



Presents

FILM STARS DON'T DIE IN LIVERPOOL



Directed by **Paul McGuigan** / Based on the memoir by **Peter Turner**

Starring **ANNETTE BENING**, **JAMIE BELL** and **JULIE WALTERS**

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ABOUT THE PRODUCTION

In late September 1981 Peter Turner received a phone call that would change his life forever. His former lover, Hollywood actress Gloria Grahame, had collapsed in a Lancaster hotel. She refused medical attention and instead reached out to Turner, who at Grahame's request took her to his warm if chaotic family home in Liverpool.

The pair had met a few years previously, their paths crossing in a Primrose Hill guesthouse in which they were lodging. Turner was an aspiring actor, Grahame a fading star. She had made her name in the Hollywood studio system, often playing the moll, the floozy or as Turner notes in his memoir 'the tart with the heart,' appearing in a string of film noirs, including the likes of the sad and hauntingly romantic *In a Lonely Place* with Humphrey Bogart (shot by her husband at the time, Nicholas Ray) and the Fritz Lang classic *The Big Heat* opposite Lee Marvin.

Gloria shone in the likes of *Crossfire*, for which she was Oscar nominated, *Naked Alibi* and *Sudden Fear*, while her turn in *The Bad and The Beautiful* scooped her an Oscar win for Best Supporting Actress. She brought humour to the role of Ado Annie Carnes, the girl who 'can't say no', in the film adaptation of the Rodgers and Hammerstein musical *Oklahoma!* and added plenty of vim to the part of the elephant girl in Cecil B. DeMille's *The Greatest Show on Earth*. She also featured as Violet in the Christmas-time favourite *It's A Wonderful Life*.

And yet she fell on hard times and in her 50s ended up working in smaller scale theatre productions in the UK. She was, as her landlady notes in the script for *Film Stars Don't Die in Liverpool*, 'a big name in black and white films. Not doing too well in colour.' When Turner met her in his late 20s, he had no idea who she was. And yet these like-minded souls struck up a friendship, which then blossomed into a full-blown romance.

A move to New York followed, though their relationship did not last, collapsing under the weight of the couple's insecurities and Grahame's second diagnosis with cancer, a fact she kept hidden from Turner. It was only in the wake of her collapse in Lancaster on

that fateful day in 1981 that Turner learned the full extent of her health problems. Though their relationship had failed, their friendship endured and it was to Turner she turned in her hour of need.

In 1986 Turner published his memoir, entitled *Film Stars Don't Die in Liverpool*, which recounted his tale of love and loss with the former Hollywood star. It is an affectionate, moving and wry recollection of this unlikely story. And now, more than 30 years on, it comes to the big screen with Annette Bening starring as Gloria Grahame, Jamie Bell as Peter Turner.

The driving forces behind the screen adaptation are producers Colin Vaines and Barbara Broccoli. Broccoli had for a long time harboured ambitions to bring the Turner-Grahame story to the big screen.

"I have wanted to make this film for over 20 years," Broccoli begins, "It is very meaningful to me. I knew Gloria and Peter when they were together."

Broccoli got to know Turner when he was working on a series called *Spearhead* alongside her boyfriend at the time. "I then met Gloria several times. She was such an extraordinary actress and such a lovely person. There was something captivating about her.

"Obviously, when Gloria died it was devastating and Peter was bereft," Broccoli continues. "But then quite some time later he showed us this manuscript and said that he had sent it off to a publisher. It was such a moving, simple, beautiful memoir."

It was published by Pan Macmillan in the UK, Picador in US, and it received a positive reception. "Peter and I talked about making a film version and though it has taken a long time, we are finally here."

"I thought it was a really fantastic story and a completely unique book," Vaines says. "I'd never read anything quite like it. It was a really unusual love story between two people from two entirely different worlds, and it was about the enduring power of love."

Vaines could also see that audiences would readily connect with the character of Peter Turner. "For most people he's an ordinary bloke and he's trying to make a living. He's doing okay, but something special happens to him and that can happen to people in all sorts of ways when you fall in love with somebody. And it just so happened that he met an extraordinary woman, who, as it turned out, had been a great Hollywood actress in the '40s and '50s."

Around eight years ago Vaines revisited Turner's book and says he was still struck by its potency. He saw that the rights were with Broccoli and asked her if she'd like to collaborate on the project, working with a young screenwriter called Matt Greenhalgh, who had penned the screenplays for *Control* and *Nowhere Boy*.

"There was something about Matt's writing that I responded to," adds Vaines, "and I thought that he had exactly the right qualities for getting the story of Peter Turner. I knew he would understand both aspects of it — the world of the working class boy and also the world that she came from. So I asked Barbara if she was interested in working on this together, and I suggested Matt as the writer."

Broccoli loved the idea. She says Greenhalgh did a great job with the screenplay and she and Vaines were delighted Paul McGuigan wanted to direct. Vaines explains, "Both Barbara and I felt that Paul brings this great visual quality to filmmaking but that he also has this great connection with the actors, and he really got the script."

Broccoli concurs. "I had wanted to work with Paul for many years and getting him on board was a catalyst to getting the film made."

FILMING FILM STARS...

For director Paul McGuigan the appeal of making *Film Stars Don't Die in Liverpool* lay in Grahame herself, and the fact that this fascinating part of her life story was told through Peter Turner's unique experience.

"Having worked in film for so many years I have watched a lot of Gloria Grahame's films," he says. "She had this amazing life, which was somewhat controversial as well, but Peter didn't know anything about her; it was in the days before the internet.

"I also liked the clean storytelling device of having this young man falling in love with her. And then the audience gets to know her through his eyes," he adds. "I thought that was really nice, and it was a great book as well. Then Matt's script distils this story down even more; it is a very tight script."

Matt Greenhalgh, says that Turner's book took him by surprise. "I wasn't expecting this story at all," he says. "And yet I could immediately see the potential in it. A story like this needs to have a certain amount of depth to grip the audience as you can't just play off Gloria's name. She is not that well known any more. It's not like she's Marilyn Monroe. It is testament to the book that you feel like it should be a movie when you read it."

McGuigan responded to Greenhalgh's script immediately and had a clear and unique vision for how he wanted to tell this particular story. "I didn't want to tell the story of who she was until Peter found out who she *really* was," he says. "I didn't want to do flashbacks to her life or to her movies."

