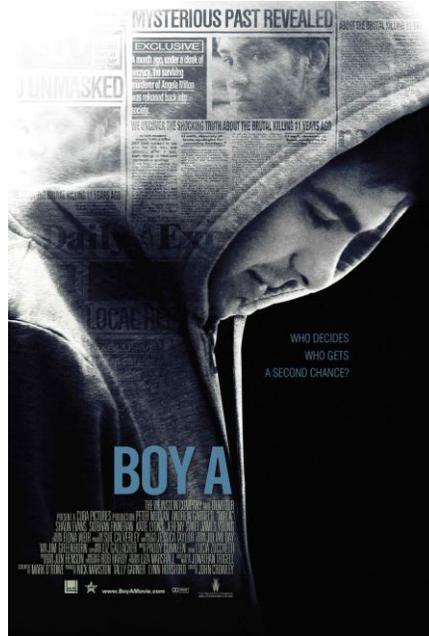




Presents



**Directed by
John Crowley**

**Official Selection
2008 Los Angeles Film Festival
2008 Berlin Film Festival
2008 Tribeca Film Festival
2007 Toronto Film Festival
2007 London Film Festival**

Not Yet Rated by the MPAA
100 minutes

Opening on July 23, 2008 in NY and July 25, 2008 in LA

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BOY A

Synopsis

Jack has a terrible secret. He is really the notorious Boy A (Andrew Garfield) who committed a terrible crime when he was just a child. Recently released from a juvenile prison, he enters a world he has never been part of. He is haunted by his grim past, and is more a boy than a man at 24.

His caseworker Terry (Peter Mullan) sees the good in him and does everything in his power to give Boy A a second chance. Boy A chooses the name Jack and is set up with a job, a home and the opportunity for a new life.

At his job he forms adult relationships for the first time. He bonds with Chris (Shaun Evans) and finds a girlfriend in Michelle (Katie Lyons), both co-workers who witness Jack's newfound compassion and loyalty. Others are drawn to his shy, kind ways. As relationships develop, he is torn between the deceit in concealing his past and the potential exoneration by revealing his crime. Jack no longer doubts his capacity to love and has more to lose than ever. He seeks Terry's approval to confess the truth to Michelle but is implored to keep his secret for fear of his own safety.

Spending 14 years in prison has done nothing to persuade the public he's paid his dues. Accompanying his release is a widespread, media frenzy which re-ignites public indignation. The crime and trial are covered as current news and feed a hunger for revenge. Although Jack bears little resemblance to the young Boy A, it becomes increasingly clear that the past may be impossible to escape.

BOY A stars newcomer Andrew Garfield (LIONS FOR LAMBS and the upcoming film THE IMAGINARIUM OF DR. PARNASSUS), acclaimed actor and director Peter Mullan (THE MAGDALENE SISTERS, CHILDREN OF MEN). The film co-stars Shaun Evans (SPARKLE, BEING JULIA) and Katie Lyons (GREEN WING and the upcoming film THE IMAGINARIUM OF DR. PARNASSUS). BOY A, based on the award-winning novel by Jonathan Trigell, has been adapted for the screen by writer Mark O'Rowe (INTERMISSION, TERMINUS, HOWIE THE ROOKIE) and is directed by John Crowley (INTERMISSION, CELEBRATION, THE PILLOWMAN).

BOY A

Cast

Jack Burrige	ANDREW GARFIELD
Terry	PETER MULLAN
Michelle	KATIE LYONS
Chris	SHAUN EVANS
Dave	JEREMY SWIFT
Steve	ANTHONY LEWIS
Eric Wilson	ALFIE OWEN
Philip Craig	TAYLOR DOHERTY
Angela	SKYE BENNETT
Zeb	JAMES YOUNG
Kelly	SIOBHAN FINNERAN
Teacher	VICTORIA BRAZIER
Bully	JOSEF ALTIN
Photographer	PAUL-MICHAEL GIBLIN
Carol	HELEN WILDING
Prosecution barrister	STEVEN PACEY

Credits

Director	JOHN CROWLEY
Producer	LYNN HORSFORD
Screenplay	MARK O'ROWE
Novel by	JONATHAN TRIGELL
Producers	NICK MARSTON TALLY GARNER
Executive Producer	LIZA MARSHALL
Line Producer	SUE CALVERLEY
Casting Director	FIONA WEIR
Make-up and Hair Designer	JESSICA TAYLOR
Costume Designer	JULIAN DAY
Composer	PADDY CUNNEEN
Editor	LUCIA ZUCCHETTI
Production Designer	JON HENSON
Director of Photography	ROB HARDY

BOY A

Production Notes

BOY A is the adaptation of Jonathan Trigell's novel of the same name. It was an odd case of serendipity that the film was made with a writer and director already working together.

