

My Week with Marilyn

Production Notes

www.myweekwithmarilynmovie.com

Publicity Materials are available at:

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Username: Weinstein

Password: twcdim

Running Time: 101 minutes

MPAA Rating: R (for some language)

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The Weinstein Company and BBC Films present

in association with Lipsync Productions

a Trademark Films Production

MY WEEK WITH MARILYN

DIRECTED BY
Simon Curtis

PRODUCED BY
David Parfitt
Harvey Weinstein

SCREENPLAY BY
Adrian Hodges

EXECUTIVE PRODUCERS
Jamie Laurenson
Simon Curtis
Ivan Mactaggart
Christine Langan

EXECUTIVE PRODUCERS
Bob Weinstein
Kelly Carmichael

STARRING
Michelle Williams
Kenneth Branagh
Eddie Redmayne

MY WEEK WITH MARILYN
Dominic Cooper
Philip Jackson
Derek Jacobi
Toby Jones
Michael Kitchen
Julia Ormond
Simon Russell Beale
Dougray Scott
Zoë Wanamaker
with Emma Watson
and Judi Dench
Jim Carter
Richard Clifford
Robert Portal
Peter Wight

BASED ON THE DIARIES BY
Colin Clark

CO-PRODUCER
Mark Cooper

DIRECTOR OF PHOTOGRAPHY
Ben Smithard

PRODUCTION DESIGNER
Donal Woods

EDITOR
Adam Recht

MUSIC SUPERVISORS
Maggie Rodford
Dana Sano

MARILYN'S THEME BY
Alexandre Desplat

SCORE COMPOSED AND CONDUCTED BY
Conrad Pope

FEATURED PIANO SOLOIST
Lang Lang

MARILYN'S SONGS PERFORMED BY
Michelle Williams

COSTUME DESIGNER
Jill Taylor

MAKE UP & HAIR DESIGNER
Jenny Shircore

US CASTING
Deborah Aquila, CSA and
Tricia Wood, CSA

UK CASTING
Nina Gold, CDG

CHOREOGRAPHER
Jane Gibson

"HEATWAVE" AND "THAT OLD BLACK MAGIC"
CHOREOGRAPHED BY
Kathleen Marshall
Denise Faye

MY WEEK WITH MARILYN

Early in the summer of 1956, American film star Marilyn Monroe set foot on British soil for the first time. On honeymoon with her husband, the celebrated playwright Arthur Miller, Monroe came to England to shoot *THE PRINCE AND THE SHOWGIRL* – the film that famously united her with Sir Laurence Olivier, the British theatre and film legend who directed and co-starred in the film.

That same summer, 23-year-old Colin Clark set foot on a film set for the first time in his life. Newly graduated from Oxford, Clark aspired to be a filmmaker and found a job as a lowly production hand on the set of *THE PRINCE AND THE SHOWGIRL*. Forty years later, he recounted his experiences of the six-month shoot in a diary-style memoir entitled *The Prince, the Showgirl and Me*.

But one week in Clark's account was missing.

It wasn't until years later that Clark revealed why. In a follow-up memoir entitled *My Week with Marilyn*, he recounted the true story of one magical week he spent alone with the world's biggest star... the week he spent with Marilyn.

By turns comic and poignant, *MY WEEK WITH MARILYN* offers an uncommonly intimate look at the Hollywood icon, charting the brief, charged connection she forged with a young man who came to understand her better than anyone.

MY WEEK WITH MARILYN stars Academy Award® nominee Michelle Williams (*BLUE VALENTINE*, *SHUTTER ISLAND*, *BROKEBACK MOUNTAIN*) as Marilyn Monroe and Tony Award winner Eddie Redmayne (*THE OTHER BOLEYN GIRL*, *THE GOOD SHEPHERD*) as Colin Clark. The film also stars Academy Award nominee Kenneth Branagh (*VALKYRIE*, "Wallander") as Sir Laurence Olivier and Academy Award winner Judi Dench (*QUANTUM OF SOLACE*, *SHAKESPEARE IN LOVE*) as Dame Sybil Thorndike. They are joined by the very best of British acting talent, including Julia Ormond ("Temple Grandin," *CHE*, *THE CURIOUS CASE OF BENJAMIN BUTTON*) as Vivien Leigh, Dougray Scott (*MISSION IMPOSSIBLE II*) as Arthur Miller, and Zoe Wanamaker (*HARRY POTTER AND THE PHILOSOPHER'S STONE*), Emma Watson (*HARRY POTTER* series), Toby Jones (*FROST/NIXON*, *INFAMOUS*), Philip Jackson (*LITTLE VOICE*), Geraldine Somerville (*HARRY POTTER* series), Derek Jacobi (*THE KING'S SPEECH*, *GOSFORD PARK*), Simon Russell Beale (*AN IDEAL HUSBAND*) and Dominic Cooper (*DEVIL'S DOUBLE*, *AN EDUCATION*, *MAMMA MIA!*).

Simon Curtis's director credits include the BAFTA and Emmy®-winning, "CRANFORD," the International Emmy-winning, *A SHORT STAY IN SWITZERLAND*, and the Golden Globe nominated "Five Days." The film is produced by Academy Award and BAFTA winners David Parfitt (*SHAKESPEARE IN LOVE*, *THE MADNESS OF KING GEORGE*, *I CAPTURE THE CASTLE*) and Harvey Weinstein (*THE KING'S SPEECH*, *THE GANGS OF NEW YORK*, *SHAKESPEARE IN LOVE*). The screenplay is by Adrian Hodges (*TOM AND VIV*, *THE RUBY IN THE SMOKE*, *DAVID COPPERFIELD*). It is based on Colin Clark's diaries, *The Prince*, *The Showgirl and Me* and *My Week with Marilyn*.

The film is produced by Trademark Films and is financed and distributed by The Weinstein Company. BBC Films and Lipsync Productions also financed the picture. It was developed in association with the UK Film Council and BBC Films.

ABOUT THE PRODUCTION

“For a lot of people Marilyn is more of an iconic image than an actress,” admits director Simon Curtis. “People haven’t seen her films as much as they have her portrait. My way into this project was falling in love with the first of Colin Clark’s two memoirs. As somebody who was assistant director at The Royal Court Theatre, I found it fascinating.”

The first memoir, *The Prince, The Showgirl and Me*, recounts Clark’s experiences working as third assistant director on the set of *THE PRINCE AND THE SHOWGIRL*, Marilyn Monroe’s first film as both producer and star in which she played opposite Sir Laurence Olivier, who also directed. The book recounts the production’s myriad problems, fuelled almost exclusively by the lack of communication and understanding between the two stars: Monroe’s erratic behavior and tardiness were exacerbated by her addiction to alcohol and prescription medication; while Olivier, a staunch traditionalist, refused to accommodate Monroe’s idiosyncrasies or her devotion to Method acting, which she practiced under the guidance of Paula Strasberg.

While Clark’s memoir is a dishy, fly-on-the-wall account of Olivier’s and Monroe’s fraught partnership, his follow-up memoir, *My Week With Marilyn*, feels like an intimate confession. In it, Clark affectionately remembers one enchanted week he spent leading the troubled Monroe on a tour of the English countryside. It offers an all-too-rare glimpse of the real woman beneath the carefully cultivated image, unencumbered by the busy machinery of stardom.

“I couldn’t believe my eyes when *My Week with Marilyn* was published,” avows Curtis. “Colin really did have this tense, erotically charged week with the most famous woman in the world, at the peak of her fame. I couldn’t believe my luck when I was able to get hold of the rights. People had tried over the years. And in the last year I’ve met at least three very established directors who have said, ‘I’ve always wanted to make that story.’ So I feel very lucky.”

Curtis teamed with noted producers David Parfitt and Harvey Weinstein to realize the project. Parfitt and Weinstein, who had already worked together on three of the most well-respected period films of the past fifteen years: *WINGS OF THE DOVE*, *GANGS OF NEW YORK*, and the Academy Award Best Picture winner *SHAKESPEARE IN LOVE*, immediately reacted to the potential of Clark’s memoirs as the basis for a feature film. “We thought that the first book, while it gave a really interesting insight into how *THE PRINCE AND THE SHOWGIRL* was made, might appeal more to people in the film industry,” explains Parfitt. “The second book, however, is the real peek behind the curtain into who Marilyn really was. Importantly, this is *not* a Marilyn biopic; it’s about a window into her life, working on a particular film, and the relationship she forged with Colin Clark at a crucial moment in her life.”

With the book rights secured, the team approached screenwriter Adrian Hodges, with whom Curtis had worked on a BBC adaptation of *DAVID COPPERFIELD*, to try his hand at an adaptation. Hodges, however, expressed doubts about taking on Monroe as a subject. “Like everyone else I was mesmerized by *SOME LIKE IT HOT* the first time I saw it. I had never seen anything so sexy,” says the screenwriter. “But stories about Marilyn feel like an overworked field. Over the years she’s just become this thing, this poster, a set image which has been produced again and again and again, both in her own image and in people like Madonna’s and Lady Gaga’s.”

But after reading Clark's two memoirs, Hodges changed his mind. "I thought they gave a wonderful insight to the very real side of Marilyn, the Marilyn who was everything that everybody thought she was - scared, insecure, frantic, sometimes impossible - but at the same time vulnerable, sweet, endearing, just a young girl, really. So I thought this screenplay could make her human again."

Much of the intrigue of Clark's connection to Monroe lies in just how unlikely their relationship was. How did a world-famous star at the height of her fame end up spending an intimate week travelling across England with a gopher from her film set? Clark had only recently graduated from Oxford, and while he would eventually become an accomplished filmmaker in his own right, he had yet to cut his teeth when *THE PRINCE AND THE SHOWGIRL* went into production early in 1956. As a Third AD, his job was to be both visible and invisible. "Third AD's are everywhere and everyone knows who they are, because they have access to every aspect of the film, and yet at the same time they are possibly amongst the least important people there," says Hodges.

When Clark arrived on set for his first day of work, he stumbled into a tense atmosphere created by the accomplished celebrities in his orbit. "This was a very critical time in all their lives," says Curtis. "Marilyn had just married Arthur Miller and when she arrived at London airport to make this film, it was the proudest moment of her life. She was now married to the great intellectual who she thought was going to be her man for the rest of her life. Also, this was her first film as a producer, the first project under Marilyn Monroe Productions, and she was coming to England to work with the great Olivier in an effort to disprove doubts about her acting ability. In some ways the story of our film is how that all went so wrong."

At the same time, Olivier was trying to reignite his career as a movie star in a volatile cultural landscape that only seemed to herald his obsolescence. Curtis notes, "1956 itself was an extraordinary year in England, with rock 'n' roll, the year of ITV, the year of 'Look Back In Anger,' the year of *Lucky Jim*." "Look Back In Anger"'s squalid settings and anti-establishment vitriol shocked reviewers and tore a hole through the bourgeois niceties of 1950s British theatre, while the satiric novel *Lucky Jim* skewered just the sort of stiff academic pretensions with which Olivier made his name. Adds Curtis, "Culturally, so much was in turmoil at the time. Having Marilyn arrive with Paula Strasberg and the Method was yet another challenge to Olivier's identity."

