

carnival

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THE OLD  
CURIOSITY  
SHOP

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## THE OLD CURIOSITY SHOP

Dickens' classic novel *The Old Curiosity Shop* has been brought to life with an all star cast for ITV1.

The much-loved Victorian tale stars veteran actor SIR DEREK JACOBI as Grandfather and TOBY JONES, critically acclaimed for his role as Truman Capote in *Infamous*, as Dickens' legendary villain Quilp.

*The Old Curiosity Shop* also stars ZOE WANAMAKER (*My Family, Doctor Who*), MARTIN FREEMAN (*The Office, Hitchhiker's Guide to the Galaxy*), GINA MCKEE (*Tsunami: The Aftermath, The Forsyte Saga*), BRADLEY WALSH (*Coronation Street*), STEVE PEMBERTON (*The League of Gentlemen, Benidorm*), ANNA MADELEY (*The Secret Life of Mrs Beeton, Consent*), JOSIE LAWRENCE (*Whose Line Is It Anyway*) and SOPHIE VAVASSEUR (*Becoming Jane, Evelyn*) as Little Nell.

Further cast in the single drama, from Carnival Films, include ADRIAN RAWLINS (*Harry Potter*), ADAM GODLEY (*His Dark Materials, Charlie And The Chocolate Factory*), BRYAN DICK (*Bleak House, Sold*), CHARLENE MCKENNA (*Breakfast on Pluto, Middletown*), GEOFF BRETON (*The Rotters Club, Blue Murder*) and GEORGE MACKAY (*Johnny And The Bomb, Tsunami: The Aftermath*).

Little Nell Trent (Vavasseur) lives with her doting grandfather (Jacobi) in his London shop. It is a magical place, filled from wall to wall with dust-laden treasures, known as The Old Curiosity Shop.

Grandfather keeps his nocturnal gambling activities a secret, borrowing heavily from evil, profiteering loan shark Daniel Quilp (Jones). When he gambles away what little money they possess, Quilp seizes the opportunity to take possession of their beloved shop. It seems Nell and Grandfather are left with only one option - to escape.

The pair fall in with a number of colourful characters, some villainous and some affectionate, whilst on the run from Quilp and his band of misguided money seekers. Meanwhile, Kit Nubbles (MacKay) – Grandfather's servant and Nell's adoring friend - is contacted by the mysterious Jacob (Rawlins) looking for news of the missing duo. But Quilp is not a man to tolerate competition, something they are all about to discover the hard way...

*The Old Curiosity Shop* was directed by Brian Percival (*Ruby In The Smoke, Much Ado About Nothing*) and produced by Andrew Benson (*Prime Suspect: The Final Act, Hornblower*). Gareth Neame, Managing Director of Carnival Films, is Executive Producer. The novel has been

adapted by Martyn Hesford (*Kenneth Williams: Fantabulosa, Nicholas Nickleby*).

A Carnival/WGBH Boston/Ingenious Broadcasting Co-Production with the participation of Bord Scannan na hEireann/Irish Film Board.

Carnival is one of the UK's most successful and long-standing independent drama producers with an output of original and entertaining drama productions. The company has produced over 350 hours of films and popular drama for the major broadcasters in the UK and US, garnering more than 70 awards and nominations. Carnival's credits include popular returning series such as *Hotel Babylon*, *As If*, *Poirot*, *Jeeves & Wooster*, *Rosemary & Thyme* and *Bugs* and ground-breaking mini series such as *Traffik*, *The Grid* and *Porterhouse Blue*, as well as feature films such as the multi-award winning *Shadowlands*. Carnival recently shot the Tony Marchant six-part series *The Whistleblowers* for ITV1 as well as the third season of *Hotel Babylon* for BBC ONE. Recent productions include *Sea of Souls*, *Life Line* and *Empathy*, all for the BBC.

## CAST LIST

Grandfather	DEREK JACOBI
Daniel Quilp	TOBY JONES
Nell Trent	SOPHIE VAVASSEUR
Sally Brass	GINA McKEE
Samson Brass	ADAM GODLEY
Betsy Quilp	ANNA MADELEY
Jacob	ADRIAN RAWLINS
Dick Swiveller	GEOFF BRETON
Freddie Trent	BRYAN DICK
Mrs Jarley	ZOE WANAMAKER
Mr Codlin	MARTIN FREEMAN
Mr Short	STEVE PEMBERTON
Kit	GEORGE MacKAY
Mrs Jiniwin	JOSIE LAWRENCE
Mr Liggers	BRADLEY WALSH
The Marchioness	CHARLENE McKENNA
Rev Pratchett	JONATHAN COY
Mrs Nubbles	KELLY CAMPBELL
Innkeeper	MICHAEL WEBBER
Mrs George	ELIZABETH BENNETT
Constable	GERRY O'BRIEN

## SYNOPSIS

**Nell Trent** is a kind and virtuous young girl who lives with her **Grandfather** in The Old Curiosity Shop. It is a magical place, an Aladdin's Cave of treasures. Grandfather loves her dearly but, unbeknown to Nell, is obsessed with their precarious financial position and securing Nell a good inheritance by winning at cards. He keeps these nocturnal activities a secret, but borrows heavily from **Daniel Quilp**, an evil, profiteering loan shark. Quilp delights in exerting his power over the old man and his pretty granddaughter. That is when he is not bullying his long suffering wife **Betsy** and her over flustered mother **Mrs Jiniwin**.