"Channel 4 called me in and said, 'We've got a few things you might like to have a look at and one is Mark O'Rowe's script.'" They knew I had a relationship with Mark and we were developing another screenplay together for the last 3-4 years, notes Crowley. BOY A marks Crowley's second collaboration with O'Rowe. The first was 2003's highly acclaimed film, INTERMISSION, for which Crowley won the British Independent Film Award for Debut Director.

It wasn't Crowley's first introduction to BOY A. "I knew Mark was writing it because he'd talk about it from time to time," recalls Crowley. "They asked me to take a look at it even though they were not going to do it until the following year. Mark's script—it just socked me in the jaw. I read it and immediately phoned them and said, 'Please can I make this movie and can we start this yesterday!'" Crowley wasn't the only one eager to start production. "Mark was thrilled when he heard I was doing it and gung ho to make it. It all happened very quickly. We were all breathless by the end of it," he adds.

Screenwriter Mark O'Rowe remembers, "When I read the book for the first time I found the first two chapters it terrifying. You know that this guy Jack has done something appalling, but you don't quite know what, so there is tension there. So what we did with the film was try to make the audience fall for the character of Jack before we reveal the truth of why he was convicted."

As soon as Crowley read the script he knew it was going to be a challenge to find an actor that would be convincing in such a complex and difficult role. "I realized that the key to it was in the casting—choosing a performer you would immediately engage with was the key," notes Crowley. "We met an awful lot of brilliant young actors here but Andrew Garfield, who was actually shooting LIONS FOR LAMBS at the time in LA, put himself on tape and the second I saw the audition, it was an open and shut case.

Andrew, who stars as Jack, created a very naïve and sympathetic character that was no longer a boy yet never really grew into a man. "You just see him as an ordinary young man trying to adjust to a world he doesn't quite understand—like any young person," explains Garfield. "So it felt like a very universal journey up until we find out all that he is and what he's done."

Throughout the film, the audience becomes part of the story because so many relevant issues are addressed in such a real way. "First you meet Jack and he's just a sweet natured young adult. The structure of the film is important to the characterization because you get to know him and go on an emotional journey with him, so the viewer starts off on his side," remarks O'Rowe. "In fact the audience spends almost all of the film with him before they find out about the horrifying crime he committed."

"Jack's more of an expression of a young boy in a man's body. He has come out of prison in his 20s and he hasn't had a life and it's very, very endearing and affecting to watch him stumble with Michelle, his girlfriend—trying to ask her out of a date. You just want to help him. You immediately want to give him the words. It's very affecting to watch him at his first day at work. The fear of being caught and the desperate need to have people like him and the rush to throw himself at life and just have a go at the thing we all take for granted. Showing up for a job

everyday and going out for a drink with a girl—these are not extraordinary things. There’s such a forward impulse in him, that you want him to have a go at life and for it to be ok,” declares Crowley.

Katie Lyons who plays Michelle, Boy A’s love interest, agrees with the approach O’Rowe and Crowley took. “As soon as I read the script the sympathy for Jack was, for me, the biggest draw in to the story. O’Rowe’s conscientious decision to do this, to gradually leak the facts behind Jack’s horrific past, not only pull the audience in but also pull in the surrounding characters,” Lyons says.

“There’s a fate tightened around him as you go forward in the story and also as we go backwards in the story and find out a bit more about what he was in prison for,” notes Crowley. As for Garfield’s portrayal of Jack, he describes it as “an astonishing performance.”

Garfield credits Crowley with setting the tone for the film as well as conveying the complexities to the cast. “[He] came in with a sensitivity everyday and real support. He knew how sensitive it was and he understands actors, which directors don’t always do. We talked about my process and how I liked to work and he made me feel as at home as possible,” notes Garfield. His character had additional pressures because if Jack didn’t come off as genuine so many other elements wouldn’t fall into place. “I never felt like it was totally on my shoulders. Obviously, there were a couple of moments where I was like, ‘If I don’t believe me, who the hell is going to believe me?’”

