



THE WEINSTEIN COMPANY

# UNFINISHED SONG

## Production Notes



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**Running Time:** 96 mins  
**MPAA Rating:** PG-13

## **UNFINISHED SONG Synopsis**

A feel-good, heartwarming story about how music can inspire you. UNFINISHED SONG stars Academy Award® nominee Terence Stamp as Arthur, a grumpy pensioner who can't understand why his wife Marion (Academy Award® winner Vanessa Redgrave) would want to embarrass herself singing silly songs with her unconventional local choir. But choir director Elizabeth (Gemma Arterton) sees something special in the reluctant Arthur and refuses to give up on him. As she coaxes him out of his shell, Arthur realizes that it is never too late to change and, aged 70, Arthur finally dares to unlock his emotions and reach out to his estranged son, James (Christopher Eccleston).

## **Director's Statement: Paul Andrew Williams**

UNFINISHED SONG is an incredibly affecting project and possibly the most personal script I've written. Not because the characters are all relatable to me, though some aspects of the story certainly are, but because I have tried to make elements of the film personal to everyone. Ever since I started writing I have always tried to bring truth and the natural complexity of human nature to my characters, never more so than now.

I often wondered what would make a tough old man – a father and grandfather who is grumpy and difficult and hard to extract emotion from – come out of his shell and be prepared to open himself up. What makes a certain generation unhappy unless they are being unhappy or making everyone else unhappy? I wanted to explore what would bring out emotions buried inside, with the ability to see life a bit brighter.

The film hints at the relationship between my grandfather and grandmother, the love and duty of their generation and how the normal working-class person deals with emotion, loneliness and loss. Could they possibly come out of it all with a smile and a dance in the end?

My grandfather loved my Gran. In fact, I would say she was the one positive thing in his life that had any effect on him. He would do anything for her, and she for him. She accepted him for all his moaning and bitterness because she could see that underneath it all, he was a good man. He had taken care of her, been there for her, made her laugh and every now and again dipped his toe into romance for her. When she got every type of cancer she could, he looked after her, nursed her and loved her with something totally unconditional. When she eventually died, he was in great pain and for the first time in his life he sobbed.

I was inspired by seeing how my grandfather cared for my grandmother, the sacrifices he made, and the effect of losing someone you've spent every night with for fifty years. It seems the fear of admitting one's frailties or needs can eat someone up and destroy those around them.

With a troubled father-son relationship like that between Arthur and James, would they crumble and give up once the one thing they both loved was gone? Or could there be something that might force them to change their outlook on life and want to be better?

## **About the Production**

"It's a very personal story for me," says writer/director Paul Andrew Williams, who drew on his own family experience to create UNFINISHED SONG. "I guess you could call it semi-autobiographical; there were scenes where I cried because it reminded me of losing elder family members."

Yet Marion's illness and how it affects relationships within her family, made up of her cantankerous husband Arthur and their only son James, is only one element of UNFINISHED SONG. "It's basically about a man finding himself," Paul summarizes. "Whatever age you are, something can change you dramatically."

A frequently hilarious and ultimately uplifting, inspirational comedy-drama, UNFINISHED SONG doesn't wallow in misery. "Some people have this idea that old people just sit at home, dribbling," says Paul who has a bracingly British attitude towards schmaltz. "They actually do have fun, they do get together and they do talk about sex. I wanted to make sure that people see that actually old people do have a good laugh."

"Paul is a very funny guy, but he also writes very truthfully. I defy anyone to watch this film and not get emotionally involved and a bit teary," adds producer Ken Marshall. The two men have collaborated together ever since Paul's award-winning debut, the gritty Brit thriller LONDON TO BRIGHTON. That was followed by THE COTTAGE – a slapstick comedy horror – and then tense ordeal drama CHERRY TREE LANE. Compared to them, UNFINISHED SONG – a gentler, far more sentimental movie – feels like a radical creative departure in terms of tone.

"Most of my films are a lot darker," admits Paul. "People may be like, where's the killing? Where's the sex?!" However to him, UNFINISHED SONG is an organic progression. "For me, UNFINISHED SONG is just like all my other films in that I want the characters' relationships to be natural. It's still dealing with emotions. It's just dealing with different emotions. I think there are still elements of harshness, though parts of it are very funny. What I attempt to do is capture real life."

"It's the PG film we've been wanting to make," Ken jokes. "It's the one we can take our mums and nans to."

## **A Story for Everyone**

The terrific, wonderfully well-written script is what made legendary actress Vanessa Redgrave (CORIOLANUS, ATONEMENT) instantly sign up for UNFINISHED SONG. Though Hollywood has recently rediscovered the lucrative power of the "grey pound," as the ever socially conscious 75-year-old Redgrave points out, aside from rare classics like THE BRIDGES OF MADISON COUNTY there still aren't many movies about older people. "Old Age Pensioners don't get a look in anywhere really, in our society, and I'm not just talking about the film world. In life they get abused, their funds get taken away from them and they get treated very badly," says Redgrave. "I love the fact my character, Marion, has become a member of an Old Age Pensioners' choir. That is a very, very special subject for a story. But the point is not just the subject, it's how well-written it is. And there are many different layers to the story. There's the layer of what an extraordinary life-giving role the choir has, the live-giving element of Elizabeth's story and the story of my husband and our son. This is really a film about three generations."

Because of that, UNFINISHED SONG is a film that everyone can identify with. The majority of people have a parent or grandparent, so the story touches a universal chord.

Christopher Eccleston (DOCTOR WHO, THE SHADOW LINE) who plays James, Marion's adult son, likens it to Charles Dickens's timeless classic *A Christmas Carol*. To him Arthur is a miser like Ebenezer Scrooge, not of money, but of emotion – particularly towards his only son. As Eccleston sees it, UNFINISHED SONG is about “a kind of spiritual rebirth of this older man who has really been quite unhappy and depressed, but by the end of the film he's opened up.”

