

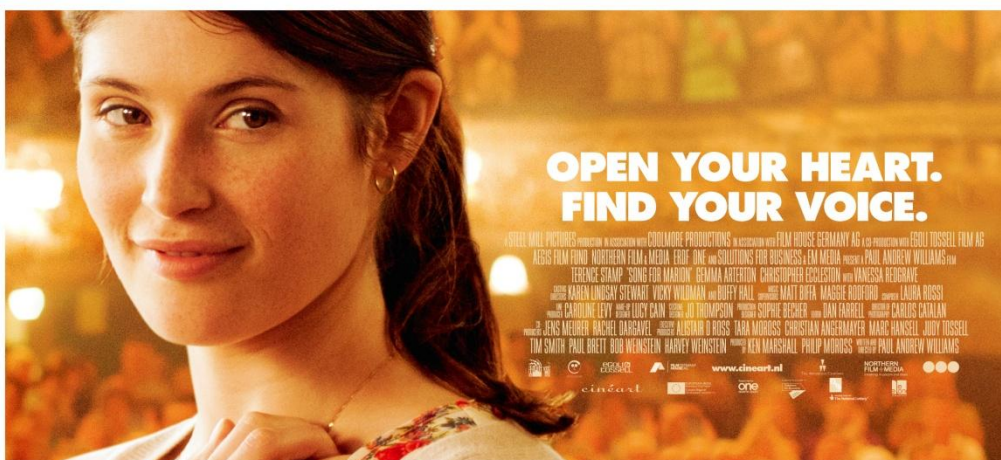
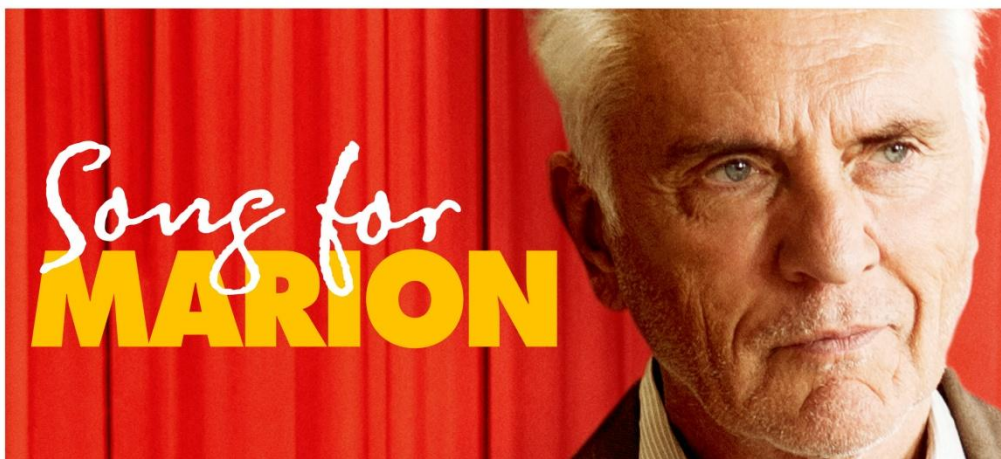
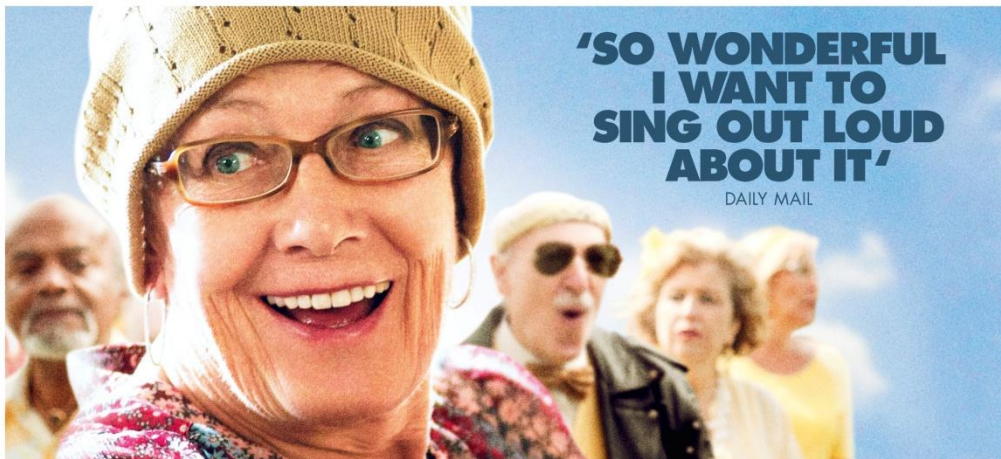
# Persmap

