

THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE

ABOUT THE PRODUCTION

“And then she saw that there was a light ahead of her; not a few inches away from where the back of the wardrobe ought to have been, but a long way off...she found that she was standing in the middle of a wood at night-time with snow under her feet and snowflakes falling through the air...”

—C.S. Lewis, The Lion, The Witch and The Wardrobe

One of the most beloved fantasy adventures of the 20th century and a timeless tale of sheer imagination at last comes to life with this stunningly realistic, painstakingly authentic adaptation of C.S. Lewis’ masterpiece. Years in the making, this is the first-ever big-screen adaptation of the powerful classic that has sold more than 100 million copies worldwide.

Walt Disney Pictures and Walden Media present THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE, in which four young adventurers playing hide-and-seek in the country home of an old professor stumble upon an enchanted wardrobe that will take them places they never dreamed. Stepping through the wardrobe door, they are whisked out of World War II London into the spectacular parallel universe known as Narnia—a fairy-tale realm of magical proportions where woodland animals talk and mythological creatures roam the hills. But Narnia has fallen under the icy spell of a mad sorceress, cursed to suffer through a winter that never ends by the White Witch Jadis. Now, aided by Narnia’s rightful leader, the wise and mystical lion Aslan, the four Pevensie children will discover their own strength and lead Narnia into a spectacular battle to be free of the Witch’s glacial enslavement forever. Touching on eternal themes of good and evil, and of the power of family, courage and hope in the darkest moments, THE LION, THE WITCH AND THE WARDROBE is a classic fable for our times.

Years in the making and meticulously created by director Andrew Adamson to match C.S. Lewis’ own vision of Narnia, THE LION, THE WITCH AND THE WARDROBE marks the live-action debut of New Zealander Adamson, who came to fore bringing worldwide audiences the loveable green ogre at the heart of the Oscar[®]-winning “Shrek” and “Shrek 2.” Adamson carries to the film a passion for Lewis’ story that began in his own childhood—one that now meets up with extraordinary advances in motion picture technology. The vast scope of the director’s vision of Narnia is brought to life through a mixture of moving human performances and cutting-edge, photo-realistic techniques in CGI, animation and prosthetic makeup that turn the wildly creative worlds and characters Lewis forged into something heart-stoppingly close to reality.

Says Adamson: “The Lion, The Witch and The Wardrobe has taken millions of young minds into realms of fantasy—so the enormous challenge as a filmmaker was to try to re-create those worlds in a way that might live up to and even exceed people’s imaginations, that could truly transport you to another time and place. You couldn’t have made this film five years ago. You couldn’t have made a photo-realistic lion like Aslan five years ago, or joined animal legs unto a human body realistically as we did with centaurs and minotaurs five years ago. Now is the right time to be making this story.”

Adamson co-wrote the screenplay with Emmy[®] Award winner Ann Peacock (“A Lesson Before Dying”) and Emmy[®] winners Christopher Markus & Stephen McFeely (“The Life and Death of Peter Sellers”). The film was produced by Academy Award[®] winner Mark Johnson (“Rain Man,” “Bugsy,” “The Notebook”) and Philip Steuer (“The Alamo,” “The Rookie”). Adamson and Perry Moore are the film’s executive producers, with C.S. Lewis’ stepson, Douglas Gresham, serving as co-producer.

The film’s stellar cast features Tilda Swinton as Jadis, the powerful White Witch who plunges Narnia into a frozen winter of war and discord. A quartet of rising young talents take on the roles of the Pevensie siblings who journey through the wardrobe: newcomer Georgie Henley is Lucy, the youngest and first to enter enchanted Narnia; Skandar Keynes is Edmund, who falls under the seductive spell of the White Witch; teenaged Anna Popplewell is Susan, the practical sister who remains skeptical about Narnia; and William Moseley plays Peter, the eldest sibling, who becomes a true leader as their adventures mount.

Co-starring in the film are Scottish actor James McAvoy as Mr. Tumnus, the kindhearted faun who risks his own fate to ensure Lucy’s safety; Kiran Shah as Ginarrbrik, the White Witch’s malevolent sleigh driver; Oscar[®] winner Jim Broadbent as Prof. Kirke, whose eccentric country home houses the magical wardrobe; and veteran Scottish performer James Cosmo as Father Christmas, whose arrival in Narnia signals the possible downfall of the White Witch. To lend rich emotions to the magical computer-generated creatures, Adamson recruited a host of acclaimed performers as vocal talents, including Academy Award[®]-nominated Liam Neeson as Narnia’s noble ruler, Aslan the Lion; Rupert Everett as The Fox, another ally of the children; veteran British performers Ray Winstone and comedienne Dawn French as the kindly, bickering Mr. and Mrs. Beaver.

In forging Lewis’ vast fantasy world, Adamson collaborated with a creative team that includes Oscar[®]-nominated cinematographer Donald M. McAlpine, ASC, ACS, Oscar[®]-nominated production designer Roger Ford, costume designer Isis Mussenden, editors Sim Evan-Jones and Jim May and composer Harry Gregson-Williams. The story’s eye-popping gallery of creatures was created under the supervision of visual effects supervisor Dean Wright (“The Lord of the Rings”) working with award-winning visual effects teams from three of the most highly esteemed facilities in the industry: Rhythm & Hues, Sony Imageworks and ILM. The film’s creative team further includes four-time Academy Award[®]-winning visualist Richard Taylor and the wizards from his WETA Workshop. Taylor’s team joined with veteran movie makeup magicians Howard Berger and Gregory Nicotero, whose award-winning K.N.B. EFX Group manufactured hundreds of special makeup prosthetics to bring the myriad Narnian creatures to life.

THROUGH THE WARDROBE DOOR:
AN INTRODUCTION TO NARNIA

*“THE LION, THE WITCH AND THE WARDROBE is an adventure
the likes of which no one has ever been through, yet everyone who is, or ever was,
a child would love to be a part of.”*

—Producer Mark Johnson

In 1950, the scholar, critic and writer C.S. Lewis published The Lion, The Witch and The Wardrobe, the first of his seven-volume series, The Chronicles of Narnia, and established a modern legend. A long-time fan of what he called “fairy stories,” Lewis had set out to write a series of fantasy tales for children, but his creation turned out to be much larger and grander than even he had foreseen. Adults and children alike fell in love with his stirring, action-packed adventure that was set in the middle of World War II bombing raids yet transported readers into an alternate and far more enchanted universe of mythological creatures waging an epic battle between good and evil. Meanwhile, critics were impressed with Lewis’ rare ability to forge a completely believable, imaginary world—one with its own history, geography, culture and myths that nevertheless reflected the struggles, hopes and moral dilemmas of our own world.

Profoundly affecting its fans, The Lion, The Witch and The Wardrobe went on to develop an enduring, worldwide readership and to become a staple of family libraries across the planet. The entire Chronicles of Narnia series—which also includes Prince Caspian, The Voyage of the Dawn Treader, The Silver Chair, The Horse and His Boy, The Magician’s Nephew and The Last Battle—took the publishing world by storm, eventually selling over 85,000,000 books in 29 different languages, making it second only to J.K. Rowling’s Harry Potter tomes as the most popular book series ever. Indeed, Rowling has cited C.S. Lewis’ Narnia as one of the inspirations to her own contemporary stories of magic and adventure.

From the beginning, C.S. Lewis had wanted the experience of Narnia’s wonders to be open to people of all backgrounds and ages. Explains the film’s co-producer, Lewis’ stepson Douglas Gresham, who grew up knowing Lewis and his writing intimately: “C.S. Lewis’ mandate, his main idea about writing for children, included the theory that if a book is worth reading when you’re five, it is still equally worth reading when you’re 50. So The Chronicles of Narnia was intended to be read to children and by children and also to be read by adults with great joy even to the last days of their lives.”

Along with a few other rare stories such as The Lord of the Rings (written by Lewis’ close friend and contemporary J.R.R. Tolkien), The Lion, The Witch and The Wardrobe became the equivalent of a foundational 20th-century fable. It was one of those timeless adventures that equally fascinated grade-schoolers, grown-up readers and the most sophisticated literary scholars intrigued by its metaphors and spiritual allegories. It soon

saw many incarnations in stage versions, as a British television series, as an animated film and even in a BBC version created almost entirely with puppets.

But no one dared to attempt to bring Lewis' land of Narnia to life with real actors and sets, perhaps because it simply seemed too vast and overwhelming an undertaking. Only recently, as technology has at last begun to catch up with Lewis' far-reaching imagination, was it even possible to imagine re-creating Narnia with the thrilling realism director Andrew Adamson brings to the story.

C.S. Lewis' stepson, Douglas Gresham—the creative and artistic director of Lewis' estate and the C.S. Lewis Company—always believed a motion picture of Lewis' masterwork would one day become reality. He stuck by the dream of bringing the story to life in a way that would honor Lewis' enduring creation for decades. "I've been working on seeing a movie made of The Lion, The Witch and The Wardrobe, one way or another, for probably 25 or 30 years," Gresham notes. It was not until Gresham was approached by Walden Media that the project truly began to take shape. "The Lion, The Witch and The Wardrobe was my very favorite book as a kid, like it was for so many other people," notes executive producer Perry Moore, who was then a film executive at Walden Media. "I always thought it was the perfect fit for Walden."

From the start, everyone at Walden and subsequently at Disney was committed to remaining steadfastly true to the spirit of C.S. Lewis' story—without adding manufactured twists to a story that has continued to inspire generation after generation. "On the very first day that we sat down with the estate, we assured them that we were going to do an absolutely faithful adaptation," Cary Granat of Walden Media explains. "Perry and I and, most importantly, Phil Anschutz [Walden Media's founder], were devoted to that vision. We weren't looking to put modern-day spin on this piece, but to honor it as a classic of all times."

Sums up Gresham, for whom the journey to bringing his stepfather's work to the screen was profoundly personal: "The story of THE LION, THE WITCH AND THE WARDROBE is so true, so honest, so straightforward, we felt certain that the less we messed around with it, the better movie we would make. The first and most important thing about getting this movie made properly was to get the right people involved. Finding Andrew Adamson and bringing him on as director was key."

ENTER ANDREW ADAMSON: **A VISIONARY**

"Unlike Tolkien, who was very specific, Lewis left a lot to your imagination. So we had the enormous challenge of not only creating Narnia, but of trying to fulfill people's expectations, to bring the film up to the level of their own dreams and fantasies."

—Director Andrew Adamson

To take on this first live-action cinematic telling of C.S. Lewis' masterpiece, the producers knew they would need an unusually creative—not to mention hugely energetic—director; someone who could seamlessly marry the real world with a fantasy realm of tremendous scope in a way that would be at once believable and emotionally powerful. It would require someone with definite savvy in high-tech filmmaking,

someone with a vivid fantasy-oriented imagination, yet also someone with the sensitivity to evoke a tale that is, at heart, about children, family and the powerful notion of bringing good back into the world. Most of all, it would require someone with a passion for Lewis' highly distinctive style of fantasy storytelling—at once simple, magical and resonant.

At first, the search naturally focused on some of today's best-known directors, but then along came an utterly unexpected candidate: Andrew Adamson. One of Hollywood's preeminent animation directors and visual effects artists, Adamson's directorial debut, the animated global hit "Shrek," had captivated audiences with its fairy-tale charm, humanity and visual imagination. Despite the fact that he had never directed a live-action film before, Adamson came to his first meeting bursting with a storm of creative ideas that left the producers wowed by his personal passion for the project. He seemed to have a deep inner connection with Lewis' Narnia that the producers knew was essential to imbuing the film with magic.

"He talked so passionately about the emotion and the themes of the piece," Cary Granat recalls, "and from those conversations we knew he was the guy. I've worked with a lot of different filmmakers but I have never seen somebody who was so completely in tune with a specific vision for a movie. After one meeting with Andrew, Perry and I were both in agreement that this was the right person."

Adamson's excitement was inspired by his own memories of being an eight-year-old boy who was whisked into Narnia and was never quite the same again. "I read all seven books continuously over a period of a year or two, just read them over and over," he recalls. "I basically existed in this world of Narnia for a time. I remembered it as this huge, vivid story with a massive battle between good and evil and a whole menagerie of mythological creatures—and I wanted the chance to bring that world to the screen."

Stirred by his childhood remembrances, Adamson started from the premise that Narnia had to come off as 100-percent real—no matter what it would take cinematically to achieve. "What is Narnia?" he asks. "That's an interesting question and key to our approach. I don't see Narnia as just a figment of the children's imaginations, a place that they retreat to in their minds to escape World War II. Rather, I believe in Narnia as a true alternate universe. There are many parallels to our world and there are many differences, but the main point is that it is real."

He continues: "So my approach to the movie was that it's not quite like 'The Wizard of Oz' or 'Peter Pan,' where you realize in the end that the story all happened in someone's imagination. When Lucy goes through that wardrobe and steps into a world, I wanted that world to be completely believable, as if it was another country you might visit. It had to be a whole Narnian reality unto itself."

It was clear from the start that Adamson's ideas for the film were vastly ambitious, but Adamson was only further excited by the risk of tackling one of the most massive projects of his, or anyone's, career—one that would demand constant creativity in every aspect of filmmaking. The director began on the page—by collaborating with screenwriting partners Christopher Markus & Stephen McFeely (who went on to write the Emmy®-winning "The Life and Death of Peter Sellers") and polishing the original screenplay by Emmy® winner Ann Peacock, putting the emphasis first and foremost on storytelling.

"We approached it as a story that is very much about themes of betrayal, forgiveness and loyalty. It's about a family who feels disempowered by the terror of World War II

and then finds their power again in Narnia,” Adamson remarks. “It’s a story about four kids who enter this land where they’re not only empowered, but where they’re ultimately the only solution to the war in that land. And it’s only through unity as a family that they can actually triumph. And that’s where we began.”

As they re-read the book, the screenwriters were surprised to find that the text of the story itself was actually far more brief than they had remembered. “Most people recall it as a denser, fuller book than it actually is. That’s a tribute to Lewis. He was a master at tweaking kids’ imaginations enough where they could generate the rest of the story themselves,” explains McFeely. “So we needed to flesh parts of it out, take the image we had as kids and make that feel very real.”

Adamson adds: “I too remembered it as this epic story. So the first thing that I did was to write everything that I remembered from reading it as a child—how I imagined the battles, how the mythological creatures might fight with each other, who the characters are, right down to the color schemes. I put down a stream-of-consciousness of everything I thought the movie should be and extrapolated from there.”

The ideas, however, were all sparked directly by the writing itself, by Lewis’ endlessly imaginative frame. “All the themes, all the messages that were important to C.S. Lewis are present in the movie, and it is, I hope, a faithful envisioning of what Lewis was imagining when he wrote the book,” he comments. “It’s both an epic story of a battle between good and evil, and an intimate family drama about a fractured family that has to mend itself.”

Sums up producer Mark Johnson: “I think audiences will take away the most positive messages of belief, strength and family. But, in the process, they will also go on an original, exciting, unexpected ride. People ask, is it like ‘Lord of the Rings’ or ‘Harry Potter’? The answer is no, it is its own world, and yet I think the sensation of seeing those movies will be akin to the sensation one will feel in seeing this movie.”

INTRODUCING NARNIA’S EXPLORERS: THE PEVENSIE FAMILY

At the heart of *THE LION, THE WITCH AND THE WARDROBE* are the many spellbinding characters and creatures who came to life in C.S. Lewis’ beloved tale—from the four young children who are transported from war-torn London into Narnia to the incredible mythical menagerie of fauns, centaurs, giants, satyrs, dwarves, minotaurs, minoboards and talking animals they meet on their life-changing journey.

