

Global Screen  
presents

# THE LEGEND OF LONGWOOD

A film by Lisa Mulcahy

A DUTCH-IRISH-GERMAN PRODUCTION

Language: English  
Running Time: 99 minutes

A Production of  
**HOLLAND HARBOUR, GRAND PICTURES & LONGWOOD PICTURES**

Supported by  
**Bord Scannán na hÉireann/Irish Film Board, Netherlands Film Fund, German Federal Film Fund (DFFF), Premier Picture and John Adam Street Limited**

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## SYNOPSIS

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**When 12-year-old Mickey Miller moves from New York to Ireland, she soon discovers a link between herself and the 300-year-old legend of the mysterious Black Knight, who regularly haunts the sleepy Irish village. With courage and a sharp mind, she sets out to save a precious herd of white horses and to thwart the evil plans of a greedy, ambitious woman.**

Mickey Miller is a thoroughly modern 12-year-old American girl whose great love is horses. Not surprisingly, she has little enthusiasm for her mother's plan to take Mickey and her little brother to start a new life in a run-down mill she has inherited in Longwood, a windswept Irish town at the end of the world... Mickey's presence in Longwood coincides with the return of the Black Knight, a legendary ruler who found no peace after his baby daughter was taken from him, and whose appearances always mean that something evil is going to happen to the villagers. Mickey hears and sees things that others can't, and forms an immediate bond with Silver, the proudest, haughtiest, most untamable horse in the stalls of a nearby castle. Realizing that she is directly linked to the story of the Black Knight, Mickey and her new friend Sean set out to redeem the knight so as to bring lasting peace to Longwood. But first she must save the lives of seven horses and thwart the evil plans of a greedy, ambitious woman – a mighty handful even for the bravest girl!

*Crumbling castles, mysterious riddles, frightening spirits, beautiful horses and a plucky, fearless heroine - director Lisa Mulcahy has lovingly burnished the most beloved coming-of-age elements in this "quest" film, set in the starkly beautiful landscapes of rural Ireland.*

## CAST

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Mickey Miller	LUCY MORTON
Lady Thyrza Du Monceau	MIRIAM MARGOLYES
Caitlin Lemon	FIONA GLASCOTT
Marc Du Monceau	SÉAN MAHON
Lisa Miller	THEKLA REUTEN
Séan O'Haron	LORCAN BONNER
Lance Wicklow	LORCAN CRANITCH
Chardonnay Lemon	ANABEL SWEENEY
Collin Wicklow	SCOTT GRAHAM
Ben Saunders	BRENDAN CONROY

## CREW

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Directed by	LISA MULCAHY
Story by	NADADJA KEMPER
Script by	NADADJA KEMPER, LISA MULCAHY, GWEN ECKHAUS
Produced by	MICHAEL GARLAND, NADADJA KEMPER, ROB VERMEULEN, PAUL MYLER
Director of Photography	RICHARD VAN OOSTERHOUT
Production Designer	DIANA VAN DE VOSSENBERG
Editor	GRÁINNE GAVIGAN
Music by	PATRICK NEIL DOYLE
Costume Designer	SUSAN SCOTT
Casting Director	LOUISE KIELY

## TECHNICAL DATA

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Language	English
Format	1 : 2,35
Length	99 minutes
Sound	Dolby 5.1
Country of Origin	Netherlands, Ireland, Germany
Year of prod	2014
Shooting Locations	Wicklow/Dublin, Ireland and Germany

## THE CAST

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### **LUCY MORTON as Mickey Miller**

Lucy was born in October 2000 and goes to school in London. She played Flora in *The Turn of the Screw* at the Almeida Theatre, directed by Lindsay Posner, and Sophia in *Dotty Rogers: My Life in Movies*, a Radio 4 Play for Today.

*The Legend of Longwood* is her first feature film. A short, *Binky*, directed by Alex Thorne, is currently in post-production.

Lucy loves animals. She adores her Cairn terrier, Teddy, and goes horse-riding regularly. She loved getting to know the horses in *The Legend of Longwood*.

### **MIRIAM MARGOLYES as Lady Thyrsa**

Born in Oxford, England in 1941 and educated at Newnham College, Cambridge, Miriam Margolyes is a veteran of stage and screen, an award-winning actress who achieved success on both sides of the Atlantic. Winner of the BAFTA Best Supporting Actress award in 1993 for *The Age of Innocence*, she also received Best Supporting Actress at the 1989 LA Critics Circle Awards for her role in *Little Dorrit* and a Sony Radio Award for Best Actress in 1993 for her unabridged recording of *Oliver Twist*. She was the voice of the Matchmaker in *Mulan* and *Fly*, the mother dog, in *Babe*.

Major film credits during her long and celebrated career include *Yentl*, *Little Shop of Horrors*, *I Love You To Death*, *End of Days*, *Sunshine*, Scorsese's *The Age of Innocence*, *Cold Comfort Farm* and *Magnolia*. She starred in Stephen Hopkins' *The Life and Death of Peter Sellers*, *Modigliani*, Istvan Szabo's *Being Julia & Ladies in Lavender* (dir. Charles Dance, with Dames Smith & Dench). Margolyes was Professor Sprout in *Harry Potter and the Chamber of Secrets* and *Harry Potter & the Deathly Hallows (part II)*. Most recently, Margolyes has been filming *The Legend of Longwood* and *Outlier*. 2014 will see her star in the Adelaide State Theatre production of *Neighbourhood Watch* and the Melbourne Theatre Company's one-woman show *I'll Eat You Last*.

Most memorable TV credits include, *Old Flames*, *Freud*, *Life and Loves of a She Devil*, *Blackadder*, *The Girls of Slender Means*, *Oliver Twist*, *The History Man*, *Vanity Fair* and *Supply & Demand*. She was Franny in the CBS sitcom, *Frannie's Turn* and was a Guest Star in the Miss Marple episode, *Murder at the Vicarage* and in the BBC 3 comedy series, *Coming of Age*.

Her 2004 BBC TV documentary series about Charles Dickens, *Dickens in America*, was a worldwide success. In May 2010, she starred in the UK TV series, *Merlin*. 2011 saw her playing Shirley Dunwich in *Doc Martin*. In Australia, during 2012 and 2013, she completed both series of *The Miss Fisher Murder Mysteries* for ABC.