Monroe's clashes with Olivier, her anxiety about her marriage to Arthur Miller and her own insecurities about her talent made her deeply vulnerable. "She wanted a friend," explains Hodges. "And basically through a series of incidents, she became very close and intimate in a platonic way with Colin Clark, because he was always there and was non-threatening, although he was a charming and handsome man."

Monroe yearned to escape the troubled production, and when she learned that Clark came from a well-connected, privileged background – he was the brother of the famous diarist Alan Clark and the younger son of Kenneth Clark, the noted author and art historian – she realized he could provide access to places beyond her reach, such as Windsor Castle and Eton College. Adds Hodges, "It was a very innocent week and at the same time very charged with emotion and intimacy."

Indeed, Curtis identifies the film's story as following the same tradition as the popular, nuanced film, *LOST IN TRANSLATION*. "Two people accidentally come into each other's orbit and have this very charged connection, which then evaporates, and that appealed to me," says the director. "Also, the story chimes very much with our present fascination with celebrity. Now, with Twitter, you get very much into the details of how stars live, but back then things were much more controlled, so I liked how Colin gives us this inside track."

A veteran of the stage and the small screen, Curtis has waited a long time to make his directorial feature debut. “There have been films I have nearly done but I’m really, really thrilled that my first film is what they call a passion project, not something I’ve just stumbled into. It’s something I’ve always dreamt of making so it’s a great starting point.”

“It’s a testament to Simon’s skills as a director that he was able to attract this level of talent for his debut film,” adds Weinstein. “He possesses a real gift with actors and he was able to draw uniformly intelligent and beautiful performances from his cast.”

MARILYN MONROE

There was only one actress who Curtis considered for the iconic role of Marilyn, and that was Oscar nominee Michelle Williams. “I’ve always admired Michelle’s work and absolutely consider her to be one of the finest actresses of her generation,” says Curtis. “Her performances in BROKEBACK MOUNTAIN and BLUE VALENTINE were especially brilliant, and she’s right at the age of our Marilyn in 1956. I was thrilled when it emerged that Michelle was interested in the part. She’s an incredibly hard worker and researcher and she is incredibly brave to take on such an iconic role.”

Williams particularly appreciated the fresh angle into Marilyn’s life afforded by Clark’s memoirs. “For Michelle it was key that the story wasn’t about the whole of Marilyn’s life,” says Curtis. “It’s just one month, which gave it a natural focus.”

The American actress admits that she was a little apprehensive about filling the role. “Gosh, really I was. How could you not be?” Williams concedes. “I kind of ignored it, though, and tried to make her in my own mind not a famous person, just a person for the shoot - more like a friend than an icon.”

For Williams, the opportunity to play Monroe was also personally significant. “I grew up with a poster of her in my bedroom,” Williams reveals. “I had always been more interested in the private Marilyn, though, and the unguarded Marilyn - the Marilyn before ‘Marilyn.’ Even as a young girl my primary connection wasn’t with this larger-than-life personality, but with what was going on underneath.”

While Williams is ostensibly portraying only one woman on screen, she manages to capture three distinct “roles” played by the famed actress: Marilyn Monroe, the international movie star; the vulnerable and insecure woman baptised and raised as Norma Jeane Baker; and Elsie, the naïve titular showgirl in Olivier’s film. In order to give audiences an authentic glimpse of Monroe’s star power, Curtis shot two musical numbers that serve as bookends to the principal story. He explains, “This film is an intimate window into Marilyn Monroe’s vulnerable, secret side. But we also wanted to make sure we showed her in her element as a star, as a performer living her dream. It’s the contrast between these two sides, which are so opposed, that makes her so compelling.”

Rather than resort to body doubles and lip-synching, Williams eagerly accepted the challenge of performing all of her own singing and dancing in the film. “Michelle can sing and dance beautifully,” reports Curtis. “She jumped full steam ahead into the two numbers.”

In order to facilitate those sequences, Curtis, Parfitt and Weinstein brought together an accomplished team of Broadway stalwarts that included Tony Award-nominated choreographer Kathleen Marshall (“Wonderful Town,” “Anything Goes”), choreographer Denise Faye (NINE, CHICAGO), and singing coach David Krane. Krane also arranged the

chosen Monroe songs, which include a “When Love Goes Wrong/Heat Wave” medley and “That Old Black Magic.”

Even though her knowledge of Monroe’s life was already extensive, Williams pored over every research source she could find in preparation for the role. She studied movement in order to recreate Monroe’s unique physicality, from her walk to her well-documented descent from the airplane at London airport. Williams also worked extensively with Faye, Marshall and Krane to master Monroe’s singing and dance styles. “The most useful thing was to watch the movies over and over again, to really make it like a screen that played on my brain,” says Williams. “I’m very fond of THE PRINCE AND THE SHOWGIRL still, even though I can’t count the number of times I’ve seen it.” Aiding in Williams’ remarkable physical transformation was hair and make-up designer Jenny Shircore, who won an Academy Award for her work on Shekar Kapur’s ELIZABETH.

Monroe’s desire to produce her own movies, and to come to England to work with the great Olivier, was rooted in her desire to be taken seriously as an actress. The decision was a bold career move that found Monroe taking on the role that Olivier’s esteemed wife and acting partner, Vivien Leigh, had originated in the stage version of THE PRINCE AND THE SHOWGIRL. Monroe’s dedication to Method acting was another bid for respect, though it placed her in stark contrast to the stagey performances favored by the Brits on screen.

“What Marilyn was anticipating happening and what actually wound up happening were two very different things and they created discord and unhappiness for her in England,” explains Williams. “She was expecting to go to London and make a movie with the most esteemed actor of the time and hoped it would bring her the respect that she deserved and craved. When she arrived she felt she was being mistreated and laughed at. Olivier sneered at her and didn’t treat her with the kind of attention that she was hoping for. She felt that she needed allies and she found one in Colin.”

Williams is still struck by Monroe’s talent and how modern her performances feel to this day. “She yearned to play dramatic roles but I rather take to her comedy and in THE PRINCE AND THE SHOWGIRL she wipes the screen with the rest of the cast,” avows Williams. “They’re all very stiff, mannered, archaic and unapproachable, while if she were making that movie today there’s nothing about that performance that’s gone out of fashion or faded. She is very real and very in the moment and so beautiful.”

COLIN CLARK

To bring Colin Clark to the screen, Curtis pursued the highly regarded young actor Eddie Redmayne. “I’ve always loved Eddie,” explains the director, “and like Colin, Eddie is an old Etonian and has these qualities that are from the right place – he has both emotional maturity and a youthful innocence.”

While Clark was born into a privileged family, he was still considered somewhat bohemian by the standards of the upper class. “He was at school at Eton with all these aristocrats but actually he was an oddball because his family was not all within that posh context,” explains Redmayne. “They’d have Laurence Olivier or Margot Fonteyn over for dinner whereas everyone else was shooting and fishing. He seems to be a guy who has everything. But he’s actually an eccentric who’s been out in the world trying to prove his worth to his parents, to the rest of his high-achieving family, and also to himself.”

Charming, bright and most importantly, tenacious, Clark's selflessness proves to be his most winning attribute. "Colin is a very caring guy and a very generous-spirited guy," muses Redmayne. "And all this chaos is going on around him, this explosion of talent, egos, energy, and sexuality."

In the film, the 23-year-old Clark is an appealing, confident young man, though perhaps not quite as mature as he assumes he is. "He thinks that he's a bit of a player," admits Redmayne with a smile. "I spoke to a lady who was the press officer on the original film and she said that Colin was a complete charmer and he could make anyone change their mind. It's that slight arrogance of youth. But he definitely learns a serious lesson in this film. It's a subtle coming-of-age story."

And not many young men learn worldly wisdom from one of the most famous, iconic women of all time. Adds Redmayne, "It's amazing that this runner, who has never worked on a film set before, could build a more intimate friendship with the leading lady than anyone else on the set. That is one of the wonderfully bizarre, brilliant things about filmmaking."

Redmayne believes that the friendship was possible in part because of Clark's sensitivity as an observer, something he would put to use later in life as a documentary filmmaker. "He senses Marilyn's fragility amidst all of the chaos on set," says the actor. "He sees behind closed doors. And he doesn't have a fear of celebrity, having grown up in a household where he was having tea with Olivier or Fonteyn and great composers of the period. The celebrity washes over him but what remains is the dazzling quality Marilyn has and that really extraordinary thing: vulnerability. That's what he falls for."

Early in his time on set, Clark flirts with a young wardrobe assistant, played by Emma Watson, in what seems like a budding romantic relationship. But that courtship is derailed by Clark's fascination with Marilyn and his desire to get closer to her. "Colin does dare to dream that his friendship with Marilyn could lead to more, and certainly from what the book describes, the idea of kissing her on that frivolous utopian day of freedom is all wonderful," explains Redmayne.

Though their week together certainly carries an undeniable erotic charge, Clark and Monroe find themselves navigating more complex emotional terrain than that of a typical love affair. Says Redmayne, "Theirs is a strange relationship. It's a mixture of mother and son and then the opposite in some way with him fathering her. It's a very light and sometimes meaningful relationship, but also a wispy thing that they have. That's what I love about it. It is a fleeting thing between Colin and Marilyn."

THE CAST

In truth, Laurence Olivier had high hopes for his project with Marilyn Monroe: it was the film that would reinvigorate his faltering film career. To bring the great actor to life on screen, the filmmakers turned to Kenneth Branagh, a modern day master of stage and screen who in his youth was often compared to Olivier. Indeed, both men directed and starred in highly regarded film versions of HENRY V and HAMLET.

"I did have some concerns, but I decided that I would just read the script and see," says Branagh. "I was completely captivated by the story. I knew the books by Colin Clark on which the script was based, but what surprised me was that while it could have been a very gossipy look into filmmaking, it was very touching and tender and very, very funny."

Branagh was also impressed by the “affectionate and celebratory” portrayal of Olivier. “The script has a great and tender feel for Olivier and Marilyn Monroe and the period. And not only is it this fascinating insight into the world of creating art and films, but the script is a real page-turner.”

When directing and starring in *THE PRINCE AND THE SHOWGIRL*, Olivier was married to *GONE WITH THE WIND* star Vivien Leigh, who occasionally visited the set. Played in the film by Julia Ormond, Leigh also had a soft spot for Colin Clark. “I think Vivien is a mix of incredible toughness and spiciness within a very feminine body,” says Ormond, who confesses to being a huge fan of the Hollywood star. “One of the things Vivien was known for was her extraordinary beauty, which is of course is horrifically intimidating. Thankfully, they did ask me to play her at 43 rather than 23. She was fascinated by Marilyn, I think, by her beauty, more than jealous of her beauty.”

