

THE INCIDENT – PRODUCTION NOTES

LOGLINE:

A successful young couple see their comfortable lives disrupted and their relationship unravel when they each make a decision to ignore the plight of a troubled teenage girl.

SHORT SYNOPSIS

A successful young couple see their comfortable lives disrupted and their relationship unravel when they each make a decision to ignore the plight of a troubled teenage girl. Lily enters the lives of Annabel and Joe a stranger, setting off a chain of events that challenges them to dig beneath the surface and examine who they really are, but when she leaves Lily is inextricably linked to Annabel, Joe and their unborn child.

LONG SYNOPSIS

Successful 30-something London-based couple, architect JOE (Tom Hughes) and gallerist ANNABEL (Ruta Gedmintas), have just arrived at their modernist house deep in the country to spend a two-week break and host a party before the house is sold.

Joe pulls up at a pizza takeaway in the local town. He meets 14-year-old LILY (Tasha Connor), who flirts with and finally propositions him in his car. Joe pays for her services and she leaves. Back home, Joe and Annabel's meal is strained and Annabel's attempt to initiate a spontaneous outdoor sexual tryst ends badly.

In a bid to escape his guilty conscience Joe tells Annabel he must return to London on urgent business. Annabel, feeling poorly, buys a pregnancy test kit in the local town. Trying it out in the stall of a supposedly out of order public toilet she's interrupted by Lily propositioning another prospective client. Annabel makes her presence clear and hurriedly emerges from the toilets to see the back of Lily walking away, with her red hair and distinctive silver jacket.

The local boys from the takeaway accost Lily demanding money; weary she flees to the station on a stolen bike. Annabel and Joe arrive at the station; Annabel puzzled that Joe bought a car air freshener, but no petrol, whilst out getting pizza. Lily washes in the station toilets, defiantly setting fire to the paper towels as Annabel and Joe wait for his delayed train to London. Lily approaches waiting passengers on the platform for spare change. Joe is suddenly absent and then Annabel recognises Lily from the toilets. Feeling threatened she rejects Lily's request for money, clutching her bag in defence. Lily sneers that she doesn't want her bag and is ushered away.

With Joe gone, Annabel returns to her car and spies Lily getting into a stranger's van. She chooses not to get involved and drives off. At nearby traffic lights the van pulls up behind Annabel and she snatches glances at Lily through the rear-view mirror, although perturbed she looks away and hurries home. Safely back at the house

Annabel retrieves her mobile phone dropped under the front passenger seat and finds some sweet wrappers, neatly folded and tied into bows.

Unbeknownst to Annabel, whilst travelling behind her in the van, Lily (later revealed in a flashback) has recognized the car and its memorable number plate, and looks on as the car pulls off the road into the drive.

Annabel hurriedly takes the pregnancy test whilst Lily, having got out of the van, scrutinises Annabel's parked car before wandering into the grounds. She hides out and watches a large delivery of drinks being stored in the garage. Breaking open a box, she steals a bottle of champagne. Inside the house, Annabel finally completes her pregnancy test and leaves a phone message for Joe.

Lily, drunk on champagne, watches Annabel from outside. While Annabel is upstairs taking a bath, Lily slowly enters the house looking with wonder at the luxurious surroundings. She takes on the trappings, as if in a trance, of Annabel's life – her meal, her bag, her clothes. Catching sight of her pitiful reflection, Lily deeply upset hides her face by pulling Annabel's stocking over her head. She climbs the stairs, and hovers over a sleeping Annabel in her bedroom. Annabel wakes and screams, terrified at seeing the intruder. Lily flees into the night.

Next day Joe returns from London. A shaken Annabel tells him that nothing was taken, but she knows the trespasser to be the young girl from the station as she left her jacket. Joe is disturbed to see the name 'Lily' carved into their table. Annabel, unsettled, retreats into herself; Joe throws himself into physical exercise. They receive a phone call confirming that the young trespasser has been caught. Annabel finally tells Joe she's pregnant and Joe whoops with delight. Annabel is upset at seeing Lily's shoes on the patio, found by the gardener. Joe burns them.

