



# I CAPTURE THE CASTLE

Directed by Tim Fywell

Produced by David Parfitt

(Academy Award Winner for SHAKESPEARE IN LOVE)

Running time: 113 minutes

Rating: R

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# INTRODUCTION

I CAPTURE THE CASTLE, based on the classic novel by British writer Dodie Smith, is a powerful and enchanting love story set in 1930s England. The film was directed by the award-winning Tim Fywell (the BBC's *Madame Bovary* and *The Woman in White*) who makes his feature debut, and produced by Oscar-winning producer David Parfitt (Best Picture, *SHAKESPEARE IN LOVE*).

The novel I CAPTURE THE CASTLE was written in 1948, several years before the author wrote *The Hundred and One Dalmations*. The moving story of Cassandra Mortmain's romantic spirit and the comic narrative of the family's misfortunes was an instant and enduring success. This, the first film version of the novel, was shot on location in Wales, on the Isle of Man and in London.

Seen through the eyes of 17-year-old Cassandra, who narrates the film through the writings in her journal, I CAPTURE THE CASTLE tells of an eccentric family struggling to survive in a dilapidated castle. Cassandra, her beautiful sister Rose, their bohemian step-mother Topaz, her penurious father, her young brother Thomas and orphaned helper Stephen live an isolated life that is completely oblivious to the outside world. When their castle is inherited by two American brothers, the innocent bubble in which the family lives is pierced and the sisters become awakened to strong new feelings of jealousy, longing and love.

The film features a talented cast from 3 continents, including British film newcomer Romola Garai, Australian Rose Byrne (*STAR WARS: EPISODE 2*) and Americans Henry Thomas (*GANGS OF NEW YORK*, *LEGENDS OF THE FALL*, *ET*) and Marc Blucas (*SUNSHINE STATE*, *WE WERE SOLDIERS*). The film also stars Bill Nighy (*LUCKY BREAK*), Tara Fitzgerald (*BRASSED OFF*), Sinead Cusack (*STEALING BEAUTY*), Henry Cavill, Sarah Woodward, James Faulkner and David Bamber.

I CAPTURE THE CASTLE, was developed by BBC Films and Trademark Films, and is a Trademark Films/BBC Films production. The film is produced by David Parfitt (*SHAKESPEARE IN LOVE*, *WINGS OF A DOVE*, *THE MADNESS OF KIND GEORGE*) for Trademark Films with a screenplay by Heidi Thomas. The film reunites Parfitt with the Oscar-nominated technical team of *SHAKESPEARE IN LOVE*: cinematographer Richard Greatrex and hair and make-up designer Lisa Westcott. The executive producers are David M. Thompson (BBC Films) and Anant Singh (*Distant Horizon*), Mark Shivas (*Perpetual Motion*), Mike Newell (*50 Cannon Entertainment*), Keith Evans (*Take 3 Partnership*) and Steve Christian (*Isle of Man Film Commission*).

## SYNOPSIS

1934. Seventeen-year-old Cassandra (ROMOLA GARAI) lives in a dilapidated castle in Suffolk with her eccentric family. Her father, Mortmain (BILL NIGHY), is a reclusive writer who has been suffering from writer's block ever since the publication of his highly-acclaimed debut novel twenty years previously. His wife died some years ago, and Mortmain is now married to Topaz, a beautiful and bohemian former artists' model who is several years younger than him. Cassandra has a younger brother, Thomas (JOE SOWERBUTTS), and an older sister, Rose (ROSE BYRNE); Rose is the beauty of the family who has long been desperate to escape the family's impoverished circumstances. Lastly there is Stephen (HENRY CAVILL), who works for the family (unpaid) but is more like a sibling. While Stephen adores Cassandra, she doesn't share the same feelings.

The family is thrown into crisis when Mortmain's royalty statement – their financial lifeline – arrives with no payment due. Another letter informs them that their benevolent landlord, Sir William Cotton, has died and that their two-year rent arrears are now due. Mortmain's only response is to hide from the crisis by spending his days idling in his study, which greatly agitates the rest of the family. Unlike her father, Cassandra takes refuge in writing. She starts a diary, wittily re-interpreting the events that follow in an attempt to capture the life she wishes she could lead.

When Sir William's heirs to the estate and castle arrive from America, it is as if Rose's prayers have been answered; she imagines that they could be her ticket out of poverty. The heirs include the indomitable Mrs. Cotton (SINEAD CUSACK) and her two sons: the academic elder brother Simon (HENRY THOMAS) and the much coarser, tougher Neil (MARC BLUCAS). For Cassandra and Rose, socializing with the Cottons is a heady taste of another world, and soon they are spending numerous nights out with them. Strong romantic feelings begin to develop.

One evening while the two families are dining together at the castle, Cassandra takes Neil swimming in the castle moat in order to allow Simon the perfect opportunity to propose to Rose. Everyone is delighted at the engagement, with the glaring exception of Neil. Rose is whisked to London in preparation for her wedding.

On Midsummer's day, Simon visits the castle alone. He and Cassandra spend a magical evening together -- and during an intense dance, Simon impulsively kisses her. He means nothing by it, but she is mortified and frightened, for she now realizes she is in love with her sister's fiancé. Confused by her emotions, Cassandra rushes to London to confront Rose, who tearfully admits she is not in love with Simon. However, she insists that she still go through with the wedding.

