



THE WEINSTEIN COMPANY

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CONTROL

A FILM BY ANTON CORBIJN

PRESS NOTES

Running time: 121 minutes

Rated R by the MPAA

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Short Synopsis

Ian Curtis has aspirations beyond the trappings of small town life in 1970's England. Wanting to emulate his musical heroes, such as David Bowie and Iggy Pop, he joins a band, and his musical ambition begins to thrive. Soon though, the everyday fears and emotions, that fuel his music, slowly begin to eat away at him. Married young, with a daughter, he is distracted from his family commitments by a new love and the growing expectations of his band, Joy Division. The strain manifests itself in his health. With epilepsy adding to his guilt and depression, desperation takes hold. Surrendering to the weight on his shoulders, Ian's tortured soul consumes him.

Cast

Ian Curtis.....SAM RILEY
Debbie Curtis.....SAMANTHA MORTON
Annik Honoré.....ALEXANDRA MARIA LARA
Hooky.....JOE ANDERSON
Bernard Summer.....JAMES ANTHONY PEARSON
Steve Morris.....HARRY TREADAWAY
Tony Wilson.....CRAIG PARKINSON
Rob Gretton.....TOBY KEBBELL

Filmmakers

Director/Producer.....ANTON CORBIJN

Writer.....MATT GREENHALGH

Based on the book “Touching From a Distance” by.....DEBORAH CURTIS

Producer.....ORIAN WILLIAMS

Producer.....TODD ECKERT

Co-Producer.....SATORU ISEKI

Co-Producer.....MEGUMI FUKASAWA

Co-Producer.....PETER HESLOP

Co-Producer.....DEBORAH CURTIS

Co-Producer.....TONY WILSON

Executive Producer.....IAIN CANNING

Executive Producer.....KORDA MARSHALL

Executive Producer.....AKIRA ISHII

Executive Producer.....LIZZIE FRANCKE

Editor.....ANDREW HULME

Cinematographer.....MARTIN RUHE

Casting Director.....SHAHEEN BAIG

Production Designer.....CHRIS ROOPE

Music Supervisor.....IAN NEIL

Costume Designer.....JULIAN DAY

Hair & Make Up Designer.....JEREMY WOODHEAD

Sound Recordist.....JOHN MIDGLEY

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Director's Statement

CONTROL is a personal film. It is not a music film, at least not in my eyes. My initial assumption of it being a music film made me turn it down at first. By photographing a lot of musicians over the years, I already get pigeon-holed in the UK as a “rock-photographer” so I was very wary of this possible labeling of the film.

In 2004, I took four months off to put a book on U2 together; I'd been photographing the band for 22 years. Sitting at home, looking at my contact sheets of the early 80's, I started to feel that period again: how the wind feels when you're waiting for a bus, the despair of having no place to call home, having no money, and the ritual of buying a record and playing it. Times have changed but these feelings became so alive for me again and that included the turbulent year 1979 when I moved to London. I had already wanted a change of surroundings so when Joy Division's “Unknown Pleasures” album came out, I realized I had to leave Holland to move to where that music came from.

Within two weeks of moving to England, I took the now well-known photograph of Joy Division in the tube station. That in itself is an incredible story—you move countries, meet and photograph the band that inspired your move and decades later that leads to directing a movie.

I have come full-circle in a way and finished this part of my life now; the part which is dominated by the desires and emotions I had in my teenage years. Joy Division and Ian Curtis were very relevant in that period of my life and when I realized that fully, I knew I had to make this film.

Anton Corbijn, May 2007

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Long Synopsis

1970's Macclesfield, North-East England. Like most teenagers, Ian Curtis looks to find distraction from small-town urban life. For cheap thrills, with a friend, he helps look after old-aged pensioners and at the same time takes samples of all their prescription drugs. Broke, he fuels his main passion in life, music. When not daydreaming at school, he wastes away the hours laying on his bed, chain-smoking, while listening to the likes of: MC5, The Doors, Velvet Underground, Roxy Music and David Bowie. Despite not playing an instrument, he has an inner determination to make music his life.

Ian takes local girl Deborah Woodruff on a date to see David Bowie at a "Ziggy Stardust and the Spiders from Mars" concert. A romance blossoms. Three-years later, Ian, aged 19, marries Debbie. They set up home, and despite working at the local Unemployment Office, Ian's music aspirations still burn. At a Sex Pistols concert, Ian meets Bernard Sumner and Peter Hook. It's a meeting that sows the seed to the forming of a band called Warsaw. Ian becomes the band's singer and song writer.

After playing a series of gigs, mainly in Manchester, Warsaw change their name to Joy Division; due to a name clash with another band. The group gains extra momentum when the straight-talking Rob Gretton becomes their manager. Ian typifies the band's new sense of purpose, when he gets Joy Division a slot on the influential GRANADA REPORTS TV show, after confronting (and verbally insulting) the show's host Tony Wilson. An intrigued Wilson soon becomes a fan of Joy Division, and signs them up to his record label—losing several pints of blood in the process.

In the meantime, with the harsh reality of making ends meet, Ian continues to work at the Unemployment Benefit Office. While at work, Ian witnesses a girl have an epileptic fit. As well as inspiring the song "She's Lost Control," it's a sign of things to come for him.

On the way back from a concert in London, Curtis himself suffers a *grand mal* attack. With a doctor diagnosing him with epilepsy, the condition becomes an uncertain and underlying burden to his increasing responsibilities. Ian becomes a father, as Debbie gives birth to a daughter, Natalie, this is during the period Joy Division are recording their first album.

Despite his new family life, Ian becomes besotted with a young Belgium girl called Annik Honoré, who he meets when she interviews the band. The two hit it off and embark on an intense love affair. Debbie is left oblivious to its development. At first, she thinks Ian's mood and schizophrenic personality swings are down to his epilepsy and increasing devotion to Joy Division.

Finally, Debbie's suspicion of Ian's affair increases, especially after he tells her, he wouldn't mind if she wanted to sleep with other men. She searches his belongings at their house, and finds Annik's contact details. After she confronts Ian, he declares he will end his relationship with Annik. It's a promise he can't keep.

Ian's guilt and shame, coupled with the growing strain of his epilepsy, engulf him to such a level; he struggles to contain his increasingly depressive state. In a suicide attempt, he takes a drug overdose, leaving a note to Debbie that reads: "No need to fight now, give my love to Annik, Ian."