The filmmakers’ first and most vital task was to start with the cornerstone of humanity in the film—the four Pevensie children, who take the audience along with them as they discover that a mysterious old wardrobe door is a portal into a land like no other. As casting began, the filmmakers knew one thing: it was essential that the children be as utterly, viscerally real as Narnia is fantastical.

Executive producer Perry Moore explains the approach taken in the search for the children: “What makes this story so unique is that it’s about real people. When you think of Narnia, you think of creatures, effects and spectacular dream-lands. But this is all grounded in the reality of a true family. So while there are a lot of great child actors in Hollywood, we made it very clear that we wanted real kids!”

The filmmakers sought the services of veteran casting director Pippa Hall and thus began a two-year hunt throughout England, during which Hall visited endless grade schools, youth clubs and drama groups, interviewing over 2,000 children for the four roles. “I took a video camera everywhere, sitting kids down to get them to talk about themselves, what their favorite books were, what films they liked,” Hall recalls. “I would then send Andrew loads of tapes and he’d watch them all and that’s how we cast the Pevensies.”

Peter Pevensie

The eldest of the Pevensie kids is Peter, who leaves London a child yet becomes a brave, grown-up leader fighting for the forces of good while in Narnia. To bring Peter to life, Pippa Hall always had in mind 18-year-old William Moseley, who makes his feature film debut. Hall first saw Moseley seven years ago and had never forgotten him. “William’s is a fairy-tale story,” Hall elaborates. “I met William when he was 11, when I was casting another film in Gloucestershire, near where he lives. He was too old for that part, but I still thought he was extraordinary, that he had something special. I thought of William as Peter as soon as I read the script.”

Being about the same age as his character, Moseley immediately related to Peter’s transformation in the course of his adventures in Narnia. “To put it simply, when Peter steps through the wardrobe, he’s a boy. When Peter steps back out of the wardrobe, as the story finishes, he’s a man,” the teenager says. “And, for me, I think I also became a man throughout the making of this film. Like Peter, I’m the oldest in my family. Like Peter, I strive a lot of the time for what’s right, what’s just. I think that’s the reason each of the kids was cast for these parts—we’re so like the characters we play.”

“What really impressed me about William is that he grew into a young man as we were making the film,” Adamson chimes in. “So, I basically saw William grow from this 15-year-old boy to this young man, this real warrior, just as Peter Pevensie does in Narnia.”

Susan Pevensie

For the role of Susan, the beautiful, down-to-earth elder daughter, who tries to be the responsible one during the children’s journey through Narnia, the filmmakers selected the most seasoned cast member among the four children—London-born actress Anna Popplewell, whose credits already include “Girl with a Pearl Earring,” “Mansfield Park” and “The Little Vampire.” Popplewell was among the very first performers put on tape by casting director Hall and quickly caught co-producer Douglas Gresham’s attention. “I looked at these kids and immediately picked Anna for Susan,” he says. “She is not only beautiful, she’s also extraordinarily talented, and she brought the role to life in a really original way.”

“In many ways, Anna Popplewell, playing the part of Susan, had the hardest part of the four kids,” producer Mark Johnson continues. “Her character has to be the reasonable, sensible one but Anna presents her in a dynamic way that allows the audience to really feel and comprehend the danger and apprehension that these four children experience in Narnia. It’s a testament to how good Anna’s performance is that we expanded the part of

Susan. We gave her more scenes, more dialogue, because Anna made her character so integral to the adventure of the movie.”

Popplewell, who recently turned 17, was very clear on what Susan goes through on an emotional level in Narnia. “Each of the characters in *THE LION, THE WITCH AND THE WARDROBE* has their own journey, and Susan’s no different,” she says. “Like Peter, she feels the obligation of looking after her younger brother and sister, and it’s something that has made her grow up too fast—being saddled with all that responsibility. When she comes to Narnia, she thinks she’s too grown up to believe in it. But, through this adventure, she becomes more open to the idea of being in this magical land. By the end, it’s changed her for the better and she becomes unafraid of being a child. It’s a real journey for her.”

Edmund Pevensie

Young Edmund is the most boisterous and mischievous of the Pevensie family and, once in Narnia, finds himself dangerously tempted to join forces with the White Witch. To portray the playful little rascal who learns to do the right thing, the filmmakers struggled to find the right actor and didn’t discover Skandar Keynes until the very last moment.

“Edmund is probably the most developed character in the book, and he was in some ways the easiest to know what to look for, but the hardest to find,” Adamson comments. “Then along came Skandar and he was really bright, funny, energetic, just full of beans, and very wicked. He had a wonderful darkness in his eyes and was mischievous, sweet and adorable all at the same time. Those were the character traits I really wanted Edmund to have—to be able to pull off this darkness and still be lovable.”

Hailing from a London family related to Charles Darwin, and the son of author Randall Keynes, Skandar impressed everyone on the set with his youthful smarts and wisdom. Now 14, he had first read *The Lion, The Witch and The Wardrobe* as an eight-year-old, which is also when he was first completely taken by Edmund. “I prefer my character over all the others. I really think I have the best character,” the young actor says with his typical bravado. “Of course, he’s a lot like me. He is the tyrant of the family, which I am, and, yep, he succumbs to temptation very easily. Edmund is the black sheep of the family, always teasing Lucy. But, in the end, Narnia makes him good. He goes through the most radical change, starts to appreciate his family. The adventure really changes him into a better person.”

Lucy Pevensie

Completing the quartet of children is ten-year-old Georgie Henley in the role of Lucy Pevensie, the youngest Pevensie and also the most optimistic, open-hearted and brave of them all, and who Adamson considers one of the story’s most important characters. “Lucy is the pure heart of the book. She’s the one who first enters Narnia, the one who has to deal with the disbelief of her siblings, and the one who has to have the spunk and energy to still believe in herself,” he says. “Georgie Henley was just that. I knew from the moment I saw her on tape that she was Lucy, she was just so believable in her very first audition.”

Pippa Hall discovered Henley out of the blue on a visit to a school in Yorkshire. Despite having no acting experience, Henley had something much more important—she

was an unusually intelligent, articulate and emotional child with a huge love of books. Later, she became a constant surprise on the set. “She was so original in her approach to the part that she made us see the dialogue in new ways, ways we hadn’t even imagined before,” comments producer Mark Johnson.

Like the other children, Georgie saw an immediate link between herself and her character. “Lucy is quite a lot like me in a way so it was very easy to slip into her character,” she says. “Lucy’s the youngest of the four Pevensies, and nobody takes her opinions seriously as the story begins. When she opens this wardrobe, she’s in a new world and she feels as though her feelings mean something there.”

With the children cast, Adamson’s next task was to bring them together as a close-knit family unit. “I wanted to create a strong family dynamic—but I couldn’t have hoped for it to go as well as it did,” he notes. “I’m sure a part of what developed between them was because they were all so far away from home that they kind of glommed onto each other. Part of it was the mix of personalities that I picked. Yet it was almost magical how they began to seem like a real family of siblings during production.”

To further help the children stay in the rhythm of the story, Adamson chose to shoot *THE LION, THE WITCH AND THE WARDROBE* entirely in chronological order—so that each new scene brought the young actors deeper into their characters and further into their discovery of Narnia.

Rounding out the Pevensie family is the family matriarch, played by New Zealand actress Judy McIntosh. It is she who must make the agonizing decision of sending her four children out to the country during the dangers of the London blitzkrieg. For McIntosh, a mother of three children herself, the small role was a very moving one, integral to the story’s impact. “Mrs. Pevensie is there to highlight the plight of these British evacuees during the War,” notes the actress. “I think she provides an opportunity to kick-start the film with an emotional impact. When she says goodbye at the train station, she gives the children the responsibility to go out and make those adult decisions that she would normally have made for them.”

Before Adamson led his film family into the magical world of Narnia, he cast two other key roles for the film’s opening in war-torn England—veteran New Zealand actress Elizabeth Hawthorne as Mrs. MacReady, the stern caretaker of the professor’s country home where the children are evacuated; and Best Supporting Actor Oscar® winner Jim Broadbent (“Iris,” “Moulin Rouge!,” “Gangs of New York”) as Prof. Kirke, whose home houses the magical wardrobe. With the human elements of the film in place, it was time to move into the magical realms of Narnia.

INTO NARNIA: **CASTING AND CREATING NARNIA’S ICONIC CREATURES**

Once they cross the threshold of the wardrobe, the Pevensie children find themselves in a world filled with extraordinary creatures that were previously unimaginable to them—and some of whom become their good friends and heroes. To forge these now-iconic creatures from *THE LION, THE WITCH AND THE WARDROBE* required not just one or two filmmaking techniques but a sophisticated and complex mix of human acting performances, practical effects and digital wizardry.

The first steps to their creation began with meticulous casting. While casting director Pippa Hall concentrated on finding the four key child actors for the Pevensie kids, her colleague Gail Stevens was secured by the production to audition talent for the “non-human” roles that make up so much of the film.

Mr. Tumnus, the Faun

The very first “non-human” role cast was that of Mr. Tumnus—the shy, retiring, half-man-half-goat who befriends Lucy but is forced to serve the evil plans of the White Witch. The faun was C.S. Lewis’ original inspiration for the creation of Narnia—he once said that it “all began with a picture of a faun carrying an umbrella and parcels in a snowy wood”—so the filmmakers knew the part was vital to bringing Narnia to life. They found the fabled qualities they were seeking in rising Scottish actor James McAvoy. “James captured the sinister duality of Mr. Tumnus,” says Andrew Adamson. “He also has the perfect face for the role. Most of all, he had this incredible connection with Georgie, which was so important to the story.”

“I loved the books when I was a child, and to remember how they made me feel back then was exciting,” McAvoy relates. “Mr. Tumnus was always one of my favorite characters, so to play him was a big honor.” For McAvoy, the fascinating part of Tumnus is that he becomes morally torn in his mission to kidnap Lucy for the White Witch. “He’s forced by circumstance to do something against his will,” says McAvoy. “And therein lies the duality that Andrew and I talked about. Tumnus is conflicted because in the process of kidnapping Lucy, he forms a bond with her and they become close friends. Ultimately, he’s forced to look at who he is, and what he wants and what he can live with, which is a very unexpected thing for him.”

To morph from a 26-year-old modern young man into a century-plus-old mythological creature, McAvoy had his own trials to bear—enduring over three hours daily at the hands of one of Hollywood’s most seasoned makeup magicians: K.N.B. EFX Group co-founder Howard Berger. “Once they cast James, we flew him over from England for a life-casting,” Berger explains. “Andrew had a very specific vision in his head of what Mr. Tumnus should look like. He wanted to re-create the Mr. Tumnus that was in his head when he was a child and I think we were very successful.”

Berger continues: “For James, we sculpted a head piece that included little radio-controlled ears that actually move, and horns attached to a skull cap. Then there’s a nose piece, a forehead piece and hair pieces, including a wig, chops, beard, eyebrows, and body hair. It took two of us over three hours to put all that on James every day. It was a very intense process.”

In addition to enduring the grueling grind of his daily makeup, McAvoy spent several weeks perfecting the voice and walk he used to bring the film’s first Narnian creature to life. “In folklore, fauns were followers of Dionysus, the Greek god of wine and intoxication. They were merry, mischievous creatures and I wanted to reflect that,” McAvoy explains. “There’s also a very English feel to the way Tumnus is written. That’s something C.S. Lewis did on purpose—undeniably wrote him in a very certain type of English voice. I took the tone of Mr. Tumnus’ voice from the goat in him, but the accent came from the man half of him.”

From the waist down, Tumnus is all CGI, but in order to best emulate how a man-goat might walk, McAvoy learned to walk on his toes for the cameras. “They couldn’t have me walking around as a normal guy because my upper body would look strange on

these hind goat legs,” he remarks. “So, I had to walk about a million different ways, then look back on the computer and see which one method worked!”

To complete the transformation from man to faun for the film, Adamson relied on the talents of the visual effects wizards led by VFX supervisor Dean Wright. The process, which Wright simply calls “leg replacement,” was first used in Robert Zemeckis’ 1994 Oscar® winner, “Forrest Gump” (for the character of Sgt. Dan, the maimed Vietnam vet played by Gary Sinise). Wright, employing recent and more sophisticated computer software, used “green screen pants” on McAvoy to create the illusion of a two-legged goat, matching the movement of his computer graphics to that of McAvoy’s gait.

Even with all the preparation needed to bring Tumnus to life, director Adamson insisted that, like a bride before her wedding, actress Georgie Henley should not get a glimpse of what the faun character looked like until the last possible minute, so her reactions of wonder and delight would be entirely authentic. “Andrew always wanted to amaze me so he kept me from seeing the faun and the White Witch so that I would react in a very convincing way,” says Henley, “and it worked!”

Jadis, the White Witch

The greatest villain in Narnia is Jadis, the seemingly invincible White Witch who has cursed the one-time paradise to endure an eternal winter. To play the nefarious and chilly role, the filmmakers embraced executive producer Perry Moore’s suggestion of veteran Scottish actress Tilda Swinton, one of the mainstays of European cinema. “I’ve been a fan of Tilda since I saw her in ‘Orlando,’” Adamson says of his leading lady, whose pale complexion and ethereal beauty added dramatic dimension to the imposing creature she plays in the film. “In addition to her physical stature, which suits the character perfectly, she brings a strength, intensity and intelligence—all characteristics I wanted for the White Witch. After all, she has to be as smart, as strong and as intense as Aslan the Lion in her confrontations with him.”

He continues: “I think the guiding principle for both of us was avoiding cliché. When C.S. Lewis wrote this book, the character of the White Witch was somewhat original but that was 55 years ago. Now we have seen so many evil queens and witches, from Cruella De Ville onwards. So we wanted to stay away from cartoonish, cackling figures. Instead, what we wanted was a more human type of evil, something a little darker and more real, and I knew Tilda had the sophistication to pull that off. It was a big challenge. Ultimately, Tilda created a really convincing witch who evokes pure icy coldness.”

Unlike most of her cast-mates, Swinton came to the story completely fresh. “I’m one of the few people who was brought up in the UK who didn’t read any of the Narnia books as a child,” Swinton confesses. “So, I came to them entirely because of Andrew Adamson who asked me to be in this film. I then read the stories to my six-year-old children. They were the acid test. When they thought it was a good idea, I began to take the idea of the film seriously. Of course, it’s a tall order to play the epitome of all evil. I just might have children backing away from me for the rest of my life!”

It was also a tall order for an actress used to portraying the finer nuances of human emotion to take on a character for whom emotion is a foreign concept. “Jadis is not human, you have to remember. She has no feelings about anything,” Swinton notes. “She’s not really comprehensible on any normal level. She has created Narnia as a reflection of her own state of mind, freezing it into perpetual winter—no spring, no

Christmas, no progress, no good, a pretty joyless place, until these children begin to turn it around.”

Swinton became closely involved in creating the look of the White Witch, which is so integral to her character. “We agreed that she should look modern and quite attractive in her own way. I thought about my favorite fantasy beauties like the Good Witch in ‘The Wizard of Oz,’ that played away from the cliché of a villainess. I didn’t want to have any of the standards: black hair, red lips or black eyeliner.”

She continues: “The idea we worked on with the costume was that it would be like a mood thermometer, that it would morph with her mood. She never changes dresses but the dress itself changes shape and color according to how things are going for her. When she’s at home in her ice castle, it puffs out like a ball gown, and when things are getting a little bleaker, the dress gets tighter and darker. And when things get really dark for her in the story, it goes completely black.”