Cassandra refuses to stay with Rose and spends a lonely night waiting in a café for the first train home. Upon arrival home, she turns in friendship to Stephen (who has long been in love with her), but she is forced to admit to him that she is actually in love with Simon. Her admission seems to free Cassandra to finally speak the truth. She finally tells her father about how his creative block and emotional reserve has distanced everyone he has loved -- his wife Topaz -- now living in London -- and his children. He responds by lashing out at her, but is then filled with remorse. They soon reconcile, and Cassandra unknowingly takes on the role of her mother as she quietly sits beside Mortmain until he finally begins to write.

Their solitude is broken when Simon storms into the house with the news that Rose has left him. When they receive a telegram alerting them to Rose's whereabouts, Simon and Cassandra set off find her at the seaside hotel. But what awaits them shocks both Cassandra and Simon -- they discover her with Simon's brother Neil. Shortly thereafter, they wed.

It was Stephen who brought them together; as he reveals to Cassandra on Rose and Neil's wedding day, he saw them secretly kiss soon after their first meeting and, after his last conversation with Cassandra, decided to tell Neil everything. Blissfully married, Rose and Neil leave for America. Simon hints to Cassandra that they could have a future together but she is now honest enough to know that she shouldn't take him up on it. She intends to love and be loved in her own right, without reservation.

## ABOUT THE PRODUCTION

Producer David Parfitt became involved in *I CAPTURE THE CASTLE* four years ago when Heidi Thomas' script was in development with BBC Films and director Mike Newell. Upon reading the book he was sold on the project. "For me it was like reading *Bridget Jones' Diary* which is not a book men are naturally attracted to," he says. *I CAPTURE THE CASTLE* is about growing up and first love, which has resonances for all of us. It's a beautifully written and very emotionally involving and I wanted to translate that to the screen."

Heidi Thomas, who had long adored the novel, had conducted meticulous research on author Dodie Smith, and it was Heidi who first suggested that David Parfitt approach director Tim Fywell to helm the project. Thomas and Fywell had worked together on television drama *Madame Bovary*.

Fywell was immediately drawn to the project. "I felt in one sense here was a very particular and sometimes humorous story about an eccentric family living in a castle in the 1930s, but that there were also a number of relevant, primal themes running through it, such as falling in love for the first time, losing your mother and coping with a difficult relationship with your father," says Fywell. "Adolescence is an incredibly vivid time in a person's life and to me this story captured those feelings of joy, pain, uncertainty and humor. But most of all I was drawn to the intelligent wit and ironic humour which runs through the story."

Fywell and Thomas embarked on a close working relationship to fine-tune the screenplay. With each draft, Fywell would spend days at Thomas's house, where she would write in one room and he would read and make notes in the next.

"We took the script on quite a journey," says David Parfitt. "Heidi produced drafts which were entirely focussed on each character: there was a Mortmain draft, a Neil draft, a Simon draft and so forth. We had a comedy draft and a drama draft. Each time Heidi changed perhaps just 5% of the script to give it a different slant. And the outcome was that the characters and the storylines became incredibly well-developed and well-rounded."

The final script is a faithful but by no means slavish adaptation of the novel.

The biggest challenge for the filmmakers was to find Cassandra. They needed a young actress who had the confidence and ability to carry the film, and who also had the innocence and naiveté to play a seventeen-year-old girl in the 1930s. What's more, Cassandra's character development throughout the story is such that she must be fresh and innocent at the outset, and yet wise and mature as her story ends. She needs to be ironic and witty, and possess a less obvious natural beauty. The audition process was extensive, but as soon as Fywell met Romola Garai, he knew he had found his Cassandra.

“I must have been late that day because when I walked into the room Romola was already seated,” the director says. “As I saw her I felt that slight thrill you experience when you know you have hit on something. Romola had a unique ability to play a character sitting on both sides of the knife’s edge between child and womanhood.”

Garai, who had appeared in several TV series, was thrilled to be offered the leading role in *I CAPTURE THE CASTLE*. Not only was it an opportunity to play the lead in a feature film alongside some of the UK’s most respected actors, but she had long been a fan of the original novel, so playing Cassandra was something of a childhood dream come true.

“I read *I CAPTURE THE CASTLE* when I was thirteen years old,” the actress says. “It’s a seminal coming of age book which I read in my formative years and, like any book which you read at that impressionable age, you admire and relate to the lead character. But it’s quite a pressure having to actually be her!”

“Heidi’s characterization of Cassandra is flawless,” she continues. “She’s a very real, earthy, honest character, unlike many other great literary heroines who tend to be glassy or aloof. The great thing about Cassandra is that through her journal she has a medium to communicate her innermost thoughts to the audience in an honest way.”

In July 2001 Tim and David travelled to the US to cast the two American brothers. Throughout *I CAPTURE THE CASTLE* age is very important, so they went out to America with a short list of suitable actors in their late twenties. Two actors on that list went on to win the roles: star of *Buffy the Vampire Slayer* Marc Blucas, was cast as outgoing, gregarious Neil, and Henry Thomas, whom David Parfitt knew from their work together on Martin Scorsese’s *Gangs of New York*, was chosen for the more reserved Simon.

