

FROM THE DIRECTOR OF **LONDON TO BRIGHTON**



CHERRY TREE LANE

a film by
**PAUL
ANDREW
WILLIAMS**

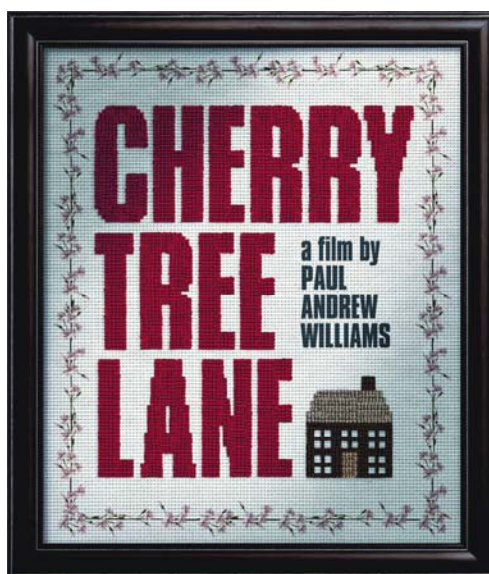


YOUR WORST FEARS HAVE COME HOME

UK FILM COUNCIL AND MOLFILMS PRESENT A STEEL MILL PICTURES PRODUCTION A PAUL ANDREW WILLIAMS FILM "CHERRY TREE LANE" CASTING DIRECTOR TANIA POLENTA RUTTI LINE PRODUCER RACHEL DARGAVEL MAKE-UP DESIGNER CATE HALL COSTUME DESIGNER MARIANNE AGERTHOFT
PRODUCTION DESIGNER ALISON BUTLER EDITOR TOM HEAMINGS DIRECTOR OF PHOTOGRAPHY CARLOS CATALAN EXECUTIVE PRODUCER MARK FULFORD PRODUCED BY KEN MARSHALL WRITTEN AND DIRECTED BY PAUL ANDREW WILLIAMS
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A STEEL MILL PICTURES PRODUCTION

A **PAUL ANDREW WILLIAMS** FILM



"CHERRY TREE LANE"

WRITTEN AND DIRECTED BY	PAUL ANDREW WILLIAMS
PRODUCED BY	KEN MARSHALL
EXECUTIVE PRODUCER	MARK FOLIGNO
DIRECTOR OF PHOTOGRAPHY	CARLOS CATALAN
PRODUCTION DESIGNER	ALISON BUTLER
EDITOR	TOM HEMMINGS
ART DIRECTION	MYK NEWPORT
HAIR & MAKE-UP DESIGNER	CATE HALL
COSTUME DESIGNER	MARIANNE AGERTOFT
ORIGINAL MUSIC	UNKLE
LINE PRODUCER	RACHEL DARGAVEL
CASTING DIRECTOR	TANIA POLENTARUTTI

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presskit

salt
the filmmaker's essential ingredient

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From Paul Andrew Williams, the writer/director of *London to Brighton*, comes a provocative new film, a disturbing and shocking cautionary tale that will make you think twice about opening your front door to strangers.

tagline

Your worst fears have come home.

logline

Christine and Mike are your average parents. They live in an ordinary house on a regular street with their teenage son Sebastian. A knock at the front door will invade their lives forever...

short synopsis

Christine and Mike are an ordinary middle-class couple, living in what could be any house on any street. It's an average evening as they prepare dinner, open a bottle of wine and bicker as they wait for their teenage son Sebastian to come home from football. A ring at the door is answered by Christine. A terrible scream and she reappears, a knife at her throat, a gang of teenagers at her back, who tie them both up. It seems Sebastian has snitched on one of them and they are here to exact the worst revenge imaginable to a parent, but in the sincere belief they hold the moral high ground - that this is the right thing to do. They settle in to wait for Sebastian to come home.



long synopsis

An unwatched pot of water boils on the stove. CHRISTINE, 42, average face and hair in a scrunch sits on the stairs talking on the phone. A normal evening getting dinner ready, getting changed out of work clothes. Her husband, MIKE, 43, gets home, uncorks the wine, still in his work shirt but without tie. They sit down to dinner and a slightly awkward conversation ensues, Christine concentrating on eating with Mike more curious to hear about her work. The doorbell goes, Christine answers. It's some kids asking about their son Sebastian who is out playing 5 a side. The conversation continues with Mike plying Christine with questions. They almost argue. The doorbell goes again and Mike turns the tv on, watching the news. Over the noise of the television we hear Christine scream. Mike doesn't quite hear it. Finally Mike turns down the volume and hears that something is wrong.

