



Presents

DEATH DEFYING ACTS

Not yet rated by the MPAA
96 Minutes

Opening in New York and Los Angeles July 11th, 2008

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DEATH DEFYING ACTS

Production Notes

SHORT SYNOPSIS

When famous escape artist Harry Houdini arrives in Edinburgh and offers a \$10,000 reward to anyone who can contact his mother from beyond the grave, a beautiful but deceptive psychic and her young ‘sidekick’ daughter take the challenge. As Houdini spends time with this mysterious woman, he is beguiled by her charms, and what begins as a con evolves into a far more complicated and dangerous affair.

BACKGROUND

Written by Tony Grisoni (*Brothers of the Head, In this World*) and Brian Ward (*The Interpreter, Death Defying Acts*) boasts an acclaimed ensemble of actors including Guy Pearce (*The Proposition, Memento*) Academy Award® winner Catherine Zeta-Jones (*Chicago, The Legend of Zorro*), Timothy Spall (*Harry Potter, The Last Samurai*), and 12-year-old Academy Award® nominated Irish actress Saoirse Ronan (*Atonement*) as Catherine Zeta-Jones’ daughter Benji.

The film is directed by award-winning director Gillian Armstrong (*Charlotte Grey, Little Women*) and is produced by Marian Macgowan for Macgowan Lupovitz Nasatir Films Pty Ltd and Chris Curling for Zephyr Films Houdini Ltd. The film is an UK/Australian co-production with financing by Film Finance Corporation Australia, BBC Films, the New South Wales Film and Television Office and the UK Film Council. Dan Lupovitz, Marcia Nasatir, Kirk D’Amico, Lucas Foster and David Thompson serve as executive producers.

Behind the scenes, *Death Defying Acts*, features an all-star production team that includes director of photography Haris Zambarloukos (*Enduring Love, Venus, Mamma Mia!*), production designer Gemma Jackson (*Finding Neverland, Bridget Jones’ Diary*) and costume designer Susannah Buxton (*As You Like It, Millions*).

Death Defying Acts, which began principal photography in August 2006, was filmed on location in and around London, at Ealing and Pinewood studios and in Edinburgh.

PRODUCTION INFORMATION

Blending fact with fiction, the romantic drama *Death Defying Acts* is set around the triumphant tour of Britain by revered escapologist Harry Houdini and the mysterious woman psychic he meets. In 1926 the great escapologist Harry Houdini is on the last leg of a triumphant world tour. At a time of great scientific debate he arrives in Edinburgh a superstar and offers a fortune to anyone who can meet his psychic challenge. Mary McGarvie and her daughter Benji perform a music-hall act and decide to try and out-con the great con-man himself. With the two con-artists playing each other for all they’re worth, they face the biggest risk of all, falling in love.

The script was developed over a number of years by co-writers Tony Grisoni and Brian Ward, growing organically, and at the outset was not a film about Houdini. Tony Grisoni explains: “It started from the idea that at the centre of any magical act there’s always an audience that’s desperate for the magic to be real, the audience want there to be something extraordinary about what’s going on. They don’t want it to be like everyday life. We started with the relationship of a mother and her daughter – Mary and Benji -and Houdini came into it much later.”

Brian Ward adds: “The main characters were originally in more of a traveling circus rather than a music hall and one day Houdini just dropped into the story and from that we developed the story about people who were sublimating love, in Houdini’s case literally tying himself up with ropes and chains. There was a kind of denial of love in him and when we found that out about him, it seemed to fit very well into our story. But it was also always a story about the idea that there is magic out there if you want to believe it.”

The script first came to executive producer Dan Lupovitz’s attention a few years ago: “Scriptwriters Toni Grisoni and Brian Ward sent me their screenplay with a view to my producing it. I thought it was a fantastic script, but it turned out they were actually going to make it as a small Scottish movie and they needed to have a Scottish producer. As an American I couldn’t participate.

So, disappointed, I let it go. And strangely enough, very magically, two years later an agent sent me the same script. And I read about three lines of it, I said, I remember this screenplay, I loved it.

They hadn’t managed to get the film made in Scotland and so they were interested in doing it as a more international film. And I was now able to get involved. I was thrilled.”

Written for the screen by Tony Grisoni and Brian Ward, the film is being directed by Gillian Armstrong. She was, according to Lupovitz the ideal person to take the helm: “Gillian is somebody whose work I’ve been a big fan of since *My Brilliant Career*. She has a very distinct voice as a director, a strong visual style, is a good storyteller, a good director of actors as well as someone who works well in period; making it come to life through interesting detail, without resorting to cliché. In addition her work always has strong characters and this script has very strong, complex, interesting leading characters.”

Producer Marian Macgowan concurs: “Gillian has a very strong visual sensibility, but most of all she’s interested in the human drama, so she’s able to tell an emotionally powerful story in a very visual way.”

For her part, Armstrong needed little persuasion: “When I first read the script I really loved it. It was such an original take on a famous icon. I knew nothing at all about Harry Houdini, except like most people he has entered our consciousness for some reason and we know the name and that he was something to do with escapes, chains and locks, but now I know a lot about Harry! He was a fascinating man and I loved learning about behind the scenes and the element that was about magic, illusion and performance and I think we all love that. His love/hate relationship with psychic beliefs and the afterlife was really interesting. ”

Another part of the story that particularly appealed to Armstrong was the contemporary relevance of Houdini’s super fame: “Thousands of people would flock to streets or bridges, wherever he did his stunts. The thing about Harry that interested me was that it was not just about his act but about how he sold his act. He was a great self-promoter and very clever at branding and at working the press. He worked out how to make himself stand out well above every other act with his witty and clever concepts and he captured the world’s imagination. He was the world’s first superstar. But behind the fame was a very complicated, troubled man.”

Australian actor Guy Pearce was cast in the central role. Lupovitz explains why he was perfect casting: “We were very fortunate to be able to attract Guy Pearce to play Houdini. I couldn’t think of a more perfect actor. He has the visceral, physical style of acting that matches very much who Houdini was as a person and also as a performer. And Guy Pearce has that really unusual unique blend of being a leading man with the diversity of a character actor.”

Marian Macgowan adds: “There are a lot of layers to the story for Guy as a performer to work with, but what Guy also brings is a great physicality. He performs with a strong sense of his physical being.

For Armstrong it was Pearce’s ability to immerse himself in a role: “He’s just such an incredible actor. The thing I love about him is that he’s a chameleon. He can change completely. He also has great depth and intelligence as a performer. I knew that Guy would do everything possible to be as fit and credible to play Houdini. He had lessons with a magician, he worked in a gym for months to get the physique Houdini would have had and by the end of the scenes underwater he could hold his breath for longer than our stunt man. He learnt to get out of a strait jacket, hanging upside down. That’s how passionate he was about the role. He can do half of Houdini’s act for real now!”