They take a boat trip, Annabel haunted by Lily who she imagines is on the boat with them. On their return to the house a Victim Liaison Officer, Eva, greets Annabel. She proposes to Annabel a direct mediation with the young perpetrator. Annabel questions the purpose of such a meeting and is told that it can help her to regain control, obtain closure. Annabel fires back, 'what if I do it, and I don't feel any different. What if I still feel like this?' Eva asks, 'How do you feel?' Annabel is unable to respond. Eva is saying goodbye to Annabel as Joe returns from his run.

Joe vehemently opposes any contact with Lily, demanding Annabel talk with him instead. Annabel wracked with guilt confesses seeing Lily 'not just at the station', but climbing into the stranger's van, and how she heard her propositioning somebody in the toilets. She reveals her torment – her neglect of Lily whilst contemplating her ability to be a good mother. Driven to put right her wrongs she says she must report 'what I heard, what I saw'. Joe terrified that the truth will emerge says that Annabel will be challenged for not mentioning anything at the time, leaving her distraught.

Annabel tells Joe she will now never forget Lily, because of the baby she's carrying. Joe unsettled by this urges her to stop going over everything.

Preparations for their party continue. Joe is heading out to visit family when Annabel gives him a rooming list to drop off at the hotel, encouraging him to stay out for dinner. While he's gone, she secretly goes to the mediation arranged in a church with Lily, alongside Eva and Lily's youth worker.

It's a tense, emotionally fraught meeting. Lily relives the night of the incident through flashbacks as Annabel questions her - trying to understand her motives, at the same time as pushing Lily to reveal what she herself is holding back. Annabel describes her terror to Lily, persistently asking Lily why she did it. Lily, defences down, is now hesitant, cowed. She quietly says 'sorry' before telling Annabel she just wanted to be seen. Annabel is deeply upset feeling the weight of Lily's words.

Following a break in proceedings, and primed by Eva, Annabel returns inside to finish the mediation with Lily. Lily chews a sweet as she reveals that in her spare time 'she looks after customers at her boyfriend's pizza place', Annabel's gaze is drawn to Lily's hands as she sits twiddling a sweet wrapper neatly tied in a bow. Annabel, connecting the pizza place, the sweet wrappers found in her car, to Joe and the incident, sits stunned and visibly shaken.

Annabel sits alone in her car. The Youth Worker leads Lily away from the church. Realizing its significance, Annabel rips the car air freshener dangling from the mirror, scrambling from her car she vomits from the shock.

The grounds are beautifully decorated ready for the party when Annabel returns home still reeling from her meeting with Lily. She takes some painkillers and seeks refuge in a spare bedroom. Joe returns home with a spring in his step surprised to find Annabel curled up on the bed in the spare room. Concerned he asks how she feels, Annabel reveals that she has met with Lily, and asks him how he feels before she gets up and leaves him sitting alone, shamed.

Downstairs Annabel, emotionally spent, is alone at the window facing the perfectly illuminated garden; an uncertainty now hanging over her relationship with Joe, and the future of their unborn child.

THE INCIDENT – PRODUCTION STORY

The Incident is British filmmaker Jane Linfoot's debut feature film, her creative process began in a similar way to her acclaimed shorts. "An image would kind of float up from my subconscious and I wouldn't be able to escape it," she says. "An image of a masked youth, dancing frenetically, whilst trespassing in grounds where they clearly didn't belong," being the starting point for her feature.

Linfoot quickly connected this striking image to the prevalent challenges facing many vulnerable young people, particularly the concept of reconciling social injustice through an act of restorative justice.

Through her research into youth crime at Teeside Youth court Linfoot became aware that, “more girls were getting caught up in crime due to them being involved in sexually exploitative relationships.”