Convinced that Grandfather has stored up a fortune for Nell, her wastrel brother **Freddie Trent** persuades the good natured but easily led **Dick Swiveller** to win his sister's heart so that Swiveller can marry her and the two can share Nell's supposed inheritance. But Grandfather has gambled away what little money they possess, and Quilp seizes the opportunity to force him to sign over possession of the shop. As Quilp and his obsequious lawyer **Samson Brass** move in, Nell and Grandfather seize the opportunity to escape and run away to the country. Believing that Dick's friendship with Freddie might lead him to Nell and Grandfather, Quilp places an unwitting Dick – always eager to make a fast buck – in employment with Brass and Brass solicitors, which Samson runs with his austere sister **Sally Brass**.

Quilp, furious at being usurped, begins to hunt for Nell and Grandfather but the fugitives are not easily discovered. During their travels they fall in with a number of characters - some villainous and some kind. From **Mr Codlin and Mr Short** - the puppeteers with their eye on a handsome reward - to the eccentric gypsy and waxworks owner **Mrs Jarley** and her unscrupulous accountant **Mr Liggers**, Nell clings to whatever friendship she can find in her desperation to cure Grandfather of his gambling addiction. But his need to win at cards is too strong, and the pair are eventually forced into begging for survival.

Meanwhile, **Kit Nubbles** – Grandfather's servant boy and Nell's adoring friend - is contacted by a mysterious gentleman named **Jacob**, who is also looking for news of the missing duo. He moves into a room above Brass & Brass and begins to gather information. His search takes him to Mrs Jarley and Mr Liggers but there he encounters Quilp, who will stop at nothing to intercept Nell and Grandfather. Quilp forms a grudge against Kit and uses the Brasses as pawns in a plot to have him framed for theft. The scheme is discovered by the Brass's unassuming tiny servant girl '**The Marchioness**' who, having befriended the capricious

Dick, decides to tell him what she knows about the cruel sibling lawyers.

When things take a turn for the worse and desperation sets in, a kindly Reverend takes pity on Nell and Grandfather and leads the beggars to the safety of his children's orphanage. But such hardship has come at a considerable cost to Nell's health.

Dick, keen to stick the knife into his Machiavellian employers, sets about proving Kit's innocence. The Brasses are quick to frame their controlling client and Quilp is hunted down. He flees to the cover of a dark East London wharf and Betsy watches with horror as her husband meets his fate in the icy water.

Jacob and Kit journey to find Nell and Grandfather, but Nell's condition has become serious. Jacob's true identity is finally revealed but it appears he may be too late for the reunion he had longed for...

## Derek Jacobi plays Grandfather

“Grandfather is an addictive gambler, which really provokes the whole story of why he and Nell have to run away from London and resort to begging. I think he’s likeable, but he’s a very, very weak man who constantly gives into temptation and ultimately sacrifices the grandchild he adores. His own frailty gets in the way.

He’s not really allowed to redeem himself at the close of the story - he has to live with his own history and what ultimately happens to Nell. Although there is no scene in the piece which suggests he is racked with guilt, he surely is, if the love he professes for Nell is as true as we are lead to believe. What really stuck out for me about Grandfather’s journey was the horror of addiction and the futility of gambling: the fact that all gamblers are ultimately losers. He indeed loses his self respect and the most beloved thing in his life. He loses everything in fact: as far as he’s concerned, the story is a tragedy.

All those Dickens’ roles are seamless in the way that they are all very meaty roles. They’re gifts to an actor really - such wonderful and layered parts. For me, Grandfather also marks a stage in my career: it is my first grandfather. One of the good things about being an actor is that the seven ages of man bring out different opportunities for the actor. Now I’m into the ‘old’ age range: the grandfather age. And I’m enjoying it immensely, even if inside I’m still a juvenile!

I love Dickens because he writes wonderful stories. They have great plots and narratives and situations and dramatic pace: everything is there. It is a whole utopia for the reader and the performer, which is endlessly diverting and just wonderful to get your teeth into. It’s amazing that all those stories and characters have come out of one head. What I love about Dickens is that it’s not ‘chocolate box’ at all. Christmas nowadays is Dickens - he embodies Christmas. Yet you know the truth of what he wrote about – debtors’ prisons and poverty and villains - was horrendous. Daniel Quilp is a particularly horrible creature.

I re-read *The Old Curiosity Shop* as soon as I took the part. I was working on a film in Romania and I roamed the streets of Bucharest - which is not the most exciting thing in the world to do! - looking for book shops in the hope that they sold British books. Bucharest has these big wide boulevards and to cross from one to the other you have to go down subways and there are all these bookshops, all of which have an English section. I went to the first shop and went to the English section and there, jumping right out at me, was *The Old Curiosity Shop* in English. So it was meant to be!

What threw me slightly was that the book had these wonderful illustrations inside and in all of them Grandfather is drawn as a skeletal creature who is very withered and thin, of which I am neither! So I had to forget those drawings because I do not look like that and that is not the impression *my* Grandfather gives. It is not particularly how Dickens describes him so I would not let that stand in my way for a second! I think it's true of practically every character you play - you want to filter it through your own character, your own spirituality, your own personality, the way you think and feel.

I think the film was beautifully cast with a great director. And, fortunately, a director who likes actors! That may sound odd but some directors do not like actors - they like sets and scenery and costumes and camera angles and the actors just seem to get in the way. But we had a director who really enjoyed working with actors. I'd never worked with Zoe Wanamaker before - I've known her for years but we've never worked together, so that was great fun. And it was great fun working with Bradley Walsh, who is one of my favourite actors. I might ask him to get me a job on *Coronation Street*...you never know!"