Pearce was initially reluctant: “I had just played Andy Warhol in a film where it was important to stay factually correct. So a part of me was saying do I really want to take on the role of a self promoting megastar?” Pearce accepted, but was determined to approach the character differently than he had for Warhol. “Although I am playing a real person again, this was more of a ‘what if’ story, so I was able to let go of being so rigid with the research material and work within the world of the script. The physical side was a challenge. I had to do a lot of preparation, learning to hold my breath for a really long time, to hang upsidedown for a long while. It was astounding the stuff that I learnt as far as what we can actually do to ourselves to transform. I had quite a serious physical routine.”

Critically acclaimed actress Catherine Zeta-Jones was cast to portray the fictitious Mary. Lupovitz was struck by Zeta-Jones’ similarities to her on screen character: “Catherine has a background that is not dissimilar to our character. A performer who comes from the stage, our character, Mary, is very charismatic, very street smart, very clever and very alluring, mysterious and a natural performer.”

Armstrong adds: “When we thought about casting Mary, Catherine just seemed the most perfect choice. As well as being a great actress, in a lot of ways she’s close to Mary. She also has a lovely sense of fun and I think great vulnerability in this role. And for her it was like going back to her roots. We actually shot a scene in Covent Garden outside an old theatre and she said she used to be a hooper in a show in 42nd Street or something for two years. When she read the script she just said, this is me, I have to do this role.”

“As soon as I read it I thought wow this is such a great character with many levels, completely different to the one I was playing at the time,” says Zeta-Jones. “I also thought it was a fantastic opportunity to work with such a great director as Gillian. I hadn’t worked with a female director before and so I was interested how that dynamic would work. As soon as I met her I loved her and I knew it was going to be great.”

The co-stars had never worked together before. “Putting Guy and Catherine together has been

like watching a great chemical reaction, they have great sparks on screen,” says Lupovitz. “I’d heard Guy was very thorough and loved to rehearse,” explains Zeta-Jones “which for me is a dream because I love to rehearse and run lines and find different ways in which to do things. And we just got on really well. We worked hard, but we had a great time, we laughed and had fun.”

Pearce agrees that they had a great working relationship: “I found Catherine delightful. She’s completely professional and really good at what she does and she’s also warm and got a great sense of humour so we all had a lot of fun.”

12 year old Saoirse Ronan took the role playing Mary’s daughter: “Before I started I was thinking, oh great, I’m going to get to work with Catherine ZetaJones! I loved working with her as besides her being a great person, she’s so fantastic at what she does.”

Despite seeing scores of young actresses, there was no doubt in Armstrong’s mind that Ronan was the right choice: “Saoirse was breathtaking at her first audition, I saw a lot of talented young actresses, but she just stood out a mile above anyone else. It’s a very pivotal role and her time on screen is almost as weighty as Catherine and Guy’s so it was very important that we had a girl who could carry that load and have the intelligence and sensitivity for such an emotional role as well. She’s very special.”

Lupovitz agrees completely “Saoirse Ronan has a very strong inner life as an actress. And it was important to find an actress at that age which is quite young who could have both childlike and adult qualities. She’s an amazingly accomplished actress – for any age but particularly for the age of twelve. She understands her craft. She can repeat what she’s done take after take. The camera loves her. She holds the screen really well, and she’s been completely delightful to work with.”

Her co-stars were equally enamoured with her. Catherine Zeta-Jones was very impressed with her talent: “She is a talent that everyone should watch, I would equate her with a young Jodie Foster. She came straight off another film, threw herself into it, gave us cuddles every day and just incorporated Benji in a wonderful kind of ragamuffin tomboy way with a tenderness to her, which is just beautiful on screen. She’s a star.” Guy Pearce adds: “She’s just an absolute delight, a remarkable child far older spiritually than she seems physically. Every day she would say something that just stunned you as to how switched on she is.”

Timothy Spall was the final addition to the team, playing Houdini’s manager and friend Mr Sugarman. “I really enjoyed the script and there was something about the story that I really liked. When you read a script it’s a bit like when you first hear a song you’ve never heard before, you think there’s something attractive about this, you realise it’s an original idea. I thought the four main characters were really interesting and it’s a three-way pull on who’s going to get to hang on to Houdini. It’s rare you get a script like this.” He was also attracted to the project knowing it was to be directed by Armstrong: “I’m very aware of Gillian’s work, she’s one of the best directors around. She’s bright, she knows her subject, she knows how to paint beautiful pictures and how to get to the emotional heart of things. I’m delighted to be able to work with her.”

Lupovitz particularly enjoyed watching Spall bring the character to life: “Mr Sugarman and

Houdini are two people who are very close to each other. They share a lot of secrets and they come from the same place in life that makes them in their travels around the world performing very tied together.

There's a love affair between these two characters that manifests itself very cleverly in the writing, like a kind of bickering couple. Finding an actor who could make that charming and appealing was really important to us. And so we were very fortunate that Timothy Spall was available. I have to say that he and Guy Pearce as they work together have managed to invent that relationship as actors in a way that beautifully duplicates what's on the page."

The film, set in Edinburgh in 1926, was filmed mainly on location, for production designer Gemma Jackson this presented a challenge, "We've had to shoot mainly on location, so we've had to find locations that somehow you could believe were the real thing and that we could embellish and build onto."

For example, we've used RAF Halton, to stand in for a smart Scottish hotel. It was originally a Rothschild's building, but it's been really let go. So I had to up the ante and bring it back to it's former glory, simplify it, get rid of the screaming carpets, bring in the appropriate furniture, put in lifts, give a sense of class really."

Some places required less work to create the required look, such as Wilton's Music Hall, as Jackson explains: "Although it's really shabby and falling apart it's an extraordinary place with an amazing atmosphere and you just kind of pull out a red curtain and it just loves it. The buildings from that period are just lovely. And they're not really hard to make look perfect for this film."

Apart from creating an accurate period look, Jackson contributed to the look of the film specific to Armstrong's use of the camera: "Both Gill and I are visual people. We never had one of those conversations about how the film would look, it just evolved with the scenes and what was required. Gill loves shapes to shoot through and round and so it just became apparent that that's how we would build up scenes. I would bring in beautiful screens and glass and reflective surfaces and there would be layers that she would always work through. And that's become a look of this particular film."

Jackson adds: "With the costumes Susanna Buxton has stuck to the period accurately, but for the overall look we've remembered that we're telling a story, it's fictional and it's around 1926, but we're not slaves to it."