Stage credits include Madame Morrible in both the London & Broadway productions of *Wicked*, Madame Arcati in *Blithe Spirit* (Melbourne Theatre Company), Miss Prism in *The Importance of Being Earnest* at the Brooklyn Academy of Music (dir. Sir Peter Hall), Lady Wishfort in *The Way of the World* at Sydney Theatre Company, *The Vagina Monologues*, Sir Peter Hall's Los Angeles production of *Romeo & Juliet*, *She Stoops to Conquer & Orpheus Descending* in London (dir. Sir Peter Hall), *The Killing of Sister George*, *The Threepenny Opera* (Tony Richardson) and her own award-winning, one-woman show, *Dickens' Woman*, performed at festivals in Edinburgh, London, Sydney, Jerusalem, Santa Cruz, USA, New York City, Boston and all over India.

Most recently, she starred in Theatre du Complicite's West End production of Beckett's *Endgame*, playing Nell, for which she won the WHATSONSTAGE award for Best Supporting Actress for the second time. She played the Duchess in the revival of *Me & My Girl* in December 2010. She starred in *A Day In The Death Of Joe Egg* at the Citizens Theatre, Glasgow.

Her voice work has been internationally acclaimed and she is regarded as the most accomplished female voice in Britain. She has recorded many audio books including *Oliver Twist*, *Great Expectations*, *Alice in Wonderland & Alice Through the Looking-Glass*, *Matilda*, *Pinocchio*, *The Worst Witch* series, *The Queen & I* (one of the best-selling audio books in the world) *The Little White Horse*, *The Sea*, *Troy & Wise Child*). She voiced many TV documentaries, including *The Human Body*, and numerous commercials, the most famous probably being the Manikin Cigar ads, the Cadbury's Caramel Bunny and Dolly, the Chimp in the PG Tips Campaign. She is now the voice of Mama in the Dolmio TV commercials.

Radio is a medium she excels in and she has just completed the second series of *The Gloomsburys* by Sue Limb for Radio 4.

In 2002, H.M The Queen awarded her the Order of the British Empire for her services to Drama.

In 2013 she achieved Dual-citizenship by becoming an Australian citizen.

### **FIONA GLASCOTT as Caitlin Lemon**

Fiona's work in Film and Television includes Caitlin in *The Legend of Longwood*, Flea in BBC 1's *The Musketeers*, Nadia in the critically acclaimed Anton Chekhov's *The Duel*, all three series of *Episodes* as Matt le Blanc's spirited ex-wife Diane, and appeared in *The Deal* with William H Macy and Meg Ryan. Fiona was IFTA nominated for *Goldfish Memory*.

Her other TV and Film credits include *Poirot*, *Emergo*, *Spooks*, *Clone* with Jonathan Pryce and *The Courageous Heart of Irina Sendler* with Anna Paquin and Marcia Gay Harden.

Fiona was nominated for an Off West End Award for her portrayal of Myrtle in Tennessee Williams' *Kingdom Of Earth* at The Print Rooms. Other theatre credits include Lucy Bailey's *King Lear* at Theatre Royal Bath, *Huis Clos* for The Donmar Warehouse at Trafalgar Studio's, Richard Eyre's *Flea In Her Ear* at The Old Vic and *Hitchcock Blonde* at The Royal Court and West End.

### **Séan Mahon as Marc Du Monceau**

Originally from Ireland, Séan has worked extensively in Theatre, Film and Television, and recently starred in the Academy, BAFTA and Golden Globe nominated film *Philomena*. He now lives in New York and continues his successful career.

His previous theatre work includes *A Midsummer Night's Dream* (La Jolla), *The 39 Steps* (Helen Hayes, Broadway), *The Seafarer* (Booth Theatre, Broadway), *Confessions of a Catholic Child* and *A Yankee Trader* (VTP: LA), *Stones in His Pockets* (Mark Taper Forum: LA), *Translations* (Séanachai; Chicago), *One for the Road*, *Mig Maggie* and *Drama at Inish* (Sandyford Little Theatre).

On television Séan's work includes *Army Wives* (Lifetime), *Fringe*, *Everwood* and *Angel* (WB), *As the World Turns* and *The Agency* (CBS), *Gargoyles* (Sci-Fi), *Line of Fire* (ABC), and *ER* (NBC).

Séan's film credits include *The Legend of Longwood* (Lisa Mulcahy), *Philomena* (Stephen Frears), *Zero Dark Thirty* (Kathryn Bigelow), *Dark Shadows* (Tim Burton), *Higher Ground* (Ver Farmiga), *Fair Game* and *Mr and Mrs Smith* (Doug Liman), *Rend* (Brian Lazarte), *Paper Cuts* (Jordana Spiro), *The Hulk* (Ang Lee), *Pusher* (Stephanie Wimmer), *It Could Happen* (Patrick Reddy), *This Vicious Minute* (Dennis Hennelly), *Jaws of Life* (Peter Abrahams).

## **THEKLA REUTEN as Lisa Miller**

Immediately after completing her studies, Thekla Reuten was winning leading roles in major national and international film and theater productions. With her extraordinary acting talent, Thekla navigates with great ease between the cultural distinctions of different productions. She speaks five languages (German, English, French, Dutch and Italian) and is currently one of the most well known actresses in Europe.

Since the beginning of her career, Thekla has demonstrated a special, authentic way of acting and an intuitive ability to transform. Her characters in film and theatre are multi-faceted expressions of human motives. Her sublime and intelligent acting testifies to an above average intuition for the essence of the figures. With a deep understanding for the idiosyncrasies of the characters, Thekla Reuten creates her own approach to work out the contradiction, humanity and ambiguity of the figures genuinely, and to lend them authenticity and a closeness to real life.

Her outstanding performances have made her an internationally sought after actress for film and television. Thus, she appears in many major and ambitious television productions such as *Bella Bettien* (AVRO, Netherlands), *Hidden* (BBC, Great Britain), *Restless* (BBC, Great Britain), and *Sleeper Cell* (Showtime, USA).

In film, she has captivated both audiences and the press in successes such as *Da geht noch was!* (There is More to Come), *Het Diner*, *Hotel Lux*, *In Bruges* and *The American*, as well as the Oscar nominated films *Everybody's Famous!* and *Twin Sisters*.

Coming next, she can be seen in the Dutch movie *Atlantic* and also the Dutch/Irish movie production *The Legend of Longwood* in the role of Lisa Miller.

Thekla Reuten actively supports the organisations The Green Film Making Project ([www.strawberryearth.com](http://www.strawberryearth.com)) and Terre des Hommes ([www.terredeshommes.org](http://www.terredeshommes.org)).

## **LORCAN BONNER as Séan O' Haron**

Lorcan Bonner is a new and promising young Irish actor. He made his professional acting debut in 2011 playing the title role in the feature film *Milo*. Lorcan fought off stiff competition to secure the challenging role and he has received outstanding reviews for his performance. He impressed both cast and crew with his professional approach and mature work ethic.