Ian survives. Afterwards, he gives the outward impression that he is pulling himself together - by going ahead with a divorce to Debbie, and preparing for the band's tour of the USA. He leaves his matrimonial home and for the time being is clear of epileptic fits. He first stays at Rob Gretton's place, then band mate Bernard Sumner's (who tries to help him through hypnosis), before retreating to his parent's. As the band's excitement of their fast-approaching US tour increases, internally, Ian carries reservations about going.

Returning to his and Debbie's home, alone, he begins to drink whiskey while watching TV. Debbie comes back, and amidst an argument, Ian pleads with her to drop the divorce. But it's already over and Ian's temper drives her out of the house.

Soon after, Ian suffers a violent fit. He wakes up on the living room floor in tears and despondent. The next morning, Debbie returns to find her husband has hung himself in the kitchen. Ian had committed suicide, aged 23. Drastically, finding the peace that had escaped him in life.

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Q&A with Director Anton Corbijn

When producer Orian Williams originally approached you out of the blue to do a film, you told him you were actually considering a change from photography...

For the last 5 years I was thinking at some point I should make a film. When you do photography for such a long time, it's good to experiment in other disciplines. I've been doing video, short films, graphic design and stage design, and in photography, I've developed a lot in the way I shoot and the choice of subject matter. It was in the back of my mind, that I'd like to do a film, as I'd photographed a lot of movie people and directors and I wanted to tell a story other than through photography.

Having turned down the project initially, eventually, did you feel you should be the one to tell Ian Curtis and Joy Division's story?

Looking back on it, yes. At first, I wasn't sure, because I'd never directed a movie. I also didn't want to mess up the project for others. You don't want to make a bad movie, because it might take a long time for Ian Curtis to get a proper movie.

Can you remember your personal experiences with Ian?

I met Ian two or three times. The first photo shoot in the tube station was very brief, five to ten minutes. My English was very poor, and being Dutch, I tried to introduce myself and I remember they wouldn't shake my hand. After we'd done the pictures, they shook my hand. So, there was something they liked already, before they saw the pictures. I sent the pictures to them and they liked them, unlike anybody else. Nobody liked the photographs, because they didn't like to look at the back of people's heads. Nobody published them. The band however used a picture on a single release. Then Rob Gretton asked me to come to Manchester to shoot them again while hanging around when they did the video to "Love Will Tear Us Apart." So, I met them again, and I couldn't strike up a conversation, because my English wasn't that good. I was also incredibly shy. What's also quite interesting is because of my poor English, I didn't know what Ian was singing. But I could feel there were weighty issues at the heart of it; because of the way he sang it, it felt like it mattered. And that was one of the reasons I moved to England. When I photographed people in England, the few times I'd been here, it felt more essential than in Holland. With musicians in Holland, it felt like a subsidized hobby, in England it seemed to be an escape from a certain life.

Do you think you got anything from you first-hand experiences to inform your feeling of Ian Curtis?

I think the fact that I hung around a little bit, helped me with the context of the film, and with the people that are left over in New Order. My pictures and video [*Atmosphere*] became well liked, so I'm very accepted, and I'm not a foreigner, in that sense.

The film almost stands or falls on the casting of Ian Curtis. Did you feel that pressure?

Yes, I agree with you. That was a scary one. You always start with actors that are known. I approached a couple of well known actors, I have to say. Then we did a lot of castings in London and the North, and I looked at tapes, and I saw a tape with Sam Riley. There was something in

him that made me think of my time with Joy Division. When I came to England in the late 1970's, there were these musician kids who had no money, who were underdressed, underfed, and they would stand there smoking cigarettes. And Sam Riley was exactly like that. He was skinny, had no money, and stood around smoking in the same way. Not only was he an actor, who might be able to play it, but he felt like he was from those days in the 1970's. I felt it was totally the right guy. Of course, I was quite nervous about the choice, because I thought he had no experience. But, when ever I doubted it, I just thought of Ken Loach's KES. I like the innocence of that boy, because he has no luggage, and I wanted the same with Sam Riley. There's a beautiful honesty and realism in somebody inexperienced. It is so believable what Sam did; he really worked really hard and gave everything to that role.

Did you always envisage shooting the film in black and white?

No. A lot of people assumed that I just shoot in black and white, but actually that's not the case—I shoot a lot of color photography. But my memory of Joy Division is very black and white. If you look at the visuals that are available of Joy Division, especially stills, I would say it's almost 99% black and white. The reason being that in the 1970's and early 1980's, all the important music magazines were printed in black and white. A band had to have a hit to be photographed in color for more commercial publications, but a band like Joy Division had no hits (yet). Also, their record sleeves were black and white, and the way they dressed was quite grey zoned. So, I felt this was the right way to think of Joy Division.

The look of the film is very clean and simple, which is not always the case with film's on the subject of music...

Yes, that's true. It's just how I wanted it to look like.

Where did your apprehensions lie in directing a feature film for the first time?

In directing actors, which was a new thing for me. In my photography, I direct a bit, but I'm also quite natural. I was hoping to get a similar thing going on, but I soon learnt a lot about acting.

Has your experience on CONTROL made you want to do another film?

I'd like to do another film, an action film with more tension, a thriller, if you like. Making a first film, especially by someone who isn't educated in film is a real mystery. But once you make one, you understand more. You can be much more focused on making the film. I liked the experience very much, it was the most full-on experience I've ever had in my life. As a photographer a lot of shoots are very intense, but they're very brief.

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About the Production

Decades

As the seed to many a film is sowed, CONTROL started ten years ago with a trip to the bookstore. When producer Orian Williams purchased “Touching From a Distance;” Deborah Curtis’s biographical account of the short life of her late husband, Ian Curtis, the enigmatic and tragic lead singer of Joy Division.

The book begins with Ian Curtis’ adolescent life in Macclesfield, a small town on the outskirts of Manchester, England. Then, through Deborah Curtis’s unique first-hand perspective, it details the couple’s relationship and marriage, while accounting the history of band Joy Division. Despite only recording two studio albums in the space of three years, they very much lead the post-punk wave, influencing bands like The Smiths, U2 and later, contemporary bands like The Killers, Bloc Party and The Editors.

The main intrigue of the book is its intimate insight into the tortured soul of the afflicted singer of Joy Division. It peels back the layers of his acute depression, guilt and his ill-health, which ultimately led him to commit suicide, aged only 23.