RIAN, 19, comes into the lounge with his arm around her neck and knife at Christine's throat. Behind him comes the larger ASAD, 17 who punches Mike in the face knocking him to the ground. A third youth TEDDY, 19, joins Asad in raining down blows onto Mike.

Once both Mike and Christine are subdued and tied up, Teddy starts to explore the house. The youths are waiting for Sebastian to get home. It's not clear at first what they want with him but it is obvious that the violence is going to escalate. Asad starts flicking channels, passing the time. Christine's screams are muffled while Mike struggles to get loose. Rian, taking in the surroundings goes through Mike's wallet



but only gets £70 and wants more. After an argument between the three about who will take the cards to get cash out Rian takes the high ground, he's there to get revenge for his jailed cousin. Grassed up by Sebastian, the money will go to him and in the end Teddy is sent out. Asad is told to watch Mike, sitting next to him on the floor, while Rian sits next to Christine.

The time continues to pass slowly. Rian looks at Christine, questions her, how old is she? She's older than his mum, but looks younger. Rian gets Christine to stand up and turn around. He picks up the knife and shows it to her. With his other hand he starts rubbing Christine's leg. She is trembling. Rian tells Asad to get another knife from the kitchen, they only brought one with them. Asad comes back with another knife while Rian tapes Christine's mouth shut again. He grabs her in a head lock and starts forcing her out of the room, telling Asad not to worry about what he's doing.

Mike is going crazy on the floor, hearing what is going on but unable to do anything. Christine is now screaming and struggling. Rian drags her from the room leaving a shocked Asad. Asad doesn't know what to do, looking at the adjoining wall. He starts talking, shaken from what Rian has done. A period of time passes when the front door bell rings. Asad and Mike hear the door from the dining room open and RIAN creep into the living room pulling up his jeans. Rian and Asad head to the door, they open it and are shocked when two girls burst through screaming.

CHARMAN, 14 and BETH, 16 burst into laughter at the shock on the boys faces. They're followed in by Beth's younger brother OSCAR, 11. Beth has brought an axe for her boyfriend Rian. They move into the lounge room, nonplussed by Mike tied up



on the floor. Beth tells Oscar to go wait in the kitchen. The kids pass the time in the lounge, hunting for booze, Asad giving the girls grief, clearly not impressed at their presence. Teddy gets back with the money and asks where Christine is, Beth jumps on this asking if Rian has 'been fucking some old bitch'. They start having a fight, Beth spitting at Rian who responds by punching her in the face. Beth is crying but the shouting dies down a little, enough to hear the door bell ringing. Sebastian is home. As the doorbell rings again Oscar comes out but is told nicely by Rian to wait in the kitchen. Asad is left with Mike and Rian and Teddy go to answer the door. Mike is sobbing, he hears the door open. All we can hear from the living room is the horrific scuffle taking place as Sebastian is getting beaten.

Rian comes back into the lounge room, grabs the axe and tells Asad to help them get Sebastian up to his room, telling the girls to follow as well. He wants them there. Rian gives Mike an almighty kick to the face. Mike is almost unconscious and now the only one in the room. Mike, in great pain manages to roll over and bang into the table. Finally after a struggle he manages to knock off a knife and fork. He manages to wiggle the knife and its fairly blunt edge to start cutting through the tape that is binding his hands. Mike gets free of the tape and breathes in and out a few times to get himself together. He goes to the dining room, looking around he can't see Christine. He walks around the table and sees something in the corner. He moves over to what looks like a body covered by a table cloth. He pulls off the cloth and there is Christine. She is completely naked and crouched in the foetal position. She still has tape on her face and her hands are tied to the radiator. Mike realises she is actually alive, and frees her. Once she is free he grabs one of the candle sticks and quickly exits the room.



Mike creeps up the stairs and towards his son's door. He is shaking, unsure of what he is going to find in the room. He gets closer but freezes as the toilet door opens. Charman comes out and there is a momentary stand off. Charman calls out for the others and Mike snaps into action, swinging the candlestick and knocking her to the floor. The door opens and Teddy appears, Mike barges into him knocking him to the floor, Beth runs out screaming and Asad grabs Mike who swings again cracking Asad in the body. Rian tries to get away but Mike catches him full pelt in the face. He is momentarily knocked out. Asad, Teddy and Beth make a run for it, Charman following close behind. Mike finally sees what has been done to Sebastian. He screams hysterically and spots a moaning Rian who is the only one left in the room. Rian starts to stir but Mike is on him, swinging the candlestick repeatedly into his face. It falls from his hands and he starts using his fists.

