

Alliance Films and Bad Hat Harry present
In association with Aegis Film Fund
An Anonymous Content, Bad Hat Harry, Jumping Jack Films Production

A film by
ANDREW DOUGLAS

uwantme2killhim?

Starring
JAMIE BLACKLEY TOBY REGBO JOANNE FROGATT LIZ WHITE JAIME WINSTONE
MARK WOMACK LOUISE DELAMERE AMY WREN
JAMES BURROWS STEPHANIE LEONIDAS

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ANONYMOUS
content



Jumping
Jack Films



SHORT SYNOPSIS

When 16-year-old Mark, a handsome boy, popular with girls, meets local girl Rachel on the Internet, he quickly finds himself in an intense online relationship. Besotted, he will do anything for her - even befriend and defend - her awkward, loner brother, John, the perpetual target of school bullies. When Rachel, who is trapped in the grips of an abusive relationship, is murdered, Mark and John are determined to avenge her death. Their actions draw the attention of a female MI5 agent as they unwittingly stumble into an ongoing operation. Soon, Mark is recruited to commit a devastating crime, one that made British legal history.

Based on true events in the UK in 2003, **uwantme2killhim?** is the story of a friendship of opposites and the hidden evils that lurk deep within the Internet.

LONG SYNOPSIS

A suburban town centre, 2003. A hooded teenage boy walks purposefully through a modern shopping centre. His young face shows a mixture of excitement, adrenalin and fear. In his hand he holds a knife...

Three months earlier. Mark (JAMIE BLACKLEY) is sixteen years old and lives in a very ordinary suburban town with his mum and dad who are too wrapped up in their own lives to give him much thought. Charming, confident and hungry for a more exciting life, Mark's goal scoring prowess on the football pitch has made him the most popular player in the team, and his winning looks have got him a sexy afternoon date with classmate Zoey (AMY WREN). But he comes unstuck when Zoey's burly squaddie boyfriend, Frank (JAY McDONALD), interrupts them and Mark has to make a run for it.

He doesn't care about Zoey anyway because he's got something better - a burgeoning friendship with a hot girl he's met online who combines online sex with a frisson of danger. Rachel (JAIME WINSTONE), who lives with her violently jealous boyfriend, Kevin McNeil (MINGUS JOHNSTON), knows her life is at risk, but seems unable to help herself. Mark spends every moment

he can talking to her through the Internet, especially now that Rachel has turned up the heat on their conversations. They can never meet, though - she and Kevin, a gangland criminal, are in a witness protection program because Kevin has become a police informant.

Rachel wants Mark to do something for her. Her brother, John (TOBY REGBO), is in his class and he's a misfit who's being bullied. Rachel asks Mark to make friends with him, to protect him from the school thugs who call him a terrorist because their step-dad is a Pakistani. Thoroughly besotted, Mark will do anything for Rachel, even look out for her "weirdo" little brother - and so begins an unlikely friendship between this odd couple.

Surprisingly, Mark and John start to enjoy each other's company. John enthralled Mark with wild stories about exotic characters from around the world, Mark in turn takes pride in being John's protector. It makes him feel important and mature. United by their ties to Rachel, as well as their growing disgust with school and everyone in it, Mark and John start to confide in one another as neither can confide in his own parents, who are so caught up with their own problems that they can never make time to listen to their sons'.

But their world is sent into tailspin by the terrible news that Rachel has been murdered - and the boys are convinced that it was the gangster Kevin, her spurned over, who killed her. Devastated that he may have been the reason Kevin murdered her, Mark starts to plot his revenge.

Suddenly, a new name pops up on Mark's computer screen. A woman called Janet (LIZ WHITE) asks Mark why he's interested in Kevin McNeil. She's from the MI5 Counter Terrorism Unit and informs Mark of an ongoing operation that links McNeil to terrorist activities in the UK. It stops Mark in his tracks...suddenly he realises that he is in the midst of something big, BIGGER than his own dreary high school world, packed with silly young girls and bullies - bigger than anything he'd ever dreamed of.

Janet orders Mark to stop pursuing Kevin - Mark's meddling risks jeopardising the delicate operation that MI5 is involved in. She tells him he,

like everyone else, is being watched – constantly. MI5 know what he’s doing at every minute, Janet informs him. But although Mark is spooked by this revelation, he is also at the same time flattered and impressed by his sudden new importance. For once in his life he is at the centre of things. Also, his terrible guilt at not having saved Rachel won’t let up; he has to make amends.

When Janet asks him to do something for her, something that will save lives, Mark sees a chance to atone, to do something noble. The fact that it’s dangerous makes the plan all the more heroic. What he can’t predict is how it will change his and John’s lives forever...

ABOUT THE PRODUCTION

In 2003, an event occurred in Greater Manchester in the North-West of England that made British legal history. A schoolboy of sixteen, with no criminal record and good school grades, was arrested for attempted murder. His defence was that he was working under orders for MI5, the British intelligence agency. Thankfully for him, his victim survived. When the shocking truth behind the story emerged, thanks to the dogged investigation of a lone police analyst, it revealed the astonishing consequences of adolescent alienation, teenage friendship and the Internet colliding.

These are the elements that fascinated Vanity Fair writer Judy Bachrach, who investigated and wrote about this extraordinary crime. Those same elements attracted director and producer Bryan Singer to Bachrach’s piece, which was published in February 2005.

“I found the story utterly compelling,” says Singer. “There were two things that really struck me. First, it was such a unique story; I’d never heard of anything like this. Second, it was set in 2003 during what was the Wild West of social networking, when Facebook was just being invented, and young people were the social pioneers of the Internet, finding a new way of meeting and relating with each other based on the exchange of words rather than meeting at school or at parties. It’s interesting how, for young

people in particular, these kinds of relationships often tended to be deeper, probably because they are based on the written word and they can reveal much more intimate information about oneself. This was a story that illustrated the depths of these kinds of cyber relationships.”

For Singer, the story also resonated because it demonstrated the dangers of just these kinds of social interactions. “There’s a real vulnerability to being on the Internet,” he explains. “This story happened before webcams were widely used so you just had words and a photo. The amount of information you can take in and give out in these kinds of situations can be huge and the impact of that can be enormous. You never really know who you’re talking to. But that anonymity also makes it more appealing and allows you to speak more freely about their inner feelings. And that makes you vulnerable; that’s the scary part. It shows you the pitfall and perils of the early stages of social networking.”