In designing the gowns, replete with handmade lace, for Swinton’s character, costume designer Isis Mussenden envisioned “seven different gown changes for Tilda to physically represent her diminishing powers. As spring takes hold of Narnia, it melts away the frost and drains away the White Witch’s powerful hold on the frozen landscape.”

Ultimately, Swinton fell just as in love with Narnia as those who had first encountered it in childhood. She says: “THE LION, THE WITCH AND THE WARDROBE began to remind me of great family films that I grew up with, like ‘The Railway Children’ and ‘The Wizard of Oz.’ It’s a classic story in that it has an old-fashioned quality but at the same time it feels entirely modern.”

Aslan, the Lion

The White Witch’s greatest rival in Narnia is Aslan, the wise and majestic lion who sang Narnia into existence and once served as high king of the land. To create this towering character, so beloved as a hero by so many, Adamson turned both to CGI wizardry and to acclaimed Academy Award[®]-nominated actor Liam Neeson, who creates Aslan’s charismatic personality through his voice. “Aslan is all-powerful and all-knowing, yet still has a very human vulnerability,” observes Andrew Adamson. “I think C.S. Lewis used a lion for Aslan because he represents something that’s both fearsome and awesome. He’s the epitome of strength and power, but he’s not just a dream lion. He’s flesh and blood and that was very important to our conception.”

For the filmmakers the key to creating Aslan was to use the latest digital magic to make him look like he isn’t digital at all—but a true beast of the forest, albeit with disarmingly human and intelligent eyes, right down to his thunderous roar. “We hope Aslan will be the most photo-realistic computer-generated animal yet seen in a motion picture,” says producer Mark Johnson. “We want audiences to wonder just how we were able to get this dangerous beast to interact so beautifully with children actors.”

It took VFX supervisor Wright some 700 individual VFX shots and almost two years to breathe life into the Aslan who graces THE LION, THE WITCH AND THE WARDROBE. He had his work cut out for him. “There’s a very fine line when taking an animal character and having it talk and relate to humans,” Wright admits, “and we definitely didn’t want to cross the line of becoming cartoonish. The photo-realism and the

movement had to have almost a hyper-reality to them in that Aslan acts just like a lion yet can do more than you expect a lion to do, and that was our challenge.”

Vital to Wright’s work was allowing Aslan to speak in a natural, organic manner which meant mapping the movement of his speech unto the whole musculature of the animal and not just his mouth—creating a realism that takes the animation that brought “Babe” and other talking animals of recent cinema to new heights. Comments Adamson, “It was essential to me that the animation in this film not be caricatured. I wanted the moment where Lucy nuzzles up to Aslan to have the power of ‘Oh my gosh, that little girl is snuggling up to a real lion.’ It had to have the kind of weight and believability that you don’t usually see in animation. We’re very lucky that technology has just reached the point where this was a possibility.”

Meanwhile, to match a voice to the mighty beast, Adamson turned to leading screen-star Liam Neeson because, he says, “Liam has such beautiful depth and resonance to his voice. He can exude such great warmth and compassion while also possessing a ferocious strength. He completely believes in the character and it comes across in a performance that adds the final touch in bringing him to life.”

In addition to the primary CGI work used to forge Aslan in the computer, Adamson also relied on K.N.B.’s Howard Berger to provide three life-sized animatronic lions for a few key scenes. “One version is a full-size Aslan that was utilized for stand-in work, so Dean’s digital crew had a special reference point when filming on the set,” explains Berger. “Next, we built a version of Aslan for the Stone Table, which was a full-scale, eight-foot lion puppet, just a magnificent piece of work, with a radio-controlled head. It breathed and did all this amazing stuff. Finally, we created a riding version that Susan and Lucy rode against green screen. It was this enormous, hulking thing that weighed a good 500 pounds, if not more.”

While constructing these colossal puppets, Berger, too, aimed for palpable realism. His final test was to see if the young actors reacted to his Aslan puppets with awe. “I really wanted the actresses not to think it was a puppet. I didn’t want them to think for a moment it was just a prop or a makeup effect, but to react to it as if it was right out of the zoo,” Berger notes. “When we saw that happening, it was wonderful. That was always Andrew’s vision of Narnia—a place just as real as London, but a lot more magical.”

JOURNEY TO NARNIA: THE FILM’S DESIGN

The world of Narnia has, up until now, existed only in the imaginations of millions of readers. With his characters cast, director Adamson was faced with the massive, daunting task of bringing Narnia’s geographic world—from its wooded coves, magical lampposts and beaver lodges to the iced-over castle at Cair Paravel—to palpable life so that one could believe with all their senses that they truly exist.

Before hammer was ever put to nail, before paint was put to brush, before saw was put to wood, Adamson pre-visualized more than half of THE LION, THE WITCH AND THE WARDROBE inside a computer. With this tremendous advantage, and armed with his intimate knowledge of Narnian history and lore, next began the physical work of creating Narnia’s famous locales as life-sized sets. Adamson sought out two unique talents to bring the physical reality of Narnia alive. He says: “I couldn’t have done it

without production designer Roger Ford, who created magnificent sets that exceeded everyone's expectations, and D.P. Don McAlpine, who did a wonderful job lighting the world of Narnia."

In early conversations with production designer Ford, Adamson explained his concept for the look of the film, which he hoped would match what he had seen in his mind's eye as a child—an incredibly real and unsparing vision of a bleak WWII London turning into a doomed, wintry, fantastical Narnia and then, ultimately, into an incredible burst of lush, magic-filled spring full of renewed life and hope. Ford knew that trying to capture the sheer inventiveness and wonderment of a child's imagination would be a huge challenge. "I think the most difficult thing about creating a film that is also for children is that you have got to surprise them," he says. "You've actually got to go further than their imagination goes, which is not an easy thing. At the same time, it's a dream project for a designer."

THE LION, THE WITCH AND THE WARDROBE marked the second collaboration between Ford and Don McAlpine, who shot Ford's sets on P.J. Hogan's 2003 fantasy film, "Peter Pan." But this film was like nothing they had done before. McAlpine's creativity was pushed to new edges as he tried to shoot a world covered in a glacial sheen of ice. "It was a series of experiments, and something totally new to me," the director of photography remarks. "Ultimately, I think it's something totally original that we tried. Ice has always been a problem in films. They've tried it in many movies, 'Vertical Limit' being one, but I think we took it one step closer to reality and created something that will be very visually exciting."

The Oscar[®]-nominated Ford ("Babe"), a veteran designer whose career dates back to the cult favorite "Dr. Who," designed and constructed almost three dozen set pieces for the production—many of them influenced by the original pen-and-ink drawings created for C.S. Lewis' 1950 novel by illustrator Pauline Baynes. Collaborating closely with one of the industry's finest art directors, Australian native Ian Gracie ("Moulin Rouge," "Star Wars: Episode III"), Ford recruited a team of 30 for his art department and a construction crew surpassing 300 carpenters, painters and other craftsmen, the largest the designer had ever assembled in his 40-year career.

At New Zealand's decommissioned Hobsonville Airbase, the designers transformed old airplane and helicopter hangars into sound stages that harbored such spectacular sets as the Stone Table, where Aslan appears to have been defeated; the White Witch's magnificent courtyard of creatures turned to stone; the bustling London train station, patterned after famous Paddington station, where the four Pevensie children are evacuated during the London blitzkrieg; and Cair Paravel, the great Narnian castle.

The design team also utilized Kelly Park, an old equestrian center north of Auckland, where Lucy and the entire film company took their first footsteps into the snowy Narnian landscape on a set the size of a rugby field. This massive set, which would eventually be transformed into nine different areas of Narnia, challenged Oscar[®]-nominated cinematographer Don McAlpine to come up with an innovative grid of some 250 space lights, hanging from the building's rafters, to illuminate the magical, imaginary land.

Conifer Grove, a woody campground near Manukau Harbor, was chosen by the filmmakers for the White Witch's camp, where K.N.B.'s Berger and his troops transformed Kiwi extras into minotaurs, minoboars, cyclops and other creatures. Henderson Studios, home of the ITV series "Hercules" and "Xena," housed such

spectacular builds as the interior of Mr. Tumnus' house; the beaver lodge; the White Witch's dungeon; an exterior set called "the frozen lake," where Ford's crew created a gimbal system of mini-icebergs which swayed and flowed under the weight of Lucy, Peter and Susan while fleeing the clutches of Maugrim's wolf pack; the White Witch's Great Hall; and the wardrobe room, a dusty attic which houses the essential set piece of the book's title. Ford elaborates on some of his favorite designs:

The Lamppost

The lamppost that lies just on the other side of the wardrobe becomes the children's introduction to Narnia. It was also one of Ford's most beloved sets for its fairy-tale nature. "It was just magical," the designer comments. "You come out of this wardrobe, it's snowing, it's cold, and you don't know where you are. Then, in the middle of the forest, there's this lamppost growing with great roots around the bottom of it. Not woody roots, but cast iron roots. It's a very evocative introduction to Narnia."

"We actually brought the lamppost in from the U.K.," Ford continues. "It's a casting of an original London lamppost. We cast several versions of it. We wanted it to be very authentic so we also got the proper gas fitting which appears in the film. To me, it's one of the most iconic images in the book. You have the faun with an umbrella in the snow, which was C.S. Lewis' first inspirational image for writing the book. And then you have the lamppost, which occurs very early in the story. As the children pass the lamppost, it's kind of an eternal light that leads them into Narnia. What we created was exactly how I imagined the lamppost in Narnia to be."

The Wardrobe

No ordinary piece of furniture, the carved wooden wardrobe the Pevensie children stumble upon in the professor's house is actually an ancient doorway into a parallel universe. Another of the story's most iconic images, the creation of the wardrobe was vital to the film's design. "The wardrobe was a major project," Ford says. "It's probably the most important prop in the film. I mean, how many expectations of children are resting on what the wardrobe will look like? We knew it was a great responsibility."

He continues: "First, we found a wardrobe that C.S. Lewis actually owned in a museum in the States. It's a big, oblong, square wardrobe with a carving on it, and quite dark—a Jacobean-style wardrobe. So that gave us the idea that our wardrobe shouldn't be too Baroque or decorative. It should have a simplicity about it. Next, Andrew very cleverly came to the conclusion that this wardrobe should have one large door. It's a portal after all, to another world. So ours has one entrance that the children find irresistible."

Ford also took inspiration from the sixth book in The Chronicles of Narnia, The Magician's Nephew, which reveals that the wardrobe was originally made of apple wood, and attempted to replicate that dark, rich wood. "Knowing that C.S. Lewis' wardrobe was heavily carved, Andrew and I also wondered what authentic carvings to put on it," Ford goes on. "So we came up with the idea of telling the story of The Magician's Nephew in the carvings. We used nine images from the book that are carved into the panels of the wardrobe, plus the lion's heads at the top. At the bottom, we've got the White Witch and her sister. So the whole of the wardrobe tells quite a nice story."

The Snowy Forests of Narnia

To further transform soundstages into the winter-cursed Narnian forest, Ford secured the talents of two Kiwi movie veterans—Russell Hoffman, the head greensman who led a team of arborists and landscapers to create the forest of Narnia, and “snowman” Peter Cleveland, whose crew used 11 different materials to create the copious make-believe snow that adorns so many of the Narnian sets.

Hoffman’s indoor landscapers planted over 225 trees on the production’s soundstages to match the forests of Eastern Europe. “I’m actually a staunch environmentalist,” Hoffman notes, “so the trees that we chose were all part of experimental crops that have been used for commercial purposes. They’re not part of the New Zealand ecology or anything like that.” While Hoffman’s lumberjacks trucked the trees far and wide from around the country’s north island, Cleveland reached out to the U.K. and the U.S. for two different types of artificial snow used to create Narnia’s winter wonderland.

“We used air foam on the trees, which is the same material used in the construction industry to insulate houses,” Cleveland explains. “Another type of product we used is a paper snow which comes from chopped-up diapers. These were from Welsh diapers, and the foam product on the trees came from Tennessee. The bonus of that paper product was that we could eliminate footprints easily and return the set back to a smooth dressing for each new take.”

The Beaver Lodge

Another of Ford’s remarkable designs is the “beaver lodge,” where Mr. and Mrs. Beaver give the Pevensie children refuge while reciting the history of Narnia. Director Adamson envisioned the beavers as rustic craftsmen, creating their home, furniture and tools from their surroundings, and trading with the local dwarves for other commodities. He wanted a very authentic, “beaverized” look, which required the designers to unexpectedly immerse themselves in beaver biology...and architecture.

Says Jules Cook, one of Ford’s key art directors who supervised the lodge set: “Much of the inspiration for the beavers’ environment, both in the interior, shot on a soundstage at the Henderson Studios, and the exterior, filmed as part of a vast snowscape at Kelly Park, was taken from watching beavers in their natural habitat in the 1988 IMAX® film ‘Beavers.’ In a climactic scene in that film, a bear tears apart a beaver dam, and close examination of the destruction provided a strong basis for the scene in our film where a pack of the White Witch’s wolves tears through the lodge looking for the Pevensies.”

“Beaver dams generally let part of their river’s water through the structure,” Cook further explains, “and particular attention had to be paid to how a flow of water would freeze around the habitat.” Chainsaws and Arbortec drill attachments were used to create a unique “chewing” effect on the logs, and as beavers tend to strip the bark off branches, this was done as well. Set builder Pete MacKinnon estimates that he used over 4,500 sticks, all “between finger thickness and leg thickness,” to create the set. The lodge’s furniture is appropriately makeshift, with the Beavers’ living area cluttered with miniature tools, fishing rods and collectibles, while Mrs. Beaver’s “homey” touch is responsible for the spun textiles and homemade preserves. In a subtle flourish, Anglophiles may note Mr. Beaver’s collection of Toby jugs, a series of beer mugs dating back to the 18th century, usually depicting various human characters. Of course, the

careful eye may note an important difference—Mr. Beaver’s Toby jugs are beavers as well!

The White Witch’s World

Also forged at Henderson Studios were some of the film’s most imaginative and striking sets—those that make up the White Witch’s world, including Great Ice Hall, the Witch’s dungeon, and the Witch’s courtyard, each constructed to reflect a hauntingly glassy realm of snow and ice. The production used more than 7,000 gallons of resin and half a kilometer of fiberglass in the creation of this frozen-over world.

In the White Witch’s courtyard stand dozens of Narnian creatures—including griffins, bears, centaurs, panthers, giants and fauns—each frozen into stone statues by the Witch. To create this eerie, accursed sculpture garden, Ford and Gracie had their teams hand-sculpt some 70 full-scale, life-size statues from styro-foam molds designed by a team of ten global artists (from places including Beijing, South Africa, Australia and New Zealand) over a five-month period under the supervision of veteran Aussie movie craftsman John Searle (“Moulin Rouge,” “Babe”).

“We started by using a technique we hadn’t tried before, using a computer to carve out all the profiles of these huge carvings,” Searle explains. “We then had each statue’s profile cut out of foam, generally 25 or 50 millimeter sheets of polystyrene glued together. From there, a sculptor carved them down to form, using sharp knives, sandpaper and abrasives. We then had to cut the statue open and fill it with steel armature, so it could be screwed into the ground. But that was just the first phase! Then we had to coat each one to give it a finish that made it look real. For instance, the bear has a different texture from a lion. With the mythological creatures, a lot of them have armor, which was made by WETA, so we applied all those pieces as well. Finally, we gave it a seal coat of a urethane, then at last, it was on to the painters. It was quite a process.”