To take on a character of such iconic status was a concern of the filmmakers, particularly for director Armstrong: "I think that whenever you do a story about real people and especially an icon like Houdini, who you know have devoted followers who know every single detail about his life it is daunting. But all I can say is that this is a historical fiction, our writers have imagined how he would have behaved. We did a lot of research and hope we are true to the spirit of Harry, but in the end this is a fiction."

The most celebrated performer in the world during his lifetime, the lure of Houdini continues to this day. Executive Producer Marcia Nasatir suggests he may be bigger now than ever: "Yet another biography of Houdini was released last year that postulated he was a spy during World

War One. And this year, his great-nephew announced plans to exhume his body, suggesting his death was due to foul play, which would be proven by modern science. Eighty years after his death, the great escape artist remains a subject of conversation and controversy on millions of sites on the Internet. And the name Houdini continues to be synonymous with magic.”

ABOUT THE CAST

GUY PEARCE – Harry Houdini

Born in England, his parents moved to Australia when Pearce was 3 years old. Pearce has always been interested in performing, and he excelled at mimicking accents. He starred in several plays when he was young, and graduated to television when he was cast in the Australian soap opera “Neighbours” in 1985, playing the role of Mike Young for several years. Pearce also found roles in other television series such as “Home and Away”(1988) and “Snowy River: The McGregor Saga” (1993).

His major breakthrough into film came with his role as a drag queen in *Priscilla, Queen of the Desert* in 1994. Since then, he has appeared in many American productions including *L.A. Confidential*, *Ravenous*, *Rules of Engagement*, *Memento*, *The Count of Monte Cristo* and *The Time Machine*. However, he continues to act in Australian theatre productions as well as Australian films, such as *The Hard Word* (2002) and the critically lauded *The Proposition* (2005). Pearce recently received critical acclaim for his portrayal of pop artist Andy Warhol in *Factory Girl*. He has recently completed filming on Rowan Woods’ *Winged Creatures*.

CATHERINE ZETA-JONES -Mary

Academy Award winner Catherine Zeta-Jones starred in Miramax’s film adaptation of the Broadway musical *Chicago*, in which she played the murderous Velma Kelly. The movie, which won the Academy Award and Golden Globe for “Best Picture,” also stars Renee Zellweger and Richard Gere. Zeta-Jones was nominated for a Golden Globe and took home the 2002 Critic’s Choice Award, the 2002 Screen Actor’s Guild Award for “Best Supporting Actress” and an Academy Award for “Best Actress in a Supporting role” for her performance.

She most recently starred in the Warner Bros feature film *No Reservations* directed by Scott Hicks and co-starring Aaron Eckhart.

In 2005 she starred in *The Legend of Zorro* the sequel to *The Mask of Zorro*. Zeta-Jones reprised her role as Elena de La Vega opposite Antonio Banderas as Zorro. She starred in Steven Soderbergh’s *Ocean’s 12*, the sequel to the hit *Ocean’s 11*. She was also seen in *The Terminal*, opposite Tom Hanks and directed by Steven Spielberg. Zeta-Jones also starred opposite George Clooney in the Coen brothers’ *Intolerable Cruelty*.

Zeta-Jones earned a Golden Globe nomination for her portrayal of the wife of a drug-runner who is confronted with her husband’s illegal ties and must fight to save her family in Steven Soderbergh’s *Traffic*. The cast of the critically praised film received a SAG Award for “Outstanding Performance by the Cast of a Theatrical Motion Picture.”

She captured international recognition in the Columbia/Tri-Star action adventure film, *The Mask of Zorro*, where she starred opposite Antonio Banderas and Anthony Hopkins. In 1999, Zeta-Jones continued to wow audiences in Jon Amiel’s romantic-thriller *Entrapment*, starring opposite

screen legend Sean Connery as an under-cover insurance investigator who sets out to trap one of the world's greatest art thieves. She also portrayed a diva movie star in Sony's blockbuster comedy, *America's Sweethearts*. The film, directed by Joe Roth, also starred Billy Crystal, Julia Roberts and John Cusack.

Born in Wales, Zeta-Jones starred in the hit Yorkshire Television series, "The Darling Buds of May," based on the novels of H.E. Bates.

Zeta-Jones is married to actor/producer Michael Douglas. They have a son, Dylan, and a daughter, Carys.

SAOIRSE RONAN – Benji

Saoirse is a young Irish actress, the daughter of actor Paul Ronan. She started her career in 2003 appearing in Irish television series. She made her feature film debut playing Michelle Pfeiffer's daughter in Amy Heckerling's *I Could Never Be Your Woman*. She received an Academy Award Nomination for her portrayal of Briony Tallis in the recent adaptation of Ian McEwan's novel *Atonement*, directed by Joe Wright and starring Kiera Knightley and James McAvoy. She has recently completed filming family drama *The Christmas Miracle of Jonathan Toomey* and is currently filming *City of Ember* alongside Bill Murray. This autumn she will begin filming *The Lovely Bones* directed by Peter Jackson.

TIMOTHY SPALL – Mr Sugarman

Spall trained at the National Youth Theatre and RADA, where he was awarded the Bancroft Gold Medal as the most promising actor in his year.

Initially notable in the UK for playing the gormless Barry Taylor in all five series of "Auf Wiedersehen, Pet" (1983-2005) he has since starred in a huge range of films, television and theatre. He has been a regular feature in Mike Leigh's films, starring in *Life is Sweet*, *Secrets & Lies*, *Topsy Turvey* and *All or Nothing*. Other notable film appearances include: Frank Roddam's *Quadrophenia*, Bernardo Bertolucci's *The Sheltering Sky*, *Hamlet* and *Love's Labours Lost* both directed by Kenneth Branagh, *Nicholas Nickleby* directed by Doug McGrath, *Vanilla Sky* and *The Last Samurai* alongside Tom Cruise and *Lemony Snicket's A Series of Unfortunate Events*. He gained international recognition as Peter Petegrew ("Wormtail") in *Harry Potter and the Prisoner of Azkaban* and *Harry Potter and the Goblet of Fire*.

Spall played the starring role of Albert Pierrepoint in the 2005 film *Pierrepont*, which was released as *The Last Hangman* in the United States. In the 2006 video game "Grand Theft Auto: Vice City Stories," Spall voiced Phil Collins' manager, Barry Mickelthwaite. He has recently completed the role of Beadle Bamford in Tim Burton's production of *Sweeney Todd*. In 1999 he was awarded an OBE.