Christine comes upstairs to see the carnage. She clutches a semi-conscious bloody Sebastian and manages to focus enough to tell Mike to get an ambulance. Mike grabs a knife from the floor and heads downstairs to the phone, making sure no one else is left in the house. He dials for the police while looking at the mess the attack has caused. He walks into the kitchen, leans on the sink and starts sobbing. He looks up and there crouching in the corner terrified is Oscar. They look at each other while Mike holds a big kitchen knife in his hand....



director's vision | paul andrew williams

For me, this is a film that needs to be looked at on many levels. On the surface we are talking about an extremely horrific event that takes place, over 80 minutes, to an innocent family. It is tense, harrowing and even disturbing, and how these elements are handled, dramatically and cinematically will determine the final style of the film.

Stylistically, the film is all set inside a house, so it is very important that the film remains cinematic, that despite the slight confinement and claustrophobia we make a movie that deserves to be on the big screen. I have a very defined look and colour scheme for the film, a soft blue that almost sends out the feeling of peace and relaxation, the exact opposite to the events of the evening. By using long lenses and focusing only on the specifics within the frame, there will be times when the actors are given an almost angelic quality, surrounded by nothing but blue sky.

In terms of performance, I will be looking for my actors to give me no performance. To be so imbedded within their characters that there is no need for any acting. We need the audience to be completely immersed in this story, to totally believe these people and their actions. So it will be my job to contain any dramatics and keep the natural feel constantly there.

I want to show many things in this film, the ambivalence that is rife amongst our society and how it affects not only the youth in the film, but also the parents in their comfortable but slightly unsatisfactory marriage. How the understanding between generations has changed and been lost, the desensitisation of a generation and how there is no longer any thought of consequence not only for other people but also for one's self. How great normality is and how unappreciated it is until something tragic happens that will never allow one to be normal again.

There are so many levels to this film and all of them need to have attention paid to them. It is a harrowing tale and I want parents to lock their door after they have seen this film. But we have to make sure that this isn't just black and white, there are questions that need answering and we need to make sure this is done in a cinematic and entertaining way.

q&a interviews

director | paul andrew williams

Q: Where did you get the idea for *Cherry Tree Lane*?

"I had the idea for *Cherry Tree Lane* for a while because I always thought that if my career nose dived and I'd never be able to make a film again I'd have an idea that was set in one house. And also it's quite a big fear of my girlfriend's and we've talked about it a few times. And to do something that was more real than Hollywood."

Q: How does it differ from your previous films, *London to Brighton* and *The Cottage*?

"They're all different. It's just its own thing. There's going to be elements from both of those films in this film, but I think it's just different in the sense that it's got its own style. The only thing you could send that was similar is the quality of the acting, that's the same that's gone through all of them. "

Q: How long was the process from initial concept to filming *Cherry Tree Lane*?

"Concept was ages ago, but I wrote the script about 3 months ago. Very quick. By going to everyone "we want you to do it, but if you wanna do it you gotta let us know by the end of the week," rather than "do you wanna do it, we'll wait for 3 months for you to say yeah." You start pushing very hard and go "right we're doing this, we're doing this, we're doing this" and then hopefully people sort of follow on from that. But the industry's so slow that sometimes you just need to push everyone to say "we're doing this thing, are you going to do it or what?" And then some people said yeah, which is good."

Q: As you've watched the script play out have you made any changes to the original?

"No, not really. The odd line here or there, because I don't know street speak as much as I'd like to. The odd line, but that's it."

Q: How did you go about casting the film?

"Just with our casting director and doing auditions. It was quite difficult because of what the parts call for, it's intensive. It's an emotional journey. First of all we'd meet everyone and we'd start doing a bit of improv, then on the next meeting we'd go through the script, break it down. There was a lot of processes, to make sure that they; one were comfortable in what I wanted to do and I was comfortable in what they wanted to do."

Q: There are some violent scenes in the film...

"No there's not! There's violent scenes around the film. I don't think it's that violent at all."

Q: Implied violence then... did you find these hard to direct?

"I think sometimes they were difficult, but then when you see somebody in distress, obviously performing in distress, it can be quite difficult. You've got to try and do it as sensitively and as professionally as possible."

Q: You're now on the last day of the shoot, how do you think it's gone?

"Long. Just intense, so intense being in such a small place for so long. By the time tomorrow morning comes, it'll be an adjustment to go back to normal life. I've got shit loads of bills and crap I've got to fix at home. Thank the lord for coco pops."