The Queen’s Castle

Finally, the filmmakers turned to the creation of the queen’s castle, another major challenge to their creativity. “The queen’s castle in the book is not described as being made of ice,” Ford notes. “We made a very rash decision early on that we would make our castle out of ice. That all seemed very exciting at the time but then, of course, came the problem for me of how to build a castle out of ice.”

“We built these mammoth sets out of half-inch-thick fiberglass,” Ford describes. “Every piece had to be carved out of polystyrene. Then the polystyrene had to be covered in a layer of impermeable plastic, almost like Glad Wrap, so that the fiberglass didn’t stick to it. Each piece was then fiberglassed with a gun, using fiberglass with color mixed in it, so we get this very slight blue look to it. Finally, we did a lot of research with Don McAlpine on the lighting. He did a fantastic job making this stuff look exactly like ice.”

Though much of THE LION, THE WITCH AND THE WARDROBE was spun out of whole cloth on soundstages, a number of authentic locations were also utilized. The production spanned the globe, shooting in Poland, the Czech Republic, England and, of course, New Zealand—as well as the one place that has come to truly represent fairy-tale worlds: Andrew Adamson’s native New Zealand. After scouring the world for forests as lush and hills as green, Adamson ultimately chose New Zealand’s South Island to shoot the climactic battle for Narnia as Aslan’s army, now led by Peter, takes on the Witch’s

forces. He chose a location known as Flock Hill, because, he says, “It’s the most amazing place I’ve ever seen.” The company also used Elephant Rocks, a steep valley containing hundreds of unique rock formations popular with climbers, to film crucial scenes in Aslan’s camp and filmed the exteriors of Prof. Kirke’s mansion at Auckland’s Monte Cecilia Park, a Catholic refuge founded in 1913.

For the cast, New Zealand offered an ineffable sense of magic that further inspired them. “New Zealand was like entering Narnia,” says Tilda Swinton. “It was like walking into a storybook that was published in the ’30s. There’s something very spiritual about that land, with its huge sky, extraordinary mountains, and this sense of peace. We were really fortunate to just spend time there.”

**THE NARNIANS COME TO LIFE:
THE WORK OF WETA WORKSHOP AND K.N.B. EFX**

“One of the most inspiring things in our journey into Narnia was to work alongside such a remarkable artist, storyteller and visual persona as Andrew Adamson. The opportunity to raise our craft over and above what we did on ‘Lord of the Rings,’ to bring it to bear on such a diversity of design and culture, has been a dream come true.”

—Richard Taylor, WETA Workshop

To whom do you go to create an entire world populated by wildly imaginary creatures? One place has become legendary for their nearly magical skills in this department: Richard Taylor’s WETA Workshop, the collective group of artists based in Wellington, New Zealand, who designed and created the visual and makeup effects for all three chapters of Peter Jackson’s landmark “Lord of the Rings” trilogy. Adamson knew he needed WETA on his side in helping Narnia’s creatures and all their battle accoutrements—weapons, armor, etc.—become reality.

Taylor, a four-time Academy Award[®] winner, was thrilled to enter another beloved fantasy universe, one that held out its own entirely unique challenges. “C.S. Lewis conceived of Narnia as a world of a child’s dreams, where all mythologies come together. This gave us wonderful opportunities to design harpies, minotaurs, centaurs, and goblins, all interacting in the same fantastical world,” he says. “We also created dozens of species never before seen on the screen.”

While WETA conceived some ten species of creatures for Peter Jackson’s “Lord of the Rings” trilogy, for *THE LION, THE WITCH AND THE WARDROBE*, they bring to life a remarkable 60 different species of creatures, of which nearly half do not normally occur in nature. The WETA artists quickly became aware that while Tolkien and Lewis are often compared, the imaginary worlds they created were entirely different in style and texture. Due to Lewis’ less detailed description, for Narnia, they had far freer reign.

“In the case of Narnia, you’re entering through the back of the wardrobe, into a kind of dream universe, into this much more fancy, enriched world,” elaborates Taylor. “Therefore, there wasn’t the same strict brief for us to hang our design on. We realized, thankfully, that we were able to bridge out at a much greater extent into fantasy, drawing on the rich mythology that C.S. Lewis’ writings took on. It gave us a broader and richer palette of design than we had on ‘Lord of the Rings.’ The many visual techniques we used combine to create a fully realized fantasy world the likes of which has never been

seen on film. The craftspeople and technicians have pushed a new extreme of artistry in their pursuit to bring Narnia to the screen, which we hope will inspire a whole generation, young and old, to dream for themselves.”

One of WETA’s most complicated creations for the film were the centaurs, the half-man, half-horse species—borne out of Greek mythology—which required human actors to wear animatronic horse bodies co-designed by Taylor’s artisans and K.N.B.’s Howard Berger. “The centaurs were one of our more complicated characters,” Berger comments. “Richard Taylor and myself had previously done centaurs for ‘Hercules’ and ‘Xena,’ but we wanted to make these far better.”

Another challenge for WETA was the film’s climactic battle, for which WETA Workshop complemented costumer Isis Mussenden’s battle gear wardrobe with a spectacular array of more than 1,300 weapons, including swords, maces, shields, etcetera, and armor (150 metal and leather chest plates, patented, handmade chainmail). The magic was in the details. “It’s the final touches that will make it feel like these were all made by craftsmen of Narnia,” Taylor notes. “We all hope that we played a small part in creating a world that feels cohesive and real and alive for audiences to enjoy.”

Working closely with both WETA and Adamson throughout was Howard Berger and his K.N.B. team who make magic out of prosthetics, masks and bodysuits. Berger, who approached the filmmakers early on, fired up to work on the project, was completely in tune with Andrew Adamson’s quest for realism in creating this fantasy world. “I approached it from the start as if we were creating living creatures, bringing them to life with the help of the actor. Ultimately, I think we were responsible for 23 individual species. We created 170 individual characters for the film and shot 150 days with them in New Zealand and Prague,” sums up Berger.

During his six-month prep on the film back in Los Angeles, Berger employed over 100 makeup artists, technicians, fabricators, mold-makers, painters and mechanics. “We recruited the best we have in the makeup business,” he says. “I asked everybody to read the books so that they understood that this was not just a movie. I wanted them to understand the essence of why this film was so important to me. When I talked about Mr. Tumnus, or Ginarrbrik, or the White Witch, everybody knew what I was talking about and what they should be like so we were all on the same page. We all felt like this was a journey unlike any other movie we had done before.”

Among Berger’s favorite creations is the minotaur Otmin, which he calls “the coolest monster K.N.B. has ever made.” Using a radio-controlled animatronic head and requiring multiple puppeteers to operate, Otmin has a personality all his own. “As far as bad guys go, he’s a combination of some of my favorite creatures, a mix of a Where the Wild Things Are creature with a primate. He’s very real.”

Otmin also required one of the most detailed bodysuits ever made. “It’s a fabricated muscle suit, so it has muscles, fat and even veins, clear plastic tubing that’s been stitched in a pattern,” Berger explains. “The fat is basically water-filled bladders so that his chest and arms jiggle. His biceps also contract. And, once that structure was built, the fabrication department put a spandex skin that’s sewn onto the muscle suit. It was then painted, and all the hair was hand-tied individually. Otmin’s remote-controlled head has lips and jaws that move to mimic dialogue, eyes that blink, moving ears, all the bells and whistles. Coupled with the muscle bodysuit, it added 60 pounds to the actor’s frame. And it took about 45 minutes just to put the suit on.”

Says Shane Rangi, the actor who plays Otmin and wore the carefully engineered suit: “The suit was dark and extremely hot and I was 100% blind. There were 27 servos in there going off, so it was also fairly noisy. I couldn’t really hear a lot. The trick, then, to working? Not to be claustrophobic!”

Rangi, along with James McAvoy and some 200 extras doubling for fauns, centaurs and the like also had to wear spandex pants dyed in a green screen hue. This would allow for the next key step in the process of bringing their characters to life: allowing VFX supervisor Wright and his artists to superimpose the legs of a goat, ram, bull or horse to the humans playing these mythological creatures who populate Narnia.

BEHIND NARNIA’S MAGIC: THE SPECIAL VISUAL EFFECTS

“We had gigantic challenges along the way. The battle alone was made up of thousands and thousands of creatures, which includes polar bears, lions, tigers, centaurs, ogres, boggles, etcetera. Just an incredible undertaking.”

—Producer Mark Johnson

The creation of Narnia would ultimately require more than just creative power—it also required massive computing power, combining the efforts of some of the hottest and most innovative effects houses in the world to digitally enhance the otherworldly characters and landscapes of this alternate universe.

“This is a story filled with incredible creatures,” remarks Adamson. “To give a sense of the scope, in the final battle, there are 20,000 creatures. All these creatures were created at least partly in a computer but no singular approach was used. Some creatures are CG all of the time. Some creatures are half computer-generated and half live-action. A centaur, for instance, might have a human upper body with a computer-generated horse lower body, while the beavers were entirely computer-generated. The idea was to have it all meld together into one cohesive universe that feels entirely real.”

“THE LION, THE WITCH AND THE WARDROBE is one of the biggest special effects movies ever made,” adds producer Mark Johnson, “and to pull it off we used three of the biggest, most creative effects companies in the world—Rhythm & Hues, Sony Pictures Imageworks and ILM—simultaneously.”

In the beginning, the filmmakers asked several effects companies to “audition” for the various characters, almost like actors. Johnson explains: “We would take a single character, let’s say Mr. Beaver, and ask five separate companies to take a stab at animating this character. There were no guidelines. We said ‘Let’s see what you can do to demonstrate what Mr. Beaver would look like.’ That’s how we chose the best houses for the job.”

Overseeing the work was VFX Supervisor Dean Wright, a veteran of the second and third “Lord of the Rings” films. Wright collaborated with Rhythm & Hues’ Bill Westenhofer, Sony’s Jim Berney and ILM’s Scott Farrar to create somewhere between 1,000 and 1,400 CGI shots and images for the film. According to director Adamson, “There really isn’t one frame, one scene, that is not touched by a visual effect.” Eventually, some 1,000 people would work on the effects and some 50 terabytes of information for the film would be stored at three different effects houses. Large libraries

of newly created images were shared back and forth by each of the houses as they worked in concert with one another, layering scenes with richer and richer effects.

So while Sony Pictures Imageworks was creating the CGI beaver performances and forging CGI wolves so photo-realistic they were able to mix seamlessly in with a pack of real animals in certain sequences, Rhythm & Hues was honing Aslan's magnificent musculature and ILM was tinkering with how centaurs might walk. Then, the teams might switch, each working on a different aspect of Narnia's massive world. "In every element, the aim was always to have each of the creatures be entirely believable right next to our human cast," sums up Wright.

Ultimately, all the film's elements—from locations and designs to practical effects and digital wizardry—would come together in the most challenging sequence of all: the climactic battle for Narnia as Aslan's army takes on the forces of the White Witch. Andrew Adamson had envisioned a spectacular scene involving some 20,000 characters on screen at once—one that sprung primarily from his imagination. "In the book, the battle is one about a page and a half long. Lewis writes about it in very simple, 'you should have been there' terms, but in my imagination was always this incredible battle with minotaurs against centaurs against fauns and satyrs. We had to show the battle, an incredible battle like nothing that has ever been done before," says the director.

The sequence was shot at New Zealand's Flock Hill Station, on a rugged plateau featuring snow-capped vistas. There, the film's cast and hundreds of extras dressed in the otherworldly creations of WETA and K.N.B. played out the war for Narnia's future. Later, Rhythm & Hues employed the same groundbreaking software used to create the spectacular battles in "Lord of the Rings"—the artificial-intelligence program known as Massive—to multiply the fighters into the tens of thousands and to control each fighter's individual moves and motions. "We have 20 to 30 creatures on-screen at any one time, and they each have their own unique attributes in terms of how they jump, run, walk, move and fight," observes Dean Wright. "It's an enormous challenge to make this look believable, but with the computer simulations, you have the tools you need to make it look as good as it possibly can."

When the battle was completed, Andrew Adamson knew his Narnia had truly made the journey from a fantastical vision in a child's fevered imagination to the motion picture screen. "Making this film was a daunting exercise in every way," sums up Adamson. "It was very technically daunting in terms of effects and digital creations and daunting from a filmmaking perspective in terms of scope and design. It was daunting to work with four children as the main characters. But, I think the most daunting thing of all for me was simply the responsibility I felt to this beloved story. It's a huge thing to try to live up to what millions of people have imagined and dreamed about Narnia over three or four generations but that is what we set out to do."

ABOUT THE CAST

TILDA SWINTON (Jadis, the White Witch) is the Scottish (and Cambridge-educated) actress who began making films with the English director Derek Jarman in 1985 with "Caravaggio." She went on to work with him for eight years and seven more films before his death in 1994, including "The Last of England," "The Garden," "War Requiem" and "Wittgenstein." In 1990, Swinton won the Coppa Volpe at the Venice

Film Festival for her performance in Jarman's film adaptation of Marlowe's "Edward II." Two years later, she came to wider international recognition and critical acclaim with her extraordinary portrayal of the androgynous and eternal "Orlando," directed by Sally Potter.

Since then, Swinton's work has included two films with Lynn Hershman-Leeson, "Conceiving Ada" and "Teknolust," Susan Streitfeld's "Female Perversions," Tim Roth's "The War Zone" and Robert Lepage's "Possible Worlds." In 2000, she starred in "The Deep End" for directors David Siegel and Scott McGeehee, again winning numerous international awards, including a Golden Globe® nomination for Best Actress. Recently, she co-starred in Spike Jonze's "Adaptation," David Mackenzie's acclaimed Bete noire "Young Adam" and "Thumbsucker," directed by Mike Mills, to be released in 2005. She reunited with Keanu Reeves in "Constantine" and co-starred with Bill Murray in Jim Jarmusch's acclaimed drama, "Broken Flowers." Upcoming film roles include Bela Tarr's "That Man from London," Hillary Broughr's "Stephanie Daley" and Tony Gilroy's "Michael Clayton" opposite George Clooney.

GEORGIE HENLEY (Lucy) makes her professional acting debut in the film. Georgie was born in Ilkley, W. Yorkshire, in the north of England. A member of a local drama club called Upstagers, the ten-year-old was discovered by casting director Pippa Hall in a countrywide casting call for the film launched in June 2003, winning the role over 2,000 other hopefuls.

SKANDAR KEYNES (Edmund) is a 14-year-old London-born talent who began his professional acting career at age nine in the Royal Shakespeare Company production of "Macbeth" for Britain's Channel 4 TV, winning the role just a few months after enrolling in the Anna Scher Theatre School in Islington (where his older sister also studied acting). He immediately followed with another television role as a Victorian waif in Jonathan Meade's docudrama, "The Victorians," which aired on BBC-2. A few months later, the youngster appeared onstage at the St. George's Theatre in a pantomime adaptation of the classic fairy tale, "Cinderella." The next year (2001), Skandar played the role of Enzo Ferrari as a child in Duemila Productions/Victory biopic, "Enzo Ferrari."

