



**Peter & Wendy: based on the novel
Peter Pan by J. M. Barrie**



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PETER & WENDY

LAURA FRASER AND STANLEY TUCCI STAR AS MRS DARLING AND CAPTAIN HOOK IN ITV'S NEW ADAPTATION OF J. M. BARRIE'S MUCH LOVED NOVEL, PETER PAN. GUEST STARRING PALOMA FAITH AS TINKER BELL.



ITV's new version of J.M. Barrie's *Peter Pan* stars Academy Award nominee Stanley Tucci (*Julie and Julia*, *Devil Wears Prada*) as the legendary Captain Hook and Laura Fraser (*Breaking Bad*, *A Knight's Tale*) as Mrs Darling. International pop star, singer/songwriter and actress Paloma Faith makes a guest appearance as Tinker Bell.

The two hour drama also features two exciting new young talents – Zak Sutcliffe as Peter Pan and Hazel Doupe as Wendy Darling. *Peter & Wendy* is produced by Headline Pictures (*Quartet*, *The Invisible Woman*) and scripted by BAFTA winner Adrian Hodges (*My Week with Marilyn*, *The Musketeers*). The drama is a re-imagining of J.M. Barrie's much loved classic novel, which reinterprets this timeless story for the modern age while remaining faithful to the spirit of the original.

J.M. Barrie's *Peter Pan* is firmly established as one of the greatest of family stories, known and enjoyed worldwide. The fictional character of Peter Pan himself has become one of the iconic stars of childhood literature, as has his nemesis, the villainous but oddly poignant Captain Hook. Both of these characters, as well as many of J.M. Barrie's other fictional characters will be brought to screen in the ITV drama, which will also introduce brand new characters too. Bjarne Henriksen (*The Killing*), Ben Crompton (*Game of Thrones*) and Rasmus Hardiker (*Your Highness*) are among the cast bringing these characters to life.

The drama will open in modern day Great Ormond Street Hospital (GOSH) where twelve-year-old Lucy Rose (Hazel Doupe, who also plays Wendy Darling) is awaiting treatment for a serious heart condition. Her mother Julie (Laura Fraser, also appearing as Mrs Darling) is distraught with fear of losing her child, and surgeon Mr Wylie (Stanley Tucci, who also plays Hook) assures her he'll do everything in his power to make the operation a success.

The day before her operation, Lucy reads J.M. Barrie's novel of Peter Pan to a crowd of sick children in the hospital, and she goes to sleep with thoughts of the classic tale in her head. Lucy dreams this version of Peter Pan into existence and the story is retold through the young girl's imagination.

The magical story cuts back and forth between Lucy's modern day struggles and the fantasy land of Neverland, with the common theme being positivity and belief.

ITV's Director of Drama Steve November and Controller Victoria Fea commissioned this reimagining of J.M. Barrie's Peter Pan, which is produced by Headline Pictures' Christian Baute and Stewart Mackinnon (Quartet, The Invisible Woman) and directed by BAFTA winner Diarmuid Lawrence (Little Dorrit, Mapp & Lucia). The drama is made in partnership with London based Catalyst Global Media, the multifaceted film and television financing and production company run by Co-founder and CEO Charlotte Walls and will be distributed internationally by Red Arrow International.

Producer Stewart Mackinnon said: "The drama will retain the classic structure and content of J.M Barrie's original Peter Pan, while adding a new framing story designed to allow audiences a different way into the story. The modern framework makes funny and at times poignant connections with the original material, while allowing the film to make an affectionate nod towards the traditional theatrical device of actors doubling and even tripling in different roles. This device also establishes a connection with Great Ormond Street Hospital, the world famous children's hospital that has become irrevocably associated with Peter Pan."

ITV's Director of Drama Steve November said: "I'm delighted to be bringing J.M. Barrie's classic story of Peter Pan to ITV. This wonderful interpretation by Adrian Hodges is faithful to Barrie's original, but adds a new and unexpected dimension that makes it feel as though we are hearing the story for the first time."

He continued, "We're thrilled to have such a great cast on board to star in this exciting new drama."

Christine De Poortere, Peter Pan Director at Great Ormond Street Hospital Children's Charity said: "We are absolutely thrilled to see Peter Pan in an exciting new screen version, especially as it brings together Barrie's original story and GOSH, the honoured recipient of his amazing gift. As Barrie said himself "At one time Peter Pan was an invalid in the Hospital for Sick Children, and it was he who put me up to the little thing I did for the Hospital." I'm sure Barrie would have been proud of what Headline Pictures and the cast have done with his timeless story".

Charlotte Walls, Co-founder and CEO of Catalyst Global Media commented: "This reimagining of the traditional J.M. Barrie Peter Pan story is poignant, touching and a reminder to us all of the power of imagination and the importance of childhood and we are thrilled to be partnering with Headline Pictures, ITV, GOSH and the talented cast and crew on this fresh take on a beloved international classic."

Amelie Von Kienlin, SVP Scripted Acquisitions at Red Arrow International said: "We are hugely excited to be working with Headline Pictures and ITV to be taking this magical new adaptation of J.M Barrie's Peter Pan out to the world. The talented international cast and production team ensures that this much loved story, with a compelling new twist, will be enjoyed by audiences around the globe."

CGI special effects are used to create the extraordinary world of The Neverland.

Headline Pictures are producing with Juliette Films and Catalyst Global Media in partnership with Lip Sync Productions and the Luxembourg Film Fund.

NOTES FOR EDITORS:

Peter Pan was created by J.M.Barrie (1860 – 1937). At the age of six, Barrie lost his elder brother David (age 14) in a skating accident. In order to cope with her grief, their mother Margaret would say that David would forever be a child and not know the harsh realities of life. Thus the seed for Peter Pan was planted, as well as Barrie's great delight in the happiness of children. Peter Pan, or the Boy Who Would Not Grow Up, was first staged at the Duke of York's Theatre in London on 27 December 1904 and has enchanted children and adults alike ever since.