Singer optioned the story to produce and direct through his Bad Hat Harry Productions with Warner Independent Pictures. Following the demise of WIP, Singer, who by then was directing *Valkyrie*, offered the project to renowned commercials and documentary director Andrew Douglas, whose first feature film was the US No 1 box office hit, *The Amityville Horror*. He had also made a splash on the festival circuit with his lyrical award-winning 2003 documentary for the BBC, *Searching for the Wrong-Eyed Jesus*. Coincidentally, the British-born, Los Angeles-based Douglas had separately tried to buy the Vanity Fair article, drawn by the riveting story that seemed almost beyond belief.

“The story really touched me,” says Douglas. “I saw the pain of adolescence in this tale of these two boys. It’s a story of fathers and sons, of loneliness and friendship, of yearning for something more than you’ve got. That’s an age-old drama but here, the place the story occupies is very new. The teenage impulse to want something bigger and better is the same for all generations but where once you would get that yearning in travel or drugs or sex, now, in the 21st century, it’s available in another place - the Internet. And tackling that on film is very new. It’s a place that has a lot of similarities to the dark woods of the fairy tale, that murky world which hides thrills and danger and which parents are at a loss to understand.”

Douglas also responded deeply to the characters of the two boys, John and Mark, and the intensity of their friendship. “It presented an enthralling dramatisation of co-dependent relationships and that has always fascinated me, be it in fiction or in life. When you get extraordinary connections between two people - when two people need to be needed – that’s when incendiary relationships occur.”

With such a delicately balanced story - and one that stretches credulity, in many ways - it was important not to alienate the audience and to present the lead characters, and particularly Mark who is arrested for attempted murder, in a sympathetic light. “The way we could achieve that was to tell the story completely from Mark’s point of view,” explains Douglas. “It’s Mark’s story and if he believes it, we see it, and we take the journey with him. This subjective perspective also turned the story into a psychological thriller - when the story unravels for Mark, it also unravels for the audience.”

Douglas’s approach to the story chimed with that of Bryan Singer and his team. Says Bad Hat Harry producer Jason Taylor: “Andrew pitched a real world so the audience was on the journey with Mark - that’s what so excited us about Andrew’s take. In a way, it recalls Bryan’s debut, *The Usual Suspects*, which also followed one character’s story. Andrew’s take on how the characters relate to each other was so unique. He was passionate about this and that is very important.”

With development financing in place from Douglas’s long-time commercials partner Anonymous Content, who co-produced *Searching For The Wrong-Eyed Jesus*, Douglas then brought on board emerging British writer Mike Walden.

“Mike had a good take on adolescence and a good sense of language because he’s still in his twenties and the experience of being a teenager is not that distant for him,” says Douglas. “He was the only one of the writers we approached who shared my idea of telling the story through Mark’s eyes.”

“When I first read the article, I thought that if you made the story up, no

one would believe it,” says Walden. “But then I realised that Mark is at a point in his life where he would believe in something because he wants it so much. Mark is 16, the star footballer, he’s popular at school, but he’s entering the moment where he’s just passing his peak - he knows he’s not going to be a professional footballer, he knows he’s already probably been out with the prettiest girl at school. That’s exactly when he could be led astray because he wants something bigger, he wants to do something big with his life. John, on the other hand, is clever and will do well, but he’s picked on at school, he’s ignored by his parents, he’s a loner. They find something in common and for a while you think the friendship might work for both of them - both are getting something out of it. It becomes a kind of odd couple story.”

As the story is seen from Mark’s perspective in every scene, one of the challenges was to present all the characters and locations as he would see and interpret them. “Everything we see is subjective to Mark,” explains Walden, “so what we see when he’s talking to one of the characters via the Internet is what he imagines them to be like. Eventually, we, like DI Sarah Clayton, who’s investigating the crime, begin to think something’s not right with Mark’s story. The key was to keep the truth secret; we had to keep the suspense and that was a challenge.”

Walden’s approach impressed the production team. “Mike is still young and closer in age to the main characters so that made his dialogue authentic,” says producer Simon Crocker. “But his training made a difference; he studied at Columbia Film School and has a blend of craftsmanship and confidence which made him the perfect collaborator - you want a writer who will fight for his ideas rather than just acquiesce.”

One of the triumphs of Douglas’s and Walden’s approach was how they managed to open up a story which could have become bogged down with those Internet conversations which were so essential to the story. “There’s a lot of fear about bringing this kind of story to the screen because there’s a lot of back and forth through the Internet,” explains Bryan Singer. “So the audience assumes there’ll be a lot of watching people type. What is so good about Andrew and his team is that they found a way of visually illustrating the relationships between the characters even though they’re

communicating through their computers. So it's really riveting dramatically and you never feel as though you're watching people typing at each other; it's very dynamic."

Douglas and Walden also gave the film a very unique tone. Says Singer: "Initially we had trouble finding a voice for the film, but Andrew and Mike brought a fantastic sense of tone and mood associated with the region in which the film takes place and in the voice of the characters. You really feel the personality of the boys and loneliness and desolation of being a middle-class youth in England."

When it came to casting, there was one main concern that kept Douglas and his team focused - that the actors, playing this mismatched couple of teenagers, would look like best friends. After a search by casting directors Lucinda Syson and Elaine Grainger that took in almost all British actors between 15 and 20 years of age, Douglas and his team found their dream pairing in newcomers Jamie Blackley and Toby Regbo.

For Jamie Blackley, there was one important theme that struck him about the story. "Never ignore your kids because they need someone to talk to," says the rising British star. "Mark tries to talk to his dad but his dad doesn't listen, he's in the gym all the time. That feeling of not being able to communicate with people normally is really common among teenagers - I know I used to talk to people I didn't know online and say whatever I wanted but I couldn't talk to anyone face to face."

The film marks Blackley's first major lead role, a daunting prospect by anyone's standards, but the experience was made easier by the creative collaboration with Toby Regbo. "We had so much fun," says Blackley. "Toby made it all incredibly easy. He was great! He's very different to me - how we talk, how we dress, what we do socially - and he's completely right for the role."

For Toby Regbo, who first caught the attention of international cinemagoers in Jaco van Dormael's *Mr Nobody*, the chance to play such an intense lead role was irresistible. "John is 15 and at school he has no friends, he's bullied and teased and his home life isn't very happy either

because no one has any time for him,” says Regbo. “He needs love. Then he is befriended by an easy-going, popular guy called Mark because John’s sister Rachel asks Mark to look out for him. At first, Mark wants to prove to John that he’s a good guy so that Rachel will trust him.

“But soon John and Mark develop a real camaraderie. John needs love and Mark wants a bigger life and John gives him that - he protects him from a school bully, for example - and the two become co-dependent. John finds happiness through the relationship with Mark but it’s not just a one-way relationship - the happiest moment of John’s life is their day trip to the seaside when John’s with someone who wants to be with him.”