“I began developing the script in the wake of the economic crisis, when for me, there was a pervasive lack of empathy towards those who are vulnerable,” she says. “The industrial scale of child exploitation in impoverished areas was also just coming to light, my concern about these issues began to shape the writing of the screenplay.”

Linfoot had the backing of producer Caroline Cooper Charles, who through her previous role as an executive for the UK Film Council had long admired Linfoot’s work. “I was particularly interested in the way that Jane’s first feature would move on from what she’d achieved brilliantly in the shorts,” relates Cooper Charles, “still making the teenage character central to the narrative but looking at the impact of that in the context of an adult relationship.”

Sarada McDermott came onboard during financing to work alongside Cooper Charles as a fellow producer, lending her in-depth production expertise to the project. “It’s a very powerful film,” says McDermott, “and will be personal to people with very different types of lives. Because there’s something in it that everyone can relate to, whatever background or country you come from.”

Backing came from the BFI Film Fund which took over the former UK Film Council Film Fund and which supported the project throughout. Senior Executive, the late Christopher Collins was a champion of the project from the outset with Script Consultant Marilyn Milgrom and Senior Executive Lizzie Francke helping to steer the project through development and production. Additional funding and post-production expertise were added to the mix by Creativity Capital and Creativity Media.

The widening of scope of *The Incident’s* drama to encompass an adult couple at its heart provided two enormously challenging roles. Annabel and Joe are a middle-class, accomplished young London couple, who have perhaps never had to question too carefully their position in society – or those from very different backgrounds. Joe’s actions at the beginning of the film, taking advantage of a young girl, could immediately brand him as the simplistic villain of the piece. Linfoot, though clearly never excusing his behaviour, clearly had something far more complex in mind.

“The character of Joe was tough to cast,” remembers Linfoot. In the end, rising British actor Tom Hughes (*Sex & Drugs & Rock & Roll, Cemetery Junction*) landed the role. “I’m not sure I initially thought that he was going to be right,” she admits.

“Joe is emotionally immature and he feels emasculated in his relationship. Tom is an alpha male. He’s full of integrity and, unlike Joe, he confronts difficult situations. But we had a very intense read-through where I kind of pushed and pushed him and I saw things in the reading that made me think: Oh, he actually could do this.”

“It isn’t something that’s intuitively within me,” confirms Hughes, of Joe’s habits. “Even having a jog to avoid dealing with stuff, that’s not really how I work. He’s a

fascinating character because he runs away from everything, constantly. He's also in denial about so many things and he does things at the beginning that are unforgivable. But he's a human being and it's important that he's fleshed out in that way."

For Annabel, Linfoot cast another actor just breaking out into more prominent roles, Ruta Gedmintas (Guillermo Del Toro's vampire TV series 'The Strain'). She too was captivated by what was on the page. "I had the same feeling when I finished reading this script as I did watching *Requiem for a Dream* at drama school for the first time," she enthuses. "I just sat for an hour not knowing what to do, I was so moved by it. Then I had a Skype meeting with Jane. We started talking and I fell in love with her and the story and the character."

Gedmintas found a real resonance with Annabel and her own life, something that drew her to explore the character more deeply. "The actual implosion of emotion – wondering whether she's going to be a good mother and simultaneously ignoring the plight of this little girl - is overwhelming. She can't let it go," she says of her character.

The third player in, and catalyst to, this intimate drama is 14-year-old Lily, who, in Linfoot's words, is "on the cusp of childhood and adulthood." It required a young actor able to play that complex mix of both vulnerability and knowingness and switch between them in an instant; something she found in Tasha Connor (*A Brilliant Young Mind*).

"Finding a young person who has that ability, in a blink of an eye, to transform is not easy," she says. "Tasha was 17 when we filmed and her life was full of emotional chaos. That's quite hard to manage and quite hard to field but her rawness lent Lily that volatility and unpredictability."

"Well, I always get asked to do weird roles like this anyway!" laughs Connor. "Lily's a very vulnerable, sensitive girl and some of the experiences, that she feels ugly, she's got really bad OCD, she feels lonely sometimes, I've been through all that before, so I can connect to Lily in that way. It's a really strong character to play."