Playing Jack’s love interest was also extremely challenging. In many ways she is the character most people will identify with. She gets closer to him and knows him better than anyone—yet she doesn’t know him at all. With all the love she feels for Jack, if he can’t win her over—his new life is over. It was a difficult character to pull off because as an actress, Lyons was well aware of what the character was capable of. “I needed to forget how it all tragically ended during filming to allow the honesty of Michelle’s feelings to come through and hopefully avoid a contrived or tainted depiction of her feelings towards him. Luckily for me most of my scenes were shot in chronological order, which really helped,” notes Lyons.

It would have been ideal if the entire film was shot chronologically. “We were working as a small unit—we shoot and move on very fast. The schedule I’m afraid, as is often times the case, is dependant on the availability of the actors,” explains Crowley. “For Andrew we couldn’t shoot all his scenes chronologically. Where possible, I asked the assistant director to schedule in terms of that order. Katie got lucky,” he notes. It was also fortunate because Katie’s difficult role parallels that of the audience as they begin to learn more about Jack and experience what may be a painful introspection.

Garfield was well aware of the powerful affect his character could hopefully have on people. “The pure fact that he’s a human being and these people do exist and they are, at the end of the day, human beings,” he notes. “Human beings aren’t black and white and they aren’t good and evil. That’s not real, it’s storybook stuff.”

The film evokes many emotions and is polarizing because so many questions arise - the film doesn’t let anyone off easy in this regard. Having to deal with those issues for many months, the cast was constantly analyzing how they felt. Some had clear opinions going in but as a result of the film, many looked at the situation from a very different perspective. “My feelings towards these issues were a confusing mesh of rights and wrongs—and still are. There is no easy answer, which is why BOY A makes such a great piece of drama,” says Lyons.

It would be difficult to view without introspection and ultimately passing judgement—on Jack and those around him. “It’s a sign of a very complicated piece of work,” notes Crowley. “There are certain times, as a director, you absolutely want to unify the audience and you know at the moment what you want to have it be. And this is just not that kind of film. I know people have very different responses to it—it’s a film that returns you back to your own preconceptions and in a way is a challenge to them.” He also admits that not everyone is prepared to face such intimate revelations. “People may reject the film for that but it will still force them to look at things that they’d rather not look at.”

He continues, “That’s what appealed to me about the film. I didn’t know how I’d feel myself, which is what drew me. The idea if suddenly I was told that somebody who I was working with, who I knew very well—who I thought I knew very well, actually was not the person they said? What if, when they were 12 they had been involved in a horrific crime? Would you want your children around this person? Would you want your daughter to be around him? How would you feel?”

Further complications arise when factoring in beliefs that evil is innate or a learned behaviour. “I have always shared the view that children are the product of adults and ultimately adults need to accept the blame for the crimes of their children—and these were themes that particularly stood out in Jonathan Trigell’s novel as well as in the film and therefore have somewhat reaffirmed my feelings,” admits Lyons.

“For people to label a child born ‘evil’ is ignorant and it’s negating any kind of personal responsibility,” affirms Garfield. “When you immediately come to that conclusion you distance yourself from understanding and dismiss any other possibilities. I went in knowing it was going to be a point of controversy but also thinking it could make all of us look at this boy differently and then it just wasn’t a story they read in the paper. So the challenge was to humanize something that people want to believe is inhuman,” he adds.

“It’s all about whether [the] viewer, changes [their] feelings for Jack and whether having gotten to know him [they] can then forgive him, or not,” says O’Rowe. Rehabilitation doesn’t necessarily co-exist with forgiveness, which makes the film very complicated. “Hopefully it will make people think about redemption and forgiveness, and about how easy it is to forgive and whether or not they could forgive if it was their child,” comments Garfield.

For O’Rowe, “BOY A is more about giving someone a second chance. Jack has been in prison for 14 years. He has missed out on his formative years. Had I wanted to show him ‘coming to terms’ with what he did I would’ve changed the structure of the film and shown the crime earlier.”

