



FOX SEARCHLIGHT PICTURES
Presents

A DJ FILMS / GASWORKS MEDIA Production

GOODBYE CHRISTOPHER ROBIN

DOMHNALL GLEESON
MARGOT ROBBIE
KELLY MACDONALD
ALEX LAWTHER
STEPHEN CAMPBELL MOORE
VICKI PEPPERDINE
RICHARD McCABE
GERALDINE SOMERVILLE
PHOEBE WALLER-BRIDGE
Introducing WILL TILSTON

DIRECTED BY SIMON CURTIS
WRITTEN BY FRANK COTTRELL-BOYCE
..... SIMON VAUGHAN
PRODUCED BY DAMIAN JONES p.g.a.
..... STEVE CHRISTIAN p.g.a.
DIRECTOR OF PHOTOGRAPHY BEN SMITHARD BSC
PRODUCTION DESIGNER DAVID ROGER
FILM EDITOR..... VICTORIA BOYDELL
EXECUTIVE PRODUCERS SIMON CURTIS
..... SIMON VAUGHAN
CO-PRODUCER..... MARK HUBBARD
COSTUME DESIGNER ODILE DICKS-MIREAUX
HAIR, MAKE-UP & PROSTHETICS DESIGNER.. SIAN GRIGG
MUSIC BY..... CARTER BURWELL
MUSIC SUPERVISOR..... SARAH BRIDGE
CASTING BY ALEX JOHNSON CDG

www.foxsearchlight.com/press

Running time 89 minutes

GOODBYE CHRISTOPHER ROBIN

GOODBYE CHRISTOPHER ROBIN gives a rare glimpse into the relationship between beloved children's author A.A. Milne (Domhnall Gleeson) and his son Christopher Robin (Will Tilston), whose toys inspired the magical world of Winnie-the-Pooh. Along with his mother Daphne (Margot Robbie), and his nanny Olive (Kelly Macdonald), Christopher Robin and his family are swept up in the international success of the books; the enchanting tales bringing hope and comfort to England after the First World War. But with the eyes of the world on Christopher Robin, what will the cost be to the family?

GOODBYE CHRISTOPHER ROBIN stars Domhnall Gleeson (THE REVENANT, STAR WARS: THE FORCE AWAKENS), Margot Robbie (SUICIDE SQUAD, THE WOLF OF WALL STREET), Kelly Macdonald (SWALLOWS AND AMAZONS, “Boardwalk Empire”), Alex Lawther (THE IMITATION GAME) and introducing Will Tilston. The cast also includes Stephen Campbell Moore (SEASON OF THE WITCH), Vicki Pepperdine (MY COUSIN RACHEL), Richard McCabe (CINDERELLA), Geraldine Somerville (MY WEEK WITH MARILYN) and Phoebe Waller-Bridge (THE IRON LADY).

Directed by Simon Curtis (WOMAN IN GOLD, MY WEEK WITH MARILYN) from a script written by Frank Cottrell-Boyce (THE RAILWAY MAN, MILLIONS) and Simon Vaughan (“War and Peace,” “Ripper Street”), the film producers are Damian Jones, p.g.a. (ABSOLUTELY FABULOUS: THE MOVIE, THE LADY IN THE VAN) and Steve Christian, p.g.a. (BELLE, THE LIBERTINE) with Curtis and Vaughan serving as executive producer and Mark Hubbard as co-producer (ABSOLUTELY FABULOUS: THE MOVIE). The filmmaking team includes director of photography Ben Smithard (MY WEEK WITH MARILYN, “Cranford”), BAFTA-winning production designer David Roger (“The Secret Agent,” “Great Expectations”), film editor Victoria Boydell (THE SECOND BEST EXOTIC MARIGOLD HOTEL, BELLE), BAFTA-winning costume designer Odile Dicks-Mireaux (BROOKLYN, THE CONSTANT GARDENER), BAFTA-winning hair, make-up & prosthetics designer Sian Grigg (THE REVENANT, ANNIHILATION), music by Oscar nominated Carter Burwell (CAROL), and music supervisor Sarah Bridge (THE THEORY OF EVERYTHING).

GOODBYE CHRISTOPHER ROBIN

ABOUT THE PRODUCTION

GOODBYE CHRISTOPHER ROBIN shines a light on the creation of renowned childhood icon Winnie-the-Pooh. The team of director Simon Curtis and producers Damian Jones and the late Steve Christian along with writers Frank Cottrell-Boyce and Simon Vaughn have brought creator A.A. Milne's extraordinary life to the screen, creating a strikingly visual and stunningly colorful world told through the prism of a post war England eagerly awaiting for something, anything to lift their spirits.

When writer A.A. Milne abandoned London for life in the English countryside, his unexpected transformation from essayist and playwright thrust him into the role for which he would be best remembered forever. In the woodlands of East Sussex, Milne began to spin fanciful tales for his only child, Christopher Robin. The fantastical stories starred the little boy and his growing collection of stuffed animals, most notably his teddy bear, known as Winnie-the-Pooh. Collected into two volumes, Winnie-the-Pooh and The House at Pooh Corner, the stories were instant successes when published in 1926 and 1928 respectively and have remained a staple of childhoods around the world for nearly a century.

GOODBYE CHRISTOPHER ROBIN'S journey to the big screen began when writer and executive producer Simon Vaughan approached producers Jones and Christian with an early script tracing the origins of Milne's beloved bear. "Everyone knows Winnie-the-Pooh," said Christian. "We've all been brought up with the stories, but very few of us actually know the story behind Pooh. We thought it was something more people should know about."

"Simon found the story and his draft revealed this bitter sweet father-son legacy of one of the best loved children's books in the world," says Jones. Though he admits that it had never occurred to him that Christopher Robin was actually Milne's own son, Christopher. "It was fascinating to learn where Pooh came from," he says. "Like Steve, I felt a great obligation to reveal it to the wider world."

When the producers asked award winning writer Frank Cottrell-Boyce (Millions, Chitty Chitty Bang Bang series) for suggestions on how to develop the story in more depth, the project began to gather further momentum.

The producers were able to raise the film's public profile considerably when director Simon Curtis agreed to join the team. "I thought Simon's romanticism and his warmth were very good for this," says Jones. "He had great comments on the script and a great dialogue with Frank, so he seemed perfect for the film." Dreams were realized when they were able to cast today's fastest-rising stars Domhnall Gleeson and Margot Robbie in the lead roles of Mr. and Mrs. A.A. Milne.

"I think Milne's a cracking writer," says Boyce. "And this is a great story about success and its consequences, which is always an interesting subject. A.A. Milne was phenomenally and unexpectedly successful, which became troubling for him and particularly for his son. We rarely tell stories about how success can make life very difficult."

While Milne's writing has been a favorite with children around the world for almost a century, the filmmakers agreed from the start that the movie they wanted to make was an adult drama. "It is a fascinating depiction of parenting in another era," says Jones. "But in addition to this magical story about a father and son when they are left alone to create what was intended to be their own private world, we also deal with post-traumatic stress disorder — 'shell shock' as it was called then — after World War I. Milne returned from the war quite damaged and his escape to the countryside was the beginning of Pooh."

Director Simon Curtis was captivated by the script when he read it. "It touched on so many issues that are really close to my heart. It's about being a parent and having children and then having to let them go. It's about England between the wars, which was such a momentous time. It's also about the act of creation, about the writing of one of the most beloved stories ever written."

Boyce says that Curtis is a very different director than anyone he had worked with before. "He is super prepared and walked a big mile to get the right things, the right locations and the right cast. He really honed in on the things that are important. Simon is someone who could go to a real place and make it look magical, rather than commission a magical looking place."

The director was ready to put his stamp on the project almost immediately and became a champion for the film, according to Christian. "Simon understood exactly where he wanted to take it. He instantly had a vision for the film, and beyond that, he had an enthusiasm for it. With Simon and Frank together, it became far more than the sum of the parts. And it was just one of those very lucky things. Everybody just happened to be in the right place at the right time, and in the right frame of mind."

Curtis describes the film as the story of how the Milnes became wealthy and famous

beyond their dreams through the stories, and the impact that had on their lives. “But the center of the film is this magical period when father and son are left alone in the country for the first time. They discover each other, they enjoy each other’s imaginations and that inspires Milne to create Winnie-the-Pooh. The time he spends with Christopher Robin helps him through the recovery from what we now know as PTSD.”

Although it concentrates primarily on the few years that gave birth to Winnie-the-Pooh and the global phenomenon that followed, GOODBYE CHRISTOPHER ROBIN is able to tell a much larger story about Britain during a difficult era. “Winnie-the-Pooh and his friends enchanted and charmed the world with their innocence, but they were actually born in a harrowing time for the country and written by a man who had been traumatized by World War I,” Curtis explains. “All of that, plus the fact that Frank Cottrell-Boyce is one of my favorite writers, made this project irresistible for me.”

CASTING THE MILNES

Alan Alexander Milne, known to friends and family as “Blue” and to the world as the creator of Winnie-the-Pooh, was already a well-known humorist and successful West End playwright when he became world famous for his children’s books. Known for breezy, sophisticated comedies in the manner of Noel Coward, Milne never expected that the fanciful tales he concocted for his son would win him literary immortality and place the son he called “Billy Moon” in the glaring spotlight of celebrity.

Irish actor Domhnall Gleeson, who plays Milne, had just completed filming STAR WARS: THE LAST JEDI and was looking forward to some time off, when his agent insisted he read this script. “I read it very quickly, which is always a good sign,” says Gleeson. “It actually took me a couple of goes to realize how much was going on in the script. Every time I read it, I found myself asking more and more questions. The script kept on getting deeper. That I liked Simon very much also had a big part to play in my wanting to do this.”