TERENCE  
**STAMP**

GEMMA  
**ARTERTON**

CHRISTOPHER  
**ECCLESTON**

WITH VANESSA  
**REDGRAVE**



# SONG FOR MARION

Een film van Paul Andrew Williams

Met: Vanessa Redgrave, Terence Stamp, en Gemma Arterton

De gepensioneerde Marion houdt van optreden en zit in het lokale zangkoor, terwijl haar narrige man Arthur niet begrijpt waarom ze zichzelf al zingend voor schut zet. Wanneer Marion komt te overlijden, probeert Arthur haar passie na te volgen en voegt zich bij haar oude zangkoortje. Hoewel de mopperige Arthur er een hekel aan heeft om in het middelpunt van de belangstelling te staan, kruipt hij langzaam uit zijn schulp met de hulp van de charmante koorleidster Elizabeth.



Land: Groot-Brittannië - Speelduur: 93 min. - Jaar: 2013 – Genre: Komedie  
Release datum: 11 April 2013 - Distributie: Cinéart

## Meer informatie:

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Persrubriek, inlog: cinéart / wachtwoord: film

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# CAST

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## 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 SIVYER
Day Care Nurse	FEDERAY HOLMES
Heavy Metal Kid	CALUM SIVYER
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



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## CREW

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Director PAUL ANDREW WILLIAMS  
Screenplay PAUL ANDREW WILLIAMS  
Producers KEN MARSHALL  
PHILIP MOROSS  
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  
Co-Producers JENS MEURER  
CHRIS BILLOWS  
RACHEL DARGAVEL  
Director of Photography CARLOS CATALAN  
Production Designer SOPHIE BECHER  
Editor DAN FARRELL  
Composer LAURA ROSSI  
Music Supervisors MATT BIFFA  
MAGGIE RODFORD  
Costume Designer JO THOMPSON  
Make-Up and Hair Designer LUCY CAIN  
Line Producer CAROLINE LEVY  
Casting by KAREN LINDSAY STEWART  
VICKY WILDMAN  
BUFFY HALL

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## Director's Statement

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### The motivation behind this project

SONG FOR MARION is an incredibly affecting project and possibly the most personal script I've written. Not because the characters are all relatable to me, (some aspects in the film certainly), but the fact that 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, come out of their shell and be prepared to open oneself up. A father and grandfather who is grumpy and difficult and hard to extract emotion from. What makes a certain generation unhappy unless they are being unhappy or making everyone else unhappy?

To have emotions buried inside, with the ability to see life a bit brighter, so I wanted to explore what would bring it all out.

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

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 and sobbed and sobbed.

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

Perhaps, with a troubled father son relationship, like Arthur and James, once the one thing that they both did love had gone, would they crumble and give up? Or could there be something that might force them to change their outlook on life, and want to be better? Perhaps a group of old, unashamed pensioners dancing round the room like kids and singing at the top of their voices...

Paul Andrew Williams

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## A Very Personal Story

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'It's a very personal story for me', says writer and director Paul Andrew Williams, who drew on his own family experience to create *SONG FOR MARION*. '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 *SONG FOR MARION*. 'It's basically about a man finding himself' Paul summarizes 'That at whatever age you are – something can change you, dramatically.'

A frequently hilarious and ultimately uplifting, aspirational comedy drama, *SONG FOR MARION* doesn't wallow in misery. 'Some people have this idea that old people are sat at home, dribbling', says Paul who has a bracingly British attitude to 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 *SONG FOR MARION*, 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, *SONG FOR MARION* is an organic progression. 'For me, *SONG FOR MARION* 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's still elements of harshness, though parts of it are very funny. What I attempt to do is just to 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.'



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## A Story for Everyone

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'The terrific' and 'wonderfully well-written script' is what made legendary actress Vanessa Redgrave (CORIOLANUS, ATONEMENT) instantly sign up for SONG FOR MARION. 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. 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, SONG FOR MARION is a film that everyone can identify with. Not only do the majority of people have a parent or grandparent; 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, like Ebenezer Scrooge is a miser, not of money, but of emotion – particularly towards his only son. As Eccleston sees it, SONG FOR MARION 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 Elizabeth, the choir's enthusiastic young volunteer leader 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!'

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## The Cast

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'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, aside from her theatre work, Arterton considers SONG FOR MARION 'one of the most challenging jobs for me 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 plain Jane-y and ungainly and she doesn't really have a life because all her time is spent teaching or with the choir. 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've 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 SONG FOR MARION 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/ 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. There was no expression of love. And the relationship that me and Terence 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 because '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 an 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. Because like many couples, to an outsider it would seem like, well, 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: 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.'