## Toby Jones plays Daniel Quilp

“Quilp is one of those rare characters who is irredeemably bad. He has lots of appalling, scheming, funny ways of being bad, but he is uniformly bad. He’s filthy, spiritually and physically. He doesn’t wash. He sleeps in his clothes. He’s a potential paedophile, borderline alcoholic and sometimes wife beater. The challenge for me is to try and make him entertainingly dreadful.

Like every actor under the sun, I thought Quilp would be a challenge. The challenge here was to take someone who is so unattractive and unappealing and make him appealing. So that he can be at the opposite end of the see-saw to Nell. He’s fascinated by her goodness. He’s fascinated by purity and innocence because it is so far from what his life is. The thing about bad characters generally in drama is that they are the ones who move the story on. Good characters keep the story stable, while bad characters are creating problems that the story needs to solve. They are catalysts.

When it came to the costume, I had a very clear image of Quilp, the silhouette of his shape. We found this great hat that was quite crumpled, as he is quite physically crumpled, and the tails of his jacket are like an actual tail. We wanted to suggest that he is from the sewer. It took about 40 minutes of painting me in make-up, so that my normal fresh-faced good looks deteriorate into a state of blotchy, veiny rottenness! There is one whole side of him that is distorted... he has a hunched back and one side of him seems to be wounded. That’s the thing about playing these characters – Dickens gives you such a strong shape of the character. That’s why people call characters ‘Dickensian’ – it’s all about trying to keep the characters belonging to a world where other people can relate to them. To try and keep them belonging to the world of the viewer rather than creating a cartoon. I’ve tried to inject some humanity into Quilp. Not remorse, but some humanity to him that he keeps very private.

It’s a mystery in the book why he is so bad. Dickens doesn’t really explain it, so you have to come up with your own explanations. I think people get used to being treated a certain way and they retaliate in kind - abuse is cyclical. There is a control freak in him when it comes to dealing with money, even though he lives in squalid circumstances. It’s not like he’s using the money - it’s more about having money and being in control of money.

I think when people talk about a classic villain or a classic series or a classic book, it suggests that what you are dealing with is something that moves beyond generations and stands the test of time. Of all the

Dickens books, I knew the least about *The Old Curiosity Shop* before I read it. It's an interesting book because it feels like an early Dickens: it's not one of those with a labyrinthine plot. It's almost like a chase story. It's an honour to be associated with Dickens because he happens to be one of my favourite authors. I haven't seen other versions of *The Old Curiosity Shop* but everyone talks about them being quite sweet, that they emphasise the Nell side of the story. I think this one emphasises more the contemporary, relevant aspects of the book, like debt and addiction and abuse. All those things that we usually love watching in contemporary drama on television."

## Sophie Vavasseur plays Little Nell

"Nell lives with her grandfather because her mother died when she was young and her dad couldn't really cope. Although she's only 13, I think people look up to her because she has to take on responsibilities beyond her years. She misses out on a lot of her childhood and has to be the adult because her grandfather has his problems. You can see at the start she is more of a normal 13-year-old and then has to take some giant leaps forward in maturity to take care of herself and her grandfather.

She touches everyone in the story in some way. Every time she thinks her grandfather is getting better she takes one step forward and then two steps back. It must take a lot of willpower. Mrs Jarley is the first motherly figure she's had, and she tries to cling onto that. She's just so gullible and vulnerable. Like with Mr Codlin and Mr Short: she just wants friends and to like people and these guys are really funny and nice to her, even though it turns out that they just want the reward. My mum was joking all the time and saying "you need to be more like Nell"! She's flawless and she does anything for anyone.

It really is an honour to play Nell. It's amazing to work with people like Derek Jacobi and Toby Jones and Martin Freeman too. The first time we met at the readthrough everyone was introducing themselves and I just sat there with my mouth wide open thinking "I'm Sophie... just Sophie!" I've learned so much from them, not just about acting but because the atmosphere of the whole thing has given me a real experience of the life of an actor. I think the director Brian (Percival) could see at the start that I wasn't that confident in myself but he really made a connection. It was a relationship where I wasn't afraid to say anything and could relate it to my everyday life by talking about my own relationship with my grandparents. It really brings it back to reality when you can work off everyday experiences. Having Nell's thoughts in my head really worked for me. With [the film] *Evelyn* I was just nine-years-old, but this job really matured me I think. If I mess up then at least I can say "I'm only small" – small people tend to make mistakes!

Dickens is one of those writers who really left his trademark. It's just something about his writing that helps you form really vivid pictures of all of his characters in your mind. And although mine aren't the most stylish or flattering dresses, I do like period costume. When I saw Mrs Jarley I loved her outfits but there was me left with something resembling an old curtain or something! I was wearing my Uggs at all times on set though – that was my compromise!"

## Gina McKee plays Sally Brass

“Sally is the sister of Samson Brass and together they run Brass and Brass Solicitors. They aren't the most successful solicitors but their meagre client list includes Daniel Quilp. The nagging threat and dread of economic decline spurs them into casting aside their moral judgement.

In the script, Sally is described as a masculine woman and her first stage direction is to 'smooth her light moustache'! I loved playing her and getting made up to look the part - it was all part of the fun, even if my whiskers got stuck to the rim of my cup every time I had a cup of tea! When I first saw Martin Freeman on the set, we went to do the 'kiss, kiss' thing you do when you say hello and then he pulled back and said 'Oh I love the...', and stopped himself. Later on that day, when I had cleaned all my make-up off, he said 'I was about to say to you earlier that I loved your moustache but I stopped myself because I had this horrible feeling you might have grown it for the part!'.