"Tasha had also danced from a young age," adds Linfoot, "so I loved the fact she had a really confident physical presence, and wasn't worried about showing her body. And for her age, she has the most incredible work ethic and discipline."

Typical for a low-budget film, time was at a premium. "We were shooting 6 days a week and we only had 4 weeks to film which was quite demanding," notes Caroline Cooper Charles. As a result, preparation was the key.

Linfoot designed a series of workshops for her principal cast, which proved invaluable for them. "It was very specific and detailed working with Jane beforehand," remembers Ruta Gedmintas.

"Ruta's incredibly open," recalls Linfoot. "She's very fluid with her limbs. One of the first things we did in the workshop was try to find this physicality for Annabel. I

always think of Annabel as having a stillness and a poise which gives her strength and also she uses it to hide her emotions behind.”

Another key area that Linfoot was very clear about during pre-production was the look of the film. “It’s dealing with real issues so while I wanted the performances to be naturalistic and real, at times I wanted the film itself to almost transcend reality and give way to something more heightened and elliptical.

Linfoot chose Spanish cinematographer Pau Castejon Ubeda, who makes his British film debut with *The Incident*. “The ambience of the story is a mix between drama and thriller which I hadn’t done before, and that was the most exciting point for me.”

“Pau is super talented, he’s technically incredibly proficient and he’s shot a lot of different things,” says Linfoot admiringly. “He’s lit a lot of commercials and promos that are highly stylized but what I thought was interesting was taking that and mixing it with my naturalistic observational style to come up with this sort of hybrid visual aesthetic”.

The film’s primary location, tucked away in rural West Yorkshire, is Annabel and Joe’s modernist country house. “The house is the fourth character in the story,” nods Ubeda. “It’s a strong character in terms of [its] architecture but it was exciting to play with. In terms of lighting and composition, it is an interior but because all the walls are glass walls, it’s like working in exterior,” says Ubeda.

“Jane appealed to the owners of the house, and with the property being in Yorkshire it worked brilliantly. Jane had specific ideas about the look and feel of her vision, and the matter of being able to look right in to this house, a glass house, and see in to Annabel and Joe’s lives, it was perfect” says McDermott.

“The glass shows every drop of rain and even though it was in August, it rained all the time,” remembers Caroline Cooper Charles, “which is obviously the last thing that you want. But we had an enthusiastic, young crew, a lot of people stepping up in their roles, really hard working, who totally engaged with the process. There was fantastic team work.”

Despite the challenges, the unusual look of both the lighting and the building itself have created something visually striking. “A dreamlike atmosphere emerged and that was something Matthew McKinnon, the editor, and I could exploit further with the pace of the edit and creation of the sound design.”

While largely staying with a naturalistic ambience, Linfoot knew in advance there would be specific opportunities for the audio to be a little more expressionist, particularly in the build-up to Lily’s intrusion into the house. “We heightened elemental and natural sounds to the point where they almost have a non-natural feel.”

Linfoot’s determination to use a soundtrack that would work in harmony with her sound design led her to the singular work of composer Tim Hecker, with whom she’d nearly worked in the past.

“Tim sculpts with sound,” she explains. “He kind of melds analogue and digital sounds to create very atmospheric soundscapes that aren’t easily classifiable. His music is really dense in terms of the level of detail and layers but there’s a lightness of touch too. I wanted something that adds to the emotional depth of the film but steers away from anything sentimental - and his music is not at all sentimental.”

If not sentimental, the end result is definitely highly emotional as producer Caroline Cooper Charles confirms, “I have not sat and watched the film through without crying at a certain scene,” she confesses. “It’s a testament to the strength of the material, the quality of the performances, the brilliant direction. I think it has that great combination of real tension and immense empathy for the characters. I hope it has the same effect on other people”

It’s stretched me and I just want to have done it justice,” says Ruta Gedmintas. “Every line is so beautiful and such a privilege to do.”