In February 1929, Barrie was approached by Great Ormond Street Hospital to sit on the committee to help buy land to develop a new wing. Instead, Barrie handed over the rights to Peter Pan to the Hospital. This gave the institution control of the rights of these works and entitled them to royalties from any performance or publication of the play and derivative works. In 1988, the Copyright Designs & Patents Act granted the Great Ormond Street Hospital Children's Charity a right to royalty in perpetuity from all commercial exploitation on stage, publication, film, broadcast of the story of Peter Pan, continuing Barrie's gift forever in the UK

Great Ormond Street Hospital for Children opened its doors on 14 February 1852 with just ten beds. It was the first children's hospital in Britain and quickly acquired the patronage of Queen Victoria and had wide public support, including from Charles Dickens. Today, Great Ormond Street Hospital is one of the world's leading children's hospitals, with the broadest range of dedicated, children's healthcare specialists under one roof in the UK. The hospital's pioneering research and treatment give hope to children worldwide who are suffering from the rarest, most complex and often life-threatening conditions. The income raised from Peter Pan contributes towards Great Ormond Street Hospital Children's Charity's fundraising programme that helps provide vital up-to-date equipment, parental accommodation and fund research into better treatments for children everywhere.

To support Great Ormond Street Hospital's extraordinary work please go to www.gosh.org

Foreword

Adrian Hodges, scriptwriter

"Writers often claim that their latest creation is something of a passion project, and sometimes, of course, that claim is exaggerated. Not every project we do is something that's been with us since childhood, and not every film means something very special in a way that's hard to put into words. But in the case of Peter Pan - or Peter & Wendy as our film is called - it is, for once, literally true. This film is, for me, the culmination of a life-long passion for Barrie's thrilling and mysterious story, and it is an extraordinary privilege to have been granted the chance to see my version of it come to life.

What is it about Peter Pan? It is one of those classic stories of childhood that seems to appeal equally both to children and adults. It was written by J.M. Barrie little more than a hundred years ago but became instantly timeless. It was as though Peter, the boy who wouldn't grow up, had always been there; it is a story that taps into our collective unconscious, our love of adventure, the pure innocent joy of childhood and the strange sadness of becoming an adult. Peter Pan continues to exert a mysterious grip on our hearts long after we leave childhood and grow up into the adult world Pan himself so despised, perhaps because it is simultaneously, funny, exciting, poignant and even a little heart-breaking.

Like most people I first saw it on stage as a child, when Peter was still usually played by a woman (in this case Una Stubbs, I think) and was often presented as a musical. I can remember very clearly being thrilled by the flying and being a little scared by the crocodile and the villainous Captain Hook. And I can remember frantically clapping my hands to show that I believed in fairies when it seemed that Tinker Bell was dying. As I "grew up" I always retained an enormous affection for the story but my particular interest was rekindled first by The Lost Boys, Andrew Birkin's magnificent TV biography of J.M. Barrie, and then by fine revivals of the full play at the National Theatre and Royal Shakespeare Company in the 1980s. And of course, there was also ET, Spielberg's loving variation on the themes of Peter Pan which now shares its classic status (and to which attentive viewers can spot a tip of the hat in our own film).

So, when Stewart Mackinnon of Headline Pictures asked me whether I might be interested in adapting the novel for a new television version, I naturally leapt at the chance. But Stewart and I both had a feeling that no matter how successful the play remains - and there are countless revivals every year - any new film or TV version needs to bring something fresh to viewers who might think they already know this story too well. We also felt that although older kids, the Pixar generation, if you will, might well still go to see and love the play in the theatre, on TV they might feel Peter Pan was too young for them, something they'd already "done" when they were little. And we all know how much older kids hate doing little kid things. My feeling was that we had to entice the whole range of the family audience to our new version, to find a fresh angle on the story that would be equally appealing to both younger and older kids, and just as important, to their parents.

But at the same time I knew I wanted to respect the original - I love it too much to do otherwise - and I wanted to preserve as much of the heart of Barrie's story as I could, while creating a new framework that would, hopefully, be very much in the spirit of the original and would follow Barrie's lead in every way. I'm not quite vain enough to claim even a scrap of Barrie's genius for myself, but I did feel it was vital when finding a new angle on his story to try to write it with the hope that he might approve of or at least tolerate my variations and see in them his guiding spirit.

Foreword

Adrian Hodges continued:

Of course I had known for a long time of the connection between Peter Pan and Great Ormond Street Hospital and it suddenly occurred to me that there might be a way to connect the two ideas dramatically. What if a young girl around Wendy's age is going into Great Ormond Street Hospital for an operation; what if that young girl believes herself now much too old and grown up for a children's story like Peter Pan, but then finds herself dreaming it into being as she waits for surgery; and what if she animates her own dream version with the cast of characters she finds around her in the hospital? Suddenly I felt I had a key to unlock a new way to look at the story and explore all Barrie's great themes - childhood, adventure, dreams, innocence, motherhood, even death - and the result is this film, Peter & Wendy. I hope you like it, and I hope the shade of Barrie will forgive me for taking liberties with his great work, liberties which I hope illustrate his story rather than in any way try to supplant it.

Whatever weaknesses this film has are surely down to me; but credit for its strengths must go to the team of brilliant collaborators who worked so hard to bring it to life. I thank ITV for their unstinting support and creative generosity and of our own crew I must start with our director Diarmuid Lawrence who guided the script at every stage and who captained the ship - in a very un-Hook like way, it has to be said - with grace, immense skill and generosity of spirit. Christian Baute is our indomitable producer, and Stewart Mackinnon, who has been with me from the very start on this, simply refused to accept it might never be made and kept going until it was. Without him, this film would not exist.