ABOUT THE FILMMAKERS

GILLIAN ARMSTRONG -Director

Gillian Armstrong was born in Melbourne. She discovered her passion for film at Swinburne Art

School, graduating in 1971. After a year in Sydney as an assistant editor, she was one of twelve, along with Phillip Noyce and Chris Noonan, selected for the inaugural year of the AFTRS (Australian Film TV and Radio School). Her graduation films *Satdee Night*, *Gretel* and *100 a Day* won numerous awards and were selected for the Sydney Film Festival and Grenoble International Festival of Short Films in 1974.

Gillian became an integral part of Australia's new wave of film in the 1970s. In 1975 Gillian directed *Smokes and Lollies*, the first in a series of films portraying the coming of age of three Adelaide girls. *Fourteens Good*, *Eighteen's Bette*, followed in 1980, then *Bingo*, *Braces and Bridesmaids* (1988), and the award-winning *Not Fourteen Again* (1996)

In 1979 Gillian became the first woman in Australia to direct a feature film. *My Brilliant Career*, starring Judy Davis and Sam Neill, won seven AFI Awards, including Best Director and Best Film, and was selected for the Cannes Film Festival. 1982's *Starstruck*, a musical with Jo Kennedy, broke more moulds as one of Australia's first pop/rock musicals.

In 1984, Armstrong made her first American film, *Mrs Soffel*, starring Mel Gibson and Diane Keaton and produced by Edgar Scherick and Scott Rudin. It was nominated for a Golden Globe for Best Actress and a Golden Berlin Bear in 1985. After 1986's HBO concert special "Hard to Handle" on Bob Dylan, Armstrong directed *High Tide*, starring Judy Davis and a young Claudia Karvan. It won Best Film at the Houston Film Festival, the Grand Prix at the International de Creteil, and Best Actress (Judy Davis) at the New York Film Critic's Circle.

The Last Days of Chez Nous was nominated for eleven AFI Awards including Best Film and Best Director, and three Film Critics' Circle of Australia Awards. *Little Women* followed, with Claire Danes, Kirsten Dunst, Christian Bale and Winona Ryder, garnering three Oscar nominations including Best Actress (Winona Ryder). It has become an American classic, screened annually at Christmas.

Oscar and Lucinda, starring Ralph Fiennes and Cate Blanchett in one of her first screen roles, won five AFI Awards and one Academy Award nomination. In 2001 *Charlotte Grey*, starring Cate Blanchett and Billy Crudup, won the 2002 Las Vegas Critic's Society Award for Best Actress.

In 2006 Gillian directed the feature documentary "*Unfolding Florence; The Many Lives of Florence Broadhurst*". It was nominated for three AFI Awards including Best Documentary, it won Best Documentary Screenplay at the AWGIES, and was the only Australian film selected for Sundance in 2006.

In 1993 she received an A.M. for distinguished services to the Australian Film Industry. She has been awarded the Dorothy Azner Directing Award at the Los Angeles Women in Film *Crystal Awards*, the *Chauvel Award* for her contribution to the Australian Film Industry, and the Women in Hollywood *Icon Award* in recognition of her contribution to the film industry.

CHRIS CURLING – Producer

Chris Curling is an independent London-based producer with excellent connections throughout the industry, especially in the UK and Europe. In 1990 he founded Zephyr Films, which

specialises in the financing and production of British-qualifying films. In the last decade he has produced/executive produced/co-produced over twenty films with combined budgets of over \$250,000,000. They include last year's *Wah-Wah* and the newly released *Hannibal Rising*. His forthcoming credits include *Penelope*, *The Last Legion* and *Death Defying Acts*.

MARIAN MACGOWAN -Producer

Death Defying Acts marks Marian's fifth feature film as producer, her past films include *Lilian's Story*, starring Toni Collette and for which she won an AFI Best Supporting Actress Award. *Two Hands*, which won an AFI and Film Critic's of Australia award for Best Film in 1999 and which starred Heath Ledger and Rose Byrne, directed by Gregor Jordan, and *Rage in Placid Lake*, starring Ben Lee, Rose Byrne and Miranda Richardson, which was nominated for 4 AFI Awards in 2003 and won the AWG Gold Awgie for Best Screenplay.

Marian's other roles have included Head of Producing at the Australian Film and Television School, where she now works as a consultant

MACGOWAN FILMS is currently developing a number of projects including *South Solitary* written and to be directed by Shirley Barrett, *The Originals* written by Justin Monjo and co-written & to be directed by Mark Joffe, and *Blessed* written by written by Andrew Bovell, Melissa Reeves, Patricia Cornelius and Christos Tsiolkas and to be directed by Ana Kokkinos.

DAN LUPOVITZ – Executive Producer

Dan Lupovitz spent the first few years in the movie business alternating between production and development work before forming the production company *Granite Pictures*, with writer/director W.D. Richter. Under this banner, Lupovitz produced his first movie, *Late for Dinner*, which Richter directed. Peter Berg, Brian Wimmer, and Marcia Gay Harden starred. The movie was made for Castle Rock and released through Columbia Pictures.

Next, Lupovitz produced the film version of the play *Mrs. Cage* for American Playhouse. It starred Anne Bancroft and Hector Elizondo, both of whom were nominated for Emmys for their performances. Veteran stage director Robert Allan Ackerman directed.

Following that, Lupovitz produced a film version of Howard Korder's play, *Search and Destroy*, starring Griffin Dunne, Dennis Hopper, Christopher Walken, Rosanna Arquette, Ethan Hawke, and John Turturro. Painter and photographer, David Salle, directed the film, which was executive produced by Martin Scorsese.

In the summer of 1999, Lupovitz's next movie, *The Velocity of Gary* was released. Dan Ireland (*The Whole Wide World*) directed. It starred Salma Hayek, Vincent D'Onofrio, and Thomas Jane. The script was by James Still, from his play.

Following *The Velocity of Gary*, Lupovitz produced *Simpatico*, based on the play by Sam Shepard, and directed by prolific British stage director Matthew Warchus (*Art*). The film starred Nick Nolte, Jeff Bridges, Sharon Stone, Albert Finney, and Catherine Keener. Fine Line was the distributor.

Lupovitz is currently in preproduction on *Good*, to be directed by Brazilian director Vicente

Amorim, and starring Viggo Mortenson. Upcoming projects include *The Way I Found Her*, based on the book by Whitbread Award winning British novelist, Rose Tremain, to be directed by acclaimed Canadian director, Jeremy Podeswa, and *Drinks and Dinner*, to be directed by UK commercials director Chris Palmer making his feature debut, and starring Ewan McGregor.

DAVID M THOMPSON – Executive Producer

David Thompson began his career at the BBC as a documentary maker. He began producing drama while working for the BBC's *Everyman* documentary series, where he produced the original *Shadowlands*, which won the British Academy Award for Best Drama and an International Emmy. Subsequent productions included the British Academy Award winning *Safe*, directed by Antonia Bird, Alan Clarke's *The Firm* and *Road*.