Instead, McGuigan chose to pay homage to a number of her famous works, especially those film noirs. "I wanted a lot of the scenes to feel quite theatrical with a lot of them based in the studio."

Hence, there are a number of interesting transitions between different scenes. "We did a lot of transitions where the set would turn and you'd end up in another set," the director

explains. “A character would walk through a door from one setting and would end up in Los Angeles or they’d walk through a door and they’d end up on a beach.”

In addition, he tipped his hat to Grahame’s filmography by using back projection, a common technique in many of her film noirs. One notable example comes in a beach scene that Grahame and Turner share in Malibu, which is a specific reference to a classic Grahame-Bogart moment from *In a Lonely Place*.

“We looked at a lot of the movies she did and we referenced a number of scenes from them, like that beach scene,” McGuigan says. “I wanted to replicate that back projection like the way they used to do it the movies. I wanted that same kind of feeling.

“Everything is done through the camera. Normally, you would use a green screen for a scene like that and then you’d fill it in later or you would actually go to the beach itself. But I liked the idea of having this sense of heightened reality.”

Another idea that McGuigan employed was to shoot one particularly important scene — the couple’s break up in Grahame’s New York apartment — from two different perspectives. This allows the audience to better understand why Grahame had to let Turner go.

McGuigan explains, “I show the same scene twice so that you see the break up from Peter’s point of view. You see the chain of events that ends up with them splitting up. And then ten minutes later you go back and we do it through Gloria’s point of view. This allows you to understand why she had to let him go, and it’s really clear, emotionally.”

GLORIA + PETER

Leading lady Annette Bening has long harboured ambitions to play Gloria Grahame in this story. In fact, she and Broccoli had first spoken about the role over 20 years ago. Bening, however, would have been too young to play the part at that time.

"Annette has always been the only person I would want to play this role," says Broccoli. She is such a great actress but also she really connects with the character in a profound way.

"She was really enamoured with Gloria and the complexities of Gloria as a screen goddess and also as a person. This isn't a biography. It is so much more. Annette and I waited for the right time and that time is now."

Vaines says that Bening's performance is exceptional. "Annette is extraordinary in the film," he says, "and there's an element where she goes beyond acting to inhabiting."

For four-time Oscar nominee Bening, the long wait between her first conversations with Broccoli and the film going into production has been a real boon. "The fact that Barbara and I talked about it many, many years ago enriches the part," the actress says, "because even if you are not sitting around thinking about it every day it goes into your unconscious and it percolates. It certainly did with me."

"The whole nature of the story and the unique, eccentric relationship that they had and what it meant to them and then how Peter wrote about it – that always stayed with me."

Bening's fascination with Grahame began when she was making the 1990 film *The Grifters* with director Stephen Frears. "When I was working on that film Stephen mentioned her to me and he said, 'Hey, you might want to have a look at her movies. *The Grifters* was a noir-esque movie and so it made sense to look at film noir anyway and the women of that period and the way that they were portrayed. Gloria, of course, holds a special place in that period."

"She had a really interesting presence on screen and she was a good listener. When you watch her you feel like there's an inner life going on and that is what is compelling about her."

According to McGuigan, Bening's knowledge of her real-life character was profound. He recalls visiting Bening's home to talk about the film. "And Annette pulled out all these photos and books about Gloria," he remembers. "She knew much more about her than I did. She had already asked people round Hollywood who knew her and who knew what she was like. She was asking them really pertinent questions."

McGuigan and all the key filmmakers also spent time with Turner himself. Bening, McGuigan, Broccoli and Turner all travelled up to Liverpool before production began and they knocked on the door of the very house that Turner's family had once owned, and in which Grahame had stayed.

"This girl opened the door and she was so surprised," says McGuigan. "She sees Annette Bening and she goes, 'What is going on here?' We asked if we could look round the house and she let us in. Much of the project was about following Annette's nose and whatever she wanted to find out. It was important for her as an actress to dig deep."

Above all, Bening wanted to be accurate. "I wanted to be as truthful as I could but I didn't have a lot of people to talk to," she concedes. "With many public figures, there is a lot of information out there and you find interviews and people talking about them.

"But with Gloria there isn't a lot so I had to take mostly from what Peter described. I asked Peter a lot of questions and I also respected his privacy. Peter is very discreet. The book is very discreet."

"The way that Peter saw her from the time that he had first met her until the end of the story has an incredible range," says Bening, "and the movie, I hope, reflects that. There is a journey that she goes through from the time they first met until the end."

"The story in the film is told out of sequence but I had to have it my mind as this arc. When you consider her state of mind there is no absolute answer because Gloria isn't telling the story. Peter is telling the story so it's really his point of view."

With a story drawn from Turner's memoir and told largely from his perspective, finding the right actor for the role was imperative. According to Broccoli, it was a difficult part to cast.

"The movie is mostly told from Peter's point of view so he is the way in for the audience," she says. "He is the window into Gloria's world and he has to be very believable and truthful. You have to understand all the emotional complexities of his character, everything he is going through."

"It is very much a coming-of-age story for Peter because Gloria had such an impact on him and it has affected Peter for his whole life. This relationship has left its mark so the actor we chose had to fill very big shoes."

The filmmakers chose Jamie Bell. "He is very truthful and that is the key thing. It was very important to Paul McGuigan to see all the actors giving very real and truthful performances – that is what delivers the emotional impact." continues Broccoli.

"I have been brought to tears many times and I've been laughing as well. There's a lot of romance and glamour and love but there is also a lot of raw emotion, and Jamie's performance is just terrific."

McGuigan agrees with his producer. "Everyone comes out of the screenings of this film and says that Jamie Bell is amazing."

It is the nuance that Bell brings to his performance that dazzles. "He is one of those actors that you can put your camera on and he doesn't have to say anything yet he says everything," adds McGuigan.

"He is so interesting. As a filmmaker you know you can go back to Jamie and he will tell you what's going on in the scene without saying anything. He has got one of those faces that are so expressive. He plays Peter so well. He is no pushover and he really gets the whole dynamic of the family as well.

"You know that Annette is going to pull it off," McGuigan continues. "You know that she is going to give you something special. I am not saying you don't know that with Jamie but for me he is the secret weapon we have with this movie."