The manner in which the crime is depicted is also deliberate. “I felt it is important to keep a necessary distance from some of those events in the story because there’s a line you can’t cross ethically,” Crowley explains. “The other kid is by far the more violent of the two. As outsiders their meeting is like a perfect storm—it’s a horribly fateful meeting. One boy is quite passive and easily led. He develops a loyalty to the other because he’s the only person who’s befriended him and stood up for him and given him some power or agency in the world. Unfortunately, he joins forces with a child who’s been horribly brutalized and who redirects that brutality into the world. It’s not intended that he was a witness—the intention from the book and the story is telling—even if its very subtle and delicately ambivalent at the end. He was part of that crime,” Crowley explains.

“As the film goes on there’s a denial aspect, you want to think ‘no, no, I’m sure he was only an accessory. I’m sure it’s not him it’s the other kid,’” notes Crowley. “In the end you realize he picked up the knife and he walked under that bridge—that makes you decide—guilty or not guilty? What does that say about your judgment? About the person you spent the last one and a half hours rooting for. I think they’re very tough, not easily resolved questions.”

“The story is also about him discovering the world again. So when the story starts it’s actually about his second chance and seeing if he can live in this world,” Crowley adds.

Living in this world proves difficult with the power of media to perpetuate a mob mentality—especially when using selective facts. Once anger is ignited, it is beyond any reasoning. Although it’s been 14 years since the crime, the media touts Boy A’s release from prison and splashes the gruesome details of the crime and trial everywhere once again. This stoking of public awareness not only drudges up the hatred, it introduces an entirely new generation to it. There is little doubt, in the publics’ eyes, that the perpetrator will ever pay for his crime with anything less than his own death.

“The film challenges the penal system and its view to reform and rehabilitate its users, but more pressing is the theme of guilt and forgiveness of the individual. It is the story of the individual as well as the facts that can often get lost in the media frenzy that follows such crimes. These are all things that sit uneasily with me, and even more so since making BOY A,” reveals Lyons.

With the intense public awareness of his crime and his personal, constant reminder of it, it becomes far more treacherous accepting a second chance. Jack is also less than convinced he wants one. The thought of navigating through a world he left as a boy and entered again as a man is a daunting task. What makes it possible is Jack’s caseworker Terry, played by award-winning actor and filmmaker Peter Mullan. The chemistry between Jack and Terry is remarkable—perhaps because Terry is also confronting his own demons. Andrew felt that closeness in rehearsals, when filming and long after the film was in the can.

Garfield says, “What was wonderful is that our relationship on screen was very reflective of our relationship in real life. I think that enabled our relationship to feel real—because it was real. We formed a relationship as soon as we started working and rehearsing. He was extremely supportive and he taught me because indirectly I was seeking his advice on acting, on the business, how to live with the business and keep a hold of myself.” Garfield continues, “He is a mentor to me now and he was a huge mentor to me through filming. So when the cameras were rolling we didn’t have to think about how we felt about each other. I was there with someone that I really loved and respected and aspire to develop qualities that he has. He’s very generous, openhearted and so well rounded – he has such a rich life. His life is written all over his eyes and his face and he can tell a really good story.”

Peter Mullan was first choice for Terry as his warmth, intelligence, and authority were exactly what John wanted. “I feel he did the most wonderful job portraying Terry,” says Crowley. “It’s a difficult role because really he is there as sort of an uncle or quasi father figure for Jack. The failure within the system and the failure of parenting unravel. Even Terry’s wish to do good by rehabilitating Jack comes at the cost of his own family life and that has terrible consequences. By focusing ostensibly on this case, he allowed his relationship with his wife to fall apart and hasn’t formed any relationship with his own son. No matter how much good he does for Jack, his issues with his own child ultimately bring about terrible destruction.

One of the most powerful exchanges occurs when Terry presents Jack with a pair of sneakers. The scene originally was put on the sidelines during editing because Crowley hadn’t found

anywhere to use it. He describes a sudden 'eureka' moment. "It's such a great scene because you immediately root for him and you feel sorry for this kid," states Crowley. "That whatever he's been locked away for, he's so desperate for some kind of a life—some engagement with the world. A crummy pair of sneakers and the act of generosity mean more than he can actually express with words. It's also a theme running through the film—Jack's attempt to express himself. Occasionally he cannot find the words to express his emotions. I found that very moving and wanted to draw that out." Crowley sums up, "All of that's about the inner aspects of the character which an audience can immediately play into—hope for the best for him and then you begin the rather more complicated part of the journey which is a moral thriller. You're gradually being placed in a little bit more of a challenging and uncomfortable position in relation to his actions in the past. And that is the full journey."