Gleeson, says the director, had to dig deep to play Milne, a man whose personality is the opposite of his own. “Domhnall is naturally quite gregarious,” says Curtis, “He had to play a very restrained man. But the joy was finding those chinks in the restraint, those moments where he finds the love and the fun.”

Curtis was also thrilled by Margot Robbie’s response to the script. “I loved working with her and think she’s very special,” he says. “In Domhnall and Margot I got the two smartest, most

brilliant of a new generation of actors. I had never worked with either of them before and it was a joy. They bring so much to their roles.”

Daphne Milne plays no small role in the creation of A.A. Milne as a children’s writer. She brings Christopher Robin the stuffed animals that inspire Pooh, Piglet and the rest, and the two play elaborate games with them. When her husband writes his first poem for the boy, it is Daphne who makes sure it is published. “She becomes the driving force,” Robbie says. “She does it all with the best of intentions, never realizing the strain it will put on her family. They never expected the Winnie-the-Pooh stories to become the phenomenon that it did and they definitely didn’t expect their son to become one of the most recognizable faces in England.”

Determined to do justice to the beloved author, Gleeson dived into his research. He began by reading Thwaite’s biography, then moved on to Christopher Robin Milne’s memoirs. “When you play somebody who really existed, you’re not making a documentary, although you really want to represent the person accurately,” he says. “But it also has to work for the story that you’re trying to tell and this isn’t just Alan’s story.”

Gleeson found as much inspiration in what A.A. Milne did not reveal about himself as what he does. “Christopher Milne famously said that his father spent his whole life with his heart buttoned up inside his chest,” says the actor. “In Christopher’s book, his father skips over the war terribly quickly. ‘I was very lucky’ is essentially the extent of what he says. He mentions seeing somebody else get killed, but it’s a throwaway. He concentrates mostly on his childhood, which was apparently glorious, and then a bit about his work after that.”

Milne’s retreat to the countryside was an attempt to find peace of mind, Gleeson believes. “I think he found real solace in nature. Watching his son grow up in a place that was pure, after seeing the absolute worst parts of humanity in vivid action, brought him some hope. And certainly for our film, it’s a very clear antidote that he finds.”

The actor appreciated Curtis’ collaborative approach to filmmaking. “He will let you try everything. You feel like you’re being given some room to maneuver, but it’s all within his framework and it’s all pointed in the direction that he needs the film to go. He’s really interested in the best that everybody has to offer and that, for a director, is such an important thing.”

Milne’s wife Daphne was remarkable in many ways, but she had no time for tears or sentimentality. Like other women of her class, she kept her child at arm’s length and preferred London’s social whirl to a quiet country life.

“Daphne’s part could have been written very two dimensionally,” observes Jones. “But Frank created a full, beautifully rendered character. Her relationships with her son and her husband are complex and nuanced.”

For Australian actress Margot Robbie, best known for her roles in SUICIDE SQUAD and THE WOLF OF WALL STREET, playing Daphne Milne is a complete departure. “We’ve seen Margot do what Margot does brilliantly,” said Christian. “Can you imagine a bigger contrast from SUICIDE SQUAD than Milne? But from the first day, she attacked it so brilliantly. What a great contrast to everything else that she’s ever done.”

According to Boyce, casting Robbie as the brittle, controlling socialite was a stroke of genius. “On the page, Daphne is a really exciting character, but she’s unsympathetic and difficult to like. She’s not exactly a villain, but she isn’t a lovable person at all. With Margot in the role, she becomes much more interesting.”

Robbie was not deliberately looking for a role so far outside her comfort zone, but says playing Daphne was a refreshing challenge. “The script had a magical quality about it and it captivated me,” she says. “I wanted to stay in that world a little longer. Simon and Damian’s approach toward the story and the characters was very thoughtful. Daphne is a very complicated woman, especially when you look at her through modern eyes. I didn’t want to shy away from any of her faults. We found ways to embrace her character without making her a villain.”

For the part of Christopher Robin, the filmmakers mounted a massive talent hunt, recruiting young hopefuls from theatrical and modeling agencies, drama schools and prep schools. After a lengthy search, they cast newcomer Will Tilston. “It became clear early on that Will was not only going to be able to immerse himself in the part, but also that he had the temperament and stamina needed for eight weeks of filming in a completely new environment,” says casting director Alex Johnson.

Finding a leading man born in 2009 is the stuff of nightmares for a director, Curtis says. The last time he cast a 9-year-old boy in a lead role, it was Daniel Radcliffe, in the young actor’s first job as David Copperfield. “That gave me some confidence that I’d find another and we did. We were totally blessed in finding Will. He is a real joy to work with. I can honestly say, he is one of the best actors I have ever worked with — and I have worked with Helen Mirren, Kenneth Branagh and Vanessa Redgrave, just to name a few. He always knows the scene and he made it very easy. We all adore him.”

Among the rooms full of young contenders, Tilston stood out immediately, according to Christian. “You know the feeling when you walk into a room with movie stars and you get that instant charisma? You don’t often get that from a 9-year-old. He’s just a very cool little dude.”

Gleeson, the actor who worked most closely with Tilston, says that the youngster fit in right away. “He’s generous and he’s kind. He’s a very young person, but he’s got a good take on

life and he's nice to people. Will's an incredible mix of things and I really enjoyed working with him. I treated him same way I would any actor."

Robbie also found Tilston's maturity remarkable for a first-timer. "He's word perfect," she says. "He asks for another take if he needs another take. It took me a couple of years to get the courage to do that."

For his part, Tilston seems surprisingly unaffected by his sudden success. "Sometimes it was just what I expected, and sometimes not, but it was generally really fun," says the young actor. "I had to do about eight auditions to get the part. At the first audition, I was only in the room for about one minute and all I had to say was my name and how old I was. I thought, oh, what was the point of that? It seemed over and done with."

But in the end, the part was his and it's an opportunity he's aware he was fortunate to have. "I've learned quite a few things and I've made a lot of friends," Tilston says. "Simon really helped me improve in my acting. Everyone was really nice and they've all really helped me."

A BELOVED NANNY

For the role Christopher Robin's nanny, Olive, known as Nou, Kelly Macdonald was always the filmmakers' first choice. "Kelly has such empathy and humanity and a twinkle in her eye," says Curtis. "She was someone we wanted right from the get-go, and she certainly delivered."

Olive became Christopher Robin's nanny when he was very young. His parents, like many of their generation, are distant figures who see him for a few minutes at the beginning and end of the day, so she becomes the person that he loves most in the world. "You've got to have an anchor for Christopher Robin," said Christian. "Kelly's character allows you to continue to like everybody, because you know the child is safe. She first read the script at least two years earlier and had always been really keen to play that role. It's wonderful that somebody so talented was so invested in the material."

Before making the film, Macdonald admits, the only thing she knew about A.A. Milne was the he had written Winnie-the-Pooh. "He and Daphne were apparently a very dynamic couple and very witty, like something out of F. Scott Fitzgerald," she notes. "The Milnes' attitude toward children was actually pretty normal for that time, but when I read Christopher Milne's autobiography, it is quite heartbreaking."

As much as she was able to learn about the family from her reading, there was little information available about Olive. "She was a religious woman and she obviously really loved

this little boy,” says the actress. “But I didn’t want to make her too much of a goody two-shoes. She was doing the job she was hired for, but without Olive, he would have been in a much worse situation.”

Macdonald is grateful to Curtis and the producers for allowing the actors to have an enormous amount of input into the characters they play. Usually, she says, by the time the actors come along, the other people involved in a project have been on board for years and have developed firm ideas about the roles. “The lovely thing with Simon is that nothing is set in stone,” says the actress. “It was all just coming to life. We were so blessed to have Will, who is just one of the best actors I’ve ever worked with. And Domhnall’s just amazing as this very stiff, unemotional man of his time, but the emotion comes out in all the right places. Every moment in the film has such depth.”

Even Christopher Robin couldn’t stay young forever, however. In the film’s later scenes, Alex Lawther, best known for his role as the young Alan Turing in *THE IMITATION GAME*, plays him as young man. “We were very lucky to get Alex for the part,” says Curtis. “He manages the tricky task of playing those very emotional scenes at the end of the film without having the usual build-up of the whole film to get used to it, and he did it so well.”

Lawther sees Christopher Robin as the original child star, struggling with both the privilege and the disadvantages that still go along with youthful notoriety. “Winnie-the-Pooh became so enormously popular,” he says. “The stories are so full of joy, but there is a sense that what at first was enjoyable became quite difficult for both Christopher and Alan.”

The actor read Christopher Milne’s autobiographies for information on his character, but his portrayal is based more on what he found in Boyce’s screenplay, he says. “When you’re playing a biopic or a story about living people, you’re still playing what’s in the script. So for me Christopher’s own writings were sort of just interesting reference points and supporting material for the script.”

Actor Stephen Campbell Moore, who previously worked with Jones on *LADY IN THE VAN* and *HISTORY BOYS*, plays E.H. Shepard, illustrator of the Pooh books, as well as the original Wind in the Willows. “Shepard has a very interesting relationship with Milne,” says Jones. “He met him when they worked at *PUNCH* before the war. They both suffered from PTSD but Milne is a bit more buttoned up and finds it really hard to cope. Shepard is slightly better able to deal with it, even though he also has moments of trauma.”

Moore was able to view some of Shepard’s initial sketches and original drawings at a recent exhibition at the Victoria and Albert Museum in London. He was charmed by the simplicity of the iconic illustrations and the way in which the artist managed to create

personalities for the toys. “Shepard was able to say quite a lot with very little,” according to the actor. “It was very interesting to get into his style of drawing. I felt like I understood more about him by following the lines. It’s quite an unusual way into a character.”