For Bell, the role of Peter Turner was both multifaceted and highly rewarding. "It is really a rollercoaster of a film for my character," the actor says. "He goes through the gamut of everything – falling in love, losing someone, the pressures that come with all that stuff. Plus, his family is really on his case.

"It is adventurous as well," he continues. "The nature of their relationship at that time was almost taboo with her being an older woman. There are so many layers to this guy, not least his loyalty and affection for this woman. I find the character exhilarating and I haven't seen anything like that in movies for a long time."

Working with Bening was a gift, he says, especially given the unconventional nature of the characters' connection. "They share a kindred sense of spirit and that was something I wanted to explore with a great actress like Annette," he says.

He also appreciated the way in which Paul McGuigan approached the film. "Thematically, there is a lot to do with memories and dreams and perspective," Bell says.

"When people realise through the film what kind of career Gloria had enjoyed, it will bring some perspective to the way she is living her life and the situation we find her in with this young English actor, and then her dying in his mum's bedroom in Liverpool.

"The contrast couldn't be more severe and Paul has really used memories and dreams very fluently in this film."

Bell particularly enjoyed the way in which McGuigan transitions between certain scenes. "Paul has shot the film so that Peter walks out of the current, present moment with Gloria being very ill in Liverpool, and walks directly into a memory, whether that be in Los Angeles or New York or London.

"Paul really wanted a sense of fluidity of remembering and moving into the past, moving into memories and sometimes how those memories are warped from different people's perspectives. The use of that in the film is very original and it is a great way of telling a story. We also have an amazing cast across the board. I really wanted to be a part of this."

FAMILY VALUES

The cast is brimming with talent, including Vanessa Redgrave, who dazzles in a memorable scene, playing Grahame's mother, Jeanne McDougall. Turner's family, meanwhile, includes Stephen Graham as his brother Joe Jnr, Kenneth Cranham as his father, Joe Snr, and Julie Walters as his mother, Bella.

The audience is introduced to Turner's family when he brings Grahame back to their terraced house in Liverpool, entering into the middle of a heated discussion that's raging around the kitchen table.

"Another thing I really liked about this story was the idea of this woman who has been at the height of Hollywood, and who has been living in mansions and next door to famous people, and who has lived this incredible Hollywood life, ends up in this little working class house in Liverpool," says McGuigan.

The bedroom in which Grahame stays looks like a memorial to the 1950s. "And it is an amazing juxtaposition," adds the director. "Then, of course, you have got this Hollywood accent and the Liverpool accent which is an interesting contrast, in the same way."

One of those speaking in the Liverpool accent is Julie Walters, who returns to an area where she made such an impact in the likes of *Educating Rita* and the seminal TV series *The Boys from the Black Stuff*.

"The mum, as with many working class families, is the engine of the family, the matriarch," says McGuigan. "And Julie Walters plays that to a tee."

Walters revelled in the role. "Bella is a matriarch and a proper working class, Catholic Liverpudlian woman," she says. "I met lots of women like that in my youth when I lived up there for two or three years.

"She is a strong woman and poor old Joe Snr doesn't get a look in half of the time," she adds with a laugh. "He does as he is told. I love strong women. You can see why Gloria is attracted to Bella, as a person. She's capable and strong and she is going to take care of things."

Like her director, Walters was attracted to the contrast between working class Liverpool and the glamour of old Hollywood. "The fact that it is a true story is fascinating and the combination of Hollywood meets backstreet Liverpool is quite wonderful," she says.

"Usually, those sorts of stories are about a clash of cultures but this isn't like that. Gloria is very ill but they all get on as if she isn't from Hollywood. I also loved the fact that Jamie was going to be in it and I thought how lovely to be able to work with Jamie again." The pair worked together on Bell's breakout movie, *Billy Elliot*.

"Also, it was about having the chance to work with Barbara Broccoli," continues Walters. "She has got a reputation for being fabulous and the whole experience has been wonderful."

Kenneth Cranham agrees. The actor, who plays Bella's husband Joe Snr, had worked with Walters on a production of Harold Pinter's *The Birthday Party*. "I've known Julie for a long, long time and it's great to work with her again. She's such an accomplished actor.

"And it's been a wonderful film to make. There's a really interesting family dynamic, especially between Joe and Bella. He's always hoarding stuff and getting on her nerves!"

The role of Joe Jnr, Peter Turner's brother, went to Stephen Graham. "It was nice to do something in my own accent," laughs the Merseyside-born actor.

Graham especially enjoyed the relationship between the brothers. As is so often the case with brothers, there is mickey taking, a little tension, and plenty of love and respect.

"Peter is like the golden child in many respects because he is the one that's gone to London to find his fortune and it is a bit like the prodigal son returns," says Graham. "Whereas, for my character, I am the everyday fellow. I am part of the furniture."

McGuigan concurs, adding, "Joe is one of those guys who is always there for his mum. He gets his tea at his mum's and then heads back to his own house. And there is a friction between Peter and Joe, which comes out of this idea of Peter being an actor and Joe thinking that it's a really prissy job. That creates tension."

For Graham, this particular experience was close to home. "Joe's attitude towards Peter's job is very similar to my personal experiences," the actor confirms. "I have loads of cousins and when I first started acting they took the piss. They used to call me a ponce and I've actually nicked a few lines from my experience and used them in the film."

There is, however, no malice behind the mickey taking. "That is what a younger brother is born for, isn't it, for taking the piss out of?" he smiles. "And while Joe thinks it is all right for him to call Peter a poncey actor, if anyone else said it he'd defend Peter all the way. He is really proud of him, though he doesn't like to admit it."

Graham goes on to say that he's been delighted to work with such an impressive cast. "Jamie has been amazing on this. He is a fantastic actor and it has been brilliant to play off someone like him or Kenneth Cranham as my dad. And Julie Walters is just amazing. She's the finest. She is a hero of mine and a real icon."

Another iconic actress to feature in the film is Vanessa Redgrave, who stars in a scene set in LA, playing Grahame's mother, Jeanne. "Vanessa is a legend and she really does make an impact in the movie because there is quite a long scene with her character," says McGuigan. "And Gloria's mum was quite eccentric."

Grahame's mother hailed from Scotland and worked in LA as an acting coach. "She would go with Gloria everywhere when she worked in Hollywood," continues McGuigan, "and even when Gloria was older, mum would always be there, on set. She was one of those showbiz mums."

