involved in the project as writer and star, this was Jones's film. "I never had any concerns about approaching her with changes which developed as the shoot progressed," he says. "She works very hard to get the script as good as it can be before the shoot. But once we started shooting, if a change needed to be made—if a scene wasn't playing as well as expected, if the dialogue needed attention—then she would address it. She is not precious about the word on the page; she will change it if she thinks it can be improved. I would say, 'Emma, we need four extra lines of dialogue,' and she would give them straight back and they would be brilliant."

The Lessons of *Nanny McPhee*

"That which is loved is always beautiful."

—Norwegian Proverb

One of the most discussed aspects of the screenplay, both before and after Kirk Jones joined the team, were Nanny McPhee's five lessons and the physical transformations that sometimes accompany them. The lessons themselves are deceptively simple: 1) to go to bed when they're told, 2) to get up when they're told, 3) to get dressed when they're told, 4) to listen and 5) to do what they're told. But when Mr. Brown questions Nanny McPhee after Lesson 3 by saying, "Surely they've learned more than that," her reply is in its own way another lesson: "I have five lessons to teach. What they learn is entirely up to them."

With each of the lessons comes a little magic, a day's adventure and, eventually, the opportunity for the children to use their own resourcefulness and child wisdom to put

things right. The children's receptiveness to Nanny McPhee's methods hinges on gaining, and giving, trust. As the story progresses, Simon finds himself venturing to Nanny McPhee's room to seek her assistance. "When Simon goes to her room, he asks for her help in a very respectful, trusting way," remarks Doran. "He trusts she's on their side; he trusts she'll keep her end of the bargain; and he trusts that she cares about them. And that is exactly the kind of trust that was missing in the conversation he just had with his father."

Thompson likens Nanny McPhee's effect to a balanced pull of gravity: "She becomes this still center and all these people, all just up in the air, slowly start to move around her like little quiet planets until suddenly she goes—leaving this settled constellation, a family that's found its own orbit and is just moving gently and quietly as it should...with the occasional collision."

The lessons are also linked to subtle changes in Nanny McPhee's appearance. Sam Honeywood, who plays the youngest Brown boy, Sebastian, expresses the children's point of view succinctly by noting, "As we get nicer, one of her ugly bits goes away."

"The moments at which she changes are very specific," explains Doran. "When they say 'please' for the first time willingly, she changes. But does she change because they've said 'please'? Does she change because they've started to love her? Does she change because she's started to love them? Does she actually change at all? It's really up to the audience to decide, just as Christianna Brand left it up to the reader in her books."

As the Brown family begins to find room for Nanny McPhee in their hearts, what Thompson calls her "large wartiness" is no longer visible to them, leaving the children to behold a beautiful nanny—a vision Thompson describes as "the memory of someone who adored them."

Director Jones agrees. "Nanny McPhee walks into a family full of good people with good intentions and makes them all see their own goodness and each other's goodness," he comments. "Once they all love and trust each other again, it's time for her to go. She doesn't make them good. She shows them that they're already good."

CASTING *NANNY MCPHEE*

The Zen Master:

Breathing Life into *Nanny McPhee*

After finishing the shooting script for the film and incorporating Jones's notes, Thompson's work on *Nanny McPhee* was only half-complete. "She said from the very beginning that she wanted to play the magical nanny," recalls Doran. "She thought it would be a really fun part."

Nanny McPhee is a departure for an actress known for poignant, comedic and very human portrayals. Thompson likens the figure to an eastern Zen Master—from the moment that Nanny McPhee appears at the family's door, she interacts with their chaotic lives from an inner reservoir of absolute calm. "She's a kind of chimera, but her presence is very powerful," Thompson describes. "To be a Zen Master doesn't mean that you're a vacuum, but what you present is an atmosphere or an influence that is utterly non-judgmental. It therefore wields an extremely powerful influence because it allows people the space to see themselves and feel themselves in ways they can't under normal circumstances." This nanny, Thompson points out, does not tell the Browns what to do; rather, she guides them using her extraordinary methods into trusting themselves to find their own right paths.

In the script, Thompson remained faithful to Christianna Brand's physical description of the character and Edward Ardizzone's simple, yet exacting, illustrations. But breathing life into this particular character would become a group effort. After a seven-year journey from conception to production, Thompson finally appeared at a costume test in full Nanny McPhee regalia—complete with two large ears, two hairy warts, thick eyebrows that join in the middle and what Christianna Brand described as "a nose like two potatoes and a tombstone tooth" (all crafted by Academy Award®-winning makeup effects artist Peter King). She was dressed, much like the Ardizzone drawings portrayed her, in shape-altering body prosthetics and a dramatic, yet whimsical, costume designed by costumer Nic Ede.

“Suddenly, two days before we started filming, this complete stranger turned up and introduced herself as Nanny McPhee,” remembers director Jones.

The entire cast and crew watched the character come to life before their eyes. “The minute she came onto the set, the effect was so moving,” Doran recalls. “The character just grew out of the look. Suddenly there was a voice and an accent and a way of moving and a tilt of the head that belonged entirely to Nanny McPhee. She doesn’t blink. She looks at people as though she’s never quite seen people before, a weird way of observing that has a slight otherworldly, space alien quality. And none of this had been there in any of the other incarnations that we’d seen while she was rehearsing with the children.”

“It just wasn’t Emma,” adds Jones. “With most actors, no matter how convincing their performance, you can identify them beneath the surface. When I saw Nanny McPhee, the disguise was so complete, and Emma’s posture and performance were so convincing that I couldn’t see Emma Thompson anywhere, not even beneath the disguise.”

The Harried Dreamboat:

Colin Firth as Mr. Brown

The otherworldly Nanny McPhee provides a stark contrast to the very human Brown household, overseen by the anxious, lonely and sometimes desperate Mr. Brown. This central character—who provides the connective tissue between the comedic and romantic aspects of the film—was a crucial part to cast. “Let’s face it: we needed an impossible combination,” says Doran. “We needed somebody who was believable as the harried father of seven children, and we also needed a dreamboat, since the love story is a very important part of the film.” Jones had no doubts about who he wanted to play Mr. Brown. “Colin Firth had always been top of my list,” he says.

Equally acclaimed for his work in drama (*Girl With a Pearl Earring*) and romantic comedy (*Bridget Jones’s Diary*), Firth was game to exercise both disciplines in *Nanny McPhee*. “One of the most interesting maneuvers a story can make is to take you from tears to laughter and back again,” says Firth. “It’s incredibly powerful and very attractive for an actor to be part of that.”

Thompson notes, “Colin is probably one of the few actors in our country who combines the capacity for farce and profoundly funny stuff with a capacity for romantic drama.”

As Mr. Brown, the widowed father of the seven Brown children, Firth plays a man clearly in over his head. He has no faith in himself, his children or, at first, the strange figure who appears at his door. He is also muddled romantically, caught between longing for the counsel and comfort of his late wife and the need to release his heart for the sake of himself and his children. “Mr. Brown is the embattled father of seven extremely naughty children, and he loves them all to distraction,” Firth explains. “I think he’s a very sentimental man who wouldn’t deny them anything really. Because he’s recently widowed, it’s now incumbent upon him to try to keep order and really to keep his life on the rails.”

Playing the father of these naughty children required from Firth a great deal of physical comedy, which he points out is both exhausting and panic-making. “It’s a paradox that the very lightest and silliest stuff is often the most agonizing process in reality,” he says. But Firth’s agonies paid off. “He made us all laugh on- and off-set, and delivered a performance which I think is warmer and more comically endearing than anything he has done before,” notes the director.

