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a blueLight, Fidelite Films, Studio Urania production

NEDS

Winner – Best Film, Evening Standard British Film Awards

Winner – Golden Shell for Best Film, San Sebastian Film Festival

**Winner – Silver Shell for Best Actor, Conor McCarron
San Sebastian Film Festival**

**Winner- Young British Performer of the Year, Conor McCarron
London Film Critics' Circle Awards**

**US Premiere Tribeca Film Festival 2011
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SYNOPSIS

“If you want a NED, I’ll give you a fucking NED!”

Directed by the acclaimed actor/director Peter Mullan (MY NAME IS JOE, THE MAGDALENE SISTERS) NEDS, so called Non-Educated Delinquents, takes place in the gritty, savage and often violent world of 1970’s Glasgow. On the brink of adolescence, young John McGill is a bright and sensitive boy, eager to learn and full of promise. But, the cards are stacked against him. Most of the adults in his life fail him in one way or another. His father is a drunken violent bully and his teachers – punishing John for the ‘sins’ of his older brother, Benny – are down on him from the start. With no one willing to give him the chance he desperately needs, John takes to the savage life of the streets with a vengeance. NEDS is not only a story of lost hope, it is story of survival by any means necessary.

Peter Mullan: The Making of NEDS

It's been seven years since Peter Mullan got behind the camera. His 2003 film *THE MAGDALENE SISTERS* brought him international acclaim and established him as one of the most important figures in Scotland's emerging film industry. Now Mullan finds himself back making *NEDS*, another subject close to his heart.

NEDS, or 'Non-Educated Delinquents', are the Scottish equivalent of troubled young people. In England they would be 'chavs' or 'hoodies'; in the US "hoods" or "juvenile delinquents."

NEDS is the story of John McGill, a bright and sensitive young boy about to start secondary school. Right from the start the odds are stacked against him. The family has no money, his father is a drunken bully, and the teachers at his new school are determined that John will pay for the misdemeanors of his older brother Benny. On the other hand there are the *NEDS*. They are feared locally but Benny's reputation gives John protection and a way in to their world. If no one else will give him a chance then John will take matters into his own hands and embrace the life that is ready to embrace him.

Says Mullan: "John becomes what he thinks, or believes, that society wants him to be. Then he becomes an extremely selfish young man. He tries desperately hard to get out of it and achieves it, but suddenly society doesn't want him back. He's changed and he's equally cursed and blessed. I wanted the film to be bold. It has to create a unique, mysterious, volatile and often violent world, at the centre of which is a young boy trying desperately to work out his place within it."

Mullan started writing *NEDS* five years ago. It was originally intended as a film that would address the local issue of knife crime. However as he made his way through the writing process Mullan became aware that he didn't have any answers and the initial idea became less interesting. Instead he became more interested in other themes, principally the boundaries between childhood and adulthood.

"If adolescence is anything it's that dark, sexy, frightening, violent passageway between childhood and adulthood," says Mullan. "And there are parts of that passageway that you can embrace with an 'if you can't beat them join them' type of attitude and thus you can get through that passageway. Once it consumes you, how you emerge at the other end becomes something completely different. One of the conclusions I came to was that if there is a difference between childhood and adulthood, it is that the crimes you commit as a child you can excuse by virtue of being a child. Suddenly as you go through adolescence when you do equally some atrocious things you can't shake them off, that's the difference. You don't have that readymade excuse. So it's about coming to terms with what you have done instead of excusing it."

One thing of which Mullan was certain of was that *NEDS* would have to be cast with unknowns. With the exception of Louise Goodall, Gary Lewis and David McKay, with whom Mullan had worked on Ken Loach's *MY NAME IS JOE*, the young cast are all making their screen debuts. For Mullan, *NEDS* had to work as an ensemble piece, and given the age of the characters that meant casting unknowns.

"I realized, as we were casting, that it just wasn't going to be possible to get a kid to age from 12 to 15," Mullan explains. "I decided I would have two actors play the part. Greg Forrest who plays John at ten was actually twelve, and Conor McCarron who plays John at fourteen had just turned sixteen when we found him."

Given that he had such a big casting job Mullan placed news stories in local papers looking for would-be-cast members and ultimately ended up with 300 youngsters to choose from.

Although he jokes that if he had been Simon Cowell he would have had thousands of applicants.