BACK TO THE HOUSE AT POOH CORNER

GOODBYE CHRISTOPHER ROBIN opens in the soft, clear light of the English countryside, at Cotchford Farm, the bucolic retreat that Milne and Daphne created for his recovery. It moves back in time to the 1916 Battle of the Somme, where Milne encountered the worst of the Great War and on to Roaring ’20s London and its Bright Young Things, before returning to Cotchford Farm and the beginnings of Pooh.

Production designer David Roger created the contrasting worlds of sparkling, sophisticated London and the rural East Sussex estate that Milne so loved. The Milne family’s country escape is a sun-dappled portrait of a dreamlike England between the wars: beautiful, safe and cozy. That idealized rusticity becomes the setting for all of Pooh and Christopher Robin’s adventures.

“What Milne gave to the British people of the time was his own nostalgia,” says Roger. “He projected his childhood onto Christopher through the lens of his books and poems. It’s a lovely, somewhat mythical English life that people were yearning for, but it’s always undercut by the absence of the parents.”

Cotchford Farm still stands, but changes to the original architecture made it too difficult to shoot there. Supervising location manager Camilla Stephenson was able to find a nearby property that has retained most of its original period features. “It’s almost a carbon copy of the real house, but it still has the 1920s kitchen,” says Roger. “It was just sitting there, waiting for us to do a film about the Milnes. We had to do very little, apart from building the garden.”

Daphne’s opulent garden was one of the production’s most elaborate constructions. “It starts as a bit of a rundown, messy old place,” says Roger. “Daphne decided to make it the most beautiful place in England. Over the course of the film, it grows into the most gorgeous garden you could ever imagine, with jasmine, wisteria and roses all in bloom.”

Among the many authentic locations seen in the film are the real Pooh Bridge, where Milne and Christopher Robin first devised the game of Pooh Sticks, and Ashdown Forest, the wilderness adjacent to Cotchford House, that inspired the Hundred Acre Wood. “We did think of creating our own Pooh Bridge,” says Stephenson, “It was a challenging place to get a crew in and to light it for day and for night, but we did it.”

Filming for the woodland scenes took place in both Ashdown Forest and Windsor Great Park. “The real woods lost a lot of their ancient trees in the big storms we had in the 1980s,” says Stephenson. “We wanted everything to be as idyllic and magical as it could, so we used Windsor Park to supplement what we shot at Ashdown.”

For Curtis, being in the real Ashdown Forest was one of the highlights of the shoot. “There is a rock there with a plaque dedicated to Milne and Shepard for bringing the beauty of Ashdown Forest to the world,” the director says. “We shot Domhnall and Stephen sitting on the actual rock on that very spot they would have sat, which was a very special moment.”

Roger was surprised at the number and quality of visual references he was able to find to help recreate some of the film’s key set pieces. “There are lots of photographs and some newsreels,” he says. “The Sussex Council tracked down a little newsreel clip of an actual pageant that celebrated the characters. We found a photograph of these kids dressed up as the toys and there was Christopher Robin standing in the middle of it.”

In stark contrast, the Milnes’ London house is a cold, austere world where a lonely little boy lives in a sparsely furnished attic room. Using period photographs, Roger recreated the Milnes’ Chelsea home at Norney Grange in Surrey, an arts-and-crafts manor built in 1897, and created an exterior set to stand in for the city. “We had the advantage of visiting the Chelsea house,” he explains. “So we were able to recreate this rather lonely room at the top of the house. There is a photograph of it where you suddenly see Christopher in a little, dark corner, just sitting there.”

Fashionably decorated by Daphne, the public spaces are art deco glamorous. “It’s got a little hint of Hollywood there,” says Roger. “It makes sense that she would be distraught when they suddenly had to go to this smelly old farmhouse.”

Other real-life locations seen in the film include the Gothic-style country manse Knebworth House, the Victorian-era jewel-box Savoy Theatre and the London Zoo, where Christopher Robin once actually fed honey to a live black bear in its enclosure. The filmmakers were able to use the original enclosure, which is no longer used — perhaps for good reason.

“All the different bears, white bears, brown bears, black bears, were kept there together,” says Roger. “It is surrounded by a moat that the animals kept falling into as they were trying to get to the public. It is absolutely terrifying that Christopher Robin literally went into it.”

Costumes and makeup for the film were treated with unusual attention to detail. “I don’t know that people realize how many hours go into a film like this,” says Robbie. “The costumes are either from the period or replicas of something from the period. Everything has been taken into account.”

Costume designer Odile Dicks-Mireaux used period photos and museum pieces to recreate much of the wardrobe. For Daphne Milne, a woman who has been described as not beautiful but always beautifully turned out, she created a lavish closet inspired by surrealist photographer and model Lee Miller. “Daphne was known for her exquisite taste and for her extraordinary hats,” says Mireaux. “She brought a lot of color into Alan and Christopher Robin’s lives. Her look is more tailored than flapper girl. I put her in one beaded dress in New York because that seemed the time she might push it to that level.”

The designer worked closely with Robbie to find silhouettes that flattered her contemporary beauty and yet remained true to the times and the character. The real Daphne was somewhat theatrical in the way she looked, according to the actress. “Her passions were clothes, jewelry, gardening and decorating. They were the ways she channeled her creativity.”

The entire wardrobe for Christopher Robin and his father had to be created from scratch. Going back to Shepard’s illustrations as well as family photographs, Mireaux discovered that the boy wore the same old-fashioned smocks, shorts and bowl haircut that his fictional counterpart sported. “We made those and then some jumpers, and his underwear. We knitted his socks. Even his shoes were custom made.”

Olive’s uniform is also based on photographs of the period, right down to the wimple — a cloth headdress covering the head, neck and sides of the face — that she was required to wear when in the city. “She worked for a very fancy couple, so she was out and about,” says Macdonald. “She had to look good on their behalf. It’s all starched collars and cuffs. The wimple does make her look a bit like a nun.”

THE LEGACY OF MILNE

Boyce began his research with Ann Thwaite’s definitive biography of Milne, A.A. Milne: His Life and two of Christopher Robin Milne’s books, The Enchanted Places and The Path Through the Trees. In addition, A.A. Milne, a prolific writer of essays, had left a literary legacy that gave Boyce a window into his world. “Ann’s book is magnificent,” he says. “It really allowed me to experience Milne’s world. The Enchanted Places deals with this period of their lives specifically and I honed in on the fact that Christopher’s nanny, Olive, must have been very important to him as he dedicated his book to her.”

It has been 91 years since Winnie-the-Pooh was first published. The book has been translated into dozens of languages, including Latin, and the original toys have been on display at the New York Public Library since 1987.

The filmmakers are well aware that Milne's enormous legacy sets a high bar for GOODBYE CHRISTOPHER ROBIN. The producers hope that it will live up to the expectations of Pooh devotees everywhere and perhaps offer them a surprising and emotional glimpse of the man and the boy behind the beloved books.

"It's not just the kids of today," said Christian, "but it's everybody who has grown up with those books. They all feel they own a part of Winnie-the-Pooh. When you venture into an artist's true life, you can be absolutely certain that amongst the audience and the critics, there will be people who know more than you do. You've got to be very true to the story and we've done our best to do just that."

ABOUT THE CAST

DOMHNALL GLEESON (Alan Milne) most recently filmed David Wain's *A FUTILE AND STUPID GESTURE* and Rian Johnson's *STAR WARS EPISODE VIII*. Prior to that he filmed the lead role of Stensland in the comedy feature *CRASH PAD*, directed by Kevin Tent and co-starring Christina Applegate and Thomas Haden Church. 2017 will see the release of Doug Liman's *MENA* in which he plays the role of Monty Schaffer alongside Tom Cruise. Other recent credits include Nick Hornby's adaptation of Colm Tóibín's novel *BROOKLYN*, directed by John Crowley, *THE REVENANT* directed by Alejandro González Iñárritu, JJ Abrams' *STAR WARS EPISODE VII: THE FORCE AWAKENS*, Alex Garland's sci-fi film *EX MACHINA* and the Coens' adaptation of Louis Zamperini's memoir *UNBROKEN*, directed by Angelina Jolie.

In January 2015 Gleeson appeared in Enda Walsh's *THE WALWORTH FARCE*, directed by Seán Foley, starring alongside his father Brendan Gleeson and brother Brian Gleeson.

His previous lead roles in film include Lenny Abrahamson's *FRANK* with Michael Fassbender and Maggie Gyllenhaal, Richard Curtis' *ABOUT TIME* opposite Rachel McAdams and Bill Nighy, and *SENSATIONS*, directed by Tom Hall. He received IFTA's for playing Bob Geldof in *WHEN HARVEY MET BOB*, Levin in Joe Wright's *ANNA KARENINA*, and Jon in Lenny Abrahamson's *FRANK*.

Supporting roles in film and television include John Michael McDonagh's *CALVARY*, Charlie Brooker's *BLACK MIRROR* on Channel 4, Mark Romanek's *NEVER LET ME GO*, Joel and Ethan Coen's *TRUE GRIT*, the role of Bill Weasley in *HARRY POTTER AND THE DEATHLY HALLOWS (I & II)* directed by David Yates, and Martin McDonagh's Oscar-winning short *SIX SHOOTER*. He also appeared in *DREDD* directed by Pete Travis, *SHADOW DANCER* directed by James Marsh, Ian Fitzgibbon's *PERRIER'S BOUNTY*, *A DOG YEAR* for HBO films opposite Jeff Bridges, Paul Mercier's *STUDS*, Stephen Bradley's *BOY EATS GIRL*, and John Butler's *YOUR BAD SELF*, for which he co-wrote sketches with Michael Moloney.