Q: What were the greatest challenges on set?

"All being in the same location! Having 20 people in 1 single room! Which is incredibly claustrophobic. It's good for the film, but it's stifling and it's hard to concentrate when you've got 15 voices going on."

Q: Over the last few years there has been quite a lot of press around gang violence and street crime. How relevant is this film to that agenda?

"Don't know, I haven't looked at it in that way in great detail. I think that will be up for other people to judge how relevant it is. I think this is just a little moment and I think if anything, hopefully it highlights the difference between the lack of understanding between both class and generation with a lot of people. Also, the desensitisation of some of the youth today, where nothing really means anything anymore, good or bad. "

Q: Do you think Cherry Tree Lane is as relevant to audiences outside the UK?

"It's a story, it's not a statement. It's not trying to cast light or exercise a judgment on someone. It's just like a moment. It would translate anywhere."

director of photography | carlos catalan

Q: How did you come onboard with the film *Cherry Tree Lane*?

"Paul and I are represented by the same agency and my agent arranged a meeting with him and the producer Ken Marshall. I had seen their previous films and I liked them very much, especially *London to Brighton*, which had, in my opinion, a very good approach for such a low budget film. I found the script of ***Cherry Tree Lane*** risky and blunt, with excellent rhythm, so I didn't have any doubts about doing it."

Q: What was it like working with director Paul Andrew Williams?

"Paul has three very good qualities: he has an excellent knowledge of cinematography and intuitive taste in framing and composition that matches perfectly with mine. Of all the directors I've worked with he has some of the clearest ideas about what he wants and best of all: he has a great sense of humour."

Q: How did you achieve the look of the film?

"One of the most important things is that we were working with a low budget but with high production values such as shooting in 35mm. The story and the space are very claustrophobic, so we've shot lots of close-ups, always trying to keep the frame as close as we could to the characters. In the beginning of the film there are a few long takes in order to capture the disturbing stillness, just before the drama begins."

The collaboration with the production designer was very intense in order to create a colour palette for the different rooms of the house, blue being the most predominant colour of the film. The light is realistic but stylized at the same time, trying to focus on what is best for every shot, and keeping the same contrast ratio rather than looking for continuity. It was a good choice to shoot in a natural location rather than a studio, which has helped a lot to add realism to the look."

Q: What were the greatest challenges on set?

"It wasn't easy shooting in such small spaces with so many characters interacting with each other. The ceilings were also very low, so I couldn't hang too many things and had to work more from the floor."

Another challenge for me was to shoot nights during daylight. That meant that we had to cut off from the connection with the exterior, shutting all the windows of the house or putting lots of layers of ND (neutral density filters)

Finally, another challenge for me was to shoot the script in chronological order. It's a great thing for directors and actors, but it was a little difficult for me because I had to repeat the same shot many times, sometimes as much as 10 to maintain continuity."

about the cast

Rachel Blake



Christine

Rachael trained at the National Institute of Dramatic Art in Sydney and Speech & Drama and Trinity College, London. Her film credits include *Lantana*, for which she won the AFI Award for Best Actress, *Tom White* for which she won the AFI Award for Best actress in a Supporting role *Perfect Strangers*, alongside Sam Neill, *Derailed* with Clive Owen and Jennifer Aniston.

Tom Butcher



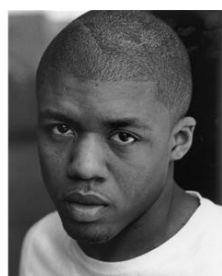
Mike

Tom Butcher began his acting career on the stage starring in *The Merchant* at the Edinburgh Film festival. Other theatre credits include *Woundings*, at the Royal Exchange Manchester, and *All My Sons* and *A View from the Bridge* at the Contact Theatre. More recently Tom has worked For Middle Ground Theatre Company as Max Halliday in *Dial M for Murder*, Jack Worthing in *The Importance of Being Earnest*, and David Paterson in *The Holly and the Ivy*.

Tom has worked extensively in television and is remembered by many for his years as PC Loxton in *The Bill*. He also appeared for two years in the BBC drama series *Doctors* as Dr Marc Eliot. He has also appeared in; *The Bradley Mysteries*, *Peak Practice*, *Holby City*, *Casualty*, *Wing and a Prayer*, and many more.

Film credits include; *Lost Empires and Little Bird* for Granada, *Anxiously Engaged* for Ford Films, and *When Did You Last See Your Father*.