We put some work into making sure the moustache was subtle - we obviously wanted it to look real rather than go for the full Magnum PI look! We also added some broken veins and a bit more to the eyebrows to make them look fuller and more masculine. Every morning was fun – everyone kept calling it the 'breaking down' process, which I thought was a polite way of saying 'we are going to make you look like you haven't bathed in the last two years'! And it looked like I had small mammals living in my hair - it was like a nest which had been wrangled into some tower of severity. Even the dress was quite severe - it was broken down with lots of layers of mud and dust.

There were millions of reasons – besides the fact that the character was great - why I wanted to play the role. One of them was the incredible cast, especially Toby Jones and Adam Godley. George MacKay (Kit) and I played mother and son in *Tsunami: The Aftermath* last year - we were in Thailand together for three months so it was lovely to see him again. I have also worked in Ireland a few times and every time I've felt very happy, so going back to film there was a huge plus for me. There are some really wonderful places in Ireland that haven't been touched by time – some to the extent that if they're not looked after soon they may not be standing for much longer – so that really added to the atmosphere of the period.

Dickens is always rich and rewarding to watch, read or indeed take part in. I think we're very fortunate that there are many books from the 1800s that we still enjoy and still spend a great deal of time reworking. Dickens has that endearing appeal because, in simplistic terms, he

deals with good and bad, and both are presented in an entertaining way.”

## **Adam Godley plays Samson Brass**

“Samson Brass, who is a lawyer in partnership with his sister Sally, does all of Quilp’s dirty work. He’s a total and utter slimeball – physically, mentally, morally. He bends and twists in order to get what he thinks is going to be a nice pay day from Quilp. He feels very true as we’ve all seen people like that – money is waved around them and all morals go out of the window.

Dickens’ characters are so rich. They are great fun to play. I think the danger is that they can seem quite cartoon like but this production goes for a more gritty and nasty feel. You can see it in the way we all look – we’ve all got horrid teeth and dirty fingernails and you can just tell that all these people smell really bad! It’s been great fun to create this world of putrid morals... physically and morally. Especially the Brass and Brass office – it has this mouldy, fetid atmosphere. Dickens creates a whole world and that is his genius. He takes us into that Victorian world he knew and it’s a real challenge and a thrill to recreate that.

Dickens doesn’t pull any punches because he is writing from his experiences - he himself had the most appalling childhood and he completely draws on that. His stories are always about a journey, in every sense. He is so clearly drawing from his own struggles that it feels very truthful and honest. The whole notion of what happens to Nell and her granddad is so sad and moving and fascinating and frightening. He doesn’t shy away from any of that. Look at Quilp - he’s one of the most villainous villains in literature. Having said that, it is incredibly funny. There is humour in all the characters and situations, so we’ve all enjoyed mining that. Brass is truly pathetic and that is laughable. You could play Samson Brass in lots of different ways – what is great is to come in and have your take on it.”

## **Anna Madeley plays Betsy Quilp**

"Betsy Quilp is Daniel's wife. She's a very meek and mild character who is completely under her husband's thumb. She's very sweet and quite a tragic soul who is trying to do the best by everyone. When Dickens writes about Betsy's strange infatuation with this dwarfish man you understand their relationship - she got married young and didn't really know any better. He is just horrible to her but she is always loyal and polite to him and is always trying to find the good in him. Even to the bitter end she claims her status as his wife and is determined that somewhere inside him there is a love that he's trying to keep buttoned up, even though he shows no sign of it.

Betsy is completely different to anyone I've ever played before. She's a battered wife of her time really. I don't think Daniel actually beats her up but he is constantly pinching her and putting her down. It's a really exciting challenge to bring the reality of that out in the context of the period. The challenge is to welcome people into that world and then really see the human beings inside it.

Dickens' characters are quite heightened and larger than life, so they are great fun to play. They are fascinating and funny, but very human as well. Dickens paints a wonderful picture of everything. It's exciting to create that world again, having the atmosphere on set to really step back in time and play with the darkness of the writing."

## **Josie Lawrence plays Mrs Jiniwin**

"Mrs Jiniwin is Betsy's mother and she hates Daniel as much as he hates her. She is constantly moaning and likes to think she can stand up to Daniel when really she is quite scared of him – as are most people.

It was a lovely little part and it was my first Dickens on screen, which is something I'd always wanted to do. It made me laugh when I saw myself, because she really isn't the best looking of creatures! They put me in a really unattractive mop-cap which moved when I spoke, so I really wasn't looking my best! She was in very dark satins for most of the time – although you do see me doing my hair in rather an attractive mauve dressing gown! I'm not going to get any fan letters saying "gosh you were so glamorous as Mrs Jiniwin, Josie - can I have a picture?!" I shall have to tell everybody that they put me in prosthetics for the part – not that they just took my make-up off at the end of the day!"

## **Bryan Dick plays Freddie Trent**

"I suppose you would call Freddie – who is Nell's brother - a cad and a bounder! Dick is more much loveable than Freddie. Dick Swiveller gets some redemption whereas I am rotten through and through - there's not a great deal to love about Freddie! His only redeeming feature is that he loves his sister, even though he is willing to sell her up the river.