An actor from a younger generation, 26 year-old Gemma Arterton (TAMARA DREWE, PRINCE OF PERSIA) was, like Vanessa Redgrave, also attracted to the project because of the script. “Paul's such a great writer. So simplistic and beautiful. Just like real life,” she says. Arterton, who plays the choir's enthusiastic young volunteer leader Elizabeth, responded strongly to a story set in a world she recognized. “I grew up on a council estate. Arthur is like the dads and granddads where I grew up. The community center we used was like the one I used to go to for Brownies.”

All the lead cast, young and old, have their pick of big projects, yet all responded so strongly to Paul's script that they worked for below their usual rates. Arterton explains why: “Simply, it just spoke to me and made me cry. I wanted to do it so badly. I said to Paul, ‘look, I'll do it for free, it's so good.’ He said ‘I might take you up on that!’”

### The Cast

“Terrifying” is how director Paul Andrew Williams, more used to working with inexperienced young actors and unknowns, recalls the prospect of working with British acting royalty Vanessa Redgrave and Terence Stamp. “I mean you have an Oscar-winner and a cinematic icon. And obviously you don't get them to read, and we had no budget for rehearsal time, so you have no idea what they are going to do until you literally get the first take. They were both very much like ‘trust me.’ And I did.”

Paul wasn't the only person on set who felt intimidated. Rising young star Gemma Arterton (PRINCE OF PERSIA, ST TRINIAN'S, TAMARA DREWE), who spent 6 months learning the piano for her role, admits to being really nervous at working with “one of the best actresses ever in the whole world.” Despite starring in several big budget action blockbusters like QUANTUM OF SOLACE and CLASH OF THE TITANS, Arterton considers UNFINISHED SONG one of the most challenging jobs she's had so far. That was partly due to the lack of rehearsal time and the fact that her character in the film, Elizabeth, is so unlike herself. “She's very bubbly, but she's a plain Jane and ungainly and she doesn't really have a life because all her time is spent teaching or with the choir,” says Arterton. “I didn't want to make her annoying, but she's got to be the sort of person that is not really cool or appealing to her own age group. I tried to remember the classical musicians at school who didn't really go out and get wasted as teenagers because they always had choir practice!”

Another actor who struggled to relate to his character was Terence Stamp (THE LIMEY, THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT). Strikingly handsome, the vigorous, Oscar-nominated star has always had a magnetic on screen presence and struggled to picture himself as an old man. “I had a lot of trepidation,” he confesses. “It wasn't that I didn't feel I could do it. It just felt like a big reach. Arthur is not really older than me, but I visualize him as older. I'm not like Arthur. I'm very active and fit, so on a vanity level it was a kind of unnerving commitment.” Arthur is in almost every scene. “It really is Arthur's film. It's his journey,” says producer Ken Marshall. “Finding Terence Stamp to play that part was almost unbelievable. It's an amazing

role and we really wanted someone who could do the part justice." Stamp knew it was vital that he connected to his character if he was to carry the film. The moment of revelation came when he met and talked to writer/director Paul Andrew Williams. "Paul told me he envisaged Arthur as kind of based on his dad and I then realized it was kind of about my dad as well. My father was unusually good looking and my mother was completely besotted with him, even though he was emotionally closed down."

For Christopher Eccleston, who plays Marion and Arthur's son James, the decision to sign up for UNFINISHED SONG was an easy one. From OUR FRIENDS IN THE NORTH to FLESH AND BLOOD he's been frequently drawn to father-son relationships. Though Eccleston has a fantastic relationship with his own father, he recognized the truth of the Arthur and James dynamic. "I think in Britain the way working class men of past generations of fathers and sons related to each other is that there was an awful lot of love without a lot of closeness," he says. "There was no expression of love. And the relationship that Terence and I portray very much draws from that pool. But with the loss of their mother and their wife they're forced into each other's orbit and it's important in the film that they move towards redemption." To Eccleston the lack of rehearsal time for the film didn't really matter: "The three of us were well cast together as a family." A well-established and respected actor himself, he still felt very much the eager-to-learn junior. "I've seen Vanessa on stage many, many times and sat in the audience in awe. It's a big deal for an actor to get to work with another actor like that."

The other key relationship in the film is that between Marion and Arthur. "Most people today would be divorced 60 times over if they were to be married for as long as these two," says writer/director Paul Andrew Williams, who wanted his story to show the deep connection and love that elderly married couples have that is different from today.

"She just adores him," Vanessa Redgrave says simply of her character Marion's relationship to husband, Arthur. "And he adores her – but it's more hidden and nuanced. Like many couples, to an outsider it would seem like this isn't much of a marriage, but actually the two of them love each other very much."

"Vanessa is a legend," declares producer Ken Marshall. "She's not only an Oscar-winner and a BAFTA Fellow; she's won and been nominated for countless awards like Tonys and Emmys. She's a creative force. It's humbling when someone like that really responds to the script. I think we were almost hesitant at first that she might be too big for this film. But she and Paul really connected and he said 'she's the one.'"

### **The Choir**

The aim for UNFINISHED SONG was to create an authentic adult community choir. When producer Ken Marshall and writer/ director Paul Andrew Williams were scouting in the North East they came across a fundraising choir competition to benefit St. Oswald's Hospice. Their ears were caught by Heaton Voices. An open-to-all choir with no auditions from Newcastle-on-Tyne, it was set up in 2000 by Richard Scott and – thanks to the ever-increasing vogue in singing TV shows like *The Choir* and *The Voice* – now has a hefty waiting list. "I think they were intrigued by my arrangements," he suggests. "I work from a jazz approach using riff-based accompaniment rather than harmonization." Scott became the musical arranger for UNFINISHED SONG. "I had no idea what I was letting myself in for," he chuckles.

Scott is used to being unconventional in his choice of choir material. "At Heaton Voices we tend to do a really eclectic mix. We'll do African songs, Eastern European

songs, Gospel, jazz numbers and even things like *Moon Dance* or *Under My Skin*." But nothing prepared him for what was about to hit him. "I was given the list of songs that included titles like *Ace Of Spades* and *Love Shack* and was a bit taken aback," he admits. His approach was to strip the songs right back to the melody and then build them up again. "I tried to get over the character of the song, but at the same time in a way that the choir feels that they can enjoy and perform naturally.'