The Spinster Aunt, The Widow, the Cook and the Undertakers:

The Supporting Players of *Nanny McPhee*

Mr. Brown’s terrible dilemma is exacerbated by the demands of the children’s formidable Great Aunt Adelaide Stitch, played by acclaimed actress Angela Lansbury in her first feature film role in 20 years. “She’s like the Wicked Witch of the East,” Lansbury describes. “She really is an arch-villain but she couches it all in phrases like ‘I never break my word.’ You watch her in amazement because you notice what an incredible nose she has, rather like Lord Nelson, and a tiny red mouth, which is the meanest mouth you’ve ever seen in your life. I’m having a wonderful time doing this part because it’s going back to playing the sort of role that I haven’t done in many years.”

Known and loved by millions as Jessica Fletcher on the long-running television series *Murder, She Wrote*, Lansbury's recent career sometimes obscures her legendary history as a grande dame of stage and film. The actress is a four-time Tony Award winner for her work in Broadway productions of *Mame*, *Gypsy*, *Dear World* and *Sweeney Todd*, as well as a three-time Oscar® nominee for her performances in the films *Gaslight*, *The Picture of Dorian Gray* and, most famously, as the manipulative mother in *The Manchurian Candidate*. Lansbury also starred in Disney's family classic *Bedknobs and Broomsticks*.

"I obviously worship the ground she walks on and grew up watching her," comments Thompson. "We didn't think we were going to have much luck getting her, but she really wanted to play Aunt Adelaide. She knew that she could play this frightful woman, absolutely foul, and she went for it 100 percent—fantastic woman and a marvelous artiste."

The film's supporting roles are filled out by a number of acclaimed actors, including Celia Imrie as the garish Mrs. Quickly, whom Mr. Brown seeks to marry to fulfill Aunt Adelaide's pronouncement that he must marry within the month or lose everything. "Mrs. Quickly thinks she's rather gorgeous," describes Imrie. "All the children and everybody else in the town think she's absolutely monstrous, but she's awfully good fun to play."

Imelda Staunton plays the Cook, Mrs. Blatherwick, who carries out her work in the kitchen with military zeal. "She has been in this household for 15 years," reveals Staunton, an Oscar® nominee and BAFTA winner for her work in *Vera Drake*. "She's always thinking she's going to go, but she's been there for quite some time and runs a bit of a strict kitchen. It's a great opportunity for me to be mad and grumpy downstairs in this fantastic kitchen."

Staunton did her part to maintain the atmosphere of humor both on- and off-camera—as did Thompson. "We all knew Imelda was going to get tons of awards for *Vera Drake*, so we thought we'd better grab her now while the going's good!"

Also along are acclaimed actors Derek Jacobi and Patrick Barlow as the mischievous and joking undertakers, Mr. Jowls and Mr. Wheen, with whom Mr. Brown works at the funeral parlor, Midgwall and Sons. Says Barlow, "We are his colleagues

and we play pranks on him, which we find very amusing but he doesn't." "That's all we do," Jacobi adds, "make coffins and try and make him laugh."

Jones feels having great actors even in smaller roles ultimately made for a better film. "One of the great things about Emma's writing is she makes even the small characters very, very attractive. She writes characters that great actors want to play, however minor the role."

Lansbury was amused and delighted with Thompson's dual role on the set. "It's quite a rare and unusual situation, but this whole production is a rare and unusual one," she says. "When you get a group of people who are so devoted to doing original new kinds of work, you are going to see a lot of wonderful inventive magic in front of your eyes." Lansbury also saw something else from Thompson in front of her eyes—it was Thompson who was elected to stand off-camera and throw the pie that hits Aunt Adelaide in the face in one of the film's climactic scenes. In her seven decades as a performer, Lansbury had never received a pie in the face. Thompson accomplished the bulls-eye throw in one take, but both women confessed to being a bit relieved when it was over.

Dreadful, Awful, Monstrous Creatures:

The Young Actors of *Nanny McPhee*

Though Mr. Brown does not communicate his woes to his children, they have their own way of communicating theirs to him. "They are the most badly behaved children in the history of the world, but there's a reason for that," notes Doran. "They're actually wonderful children who are in a terrible situation that is making them behave badly, and of course once Nanny McPhee understands that and treats them accordingly, you begin to see how lovely and sweet they really are."

To find this vital combination of sweetness and mischief, children's casting director Pippa Hall cast a wide net to find children that would not only express their own unique personalities, but also work as a family onscreen. Limiting the casting to the southeast region of England to ensure similarity of accent, the search encompassed professional actors, drama group children and children who answered an open audition call.

The filmmakers made their shortlist and invited those children to take part in workshops over the course of a few weeks. There, they could see the children work as individuals and together, eventually casting a mixture of professional and inexperienced kids in the roles of the Brown family.

Actor Thomas Sangster, who played Liam Neeson's heartsick son in *Love, Actually*, plays Simon, the eldest of all the children. "Simon is the team leader, so he rounds them all up and thinks up all the naughty ideas," explains the 15-year-old actor. "He is also very separate from all the other children, who are all younger than him. He looks after them, but behind everything he's actually quite sad."

The rest of the group solidified, each with his or her own unique qualities that the filmmakers hoped would carry over into their roles. In addition to Sangster, the Brown brood is played by a group of imaginative and spirited children: Eliza Bennett as Tora, the oldest (and most responsible) girl; Raphaël Coleman as Eric, the professorial mischief-maker; Jennifer Rae Daykin as Lily, the romantic; Sam Honnywood as Sebastian, who is obsessed with food; Holly Gibbs as Christianna, the embodiment of the children's sense of loss for their mother; and twins Hebe and Zinnia Barnes as Agatha, the baby.

A father himself, Jones's extraordinary patience kept the children in the cast up to professional standards without intimidating their vital spirits. Jones notes, "I always said to them, 'You come to the stage as professional actors and actresses,' and I think they rise to that challenge. They enjoy that responsibility. There are tight restrictions, as always, with their education and the amount of time I have with them, but as soon as they come onto the set, in general they are very, very good. I'm thrilled with their performances."

Emma Thompson describes the spectre of working with so many children over the film's 12 weeks of production as "blind terror." "A film set is not a child-friendly environment," she explains. "It's dark; it's dusty; it's hot; they have to concentrate, be quiet and, above all, perform."

"The children are the stars of this story," adds Lansbury. "They're so real and charming and wonderful, it's very hard for me to be mean and nasty to them."

From Scullery Maid to Fairy Princess:
Kelly Macdonald as Evangeline

“Poor Evangeline!” writes Christianna Brand of the Brown family’s maid in the first *Nurse Matilda* book. “She was dreadfully put upon by the rest; but she was a cheerful little lump, and I don’t think she really minded.” In the film, Evangeline has been expanded into a full-fledged woman played by Kelly Macdonald, the young star of *Trainspotting* and *The Girl In The Café*. In the film version, Evangeline very much minds how much she’s put upon at the Brown house. She loves Mr. Brown, but he doesn’t seem to notice her at all. She loves the children, but they dismiss her feelings for them as an obligation of her job. She does her best at her work, but meets with nothing but criticism from the grumpy Cook. And most of all, she longs to be “an educated lady” that a gentleman might love, but she knows it’s just a hopeless dream. Only Nanny McPhee seems to recognize Evangeline’s sad longings, but as usual, she keeps quiet about what she sees.

Macdonald describes Evangeline as “an angry little person. She’s got far too much to do in the house. They’ve not got a lot of money coming in, and they’ve only got Cook and herself to help them. She can’t read, and that’s a real problem for her. And so, Lily, one of the children, is teaching her to read. She’s sort of ashamed of that.”

Unlike Mr. Brown, however, Evangeline understands instinctively how to deal with the children’s naughtiness. She knows when to be strict and when to laugh at their pranks.