She was a Shakespeare enthusiast and educated Grahame on the classics of the theatre. "Her mum is quite theatrical as well, so Vanessa was perfect," the director says. "She totally got it and ran with it in this really great scene."

The scene is brimming with tension as Gloria's older sister Joy, played by Frances Barber, is full of needle. "Joy really wanted to be Gloria," explains McGuigan. "She wanted to be an actress but her mum could see that Gloria had the talent so she concentrated all her efforts on Gloria and in the scene we have with them there's a great deal of tension between the sisters."

The scene unfolds when Grahame takes Turner to meet her mother in LA and it features Bening, Bell, Redgrave and Barber. "Gloria married her step-son which caused a lot of

controversy at the time, as you can imagine, and talk of it surfaces in this scene,” continues McGuigan.

“It’s a great scene and a joy to watch. Annette and Vanessa Redgrave are like two conductors of this great acting foursome. It was one of those scenes where you just sit back and let it happen.”

ON LOCATION WITH FILM STARS...

While the interiors and the locations in LA and New York were shot on set at Pinewood Studios, the production filmed establishing shots in Liverpool. Similarly, a house in Liverpool’s Huskisson Street features as the exterior of the Primrose Hill guesthouse.

Other real-life Liverpool locations that served in the film include Ye Cracke, a small and characterful pub that hosts an intimate scene between Turner and his father after he has brought Grahame back to the house, and also the highly ornate Philharmonic Dining Rooms, which stands in for a London pub in which Turner and Grahame go for a drink.

One of the most notable Liverpool locations is the famous theatre, The Playhouse, which hosts a moving moment towards the end of the film with Turner and Grahame in which they read from *Romeo & Juliet*.

“When we first visited Liverpool with Annette, we went to The Playhouse,” McGuigan recalls. “And as soon as we walked in Barbara went, ‘Oh! We have to shoot here!’ We could have filmed those scenes somewhere else but The Playhouse is such a unique place so I’m very happy that we filmed them there. The Playhouse plays a big part in the film.”

THE MUSIC OF FILM STARS...

The filmmakers used the real-life Peter Turner as a resource throughout production, but were especially grateful for his input when it came to the music. McGuigan wanted to

know what songs he used to listen to while he was with Gloria. “And there was some great music from ’78 and ’79, some brilliant Northern Soul and some disco,” the director recalls.

As this was Grahame’s story, too, McGuigan also ensured he included a certain Elton John track, *Song For Guy*, which was a firm favourite of hers.

“It was important to remember that Liverpool is a very musical city,” McGuigan continues, “hence we needed that Northern Soul, and we also have the New York scene of the ’70s and then we have the early California sounds of the ’60s and ’70s as well.

“We wanted music that helped to create the atmosphere of this world because it is quite a heightened world on screen.”

The end title track, *You Shouldn’t Look At Me That Way*, is written and performed by acclaimed singer-songwriter Elvis Costello, whose own family hail from Liverpool. Costello was already aware of Grahame’s life and work, and had incorporated her image into his stage show.

Hence, when Broccoli and McGuigan arrived at the London Palladium to watch Costello perform, ahead of discussions about the possibility of collaborating on the film, they were surprised to see Grahame’s picture appear on a TV screen during the song *Church Underground*. “It must have been quite startling for Barbara and Paul,” Costello laughs.

Costello was already aware of Turner’s book, and is a very good friend of playwright Alan Bleasdale, whose work Turner is performing at the start of the piece. “When I saw Alan’s name in the script,” he says, “it located that time and place even more vividly.”

Needless to say, Costello’s connection to the period, and the people involved in the story, feeds into the track. “It is a song dealing with two people who have a lot of

secrets,” he explains. “They were in a relationship and perhaps had difficulty seeing each other as they really were. One lover has some vanity but also a lot of vulnerability.

“The title really came from that,” he adds. *“You Shouldn’t Look At Me That Way* could refer to a seductive gaze but also a plea not to be judged.

When writing a song, says Costello, the aim is to echo the filmmakers’ themes and ideas. “You want the song to have its own story, to be able to stand independently of the film, but it must also be in accord with the final images from the film with a message about the endurance of both pride and love.”

SENSE & SENSIVITY

For all the filmmakers, it was imperative that they not only tell a beautiful story but that they do so in a tactful and delicate manner. They had to be sensitive to Turner’s story and his experience.

Bell explains, “Peter is such a nice man, incredibly giving and incredibly loving. I can see why someone like Gloria Grahame would fall in love with him. And even now, all these years later, it is incredibly raw and incredibly visceral for him. This is his life and Gloria was a very important person in his life. In a way this experience shapes his life and defines him.

“So it was up to me, Annette, Barbara and Paul to approach this with a lot of caution and care because this is someone’s very personal experiences that we are now sharing with the world.”

According to Bening, the love they shared was unique. “He was this young guy who grew up in a big family in Liverpool and she grew up in Hollywood,” she says. She is much older; she had been a big movie star.

"She is not Marilyn Monroe but there is something very unique about her and, God knows, about her personal life. Then looking at this connection she had with Peter, I have ended up thinking that he must have been the gentlest, most loving, accepting person that she probably had ever been with. We need to show that."

Above all, says Broccoli, they wanted to respect Grahame's memory. "And this film celebrates the amazing career that she had and the fact that she was so much her own person."

Vaines agrees. "Gloria is such a very interesting character," he says. "She was a real maverick and she never played the game in the Hollywood system. But she was very sexy and very beautiful and had this great sort of ironic sense of herself and of the characters that she played."

It was this side to her that Broccoli really admired. "Gloria didn't give into the Hollywood system," she says. "She always maintained her own sense of self and she was way ahead of her time. She was very pro the woman's movement and gay rights. She really fought for all those things. She was a remarkable woman and this is a special story."

CAST BIOGRAPHIES

ANNETTE BENING (Gloria Grahame)

Annette Bening is a four-time Academy Award nominee, two-time Golden Globe-winner, and two-time recipient of the Screen Actors Guild Award. Her recent work on screen includes Michael Mayer's adaptation of Anton Chekhov's play *The Seagull* opposite Saoirse Ronan, in Mike Mills' *20th Century Women* opposite Greta Gerwig and Billy Crudup, and in Warren Beatty's *Rules Don't Apply*.