Gleeson's work onstage includes "Now or Late" at the Royal Court, "American Buffalo" and "Great Expectations" at the Gate, Druid's production of "The Well of the Saints", "Macbeth" directed by Selina Cartmell, and "Chimps" directed by Wilson Milam at the Liverpool Playhouse. Gleeson was nominated for a Tony Award for the Broadway production of Martin McDonagh's "The Lieutenant of Inishmore". He received a Lucille Lortel Nomination and a Drama League Citation for Excellence in Performance for the same role. He earned an Irish

Times Theatre Award nomination for his role in “American Buffalo”.

Gleeson wrote and directed the short films NOREEN (starring Brendan and Brian Gleeson) and WHAT WILL SURVIVE OF US (starring Brian Gleeson). Gleeson also created “Immaturity for Charity”, comedy sketches shot with family and friends in aid of St. Francis’ Hospice. They're pretty weird and they're on YouTube.

MARGOT ROBBIE (Daphne Milne) is a talented actress who has captivated global audiences with breakout performances alongside some of the most notable names in film. Continually evolving her diverse body of work, Robbie brings gripping narratives to life in coveted roles that speak to her powerful on-screen presence.

Robbie recently wrapped production on I, TONYA, which she stars in as the titled character, and served as a producer on under her production company, LuckyChap Entertainment. The film tells the story of controversial Olympic figure skater, Tonya Harding, who infamously conspired to have her competition, Nancy Kerrigan, injured before the 1994 Winter Olympics. Craig Gillespie directs the screenplay by Steven Rogers.

Robbie currently has five films in development under her LuckyChap Entertainment banner.

First is BAD MONKEYS, based on Matt Ruff’s 2007 novel of the same name. The film is centered around Jane Charlotte, who lands herself in the Las Vegas Clark County Detention Center after she is arrested for murder. Jane claims she works for a secret organization, the Department for the Final Disposition of Irredeemable Persons, also known as “Bad Monkeys.” Universal Pictures optioned the rights to the psychological thriller to be adapted by Bluegrass Films’ Scott Stuber and Dylan Clark, with Josey McNamara and Margot Robbie as executive producers.

Second is BEAUTIFUL THINGS, which LuckyChap Entertainment is producing alongside Warner Bros., and Di Novi Pictures. The film, based on the Gin Phillips’ thriller novel of the same name, focuses on a mother and son trapped in a zoo with a gunman on the loose.

Next, Robbie will star and executive produce alongside David Ayer in Warner Bros’ GOTHAM CITY SIRENS. She will reprise her role as Harley Quinn in the film, which will focus on the top female villains from DC Comics.

Additionally, LuckyChap Entertainment will produce MARIAN alongside Donald De Line and Amy Pascal. Robbie is set to star as “Maid Marian,” who picks up the cause to lead her people into a pivotal war after the love of her life, Robin Hood, dies.

Finally, LuckyChap Entertainment has partnered with Automatik to produce 1930s Dust Bowl thriller, DREAMLAND. Robbie is set to star in the film, which follows a 15-year-old boy who beats out the FBI and local police to find and capture a fugitive bank robber (Robbie), only to learn that she's far more than what authorities claim her to be. Miles Joris-Peyrafitte will direct the film written by Nicolaas Zwart.

Upcoming, Robbie is also set to star as "Queen Elizabeth" in Josie Rourke's MARY QUEEN OF SCOTS opposite Saoirse Ronan as "Mary Stuart." The Focus Features project will take on the historic rivalry between cousins Elizabeth and Mary, when the latter attempted to overthrow Elizabeth's seat on the English throne. She is also attached to star in Warner Bros' QUEEN OF THE AIR and will lend her voice to Sony Pictures' live action/animation hybrid, PETER RABBIT.

Last summer, Robbie appeared in Warner Bros' SUICIDE SQUAD, playing the coveted role of "Harley Quinn" opposite Jared Leto, Will Smith, and Viola Davis. Robbie also portrayed the legendary classic character "Jane Porter" in David Yates' THE LEGEND OF TARZAN, opposite Alexander Skarsgård, Samuel L. Jackson, and Christoph Waltz.

Robbie is perhaps best known for her breakout role in Martin Scorsese's THE WOLF OF WALL STREET in which she starred as DiCaprio's wife in the film. Robbie was joined by an all-star cast of actors including Matthew McConaughey, Jonah Hill, Rob Reiner, Jean Dujardin, Jon Favreau and Kyle Chandler.

Additional film credits include: Paramount's WHISKEY TANGO FOXTROT opposite Tina Fey; Roadside Attraction's Z FOR ZACHARIAH opposite Chiwetel Ejiofor and Chris Pine; Warner Bros' Focus, opposite Will Smith; SUITE FRANÇAISE alongside Michelle Williams, Kristen Scott Thomas and Matthias Schoenaerts; and ABOUT TIME opposite Rachel McAdams and Domhnall Gleeson.

Robbie made her U.S. debut in the critically acclaimed ABC series, "Pan Am," in 2011. The series was created by Jack Orman (*ER*, *Men of a Certain Age*), and also starred Christina Ricci.

In Australia, Robbie is most recognized for her role as 'Donna Freedman' on the television soap opera "Neighbours" which chronicled the lives of the residents of Ramsay Street in the fictional Australian suburb of Erinsborough. Her role garnered her two Logie Award nominations for Most Popular New Female Talent and Most Popular Actress.

Born in Australia, Robbie grew up on the Gold Coast and eventually moved to Melbourne where she began acting professionally at the age of 17. She currently resides in Los Angeles.

Screen International Star of Tomorrow, **ALEX LAWThER** (18 year old Christopher Robin) is best known for his performance playing the young Alan Turing in the **THE IMITATION GAME**, winning a UK Critics' Circle award for a young British performer of the year. In 2016 he was winner of Dublin Film Critics Circle Award for Best Actor for his performance in Andrew Steggall's **DEPARTURE** starring opposite Juliette Stevenson.

Lawther got his break at the age of 17 when David Hare cast him straight from school in the autobiographical play "South Downs" opposite Anna Chancellor, which started in Chichester and transferred to the West End.

His film credits include Toby Macdonald's **OLD BOYS**, Trudie Styler's **FREAK SHOW**, Morgan Matthews **X+Y** and the drama documentary Tony Britten's **BENJAMIN BRITTEN: PEACE & CONFLICT**. Alex will also be seen starring in Jeremy Dyson's **GHOST STORIES**.

On the television Lawther starred in the Netflix production of James Watkins "Black Mirror", and Alan Ball's pilot "Virtuoso" made by HBO.

On stage he starred as Derek in Russell Bolam's "Crushed Shells and Mud" at the Southwark Playhouse, Abbey Wright's "The Glass Supper" and Lisa Spirling's "Fault Lines" at the Hampstead Theatre.

KELLY MACDONALD (Olive) A native of Glasgow, Scotland, Kelly Macdonald is perhaps best known as Margaret Schroeder on "Boardwalk Empire," the voice of Merida in **BRAVE** and for pivotal roles in work by some of the most influential filmmakers of our time – **NO COUNTRY FOR OLD MEN** by the Coen brothers, Robert Altman's **GOSFORD PARK** and Danny Boyle's **TRAINSPOTTING**.

Macdonald next stars in the StudioCanal/HanWay Films version of the UK classic book **SWALLOWS AND AMAZONS** for director Philippa Lowthorpe. The film is set over an idyllic English summer holiday where the Walker family and their sailing rivals, the Blacketts, run amok in their boats against the impressive backdrop of the Lake District. But when the Blackett's uncle Jim is revealed to be a spy, all of the children are forced to band together to protect him against his enemies. Macdonald and Rafe Spall star as the Walker parents.

Macdonald most recently completed production on Bronwen Hughes' independent feature **THE JOURNEY IS THE DESTINATION**, a story based on the life of Dan Eldon, a young British Reuters photographer, artist and avid adventurer. Macdonald plays Eldon's mentor Duff, a photojournalist who travels to Somalia to report the erroneous bombing of a village peace council. Ben Schnetzer and Maria Bello also star.

Macdonald made her acting debut as Diane, Renton's (Ewan McGregor) one-night stand in *TRAINSPOTTING* (1996). In 2001, she played Mary, the visiting servant who works for Maggie Smith's countess in *GOSFORD PARK* (SAG, Critics Choice Awards for the ensemble). More recently, Macdonald garnered the London Critics Circle Award for British Supporting Actress, a BAFTA nomination and a SAG Award (ensemble) for her performance as Carla Jean Moss, wife to hunter Llewelyn Moss (Josh Brolin) in *NO COUNTRY FOR OLD MEN*.

In 2012, Macdonald gave voice to Merida, the tomboyish princess/heroine of *BRAVE*, Pixar's first feature with a female protagonist. Set in the mystical Scottish Highlands, the fairy tale follows Merida's adventures as she defies a sacred custom of the land and inadvertently brings turmoil to the kingdom.

Macdonald's screen credits also include *THE DECOY BRIDE*, with Alice Eve and David Tennant, *CHOKO* with Sam Rockwell and Anjelica Huston (Sundance Film Festival Special Jury Prize for the ensemble cast), *NANNY McPHEE* with Emma Thompson, *LASSIE* with Peter O'Toole, *ALL THE INVISIBLE CHILDREN* for Mehdi Charef and Emir Kusturica, John Crowley's *INTERMISSION*, *COUSIN BETTE* with Jessica Lange, *ELIZABETH* with Cate Blanchett, *STRICTLY SINATRA*, Gregg Araki's *SPLENDORS*, Phil Joanou's *ENTROPY*, Mike Figgis' *THE LOSS OF SEXUAL INNOCENCE*, Hugh Hudson's *MY LIFE SO FAR*, *STELLA DOES TRICKS* and *SOME VOICES*, opposite Daniel Craig. For *TWO FAMILY HOUSE*, Macdonald received an Independent Spirit Award nomination for Best Female Lead.