Of the adult cast I must mention two people in particular - every version of Peter Pan needs a great villain and we were beyond thrilled to persuade Stanley Tucci to play that legendary, dashing, cruel and yet somehow poignant figure Captain Hook. Laura Fraser brings a special quality to her role(s); Barrie was obsessed with motherhood and I think I can say with confidence that Laura beautifully embodies the agony and ecstasy of that condition in her performance, as well as the humour, occasional dismay, tolerance and deep love of her children every mother feels every minute of every day. And I can't complete this brief roll call without paying special tribute to our amazing cast of young actors in the roles of The Lost Boys, and especially the remarkable Hazel Doupe and Zak Sutcliffe as Wendy and Peter respectively. I thank them all and others too numerous to name but equally appreciated from the bottom of my heart.

Earlier in this foreword I asked the question, What is it about Peter Pan? It is a great story, obviously. It has pirates, fairies, a ferocious crocodile, flying, sword fights, pirates (did I mention them?) and (apologies to the sensitive) even a little kissing, though mercifully that's quickly dispensed with. Everything in other words, a great adventure needs. But it has something else too, the ability to make adults cry (I've seen it in the theatre with my own eyes, which I admit were a little misty at the time). What were they crying for? I think perhaps the yearning that Peter Pan provokes for something almost intangible - innocence, perhaps or just the reckless joy of childhood, and the sadness of leaving it behind for good. It is an exhilarating drama filled with joy, love, laughter and wisdom, but it is not without a thread of darkness that in my opinion elevates it to the heights of truly great story telling and even great art.

I hope you feel Peter & Wendy does at least some justice to it."

Producers' Interview

Stewart Mackinnon and Christian Baute



Q: How did Peter & Wendy come to the screen?

SM: "Peter Pan was a childhood favourite and I have fond memories of my parents reading it to me and thinking how sad it was that Peter didn't have a mother and could never grow up. It wasn't until many years later that I read about Barrie's loss and his gift to Great Ormond Street Hospital (GOSH) that I began to think about making a film which explained these connections."

Q: How did you develop that idea?

SM: "We approached Great Ormond Street Hospital Children's Charity (GOSHCC) who loved the idea and then approached the writer Adrian Hodges who was delighted to be have the opportunity to reimagine the story. After spending time in the hospital talking to staff and patients Adrian suggested we set the story in the hospital. It was such a brilliant idea. We could tell the Peter Pan story, connect Barrie to the hospital and reach out to a new audience."

Q: How do you deal with the issues of life and death?

SM: We knew that we had to accurately reflect the day to day reality of the hospital where many of the children faced life threatening illnesses. We also wanted to remain true to Barrie's story and finding the right balance between the reality of the hospital and his imaginary story was not easy. Adrian worked closely with the staff when writing the script and during production the director had advice from the medical staff. One of the key concerns for us all was to make clear that it was the skill of the medical staff who helped cure the patients and not a belief in fairies! Hopes and dreams are important but it is medical science that saves lives. We gave a great deal of thought to having one of the children die and in the end thought it was important to include this in our story.

Producers' Interview

Stewart Mackinnon and Christian Baute continued:

Q: Does Great Ormond Street Hospital actually feature on screen in the story?

CB: "Yes. It's the first time Great Ormond Street Hospital has agreed to be associated with an adaptation of Peter Pan. There have, of course, been documentaries about the work of the hospital but not a drama like this, which is a unique take on the Peter Pan story. Having this opportunity is a privilege and everyone involved in funding the production has agreed to share the profits from the film with the hospital."

Q: Were you given access to actually film scenes inside the hospital itself?

CB: "Yes, we filmed scenes inside the Hospital, but also built a version of the hospital in Luxembourg, including the cardiac ward. Great care was taken to reproduce the hospital wards - so much so that the people from Great Ormond Street Hospital asked us if we can design the next ward for them!"

Q: Did the Peter Pan link to Great Ormond Street Hospital help in other ways?

SM: "We were constantly surprised by the number of people who had a story to tell about GOSH and we're ready to help with the production. For example we had problems with accommodation for the crew. The booking had been cancelled just hours before the crew arrived and I called to manager who told me that he didn't want the hassle of a film crew but immediately changed his mind when he heard that we were making the film in partnership with Great Ormond Street Hospital. 'That changes everything' he said 'You are all welcome'. His child had been treated in GOSH. This was typical of so many people who helped make the film."

Q: How did you approach casting the film?

CB: "We spent a great deal of time looking for our lead child actors. We wanted children from different social and cultural backgrounds and looked for them all over Britain and Ireland. That's how we came up with our extraordinary ensemble of children, including our leads Hazel Doupe and Zak Sutcliffe. All very special."

"I remember when we filmed Hazel Doupe as Wendy walking the plank. It was very windy and we were all a little apprehensive. But it was one of those moments when everyone knows something special is happening. There was an aura around her where you think, 'Here is someone with a tremendous talent.' I'm sure she will have an extraordinary career."

"And there's a raw energy to Zak Sutcliffe, who plays Peter Pan. He is also an extraordinary talent."

"For the adult roles, Stanley Tucci was the first actor we went to. He has kids himself, read the script and said yes immediately. Playing the roles of Mr Wylie, Captain Hook and Mr Darling really caught his imagination. What a wonderful challenge for any actor. Dressed up in a funny wig and costume and then being a cool guy in the hospital who is looking after the mum and her daughter and saving lives."

Producers' Interview

Stewart Mackinnon and Christian Baute continued:

"Tinker Bell is linked to the modern day Lucy who arrives at the hospital and is watching a video clip of a pop star. Paloma Faith was perfect for the role. She was just amazing in the audition. Paloma was impressed with the film's link to Great Ormond Street Hospital and knew this was something worthwhile. She was a delight to work with."