Ashley Chin



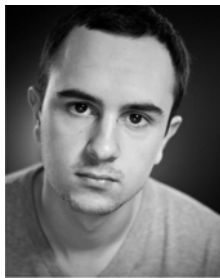
Asad

Ashley began his acting career in the critically acclaimed BBC film *Storm Damage* directed by Lennie James. He then made his theatre debut in Roy Williams' *Lift Off* at the Royal Court and returned to the Royal Court to play Razer in *Gone Too Far* which subsequently won an Olivier award. He recently played the role of Carl in Roy Williams' *There's Only One Wayne Mathews* at the Polka Theatre and then reprised the role of Razer in *Gone Too Far* back at the Royal Court.

On Television he has played the roles of Theo Sankura in *The Bill* for Talkback Thames, Kwarme in *Holby Blue* for the BBC, B in *The Fixer* and Theo Carson in *Law & Order*, both for Kudos Film & TV.

Cherry Tree Lane is Ashley's first Cinema release.

Sonny Muslim

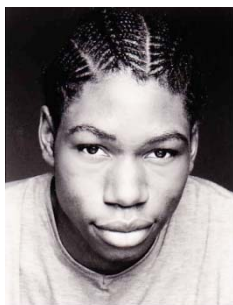


Teddy

Sonny trained at The Sylvia Young Theatre School. He is currently filming *Anywhere But Here* playing Baz for the BBC.

His Television credits include: Burglar's Mate in *The Peep Show* (Objective Productions), Lance in *The Sarah Jane Adventures* (BBC), Ian Higson in *Doctors* (BBC), Max in *My Life As A Poppat* (Feelgood Fiction), Bobby Glazebrook in *Casualty* (BBC), Peter in *Mighty Truck Of Stuff* (BBC), Darren in *Murder In Mind* (BBC) and Billy in *The Bill* (Thames Television). Sonny also played Jase in numerous episodes of *Eastenders* for the BBC. Film work includes: *Popcorn* playing Bobby and *The 51st State* directed by Ronny Yu. Theatre includes: Bunny in *The Cage* at the Nuffield Theatre and Bobby in *The War Of Next Door* directed by Nicholas Kent at the Tricycle Theatre. He has recorded numerous radio projects including *Big Heart*, *Gridclub* and *King Street Revisited* for Radio 4.

Jumayn Hunter



Rian

Jumayn trained at LAMDA, RADA and Park View Academy. He has starred in Celador Film's *Eden Lake*, Channel 4's *Kings of London* and *Fallout* by Channel 4 Films. His TV work includes BBC's *Vexed*, *The Bill*, *Casualty* and *Torn*. On stage Jumayn has starred in West Yorkshire Playhouse's *Safe* and Arcola Theatre's *Macbeth* and *Afterbirth*.

Jennie Jacques



Beth

Jennie began her acting career in 2009 on *The Bill* for Talkback Thames TV this was quickly followed by the series regular role of Annie Miller in the BBC's *Desperate Romantics* and the role of Emily Mullins in soon to be seen *Larkrise To Candleford*.

On Film as well as her role in ***Cherry Tree Lane*** she is also featured in upcoming British movie *Shank*.

Corinne Douglas

**Chaman**

Corrine trained at The Sylvia Young Theatre School. Her First professional role was that of a Sewer Child in *Chitty Chitty Bang Bang* at The London Palladium.

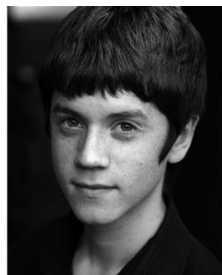
Cherry Tree Lane marks her film debut.

Kieran Dooner

**Oscar**

Kieran Dooner is 12 years old and lives in Surrey, England. His credits include TV Drama's such as *Waking the Dead*, *Little Devils*, *Frankenstein* and *Law & Order UK*. He recently appeared in *The Kevin Bishop Show* for Channel 4 and his film credits include the award winning, *Another Thing* (Ilaria D'Ella) and playing the lead role of Kyle in award winning, *Washdays* which went on to scoop the best director's (Simon Neil) award at the Rushes Soho Shorts 2009.