ANNA POPPLEWELL (Susan) most recently appeared as Vermeer's eldest daughter in Peter Webber's globally acclaimed drama, "Girl with a Pearl Earring." The 16-year-old made her professional acting debut in the 1998 television adaptation of du Maurier's novel, "Frenchman's Creek." She has appeared in such other feature films as "The Little Vampire," "Me Without You," "Mansfield Park" and "Thunderpants." Her television roles include "Dirty Tricks" and the BBC dramas "Love in a Cold Climate" and "Daniel Deronda." Popplewell was born and lives in London, the daughter of a barrister father and doctor mother. She is the eldest of three siblings, all of whom have attended Allsorts Drama for Children, a Saturday-morning drama class. Her sister Lulu recently appeared in Richard Curtis' "Love Actually," and her brother Freddie was Michael Darling in P.J. Hogan's "Peter Pan."

WILLIAM MOSELEY (Peter) makes his motion picture debut in the film and is the son of English cinematographer Peter Moseley. A native of Gloucestershire in the

Cotswolds area of England, William, 18, was first spotted by casting director Pippa Hall seven years ago (in primary school) when she was casting the 1998 English TV movie "Cider with Rosie," based on Laurie Lee's memoirs about his childhood in the Cotswold Valley (coincidentally, the village next to the young actor's own). She kept her eye on the budding talent over the ensuing years, which led to his first audition for THE CHRONICLES OF NARNIA over 18 months ago. Hall's casting partner, Gail Stevens, cast him in the 2002 SMG telefilm, "Goodbye, Mr. Chips," his first professional role.

JAMES McAVOY (Mr. Tumnus, the faun) is well known in America for his role of Leto II in the Sci-Fi Channel series "Children of Dune," based on the books by Frank Herbert. In his native Britain, the young Scot garnered critical acclaim for his work on the BBC-1 political thriller "State of Play" and the BBC-2 presentation of "Early Doors." Before that, McAvoy starred in "White Teeth" for Britain's Channel Four, where he was also recently seen in "Shameless." Last year, he completed a leading role in Stephen Fry's new film, "Bright Young Things," with Peter O'Toole and Stockard Channing. He co-starred opposite Kirsten Dunst, Paul Bettany and Sam Neill in the romantic comedy "Wimbledon" and played muscular-dystrophy victim Rory O'Shea in "Rory O'Shea Was Here."

After completing his role in THE CHRONICLES OF NARNIA, McAvoy starred with Forest Whitaker and Gillian Anderson in Kevin McDonald's "The Last King of Scotland," which depicts Idi Amin's brutal regime in Uganda. Upon returning to the U.K., James started work on his lead role in the adaptation of the hugely popular David Nicholls book, Starter for Ten, for HBO Films. Among McAvoy's film credits are "Bollywood Queen," "Trench Horror," "Tabloid TV," "The Swimming Pool" and "Regeneration," with Jonathan Pryce. His TV credits include HBO's award-winning miniseries "Band of Brothers," produced by Tom Hanks and Steven Spielberg. Among his credits for BBC Productions are "Inspector Lynley Mysteries," "Murder in Mind" and "Lorna Doone." McAvoy, a native of Scotstoun in west Glasgow, studied at the prestigious Royal Scottish Academy of Music and Drama after making his professional acting debut at age 16 in the British film "The Near Room."

JIM BROADBENT (Prof. Kirke) won the 2001 Best Supporting Actor Oscar[®] for his role as writer John Bayley in Richard Eyre's poignant drama, "Iris." Starring opposite fellow Oscar[®] nominee Judi Dench, Broadbent also won acting honors from the Los Angeles Film Critics and the National Board of Review and the HFPA's Golden Globe[®]. He also received nominations from the Screen Actors Guild, the Broadcast Film Critics Association and BAFTA. That same year, Broadbent also triumphed on the big screen opposite Nicole Kidman in Baz Luhrmann's "Moulin Rouge!," for which he captured a BAFTA Award, a SAG nomination (for ensemble cast) and dual honors from the National Board of Review and the Los Angeles Film Critics Association (both shared with "Iris").

After graduating from the London Academy of Music and Dramatic Arts, his first job was as an assistant stage manager at Regent's Park Open Air Theater. He also logged roles onstage with the Royal National Theatre (including "The Government Inspector," directed by Richard Eyre) and most recently, "The Pillowman." His career took off in 1977 with a role in Ken Campbell's "Illuminatus." Soon thereafter, he began his ongoing

collaboration with director Mike Leigh, first in stage productions of the writer-director's plays "Ecstasy" and "Goosepimples." He would later reunite with Leigh on "Life Is Sweet" and his 1999 acclaimed classic, "Topsy-Turvy," for which Broadbent won Best Actor at the Venice Film Festival, the London Critics Circle and Evening Standard Film Awards and earned nominations for the BAFTA, the British Independent Film and Chicago Film Critics Awards. He also collaborated with Leigh on the 1992 short film "A Sense of History." His most recent work with Leigh was "Vera Drake."

He debuted on the motion picture screen in Jerzy Skolimowski's "The Shout" in 1978 and soon caught the attention of such British film directors as Stephen Frears ("The Hit") and Terry Gilliam ("Time Bandits," "Brazil"). He also gained popularity from appearances on several popular British TV series. His first foray into Hollywood came in "Superman IV: The Quest for Peace" alongside Christopher Reeve and Gene Hackman. As his profile grew on both sides of the Atlantic, co-starring in such British films as "Enchanted April" and Neil Jordan's "The Crying Game" and appearing in Woody Allen's "Bullets Over Broadway," Broadbent was dubbed one of Britain's best-loved character actors.

Over the last decade, he has co-starred in such films as "Little Voice" (Screen Actors Guild nomination for Best Ensemble Cast), "Smilla's Sense of Snow," "The Avengers," "Bridget Jones's Diary" (and the upcoming sequel, "Bridget Jones: The Edge of Reason"), "Nicholas Nickleby" (National Board of Review nomination—Best Ensemble Performance), Martin Scorsese's Oscar[®]-nominated epic, "Gangs of New York," and the recent remake "Around the World in 80 Days." Other recent and current film projects include reuniting with Oscar[®]-nominated director Mike Leigh on "Vera Drake," as well as the HBO western "And Starring Pancho Villa as Himself," "Bright Young Things," "Vanity Fair," and voice roles in "The King's Beard," "Tooth," "Valiant," "Robots," "The Magic Roundabout Movie" and "Pride." For television, he won a Golden Globe[®] and an Emmy[®] nomination for the HBO epic "The Gathering Storm" and a BAFTA TV nomination for "The Young Visitors." He completed a co-starring role in Terry Zwigoff's "Art School Confidential." He most recently completed work on "The Street" for the BBC and next year will star in "Longford" for Channel 4/HBO, written by Peter Morgan.

JAMES COSMO (Father Christmas) is well known for his roles as the warrior Campbell in Mel Gibson's Oscar[®]-winning epic, "Braveheart," and, more recently, Glaucus, a Trojan ally and co-captain of the Lycian forces, in Wolfgang Petersen's global box-office hit "Troy." A native of Scotland, Cosmo grew up in the west central town of Clydebank, known for its shipbuilding industry. He honed his acting skills in dozens of British film and television productions dating back almost four decades, making his motion picture debut in the 1969 WWII epic, "Battle of Britain."

Cosmo has since appeared in five dozen feature and TV films, including "Young Winston," "Highlander," "Stormy Monday," "Trainspotting," "Emma," Shekhar Kapur's recent remake of "Four Feathers," "The Reckoning," "To End All Wars" and HBO's "The Last of the Blonde Bombshells." In George Miller's enchanting sequel, "Babe: Pig in the City," he provided the voice of Thelonus, the orangutan. Recent projects include "The Last Legion" and the Scottish thriller "Half Light." He has guest-starred on such English TV series as "Badger," "The Bill," "Hammer House of Horror," "Quiller," "The Sweeney," "Fairly Secret Army" and "Roughnecks." For his outstanding work onscreen

and his charitable work off, he received the lifetime achievement award for the Sunday Mail/McEwan's People's Film Festival.

KIRAN SHAH (Ginarrbrik) is one of the movie industry's premiere stunt doubles for children and small people. According to the current edition of the Guinness Book of World Records, he is the world's shortest stuntman in the entertainment business. The diminutive (4'1") Kenyan native, who lived in India before relocating to London during his teen years, began his performing career in London in 1973 after winning an audition with the Red Buddha Theatre Company.

After three years in experimental theatre, Shah won his first film role, as a stand-in for a child actress on "Candleshoe." Spotted by the film's stunt coordinator, Shah served as the actress' stunt double, thus launching his new career in front of the cameras. He next won a small role in the film adaptation of Edgar Rice Burroughs' adventure story, "The People that Time Forgot," and has since appeared in such big-screen projects as Steven Spielberg's "Raiders of the Lost Ark" and the sequel "Indiana Jones and the Temple of Doom," Ridley Scott's "Legend," James Cameron's "Titanic" and "Aliens," and, most recently, Peter Jackson's landmark trilogy, "Lord of the Rings," in which he doubled for Elijah Wood's Frodo and appeared as a Hobbit. Other motion picture credits include Hugh Hudson's "Greystoke: Legend of Tarzan, Lord of the Apes," Richard Donner's "Superman," two Jim Henson productions, "The Great Muppet Caper" and "The Dark Crystal," George Lucas' "Return of the Jedi" (playing an Ewok), Mel Gibson's Oscar®-winning "Braveheart" and Terry Gilliam's "The Adventures of Baron Munchausen." Shah is also a published poet in both Britain and the U.S. Kiran has gone behind the cameras and has just directed with his nephew Chaitan (Kit) his first feature-length film. It is called "Weekend Lovers," a comedy farce set in the U.K.

One of the most accomplished actors of his generation, Irish-born **LIAM NEESON** (Aslan the Lion) has collaborated with such renowned filmmakers as Steven Spielberg ("Schindler's List"), Ridley Scott ("Kingdom of Heaven"), George Lucas ("Star Wars: Episode I—The Phantom Menace"), Neil Jordan ("Michael Collins"), Roland Joffe ("The Mission"), Woody Allen ("Husbands and Wives") and John Boorman ("Excalibur").

For his acclaimed work on the motion picture screen, Neeson has earned Academy Award®, Golden Globe® and BAFTA nominations for "Schindler's List," Best Actor honors at the Venice Film Festival, London's prestigious Evening Standard Award and his second Golden Globe® nod for "Michael Collins," a second Evening Standard Award nomination for his role as a tortured priest in "Lamb" and his third Golden Globe® nomination, the London Critics Circle Film Award and the Los Angeles Film Critics honor for Bill Condon's incisive biopic, "Kinsey."

Since debuting in Boorman's "Excalibur," Neeson has starred in over 30 films, including Roger Donaldson's retelling of the 1935 seafaring epic, "The Bounty," opposite Mel Gibson and Sir Anthony Hopkins, Andrei Konchalovsky's "Duet for One," Peter Yates' "Suspect," Sam Raimi's "Darkman," David Leland's "Crossing the Line," Carl Franklin's "Before and After," Richard Curtis' "Love Actually," Kathryn Bigelow's "K-19: The Widowmaker," Michael Caton-Jones costume epic "Rob Roy" and, most recently, Christopher Nolan's "Batman Begins." He recently reteamed with Neil Jordan on the comedy-drama "Breakfast on Pluto." Other big-screen credits include "The Good

Mother” with Diane Keaton, “Gun Shy” opposite Sandra Bullock, Bille August’s “Les Miserables” (playing Jean Valjean, Hugo’s tragic hero), “Krull,” “A Prayer for the Dying,” Clint Eastwood’s final Dirty Harry thriller “The Dead Pool,” Michael Apted’s “Nell” and “The Haunting.”

Neeson has also triumphed on the Broadway stage, earning two Tony nominations for his 1993 New York stage debut in Eugene O’Neill’s “Anna Christie” and the 2002 revival of Arthur Miller’s “The Crucible.” He also essayed the role of Oscar Wilde in David Hare’s “The Judas Kiss.” The Northern Ireland native began his career by joining the prestigious Lyric Players Theatre in Belfast in 1976, making his acting debut in Joseph Plunkett’s “The Risen People.” After performing with the Lyric Players for two years, he collaborated with the famed repertory company of the Abbey Theatre in Dublin, where he appeared in “Translations.” He won The Best Actor Award at the Royal Exchange Theater for his appearance in Sean O’Casey’s “The Plough and the Stars.”

RAY WINSTONE (voice of Mr. Beaver) has long been recognized as one of England’s most powerful performers. He gained international acclaim for his intense role as the alcoholic wife-beater in Gary Oldman’s directorial debut, “Nil by Mouth,” for which he earned a BAFTA nomination as Best Actor and won the top prize at the British Independent Film Awards. He followed with yet another gut-wrenching performance in Tim Roth’s hard-hitting directorial debut, “The War Zone” (co-starring opposite actress Tilda Swinton), winning accolades at the Berlin and Cannes Film Festivals and a Best Actor nomination at the European Film Awards. He also collected his second Best Actor nod for the British Independent Film Award for Roth’s film and garnered a third the next year for his role as a retired gangster opposite Oscar[®] nominee Ben Kingsley in “Sexy Beast.”

Since his motion picture debut at age 17 as the bully Carlin in Alan Clarke’s “Scum” and the ex-con in Harley Cokeliss’ “That Summer” (for which he was BAFTA-nominated as Best Newcomer), Winstone has made his mark onscreen in such films as Franc Roddam’s “Quadrophenia,” Ken Loach’s “Ladybird, Ladybird,” Antonia Bird’s “Face,” Anjelica Huston’s “Agnes Browne,” Anthony Minghella’s Oscar[®]-nominated “Cold Mountain,” Liliana Cavani’s “Ripley’s Game” (from Patricia Highsmith’s novel), Fred Schepisi’s acclaimed “Last Orders” and Lou Adler’s “Ladies and Gentleman, the Fabulous Stains.” He co-starred in the Jerry Bruckheimer retelling of the medieval tale of “King Arthur.” Most recently, he worked with Martin Scorsese in “The Departed” and the title role in Robert Zemeckis’ “Beowulf.”

His television work in England includes the award-winning BBC miniseries “Births, Marriages and Deaths,” the drama “Our Boy,” for which he won Best Actor at the Royal Television Society Awards, and the title role in “Henry VIII,” which went on to win Best Mini Series/TV Movie at the International Emmy[®] Awards. British episodic appearances include “Boon,” “Cats Eyes” and the recurring role of Stubby Collins in “Fairly Secret Army.” The London native, amateur boxer and drama-school dropout has also been a mainstay on the London stage, essaying roles in Jez Butterworth’s “The Night Heron,” Kathy Burke’s “Mr. Thomas,” Patrick Marber’s “Choice,” Nick Whitby’s “To the Green Fields Beyond” (directed by Sam Mendes), among others.

DAWN FRENCH (voice of Mrs. Beaver) has been dubbed Britain's "first lady of television comedy," resulting from the success of her wildly popular, international Emmy-winning BBC sitcom, "The Vicar of Dibley," created by Richard Curtis ("Notting Hill," "Bean," "Love Actually," "Four Weddings and a Funeral"). French hails from Holyhead, Wales. She trained to be a drama teacher at London's Central School of Speech and Drama, where she met another of England's most popular comedienne, Jennifer Saunders ("Shrek 2," "Absolutely Fabulous"). That fateful meeting led to one of the most successful partnerships in British comedy today—French and Saunders, a pairing that began onstage at the Comic Strip in London's Soho district and has survived over two decades. A few years later, they began appearing together on the BBC variety show "Entertainers," were featured in the sitcom "Happy Families," and wrote their first sitcom, "Girls on Top" (1985), in which they starred with another little-known comedienne, Tracey Ullman. They also appeared in numerous episodes of the long-running BBC series "The Comic Strip Presents."