Jane Linfoot sums up the storyline of *The Incident* as simply “exploring the consequences of turning a blind eye to those who are vulnerable in society,” and adds, “The film examines who we are, who we become, when we make a decision to evade our individual and shared responsibilities.”

For Tom Hughes “It’s an exploration of human nature in its most pure form,” he says passionately. “The lies that we tell each other and tell ourselves... I’m hoping this film by the end will have held a mirror up to the audience just to make them think for a moment about themselves, whatever that may be. And that’s what I believe art is meant to do.”

BIOGRAPHIES

CAST

Ruta Gemintas - Annabel

Having trained at the Drama Centre in London, British actress Ruta Gedmintas has starred in numerous critically acclaimed TV dramas including Guillermo Del Toro’s recent horror drama ‘The Strain’ as well as ‘Lip Service’, and Showtime’s ‘The Borgias’ and ‘The Tudors’. Ruta has also starred in feature films *You Instead* directed by David Mackenzie and *Exteriors* directed by Patrik Syversen. Her theatre experience includes a great role in ‘*Backbeat*’ at the Duke of York Theatre in the West End.

Tom Hughes - Joe

Since graduating from RADA in 2008, Tom has been BIFA nominated and featured in the prestigious Screen International’s ‘Stars of Tomorrow’. Tom’s film credits include the 2010 Mat Whitecross’s Ian Dury biopic, *Sex Drugs and Rock N Roll* in

which Tom took the role of bandmate 'Chaz Jankel' opposite Andy Serkis. Tom then went on to star in the Ricky Gervais and Stephen Merchant debut feature film *Cemetery Junction*, for which he received a BIFA Award nomination for 'Most Promising Newcomer'. Other notable credits include David Hare's *Page Eight* opposite Bill Nighy and Rachel Weisz and Rupert Goold's *Richard II* alongside Ben Whishaw, Rory Kinnear and Patrick Stewart. In 2013 Tom starred in Chiwetel Ejiofor's short film *Columbite Tantalite*. This spring, Tom will be seen in the BBC 2 espionage thriller series, 'The Game'. Tom recently finished shooting *Project Lazarus* from Mateo Gil, co-writer of Alejandro Amenabar's Oscar-winning *The Sea Inside*. On stage Tom was most recently seen in the critically acclaimed Donmar Warehouse production of '*Versailles*', directed by Peter Gill. In 2010 he took a leading role in the Young Vic production of Arthur Schnitzler's '*Sweet Nothings*' directed by Luc Bondy.

Tasha Connor - Lily

Tasha Connor is a young British actress known for her roles in British supernatural horror film *When The Lights Went Out* directed by Pat Holden (2012) and in the coming-of-age feature *Very Heaven* (2010). Formerly a student at Scala School of Performing Arts in Leeds, she also performed for TV in BBC's zombie fiction 'In The Flesh'. Tasha will appear in *A Young Brilliant Mind* in 2015 alongside Asa Butterfield, Sally Hawkins and Rafe Spall.

CREW

Jane Linfoot - Writer/Director

Jane Linfoot is a writer/director from North Yorkshire. She had an established career in the commercials industry working as a line-producer before she moved into writing and directing her own work. In 2008 Screen International selected Jane as one of their 'Stars of Tomorrow'. Her work featured in a showcase, 'Made in Britain: Next Gen' at BFI Southbank, a programme celebrating emerging women filmmakers. A retrospective of her critically acclaimed short films screened at the ICA in 2014. Jane was nominated for a BAFTA for her fourth short film *Sea View* made with the support of the BFI Film Fund. *The Incident* is her feature debut.

Caroline Cooper Charles - Producer

Caroline is CEO and producer at Universal Spirits, the independent production company she established in 2010 with a focus on producing groundbreaking cinema and television with the best of Britain's emerging writing and directing talent. In tandem to her work as a producer Caroline currently heads up Film Enterprise, Creative England's programme of bespoke support for the growth and sustainability of film companies in England. Prior to this she worked as a consultant for Creative England taking a lead role in the creation and implementation of the agency's talent development strategy for filmmakers in the English regions.