Tom Kane

**Sebastian**

Tom's first TV role was Lucas in ITV's *Lewis* this was quickly followed by the series regular role of Harry in soon to be seen six part series *Married, Single Other* for Leftbank Pictures. He then filmed five episodes in BBC series *Doctors* as Ned Cutler and is currently filming the 4-part drama *The Silence* directed by Derbhla Walsh.

about the crew

Paul Andrew Williams | Writer, Director

Paul made his start as a feature film director with *London to Brighton*, inspired by his 2001 short film *Royalty*. *London to Brighton* premiered at the Edinburgh Film Festival, winning numerous awards in the UK and overseas. The film earned Paul a nomination for The Carl Foreman Award at the 2007 BAFTAS. In 2008, Paul's second film *The Cottage* was theatrically released in the UK through Pathe and played in competition in many festivals around the world.

Paul is a visiting professor for Kingston University, the Festival Spokesperson for Rushes Shorts Soho 2009, and was recently on the Jury for the 2009 British Independent Film Awards.

Paul currently has a number of scripts in development, including: *Song for Marion*, a touching drama about a recently widowed man who joins an unconventional choir, developed with Pathe Productions and BBC Films. He is also developing with Pathe a period-piece, action-adventure monster project, and with Qwerty Films he is developing a sci-fi noir project, *Somewhere the Shadow*.

Ken Marshall | Producer

Previously a Development Executive at Random Harvest Pictures, Ken Marshall worked in several areas of film production before setting up Steel Mill Pictures with writer/director Paul Andrew Williams. Ken produced *London to Brighton* and *The Cottage*, and has several projects in development with Paul, including genre project *Salvage*, tender comedy *Song For Marion* and bittersweet road movie *Wisdom's Last Legs*. He recently successfully completed the prestigious Inside Pictures Film Business Programme.

Ken is also working with a number of new writers and directors, developing projects for Steel Mill Pictures. *Last Will* is written by BAFTA winning writer Geoff Thompson and is set to be the debut feature by the Shammasian Brothers. Paddy Considine is attached to play the lead role. *Untitled Boxing Project* written by Malachi Smyth, is a hard-hitting drama around gang culture and amateur boxing. He is also working with writer/director Jon Baird (*Cass*) on an adaptation of *Filth* by Irvine Welsh. Ken is developing the first script from Tom Hemmings, *An End To All Things*, a drama set in rural England on the eve of the First World War.

Mark Foligno | Executive Producer

Mark Foligno is the Managing Director of London-based post-production company Molinare and a Partner in the film funding company Limelight Film and Television.

Molinare has a rich 35 year heritage in film and television with lengthy feature, drama and documentary portfolios to its name. More recently Mark Foligno has become involved in financing and Executive Producing a number of key British feature films, including BAFTA 2010 nominee *Moon*, Hideo Nakata's *Chatroom* and Tom Hooper's *The Kings Speech*.

Carlos Catalan | Director of Photography

Carlos was born and raised in Barcelona. At the age of 18 he began to study film at ESCAC (Calalan Film School). After film school he started working as a clapper loader for various features and commercials. In 2005 he moved to London to attend the NFTS where he continued to shoot a large number of different projects. Since then he has cemented his position as a cinematographer, and shot the feature films *The Burial* (Winner – London Independent Film Festival 2008), ***Cherry Tree Lane*** and *Barafundle Bay* among others.

Tom Hemmings | Editor

Tom has worked with Paul since the early days of his shorts *Royalty* and *It's Okay to Drink Whiskey*. This successful working relationship then continued on the feature *London to Brighton*.

After a stint in TV working on shows such as *The Apprentice* and *Top Gear*, Tom moved back into feature film editing with *Adulthood* for director Noel Clarke, and Paul's second feature *The Cottage*. He is currently editing *A Man's Story*, a feature documentary for Wellington Films about Saville Row tailor, Ozwald Boateng.

UNKLE | Original Music

Experimental hip-hop outfit UNKLE was one of the original artists releasing material through noted U.K. label *Mo' Wax*, which helped launch the instrumental mid-'90s downtempo breakbeat revival eventually termed trip-hop. Though hardly the label's highest-profile group (at least until the long-delayed release of their debut LP in 1998), UNKLE numbered among its members label head James Lavelle, who formed *Mo' Wax* while still in his teens as an antidote to the increasingly stale acid jazz/Northern soul scene.

Unkle return with their eagerly anticipated fourth album-proper entitled "Where Did The Night Fall" due for release in May 2010. The album displays influences from psychedelic rock to afrobeat, employing live drums, strings and percussion from The Heritage Orchestra, coupled with their trademark electronica expertly woven and layered to build rich sound-scapes, "Where Did The Night Fall" takes the listener on yet another exciting musical journey.