BOY A

About the Cast

ANDREW GARFIELD / Jack Burrige

Andrew was born in the USA and moved to the UK as a child. He trained at Central School of Speech and Drama in London and graduated in July 2004.

He received the Best Actor Award from British Academy Television Awards (presented by BAFTA) for his performance in BOY A. The film was nominated for Best Drama Single as well.

Andrew recently starred with Robert Redford, Tom Cruise and Meryl Streep in LIONS FOR LAMBS. The film earned Garfield Screen International's *Stars of Tomorrow 2007* feature. He is currently shooting Terry Gilliam's THE IMAGINARIUM OF DR. PARNASSUS.

Previously best know for his exceptional theatre work, Andrew won the Milton Shulman Award for Outstanding Newcomer and the Jack Tinker Award for Most Promising Newcomer for his work in the National Theatre 2006 productions of THE OVERWHELMING, BURN, CHATROOM and CITIZENSHIP.

He has also played Romeo in ROMEO AND JULIET at Manchester Royal Exchange. On television he has appeared in DR WHO, TRIAL AND RETRIBUTION and SUGAR RUSH.

PETER MULLAN / Terry

Peter is an outstanding actor who won the Best Actor Award in Cannes in 1998 for Ken Loach's MY NAME IS JOE.

His numerous film and television roles include: RIFF RAFF, TRAINSPOTTING, BRAVEHEART, THE CLAIM, KISS OF LIFE, ON A CLEAR DAY, CHILDREN OF MEN and recently TRUE NORTH.

Previously for Channel 4 he played Gordon Brown in THE TRIAL OF TONY BLAIR.

Peter is also the acclaimed director of ORPHANS and THE MAGDALENE SISTERS, both of which he also wrote.

KATIE LYONS / Michelle

Katie is an actor of stage, television and most recently screen. She is most noted for her performance as Naughty Rachel in the sitcom GREEN WING on BBC's Channel 4. She has appeared on television shows including EASTENDERS and THE COMPLETE GUIDE TO PARENTING.

She is currently shooting THE IMAGINARIUM OF DOCTOR PARNASSUS, directed by Terry Gilliam.

SHAUN EVANS / Chris

Shaun is a lead in the recently released film SPARKLE (Tom Husinger & Neil Hunter) as well as Istvan Szabo's BEING JULIA and THE GREAT CEILI WAR directed by John Irvin. On

television he has been in numerous productions including THE VIRGIN QUEEN, THE PROJECT, TEACHERS for Channel 4.

BOY A

About the Filmmakers

JOHN CROWLEY / Director

John Crowley was born in Cork, Ireland. He is an established theatre director whose work for the Donmar Warehouse includes celebrated productions of “Takes from Hollywood,” and “Juno and the Paycock.” He directed the Royal National Theatre’s production of Martin McDonough’s “The Pillowman” which also transferred to Broadway in 2005.

BOY A is John’s second collaboration with writer Mark O’Rowe. The first was on the highly acclaimed 2003 film, INTERMISSION, with Colin Farrell and Cillian Murphy, which won the British Independent Film Award for Debut Director.

Crowley recently completed shooting his latest film IS THERE ANYBODY THERE?.

LYNN HORSFORD / Producer

An Emmy Award winning producer, Lynn recently produced the film THE MARK OF CAIN, written by Tony Marchant and directed by Marc Munden, which won Amnesty International’s “Movies That Matter” Award 2007 and just won the South Banks Show Best Drama Award. For Channel 4 she also produced the 3 part series SWALLOW (director Adrian Shergold) and the BAFTA nominated NEVER NEVER (director Julian Jarrold). She produced the ambitious TO THE ENDS OF THE EARTH for the BBC which was nominated for both BAFTA and RTS Best Serial and PRIME SUSPECT V for Granada, which won the Emmy. She has also been an Executive Producer for the BBC on programs as diverse as THE COPS and THE LAKES.

MARK O’ROWE / Screenwriter

O’Rowe wrote the original film, INTERMISSION, which won the Best Film Award at the Galway Film Festival. He is an award winning dramatist whose play, “Howie the Rookie,” was presented at the Bush Theatre and transferred to Broadway in 2001. It won both the George Devine and Rooney Award. His other stage work includes “Made in China” and “Terminus” for the Abbey Theatre and “Crestfall” for The Gate. O’Rowe’s production of “Terminus” at the Abbey was transferred to the Public Theater in 2008. He is adapting Joseph O’Connor’s novel “Star of the Sea” for Working Title for John Crowley to direct.