As the story unfolds, circumstances whisk Evangeline away from the house, only to have her return as the educated woman she’d hoped to become. “Evangeline is a character who starts out looking like a grimy scullery maid and ends up looking like a fairy princess,” Doran explains. “Mr. Brown doesn’t see any difference, and that’s one of the themes of the story. There’s a Norwegian proverb which says, ‘That which is loved is always beautiful.’ It has resonance not only for the way the family sees Nanny McPhee, but for the way Mr. Brown sees Evangeline. It even applies to the way the children come to think of a stepmother. It never occurred to them that someone they loved could be a stepmother.”

PRODUCTION VALUES

Creating the World of *Nanny McPhee*

The story is set sometime in late Victorian/early Edwardian England, in a small village on the edge of London. A non-specific fairytale period without rigorous dedication to any single era liberated Jones and production designer Michael Howells to create an imagined world for *Nanny McPhee*. “It’s late Victorian, but it’s a picture-book Victorian,” Howells describes. “We weren’t tied down to any specific dates, which is actually quite nice.”

Jones created an environment in which Howells, director of photography Henry Braham, costume designer Nic Ede, and hair and makeup designer Peter King could collaborate with unprecedented creative freedom. “I think the four departments have come together incredibly successfully, and often you don’t find that,” says director Jones.

A large portion of that freedom was expressed through the use of colors in the film—a vivid mix of blues, greens, reds, purples and pinks. Howells, says Jones, “has gone completely bonkers. That’s Michael’s genius.”

Director of photography Henry Braham, who had worked with Jones on *Waking Ned Devine*, elected to use a new film stock, which would be best suited to the strong use of colors. “We hit upon this idea very early on,” says Braham. “This is an extreme version of color photography because we’re using very saturated color in every area of design. But there needs to be some reality for the magic to work. Those elements bind together to create a kind of magical, and I suppose timeless, world.”

“Most period English movies seem to have a palette that runs the gamut from black to brown,” jokes producer Doran. “It’s as though color wasn’t invented until sometime after Dickens died. Kirk said, ‘I want to make a movie with bold colors,’ and that’s exactly what he did.”

The Brown home, a rambling mansion in the hands of a family with neither the time nor the income to maintain it, is the primary setting for the film. In serving Jones’s desire for “a really fun place to grow up in,” Howells says he and his team “used a real

mishmash of architecture, pulling favorite details from all over the world—little bits of French Colonial, steamboat gothic, Victorian gothic, and arts and crafts.”

After considering their options, the filmmakers decided to build the Brown house and surrounding village from scratch. Director Jones offers, “If you build the sets, if you can pan and reveal how the sets relate to each other, that can only help the audience believe the world you have created. And it seemed absurd to travel to pre-existing locations which would be nowhere near as visually interesting as what Michael could design.”

After looking at two other locations, the filmmakers discovered the perfect blank canvas on which to create the world of *Nanny McPhee*: the sprawling grounds of a private estate in Penn, Buckinghamshire. “It was pouring with rain and very foggy on the day we first visited the Penn estate,” remembers Doran. “I looked over at Kirk and Henry and Michael and they were all smiling these enormous smiles. This was the place. And when you see the film, you have to struggle to keep this in mind—that every single thing you see, everything except the largest trees, was put there for the filming.”

Howells relished the opportunity to create a wild garden on the estate. The team planted hundreds of smaller trees, dense shrubbery, thousands upon thousands of flowers, and built a tree house, a pigpen, a chicken coop, an arbor and a greenhouse. Explains Howells, “We wanted to create a child’s dream garden—a perfect garden with places to hide and places to play. It’s a magic place.”

Extraordinary attention to detail is made evident inside the Brown house in the sourcing of elaborate wallpapers, exquisite fabrics, period furniture and authentic props. Mr. Brown’s study was designed to accommodate the Rube Goldbergian tricks the children spring on Mrs. Quickly during her tea with Mr. Brown. “I wanted to make sure it was believable that the children could be hiding and spying from behind bookshelves and windows, but at the same time be dangling spiders on fishing rods and trying to get a jelly on Mrs. Quickly’s head,” explains Jones.

One of the most crucial sets was the entryway leading to the front door, where Mr. Brown first lays eyes on Nanny McPhee. “I was very keen that the hall be quite narrow,” says Jones. “I imagined Mr. Brown going down a very narrow, very long hallway and being drawn towards the front door, towards her silhouette.”

The art department also built a handful of sets on soundstages at Pinewood Studios. These included the nursery, the bedroom, the kitchen and *Nanny McPhee's* room—mostly composite sets which link to one another to allow the camera to drift in and out of rooms. Some location shooting also took place at Warren's Green, a simple rural cottage, which was transformed into Mrs. Quickly's fuchsia paradise.

For a day on which Nanny McPhee takes the children to the seashore, Jones chose to shoot the scene against the backdrop of the cliffs at the remote and nearly inaccessible Durdle Dor, Dorset. "I just find that a lot of locations which are accessible tend to be very flat," he explains. "They don't tend to be as dramatic and as rocky as Durdle Dor, and when I saw the photographs and then came down for a location scout, I thought this is exactly where we should be shooting."

Those landscapes and seascapes came at a price, however. "I thought Kirk was crazy to choose that location," laughs Doran. "It was a long walk from our base camp to the cliffside and then 170 stone steps down a very steep cliff to the sand. All of us, the children included, had to walk up and down those steps several times a day, hoping we didn't blow over. But now, when I look at that beautiful sequence, I don't think about the steps or the cold or the wind; I only admire the beauty and perfection of the location. Which is what Kirk knew from the beginning: the discomfort lasts only a couple of days, but the scene lasts forever."

Large Wartiness:

Transforming the Cast

Nic Ede and Peter King approached their costume and makeup design work very much as a team. "This is the first time I've ever worked on a movie where the makeup person's first question was who was costuming it," says producer Doran. "Nic and Peter created the characters together—building, with the actor and director involved, a look for the characters that Emma had written."

Creating Nanny McPhee's look was a subject of constant discussion among the filmmakers. "It had to be scary, but not too scary," says Peter King, who created a myriad of wizards, trolls and hobbits on *The Lord of the Rings* trilogy and both scary and

gorgeous makeup designs for *King Kong*. “It had to be funny, but not too funny, or it would detract from the more profound themes in the story.”

“What we began with was the two warts and the nose and the single eyebrow and the tombstone tooth,” recalls Doran, “but it was Peter and Nic who said, ‘Maybe we shouldn’t just change the five things on her face; maybe her whole body should change. And maybe her ears begin to get smaller, and her hairline begins to recede. Maybe it’s a wig at the beginning, and maybe it’s Emma’s real hair at the end. And maybe the nose grows smaller gradually instead of all at once.’ And in the end, that’s exactly what we did.”

Nanny McPhee’s extraordinarily gradual change proved a delightful challenge for King. “We had to start off somewhere quite extreme so that we could do that many changes and turn her into Emma at the very end,” he explains. The transformation required Thompson to wear a prosthetic nose and ears, pumpers inside her mouth to pad her cheeks, warts, a tombstone tooth, one eyebrow and, of course, a wig. To form *Nanny McPhee*’s unusual body shape, Ede experimented with different layers of sculptured padding before both he and Thompson were satisfied that they had best emulated the silhouette in Edward Ardizzone’s original illustrations.

And finally, as Nanny McPhee changes from bulky beginnings to the silhouette of Emma Thompson herself, Ede created five different versions of the same costume to accompany her transformation.

The creation of Colin Firth’s wardrobe grew out of the filmmakers’ mandate not to confine the film in any particular time period. “If we’d had to stick to the period it would have been very difficult because it was a deeply conservative time,” says Ede. “I wanted to make him look wonderful, as did Peter. He had to look absolutely brilliant.”

So, letting go of period, Ede added much more fluidity to Mr. Brown’s costumes, creating a wardrobe of rich fabrics in bold colors. He even added a couple of inches to Mr. Brown’s top hat. “I think it’s much easier for the audience to accept a costumed piece if it’s outrageous or if it’s understated,” he notes.