The two actors’ on-screen chemistry was just as strong as that of the characters they portray and is one of the film’s most compelling elements.

“They are phenomenal,” says Douglas. “They really look like friends so you really feel the tragedy of their friendship pulling apart. Jamie and Toby had a natural inclination to always go deeper, to never be happy with sitting on the surface. We did a lot of work before shooting honing the choreography of each scene. Their instincts were always absolutely right and that’s a rare thing. It was a pleasure for me because, as a director, I haven’t worked very much with actors. When an actor transforms language into something else, that is real magic.”

Adds Producer Simon Crocker: “In Judy Bachrach’s article, Mark came across as a bit of a chump - he wasn’t really sympathetic. We had to have a boy who we could completely sympathise with - Mark’s not stupid but there are a set of circumstances that lead him to be beguiled by the people he meets online. And there was a danger with John that he could be more than just the school nerd and oddball, that he could come across as creepy and weird. Jamie and Toby completely understood and captured these subtleties.”

Bryan Singer says a huge part of the film’s success is thanks to the two leads: “The casting of the film is everything,” he says. “The actors have to embody the characters, charismatic Mark and awkward John, and at the same time they each have to have their own vulnerability. That’s very

challenging but Jamie and Toby understood that. You root for both of them as you see them moving towards this tragic place.

“What’s great about Jamie and Toby is that although they’re English kids, they have very universal qualities,” adds Singer. “Mark is the jock, Toby is the outcast, and that makes them universal. The fact they happen to live in England is incidental to the universal appeal of the movie.”

Just as much care went into the casting of the supporting characters, which include some of Britain’s finest actors, many of whom are known for very different kinds of roles. Joanne Froggatt, who has shot to international acclaim for her touching performance as Anna in ITV’s hit series *Downton Abbey*, swaps cap and apron for police blues as DI Sarah Clayton, whose dogged investigations uncover the remarkable truth behind the crime.

For Froggatt, it was not just the chance to play a character poles apart from the loyal maid in *Downton Abbey*. “This is a fantastic psychological thriller that keeps you on the edge of your seat,” she says. “It does make you aware of the risks of the Internet and just how some people can be easily drawn into dangerous situations. I also loved that Andrew Douglas was so passionate about the story. It’s a real labour of love and that made it much more interesting to work on.”

Her character is inspired by the police analyst who unravelled the trail of emails and chatroom conversations which eventually lead her to solving the crime. “It was Andrew’s idea to make Sarah Clayton pregnant. That small touch introduced a note of urgency into the story - she’s in a rush because she’s about to go on maternity leave. But it also made her more protective of Mark; she can’t believe that a boy like him would do something like stab someone. Sarah’s very conscientious and her goal is to work out what’s happening.”

Jaime Winstone takes on the role of Rachel, the traumatised young woman who is in a witness protection program with her criminal boyfriend. “Rachel is a damsel in distress and she needs to be saved by Mark,” says Winstone. “She’s vulnerable and very scared and the only way she can speak to outside world is through computer and via Mark. She finds love and

warmth in Mark and he falls head over heels in love with her.”

Winstone, who has built a reputation for supporting new British film-making talent, was immediately drawn to the screenplay. “It’s a very clever, clean and dark script,” she says. “I love stories with a reveal, they are always the most exciting to play. This is a great British film based on a really interesting true story.”

One of the challenges of the part was portraying a character falling in love with someone else via a computer screen. “It was important to get the feeling that Rachel and Mark are in a kind of bubble,” says Winstone. “It was quite a challenge to do the scenes where they type and communicate. Andrew, Jamie and I rehearsed the scenes as though we were having conversations face to face and when we shot scenes, Jamie would be in the room so it was as though we were talking to each other. What did surprise me was how intense it became; much more intense than normal. When you’re on a computer, it is just you and the computer. Because a lot of the stuff between Rachel and Mark is innocent but has a dark side, it became very intense. The scenes where she’s provoking and seducing him through the computer became very tense and compelling.”

MI5 agent Janet is played by Liz White. “Janet is the officer who makes the initial contact with Mark,” says White. “She explains that the secret services are in the middle of an undercover operation concerning Rachel’s boyfriend. She soon realises that Mark has a hunger for righting wrongs - and a skill for it - and she capitalises on that. Throughout her courting of Mark, Janet is always in control. She uses as many facets of her character as she needs to get the trust of Mark - her sexuality, her vivacity, her intellect, her powers of persuasion. She’s authoritative and stern sometimes, more flirtatious at other times - whatever will get him to do what she wants.”

With casting in place – and with Momentum Pictures having taken rights for UK and Canada, The Weinstein Company for France and Australia and Independent as sales agent for the rest of the world together with financing from Aegis/Prescience - the production began filming in the autumn of 2011.

“The milieu of the film is the English lower-middle class which is rarely portrayed on the big screen,” says Douglas. “It’s a milieu I know well: it’s very ordinary, very bland, but I don’t want to ram that home. We filmed very naturalistically; there is a lot of handheld and it’s very unshowy and unlit. I wanted the film to communicate suburbia, with all the ennui that goes with suburbia. This tragedy comes out of a very ordinary street and that was very important to me. I didn’t want Mark to be the kind of kid who knows what to do with a knife; he’s from a completely normal background so something like buying a knife is completely extraordinary for him. It’s an ordinary suburban landscape that’s common not just to the UK but to Europe and America.”

With this as his cue, production designer Paul Cripps scouted for locations in the south east of England which would fit Douglas’s remit. Most of the film’s locations were found in Harlow, a new town in the South-East county of Essex, where the ordinary suburbs provided the perfect backdrop for this very extraordinary story. One important criteria would define the search - lack of primary colours.

“This is set in suburbia so nothing should jump out at the audience,” explains Cripps. “But it’s not a gritty backdrop either. We were keen to portray a place that was anywhere and everywhere. We were trying to create a very average town, a little bit boring maybe. The point of the film is that this could be the story of anybody’s child. And the Internet is an escape from the ordinariness of the place. So we tried to eliminate the vivid colours from the background so there are no bright reds and oranges. This has the effect of making the background fall away slightly; it gives a much subtler feel to the locations.”

Producer Peter Heslop who was in charge of the day-to-day production logistics, says the film’s location is a far cry from the sink estates of gritty urban films about youth crime. “Mark’s house, which is in a modern estate in Harlow, has open front gardens and recalls the American suburbs, which was exactly the look we were keen on.”