Marilyn’s spouse at the time was the famous playwright Arthur Miller, who is portrayed in the film by Dougray Scott. The couple arrive in England as newlyweds, although their young marriage is already showing signs of strain. “They were becoming increasingly separated and the relationship was becoming more and more difficult,” says Scott. “She was a difficult woman, very complicated, very difficult to understand. But ultimately, in later years Miller spoke of how much he loved her and adored her.”

When Miller returns to the United States following a misunderstanding with his new bride, Monroe is left without any real friends apart from her acting coach and Method advocate Paula Strasberg, played by Zoë Wanamaker. “Paula was married to Lee Strasberg, who was the leading light of the Method school in New York,” says Wanamaker. “She worked with Marilyn and I don’t think Olivier liked her being around that much. And I don’t think Arthur Miller liked her in the end, either. I didn’t want her to be a monster, though. I wanted to try and give some warmth and reality to her, a genuine concern and love.”

While Strasberg acts with her client’s best interests at heart, the same is not necessarily true of her business partner Milton Greene, played by Dominic Cooper. “To begin with they were really tight,” explains Cooper. “Then their relationship went from being a supportive relationship to, during that week, a fractious one. He would try to help her by giving her more medication and at the time when the film was shot she was being given all sorts of drugs for things that today are completely curable. She was in utter agony physically and emotionally and Milton, without really knowing what he was doing, was filling her with drugs to ease the pain. Everyone around her was trying to help her at that point in time without thinking of the full scale of the problem.”

When Marilyn struggles to adapt to Olivier’s set, it’s the esteemed actress Dame Sybil Thorndike, played by equally esteemed actress Dame Judi Dench, who offers kind words. “She’s there as a supporting ear to both Sir Laurence and Marilyn,” explains Dench. “Sybil, knowing Sir Laurence so well, picks up on the tremendous tension between him and Marilyn very early on. I think her sympathies were totally with Marilyn and Colin, though. She was very kind to Marilyn and very fond of her and championed her.”

Rounding out the supporting cast is Lucy, the wardrobe assistant played by Emma Watson, with whom Colin has a potentially amorous liaison before Marilyn steals his heart. “Lucy has experience on set, whereas to Colin Clark the film world is all new, shiny and exciting,” says Watson. “She is very wary about Assistant Directors and she knows how these films run, but she’s still a bit naïve and innocent. Even though at first she’s very careful of Colin, she falls for him and ends up getting hurt.”

PRODUCTION

Much of MY WEEK WITH MARILYN was shot at Pinewood Studios, the same studio used by THE PRINCE AND THE SHOWGIRL, as well as on location at Hatfield House, Windsor Castle, Eton College and on the banks of the Thames. The production also filmed scenes in Parkside House, the same house Marilyn stayed in while shooting THE PRINCE AND THE SHOWGIRL. "That location in particular was wonderful," reports Curtis. "When we were doing the scene where Marilyn found Arthur Miller's notebook, which she read to her horror, to do it on the very stairs where Marilyn would have sat, it was just incredible."

Curtis explains that he wanted the film to be loyal to 1956, "yet also for it to have a modern feel." Integral to the film are sequences in which Olivier and company are shooting scenes from THE PRINCE AND THE SHOWGIRL. "It's like a film within a film," says producer David Parfitt. "For Simon, it was very important to concentrate on the colours and textures and the introduction of Technicolor in the '50s. We wanted to contrast the filming of the scenes from THE PRINCE AND THE SHOWGIRL with what happened outside the set.

"It's been great fun," he continues, "because we had some people connected with the original film on our set, along with some of their sons and daughters. We had the continuity lady from the original film come in for a day, and to be filming in that studio, the same one that the film was made in, with Michelle being in the same dressing room, there was a wonderful sense of history about the whole thing."

When MY WEEK WITH MARILYN entered post-production, producer Harvey Weinstein approached his good friend and colleague, composer Alexandre Desplat, to score the film. Having collaborated with Weinstein on over ten films, including last year's Academy Award Best Picture winner THE KING'S SPEECH, Desplat agreed to create a 'Marilyn theme' for the film while working in conjunction with orchestrator and composer Conrad Pope, who composed the score.

Weinstein was so impressed by Desplat's Marilyn theme he felt it could only be recorded by one of the finest pianists in the world. Fortunately, internationally renowned concert pianist Lang Lang was similarly moved by Desplat's work and signed on to record the piece at Abbey Road Studios in London in September. "That moment listening to Lang Lang play Marilyn's theme was one of the most memorable, magical moments of my career," says Curtis. "I couldn't have asked for a more perfect ending to the incredible journey of this project."

CAST BIOGRAPHIES

Michelle Williams (Marilyn Monroe)

Michelle Williams' performances have established her as one of Hollywood's most sought-after and respected actors earning her two Academy Award nominations.

Williams was last seen in Derek Cianfrance's BLUE VALENTINE opposite Ryan Gosling. Williams' captivating performance earned her an Academy Award nomination for Best Actress as well as Golden Globe and Broadcast Film Critics Association nominations and her fourth Independent Spirit Award nomination.

Williams is currently in production on Sam Raimi's OZ: THE GREAT AND POWERFUL, opposite James Franco, where she stars as Glinda the Good Witch.

Williams' performance in Ang Lee's BROKEBACK MOUNTAIN, released in 2005, earned her a Broadcast Film Critics Association Award as well as an Independent Spirit Award, SAG, Golden Globe, BAFTA and Academy Award nomination for Best Supporting Actress. Following, Williams was nominated for a 2007 Independent Spirit Award for "Best Actress" for her performance in Wim Wenders' LAND OF PLENTY. In her first collaboration with Kelly Reichardt on her critically acclaimed independent film WENDY AND LUCY, Williams' moving and evocative performance as "Wendy" garnered a Toronto Film Critics Award for Best Actress in 2009 and her third Independent Spirit Award nomination.

In 2004, Williams shared a Screen Actors Guild Award nomination with her fellow actors for Thomas McCarthy's THE STATION AGENT for Outstanding Performance by a Cast in a Motion Picture. In 2005, Williams was honored by the Motion Picture Club as "Female Star of Tomorrow."

Williams' other film credits include her second collaboration with director Kelly Reichardt's MEEK'S CUTOFF, Martin Scorsese's SHUTTER ISLAND, Sharon Maguire's INCENDIARY, Charlie Kaufman's SYNECDOCHE, NEW YORK, Todd Haynes' I'M NOT THERE, Ethan Hawke's THE HOTTEST STATE, Sandra Goldbacher's ME WITHOUT YOU, and Andrew Fleming's DICK.

On television, Williams starred opposite Chloë Sevigny in Martha Coolidge's HBO movie IF THESE WALLS COULD TALK 2. She also had a six-year run as "Jen Lindley" on the WB's hit television series "Dawson's Creek." The series premiered in 1998 and remained one of the WB's top-rated shows throughout its run.

On stage, Williams received glowing reviews for her portrayal of Varya in Chekhov's "The Cherry Orchard" at the Williamstown Theatre Festival. She also achieved critical acclaim for her run in Mike Leigh's "Smelling a Rat" at the Samuel Beckett Theatre and her off-Broadway debut in "Killer Joe."

Eddie Redmayne (Colin Clark)

Eddie Redmayne has already made his mark working with the top directors and talent in the industry today.

Redmayne recently wrapped filming Derick Martini's HICK alongside Chloe Moretz and Blake Lively, adapted from the novel by Andrea Portes. In addition to MY WEEK WITH MARILYN, he has also filmed the pilot for HBO's THE MIRACULOUS YEAR, written by Tony-winner John Logan and directed by Oscar-winning director Kathryn Bigelow. He just wrapped filming BIRDSONG with Clemence Poesy. This BBC One two part series is an adaptation of Sebastian Faulks' epic love story BIRDSONG set during the First World War. This extraordinary love story will release in 2012. In October Redmayne will soon begin rehearsal portraying Richard, in Shakespeare's RICHARD II opening at the Donmar Warehouse in London in December.

Redmayne was seen in the Golden Globe and Emmy nominated THE PILLARS OF THE EARTH, an epic television mini-series adaptation of Ken Follett's bestselling novel in which he stars alongside Matthew MacFadyen, Hayley Atwell and Rufus Sewell, with Ridley Scott as executive producer. His other television credits include the leading role of Angel Clare alongside Gemma Arterton in the acclaimed BBC adaptation of TESS OF THE D'URBERVILLES.

Redmayne was seen in THE YELLOW HANDKERCHIEF, with Maria Bello and William Hurt and he also played the role of 'Osmund' in BLACK DEATH directed by Christopher Smith. He starred in Stephen Poliakoff's GLORIOUS 39, opposite Romola Garai, Julie Christie, Bill Nighy and Juno Temple and POWDER BLUE by Timothy Linh Bui with Jessica Biel and Forrest Whittaker. Redmayne made his on screen debut in 2006 in Robert De Niro's dramatic thriller THE GOOD SHEPHERD starring Matt Damon and Angelina Jolie; critics raved about Redmayne's performance, often singling him out as the stand-out of the film. In 2007, Redmayne also had a supporting role in ELIZABETH: THE GOLDEN AGE directed by Shekhar Kapur, and co-starring Cate Blanchett, Geoffrey Rush and Clive Owen. He also appeared with Toni Collette in the crime thriller LIKE MINDS, THE OTHER BOLEYN GIRL with Natalie Portman and Scarlett Johansson and SAVAGE GRACE with Julianne Moore.

In 2010, Redmayne won both Tony and Laurence Olivier Awards for Best Supporting Actor for his outstanding performance in Michael Grandage's critically acclaimed theatrical production "Red," which transferred from the Donmar Warehouse to the Golden Theatre on Broadway. Redmayne starred opposite Alfred Molina in this two-handed production. He received critical acclaim for his West End performance in Edward Albee's powerful drama "The Goat Or Who Is Sylvia?," where he played a troubled teen opposite Jonathan Pryce. The role won him the 2004 London Evening Standard Award and the 2005 London Critics Circle Theatre Award for Outstanding Newcomer. He was also nominated at the 2005 Olivier Awards for the Best Performance in a Supporting Role. Following this, he took to the stage in Christopher Shinn's new play, "Now Or Later," showing at the Royal Court Theatre. He will return for the last performance at Donmar this December as Richard II.

Kenneth Branagh (Sir Laurence Olivier)

Kenneth Branagh is one of the world's most consistently critically acclaimed and renowned actors and filmmakers whose work is trademarked by quality, truth and passion.

Branagh has most recently directed the hugely successful action adventure, THOR, starring Natalie Portman, Sir Anthony Hopkins, and Chris Hemsworth.