“I bought the book in 1997, when the book came out in the States,” recalls Williams. “I kept it in the car for a couple of days, and my producer friend saw it and said, ‘What are you doing with this book? It would make a good movie!’ With both of them being fans of Joy Division, they suddenly had an epiphany. Williams gave him the book to investigate further, while he concentrated on producing SHADOW OF THE VAMPIRE starring John Malkovich and Willem Dafoe. Time passed, and while having breakfast with his friend, he received the book back.

“It had been out of sight and out of mind, and he hadn’t even read it,” says Williams (of “Touching From a Distance”). “I put it on the shelf. A couple of weeks later, a director friend of mine came by, saw the book and asked, ‘What you doing with that book?’

Passover

With renewed impetus, Williams made a few calls. It turned out a film adaptation had already been endorsed by author Deborah Curtis, but its New York-based production company had been stuck in development hell for three years with the project. Williams was approached to help the production by the then attached director, but soon it became apparent the film wouldn’t happen. To cut a long story short, the option to the book wasn’t renewed and the production company initially attached had also dissolved.

After speaking to Deborah Curtis and her daughter Natalie, Williams and his production partner at the time, Todd Eckert, began an eight-month process of gaining her trust and laying out their vision for a new adaptation, which in her eyes would perhaps be the ultimate artefact of her

husband's life for future generations. With her blessing, Williams obtained the rights to her book, kick-starting a new production. Introduced to Williams by Deborah and Natalie Curtis, Tony Wilson, who had signed Joy Division to his record label Factory Records and also given them their first TV appearance, also lent his weight to the project, coming on board as a co-producer.

Taking her book as a starting point, Williams had stressed to Curtis that the film would have to elaborate on her story.

“I wanted to make sure the film would cover all of aspects of Ian's life,” notes Williams, “and she was okay with that.” Meaning: it should also cover Annik Honoré's story—the woman whose love affair with Ian Curtis had ultimately led to the disintegration of the Curtis's marriage. “Ian was very into Annik, and we wanted to very much include Annik's life (which is barely mentioned in “Touching From a Distance”) and how she played a big part in the whole story,” adds Williams.

The whole story also included, fusing into the film, the Joy Division band member's side of the story; Bernard Sumner, Peter Hook and Stephen Morris, who, now, are more widely known now as the multi-million selling band New Order.

With Curtis's agreement and approval, coupled with the backing of the New Order camp, the search for a suitable director began.

Heart and Soul

Several months previous to his dealings with Deborah Curtis, in an unrelated approach, Williams had emailed renowned photographer Anton Corbijn towards the end of 2001 encouraging him to direct his first film and hopefully lay the ground for the two to someday work together.

“I emailed him and said, I think it would be a good idea if you made a movie,” recalls Williams. “He replied that he'd been thinking about a new direction in his life and that he was considering exploring new opportunities to begin a new chapter in his life. He added, ‘You've written to me at this exact moment, why don't we meet some day’.

Anton Corbijn, who had firstly made his name with his photography and music video work with the bands U2 and Depeche Mode (along with photographing most of rock's aristocracy), started by informing Williams that any move to do a film had to be unrelated to music. With this in mind, he later turned down William's offer to him to direct an Ian Curtis film.

“I was reading some scripts, but I didn't know which direction I was going,” says Corbijn, of his feelings at the time of Williams' initial approach. “I just knew I didn't want to make a music film, as that seemed very predictable. I find it difficult already with people in England calling me a ‘rock photographer’. I'm not, I'm ‘a photographer’. I thought if I do a film with music as a subject matter, they're going to call me a ‘rock photographer’ for the rest of my life.

But while Williams ventured forth to find alternate directors, he kept in contact with Corbijn, with a view to working together in the future. As time passed, Corbijn got in touch announcing he would be in Los Angeles and the two should have lunch.

With Williams now holding the rights to “Touching From a Distance,” talk turned to the muted film project.

“We met for a two-hour lunch, and he told me his story, about him relocating from Holland to London because of Joy Division,” recalls Williams of their lunch in April 2004. “Then he took the iconic image of them descending down the tube station. A few months later, Ian killed himself. The photo suddenly became very important.”

After the lunch, Corbijn suggested that he re-read Deborah Curtis’s book.

“Secretly, I wanted him to direct it, as it would have been so cool with his connection to the band,” offers Williams. “I didn’t realize it was such a complete connection, until he told me his story of moving to the UK because of them. He soon echoed my realization when he said, ‘You know what, I might be the only person to direct this movie’. Not in an arrogant way, but in a way that suggested he wanted to be the protector of the story. I said, ‘You know what, you *are* the only person who should direct this!’ I never felt that him being a first-time director was a problem at all.”

Corbijn’s decision to direct the film was announced officially on the 7th January 2005, at the Peel Suite, Radisson Edwardian, (former Free Trade Hall) in Manchester; where the Sex Pistols had played the gig that Ian Curtis had attended, and had the first conversations with Bernard Sumner and Peter Hook regarding the formation of a band.

Corbijn had actually thought up the title of the film, CONTROL, the night prior to the press conference, and the following day he laid out his inspiration: “Well, it’s an obvious reference to the song ‘She’s Lost Control’ and I think that Ian was somebody who wanted to control his life, his immediate surroundings and his destiny. And there was of course the other element of his life that he couldn’t control—the epilepsy.”

Deborah Curtis, who was also sitting alongside Corbijn and the CONTROL production team on the day, announced her whole-hearted support for the film.

She said: “It’s very exciting after all these years. The film thing has been going on for a long time. There was a time when I thought that it was better not to do it at all—but we’ve found the right people now.”

Atmosphere

Taking Deborah Curtis’s book as the foundation, the task of writing a screenplay fell to Salford born and bred, Matt Greenhalgh. The film producers were always keen to have a writer familiar

with the nuisances of the Manchester area to ground the film in Mancunian reality rather than Hollywood artifice.

“Ian is, for want of a better word, a god in this city. And to be actually undertaking to do a bio on him is probably every young Mancunian pop person's dream,” said Greenhalgh, at the initial press conference announcing the film. “[Touching from a Distance] is actually very brilliantly written, and there's a lot to live up to. There's a lot of people to please, a lot of people that know that scene inside out.”