The one location that jumps out as being very different is the estate where Mark and John pursue Kevin McNeil. For these scenes, Cripps chose The

Robin Hood Gardens Estate in Poplar, East London, in whose brutalist, concrete high-rise blocks provide a stark contrast to the quiet suburban cul-de-sacs of the boys' homes.

The locations in Harlow included Burnt Mill School, a specialist performing arts school, that coincidentally had been attended by cast member Jaime Winstone. The school, and particularly Pat Walker, Head of Performing Arts, were enormously helpful to the production. It not only provided the location but also many of its students were featured in the film.

One of the key sets is MI5 where Janet Dickinson is based. The team used a central London office belonging to computer giant IBM which is used as an emergency trading floor. "Andrew wanted a very busy environment", says Cripps. "The building was full of computers. We brought our own graphics, screen grabs and CCTV footage, which was shot by one of the assistants, to plug into those computers, to create a room filled with operatives overseeing and analysing the whole country."

The film's setting in 2003 provided another challenge. "We had to do research to make sure we had the right phones, computers and even computer graphics," says Cripps. "Sometimes it's more difficult to do very recent history because it's fresh in the audience's memory."

The efforts of the whole team certainly paid off. Says producer Simon Crocker: "There are two things that really make this film stand out. One is the relationship between the two mismatched boys which is made completely believable because of the performances by Toby and Jamie. You are completely sucked into their relationship and you know something terrible is going to happen but you're not sure what and it's upsetting to see their relationship fall apart. The other thing is that this film is incredibly cinematic. With lots of dialogue scenes, especially through the computer, there's an assumption that it will be very static, but those are terrific dialogue scenes, full of drama and emotion and suspense. Andrew has really pulled that off. He has done what he set out to do - tell a compelling story that is very accessible."

ABOUT THE CAST

Rising star JAMIE BLACKLEY (Mark) makes the transition from supporting player to lead actor in *uwantme2killhim?*. Born on the Isle of Man, Blackley has recently featured in *Snow White and the Huntsmen*, starring Kristen Stewart, Chris Hemsworth and Charlize Theron, and also *While We Were Here*, starring Kate Bosworth and Claire Bloom. This year the young actor can be seen in the biopic, *Vinyl*, starring Keith Allen and Phil Daniels, and also *We Are The Freaks*, written and directed by Justin Edgar. Jamie Blackley has also previously appeared in *London Boulevard* opposite Keira Knightley, Colin Farrell and Ray Winstone.

TOBY REGBO (John) first caught the public eye as the young Nemo in Jaco Van Dormael's *Mr Nobody*. His screen credits also include the young Dumbledore in *Harry Potter and the Deathly Hallows: Part 2* and the lead in Roberto Faenza's *Someday this Pain will be Useful to You* opposite Ellen Burstyn, Marcia Gay Harden and Peter Gallagher in *New York*, as well as Sky TV's *Treasure Island*. In 2012, Regbo was cast in Disney's *Maleficent*, starring Angelina Jolie, Elle Fanning, and Juno Temple, which is due for release in March 2014. This year, Regbo will star in The CW's *Reign*, which is tipped to be one of the biggest shows for the 2013-2014 television season.

JAIME WINSTONE (Rachel) is one of Britain's most interesting young actors. She hit the spotlight in the London teen drama *Kidulthood* and went on to play lead roles in *Donkey Punch*, *Dead Set*, *Five Daughters*, *Made in Dagenham* and *Anuvahood*. In 2012, she starred alongside her father, Ray Winstone, in the horror film, *Elfie Hopkins*, and also featured in *Wild Bill*, together with Charlie Creed-Miles, Will Poulter and Andy Serkis. Jaime is currently filming with fellow British rising stars Lily Collins and Sam Claflin in the romantic comedy, *Love, Rosie*, due for release next year.

MARK WOMACK (Mark's Dad) has enjoyed a long career on both the big and small screens. He starred in Ken Loach's *Route Irish*, Sky TV's *The Runaway*, *Moving On*, *Life on Mars*, *Kelly + Victor*, and has recently been seen in the BBC series, *Good Cop*.

JOANNE FROGGATT (Sarah Clayton) was propelled into the limelight with her Emmy-nominated performance as Anna in the hit series *Downton*

Abbey. She has also starred in *In Our Name* and *Murder in the Outback* and the forthcoming *Filth* alongside James McAvoy and Jamie Bell.

LIZ WHITE (Janet Dickinson) made her name in a lead role in the cult British TV series *Life on Mars*. She went on to star in *Wild Bill*, *The Crimson Petal and the White* and, most recently *The Woman in Black* alongside Daniel Radcliffe, which became a box office smash hit as the highest grossing British horror film in twenty years.

AMY WREN (Zoey) began acting after she was talent-spotted by the Walt Disney Company and cast in the hit comedy series *Life Bites*. Her credits since then include *Summer in Transylvania*, *Wiener & Wiener*, one of the lead roles in Andrea Arnold's *Wuthering Heights* and the BBC's *Silk*.

ABOUT THE FILMMAKERS

Andrew Douglas, Director

Andrew Douglas began his career as a photographer for the magazine press, publishing, music and advertising industries on both sides of the Atlantic. He was later joined by his younger brother, Stuart, to form The Douglas Brothers. In 1991, they began directing music videos and highly influential television commercials, including the memorable 1996 Adidas Olympics campaign.

From 1997, Andrew has directed on his own and has had an unbroken run of major commissions for clients such as Nike, Adidas, Volvo, Coca-Cola, Audi, Ford, Toyota, Apple and Microsoft. He is rated one of the top commercials directors in the world and has been nominated as Best Commercials Director by the Directors Guild of America

In 2003, Andrew Douglas directed *Searching for the Wrong-Eyed Jesus*, the idiosyncratic, critically acclaimed feature documentary for the BBC's Arena. Released theatrically in North America, it won the Seattle Film Festival's Jury award for Best Documentary and the Royal Television Society's award for Best Cinematography for Non-Fiction Films. Andrew's next project, *The Amityville Horror* (2005), marked his feature directorial debut and was a US and International box office hit.

Andrew is currently involved in the development of several film and television projects to direct and co-produce including: *The Perfect Assassin* with the UK's Company Pictures and Rodar y Rodar and *Touched By The Hand of God*, written by *uwantme2killhim's* Mike Walden, with Keith Armstrong.

Mike Walden, Writer

Mike Walden graduated from Columbia School of the Arts in October 2007 with a MFA in screenwriting. Whilst there, he won The William Goldman Screenwriting Fellowship, The Hollywood Foreign Press Award, The Ezra Litwak Award for Best Screenplay and The Zaki Gordon Award for Excellence in Screenwriting..