Macdonald also made cameo appearances as Ravenclaw's ghost, The Grey Lady, in *HARRY POTTER AND THE DEATHLY HALLOWS: PART 2*, Marc Forster's *FINDING NEVERLAND* (as Peter Pan), Michael Winterbottom's *TRISTRAM SHANDY: A COCK AND BULL STORY* and *THE HITCHHIKER'S GUIDE TO THE GALAXY*.

For television, Macdonald is currently filming an episode of the acclaimed anthology series "Black Mirror" (Channel 4/Netflix), entitled "Hated in the Nation." James Hawes directs.

Macdonald garnered an Emmy Award for her performance as the title character opposite Bill Nighy in the HBO original film "The Girl in The Café", directed by David Yates from a screenplay by Richard Curtis. In 2010, received a Golden Globe Award nomination and shared a 2011 and 2012 Screen Actors Guild Awards with the cast of "Boardwalk Empire," the critically acclaimed HBO series from creator Terence Winter and executive producer Martin Scorsese. Macdonald starred for all five seasons as the complicated Irish widow and mother who captured the attention of Nucky Thompson (Steve Buscemi), the undisputed ruler of Atlantic City during Prohibition.

Macdonald currently plays Eric Bana's radio station colleague in Ricky Gervais' SPECIAL CORRESPONDENTS, which debuted on Netflix this spring. She also co-starred with Tim Roth and John Simm in "Skellig" for SKY and portrayed journalist Della Smith in the groundbreaking BBC mini-series "State of Play."

His role on stage in the History Boys took him all around the world

STEPHEN CAMPBELL MOORE (Ernest) is a British actor renowned for both stage and screen work. Graduating from Guildhall School of Music and Drama in 1999 he was awarded the Gold Medal for his accomplishments.

His debut film performance was as the lead, Adam, in Stephen Fry's BRIGHT YOUNG THINGS opposite Emily Mortimer. Campbell Moore also reprised his role of Irwin in the film adaptation of THE HISTORY BOYS, having played the same role in the original production of the Olivier and Tony Award winning play alongside James Corden and Dominic Cooper. Other films include, JONNY ENGLISH REBORN, SEASON OF THE WITCH, A SHORT STAY IN SWITZERTLAND, SEA WOLF, THE BANK JOB and A GOOD WOMAN. Upcoming films include HOW TO TALK TO GIRLS AT PARTIES. In 2015 he was seen in a myriad of highly successful Feature Films- Starring alongside Clemence Posey in David Farr's THE ONES BELOW, critically acclaimed THE LADY IN THE VAN, MAN UP and BURNT.

Campbell Moore is currently shooting THE LAST POST written by the renowned Peter Moffat. Most recently he starred in The BBC Two Comedy "Stag" written by BAFTA and Golden Globe nominee Jim Field Smith. Other TV credits include "The Go Between" "Our Zoo", "The Wrong Mans", "Titanic", "Just Henry", "Hunted", "Sleepyhead", "Ben Hur", "Wallis and Edward", "He Knew He Was Right", "Byron", "Larkrise to Candleford" and the BAFTA Award winning "Complicit".

Campbell Moore was most recently seen on Stage in Anna Zeigler's "Photograph 51", starring alongside Nicole Kidman and directed by Michael Grandage. He has performed in some of the most renowned London theatres with some of our most distinguished directors including: Nick Hytner in "The History Boys" at The National/ Broadway; Josie Rourke in "Berenice" at The Donmar; Dominic Cooke in "Clybourne Park" Royal Court/ West End transfer and Howard Davies in "All My Sons", in the West End. He also led the cast of "Chimerica", one of London's most successful shows. It transferred from the Almeida Theatre to the Harold Pinter theatre with 5 star reviews across the board and the Olivier Award for Best New Play in 2014.

This is nine year old **WILL TILSTON's** (Christopher Robin) first feature film and first experience behind the camera.

ABOUT THE FILMMAKERS

SIMON CURTIS (Directee By) began as a theatre director and directed extensively at the Royal Court Theatre London as well as the National Theatre, Donmar Warehouse and Lincoln Centre, New York. He directed “Road” at La Mama and “Little Voice” at Steppenwolf Theatre Chicago and on Broadway.

For the BBC he directed Maggie Smith, Ian McKellen and Daniel Radcliffe in “David Copperfield”, Sally Hawkins in “Twenty Thousand Streets Under The Sky”, David Oyelowo in “Five Days” (HBO), Julie Walters in “A Short Stay in Switzerland” (International Emmy Best Actress) and Judi Dench, Michael Gambon, Imelda Staunton, Eileen Atkins and Tom Hiddlestone in the multi Emmy and BAFTA winning “Cranford”. He is the Executive Producer of the epic drama television series “Indian Summers” on Channel 4 and PBS.

Curtis’ debut film MY WEEK WITH MARILYN (TWC AND BBC) starring Michelle Williams, Eddie Redmayne, Ken Branagh, Emma Watson and Judi Dench received two Academy Award Nominations and was nominated for three Golden Globes and six BAFTA’s. Michelle Williams won twelve Best Actress Awards for her performance including the Golden Globe and Spirit Award.

Curtis’ latest film WOMAN IN GOLD (TWC and BBC), starring Helen Mirren, Ryan Reynolds and Tatiana Maslany was the top grossing Indie film in the US in 2015.

Until 2012, **FRANK COTTRELL BOYCE** (Written By) was mainly celebrated for his children’s novels and screenplays. Then he wrote the Opening Ceremony of the London Olympic Games, “the epic story of how Britain transformed first itself and then the World” and came close to achieving national treasure status.

After a doctorate in English at Oxford University he made the natural leap to writing soap operas for television; first “Brookside”, set in his home town of Liverpool, then “Coronation Street”.

His novels include the Carnegie Medal-winning *Millions*, which was turned into a film directed by Danny Boyle. In 2011, he was commissioned to write a sequel to the Ian Fleming children's book *Chitty Chitty Bang Bang*, which was published in October 2011 as *Chitty Chitty Bang Bang Flies Again* and he went on to write *Chitty Chitty Bang Bang Over the Moon* and *Race Against Time*. In 2012 he won the Guardian Children's Fiction Prize for *The Unforgotten*

Coat. His other books include *Framed* (filmed by the BBC), *Cosmic* and most recently *The Astounding Broccoli Boy*, which published by Macmillan Children's Books in March 2015.

His 1995 screenplay, BUTTERFLY KISS, was the first of his contributions to the career of director Michael Winterbottom. WELCOME TO SARAJEVO, THE CLAIM (based on The Mayor of Casterbridge), 24 HOUR PARTY PEOPLE, CODE 46 and A COCK AND BULL STORY followed.

He worked with producer Andy Paterson on the Oscar and BAFTA- nominated HILARY AND JACKIE, directed by Anand Tucker and starring Emily Watson and Rachel Griffiths and then again with Paterson on THE RAILWAY MAN directed by Jonathan Teplitzky starring Colin Firth and Nicole Kidman. He recently wrote two e

In June 2012, he became the first Professor of Reading at Liverpool Hope University before embarking on another grand civil project – The Return of Colmcille. The centerpiece of Londonderry's celebrations as the UK's City of Culture, the weekend- long performance involved thousands of locals and culminated in a spectacular showdown between the eponymous saint and the Loch Ness monster on the river Foyle.

Frank is married and the father of seven children.

SIMON VAUGHAN (Written By/Executive Producer) is also the Chairman and joint-CEO of Lookout Point, a leading UK based production company he established in 2009 to produce high-end global drama. The company is a partnership with BBC Worldwide.

Simon has over 30 years' experience in film and television, working in a variety of roles from writer, actor, producer, executive producer, distributor and financier.

His recent projects include: "War and Peace" for BBC1 and The Weinstein Company, "The Collection", for Amazon and France Television, "Ripper Street" for BBC and Amazon Prime, "SSGB" for BBC and The Weinstein Company, "The Living and the Dead" for BBC1 and Amazon and BAFTA award-winning "Parade's End" for BBC/HBO.

Prior to forming Lookout Point, Simon was involved in a wide variety of television dramas including "Ben Hur" for ABC Network, CBS's long running series "Flashpoint", "The Company" for BBC/TNT, Lifetime's "Coco Chanel", "Henry VIII" for PBS/ITV. Earlier in his career, he worked for global media group Bertelsmann in London and New York, before forming Alltime Entertainment, where he produced three seasons of the children's TV series "Watership Down". He began his career as child actor at the age of 11, appearing in a variety of stage and television productions including over 40 episodes of hit BBC children's drama, "Grange Hill".

DAMIAN JONES, p.g.a. (Produced By) is one of Britain's most prolific film producers. A career that spans over 30 feature films he has collaborated with prestige directing talent to create award winning films including: **THE IRON LADY** (Phyllida Lloyd), **BELLE** (Amma Asante), **WELCOME TO SARAJEVO** (Michael Winterbottom), **MILLIONS** (Danny Boyle), **SEX, DRUGS & ROCK & ROLL** (Matt Whitecross), **THE HISTORY BOYS** and **LADY IN THE VAN** (Nicholas Hytner), **DAD'S ARMY** (Oliver Parker), **KIDULTHOOD & ADULTHOOD** (Noel Clarke).