Lorcan has since appeared in the feature film *The Sea*, based on the novel by John Banville, and he is delighted to be appearing in the role of Séan in *The Legend Of Longwood*. He has gained invaluable experience that he is eager to build upon in the future.

## **ANABEL SWEENEY as Chardonnay Lemon**

One of Ireland's most promising young actors, Anabel Sweeney first appeared on our screens as a presenter/historian on children's TV show *RTE Elev-8* in 2011 and has since had roles on programmes such as *Ripper Street*, *Kidspeak RTE* and popular kids' TV show *Roy*.

Anabel's film debut came in 2012 in Marina DeVan's *Dark Touch* and she has since appeared in John Michael McDonagh's *Calvary*.

Training at the Betty Ann Nolan Theatre School and The Independent Theatre Workshop, Anabel has appeared on stage in *The Sound of Music*, *Jane Eyre*, and as Molly Jenkins in the Irish premiere of *Coram Boy*.

Anabel will appear in the upcoming fantasy film *The Legend of Longwood* playing the role of Chardonnay.

## **SCOTT GRAHAM as Collin Wicklow**

Scott Graham is an Irish actor from the north side of Dublin. Scott is fifteen years old and has been involved in many Irish short films and feature films since the age of nine.

At the age of thirteen Scott attended the "84th Annual Academy Awards" when a short film, *Pentecost*, written and directed by Peter McDonald, in which Scott starred as the lead opposite award-winning actor Michael MacElhatton, was Oscar nominated in the Best live action short film category (2012).

Scott has also played the leading role in BAFTA and IFTA award winning BBC Children's comedy series *Roy* (2009 -2012) alongside Simon Delaney and Cathy Belton. In 2009 he acted in his first Irish short, *Corduroy*, directed by Hugh O'Connor. He has also played significant roles in back-to-back Hallmark T.V. movies, *The Cabin* (2011) and *The Santa Incident* (2010), which were both filmed in Ireland for American release. He also had a lead role in the short film *Cluck*, which was IFTA nominated. Scott has recently completed two BBC Radio 4 radio plays which were written by Roddy Doyle and adapted for radio by Peter Sheridan; *The Guts* (2014) and *Not just for Christmas*.

Scott has played significant parts in other funded short films, *The Masterplan* (2011) and *Billy and Chuck* (2011), both directed by Lee Cronin, along with a role in the T.V. series *Trivia* (2012)

In late 2013 Scott played the role of Collin in a Dutch Film Board collaboration with the Irish Film Board, *The Legend of Longwood*, which is due for release soon.

So far in 2014, Scott has had roles in Irish shorts *Anywhere But Here* and *Poxy*, and is currently rehearsing for Irish Film Board funded short *Cutting Grass* which is due to start filming soon.

## **BRENDAN CONROY as Ben Saunders**

Brendan Conroy is an Irish actor. He won Best Supporting Actor at the 2008 Irish Television and Film Awards for his role in *Kings*.

Some of Brendan's other film credits include *Butcher Boy*, *This Is My Father*, *Stella Days* and *The Legend of Longwood*.

Television credits include shows such as *Roy*, Pat Shortt's *Mattie*, *Ros na Run* and *Ballykissangel*.

Brendan is also well known for his theatre roles, which include; *Playboy of the Western World*, *The Field*, W.B. Yeats' *Calvary* and *Translations*.

## **THE CHARACTERS**

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### **LUCY MORTON on Mickey Miller**

"Mickey is a slightly disheveled tomboy. She's slightly moody, in the beginning of the story anyway. She used to live in New York, but her mum makes her move to Ireland. She doesn't really want to go. She meets Lady Thyrsa Du Monceau and Silver the horse, and finds out about the Legend of Longwood and the Black Knight. Mickey doesn't have any friends in Ireland, but she meets Séan who doesn't have any friends either. Caitlin Lemon is her nemesis. Caitlin wants to get rid of the horses and take over the land. Mickey doesn't like that. Caitlin is the complete opposite to Mickey. Mickey is a tomboy. Caitlin is anything but."

### **MIRIAM MARGOLYES on Lady Thyrsa Du Monceau**

"Lady Thyrsa is quite complicated. Aristocratic but with a good heart. Very observant and quick to notice things. I think she carries a sadness with her, which I rather liked. She's a descendant of the Black Knight. She has a manuscript with the story of the Black Knight inside. I thought it was a sweet story. I could relate to the old lady. And Lucy Morton as Mickey? She's a wonderful actress, that kid. It was lovely working with her."

### **LORCAN BONNER on Séan**

"Séan is shy, socially awkward. A bit of a misfit. He's different from other people his age. He doesn't have many friends. He doesn't really connect with other people. He doesn't really know why Mickey is trying to communicate with him. He's not used to that. I think Séan's role in the movie is as Mickey's sidekick. She drags him around – he doesn't really know why she hangs out with him. He begins to accept he has a friend. I think he likes Mickey. At the start he doesn't believe Mickey's story about the Black Knight. It's not until late in the story that he believes. He needs to see proof. Séan tries to stay away from Chardonnay and Collin. He thinks they are a bit obnoxious and scary. Séan's home life is not good at all. His mother left home when he was young. His dad has been on the drink since then to ease the pain. He has no support at home."

### **FIONA GLASCOTT on Caitlin Lemon**

"She's a lovely, warm person who is misunderstood by everybody else in the film, as far as I can see. She loves her daughter very much. She loves her husband to be – particularly his house and all his money. She wants what is best for her daughter. And she doesn't like horses. She's probably not the sweetest person. Caitlin is going to marry Marc Du Monceau, heir to the Longwood Estate. He loves her and she's very persuasive. Then this little girl comes over from America, starts sticking her nose in everyone's business, and starts discovering things that might be going on. That gets in Caitlin's way. Caitlin needs to do something about that. Caitlin and Lance, the mayor, have a business relationship. Lance is interested in getting his hands on the estate. They are working together secretly on what might be going on. They might get in over their heads. Which is unfortunate for some people, particularly Ben..."

### **LORCAN CRANITCH on Lance Wicklow**

"Lance Wicklow is the newly elected town mayor. Like so many Irish politicians, he's trying to make a name for himself. While he wants to better himself, he's also keen to better the town and the image of the town. He has interests in a building project, which is going to make him a personal small fortune and get Caitlin the house of her dreams. While he's not a totally clean guy, he's not totally dirty either. He has some conscience. When he discovers the idea of the legend, he sees it as a business opportunity. Lance has a sidekick called Norbert, who is an enthusiast and slightly overwhelmed by working with the new town mayor. Lance has a son called Collin. Collin seems to be a chip off the old block – I could see how he might end up filling his father's shoes."