“From that 300 we got about 80% of the cast,” says Mullan. “They had to have had a certain knowledge of what it was like, because we had so many. You have to let them just be, and then you record it in a fictional composite way. So the kids had to be unknown actors, but we auditioned thoroughly. We had them in for four or five recalls and finally workshops for a long time before I decided who was going to play what.”

For Mullan, NEDS is a timeless story. He says he had become fed up with his own generation criticizing the current generation, who have a general rose-tinted air when looking back on the 70s. For Mullan, phones may have become mobiles and cassette players turned into iPods but the essence of the story has not changed in the interim.

In bringing NEDS to the screen Mullan relied on people he had worked with before and who would see his vision of the film. NEDS uses more music than any of his previous films and Mullan is thrilled with the contribution that BAFTA winner Craig Armstrong made. He also relied heavily on production designer Mark Leese to come up with a very different view of Glasgow than the ‘No Mean City’ image which has dogged it for years. Mullan and Leese focused on the fact that the word ‘Glasgow’ means ‘dear green place’ and they were determined to bring that out in the look of the film.

“We thought let’s make it really lush,” says Mullan “because that’s what Glasgow is, it’s very green. The principal look was to bring out the colors.. It’s a very colorful film and an audience will tell me if it works or not. I find it very interesting to look at because it feels more ancient, evolutionary, and tribal. You have all these kids running around stabbing each other, doing all the gang stuff when they are surrounded by lush green, it’s almost like they built a city in the middle of the jungle because you have got green coming out left, right and centre. It’s got an interesting element to it. I think for me it becomes a little bit more mythic.”

Fight scenes are always complicated, but when you have a novice cast and a major set piece gang fight then preparations have to be extremely intensive. To prepare the cast Mullan had his friend Paul Donnelly, who also appears in the film, set up a FIGHT CLUB for his young actors.

“We had this fight club for about eight weeks before we started shooting,” Mullan explains. “The only rule of our fight club was that nobody was allowed to get hurt so the kids had to learn dummy fighting. If you actually did ever make contact we would fire you on the spot. The kids really went for it and they became really expert. There’s a real skill to dummy fighting because the person doing the hitting has the relatively easy task, the person being hit sells the punch. Real fighting on set doesn’t really work for camera.”

With the exception of one minor bump and another small cut the big gang fight passed off without incident and Mullan is very proud of his debutant cast; not just in the fight scene but in their general conduct on a film set. As he acknowledges, set etiquette is a complex thing but there wasn’t a single complaint about any of the actors.

Although NEDS is set in 1973 the themes of the film are as applicable in 2010 as they were then. He hopes that young people will see the darkness that pervades John McGill’s life but also realize that it will pass with time.

“You don’t have to take it to the degree that he does,” says Mullan. “Hopefully you would watch it and see something of yourself in it and realize that he is in the wrong, that’s not the right path that he’s going down. Recognize the feelings, understand the anger but no I don’t

want to be doing what he's doing. I don't want to lecture with it but I would hope young people might get that.

CHARACTER PROFILES

Louise Goodall (Theresa McGill)

“Theresa is working class, quite poor but very proud and she’s a part time nurse. She’s just trying to do her best to keep her kids on the straight and narrow. Her older son has gone off the rails so she’s trying to keep her younger son from following in his brother’s footsteps, but she fails miserably because there’s not very much she can do. She does her best but after a certain point there just nothing you can do if he chooses that lifestyle, apart from just love him and hope that he realizes his wrongs. She was just a struggling mum, and I’m a mother, so there was really no research to be done.

Working with Peter again was great, and working with such a young cast was fantastic. They were great, all very, very professional and such good actors they blew me away. Marianna Palka, who played my sister, was fantastic a lovely girl.

I was mainly involved in the scenes with the two boys who played John and they were just a pleasure to work with. They improvised as well and we would just get where Peter wanted to go with the scene. The boys were really good at it and improvising is a good way to work. Peter would say ‘What will you do. What would Theresa do?’ If he’s happy to go with it he would say go for it. As long as we got the meaning across that he wanted and what he was looking for. Peter wanted it to be so natural that it would be automatic thing for Theresa to do this, or Theresa to do that. I love working that way, it’s really good fun. I find it easier than reading a script. You can get too worked up about ‘I have to say this, I have to say that’. I find it much easier and much more relaxing doing improvisation.