Besides *uwantme2killhim?*, Mike has *The Reliant* in development with Channel 4 and Films of Record to be directed by James Rogan and *Cuckoo* in development with Aria Films with Ed McGown attached to direct.

Mike is currently writing the screenplay, *Touched By The Hand of God*, to be co-produced by Simon Crocker and Keith Armstrong. With Andrew Douglas set to direct, this will mark the writer and director's second collaboration.

Bryan Singer, Producer

Since his debut feature film and Sundance Grand Jury Prize winner, *Public Access*, Bryan Singer has consistently entertained audiences by directing films that can be characterised by his bold visual style and richly drawn characters. Bryan first gained widespread attention in 1995 with the mystery/thriller *The Usual Suspects*, starring Chazz Palminteri, Benicio Del Toro, Stephen Baldwin, Gabriel Byrne, Kevin Pollack and Kevin Spacey. The film won two Academy Awards®, Spacey for Best Supporting Actor and writer Christopher McQuarrie for Best Original Screenplay. His next feature was the critically acclaimed *Apt Pupil*, which was adapted from a Stephen King novella and starred Academy Award® nominee Sir Ian McKellen.

Singer followed with two wildly successful films – the summer 2000 blockbuster, *X- Men*, and the even more successful 2003 sequel, *X2: X-Men*

United. He helmed the adaptations with a keen awareness of the 40-year-old comic franchise's legion of admirers. Comic fans and new audiences overwhelmingly embraced Singer's vision, which seamlessly fused the science fiction and action/adventure genres with an all-star cast led by Hugh Jackman, Sir Patrick Stewart, Sir Ian McKellan, and Halle Berry.

Following the massive success of the first two X-Men films, Singer was tapped by Warner Brothers to helm Superman Returns. The first blockbuster shot on the Panavision Genesis digital camera, Singer's vision excited fans and critics alike while drawing audiences worldwide to traditional and IMAX 3-D formats. It was also the first live action film to utilise the post-conversion 3D process with great success.

After Superman Returns Singer helmed the World War II thriller Valkyrie, which starred Tom Cruise, Kenneth Branagh, Tom Wilkinson, Eddie Izzard, and Bill Nighy. It was both well received critically and grossed nearly 200 million worldwide giving the rebooted United Artists its first bona fide commercial hit. His most recent release was the epic 3D live action film, Jack the Giant Slayer, which he directed for New Line Cinema, Legendary Pictures and Warner Brothers.

In television, Singer directed the pilot and served as an executive producer on the Emmy® and Golden Globe® award winning Fox television series House, starring Hugh Laurie, which was consistently among the top ten shows on television. He also served as Executive Producer on the ABC Emmy® and Golden Globe® award nominated television series Dirty Sexy Money, starring Donald Sutherland.

Singer has directed and produced a myriad of other projects through his Bad Hat Harry Productions banner; a motion picture, television and video game production company he formed in 1994. A few of his producing endeavours include the feature length documentary Look, Up in the Sky: The Amazing Story of Superman, the sci-fi Channel miniseries The Triangle, the genre film festival favourite, Trick 'r Treat, and the recently released sci-fi web series H+ for Warner Brothers.

After serving as Producer on X-Men: First Class, a prequel based on his

original story, Singer has now returned to the X-Men universe as director in addition to producer on X-Men: Days of Future Past. Currently in production in Montreal, Canada, Singer's return to the franchise has been credited as a key to the successful rejuvenation.

Singer's projects have grossed more than two billion dollars worldwide.

Steve Golin, Producer

Steve Golin is the Founder and CEO of Anonymous Content, a development, production and management company. Over the past 20 years, he has developed a reputation for cultivating artistic freedom while maintaining commercial viability, working across feature films, television, commercials, music videos, and new media.

He is the producer of over 40 film and television projects, including *Babel*, directed by Alejandro Gonzalez Inarritu, which was honoured with multiple Golden Globe® and Academy Award® nominations and won the Golden Globe® for Best Picture and Best Director at the 2006 Cannes Film Festival. Other highlights include *Being John Malkovich* (1999) directed by Spike Jonze, and Michel Gondry's *Eternal Sunshine of the Spotless Mind* (2004).

Recent credits include the critically acclaimed film, *Winter's Bone*, which was the recipient of four Academy Award® nominations and winner of the Grand Jury Prize: Dramatic Film at the 2010 Sundance Film Festival. Currently awaiting release are the films *Seeking A Friend For The End Of The World*, which was written and directed by Lorene Scafaria and stars Steve Carell and Keira Knightley for Mandate Pictures, and the remake of *LOFT* directed by Erik Van Looy and starring Karl Urban, James Marsden, Wentworth Miller, Eric Stonestreet, Isabel Lucas and Rachael Taylor.

Peter Heslop, Producer

Peter's experience is drawn from over 25 years in film production. Starting in the production office and working through the Assistant Director grades, Peter worked on Hollywood features such as *Young Sherlock Holmes* and *Who Framed Roger Rabbit?* for Spielberg's Amblin Entertainment, *Robin*

Hood: Prince of Thieves, starring Kevin Costner and Brad Pitt's *Seven Years in Tibet*.

Through his work as 2nd Assistant Director on Lucasfilm's *The Young Indiana Jones* series, Peter got his first break into Production Management on *Star Wars Episode I: The Phantom Menace*. The task was to set up the desert shoot for the first film in the series and again for *Star War Episode II: Attack of the Clones* in Tunisia. Not long after came a call from Ridley Scott's office to go out to North Africa again to set up for *Gladiator*. Other films as Production Manager include *Enigma*, *Lara Croft Tomb Raider: Cradle of Life*, and *The Hitchhiker's Guide to the Galaxy*.

Due to his experience of the desert, Peter got asked to produce the low-budget film, *Deserter*, with the up-and-coming Tom Hardy. This was his first Producer role and since then his producing credits have been *Upside of Anger* with Kevin Costner, Anton Corbijn's *Control*, *44" Chest*, the Oscar-winning *The King's Speech*, *uwantme2killhim?*, and more recently *Before I Go To Sleep* starring Nicole Kidman, Colin Firth and Mark Strong.

Peter is currently prepping for the film, *The Imitation Game*, which is the story of Alan Turing, the Bletchley Park code-breaker, with Benedict Cumberbatch and Keira Knightley set to star.