Q: How did you find your pirate ship?

CB: "We spent more than a month trying to find the right ship to play the Jolly Roger and the right harbour. Eventually we found the Shtandart - a modern replica of a 1703 Russian frigate - in Lubeck in Germany on the Baltic coast. So we brought it to Swanage in Dorset, a huge undertaking in itself, where we filmed the scenes involving Captain Hook, the pirates and the ship."

Q: What do you hope the audience will take from this film?

SM: "I hope they discover an old friend. Many will only have seen the Disney animation and will have never read the book but think they know the story. We hope this offers a new way to understand the story and for mums and dads and grandparents an opportunity to share that sense of magic and love with a child. It's all there in J.M. Barrie's novel but hopefully our film will add to that pleasure"

Q: Is this a film with global appeal?

SM: "We very much hope it will appeal to a worldwide audience and the connection to GOSH and Barrie's story will add to the pleasure of reading Barrie's novel. We are also hopeful that where the film is shown in other countries that screenings can be organised to benefit other children's hospitals. It would be wonderful to extend the benefit of Peter Pan to children's hospitals around the world."

Cast Interviews

Laura Fraser is Julie Rose and Mrs Darling



Q: What appealed to you about Peter & Wendy?

“Peter Pan is such a universally loved story. I don’t know anyone who doesn’t like it. So I had a love for the story itself. But then to have it juxtaposed to the modern day with part of the story set at Great Ormond Street Hospital was very moving and a different take on it. I also liked the part of a mother struggling to cope with her daughter’s illness. There’s so much to play there, to get your teeth into, with a role like that.

“There have been so many re-tellings of Peter Pan but this one actually brings in Great Ormond Street Hospital. It’s great the hospital allowed it. And, of course, the hospital is inextricably linked to Peter Pan. So it’s a nice way of doing it.”

Q: Who is Julie Rose?

“I play Julie Rose, a single mother who has been struggling to deal with her young daughter Lucy’s (Hazel Doupe) illness which she’s had since she was a young child – a heart problem. Now Lucy has to undergo a very serious operation to, hopefully, fix her heart and save her life. If she doesn’t have the operation she will die. It’s a very serious situation and Julie is, obviously, extremely nervous. While Lucy is very brave.

“Lucy ends up picking up a copy of Peter Pan in the hospital and then we see her dreams as she undergoes surgery, all mixed up in the telling of the story.”

Q: Is the book and its background sadder than you remembered?

“It is. I didn’t know the full story about J.M. Barrie. I didn’t know he was Scottish. I didn’t know the half of it. As I understand it when J.M. Barrie was growing up his big brother died. He wrote the story of Peter Pan as a way to keep the memory of his big brother as a child alive for his mum. It’s both an odd and beautiful idea.

Cast Interviews

Laura Fraser continued:

"So after I found all that out I was even more intrigued. I got the audio book of Peter Pan narrated by Christopher Cazenove. It's such a brilliant narration. And it's so sad and really dark.

"I also felt like Peter Pan is almost living a Buddhist philosophy. He's like a little enlightened being. He's so free. No attachment and he lets go of everything. It's an inspiration."

Q: You are a mother with a daughter of your own. Did that help in playing Julie?

"It's so weird because you've got to try and find something that is truthful for you to help you tell the story properly. So I, of course, used the idea of my own daughter dying, which is something a parent thinks about anyway. You always worry they're going to hurt themselves or get some horrible illness. It's the natural fear of a parent.

"I just exaggerated that and encouraged those thoughts instead of repressing them. So I was in a little bit of a dark place for a few weeks while we were filming. It's horrible to think about it. But death is part of life and it's good to go through these emotions even if just in your head. It did help get me in that state of mind."

Q: While Peter & Wendy contains plenty of humour, it also does make clear that death is a fact of life?

"It's like the old Grimm fairy tales or whatever. They're very dark and a lot of them do have death and destruction and angry and scary people. It's part of life and children do need to know there is dark and light and good and bad. Ultimately it's the truth and the truth is good.

"Children will take whatever they can handle at their own level. So I think it's good they show that as part of this film. People impose their own repression or negativity on children. And actually the children are seeing it very simply and taking what they need from it. It's part of life."

Q: Did you film scenes inside Great Ormond Street Hospital?

"We filmed in the reception area for the scenes when Lucy and her mother arrive at the hospital. We stopped filming three times during that day as real patients were brought in. We were making a television drama but this was real life. Real parents with real children undergoing treatment.

"I had never been to Great Ormond Street Hospital before and I was extremely moved when I was there, seeing the amazing staff, the parents coming in and little children so ill. It was so moving and upsetting. But such a great place. I talked to two of the staff who were glad we were highlighting the work the hospital does."

Q: Peter & Wendy also demonstrates the power of a mother's love?

"Anyone's love is so important. You can't do much without at least one person, even if it's just yourself, loving you. Women in general are undervalued in the world, not just mothers."

Q: Peter Pan says, 'Real life is for grown ups. It's a trap.' Do you think we should all retain some link to our childhood?

Cast Interviews

Laura Fraser continued:

"I don't think I could go the whole hog, drop all my attachments and become truly free. But I would love to have some of that recklessness you have as a kid because you don't have anything to lose, or you don't know that you have. I would love to be able to feel that freedom from fear I had as a kid again. That would be lovely."

Q: What was it like working with Hazel Doupe (Lucy) and Stanley Tucci (Mr Wylie / Captain Hook / Mr Darling)?

"It was such a laugh. I absolutely loved it. Hazel was fantastic. We got on like a house on fire and did a lot of these clapping hands games. My own daughter is quite close to Hazel's age and taught me them. So Hazel and I would just go into those in between takes and have a laugh. Stanley Tucci is an absolute hoot. He really is. He's brilliant. It was so much fun."