JONATHAN TRIGELL / Novel By

“Boy A” was Jonathan Trigell’s first novel. He completed an MA in novel writing at Manchester University and now lives in the French Alps. BOY A won the Waverton Good Read Award for the best first novel of 2004, and was voted “The Book To Talk About” on World Book Day 2008. His second novel, “Cham,” has also been published by Serpent’s Tail.

CUBA PICTURES / Executive Producers

Cuba Pictures is a film, theatre, and television production company set up by Curtis Brown agents, Nick Marston and Tally Garner, last year. BOY A is their first film. For the stage they produced “Vernon God Little” based on DBC Pierre’s Booker-Prize winning novel for the Young Vic in March. The play was directed by Rufus Norris and adapted by Tanya Ronder and nominated for an Olivier Award for Best New Play 2008.

They have many more feature films and television projects in development, including adaptations of AN EQUAL MUSIC by Vikram Seth, written by Andrea Gibb, with the UK Film Council and JONATHAN STRANGE AND MR NORRELL by Susanna Clarke.

PADDY CUNNEEN / Composer

Paddy Cunneen has worked extensively as a composer and music director in theatre companies throughout the UK and in Ireland. He is an associate director of Cheek by Jowl and has written music for all their productions since 1988. His work at the National includes music for “Fuente Ovejuna,” “Peer Gynt,” “The Sea,” “Angels in America,” “The Recruiting Officer,” “The Birthday Party,” “The Devil’s Discipline,” “Blue Remembered Hills,” “Closer,” “Flight and Othello,” and working as Music Director on “Sweeney Todd” and “A Little Night Music.” He has also written extensive music for television and radio drama.

JON HENSON / Production Designer

Jon Henson is an acclaimed film and television production designer whose credits include: WIND IN THE WILLOWS, BROTHERS OF THE HEAD, MACBETH (winner RTS Best Production Design), THE WALK, HOLY CROSS, NEVER NEVER and THE KID IN THE CORNER.

ROB HARDY / Director of Photography

Rob photographed and directed the award winning short film YOU ARE MY FAVORITE CHAIR. He photographed THESPIAN X for Gerald McMorrow which won the Best British Short at Tribeca, as well as DISH and LAP for director Meloni Poole and STAGNATE, HONEYMOON and DISH for Miranda Bowen. He also photographed two feature films, DOGGING – A LOVE STORY and EXHIBIT A. He recently shot John Crowley’s latest film IS THERE ANYBODY THERE?.

LUCIA ZUCCHETTI / Editor

Lucia previously worked with John Crowley on INTERMISSION. She edited THE DEAL, MRS. HENDERSON PRESENTS and THE QUEEN for Stephen Frears (nominated ACE Eddie Award and BAFTA for Best Editing) as well as RATCATCHER and MORVERN CALLAR for Lynne Ramsay.

JULIAN DAY / Costume Designer

Julian designed the costumes for director Pawel Pawlikowski on LAST RESORT and MY SUMMER OF LOVE. He also was the costume designer on Peter Kosminsky’s BRITZ as well as numerous television productions, including THIS LITTLE LIFE and BURN IT. Day also did the costumes for the award-winning film CONTROL.

FIONA WEIR / Casting Director

Fiona was the casting director for numerous feature films, including the current HARRY POTTER series. She also cast VENUS, ENDURING LOVE, LOVE ACTUALLY, and THE GOLDEN COMPASS. She is working with John Crowley again on IS THERE ANYBODY THERE.