Branagh's first venture into filmmaking met instant success. His 1989 production of HENRY V, which he adapted from the Shakespeare and both starred in and directed, won a score of international awards including an Academy Award nomination and a BAFTA win for Best

Director and Academy Award and BAFTA nominations for Best Actor. He was subsequently invited to Hollywood to direct and star in *DEAD AGAIN*, which was a huge international hit, and next directed himself in the ensemble film *PETER'S FRIENDS*, which won the Evening Standard Peter Sellers Award for Comedy. Branagh's second Shakespearean film success as actor, director, writer and producer was *MUCH ADO ABOUT NOTHING*, which was invited to screen at the Cannes Film Festival, and in the same year his short film of the Chekhov play "Swan Song" received an Academy Award nomination. He went on to direct Robert De Niro in the commercial hit *MARY SHELLEY'S FRANKENSTEIN* and his black-and-white film *A MIDWINTER'S TALE* (UK: *IN THE BLEAK MIDWINTER*) opened the 1996 Sundance Film Festival and won the prestigious Osello d'Oro at the Venice Film Festival. Branagh's critically acclaimed full-length version of *HAMLET*, in 70mm, received 4 Academy Award nominations. His fourth Shakespeare film adaptation was a 1930's musical version of *LOVE'S LABOUR'S LOST*. More recently, Branagh directed HBO Films' *AS YOU LIKE IT*, a film of Mozart's opera "The Magic Flute" and *SLEUTH*, written by Harold Pinter and starring Jude Law and Michael Caine.

His other film work includes acting roles in Pat O'Connor's *A MONTH IN THE COUNTRY*; Oliver Parker's *OTHELLO*; Robert Altman's *THE GINGERBREAD MAN*; Woody Allen's *CELEBRITY*; Danny Boyle's *ALIEN LOVE TRIANGLE*; Paul Greengrass's *THE THEORY OF FLIGHT*; Barry Sonnenfeld's *WILD WILD WEST*; Philip Noyce's *RABBIT PROOF FENCE*; *HARRY POTTER AND THE CHAMBER OF SECRETS*; the Richard Curtis comedy, *PIRATE RADIO* (UK: *THE BOAT THAT ROCKED*); and Bryan Singer's *VALKYRIE*. Branagh has appeared in several outstanding television dramas including His current regular turn as Detective Kurt Wallander in the BAFTA winning series "Wallander," earned him Emmy and Golden Globe nominations and a BAFTA win as Best Actor. He has also starred in the title role of *SHACKLETON* for Channel 4, for which he won a BAFTA nomination; *CONSPIRACY* for the BBC, for which he won an Emmy for Best Actor and earned Golden Globe and BAFTA nominations; and *WARM SPRINGS*, in which he played FDR and was nominated for an Emmy and a Golden Globe Award.

Branagh's stage work began when he made his West End acting debut in "Another Country," which earned him the Society of West End Theatre's Award for "Most Promising Newcomer." He founded the Renaissance Theatre Company for whom he either starred in or directed the following works: "Public Enemy," "Twelfth Night," "Much Ado About Nothing," "As You Like It," "Hamlet," "Look Back in Anger," "Uncle Vanya," "King Lear," "A Midsummer Night's Dream," and "Coriolanus." He also directed "The Life of Napoleon," which was written by and starred John Sessions.

Numerous stage appearances include the RSC's "Henry V," "Love's Labour's Lost," and "Hamlet." His more recent theatrical endeavours include directing the hit stage comedy "The Play What I Wrote," which transferred from London's West End to Broadway where it received a Tony nomination, and five-star performances on the British stage in "Richard III," Mamet's "Edmund" and "Ivanov." He will be returning to the stage for the reopening season at the Lyric Theatre, Belfast in a new comedy "Painkiller" in the autumn of 2011.

Branagh is a graduate of the Royal Academy of Dramatic Arts and holds a prestigious Michael Balcon Award from the British Academy of Film and Television Arts (BAFTA).

Julia Ormond (Vivien Leigh)

Emmy award winning actress Julia Ormond is renowned for her talent, elegance and commitment to her craft. With her roles in film, television and theatre, Ormond continues to engage audiences worldwide.

Ormond recently wrapped production on Jim Kohlberg's THE MUSIC NEVER STOPPED, the tale of a father ('Henry') who struggles to bond with his estranged son ('Gabriel') who suffers from a brain tumor that prevents him from forming new memories.

She was last seen in the acclaimed award winning HBO film "Temple Grandin," for which she won an Emmy for Outstanding Supporting Actress in a Miniseries or Movie opposite Claire Danes.

Other film credits include David Fincher's THE CURIOUS CASE OF BENJAMIN BUTTON, Patricia Rozema's KIT KITTREDGE: AN AMERICAN GIRL, Steven Soderbergh's CHE, Jennifer Lynch's SURVEILLANCE, David Lynch's INLAND EMPIRE, Nikita Mikhalkov's THE BARBER OF SIBERIA, Bille August's SMILLA'S SENSE OF SNOW, Sydney Pollack's remake of SABRINA, Jerry Zucker's FIRST KNIGHT, Edward Zwick's LEGENDS OF THE FALL, and Angela Pope's CAPTIVES.

On television, Julia co-starred in the HBO biopic STALIN, portraying the long-suffering Mrs. Stalin, and the Gale Ann Hurd-produced telefilm THE WRONGED MAN for Lifetime.

Ormond is also a well-known social activist on issues related to HIV/AIDS, anti-trafficking, and poverty alleviation in Africa. In 2006, Ormond assumed a new role as UNODC Goodwill Ambassador Trafficking and Slavery. Currently, she is the President and Founder of ASSET (Alliance to Stop Slavery and End Trafficking) which addresses the causes of slavery at their source. Last September, ASSET was the key force behind the passing of California Senate Bill 657 (to stop human trafficking). For more information on ASSET, please go to www.assetcampaign.org.

She is Founding Co-Chair of FilmAid International, a non-governmental organization that uses the power of film to alleviate refugee despair and psychological trauma, combat isolation, and communicate with disenfranchised populations in Afghanistan, East Africa and the Balkans. Together with Transatlantic Partners Against AIDS, Ormond also fights HIV/AIDS in Russia and Ukraine by advocating for improved prevention and treatment policies, raising awareness through media appearances, and mobilizing the creative community in both countries.

She currently resides in Los Angeles.

Dougray Scott (Arthur Miller)

Dougray Scott trained at the Welsh College of Music & Drama.

Scott started his career in British television on the likes of the award winning "The Crow Road" and has since gone on to star in the hugely popular "Desperate Housewives" and "Heist" in the US and the critically acclaimed "Father and Son" in the UK.

He has worked with acclaimed filmmakers such as Walter Salles and Michael Apted on DARK WATER and ENIGMA. He has also starred in a raft of American smash-hit films

including MISSION IMPOSSIBLE II opposite Tom Cruise, DEEP IMPACT with Morgan Freeman and EVER AFTER with Drew Barrymore.

Forthcoming projects to be released include Roland Joffe's THERE BE DRAGONS and UNITED opposite David Tennant.

Dame Judi Dench (Sybil Thorndike)

Judi Dench is one of the world's most highly acclaimed and best-loved actresses, with a career marked throughout by outstanding performances on both stage and screen. She has won numerous major awards, including an Academy Award, nine BAFTA Awards and three Laurence Olivier Awards, and in recognition of her many achievements she received an OBE (Order of the British Empire) in 1970, became a DBE (Dame of the British Empire) in 1988, and received a Companion of Honour in 2005.

Her work includes iconic film performances as Queen Victoria in MRS. BROWN, for which she won a BAFTA Award, a Golden Globe, and was nominated for an Academy Award, and Queen Elizabeth I in SHAKESPEARE IN LOVE, for which she won an Academy Award and a BAFTA Award for Best Supporting Actress. She is also known internationally for her role as the magisterial 'M' in the last five James Bond films.

Dench has been Academy Award®-nominated for performances in four other films: CHOCOLAT, IRIS (for which she also won a BAFTA Award), MRS. HENDERSON PRESENTS, and NOTES ON A SCANDAL, and her numerous other film credits include TEA WITH MUSSOLINI, A ROOM WITH A VIEW and A HANDFUL OF DUST (both of which brought her BAFTA Awards for Best Supporting Actress), 84 CHARING CROSS ROAD, HENRY V, HAMLET, and the film musical, NINE.

On television, Dench's work includes THE LAST OF THE BLONDE BOMBSHELLS, for which she received a BAFTA Award, a Golden Globe Award and an Emmy nomination, and the long-running hit BBC sitcom, "As Time Goes By." Most recently she starred as Miss Matty in the BBC's critically acclaimed series CRANFORD (for which she was nominated for a BAFTA, an Emmy, A Golden Globe and a Satellite Award) and CRANFORD: RETURN TO CRANFORD, for which she was nominated for an Emmy and a Golden Globe.

Dench's achievements on screen are mirrored by her celebrated career on stage. She has won Laurence Olivier Awards for "Anthony and Cleopatra," "Absolute Hell" and "A Little Night Music" (all at The National Theatre), and her performance in "Amy's View," directed by Richard Eyre, brought her accolades in London (at The National and Aldwych) and on Broadway, where she won a Tony Award for Best Actress. Her other theatre credits include: "The Royal Family," directed by Peter Hall; "The Breath of Life," directed by Howard Davies; "All's Well That Ends Well" for the RSC; "Hay Fever," directed by Peter Hall; "The Merry Wives of Windsor" for the RSC; "Madame de Sade," directed by Michael Grandage; and Peter Hall's recent production of "Midsummer Night's Dream" at the Rose Theatre, Kingston.

Dominic Cooper (Milton Greene)

Dominic Cooper is steadily emerging as one of the most exciting talents in the industry. Equally successful on stage and screen, Cooper continues to demonstrate his creative versatility.

Most recently, Cooper could be seen in the independent drama, *THE DEVIL'S DOUBLE*, which premiered at the 2011 Sundance Film Festival and was screened at the 2011 Berlin Film Festival. Directed by Lee Tamahori and written by Michael Thomas, *THE DEVIL'S DOUBLE* is a taut action tale about the life of Latif Yahia, who was forced against his will to be the body double for Uday Hussein. Through his role, Yahia gained access to Hussein's inner sanctum and witnessed corruption, violence, and debauchery. Cooper plays the challenging dual roles of Yahia and Hussein.

Concurrently, Cooper could also be seen in the highly-anticipated comic book adaptation, *CAPTAIN AMERICA: THE FIRST AVENGER*, directed by Joe Johnston and co-starring Chris Evans, Tommy Lee Jones, and Hugo Weaving, in which he plays the eccentric inventor, Howard Stark. He also recently completed production on *ABRAHAM LINCOLN: VAMPIRE HUNTER*. Directed by Timur Bekmambetov and co-starring Benjamin Walker and Anthony Mackie, the film is an adaptation of the best-selling Seth Grahame-Smith novel of the same name.