In 2011, Bening starred alongside Julianne Moore and Mark Ruffalo in Focus Features' critical and commercial sensation *The Kids Are All Right*. Her role as Nic earned her a Golden Globe and New York Film Critics Circle award, as well as Oscar, Screen Actors Guild, Critics Choice, and Independent Spirit nominations in the Best Actress category.

Bening also starred in the critically acclaimed film *American Beauty*, for which she won two Screen Actors Guild Awards and a BAFTA Award, and received both an Academy Award nomination and a Golden Globe nomination for Best Actress. For her role in *Being Julia*, Bening won the Golden Globe and the National Board of Review Award and received an Oscar and Screen Actors Guild Award nominations.

Her other film credits include *Danny Collins*, *The Search*, *The Face Of Love*, *Girl Most Likely*, *Ginger & Rosa*, *Ruby Sparks*, *Mother And Child*, *The Women*, *Running With Scissors* (Golden Globe nomination), *Mrs. Harris* (Golden Globe, Emmy, Screen Actors Guild nominations), *In Dreams*, *The Siege*, *The American President* (Golden Globe nomination), *Mars Attacks!*, *Richard III*, *Love Affair*, *Bugsy* (Golden Globe nomination), *Regarding Henry*, *The Grifters* (Oscar nomination), *GUILTY BY SUSPICION*, *VALMONT*, *POSTCARDS FROM THE EDGE*, and *THE GREAT OUTDOORS*.

Bening has been honoured at the Deauville, Boston, Palm Springs and Chicago Film Festivals with Lifetime Achievement Awards, as well as receiving the Donostia Prize at the San Sebastian International Film Festival.

She was last seen on stage in Public Theater's Shakespeare in the Park production of 'King Lear' in summer of 2014. Her additional theater credits include 'Ruth Draper Monologues' at the Geffen Playhouse, Anton Chekhov's 'The Cherry Orchard' at the Mark Taper Forum, Alan Bennett's 'Talking Heads' at the Tiffany Theater, Henrik Ibsen's 'Hedda Gabler' at Geffen Playhouse, and 'Medea' at UCLA.

Bening received both a Tony Award nomination and won the Clarence Derwent Award for Outstanding Debut Performance of the Season for her role in 'Coastal Disturbances.'

She graduated from San Francisco State University and was accepted by the American Conservatory Theater in San Francisco, where she trained until she joined The Acting Company.

JAMIE BELL (Peter Turner)

While still a teenager, Jamie Bell shot to worldwide fame starring in the title role of Stephen Daldry's *Billy Elliot*. Among the many honours he received for his performance were the BAFTA Award for Best Actor, and the British Independent Film Award for Best Newcomer.

He went onto portray Charles Dickens' memorable character Smike in writer/director Douglas McGrath's screen adaptation of *Nicholas Nickleby*, for which he and his colleagues shared the National Board of Review Award for Best Acting by an Ensemble.

His subsequent films include David Gordon Green's *Undertow*; Thomas Vinterberg's *Dear Wendy*; Peter Jackson's epic *King Kong* and Clint Eastwood's acclaimed *Flags of Our Fathers*, in which he portrayed real-life WWII hero Ralph Ignatowski. His other films include David Mackenzie's *Hallam Foe* (a.k.a. *Mister Foe*), for which he earned a British Independent Film Award nomination, and a BAFTA (Scotland) Award, for Best Actor; Arie Posin's *The Chumscrubber*; Doug Liman's *Jumper*; and Edward Zwick's *Defiance*.

He went onto star in Kevin Macdonald's *The Eagle*, Cary Fukunaga's *Jane Eyre* and Carl Tibbetts' *The Retreat*.

He played the titular role in Steven Spielberg's *The Adventures of Tintin: The Secret of the Unicorn*, as Hergé's legendary young adventurer in the motion-capture production filmed in 3-D. He went on to star in Asger Leth's *Man on a Ledge*, John Baird's *Filth*, *Snowpiercer* with acclaimed Korean director Joon-Ho Bong, Josh Trank's *Fantastic 4* & Toa Fraser's *6 Days*.

He recently completed work AMC's *Turn*, in which he played the lead role of Abe Woodhull, which was his first foray into American Television.

JULIE WALTERS (Bella)

Julie Walters CBE is an English actress and writer. She has won two BAFTA Film Awards, a Golden Globe Award, four BAFTA TV Awards and received the BAFTA Fellowship in 2014.

She was also awarded British Actress of the Year at the London Critics Circle Film Awards 2001.

Among her most famous film roles are *Educating Rita*, for which she won a Golden Globe Award for Best Actress in a Motion Picture Musical or Comedy, *Buster*, *Mamma Mia!* and *Billy Elliot*. She also played Molly Weasley in seven of the *Harry Potter* films.

KENNETH CRANHAM (Joe Snr)

Kenneth Cranham is a prolific Scottish-born film, television, radio and stage actor. He trained at the National Youth Theatre of Great Britain and RADA, and since graduating his career has spanned over 40 years.

Highlights include his time in the title role in the popular 1980s comedy drama *Shine on Harvey Moon*. He also appeared in acclaimed feature films *including Layer Cake, Gangster No. 1, Rome, and Oliver!*. His many stage credits include being a leading actor at the Royal Court Theatre between 1965-81, West End productions of 'Entertaining Mr Sloane', 'Loot', 'An Inspector Calls' (both transferring to Broadway), 'The Ruffian on the Stair', 'The Birthday Party' and 'Gaslight' (at the Old Vic). Recently, he has been heard on BBC Radio 4's Afternoon Play series as DS Max Matthews in the three-play series *The Interrogation* by Roy Williams and starred as Thomas Gradgrind in BBC Radio's 2007 adaptation of Dickens' *Hard Times* narrated and performed his own selection of Kipling's *Barrack Room Ballads*. For his role as Inspector Goole in 'An Inspector Calls', he was nominated for a Laurence Olivier Award.

He won the Olivier Award for Best Actor in a Play for his role as Andre in Florian Zeller's 'The Father' a role that also saw him win the Critics' Circle Theatre Awards Best Actor award. The play received a five-star review from every leading national press publication.