“I read the script and found it a strangely uplifting story,” Thomas says. “Simon is the eldest son, a privileged guy who sees this opportunity for great adventure and romance in coming to England to claim his birthright. More than anything else Simon, like many other characters in the movie, is a catalyst for change in Cassandra’s life. The best thing about this project for me has been the cast – working with Bill and Tara and Sinead has been a lot of fun for me. I like to work with international casts. You learn a lot as an actor. It’s fun for me to be in the same room as those guys. And the same can be said for Rose and Marc and Romola. The other day Marc and I were standing around in a castle in Wales at three in the morning, wearing 1930s tuxedos, looking at the stars and wondering what was for lunch – it’s really surreal for a guy from Texas!”

The real surprise of the trip was casting Australian actress Rose Byrne as Rose.

“We found Rose completely by accident,” Parfitt explains. “She is an Australian

actress who plays a Brit in our film and who just happened to be passing through LA at the right time. She had just got off a plane and the poor thing was shoved in front of me and Tim, having only just hurriedly read the script.”

“She was just fantastic,” says Tim, “and I had no doubt of her ability to carry off the English accent.”

For her part Rose Byrne generously attributes much of the film’s success to co-star Romola Garai. “I really don’t think the film would work so well if someone else was playing Cassandra,” she says. “Romola is such a genuine, generous actress. Playing opposite her, it was so easy to create the dynamic between the two sisters, and that dynamic is integral both to the book and the film.”

The character of Mortmain, their father, is played by veteran British actor Bill Nighy. Mortmain, a volatile and eccentric once-great writer has a very difficult and complex relationship with Cassandra. “Casting Bill Nighy as Mortmain was an idea we had very early on,” Fywell says. “I had a very strong feeling that he was right for Mortmain. He had to have a seedy quality, great humanity, warmth, sexuality and humour. He’s quite a difficult, distant writer and if the actor were too cold, you would feel no empathy with the character. But we battled to get Bill and succeeded.”

Romola Garai played some of her toughest and most demanding scenes opposite Nighy and says of him: “He’s just the most phenomenal actor. I went to see *Blue Orange* [Joe Penhall’s acclaimed play at the Royal National Theatre] with my mum and I said to her then “Can you imagine ever getting to work with him; he’s just amazing.”. We have intensely emotional scenes where we are battling to break down communication barriers and the support Bill has given me before, during and after these scenes has been tremendous. Bill is such a physical actor that every word Cassandra uttered in anger, Mortmain would react to as if she had struck a physical blow. That was very hard for me.”

Tara FitzGerald was cast as Mortmain’s second wife, step-mother to his three children. A former artists’ model and much younger than her husband Mortmain, Topaz is a free-spirited, bohemian and unconventional character. “Tara I had worked together before on *The Woman in White*, so we already had a great working relationship,” Fywell says. “She was simply very right for the part, even down to her low, husky voice as described in Dodie Smith’s book. The most important thing in casting Topaz was not to stray too far from the truth – she’s such an eccentric character that it would have been easy to make her unreal. With Tara, she keeps the character very grounded and psychologically real.”

“Topaz is an ex-artists’ muse about to turn thirty who is going through something of a crisis,” Tara Fitzgerald says. “She lives to inspire, and Mortmain’s writer’s block is not lifting, so she feels a failure. She lives in this ramshackle castle with her reclusive husband and his children who are approaching her own age. She’s

the in-betweener really. Topaz is a wonderfully complicated and hypocritical character.

“I had never read the book before, but as soon as I started talking to Tim about the movie, I saw it everywhere!” the actress continues. “I actually bought it in a small bookshop in Cape Cod. I was browsing and there it was as their ‘must read’ recommendation. I think the film, like the book, will be enjoyed by anyone in their early teens and upwards. It’s ostensibly a teen novel, but it’s so grown up and darkly funny, I really do think it will be enjoyed by everyone.”

Sinead Cusack, as Mrs Cotton, was the last cast member to come on board the production. Tim and David had initially expected to cast an American actress in the role of Simon and Neil’s mother, but following the devastating attacks of September 11th, American actors were reluctant to travel abroad, so the filmmakers looked closer to home. “We were very lucky to get Sinead,” Parfitt says. “She’s wonderful and has, of course, played American roles before.”

For their behind-the-scenes collaborators, Parfitt and Fywell selected talent with whom they had previously worked. Oscar nominated hair and make-up designer Lisa Westcott worked with David Parfitt on Shakespeare in Love and The Madness of King George, costume designer Charlotte Walter had worked with Fywell several times, and director of photography Richard Greatrex had worked with both during his long and very successful career. Shooting began in September 2001.

The film was funded by South African based sales and production outfit Distant Horizon, BBC Films, The Isle of Man Film Commission and Baker Street / Take 3 Partnerships. Funding from the Isle of Man requires a certain percentage of the film to be shot on the island. I CAPTURE THE CASTLE is actually set in the countryside of Suffolk, but Fywell found that the Isle of Man offered locations perfectly suited to the movie. “A lot of the story is rural and it is, of course, a period piece,” he says. “So we found that the unspoilt countryside on the Isle of Man was ideal. There is also a tower, surrounded by sea, which we used as Mortmain’s reclusive spot for writing. The studio was transformed to make the interior castle locations.”