Rather than just enlist Scott's existing choir, the UNFINISHED SONG production team put out an ad for people who were already singing in choirs to come along to a casting. Choir leader Richard Scott led some singing workshops whilst director Paul Andrew Williams went round with a camera looking for likely characters. But it wasn't meant to be *The X-Factor*. "We didn't want audition voices," insists Richard Scott. "In a community choir you have strong voices, you have weak voices. When we chose the choir we'd never even heard them sing! We struggled to begin with. Some people could keep pitch, others not so well, but it was a joy to watch a disparate group of individuals turning into a unified choir."

Some of those individuals, of course, will already be familiar to audiences, including national TV treasures like Anne Reid (*DINNER LADIES*, *CORONATION STREET*) and Ram John Holder (*DESMONDS*), but the actors so integrated themselves into the ranks that Richard Scott found himself forgetting that this was anything other than an authentic community choir. Even so there were occasions that were definitely out of the ordinary. "I have worked with a great many voices," he sighs. "But watching Vanessa and Terence sing their solo songs for the first time was something very special. The intensity took me by surprise. On set their performances reduced many of the choir to tears."

A veteran of singing on screen and stage in productions ranging from *Camelot* to the *Three Penny Opera*, Vanessa Redgrave still confessed to being a bit nervous before her big solo, though she hugely enjoyed being part of the choir. "I felt extraordinarily lucky that I found all these wonderful people. We had some of the best sessions." As she recounts it, "I've always loved singing. My father gave me loads of singing lessons as a child. When I sang in a benefit with my Natasha [Richardson] for the Roundabout Theatre in New York, we did a *Little Night Music*. My Natasha put me in touch with her brilliant singing coach John Mace who found my voice back again for me." That she was asked to sing the solo *True Colors* in UNFINISHED SONG was a big thing for her, not just because she loves singing, but because "I find it very life giving." Says Redgrave: "The point of Marion's song when I sing it in the film is that I am giving my life to my husband. And that is a very lovely thing."

## Cast and Crew Bios

### **TERENCE STAMP (ARTHUR)**

Terence Stamp was born in Bow, London. His motion picture debut was the title role in Peter Ustinov's 1962 film adaptation of Herman Melville's *Billy Budd*, which brought him not only an Academy Award® nomination but also international attention. After this success, Stamp collaborated with some of the cinema's most revered filmmakers. Stamp starred in William Wyler's adaptation of John Fowles' *THE COLLECTOR* opposite Samantha Eggar, and in *MODESTY BLAISE* for director Joseph Losey and producer Joe Janni. Stamp reteamed with producer Janni for two more projects: John Schlesinger's adaptation of Thomas Hardy's *FAR FROM THE MADDING CROWD* starring opposite Julie Christie, and Ken Loach's first feature film *POOR COW*.

Stamp then journeyed to Italy to star in Federico Fellini's *TOBY DAMMIT*, a 50-minute portion of the Edgar Allan Poe film adaptation *SPIRITS OF THE DEAD*. Stamp made Italy his home for several years, during which time his film work included Pier Paolo Pasolini's *TEOREMA* opposite Silvana Magano. His subsequent credits include Alan Cooke's *THE MIND OF MR. SOAMES*, Richard Donner's *SUPERMAN* and Richard Lester's *SUPERMAN II* (as Kryptonian super-villain General Zod), Peter Brook's *MEETINGS WITH REMARKABLE MEN*, Stephen Frears' *THE HIT*, Richard Franklin's *LINK*, Ivan Reitman's *LEGAL EAGLES*, Michael Cimino's *THE SICILIAN*, and Oliver Stone's *WALL STREET*. The film *PRINCE OF SHADOWS*, in which the actor starred for director Pilar Miro, was awarded the Silver Bear at the Berlin Film Festival.

Stamp began his fourth decade as an actor wearing some of the choicest of Lizzy Gardiner's Academy Award® winning costumes for the comedy *THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT* for director Stefan Elliot, starring along with Guy Pierce and Hugo Weaving. In 1999 it was Terence's lead role in Steven Soderbergh's *THE LIMEY* - which debuted that year to widespread critical acclaim at the Cannes Film Festival - that once again made him popular to a whole new generation of moviegoers. For his performance, Terence received nominations for Best Male Lead at the 2000 Independent Spirit Awards and for Best British Actor at the London Film Critic Circle (ALFS) Awards.

Stamp followed this up with memorable roles in Frank Oz's *BOWFINGER*, *RED PLANET*, the French romantic comedy *MY WIFE IS AN ACTRESS*, Disney's *THE HAUNTED MANSION* and Marvel's *ELEKTRA*.

In 2008, Terence stayed busy starring in four major studio releases that year including the re-make of the famous television series *GET SMART* opposite Steve Carell and Anne Hathaway; *WANTED* opposite Angelina Jolie and James McAvoy; *YES MAN* opposite Jim Carrey; and in the historical thriller *VALKYRIE* for director Brian Singer and starring opposite Tom Cruise.

Last year, Stamp starred opposite Matt Damon and Emily Blunt in Universal's *THE ADJUSTMENT BUREAU* playing the mysterious fixer Thompson.

In addition to his acting career, Stamp is an accomplished writer and author. He has published three volumes of his memoirs, including *Stamp Album* (written in tribute to his late mother), a novel entitled *The Night*, and a cookbook co-written with Elizabeth Buxton to provide alternatives to those who are wheat and dairy-intolerant.

Stamp recently released his latest memoir entitled *Rare Stamps*, in which he shares his personal experiences as an actor through his long career and the industry's ever-changing landscape.



### **VANESSA REDGRAVE (MARION)**

Vanessa Redgrave was Guest Director of the Brighton Festival 2012. During the Festival she directed and narrated a play with Nadim Sawalha and Najla Said, based on the memoir *Wadad Makdisi Cortas*. This was presented at the Theatre Royal, Brighton in May 2012.