It's a really good relationship to play, as Geoff and I are drunken dandies together – it's sort of *Withnail and I* territory! There are several ineffectual villains in the story and that's where the comedy lies - Quilp is the real villain of the piece and he *is* quite good at it! The costumes are great. Top hats and canes – I love it. A cane was kind of a status symbol then and Dick and Freddie had quite specific ones. Mine was quite sturdy and useful for clobbering people!

It really is an honour and a responsibility to do Dickens, especially with this cast. This is my second Dickens and there are similar themes and big, bold characters throughout his work. Part of the appeal of Dickens is that there are no secondary characters - every character brings something to the story. It's the little details that crop up again and again in Dickens...this is a totally different show [to *Bleak House*], but it is still Dickens. That's why I'm such a big fan of his."

## **Geoff Breton plays Dick Swiveller**

"Dick is a ne'er-do-well dandy - great breeding but no money. He's a heavy drinking casual hooligan. Even the cane I carried was quite gaudy and colourful and slightly bent - everything about him is a bit rubbish! I think the dandies were the rebellious guys of the time - the modern comparison would be the Hoxton crowd. They'd be hanging round Old Street, always out in the most fashionable clobber. The fashionable rock and roll crowd, rather than the grungy rock and rollers!

I think you can treat Dickens with a certain amount of reverence - he writes these great characters and it's an honour to be doing it, but it is also great fun. Dickens has provided us, the Brasses and the puppeteers (Mr Codlin and Mr Short) with lots of comedy. He has a great skill for creating unusual characters and providing something for everyone – there is tragedy, comedy, romance. It's so well written - that's why it lasts and is continually interesting."

## **Adrian Rawlins plays Jacob**

"Jacob is, in the book, known as 'the mysterious gentleman'. He obviously has his wits about him and is very capable but, as we pick him up in the screenplay, he is a man carrying a huge weight on his shoulders. He has buried his head in the sand of success for many years and pushed his feelings of guilt away, but we meet him when he finally has to face up to them. He can't really be at peace until he has reconciled with the consequences of something very cowardly in his past.

I am a fan of Dickens' work, despite having read very few of them. It's like going up Mount Everest really – it's a bit daunting at the bottom, but it is worth the journey! He paints such fantastic portraits - nobody draws a character like Dickens.

I haven't done a costume drama for quite a while, so getting the top hat and the mutton-chops on was great! My character wears this huge coat that weighed a ton. It not only made my build look heavier but it helped me feel like I was carrying this burden Jacob has. I wanted to play him quite monosyllabic and minimal, because he just hasn't got time for the peripheries in life – he's on a mission. I wanted him to have a gravitas."

## **George MacKay plays Kit Nubbles**

"Kit Nubbles' place is to make sure that Little Nell is alright. He's a real working class boy trying to do good - a classic Dickens urchin. The Cockney accent has been a challenge and I love getting into the costume.

I think Dickens stories are quite real – things are not always perfect and not everything works out according to plan. There are always obstacles in the way that the characters have to get over. Take this one for example - it doesn't have a happy ending by any means, but things do work out for them through tragedy. I've read some of Dickens' books and I love the illustrations of the characters – the world he creates looks so amazing."

# CAST CREDITS

## **SOPHIE VAVASSEUR**

### FILM

Becoming Jane, Resident Evil 2, Evelyn, Reign of Fire

### TELEVISION

Northanger Abbey

## **DEREK JACOBI**

### THEATRE

The Fairy Queen, Voyage Around My Father, Don Carlos, The Tempest, Hollow Crown, God Only Knows, Uncle Vanya, Love for Love, Playing With Wife, Hadrian VII, Macbeth, Becket, Kean, A Wedding Bouquet, Mad Bad and Dangerous To Know, Richard II, Richard III, Breaking The Code, Cyrano de Bergerac, Peer Gynt, Much Ado About Nothing, The Suicide, The Lunatic The Lover and The Poet, Ivanov, The Lady's Nothing for Burning, Poor Murderer, Staircase, Timon of Athens, Anthony and Cleopatra, Hamlet.

### TELEVISION

Dr. Who Series 3, Marple – Murder at the Vicarage, The Long Firm, Mr Ambassador, Peter Ayckroyd's London, Inquisition, A Lonely War (The Gathering Storm), The Jury, Frasier, Randall and Hopkirk, Jason and the Argonauts, The Wyvern Mystery, Witness Against Hitler, Breaking The Code, Cadfael 1, 2 and 3, Wolves Are Howling, The Vision Thing, The Tenth Man, In My Defence, Mr Pye, The Stranger Left No Card, Hamlet, Skin, Richard II, Philby Burgess and MacClean, I, Cladius, The Pallisers, The Strauss Family, Budgie, Man of Straw, Inside the Third Reich, The Hunchback of Notre Dame.

### FILMS

Adam Resurrected, The Golden Compass, The Riddle, Arrythmia, Anatezi, Underworld: Evolution, Nanny McPhee, Bye Bye Blackbird, Cloud Cuckoo Land, A Revenger's Tragedy, Two Men Went To War, Fairy Fella, Gosford Park, Revelation, Gladiator, Joan of Arc: The Virgin Warrior, The Body, Jason and The Argonauts, Father Damien, Up At The Villa, Love is the Devil, Basil, Achilles, Hamlet, Dead Again, The Fool, Henry V, Little Dorrit, The Man Who Went Up in Smoke, Charlotte, The Human Factor, The Medusa Touch, The Odessa File, Blue Blood, The Day of the Jackal.