The family home location was provided by Manorbier Castle near Tenby, Wales. “We looked at five or six castles and chose Manorbier for a number of reasons: it had to be slightly run down, it had to have a moat and it had to be in a rural setting,” David Parfitt explains. “One of the first problems we encountered was how to line and fill the moat with water. The only water supply at the castle was a tap, and it would have taken years to fill this moat with buckets. So we ended up hiring a water tanker in London (there weren’t any available locally) and bringing our own water from London!”

Once the moat was full, Romola had to swim in it.



“One of the things I like about the film is that I have hugely varied scenes,” according to Romola. “But I have to say that swimming in the moat was purely a test of physical endurance. And sunbathing on the roof of the castle when the wind was whipping across was quite similar!”

But for David Parfitt and the rest of the team, the hardships they endured were worth it: “Despite cold and rain, six-day weeks and long working days, this was a very happy and productive shoot. There were no fights or tantrums, the cast and crew got on very well together and they all responded well to Tim. It was very smooth -- and this is not often the case!”

Tim Fywell agrees: “I’m thrilled with the movie. It has been a great experience, I have worked with some very talented people, and I think the movie is powerful, emotional, funny, compelling - everything I had hoped for.”

## ABOUT THE CAST

### HENRY THOMAS (SIMON)

Henry Thomas began his acting career as a young boy in the role of Elliott in Steven Spielberg's classic feature ET for which he received BAFTA and Golden Globe nominations. Since then, Thomas has appeared in numerous film and television productions. His film credits include: Edward Zwick's LEGENDS OF THE FALL alongside Brad Pitt and Anthony Hopkins; Billy Bob Thornton's ALL THE PRETTY HORSES with Matt Damon; Martin Scorsese's GANGS OF NEW YORK with Leonardo DiCaprio and Daniel Day-Lewis and will soon be seen in Jon Sherman's I'M WITH LUCY alongside Anthony LaPaglia and Monica Potter.

### MARC BLUCAS (NEIL)

Marc Blucas is scheduled to star opposite Katie Holmes in Forest Whitaker's new film, FIRST DAUGHTER, and will be starring in the upcoming film THE ALAMO alongside Billy Bob Thornton. Recently, Marc completed production on the independent feature PREY FOR ROCK N' ROLL, based on an off-Broadway play. Currently, he can be seen in the Miramax comedy VIEW FROM THE TOP, opposite Gwyneth Paltrow. Additional feature film credits include John Sayle's critically acclaimed film SUNSHINE STATE, the Dimension thriller THEY; the Vietnam War drama WE WERE SOLDIERS with Mel Gibson, Warner Bros. comedy SUMMER CATCH, and Miramax's JAY & SILENT BOB STRIKE BACK. From 1999 - 2000, Marc played Riley Finn, opposite Sarah Michelle Gellar, in the Emmy-award winning "BUFFY THE VAMPIRE SLAYER."

### ROSE BYRNE (ROSE)

Twenty-three year-old Australian actress Rose Byrne starred in Gregor Jordan's critically acclaimed feature film TWO HANDS alongside Heath Ledger. She has since appeared in THE GODDESS OF 1967 for which she won the VOLPI Cup for Best Actress at the Venice Film Festival; STAR WARS EPISODE II – ATTACK OF THE CLONES directed by George Lucas; "CITY OF GHOSTS," Matt Dillon's directorial debut and THE NIGHT WE CALLED IT A DAY alongside Dennis Hopper and Melanie Griffith. Byrne is currently shooting Paul McGuigan's OBSESSED for MGM as the female lead opposite Josh Hartnett and is set to star in the upcoming Wolfgang Petersen film titled TROY as the female lead opposite Brad Pitt.

### ROMOLA GARAI (CASSANDRA)

I CAPTURE THE CASTLE is Romola Garai's first leading role in a feature film. She can currently be seen in director Douglas McGrath's "NICHOLAS

NICKLEBY” as “Kate Nickleby,” opposite Nathan Lane and Christopher Plummer. Previously Garai appeared in Gilles Mackinnon’s THE BLONDE BOMBSHELLS and television dramas ATTACHMENTS and PERFECT. She will next star as the lead in BBC’s production of DANIEL DERONDA and is currently in pre-production on “HAVANA NIGHTS” the highly anticipated sequel to Dirty Dancing where she stars opposite Diego Luna from “Y TU MAMÁ TAMBIÉN” and “FRIDA.”

## BILL NIGHY (MORTMAIN)

Bill Nighy is one of Britain’s most prolific film, television and theatre actors. His many television credits include: *Auf Wiedersehen Pet*; *the Inspector Lynley Mysteries*; *Beeban Kidron’s Antonia and Jane*; *Antonia Bird’s The Men’s Room*; *Under The Skin*; *Reilly Ace of Spies*; and David Hare’s *Dreams of Leaving* for the BBC. Theatre credits include: David Hare’s productions of *Map of the World*, *Pravda*, and *King Lear* at the Royal National Theatre; Trevor Nunn’s *Arcadia* at the RNT; Karol Reisz’ *A Kind of Alaska* at the Donmar Warehouse; and most recently *Blue/Orange* at the National Theatre (nominated for the Olivier Award for Best Actor). Notable film credits include: Nancy Meckler’s INDIAN SUMMER; Charles Sturridge’s FAIRY TALE – A TRUE STORY; Brian Gibson’s STILL CRAZY (Golden Globe nominated film for which Nighy received the Evening Standard Peter Sellers Award for Best Comedy Performance); and Peter Cattaneo’s LUCKY BREAK. Nighy is currently shooting a romantic comedy, “LOVE ACTUALLY” opposite Hugh Grant, Colin Firth, Emma Thompson, Laura Linney, Alan Rickman, Liam Neeson, Rowan Atkinson and directed by Richard Curtis (the co-screenwriter of BRIDGET JONES’S DIARY and FOUR WEDDINGS AND A FUNERAL).