In June 2012 in Dublin, Vanessa recited the Seamus Heaney poem *The Republic of Conscience* for the Amnesty International Concert for Aung San Suu Kyi, who received the Ambassador of Conscience Award from Bono.

Vanessa was last on Broadway in the 2010/2011 season with James Earl Jones & Boyd Gaines in the play *DRIVING MISS DAISY*, written by Alfred Uhry and directed by David Esbjornson.

In the 2007 season she was seen in Joan Didion's play *THE YEAR OF MAGICAL THINKING* directed by Sir David Hare.

Vanessa recently appeared in *CORIOLANUS*, the film starring and directed by Ralph Fiennes. Some of her favorite roles are in *LETTERS TO JULIET*, directed by Gary Winnick, and in *THE WHISTLEBLOWER* with Rachel Weisz.

In September 2012, Vanessa received UNICEF Germany's Award for Children's Rights in Frankfurt. She has been a UNICEF Goodwill Ambassador since 1995 and a UNICEF-UK Special Representative from 1993-1995.

### **GEMMA ARTERTON (ELIZABETH)**

Since graduating from RADA in 2007, Gemma Arterton has already garnered an Empire Film award for 'Best Newcomer' and a nomination for the 'Orange Rising Star' award at the 2011 BAFTAs. Gemma has recently completed filming Brad Furman's thriller *RUNNER, RUNNER* in Puerto Rico in the leading female role of Rebecca Shafran alongside Ben Affleck and Justin Timberlake. Gemma was recently seen in the lead role of Gretel opposite Jeremy Renner in *HANSEL AND GRETEL: WITCH HUNTERS*, directed by Tommy Wirkola. Gemma will also soon star in the highly anticipated *BYZANTIUM* directed by Neil Jordan and written by Moira Buffini, in which Gemma is set to star as vampire Clara opposite Saoirse Ronan. Gemma has recently been announced as part of the cast for 2013's Jeff Buckley biopic *MYSTERY WHITE BOY* and comedy thriller *THE WRIGHT GIRLS* directed by Andy Fickman.

In 2011, Gemma voiced the character of Shelley in *A TURTLE'S TALE: SAMMY'S ADVENTURE*, an animated feature including voices from John Hurt and Dominic Cooper. She also starred in the title role in *TAMARA DREWE* directed by award-winning director Stephen Frears, opposite Dominic Cooper, Luke Evans and Tamsin Greig. In 2010, Gemma appeared alongside Sam Worthington as the goddess Io in Louis Letterier's remake of the 1981 epic *CLASH OF THE TITANS*, based on the classic Greek myth. She also played the lead female role of Princess Tamina in Disney's *PRINCE OF PERSIA: THE SANDS OF TIME*, directed by Mike Newell, starring alongside Hollywood stars Jake Gyllenhal and Sir Ben Kingsley. In 2009, Gemma starred in J Blakeson's independent film *THE DISAPPEARANCE OF ALICE CREED*, a thrilling tale of kidnapping and intrigue in which she played the title role alongside Martin Compston and Eddie Marsan.

Amongst her other film credits, Gemma starred in Richard Curtis' *THE BOAT THAT ROCKED*, a period comedy set in the 1960's co-starring a host of greats such as Philip Seymour Hoffman, Kenneth Branagh, Bill Nighy and Emma Thompson and in 2008, Gemma starred as iconic Bond Girl Strawberry Fields in *QUANTUM OF SOLACE*, directed by Marc Forster and starring Daniel Craig and Dame Judi Dench. Her other

film credits include Guy Ritchie's gangster film ROCKNROLLA, THREE AND OUT, directed by Jonathan Gershfield, and the classic remake of ST TRINIAN'S directed by Oliver Parker and Barnaby Thompson for which she was nominated for an Empire Award and won a National Movie Award.

For television, Gemma's heartrending portrayal of the heroic Tess in the BBC adaptation of Thomas Hardy's novel TESS OF THE D'URBERVILLES co-starring Eddie Redmayne and Hans Matheson earned her rave reviews and numerous award nominations. She also played the role of Elizabeth Bennett in ITV's costume drama LOST IN AUSTEN. In 2007 she also starred in the BBC's CAPTURING MARY, directed by Stephen Poliakoff, in which she played the character Liza alongside Dame Maggie Smith, David Walliams and Ruth Wilson.

For theatre, in early 2010 Gemma made her West End debut at the Garrick alongside Rupert Friend and Tamsin Greig in Douglas Carter Beane's Award-winning Broadway comedy THE LITTLE DOG LAUGHED. She also returned to the stage in November 2010 at the internationally renowned Almeida Theatre in Henrik Ibsen's THE MASTER BUILDER, for which Gemma's performance earned her critical acclaim for her 'spellbinding' turn as Hilda Wangel. Her previous theatre credits include the role of Rosaline at Shakespeare's Globe Theatre in LOVE LABOUR'S LOST directed by Dominic Dromgoole. After gaining an award for 'Best Supporting Actress for Kent', she gained a full scholarship to RADA where she took lead roles in productions such as AN IDEAL HUSBAND, TITUS ANDRONICUS and THE BEGGAR'S OPERA.

#### **CHRISTOPHER ECCLESTON (JAMES)**

Christopher Eccleston trained at the Central School of Speech and Drama. He is will next be seen in THOR: THE DARK WORLD. Other films include 24 HOUR PARTY PEOPLE, THE OTHERS, ELIZABETH, JUDE, SHALLOW GRAVE, and LET HIM HAVE IT.

His work in television includes THE BORROWERS, THE SHADOW LINE, ACCUSED, LENNON NAKED, DR WHO, THE SECOND COMING, FLESH AND BLOOD, SUNDAY, OHELLO, CLOCKING OFF, HILLSBOROUGH, OUR FRIENDS IN THE NORTH, HEARTS AND MINDS, and CRACKER.

Theatre includes ANTIGONE, ABINGDON SQUARE and BENT at the National Theatre; MISS JULIE at The Haymarket; HAMLET at the West Yorkshire Playhouse; DONA ROSITA THE SPINSTER and A STREETCAR NAMED DESIRE at Bristol Old Vic; and THE WONDER at The Gate.