## **TOBY JONES**

### FILMS

Frost/Nixon, St. Trinians, The Mist, Nightwatching, Amazing Grace, Infamous, The Painted Veil, Mrs Henderson Presents, Ladies in Lavender, Finding Neverland, Harry Potter and The Chamber of Secrets, Love and War in the Appenines, Hotel Splendide.

### TELEVISION

The Harlot's Progress, Elizabeth I, Loving Ludmilla, The Way We Live Now.

THEATRE

Dumb Water and Other Pinter Pieces, Measure for Measure, The Play What I Wrote, The Walls, The Nativity.

**ADRIAN RAWLINS**

FILM

Miss Potter, Wilbur Wants To Kill Himself, Harry Potter, My Brother Rob, Breaking The Waves, Revolution 1776, Larry's Marriage, Mountains of the Moon

THEATRE

The Lunatic Queen, Dinner, The Maiden's Prayer, Herbal Bed, EASTER, The Clearing, Hamlet, The Miser, The Three Sisters, Black Angel, Glass Menagerie, Tons of Money, A Small Family Business, A View From The Bridge, Faustus, Amadeus, Hotel Paradiso, Time To Kill, Comedy of Errors, American Buffalo, Pick Yourself Up, Fancy Footwork, Miss Julie, O'Flatherty VC, The Bald Primadonna.

TELEVISION

Animals, Inspector Lynley, Dunkirk, Manhunter, Survivor, Ahead of the Class, Hear The Silence, Midsomer Murders, Dalziel and Pascoe, Liverpool 1, Evil Streak, Forgotten, Casualty, Insiders, The Bill, Crossing The Border, She's Out, Tears Before Bedtime, Moving Story, Soldier Soldier III, Running Late, Early Travellers In North America, Mathscape, Woman In Black, Four Minute Mile, Christabel, Kit Curran, Chance In A Million, The Ginger Tree.

**GEORGE MACKAY**

FILM

Defiance, The Thief Lord, Peter Pan

TELEVISION

Tsunami: The Aftermath, Johnny and the Bomb, Footprints in the Snow, Rose and Maloney

**GEOFF BRETON**

TELEVISION

The Rotters Club, Blue Murder, Islands At War, Arthur – King of Britons.

THEATRE

Amy's View, Mariana Pineda, What The Butler Saw, Jump, Arcadia.

**ADAM GODLEY**

FILM

The Golden Age, Charlie and the Chocolate Factory, Nanny McPhee, Around the World In 80 Days, Love Actually, Ladies and Gentleman, Thunderpants, Cor Blimey.

TELEVISION

The Mother, Nuremberg, Hawking, Young Visitors, Margery and Gladys,  
The Sword of Honour, The Detectives, Class Act, Cabaret, An  
Ungentlemanly Act.

THEATRE

Paul, Two Thousand Years, Pillowman, Private Lives, Mouth to Mouth,  
The Critic, Mr Kolpert, The Importance of Being Ernest, Cleo,  
Camping..., The Front Page, The General From America, Three Hours  
After Marriage, The White Devil, The Rivals, Cabaret, A Going Concern,  
Mrs A's Amazing Maze Plays, June Moon, The Revengers Comedies.

**GINA MCKEE**

FILM

Atonement, Scenes of a Sexual Nature, Mickybo and Me, Mirror Mask,  
The Blackwater Lightship, The Divine Secrets of the Yaya Sisterhood, The  
Reckoning, The Zookeeper, There's Only One Jimmy Grimble, Women  
Talking Dirty, Wonderland, Notting Hill, The Loss of Sexual Innocence,  
Croupier, Naked

TELEVISION

Lewis, Tsunami: The Aftermath, The Lavender List, The Baby War, The  
Lost Prince, The Forsyte Saga 1 & 2, Dice, The Passion, Mothertime,  
Beyond Fear, The Treasure Seekers, Element of Doubt, Chest, Brass Eye,  
Our Friends In The North,

THEATRE

The Exonerated, Aristocrats, Old Times, Five Kinds of Silence, Uganda,  
Hammett's Apprentice, Fighting for the Dunghill.

**CHARLENE MCKENNA**

FILM

Dorothy Mills, Porcelain, Middletown, Small Engine Repair, Tigers Tale,  
Breakfast on Pluto, Social Work

TELEVISION

99-100, Kitchen, Pure Mule, Ghost Stories

THEATRE

Lonesome West, Romeo and Juliet, Feelin' Strangely Fine, Slice of  
Saturday Night, Little Shop of Horrors, Dancing at Lughnasa.

**ANNA MADELEY**

THEATRE

Coram Boy, The Philanthropist, The Cosmonauts Last Message, Colder  
Than Here, The Rivals, Ladybird, Roman Actor, The Malcontent, Love In  
A Wood, A Russian In The Woods, Madness in Valencia, Eye Contact,  
Sense and Sensibility, Romeo and Juliet, Be My Baby, Cigarettes and  
Chocolate, The Merry Wives of Windsor.

TELEVISION

Sense and Sensibility, Lewis, Consent, Aftersun, The Outsiders, The Secret Life of Mrs. Beeton, The Royal, Dinner of Herbs, The Strangers, Dad, An Unsuitable Job For A Woman, Cold Feet.

FILM

In Bruges, Stoned, Circular File, Guest House Paradiso, Wonderful World, Back Home.