Prior to launching Universal Spirits Caroline was Head of Creative Development at Warp X where she was responsible for a diverse slate of low-budget feature films including the cat-and-mouse thriller *Hush*, kaleidoscopic music documentary *All Tomorrow's Parties* and inventive road-trip comedy *Bunny and the Bull*. As Executive Producer Caroline's credits include Xiaolu Guo's *She, A Chinese*, winner of the Golden Leopard for best film at Locarno Film Festival 2009 and Andrea Arnold's Oscar winning *Wasp*.

Alongside her work for Warp, Caroline's company Lifesize Pictures managed the UK Film Council's nationwide short film programme including Digital Shorts, Cinema Extreme, Digital Nation, the short film Completion Fund and the Virgin Media Shorts competition. Her role as a producer and executive producer is complemented by her previous work as a creative development consultant, extensive experience in devising and delivering film development and training initiatives and a year as director of the Sheffield International Documentary Festival.

Sarada McDermott – Producer

After graduating from Sheffield University Film School, Sarada quickly worked her way up through every production level and is now a much sought after Producer and Line Producer for some of the UK's leading and most innovative feature film companies including Warp, Cuba Pictures, BBC Films and BFI. She has gained a reputation for successfully steering large and challenging projects to deliver on time and on budget.

Sarada has previously worked with Producers Stephen McCrum, Andrew McDonald, Andrew Eaton and Directors Danny Boyle, Michael Winterbottom, Paddy Considine, Rufus Norris, and Lynne Ramsay. She is currently co-producing *Sense of an Ending* with Origin Pictures, an adaptation of the novel by Julian Barnes, to be directed by Ritesh Batra (*The Lunchbox*).

Sarada's other credits include: *Coalition*, *Mrs. Brown's Boys D'Movie*, *London Road*, *Tyrannosaur*, *Powder*, *Splintered*, *Salvage*, *Grow Your Own*, *The Dark*, *Nicholas Nickleby*, *The Jacket*, *28 Days Later*, *24 Hour Party People*, *Parole Officer*, *Secret Society*, *Fanny and Elvis*.

Pau Castejón Úbeda – Director of Photography

Pau Castejón Úbeda is a Spanish director of photography with worldwide experience in commercials, fashion films, music promos, and documentaries. He won a Gold prize for Best Cinematography at the Berlin Fashion Film Festival in 2014 with Justin Anderson's short film *Jumper*. His feature films credits include *Perfidia* directed by Bonifacio Angius which premiered at the Festival del Film Locarno 2014 in the International Competition category and received the Junior Jury Award, the Spanish film *Todo Parecía Perfecto* directed by Alejo Levis which received Best Cinematography Prize at Murcia European Film Festival in 2014. His third feature is Jane Linfoot's film *The Incident*.

Byron Broadbent – Production Designer

Byron is an award winning art director and production designer. His art directing credits include *Cesar Chavez*, the eponymous biopic directed by Diego Luna in 2014, and *Weekender* (2011). He was also art director on many episodes of the TV series 'Secret Diary of a Call Girl', 'Peep Show' and 'The Peter Serafinowicz Show'. As Production Designer, Byron has worked on Ryan Bondar's feature film *The Brother* (2014) and the TV show 'Black Mirror' in 2013. He was the Production Designer on the comedy *Reuniting The Rubins* in 2010, featuring Timothy Spall. Byron has worked with many leading directors including Olivier Gondry, Julian Temple, Michael Gracey, Thomas Hilliard, Diamond Dogs, Ben Gregor and Jonas Odell. He also has a wealth of experience in advertising and music, designing videos for bands such as Manic Street Preachers, Dizzee Rascal, Nicky and the Dove, Babyshambles, Prodigy, Bloc Party, Biffy Clyro, Infidels & Josh Wink.