## TARA FITZGERALD (TOPAZ)

Tara FitzGerald first appeared on the big screen in the critically acclaimed feature HEAR MY SONG. Since then she has appeared in many television dramas and feature films including: Suri Krishnamma’s A MAN OF NO IMPORTANCE; John Duigan’s SIRENS (nominated for the Australian Film Institute Best Actress Award); Mark Herman’s BRASSED OFF alongside Ewan McGregor and Pete Postlethwaite. Other work includes TV mini series *The Tenant of Wildfell Hall*; FRENCHMAN’S CREEK; Edward Thomas’ RANCID ALUMINUM with Joseph Fiennes and Rhys Ifans; and most recently Ademir Kenovic’s SECRET PASSAGE alongside John Turturro.

## HENRY CAVILL (STEPHEN)

Relative newcomer Henry Cavill recently starred as a lead role alongside Guy Pearce in Kevin Reynolds’ feature film THE COUNT OF MONTE CRISTO. He is currently shooting “HELLRAISER: DEADDER.”

## SINEAD CUSACK (MRS COTTON)

Sinead Cusack is well known for her film, television and theatre work. Her many television credits include: BBC's award winning *Have Your Cake And Eat It; Loves Labour's Lost; Tales from Hollywood; David Copperfield;* and *Cyrano De Bergerac*. Film credits include: Andrew Birkin's award winning THE CEMENT GARDEN, Bernardo Bertolucci's STEALING BEAUTY, and Les Blair's BAD BEHAVIOUR. Cusack has appeared in a number of Royal Shakespeare Company productions including *Macbeth, Much Ado about Nothing, The Taming of the Shrew* and *The Merchant of Venice*. Cusack also starred in the acclaimed theatre production of *Our Lady of Sligo*, for which she received the 1998 Evening Standard Award for Best Actress, the Critics Drama Award for Best Actress as well as several award nominations. Her most recent work includes Mikael Hylin's feature film DREAM, MY MOTHER FRANK directed by Mark Lamprell and PASSION OF MIND directed by Alain Berliner.

## ABOUT THE FILM-MAKERS

### TIM FYWELL (DIRECTOR)

I CAPTURE THE CASTLE is the feature film debut from award-winning director Tim Fywell. Fywell's television credits notably include: Ruth Rendell's *A Fatal Inversion* starring Douglas Hodge and Jeremy Northam; *Gallowglass* and *Dark Adapted Eye* starring Helena Bonham Carter; *Norma Jean and Marilyn* starring Ashley Judd and Mira Sorvino; acclaimed BBC drama *The Ice House* starring Daniel Craig and Corin Redgrave; *Woman In White* (BAFTA award for Best Drama Serial); *Bad Blood* with Emilia Fox and Steven Mackintosh; Channel 4's series *North Square* (Press and Broadcasting Guild Award for Best Serial/Series); and most recently *Madame Bovary*. Fywell's theatre credits include: *Skirmishes at the Hampstead Theatre*; Hanif Kureshi's *The Mother Country*; *Hitting Town* at the Bush Theatre; *No Hand Signals*, which he also wrote, at the National Theatre; *I Made It Ma – Top of the World*, which he also devised, at the Royal Court; and *Spring Awakening* at the Royal Court.

### DAVID PARFITT (PRODUCER)

David Parfitt is a London-based independent film producer. He most recently worked at the Cinecitta Studios in Rome as consultant to Miramax on Martin Scorsese's GANGS OF NEW YORK. Before that Parfitt produced the multi-award winning SHAKESPEARE IN LOVE, (seven Academy Awards including Best Picture and four BAFTAs including Best Film). Other recent credits include THE WINGS OF THE DOVE, starring Helena Bonham Carter and THE MADNESS OF KING GEORGE . Both films were nominated for four Academy Awards.

Before moving into film production, Parfitt enjoyed a career as an actor, and also co-founded the Renaissance Theatre Company with Kenneth Branagh. In 1988 David Parfitt, Kenneth Branagh and business partner Stephen Evans joined together to form Renaissance Films. Parfitt was the associate producer on the Academy Award winning HENRY V and producer of PETER'S FRIENDS. Continuing Renaissance's interest in classics, he also produced the successful film version of MUCH ADO ABOUT NOTHING and the Academy Award-nominated short, *Swan Song*. He was co-producer of Mary Shelley's FRANKENSTIEN and producer of the highly acclaimed TWELVTH NIGHT directed by Trevor Nunn.

In 1999 Parfitt formed Trademark Films and Trademark Theatre Company with other members of his regular production team.