### **SCOTT GRAHAM on Collin Wicklow**

"Arrogant is one word to describe him, but he is funny. His father is the lord mayor and he lives in the shadow of him. I see him as an only child. He hasn't got a great relationship with his dad. Chardonnay is much stronger than Collin. Collin's a wimp, in fact. Lisa Mulcahy said Mickey could chew Collin up and spit him out again. I bully Séan – he's easy pickings. Myself, Anabel, Lucy, and Lorcan are like a family. We all go to each other's trailers, chill out and chat."

### **ANABEL SWEENEY on Chardonnay Lemon**

"The name Chardonnay says a lot about her. She's talkative, vicious, and quite raw. What you see is what you get. But she's also misunderstood because she's living in the shadow of her mother and has a huge reputation to live up to. Caitlin and Chardonnay have an odd relationship. Their egos are very similar, but their true personalities are not. Chardonnay would agree with anything Caitlin says – she wouldn't dare answer back. However, she would definitely disagree with some of her actions. Longwood is quite a small place. There are not many people around. Because Caitlin and Lance work together, I flirt with Collin, while telling him he's not what I'm looking for."

### **THEKLA REUTEN on Lisa Miller**

"Lisa is mother to Mickey and Danny. She's a florist and has a flower shop in New York. She has not seen her husband for four years. He didn't come back from a mission. He's missing and she's concluded he is not coming back. Mickey is having a hard time dealing with that. Lisa is trying to move on with life and make life worth living again for her children. She hasn't even started grieving for her husband. When we meet this family, it's just getting worse and worse. She doesn't feel she's in touch any more with her daughter. She can't reach her. Mickey is angry. It's a really complex psychological situation. She gets a letter saying she has inherited a house in Ireland. It's a weird situation, a mad adventure, but she thinks, 'Let's go. Let's get out of here!'"

### **SÉAN MAHON on Marc Du Monceau**

"Marc is the Earl of Longwood, the direct descendant of the Knight, whose spirit permeates the lands. Professionally, he is a Pediatric cardiologist. He is engaged to the beautiful Caitlin Lemon, who he met during his summers away. He has come back to live in Longwood because his aunt is in failing health. He's about to be married and is very caught up with his life. Marc is somewhat distracted. Quite intelligent - he's a cardiologist, after all. Very involved with his patients but distracted from his everyday life. Caitlin uses that to get what she wants throughout the story, in a very sneaky way. She takes care of everything. She picks his clothes, tells him where to go. He is somewhat emotionally reserved."

### **BRENDAN CONROY on Ben Saunders**

"Ben looks after horses and has probably lived in the castle with Lady Thyrza for all his life. Maybe his family lived there before him in that situation - working with horses and on the farm. He's part of furniture. It's a great character. I love characters that blend in with the background and become part of the atmosphere of the place. I wouldn't say he befriends Mickey insomuch as she comes into his environment. He kind of tolerates her and realises she has a connection with the horses. He is a man of few words, but he allows her the space and time to exercise her own courage and sense of adventure."

## THE CREW

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### **Lisa Mulcahy – Director**

Lisa Mulcahy is an Irish director who has been directing drama and commercials for ten years. Before this she worked as a first assistant director on many films with such directors as Peter Yates, Michael Winterbottom and Thaddeus O’Sullivan.

Her first feature as director was a contemporary comedy called *Situations Vacant*, which was released in Ireland in December 2009. She was the lead director on the award winning primetime RTÉ drama series *The Clinic* produced by Parallel Film Productions, directing twelve episodes in total.

She also directed several episodes of the RTÉ series *On Home Ground*.

In 2010 Lisa was asked to direct the romantic television feature *Gift of the Magi* for Hallmark USA.

*The Legend of Longwood* is Lisa’s second feature.

### **Nadadja Kemper - Producer**

Nadadja Kemper is a Dutch writer and producer who studied at the William de Kooning Academy for Fine Arts and the Film & Television Business School, Lubeck in Germany.

As a producer she has worked on feature films such as the international acclaimed art-house film *Last Conversation* and *ID:A*, a rolling-coaster road-movie from Academy Award nominee Christian Christiansen. She was creative producer for the film *Planet Single* and the international hit-series *Vanished*.

As a writer Nadadja Kemper developed and wrote the romantic comedy series *The Dream Factory* and the feature *The Legend of Longwood*. She is currently delivering the screenplay for the animated feature *My life as a Polar Bear*, and is working on a treatment for a romantic comedy road-movie *On Tour*, and the sequel of *The Legend of Longwood*.

### **Rob Vermeulen – Producer**

After graduating from the Academy of Fine Arts in Tilburg, Rob Vermeulen moved to Rotterdam, where he started his first production company.

He met his current business partner, Nadadja Kemper, at a producers workshop organised by the British writer/ producer Robert Buckler. Nadadja and Rob decided to combine their network and expertise, founding a new independent production company Holland Harbour in the year 2000.

Since then, they have produced numerous documentaries, children’s programs and drama series; all commissioned by various Dutch public broadcasters. Five years ago, the company started to focus on the development and production of feature films made for cinema.

Feature length documentary, *After the Ceasefires*, is currently being produced in a coproduction with PBS intl. Rob Vermeulen is currently developing a slate of projects, including: *My Life as a Polar Bear*; a 3D animated climate comedy for kids, *On Tour*; a rom-com on wheels about a girls- band falling apart during their European tour by bus, and the sequel of *The Legend of Longwood*.

## **Michael Garland – Producer**

Michael entered the film industry as Financial Controller for Palace Productions, working on such projects as Neil Jordan's *The Company Of Wolves* and *The Crying Game*, and Michael Caton-Jones' *Scandal*.

In 1995 he produced *This Is The Sea*, starring Richard Harris and Gabriel Byrne. He also produced *Accelerator*, which screened at Cannes and Montreal, and executive produced Johnny Gogan's *The Last Bus Home*.

Grand Pictures was established in early 2000 and has produced the award-winning TV series *Paths To Freedom* and *Fergus's Wedding* with Michael as Producer. *Spin The Bottle*, also produced by Michael, was a domestic box office hit and won "Best Feature" at the Boston Irish Film Festival.

In 2006 Michael co-produced *Puffball*, directed by Nicolas Roeg and starring Miranda Richardson, Kelly Reilly and Donald Sutherland. Michael then produced *The Race*, starring Colm Meaney and Susan Lynch. He also acted as Executive Producer on *Wide Open Spaces*, written by Arthur Mathews and starring Ardal O'Hanlon and Ewen Bremner.

In 2010 Michael produced *Death Of A Superhero*, starring Andy Serkis and Thomas Brodie Sangster, and executive produced *Titanic: Blood And Steel*, a co-production with the Italian company DAP. Shooting on *The Legend Of Longwood*, an Irish-German-Dutch co-production, directed by Lisa Mulcahy, wrapped in December 2013.