As well as calling on Deborah Curtis for further input, Greenhalgh, meticulously researched the period, interviewing numerous personalities that were connected firsthand to the story. As well as those actively supporting and involved in the project, such as Tony Wilson and the members of New Order, Greenhalgh also got to speak face-to-face with Annik Honoré, making two visits to her Brussels home to get her story firsthand.

Honoré, at the time a young Belgium journalist, had struck up an immediate attraction with Ian when she interviewed the band. The two began a love affair that lasted to his death, and fast-tracked the disintegration of his marriage. In “Touching From a Distance,” Honoré is portrayed two-dimensionally as the other woman. The film's main objection was very much to humanize her, as she was after all the woman whom Ian Curtis risked all, by falling in love with.

Despite her consultation with the film's screenplay writer, Honoré only gave permission for the film to use her name, after the film had wrapped. “I have to be honest, it was a very long road to get her permission to use her name. In the end, it was all about trust,” says Corbijn, honoring her privacy, with little elaboration. The director hints that Honoré perhaps held reservations about how the script would eventually translate onto screen.

He says: “It's sometimes hard to explain to people, that even if it might look a bit cheesy to you on the page, the way you film things or have actors say lines, can make it totally different. Atmosphere allows scenes to be believable.”

Corbijn also made a point of visiting the three surviving members of Joy Division at their homes, to discuss the script. “It was interesting, some of them looked at facts, others at the feeling,” says the director. “Stephen, for example, wanted to make sure Rob Gretton [Joy Division's late manager] was taken care of properly in the movie.”

One surprise in getting their input on the script was the member's differing recollections. “It was a long time ago and a lot of drugs and haziness,” muses Corbijn. “But even when there is a car accident on the corner, people will say different things when giving statements an hour later.”

Corbijn's involvement further rubber-stamped the approval of the surviving members of Joy Division. Who although supporting the film, had shown a passive interest, up to that point. “The fact that Anton was on board gave them a sense of security that the film was going to be good,” Williams says. “Before that they probably felt ‘this crazy Yank has come over and thinks he's going to make a film about a Manchurian band—that's not going to happen!’”

Ironically, despite the production's wish to keep the film rooted in as much authenticity as possible, it was not possible to shoot the principle photography of the film in the desired location of the Manchester area.

"We wanted to shoot in Manchester to be closer to where it took place, but the city visually doesn't look like it did," says Williams. "You point the camera at the city and it's looking modern somewhere."

The landscape of the city Ian Curtis once knew had transformed drastically. Accelerated in part, by the rebuilding after the IRA bombing in June 1996 and the revamp the city received in preparation for the Commonwealth games of 2002. An unlikely solution was found when Line Producer Peter Heslop scouted an alternate location in the East Midlands, with the city of Nottingham fitting the aesthetic of 1970's Manchester, more than the city itself did.

"When we found the Nottingham University campus, that was when we decided," adds Williams. "There were some old television studios, which had two stages there. It was if they were waiting for us, we could also put our production office there—it was perfect."

Key Manchurian exteriors relating to the story, such as the Macclesfield house Ian and Deborah Curtis lived, were still used though.

Leaders of Men

If the film's foundations were built on good intent, the single most influential factor to maintain its authenticity was undoubtedly the actual casting of Ian Curtis. While it was never the filmmaker's intention to simply make a look-a-like bio-pic, the actor chosen would have to both resemble the singer and carry the spirit of the man. If the recent books and growth of the internet sites have lifted the cloak of Ian's enigmatic mystique, his allure hasn't dampened. It presented a catch-22 situation: while a well known singer may green-light the movie immediately and possibly increase the budget, they would ultimately distract from the performance.

After doing a series of casting calls in London, the search expanded to the north of England and Manchester.

Having originally dabbled in TV and theatre acting in his youth, Leeds-based Sam Riley's energies had been focused into music. The band he fronted, 10,000 Things, had secured a major label for the release of its first album, but after the band suffered at the hands of major label politics, its release stalled for a year, and the band were soon without a contract. As a result, Riley found himself taking a job in a local warehouse to make ends meet. Disillusioned, Riley reluctantly decided to give acting another shot.

"When I first did acting I was auditioning for TV parts, so it gave me a bit of crisis to be a musician with integrity and auditioning for TV parts. It doesn't really go together," says Riley, "But I rang up my old agent and CONTROL was the first thing that came up, which was pretty incredible."

With his musical roots and physical resemblance to Ian Curtis getting him through the door, Riley laughs when he recalls his first audition in Manchester.

“After a few minutes of going into the room, Anton asked me, ‘Can I see you move?’” recalls Riley, of the director wanting to see if he could match Curtis’s trademark jaunty-armed onstage moves. “I knew that was going to happen, because I’d seen the guy before me skip past the window, so I went to the toilet and practiced in the mirror a couple of times. They strapped an ipod to my arm, and Anton did a little bit of the footwork to help me out.”

After a second audition, Riley got a clue he was in the frame for the role when he was told by Corbijn not to cut his hair, in preparation for playing the adolescent Curtis at the beginning of the film. Months later, with his hair getting longer, Riley finally received the news he had been awarded the role on his birthday—the same day as Elvis Presley and David Bowie’s.

A few years previous, Riley coincidentally auditioned for the part of Stephen Morris, the drummer of Joy Division for 24 HOUR PARTY PEOPLE, before actually getting the walk-on role of Mark E Smith of The Fall (which was later lost on the cutting room floor). That experience in a film touching on the same period of Manchester’s music legacy, did little to prepare him for CONTROL though, as Corbijn’s film had little interest in mythologizing the period.

“The first thing people asked me was, what it was going to be like to play an icon,” reflects Riley. “It’s true, but I didn’t want to think about him in that respect. You can’t play an icon without lending an edge of pomposity to the role. He was just a normal guy. It was just his young death that always fascinated people.”

As well as the expected research for the role—reading background material and watching any available footage of Ian, such as the video compilation *HERE ARE THE YOUNG MEN*—one of Riley’s initial tasks was to gain a better understanding of Ian Curtis’ epilepsy, that had plagued the singer in his later life. He was already familiar with the condition due to the fact the guitarist in his own band suffered from it, but he spent a day and night at the National Society of Epilepsy in London to further his understanding.

“I met with neurologists, who were kind enough to answer my questions and also show me what the body does during a seizure,” recalls Riley of the experience. “I watched people having fits. It was hard, as you don’t really want to watch people when they’re going through it, but that was what I was there for.”