#### **PAUL ANDREW WILLIAMS (DIRECTOR)**

Paul Andrew Williams is a critically acclaimed writer and director. His body of work to date includes the theatrical release of three feature films; UNFINISHED SONG will be his fourth cinematic release.

In 2001 Paul wrote and directed the short film ROYALTY which would later inspire critically acclaimed feature film debut LONDON TO BRIGHTON. LONDON TO BRIGHTON premiered at the Edinburgh Film Festival and subsequently won numerous awards in the UK and overseas, including a nomination for The Carl Foreman Award at the 2007 BAFTA Awards. Williams followed this up with horror comedy THE COTTAGE, released in 2008 with Pathe Distribution and then in 2010, chilling home invasion thriller CHERRY TREE LANE released by Metrodome in the UK.

On top of the many scripts Williams has in development for the future, he is also a keen actor and starred in the most recent series of Golden Globe nominated TV series WALLANDER alongside Kenneth Branagh.

**KEN MARSHALL (PRODUCER)**

Ken Marshall began his career by exploring various roles in production and development before setting up UK based production company Steel Mill Pictures with Paul Andrew Williams in 2005.

Since the birth of Steel Mill Pictures, Marshall has produced five feature films and has a wealth of material in development, including a feature film for Focus Features to be shot in 2013. Completed films include the critically acclaimed LONDON TO BRIGHTON (2006), THE COTTAGE (2008) and CHERRY TREE LANE (2010).

Marshall is currently in post-production with feature film FILTH, a screenplay adaptation of the Irvine Welsh novel (*Trainspotting*). FILTH is directed by Jon Baird (CASS) and stars BAFTA award winning actor James McAvoy (X MEN: FIRST CLASS, THE LAST KING OF SCOTLAND) and a whole host of first class British acting talent including: Oscar winner Jim Broadbent, Eddie Marsan, Imogen Poots and Jamie Bell. Lionsgate acquired UK rights to FILTH and it is expected in cinemas in 2013.

Marshall is currently a mentor for the Microwave film scheme from Film London and the BBC. The initiative provides funding for rising talent by challenging them to complete their first feature film for a modest £120,000 budget. Previous success stories from the program include Eran Creevy's SHIFTY and Ben Drew's ILL MANORS.

**PHILIP MOROSS (PRODUCER)**

Philip Moross is the founder and Chief Executive Officer of The Cutting Edge Group, the largest music service provider for film.

In 1993 Philip formed Cutting Edge Marketing Solutions, a marketing business focused on the entertainment arena, which serviced large retail and mail order companies in Europe and the US by creating celebrity branded products for mass-market distribution.

In 1997, Philip created the Cutting Edge Music Group, which absorbed that marketing entity and packages, produces and publishes music for film. In 2007 Philip started a roll-up and in 2008 launched Resonant Music LP, a fund that invests in intellectual copyrights principally focused on music for film and television.

**DIANE WARREN (WRITER, "UNFINISHED SONGS")**

Diane Warren is one of the most prolific and successful songwriters of our time. Her songs have been featured in more than 100 motion pictures resulting in six Academy Award nominations. Additionally, she has been nominated for nine Grammys, (winning for the song "Because You Loved Me"), nominated for five Golden Globes, and has been named ASCAP's Songwriter of the Year six times. Some of her big movie hits include "How Do I Live" performed by Trisha Yearwood for *Con Air* and also a chart-topper by LeAnn Rimes as well, "Because You Loved Me" sung by Celine Dion for the film *Up Close and Personal*, "Music Of My Heart," performed by \*NSYNC and Gloria Estefan for the film *Music Of The Heart*, "I Don't Want to Miss a Thing" performed by Aerosmith for *Armageddon*, and "Do You Feel Me" from *American Gangster* sung by Anthony Hamilton.

Diane works with popular acts, including: Justin Bieber, Snoop Lion, Cher, Britney Spears, Christina Aguilera, Enrique Iglesias, Kelly Clarkson, Mary J. Blige, Akon, Jesse J, Emile Sande, Paloma Faith, Jennifer Hudson, Keyshia Cole, among many others.

During her impressive career, Warren has written for iconic artists such as: Whitney Houston, Aerosmith, Elton John, Faith Hill, Aretha Franklin, Brandy, \*NSYNC, Eric Clapton, Celine Dion, LeAnn Rimes, Mariah Carey, and Barbra Streisand, among many others.

Diane won the 2011 Golden Globe Award for Best Original Song for the powerful ballad "You Haven't Seen the Last of Me," which is performed by Cher in the movie *Burlesque*, starring Cher and Christina Aguilera.

In 2012, Diane was nominated for two Grammy Awards for the song "Born To Be Somebody" from Justin Bieber's "Never Say Never" album, and "You Haven't Seen the Last of Me" from *Burlesque*, both in the category of Best Song Written for Visual Media.

She also wrote the song "I Was Here" for Beyoncé's latest record, "4," which hit number one on the Billboard charts. The video for the song was filmed at the U.N. to launch World Humanitarian Day, and it has reached over 1 billion people.

Diane most recently wrote the original song "Silver Lining" performed by Jesse J for the critically acclaimed, award-winning film *Silver Linings Playbook*. In addition, her song "Get Used To Me," is performed by Jessica Mauboy as the end title to *The Sapphires*. Warren's original song "Unfinished Songs" for the film *Unfinished Song* is performed by Celine Dion as the end-title.

Warren owns her publishing company, Realsongs; the most successful female-owned and operated business in the music industry.