He is developing a slate of projects including, *The Dead Spit Of Kelly* based on the short story by Flann O'Brien, *I'll Take Care Of It*, an original script by Andrew Meehan to be directed by Ian Fitzgibbon, and *Dark Lies The Island*, based on the short stories of Kevin Barry and also to be directed by Ian Fitzgibbon. He is also to co-produce *The Other Side Of The Story*, based on the Marian Keyes novel of the same name, with LA based Davids Canton Productions.

## **Paul Myler – Producer**

After completing his BSc at Trinity College, Paul's career has spanned some five years in theatre and over twenty-five years in the film industry as a producer and production accountant for more than 30 productions.

He has worked with many directors including Jim Sheridan, Neil Jordan, Ron Howard, Anjelica Huston, and Paul Greengrass, Ciaran Donnelly, with companies including as Hell's Kitchen, Universal Studios, Paramount Pictures, Warner Bros, Fox Searchlight, New Line Films, BBC and Granada TV.

Paul's production credits include *Titanic Blood & Steel*, *The Guard*, *The Honeymooners*, *Laws of Attraction*, *In America*, *Bloody Sunday*, *On The Edge*, *Borstal Boy*, *Agnes Brown*, *The Boxer*, *Michael Collins*, *In The Name of the Father*, *Far and Away*, *December Bride*, and *The Miracle*.

Through his production company Epos Films, Paul recently produced *Titanic: Blood and Steel*, a 12-part TV drama, and for which Paul was the 2012 winner of the 'Best European Producer Golden Nymph Award'. Epos Films is currently developing a slate of film projects including *Stolen - Escape from Syria* and *The Confidence Trick*.

## **Diana van de Vossenberg – Production Designer**

Diana van de Vossenberg is a Dutch Production Designer and Art Director. Since Studying Architectural Design and Scenography, Diana has worked as a propmaster, set designer, art director, set constructor and production designer across film, television, theatre, events and exhibitions.

Diana has worked as production designer on films such as *La Symmetrie du Papillon* and *Come Spring*. She also has credits for set construction for films including *'Black Book'* and *Miss Minoes*.

Diana's credits for theatre set design include *Asa Nisi Masa* and *Bambie Treize*. Diana has also worked on the production design of commercials including 'Lipton Tea' and 'UPC/Violetta'.

Diana's latest credits for production design are for the upcoming fantasy adventure *The Legend of Longwood*, set in Ireland, and *P*, a short film directed by Aaron Rookus.

## **Richard van Oosterhout nsc/sbc - Cinematographer**

Richard van Oosterhout is a Belgian based cinematographer who has worked since the mid-nineties as a DP. He has shot over 20 feature films; European based, both arthouse and mainstream. His breakthrough came with the multi-award winning *Rosie* (Toronto, Berlinale).

Amongst others he's shot films such as; *Little Black Spiders* (AFI FEST), *A Farewell To Fools* (starring Gerard Depardieu and Harvey Keitel), *Nowhere Man* (Venice Days), *Wolfsbergen* (Forum Berlinale) and *Guernsey* (Director's Fortnight Cannes).

He also shoots TV-fiction such as *Madam Minister* and *Waltz* (both top ten fiction Cologne-D). He has worked on a large number of award-winning projects and is a two-time winner of the Dutch national award for best cinematography.

Richard van Oosterhout is a board member of the NSC (Netherlands Society of Cinematographers), member of the SBC (Society of Belgian Cinematographers), EFA (European Film Academy) and is an advisor on feature film for the Flemish Filmfund. Richard is also the initiator and editor of 'Shooting Time', a book on contemporary cinematography.

## **Susan Scott – Costume Designer**

Susan's fashion business in her early twenties (the designs stocked across Europe were sell-out collections for the likes of Liberty in London) created a great basis to start her career in the Film Industry.

Her many credits include the RTE cult series *Paths to Freedom*, *On Home Ground*, 60's dramas *George Gently* and *Privates*; great children's show *Bel's Boys*, *Beckett's Footfalls*, *Happy Days*, *A Piece of Monologue* and *Rockabye*.

Feature films include *Parked*, starring Colm Meaney, and the very stylish *Jump*, directed by Kieron J Walsh.

Her first IFTA nomination was in 2005 for the zombie thriller *Boy Eats Girl*, followed by the movie *Cupcake* in 2011; both modern, quirky and stylish films. Susan also received an Emmy nomination in 2001 as an Assistant Designer for HBO's *David Copperfield*.

These past two years Susan has been extremely busy working with the likes of Tim Spall and Jennifer Saunders on *Blandings* and has continued her theme of early 20<sup>th</sup> Century projects with the powerful BBC drama *37 Days*, starring Ian McDiarmid and Sinead Cusack. Also due for release is *Starred Up* – a hard hitting prison film with amazing performances by Jack O'Connell (*Skins*, *Misfits*) and Rupert Friend (*Homeland*, *Young Victoria*)

Watch out in 2014 for Parallel Films' *The Food Guide to Love*, a funny Rom-com starring Richard Coyle and Leonor Watling, and *The Legend of Longwood*, directed by Lisa Mulcahy, which brought together Susan's work and favourite pastime- horses.

### **Patrick Neil Doyle – Composer**

Patrick Neil Doyle is a classically trained composer whose past projects have included writing additional music and lyrics for international features such as *Brave*, *Sleuth*, *La Ligne Droite* and *The Enchanted Kingdom*; the documentary feature *Jig*, directed by Sue Bourne; and independent short films advertising the Lot-et-Garonne region in France, commissioned by the Comité Départemental du Tourisme. His compositions for theatre have included the sell-out run of William Boyd's *Longing*, directed by Nina Raine (Hampstead Theatre) and the Edinburgh Fringe Festival '12 revival of the 1977 musical *Glasvegas*. Patrick Neil is the son of twice Oscar-nominated composer, Patrick Doyle, and *The Legend of Longwood* is his feature film score debut.

## DIRECTOR'S STATEMENT

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I had a very strong personal connection with this story from the moment I read it. This, for me, is vital with any project I am involved in. The script, although a magical story, is full of real characters with credible motives. This too is vital; maybe this comes from my experiences as a documentary filmmaker but if I cannot believe a character and their actions whether they are 'good' or 'bad' then I cannot expect anyone else to. I had never made a children's film before but here I had a great scenario with a lot of heart, where there was huge opportunity for drama as well as comedy. I love comedy – who doesn't want to laugh? And I felt I knew my audience; my nine year old daughter was there all the way and the story conjured up so many emotions I had felt when watching many great films when I was a child; films full of emotion and passion; a desire for good to conquer evil, big characters with bigger dreams and the idea that no matter what, we should never, ever, give up.