## HEIDI THOMAS (WRITER)

Heidi Thomas' career began when she won a special award in the National Youth Theatre's New Play competition in 1984 for *All Flesh Is Grass* which subsequently ran at the Liverpool Playhouse. She then wrote *Shamrocks And Crocodiles* also for the Liverpool Playhouse, as a result of which she won a Thames Television Bursary which gained her an attachment to the Playhouse as Resident Writer. Heidi's last stage play *Singing Blood* was presented at the Royal Court starring Prunella Scales and Anton Rodgers.

Heidi's television credits include *Our Lady Blue*, *Soldier Soldier*, *Frank Stubbs Promotes* and *Doctor Findlay*.

Heidi first worked with Tim Fywell when she adapted Flaubert's *Madame Bovary* for the TV version he directed in 2000. *I CAPTURE THE CASTLE* is Thomas' first feature film screenplay. She is currently working on a film entitled *GLASS MOON* for the BBC and *DISRAELI IN LOVE* for Ecosse Films

## RICHARD GREATREX (DIRECTOR OF PHOTOGRAPHY)

Academy Award-nominated director of photography Richard Greatrex has worked before with both Tim Fywell and David Parfitt. He shot Fywell's *The Woman in White* (BAFTA and Royal Television Society awards), and worked with Parfitt on John Madden's *SHAKESPEAR IN LOVE* Academy Award nomination for Best Cinematography and nomination for the American Society of Cinematographers Award for Outstanding Achievement in Cinematography in Theatrical Releases). Greatrex's other film and television credits include: *MRS. BROWN*, *Warriors* (BAFTA nominated), and *A KNIGHT'S TALE* starring Heath Ledger.

## JOHN-PAUL KELLY (PRODUCTION DESIGNER)

John-Paul Kelly's film credits include: the award-winning *UNDER THE SKIN*; Shane Meadows' *TWENTY FOUR SEVEN*; Julian Farino's *THE LAST YELLOW* starring Mark Addy. Television credits include: Stephen Poliakoff's *Shooting The Past*; BBC Screen Two production *Eight Hours From Paris*, and Warner Sisters drama *Capital Lives*. Music videos and commercials include: the Guinness black and white series, *The Aphex Twin* directed by Jarvis Cocker, and Morcheeba's *Rome Wasn't Built In A Day*.

## CHARLOTTE WALTER (COSTUME DESIGNER)

Charlotte Walter designed the costumes for Tim Fywell's critically acclaimed TV series *North Square*; BBC TV movie *Touch And Go* and most recently BBC

period drama series *Murder Rooms*. Other TV and feature credits include: *The Dark Room* starring Dervla Kirwan and James Wilby; *Remember Me* starring Imelda Staunton and Robert Lindsay; *Just William*; and Graham Theakston's SEEING RED for Granada Films.

#### ROY SHARMAN (EDITOR)

Roy Sharman worked with Tim Fywell on critically acclaimed dramas *The Ice House*; *Madame Bovary*; *Touch And Go*; *Bad Blood*; and most recently *The Murder Rooms*. Sharman received the BAFTA Award for Best Editing for his work on BBC drama *The Lakes*. Other TV and film drama include: *Rebecca's Daughters*, *Streetlife*, *The Accountant* which received the BAFTA Award for Best Drama, and *Brazen Hussies*, amongst others.

#### DARIO MARIANELLI (COMPOSER)

Dario Marianelli has written music for film, TV dramas, animation, documentaries, contemporary dance, theatre and the concert platform. In 1997 he received the Benjamin Britten International Prize. Marianelli's film and television credits include: Asif Kapadia's award-winning *The Warrior*; Julien Temple's *PANDAEMONIUM*; and Paddy Breathnach's critically acclaimed *I WENT DOWN*.

#### LISA WESTCOTT (HAIR AND MAKE-UP DESIGNER)

Award winning hair and make-up designer Lisa Westcott's feature film credits include: *THE MADNESS OF KING GEORGE* (BAFTA Award); *MRS. BROWN* (Academy Award nomination for Best Make-Up); *SHAKESPEARE IN LOVE* (Academy Award nomination for Best Make-Up); Dennis Potter's *MIDNIGHT MOVIE* (BAFTA Award for Hair and Make Up Design); *FROM HELL* starring Johnny Depp and Heather Graham; and most recently *IRIS* starring Kate Winslet. Westcott has received BAFTA awards for a number of her television productions including: Richard Eyre's *The Absence of War* (also nominated for Best Hair and Make-Up Design by the Royal Television Society); Bill Hayes' *Time After Time*; Jack Gold's *Heavy Weather*; Rob Knight's *Voysey Inheritance*; and Malcolm McKay's *Redemption*. She has also been BAFTA nominated for her work on *Bleak House* and *Bomber Harris*.

#### DODIE SMITH (AUTHOR OF I CAPTURE THE CASTLE)

Dorothy Gladys "Dodie" Smith was born in 1896 in Lancashire, England. She was one of the most successful female dramatists of her generation and wrote

*Autumn, Crocus* and *Dear Octopus*, among other plays. Dodie's first novel, I Capture The Castle, was written when she lived in America during the 1940s and marked her crossover debut from playwright to novelist. The novel was an immediate success and in 1954 was produced as a play. It is still read worldwide today. Other novels include The Town In Bloom, It Ends With Revelations, A Tale of Two Families and The Girl In The Candle-Lit Bath. Dodie is best known for her children's books The Hundred And One Dalmations and The Starlight Barking, both of which have been adapted for the big screen. Dodie Smith died in 1990.