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## The Choir

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The aim for SONG FOR MARION 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 fund-raising choir competition to benefit St Oswald's Hospice. Their ears were caught by Heaton Voices. An open-to-all choir (no auditions) from Newcastle-on-Tyne it was set up in 2000 by Richard Scott and thanks to the ever-increasing vogue in singing thanks to 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 SONG FOR MARION. '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 and I was a bit taken aback!' he admits '*Ace Of Spades? Love Shack?*' 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 feel that they can enjoy and perform naturally.'

Rather than just enlist Scott's existing choir, the SONG FOR MARION production team put out an advert 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 anything but 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, 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 SONG FOR MARION was 'a big big thing for me' not just because she loves singing, but because 'I find it very life giving.' To 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.'

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## Bio's Cast

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### 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 with Nadim Sawalha & Najla Said, a play with music and a girls' choir, devised by Vanessa and Mariam C. Said, based on the memoir of Mariam's mother Wadad Makdisi Cortas, a devoted teacher and principal of a girls school in Beirut, Lebanon. This was presented at the Theatre Royal, Brighton in May 2012.

In June this year 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 by Alfred Uhry DRIVING MISS DAISY, 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 appears in a new film with Terence Stamp, SONG FOR MARION, screened at the TIFF Festival in Toronto September 15 this year, and also on October 19 at the London Film Festival. CORIOLANUS the film starring and directed by Ralph Fiennes, in which Vanessa plays Volumnia, the mother of Shakespeare's warrior, was also screened at these Festivals in 2011. One of Vanessa's favorite roles is in LETTERS TO JULIET directed by Gary Winnick, filmed in Italy in 2009, and also in THE WHISTLEBLOWER with Rachel Weisz, released 2011.

On September 14th this year Vanessa Redgrave 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 will next be seen in the lead role of 'Gretel' opposite Jeremy Renner in HANSEL AND GRETEL: WITCH HUNTERS, directed by Tommy Wirkola, due for release in January 2013. Gemma will also soon star in the London-set comedic drama SONG FOR MARION alongside Vanessa Redgrave and Terence Stamp, as well as 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.

Last year, 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 Gyllenhall 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 & Eddie Marsan.

Amongst her other film credits, Gemma starred in Richard Curtis' *THE BOAT THAT ROCKET*, 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 currently filming *THOR 2 - DARK SKIES*. 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*, *OTHELLO*, *CLOCKING OFF*, *HILLSBOROUGH*, *OUR FRIENDS IN THE NORTH*, *HEARTS AND MINDS*, *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."

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## Bio's Crew

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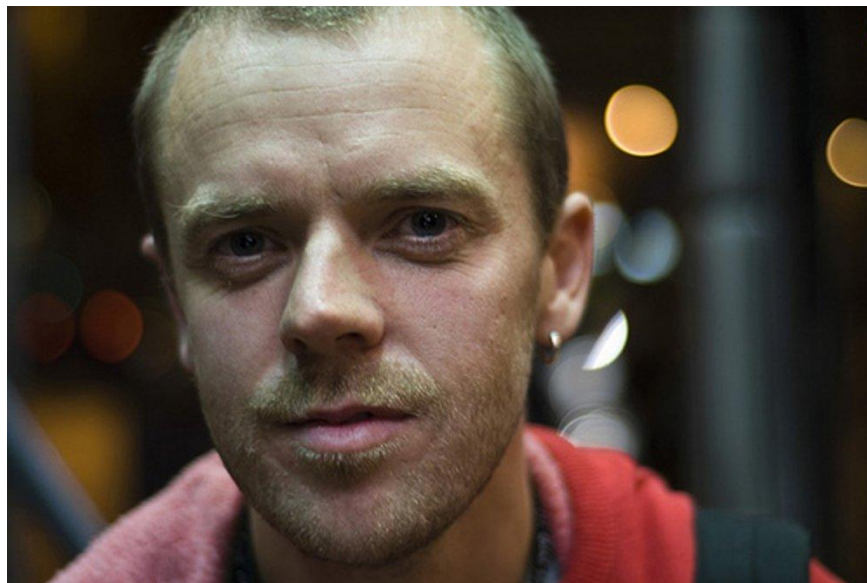
### **PAUL ANDREW WILLIAMS (DIRECTOR)**

Paul Andrew Williams is a critically acclaimed writer and director. His body of work to date includes the theatrical release of three feature films; *SONG FOR MARION* 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.

*SONG FOR MARION* had its world premiere as the official Closing Night film of the Toronto International Film Festival; it will be released in the UK in 2013 but Entertainment One. The film has had massive success with its international sales pick-up and will be released by The Weinstein Company in the US.



## **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's latest project, SONG FOR MARION (2013), had its world premiere as the official Closing Night Film at the Toronto International Film Festival 2012 and is slated for theatrical release in multiple territories around the world in 2013.

Marshall is currently in post-production with feature film FILTH (2013), 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 programme 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.