Simon Crocker, Producer

This is Simon's first feature film as producer. His past credits include: Associate Producer, *Searching For The Wrong Eyed Jesus*; Executive Producer, *The Harryhausen Chronicles*, directed by Richard Schickel for Columbia Tri-Star featuring the life and work of the legendary Ray Harryhausen; Executive Producer, *Losing Track*, a BBC TV/Julian Seddon Films drama co-production for BBC Screen One, starring Alan Bates and Geraldine James; Executive Producer, *Screen Dreams: The Hollywood Pin-Up* for MGM-UA Home Video, written by John Kobal and hosted by the legendary Jane Russell; Executive Producer, the award-winning theatrical short *Dire Straits' Making Movies*. He is currently also writing a screenplay, *The Bulgarian's Poodle*, to be produced through his Picture Start Productions.

Jason Taylor, Producer

Jason Taylor is President of Production at Bryan Singer's Bad Hat Harry Productions. A California native and graduate of the University of Southern California's film program, Jason began his career at Danny DeVito's production outfit Jersey Films and Television. Working in the office for films like "Erin Brokovich" and "Man on the Moon," Jason began working in Television under John Landgraf. At Bad Hat Harry, Jason has worked on several blockbusters including being a co-producer of the 2011 film "X-Men: First Class," "Jack the Giant Slayer," and "X-Men: Days of Future Past." In addition to *uwantme2killhim?*, Jason is a producer of "H+: The Digital Series" which is recently aired on Youtube. While at Bad Hat Harry, he also supervised production of the film "Valkyrie," as well as producing the "Requiem for Krypton," "The Valkyrie Legacy," "Science of Superman" and "Look Up in the Sky: Amazing Story of Superman" documentaries. Jason is currently in production in Montreal with "X-Men: Days of Future Past."

Jon Hopkins, Composer

Jon Hopkins is a London-based electronic composer, producer and remixer. After two solo albums for London label Just Music, he collaborated with Brian Eno on 2005's *Another Day On Earth*. It was through Eno that he was introduced to Coldplay in 2007. This led to a production credit on *Viva La Vida*, opening slots for the band on tour, and the inclusion of his track *Light Through The Veins* as both intro and outro for the album.

The following year saw the release of Jon's third solo album, and his first for Domino Records, *Insides*. The album reached no. 2 in the electronic charts on US iTunes and allowed Jon to tour with such acts as The xx, Royksopp and Four Tet.

Jon then worked with Eno again on the *Lovely Bones* soundtrack, a project which led to his first solo film score - 2010 cult hit *Monsters*. A haunting sci-fi road trip by first-time director Gareth Edwards, Hopkins' electro-acoustic

score was built around string performances from legendary arranger Davide Rossi.

Hopkins and Eno then joined forces with guitarist Leo Abrahams, for Eno's Warp Records debut, *Small Craft On A Milk Sea*, an album of fifteen dark and dreamlike instrumentals born out of a two-week period of improvisation. Released in November 2010, the album has already been hailed as one of Eno's finest collaborations.

Jon's latest album, *Diamond Mine*, a collaboration with singer King Creosote, was nominated for the Mercury Prize in 2011 and has led to sell-out tours around the UK and US. He is currently working on his fourth solo album for release later this year.

Judy Bachrach, Co-Producer

Judy Bachrach is currently a contributing editor at Vanity Fair magazine, having joined the publication in 1995. She began her career as a TV critic at the Baltimore Sun, went on to write for the Style section of The Washington Post for five years – and was subsequently a daily political columnist with The Washington Star. Judy has also worked on-air as a television critic at Maryland Public Broadcasting as well as on National Public Radio's All Things Considered. She was also a film critic at WRC-TC in Washington D.C.

While at Vanity Fair, Judy wrote the article 'U Want Me 2 Kill Him?' which provided the inspiration for the film of the same title. Among the subjects and personalities she has covered in recent years are Judith Giuliani and her effect on Rudy Giuliani's presidential ambitions; Lou Dobbs (for Poder magazine); Italian prime minister Silvio Berlusconi; corruption in Congress (the fall of Rep. Randy "Duke" Cunningham and also Rep. Mark Foley); Attorney General John Ashcroft and the Patriot Act; Stephen Hawking, the cosmologist, who authored "A Brief History of Time"; the assassination of Maurizio Gucci, heir to the Gucci family fortune; the fashion designer Giorgio Armani; the disappearance of the child Madeleine McCann; the celebrity cookbook author and TV personality Nigella Lawson; entertainers Sheryl Crow and Carrie Underwood; actresses Audrey Tatou, Jessica Alba,

Penelope Cruz, Goldie Hawn and Meg Ryan; and Princesses Caroline and Stephanie and the reigning family of Monaco.

Paul Cripps, Production Designer

From doing a degree in Theatre Design at the acclaimed Wimbledon School of Art, Paul went on to do an MA in Film and Television at the Royal College of Art.

He then commenced his career in the film and television industry as an art director, working on features like Michael Winterbottom's award-winning *24 Hour Party People*.

uwantme2killhim? is the third feature film he has designed, following on from his collaborations with directors, Tom Harper on *The Scouting Book For Boys* and Niall MacCormick on *Albatross*. Both films were critically well received with *The Scouting Book For Boys* premiering at the San Sebastian Film Festival and *Albatross* debuting at the Edinburgh Film Festival

Paul has also designed numerous quality television dramas such as *The Borrowers*, *Merlin* and *Mistresses* for BBC1; *Bones* for the Fox Network in the US; *A Mother's Son*, and *Demons* for ITV; and *Fallout*, *As If* and the International Emmy winning *Sugar Rush* for Channel Four.

Michael Elliot, Editor

For over twenty years, Michael has been one of the most established commercials film editors in the USA through first his own company, Mad River Post, and now with Beast Editorial, part of the DeLuxe Group.

His short film credits include Bob Rafaelson's *Wet* (1995), Tony Kaye's *Child Haven* (2000) and Andrew Douglas's *The Miracle of Phil* (2008).

He has also edited the feature films *20 Dates* (Myles Berkowitz, 1998) and *uwantme2killhim?* (Andrew Douglas, 2011) as well as the award winning

theatrical documentary *Searching for the Wrong Eyed Jesus* (Andrew Douglas, 2006).

Tim Wooster, Director of Photography

Tim has been working in the film industry for nearly 30 years. He began his career as a camera trainee in 1984 on the James Bond film *A View To A Kill* with his father, Arthur Wooster.

While progressing through the grades of the camera department, Tim has become established as a 2nd Unit action photographer while also gaining extensive experience as an underwater DoP. He received his big break as a DoP on the Anthony Minghella film, *Cold Mountain*, for which Tim worked with John Seale as his 2nd Unit DoP. Since then, Tim has worked on major action pictures such as *Wanted*, *Babylon AD*, *Solomon Kane*, as well as shooting main unit on contemporary dramas like *Beacon 77* and *Exam*.