BOY A

Directed by JOHN CROWLEY
Produced by LYNN HORSFORD
Screenplay by MARK O'ROWE
From the novel by JONATHAN TRIGELL
Produced by NICK MARSTON
TALLY GARNER
Executive Producer LIZA MARSHALL
Line Producer SUE CALVERLEY
Director of Photography ROB HARDY
Editor LUCIA ZUCCHETTI
Production Designer JON HENSON
Composer PADDY CUNNEEN
Costume Designer JULIAN DAY
Make-up & Hair Designer JESSICA TAYLOR
Production Sound Mixer JIM GREENHORN
Music Supervisor LIZ GALLACHER
Casting Director FIONA WEIR

Cast (in order of appearance)

Jack Burrige ANDREW GARFIELD
Terry PETER MULLAN
Kelly SIOBHAN FINNERAN
Eric Wilson ALFIE OWEN
Teacher VICTORIA BRAZIER
Angela SKYE BENNETT
Schoolgirl MADELEINE RAKIC-PLATT
Bully JOSEF ALTIN
2nd bully DUDLEY BREWIS
Eric's dad LEIGH SYMONDS
Eric's mum MARIA GOUGH
Philip Craig TAYLOR DOHERTY
Dave JEREMY SWIFT
Chris SHAUN EVANS
Waitress CARLENE HANSON
Michelle KATIE LYONS
Zeb JAMES YOUNG
Steve ANTHONY LEWIS
Man in club JOHN CATTERALL
Shopkeeper TILLY VOSBURGH
Policeman PHIL ROWSON
Policeman LUKE BROUGHTON
Photographer PAUL-MICHAEL GIBLIN
Carol HELEN WILDING
Prosecution barrister STEVEN PACEY
Guy 1 JARED GARFIELD
Court officer CYRIACK STEVENSON
Reporter TOM COTTLE
Reporter NATHAN KERSHAW
Ticket collector JOSH MORAN
Woman on train IRIS SHARPLES

Credits

^{1st} Assistant Director DAN WINCH
^{2nd} Assistant Director LAURA COGGAN
^{3rd} Assistant Director GEMMA NUNN
Script Supervisor EMMA THOMAS
Casting Assistant ALICE SEARBY
Choreographer SHELLEY LOVE

Production Accountant ELAINE HARRISON
Assistant Accountant CLAIRE HARRISON
Production Manager AMANDA WASEY
Production Secretary RACHEL JONES
Location Manager HELENE LENSZNER
Assistant Location Manager CLAIRE NEWTON
Location Scouts STEPHEN CHEERS
JAMES MUIRHEAD
Unit Manager KEVIN JACKSON

Art Director ANDREA HUGHES
Assistant Art Director GARETH COUSINS
Standby Art Director CAROLINE BARCLAY
Set Decorators ROBERT WISCHHUSEN-HAYES
ANITA GUPTA
Standby Carpenter KEVIN SMITH
Props Master TONY HENSHAW
Standby Props NEIL GLYNN
Prop Hand WILL CANN
PAUL MITCHELL
Dressing Props PATRICK HENSHAW
Prop Driver MARTIN KOEN
Scenic Artists SUSAN ROSS
DAVID EDE
Still Photographers LAURIE SPARHAM
ED MILLER

Costume Supervisor SHAIDA DAY
Costume Assistant JANE MARCANTONIO
Costume Trainee VICTORIA LAMBE
Make-up/Hair Artists JANET HORSFIELD
SARAH CAMPBELL
JULIET JACKSON
Focus Puller RICHIE DONNELLY
Clapper Loader MATILDA SMITH
Camera Assistant DAN NIGHTINGALE
Grips RICHARD GRIFFITHS
ANTHONY WARD
Stand By Rigger LEE HOWARTH

Gaffer WILLIAM TRACEY
Rigging Gaffer IAN JACKSON
Electricians TONY HUGHES
STEVE GARTSIDE
Genny Operator WAYNE MANSELL
Playback DAVID WILLIAMSON
Steadicam Operators ROGER TOOLEY
JOHN TAYLOR
Camera Trainee DAN NIGHTINGALE