Ede was particularly excited by the prospect of dressing the statuesque Angela Lansbury, who “looks fantastic in the clothes.” For Aunt Adelaide, he created costumes that are extremely sophisticated and regal-looking but all in shades of grey to match her

sour mood. “She’s a woman of money, a terrific snob but she has great taste that’s very muted, no color there at all,” describes Ede. “Hers is the nearest thing we have to a period costume, but of course I had to ruin the whole thing by giving her the completely wrong period hat.” Since the hat winds up on the donkey’s head, “you couldn’t have a little 1880s pill box,” he laments. “It had to be a big Edwardian hat.”

And of course her distinguishing characteristic—an absurdly large nose described in the script as “a hooter the size of Scotland”—became Peter King’s second-most-challenging prosthetic.

Another favorite character for both Ede and King was Mrs. Quickly, for whom they created flamboyant costumes in vibrant shades of pink and green, accessorized by multiple wedding rings and topped off with custard yellow hair. “Mrs. Quickly and the clothes are one and the same in the film,” says Ede. “I think she thinks of herself a little bit as Marie Antoinette, so I did a sort of quasi-1770s/third half of the 18th century dress with overtones of Victoriana. The rest of her look just went from there.”

Ede concentrated on making the children’s basic costumes as contemporary as possible, working with denim, corduroy and knitwear in muted colors. “I’ve used clothes that would fit in any period, basically,” says Ede. “But more important than that is that modern children will be able to identify with them.”

Ede also found himself having to dress animals for the first time in his career—chickens in tiny white mopcaps, a donkey in a hat and shawl, a pig in oversized pearls and baby bonnet, and basset hounds in straw hats—while King was charged with the task of applying makeup to a pig and dyeing baby lambs acid green and fuchsia pink to match Mrs. Quickly’s wedding dress. “It was an interesting experience,” muses Ede. “But in the end, I think I prefer people. They stand still, and they don’t eat their hats.”

Universal Pictures and StudioCanal present, in association with Metro-Goldwyn-Mayer Pictures, A Working Title Production, in association with Three Strange Angels: Emma Thompson, Colin Firth in *Nanny McPhee*, also starring Angela Lansbury. The casting is by Michelle Guish; music is by Patrick Doyle. The film’s costume designer is Nic Ede; it is edited by Justin Krish and Nick Moore. The production designer is

Michael Howells; the director of photography is Henry Braham, BSC. The line producer is David Brown; the co-producer is Glynis Murray. The executive producers are Debra Hayward and Liza Chasin. *Nanny McPhee* is based on the *Nurse Matilda* books by Christianna Brand, from a screenplay by Emma Thompson. The film is produced by Lindsay Doran, Tim Bevan and Eric Fellner. *Nanny McPhee* is directed by Kirk Jones.

ABOUT THE CAST

EMMA THOMPSON (Nanny McPhee / Screenplay by) was born in London. Her father was theatre director Eric Thompson, also the creator of the successful children's television series *The Magic Roundabout*. Her mother is actress Phyllida Law. She read English at Cambridge, and whilst there, she appeared in many Footlights performances including Cambridge's first all-women revue, *Woman's Hour*, and *The Cellar Tapes*, which won the Perrier Pick of the Edinburgh Fringe and was later broadcast by the BBC.

After Cambridge, Thompson made appearances on television, and in 1985 she played opposite Robert Lindsay in the original cast of the musical *Me and My Girl*. That same year, her own TV special, *Up For Grabs*, aired on Channel 4. Following this, she played Suzy Kettles in the John Byrne BBC TV series *Tutti Frutti* and then played opposite Kenneth Branagh in *The Fortunes of War*. For these performances, she won her first BAFTA for Best Actress.

She went on to write and record her own series, *Thompson*, for the BBC. She followed this with her first feature film, *The Tall Guy*, directed by Mel Smith, co-starring Jeff Goldblum and Rowan Atkinson for Working Title, and then returned to the BBC to film *The Winslow Boy*, directed by Michael Darlow.

In 1988, she filmed *Henry V*, directed by and co-starring Kenneth Branagh, and the next year filmed *Impromptu* directed by James Lapine.

Thompson then joined the Renaissance Theatre Company and toured the world playing Helena in *A Midsummer Night's Dream* and the Fool in *King Lear*.

In 1990, Thompson filmed *Dead Again*, directed by and co-starring Kenneth Branagh. Roles followed in *Peter's Friends* and *Much Ado About Nothing*, both directed

by Branagh. She played opposite Anthony Hopkins in the Merchant-Ivory film *The Remains of the Day*, for which she was nominated for an Academy Award® and a Golden Globe for Best Actress. She then filmed Jim Sheridan's *In the Name of the Father* with Daniel Day-Lewis, for which she was also nominated for an Academy Award® for Best Supporting Actress. Thompson won the 1993 Academy Award® for Best Actress, as well as the Golden Globe Award; the New York, Los Angeles and National Film Critics Awards; and the BAFTA Award, all for her role in the Merchant-Ivory production of *Howard's End*.

In 1994, she appeared in *The Blue Boy*, an independent feature shot on location in Scotland for America's PBS, and *Junior*, a comedy co-starring Arnold Schwarzenegger and Danny DeVito for director Ivan Reitman.

A year later she starred in the title role in *Carrington*, Christopher Hampton's story of the strange love affair between artist Dora Carrington and Lytton Strachey. She also starred in and wrote the screenplay adaptation (based on Jane Austen's novel) of *Sense and Sensibility* for director Ang Lee. For her writing accomplishments on that film, she received an Academy Award® for Best Adapted Screenplay as well as a Golden Globe Award, the USC Scriptor Award and Best Screenplay awards from the Writers Guild, the Boston Society of Film Critics, the Broadcast Film Critics, the Chicago Film Critics, the Los Angeles Film Critics and the New York Film Critics. She also received a nomination from the British Academy of Film and Television. For her performance in *Sense and Sensibility*, she received her third BAFTA and National Board of Review awards for Best Actress, along with an Academy Award® nomination, a Golden Globe nomination and a Screen Actors Guild nomination. Thompson followed that with starring roles in a succession of films including *The Winter Guest*, shot on location in Scotland and co-starring her mother, Phyllida Law, for director Alan Rickman; *Primary Colors*, with John Travolta, Billy Bob Thornton and Kathy Bates for director Mike Nichols; and the independent feature *Judas Kiss* with Alan Rickman, this time as co-star.

More recently, Thompson starred in the HBO telefilm *Wit*, for which she received Screen Actors Guild, Golden Globe and Emmy Award nominations, and (as the film's co-screenwriter) the Humanitas Award; director Mike Nichols' adaptation of *Angels in America* for HBO, co-starring Meryl Streep and Al Pacino, for which she received an

Emmy Award nomination; and opposite Antonio Banderas, in writer/director Christopher Hampton's film adaptation of *Imagining Argentina*.

Most recently, Thompson starred as Professor Trelawney in Alfonso Cuarón's *Harry Potter and the Prisoner of Azkaban*. She also starred in Richard Curtis's directing debut *Love, Actually*, for which she received the BAFTA award for Best Performance by an Actress in a Supporting Role, the Evening Standard British Film Award for Best Actress, and the Empire Award for Best British Actress.

She has completed filming *Stranger Than Fiction*, co-starring Will Ferrell, Dustin Hoffman, Maggie Gyllenhaal and Queen Latifah, to be released in 2006. *Stranger than Fiction* was directed by Marc Forster and produced by Lindsay Doran, marking Thompson's fourth collaboration with producer Doran. This past fall, in honor of *Nanny McPhee* and past writing accomplishments, she received a special screenwriting award from Women in Film, U.K.