French also played the lead role in "Murder Most Horrid," has starred in a variety of advertising campaigns, was the face of television advertising for Terry's Chocolate Orange and has been featured on a number of spoken recordings of children's stories, notably for Mick Inkpen's "Kipper" series. French has starred in such BBC Screen One dramas as "Tender Loving Care" and "Sex and Chocolate." Other British TV appearances include vocalizing the title character of "Pongwiffy," "Wild West," the voice of Buttercup in "Watership Down," "David Copperfield," "Ted and Alice," "Comic Relief" and "Let Them Eat Cake." She has also been featured on the big screen in "The Adventures of Pinocchio" and "Harry Potter and the Prisoner of Azkaban," in which she appears as the Lady in the Painting.

RUPERT EVERETT (voice of The Fox) reunites with director Andrew Adamson after lending his vocal talents to Adamson's animated blockbuster "Shrek 2," in which he played the character of Prince Charming. He began his career on the stage with Scotland's avant-garde Glasgow Citizens Theater, appearing in such plays as "The Vortex," "Heartbreak House," "A Waste of Time," "Private Lives," "The Picture of Dorian Gray" and "The White Devil." Back on the London boards, he won attention and acclaim for his starring role of Guy Bennett in the London staging of Julian Mitchell's "Another Country." He reprised the role in the 1984 film version (earning a BAFTA nomination as Best Newcomer) and followed that triumph with his starring role opposite Miranda Richardson in Mike Newell's thriller, "Dance with a Stranger."

He continued working in the motion picture arena, logging memorable performances in Paul Schraeder's "Comfort of Strangers," Robert Altman's "Prêt-à-Porter" ("Ready to Wear"), Andrei Konchalovsky's "Duet for One" and Nicholas Hytner's Oscar[®]-nominated "The Madness of King George," before gaining worldwide stardom for his supporting performance as Julia Roberts' confidant in P.J. Hogan's comedy, "My Best Friend's Wedding." For his role, Everett earned Golden Globe[®] and British Academy (BAFTA) nominations as Best Supporting Actor and won the London Film Critics, Blockbuster Entertainment and American Comedy Awards. He followed with yet another screen triumph (and his second Golden Globe[®] nomination, this time as Best Actor in a Comedy) in the film adaptation of Oscar Wilde's "An Ideal Husband," directed by Oliver

Parker. He reteamed with Parker in 2002 in another Oscar Wilde project, “The Importance of Being Earnest,” which reunited him with Colin Firth.

Everett’s film work includes Hogan’s “Unconditional Love,” “To Kill a King,” “The Next Best Thing” directed by John Schlesinger and starring Madonna, “Inspector Gadget,” “A Midsummer Night’s Dream,” “Dunston Checks In,” “Tolerance,” “Inside Monkey Zetterland” and “Chronicle of a Death Foretold.” He completed another voice role in the Disney animated feature “Valiant” and also voiced the character of Sloane Blackburn in “The Wild Thornberrys Movie.” His TV miniseries credits include “Princess Daisy” and “Far Pavilions.”

His recent work includes Richard Eyre’s “Stage Beauty” and Julian Fellowes’ “Separate Lies.”

ABOUT THE FILMMAKERS

ANDREW ADAMSON (director/executive producer/co-screenwriter) made his directorial debut with “Shrek,” which won the first Academy Award[®] presented for Best Animated Feature. He followed up with an Academy Award[®] nomination for the sequel, “Shrek 2,” which he also co-wrote and directed. “Shrek 2” recently eclipsed “Finding Nemo” as the highest-earning animated film in Hollywood history. Adamson is also collaborating with “Shrek” co-writer Joe Stillman on the screenplay for another animated feature for DreamWorks, currently titled “Truckers,” which Adamson will also direct. “Truckers” is based on Terry Pratchett’s best-selling fantasy trilogy known as The Bromeliad.

Adamson first joined PDI (Pacific Data Images)—now PDI/DreamWorks—in 1991 with an extensive background in visual effects. His credits as a visual effects supervisor with PDI/DreamWorks have included the films “Angels in the Outfield” and “Double Dragon.” He has also worked on the visual effects for such films as “True Lies,” “Heart and Souls” and Barry Levinson’s “Toys” and served as a key member of PDI/DreamWorks’ commercial division on numerous award-winning spots, including Converse’s “Planet Kevin,” Dow’s “Scrubbing Bubbles Greatest Show” and Miller Genuine Draft’s “Juke Box.”

Apart from PDI/DreamWorks, Adamson’s work as a visual effects supervisor includes the features “Batman Forever,” “A Time to Kill” and “Batman & Robin.” He saw his visual effects work on the two “Batman” films short-listed for Oscar[®] nominations by the Academy of Motion Picture Arts and Sciences. Adamson began his career in computer graphics nearly 20 years ago in his native New Zealand, working as a computer animator at a local animation company called The Mouse That Roared. In 1986, he moved on to the post of design director/senior animator at Video Images Ltd., where he worked on a variety of broadcast logos and television commercials.

ANN PEACOCK (screenwriter) is an Emmy[®]- and Humanitas Award-winning writer who trained as an attorney and taught at the University of Cape Town Law School. After emigrating to the United States in 1986, she translated her interest in social justice and civil rights into writing screenplays. Ann’s writing makes up an eclectic body of work, ranging from a Harlem Renaissance blues player, to the story of a black woman boxer, Korean War Marines, the life of Nelson Mandela, a remake of “A Star Is Born”

and, most recently, a forbidden love affair between a woman officer and an enlisted man on a U.S. Navy Destroyer. Ann, a long-time fan of C.S. Lewis, was both thrilled and honored to be asked to adapt The Lion, The Witch and The Wardrobe. She lives in Los Angeles.

CHRISTOPHER MARKUS & STEPHEN McFEELY (screenwriters) have been writing together since 1995. Born in Buffalo, N.Y., and San Francisco, respectively, the two met at the Graduate Fiction Writing Program at UC Davis (Class of 1996). Most recently, Markus and McFeely penned “The Life and Death of Peter Sellers” for HBO. Starring Academy Award® winner Geoffrey Rush in the title role, the unconventional biopic of one of Hollywood’s most volatile, brilliant and mercurial talents premiered in competition at the 2004 Cannes Film Festival. The production went on to earn 16 Emmy® nominations and nine awards, including the Emmy® for Outstanding Writing for a Miniseries, Movie or Dramatic Special. Markus and McFeely are currently at work adapting Ernst Lubitch’s 1932 film, “Trouble in Paradise,” for director Cameron Crowe and producer Laura Ziskin.

C.S. LEWIS (author), one of the 20th century’s most respected and prolific authors, produced fiction ranging from children’s books to fantasy, science fiction, and novels. His scholarly work, from Medieval and Renaissance literature to literary theory, and his witty and imaginative exposition of Christian belief, have made him an intellectual and spiritual mentor to millions.

Born in Belfast, Ireland, on November 29, 1898, Clive Staples Lewis was educated in various secondary schools before entering Oxford University in 1917. His college education was interrupted by his service in World War I as a second lieutenant with the Somerset Light Infantry. Wounded and hospitalized in 1918, he returned to Oxford in 1919, graduated with honors in 1923, and became a lecturer in philosophy at University College, Oxford, a year later. In 1925, Lewis began a three-decade tenure at Oxford when he was named fellow and tutor at Magdalen College, Oxford. He retained the post until 1954, when he was elected professor of Medieval and Renaissance Literature at Magdalene College, Cambridge, an appointment he held until his death in 1963.

He is the author of over 40 books, which includes virtually every genre except biography and drama. Lewis first expressed interest in becoming a poet with the publication of his first two volumes of verse, Spirits in Bondage (1919) and Dymer (1926), both written under the pseudonym of Clive Hamilton (his own first name plus his mother’s maiden name).

His reputation as a scholar was established with his 1936 tome, The Allegory of Love: A Study in Medieval Tradition, which earned the Gollancz Memorial Prize for literature. He ventured into fiction with his 1938 novel, Out of the Silent Planet, the first of his science-fiction trilogy that included Perelandra (1943) and That Hideous Strength (1945), fiction dealing with the cosmic struggle between good and evil.

Lewis’ broader reputation rests with his scholarly interpretation of Christianity, a subject the former atheist explored in such original works as The Screwtape Letters (1942), a unique look at life on earth as seen from the viewpoint of the devil, which became one of his most popular books; The Great Divorce (1946), a first-person narrative depicting a busload of souls from hell who travel to heaven to repent their sins; and Mere

Christianity (1952), a collection of lectures on the basics of Christian faith broadcast by the BBC during World War II.

In 1950, Lewis turned to the world of fantasy and fairy tales with the first of seven children's books, collectively entitled The Chronicles of Narnia. The Lion, The Witch and The Wardrobe, the first book published, introduces the reader to the imaginative land of Narnia, an enchanting world of talking animals ruled by a noble lion, Aslan, which is discovered by a quartet of siblings in a magical wardrobe in an English country house.

Lewis published six more volumes, one annually, continuing with Prince Caspian (1951), The Voyage of the Dawn Treader (1952), The Silver Chair (1953), The Horse and His Boy (1954), The Magician's Nephew (1955, and the prequel to the first book) and concluded his adventures in Narnia with The Last Battle (1956), the latter honored with the prestigious Carnegie Award, the highest mark of excellence in children's literature. To date, the series has sold over 85,000,000 copies.

Lewis' other works of note include The Pilgrim's Regress: An Allegorical Apology for Christianity, Reason and Romanticism (1933), The Problem of Pain (1940), Reflections on the Psalms (1958), Till We Have Faces: A Myth Retold (1956) and two autobiographical works—Surprised by Joy: The Shape of My Early Life (1955) and A Grief Observed (1961), the former his spiritual journey from atheism to Christianity, and the latter a response to his wife's untimely death from cancer in 1960. Lewis himself died on November 22, 1963, the same day as author Aldous Huxley and assassinated President John F. Kennedy. Three years after his death, his letters, edited and with a memoir by his older brother, W.H. Lewis, were published. With translation of dozens of books into scores of languages and foreign sales in multiple millions, Lewis has become a thinker of international importance.

MARK JOHNSON (producer) won the Best Picture Academy Award[®] for Barry Levinson's poignant 1988 drama, "Rain Man," starring Dustin Hoffman (Best Actor Oscar[®]) and Tom Cruise. One of several films Johnson made with Levinson during a 12-year span, the movie (winner of four Oscars[®]) also captured a Golden Globe[®] as Best Picture.

Born in Maryland, Johnson spent ten years of his youth in Spain, where he worked frequently as a movie extra in films such as Franklin Schaffner's "Nicholas and Alexandra" and David Lean's epic, "Dr. Zhivago." His early experiences led to small acting roles in the European western "Ride and Kill" and the 1964 war drama, "The Thin Red Line."

Before Johnson began his career in feature films, he earned his undergraduate degree in drama from the University of Virginia and his M.A. in Film Scholarship from the University of Iowa. From there, he moved to New York and entered the Director's Guild Training Program, where one of his first projects was Paul Mazursky's touching autobiographical drama, "Next Stop, Greenwich Village." He subsequently relocated to Los Angeles and moved up from production assistant to assistant director on such projects as "Movie, Movie," "The Brinks Job," "Escape from Alcatraz" and Mel Brooks' "High Anxiety," which was co-written by future business partner Barry Levinson.

In his successful partnership with Levinson, Johnson produced all of the writer-director's films from 1982-1994. In addition to "Rain Man," their diverse slate of acclaimed features includes "Good Morning, Vietnam," "The Natural," "Tin Men,"

“Toys,” “Young Sherlock Holmes,” “Avalon,” “Diner” (their 1982 debut project, for which Levinson earned an Oscar[®] nomination for his screenplay), and “Bugsy,” nominated for ten Academy Awards[®] including Best Picture and Best Director. “Bugsy” also captured a Best Picture Golden Globe[®] Award.

In 1994, Johnson established his own independent production company and won the Los Angeles Film Critics New Generation Award for his very first effort—“A Little Princess,” directed by Alfonso Cuarón. Johnson, under his new banner, also produced the comedy “Home Fries” with Drew Barrymore and the dramatic thriller “Donnie Brasco,” starring Al Pacino and Johnny Depp. He also served as executive producer for CBS-TV’s “L.A. Doctors” and “Falcone” and also executive produced the hit CBS drama “The Guardian.” Johnson’s latest television project is an hour-long dramedy, “Love Monkey,” which will premiere mid-season on CBS.

Johnson’s recent slate of motion pictures includes “The Alamo” and “The Rookie,” both directed by John Lee Hancock; “The Banger Sisters,” with Susan Sarandon and Goldie Hawn; Brad Silberling’s drama, “Moonlight Mile,” with Sarandon and Dustin Hoffman; Tom Shadyac’s supernatural thriller, “Dragonfly,” with Kevin Costner and Kathy Bates; Levinson’s Irish satire, “An Everlasting Piece”; Robert Zemeckis’ spooky thriller “What Lies Beneath,” starring Harrison Ford and Michelle Pfeiffer; the hit comedy “Galaxy Quest” with Tim Allen and Sigourney Weaver; and “My Dog Skip,” the acclaimed family drama (co-produced with John Lee Hancock) starring Frankie Muniz, Diane Lane and Kevin Bacon.

He most recently produced Nick Cassavettes’ hit drama, “The Notebook,” based on Nicholas Sparks’ bestseller, “The Wendell Baker Story,” which marked the directorial debuts of filmmaking brothers Luke and Andrew Wilson, and reunited with Walden Media on the film adaptation of Thomas Rockwell’s children’s book, “How to Eat Fried Worms.”

Additionally, Johnson has either presented or executive produced Luis Llosa’s directorial debut, “Sniper,” Tim Robbins’ directorial debut, “Bob Roberts,” Steven Soderbergh’s “Kafka,” Robert Redford’s Oscar[®]-nominated “Quiz Show” and “Journey of Hope,” winner of the 1999 Foreign Language Film Oscar[®]. He serves as the Chair of the Academy of Motion Picture Arts and Sciences’ foreign-language-film award selection committee.

PHILIP STEUER (Producer), along with producer Mark Johnson, served as executive producer on two John Lee Hancock-directed movies—“The Rookie,” one of 2002’s critical and commercial hits, and his epic retelling of the battle for Texas independence, “The Alamo.”

He has also established an ongoing collaboration with respected filmmaker Neil LaBute. The pair joined forces for Propaganda Films and produced “Your Friends and Neighbors,” a biting romantic satire starring Ben Stiller, Aaron Eckhardt and Jason Patric. They collaborated again on the critically acclaimed, offbeat comedy “Nurse Betty,” with Renee Zellweger, Morgan Freeman and Chris Rock, which was nominated for the prestigious Palme d’Or at the 2000 Cannes Film Festival. Steuer again reunited with LaBute on “The Shape of Things,” a quirky romantic story starring Paul Rudd and Rachel Weisz.

Steuer has also turned his talents to the advertising world, executive producing the second series of memorable BMW Internet shorts features. The new trilogy, entitled “Hire: The Hostage,” once again starred Clive Owen in spots directed by John Woo, Joe Carnahan and Tony Scott. Additionally, he has produced over 40 national commercial campaigns with such notable production companies as RSA, Propaganda and Anonymous Content, among others.

PERRY MOORE (executive producer) was a longtime production executive for Walden Media who was instrumental in bringing the The Chronicles of Narnia franchise to the company. After landing the rights to the C.S. Lewis series, he segued into a production deal with the company. The film represents his first as a motion picture executive producer. In addition to his work in production and development, Moore is also writing the film’s official “making of” book for HarperCollins. He is also co-directing a documentary about legendary children’s book author and illustrator Maurice Sendak.