"Also all of the people who played the pirates, I think most of them were stand-up comedians. They were hysterical. It was hilarious whenever they were on set. I was supposed to be feeling all worried and anxious with pre-op nerves and I was giggling because they were so funny. It was such a lovely shoot."

Q: You also play Mrs Darling?

"I very briefly get to be Mrs Darling with the big Peter Pan dog Nana. That was so strange, seeing this dog from your childhood in real life. I got to wear a period costume and use a cod English accent. It was a good laugh."

Q: Where will you be this Christmas?

"I'm going to be at home in Glasgow. I recently moved back to Scotland from America after being away for four years. So I'm so happy just to be home and around all my family. Lots of chocolate, lots of yummy food, good telly, including Peter & Wendy."

"One year we decided to do something different. We went to Thailand on Christmas Day and we had such a rubbish time thinking, 'What are we doing here?' It was amazing but it was just the wrong time to do it. Never again."

Q: Are you able to watch yourself on screen?

"It's oh-so-cringing an experience. But this is one of those ones where you think, 'It's Peter Pan. Let's all watch it together in the same room.' But it is uncomfortable. I'm happier not watching myself. But maybe for this one I won't mind. And this is something my daughter can watch."

Q: What's next after Peter & Wendy?

"I have filmed a guest role in one episode of ITV's new drama series Houdini and Doyle. I've also been filming a four-part BBC1 drama called One Of Us by Harry and Jack Williams, who wrote The Missing. I play a detective trying to solve a double murder and it's all set in the Highlands of Scotland."

Paloma Faith is Tinker Bell



Q: How did the role of Tinker Bell come about?

"I got a phone call from my agent saying they had asked if I wanted to be Tinker Bell. I liked the idea. I've been nicknamed Tinker Bell for most of my life. It was a pet name for me when I was a kid. Peter Pan is one of those things you just grow up with."

Q: The script describes Tinker Bell as "sassy, with bags of attitude". How did you approach playing her?

"I was playing myself! I can have, believe it or not, quite a bossy streak. So I just tapped into that. It was good because everything Tinker Bell says that is naughty is muted out with bells. So I could do quite a lot of ad-libbing. All of my scenes were filmed against a green screen in a studio in Hertfordshire. We needed a big studio to make everything giant for me."

Q: What about your choice of accent?

"I just over-emphasised my London twang. I thought it was appropriate to be a proper Londoner because it's in the heart of London where the story originates together with the link to Great Ormond Street Hospital."

Q: Did you enjoy filming the flying scenes?

"It was chasing - on wires. I enjoyed it for about five minutes until it started hurting. But no pain no gain. It was fine. Because I interpreted the character as being a bit boisterous and tom-boyish and giving everyone what for I didn't really have to be that graceful. I was stomping about in the air rather than landing elegantly."

Cast Interviews

Paloma Faith continued:

Q: What did you think about featuring Great Ormond Street Hospital in the story?

"I'm really glad about that. I had experiences as a child, aged about eight or nine-years-old, going to Great Ormond Street Hospital for some minor things. It was always quite astonishing to see how much they do and see the other children that were there.

"I've also since visited the hospital - like when they get people from the telly to go in to talk to the kids. Because it's boring being in a bed all day. I don't think it matters whether the person visiting is famous or not. It's just nice to have somebody come round that's not the same people they see every day, day in and day out. So I've seen the great work they do there. It is such an incredible hospital.

"It's sad. We all look at children and we think they should be out playing. All of those kids have still got that attitude. Even though they're really poorly, they're such amazing characters. There's something of a conflict because they're almost more energetic and more hopeful and more adorable than most kids. But they're less able to go out and be like kids.

"I'm really glad as well that every time they do Peter Pan some proceeds go to that hospital. It's an amazing situation. I'd love to go back and visit again."

Q: The themes of Peter & Wendy include positivity and belief. What did you think about that?

"We've made this film about believing in fairies and I thought that was a really important message. Because the symbol of that is about the fact we live in a climate now where everybody knows the truth, or thinks they know the truth. Everyone is very cynical and jaded. Even our children.

"And I think it's a shame because it doesn't leave a lot of room for imagination. All the best ideas come when you allow yourself that freedom. So I think it's important that even though the story is set in this modern context where everything we know - the internet, mobile phones, all this digital age information is available, but that it still exists, that there's another plane of thought where the impossible is possible. I find that really charming.

"I tended to, in my life from childhood and beyond, take the hard knocks of life and not allow them to conflict with my belief in hope and fantasy and things like that. Which I think is probably the reason why people sometimes criticise me for seeming child-like or playful or all of those things that I think are, unfortunately, being lost.

"The reason why I like nostalgia is because there's something hopeful about naivety and innocence. We don't have that anymore. And I feel this film holds on to it. I believe in Father Christmas."

Q: Do you feel the film also demonstrates the power of a mother's love?

"Yes. People in my generation are all post the innovation of divorce being more readily available. That's not a bad thing but unfortunately it means the majority of people of my generation come from a broken family. Most people I know have been raised by single parent mothers and they are completely and utterly devoted and loyal to their mothers. That's a quite common theme among friends of mine.

Cast Interviews

Paloma Faith continued:

“But I do think what we need to be careful of - which I notice a lot of - is once people get past a certain age in our culture we tend to roll our eyes a bit and actually undermine our ageing parents. Because we assume they’re going loony or whatever. But in reality they have got way more experience than us and probably have just cottoned on to the fact that it’s all a load of nonsense pretending to be an adult.

“So I think it’s really important not to overlook our parents once they get older. In other cultures people have their mothers and fathers when they get older living with them. I think it’s a shame that in Britain we don’t do more of that. I joke with my mum sometimes, saying, ‘I’ll put you in a home.’ But I would never do that. I’ve already discussed it with my boyfriend, ‘Are you all right with that? When she’s too old she’ll be with us?’ He’s more up for it than me!”