Jones produced 2016's, box office hit, **ABSOLUTELY FABULOUS: THE MOVIE**, based on the television series "Absolutely Fabulous," starring Jennifer Saunders and Joanna Lumley.

Jones produced **THE IRON LADY** to worldwide acclaim. Directed by Phyllida Lloyd and starring Meryl Streep it garnered Academy Awards for Best Actress and Best Makeup Designer as well as collecting both the Golden Globe and a BAFTA for Best Actress. The film went on to gross over \$100 million worldwide.

Other film credits include M.J. Delaney's **POWDER ROOM**, Gregg Araki's **SPLENDOR**, Regan Hall's **FAST GIRLS**, and Vondie Curtis-Hall's **GRIDLOCK'D**.

Jones' next feature is a biopic about the late fashion designer Alexander McQueen starring Jack O'Connell with Andrew Haigh directing.

STEVE CHRISTIAN, p.g.a. (Produced By) started his film career as a Chartered Accountant advising his clients on media investment strategies. In 2001 Steve created his own investment vehicle, GasWorks Media Limited. GasWorks went on to advise and invest over 80 films between 2001 and 2012.

After a brief period as a Director of the Pinewood Group (2012 -2015), Steve has concentrated on developing and producing a small number of titles that can benefit from a more individual approach.

GOODBYE CHRISTOPHER ROBIN is a project that Christian secured the rights to after seeing the original draft in 2010.

BEN SMITHARD, BSC (Director of Photography) previously collaborated with director Simon Curtis on the Award winning feature 'MY WEEK WITH MARILYN', the award winning television series 'Cranford' and 'Return to Cranford' (for which he was awarded a Primetime EMMY Award), and the television film 'A SHORT STAY IN SWITZERLAND'.

Smithard's feature film credits include Gurinda Chadha's 'VICEROY'S HOUSE'; John

Madden's 'THE SECOND BEST EXOTIC MARIGOLD HOTEL'; Amma Asante's 'BELLE'; Declan Lowney's 'ALAN PARTRIDGE: ALPHA PAPA' and Tom Hooper's 'THE DAMNED UNITED'.

In addition to the "Cranford" series, Smithard's television credits include "The Dresser," "Esio Trot," "The Hollow Crown: Henry IV," "True Love," "The Trip," "Money" and "The Day of the Triffids," to name but a few.

DAVID ROGER (Production Designer) studied languages and twentieth century theatre in Bristol and Berlin. Roger then completed his training in stage design in Paris and with the Motley school in London while working at the Soho and Royal Court theatres; this is where he first started designing new writing from British and European dramatists.

Roger has since designed theatre, opera and dance all over the world as well as many award winning TV dramas. His costumes from his various opera and dance productions represented Britain at the Silver Flag Costume Biennale in Italy. Roger received a BAFTA Craft Award and two RTS Award for "Jonathan Strange and Mr Norrell", one for Design and one for Professional Excellence in Production, a BAFTA, a Primetime Emmy Award and RTS Award for "Great Expectations" and a RTS Award for "Margaret".

Roger's other credits include "The Secret Agent," "The Nightmare World of H G Wells," "Life In Squares," "The Suspicion of Mr Whicher," "The Last Weekend," "Mad Dogs," and "Vera" to name a few.

VICTORIA BOYDELL (Film Editor) film credits include Gurinder Chadha's VICEROY HOUSE, John Madden's THE SECOND BEST EXOTIC MARIGOLD HOTEL, Amma Asante's BELLE, Nick Murphy's BLOOD and THE AWAKENING, Rufus Norris's BROKEN, Debbie Tucker Green's RANDOM for which she received a BAFTA and RTS nomination and Debs Gardner-Paterson's AFRICA UNITED.

Her television credits include "London Spy," for which she received a BAFTA nomination, "Great Expectations" for which she received a BAFTA and RTS nomination, "Random" for which she received a RTS Craft nomination, "Southcliffe", "The Wrong Trousers", "Luther", "Identity", "Occupation", for which she received a BAFTA and RTS nomination, "Spooks", "Hush" to name a few.

In 2011 Boydell was awarded the Panalux Craft Award at the 2011 Women in Film and Television Awards.

ODILE DICKS-MIREAUX (Costume Designer), who is fluent in French, studied theatre design at the Central School of Art and Design. After leaving college she went on to work in fringe theatre with companies such as Pip Simmons and Belt and Braces.

Dicks-Mireaux joined the BBC in 1979 as an assistant. In 1982 she became a designer in her own right designing the costumes for the Award winning series “Blackadder” starring Rowan Atkinson. Other BBC projects include Jon Amiel's “Silent Twins;” Angela Pope's “Sweet As You Are;” and Warris Hussein’s “Clothes In The Wardrobe” starring Jeanne Moreau, Joan Plowright and Julie Walters, for which she won an RTS Award for Best Costume Design.

In 1996 Dicks-Mireaux left the BBC to work freelance, since then she has worked consistently in both film and television. Television work includes “Great Expectations” for which she won a BAFTA Award for Best Costume Design; “Gormenghast” for which she was nominated for both BAFTA and RTS Awards for Best Costume Design; “The Lost Prince” for which she received an Emmy Award and an RTS Award for Best Costume Design; “The Deal” with director Stephen Frears; and most recently “The Hollow Crown, Richard II,” directed by Rupert Goold, with Ben Wishaw and Rory Kinnear, for which she was again nominated for a Best Costume Design BAFTA.

Film credits include: Pascal Chaumeil’s A LONG WAY DOWN, Dustin Hoffman’s QUARTET, Declan Donnellan and Nick Ormerod’s BEL AMI, Lone Scherfig’s AN EDUCATION for which we was nominated for a BAFTA Award for Best Costume Design and ONE DAY, William Monahan’s LONDON BOULEVARD, Roger Donaldson’s THE BANK JOB, Fernando Meirelles’ THE CONSTANT GARDENER and Stephen Frears’ DIRTY PRETTY THINGS to name a few.

More recently, Dicks-Mireaux credits include Ritesh Batra’s THE SENSE OF AN ENDING starring Michelle Dockery and Emily Mortimer, Ben Wheatley’s HIGH RISE starring Tom Hiddlestone, Jeremy Irons and Elizabeth Moss, Mick Jackson’s DENIAL starring Rachel Weisz and John Crowley’s Award winning film BROOKLYN starring Saoirse Ronan for which she was nominated for a BAFTA Award for Best Costume Design.

SIAN GRIGG (Hair, Make-up & Prosthetics Designer) has worked with some of the biggest names in the industry. Most recently she shared an Academy Award nomination with Duncan Jarman and Robert A Pandina for Best Achievement in Make Up and Hairstyling and a BAFTA nomination with Jarman and Pandina for Best Make Up and Hair for Alejandro G Inarritu’s REVENANT.

In 2005 Grigg shared a BAFTA with Morag Ross and Kathryn Blondell for the best

make and hair for Martin Scorsese's THE AVIATOR, in which Grigg did the personal make up for Leonardo DiCaprio. Grigg has also work as DiCaprio's personal make-up artist on Martin Scorsese's THE WOLF OF WALL STREET, THE DEPARTED, THE AVIATOR, GANGS OF NEW YORK and SHUTTER ISLAND, Quentin Tarantino's DJANGO UNCHAINED, Baz Luhrmann's THE GREAT GATSBY, Clint Eastwood's J EDGAR, Ridley Scott's BODY OF LIES, Sam Mendes' REVOLUTIONARY ROAD, Edward Zwick's BLOOD DIAMOND and Stephen Spielberg's CATCH ME IF I CAN.

Grigg recently collaborated with DNA Films designing the hair and make-up on Alex Garland's ANNIHILATION, EX MACHINA, Thomas Vinterberg's FAR FROM THE MADDING CROWD, Mark Romanek's NEVER LET ME GO and THE BEACH and 28 DAYS LATER.

Her other film credits include John Cameron Mitchell's HOW TO TALK TO GIRLS AT PARTIES, Sarah Gavron's SUFFRAGETTE, working as Tobey Maguire's personal make-up artist on Jim Sheridan's BROTHERS and Gary Ross's SEABISCUIT, and as Kate Hudson's personal make artist on Andy Tennant's FOOL'S GOLD.

Grigg's other credits as chief of crowd on John Madden's CAPTAIN CORELLI'S MANDOLIN and Anthony Minghella's THE TALENTED MR RIPLEY, and as make-up artist on Steven Spielberg's SAVING PRIVATE RYAN, James Cameron's TITANIC to name a few.

CARTER BURWELL (Music By) has composed the music for more than 80 feature films, including BLOOD SIMPLE, RAISING ARIZONA, MILLER'S CROSSING, BARTON FINK, THE HUDSUCKER PROXY, ROB ROY, FARGO, THE SPANISH PRISONER, GODS AND MONSTERS, VELVET GOLDMINE, THREE KINGS, BEING JOHN MALKOVICH, O BROTHER, WHERE ART THOU? (BAFTA Nominee for Film Music), BEFORE NIGHT FALLS, A KNIGHT'S TALE, THE ROOKIE, ADAPTATION., INTOLERABLE CRUELTY, NO COUNTRY FOR OLD MEN, IN BRUGES, BURN AFTER READING, TWILIGHT, WHERE THE WILD THINGS ARE (Golden Globe Nominee for Best Original Score), A SERIOUS MAN, THE BLIND SIDE, THE KIDS ARE ALL RIGHT, TRUE GRIT, TWILIGHT: BREAKING DAWN – PART 1 & 2, MR. HOLMES, LEGEND and THE FINEST HOURS.