Moore hails from Virginia Beach, Virginia. He majored in English at the University of Virginia (where he was an Echols Scholar) and later served as an intern in the White House before launching his entertainment career in talent and development at MTV and VH1.

He followed that experience as one of the original segment producers for the upstart “Rosie O’Donnell Show,” one of daytime television’s most popular recent hits. Changing arenas, he segued into the motion picture world as a development executive for the late filmmaker Ted Demme (“Blow”) and producer Joel Stillerman before joining Walden Media, where he developed and oversaw such film projects as the upcoming “I Am David,” the big-screen adaptation of Anne Holm’s acclaimed novel “North to Freedom.” During his tenure with Walden under Cary Granat, Moore also helped obtain and develop such forthcoming Walden projects as “The Giver,” “Bridge to Terabithia” and “Manhunt.”

A diehard fan of children’s literature, Moore’s first novel, Hero, the first of a fantasy series about a group of modern-day superheroes, will be published by Hyperion.

DOUGLAS GRESHAM (co-producer) is the son of novelists Joy Davidman and William Lindsay Gresham and stepson of C.S. Lewis. After the publication of his father’s novel, Nightmare Alley, in 1946, the family moved to Ossining, New York, and then to Staatsburg. It was not long afterwards, however, that marital problems began, and in 1952, his mother spent several months in England completing her book, Smoke on the Mountain. While there, she became friends with C.S. Lewis and spent Christmas with the Lewis brothers in Oxford. After breaking with William Gresham, his mother returned to England (London) in 1953 with her sons.

Following his parents’ divorce in 1954, the young Gresham went to school in Surrey. The next year, the family moved to Headington, Oxford. In 1956, his mother and Lewis were married in a civil ceremony, which was shortly followed, after the discovery of her terminal cancer condition, by a Christian marriage. After his mother died of cancer in 1960, Douglas continued to live with Lewis in their Headington Quarry home until Lewis’ death in 1963 (the year after the death of his own father).

For the next few years, Gresham studied agriculture and worked on farms. During this time, he met and fell in love with Meredith (Merrie) Conan-Davies, with the couple

marrying in 1967. Shortly after the wedding, he and his new wife sailed for Australia. Over the many years they spent in Australia, he was a farmer, a radio and television broadcaster, a restaurateur and many other things. It was in Australia that their children were born—James in 1968, Timothy in 1969, Dominick in 1971, and Lucinda in 1976. In 1990, they adopted Melody, then five years old, from Korea. They now have nine grandchildren.

Since 1973, Gresham has worked with all aspects of the Estate of C.S. Lewis, and in 1993, the family moved to Ireland so that he could give it more of his attention. He and his wife, both of whom are committed Christians, have made their home in County Carlow Ireland, now a multi-faceted non-denominational Christian House Ministry, which specializes in counselling ministry and seminar hosting. In 1988, he published his autobiographical book *Lenten Lands* (HarperCollins). His new book, *Jack's Life, The Life Story of C.S. Lewis*, is due for publication by Broadman and Holman this October. He now works full-time for the C.S. Lewis Company and devotes his spare time to a variety of Christian work.

DONALD M. McALPINE, ASC, ACS (director of photography), earned an Academy Award[®] nomination for his cinematography on Baz Luhrmann's daring musical drama, "Moulin Rouge!" His camera work also brought him a British Academy (BAFTA) nomination and honors from the Australian Film Institute (his third win) and the Film Critics Circle of Australia. McAlpine was working as a physical-education teacher in rural Australia in the early '60s while moonlighting as a news cameraman on television documentaries. After a four-year stint, he left the government-supported Australian Broadcasting Commission in 1966 to join Film Australia, where he became chief cameraman, supervising the work of eight cinematographers.

Segueing into feature films, McAlpine debuted behind the motion picture camera on Bruce Beresford's first film, "The Adventures of Barry McKenzie," the start of a lengthy association. Together, they have collaborated on ten projects including "Breaker Morant" (AFI Award), "The Getting of Wisdom," "Puberty Blues," "King David" and "The Fringe Dwellers," for which he earned another AFI nomination. He also served as cinematographer on Gillian Armstrong's drama, "My Brilliant Career," for which he won his first AFI honor. McAlpine has also established long-standing associations with such filmmakers as Paul Mazursky ("The Tempest," "Moscow on the Hudson," "Down and Out in Beverly Hills," "Moon Over Parador"), Alan J. Pakula ("Orphans," "See You in the Morning"), Chris Columbus ("Stepmom," "Mrs. Doubtfire," "Nine Months"), John McTiernan ("Medicine Man," "Predator") and Philip Noyce ("Patriot Games," "Clear and Present Danger") and first worked with Luhrmann on his 1996 movie adaptation of "William Shakespeare's Romeo & Juliet," earning his first BAFTA nomination.

Other motion picture credits include "Parenthood," "The Edge," Mel Gibson's "The Man Without a Face," "Stanley and Iris," "The Time Machine," "Harry and Son," "Anger Management" P.J. Hogan's live-action fairy tale, "Peter Pan." The last two years, McAlpine has been involved with this film for director Andrew Adamson.

ROGER FORD (production designer) is one of Australia's most distinguished film artists whose work (in both art direction and costume design) has been honored with

several awards and nominations, most notably an Academy Award® nomination for his production design on Chris Noonan's endearing classic, "Babe."

Ford also won the Australian Film Institute (AFI) Award for production design on Peter Duncan's "Children of the Revolution," John Duigan's "Flirting," and AFI's Open Craft Category for Russell Mulcahy's miniseries, "On the Beach." He has collected six additional AFI nominations, for production design on "Doing Time for Patsy Cline" and Mulcahy's "Swimming Upstream," for costume design on "The Nostradamus Kid" and his debut feature, "Those Dear Departed," and dual nominations (costumes and production design) for Philip Noyce's acclaimed docudrama, "Rabbit-Proof Fence" (which also won The Inside Film Award for Best Production Design). Ford also worked with Noyce on the Oscar®-nominated drama "The Quiet American" and collaborated with Aussie filmmaker Duigan on three additional titles—"The Year My Voice Broke," "Romero" and "Sirens." He reunited with director Miller on "Babe: Pig in the City" after earlier working with him on several Kennedy Miller productions. Additional credits include "Lilian's Story," the IMAX® film "Sydney—Story of a City" and P.J. Hogan's recent acclaimed version of "Peter Pan."

A native of England, Ford attended the Leicester College of Art before working at the BBC, where his earliest projects in production design included "The Cliff Richard Show," "The Cilla Black Show," "The Spike Milligan Show," "The Dave Allen Show" and the cult classic "Dr. Who." After a six-year stint at the BBC, Ford visited Australia with the intent of staying for two years. His initial assignment with the Australian Broadcasting Corporation (ABC) led to becoming design department head, and that initial visit has turned into three decades for the adopted Aussie.

ISIS MUSSENDEN (costume designer) reunites with director Andrew Adamson after designing the wardrobes for his two animated classics, "Shrek" and "Shrek 2." In a career spanning two decades, the California native has created costumes for a wide range of stage and screen projects, including the recent films "Dirty Dancing: Havana Nights," the Jamie Foxx comedy "Breakin' All the Rules" and "Life of the Party." Mussenden has also served as costume designer for such diverse films as "Jay and Silent Bob Strike Back," "Thirteen Days," "American Psycho," "The Astronaut's Wife," "Some Girl," "Dante's Peak," "Daylight," "Albino Alligator," "White Man's Burden," "Ghost in the Machine," "Shocker," "Bodies, Rest & Motion," "Matinee" and "The Waterdance." She made her feature debut in 1986 with the romantic comedy "The Allnighter" and earlier served as an assistant designer on "Crocodile Dundee" and "Falling in Love" and a costume assistant on Robert Benton's Oscar®-winning "Places in the Heart" and Woody Allen's "The Purple Rose of Cairo."

She has also worked on a number of longform television projects, including HBO's "A Private Matter," Lifetime's "Storm and Sorrow," CBS-TV's "Taken Away" and Turner Pictures' "Memphis," for which she earned a CableACE nomination for her designs. She also served as a costume assistant on the miniseries "Kennedy," starring Martin Sheen in the title role.

Mussenden attended the University of California at Santa Barbara as an art major, and later graduated from New York's prestigious Parson School of Design, earning her Bachelor of Fine Arts degree in fashion design. She began her career with two seasons at Joseph Papp's renowned New York Shakespeare Festival and cut her teeth in the theatre

world on dozens of plays, including “Been Taken,” “The Crate,” “At Home” and Roger Hedden’s “Bodies, Rest & Motion” at Lincoln Center. She also designed the wardrobes for the “Marathons” festival of one-act plays (by such playwrights as Hedden, David Mamet and Shel Silverstein) at New York’s Ensemble Studio Theater.

SIM EVAN-JONES (film editor) reunites with director Andrew Adamson after having previously served as his editor on “Shrek” (for which he earned an American Cinema Editors Eddie Award nomination) and his latest box-office triumph, “Shrek 2.” A native of Great Britain, Evan-Jones received a degree in Film and Communication from the University of London, Goldsmiths College. He joined DreamWorks SKG in 1995 after working at Steven Spielberg’s Amblimation studio in London. His credits there included the posts of assistant editor on “An American Tail” and co-editor on “We’re Back! A Dinosaur’s Story” and “Balto.” He also served as associate editor on DreamWorks’ animated musical “The Prince of Egypt.”

JIM MAY (film editor) most recently served as one of the editors on Stephen Sommer’s horror epic, “Van Helsing,” after collaborating with Sommers as visual effects editor on his blockbuster, “The Mummy,” and his aquatic thriller, “Deep Rising.” He has also worked with producer Jerry Bruckheimer on three projects—as co-editor on “Kangaroo Jack,” additional editor on his Oscar[®]-nominated epic “Pearl Harbor” and the Oscar[®]-nominated (for visual effects) “Armageddon,” on which May served as visual effects editor.

May’s other motion picture credits (in various capacities) include Frank Oz’s fantasy film, “The Indian in the Cupboard” (as VFX editor), Paul Michael Glaser’s “Kazaam,” Brett Leonard’s “Hideaway,” Steven Spielberg’s Oscar[®]-winning “Jurassic Park,” James Cameron’s Oscar[®]-winning “Terminator 2: Judgment Day,” John McTiernan’s “Die Hard” and “The Hunt for Red October” and the animated epic “Titan, A.E.,” directed by Don Bluth and Gary Goldman. May has also edited the short film “The Same” (Best Editing prize at the 2000 Toronto Film Festival) and the independent feature “Cookers” (which won Best Picture at the 2005 Screamfest in Los Angeles and Best Picture and Best Editor honors at the 2000 Milan International Film Festival).

A native of Denver, Colorado, May attended film school at L.A.’s Loyola Marymount University. Following graduation, he entered the specialized world of visual effects editing during tenures with such renowned VFX companies as ILM, Boss Films and Sony Imageworks.

HARRY GREGSON-WILLIAMS (composer) reunites with director Andrew Adamson after composing the scores for his Academy Award[®]-winning “Shrek” and the subsequent box-office smash, “Shrek 2.” Gregson-Williams is well known in the world of animation, having also scored the hit DreamWorks features “Antz” and “Chicken Run.” He has created the scores for a long and extremely varied list of films, both animated and live-action.

An accomplished conductor, arranger, and orchestrator, Gregson-Williams studied voice, piano, and violin as a child growing up in London. As a youngster, he performed throughout Europe, toured with the choir of St. John’s College, Cambridge (where he earned a scholarship at age seven) and played as a soloist for numerous recordings. Going

from one musical scholarship to another, Gregson-Williams eventually studied at the distinguished Guildhall School of Music and Drama in London. He then went on to teach in England and Egypt and then later, in a similar program, in the Rift Valley in Kenya, where he taught music to children. Upon his return to London, Gregson-Williams began working with British film music composer Stanley Myers. He next joined forces with Hans Zimmer, contributing to the scores of “K2,” “The Lion King,” “Crimson Tide” and “Beyond Rangoon.” After collaborating with legendary British director Nicholas Roeg on “Two Deaths,” he composed two scores for Roeg, “Full Body Massage” and “Hotel Paradise.”

In 1995, Gregson-Williams joined Zimmer in Los Angeles to work on “Muppet Treasure Island,” the first of many family-oriented projects. His collaborations with Zimmer at Media Ventures (as a composer and arranger) include “Broken Arrow,” “The Fan,” “The Rock” and “The Prince of Egypt.” He has also conducted many of Zimmer’s scores, most notably the Oscar[®]-nominated “As Good as It Gets.” Gregson-Williams’ work is well known in other collaborative projects—first with Trevor Rabin on “Armageddon” and “Enemy of the State,” then later with fellow Media Ventures composer John Powell on several projects, including “Antz,” “Shrek” and “Chicken Run.”

In the last several years, Gregson-Williams has composed such diverse scores including Ridley Scott’s “Kingdom of Heaven” and Bille August’s “Smilla’s Sense of Snow” as well as August’s upcoming “Return to Sender,” Antoine Fuqua’s “The Replacement Killers,” two films for Joel Schumacher, “Phone Booth” and “Veronica Guerin,” in addition to “Team America: World Police,” “The Borrowers,” “Passionada,” “Light It Up,” “Bridget Jones: The Age of Reason” and Peter Berg’s “The Rundown.” A hugely successful partnership with Tony Scott has developed over several years from “Enemy of the State” and “Spy Game” to “Man on Fire” and most recently, “Domino.” His early credits also include a series of shorts for the BBC, the independent “White Angel” and “The Whole Wide World” for director Dan Ireland.

His numerous award citations include being named The Hollywood Composer of the Year 2005 by the Hollywood Film Festival, many awards for “Shrek” including the Annie Award (achievement in animation) as well as the U.K.’s prestigious Ivor Novello Award with two additional nominations for “Antz” and “Sinbad: Legend of the Seven Seas,” several BMI Awards for “Chicken Run” and “Enemy of the State,” and a BAFTA nomination for “Shrek.” Away from the cinema, Gregson-Williams contributed memorable music to the various Metal Gear Solid series of video games and has worked with many rock and pop artists on their commercial albums.

DEAN WRIGHT (visual effects supervisor) has been involved with motion picture visual effects for over a decade on such prestigious projects as “Titanic,” “What Dreams May Come,” “Lord of the Rings: The Two Towers” and “Lord of the Rings: The Return of the King,” all Academy Award[®] winners for their innovative effects works. Wright, a Michigan native, enrolled in the University of Arizona film school to pursue a career as a filmmaker. After completing his studies in 1986, he secured his first job on a Western movie-of-the-week entitled “Desperado.” Relocating to Los Angeles in 1989, he soon landed work with one of the industry’s most prominent directors, James Cameron, on the

groundbreaking project “Terminator 2: Judgment Day,” which went on to win the Academy Award® for Best Visual Effects.

This project propelled Wright into larger production roles in a variety of capacities—Production Coordinator, Post-Production Coordinator and, ultimately, Production Manager for such acclaimed filmmakers as Wes Craven (“Scream”), Christopher Guest (“Almost Heroes”), Ron Underwood (“Heart & Souls,” “Speechless”), Glenn Jordan (“Neil Simon’s Jake’s Women”), Diane Keaton (“Wildflower”), and Danny DeVito (“Sunset Park”). Wright was again presented with an opportunity to work in the visual effects arena as the VFX Production Manager for Cameron’s own VFX house, Digital Domain. Collaborating with Visual Effects Supervisor Rob Legato, Wright dove into what would prove to be the most popular movie of all time, “Titanic,” which captured 11 Academy Awards® in 1997, including the Oscar® for Best Visual Effects.