Alison Butler | Production Designer

Alison began her career in the art department as an art director and set dresser and quickly moved on to become a Production Designer in television, working across a wide range of shows, and then moving onto designing feature films. She has worked extensively for the BBC, Ragdoll, the Disney Channel & Shed TV. Alison's first feature experience was working with Nick Broomfield on his film *Ghosts*. She has since designed features including: the teen love story *Dolphins*; the new Danny Dyer film *The Rapture* & Martin Kemp's new feature *Expose*.

2009 also saw her design the feature ***Cherry Tree Lane*** directed by Paul Andrew Williams, all set inside a middle class home with a clear colour structure added to the tense and claustrophobic nature of the film.

Cate Hall | Hair and Makeup Designer

Cate began her career as a make-up artist in television and feature films but has established herself firmly as a feature film make-up designer over the last number of years. She was the make up designer on *Cass* the football biopic, the Danny Dyer films *Doghouse* and *Dead Man Running*. She was also the make up designer on the arctic documentary *Beyond the Pole*.

Recently she has designed Nick Moran's *The Kid* set in the 80's starring Rupert Friend. A special effects and character make up period piece. She then moved on to ***Cherry Tree Lane*** working with director Paul Andrew Williams and then finished the year with Noel Clarke's *4321* working with a more glamorous style to make up.

Marianne Agertoft | Costume Designer

Marianne was born in Copenhagen and moved to London to study Theatre Design at Central St Martins. After graduating she began working in music videos, commercials, and films. She has worked on projects for brands such as *Oil of Olay*, *Halifax* and *Panasonic* and artists like *The Propellorheads* and *Death in Vegas*.

Marianne's career as a costume designer then moved on to features and drama's working on such projects as *Brothers of the Head*, *Bride of Ice*, *Villa Des Roses* and two film opera's *Armida* and *Hell for Leather*. In 2009 she has designed the feature *The Infidel*, starring Omid Djalili, ***Cherry Tree Lane*** for director Paul Andrew Williams and the film *Barafundle Bay*

Rachel Dargavel | Line Producer

After working freelance in the film industry in various roles Rachel joined Steel Mill last year as a Line Producer on Paul Andrew Williams' latest feature, ***Cherry Tree***

Lane. Developing a successful relationship in the company Rachel is now working to produce projects for Steel Mill on a freelance basis.

She is currently in development with several projects. *Last Will*, co-produced with Ken Marshall is heading towards production in October 2010. Aside from this she is developing a novel alongside a slate of low budget features.

Rachel has been producing shorts, Music Promos and Commercials for Warp, Perfume, Atlantic records and the UKFC.

Casting Director, Tania Polentarutti

Tania has worked as a casting director for a number of years on British, European and US independent films with directors such as Julian Simpson on *The Criminal*, Jan Dunn on *Ruby Blue* and *The Calling*. She was also the casting director on *Nightwatching* with acclaimed director Peter Greenaway.

Tania began her working relationship with director Paul Andrew Williams on his first feature film *London to Brighton* and continued this relationship with the horror comedy *The Cottage* and his latest offering ***Cherry Tree Lane***.

company profiles

about | **steel mill pictures** (production company)

Ken and Paul formed their production company Steel Mill Pictures in 2006 when they produced their first feature film, the Award-winning, critically-acclaimed *London to Brighton*. Financed with private equity and completion money from the UK Film Council's New Cinema Fund, the film screened in competition at several prestigious film festivals around the world, winning many awards and accolades.

In early 2008 they completed their second feature film *The Cottage*, which was shot in Isle of Man and Yorkshire and financed by Isle of Man Film, the UK Film Council's Premiere Fund and Screen Yorkshire. Pathe UK distributed the film domestically and Pathe International handled worldwide sales. Sony picked up the film for North America and several other territories.

Steel Mill Pictures have a number of projects in different stages of development, including *Song for Marion*, written and to be directed by Paul with Ken producing. *Song for Marion* has been developed with the assistance of BBC Films and Pathe Productions Limited. Steel Mill Pictures are also working with some new writers and directors on a range of projects.

www.steelmillpictures.co.uk

about | **metrodome** (uk distribution)

Metrodome is one of the leading independent film distributors in the UK. They acquire films and product for exploitation in cinemas, on DVD & VOD, and via broadcast. Metrodome is no stranger to the Academy Award nominated foreign language section with titles including the winning *The Counterfeiters* and nominated *Days of Glory* and *Water*. Their up-coming theatrical slate includes the highly critically-rated *I Am Love* starring Tilda Swinton (9th April 2010), the 2009 Venice Film Festival Golden Lion winner *Lebanon* (May 2010), *Leaving* starring Kristin Scott Thomas (June 2010) and Uma Thurman comedy *Motherhood* (March 2010).