## THE CAST (IN ORDER OF APPEARANCE)

Cassandra  
Cassandra (aged 7)  
Mortmain  
Mother  
Rose (aged 10)  
Thomas (aged 4)  
Rose  
Topaz  
Thomas  
Stephen  
Simon  
Neil  
Vicar  
Aubrey Fox-Cotton  
Leda Fox-Cotton  
Neighbour  
Lady in Simpsons  
Fur Department Vendeuse  
Mrs Cotton  
Station Master  
Station Bystander  
Waitress in cafe  
Girl in café

Romola Garai  
Sophie Stuckey  
Bill Nighy  
Helena Little  
Florence Jones  
Harrison Ward  
Rose Byrne  
Tara FitzGerald  
Joe Sowerbutts  
Henry Cavill  
Henry Thomas  
Marc Blucas  
David Bamber  
James Faulkner  
Sarah Woodward  
Ray De-Haan  
Sorel Johnson  
Dolly Wells  
Sinead Cusack  
James Warrior  
Christopher Ettridge  
Jean Warren  
Bernadette Windsor

## THE FILM-MAKERS

Director  
Screenplay  
Producer  
Executive Producers

Based on the novel by  
Executive Producers

Co-Producer  
Director of Photography  
Production Designer  
Editor  
Music  
Costume Designer

Tim Fywell  
Heidi Thomas  
David Parfitt  
David M Thompson  
Anant Singh  
Dodie Smith  
Mike Newell  
Mark Shivas  
Steve Christian  
Keith Evans  
Mark Cooper  
Richard Greatrex, B.S.C.  
John-Paul Kelly  
Roy Sharman  
Dario Marianelli  
Charlotte Walter

Hair and Make Up Designer  
Casting Director  
US Casting

Development Casting by  
First Assistant Director  
Production Manager  
Production Accountant  
Production Sound Mixer  
Script Supervisor  
Camera Operator  
Set Decorator  
Assistant Costume Designer  
Location Manager  
Production Co-ordinator  
Assistant Producer  
Script Editor  
Choreographer and Movement Consultant  
Dialogue Coach (UK)  
Dialogue Coach (Australia)  
Second Assistant Director  
Third Assistant Director  
Art Directors

Standby Art Director  
Property Buyer  
Assistant Art Director  
Art Department Assistant  
Greensman  
Focus Puller  
Clapper Loader  
Grip  
Camera Trainee  
Sound Maintenance  
Sound Assistant  
Assistant Editors

Costume Supervisor  
Second Assistant Costume Designer  
Costume Assistants

Costume Makers

Costume Dyer  
Hair & Make Up Artists

Property Master  
Property Storeman  
Chargehand Dressing Props  
Dressing Props

Lisa Westcott  
Kate Rhodes James  
Deborah Aquila C.S.A and  
Tricia Wood  
Karen Lindsay-Stewart  
Guy Heeley  
Jeremy Johns  
Shruti Shah  
Peter Glossop A.M.P.S.  
Sue Hills  
Nick Beeks-Sanders  
Judy Farr  
Richard Cooke  
Amanda Stevens  
Marshall Leviten  
Cleone Clarke  
Irena Brignull  
Jane Gibson  
Julia Wilson Dickson  
Victoria Mielewska  
Phil Booth  
Vicky Marks  
Leigh Walker  
Mike Stallion  
Emma MacDevitt  
Zoe Smith  
Tom Brown  
Sui Rajakaruna  
Roger Holden  
Dermot Hickey  
Ed Rutherford  
Steve Weightman  
John Hurley  
Shaun Mills  
James Harris  
Laura Evans  
Ian Differ  
Kate Eden  
Carin Hoff  
Yvonne Otzen  
Caroline Rigby  
Luan Placks  
Ann Nichols  
Helen Hill  
Jilly Thompson  
Jayne Buxton  
Deborah Jarvis  
Barry Gibbs  
Bill Hargreaves  
Darryl Paterson  
Roy Chapman

Standby Propsmen

John Botton  
Colin Mutch  
Colin Burgess

Gaffer  
Best Boy  
Genny Operator  
Electricians

Wick Finch  
Tommy O'Sullivan  
Ron Savoury  
Jimmy Smart  
Fred Brown  
Steve Pattenden

Assistant Accountant  
Accounts Assistant  
Unit Manager  
Unit Manager (Isle of Man)  
Location Assistant (Isle of Man)  
Assistant Production Co-ordinator  
Production Runners

Dan Budd  
Ivan Mavor  
Jo Beckett  
Duncan Flower  
Keith Whale  
Sarah Wheale  
Becky Scoffield  
Chris Hutchins

Floor Runner  
Stand-Ins/Floor Runners (Wales)

Darren Mackie  
Daisy Hughes  
Jack Morgan

Stand-Ins/Floor Runners (Isle of Man)

Anthony Swaby  
Hollie Unett

Stand-Ins/Floor Runners (London)

Sadie Fraser  
Tom Glaisyer

Accommodation Co-ordinator

Claire Scott

For BBC Films

Production Executive  
Head of Rights and Commercial Affairs  
Script Executive

Michael Wood  
Jane Wright  
Luke Alkin

For The Isle of Man Film Commission

Films Manager  
Contracts Manager  
Administration Assistant  
PA  
Construction Manager  
HOD Carpenter  
Supervising Carpenter  
Carpenters