Burwell most recently wrote the music for WONDERSTRUCK which premiered at the Cannes Film Festival in May 2017 and marks Burwell's fourth collaboration with director Todd Haynes. Other upcoming projects for 2017 include THREE BILLBOARDS OUTSIDE EBBING,

MISSOURI starring Frances McDormand, Woody Harrelson and Sam Rockwell and written and directed by Martin McDonagh.

Burwell wrote the music for the drama CAROL starring Cate Blanchett and Rooney Mara directed by Todd Haynes which premiered in Cannes. He also wrote the score for Charlie Kaufman's stop motion film ANOMALISA. Burwell received his first Oscar nomination for Best Original Score for CAROL. He was also was nominated for a Golden Globe and a Critics' Choice Movie Award for CAROL. Burwell won the Los Angeles Film Critics Association's Award for Best Music Score for CAROL and ANOMALISA.

Burwell also previously worked with Todd Haynes on VELVET GOLDMINE and HBO's mini-series "Mildred Pierce" starring Kate Winslet in which Burwell was nominated for two Emmy Awards, winning for his work in the category of Outstanding Music Composition for a Miniseries, Movie or Special (Original Dramatic Score).

Other film projects for Burwell include HAIL, CAESAR! written and directed by Ethan and Joel Coen; the Nicole Kidman-Jason Bateman drama THE FAMILY FANG and THE FOUNDER starring Michael Keaton and directed by John Lee Hancock and is the true story of how Ray Kroc met Mac and Dick McDonald, and created a billion-dollar fast food empire.

His theater work includes the chamber opera *The Celestial Alphabet Event* and the Mabou Mines productions *Mother* and *Lucia's Chapters of Coming Forth by Day*.

In 2005 he developed a concert work for text and music titled *Theater of the New Ear*, presented in New York, London and Los Angeles. The text, by Joel and Ethan Coen and Charlie Kaufman, was performed by a dozen actors including Meryl Streep, Steve Buscemi, Philip Seymour Hoffman, Hope Davis, Peter Dinklage, and Jennifer Jason Leigh. The music was performed by the 8-member Parabola Ensemble, conducted by Mr. Burwell.

Burwell's dance compositions include the pieces *The Return of Lot's Wife*, choreographed by Sara Pearson and Patrik Widrig, and *RABL*, choreographed by Patrice Regnier. He has performed around the world with his own ensembles as well as others, such as The Harmonic Choir.

His writing includes the essay "Music at Six: Scoring the News Then and Now," published in the inaugural issue of *Esopus* magazine in 2003 and reprinted in *Harper's Magazine* in 2004, and the essay "No Country For Old Music" in the 2013 *Oxford Handbook of New Audiovisual Aesthetics*.

Burwell has taught and lectured at The Sundance Institute, New York University, Columbia University, and Harvard University.

CAST in order of appearance

Betty	VICKI PEPPERDINE
Daphne Milne	MARGOT ROBBIE
Alan Milne	DOMHNALL GLEESON
Christopher Robin aged 8	WILL TILSTON
Christopher Robin aged 18	ALEX LAWOTHER
Ernest	STEPHEN CAMPBELL MOORE
Rupert	RICHARD MCCABE
Lady O	GERALDINE SOMERVILLE
Sharon the Midwife	MOSSIE SMITH
Christopher Robin aged 6 months	STANLEY HAMLIN
Olive	KELLY MACDONALD
Christopher Robin aged 3 years	DEXTER and SONNY HYMAN
Mary Brown	PHOEBE WALLER-BRIDGE
The Times Photographer	SAM BARNES
Fan 1	ALLEGRA MARLAND
Portrait Photographer	MARK TANDY
MC at Pageant	RICHARD DIXON
Alfred	SHAUN DINGWALL
Pageant Dignitary	ANN THWAITE
Parade Child	LOUIS HARRISON

Newspaper Man	NICHOLAS RICHARDSON
American Chap	KEVIN MILLINGTON
American Cop	ROLAN BELL
Groupie 1	MARK MCKERRACHER
Groupie 2	AMBER BATTY
McGovern Sisters	GRACE CURTIS MATILDA CURTIS
Groupie 3	LANCE C. FULLER
Radio Host	SIMON CONNOLLY
Toy Shop Manager	RICHARD CLIFFORD
Winning Mum	SARAH-JAYNE BUTLER
Kid 1	CAMERON LANE
Kid 2	PHOEBE LYONS
Kid 3	HARPER GRAY
Zoo Director	SIMON WILLIAMS
Zoo Photographer	NICK BLAKELEY
Mother at Zoo	VICTORIA BAVISTER
Headmaster	ROBERT PORTAL
Douglas Minor	TOMMY RODGER
Big Boy	VINCENT FINCH
Military Medic	JIM CARTWRIGHT

Stunt Coordinator	PAUL KENNINGTON
Stunts	LEE BAGLEY JONATHAN COHEN TROY KENCHINGTON CHRIS POLLARD JOSHUA RAVENSCROFT KAREN SMITHSON EDWARD UPCOTT
In memory of	STEVE CHRISTIAN
Consultant	ANN THWAITE
Unit Production Manager	SAMANTHA WAITE
First Assistant Director	NIGE WATSON
Post Production Supervisor	KATIE BULLOCK-WEBSTER
Production Sound Mixer	ADRIAN BELL
Supervising Art Director	TIM BLAKE
Art Director	KATIE MONEY
Assistant Art Director	LOUISE LANNEN
Standby Art Director	TOM KNIGHT
Graphic Artist	GEMMA RANDALL
Set Decorator	CLAIRE NIA RICHARDS

Assistant Set Decorator	AMANDEEP RAHI
Production Buyer	RACHEL CORBOULD
Petty Cash Buyer	AMY-CIARA TURNER
Art Department Assistant	DECLAN O'BRIEN
Set Dec Florist	KATJA BERG
Second Assistant Director	NIKKI MOLLOY
Crowd Second Assistant Director	GEMMA NUNN
Third Assistant Director	SAM SMITH
Base Runner	ALIX WILLIAMS
Floor Runner	ADAM FOSTER
Runners	ANNABELLE HOOD DAN HUNTLEY
Production Coordinator	ERIN DUFFY
Assistant Production Coordinator	AUGUSTIN DUKES
Production Secretary	GEORGIA PLATMAN
Production Assistant	HARRY HEWITT
Production Trainee	SAM BRAIN
A Camera Operator	BEN SMITHARD BSC
B Camera Operator / Steadicam	SIMON BAKER

Focus Puller A Camera	TRISTAN HALEY
Focus Puller B Camera	SARAH ROLLASON
Clapper Loader A Camera	SAM SMITHARD
Clapper Loader B Camera	LYDIA LEWIS
DIT	SIMON DINNIGAN
Camera Trainee	AMBER OSBORNE
Video Operator	DEMETRI JAGGER
Script Supervisor	SAN DAVEY
Sound Maintenance Engineer	ADAM RIDGE
Sound Assistant	VICTORIA LOCKWOOD
Prop Master	MALCOLM HOLT
Prop Storeman	STEVE HOLT
Standby Props	HARRY CABLE PAUL MICHEL
Dressing Props	JOE LINFIELD LOUIS WILSON
Picture Vehicle Supervisor	BEN DILLON
Post Production Coordinator	BELINDA CUMMING

First Assistant Editor	ROB REDFORD
Second Assistant Editor	RALUCA PETRE
Gaffer	MARK TAYLOR
Best Boy	DANNY GRIFFITHS
Rigging Gaffer	EAMONN FITZGERALD
Gennie Op	ADAM WALKER
Electricians	SION HOPKINS BRUNO MARTINS MICHAEL FENNELLY JOE MACDONALD
Practical Electrician	ROB JENKINS
Key Grip	TONY SANKEY
B Camera Grip	JAMIE BRITTAIN
A Camera Grip Assistant	REECE HEARNshaw
B Camera Grip Assistant	PETER CHATTERTON
Costume Supervisor	ALEX WATHERSTON
Assistant Costume Designer	ELLEN CRAWSHAW
Crowd Costume Supervisor	HARRIET KENDALL
Costume Standbys	YANIKA WATERS ALICE SPEAK
Costume Fitter	ANTHONY DREWETT

Crowd Costume Assistant	ALICE WOODWARD
Costume Trainees	CHARLOTTE ASHWORTH ALICE COX-MORTON LUCIA RILEY ROSIE STOWARD
Knitwear Maker	HILARY SLEIMAN
Hair & Makeup Artist to Margot Robbie	RACHAEL SPEKE
Hair & Makeup Artists	CHARLIE ROGERS SAMANTHA DENYER
Junior Hair & Makeup Artist	CLAIRE POMPILI
Crowd Hair & Makeup Supervisor	BINDY PARRISH
Crowd Hair & Makeup Artist	TANIA COUPER
Crowd Hair & Makeup Trainee	CATHERINE GROVE
Prosthetic Makeup Artist	DUNCAN JARMAN
Supervising Location Manager	CAMILLA STEPHENSON
Location Manager	CAT HO
Unit Manager	BOBBY PRINCE
Assistant Unit Manager	CHRIS BARNETT
Assistant Location Managers	JOSEPH GOULD NIKKI HORTON
Location Assistant	EMMA HARRISON
Head of Location Marshals	BEN RYDER
Location Assistant Homer	JOSH SUTER

Special Effects by	SFX (GB) LTD
Special Effects Supervisor	NEAL CHAMPION
Special Effects Floor Supervisor	SCOTT PETERS
Special Effects Technicians	GRAHAM AIKMAN PAUL CLAYTON JONATHAN BULLOCK JORDAN MAY
Special Effects Coordinator	EMMA CHAMPION
Special Effects Trainees	LOUIS CHAMPION PHIL CHAPMAN
Black Bear Footage	GREENSCREEN ANIMALS
Armourers	SAM DORMER LEE GARSIDE
Assistant to Simon Curtis	EMILIA REID
Assistant to Damian Jones	KENNETH O'TOOLE
Assistant to Steve Christian	EMMA LIGHTBODY
Assistant to Simon Vaughan	SARA DURANTE
Assistant to Margot Robbie	SOPHIA KERR
Financial Controller	WENDY ELLERKER
First Assistant Accountant	SOPHIE LYELL