**MARTIN FREEMAN**

FILM

Nightwatching, Hot Fuzz, Dedication, The Good Night, Breaking & Entering, The All Together, Confetti, The Hitchhiker's Guide to the Galaxy, Love Actually, Ali G Indahouse, Rubbish, Call Register, Exhaust, I Just Want To Kiss You, Hood Felt Hate, Fancy Dress

TELEVISION

The Robinsons, The Office, Hardware, Charles II, Marjorie and Gladys, Linda Green, The Debt, The Office, Francis Fyfield Trilogy, Men Only, The Office, Lock Stock, Bruiser, This Life II.

THEATRE

The Last Laugh, The Exonerated, Blue Eyes and Heels, Kosher Harry, The Comedians, Jump Mr Malinoff, Jump, Silence, La Dispute, Angela Carters Cinderella, Woman In Black, Jump to Cow Heaven, The Wasp Factory, Dealing With Claire, A Going Concern, Swamp City, Mother Courage and Her Children, Volpone.

**STEVE PEMBERTON**

TELEVISION

Benidorm, Kingdom, Hotel Babylon, Under The Greenwood Tree, Riot at the Rite, The Last Detective, Blackpool, Death On The Nile, Shameless, The League of Gentlemen (Series 3), Gormenghast, Randall and Hopkirk (Deceased), In The Red, Friday Night Armistice, Lenny Goes To Town, Channel 4 Sitcom Weekend Spoof.

FILM

Mr. Bean, I Could Never Be Your Woman, Lassie, The League of Gentleman's Apocolapypse, Hitchhikers Guide to the Galaxy, Match Point, The Life and Death of Peter Sellers, Chruchill The Hollywood Years, Birthday Girl, Alice in Russialand.

**BRYAN DICK**

FILM

Blood and Chocolate, Brothers of the Head, Master and Commander: Far Side of the World, Dream.

TELEVISION

Sold, Torchwood, Marple: Ordeal by Innocence, Vincent, Shameless, Elizabeth: The Virgin Queen, Bleak House, Twenty Thousand Streets Under The Sky, Blackpool, The Long Firm, Passer By, Red Cap II, Foyles War, Bunk Bed Boys, Blue Murder, Bed Time, White Teeth, Strange,

Dalziel and Pascoe, The Bill, Mersey Beat, Dance With An Angel, Clocking Off 2, See Me, Lawyers, Shockers II, The Life and Times of Henry Pratt, Bonjour La Class, Earthfasts, Speaking in Tongues.

THEATRE

The Alchemist, The Life of Galileo, Lear, Bone, Plasticine, Sliding With Suzanne, School Play.

**ZOE WANAMAKER**

THEATRE

Rose Tattoo, Awake and Sing, His Girl Friday, Boston Marriage, Battle Royal, Electra, The Old Neighbourhood, Sylvia, The Grass Menagerie, Dead Funny, The Last Yankee, The Crucible, Othello, Mrs Klein, Made in Bangkok, The Bay At Nice, Wrecked Eggs, Loot, After Aida, Mother Courage, Time of Your Life, A Comedy of Errors, Twelfth Night, The Importance of Being Earnest, Piaf, Once In A Lifetime, Captain Swing, The Taming of the Shrew, Wild Oats, Ivanov, The Devils Disciple, Trumpets and Drums, Servant of Two Masters, Pygmalion, A Streetcar Named Desire, The Broken Jug, The Beggars opera, The Widowing of Mrs Holroyd, The Taming of the Shrew, French Without Tears, Jack and The Beanstalk, Aunt Sally or the Triumph of Death, She Stoops To Conquer, Twelfth Night, The Vegetable, Kiss Me Kate, Much Ado About Nothing, Tom Thumb, Cabaret, Guys and Dolls, When Thou Art King, The Birthday Party, Dick Whittington, The Hostage, Pictures In A Bath of Acid, Family Album, The Cherry Orchard, A Midsummer Night's Dream.

TELEVISION

Old Curiosity Shop, Poirot, Johnny and the Bomb, Waste of Shame, Dr Who II, Miss Marple – A Murder is Announced, My Family, The Cappuccino Years, David Copperfield, Leprechaun, Gormanghast, A Dance To The Music Of Time, The Widowing of Mrs Holroyd, The English Wife, Countess Alice, Memento Mori, Blackheath Poisoning, Love Hurts, Prime Suspect, Inspector Morse, Othello, Ball Trap on the Cote, Sauvage, The Dog It Was It Died, The English Programme, Once in a Lifetime, Tales of the Unexpected, Poor Little Rich Girl,Paradies Postponed, Edge of Darkness, Enemies of the State, Richard III, All The World's a Stage, Strike, Baal, The Beaux Stratagem, Danton's Death, A Christmas Carol, The Devil's Crown, Crown Court, Glad Day, The History Of Panto, Village Hall, Confederacy of Wives, Jennie – Episode 5, Sky Trap, Lorna & Ted, The Silver Mask, 'Twas Xmas Day In The Workhouse, The Eagle Has Landed, Take Three Girls, Sally For Keeps.

FILM

Five Children and It, Harry Potter, Swept From the Sea, Wilde, The Ragged Rawney, The Hunger, Inside The Third Edge, The Last 10 Days of Hitler.

**BRADLEY WALSH**

FILM

Mike Bassett England Manager, Hotel, The Glow

TELEVISION

Torn, Coronation Street, Murder Squad, M.I.T, Night & Day, Lock Stock,  
The Thing About Vince, The Basil Brush Show.