A classically trained British theatre actor, **COLIN FIRTH** (Mr. Brown) is a veteran of numerous television and film roles. Most recently, Firth has starred in Atom Egoyan's *Where the Truth Lies* and was last seen reprising his role as the dashing Mark Darcy in the hit British comedy *Bridget Jones: The Edge of Reason*.

Prior to this he starred in the psychological thriller *Trauma*, opposite Mena Suvari, and *Girl With a Pearl Earring*, based on the best-selling novel by Tracy Chevalier, as the 17th century artist Johannes Vermeer opposite Scarlett Johansson and Tom Wilkinson. In October 2003, Firth appeared in the Working Title production *Love, Actually*, written and directed by Richard Curtis, together with an outstanding ensemble cast that included Hugh Grant, Emma Thompson, Liam Neeson, Laura Linney and Keira Knightley. In 2002, Firth was seen starring opposite Rupert Everett and Reese Witherspoon in the Miramax film *The Importance of Being Earnest*. In 2001, Firth charmed audiences worldwide when he first starred as Mark Darcy opposite Renée Zellweger in the hit British comedy *Bridget Jones's Diary*.

In 1998, Firth starred in *Shakespeare in Love*, where he portrayed Lord Wessex, the evil intended husband to Viola De Lesseps, played by Gwyneth Paltrow. In 1996, Firth appeared in the multi-Oscar® nominated film *The English Patient*, opposite Kristin

Scott Thomas and Ralph Fiennes. His other film credits include *What a Girl Wants*, *Hope Springs*, *Relative Values*, *A Thousand Acres* (with Michelle Pfeiffer and Jessica Lange), *Apartment Zero*, *My Life So Far*, *The Secret Laughter of Women*, *Fever Pitch*, *Circle of Friends*, *Playmaker* and the title role in Milos Forman's *Valmont*.

On the small screen, Firth is infamous for his 1995 breakout role, when he played Mr. Darcy in the BBC adaptation of *Pride and Prejudice*, for which he received a BAFTA nomination for Best Actor and legions of female admirers. Firth's most recent television appearance was as the host of NBC's *Saturday Night Live* in March 2004. He was nominated for an Emmy Award in 2001 for Outstanding Supporting Actor in the critically acclaimed HBO film *Conspiracy* and has also received the Royal Television Society Best Actor Award and a BAFTA nomination for his work in *Tumbledown*. His other television credits include *Windmills on the Clyde: Making "Donovan Quick,"* *Donovan Quick*, *The Widowing of Mrs. Holroyd*, *The Deep Blue Sea*, *Hostages* and the miniseries *Nostromo*. He made his London stage debut in the West End production of *Another Country* playing Bennett; he was then chosen to play the character Judd in the 1984 film adaptation opposite Rupert Everett.

KELLY MACDONALD's (Evangeline) career took off after her role as Ewan McGregor's one-night stand in *Trainspotting* in 1996. She followed that with starring roles in numerous feature films, most poignantly as the teenage prostitute in *Stella Does Tricks*; as the feisty girl who charms a schizophrenic Daniel Craig in *Some Voices*; and more than held her own in the all-star cast of Robert Altman's British country-house thriller, *Gosford Park*, for which she received an Empire Award nomination for Best Actress and shared the Screen Actors Guild Award for Outstanding Performance by the Cast of a Theatrical Motion Picture.

Other feature film credits include *Cousin Bette*, *My Life So Far*, *Elizabeth*, *The Loss of Sexual Innocence*, *Splendour*, *Entropy*, *House!*, *Two Family House*, for which Macdonald was nominated for an Independent Spirit Award for Best Female Lead, *Strictly Sinatra* and *Brush With Fate*.

Most recently, she has starred in Richard Curtis's *The Girl in the Café* broadcast on the BBC; *Intermission*; and Marc Forster's highly acclaimed *Finding Neverland* as

Peter Pan. She also starred in *A Cock and Bull Story* for Michael Winterbottom and *All The Invisible Children* for Mehdi Charef and Emir Kusturica. She also appears in *Lassie*, directed by Charles Sturridge.

THOMAS SANGSTER's (Simon) television debut was in the BBC Film *The Adventures of Station Jim*, playing alongside Prunella Scales, George Cole and Frank Finley. The telefilm was a delightful story about a runaway orphan finding sanctuary on a steam railway. This was followed by a lead role in the Showtime Original film *Bobbie's Girl*, in which he was cast alongside Jonathan Silverman, Bernadette Peters and Rachel Ward.

Immediately after, he was whisked off to Vancouver to take the lead in *The Miracle of the Cards*, the telefilm version of the true story of Craig Shergold, who was diagnosed with cancer at age 10 and recovered with the help of an anonymous benefactor and enough get-well cards to enter him into the *Guinness Book of World Records*. Thomas then appeared in the BBC's Emmy and BAFTA award-winning adaptation of Clive King's wonderful story, *Stig of the Dump*. It tells the tale of Barney and his friendship with a caveman named Stig. Thomas received glowing reviews as Barney, all wide-eyed wonder and innocent adventurer.

He next appeared in the action telefeature *Daddy*, which gave him the opportunity to work alongside Klaus Maria Brandauer. This was Sangster's first thriller and he loved all the action scenes, explosions, shoot-outs and car chases. His performance won him the Best Actor in a Miniseries award at the 2003 Monte Carlo Film Festival.

Love, Actually was Sangster's first international feature film, in which he played Liam Neeson's son, and for which he received a Satellite Award nomination for Best Supporting Actor in a musical or comedy. His training for *Love, Actually* involved learning how to play the drums, perform cartwheels and (most challenging of all) have his first screen kiss.

Thomas has since filmed a new BBC TV series called *Feather Boy*.

ANGELA LANSBURY (Aunt Adelaide) has enjoyed a career without precedent. Her professional career spans more than half a century, during which she has flourished,

first as a star of motion pictures, then as a four-time Tony Award-winning Broadway musical star and most recently as the star of *Murder, She Wrote*, the longest running detective drama series in the history of television.

Angela Brigid Lansbury was born in London on October 16, 1925. Her father, Edgar Isaac Lansbury, was a timber merchant. Her mother, Moyna Macgill, was a popular actress. At age 10, Lansbury saw John Gielgud as *Hamlet* at the Old Vic and vowed that someday she would become an actress. She attended the Webber-Douglas School of Dramatic Art in London.

In 1940, in order to escape the London Blitz, Moyna Macgill evacuated 14-year-old Lansbury and her younger twin brothers, Edgar and Bruce, to the United States. The family lived in Putnum County for a year, during which time Lansbury commuted to the Feagin School of Dramatic Arts in Manhattan. She received her first professional job at age 16 when she performed a cabaret act in Montreal.

Eventually the family relocated in Los Angeles where 17-year-old Lansbury landed a seven-year contract at MGM after director George Cukor cast her as Nancy, the menacing maid, in *Gaslight*. Her cunning performance won her a 1944 Academy Award® nomination for Best Supporting Actress. The following year she received a second nomination, again for Best Supporting Actress, for her portrayal of the doomed Sybil Vane in *The Picture of Dorian Gray*. That poignant role earned her a Golden Globe Award.

Lansbury has appeared in 44 motion pictures to date. They include such classics as *National Velvet*, *The Harvey Girls*, Frank Capra's *State of the Union*, Cecil B. DeMille's *Samson and Delilah*, *The Court Jester*, *The Long Hot Summer*, *The Manchurian Candidate* (for which she received a second Golden Globe Award, the National Board of Review Award and her third Academy Award® nomination), *The World of Henry Orient* and *Death on the Nile* (a second National Board of Review Award). In 1991, she was the voice of Mrs. Potts in the Disney animated feature *Beauty and the Beast*, and in 1997, she was the voice of the Grand Duchess Marie in the animated movie *Anastasia*.