*Lisa Mulcahy*

## INTERVIEW WITH LISA MULCAHY

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### **How did you come to this project?**

In 2012 I was given an early version of the script to read by Michael Garland (Producer) who had been sent it by Nadadja Kemper (Producer/Writer). Michael felt that it had a lot of potential. He and Nadadja and Rob Vermeulen (Producer) met up in Berlin that year and came together to make it as a Dutch/Irish co-production. They visited Ireland for a few days in the spring to see some locations and get a feel of the place and I went to meet them. When I had read the script I immediately connected with it so we spent a few hours discussing the script's merits and the areas of the story that needed work. At that stage there was no director attached but they really wanted an Irish director so after seeing my work and the work of various other directors, they came back and asked me to come on board.

### **What interested you about the story in the first place?**

*The Legend of Longwood* has a very emotional heart. It is about loss and learning to accept that loss which is very hard when you are only twelve years old. My own story is not the same as Mickey's but there are elements of it that are very similar and that is what initially connected me to the story and to her. This is a girl who refuses to give up and that too is a bit like me. The script is also very funny in places and I love comedy and love to make comedy.

### **How did you collaborate with Nadadja Kemper on the script?**

Nadadja had developed the script with a Dutch writer but when the story was relocated to Ireland, the producers and Irish funders felt that they needed to get an Irish writer on board. By that stage Nadadja and I had been communicating for some months on all the elements of the story and the characters and it seemed the natural choice for me to become the co-writer. Perhaps we have been spoiled because often collaborations between writers can be very difficult and stressful but it was not the case for us. It was great fun and very stimulating with both of us learning each other's strengths and respecting that. Nadadja would do a pass on the script - send it to me and the script editor, and then I would do the next pass and so on until we had our final script. It really was a very smooth process so that by the time we came to production we had a very solid story to work with.

**Which scenes were particularly challenging when filming?**

It is often said that you should never work with children or animals but in this film thankfully I had both! Lucy is a wonderful actress and Nador, our hero horse, an exceptional and highly intelligent animal. Working with them was very special; I learned so much from watching them in action so certainly they were the least of my worries. We shot the film in deep winter which caused us problems with daylight hours but we were extremely lucky with the weather in that it was very consistent and we often had beautiful winter sunlight all day or other days where the wind was ceaseless which added a strange and haunting ambiance to the visuals. I suppose one of our most difficult days was the car crash - we had a huge amount of shots we wanted to get and not a lot of daylight so that was a challenge. But I like challenges like this - they make you think fast and sharp, to have to come up with alternative solutions and often better; more creative work comes from these 'difficulties'.

**You have directed short films, documentaries and family entertainment so far. Do you have a favourite genre? Does filming a fantasy film, especially for children, require a different approach from a director?**

No matter what sort of film I am making whether it is a short, a documentary or a feature film, and no matter what genre, I always approach the work in the same way. The first thing I look for is Truth. Do I believe this story; do I believe this character? I ask myself a lot of questions and I do a lot of thinking about the characters and the story and I will also put some of that work on paper especially when I am working my way through a difficult scene that may still need writing or a scene that is going to be very complex to shoot.

I have loved making a children's film but in that sense you could never say, 'we can do it this way because it's only for kids'. Children are a very sophisticated audience – they can't be fooled and if some element, be it story or production is wrong, they will tell you straight up. So, to answer your question, no, the approach for me is no different whether a film is aimed at children or adults.

My favourite genre is comedy – at least if I have a choice to see a film, that is what I will go for but I am happy to see any sort of movie, except for horror I suppose, although I would love to make a horror film one day! Because I have young children I go to see a lot of kid's movies and the standard of most of these movies is so high now, which is great. Generally though, as long as I am in the cinema, I am happy.

**What films have had a creative impact on your work?**

I saw *The Black Stallion* a few years after it was made and I thought it was a truly remarkable film, so beautifully made with virtually no dialogue for the first 45 minutes. I don't know how many times I have seen that film but I don't think I could ever tire of it. There are so many great films out there that I find it hard to choose and at the moment I mainly see children's movies because of my kids but what I will say is that there are some directors whose work I love and whose films I would always try and see: Stephen Frears, Robert Altman, Woody Allen, Alexander Payne, The Cohen brothers, Ang Lee; the list is endless.

**Q: What audience do you want to reach with *The Legend of Longwood*?**

LM: The movie is aimed at 8 – 13 year olds but I am very aware that there will be a lot of accompanying adults in the audience who deserve to have a good time too. So it's a family movie for people who like adventure and magic with a determined hero and of course a bit of comedy. A lot of not most movies produced for this age group are animation and although many of these films are fantastic it is really refreshing to be plunged into a real world with a real girl and real horses. Of course, I would like the film to be seen all over the world – Mickey is an inspirational hero for all.

**Q: You were born in Ireland - would you say this is also reflected in your work as a director?  
And in *The Legend of Longwood* in particular?**

LM: I cannot say that because I am Irish I direct in a certain way but I suppose my culture and history which I am very proud of, must affect who I am and how I respond to life and its events. Irish people like to laugh – a lot; at ourselves as much as anything. We are good-humoured, sharp, and sometimes naive but in general have great warmth; Ireland's greatest asset is its people.

I love to watch people; I could do this all day if I had the time! Airports are particular favourite places of mine; lots of people out of their comfort zone doing lots of strange things.

*The Legend of Longwood* is set in Ireland but the world of Longwood and the characters in it are not quintessentially Irish. We have a rich history of myth and magic but so do many other places. People outside Ireland can relate to all the characters because their motives and their emotions are clear. Grief; loneliness, avarice, love – some of the feelings we all understand.



## PRODUCTION NOTES

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### Legend in the making

When she was a child, Nadadja Kemper wrote stories for her own amusement. *The Legend of Longwood* was one of them.

As an adult, the Dutch producer decided to revisit her story. Kemper initially worked on the script in Dutch with the writer Gwen Eckhaus. When she and her business partner Rob Vermeulen decided to turn the project into an international film, she rewrote the story in English. A few years ago, Kemper and Vermeulen met Irish producer Michael Garland, of Grand Pictures, at the Berlin Film Festival.

Making a children's film appealed to Garland. "Some of the American animated stuff is fantastic," he says. "But this was an alternative to big blockbuster American animated films."

"They all liked each other and decided to produce this project together," says Lisa Mulcahy. "Nadadja and I co-wrote the script."

With Ireland's Dearbhla Regan onboard as script adviser, Kemper and Mulcahy began rewriting. They put extra attention into Mickey's character. "We wanted to make her a real character so kids can identify with her," says Kemper. Mulcahy continues: "Nadadja had a very clear challenge in her mind. She's not a native English speaker, but she had a good sensibility of the Irish sense of humour. We are both on the same level. We started exchanging ideas and found we worked well together. I loved the story, so it didn't feel difficult."