He was appointed Head of BBC Films in May 1997, overseeing a slate of films for cinema and television. Past BBC Films productions include the acclaimed *Mrs Brown, Billy Elliot* (BBC Films' most successful film to date, which has taken some \$100m worldwide, won three major British Academy Film Awards and was nominated for three Academy Awards); *Iris, Dirty Pretty Things; My Summer of Love; The Life and Death of Peter Sellers, Mrs Henderson Presents; Match Point* and *A Cock and Bull Story*.

Recent releases include *The History Boys*, adapted from Alan Bennett's award-winning stage play; the Cannes prize winner *Red Road*, and the Oscar nominated *Notes on a Scandal*. Films in production include *Revolutionary Road* directed by Oscar award-winning Sam Mendes and starring Kate Winslet and Leonardo DiCaprio, *The Other Boleyn Girl*, adapted by Oscar-nominated writer Peter Morgan, starring Scarlett Johansson, Natalie Portman and Eric Bana; and *The Edge of Love*, by critically-acclaimed director John Maybury and starring Keira Knightley, Matthew Rhys, Sienna Miller and Cillian Murphy.

KIRK D'AMICO – Executive Producer

Starting in 1992 with SARAFINA! starring Whoopi Goldberg, Kirk D'Amico has produced or executive-produced over a dozen feature films, including; THE GOOD GIRL starring Jennifer Aniston and KINSEY, with Liam Neeson, both released by Fox Searchlight Pictures; the critically-acclaimed LITTLE FISH with Academy Award winner, Cate Blanchett; DEATH DEFYING ACTS, starring Catherine Zeta-Jones and Guy Pearce and directed by Gillian Armstrong which will be released in the United States by The Weinstein Company, and DARK MATTER, starring Meryl Streep, which made its world premiere in January 2007 at the Sundance Film Festival.

Since 1998, D'Amico has been President and CEO of Myriad Pictures, a leading worldwide sales, production and financing company. Currently, Myriad is handling international sales for FACTORY GIRL starring Sienna Miller and Guy Pearce, which was theatrically released by The Weinstein Company; 10 ITEMS OR LESS starring Morgan Freeman and Paz Vega and Dario Argento's highly-anticipated MOTHER OF TEARS, starring Asia Argento. D'Amico also served as Executive Producer on JEEPERS CREEPERS 2, which was released in the United States through MGM, and VAN WILDER, which was released in the U.S. through Artisan.

Upcoming Myriad projects include: *DIVIDED* starring Diane Kruger; the true-crime thriller *SIX BULLETS FROM NOW* with Josh Lucas and Lena Headey; *THE CRY OF THE OWL*, based on the Patricia Highsmith novel and starring Sarah Polley and Scott Speedman, and *THE CUP*, directed by Simon Wincer and co-produced with Village Roadshow, which D'Amico will Executive Produce.

Prior to Myriad, D'Amico served as Executive Vice President at Village Roadshow Pictures and Vice President of International Sales at the Samuel Goldwyn Company.

TONY GRISONI – Writer

Tony Grisoni's screenwriting career began in 1989 with the script for Jon Amiel's *Queen of Hearts*. He went on to write screenplays for director Terry Gilliam's *Fear and Loathing in Las Vegas* (1998) and *Tideland* (2005). He wrote *In this World* (2002) for Michael Winterbottom and most recently *Brothers of the Head* (2005) for Keith Fulton and Louis Pepe and *Lives of the Saints* (2006), the directorial debut of photographer Rankin.

BRIAN WARD – Writer

Born and raised in Glasgow, Brian studied drawing and painting at Glasgow School of Art, then writing and directing at the National Film & Television School, and between 1984 and 1994, directed more than 50 music videos. Brian has been writing for film and TV for the last 25 years, and his most recent credits include: *The Interpreter* starring Nicole Kidman, Sean Penn and directed by Sydney Pollack, on which he shares the story credit with long-time writing partner, Martin Stellman; *Tabloid* starring Matthew Rhys, Mary Elizabeth Mastrantonio and John Hurt, co-written again with Martin Stellman; and "Shoebox Zoo" a magical 26 part CGI/live-action TV series for all the family, as both creator with CBBC Scotland and Lead Writer. He has just completed the screenplay of *Brotherhood of the Book* a movie spin-off of Shoebox Zoo and is currently writing "Raven's Wing" an animated musical. He's also developing "Kingdom of the Wolves", another CGI/live action TV series, and is setting up two features as director.

HARIS ZAMBARLOUKOS – Director of Photography

Haris Zambarloukos grew up in Nicosia, Cyprus and is now based in London. As a young boy he wanted to be a painter. He studied Film & Video at St Martin's School of Art in 1989, and subsequently trained as a DoP at the American Film Institute in Los Angeles. He interned with DoP Conrad Hall, who was instrumental in the making of his first feature, *Camera Obscura* (part of the Camerimage Selection 2000) for director Hamlet Sarkissian. *Mr In-Between*, for Canadian director Paul Sarossy BSC, CSC followed in 2001. In the UK, Haris has collaborated with director Roger Michell twice: on *Enduring Love* (2004) and *Venus* (2006), starring Peter O'Toole. He recently completed *Sleuth* for Kenneth Branagh and is currently shooting the musical *Mamma Mia!* for Phyllida Lloyd. Haris is a member of the British Society of Cinematographers.

GEMMA JACKSON – Production Designer

Gemma Jackson began her career as an art director working with director Neil Jordan. They first collaborated on *Mona Lisa* (1986) and later Gemma took the role of production designer on *The Miracle* (1991).

She has designed a wide range of films including: David Mamet's *The Winslow Boy* (1999) and *State and Main* (2000), Peter Hewitt's *The Borrowers* (1997) and *Whatever Happened to Harold Smith* (1999). More recently she worked with Richard Eyre on *Iris*, and on *Bridget Jones's Diary* and *Bridget Jones 2: The Edge of Reason* and on Marc Forster's *Finding Neverland*. She has just completed working on "John Adams", the historical drama series for HBO.

SUSANNAH BUXTON -Costume Designer

Costume Designer Susannah Buxton has accumulated a body of work across feature films and television drama.

Her film credits include *As You Like It* (2006) directed by Kenneth Branagh, *Millions* (2004) and *Alien Love Triangle* (2002) directed by Danny Boyle and *Anita and Me* (2002) directed by Metin Huseyin and *The Woodlanders* (1997) directed by Phil Agland.

Susannah's many television credits include "Tipping the Velvet" (2002) and "Fingersmith" (2005), both based on the best-selling novels by Sarah Waters, as well as "Jane Eyre" in 1997 and "Mr Wroe's Viggins" (1993) for director Danny Boyle. She is currently working on a modern version of "Cinderella," part of the BBC's "Fairy Tales" season.