Keith Armstrong, Music Supervisor

Keith is the founder of Kitchenware Records of Newcastle. Kitchenware develops and manages artists of quality such as Prefab Sprout, Fatima Mansions, Lighthouse Family, Editors, Sirens, Karima Francis and Jake Bugg and has sold millions of records along the way.

Keith has set up Soul Kitchens Music to publish artists and promote their copyrights. SKM specialises in artist development and providing a cutting edge solution to those seeking new and inspired music for commercial synchronisation.

FULL CREDITS

Director	Andrew Douglas
Writer	Mike Walden
Producers	Bryan Singer Steve Golin Peter Heslop Simon Crocker Jason Taylor
Executive Producers	Andrew Douglas Paul Green Marc Berliner Xavier Marchand Robert Walak Harvey Weinstein Bob Weinstein Lenny Beckerman Tim Smith Anne Sheehan
Co-Producer	Judy Bachrach
Director of Photography	Tim Wooster
Production Designer	Paul Cripps
Editor	Michael Elliot
Music	Jon Hopkins
Costume Designer	Caroline Harris
Hair & Makeup Designer	Lynda Armstrong
Production Sound Mixer	John Midgley
Casting	Lucinda Syson CDG, CSA Elaine Grainger CDG

Cast

In Order of Appearance

Mark	Jamie Blackley
PE Teacher	Anthony Warren
Henry	Jack Lowden
John	Toby Regbo
Ryan Robins	James Burrows
Zoey	Amy Wren
Jack	Scott Chambers
Frank	Jay McDonald
Mark's Dad	Mark Womack
Mark's Mum	Louise Delamere
Rachel	Jaime Winstone
History Teacher	Brigid Zengeni
Kevin McNeil	Mingus Johnston
Kelly	Stephanie Leonidas
John's Step Dad	Quill Roberts
John's Mum	Jaime Winstone
Shaved Head Guy/Kyle	Aiden Smith
Janet Dickinson	Liz White
Careers Advisor	Neil Stewart
Teacher in Corridor	Charlie De'Ath
Porn Star Actor	Kai Taylor
Porn Star Actress	Kerry Louise
Kyle's Daughter	Missy Douglas
Check Out Girl	Maddy Hill
PC Taylor	Johnny Palmiero
Sarah Clayton	Joanne Froggatt
Nurse	Lenore Thomas Douglas
Chief Inspector Brian Martin	Roderic Culver
Crying Baby	Jack Henry Douglas
Guard	Raymond Daniel-Davies
Prosecutor	Jonathan Barlow
Mark's Defence Lawyer	Richard Trinder
John's Defence Lawyer	Priyanga Burford
Judge	Vincent Brimble
Girl on Bench	Hannah Douglas
Stunt Arrangers	Gary Connery
	Andy Bradford

	Ray De Haan Andy Smart Mike Potter David Newton Matt Sherren Lloyd Bass
Stunt Performers	
Co-Executive Producer	Hakan Kousetta
Production Manager	Suzie Shearer
Post Production Supervisor	Michael Solinger
First Assistant Director	Toby Ford
Second Assistant Director	Ben Harrison
Second Unit Director	Samy Mosher
Music Supervisor	Keith Armstrong
Production Accountant	Lesley Broderick
Additional Editor	Eddie Hamilton
Production Coordinator Production Secretary	Vicky Bishop Alex McEwan
Third Assistant Director	Natalie Allin
Floor Runner	Matt Bensley
Assistant to Bryan Singer Assistant to Steve Golin Assistant to Paul Green Assistant to Simon Crocker & Peter Heslop Assistant to Jason Taylor	Jonathan Stein Grant Derkac Eric Dickinson Lynsey Urquhart Richard Martin
Script Supervisor	Beverley Winston
Art Director Stand By Art Director	Astrid Sieben Laura Barnes

Set Decorator	Zoe Hoare
Graphic Designer	Claire Trumble
Assistant Set Decorator	Katie Turner
Art Department Assistant	Sarah Priest
Art Department Trainee	Joseph Goulding
Assistant Accountant	Maggie Murray
Graphics	Compuhire LLP
	Richard Neale
	Clive Sapsford
	Jason Buckler
Costume Supervisor	Sheara Abrahams
Costume Assistant	Alexandra Barker
Costume Stand By	Lucy McGill
Hair & Make-Up Artist	Jenny Harling
Hair & Make-Up Trainee	Tanya Dennis
First Assistant Camera	Sean Connor
Second Assistant Camera	Dave Pearce
Camera Trainee	Luke Lloyd
Key Grip	Pete Myslowski
Video Assistant	Steve Petrie
Sound Maintenance Engineers	Steve Hancock
	Mike Reardon
Gaffer	Eddie Knight
Best Boy	Jamie Knight
Lighting Technicians	Ben Knight
	Joe Knight
Genny Operator	Roy Rowland
Key Location Manager	Jason Wheeler
Location Manager	Ian Hutchinson
Unit Manager	John Crampton
Props Master	Jason Wood
Dressing Props	David Simpson

Stand By Props	Ian Cooper Joseph Craig Tom Major
Stand By Carpenter	John Gibson
Assistant Editor	Will Blunden
Acting Coach	Lenore Thomas Douglas
Martial Arts Coach/Sword Master	Andy Callender
Casting Assistant	Fiona Forsgate
Visual Effects by	Bluebolt
2D Supervisor	Stuart Bullen
Compositor	Fani Vassiadi
VFX Coordinator	Jan Guilfoyle
Supervising Sound Editor	Lee Walpole
Dialogue Editors	Iain Eyre Steve Little
Crowd Editor	Andre Schmidt
ADR Editor	Harry Barnes
Foley Editor	Juraj Mravec
Assistant Sound Editor	Duncan Price
Foley Artists	Pete Burgis Andrea King
Foley Recordist	Catherine Thomas
Re-Recording Mixer	Stuart Hilliker
Assistant Re-Recording Mixer	Forbes Noonan
Mix Technician	Luis Fernandez
Re-Recorded at	Boom Post Production
ADR Voice Casting	Abigail Barbier Louis Elman
Transport Captain	Clive King
Unit Drivers	Denis Gilmore