Holly Rebecca Barnes – Costume Designer

Holly Rebecca has worked as a stylist on many cutting edge music promos and commercials, featuring artists and actors such as Florence Welch of Florence and the Machine, Gwyneth Paltrow and Kylie Minogue amongst others. She is currently head stylist for Solange Knowles and has worked as a contributing stylist on publications such as Harpers Bazaar, Dazed and Confused, AnOther and VICE UK. Holly Rebecca styled Jane Linfoot's BAFTA nominated short film *Sea View*, before going on to work as head costume designer on Jane's debut feature *The Incident*.

Martin McClean – Make-up designer

Martin has worked for over twenty years as a hairstylist and make-up artist working with some of the world's most prestigious brands, directors and production companies. Having originally trained as a hairdresser at Vidal Sassoon, Martin built a career working for brands including Adidas, Nike and Reebok on TV commercials as well as doing the make up and hair design in music videos such as Suede's 'Hit Me'. He has moved progressively into film hair and make-up design, working on short films including Julie Stewart's *Bit By Bit*, Jamie Delaney's *Peter Storm* and Anthony Crook's *Reebok Classics*. Martin's love of the film form comes from developing a look that helps the artist get into character and the research that it involves. In his own words, he "likes to have a back story for the hair and make-up: it could be a nail colour that has symbolism to the character, maybe even marks from a ring that was once there or something as obscure as a perfume the artist wears when in character." Most recently, he has worked on the feature film *The Last Lighthouse Keeper* directed by Kate Roxburgh and Shay Kuehlmann.

Aisha Walters – Casting Director

Aisha has worked for Shaheen Baig Casting since 2008. She has assisted Shaheen on numerous projects as an associate including *The Impossible* starring Naomi Watts and Ewan McGregor, *Starred Up* starring Jack O'Connell, *Locke* starring Tom Hardy, Charlie Brooker's *Black Mirror* and multiple award-nominated TV series including 'The Unloved', 'Five Daughters', 'Southcliffe', 'Marvelous' and the hit BBC series 'Peaky Blinders' starring Cillian Murphy. As a casting director she has jointly cast

numerous projects including *My Brother The Devil* with Shaheen. In the last year she has started to work independently and to cast feature films including *The Possibilities Are Endless* and the TV series 'Blackout', 'Youngers', 'UKIP: The First 100 Days' and 'Cyberbully' starring Maisie Williams.

Matthew McKinnon – Editor

Matthew McKinnon has been a successful editor of music videos and commercials for over a decade and has collaborated on numerous acclaimed short films including Jane Linfoot's *Youth, On Your Own* and the BAFTA-nominated *Sea View*. He also edited the award-winning *Shades of Beige* and the forthcoming *Drift* for Aimee Powell and Col Spector's 2005 feature *Someone Else*.

Tim Hecker – Music Score

Tim Hecker is a Canadian-based musician and sound artist, originally from Vancouver. Since 1996, he has produced a range of audio works for Kranky and has been awarded a Juno for Electronic Album of the Year. His works have been described as “structured ambient”, “tectonic colour plates” and “cathedral electronic music”. Hecker has focused on exploring the intersection of noise, dissonance and melody, fostering an approach to songcraft which is both physical and emotive. The New York Times has described his work as “foreboding, abstract pieces in which static and sub-bass rumbles open up around slow moving notes and chords, like fissures in the earth waiting to swallow them whole”. His work has also included commissions for contemporary dance, sound-art installations, as well as film and commercial uses. Tim has presented his work live around the world, including performances at Sonar (Barcelona), Mutek (Montreal), Primavera Sound (Barcelona), Pitchfork Music Festival (Chicago) and Transmediale (Berlin). He currently resides in Los Angeles.