## **Credits**

Entertainment One Presents

a Steel Mill Pictures production

in association with Coolmore Productions

in association with Film House Germany AG; an Egoli Tossell Film co-production

in association with Aegis Film Fund

a Paul Andrew Williams film

*Terence Stamp*

*Gemma Arterton*

*Christopher Eccleston*

*with Vanessa Redgrave*

*Anne Reid*

*Elizabeth Counsell*

*Ram John Holder*

**Casting by**

Karen Lindsay Stewart

Vicky Wildman

Buffy Hall

**Music Supervisors**

Matt Biffa

Maggie Rodford

**Composer**

Laura Rossi

**Line Producer**

Caroline Levy

**Make-Up and Hair Designer**

Lucy Cain

**Costume Designer**

Jo Thompson

**Editor**

Dan Farrell

**Production Designer**

Sophie Becher

**Director of Photography**

Carlos Catalan

**Co-Producer**

Jens Meurer

**Co-Producer**

Chris Billows

**Co-Producer**

Rachel Dargavel

**Executive Producers**

Alistair D Ross

Tara Moross

**Executive Producers**

Christian Angermayer  
Marc Hansell  
Judy Tossell

**Executive Producers**

Benjamin Melkman  
Alan Howard  
Ricky Sans  
Slava Smolokowski

**Executive Producers**

Tim Smith  
Paul Brett

**Executive Producers**

Bob Weinstein  
Harvey Weinstein

**Produced by**

Philip Moross

**Produced by**

Ken Marshall

**Written and Directed by**

Paul Andrew Williams

IN ORDER OF APPEARANCE

Arthur	Terence Stamp
Marion	Vanessa Redgrave
Elizabeth	Gemma Arterton
Timothy	Barry Martin
Sujantha	Taru Devani
Brenda	Anne Reid
Cheryl	Elizabeth Counsell

Charlie	Ram John Holder
Marge	Denise Rubens
Terry	Arthur Nightingale
Steven	Jumayn Hunter
James	Christopher Eccleston
Jennifer	Orla Hill
Bill	Bill Thomas
Robert	Willie Jonah
Doctor	Calita Rainford
Day Care Nurse	Federay Holmes
Heavy Metal Kid	Calum Sivyler
Judge	Alan Ruscoe
Playground Monitor	Sally Ann Matthews
Delivery Guy	Paul Andrew Williams
Runner	Caroline Bartleet
Choir Organiser	Brian Shelley
Male Compere	Christopher Terry
Female Compere	Melanie Cripps
Doctor	Dominic Kemp

#### THE OAP'Z

Joy Alexander, Judith Baird, Bob Buyers, Sally Anne Cooper, Joan Fagon, Lynn Fox, Anthony Friswell, Christine Glazzard, Christopher Gulliver, Joe Hewison, Pat Mailer, Janet Meikle, June Mitchell, Marie Mossison, Jenny Hales Owen, Sid Robertson, Ian Scott, Joan Smith, Mike Smith, Sue Sweeney, Margaret Taroni, Carol Thompson, Robert Anthony Walsh, and Gwen Williams.

Additional Editor	Matthew Garner
First Assistant Director	Nickie Sault
Production Managers	Andrew Hardwick Monique Mussell
Post Production Supervisor	Polly Duval
Supervising Sound Editor	Srdjan Kurpjel
Camera Operator	Carlos Catalan
Focus Puller	Alfredo Suarez
Clapper Loader	David Agha-Rafei
Camera Assistant	Esther Vardy
Camera Trainee	Tom Finch
Key Grip	Ed Lancaster
Production Sound Mixer	Ian Voight
Sound Maintenance	Simon Byshee
Sound Assistant	Ben Hossle

Key Second Assistant Director	Paul Mindel
Crowd Second Assistant Director	Karl Liegis
Third Assistant Director	Jamie Hamer
Floor Runners	Hannah Green Andrew Edwards Ben Wilson
Script Supervisor	Yasmin Rais
Production Coordinator	Mike Noble
Production Assistant	Charlotte Bell
London Travel Coordinator	Polly Stokes
Production Accountant	Debbie Moore
Assistant Accountants	Wayne Shearer Mercedes Wilson Lucy Marr
Wardrobe Supervisor	Emma Rose Rees
Standby Costume	Mel O'Connor Jade Armstrong
Costume Trainees	Chloe Rawlings Christine Powell Sarah Gaunt Tanya Michelle
Make-Up and Hair Artist	Vicky Fields
Make-Up Trainee	Kate May
Art Director	Keith Sloate
Set Director	Stella Fox
Standby Art Director	Mary Buri
Assistant Art Director	James Morrall
Graphic Artist	James Morrall
Storyboard Artist	Kieran Clayton
Art Department Assistant	Faye Boustead
Art Department Trainee	Rachel Lee
Prop Master	Mike Power
Dressing Props	Billy Cessford Dave Nichols
Construction	Northern Set Construction Limited
Construction Manager	Jamie Lumley
Construction Driver	Andy Nichols
Rigger	Fred Foster
Carpenters	John Hudson Steve Leadbitter Simon Henderson Dan Lawson
Painters	Mark Allan



Scenic Painter	Dave Brusan Alan Wood
Gaffer	Carolina Schmidtholstein
Best Boy	Michael McHugh
Electricians	Craig Hudson Mike Archer Frazer Trent
Location Manager	Al Mackay
Unit Manager	Nardia Hall
Location Trainee	Jimmy Knights
Unit Drivers	Mark Jones Roy Monks Paul Jackson
Catering	Screen Cuisine Ltd
Health and Safety Advisor	Andy Johnstone
Unit Medics	Lois Bannister
Assistant to Paul Andrew Williams	Caroline Bartleet
Rushes Runner	James Cotton Josh Foulkes
Chaperones	Sheila Fitzsimons Dave Hill Lesley McDonough
Crowd Casting	NE1 Janet Plater Management St Oswalds Hospice, Newcastle The Sage, Gateshead 2000 Voices Community Choirs North East Nettlesworth Primary School
Unit Publicity	Difussion PR
On Set Publicist	Laura Pettitt
Stills Photographer	Nick Wall
EPK Camera	Tracey Larcombe
2ND UNIT / ADDITIONAL PHOTOGRAPHY	
2nd Unit Director	Al Mackay
B Camera Operator / 2nd Unit DOP	Xavi Amoros
C Camera Operator	Bjorn Bratberg
Focus Puller	Alex Taylor Richard Lawson
Grip	Dylan Newton Paul Kemp
Jimmy Jib Assistant	Pat Briscoe Alwyn Davies