VANESSA REDGRAVE (Jean Grahame)

Vanessa's many stage credits include 'Richard III' at Almeida Theatre; 'The Year of Magical Thinking' (Broadway); 'The Revisionist' (Broadway), 'The Cherry Orchard' and 'Not About Nightingales' at The National Theatre; 'The Aspern Papers' (Olivier Award for Best Actress), 'Lady Windermere's Fan', 'Daniel Deronda', 'The Threepenny Opera', 'Design for Living' and 'The Lady from the Sea' in the West End; 'Driving Miss Daisy', 'Long Day's Journey into Night' (Tony Award for Best Actress) and 'Vita and Virginia' on Broadway; 'The Tempest', 'As You Like It' and 'A Midsummer Night's Dream' for the RSC; and 'Much Ado About Nothing' at the Old Vic.

Notable film appearances include *Coriolanus* with Ralph Fiennes, *Evening*, *Venus*, *Howard's End*, *Mrs Dalloway*, *Atonement*, *The Whistleblower*, *A Man for All Seasons* and *Camelot*.

Her television appearances include *Nip/Tuck*, *The Day of the Triffids* and *Call the Midwife*.

She is a six-time Oscar nominee and won the Academy Award for Best Supporting Actress for *Julia*. During her career Vanessa has also won the Emmy, BAFTA, Cannes, Golden Globe, and the Screen Actors Guild awards. Vanessa received the 2010 BAFTA Fellowship, is a 2003 American Theatre Hall of Fame inductee and was made a CBE in 1967.

STEPHEN GRAHAM (Joe Jnr)

Stephen Graham has enjoyed continued success following his critically acclaimed performance in the BAFTA best picture winner *This is England*, directed by Shane Meadows, together with the recent follow up Channel 4 mini-series: *This is England '86, '88 and '90*, which also secured him a TV BAFTA nomination. Other notable credits include Jimmy McGovern's *The Street*, in which he received an RTS award nomination, McGovern's *Accused* opposite Sean Bean, as well as HBO's *Parade's End* with Benedict Cumberbatch.

Graham is also known for playing the iconic role of Al Capone opposite Steve Buscemi in Martin Scorsese's *Boardwalk Empire* for HBO, which ran for five seasons. His most recent television credits include the BBC's *The Secret Agent* and *Taboo* alongside Tom Hardy.

His film credits include his portrayal of Baby Face Nelson opposite Johnny Depp and Christian Bale in *Public Enemies*, *The Fields* opposite Sam Worthington, *London Boulevard* opposite Keira Knightley and Colin Farrell, *Season of the Witch* opposite Nicolas Cage, *Pirates of The Caribbean: On Stranger Tides* opposite Johnny Depp and Penelope Cruz, *Tinker, Tailor, Soldier, Spy*, *Hyena*, *Get Santa*, *A Patch Of Fog*, *Pirates Of The Caribbean 5: Dead Men Tell No Tales* and *HHHH* directed by Cédric Jimenez.

CREW BIOGRAPHIES

PAUL McGUIGAN (Director)

Born in Bellshill, Scotland, Paul McGuigan has demonstrated a particularly strong talent for handling crime and drama narratives. He began his occupational life as a still photographer before working his way into the documentary field, helming nonfiction

assignments for Channel 4 and the BBC. His foray into fiction work commenced with his short *The Granton Star Cause* an adaptation of one of Irvine Welsh's short stories.

The film gained critical acclaim and inspired Paul to helm two additional self-contained episodes, also adapted from the work of Welsh and stitched together as a well-received omnibus called *The Acid House*. Paul's early fiction laid the groundwork for his move into features on a full-time basis, starting with the inventive crime sagas *Gangster No. 1* and *Lucky Number Slevin*.

He followed these with the medieval film *The Reckoning*, the eerie, atmospheric romantic mystery *Wicker Park*, and *Victor Frankenstein*, starring James McAvoy and Daniel Radcliffe.

In recent years, Paul has encountered great success as the director of a number of television programmes, including the critically acclaimed *Sherlock* series which earned him a BAFTA and Emmy nomination.

BARBARA BROCCOLI (Producer)

Barbara Broccoli is producer of the James Bond film series with her brother Michael G Wilson. Broccoli became associate producer with Tom Pevsner on *The Living Daylights* and *Licence To Kill*. Together with Wilson, she has produced the last eight Bond films including, *Skyfall* and *Spectre*. Through her independent production company, Astoria Productions, Broccoli produced *Crime Of The Century* for HBO, Starring Stephen Rea and Isabella Rossellini, and directed by Mark Rydell. Broccoli and Wilson have executive produced several independent film projects including: *The Silent Storm*, starring Damien Lewis and Andrea Riseborough, directed by Corinna McFarlane, *NANCY*, starring

Andrea Riseborough, J. Smith-Cameron, Ann Dowd, John Leguizamo, and Steve Buscemi, directed by Christina Choe, and *Radiator* starring Richard Johnson, Gemma Jones and Daniel Cerqueira directed by Tom Browne.

Broccoli has co-produced a number of stage productions including 'Chitty Chitty Bang Bang' (2002 West End, 2005 Broadway), 'A Steady Rain' (2009 Broadway), 'Chariots Of Fire' (2012 West End), 'Once' (2012 Broadway, 2013 West End) 'Strangers On A Train' (2013 West End), 'Love Letters' (2014 Broadway), 'Othello' (New York Theatre Workshop December 2016 – January 2017), and 'The Kid Stays In The Picture' (March 2017 London).

In April 2016, the British Academy of Film and Television Arts appointed Broccoli Vice President for Film. She is President of the National Youth Theatre, a Trustee of Into Film, a film education charity working with young people aged 5-19, and she is a patron of the Cinema and Television Benevolent Fund. In 2014, Broccoli and Wilson were honoured by the Producers' Guild of American with the David O Selznick Achievement Award in Theatrical Motion Pictures.

COLIN VAINES (Producer)

Vaines made his debut as a producer in 1992 with the Emmy-winning TV film *A Dangerous Man: Lawrence After Arabia*, which introduced Ralph Fiennes in the title role. He was co-executive producer of Martin Scorsese's *Gangs of New York*, and executive in charge of production on Anthony Minghella's *Cold Mountain*.