FRONT CREDITS

Written and Directed by JANE LINFOOT

Produced by CAROLINE COOPER CHARLES and SARA MC DERMOTT

Co- Producer MIKE MORRISON

Executive Producers LIZZIE FRANCKE and CHISTOPHER COLLINS

Executive Producers PATRICK FISHER and RICHARD KONDAL

RUTA GEDMINTAS

TOM HUGHES

TASHA CONNOR

Director of Photography PAU CASTEJON UBEDA

Editor MATTHEW MCKINNON

Casting Director AISHA WALTERS

Production Designer BYRON BROADBENT

Costume Designer HOLLY REBECCA

Hair and Make-Up Designer MARTIN MCCLEAN

Featuring Original Music by TIM HECKER

Published by Warp Publishing

END CREDITS

Cast In Order Of Appearance

LILY
JOE
WILY YOUTH
YOUTH ONE
YOUTH TWO
TAKEAWAY OWNER
ANNABEL
STATION MANAGER
DELIVERY MAN
EVA
PARTY PLANNER
MEDIATOR
YOUTH WORKER
WAITRESS

TASHA CONNOR
TOM HUGHES
BEN GREEN
COURTNEY STANILAND
JAMES WILSON
NATHAN DEAN WILLIAMS
RUTA GEDMINTAS
PHILIP LIGHTFOOT
LEE BAINBRIDGE
NOMA DUMEZWENI
EMMA MCMORROW
REBECCA PEYTON
SIMON NOCK
MADELEINE COOKSEY

FIRST ASSISTANT DIRECTOR

ANDREW RICHARDS

PRODUCTION CO-ORDINATOR
ASSISTANT PRODUCTION CO-ORDINATOR
PRODUCTION RUNNER
PRODUCTION TRAINEE

LEANNE FAIRBROTHER
EMMA MITCHELL
JOSEPH SHARPE
JENNY WHITELEY

SCRIPT SUPERVISOR

GORDON MCCAUGHLEY

SECOND ASSISTANT DIRECTOR
THIRD ASSISTANT DIRECTOR

TOM ALLAN
AFZAL ROBBANI

LOCATION MANAGER
UNIT MANAGER
LOCATION RUNNER

TOM WOODS
JOHN FILLINGHAM
ROBERT FILLINGHAM

FOCUS PULLER
2nd ASSISTANT CAMERA
DIGITAL IMAGING TECHNICIAN
GRIP ASSISTANT
CAMERA TRAINEE

GAIZKO FANARRAGA
CECILE MULOMBE
CHRIS MATTHEWS
RAYMOND SZETO
PETER TRIFUNOVIC

SOUND RECORDIST
BOOM OPERATOR

PHIL CAPE
LEWIS BIRDS

SET DRESSER
ART DIRECTOR

LAR FERMOR
MARIE WHITE

STANDBY ART DIRECTOR
ART DEPARTMENT TRAINEE
PRODUCTION BUYERS

HENRY AITKEN
YSABEL KAYE
FIONA GALLAGHER
REBECCA TODD
GILLIAN BROOME

PRODUCTION ACCOUNTANT
PAYROLL CLERKS

LEANNE TIDBALL
LYNDA POLSON
ANNE LANGDON

COSTUME SUPERVISOR
MAKE UP ARTIST

GEMMA BUTTERWORTH
PIPPA BUIST

PROPERTY MASTER
PAINTER & CONSTRUCTION
CONSTRUCTION

PETER NATION-GRAINGER
GORDON JONES
DARREN P AITKEN
GRAHAM HENDERSON

GAFFER
BEST BOY
ELECTRICIAN
TRAINEE ELECTRICIAN

RIK BURNELL
KILLIAN DRURY
ELLIOT BEACH
MIKE JOHNSON

ADDITIONAL CREW
GRIP
BOOM OPERATOR
ELECTRICIANS

FRIC LOPEZ VERDEGUER
NATHAN LOCKWOOD
TERRY EDEN
ALBERTO BALAZS
JIM JAMES
DOUG HEENAN
GRAHAM DICKINSON
JIM WEIR
BECKY BAILEY

RIGGER
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