

David Smith

Eliza Marsland

Ben Hynes

# TRUE CALLING

a film by Erik Knudsen

One Day Films

Produced by Janet Knudsen & Erik Knudsen Written Directed Edited by Erik Knudsen  
Cinematography Kwaku Owusu Sound Recordings & Sound Design Eddy Glew  
Costume Design Kon Lang Assistant Director @Kacassini Camera Rowena Baldwin  
[onedayfilms.com](http://onedayfilms.com)



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ONE DAY FILMS

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# TRUE CALLING

Press Pack





## FILM DETAILS

True Calling | UK 2021 | Fiction | 88 Minutes | Directed by [Erik Knudsen](#)

## LOG LINE

No hiding from the true calling of your heart. A romantic drama with a sprinkling of politics and a mystical twist.

## SYNOPSIS

True Calling is a contemporary tale of a successful young government minister who is faced with a moral and spiritual crisis as he heads into a national election. On the eve of a critical pre-election television debate that he is due to participate in, Josh Joseph, who is earmarked for continued ministerial success, decides, on impulse, to take a significant political risk. He disrupts his hectic electioneering schedule to leave London and drive to the north of England, in order to visit a female childhood friend, Maddy, whom he has not seen for 17 years. He has discovered that she is getting married on the day of the election and is sufficiently troubled by this news to feel the need to intervene in her decision. This inexplicably irrational action threatens his political career and leads to unsettling encounters with love, longing and regrets which will, inevitably, lead to profound changes in his personal and political life.

## LISTING

True Calling ([Erik Knudsen](#), 2021, UK). [Erik Knudsen's](#) film, True Calling, shot predominantly in West Yorkshire and Lancashire, innovatively explores themes of love, regret and longing. Set in the context of a fractious political landscape, this visually evocative story stars David Smith, as Josh, and Eliza Marsland, as Maddy, whose past relationship is rekindled and raises questions of political and moral purpose.

## TECHNICAL DETAILS

Original Format: 4K Digital | Screening Format: DCI 4K 1:2.39 DCP - Colour - 5.1 Surround Sound or Stereo | Broadcast delivery: Apple ProRes 422HQ.

## MARKETING ASSETS LINKS

[Trailer](#) | [Quad Poster](#) | [Stills](#)



### KEY CREDITS

Cast: [David Smith](#) | [Eliza Marsland](#) | [Ben Hynes](#)

Producers: [Erik Knudsen](#) and [Janet Knudsen](#)

Writer, Director and Editor: [Erik Knudsen](#)

Cinematographer: [Kwaku Oware](#)

Sound Recordings and Sound Design: [Billy Glew](#)

Costume Design: [Ken Lang](#)

Assistant Director and Assistant Camera: [Rowenna Baldwin](#)





### **ABOUT THE FILMMAKER**

Erik Knudsen is Professor of Media Practice at the University of Central Lancashire, Preston, where he is also the Faculty of Culture and Creative Industries Director of Research. Erik regularly conducts guest workshops at international film schools, such as the Escuela Internacional de Cine y Television in Cuba, where he was Head of Editing between 2001 and 2009. He was born in Ghana to a Danish father and Ghanaian mother in 1956. He grew up, and was primarily educated, in Denmark, with a few years of schooling in Britain. After a stint of Law studies at Århus University in Denmark, he then went on to study film production at York University in Toronto, Canada, from where he graduated with a Bachelor of Fine Arts with Specialist Honours in Film Production in 1983. He returned to Britain in 1984, where he has lived and worked since. He gained his PhD from the University of Salford, 2002.

Erik's previous feature film, Cleft Lip, won the Best Feature Film at the Black Star International Film Festival 2018 and the Best Foreign Feature Film at the Lebanese Independent Film Festival 2018. Amongst other prize winning films were his feature film, The Raven On The Jetty, which won the Jury Award at the Madrid International Film Festival in 2014.

More recently, Erik Knudsen has been involved with photography and exhibited his photographic essay, Cuba In Waiting, at the Cervantes Institute in Manchester in 2013 and Dean Clough Galleries in Halifax in 2014/15, where he also exhibited his exhibition, Doubt, in 2018/19.

### **DIRECTOR'S STATEMENT**

"In recent years, my interest in the contemporary relevance of old and ancient stories has increased and taken on a core role in the creation of my films. The more I delve into, and understand, old stories, the more I realise that Muriel Rukeyser's statement that "the universe is made of stories, not atoms" and Ben Okri's equally prophetic observation that "stories are the secret reservoir of values: change the stories individual and nations live by and tell themselves and you change the individual and nations" highlight the centrality of prototypical storytelling in shaping our world. The key stories that define that world are old and can be traced back to our earliest cultures and civilisations, but they are continually retold in contemporary narrative forms. I don't invent stories; stories come through me to become manifest in my contemporary context, and this discovery has been a profound

revelation to how I conceive and make films. By thinking in this way, I feel I am able to connect with themes, aspirations, dilemmas and conflicts that transcend time and culture. True Calling is the second of my films, following in the footsteps of Cleft Lip, where I take explicit inspiration from old stories and bring them to life in a contemporary narrative that speaks of transcendent themes which are as real and relevant now as they were thousands of years ago. True Calling is inspired by the stories of St Augustine and John the Baptist in that the themes in the film revolve around the idea of re-birth, or awakening, and being confronted by a calling. The eminent psychiatrist Carl G. Jung talked about this sort of thing when describing one of his archetypes: rebirth. True Calling touches on these themes in the contemporary secular and materialistic context; a context in which I feel there is a spiritual poverty that is felt by many, yet about which few English speaking films are made. As a writer and director, I therefore felt a calling to make a film that would, hopefully, go some way to engaging audiences in spiritual and religious themes in a way that is relevant to their contemporary lives. And that is how True Calling came to be.

“The film was shot in extraordinary times. The COVID-19 Pandemic of 2020-2021 impacted on our original plans of shooting the film in late May 2020. We had cast the film and the production team was in place. But we had to postpone, since concerns for the health and wellbeing of our team and UK pandemic lockdown rules prevented us from shooting. In many ways this was a blessing for the film, in that it allowed us to spend a bit more time on preparations - in particular location preparations. We were able to strengthen the quality of our locations - which were all exclusively exterior locations - and when lockdown regulations eased temporarily during the summer of 2020, we were fortunate to have a very enthusiastic and committed cast and crew that were keen and ready to get working. The film was shot in August 2020 and soon after that the UK went into further pandemic lockdowns. Post production was able to take place during the subsequent lockdown.”

Erik Knudsen, April 2021.