Last year saw the release of a vast array of strong titles including the Danish smash hit *Flame and Citron*, the Michael Winterbottom directed *Genova* starring Colin Firth, the award winning thriller *Fifty Dead Men Walking* starring Ben Kingsley & Jim Sturgess, the BAFTA & five-time BIFA nominated Brit flick *Shifty* and the winner of seven Cesar Awards (including Best Film & Best Actress) *Seraphine*.

Alongside our high profile theatrical titles, Metrodome's award winning Home Entertainment department also releases new films, classic cinema, documentaries, animation, stage adaptations, television programming and historical drama. Recent

successes include *Goal III* (the third and final film in the highly successful football franchise), the Uwe Boll directed and Jason Statham action fest *In the Name of the King* (150,000 units sold to date), *The Warlords* starring Jet Li (110,000 units sold), *Saints and Soldiers* (680,000 units sold), *Transformers The Movie Ultimate Edition* (re-released 4th June 2007, the campaign for which won a HEW marketing award) and the much publicised internet sensation *Mega Shark VS Giant Octopus*.

www.metrodomegroup.com

about | **molifilms**

Through its 35 year heritage, Molinare has established itself as one of the UK's leading and well-respected post production houses. From award-winning Television Drama to Oscar-winning Feature films, Molinare's reputation for quality work has developed year on year.

Molinare provides state of the art Digital Intermediate, award winning Visual Effects and Dolby Digital Sound Post Production, and as one of the largest post production houses in the UK, has delivered over 150 feature films in the past 5 years.

Credits include the 2009 documentary feature Oscar winner *Man On Wire*, *The Damned United* for Left Bank Pictures, and the Miramax production *Everybody's Fine*, starring Robert de Niro. Co-production credits include *Moon* with Liberty Films and *Mugabe and the White African* with Arturi Films, both shortlisted for the 2010 Academy and Bafta awards.

www.molinare.co.uk

about | **the uk film council**

The UK Film Council is the Government-backed lead agency for film in the UK and our aim is to ensure that audiences at home and abroad can enjoy great British films and we do this by supporting the UK film industry, celebrating our film culture, and nurturing our film talent.

We fund film development and production, short filmmaking, distribution, film education, festivals, skills development, and digital innovation initiatives for film. Our work also encourages inward investment into the UK film production sector, the export of British films to international markets and fosters UK co-production with international partners. We fund and support the British Film Institute, the UK's National and Regional Screen Agencies and the MEDIA Desk UK. Our work also extends to research, statistics and market intelligence to support the development of

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the UK film sector and combating film theft. The Certification Unit for qualifying British films is also part of the UK Film Council.

www.ukfilmcouncil.org.uk

about | **the salt company** (international sales)

Salt sells and helps package and finance films by new and established filmmakers from Sundance Film Festival 2008 hit *Donkey Punch* (sold to Magnolia) to Fernando Meirelles' *City of Men* (acquired by Miramax). Other projects include Slingshot Studios' *The Infidel* written by David Baddiel and starring Omid Djalili; *Killing Bono*, an Irish music-based comedy from the writers of *The Commitments* with Ben Barnes and Robert Sheehan; ***Cherry Tree Lane***, the latest provocative drama from *London to Brighton* director Paul Andrew Williams; and upcoming camp comedy *Dirty Girl* from writer/director Abe Sylvia with Juno Temple, Sally Hawkins, James Woods and William H. Macy.

www.salt-co.com

UK FILM COUNCIL AND MOLIFILMS PRESENT A STEEL MILL PICTURES PRODUCTION
A PAUL ANDREW WILLIAMS FILM
"CHERRY TREE LANE"

RACHAEL BLAKE, TOM BUTCHER, JUMAYN HUNTER, ASHLEY CHIN, SONNY MUSLIM

CASTING DIRECTOR TANIA POLENTARUTTI CDG LINE PRODUCER RACHEL DARGAVEL

HAIR & MAKE-UP DESIGNER CATE HALL COSTUME DESIGNER MARIANNE AGERTOFT

PRODUCTION DESIGNER ALISON BUTLER ORIGINAL MUSIC BY UNKLE EDITOR TOM HEMMINGS

DIRECTOR OF PHOTOGRAPHY CARLOS CATALAN EXECUTIVE PRODUCER MARK FOLIGNO

PRODUCED BY KEN MARSHALL WRITTEN AND DIRECTED BY PAUL ANDREW WILLIAMS

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