Cooper recently starred in Stephen Frears' *TAMARA DREWE*, a modern reworking of Thomas Hardy's nineteenth century novel, *Far From the Madding Crowd*, which co-starred Gemma Arterton. In addition, Cooper was recently seen in the coming-of-age drama, *AN EDUCATION*. Directed by Lone Scherfig and written by Nick Hornby, *AN EDUCATION* follows a 16 year-old girl's self-discovery in 1960's London as she begins a relationship with a 30 year-old playboy. The film, co-starring Carey Mulligan, Peter Sarsgaard, Alfred Molina, and Emma Thompson, screened at the 2009 Sundance, Berlin, and Toronto Film Festivals, and was nominated for Best Picture by both the Academy Awards and BAFTA Awards.

Cooper also starred in the box-office sensation *MAMMA MIA!*, the feature film adaptation of the beloved stage musical. With an all-star cast including Meryl Streep, Pierce Brosnan, Colin Firth, Stellan Skarsgård, Christine Baranski, Julie Walters, and Amanda Seyfried, *MAMMA MIA!* set box office records worldwide and became one of the highest grossing films of all time in the UK. Moreover, Cooper was seen in *THE DUCHESS*, a film based on Amanda Foreman's biography of the scandalous 18th century English aristocrat, Georgiana, Duchess of Devonshire. Directed by Saul Dibb, the period drama co-stars Keira Knightley and Ralph Fiennes.

Cooper's additional film credits include *THE ESCAPIST*, directed by Rupert Wyatt and co-starring Brian Cox and Joseph Fiennes; *BRIEF INTERVIEWS WITH HIDEOUS MEN*, directed by John Krasinski; the Tom Hanks-produced *STARTER FOR TEN*, co-starring James McAvoy; *BOUDICA*; *I'LL BE THERE*; Neil Jordan's *THE GOOD THIEF*; and the Hughes Brothers' *FROM HELL*.

Cooper received his professional training at the London Academy of Music and Dramatic Art (LAMDA). Upon completion, he landed a role in "Mother Clap's Molly House" at the prestigious National Theatre under resident director Nicholas Hytner. He then starred in the Royal Shakespeare Company's "A Midsummer Night's Dream" before rejoining Hytner at the National Theatre for "His Dark Materials" and "The History Boys," which went on to win three Olivier Awards, including Best New Play.

Written by Alan Bennett, "The History Boys" later landed on Broadway, where it was the recipient of six Tony Awards, including Best Play. Cooper garnered Drama Desk and Evening Standard Award nominations for his lauded stage performance as the confident and seductive Dakin. Cooper also reprised the role in the acclaimed film adaptation of the play, where he was subsequently nominated for the Best Newcomer Award by the British Independent Film Awards and the Best Supporting Actor Award by the London Film Critics Circle.

Furthermore, Cooper starred on stage as Hippolytus in the heralded National Theatre production of Jean Racine's "Phèdre," with Dame Helen Mirren in the titular role. The production, directed by Nicholas Hytner, was also presented at Epidaurus in Greece, and The Shakespeare Theatre Company in Washington D.C.

In addition to his stage and film work, Cooper has also produced a number of acclaimed performances for television. Most recently, Cooper starred as Dave, the corrupt, smooth-talking mortgage salesman in the BBC Two production of FREEFALL, a timely drama focusing on the now imploding world of finance and its devastating impact on the people at each end of the scale. He also starred as the dashing and handsome Willoughby in the recent BBC production of SENSE & SENSIBILITY. Based on the beloved Jane Austen novel of the same name, the two-part television mini-series was directed by John Alexander and adapted by Andrew Davies.

Cooper's additional television credits include the Holocaust drama, GOD ON TRIAL, BBC's DOWN TO EARTH, SPARKLING CYANIDE, BBC's THE GENTLEMAN THIEF, Hallmark's DAVISON'S EYES, and Steven Spielberg's acclaimed 'BAND OF BROTHERS'.

Cooper currently resides in London.

Emma Watson (Lucy)

Emma Watson is best known for the role as Hermione Granger, a role she has made her own in all eight of the HARRY POTTER films, with the final instalment HARRY POTTER AND THE DEATHLY HALLOWS – PART 2 opening earlier this year to great success.

Watson made her professional acting debut aged 10 years old in the first HARRY POTTER film, HARRY POTTER AND THE PHILOSOPHER'S STONE, winning a Young Artist Award for Best Leading Young Actress for her performance. Watson has also garnered two Critics' Choice Award nominations from the Broadcast Film Critics Association for her work in HARRY POTTER AND THE PRISONER OF AZKABAN and HARRY POTTER AND THE GOBLET OF FIRE. The readers of Total Film magazine also voted her Best New Performer for her work in the former. More recently Watson has been nominated for a 2011 Nickelodeon Kids' Choice Award, and as Best Actress at the Jameson Empire Awards for her performance in HARRY POTTER AND THE DEATHLY HALLOWS – PART 1.

Most recently Watson has shot THE PERKS OF BEING A WALLFLOWER in Pittsburgh, USA. Watson plays Samantha in this film adaptation of Stephen Chbosky's coming-of-age novel centering on the trials and tribulations of a 15-year-old outsider.

Watson was previously heard as the voice of Princess Pea in the 2008 animated adventure THE TALE OF DESPEREAUX. She also starred opposite Victoria Wood, Richard Griffiths and Emilia Fox in the role of Pauline Fossil in the BBC's television drama BALLET SHOES.

She has also worked closely with Fair Trade and organic clothing producer People Tree in helping create a new teenage fashion line, and earlier this year collaborated with Alberta Ferretti on an organic 'Pure Threads' collection.

Watson has recently been announced as the new ambassador of Lancôme, and will follow in the footsteps of Penélope Cruz, Kate Winslet and Julia Roberts in becoming the face of the celebrated Lancôme brand.

Zoë Wanamaker (Paula Strasberg)

Zoë Wanamaker CBE is one of the leading stage and television actresses. She has been nominated for four Tony Awards (US) and 14 Laurence Olivier Awards (UK) including her winning lead performance in David Leveaux's "Electra" (Laurence Olivier Award for Best Actress).

Wanamaker's critically acclaimed theatre appearances span a range of productions on world class stages. Her latest roles at The National Theatre include "Much Ado About Nothing," "The Rose Tattoo," "His Girl Friday" and "Battle Royal". Wanamaker starred in "Boston Marriage," which transferred from The Donmar Warehouse, later moving to the West End. Each of her appearances on Broadway has led to a nomination for a Tony award, including, in 2008, her performance in "Awake and Sing!" She has most recently been seen at the Apollo Theatre in Howard Davies' production of "All My Sons."

Wanamaker's television credits include a number of popular television productions, such as her recurring role in ITV's "Poirot," in which she starred alongside David Suchet; ITV's "Miss Marple"; the BBC's DAVID COPPERFIELD, directed by Simon Curtis; and Trevor Nunn's "Othello." Wanamaker received a Golden Rose Award at the Rose d'Or Light Entertainment Festival for her popular portrayal of Susan Harper in the hugely successful BBC TV sitcom "My Family." Wanamaker has also received two BAFTA TV Award nominations for Best Actress for her roles in and "Prime Suspect" and "Love Hurts."

Wanamaker has also starred in HARRY POTTER AND THE PHILOSOPHER'S STONE, IT'S A WONDERFUL AFTERLIFE, FIVE CHILDREN AND IT and was nominated for a BAFTA Award for WILDE, opposite Stephen Fry.

In 2000 Wanamaker received a CBE from the Queen at Buckingham Palace.

Toby Jones (Arthur Jacobs)

Toby Jones won the London Film Critics' Circle Award for his role as Truman Capote in the critically praised biopic of the author, INFAMOUS. He has most recently finished filming Tomas Alfredson's TINKER, TAILOR, SOLDIER, SPY with Colin Firth and Gary Oldman, Steven Spielberg's motion-capture film TINTIN, based on the classic series of comic strips by Belgian artist Hergé, Joe Johnston's CAPTAIN AMERICA: THE FIRST AVENGER and opposite Anthony Hopkins in THE RITE.

He portrayed Karl Rove in Oliver Stone's W; Hollywood agent Swifty Lazar in Ron Howard's FROST/NIXON; and starred in Jon Amiel's CREATION, based on Charles Darwin's great-great-grandson Randal Keynes' biography of his famed progenitor. He has starred with Bill Murray and Tim Robbins in the fantasy-adventure CITY OF EMBER. He co-starred in both ST. TRINIAN'S films with Rupert Everett and Colin Firth, as well as the thriller THE MIST, directed by Frank Darabont. Jones other film credits include Peter Greenaway's NIGHTWATCHING; Michael Apted's biography of abolitionist William Wilberforce, AMAZING GRACE; and the widely praised dramatization of W. Somerset Maugham's THE PAINTED VEIL, starring Edward Norton and Naomi Watts.

Jones won the 2001 Laurence Olivier Award as Best Actor in a Supporting Role for the West End comedy "The Play What I Wrote," directed by Kenneth Branagh. He has performed regularly on the British stage, including a production of Tom Stoppard's highly acclaimed

“Every Good Boy Deserves Favour” at The National, followed by Jez Butterworth’s dark comedy “Parlour Song” at The Almeida.

After making his film debut in the 1992 film adaptation of ORLANDO starring Tilda Swinton, Jones has alternated between stage and screen over the last 15 years. Among his other film credits are LADIES IN LAVENDER with Judi Dench and Maggie Smith; the 2004 Oscar-nominated FINDING NEVERLAND; HARRY POTTER AND THE CHAMBER OF SECRETS and HARRY POTTER AND THE DEATHLY HALLOWS: PART 1 as the voice of Dobby the House Elf; Luc Besson’s THE MESSENGER: THE STORY OF JOAN OF ARC; the romantic comedy EVER AFTER; and the film version of LES MISÉRABLES, directed by Bille August. Jones has also appeared on British television, including a 2005 role as Robert Cecil, the first Earl of Salisbury, in the HBO/Channel 4 production ELIZABETH I.

Derek Jacobi (Sir Owen Moreshead)

Derek Jacobi’s prolific career has spanned a vast array of film, television and stage roles, winning him numerous awards including a BAFTA for his performance in “I, Claudius”, as well as two Emmys for guest roles in “Frasier,” and HALLMARK HALL OF FAME: THE TENTH MAN. Jacobi was knighted for his services to theatre in 1994 and in 2009 won an Olivier Award for his portrayal of Malvolio in the Donmar Warehouse’s West End production of “Twelfth Night.”

His most notable film appearances include GLADIATOR, GOSFORD PARK, NANNY MCPHEE, THE GOLDEN COMPASS, and his most recent film credits include the award winning THE KING’S SPEECH, IRONCLAD and A BUNCH OF AMATEURS. His latest television projects include “The Borgias,” JOE MADDISON’S WAR, ENDGAME and such British institutions as “Dr. Who” and “Miss Marple.” Jacobi’s current theatre credits include playing King Lear in Michael Grandage’s feted production at the Donmar Warehouse.