Q: Peter & Wendy does not shy away from the fact that death is real. Is that important?

“I think it’s really important for the children watching. It’s basic stuff but childhood really prepares you for adulthood. Learning to deal with those issues and finding a way to become emotionally intelligent from a young age is very important. So I think that’s really good for kids.

“Hopefully it will provoke discussion - because discussion is the way you learn. So when they’ve watched it they can ask their parents questions and understand a bit about life and death and how they are part of the same thing.”

Q: Peter Pan says, ‘Real life is for grown ups. It’s a trap.’ Do you agree?

“Well it is. I refuse to go there. I went out for dinner last night with Noel Fielding and I said, ‘Look at us pretending to be grown ups.’ And he said, ‘I’m not going to be a grown up.’ You see businessmen talking to each other and it’s like adults playing at grown-ups’ jobs.”

Q: Are you a fan of Christmas?

“I like Christmas a lot. I feel like I’m at that time in my life where it’s probably about time I had some children to have Christmas with. Because I’ve had a lot of Christmases without them. And it feels like it wears a bit thin once you do that for so many years because you think it’s for them.

“When you’ve been devoted to your work for as long as I’ve been sometimes you get to a point where you’re like, ‘Maybe it’s time I started thinking of that.’ I don’t know. It seems like I’m a bit over it. I want it to become magical again and I don’t think it’s as magical when there aren’t children there.

“But I do enjoy it. My kind of notorious thing is that I always have the outsiders of society at my house for Christmas. Like everybody who’s not got a conventional background comes to mine. Everyone who’s got dysfunctional families and all that. And we end up having the best functional Christmases ever. Everyone gets really excited because it makes them feel less depressed. Because most of the people that come, if they don’t come to mine they’d feel a bit miserable.

“Christmas really highlights for some people what their circumstances are. So that’s why I try and do that because it feels like a family. It might not be blood related but when you’re all together,

Cast Interviews

Paloma Faith continued:

you all know you've got some sort of weird background story together and it's acceptable. So I'm doing that again this year.

"It's only at Christmas that most adults connect back to that innocent belief in childhood. So many people say it's their favourite time of year because of that. And those that hate it probably fight against that very thing."

Q: How do you look back on 2015?

"It's funny because when you're in it it's very hard to tell. But I got into a cab the other day and the driver said, 'You've done well this year.' And I said, 'Have I?' And he said, 'Yeah, you really have. You've gone from strength to strength.' And I said, 'I'll take that with me. Thank you very much for telling me.'

"So it's hard to tell, really. I feel pleased. I'm not somebody who settles for very long. I tend not to over-celebrate things because nothing feels final. I think the only finality in life is death. Hopefully I continue to make more and more and be creative and progress.

"What I do like and feel lucky about is that I've consistently slowly grown in my achievements. I hope to continue to do that because I always want to progress and learn and take from what I've done and learn from my mistakes and just progress further. I don't ever want to go backwards.

"I feel very fortunate to be in the position I'm in where I've been able to grow slowly because it's allowed me to learn in a really well paced way. Rather than some people who just get thrown in it and make all their mistakes in the public eye and that's not necessarily fair."

Q: Has Peter & Wendy encouraged you to consider more acting roles?

"I'm always open to do more but I don't get a lot of opportunity. I'd really like to do a lot more acting."

Q: Do you believe in fairies?

"My mum had to have a tooth out the other day and I told her she should put it under her pillow. But she refused. I was like, 'Go on, you won't get any money from the tooth fairy if you don't put it under your pillow.'

"When I lost a tooth as a child I'd put it under my pillow and I would get a very small little letter - tooth fairy size - from the tooth fairy, telling me what she was going to do with the tooth and drawing me a little design.

"I had it in my head, because of these letters that I got from all the teeth, that she lived in a palace full of teeth and she polished them up and everything was made from teeth. I remember the last little letter I had, I've still got it. I kept it. It's a little design for a chair made from the tooth, for her to sit on like a little Princess's chair.

"So do I believe in fairies? 100 per cent, yes."

Cast Interviews

Zak Sutcliffe is Peter Pan



Q: How did you become involved in acting?

"I'm 14 now and it started through a parents' evening when I was in my first year at High School. I had only been doing drama lessons at school for a couple of weeks but my drama teacher said to my mum, 'This boy has got something I haven't seen for years. Can you send him somewhere?'"

"So my mum ended up sending me to the Yorkshire School of Acting for weekly classes. I was cast in a short student film called Adventure Quest and then it all escalated."

Q: How did you get the role in Peter & Wendy?

"First of all I had to come up with a way to invite people to Neverland. Through that they saw me and I got an audition. Then after a couple of call backs they gave me advice on how to get into the character more and then I ended up getting the part, which was crazy."

Q: How did you find out you had been cast as Peter Pan?

"I was with Hazel Doupe, who plays Wendy and Lucy, in my final audition. When that had finished the director Diarmuid Lawrence showed us the ship Captain Hook and all the pirates would be on - The Jolly Roger. And he said, 'You two are our picks for Peter & Wendy.' So Hazel and I were just there looking at each other in amazement."

"It was really important that Hazel and I got on. We obviously only knew each other through the auditions but during filming I ended up spending a lot of time with her. We connected well from the first audition, which made it a lot easier. We were friends, which will show on screen in the film."

Cast Interviews

Zak Sutcliffe continued:

Q: What was the reaction of your parents, family and friends?

"It's mind-boggling for my parents. I still don't think it's sunk in yet. I'm the fifth child of six brothers and sisters. My oldest brother is 30 and my little sister is 10. They're all really surprised at what has happened but pleased for me. And whenever I see any of my friends now they just come up to me and say, 'Hey, do you believe in fairies?' That's literally the only thing I've been getting for weeks."