He was also an executive producer of Anthony Minghella's *Breaking and Entering*, starring Jude Law, and Chris Noonan's *Miss Potter*, starring Renée Zellweger. He has developed and overseen production on numerous projects for The Weinstein Company, including *The Reader*, *Factory Girl* and Minghella's final film for television, *The No. 1 Ladies' Detective Agency*.

He was executive producer on *The Young Victoria*, *The Rum Diary*, starring Johnny Depp, and *London Boulevard*, the directing debut of Oscar-winning writer William Monahan, starring Keira Knightley and Colin Farrell.

Vaines produced *Coriolanus*, which marked the directing debut of its star, Ralph Fiennes. He was co-producer of *WE*, from Madonna, which stars Abbie Cornish, Andrea Riseborough, Oscar Isaac, and James D'Arcy. He was a co-executive producer of *My Week With Marilyn*, starring Michelle Williams and Kenneth Branagh, both of whom were Oscar-nominated for their performances. In 2015, he produced *The Marriage of Reason and Squalor*, directed by Turner-nominated artist Jake Chapman, and starring Rhys Ifans and Sophie Kennedy Clark.

He is an executive producer of *Red Dog: True Blue*, the prequel to the hugely successful Australian movie *Red Dog*

PETER TURNER (Author)

Peter Turner, the youngest of nine children, was born in Toxteth, Liverpool, in 1952 and was educated at St, Clements School, Tiber Street School, and Ruffwood comprehensive school.

In 1968 he auditioned for and became a member of the National Youth Theatre where he was spotted by the legendary film casting director Miriam Brickman and his first film role was in the feature *That'll be the Day* starring his fellow Liverpudlian Ringo Starr. Other films include *Who Dares Wins*, *Harry in The Comeback*, and Trinculo in Derek Jarman's film version of *The Tempest*.

His theatre credits include roles in 'Tamburlaine the Great', and 'The Government Inspector' at The Glasgow Citizens Theatre, Alan Strang in 'Equus' and Romeo in 'Romeo and Juliet' at the Crucible theatre, Sheffield, the Nurse in 'Having a Ball' at The Liverpool Playhouse, and various productions in London theatres including The Cochrane Theatre, The Roundhouse, The Shaw Theatre, The Collegiate theatre, and several fringe theatres.

His first major television role was the lead male character opposite Lesley- Ann Down in John Bowen's adaptation of *The Snow Queen* for the BBC and also Harry in *Zigger Zagger*. From 1978 to 1981 he played one of the leading characters in the television series *Spearhead*.

His memoir *Film Stars Don't Die in Liverpool* was first published in hardback by Chatto and Windus in 1986 and then in paperback by Penguin books in 1988. It was published in the USA by Grove Press and has been translated into Swedish and French.

Film Stars Don't Die in Liverpool with an Afterword, 'Since Then' has now been re-published in the United Kingdom and The British Commonwealth by Pan Macmillan and discussions are in place for a re-publication in the USA and several translations. He also directed a series of film profiles of actresses from the silent screen called *I Used To Be in Pictures* for Eon Productions and the play 'Smoking with Lulu' for the London fringe.

MATT GREENHALGH (Screenplay)

In 2005 Matt wrote the single film *Legless* for Red/Channel 4 and 2007 saw the start of Matt's prosperous film career with the release of the award winning *Control*, a biopic of

Joy Division's front man Ian Curtis. *Control* was nominated for Best Screenplay and was the winner of 'Best British Independent Film', amongst others, at the British Independent Film Awards. Matt was also the winner of the 'Carl Foreman Award for the Most Promising Newcomer' at the BAFTAs in 2008. Additional awards include the 'Silver Hugo Awards for Best Screenplay' at Chicago International Film Festival.

Matt's second feature film was *Nowhere Boy*, a chronicle of young John Lennon's early years, starring Aaron Johnson, Kristin Scott Thomas and Anne-Marie Duff, which closed the London Film Festival in 2009. *Nowhere Boy* also received multiple nominations such as 'Best Screenplay' at the BIFA's in 2009 and 'Outstanding British Film' at the BAFTA's in 2010.

Matt has written and directed two short films, *Acid Burn* starring Agyness Dean and Matthew Beard, and *Supermarket Girl* starring Matthew Beard and Nichola Burley. Matt went on to write the feature *The Look of Love* for Revolution Films, the story of London porn baron turned property millionaire Paul Raymond starring Steve Coogan and Anna Friel.

Matt is currently developing a number of feature and television projects.

JANY TEMIME (Costume Designer)

Jany Temime won a Costume Designers Guild Award for 'Excellence in Contemporary Film' for *Skyfall*. She designed the costumes for the Harry Potter films *Harry Potter and the Prisoner of Azkaban*; *Harry Potter and the Goblet of Fire*; *Harry Potter and the Order of the Phoenix*, for which she received a Costume Designers Guild Award nomination;

Harry Potter and the Half-Blood Prince; and the two-part *Harry Potter and the Deathly Hallows*, for which she won a Costume Designers Guild Award for Part II.

Temime worked on Alfonso Cuarón's *Gravity*, starring Sandra Bullock and George Clooney, and served as the costume designer on the action adventure *Wrath of the Titans* starring Sam Worthington and more recently Brett Ratner's *Hercules*.

Her recent credits also include Martin McDonagh's *In Bruges*, starring Ralph Fiennes, Colin Farrell and Brendan Gleeson; Alfonso Cuarón's *Children of Men*, starring Clive Owen; Agnieszka Holland's *Copying Beethoven*, starring Ed Harris; and Beeban Kidron's *Bridget Jones: The Edge of Reason*, starring Renée Zellweger and most recently Brett Ratner's *Hercules*.

She earned a British Independent Film Award nomination for her costume designs for *High Heels and Low Lifes*, starring Minnie Driver. She had earlier won a BAFTA Cymru Award for her work on Marc Evans' *House of America*, and the 1995 Utrecht Film Festival's Golden Calf for Best Costume Design for Marleen Gorris' Oscar®-winning *Antonia's Line*.

Her additional credits encompass more than 40 international motion picture and television projects, including Werner Herzog's *Invincible*; Todd Komarnicki's *Resistance*; Marleen Gorris' *The Luzhin Defense*; Paul McGuigan's *Gangster No. 1*; Edward Thomas's *Rancid Aluminum*; Mike van Diem's *The Character*, which won an Oscar® for Best Foreign Language Film; Danny Deprez's *The Ball*; George Sluizer's *The Commissioner and Crimetyme*; Ate de Jong's *All Men Are Mortal*; and Frans Weisz's *The Last Call*.