The other cast were so professional. It didn’t seem you were working with a bunch of kids, because they were all fantastic actors. Joe, Conor, Greg and Elizabeth, that was the four I worked with the most, and they were just so good at their jobs that it didn’t seem odd in the slightest. It was a delight really. It was just fun every single day.”

Gregg Forrest (John McGill, aged 10)

“I play the younger version of John McGill. I go to school and I’m a good boy, get bullied and you can see my anger. As I get more angry, I become more of a NED and join the crew and the young Car-D. Then they start fighting.

My mum was reading the paper and she saw the article looking for the cast, but at the same time we got a call from our agent so my two brothers and I went to the audition. I was then called back and I got the part. Two weeks after that we started filming.

Before going on set we had to practice fighting to ensure nobody got hurt. Paul Donnelly, the fight instructor taught us how to fight and stage combat, and pretend fighting. I really enjoyed the experience. We were like a big family. I will definitely keep in touch with everyone, and Lenny and Peter. I’m going to miss everyone. I really enjoyed the experience and now I would love to go to drama school.”

Conor McCarron (John McGill, aged 14)

“I play the older John. He’s a young boy, he wants to go to University, do good things and do something with his life. But during the summer holidays he gets in with the wrong crowd and ends up turning out to be like his big brother, Benny, who is a gang member. He wants to try and get out of it, he’s been in it too long, but it’s a struggle. He wanted in but now he’s trying to fight his way out.

My dad had read in the paper that Peter Mullan was auditioning, looking for boys to play parts in a film, so I auditioned. They called me back four times I didn’t really expect to get a

part but I did, then I thought I was just going to get a small part. When I was told I was playing John McGill it took me by surprise – I didn't expect it.

I loved the experience with all the boys, even the ones in the opposite gang, we all got on great. We were one big band of brothers. It was great to work with, Peter Mullan, Louise Goodall, Gary Lewis, Dave MacKay, and all the other brilliant actors. Also all the young Car-D gang and the crew, everybody got along with each other. There was no hatred so it was good.

It was a fantastic experience. I want to work in the future in movies. It's been brilliant having the chance to work with Peter Mullan and everybody who was on set. I've loved it."

Joe Szula (Benny McGill)

"I play Benny, John's older brother. I'm a gang member and I run the Car-D, I'm the top man. I'm a guy who's just a nutter. He's alright with his own pals but if anyone crosses his path in the wrong way then you will be dealt with. He's a violent guy. Everybody is scared of him.

I saw the ad in the paper and I wasn't going to go but my sister said I should. It was weird, I had been for four auditions and then they said to me you've got a part in the film.

I used to run about in a gang myself so I thought it was quite easy to adapt to. I thought because it was a lot of boys from different areas, we would all be fighting each other but it wasn't like that. We all made good friends, it was a good laugh.

We had to go to Fight Club every Saturday and then for the big scenes we were doing it during the week as well. At the start you had to do it very, very slowly, how you would punch someone's face and they had to react to the punch, so it was just a build up. Eventually we got involved with headers and the kicks and all of that. At first I thought it was quite embarrassing because you had to get settled into it, we were all young boys and young NEDS and you didn't want to act like that in front of them. But as the weeks went on everybody was a lot easier with each other and it was a lot easier to do things.

This is the best thing I've ever done in my life. Definitely. It's not very often you come across stuff like this, getting into a film and meeting a lot of new people, so it was a good experience. I now want to try and get into college to do acting."

Gary Milligan (Canta)

"At the start Canta is a manipulative bully and bullies John through the film but there's no apparent reason for Canta to bully him. I think the character has a lot of bottled anger. I think he's lonely as well, because I don't think he has many friends. But towards the end you start to feel sorry for him and a bit sad for him, because what happened to him shouldn't have happened to that extent.

"It's been brilliant, a great experience. I really enjoyed it and I really enjoyed acting, it was good. I liked everybody, and everybody was kind. I've been to acting school but this is the first time I have been in a film. I would love to do it again and it's something I hope to do again."

Richard Mack (Gerr)

"Gerr is part of the young Car-D. He's not the main gang leader or anything, but he's tough, he can fight, he can do what he wants. I actually find him a really sincere guy, he looks after the gang. He's a character that people look up to. The younger gang members think this guy knows how to handle himself in fights so most of them go stand behind him.