The actress made her Broadway debut in 1957 when she starred as Bert Lahr's wife in the French farce, *Hotel Paradiso*. In 1960 she returned to Broadway as Joan

Plowright's mother in the season's most acclaimed drama, *A Taste of Honey* by Shelagh Delaney.

In 1964, she starred on Broadway in her first musical. *Anyone Can Whistle* closed after only nine performances, but Lansbury returned to New York in triumph in 1966 as *Mame*. She played the role for two years on Broadway and later to sold-out audiences in Los Angeles and San Francisco. *Mame* earned Lansbury the first of her unprecedented four Tony Awards for Best Actress in a Musical. She received the others as the Madwoman of Chaillet in *Dear World* (1968), as Mama Rose in the 1974 revival of *Gypsy* and as Mrs. Lovett in *Sweeney Todd* (1979). In 1978, she starred as Mrs. Anna for a limited engagement of *The King and I*.

Concurrent with her musical ventures, Lansbury continued to act in serious dramas. In 1971, she returned to London to appear in the Royal Shakespeare Company production of Edward Albee's *All Over*. In 1975, again in London, she played Gertrude to Albert Finney's Hamlet in the National Theatre production. In 1976, she acted in two Albee one-act plays, *Counting the Ways* and *Listening*, at the Hartford Stage Company.

She was to find her largest audience on television. Although Lansbury had acted in live dramas during "the golden age of television" in the 1950s in such shows as *Robert Montgomery Presents* and *Lux Video Theatre*, when she starred as Mrs. Gertrude Vanderbilt Whitney in the 1982 miniseries *Little Gloria...Happy at Last*, she had not acted on television in 17 years. She followed that Emmy-nominated performance with roles in the miniseries *Lace* and *A Christmas Story: The Gift of Love*.

From 1984-1996 she starred as Jessica Fletcher, mystery-writing amateur sleuth, on *Murder, She Wrote*. In 1992, Lansbury added to her responsibilities by becoming the series' executive producer.

During the past decade she has also found time to star in the made for television motion pictures, *Mrs 'Arris Goes to Paris*, *Shootdown*, *The Love She Sought* and the Hallmark Hall of Fame presentation *The Shell Seekers*. She developed a video and co-wrote a book, both titled *Positive Moves*, about fitness and well-being.

After *Murder, She Wrote* concluded its 12-season run in May 1996, Lansbury returned to her theatrical roots by starring in *Mrs. Santa Claus*, the first original musical for television in four decades.

In 1997, Lansbury appeared in *South by Southwest*, the first of a series of two-hour *Murder, She Wrote* movies for CBS. In 1998, she completed *The Unexpected Mrs. Pollifax*, which also aired on CBS. In spring of 2000, Lansbury completed the second of the *Murder, She Wrote* movies, *A Story to Die For*. In 2002, the third *Murder, She Wrote* movie, *The Celtic Riddle*, was aired.

She has been unstinting of her time with scores of civic involvements, ranging from the American Red Cross to the Salvation Army and Habitat for Humanity. As a member of the amfAR National Council, her energies in the war against AIDS have raised several millions of dollars.

In 1982, she was inducted into the Theatre Hall of Fame. In 1990, she received an honorary doctorate in humanities from Boston University. In 1992, she received the Silver Mask for Lifetime Achievement from the British Academy of Film and Television Arts. In 1994, she was named a Commander of the British Empire by Queen Elizabeth II. In 1996, she was inducted into the Television Hall of Fame, and she also starred in CBS's *Mrs. Santa Claus*. In 1997, she was given a Lifetime Achievement award from the Screen Actors Guild. She has been nominated for 16 Emmy Awards (12 for *Murder, She Wrote*). She has won six Golden Globe Awards (four for *Murder, She Wrote*) and has been nominated for an additional eight. In September 1997, President Clinton presented her with the National Medal of the Arts. In November 1999, Meadows School of the Arts at Texas's Southern Methodist University presented Lansbury with their Lifetime Achievement Award. In December of 2000, Lansbury was the recipient of a Kennedy Center Honor in Washington, D.C.

ABOUT THE FILMMAKERS

KIRK JONES (Directed by) graduated from Newport Film School in 1987 after winning a national student film competition. He started to work for London-based production company BFCS as an assistant film editor, but continued to write and direct his own films in his spare time.

He collected a Silver at the Creative Circle awards for his Mercedes test commercial in 1990 and was invited to join Xenium productions as a director. After

winning an award for his Absolut vodka commercial, which he wrote and directed, he started to direct commercials full time in Europe and in the U.S.

In 1991, Jones joined producer Glynis Murray at the newly formed Tomboy Films and continued to direct commercials for clients including Coca-Cola, Reebok, The National Lottery and McDonalds.

He won awards at the Creative Circle, British Television Awards, NABS and, in 1996, was awarded the Silver Lion at Cannes.

Jones wrote and directed his first feature film *Waking Ned Devine* in 1998 with a budget of \$3 million. The film went on to gross almost \$90 million worldwide with awards in the U.S. and Europe including New York Comedy Film Festival (Best Feature) Comedy D' alp, France (Grand Jury Prize and Critics Prize), Guild of German Cinema (Gold Award, Best Feature), Paris Film Festival (Audience Award), Golden Satellite Awards (Best Motion Picture nomination) and BAFTA (Most Promising Newcomer nomination).

After *Waking Ned Devine*, he returned to writing and developing his own film projects and continued to direct commercials.

LINDSAY DORAN (Produced by) grew up in the movie business. Her father, D. A. Doran, was a studio executive for nearly 50 years, spending most of his career at Columbia and Paramount. She visited the Paramount lot every week when she was a child and often observed the filming of the movies her father was supervising. She read scripts from an early age and saw films at different stages of the editorial process. Her father encouraged her comments on the movies they saw together, and one of her first came while they were watching a television broadcast of *The Wizard of Oz*. She told him that the song “Over the Rainbow” should have been cut, or at the very least better motivated, in the script. She was six years old.

After college, Doran moved away from Los Angeles, first to London, then to State College, PA, where she took job writing and producing documentaries and children’s programs for PBS station WPSX-TV. But in 1979, she returned to Los Angeles and her love of film. Her first job in the movie business (if you don’t count her part-time college jobs selling popcorn and candy at the Crest and Picwood Theaters) was

assistant to the director of creative affairs at Avco Embassy Pictures. Eventually, the company evolved into Embassy Pictures, where she advanced to the position of vice president of creative affairs. While at Embassy, she received her first film credit—executive in charge of production on Rob Reiner's *This Is Spinal Tap*. She also supervised the development and production of Reiner's second film, *The Sure Thing*.

In 1985, Doran joined Paramount Pictures, where her office was two doors away from the office her father had worked in for 15 years. [D. A. Doran died in 1978.] While at Paramount, Doran oversaw the development and production of a number of films including *Pretty in Pink*; *Ferris Bueller's Day Off*; *Planes, Trains & Automobiles*; *The Naked Gun*; *Pet Sematary*; and *Ghost*.

Doran left Paramount in 1989 to join Sydney Pollack's Mirage Enterprises. As its president, she produced *Dead Again*, written by Scott Frank and directed by Kenneth Branagh; *Leaving Normal*, written by Edward J. Solomon and directed by Edward Zwick; and *Sense and Sensibility*, written by Emma Thompson and directed by Ang Lee. *Sense and Sensibility* won Golden Globe Awards for Best Picture (Drama) and Best Screenplay, and an Academy Award® for Best Adapted Screenplay (by Emma Thompson). In addition, it was nominated for six other Academy Awards®, including Best Picture, and won the Best Film award given by the British Academy of Film and Theatre Arts (BAFTA) and the Golden Bear award for Best Picture at the Berlin Film Festival.