NAOMI DONNE (Makeup and Hair Designer)

As a hair and make-up artist in both film and theatre, Naomi has been a leading name in her profession for years. She has divided her time between Britain and America, and worked with such stars as Daniel Day Lewis, Judi Dench, Ben Stiller and Helen Mirren among many others.

Her film credits include *Chocolat* (BAFTA nomination), *Zoolander*, *The Royal Tenenbaums* (Hollywood Guild Award), *The Crucible*, *Quantum Of Solace*, *Salmon Fishing In The Yemen*, *Skyfall*, *Philomena*, *Spectre* and *Cinderella*. Her theatre work both on Broadway and the West End includes '*Mary Poppins*', '*Shrek The Musical*', '*Starlight Express*', '*Tarzan*' and '*Nine*'. She has been honored by New York Women in Film.

NICK EMERSON (Editor)

Nick began his career editing television news before moving into documentary films. After ten years working on television projects and short films he cut his first feature film, *Cherrybomb*, directed by Lisa Barros D'Sa and Glenn Leyburn and starring Rupert Grint.

Nick subsequently collaborated again with Lisa Barros D'Sa and Glenn Leyburn and cut *Good Vibrations*, which was BAFTA nominated for Outstanding Debut by a British Writer, Director or Producer. In 2013, Nick edited David Mackenzie's critically acclaimed feature *Starred Up* for which he received an Irish Film & TV Award nomination for Best Editing. Nick cut *The Hallow* in 2014 for director Corin Hardy, which was part of the Sundance Film Festival Official selection and was nominated for a BIFA in 2015. Nick then returned to documentaries with Oscar winning director Kevin MacDonald's latest film about the acclaimed artist Cai Guo-Qiang *Sky Ladder: The Art Of Cai Guo-Qiang*, which screened at Sundance 2016.

Nick edited *I Am Not A Serial Killer*, directed by Billy O'Brien and starring Christopher Lloyd, which premiered at SXSW 2016, as well as *Lady Macbeth*, directed by William Oldroyd and starring Florence Pugh for BFI and also *Daphne* for Peter Mackie Burns and produced by the Bureau.

DEBBIE McWILLIAMS (Casting Director)

Debbie is one of the UK's leading Casting Directors. Debbie has cast some of the most successful films in recent years including all the latest Bond movies, *Spectre*, *Skyfall*, *Quantum of Solace* and *Casino Royale*. Her first Bond film was *For Your Eyes Only*. Her other credits include feature films *Billionaire Ransom*, *Tiger Raid*, *The Silent Storm*, *Stratton*, *The Foreigner*, and over the years, *Angels and Demons*, *An American Werewolf in London*, *My Beautiful Launderette* and *Caravaggio* and *Borgia* and *One Child* for TV. Debbie is currently a committee member of the Casting Directors Guild, a member of the Academy of Motion Pictures and the Spokesperson for the International Casting Directors' Network.

EVE STEWART (Production Designer)

Eve Stewart has received Academy Award nominations for her work with *The Danish Girl* for director Tom Hooper, the Best Picture Academy Award winner *The King's Speech*, for which she won an Art Directors Guild Award; and the Best Picture Academy Award nominee *Les Misérables*, for which she won a BAFTA Award and *Topsy-Turvy*.

She has also earned much acclaim for the miniseries *Elizabeth I*, for which she received an Emmy Award, and the feature *The Damned United*, as well as her work with

writer/director Mike Leigh, including *Vera Drake*, *All or Nothing* and *Career Girls*. Earlier in her career, she was art director on Leigh's award-winning *Secrets & Lies* and *Naked*.

Her many other features as production designer include Nigel Cole's hit comedy *Saving Grace*, starring Brenda Blethyn and Craig Ferguson; Nick Hamm's *The Hole*, starring Keira Knightley and Thora Birch; Douglas McGrath's *Nicholas Nickleby*; Paul Morrison's *Wondrous Oblivion*; Irwin Winkler's *De-Lovely*, for which she received a Satellite Award; Guy Ritchie's *Revolver*; Julian Jarrold's *Becoming Jane*; Jake Paltrow's *The Good Night*; Nick Moore's *Wild Child*; Kari Skogland's *Fifty Dead Men Walking*, for which she received a Genie Award; Nick Love's *Goodbye Charlie Bright* and *The Firm*; Julie Gavras' *Late Bloomers*; James Bobin's *Muppets Most Wanted*; and Paul McGuigan's *Victor Frankenstein*, starring Daniel Radcliffe and James McAvoy.

ULA PONTIKOS (Director of Photography)

Ula's first feature film *Weekend* premiered at SWSX in March 2011 and became an instant hit, scooping the Audience Award at the festival. By the end of that year the film picked up over 20 international awards, including two BIFAS and two Nominations at the London Critics' Circle Awards. It also appeared in many critics Best of 2011 lists, including *The New York Times*, *The Chicago Tribune*, *The Telegraph*, *The Independent*, *Film Comment*, *Sight and Sound*, *Indiewire*, *Salon*, *Slate Magazine* and *AV Club*.

Since then Ula has gone from strength to strength, winning the Sundance Cinematography Award in 2014 for her second feature *Lilting*, which was Hong Khou's directorial debut feature. As well as features, Ula has worked with some of the finest writers and directors in television drama. She has helped to tell bold and innovative stories, including 2012's *Run* for Channel 4, written by Daniel Fajemisin-Duncan and Marlon Smith and directed by Charles Martin; 2014's *Glue*, written by Jack Thorne for E4, directed by Daniel Nettheim and Ollie Blackburn, and *Game*, directed by Niall MacCormick.

She has also shot the eerily plausible sci-fi *Humans*, directed by Sam Donovan, which won Channel 4 their highest viewing figures for an original drama in more than a decade. *Second Coming*, Ula's recent feature work starring Idris Elba and Nadine Marshall, and directed by Debbie Tucker Green, again won praise. In 2015 in recognition of her work Ula was invited to join the British Society of Cinematographers. Ula has more recently shot the first season of *Marcella*, directed by Charles Martin.