	Edward McCarthy
Clapper Loader	Matilda Smith
Crowd Coordinator	Ileana Cardy
Crowd Assistant	Steve Martin
3rd Assistant Director	Laura Alted
Crowd Runners	Tom Draper
	John Nejad
	Elizabeth Chorley
	Craig Willis
	Alex Kendall
	Daniel Hewitt
	Katie-Jane Johnston
	Johnathon Teggert
Production Rushes Runner	Antonia Heslop
Costume Assistants	Cheryl Watson
	Kay Donnelly
	Elena Berry
	Fiona Johnstone
	Jay Pudelko
Crowd Make-Up and Hair Artist	Ameneh Mahloud Ji
Make-Up and Hair Artist	Alexis Dolman
	Kate May
	Kerry McLaren
	Jennifer Thomas
Prop Cash Buyer	Stacey Marie Laws
Rigger	George Cairney
Boom Op	Mario Mooney
	Keith Tunney
	George Anastassopoulos
	Greg Hagen
Electricians	Stuart Johnson
	Stephen Wakefield
	John Welsh
	Jake Wakefield
	Paul Benson
	Rob Wheeldon
	Alan Ramsay
Additional Runners	Sam France
	Daniel Hewitt
Post Production Coordinator	Katie Bullock-Webster
Assistant Editor	Eve Doherty
Additional Assistant Editor	Steven Worsley
Post Production Accountant	Angela Mead
Asst Post Production Accountant	Eddie McGee
Digital Intermediate provided by	Company 3 London
Digital Colourist	Rob Pizzey
Digital Online Editors	Emily Greenwood
	Justin Tillet
Digital Online Junior Editor	Russell White
DI Head of Department	Patrick Malone

DI Producers	Rob Farris Marie Fernandes
DI Assistant Producers	Jonathan Collard Cheryl Goodbody
DI Assistants	Aurora Shannon Peter Collins
DI Sales	Martin Poultney
Digital Film Technical Supervisor	Laurent Treherne
Digital Film Bureau	Fiorenza Bagnariol Timothy P. Jones Laura Pavone Gordon Pratt
Data Wrangler	Den Helme
Systems Administrator	Neil Harrison
VFX Rushes Film & TV	
VFX Supervisor	Jonathan Privett
VFX Producer	Louise Hussey
VFX Line Producer	Paul Jones
VFX Co-ordinator	Christine Lemon
Compositors	Dan Alterman Dave Bannister Simone Coco Guy Elson Noel Harmes Eleanor Rogers
Data Assistant	Sarah Breakwell
Titles by LipSync Design	
Head of Design	Howard Watkins
Senior Designer	Julia Hall
Titles Coordinator	Chris Bentley
Dialogue / ADR Supervisors	Michele Woods Sirma Dogan
ADR Recordist	Milos Stojanovic
Sound Effects Editors	Ruben Aguirre Barba Samir Foco Tijana Mugarshki Digba Ener
Foley Artists	Aleksandra Stojanovic Digba Ener Vladan Nedeljkov
Re-Recording Mixers	Graham Daniel Adam Daniel Srdjan Kurpjel
Mixed at	Zound London Point1Post
ADR Casting	Emma Grace The Worx Pictures

Production Legal Services	Wiggin LLP Guy Sheppard Miles Ketley Alexander Lea
Completion Guarantor	Film Finances Ali Moshref Sara Janasz Clare Hardwick
World Revenues Collected and Distributed by	Freeway Cam B.V.
Production Auditing	Shipleys LLP Steve Joberns
Insurance	Media Insurance Brokers Limited
Legal Representation for Aegis and Prescience	Wiggin LLP David Quli Dan Whybrew
Legal Representation for Coolmore Productions Limited and Film House Germany AG	Dickinson Dees LLP Sean Nicolson Mark Casey
Additional Legal Representation	Freund & Brackey LLP Derek Lemkin Tom Brackey
Script Clearances	Matt Gallagher
Film Stock supplied by	Sam Clark Kodak
Camera and Grip Equipment	Panavision
Lighting Equipment UK	Panavision
Originated on	Kodak
Rushes and Prints by	Deluxe London Clive Noakes
Lab Contact	Deluxe
Avid Equipment	Salon
Post Production Script	Liz Green Fatts
Cutting Rooms	On-Line Post Production Directors Cut Silk Edit
ON BEHALF OF AEGIS FILM FUND AND PRESCIENCE	
Head of Administration	Anna Brazinova
Production Accountant	Isabel Chick
Head of Business Affairs	Anders Erden

Business Manager Clare Kirby  
Director of Film Finance Anne Sheehan  
Commercial Director James Swarbrick  
With Special thanks to Valartis Bank A.G.

FOR STEEL MILL PICTURES  
Legal and Business Affairs Manager George Pank  
Post Production Assistant Jo Frazer  
Production Runner Cherokee Seebalack

FOR COOLMORE PRODUCTIONS  
Special thanks to Peter Coe, Tiffanie Hsu, Sean Nicolson, Bill Weightmen, Stuart Weightman

FOR FILM HOUSE GERMANY AG  
Associate Producers Alex Schütz, Jens-Peter Stein, Yasin Qureshi, Pierre Lorinet, Josh Donfeld, Joseph Sanberg, M.H. Dastmaltchi, Jean Pierre Valentini  
Special thanks to Achim Pfeffer

FOR EGOLI TOSSELL FILM  
Production Executive Frank Lehmann  
Assistant Producer Jona Wirbeleit  
Assistant to Production Executive Christine Rau  
Team Friederike Linge, Christine Kollmar, Anja Karg, Thorsten Gottschalk, Renate Graichen, Berit Harksen, Astrid Krebs, Sofie Louise Thörner  
Accounting Anderson  
Promo Trailer Zenon Kristen  
Online Dailies Flow Works GmbH Germany  
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FOR NORTH STAR VENTURES  
Executive Producer Sean Kelly  
Senior Commercial and Business Affairs Manager Michelle Cooper