Mini Bus Drivers	Phil McCabe Mark Cutler Paul Deluce
Unit Publicity	Premier PR Ginger Corbett Liberty Green
Stills Photographer	Mark Tillie
EPK Producer Cameraman	PMA Production Pip Ayers Tom Savage
Location Security Head of Security	The Movie Lot Mark 'Spike' Davies
Catering Chef Caterer	Hot Goblin Event Ltd. Christopher Blythe Paul Creasey
Location Facilities	On-Set Location Services Ltd. Greg Howard Dean Clack Derek Foster
Special Effects (Stabbing)	Colin Gorry SFX Ltd.
Chaperones	Ali Morris Michele Zadak Ewing Saskia Burke Harriet Wilson Tian Glasgow
Health & Safety Consultant	Andy Clark on behalf of HESA HEALTH
Unit Nurse	Diana Branch
Additional Photography/DOP	Sam Care

Splinter Unit

DOP/Camera Operator	Barry Crocker
Camera Operator	Jon Atwell
First Assistant Camera	Simon Heck
Second Assistant Camera	Morgan Spencer
CCTV Cameraman	Jimmy Haisman
Script Supervisor	Susie Jones
Sound Mixer	Martin Seeley
Main Titles	Matt Curtis
Digital Intermediate provided by	Company 3 London
Executive Producer for Company 3	Stefan Sonnenfeld
Digital Intermediate Head of Department	Patrick Malone
Digital Intermediate Producers	Rob Farris Marie Fernandes Stefan Sonnenfeld Rob Pizzey Justin Tillett Emily Greenwood Cheryl Goodbody
Supervising Colourist	
Digital Colourist	
Digital On-Line Editors	
Digital Intermediate Assistant Producer	
Digital Intermediate Assistants	Aurora Shannon Peter Collins Martin Poultney Laurent Treherne
Digital Intermediate Sales	
Digital Film Technical Supervisor	
Digital Film Bureau	Fiorenza Bagnariol Timothy P. Jones Laura Pavone Gordon Pratt Dan Helme Neil Harrison
Data Wrangler	
Systems Administrator	
Extras Casting	Guys and Dolls Casting
Completion Guarantee provided by	Film Finances Neil Calder

Insurances provided by	Sara Janasz
Legal Services provided by	Media Insurance Brokers Ltd. Aslan Charles Kousetta, LLP Hakan Kousetta Sue Charles Nick Miller Mo Efeyini
Legal Advisors to Aegis	Field Fisher Waterhouse, LLP Owen Oliver Tim Johnson
Legal Advisors to Bad Hat Harry	Bloom Hergot Diemer Rosenthal LaVoilette Feldman Schenkman & Goodman, LLP David B. Feldman Esq.
Legal Advisors to Jumping Jack Films	Hansen Jacobsen Teller Hoberman Newman Warren Richman Rush & Kaller, LLP Stewart Brookman Katherine McClure
Collection Account Management by	Fintage CAM B.V.
Payroll	TPH Global Ltd.
Accounts Banking	Coutts and Co.
Auditors	RSM Tenon
Bridge Finance	Bridgeworks Capital
Camera Equipment supplied by	Arri Media Russell Allen Deena Matthews
Stills Camera Equipment	Calumet
Lighting Equipment supplied by	Arri Lighting Sinead Moran
Weapons Hire	Bapty Ltd.
Digital Wallpaper	Artizan
Digital Props	Display Electronics
Costumes supplied by	Foxtrot Productions Ltd. Angels Costumiers
Construction	Hedgehog Construction Ltd.
Communications	Wavevend
Wigs supplied by	Alex Rouse Wig Company
Action Cars	Bickers Action MGM Cars
Location Equipment	All Locations Services
Easy-Ups	JJ Equipment
Location Signs	Mike Stevenson
Script Clearance	The Clearing House

Art Department Clearance
News Reel Footage
Safety Boat
Couriers
Car Hire
Editorial Equipment
Film Stock
Post Production Scripts
Laboratory
Post Production Offices

Capello Media Solutions Ltd.
Associated Press Television News
Ocean Film Ltd.
Creative Cars and Couriers
Enterprise Rent-a-Car
Pivotal Post
Kodak Ltd.
Sapex Script Services
Deluxe London
Goldcrest Post Production

Music performed by
Assistant Engineer
Drone
Recorded at
Jon Hopkins appears courtesy
of

Jon Hopkins
Cherif Hashizume
Leo Abrahams
Cafe Music Studios, London
Domino Records/Double Six Records

Vessel, The Low Places, Colour Eye licensed by Domino Recording
Co.Ltd/P&C Just Music/ Published by Just Publishing

Waterfalls
(Mike Wople)
Published By Sony/ATV Music
Performed by Clams Casino
Courtesy of Tri-Angle Records

You Don't Know Love (Boys Noize
Remix)
(Tom Smith/Russell Leetch/ Chris
Urbanovicz/Ed Lay)
Published by Soul Kitchen Music
Performed by Editors
Courtesy of Kitchenware Records

Do Anything You Want To Do
(Graeme Douglas/Ed Hollis)
Published by Noel Street/Universal
Music
Performed by Eddie and the Hot
Rods
Courtesy of Island Records

Swept Away
(Jake Bugg/Matt Benbrook)
Published by Soul Kitchens Music/
Warner Chappel
Performed by Jake Bugg
Courtesy of Mercury Records

Lightning Bolt
(Jake Bugg/Iain Archer)

Published by Soul Kitchens
Music/Kobalt Music

Performed by Jake Bugg
Courtesy of Mercury Records
Heavy Pop
(Ellery Roberts, Evans Kati, Tom

McClung, Joseph Manning)
Published by Universal Music
Performed by Wu Lyf
Courtesy of LYF Recordings

Such A Sad Puppy Dog
(Ellery Roberts, Evans Kati, Tom
McClung, Joseph Manning)
Published by Universal Music
Performed by Wu Lyf
Courtesy of LYF Recordings

Smokers Outside The Hospital
Doors (Instrumental)
(Tom Smith/Russell Leetch/ Chris
Urbanovicz/Ed Lay)
Published by Soul Kitchen Music
Performed by Editors
Courtesy of Kitchenware Records

Baby Off The Wall
(Dex Nicholson/Wayne C McDonald/ Suzanna Wolf/Katherine Monaco/ Karina
Chambers)
Published by AMV Talpha/Reverb Music/ Soul Kitchens Music
Performed by Sirens
Courtesy of Kitchenware Records

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Carlson • Ivana Chubbuck • Adam Davenport Stuart Douglas • Mike Doyle • Mike
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Graham Taylor • Luan Thomas • Lorne Volat Lester Waters • David Wirtschafter •
Emmeline Yang





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ANONYMOUS
content



Jumping
Jack Films