Philip Jackson (Roger Smith)

Philip Jackson has had a long and celebrated career. His films include: SCUM, HIGH HOPES, BRASSED OFF, LITTLE VOICE, MIKE BASSETT, ENGLAND MANAGER, THE INTENDED, LITTLE TRIP TO HEAVEN, BAD BEHAVIOUR, GROW YOUR OWN and the upcoming Icelandic movie CITY STATE.

His recent TV credits include MARGARET THATCHER, THE LONG WALK TO FINCHLEY, MARGARET, FANNY HILL, “Crooked House,” “The Queen,” “Place of Execution,” “Funland,” “Chekhov Shorts,” “Pete versus Life” and the shortly to be seen BBC1 series “Sugartown.” He is well known to millions for his role as Chief Inspector Japp in “Agatha Christie’s Poirot.”

In the theatre last year he played Willy Loman in “Death of a Salesman” at West Yorkshire Playhouse and has also played leading roles in “King Lear,” “Ice Cream” and “Rat in the Skull” at the Royal Court, the latter also at the Public Theatre, New York. He has appeared in many new plays at the Bush Theatre, and was Bottom at the RSC.

He has also recorded many dramas for BBC Radio 4.

Geraldine Somerville (Jane Clark)

Somerville trained at the Guildhall School of Music and Drama before going on to have a successful career in theatre, television and film.

Her film credits include a recurring role in the highly successful franchise HARRY POTTER, Paul Weiland's SIXTY SIX and the award winning GOSFORD PARK.

Her most recent television projects include "Survivors," THE CHILDREN and DAPHNE in the titular role. She was also BAFTA nominated for her work in the "Cracker" series.

Her theatre credits include "Serenading Louie" at the Donmar Warehouse, "Remember This," "Power," and "Blue Hills Remembered" at the Royal National and "I am Yours," "The Treatment," "3 Birds Alighting on a Field" and "A Jamaican Airman Foresees his Death."

CREW BIOGRAPHIES

Simon Curtis (Director)

Simon began his career at the Royal Court Theatre, London where he was assistant director to Danny Boyle and Max Stafford Clark. His productions there included the world premiere of Jim Cartwright's "Road" (which transferred to Lincoln Centre, New York with a cast including Kevin Bacon and Joan Cusack) and Sam Shepard's "A Lie of the Mind." Other notable productions include "Roots" by Arnold Wesker and Brian Friel's "Making History" at the Royal National Theatre; "Dinner with Friends" at the Hampstead Theatre; "The Rise and Fall of Little Voice" at the Steppenwolf Theatre, Chicago and on Broadway; and "Otherwise Engaged" by Simon Gray at the Criterion Theatre in the West End. In 2010 he directed "Serenading Louie" by Lanford Wilson at the Donmar Warehouse.

Curtis has been extensively linked to BBC Television and Films, and as a producer/executive producer his more than fifty credits include Judi Dench in ABSOLUTE HELL; Alec Guinness and Jeremy Irons in TALES FROM HOLLYWOOD; Kenneth Branagh in SHADOW OF A GUNMAN; Stephen Poliakoff's Prix Italia winning SHOOTING THE PAST; Mike Nichols in THE DESIGNATED MOURNER; Vanessa Redgrave in MRS. DALLOWAY; Maggie Smith, Natasha Richardson and Rob Lowe in SUDDENLY LAST SUMMER; David Hare's VIA DOLOROSA directed by Stephen Daldry; and Sondheim's COMPANY directed by Sam Mendes.

Directing for film and television include the first season of "Tracey Takes On..." (HBO) with Tracey Ullman and Hugh Laurie; John Malkovich and Miranda Richardson in Pinter's OLD TIMES; Hugh Grant in THE CHANGELING; Anne Bancroft in THE MOTHER; Lee Hall's THE STUDENT PRINCE; THE SINS with Pete Postlethwaite; Rachel Weisz in MY SUMMER WITH DES; and DAVID COPPERFIELD adapted by Adrian Hodges with Maggie Smith, Ian McKellen, Bob Hoskins, Imelda Staunton and introducing Daniel Radcliffe, which won the Peabody Award 2001. His film of TWENTY THOUSAND STREETS UNDER THE SKY with Sally Hawkins was nominated for four best drama awards, including Banff Festival 2006 and screened at the Telluride Film Festival 2006. He directed THE AMAZING MRS PRITCHARD for BBC ONE with Jane Horrocks and Carey Mulligan, and was Executive Producer and director of Golden Globe and BAFTA-nominated FIVE DAYS with Hugh Bonneville and Janet McTeer for the BBC and HBO.

In 2007 he directed Judi Dench, Eileen Atkins, Michael Gambon and Imelda Staunton in the BAFTA and EMMY winning CRANFORD, for which he received a BAFTA nomination, and "Freezing" with Hugh Bonneville, Tom Hollander and Elizabeth McGovern.

In 2008 he directed A SHORT STAY IN SWITZERLAND by Frank McGuinness, which won Best Actress Monte Carlo Festival 2009 for Julie Walters and won Broadcast Best Film 2010 and was nominated for a BAFTA. Last year he directed the BAFTA and Emmy-winning CRANFORD 2 with a cast including Judi Dench, Imelda Staunton, Jonathan Pryce, Tim Curry, Jodie Whittaker and Tom Hiddleston.

David Parfitt (Producer)

David Parfitt has worked as an independent film and theatre producer for over 20 years. His film credits include HENRY V, PETER'S FRIENDS, MUCH ADO ABOUT NOTHING, THE MADNESS OF KING GEORGE, MARY SHELLEY'S FRANKENSTEIN, TWELFTH NIGHT, THE WINGS OF THE DOVE (both nominated for four Academy Awards), SHAKESPEARE

IN LOVE (winner of Seven Academy Awards, including Best Picture and four British Academy Awards including Best Film), GANGS OF NEW YORK (Production Consultant), I CAPTURE THE CASTLE, CHASING LIBERTY and A BUNCH OF AMATEURS.

In 2007 he co-produced, with Finola Dwyer, the critically acclaimed theatre production of "Elling" at The Bush Theatre and in the West End.

Before moving into film and theatre production, Parfitt worked as an actor.

Harvey Weinstein (Producer)

Harvey Weinstein launched The Weinstein Company, a multi-media company, with his brother Bob on October 1st, 2005. TWC also encompasses Dimension Films, the genre label founded in 1993 by Bob Weinstein, which has released such popular franchises as SCREAM, SPY KIDS and SCARY MOVIE.

Together TWC and Dimension Films have released a broad range of mainstream, genre and specialty films that have been commercial and critical successes, including Tom Hooper's THE KING'S SPEECH, winner of four 2011 Academy Awards®, including Best Picture. Since 2005, TWC and Dimension Films have released such film as GRINDHOUSE; I'M NOT THERE; THE GREAT DEBATERS; VICKY CRISTINA BARCELONA; THE READER; THE ROAD; HALLOWEEN; THE PAT TILLMAN STORY; PIRANHA 3D; INGLOURIOUS BASTERDS; A SINGLE MAN and BLUE VALENTINE,

Upcoming releases from The Weinstein Company include THE ARTIST, THE IRON LADY, CORIOLANUS and W.E.

Harvey Weinstein founded Miramax Films in 1979 with his brother Bob, naming the company after their parents, Miriam and Max. Under Harvey and Bob's leadership, Miramax Films released some of the most critically acclaimed and commercially successful independent feature films, including sixteen Best Picture nominations over a span of sixteen years: THE AVIATOR, FINDING NEVERLAND, CHICAGO, GANGS OF NEW YORK, IN THE BEDROOM, CHOCOLAT, THE CIDER HOUSE RULES, SHAKESPEARE IN LOVE, LIFE IS BEAUTIFUL (LA VITA É BELLA), GOOD WILL HUNTING, THE ENGLISH PATIENT, IL POSTINO (THE POSTMAN), PULP FICTION, THE PIANO, THE CRYING GAME, and MY LEFT FOOT, as well as a Best Picture nomination for THE HOURS, which was a co-production. The outstanding quality of Miramax's films under the Weinsteins' leadership was reflected in the company's success in the annual Academy Awards race.

During the brothers' tenure at Miramax and The Weinstein Company, the companies' films received 261 Oscar nominations and won 62 Academy Awards.

Adrian Hodges (Screenwriter)

Adrian Hodges worked in journalism and film development before turning to screenwriting full time in 1990. His feature films include THE BRIDGE (Film 4) starring Saskia Reeves and David O'Hara, TOM AND VIV (Co-Scr) which won Academy Award® nominations for Miranda Richardson and Rosemary Harris, and METROLAND starring Christian Bale and Emily Watson.

Amongst his numerous television projects is CHARLES II - THE POWER AND THE PASSION which starred Rufus Sewell and won the BAFTA award for best serial drama in 2003. He also co-created and writes the hit ITV dinosaur drama "Primeval," and created and wrote "Survivors" for the BBC. His mini-series AMONGST WOMEN was nominated in the BAFTA best serial category, and won the Grand Prix at the BANFF Television festival for best drama. It also won Best Television Drama at the Irish Film and Television Awards. His adaptation of DAVID COPPERFIELD, starring Daniel Radcliffe, won a Peabody Award. His other television projects include "Kavanagh QC" (Granada Television, starring John Thaw), LORNA DOONE (BBC), "Rome" (HBO/BBC), THE HISTORY OF MR POLLY (ITV), and THE RUBY IN THE SMOKE and its sequel THE SHADOW IN THE NORTH (BBC) based on the books by Phillip Pullman.

He is currently working on a new version of JM Barrie's classic "Peter Pan" for the BBC, and "Medici" for Kudos Film and TV and the BBC.

Ben Smithard (Director of Photography)

Smithard has worked on a host of critically acclaimed and popular projects. Select highlights include Jimmy McGovern's "The Street"; Dominic Savage's FREEFALL; THE TRIP starring Steve Coogan and Rob Brydon; MONEY based on Martin Amis' novel; THE DAY OF THE TRIFFIDS; and Tom Hooper's THE DAMNED UNITED. He has also won an Emmy for his work on CRANFORD.

Donal Woods (Production Designer)

Woods has been a celebrated production designer for over two decades. For his work on the CRANFORD miniseries, Woods won a BAFTA and received two Emmy nominations. He was also BAFTA and RTS nominated for TO THE ENDS OF THE EARTH, and received his second RTS nomination for STATE OF PLAY.

Select credits include "Downton Abbey," THE VIRGIN QUEEN, and ALL THE KING'S MEN.

Jill Taylor (Costume Designer)

In 2005, Jill Taylor earned an Emmy Award nomination and won a Costume Designers Guild Award for her work on Stephen Hopkins' HBO movie THE LIFE AND DEATH OF PETER SELLERS, starring Geoffrey Rush, Charlize Theron, John Lithgow and Emily Watson.

One of her earliest film credits was 1997's international sleeper hit THE FULL MONTY, directed by Peter Cattaneo. That same year, she designed the costumes for Graham Theakston's period drama THE MILL ON THE FLOSS, for which she received a BAFTA Award nomination.