Q: What does it feel like to play such an iconic character on screen?

"To play Peter Pan as my first proper lead role was terrifying at first. But with all of the other kids on set it didn't feel like work. I was just playing with all these other kids, just like you would in Neverland and it came naturally."

Q: Did you know the story well?

"Peter Pan had never been a huge part of my life before. I had seen the Disney film, which I always thought was cool. Who doesn't want to fly around and have sword fights with pirates? But I care about it even more now having learned how the story came to be written by J.M. Barrie and how it's connected to the Great Ormond Street Hospital."

"Peter can be a sad character at times. That whole thing about his mother forgetting about him. I think Peter Pan is a child who has gone wild. He doesn't have any parents so he doesn't have any bedtimes, dinner times, any rules. So he's a product of what a child would do if they were left to their own devices."

Q: Did you visit Great Ormond Street Hospital?

"I did a scene inside Great Ormond Street Hospital. We also had a tour, had photos taken with the Peter Pan statue and saw the paintings of J.M. Barrie. That was just an absolute honour."

Q: How did you find filming in Luxembourg?

"We were in Luxembourg for six weeks. That was during school time so after I'd finished filming each day I had to go to a tutor room. It was a crazy contrast. At one point I was Peter Pan, flying around and fighting pirates. Then a short time later I'm in a maths class."

"The flying scenes were mind-blowing. When they first got me in the harness I was flying all over the place, like Bambi on ice. But I got the hang of it. At one point I had to spin around and then open my arms and start spinning slower. But while doing that I actually ended up breaking my sword."

"The sword-fighting is the best thing. It's so much fun. It looks cool in the film and it was cool to do. It was like dance choreography. I've done dance classes before so that made it familiar and easy to pick up."

Cast Interviews

Zak Sutcliffe continued:

“We filmed the swimming scenes in a water tank back in London and had scuba-diving training, which I loved.”

Q: What was it like working with Stanley Tucci, who plays Captain Hook, Mr Wylie and Mr Darling?

“Everything he does is a lesson. It’s a complete honour to sit back and see him work. Hopefully I can learn from that and it will help me out in the future.”

Q: Did you meet Paloma Faith, who plays Tinker Bell?

“It was my last day of filming and her first. So I got the chance to see her on set and talk to her. She is just the nicest woman.”

Q: Before filming Peter & Wendy you played Sacha Baron Cohen’s screen son Luke in the film The Brothers Grimsby, due on screen in 2016?

“I met Sacha at my first audition and filmed for three or four weeks in South Africa. I had to shave all of my hair off for the role. It grew back for Peter & Wendy. But later they said they needed me to go back to South Africa to do some re-shoots. So now I’m in the middle of growing my hair back again.”

Q: Did you keep a souvenir from the Peter & Wendy filming?

“I got to keep Peter Pan’s waistcoat. I told my mum I wanted to wear it to the premiere but she’s not letting me.”

Q: Do you want to pursue acting as a career when you leave school?

“Yes. Definitely. I can’t imagine doing anything else. For now I’m just doing what works for me. Staying in school, getting auditions and then filming when it’s possible. I don’t know how it’s going to work out for the future but I’m fine with how it is now.”

Q: Where will you watch Peter & Wendy when it is screened at Christmas?

“We’re going to invite some family and friends over to watch it when it goes out. But it’s difficult to watch yourself. I’ve been doing this for two years now and I haven’t seen myself yet.”

Q: How do you like to spend time away from school work and acting?

“I like going out with my friends to the cinema, swimming, shopping and things like that. Or I’ll just lock myself in the bedroom and play computer games all day.”

Cast Interviews

Hazel Doupe is Wendy and Lucy



Q: How old were you when you first started acting?

"I'm 14 now and I started with my drama school when I was nine. I was lucky enough to get the first job I auditioned for. It was an amazing role for a TV series called Titanic: Blood and Steel. I travelled to Serbia to film that. That pushed me on and gave me the confidence to go for more auditions and build up my CV."

Q: How did your roles in Peter & Wendy come about?

"They were looking for a Peter Pan in Ireland and my agent suggested me for Wendy. So I sent over a taped audition and they invited me to come over for a recall. Then I screen tested and that's when I met Zak, who plays Peter Pan. We connected then and I felt at home with everybody there. They were all just lovely people and I got to be myself and play the role as good as I could."

Q: How did you find out you had been cast?

"It was at the screen test where they made a proper video to show to ITV. They told me then that if it were their choice I would be Wendy. When I got the call later that I had been cast as Wendy I was bouncing off the walls. My parents were really proud. They just wanted me to be happy."

Q: How did it feel to play such an iconic role as Wendy?

"It was crazy but great fun. The whole shoot was amazing. I gained lots of experience and I learned lots from all the other actors. I also learned to scuba dive and I was flying on wires."

Q: You also play a young girl called Lucy. Tell us about her story?

"Lucy is very ill. She has a heart disease and has often made visits to Great Ormond Street Hospital in London. But this time she has to have very serious heart surgery to save her life. She is scared, as is her mother. But Lucy is more scared than she is letting on. While she wants to be independent and her own person, she still needs her mother's support and that definitely shows in the film."

Cast Interviews

Hazel Doupe continued:

Q: Did you film at Great Ormond Street Hospital?

"Yes, we did. There is a scene where we go in and I was at the reception desk. It was certainly humbling to be there, knowing that real patients were very close by. The movie also supports the Great Ormond Street cause and the amazing things they do there. Which is a great thing."

Q: Did you know the full story behind Peter Pan?

"A lot of people think after seeing the Disney film that it's a very happy-go-lucky story. But it is also a very sad story, considering the background of J.M. Barrie and how he started writing the book. The Disney film is a brilliant movie but some of it is not true to the book."