NICHOLAS BEAUMAN – Editor

Nicholas Beauman is one of Australia's most acclaimed film editors and has been working nationally and internationally for more than 30 years. Over this time Nicholas has edited more than 35 feature films, documentaries, telemovies and short films, with many celebrated directors, such as Roger Donaldson, Mark Campbell, Mark Joffe, Michael Blakemore, Terry George, Neil Armfield and in particular Gillian Armstrong. Key credits include, *Death Defying Acts*, *My Brilliant Career*, *Little Women*, *Beyond Borders*, *My Mother Frank*, *White Sands*, *A Bright Shining Lie*, *A Country Life*, *Charlotte Gray*, *Oscar and Lucinda*, *Blood Oath*, *The Last Days of Chez Nous*, *Spotswood*, *Cosi*, *Starstruck* and *High Tide*.

Nicholas is a member of the Motion Picture Editors' Guild of America, Australian Screen Editors' Guild and the Academy of Motion Pictures, Arts and Sciences. He has been nominated seven times by the Australian Film Institute Awards for best editing, and in 2006 he won the Australian Screen Editors award for best editing in a documentary for *Unfolding Florence: The Many Lives of Florence Broadhurst*.

CEZARY SKUBISZEWSKI – Composer

Cezary Skubiszewski is described by Melbourne's leading newspaper "The Age" as Australia's Leading Film composer. Starting with his first score to Lillian's Story (starring Toni Collette and directed by fellow Polish émigré Jerzy Domaradzki) he has worked consistently with many of Australia's most well known directors including Gregor Jordan ('*Two Hands*' –with Heath Ledger), Craig Lahiff ('*Black & White*' with Robert Carlyle), Steve Jacobs ('*La Spagnola*' with Lola Marceli), Richard Flanagan ('*The Sound of One Hand Clapping*' with Kerri Fox), Sam Neill ('*The Brush Off*'), Dein Perry ('*Bootmen*' with Sam Worthington) writer –producer Andrew Knight (the acclaimed Network 10/Granada mini-series '*After the Deluge*' with Rachel Griffiths

and Hugo Weaving)) and Ana Kokkinos ('*The Book of Revelation*' with Greta Scachi).

Cezary's has just completed the score to Gillian Armstrong's *Death Defying Acts* starring Catherine Zeta Jones and Guy Pearce. The international visibility of this project should allow his extraordinary abilities to be appreciated worldwide.

Cezary has received many awards for film scoring, including two from the Australian Film Institute (AFI), two from Australian Performing Rights Association (APRA) , five from Australian Guild of Film Composers (AGSC) and two Best Music Awards from Film Critics of Australia and Best Film Music at the Asia-Pacific Film Festival. In 2003, Cezary received Centenary Medal for service to Australian Society and Australian Film Production.

In the world of pop music, Cezary has contributed to the recordings of Jebediah, Killing Heidi, The Cat Empire, Things of Stone and Wood, Rocky Horror Show, and many more.

LONG SYNOPSIS

1926 – Houdini's World Tour. World famous escapologist Harry Houdini is wretched in chains and submerged beneath the harbour. On the deck of a boat, his manager Mr Sugarman anxiously watches the seconds tick away on a stop watch. For an impossibly long time Houdini remains underwater. Just as Sugarman begins to panic, Houdini bursts to the surface trailing the chains he has escaped from. The crowd roars.

Meanwhile in Edinburgh, 11 year old Benji is reading about the great Houdini in a comic book. She works with her mother Mary as part of a psychic act. On stage at McTavish's Music Hall Mary and Benji are transformed into the psychic "Princess Kali and her Dusky Disciple". The audience, initially skeptical, are soon won over by their remarkable "skill". Mary and Benji watch newsreel footage of Houdini's world tour. They learn he is grieving for his dead mother, and having developed an obsession with psychics, is intent on finding the real thing or exposing them as fakes. To this end he lays down a challenge: \$10,000 to any psychic who can reveal his mother's dying words. The crowds in Edinburgh greet Houdini with mass excitement.

Mary, determined to con Houdini, sets out to find out all she can. Dressed as a chambermaid she searches his rooms. The only thing to grab her attention is a locked trunk. On a similar mission Benji is snooping around Houdini's dressing room, but is caught by Sugarman and Harry. Benji tells them she is part of a psychic act. Harry gives her a ticket to his show.

At his show that evening, Benji and the audience watch Houdini in rapt silence as he hangs upside down, shackled in chains, and is lowered into a tank of water. As the second's tick relentlessly by it seems impossible that Harry not drown. Just as the audience begin to fear for his safety, he appears sitting nonchalantly on top of the tank.

Harry's manager Mr Sugarman and Harry audition potential psychics, but it is only when Benji and Mary appear that Harry is confident he's found the medium who can meet his challenge.

Sugarman announces to the press that Houdini is to stage a psychic experiment. The final words of his mother are contained within a sealed envelope. Houdini intends to contact his mothers departed soul through a medium (Mary) who will reveal her final words.

The attraction deepens between Mary and Harry and he misses his show. Sugarman tries to pay Mary to disappear. However she has her eye on the \$10,000 and her growing feelings for Harry. Sugarman, determined to be rid of Mary, gives her the key to the trunk. It contains a wedding dress belonging to Harry's mother and a photograph which reveals how much Mary looks like her. Shocked, Mary tells him that if he helps her win the money by telling her the final words, she'll go. Sugarman reveals that Harry wasn't with his mother when she died and it's his biggest regret. This revelation leaves Mary with the quandary: should she pursue the money or her love for Harry...

“Love or Money?”