NEDS is a dark film but there are funny sides to it as well. Your friends are your family, basically, and I think a lot of young people will relate to it that way.

I loved the whole experience. There's not a part I can say I didn't like, even the early mornings have been good as well. There's not a better job in the world. So, yes definitely, this is what I want to do with my life."

Christopher Wallace (Wee T)

"Wee T is always happy and really eager. He's the laugh of all the gang, he really wants to have a laugh and join in the banter. He can be quite aggressive but to people he knows that will back down and not say anything, but as soon as someone steps up to the mark he gets a bit frightened, a bit scared.

We got scripts, but the film was mainly improvised. We just had to get the main storyline. The Fight Club sessions helped us get to know everyone

It was the experience of a lifetime. Working with everyone and being on a movie, it was really exciting and I would do it again. I'd do it for the rest of my life if I could."

Greg McCreadie (Tora)

"Tora is the right hand man of Fury, and we are basically in every single scene together. Wherever he goes I go, we're like blood brothers. We stick by each other. Tora is a NED, but he's different from the other NEDS. He's older. He's very different from the other NEDS because he has got more street knowledge. He's more out there.

"I bumped into Peter Mullan in the street. My friend had seen a film he was in a couple of weeks before we bumped into him, he wanted to stop and chat to him but I thought we shouldn't nag him as he probably gets annoyed with that. My friend just ignored me, went up to speak to him and he's the nicest guy you ever met, very down to earth. He started chatting away with us. I just asked him if he had anything in the pipeline and he told me about NEDS and he set me up an audition the next day with his brother Lenny, who was the Casting Director.

I went for the audition the next day and read through my script. Improvised a bit with a couple of professional actors got a call back several times, and then I was told I was in the film. It was fantastic, it was great. I can't describe how much I enjoyed it. It's been fantastic. I've been involved since the beginning and it's been one hell of a ride. The people I've met, the fun I've had, working with Peter especially. I couldn't believe I was working with him. Every day I was involved in the film it has been fantastic.

John Joe Hay (Fergie)

"Fergie is the joker in the pack. He's Benny's right hand man. I'm a bad boy, I'm a bit crazy. In the film I had probably the worst get up, I had red hair at the front and side burns so I was looking the part.

I sent the Casting Director Lenny Mullan an email. He replied and said come along for an audition. I had to act like a NED, and I fell into it quite comfortably. Two weeks later I got a phone call asking me to come back for another audition, this time it was in front of Peter which was pretty nerve wracking, but what an experience. Then we had a few more audition rounds and that was it, I was in the film.

The film is hard hitting, gritty, and I think the one word that sums the whole thing up is realism, I think that's what people are going to get, a sense of realism. It's scripted but a lot of it is improvisation which I love. I think that gives it a real rawness, especially today when films are very contrived and manipulated and in this sense it's so real and so raw that the passion has really got to come through.

Paul Smith (Keyman)

“Keyman is one of the Car-D boys, he’s not the main leader but he is one of the gang and it was good playing him.

Every boy that wears a pair of tracksuit bottoms is a NED to older people but I’m not a NED. NED’s are everywhere nowadays. Young boys looking for stupid stuff to do, and there’s not really much to do. They are bad boys just trying to make a name for themselves. I know a few NEDS. We are all off the streets, we are all raw, so it was good for the film

ABOUT THE CAST

PETER MULLAN (Writer & Director & Mr McGill)

Peter Mullan is an actor, writer and director. His acting credits include MY NAME IS JOE (Ken Loach) for which he won Best Actor at Cannes in 1998, ON A CLEAR DAY (Gaby Delisle) CRIMINAL (Greg Jacobs, producers Steven Soderberg and George Clooney) OUT OF THIS WORLD (Junji Sakamoto), KISS OF LIFE (Emily Young), YOUNG ADAM (David MacKenzie), THE CLAIM (Michael Winterbottom) MISS JULIE (Mike Figgis) HARRY POTTER and THE NEIGHBOURS (David McKay). He also has numerous television (most recently THE FIXER) and theatre credits.