Amongst her other film credits are three Woody Allen films, all of which were filmed on location in London: CASSANDRA'S DREAM, starring Colin Farrell and Ewan McGregor; SCOOP with Scarlett Johansson and Hugh Jackman; AND MATCH POINT, starring Scarlett Johansson and Jonathan Rhys Meyers.

Taylor has also worked on: two of Peter Howitt's films, SLIDING DOORS and JOHNNY ENGLISH; John Madden's PROOF; John Henderson's TWO MEN WENT TO WAR; Simon

Cellan Jones' THE ONE AND ONLY; Fred Schepisi's LAST ORDERS; John McKay's CRUSH; David Kane's BORN ROMANTIC and THIS YEAR'S LOVE; Mark Herman's PURELY BELTER; Sam Miller's ELEPHANT JUICE; Antonia Bird's PRIEST and two films by Gurinder Chadha, IT'S A WONDERFUL AFTERLIFE and ANGUS THONGS AND PERFECT SNOGGING.

For television, Taylor has served as the costume designer on the miniseries THE 10TH KINGDOM and on such television films as Patrick Marber's AFTER MISS JULIE, Stephen Whittaker's KILLING ME SOFTLY and Antonia Bird's SAFE.

Jenny Shircore (Make-up and Hair Designer)

Shircore has been in the industry for close to four decades working on a vast array of critically acclaimed projects. She has been nominated for two Academy Awards, winning for ELIZABETH and she has been nominated for five BAFTAs, receiving two for ELIZABETH and THE YOUNG VICTORIA.

Shircore has worked on a variety of high profile projects and highlights include NOTTING HILL, VANITY FAIR, GIRL WITH A PEARL EARRING, THE GOLDEN AGE, MRS. HENDERSON PRESENTS and CLASH OF THE TITANS. Her most recent credits include Madonna's W.E and BEL AMI starring Robert Pattinson.

Conrad Pope (Score)

Pope's passionate commitment to telling a film's story with persuasive and compelling music has made him one of the most "in demand" orchestrators, as well as an accomplished film composer in his own right, composing lush scores for Pavilion of Women, In My Sleep, Under the Moon, Neo Wolf and Ghost Ship. Such canny top guns as John Williams, Alexandre Desplat, James Newton Howard, Jerry Goldsmith, James Horner, Alan Silvestri, Danny Elfman, John Powell, Hans Zimmer, Don Davis, and Mark Isham have all called upon his gifts as an arranger, orchestrator and conductor.

Conrad's musical qualifications are rare in today's Hollywood. Classically trained at New England Conservatory, he arrived in Hollywood and proofread film scores before they were recorded, and created "soundalikes" for JoAnne Kane Music service, the predominant sheet music preparation house for motion pictures. His talent for orchestration was recognized by former Hollywood orchestrator Arthur Morton, leading to many arranging assignments of "source music" for diverse films, and orchestrating and arranging of underscore. Today, few music professionals are as esteemed as Conrad for his first-hand, comprehensive command of the many facets of film scoring and, his reputation for consistently delivering "the goods."

The iconic hits and contemporary classic films Pope has contributed to are too numerous to list. A small sampling includes: the most recent installments of the Star Wars films (The Phantom Menace, The Attack of the Clones, The Revenge of the Sith) the Harry Potter series, Indiana Jones and the Kingdom of the Crystal Skull, Jurassic Park, Pirates of the Caribbean, Star Trek X, the Matrix films. Memoirs of a Geisha, Julie and Julia, The Curious Case of Benjamin Button, A Christmas Carol and The Adventures of Tintin: The Secret of the Unicorn.

Alexandre Desplat (Composer, "Marilyn's Theme")

After composing the music for over 50 European films and being nominated for 2 César Awards, Alexandre Desplat burst onto the Hollywood scene with his evocative score to GIRL

WITH THE PEARL EARRING (2003), which earned him nominations from the Golden Globes, BAFTA and European Film Awards.

His reputation was solidified by his critically acclaimed score to Jonathan Glazier's film BIRTH (starring Nicole Kidman), followed in close succession by the scores to THE UPSIDE OF ANGER (starring Joan Allen and Kevin Costner), HOSTAGE (starring Bruce Willis and directed by Florent Siri) and Stephen Gaghan's film SYRIANA (Produced by Steven Soderbergh, starring George Clooney and Matt Damon), which earned him another Golden Globe nomination.

THE QUEEN (directed by Stephen Frears and starring Helen Mirren) got him his first Academy Awards nomination in 2007 and he has won the 2007 Golden Globe for his score to THE PAINTED VEIL (starring Edward Norton and Naomi Watts).

In 2008, he has written the music for MR. MAGORIUM'S WONDER EMPORIUM (starring Dustin Hoffman and Natalie Portman), THE GOLDEN COMPASS (starring Nicole Kidman and Daniel Craig), which is the first movie based upon the beloved trilogy, HIS DARK MATERIALS by Philip Pullman, and for Academy Award winner, director Ang Lee's film LUST CAUTION.

Balancing his busy Hollywood schedule, Alexandre still makes time to lend his talents to a select number of European films, his most recent score for DE BATTRE MON COEUR S'EST ARRÊTÉ ("The Beat that My Heart Skipped") earned him a Silver Bear Award for Best Score at the Berlin Film Festival and a César Award in 2006.

Lang Lang (Pianist)

Heralded as the "hottest artist on the classical music planet" by the New York Times, the star, 29 year-old Lang Lang has played sold out recitals and concerts in every major city in the world and is the first Chinese pianist to be engaged by the Vienna Philharmonic, Berlin Philharmonic and all the top American orchestras.

Testimony to his success, Lang Lang recently appeared in the 2009 Time 100 – Time magazine's annual list of the 100 Most Influential People in the World. In 2008, over four billion people viewed Lang Lang's performance in Beijing's opening ceremony for the Games of the XXIX Olympiad, where he was seen as a symbol of the youth and the future of China. This status has inspired over 40 million Chinese children to learn to play classical piano – a phenomenon coined by The Today Show as "the Lang Lang effect." Recognizing Lang Lang's powerful cultural influence, in 2008 The Recording Academy named him their Cultural Ambassador to China. Most recently, Lang Lang has been chosen as an official worldwide ambassador to the 2010 Shanghai Expo, and played at the opening ceremony.

Continuing his presence on the world stage, Lang Lang was featured at the 2008 Grammy® Awards, pairing up with jazz great Herbie Hancock for an astounding performance that was broadcasted live to 45 million viewers worldwide. The two pianists continued their collaboration with an inaugural world tour in summer 2009.

CAST IN ORDER OF APPEARANCE

Marilyn Monroe	Michelle Williams
Colin Clark	Eddie Redmayne
Vivien Leigh	Julia Ormond
Sir Laurence Olivier	Kenneth Branagh
Sir Kenneth Clark	Pip Torrens
Lady Jane Clark	Geraldine Somerville
Hugh Perceval	Michael Kitchen
Vanessa	Miranda Raison
Jack Cardiff	Karl Moffatt
Cotes-Preedy	Simon Russell Beale
Arthur Jacobs	Toby Jones
David Orton	Robert Portal
Roger Smith	Philip Jackson
Barry	Jim Carter
Andy	Victor McGuire
Arthur Miller	Dougray Scott
Reporter #1	Richard Attlee
Reporter #2	Michael Hobbs
Reporter #3	Brooks Livermore
Reporter #4	Rod O'Grady
Milton Greene	Dominic Cooper
Richard Wattis	Richard Clifford
Dame Sybil Thorndike	Judi Dench
Paula Strasberg	Zoë Wanamaker

Lucy	Emma Watson
Trevor	Gerard Horan
Denys Coop	Alex Lowe
Rosamund Greenwood	Georgie Glen
Waiter	Richard Shelton
Lucy's Father	Peter Wight
Paul Hardwick	Paul Herzberg
Jeremy Spenser	James Clay
Senior Policeman	Des McAleer
Sir Owen Morshead	Derek Jacobi
Spectator	Jem Wall
Schoolboy #1	Ben Sando
Schoolboy #2	Josh Morris
Dr Connell	David Rintoul
Sybil Thorndike Double	Penny Ryder
Male Dancer #1	Sean Vanderwilt
Male Dancer #2	Adam Perry
Associate Producer	Cleone Clarke
Production Manager	Sara Desmond
First Assistant Director	Guy Heeley
Financial Controller	Liz Barron
Set Decorator	Judy Farr
Supervising Art Director	Charmian Adams
Costume Supervisor	Charlotte Sewell
Location Manager	Jason Wheeler
Production Sound Mixer	Richard Dyer

Script Supervisor

Vicki Howe

Theatrical Lighting Design

Jules Fisher & Peggy Eisenhauer

Movement Coach to Michelle Williams

Jane Gibson

Dialect Coach

Penny Dyer

Acting Coach to Michelle Williams

Greta Seacat

Vocal Coach to Michelle Williams

David Krane

Assistant Choreographer

Audrey Hamm

Second Assistant Director

Charlie Reed

Third Assistant Director

Chris Foggin

Art Director

Mark Kebby

Standby Art Director

Laura Conway-Gordon

Assistant Art Director

Chantelle Valentine

Production Buyer

Corina Floyd

Art Department Assistant

Clare Porritt

Scenic Artist

Nigel Hughes

A Camera Operator

Ben Smithard

Focus Puller

Adam Coles

Clapper Loader

Jacob Barrie

B Camera Operator

Hamish Doyne-Ditmas

B Camera Focus Pullers

David Penfold

	Shaun Cobley
B Camera Clapper Loaders	Woody Gregson
	Sam Smithard
Central Loader	Dan West
Video Assist	Leo Winslow
Steadicam Operator	Derek Walker
C Camera Operator	Mark Milsome
C Camera Clapper Loader	Alex Howe
Key Grip	Rupert Lloyd Parry
B Camera Grip	Tony Sankey
Grip Trainees	Nick Chetham
	Nicholas Crew
Sound Maintenance	John Hagenstede
Sound Assistant	Glyn Hamer
Additional Editors	Kevin Tent, A.C.E.
	Wyatt Smith
	Pete Beaudreau
	Julia Kots
First Assistant Editor	Ian Johnson
Trainee Assistant Editor	Jo Burrows
Costume Designer (USA)	Martin Pakledinaz
Assistant Costume Designers	Natalie Humphries
	Emma Moore

Costume Assistants	Victoria Taylor
	Catherine Pearson
	Aaron Timperley
	Adam Dee
Assistant to Martin Pakledinaz	Matthew Pachtman
Costume Dailies	Sally Crees Jane Marcantonio
	Julie Merritt Anna Reynolds
Hair & Make-up Artists	Marc Pilcher
	Zoe Brown
	Hannah Edwards
Hair & Make-up Trainees	Jennie Cooper
	Emily Swift
Prosthetics supplied by	Creatures Inc Ltd
Prosthetic Make-up Artists	Robin Pritchard
	Rob Trenton
Hair & Make-up Dailies	Michael Buckley Lisa Harris
	Ameneh Mahloudji Sam Smart
Property Master	Mike Power
Property Storeman	Damian Butlin
Chargehand Dressing Props	Don Santos
Dressing Props	Bob Thorne
	Matt Wyles
Standby Props	Andy Forrest