Following this triumph, Wright was promoted to Visual Effects Producer and helped land the facility’s next landmark project, “What Dreams May Come.” Working with director Vincent Ward and visual effects supervisor Kevin Scott Mack, Wright and Digital Domain again helped create cutting-edge work, and the film earned the Academy Award® for Best Visual Effects for 1998.

After producing the VFX for several other projects, he joined Dream Quest Images. During his four-year tenure there (1998 to 2002), Wright was responsible for the production of all VFX at the facility, overseeing more than 30 feature films, theme park attractions and animation projects, including “Kangaroo Jack,” “Reign of Fire,” “102 Dalmatians,” “Mission to Mars,” “Inspector Gadget,” “Mighty Joe Young (Oscar® nominee),” “Unbreakable,” “Gone in 60 Seconds,” “The Sixth Sense,” “Bicentennial Man,” and “Shanghai Noon,” to name a few.

In early 2002, filmmaker Peter Jackson called upon Wright to fill the role of Visual Effects Producer for the final two chapters in the “Lord of the Rings” trilogy—“The Two Towers” and “The Return of the King,” teaming with Oscar®-winning VFX supervisor Jim Rygiel. In 2003, “The Two Towers” would be recognized for its revolutionary achievements in Visual Effects with an astounding eight Visual Effects Society Awards, the BAFTA Award, as well as the Academy Award® for Visual Effects.

“The Return of the King,” proving to be the ultimate jewel in Jackson’s triple crown, shattered box-office records worldwide to become the second highest-grossing film of all time and the second film to cross the one-billion-dollar mark (both behind “Titanic”). “The Return of the King” would also triumph at the 2004 Academy Awards®, sweeping all 11 categories in which it was nominated, including Best Picture, Director and Visual Effects. Wright himself picked up the top Visual Effects Society Award in recognition for his work on the project.

A groundbreaking force in the development and production of computer-generated imagery (CGI) for entertainment and advertising, **RHYTHM & HUES**’ (visual effects; Bill Westenhofer, supervisor) origins date to the beginnings of the computer graphics revolution of the late 1970’s. Since its founding in 1987, the company has continually pushed the boundaries of the digital frontier, in service of both creative vision and production efficiency. Rhythm & Hues has received first-place awards from virtually all the major competitions that recognize excellence in computer graphics, including the Academy Award® in 1995 for “Babe” (Best Visual Effects). The studio’s work on “The

Sum of All Fears” was recognized in 2003 with the Visual Effects Society’s award for Best Supporting Visual Effects in a Motion Picture.

Rhythm & Hues’ Film Division is a preeminent producer of quality effects and animation for Hollywood feature films with more than 100 motion pictures to its credit.

In addition to its motion picture work, Rhythm & Hues is an industry leader in several creative fields. The studio’s Theme Park unit has produced numerous award-winning ride-simulator films and IMAX® features, including “Seafari,” “Race for Atlantis” and “Fantasia 2000.” In the advertising arena, Rhythm + Hues Commercials is comprised of both CGI and Live Action production units, offering ad agencies a full range of creative design and production options. The studio’s Design Division is a full-service pre-visualization lab and production resource for movies, print, commercials and specialty clients, with a diverse array of creative options, including original artistic design for characters, products, environments and automobiles. Recent print clients include The Science Fiction Museum and Hall of Fame, Danska vodka and a national billboard campaign for the Coca-Cola Polar Bears.

Rhythm & Hues is uniquely poised for the demands of the highly competitive visual effects and character animation industry. With a dedicated work force of hundreds of digital artists and staff housed in its 70,000-square-foot facility in Marina del Rey, California, the studio is equipped with a state-of-the-art production pipeline built around a balanced mix of proprietary and off-the-shelf software applications. At the heart of Rhythm & Hues’ success is its commitment to creating quality entertainment in a quality work environment. Coupled with the latest in cutting-edge design for both entertainment and advertising, Rhythm & Hues continues to build on its reputation as a major creative force for the 21st century.

SONY PICTURES IMAGEWORKS (visual effects; Jim Berney, supervisor) is an Academy Award®-winning, state-of-the-art visual effects and character animation company dedicated to the art and artistry of digital production and character creation. The company has been recognized by the Academy of Motion Picture Arts and Sciences with Oscars® for its work on “Spider-Man 2” and the CG-animated short film “The ChubbChubbs!,” as well as nominations for “Spider-Man,” “Hollow Man,” “Stuart Little” and “Starship Troopers.” Founded in 1992, it has grown from a small team of artists and producers to a thriving company in a state-of-the-art facility based in Culver City, California. Imageworks continues to raise the level in the visual effects and character animation industry, becoming a major force by providing leading-edge technology to its world-class artists.

Imageworks has quickly grown into an industry innovator in its 13 years, and under the leadership of Tim Sarnoff, has placed an increasing importance on character animation while continuing to expand the possibilities for demanding lifelike visual effects. Its performance capture pipeline contributes and rounds out the diverse range of projects.

Imageworks credits include “Zathura,” “The Prizewinner of Defiance, Ohio,” “Bewitched,” “The Aviator,” “The Polar Express,” “The Matrix: Reloaded,” “Matrix: Revolutions,” “Big Fish,” “The Haunted Mansion,” “Bad Boys II,” “Charlie’s Angels: Full Throttle,” “Seabiscuit,” “Contact,” “Cast Away,” “What Lies Beneath,” “Harry

Potter and the Sorcerer's Stone," "The Lord of the Rings: The Two Towers," "Men in Black II," and "Stuart Little 2."

Currently in production at Imageworks are "Superman Returns," "Monster House," "Ghost Rider," "Spider-Man 3," "Beowulf," and the first two animated features from Sony Pictures Animation, "Open Season" and "Surf's Up."

For 30 years, **INDUSTRIAL LIGHT & MAGIC** has set the standard for visual effects, creating some of the most stunning images in the history of film. At the forefront of the digital revolution, ILM continues to break new ground in visual effects.

Founded in 1975 by George Lucas, ILM is the leading effects facility in the world, serving the motion picture, commercial production and attraction industries. ILM has created visual effects for almost 200 feature films, including "Lemony Snicket's A Series of Unfortunate Events"; "The Day After Tomorrow"; "Master and Commander: The Far Side of the World"; "Pirates of the Caribbean"; "Terminator 3: Rise of the Machines"; "The Hulk"; "Minority Report"; "Gangs of New York"; "Pearl Harbor"; "A.I. Artificial Intelligence"; "Planet of the Apes"; "The Perfect Storm"; "Space Cowboys"; "Galaxy Quest"; "The Mummy" and "The Mummy Returns"; "Saving Private Ryan"; "Small Soldiers"; "Deep Impact"; "Men In Black" and "MIB2"; "Twister"; "Mission: Impossible"; "Dragonheart"; "Jumanji"; "Casper"; "Forrest Gump"; "The Mask"; "Death Becomes Her"; "Who Framed Roger Rabbit?"; "E.T.: The Extra-Terrestrial"; the "Harry Potter," "Indiana Jones" and "Jurassic Park" series; and all five "Star Wars" episodes. ILM has played a key role in five of the top ten worldwide box-office hits of all time.

With its many technical and creative innovations, ILM has helped drive the evolution of visual effects. Beginning with a mastery of the traditional arts of blue-screen photography, matte painting and model construction, ILM pioneered the development of motion-control cameras, optical compositing and other advances in effects technology. Since the 1980s, ILM has led the way in the use of computer graphics and digital imaging in feature films, developing breakthrough software techniques such as Morfing, enveloping and film input scanning.

Today, ILM features the largest and most advanced digital effects system in the entertainment industry. From the earliest creation of wholly computer-generated characters in "The Abyss," "Terminator 2: Judgment Day" and "Jurassic Park" to life-like distortions of the human body in "Death Becomes Her" and "The Mask" to the startling breakthroughs in films such as "Twister," "Star Wars Episode I: The Phantom Menace," and "The Perfect Storm," ILM is constantly expanding the possibilities of digital imagery. ILM's ability to merge photo-realistic digital images with live-action footage is unmatched in the film industry.

Critical to ILM's success are its Visual Effects Supervisors, who combine technical expertise with creative vision. They are joined by a core group of 800 employees that includes producers, art directors, modelmakers, stage technicians, animators, software engineers, editors, and camera operators. This effects team works within ILM's proven production management system, known for producing superlative results on time and on budget.

Filmmakers work with ILM to create film imagery never before attempted. Pre-production departments handle research and development, concept art, creature development, and fully articulated animatics work closely with directors to assure that

their vision is realized on the screen. A palette of creative resources is available at ILM to ensure that each project can achieve the desired yet cost-effective visual effects solution. A typical project at ILM will be a mixture of computer graphics effects, models and miniatures, digital matte paintings, and state-of-the-art animation procedures. The artists that staff these departments represent the true braintrust at ILM. Eighteen countries are represented in an artistic and relaxed environment that mingles fine-arts degrees with carpenters, software engineers with traditional animators. For 30 years, creativity has driven new technologies into the movie moments that continue to thrill and transport audiences globally.

Industrial Light & Magic is a Lucasfilm Ltd. company serving the digital needs of the entertainment industry for visual effects. ILM has been awarded 14 Academy Awards® for Best Visual Effects and received 17 Scientific and Technical Achievement Awards.

Lucasfilm Ltd. is one of the world's leading film and entertainment companies. Founded by George Lucas in 1971, it is a privately held, fully integrated entertainment company. In addition to its motion picture and television production operations, the company's global activities include Skywalker Sound, serving the digital needs of the entertainment industry for audio post-production; LucasArts, a leading developer and publisher of interactive entertainment software for video-game console systems and PCs; as well as Lucas Licensing, which manages the global merchandising activities for Lucasfilm's entertainment properties. Additionally, Lucas Online creates Internet-based content for Lucasfilm's entertainment properties and businesses. Lucasfilm's motion picture productions include five of the 20 biggest box-office hits of all time and have received 19 Oscars® and 53 Academy Award® nominations. Lucasfilm's television projects have won 12 Emmy® Awards. Lucasfilm Ltd. is headquartered in San Francisco, California.

K.N.B. EFX GROUP, INC. (special makeup/creature/character prosthetics), formed in 1988 by partners Gregory Nicotero and Howard Berger, has become the industry's effects house of choice for directors such as Quentin Tarantino ("Kill Bill, Vol. 1" and "2"), Robert Rodriguez ("Sin City," "Spy Kids" trilogy, "Once Upon a Time in Mexico"), Steven Spielberg ("Amistad," "Minority Report") and Jay Roach ("Austin Powers in Goldmember"). Their recent work includes "Lemony Snicket's A Series of Unfortunate Events," Rodriguez's latest, "Sin City," "House of Wax" for producer Joel Silver, Roach's "Meet the Fockers" and "Serenity" for director Joss Whedon. The company also designed and applied the character makeup on Jamie Foxx, transforming the actor into singer Ray Charles in Taylor Hackford's "Ray."

The pair formed their partnership after collectively working on Sam Raimi's "Evil Dead II." They continued their affiliation with Raimi on such projects as "Army of Darkness" and "A Simple Plan" and have also maintained their association with director Tarantino beginning with "Reservoir Dogs." They next supplied the creature and special makeup effects on the Tarantino-scripted vampire thriller, "From Dusk 'til Dawn," directed by Robert Rodriguez, which led to their continued association with both filmmakers.

Their innovative makeup effects are also on display in Paul Thomas Anderson's "Boogie Nights," Frank Darabont's "The Green Mile," Eli Roth's horror hit, "Cabin Fever," David Lynch's "Mulholland Drive" and Simon Wells' "The Time Machine,"

which earned an Academy Award[®] nomination for Best Makeup. K.N.B. also handled the prosthetics for the film “The Cell,” another Best Makeup Oscar[®] nominee.

In 1996, K.N.B. devised both the superhero and the super-villain characters for “Spawn,” an ambitious adaptation of Todd McFarlane’s best-selling comic book.

Although most of their work (400 titles) is in the feature film arena, K.N.B. EFX GROUP, INC., has entered into the television arena, lending their talents to Showtime’s “Masters of Horror,” FOX-TV’s “24,” NBC’s “Law and Order” and “Invasion” and HBO’s “Deadwood.” The pair won an Emmy[®] for their work on the Sci-Fi Channel’s “Dune.”

K.N.B.’s partners come from disparate backgrounds. Nicotero hails from Pittsburgh, where he began his career under the tutelage of director George Romero and effects master Tom Savini. Berger grew up in Los Angeles and spent his younger years visiting the studios of Oscar[®] winners Stan Winston and Rick Baker, the renowned animatronic and makeup effects innovators, with whom he would later collaborate on “Aliens” and “Men in Black.” The company currently resides in a 22,000-square-foot studio in Van Nuys, California.

WETA WORKSHOP (creature/armor/weapon/prosthetics/miniatures/design) is a physical effects company based in Wellington, New Zealand, which produces effects for television and film. Founded in 1986 by four-time Academy Award[®] winner Richard Taylor and partner Tania Rodger, WETA has produced creature and makeup effects for the TV series “Hercules: The Legendary Journeys” and “Xena: Warrior Princess” and effects for all of Peter Jackson’s films, including his Oscar[®]-winning “Lord of the Rings” trilogy, “Meet the Feebles,” “The Frighteners,” “Braindead” and “Heavenly Creatures.” In 1993, the WETA team, working with just one computer, created WETA Digital to produce the digital effects for Jackson’s Oscar[®]-nominated (original screenplay) fantasy, “Heavenly Creatures.”

WETA continued its collaboration with Jackson on his “Lord of the Rings” trilogy, which brought the design firm worldwide prominence. For Jackson’s “Rings” trilogy, WETA manufactured over 1,200 suits of armor, 2,000 weapons, 72 miniatures, a dozen major creatures, all of the special makeup effects and prosthetic suits servicing seven shooting units and two miniatures units. WETA also collaborated with Peter Jackson on this year’s “King Kong.”

Taylor, along with the firm’s innovative co-founder Tania Rodger, won four Academy Awards[®] for his contributions to “Lord of the Rings”—Best Visual Effects and Best Makeup for “Fellowship of the Ring” (in addition to a nomination for Best Costume Design) and Best Costume Design and Best Makeup on “Return of the King.” He won British Academy (BAFTA) Awards for Best Costume Design on “The Two Towers” and Best Visual Effects and Best Makeup on “The Fellowship of the Ring” and earned additional nominations for Best Makeup on “The Two Towers” and “Return of the King” and Best Costume Design on “Return of the King.”

He also served as miniature effects supervisor on Peter Weir’s “Master & Commander,” produced 1,700 weapons for Ed Zwick’s “The Last Samurai” and guns for “Hellboy,” and collaborated with Jackson on his earlier efforts, “Braindead” and “The Frighteners,” the TV miniseries “The Tommyknockers” and Lee Tamahori’s “Once Were

Warriors.” Taylor has recently completed the miniature building and filming for Martin Campbell’s “The Legend of Zorro.”

Taylor grew up in Te Hihi, near Pukekohe, New Zealand. He first attended Wesley College in Pukekohe before winning a spot at the Wellington School of Design. Upon graduation, he first designed board games for a Wellington design studio before joining a local television studio, where he became a model maker for TV spots. His work attracted budding filmmaker Jackson’s attention, and they first joined forces on his 1989 debut feature, “Meet the Feebles.”

Information contained within as of November 11, 2005.