As a writer/director he has done 3 short films: GOOD DAY FOR THE BAD GUYS, CLOSE (Marc Samuelson Best Film Award 1993) and THE FRIDGE (Scottish BAFTA and three features: ORPHANS in 1997 (ISVEMA, Pierrot and Critics Week awards for Best Film-Venice Film Festival 1998 and Best Film-Paris Film Festival 1998) THE MAGDALENE SISTERS 2001 (Golden Lion, Venice Film Festival 2002, Discovery Award, Toronto Film Festival 2002 and Media Prize, Cannes 2003). Mullan stars in the upcoming HARRY POTTER AND THE DEATHLY HALLOWS PART 2.

LOUSIE GOODALL (Theresa)

Louise has worked extensively in theatre, television and film over the last twenty five years. She was a founding member of Unit One Theatre Company which performed numerous plays around Scotland including a record breaking run of THE SLAB BOYS TRILOGY in Glasgow. She has also worked and toured with Wildcat, Borderline Theatre Co. and 7:84 amongst others. Her television appearances include 2 series of ROCKFACE; TAGGART, LIFE SUPPORT, RIVER CITY and BUMPING THE ODDS. Louises' film career spans over twenty years and she has worked with numerous prestigious directors including Ken Loach; Peter Mullan; David Hayman; Milcho Manchevski and Petter Møllen, starring in MY NAME IS JOE, CARLA'S SONG, ABERDEEN, DUST and SILENT SCREAM. Nominated for numerous awards including Best British Actress at British Independent Film Awards, Evening Standard Awards and British Film Critic Awards, Louise lives in Glasgow with her family and cats.

MARIANNA PALKA (Aunt Beth)

Marianna wrote, directed and stars alongside Jason Ritter, Mark Webber, Charles Durning and Tom Arnold in the dark comedy GOOD DICK. The film screened in one of sixteen competition slots at the 2008 Sundance Film Festival. Good Dick has gone on to be screened at numerous US film festivals as well as film festivals across the globe. Marianna was honoured with the New Director's Award by Sean Connery at the Edinburgh Film Festival and was a Sloan Juror with the Alfred P. Sloan Foundation at the 2010 Sundance Film Festival.

Other films include Nick Towne's film DAY OF THE DEAD which premiered at The New York International Independent Film Festival. She recently completed work on Bryce Dallas Howard's directorial debut ORCHIDS with Katherine Waterston and Alfred Molina. Additional film work includes CAME directed by conceptual artist Brock Enright, and the short film BETTY FILE 43 popular on ifilm.com. Television work includes the HBO pilot DEREK AND SIMON.

Theatre includes Martin McDonagh's THE LONESOME WEST at the Actor's Gang Theatre LA, and Conor McPherson's DUBLIN CAROL for the Ensemble Theatre Company..

Marianna studied at David Mamet and William H. Macy's Atlantic Theatre Company, and worked professionally as a Wilhelmina model while there. Marianna is of Polish decent, born and raised in Glasgow, Scotland.

Palka currently lives in Los Angeles and is a co-founder of the production company Morning Knight.

GREGG FORREST (John McGill, aged 10)

Gregg Forrest has grown up in the Southside on Glasgow with his twin brother Jonathan, and his brother and sister James and April. From a young age he became involved in the film and TV industry as an extra and child model. Although football is his real passion he has always enjoyed drama at school. He was very excited to be auditioning for NEDS but did not expect to be cast in a lead role. Being an extra would have been exciting enough. The whole experience was amazing and it was a bonus to have both his brothers involved in filming too.

CONOR McCARRON (John McGill, aged 14)

Conor McCarron grew up in the Pollock area of Glasgow spending most of his days playing football with his friends and never imagining that one day the opportunity to be involved in film would be an option for him. However, in April 2009 his Mother spotted an advert for an open casting in the paper and after much persuasion Conor went along with his brother. He could not believe when he was cast as John and the experience was life changing.

MHAIRI ANDERSON (Elizabeth McGill)

Mhairi is 12 yrs old and has never had a drama lesson. She loves singing and also plays guitar. She works well with adults and taking direction doesn't appear to be a problem to her, and accents don't seem to be an issue also. Mhairi loves working in film and TV, and is keen to follow this path for a career. Mhairi has also played around with a bit of film directing, with herself and friends making song videos with her dancing and acting.