It is not known whether Curtis actually suffered any traits of epilepsy earlier in his life; he suffered his first Grand Mal attack on the car journey back from a London Joy Division concert, aged 21.

“I think there were some signs of epilepsy in his adolescence, but never a Grand Mal seizure,” says Riley, of the uncertain roots of Curtis’s condition. “It can happen to people in their adolescence and leave them in their early twenties, and then can come back later in life.”

As well as recreating the physical effects, which he did without rehearsing, Riley also had to grasp how Curtis's epilepsy played on his mental state, to help inform his character towards the later part of the film.

“It was about trying to appreciate how a healthy person goes to living in this constant fear. You know you can drop dead from an attack, as well as running the risk of physical harm. It can also be humiliating, because you can lose control of your bodily functions, and a lot of people don't know how to react to your condition.”

While possessing a similar physical frame to Ian, the only stumbling block to Riley passing as Ian Curtis on screen, was down to Curtis's distinct haunting saucer-like eyes.

“There was a period when they thought my eyes were going to be an issue,” informs Riley. “We tried contact lenses, but the problem was the pupils never moved, so I looked like an android. I was with Alexandra Maria Lara, who plays Annik, in the make-up trailer having them put in, and the look on her face said it all really. I was wearing them in rehearsals for a couple of hours, as during rehearsals people were fairly convinced it was the way to go. But I've never worn them before, so I was praying I wouldn't have to use them. At the end of the day, it's an interpretation rather than an impression. I don't have Ian's eyes, but I'm not Ian!”

With Riley's acting inexperience, the film's two-week rehearsal period helped Riley find his feet and build confidence. While afternoons were taken up with band practice with his fellow actors that made-up Joy Division, the mornings were spent—a week with each—with the actresses who played the two women in Ian Curtis's life: Samantha Morton (playing Deborah Curtis) and Alexandra Maria Lara (playing Annik Honoré). In helping form their character's relationships, the actors were getting to the heart of the story of CONTROL that existed behind the legend of Ian Curtis and Joy Division.

“Anton always maintained the crux of the story was of young love and family life,” concludes Riley. “I might be wrong, but Anton wanted the band and the rise of the band Joy Division to be secondary to that in the story.”

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Timeline

15 July 1956	Ian Kevin Curtis born in Manchester hospital
17 April 1974	Curtis gets engaged to Deborah Woodruff
23 August 1975	Curtis and Woodruff are married
20 July 1976	Sex Pistols gig at Manchester Lesser Free Trade Hall sparks a discussion that is the seed to the formation of Joy Division
29 May 1977	Band in the first guise as 'Warsaw' play first gig
18 July 1977	'Warsaw's first demo is recorded
25 January 1978	First gig as Joy Division at Pips disco, Manchester
May 1978	Rob Gretton becomes Joy Division's manager
June 1978	Joy Division's first release: recorded in December 1977, 'An Idea for Living' EP is released
20 September 1978	Joy Division reach a bigger audience when 'Shadowplay' is performed on Tony Wilson's TV show 'Granada Reports'
27 December 1978	On the way back from a Joy Division gig in London, Ian suffers his first reported epileptic fit
16 April 1979	Ian becomes a father, and Joy Division record their first album 'Unknown Pleasures' in the same month
9/10 November 1979	Anton Corbijn attends Joy Division concert at the Rainbow Theatre, London, and makes contact with the band. The day after, he photographs the band for the first time
April 1980	Anton is invited to photograph behind the scenes of a video shoot of "Love Will Tear Us Apart" in Manchester
18 May 1980	Ian Curtis commits suicide
September 1980	The three remaining members of Joy Division form New Order
16 July 1998	Manchester Apollo Theatre, New Order begin to play Joy Division songs live for the first time live in 18 years, since the death of Curtis

12 October 2005

New Order play a six-song set filled entirely with Joy Division songs, to honor the first anniversary of the death of UK DJ John Peel. Who was influential in helping Joy Division reach a bigger audience.

CONTROL

About the Cast

Sam Riley – Ian Curtis

This film marks Sam Riley's debut as a lead actor in a feature film. Alongside his work as an actor, Sam is front man and songwriter with the band 10,000 Things. He lives in Berlin and Leeds. In the Fall of 2007, Sam will star with Eva Green, John Hurt and Ryan Phillippe in FRANKLYN, a film by Gerald McMorrow.

Samantha Morton – Debbie Curtis

Samantha Morton has been hailed as one of the foremost actresses of her generation. Her career to date has seen her work with some of the most respected directors in the world, including Steven Spielberg and Woody Allen. The diverse and often difficult choices of role she has made are reflected in the list of accolades including a Golden Globe and two Academy Award nominations.

Morton grew up in Nottingham England. At thirteen she joined Central Television's Junior Workshop where she was quickly spotted and cast in early TV roles including CRACKER and PEAK PRACTICE. Acclaimed theatre work included two award winning plays at London's Royal Court Theatre, "Ashes and Sand" and "Stargazy Pie and Sauerkraut."

Aged 17 Morton was cast as Tracy in the award-winning TV drama BAND OF GOLD. TV films EMMA and TOM JONES quickly followed and led to her playing the title role in Robert Young's acclaimed TV film JANE EYRE.

Morton first came to the attention of International film audiences as Iris in Carine Adler's harrowing UNDER THE SKIN. It was a role that earned her unanimous critical acclaim and the Boston Film Critics Award for Best Actress.

In 1999 Woody Allen cast her as the mute Hattie in SWEET AND LOWDOWN, for which she received both Academy Award and Golden Globe nominations for Best Supporting Actress. Notable roles in Alison Maclean's JESUS' SON, Julien Temple's PANDEMONIUM, Eric Styles DREAMING OF JOSEPH LEES and Amos Gitai's EDEN followed.

In 2002 Morton starred as the title role in Lynne Ramsay's critically acclaimed MORVERN CALLAR. She then went on to appear opposite Tom Cruise as the pre-cog Agatha in Steven Spielberg's MINORITY REPORT, Maria Gonzales in Michael Winterbottom's CODE 46, Sarah in Jim Sheridan's IN AMERICA, for which she received her second Academy nomination for Best Actress, and Claire in Roger Michell's ENDURING LOVE for which she received a British Independent Film Award Best Actress nomination.