While at Mirage, Doran served as executive producer on *The Firm* and *Sabrina*, both directed by Sydney Pollack. She also served as one of the producers on the Showtime anthology series *Fallen Angels* and produced for that series the episode *The Frightening Frammis*, written by Jon Robin Baitz and Howard A. Rodman and directed by Tom Cruise.

In 1996, Doran became president and chief operating officer of United Artists Pictures. While at United Artists, she presided over production of the 18th and 19th installments of the James Bond franchise, *Tomorrow Never Dies* and *The World is Not Enough*. She also oversaw *The Man in the Iron Mask* and *Ronin*, as well as the remake of *The Thomas Crown Affair*.

In 1999, Doran left United Artists and resumed her career as a producer. She is currently the president of Three Strange Angels, Inc., a motion picture production

company based in Los Angeles. Through *Three Strange Angels* she has also produced *Stranger Than Fiction*, directed by Marc Forster, written by Zach Helm, and starring Will Ferrell, Maggie Gyllenhaal, Dustin Hoffman, Queen Latifah and Emma Thompson, to be released in 2006. The project marks her fourth collaboration with Emma Thompson, a creative partnership that has lasted 15 years.

Working Title Films, co-chaired by **TIM BEVAN** and **ERIC FELLNER** (Produced by) since 1992, has become Europe's leading film production company, making movies that defy boundaries as well as demographics.

Working Title, founded in 1983, was recently presented with the Michael Balcon Award for Outstanding British Contribution to Cinema at the Orange British Academy Film Awards and the Alexander Walker Film Award at the Evening Standard British Film Awards. Together, Bevan and Fellner have made more than 70 films that have grossed nearly \$3 billion worldwide. Their films have won 4 Academy Awards (for Tim Robbins's *Dead Man Walking*, Joel and Ethan Coen's *Fargo*, and Shekhar Kapur's *Elizabeth*), 20 BAFTA Awards (including ones for Richard Curtis's *Love, Actually* and Mike Newell's *Four Weddings and a Funeral*), and prestigious prizes at the Cannes and Berlin International Film Festivals, among other honors. Messrs. Bevan and Fellner were recently made CBEs (Commanders of the British Empire).

In addition to those films mentioned above, Working Title's other worldwide successes include Roger Michell's *Notting Hill*; Mel Smith's *Bean*; Sydney Pollack's *The Interpreter*; Peter Howitt's *Johnny English*; Joel and Ethan Coen's *O Brother, Where Art Thou?*; Chris and Paul Weitz's *About a Boy*; and both *Bridget Jones* movies (directed by Sharon Maguire and Beeban Kidron, respectively). The company has enjoyed long and successful creative collaborations with writer/director Richard Curtis; actors Rowan Atkinson, Colin Firth and Hugh Grant; and the Coen brothers filmmaking team, among others.

Working Title films include Joe Wright's *Pride & Prejudice* starring Keira Knightley, Matthew Macfadyen, Brenda Blethyn and Donald Sutherland; and the upcoming Phillip Noyce's *Hot Stuff*, currently in pre-production, to star Tim Robbins and Derek Luke.

In 1999, a new division, WT², was formed with the purpose of providing an energetic and creatively fertile home for key emerging U.K. film talent and lower-budgeted productions. Its first film, Stephen Daldry's *Billy Elliot*, was released in 2000 and became an international critical and commercial hit. The film grossed more than \$100 million worldwide, earned three Academy Award and two Golden Globe Award nominations, and was named Best Feature at the British Independent Film Awards. The film's director, Stephen Daldry, and screenwriter Lee Hall later reunited for a stage musical version, with newly composed songs by Sir Elton John. The production, marking Working Title's debut theatrical venture (co-produced with Old Vic Prods.), opened at London's Victoria Theatre in May 2005 to glowing reviews.

WT²'s subsequent films have included Mark Mylod's *Ali G Indahouse*, starring Sacha Baron Cohen, which was a smash in the U.K.; Marc Evans's acclaimed thriller *My Little Eye*; Terry Loane's *Mickybo and Me*; Damien O'Donnell's *Inside I'm Dancing*, which won the Audience Award at the 2004 Edinburgh International Film Festival; and Edgar Wright's award-winning sleeper hit "rom zom com" (romantic zombie comedy) *Shaun of the Dead*.

GLYNIS MURRAY (Co-Producer) is one of the U.K.'s most prominent commercials producers. Over the past 20 years, she has produced ads for Tony Scott, Paul Weiland, Stephen Frears, David Bailey and Kirk Jones.

Murray has a degree in history from London University. Her early career was spent at the BBC working in the drama department. She left there in 1976 and joined Ridley Scott Associates, working with Tony Scott. After that, she joined Paul Weiland and ran his company for ten years. At that time she produced Weiland's BAFTA nominated short film.

Murray set up her own production company, Tomboy Films, in 1991 with Kirk Jones and Stephen Frears directing. Since then, Tomboy has consistently been one of London's top production companies, winning many awards and growing to a company of 12 film directors.

In 1997, together with Richard Holmes, Murray produced *Shooting Fish*, directed by Stefan Schwartz, starring Kate Beckinsale and Stuart Townsend. In 1999, she produced the highly acclaimed *Waking Ned Devine*.

Nanny McPhee marks **HENRY BRAHAM**'s (Director of Photography) second collaboration with Kirk Jones, after *Waking Ned Devine*. He has also worked with Jones on several television commercials. Braham's other film credits include Tony Bill's *Flyboys*, Stephen Fry's *Bright Young Things* (on which he collaborated with *Nanny McPhee*'s Nic Ede, Michael Howells and Peter King); Charles Sturridge's *Shackleton*, for which Braham won an Emmy Award for Best Cinematography and received a BAFTA nomination for Best Cinematography; John McKay's *Crush*; Adam Brooks's *The Invisible Circus*; David Leland's *The Land Girls*; Stefan Schwartz's *Shooting Fish*, Paul Weiland's *Roseanna's Grave*; Gary Sinyor's *Solitaire for 2*; and *Soft Top Hard Shoulder*, also for Stefan Schwartz.

His television credits include, most notably, Peter Richardson's *Four Men and a Car* and Paul Weiland's *Oliver II—Let's Twist Again*.

In commercials, Braham has worked for clients including Coca-Cola, McDonald's, Playstation 2, Ford, British Airways, Polaroid, Walkers Crisps and Budweiser.

MICHAEL HOWELLS's (Production Designer) credits are as extensive as they are impressive and encompass film, theatre, opera, ballet, fashion and exhibitions. His film credits include Stephen Fry's *Bright Young Things*, which received a Best Technical Achievement nomination from the British Independent Film Awards, Charles Sturridge's *Shackleton*, for which he received both a BAFTA TV nomination for Best Production Design, and a Royal Television Society Award nomination for Best Production Design; Mike Figgis's *About Time Too* and *Miss Julie*; Oliver Parker's *An Ideal Husband*, for which he received a Golden Satellite nomination for Best Production Design; Andy Tennant's *Ever After* (aka *Cinderella*); Charles Sturridge's *FairyTale: A True Story*, Douglas McGrath's *Emma*; Michael Austin's *Princess Caraboo*; and Chris Menges's *Second Best*.

His theatre, opera and ballet credits as a designer include Dance Umbrella 99's *Julius Tomb*, the Royal Ballet's *Towards Poetry* at Sadlers Wells, Deutsche Staatsoper Berlin's *Der Damon*, Broomhill Opera's *Toleleo*, DV8 Physical Theatre's *MSM* at the Royal Court Theatre and Nottingham Playhouse, and *Memoirs de Montmartre* at the Royal Academy of Arts.

In the world of fashion, his set design credits include shows for John Galliano for Christian Dior: Haute Couture 1997-99, John Galliano: Pret a Porter Autumn/Winter 1998, and John Galliano for Christian Dior: Pret a Porter Autumn/Winter 1998; and Christian Lacroix: Haute Couture and Pret a Porter. He has also designed sets for Mario Testino shoots for American and French Vogue.