Hilary Dugdale  
Nick Cain  
Kim Fletcher  
Emma Lightbody  
John Bohan  
Tom Martin  
Eamon McLoughlin  
Peter Brown  
Gavin Gordon  
David Lowery  
Danny O'Regan  
Seamus O'Sullivan  
Robert Wishart  
David Youngs

Supervising Plasterer (Wales)  
Supervising Plasterer (Isle of Man)  
Plasterers

Supervising Painter (Wales)  
Supervising Painter (Isle of Man)  
Painters

Supervising Rigger  
Rigger  
Stagehands

Standby Carpenters  
Standby Painter  
Standby Riggers

Unit Publicity  
Stills Photographer  
Stills Processing  
Supervising Sound Editor  
Supervising Dialogue Editor  
Additional Dialogue Editor  
Additional ADR Editor  
ADR Recordist  
ADR/Foley Recordist and Foley Editor  
Foley Assistant  
Foley Artists

Dubbing Mixer (Temp Mix)  
Assistant Dubbing Mixer  
Re-Recording Mixer  
Music Supervised by

Music orchestrated and conducted by  
Orchestra Leader  
Music Engineered by  
Assistant Engineer  
Music Recorded and Mixed at  
Musicians' Contractors

Special Effects  
Special Effects Supervisor  
Stunt Co-ordinator  
Titles by  
Associate Casting Director

Stan Apperley  
David Knight  
Darren Conway  
Sean Higgins  
John Madden  
Colin Smith  
Billy Thompson  
Clive Ward  
Gary Crosby  
Dean Dunham  
Michael Finlay  
Peter Hawkins  
Fred Crawford  
George King  
Derek Whorlow  
Nigel Crafts  
Glenn Start  
Thomas Lowen  
Scott Hillier  
Alan Williams  
Premier Public Relations  
Keith Hamshere  
Lofty's Lab  
Bernard O'Reilly  
Evelyn Ficarra  
Fiona Curran  
Miriam Ludbrook  
Dave McGrath  
Barnaby Smyth  
Gianluca Buttari  
Paula Boram  
Melissa Lake  
Ruth Sullivan  
Graeme Stoten  
Dan Johnson  
Hugh Johnson  
Maggie Rodford  
Matt Biffa for  
Air-Edel Associates Limited  
Dario Marianelli  
Kenneth Sillito  
Steve Price  
Tom Jenkins  
Angel Recording Studios, London  
Hilary Skewes  
Tonia Davall  
Effects Associates  
Dominic Tuohy  
Jim Dowdall  
Shaun Webb Design  
Chloe Emmerson

Casting Assistants

Extras Casting (London)  
Extras Casting (Isle of Man)  
Voice Casting  
Tutor  
Assistant Choreographer  
Action Vehicles  
Animals Supplied By  
Health and Safety Advisor  
Aerial Co-ordination  
Flight Co-ordinator  
Aerial Cameraman  
Helicopter Pilot  
Camera Assist  
Unit Drivers

Transport

Facilities Drivers

Minibus Drivers

Minibus Driver (Isle of Man)  
Caterers  
Chef  
Catering Managers

Catering Assistants

Unit Nurses

Sinead Cusack's Jewellery supplied by  
Costumes Made & Supplied by  
Costumes Supplied by

Stephen Moore  
Rachel Himbury  
Buffy Kirkpatrick  
20/20  
Vi Fayle Casting  
Lyps Inc  
Jill Bakhle  
Peter Ryan  
Ian Clark for Action Cars Ltd  
Animals OK  
David Deane Associates  
Flight Logistics  
Tim Desbois  
Adam Dale  
Mark Barry-Jackson  
J Glyn Williams  
Trevor Atkins  
Eddy Booth  
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Karen Moran  
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Brian Wilson  
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Ian Storey  
John Gordon  
Anke Dette  
Lucy McLaren  
Kate Michi  
Charles Cooper  
Dorothy Sewell  
Rosie Bedford-Stradling  
Sandra Cronan  
Cosprop  
Angels Costumiers

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Grader	Martin Walsh
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Legal Advisors to DTI/	
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DAKS Simpson Group Plc

Blow, Blow Thou Winter Wind  
Music by Dario Marianelli  
Lyrics by William Shakespeare  
Published by Air-Edel Associates Ltd  
Performed by Rose Byrne

The Very Thought of You  
Written by Ray Noble  
Published by Campbell Connelly & Co Ltd

Performed by Rose Byrne

The Rrrumba  
Music by Dario Marianelli  
Published by Air-Edel Associates Ltd  
Performed by Romola Garai

You and the Night and the Music  
Written by Howard Dietz & Arthur Schwartz  
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Happy Birthday  
Written by Patty S Hill & Mildred Hill  
Published by Keith Prowse Music Publishing Co Ltd

Stompin' at the Savoy  
Performed by Benny Goodman & his orchestra  
Written by Sampson, Webb & Goodman  
Published by EMI United Partnership Ltd  
Master Recording courtesy of Living Era

Goodnight Sweetheart  
Performed by Sarah Vaughan  
Written by Noble, Campbell & Connelly  
Published by Campbell Connelly & Co Ltd  
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