"The book is a dark story from J.M. Barrie's perspective considering it was written about his brother who died at a very young age. He wrote it for his mother to comfort her and try and make sense of the whole situation."

"Lucy has probably seen the play or the movie when she was younger. But when she starts reading the book in hospital she ties it in with her own life. It's a really great way of telling this story. It was definitely not what I expected. But the script is fantastic. Brilliant."

Q: Coming from Ireland, how did you approach Lucy's English accent?

"I watched videos online and a lot of British actors who would have the same type of accent as Lucy's. I just practised and practised. Sometimes when I was in the car on the way to school, my mum and I would have conversations and we would speak in English accents to try and pick it up. It was slightly easier for me than I think it would have been because I have a musical ear and I can pick things up after playing them again and again. It's like a second language to me."

Q: What was it like working with Laura Fraser (Julie / Mrs Darling) and Stanley Tucci (Mr Wylie / Captain Hook / Mr Darling)?

"They're absolutely amazing actors. I learned a lot from them. They are both very funny. Stanley and I were making jokes during the whole shoot. But as soon as we were supposed to be doing really serious things we just clicked and got into character."

"With Laura, we connected straight away. Lucy and her mother's relationship in the film was quite like ours when we were filming it. We were best friends and telling each other secrets. It was a brilliant set to work on and an amazing cast."

Q: Did you meet Paloma Faith (Tinker Bell)?

"There was one day where I'd just arrived in London and I went into the studios and I did get introduced to her. But none of my scenes were with her. They were all CGI and green screen. But I did get to meet her."

Cast Interviews

Hazel Doupe continued:

Q: Did you enjoy the swimming underwater scenes?

"It was a case of holding your breath and acting at the same time. It's quite unnerving when you do it for the first time. When I arrived at the tank I was a little bit worried but as soon as I got in I was fine. I'm a fair enough swimmer. I was quite comfortable in the water and it was easy enough to pick up."

Q: Gymnastics is another of your interests. Did that help with the flying scenes?

"I do love gymnastics. It's one of my favourite hobbies. But it's a completely different centre of gravity when you're on wires for the filming and doing somersaults. You have to push from your feet over your head and that's quite different to what you do for gymnastics. I think it was easier for me than had I not done gymnastics before. But I had to learn a lot of new skills. I'm still competing in gymnastics competitions."

Q: Wendy also has to walk the plank. How was that to film?

"Everyone was saying, 'You're going to be fine.' And that made me nervous. At the beginning I was like, 'Yeah, it's going to be OK. I've got nothing to really worry about.' But as soon as people started introducing fears I was even more nervous. And it was very windy that day. I was quite worried. But I did have a wire for safety."

Q: Did you keep a souvenir from filming?

"I got to keep the Peter Pan book Lucy reads in the film. Which is a pretty amazing souvenir."

Q: Do you think Peter & Wendy is a poignant film?

"Yes it is very moving. I was actually in tears watching one of the scenes. There is happiness in the film but things don't always turn out as you want them to be. Even so, you've just got to keep going."

Q: Are you looking forward to watching Peter & Wendy when it is screened?

"It will be a big family day. I got to see the rough cuts of the scenes I was in. So I was watching myself and seeing how I could have done things better. So along with cringing at myself, I was definitely learning and picking up things I could do better and things that were OK. That's the way you learn."

Q: How do you fit all of your out of school activities in?

"A lot of running from place to place. My mother is the one that makes it all happen as a taxi driver going from A to B. Some days I'll have gymnastics and I'll have to get changed in the car as we're on our way to dancing. It's all pretty hectic. But I don't know where I'd be without all my hobbies. I'd just be bored."

Great Ormond Street Hospital & Peter Pan

About Great Ormond Street Hospital (GOSH)

Originally opened in 1852, Great Ormond Street Hospital is the country's leading centre for treating sick children with the broadest range of dedicated children's healthcare specialists under one roof in the UK.

The hospital's pioneering research and treatment gives hope to children who have the rarest, most complex and often life-threatening conditions, from across the country and abroad

J.M. Barrie's gift to GOSH.

J.M. Barrie gave all the rights to Peter Pan to Great Ormond Street Hospital (GOSH) in 1929, later confirmed in his will when he died in 1937.

Since then the hospital has received royalties every time a production of the play is put on, as well as from films, books and other product.

In 1988, the House of Lords (prompted by Lord Callaghan) voted for a special clause in the Copyright, Designs & Patents Act granting GOSH a unique right to royalty in perpetuity from all commercial exploitation of the story of Peter Pan.

For over 85 years the timeless adventures of Peter Pan and Wendy have contributed towards making the hospital an incredible centre of hope for children all over the world. J.M. Barrie requested that the amount raised from Peter Pan should never be revealed, and GOSH has always honoured his wishes.

Peter Pan at GOSH

On 14 December 1929, at J.M. Barrie's suggestion, the cast of a London production of Peter Pan came to the hospital and played out the nursery scene for the children, starting a long tradition of visits and productions bringing Peter Pan to life for patients at GOSH.

The memorial tablet to J.M. Barrie in the hospital chapel, Peter Pan Ward, the Tinker Bell play area and the Peter Pan statue at the entrance of the hospital are some of the constant reminders to patients, visitors and staff of Barrie's gift.

About Great Ormond Street Hospital Children's Charity

Great Ormond Street Hospital continues to rely on the generosity of the public to make it the extraordinary place it is today. Great Ormond Street Hospital Children's Charity raises vital funds to help the hospital to provide world-class care for young patients and their families, pioneer new treatments and support the redevelopment of the hospital, ensuring there are first-class facilities to match the hospital's world-class care.

The charity also provides medical equipment and accommodation for parents and families of children being treated so they can be close to their child when it is most important, and supports the hospital's play team, to help make a child's experience of hospital as stress-free as possible. Find out more or make a donation at gosh.org