JUSTIN KRISH's (Edited by) previous editing feature film credits include *Bride & Prejudice*, *Bend it Like Beckham* (which was nominated for the American Cinema Editors Best Edited Feature Film), *The Piano Player*, *Al's Lads* and *Sorted*.

Krish is currently editing *Appointed Limits*, a drama/documentary for director Gerry Rothwell and producers Alison Morrow and Jonny Persey at APT.

NICK MOORE's (Edited by) editing feature film credits include *Along Came Polly*, *Love, Actually*, *About a Boy* (nominated for Best Edited Feature by the American Cinema Editors); Roger Michell's *Notting Hill*; David Caffrey's *Divorcing Jack*; David Leland's *Land Girls*; and Peter Cattaneo's *The Full Monty*, for which he received a shared BAFTA nomination for Best Editing.

NIC EDE (Costume Designer) most recently designed the costumes for Tony Bill's *Flyboys*. Other film credits include Stephen Fry's *Bright Young Things*, Brian Gilbert's *The Gathering*; Eric Styles's *Relative Values*; Marc Evans's *Resurrection Man*; Brian Gilbert's *Wildest*; John Henderson's *Loch Ness*; Chris Menges's *Second Best*; Brian Gilbert's *Not Without My Daughter*; Roland Joffé's *Fat Man and Little Boy*; Aisling Walsh's *Joyriders*; Chris Menges's *A World Apart*; Bernard Rose's *Paperhouse*; and Nicolas Roeg's *Castaway*.

Ede has extensive credits in television including most notably *Canterbury Tales - The Knight's Tale* for the BBC; Roland Joffé's *Undressed*; *Lorna Doone* for the BBC; *Dash and Lilly* with Sam Shepard and Judy Davis, for which Ede received an Emmy nomination for Best Costume Design; *Far From the Madding Crowd* and *Band of Gold (Series II)*, both for Granada; *Seaforth* for the BBC; and *The Borrowers*.

He also works in commercials and promos and counts amongst his clients Lloyds Bank, Dulux My Way, Halifax, British Airways and Martini.

PETER KING (Hair and Makeup Designer) received an Academy Award® for Best Makeup (shared with Richard Taylor) for *The Lord of the Rings: The Return of the King*. For the same film he also received a BAFTA nomination for Best Hair & Makeup (shared with Richard Taylor and Peter Owen). King was also hair and makeup designer on the first two films in Peter Jackson's epic trilogy: *The Lord of the Rings: The Two Towers*, for which King received a BAFTA nomination for Best Hair and Makeup, and *The Lord of the Rings: The Fellowship of the Ring*, for which he won a BAFTA award for Best Hair and Makeup.

Other feature film credits include Kevin Spacey's *Beyond the Sea*; Jonathan Frakes's *Thunderbirds*; Stephen Fry's *Bright Young Things*; Oliver Parker's *The Importance of Being Earnest*; Philip Kaufman's *Quills*, for which King received a BAFTA nomination (shared with Nuala Conway) for Best Hair and Makeup; Mike Figgis's *Miss Julie*, Oliver Parker's *An Ideal Husband*, which also saw King nominated for a BAFTA award; Mark Herman's *Little Voice*; *The Avengers*, on which King served as Uma Thurman's hairstylist and makeup artist; Todd Haynes's *Velvet Goldmine* (for which he received a BAFTA nomination); Charles Sturridge's *FairyTale: A True Story*; Sally Potter's *The Tango Lesson*; and Jane Campion's *The Portrait of a Lady*. King has recently worked again with Peter Jackson on *King Kong*.

PATRICK DOYLE (Music by) studied piano and singing at the Royal Scottish Academy of Music and Drama and graduated in 1974. His first music score was written in 1978, and subsequently Doyle has written the music for a host of radio, television, theatre and film productions.

In 1987, Doyle joined the Renaissance Theatre Company as composer and musical director. During this time he completed a world tour of productions of *King Lear* and *A Midsummer Night's Dream*. He has since composed music for their productions of *Hamlet*, *As You Like It* and *Much Ado About Nothing* for directors Derek Jacobi, Geraldine McEwan and Judi Dench. Doyle later worked with Judi Dench on both the theatre and television productions of *Look Back in Anger*.

In 1989, director Kenneth Branagh commissioned Doyle to write the film score for the Renaissance Film Company production of *Henry V*. The song *Non Nobis Domine*, from the film, was awarded the 1989 Ivor Novello Award for Best Film Theme. In 1990, HRH The Prince of Wales commissioned Doyle to write *The Thistle and the Rose*, a song cycle for full choir, in honor of the Queen Mother's 90th birthday. During that year he also wrote the music for the Disney feature, *Shipwrecked*. In 1991, Doyle wrote the score for the blockbuster *Dead Again*, directed by Kenneth Branagh, and his music was nominated for a Golden Globe Award.

Doyle's other projects include the music for *Indochine*, starring Catherine Deneuve and directed by Regis Wargnier, (the film won an Oscar® for Best Foreign Language Film, five César Awards and a Golden Globe); *Into the West*, a feature film written by Jim Sheridan and directed by Mike Newell, the soundtracks for the Renaissance Theatre/BBC Radio 3 co-productions of *Hamlet*, *Romeo & Juliet* and *King Lear*; and *Frankenstein* and *Much Ado About Nothing*, both directed by Kenneth Branagh. Also, the Castle Rock production of Stephen King's novel *Needful Things*, directed by Frazer Heston, *Carlito's Way*, directed by Brian De Palma, *A Little Princess*, directed by Alfonso Cuarón (the score won the Los Angeles Film Critics award for Best Music in 1995), *Mrs. Winterbourne*, directed by Richard Benjamin, and *Sense and Sensibility*, directed by Ang Lee (Doyle's score was nominated for a Golden Globe and also received an Oscar® nomination for Best Original Dramatic Score and a BAFTA nomination for Best Film Score).

Doyle's score for *Hamlet*, a four-hour epic directed by Kenneth Branagh for Castle Rock, received an Oscar® nomination, and his score for *Donnie Brasco*, directed by Mike Newell, received an ASCAP award.

Doyle also wrote the score for *Great Expectations*, directed by Alfonso Cuaron, and the animated feature *The Quest for Camelot/The Silver Sword*, directed by Frederik Du Chau.

In 1997 Sony Classical commissioned Doyle to write a piece of music to accompany a children's story entitled *The Face in the Lake*. This piece was premiered in February 1998 at Carnegie Hall, New York, along with two other stories with music written by Wynton Marsalis and Edgar Meyer. Sony Classical released a CD of the piece, narrated by Kate Winslet, together with a companion children's book published by Viking Press.

In 1999 Doyle completed the score for *East-West*, directed by Régis Wargnier and starring Catherine Deneuve. The film received both an Academy Award® and Golden Globe nomination in the category of Best Foreign Language Film. Doyle wrote the music for *Love's Labour's Lost*, directed by Kenneth Branagh.

Doyle completed the film *Blow Dry* in 2000, and in 2001, the music for *Bridget Jones's Diary*, directed by Sharon Maguire, in addition to completing the score for *Killing Me Softly* for Montecito Pictures directed by Chen Kaige the same year. Since this time, Doyle has scored the film *Gosford Park*, directed by Robert Altman, for which he was nominated as Composer of the Year at the AFI Film Awards.

Doyle has also recently worked on the multi award winning comedy *Calendar Girls*, starring Helen Mirren and Julie Walters; *Secondhand Lions*, starring Michael Caine and Robert Duvall; *Nouvelle France*, starring Gérard Depardieu, Tim Roth and Jason Isaacs; and *Harry Potter and the Goblet of Fire*, directed by Mike Newell.

—nanny mcphée—