Sound Maintenance Engineer	JUSTIN WILKINSON
Sound Trainee	CHRISTINE MORTON
Stunt Coordinators	GARETH MILNE GARY CONNERY
Stunt Performers	BEN COOKE ALDONIO FREITIS JUSTIN PEARSON CHARLIE RAMSEY ANDY WAREHAM WILL WILLOUGHBY
Steadicam Operators	ROGER TOOLEY JOHN TAYLOR
Chaperones	JULIE HODGSON TRACEY PEARCE VALERIE JONES TAMMY GOULDESBOURGH
Runner	JENNY WINSTON
Floor Runner	ANDREW BUGGLASS
Post Production Supervisor	HELEN DE WINTER
Music Supervisor	LIZ GALLACHER
Supervising Sound Editor	PAUL DAVIES
Dialogue Editor	ANTONIA BATES
Assist sound editor	CHU-LI SHEWRING
Re-recording Mixer	ANDREW STIRK
Assistant Mixer	GARETH LLEWELLYN
Foley Recordist/Editor	OWEN BLEASDALE
Foley Artists	JASON SWANSCOTT JACK STEW PAULA BORAM
ADR Record	GRAEME STOTEN
Sound re-recorded at	VIDEOSONICS
Sound Project Coordinator	DAVE TURNER
Digital Intermediate	THE FARM
Director of Production	IAN DODD
Technical Director	DAVID KLAFKOWSKI
Visual Effects	BARNEY JORDAN
Titles	JOHN KERRON
Colourist	AIDAN FARRELL
Film Transfer Consultant	JUSTIN LANCHBURY
Film Transfer Coordinator	ALAN PRITT
Digital Film Supervisor	ANDREW DEARNLEY
Musicians	PAUL HIGGS ARTHUR DICK SIMON ALLEN JOE TOWNSHEND
Music re-recorded at	HEAR NO EVIL
Re-Recording Mixer	STEVE PARR

the director wishes to thank SACHA WARES

Legal Services LEE & THOMPSON
JEREMY GAWADE
JAMES ARMITAGE
NATASHA PILBROW

Post Production Script SAPEX SCRIPTS

Insurance MEDIA INSURANCE BROKERS
Neg Cutter REEL SKILL FILM CUTTING
Neg Checker TONIA COHEN
Camera & Grip Equipment ARRI MEDIA
Cars ACTION CARS
Caterers ALL ENGLAND CATERERS
Chefs MARTI CONSIBEE
ALISON MORRISON
Paramedics JULIE CLYNE
ANDREW BRAITHWAITE
Facility Vehicles HCS LTD
Camera Truck Driver MATT EVANS
Costume Truck Driver ANDREW DEVLIN
Make Up Truck Driver DAVE ARMFORTH
Transport Captain CRAIG HUMPHRIES
Rushes FILM LAB NORTH
FEENIX AND MANDATA
Low Loader BICKERS ACTION
Cherry Picker EPL
Editing Equipment OFFLINE EDITING
Lighting Supplies ARRI MEDIA RENTAL
Camera Stock FUJIFILM UK
Unit Cars PRESTIGE CHAUFFEUR SERVICES
Camera Consumables THAT'S A WRAP

For Cuba Pictures CRAIG DICKSON
COLIN LEWIN
ANNA DAVIS
SARAH McWHINNEY
SELINA UKWUOMA

For Channel Four

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SACHA WARES
ROB FESTINGER

ROZ MARSTON

Clips from Fever Pitch, Plant Life, A Place In the Sun, & Time Team courtesy of
ITN/Source/Channel4/FilmFour

‘With Every Heartbeat’

Performed by Robyn and Kleerup
Written by Andreas Kleerup and Robyn Carlsson
Published by Universal Music Publishing Ltd
Courtesy of Universal-Island Records Ltd
Under Licence from Universal Music Operations
With Kind Permission From Konichiwa Records

“Floor Basics”

Performed by Mint Royale
Written by Christopher Baker and Neil Claxton
Published by Sony/ATV Music Publishing
Licensed Courtesy of Faith & Hope Records

‘The Warning’

Performed by Hot Chip
Written by Joseph Goddard & Alexis Benjamin Taylor
Goddard & Taylor Limited
All rights administered by Warner / Chappell Music Publishing Ltd
Licensed courtesy of EMI Records Ltd

‘Drop The Pressure’

Performed by Mylo
Written by Myles MacInnes
Published by Universal Music Publishing Ltd
Courtesy of Sony BMG Music Entertainment (UK) Ltd.
Licensed by Sony BMG Commercial Markets UK.

“Sexiest Man In Jamaica”

Performed by Mint Royale & Prince Buster
Written by Christopher Baker, Neil Claxton and Cecil Eustace Campbell
Published by Sony/ATV Music Publishing and Prince Buster Music Inc.
Licensed Courtesy of Faith & Hope Records

“Princess”

Performed by Mint Royale
Written by Christopher Baker, Neil Claxton & Gail Hebson
Published by Sony/ATV Music Publishing & Copyright Control
Licensed Courtesy of Faith & Hope Records

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No animals were harmed in the making of this motion picture.