Films in 2005 and 2006 included the New Zealand epic RIVER QUEEN, THE LIBERTINE opposite Johnny Depp, and LASSIE. She also received a half-Lifetime achievement Award from Dennis Hopper's Cinevegas Film Festival.

This fall, Morton will be seen in THE GOLDEN AGE as Mary Queen of Scots alongside Cate Blanchett in Shekhar Kapur's sequel to ELIZABETH, and as a Marilyn Monroe impersonator in Harmony Korine's highly-anticipated film MISTER LONELY.

Earlier this year Morton played the part of Myra Hindley opposite Jim Broadbent in the NBC/Channel 4 film LONGFORD. Her performance earned her a BAFTA and more recently an Emmy nomination.

Samantha recently finished filming SYNECDOCHE with director Charlie Kaufman opposite Philip Seymour Hoffman and Michelle Williams, for release in 2008.

Alexandra Maria Lara – Annik Honoré

Alexandra Maria Lara will next be seen in YOUTH WITHOUT YOUTH, a film by Francis Ford Coppola, and the upcoming CITY OF YOUR FINAL DESTINATION due for release in 2008. Born on 12th November 1978 in Bucharest, Romania, Alexandra Maria Lara moved to Germany with her parents when she was four and half years old. After graduating from a French High School, she studied acting at the Theaterwerkstatt Charlottenburg between 1997 and 2000, but had already played leading characters in several TV shows and movies such as THE BUBI SCHOLZ STORY. Alexandra has played lead roles in the English, German and French Languages. Her work for German film includes DOWNFALL and DER TUNNEL. On German and British television Alexandra has appeared in THE COMPANY, DR. ZHIVAGO, TRENK and NAPOLEON.

Joe Anderson – Hooky

Joe has recently played the lead in THREE WORDS AND A STAR for director Erica Dunton due for release in late 2007. Previous film credits include roles in BECOMING JANE, ACROSS THE UNIVERSE, COPYING BEETHOVEN, A LITTLE BOX OF SWEETS and SILENCE BECOMES YOU. On television Joe has appeared in episodes of AFTERLIFE, MIDSUMMER MURDERS and A DOLLS HOUSE. On stage Joe has appeared in productions of "A Midsummer Night's Dream" and "Master & Margherita" for The Chichester Festival Theatre.

James Anthony Pearson – Bernard Sumner

CONTROL is James' first feature film appearance. On television he has appeared in CASUALTY @ HOLBY CITY, KIDNAPPED, MONARCH OF THE GLEN, DOCTORS and all three series of JEOPARDY for the BBC. James' stage credits include productions of "Not the End of the World," "Pinocchio," "Home," "Julius Caesar" and "Kes."

Toby Kebbell – Rob Gretton

Toby Kebbell has recently finished filming the horror PERFECT WOMAN due for release in late 2007. His previous film credits include WILDERNESS, Woody Allen's MATCH POINT, ALEXANDER for Oliver Stone and Shane Meadows' DEAD MAN'S SHOES.

On television Toby has been seen in THE COMMANDER, MACBETH, BERNARD'S WATCH, and PEAK PRACTICE. Theatre credits include "Enemies" at The Almeida, "Journey's End" at The Playhouse Theatre, "Beautiful Thing" and "Romeo & Juliet."

Craig Parkinson – Tony Wilson

Craig Parkinson has previously appeared on film in THE DECAMERON and TOOTH. On television Craig has appeared in GREEN, THE INNOCENCE PROJECT, INSPECTOR LYNLEY, THE WORST WEEK OF MY LIFE, BLACK BOOKS, BORN AND BRED and NO ANGELS. His work on stage includes “Everything Is Illuminated” at The Hampstead Theatre, “A Midsummer Night’s Dream” and “Much Ado About Nothing” at Regent’s Park.

Harry Treadaway – Steve Morris

Prior to his role in CONTROL, Harry appeared alongside his twin brother, Luke, in the critically acclaimed BROTHERS OF THE HEAD and has recently completed filming on THE CALLING. On television, Harry has appeared in CAPE WRATH, RECOVERY and MISS. MARPLE: SLEEPING MURDER.

Richard Bremmer – Kevin

Richard’s film work includes THE GIRL WITH BRAINS IN HER FEET, RICHARD II, THE THIRTEENTH WARRIOR (opposite Antonio Banderas), CRIME AND PUNISHMENT, HARRY POTTER AND THE PHILOSOPHERS STONE and HALF PAST DEAD opposite Steve Segal.

Television work includes SCARLET AND BLACK, THE BUDDHA OF SUBURBIA, PERSUASION, THE WHITE DEVIL, WITHOUT WALLS, DROP THE DEAD DONKEY and PICKING UP THE PIECES.

Richard’s theatre work is extensive and includes roles in: the #1 UK tour of “Dracula;” the recent West End production of “Bent;” a critically acclaimed, one-man production of “Mongoose” at The Edinburgh Festival as well as “Richard III,” “The Millionaires of Naples,” “King Lear,” “The Good Person Sichuan Machine Wreckers” and “Richard II.”

CONTROL

About the Crew

Anton Corbijn – Director and Producer

It has been over 30 years since Anton Corbijn, born 1955 in Strijen, Holland, discovered photography though his love of music whilst still at high school. Using his father's camera to take his first photos at an open-air concert in 1972, stage photography quickly developed into portraiture. Anton Corbijn has lived in London since 1979 and is today widely regarded as one of the most influential portrait photographers in the world.

An autodidact, he has changed his approach to photography a number of times over the years but has kept relatively close to his original subject matter; artists and, specifically, musicians. Some of his most famous photographs feature Clint Eastwood, Cameron Diaz, Miles Davis, Frank Sinatra, Naomi Campbell, William S. Burroughs, Tom Waits, Allen Ginsberg, Isabella Rossellini, Joni Mitchell, Bono and Robert De Niro.

Since 1990, alongside photography, Anton has also worked in graphic design creating posters and CD covers. Though not formally trained in graphic design, he has developed a specific style through creating original type-faces using paint. In this way he has designed posters and record sleeves for artists like Herbert Grönemeyer and Depeche Mode.