"The story has adventure, intrigue, and a little bit of fear thrown in as well," says producer Michael Garland. "It's about parental separation and loss. The feeling Mickey's father is still with her, at least in spirit, permeates throughout the film. It's never actually proven he is dead, but the mother is insistent that the kids accept their father is not coming back."

Finding people to play the characters was a challenge. With the help of Dublin-based casting director Louise Kiely, Kemper and Mulcahy trawled through a list of potential actors for the starring role of Mickey. "We saw some really great kids, but no-one who I had in mind for my character, so we went over all the auditioned girls again and again," says Kemper. "But she just wasn't there."

"I saw a lot of children who were experienced horse riders but may not have acted before," adds Mulcahy. "We saw lots of good kids but couldn't find the right girl in Ireland."

Then Kemper visited an agent's website in the UK and found a picture of Lucy Morton. The film-makers held a casting session in London and Lucy was the last person to audition. "The moment she came in we knew we found her," says Kemper.

"There's a lot of action and drama in *The Legend of Longwood*," says Morton. "A lot of horse riding, which is part of Mickey's character. I like that there are lots of animals in it. It's quite different to other stories. There are all types of characters. Lots of locations. It's a bit scary too. The Black Knight is menacing."

*The Legend of Longwood* was modestly budgeted, but the film-makers wanted a well known name in the cast. Garland thought, "why not go for someone who is a familiar face in other children's movies?" Veteran actress Miriam Margolyes was summoned for the role of Lady Thyrsa, the enigmatic character who introduces Mickey to the legend of the Black Knight.

"Why have I become known for children's films? I think it's because children enjoy larger than life characters," says Margolyes. "That's what I specialise in. *James and the Giant Peach* was years ago, but people remember it because I played such a horrible person. I was very lucky to get into *Harry Potter* and be part of that franchise. I think there is a child in me, even now at 72. A mischievousness they recognise. I'm a bit naughty."

Fiona Glascott plays the dastardly Caitlin Lemon, who is marrying into the Longwood estate. Neither Mickey, nor stable hand Ben (Brendan Conroy) are going to stop her, as she hatches nefarious plans to inherit a fortune with the unsavoury town mayor Lance Wicklow (Lorcan Cranitch).

"What drew me to this project is I thought it was really funny. I really wanted to play Caitlin," says Glascott. "As much as she is devious, and can be seen as being evil, she's a real person with great personality. It's a fun part. I love children's films. And I liked the script. It was really well written."

Since the project was initiated in the Netherlands, the team wanted Dutch creative talent onboard. Thekla Reuten was cast as Lisa Miller, Mickey's mother. Reuten spent a day bonding with Morton before filming. "We had a lovely day. We went to a playground," says Reuten. Morton nods: "She is like a mum on set." Rounding up the cast was Séan Mahon as Marc Du Monceau, Caitlin's fiancé and heir to the Longwood Estate. Anabel Sweeney and Scott Graham play Chardonnay and Collin, Caitlin and Lance's obnoxious children.

With all the parts of the puzzle in place, production on *The Legend of Longwood* was ready to begin. The film-makers wanted to create a story that was part children's adventure, part thriller, and part mystery. With a supernatural twist thrown in for good measure. "It's an action-packed family film," explains Mulcahy. "When we were writing it, we were always aware that adults would come to see this film with their children. We want them to be entertained as well. It's very fast paced - there are a lot of scenes in it and no moments where it eases off.

"I have an 8 year old, and I know that children will happily go to see a film again and again if they like it. I just want them to thoroughly enjoy it."

## **The horses have bolted**

*The Legend of Longwood* is an action-packed adventure, featuring horse chases, car races, fire, drama, mythical terrors and modern skullduggery.

Nadadja Kemper's original script was not set in Ireland. The setting was ambiguous. But after talking with director Lisa Mulcahy "and learning about Irish history and culture, it made perfect sense to set this story in Ireland. It's a magical country - the land of myths and fairytales," says Kemper.

The cast and crew arrived in Ireland to make the film in late autumn. The non-Irish film-makers were surprised with what they found. "I'm from London, England," says Lucy Morton, who plays Mickey Miller, the film's 12-year-old protagonist. "Ireland is beautiful and a lot less busy than London. There is tons of great scenery. Mountains, forests. It's a beautiful environment."

Cinematographer Richard van Oosterhout was working in Ireland for the first time too. "We are shooting in beautiful places – castles and so on," he says. "The landscape and light are great."

*The Legend of Longwood* was shot on location around the Wicklow and Dublin area in Ireland. For production designer Diana Van de Vossenberg, this meant adapting to each location, rather than building her own sets. "It's the most beautiful autumn I have ever seen," she says. "Ireland has beautiful locations and scenery. We'll see all that on screen."

The cast were happy to work in Ireland's autumnal conditions. "Most of my work in *Harry Potter* was on set," says Miriam Margolyes (Lady Thyrsa). "It's lovely to be on location. I love Ireland. It's beautiful. I don't want to be in the studio all the time."

Locations included Howth Castle, which doubles for Longwood Castle. "It looks extraordinary - long hallways, huge rooms," says Fiona Glascott (Caitlin Lemon). Van de Vossenberg created Lady Thyrsa's study inside the castle. "It was a beautiful place," recounts Margolyes. "A fantastic set. It was lavishly decorated, the lighting was wonderful. Very atmospheric. I hope it will give kids a sense of history."

The film-makers camped at the famous Powerscourt Estate in Co. Wicklow, where Van de Vossenbergs team turned disused barns and buildings into makeshift stables. Scenes in the woods were also filmed here.

One of the most important locations was the derelict Mill, which Mickey's family inherits from her aunt. Producer Paul Myler could not find a suitable mill in Wicklow, so the team converted an old cottage. Van de Vossenbergs explains: "We shot the exterior at a remote cottage that was empty for 20 years. It was very run down, but had exactly the look we wanted. We built a mill wheel, which looked great."

Wicklow town doubled for Longwood town. While the weather was on the side of the film-makers, the production was not without challenges. *The Legend of Longwood* had a lot of scenes to squeeze into its six week shoot. Director Lisa Mulcahy was not ruffled. "I used to be an assistant director [on films such as *Far and Away*, and *Into The West*] so that sort of thing doesn't fuss me too much."

The story required lots of action sequences. In many modern films, computer generated imagery (CGI) has replaced stunts and in-camera effects. Director Lisa Mulcahy - with the help of horse wrangler and stunt co-coordinator Philippe Zone, and other heads of department - wanted to return to an old school way of working. "Kids are so used to seeing CGI effects, they don't see the reality of a stunt," says Zone. "In this picture, action sequences go through the whole story."