CAST

Harry Houdini	Guy Pearce
Mary McGarvie	Catherine Zeta-Jones
Mr Sugarman	Timothy Spall
Benji	Saoirse Ronan

IN ORDER OF APPEARANCE

Leith Romeo	Malcolm Shields
Leith Romeo's Wife	Leni Harper
Mr Robertson	Ralph Riach
Flower Stall Seller	Olivia Darnley
Oily Librarian	Anthony O'Donnell
McTavish	Billy McColl
Ugly Mug	James Holmes
Rose	Frankey Martyn
Seamstress	Aileen O'Gorman
Music Hall Dwarf	Raymond Griffiths
Heckler	Shaun Mason
Boxer's Manager	Tom Cotcher
Houdini Fan 1	Joanne Cummins
Houdini Fan 2	Carol Robb
Reporter 1	Mark Carter
Psychic Reporter	Mackay Crawford
Hotel Manager	Paul Grunert
Bellboy	Graeme McKnight
Sugarman's Assistant	Aaron Brown
Concierge	Martin Fisher
Chambermaid	Emma Humphries
Ventriloquist	Miles Jupp
Tap Dancer	Tim Frost
Psychic Twins	Cloe Mackie
	Holly Mackie
Maitre'D	David McKail
Autograph Hound	Maev Alexander
Angel with Red Hair	Richard Dean
Police Chief	Rod Arthur
Professor	Alan David
Professor's Assistant	Lorraine Hilton
Reporter 2	Dodger Phillips
Reporter 3	Campbell Graham
Redhaired Pilot	Jack Bailey
Montreal Student	Justin Flagg

BRIDGE FUNDING BY BLUE RIDER FINANCE

Co-Executive Producer
Joe Oppenheimer

1st Assistant Director
Guy Heeley

Hair and Make-up Designer
Denise Kum

Co-Producer Phil Robertson

Script Supervisor Libbie Barr

Production Manager Ben Rimmer
Production Co-ordinator Polly Jefferies
Assistant Co-ordinator Hollie Foster
Production Assistants Mike Clark-Hall
 Susie Batters

2nd Assistant Director Toby Hosking
3rd Assistant Director Vicky Marks
 Floor Runner Joe Barlow
Additional 2nd Assistant Director Jeff Taylor

Voice and Dialect Coach Sandra Butterworth

Choreographer Jane Gibson
Assistant Choreographer Isabel Baquero

‘A’ Camera Operator Simon Baker
 Focus Puller Hamish Doyne Ditmas
 Clapper Loaders Jon Hurley
 Iain Mackay
‘B’ Camera Operator Luke Redgrave
 Focus Pullers Ashley Bond
 John Attwell
 Clapper Loader Rami Bartholdy
 Central Loader Emma Edwards
 Video Assist Jeremy Nathan
Video Assist Trainee Richard Curling
 Camera Interns Bayard Outerbridge
 Jackson Pearce-White

Grip	Darren J Quinn
Grip 'B' Camera	Nick Pearson
Trainee Grip	Emmet Cahill
Gaffer	Andy Long
Rigging Gaffer	Mark Hanlon
Electrician	Wailoon Chung
Electrician: Lee Lighting	Martin Welland
Genny Operator: Lee Lighting	Brian McGivern
Practical Electrician	Chris Bailey
Location Sound Mixer	Simon Okin
Sound Maintenance	Jeremy Lishman
	Martin Seeley
Sound Trainee	Greg Beager
FT2 Sound Trainee	Jethro Hegarty
Supervising Art Director	Paul Inglis
Art Director	Anja Mueller
Standby Art Director/Draughtsman	Steve Summersgill
Set Decorator	Anna Lynch Robinson
Production Buyer	Sarah Whittle
Graphic Designer	Carol Kupisz
Storyboard Artist (uk)	Tony Chance
Storyboard Artist (aus)	Peter Pound
Art Department Assistant	Catherine Whiting
Prop Master	Thomas Pleydell-Pearce
Dressing Props	Kevin Fleet
	Damian Butlin
Standby Props	Campbell Mitchell
	Colin Mutch
	Rob Macpherson
SFX Supervisor	Stuart Brisdon
Standby SFX Technicians	Terry Palmer
	Dave McGearry
	Steve Knowles
	Nigel Wilkinson
Assistant Costume Designer	Caroline McCall
Costume Supervisor	Amanda Keable
Costume Standby	Faith Thomas
Dress Maker	Billy Kimberley

Costume Assistant	Anita Kwasniewski
FT2 Costume Trainee	Claire Jennings
Make-up Artist to Ms Zeta-Jones	Graham Johnston
Hair Artist to Ms Zeta-Jones	Tricia Cameron
Make-up & Hair Artists	Fiona Leech Nuria Mbomio Carol Greenfield
Crowd Hair & Make-up	Lou Sheppard Mark English Mandy Gold
FT2 Make-up Trainee	Kelly Willis
Location Manager	Jane Soans
Assistant Location Manager	Charlotte Wright
Unit Manager	Charlie Simpson
Location Assistant	Martin Roberts
Location Scout	Tom Crooke
Director's Assistant (UK)	Alexander Hodgson
Director's Assistant (Aus)	Christopher Kelly
Assistant to Ms Zeta-Jones	Jennifer Cote
Assistant Producer (Aus)	Celia Richards
Assistant Producer (UK)	Katherine Armfelt
Assistant to Chris Curling	Luke Carey
Stand In for Mr Pearce	Sam Haveland
Stand In for Ms Zeta-Jones	Aisling Lloyd
Stand In for Miss Ronan	Vanessa Widdup
Production Accountant	Neil Cairns
Assistant Accountants	Jacqui McBride Isaac Sananes Lawrence Joseph
Construction Manager	Eamon McLoughlin
Standby Riggers	Dave Wellar Dean Smith
Standby Carpenters	Paul Marah Gary Hedges
Standby Painters	Terry Heggarty Brian Morris
Stagehands	Bradley Malin Ben Lloyd

Stunt Co-ordinator	Jim Dowdall
Stunt Double for Mr Pearce	Richard Bradshaw
Stunt Performers	George Cottle
	Neil Finnighan
	Derek Lea
	Tony Lucken
	Mark Mottram
	Peter Ford
	Bob Schofield
Additional Stunt Co-ordinator	Paul Heasman
Chaperone to Miss Ronan	Monica Brennan
Tutor to Miss Ronan	Jane Thurlow
Casting Associate	Will Davies
Extras Casting	The Casting Network Ltd
Crowd Co-ordinator	Lesley Gogarty
Crowd Casting Assistant	Claire McDonald

Post Production Supervisor
Jane Maguire

Associate Editor	Noelleen Westcombe
Assistant Editor	Jonathan Taylor

Supervising Sound Editor
Andrew Plain

Dialogue Editor	Bronwyn Murphy
ADR Editor	Leah Katz
FX Editors	Michael McMenomy
	Mark Franken
Assistant Sound Editors	Megan Wedge
	Will Ward

Re-recording Mixer	Gethin Creagh
FX Mixer	Michael McMenomy
Mix Assistant	Andrew Wright