Anton Corbijn's exhibitions have been extremely successful throughout Europe and his work can be seen in museums, galleries and in 14 published books. In addition, his work can be seen on around 100 record/CD sleeves for artists including U2, R.E.M., The Bee Gees, Travis, Morrissey, The Rolling Stones, John Lee Hooker, Bryan Ferry, Herbert Grönemeyer, The Killers, Bruce Springsteen, James Last, JJ Cale, Nick Cave, Marianne Faithfull and Metallica. Anton Corbijn is interested in pushing his personal boundaries and was, in 1983, one of the first photographers to work stills and video in combination. He has since directed approximately 80 music videos for, among others, U2, Johnny Cash, Mercury Rev, Depeche Mode, Nirvana, Metallica, Nick Cave, The Killers and has made a short film with and about Don van Vliet a.k.a. Captain Beefheart, *SOME YO YO STUFF* that was commissioned by the BBC.

CONTROL is Anton Corbijn's first feature film, is one of his most ambitious projects to date and a further testament to his versatile artistic career. The subjects of Ian Curtis and Joy Division are very close to Anton's heart as the Manchester band was the reason that he moved from Holland to London to "be closer to where their music came from." As for the look of the film, the black & white images show a story set in a very English landscape but seen through European eyes.

Matt Greenhalgh – Writer

CONTROL is the first feature film from writer Matt Greenhalgh. For television, Matt has written episodes of the BAFTA winning final series of *COLD FEET*, was nominated for the Best New Writer BAFTA for *CLOCKING OFF* as well as writing episodes of *BURN IT* and *BURN IT 2* and the TV movie *FOOLS GOLD*.

Orian Williams – Producer

Born in Jackson, Mississippi, raised in Houston, Texas, Orian moved to Los Angeles in the early 1990's to pursue his interest in the film industry.

After a few years as a successful producer and production manager of high-end commercials, Orian formed an alliance with the director E. Elias Merhige, whose work Orian championed after seeing his acclaimed feature, *BEGOTTEN*.

Williams' next venture was to help set up *SHADOW OF THE VAMPIRE*, the Academy Award nominated film starring Willem Dafoe and John Malkovich at Saturn Films, Nicolas Cage's production company. Currently Orian and Elias have several projects in different stages of development.

He then joined forces with Donal Logue to produce *TENNIS, ANYONE...?*, a dark comedy, which was Logue's feature film directing debut and stars Donal, Jason Isaacs, Paul Rudd and Stephen Dorff. Orian will also produce Logue's sophomore effort, which is an adaptation of the Walker Percy novel "The Second Coming." Orian has recently come onboard as producer on director/ writer Lian Lunson's *THE BOOM BOOM ROOM*, starring Willie Nelson, Dita Von Teese and Katherine Helmond. Lian is most know for her documentary film, *LEONARD COHEN, I'M YOUR MAN*.

Iain Canning – Executive Producer

Iain Canning is Managing Director of Becker International, a London and Sydney based sales and financing company. Becker International's current slate offers a diverse mixture of independent English language features alongside feature documentaries and foreign language selections. The current slate includes *TOMO*, a science fiction updating of Robinson Crusoe, based on the award winning short of the same name and *MARY AND MAX*, the feature debut of Oscar winning animation director Adam Elliot. Feature documentaries currently on the slate include *KURT COBAIN: ABOUT A SON* and *SHADOW PLAY* chronicling the career of Anton Corbijn.

As a result of the synergy with sister distribution company Dendy Films, Canning also acquires Australian and New Zealand distribution rights working directly for Dendy Joint General Managers Andrew Mackie and Richard Payten. Recent releases through Dendy Films include; Almodovar's *VOLVER*, Palme D'Or winner *THE WIND THAT SHAKES THE BARLEY*, *BROTHERS OF THE HEAD* and feature documentary *JOE STRUMMER: THE FUTURE IS UNWRITTEN*.

Before joining Becker International and Dendy Films, Iain Canning was Head of Acquisitions and Production at London based Renaissance Films, where he worked on films such as: *CANDY*, *WE DON'T LIVE HERE ANYMORE*, *THE MOTHER*, *JUNEBUG*, *SHOOTING DOGS*, *PRETTY PERSUASION* and George Clooney's *CONFESSIONS OF A DANGEROUS MIND*.

Martin Ruhe – Cinematographer

CONTROL is Martin Ruhe's debut feature. A well established music video and commercials cinematographer, Martin has gained awards including 'Best cinema commercial' and 'Best TV Spot' at the ADC Awards. Previous film work includes A GODDAMN JOB, and BONNIE VS. CLYDE. Martin has worked on promos for Coldplay (directed by Anton Corbijn), Feeder, Busted, The Concretes, David Gray and The Moffats. Brands that Martin has shot commercials for include Mercedes, Adidas, Gillette, BMW and Ikea.

Andrew Hulme – Editor

Andrew Hulme's previous feature editing credits include LUCKY NUMBER SLEVIN (for which he won the Best Editing award at The Milan International Film Festival), WICKER PARK, THE RECKONING, GANGSTER NO1 and THE ACID HOUSE. Television credits include WHITE TEETH, JAZZ SEEN, STARS BY HELMUT NEWTON, OL' BIG HEAD, PLAYING NINTENDO WITH GOD and THE HISTORY OF BLUE NOTE.

Ian Neil – Music Supervisor

Following a successful career in music publishing that saw him head up Polygram's Film & Television division and as director of Film, Television and Advertising for Warner/Chappell Music Publishing, Ian, in 2004, decided to concentrate on freelance Film Music Supervision. Since then Ian has been involved in hundreds of UK films and has acquired numerous credits and acknowledgements. One notably huge success was LOCK STOCK AND TWO SMOKING BARRELS which Ian co-music supervised. The soundtrack went double-platinum and exceeded 600,000 units.

Some of the films Ian has been involved with as a Music Consultant include the upcoming JOE STRUMMER: THE FUTURE IS UNWRITTEN by Julian Temple as well as HANNIBAL RISING, I WANT CANDY, THE HISTORY BOYS, KIDULthood, BROTHERS OF THE HEAD, ALPHA MALE, REVOLVER, SWEEP AWAY, and SNATCH.

Chris Roope – Production Designer

Chris Roope's work as a production designer includes, on film, VAN WILDER 2, CONFETTI, THE UPSIDE OF ANGER, THUNDERPANTS and HOLD BACK THE NIGHT. On television, Chris' credits include A VERY SOCIAL SECRETARY, KEEN EDDIE, HEARTS AND BONES, THE BLIND DATE and DOCKERS.