TELEVISION PRESENTING

Now That's What I Call TV, No. 1 Soap Fan, 50 Greatest Stars, Shoot The  
Messenger, National Lottery Live, The Big Stage, The Wheel Of Fortune,  
Midas Touch, Sports Addicts, GMTV, Watchdog (Guest presenter), Only  
Joking, Soccer AM (Regular contributor), Sky Premiership Football

THEATRE

Cash on Delivery, Dom Dick and Harry, Run For Your Wife.

**JOSIE LAWRENCE**

FILM

The Sin Eater, Enchanted April, The American Way

TELEVISION

Marple, The Last Detective, Easy Peasy, Holby City, Where The Heart Is,  
Keen Eddie, Fat Friends, A Many Splintered Thing, Flint St. Nativity, Duck  
Patrol, S.W.A.L.K., Absolutely Fabulous, Whose Line is It Anyway?,  
Downwardly Mobile, Outside Edge, Queen of the Wild Frontier,  
Picturebox, Josie, I Love Keith Allen, The Green Man, Not With A Bang,  
Alas Smith and Jones, Rory Bremner, Jackson Pace, Norbery Smith,  
Poirot, Friday Night Live, Campaign, Rachel and the Roarettes

THEATRE

Much Ado About Nothing, Acorn Antiques, Frozen, The King and I,  
Picasso's Women, Alarms and Excursions, The Alchemist, The Taming of  
the Shrew, Faust, The Cherry Orchard, Pygmalion, Moll Flanders,  
Tatyana, Valued Friends, Poppy, Passionaria, Berlin Days Hollywood  
Nights, A Little Hotel on the Side, Carmen, Accidental Death of an  
Anarchist, The Trial of Frankenstein, Bag

# PRODUCTION CREDITS

## **Gareth Neame – Executive Producer**

Gareth runs Carnival Film and Television, where he has been Managing Director since January 2005, following four years as Head of Drama Commissioning at the BBC. While at the BBC, Gareth developed and supervised a range of innovative and award-winning drama productions including *Spooks*, *State of Play*, *Bodies*, *Outlaws*, *Hustle*, *Conviction*, *The Rotters Club*, *Tipping the Velvet*, *New Tricks*, *Clocking Off*, *Gunpowder, Treason & Plot*, *Cambridge Spies*, *Trust*, *Redcap*, *The Hound of the Baskervilles*, *Family Business*, *Rescue Me*, *Burn It*, *Hearts and Bones*, *Linda Green*, *In Denial of Murder*, *Sparkhouse*, *Servants*, *Murder*, *Fingersmith* and *The Legend of the Tamworth Two*. He was also responsible for two U.S. co-productions, *The Grid* with TNT and Fox and *Rome* with HBO.

He has previously worked as an independent producer in theatrical and TV movies including John Duigan's *Paranoid* for Sky Pictures. His first producing credit was *Truth or Dare* directed by John Madden (BAFTA winner and RTS nominated). Other credits include *All the King's Men*, selected for the opening ceremony of the 2000 Monte Carlo Festival, *The Woman in White* (BAFTA nominated serial 1997), *The Missing Postman* (winner of 1996 British Comedy Award), *Station Jim*, *Getting Hurt*, *The Wyvern Mystery*, *Lorna Doone*, Peter Kosminsky's multi award-winning *Warriors*, *Happy Birthday Shakespeare*, *Take a Girl Like You* and *Twenty Thousand Streets Under the Sky* (nominated for Broadcast and South Bank Show awards 2005). Gareth served on The Council of The British Academy of Film and Television Arts from 2004-06.

Since joining the company Gareth has Executive Produced *Hotel Babylon*, now in its third season, as well as three supernatural dramas for the BBC - *Sea of Souls*, *Life Line* and *Empathy*. He also recently Executive Produced ITV's six-part series, *The Whistleblowers*. As well as Executive Producing *The Old Curiosity Shop* he's currently supervising Carnival's forthcoming projects including *Harley Street*.

## **Andrew Benson – Producer**

Andrew Benson started his career in the BBC Drama Department working on a varied array of award winning and acclaimed productions including *Tender Is The Night*, *Churchill And The Generals*, *Miss Marple*, *The Monocled Mutineer* and two films directed by Mike Leigh, *Grownups* and *Home Sweet Home*.

Andrew left the BBC to pursue his freelance career as a producer for the ITV Network where he has worked for the last 18 years as both producer and executive producer.

His productions include the multi-award winning *Prime Suspect: The Final Act*, *The Incredible Journey Of Mary Bryant*, *Stay Lucky*, *The New Statesman*, *Circle of Deceit*, *A Touch of Frost*, *Chiller* and *P.D.James' Original Sin*. For six years, he also produced the hugely-popular, Emmy award-winning television series *Hornblower*.

**Martyn Hesford - Writer**

TELEVISION

A Little Bit of Lippy, A Small Mourning, Brazen Hussies, The Life and Adventures of Nicholas Nickleby, Dr. Jekyll and Mr Hyde, Kenneth Williams: Fantabulosa!

**Brian Percival - Director**

SHORT FILM

About A Girl

TELEVISION

Ruby In The Smoke, Much Ado About Nothing, North and South, Pleasureland, Clocking Off, Outside In

**Casting Director – Susie Parriss**

**Composer – Stephen McKeon**

**Director of Photography – Peter Greenhalgh**

**Production Designer – Michael Pickwood**

**Costume Designer – Lorna Marie Muga**

**Chief Make-up Artist – Morna Ferguson**

**Chief Hair Stylist – Eileen Buggy**

**Editor – Tony Cranstoun**

**Line Producer – Noëlette Buckley**

**Sound Recordist – Brendan Deasy**