Foley Recordist	Blair Slater
Foley Artist	Mario Vaccaro

Editing Facility	Spectrum Films
Re-recording Facility	Soundfirm Australia
Voice Casting (Aus)	Tony Cogin
Voice Casting (UK)	Lyps Inc
	Brendan Donnison – MPSE
	Vanessa Baker
ADR Recording (Aus)	Soundfirm Australia
ADR Recording (UK)	Goldcrest Post Production London
ADR Recording (Ireland)	Ardmore Sound Studio
	Screenscene
ADR Recording (LA)	Buzzy's Recording
Film Laboratory (UK)	Deluxe London
Feature Sales Manager	Ian Robinson
Senior Client Contact	Clive Noakes
Rushes Telecine Transfer (UK)	Arion Facilities
Film Laboratory (Aus)	Atlab Australia
Laboratory Liaison	Nathan Smith
Senior Colourist	Olivier Fontenay
Digital Opticals	Atlab Australia
Digital Opticals Producer	Anthos Simon
Digital Supervisor	Rebecca Dunn
Compositors	Matthew North
	Brad Dunn
	Takahiro Suzuki
	Chad Sandeman
I/O Supervisor	Simon Alberry
Negative Matching	Negative Cutting Services
	Leo Bahas
Online Facility	Frame, Set and Match
Title design	Belinda Bennetts
End credits by	Optical and Graphic
Digital Visual Effects by	
Post Modern	

VFX Supervisor	James Rogers	
VFX Executive Producer	Andrew Robinson	
VFX Producer	Jarrod Linton	
	Compositors	
Alicia Aguilera	Tim Baier	David Edwards
Matt Greig	Michael Harkin	Demis Lyall-Wilson
Murray Smallwood		Kim Worrall
	Inferno Artists	
Naomi Anderlini	Paul Hegany	Nick Tabet
	Morten Vinther	
	3D Artists	
Chris Breeze	Nam Doan	Elliot Goodman
Makoto Hatanaka	Vincent Fiere	Gyuri Kiss
Llászlo Kiss	Hajime Nakamura	Chris Norris
Steve Shearston	Luke Simshauser	
	Rotoscoping	Darryl Mascarenhas
	Matte Painters	Kurtis Richmond
		Jonathan Lau
VFX Production Coordinators		Sarah McLauchlan
		Christine Wells
	Data Wranglers	Andrew Smith
		Michael Stansbury
	On Set VFX Supervisor	Richard Van Den Bergh
	Scott Monument Stills	Mike McLoughlin
Music Composed and Arranged by	Cezary Skubiszewski	
Music Published by	Orient Pacific Music - Origin	
Music Orchestrated and Conducted by	Daryl McKenzie	
Music Performed by	Victorian Philharmonic Orchestra	
including members of the	Melbourne Symphony Orchestra	
Music Recorded at	Allan Eaton Studios and Sing Sing Studios Melbourne	
	Orchestra Leader	Rudolf Osadnik
	Music Mixed at	Sing Sing Studios Melbourne
	Music Mixer	Adam Rhodes
	Music Engineers	Robin Gray

Orchestral Contractor	Adam Rhodes Ron Layton
Unit Publicist Stills Photographer	Emma Davie Giles Keyte
Edinburgh Researcher Assistant Researcher	Leslie Hills Stephanie Hills
Film & Stills Researcher	Naomi J Hall
Post Production Accounting	Moneypenny Services Kate Meyer
Post Production Script	Jo Stewart
Magic Consultant Psychic Consultant	Scott Penrose Dave Bingham
Music Supervisor Assistant to Liz Gallacher	Liz Gallacher Kay Garcia
Caterer Chef Caterers	Bon Appetit Rozza Andy Soane Stephen Mascall Cole Siedler
Health & Safety Officer Unit Medic	Chris Cullum Joy Maxwell-Davis

SECOND UNIT - EDINBURGH

Edinburgh Production Manager	Philippa Atterton
3 rd Assistant Director	Carol-Anne Henderson
Location Manager	Cindy Thomson
Location Assistant	Matt Jones
Edinburgh Location Scout	Miglet Crichton
Loader	Stuart Anderson
Camera Standby	Gary Forsyth
Grip	Dave Morrison
Best Boy	Arthur Donnelly
Electricians	Paul Bates Scott Napier Grant McLean

	Ross Grainger
	Frank McConalogue
	Donny Campbell
	Dave Wilson
Riggers	Billy Wilson
	John Butler
Unit Nurse	Stef Swiatek
Caterer	Brendan Diver
Facilities	Alistair Thomas
Runners	Patrick McGurn
	Andy Gardiner
	Angela Riddell
	Jamie Gavin
Drivers	Russell D Equi
	Andy Finnie
	Karen Cockburn
Unit Driver for Mr Pearce	Colin Morris
Unit Driver for Ms Zeta-Jones	John Hollywood
Unit Driver for Ms Armstrong	Phil Allchin
Unit Drivers	Steve Brigden
	George Yeung
Minibus Drivers	Allison Drury
	Norman Dutton
	Paul Whiting
Camera Truck	Ken Price
Construction Truck	Martin Clay
Construction Run Around	Dave Hopkins
Costume Truck	Bohdan Stoklasa
Make-up Truck	Mike Gilbert
Generator	Kevin Collyer
Production Office	Richard Watkins
Artist Trailer	Chris John
Tugs	D Smith
	Steve Haines

FOR BBC FILMS

Production Executive	Michael Wood
Legal and Business Affairs	Geraldine Atlee
Production & Finance Co-ordinator	Kerry Brogan
Post Production & Delivery Supervisor	Matthew Vizard

FOR THE UK FILM COUNCIL

Head of Premiere Fund	Sally Caplan
Production Executive	JJ Lousberg
Head of Business Affairs	Will Evans
Head of Production Finance	Vince Holden
Head of Production	Fiona Morham
Camera Equipment	Panavision UK
Lighting Equipment	Lee Lighting
Location Security	Rocksteady
Stock	Kodak Ltd
Travel (UK)	Sky Media Travel Ltd
Travel (Aus)	Traveltoo Pty Ltd
	Showfilm Pty Ltd
Legal Services (UK)	Lee & Thompson
	Reno Antoniadis
	Lee Stone
	Natalie Bass
	Natasha Pilbrow
Legal Services (Aus)	Marshalls and Dent
	Bryce Menzies
Production Insurance	Totally Entertainment Ltd
Post Production Insurance	HW Wood Australia Pty Ltd
Legal Clearances	The Clearing House
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THE PRODUCERS WOULD LIKE TO THANK:

Brad Gross	Pauline Asper
Stephen Breimer	Jenne Casarotto
Elizabeth Dench	Maria Djurkovic
Christine King	Andrew Lesnie
Nick Manzi	Martin McCourt
Helen Pankhurst	Luke Randolph
Edwige Rolin	Carin Sage
Jodi Shields	Linda Siefert
Lesley Stewart	Katherine Thomson
Lorraine Young	Deborah Zipser

Make-up supplied by MAC

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An United Kingdom – Australian Co-Production

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The escape artist and magician Harry Houdini died on 31st October 1926. The other characters and all the events in this film, however, are entirely fictitious and any resemblance between them and actual characters or events is entirely coincidental.

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