Accounts Payable	ALANA SELF AGOTA ERDOS KATE ELDRIDGE ZHENYA IVANOVA
Cashier	M.D.G. BLOOMFIELD
Post Production Accountant	TARN HARPER
Assistant Post Production Accountant	LINDA BOWEN
Casting Associate	MUIREANN PRICE
Additional Child Casting	JESSICA RONANE
Casting Camera Operator	AARON SAMPSON
Child Acting Coach	SARAH-JAYNE BUTLER
Choreographer and Movement Coach	CAROLINE POPE
Dialogue Coach	JOAN WASHINGTON
Historical Consultant	EMILY MAYHEW
Story Editor	ARIADNE KOTSAKI
Transportation	ANDY BARTON DEAN CLACK JIM KING OREST ANDRIJIW
Facilities Captain	DANNY BROWN
Basemen	JIM DERBY ANDY HASSALL

Camera Truck Driver	JOHN MCMEEKIN
On-Set Account Manager	GREG HOWARD
Unit Publicist	SARAH CLARK
Stills Photographer	DAVID APPLEBY
Safety Officer	ANNE SHANLEY
Unit Medic	TRISHA JOYCE
Chefs	CHRISTOPHER MACDOWALL ANDY SOANES ZACH LANE PAUL CARVILLE
Tutors and Chaperones	JANE BUDDEN PAUL TILSTON JO BUDDEN FRANK BUDDEN KAREN HARPER CAROLINE CAYGILL
Construction Manager	PAUL BOWRING
Construction HOD Carpenter	IAN BEE
Construction Carpenters	MARC BEE GEOFF STAINTHORP ROGER KIFF JAY BUTCHER DAN GARDNER
Construction HOD Painter	MARK ADAMS

Construction Painters	HANNAH BOYTON VIV BALL KATE STAINTHORP TESSA SCOTT RACHEL ATHERTON
Construction HOD Rigger	CHRIS GOUGH
Construction Rigger	DANNY SAMPSON
HOD Rigger	GRAHAM BAKER
Charge Hand Rigger	FRANKIE WEBSTER
Riggers	GEORGE HEWITT DANNY WEBSTER BILLY WEBSTER
Security Guards	LEE SIMMONS BILLY BREWER SILVER DAN FELSTEAD NEVILLE SMITH
Standby Carpenter	LEE HOSKEN
Standby Painters	IAN CHAPMAN MARK WOOD
Standby Electrical Rigger	HARRY ELVIDGE
Digital Workflow Supervisor	ADAM SHELL
Visual Effects by	ATOMIC ARTS
Visual Effects Supervisors	BROOKE LYNDON-STANFORD JUSTIN CORNISH

Visual Effects Producers	CLWYD EDWARDS CARLA DIAMOND	
Head of Production	JATIN KUMAR	
Visual Effects Production Coordinators	LAUREN DOWSETT CHANDRA MOULEY ATRAY	
Lead Compositor	REYFFER SOUSA	
Compositors	ENRICO PEREI SVILEN AYNADZHEIV NIKOLAY KOLEV ESWAR KOLLA JITU NAIK	YAVOR ASENOV LUIS GOMEZ ZISSIS PAPATZIKIS JITESH GOHIL PARAG CHAUDHARI
Matte Painters	VLADIMIR DOBREV HANNAH EDWARDS RAINER STOLLE	
CG Lead	ABDUL COATWALA	
CG Artists	JARROD LINTON JAGDISH KINI	MIRAJ BISWAL TRILOCHAN NAIK
Prep Artists	NARAYAN DULEY ARKA RAY ASHRUJIT SUR	
Visual Effects Editor	JORGE QUINTERO	
IT Manager	HASAN NAWAZ SHAIKH	
Digital Intermediate by	MOLINARE	
Digital Intermediate Producer	KATIE SHAHROKH	
Digital Film Colourist	GARETH SPENSLEY	
Digital Intermediate Manager	MATT JAMES	
Digital Intermediate Coordinator	STEVE KNIGHT	
Digital Intermediate Delivery	DAVID GRIFFIN	

Digital Intermediate Conform Ops	JOHNATHAN DICKINSON TOM ALEXANDER ISABEL ZIPPERT OTTO RODD
Re-Recorded at	TWICKENHAM STUDIOS
Supervising Sound Editor	IAN WILSON
Dialogue and ADR Editor	BEN NORRINGTON
Sound Designer	PHIL LEE
Re-Recording Mixers	TIM CAVAGIN CRAIG IRVING
Sound Mix Technician	WILLIAM MILLER
Foley Mixer	ADAM MÉNDEZ
Foley Artist	SUE HARDING
Foley Editors	HUGO ADAMS SOPHIE HARDMAN
Sound Post Manager	VIVIEN JORDAN
Film Services	CINELAB LONDON ROGER HARLOW
Scanning	JIM WREN YOGO PATEL
Film Recording	ADRIAN BULL JOHN ALLAKER
Titles	MATT CURTIS

ADR Studios	TWENTIETH CENTURY FOX STUDIOS LOS ANGELES WB DE LANE LEA LONDON BOOM POST LONDON
Snow Effects	SNOW BUSINESS
Loop Group	SYNC OR SWIM JAY BENEDICT PHOEBE SCHOLFIELD
American Television Voice Over	WILLIAM ROBERTS
Archival Footage Courtesy of	CRITICAL PAST PICTORIAL PRESS LTD / ALAMY STOCK PHOTO THE NEW YORK PUBLIC LIBRARY ZOOLOGICAL SOCIETY OF LONDON
Score Orchestrated by	CARTER BURWELL SONNY KOMPANEK
Score Conducted by	CARTER BURWELL
Score Copied by	VIC FRASER
Score Contracted by	ISOBEL GRIFFITHS SUSIE GILLIS
Orchestra Leaders	EVERTON NELSON PERRY MONTAGUE-MASON
Score Recorded and Mixed by	MICHAEL FARROW
Digital Recording by	JOHN BARRETT STEPHANO CIVETTA
Assistant to Composer	DEAN PARKER
Score Recorded at	ABBAY ROAD STUDIOS

Score Mixed at	THE BODY STUDIO
Piano	DAVID HARTLEY
Harp	HUGH WEBB
Librarian	RICHARD IHNATOWICZ
Music Licensing	PRU MILLER
Music Editor	ADAM MILO SMALLEY

SONGS

“2 Waltzes, Op. 54: Waltz No. 1: Moderato in A Major”

Written by Antonín Dvořák

Performed by Vlach Quartet Prague

Courtesy of Naxos Rights US Inc.

“String Quartet No. 10 in E-Flat Major, Op. 51, B: 92: III Romanza: Andante con moto”

Written by Antonín Dvořák

Performed by Vlach Quartet Prague

Courtesy of Naxos Rights US Inc.

“The Object of My Affection”

Written by Jimmie Grier & Coy Poe & Pinky Tomlin

Performed by The Boswell Sisters

Published by Bourne Co.

Courtesy of Sony Music Entertainment Inc.

“A Man and His Dream”

Written by Johnny Burke & James Monaco

Performed by Al Bowlly

Published by Chester Music Limited trading as Campbell

Connelly & Co

Courtesy of Warner Music UK Ltd.

“Sunny Skies”

Written by Dave Sonn & Jos Gilbert

Performed by The Piccadilly Players

Published by Chester Music Limited trading as

Campbell Connelly & Co

Courtesy of Document Records

“The Duke of Wellington Regiment West Riding – The Wellesley”

Arranged by Donald Seed

Performed by Band of the Coldstream Guards

Published by Boosey & Hawkes, an Imagem Company

“Happy Birthday”

Written by Patty Hill & Mildred J. Hill

Performed by Band of the Coldstream Guards

“A Song of Wisdom”

Written by Charles Villiers Stanford

Performed by Trinity Boys Choir

Musical Director David Swinson

THE PRODUCERS WISH TO THANK THE FOLLOWING FOR THEIR ASSISTANCE:

Ashdown Forest, Frensham Heights School, Homer House, Merrythought traditional teddybears, RIBA, Windsor Great Park, ZSL London Zoo

FILMED ENTIRELY ON LOCATION IN ENGLAND

Approved No. 51029



© 2017 Twentieth Century Fox Film Corporation and TSG Entertainment Finance LLC

This motion picture is inspired by actual persons and events. However, some characters, names, businesses and certain locations and events have been fictionalized for dramatic purposes.

Ownership of this motion picture is protected by copyright and other applicable laws, and any unauthorized duplication, distribution or exhibition of this motion picture could result in criminal prosecution as well as civil liability.

**©2017 TWENTIETH CENTURY FOX FILM CORPORATION. ALL RIGHTS RESERVED.
PROPERTY OF FOX. PERMISSION IS GRANTED TO NEWSPAPERS AND PERIODICALS TO
REPRODUCE THIS TEXT IN ARTICLES PUBLICIZING THE DISTRIBUTION OF THE MOTION
PICTURE. ALL OTHER USE IS STRICTLY PROHIBITED, INCLUDING SALE, DUPLICATION,
OR OTHER TRANSFER OF THIS MATERIAL. THIS PRESS KIT, IN WHOLE OR IN PART, MUST
NOT BE LEASED, SOLD, OR GIVEN AWAY.**