	Neil McAllister
Lighting Gaffer	Mark Clayton
Best Boy	Benny Harper
Electrician	Enrico Faccio
Genny Operator/Electrician	Guy Hammond
Electrician	Steve Young
Desk Operator	Andy Walton
Theatrical Production Electrician	Steve Reeve
Theatrical Lighting Programmer	Rob Halliday
Desk Operator (Theatre)	Andy Walton
Assistant Lighting Design	Sarah Brown
Production Accountant	Peter Eardley
Pre-production Accountant	Elizabeth Walker
Assistant Accountants	Warren Demer
	Tina Falcone
Post Production Accountant	Trevor Stanley
Assistant Location Manager	Ian Hutchinson
Unit Manager	John Crampton
Security Manager	Paul Harding
Additional UPM	Tim Porter
Production Co-ordinator	Samantha Black

Assistant Co-ordinator	Hannah Andrews
Production Assistant	Beni Hardiman
Key Floor Runners	Andy Young
	Paul Hayes
Floor Runners	Jessica Corlett
	James Kipping
Eton Crowd Casting	Sue Wood
Additional Third Assistant Director	Alex Holt
Post Production Runner	Naomi Howarth
Trainee Director	Ben Woolf
Assistants to Michelle Williams	Jemma Kearney
	Paige Williams
UK Casting Associate	Robert Sterne
US Casting Associate	Lisa Zagoria
UK Casting Assistant	Kharmel Cochrane
US Casting Assistant	Saraphina Monaco
Construction Manager	Barry Moll
Supervising Carpenter	Steve Deane
Carpenters	Barry Lawrence
	Robert Noble
	Roger Wilkins
	Joseph Willmott
Supervising Painter	Nick Wood

Painters	Barty Bailey
	Vivien Ball
Standby Carpenter	Chris Sibley-Hale
Standby Painter	Mark Wood
Standby Rigger	Ian Murray
Unit Publicity	Freud Communications
	Kate Lee
	Jo Fernihough
Stills Photographer	Laurence Cendrowicz
EPK	PPC Ltd
Special Effects Supervisor	Mark Holt
Stunt Co-ordinator	Julian Spencer
Stunt Performer	Belinda McGinley
Extras Casting	Lesley Gogarty
	The Casting Network
Transport Captain	David Rosenbaum, Snr
Driver to Michelle Williams	David Rosenbaum, Jnr
Driver to Kenneth Branagh	Xen Xenophontos
Driver to Judi Dench	Bryan Agar
Unit Drivers	Tony Cooper

	Jason Mortlock
Action Vehicles supplied by	TLO Film Services Ltd
Action Vehicle Co-ordinator	Martin Allerdice
Facility Vehicles supplied by	Location Facilities
	Lays International
	Andy Dixon Facilities
Facilities' Drivers	Carlos Grayham
	Dave Jones
	Steve Meek
	Kenny Miles
	Jason Morgan
	Nick Ridge
	Barry Stone
Minibuses supplied by	Media Coaches
Catering by	Fayre Do's
Catering Managers	Jamie Cook
	Richard Mynard
Head Chef	Hailu 'H' Asfaw
Catering Assistants	Leah Foley
	Marcin Ptak
Health and Safety Advisors	Hannon Media

Safety Divers

Diving Services UK

Medic

Ashley Stowell

Costume Makers

Gwen Russell · Gerson & Valeria Di Santo

Costumes supplied by

Angels · Carlo Manzi · Cosprop · Movietone · Theatrical Shoemakers Ltd

Post Production by

Lipsync Post

Post Production Producer

Dan Bentham

D.I. Supervisor

James Clarke

Digital Colourist

Lee Clappison

On Line Editors

Diana Vasquez

Scott Goulding

Lucy Seaborne

Scanning & Recording Manager

Daniel Tomlinson

D-Lab Operators

Peter Collins

Abigail McKenzie

Digital Restoration Artist

Alberto Buron

Technical Support

Linden Brownbill

Visual Effects by

Lipsync Post

Head of Visual Effects

Stefan Drury

Visual Effects Supervisor

Sheila Wickens

Visual Effects Producer	Antony Bluff	
Visual Effects Co-ordinators	Lucy Tanner	
	Katie Roehrick	
Executive Visual Effects Supervisor	Sean H Farrow	
Digital Compositors	Adrian Banton	Luke Butler
	Tom Collier	Naomi Butler
	Antonio Rodriguez Diaz	Dylan Wyn Owen
	Emelie Nilsson	James Elster
	Elysia Greening	Jane Paton
	U-Sun I Hu	Colin Ebanks
Digital Matte Painter	Harry Wormald	
CG Artist	Sam Cox	
Senior Systems Engineer	David Lloyd	
Systems Engineer	Dan Spain	

Additional Visual Effects by Peerless Camera Company

VFX Supervisor	Alan Church	
Visual Effects Consultant	Kent Houston	
Digital Effects Supervisor	John Paul Docherty	
VFX Producers	Diane Kingston	
	Mason Jarratt	
VFX Co-ordinator	Dan Baker	
Digital Compositors	John Swinnerton	Paul Round
	Emeline Tedder	Sarah Marchant
	James Russell	Alan Stucchi
	Tim Pruce	Stella Ampatzi

Titles by	Lipsync Design
Head of Design	Howard Watkins
Titles Designer	Julia Hall
Titles Co-ordinator	Chris Bentley
Supervising Sound Editor	Nick Lowe
Sound Effects Editors	Catherine Hodgson
	Alastair Sirkett
	Myron Nettinga
Sound Conform Editors	Nick Adams
	Simon Browell
Re-recorded at Shepperton Studios	
Re-recording Mixers	Mike Dowson
	Adam Scrivener
Sound Mix Technician	James Corless
ADR Mixers	David Boulton
	Rob Hughes
Foley Mixer	Simon Trundle
Foley Artists	Paul Hanks
	Ian Waggot
Foley Supervisor	Philip Barrett
Foley recorded at Universal Sound	
Voice Casting	Vanessa Baker

Music Arranged & Orchestrated by

Conrad Pope

Additional Orchestrations

Bill Newlin

Clifford J Tasner

Jon Charles

Nan Schwartz

Music Editors

Andy Glen

Jay Duerr

Peter Clarke

Assistant Music Supervisor

Helen Yates

Score Supervisor

Alison Wright

Music Recorded at

Abbey Road Studios, London

Air Lyndhurst Studios, London

Recording Engineers

Peter Cobbin

Assisted by

John Barrett

Adam Miller

Paul Pritchard

Music Mixed at

Air-Edel Studios, London

Music Mixed by

Nick Taylor

Assisted by

Tom Bullen

Musicians' Contractor

Isobel Griffiths

Assistant Musicians' Contractor

Charlotte Matthews

Big Band Solo Clarinet	Jamie Talbot
Big Band Solo Trombone	Mark Nightingale
Big Band Trumpet	John Barclay
Big Band Solo Tenor Saxophone	Dave Bishop
Percussions	Gary Kettel
	Chris Baron
Orchestra Leader	Thomas Bowes
Solo Piano	Dave Arch
Solo Clarinet	Nicholas Bucknall
Solo Flute	Karen Jones
New York Rehearsal Drummer	Perry Cavari

Music Preparation	Dave Hage for Dakota Music Ltd
Vocal Coach for Michelle Williams	Terry Davies
On Set Music Preparation	Colin Rae

Post Production Supervisor	Tania Blunden
Additional Post Production Supervisor	Matthew Shapiro

For Lipsync Productions

Peter Hampden	Norman Merry
Jon Diamond	Christos Michaels

For BBC Films

Production Executives	Jane Hawley
	Michael Wood

Head of Business Affairs	Zoe Brown
Legal & Business Affairs Manager	Simon Osborn
Development Editor	Beth Pattinson

For The Weinstein Company

Executive in Charge of Production	Matthew Landon
Executive in Charge of Physical Production	Tim Clawson
Executive in Charge of Post Production	Alison Beckett
Executives in Charge of Business & Legal Affairs	Michal Podell Steinberg
	Laine Kline
Executive in Charge of Music	Richard Glasser
Co-Executive Producer	Colin Vaines

Camera Equipment supplied by	Movietech Camera Rentals
Lighting Equipment supplied by	Arri Lighting
Film Stock	Kodak
Colour Processing & Rushes	Technicolor
Walkie Talkies	Wavevend Communications
Post Production Scripts	Sapex Scripts
Legal Clearances	Sarah Hughes
Travel Services	Mediacom 24-7 Ltd
Production Auditors	Shipleys
Banking Services	Barclays Media Banking
Completion Bond Guarantors	Film Finances
Production Insurance by	W & P Longreach
Legal Services by	Wiggin LLP

Filmed at Pinewood Studios and on location in England

“When Loves Goes Wrong (Nothin’ Goes Right)”

Written by Harold Adamson and Hoagy Carmichael

Performed by Michelle Williams

Published by EMI Feist Catalog Inc.

Peer Music (UK) Ltd (c/o Songs of Peer Ltd)

Courtesy of The Weinstein Company

Arranged and Produced by David Krane

“Heat Wave”

Written by Irving Berlin

Performed by Michelle Williams

Courtesy of The Weinstein Company

Arranged and Produced by David Krane

“Memories Are Made of This”

Performed by Dean Martin

Words and Lyrics by Frank Miller, Richard Dehr and
Terry Gilkyson

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“Uno Dos Tres”

Performed by La Tropicana Orchestra

Written by Daniel Indart, Jesus A Perez-Alvarez

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“Burley Cutie”

Performed by Johnny Ace

Written by Don Robey & David J Mattis

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“Aces Wild”

Performed by Johnny Ace

Written by John L Alexander

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Hurdy Gurdy from "The Prince And The Showgirl"

Addinsell, Richard (C)

Hurdy Gurdy Piano performed by Terry Davies

Published by Novello & Company Limited

"You Stepped Out Of A Dream"

Performed by Nat King Cole

Words and Lyrics by Gus Kahn and

Nacio Herb Brown

Licensed courtesy of EMI Records Ltd

Published by EMI Music Publishing Ltd

"Autumn Leaves"

Performed by Nat King Cole

Words and Lyrics by Joseph Kosma and Jacques
Prevert

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"I Found A Dream"

Addinsell, Richard (C)/Hassall, Christopher V. (A)

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"That Old Black Magic"

Performed by Michelle Williams

Words & Music by Mercer/Arlen

Published by Sony/ATV Music Publishing

Courtesy of The Weinstein Company

Arranged and Produced by David Krane

Lang Lang appears courtesy of Sony Music Entertainment

THE PRINCE AND THE SHOWGIRL

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