WORLDWIDE SALES BY EONE INTERNATIONAL

Songs arranged by Laura Rossi

Lullaby (Goodnight My Angel)  
Ode to Joy  
Gwahoddia  
You Are The Sunshine Of My Life  
The Most Beautiful Girl in the World

Songs arranged by Richard Scott  
Crazy  
Nowhere To Run  
The Ace of Spades  
Let's Talk About Sex  
True Colours  
Love Shack  
Ain't Nobody

Musical Tutor for Vanessa Redgrave Mike Outram  
Musical Tutor for Terence Stamp and Gemma  
Arterton Laura Rossi

Score produced by Laura Rossi  
Score performed by The Chamber Orchestra of London

Solo Musicians  
Leader Janice Graham  
Piano Philip Moore  
Cello Tim Hugh  
Guitar Mike Outram

Musicians contracted by Gareth Griffiths  
Cool Music Ltd  
Music conducted and Orchestrated by Alastair King  
Music Copyist Simon Whiteside  
Score Recorded and Mixed at British Grove Studios  
Score Engineered and Mixed by Jonathan Allen  
Assistant Engineer Martin Hollis

Music Editors Andy Glen  
Robin Morrison

Choir Arranger Richard Scott

Choirs Backworth Male Voice Choir  
Tyneside Ladies Barbershop Harmony  
Chorus  
Caedmon Choir  
Inspiration  
Sing Live  
Hexham Opheus Choir  
Prudhoe Gleemen

Additional Song Recording  
Music Director Terry Davies  
Vocal Contractor Rob Johnston for RSVP Voices  
Guitar and Bass Guitar Mike Outram  
Drums John Blease  
Recorded by Nick Taylor  
Recorded at Air-Edel Recording Studios

'The Most Beautiful Girl'  
Performed by Charlie Rich  
Written by Rory Bourke, Billy Sherrill and Norris  
Wilson © 1973  
Published by EMI Music Publishing Ltd.  
Courtesy of Sony Music Entertainment Inc

"Nowhere To Run"  
Performed by The OAP'Z  
Written by Lamont Dozier, Brian Holland and  
Edward Holland Jr. © 1965  
Published by EMI Music Publishing Ltd. / Jobete  
Music Co. Inc.

"You Are The Sunshine Of My life"  
Performed by The OAP'Z  
Written by Stevie Wonder © 1972  
Published by EMI Music Publishing Ltd. / Jobete  
Music Co. Inc.

"All These Years"  
Performed by The Perishers  
Written by Paul Osborne, Spencer Chisham,  
Torq Pagdin  
Published by Copyright Control  
Master recording courtesy of The Perishers

"Crazy"  
Performed by The OAP'Z  
Written by Thomas Decarlo Callaway,  
(CA)/ Brian Joseph Burton, (CA)/  
Gianfranco Reverberi, (CA), Gian Piero  
Reverberi (CA)  
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"Opera Of Love"  
Performed by Those Reigning Days  
Words and Music Daniel Steer  
c 2012 Daniel Steer  
p Ecco Recordings

"Let's Talk About Sex"  
Performed by Salt-N-Pepa  
Written by Herbie Azor (CA)  
Performed by Salt-N-Pepa  
C) 1990 WB Music Corp. (ASCAP) and  
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(ASCAP)  
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Under licence from Universal Music  
Operations Ltd

"Ace Of Spades"  
Performed by The OAP'Z  
Written by Edward Alan Clarke, Ian  
Kilmister and Philip John Taylor © 1980  
Published by EMI Music Publishing Ltd.

"Let's Talk About Sex" Performed by The  
OAP'Z Written by Herbie Azor (CA)C 1990 WB  
Music Corp. (ASCAP) and Sons of K-oss Music,  
Inc.(ASCAP)

"Ain't Nobody"  
Performed by The OAP'Z  
Written by David Wolinski © 1983  
Published by EMI Music Publishing (WP) Ltd.

"How Do You Speak To An Angel"  
Performed by Terence Stamp  
Words by Bob Hilliard Music by Jule Styne  
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ASCAP

'The Most Beautiful Girl'  
Performed by Terence Stamp and Gemma  
Arterton  
Written by Rory Bourke, Billy Sherrill and Norris  
Wilson © 1973  
Published by EMI Music Publishing Ltd.

"Love Shack"  
Performed by The OAP'Z  
Written by Fred Schneider III, Keith Strickland  
and Cynthia Wilson © 1989  
Published by EMI Music Publishing Inc.

"True Colours" Performed by Vanessa  
Redgrave Words & Music by Tom Kelly/Billy  
Steinberg Published by Sony/ATV Tunes  
LLC

"Something's Got A Hold On Me"  
Performed by Etta James  
Written by Etta James, Leroy Kirkland and  
Pearl Woods © 1962  
Published by EMI Music Publishing (WP)  
Ltd.  
Courtesy of MCA Records Inc  
Under licence from Universal Music  
Operations Ltd

"Mohair Sam"  
Performed by Charlie Rich  
Words & Music by Dallas Frazier  
Published by Sony/ATV Tree Publishing  
Courtesy of Island Def Jam Music Group  
Under licence from Universal Music  
Operations Ltd

"Cabbage"  
Performed by The Perishers  
Written by Paul Osborne, Spencer  
Chisham, Torq Pagdin  
Published by Copyright Control  
Master recording courtesy of The Perishers

"Lullabye (Goodnight My Angel)"  
Performed by Terence Stamp  
Written by Billy Joel © 1993  
Published by EMI Music Publishing Ltd.



"Unfinished Songs" Performed by Celine Dion  
Written by Diane Warren  
Published by Realsongs (ASCAP)  
Produced by Kyle Townsend  
Track and background vocal engineered by Mario Luccy at Realsongs  
Celine Dion's vocal engineered by Francois Lalonde and Mark Everton Gray at Studio at the Palms  
Celine Dion's vocal recorded at Studio at the Palms  
Background vocal by Jessi Collins at Realsongs  
Courtesy of Sony Music Entertainment Canada Inc

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The Director would like to thank

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Music Services Provided by Cutting Edge



zound



Filmed on location in England

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