Julian Day – Costume Designer

Julian Day's film credits as costume designer include the forthcoming THE RESTRAINT OF BEASTS and, previously, FOUR LAST SONGS, MY SUMMER OF LOVE, KISS OF LIFE, THE LAST RESORT, ROOM TO RENT, MISS MONDAY and STILL CRAZY. Television credits include HEX, MURDER CITY, OUTLAWS, NY-LON and two series' of BURN IT.

CONTROL

Credits

IAN CURTIS SAM RILEY
DEBBIE CURTIS SAMANTHA MORTON
ANNIK HONORE ALEXANDRA MARIA LARA
HOOKY JOE ANDERSON
BERNARD SUMNER JAMES ANTHONY PEARSON
STEVE MORRIS HARRY TREADAWAY
TONY WILSON CRAIG PARKINSON
ROB GRETTON TOBY KEBBELL
TERRY ANDREW SHERIDAN
TWINNY ROBERT SHELLY
IAN'S FATHER RICHARD BREMMER
IAN'S MOTHER TANYA MYERS
IAN'S SISTER MARTHA MYERS-LOWE
NICK MATTHEW MCNULTY
CHEMISTRY TEACHER DAVID WHITTINGTON
MRS BRADY MARGARET JACKMAN
DEBBIE'S MOTHER MARY-JO RANDLE
MARTIN HANNET BEN NAYLOR
JOHN COOPER CLARKE HIMSELF
MC JAMES FORTUNE
COLIN ANGUS ADDENBROOKE
CORRINE NICOLA HARRISON
CORRINE'S MOTHER JUNE ALLISS
STUDIO OWNER GEORGE NEWTON
OTHER BAND MANAGER MARK JARDINE
LOCAL GP HERBERT GRONEMEYER
HOSPITAL DOCTOR PAUL ARLINGTON

<i>EARNEST</i>	TIM PLESTER
<i>MATERNITY NURSE</i>	JOANNA SWAIN
<i>ALAN FROM CRISPY AMBULANCE</i>	JOSEPH MARSHALL
<i>CLAIRE</i>	LAURA CHAMBERS
<i>FOOTBALLING KID</i>	ELLIOT BROWN-WALTERS
<i>TONY WILSON'S GIRLFRIEND</i>	MONICA AXELSSON
<i>GILLIAN GILBERT</i>	LOTTI CLOSS
<i>BABY NATALIE</i>	EADY WILLIAMS
<i>LINE PRODUCER</i>	PETER HESLOP
<i>1ST ASSISTANT DIRECTOR</i>	TONI STAPLES
<i>STUNT CO-ORDINATOR</i>	RIKY ASH
<i>LOCATION MANAGER</i>	ROB JONES
<i>LOCATIONS SCOUT</i>	EMMA YEOMANS
<i>LOCATIONS ASSISTANT</i>	VICKY CHAPMAN
<i>CASTING ASSISTANT</i>	BENJAMIN TILL
<i>PRODUCTION CO-ORDINATOR</i>	RACHEL ROBEY
<i>ASSISTANT PRODUCTION CO-ORDINATOR</i>	TINA PAWLIK
<i>PRODUCTION RUNNER</i>	KATIE BLEAKLEY
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<i>THIRD ASSISTANT DIRECTOR</i>	KATY STENSON
<i>FLOOR RUNNER</i>	ANDREW BRAND
<i>SCRIPT SUPERVISOR</i>	VAL WHITE

<i>FOCUS PULLER</i>	TIM BATTERSBY
<i>CLAPPER LOADER</i>	SOPHIE WILSON
<i>CAMERA TRAINEE</i>	RACHEL CLARKE
<i>STEADICAM OPERATOR / B CAMERA OPERATOR</i>	PAUL ALEXANDER
<i>B CAMERA FOCUS PULLER</i>	JONATHAN EARP
<i>VIDEO PLAYBACK ASSISTANT</i>	OWEN TOOTH
<i>CRANE OPERATORS</i>	JIM WILKINSON, TOM FABIAN
<i>GRIP</i>	WARWICK DRUCKER
<i>GAFFER</i>	JULIAN WHITE
<i>RIGGING GAFFER</i>	ANDREW CLARKE
<i>GENERATOR OPERATOR</i>	MICK WILSON
<i>ELECTRICIANS</i>	BRIAN FAWCETT, STEVE CAMPBELL
<i>DAYMAN</i>	HOWARD ROE
<i>STANDBY RIGGER</i>	MICK LORD
<i>SOUND ASSISTANT</i>	GRANT BRIDGEMAN
<i>SOUND MAINTENANCE</i>	DAN CROWLEY
<i>ART DIRECTOR</i>	PHILIP ELTON
<i>PRODUCTION BUYER</i>	JOHN A STEPPINGS
<i>STANDBY ART DIRECTOR</i>	CHRIS RICHMOND
<i>ART DEPARTMENT TRAINEES</i>	SARAH REICHERT, MICHAEL OSBORNE
<i>GRAPHICS DESIGNER</i>	CASSIE LEEDHAM
<i>PROPS MASTER</i>	SIMON MORRISSEY
<i>PROPS HAND</i>	ANDY KIFF
<i>SUPERVISING STANDBY PROPS</i>	KIP WALKER
<i>PROPS ASSISTANTS</i>	MATT WELLS, NATALIA CZUPLAK, RORY DAVIS
<i>STANDBY CARPENTER</i>	PETER JOHNSON

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FOLEY ARTIST LUCAS NILSSON
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RE-RECORDING MIX STUDIO LJUDLIGAN/EUROPA SOUND PRODUCTION
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LIVE MUSIC MIXED BY RUPERT CHRISTIE
MUSIC SCORE BY NEW ORDER
RECORDED AND ENGINEERED BY ROGER LYONS
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CONFORM JONAS JANGVAD
DIGITAL FX PETER TÖRNESTAM, FREDRIK NORD
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LAB CONTACT PAUL DRAY
LAB SWEDEN NORDISK FILM POST PRODUCTION STOCKHOLM
TITLES DESIGN TOM HINGSTON STUDIO
TITLES CONSULTANCY PETER SAVILLE
TITLES PRODUCTION GLASSWORKS
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BAND REHEARSAL COACH LIAM MALOY
ASSISTANT TO SAMANTHA MORTON CHRISTINA WITHERS
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