Richard van Oosterhout, director of photography, was up for the challenge. "There are some quite difficult scenes to shoot in this film: horse riding, a car crash, stables burning down," he says. "It's not easy, but we have a lot of equipment to help us get it done. The horse scenes are handheld. I'm on a quad [bike] and I try to keep pace with the horses. When we shoot close ups of Mickey on the horse, we will put her on a pick-up truck, together with a camera and myself. Putting the two of us on a horse with a camera is not a good idea!"

Van Oosterhout and van de Vossenbergs are integral to the visual aspect of *The Legend of Longwood*, says producer and co-writer Nadadja Kemper. "Richard is one of the most talented DOP's in the Netherlands. Also Diana is a very talented production designer. We were delighted they were available for this job. Richard is a master of light. He knows exactly how drama works - he isn't just shooting beautiful pictures but every shot helps the story. In the Netherlands we are used to working with small budgets. People like Richard and Diana, and her team, know how to create great production value with limited resources."

*The Legend of Longwood* has a magical element - and it was important to incorporate this into the film's aesthetic. "Thyrza is a magical character and Mickey's guide," explains Mulcahy. "She knows Mickey is the only one who can solve this mystery and get rid of the curse. She guides Mickey and gives her clues. We use in-camera shooting techniques to make our visuals appear a little different. We'll also be doing some effects to add to all that magic."

Richard van Oosterhout drew inspiration from old films and pictures. "It's a family film for children, but we wanted to give it a more mature look," says the DOP. "It's darker than bright and happy: a mystical kind of atmosphere. There are a few dream scenes. In those sequences, we wanted to see things the way Mickey sees them in reality and in her imagination. We tried to do that by old camera techniques. Not waiting to do it in post production, with visual effects, but using old fashioned techniques like camera speed, slow motion and shutters."

Costume designer Susan Scott contributed to the visual wonders of *The Legend of Longwood*. "There is a magical quality in this film," she says. "But it was important to make the costumes look real. No one will believe it if it has too many quirky touches. Thyrza is quite magical, though. We also have the dark and mythical Black Knight."

Scott had fun designing clothes for the outlandish Caitlin Lemon. Anabel Sweeney, who plays Caitlin's obnoxious daughter, Chardonnay, is a clone of her mother. "The costumes show off her wealth - she's in the shadow of her mum," says Sweeney. "There is a scene in which Chardonnay and Caitlin are wearing matching tracksuits. It's so funny to watch."

Designing the right clothes for protagonist Mickey Miller was crucial. "We wanted a very natural look," says Scott. "We originally started the film at an American Riding School. In America, everything is perfect: gloves, hats etc. But we thought we'd go for a more natural look for Mickey - more western. We sourced a pair of second-hand leather chaps for her. We wanted to suggest that her mother, played by Thekla Reuten, hand-knits Mickey's little jumpers. Mickey also wears a leg-brace in the film."

Whatever they wore, the cast felt comfortable in the hands of their director. "Lisa is very good," says Lucy Morton. "She's critical but in a good way. She's a perfectionist. It means the film is going to be exactly what she wants." Miriam Margolyes adds: "Lisa was absolutely wonderful. I'd love to work for her again. There aren't enough female directors. She knew how to get the best out of us and create a situation in which we could work. And create a comfortable and friendly environment."

When production wrapped, cast and crew realised they had created something special. "This film has magical elements. It has a wonderful heart," says Fiona Glascott. Séan Mahon (Marc Du Monceau) enjoyed the film's mysticism and romance: "It is a children's family adventure film, but it is based in truth and reality. It deals with some real issues. Being able to play with those themes and still have a level of comedy, excitement and adventure, is fantastic."

## **Stable relationships**

Never work with children or animals, according to an old film-making adage. *The Legend of Longwood* has the lot. Thankfully, it proved a happy recipe.

In the story, Mickey Miller (Lucy Morton) befriends a beautiful white stallion called Silver. The horse plays a crucial part in the story. When co-producer Paul Myler first read the script, he knew he needed the best person for the job. So he called Philippe Zone. "He's an all rounder: a stuntman who has huge experience with horses," says Myler. "We talked about our hero horse. Could we find such a horse in Ireland? Philippe said we probably couldn't because it would need special training. It takes a very special horse to work with fire, for example."

Zone, originally from France, started his career in Ireland around 30 years ago, and he worked on the 1992 family film *Into The West*. "For that film, I trained the kids to ride the horses in France, then brought the horses over from France to do the whole picture here. Lisa Mulcahy also worked on *Into The West* [as assistant director]."

Brendan Conroy, who plays Ben, attests to Zone's skills. His son was an actor on *Into The West*. "Philippe taught my son how to ride horses! I don't have to ride them in *The Legend of Longwood*. I just feed them." For *The Legend of Longwood*, Zone sourced his leading horse, along with a crew of horsemen and stuntmen, from France. Nadour, who plays Silver, has worked on a number of films in the past.

"Nadour plays Silver, a legend amongst the horses," explains Zone. "In the story, he has a magical power. You can't pick any horse out of a field or a yard and make him into a movie horse. Nadour started his career as a three year old stallion. He then trained for four years to work with actors. The reason I got this horse is because he is superbly quiet. He listens. Anything that he is required to do, especially with young actors, he does. He's also easy going - a soft, gentle character. An exceptional horse."

In the story, Nadour rears up, lies down, and gets on his knees. The other actors were impressed with the film's four-legged star. According to Anabel Sweeney (Chardonnay Lemon), the crew could not say "action" or "cut" on set as the horse was trained to respond to those words. "So they changed the words to 'green' and 'red'," she laughs. "If the horse knew the camera was rolling, it would have stolen the scenes," continues Conroy. "We were doing all sorts of codes, because the horse understands directions in English and French. One finger click and he might go to sleep. Another and he might rise up. His training is finely tuned."

Lucy Morton, who took pony club lessons when she was younger, bonded with her four-legged co-star on the set of *The Legend of Longwood*. "In the time we've had, he has been a good little horse," she says. "The things he can do are amazing. He can sit down like a dog and you can sit in between his legs. He's able to lie down, limp, and walk upstairs or downstairs."

Zone also brought in seven Connemara horses, which represent mythical forces in the story. And he found an imposing black stallion for the Black Knight. Not all the actors got to giddy up. Fiona Glascott's character, Caitlin Lemon, can't stand horses. "I have very little to do with them, probably because Caitlin doesn't like horses," says Glascott. "I'm terrified of them, really. They're lovely from a distance, though!"