ABOUT THE FILMMAKERS

ALAIN DE LA MATA (Producer)

Alain de la Mata is co-founder of - and head of acquisitions for - international sales agent Wild Bunch, and managing director of UK-based production company and distributor blueLight. Established by de la Mata and Geoff Cox in 1997, blueLight oversaw the UK release of films including Jacques Audiard's SEE HOW THEY FALL, Alain Berliner's MA VIE EN ROSE, Thomas Vinterberg's FESTEN, Alexander Sokurov's MOTHER AND SON, Catherine Breillat's ROMANCE, and Mamoru Oshii's AVALON. For Wild Bunch de la Mata has been instrumental in identifying and negotiating the acquisition of numerous projects, including Peter Mullan's THE MAGDALENE SISTERS (Golden Lion, Venice 2002).

De la Mata's credits as producer include Jukka-Pekka Valkeapaa's THE VISITOR, Peter Sollett's LONG WAY HOME, aka RAISING VICTOR VARGAS (Un Certain Regard, Cannes 2002; Grand Prix, Deauville 2002; 'Made In Spanish' Award, San Sebastian 2002) and Asia Argento's THE HEART IS DECEITFUL ABOVE ALL THINGS (Directors' Fortnight, Cannes 2004; Toronto 2004). Co-producer credits include Lucile Hadzihalilovic's INNOCENCE (Best New Director Award, San Sebastian 2004; Bronze Horse and Best Photography Awards, Stockholm 2004; FIPRESCI and Audience Awards, Istanbul 2005) and LA VIE NOUVELLE by Philippe Grandrieux. Current projects include PHANTASMAGORIA: THE VISIONS OF LEWIS CARROLL, to be directed by and starring Marilyn Manson.

MARC MISSONNIER & OLIVIER DELBOSC (Co Producers)

Marc Missonnier and Olivier Delbosc have been business partners since meeting at film school in 1992. They have produced more than 40 features films, with audience and critic successes including LITTLE NICHOLAS by Laurent Tirard; and 8 WOMEN and SWIMMING POOL by François Ozon. During the last few years they have expanded and now produce TV series for prime time on French Television. International productions include Emir Kusturica's films PROMISE ME and MARADONNA BY KUSTURICA, Gaspar Noé's ENTER THE VOID, and Gilles Bourdos's AFTERWARDS starring Evangeline Lilly and John Malkovich. In 2009, they produced NEDS, by Peter Mullan; and THE NEXT THREE DAYS (remake of POUR ELLE) directed by Paul Haggis, starring Russell Crowe, and written by Paul Haggis and Michael Nozikand.

LUCINDA VAN RIE (Co-Producer)

Lucinda Van Rie began her film career in '94 on THE CHANGELING starring Billy Connolly and the late Ian Dury and directed by Marcus Thompson. Subsequently working for many years at Focus Films, Van Rie Associate Produced the 2001 international co-production of THE BOOK OF EVE starring Claire Bloom and Daniel Lavoie. Additional international co-productions included THE 51st STATE (aka FORMULA 51), directed by Ronnie Yu and starring Samuel L Jackson and Robert Carlyle, and THE BONE SNATCHER directed by Jason Wulfsohn. At Focus, she oversaw several films through the development and financing stages, including Agnieszka Holland's COPYING BEETHOVEN (San Sebastian '06 Best Film), starring Ed Harris and Diane Kruger. Moving to blueLight as Alain de la Mata's Head of Production, Van Rie managed the multi-territory international co-production of Jukka-Pekka Valkeappa's award winning THE VISITOR ('09 Nordic Vision Award, '09 Nordic Film Prize, Jussi Awards 2010 Best Editing and Best Cinematography), and the tripartite co-production of Peter Mullan's NEDS.

CONCHITA AIROLDI (Co-Producer)

Conchita Airolidi is an experienced Italian producer, having worked in the audiovisual and movie field for more than 25 years. Her movies earned several Awards and nominations in Italy and abroad (David di Donatello, César, Golden Globes and Oscars among them). She has been involved as producer or executive producer in many international co-productions,

starting with Peter Greenaway's THE BELLY OF AN ARCHITECT, then working with the likes of Julie Taymor on TITUS up to the latest NE TE RETOURNE PAS starring Monica Bellucci and Sophie Marceau and NOI CREDEVAMO, a historical epic directed by Mario Martone. From 2004, she has been the CEO of StudioCanalUrania, the Italian branch of StudioCanal, which later became Studio Urania.

ROMAN OSIN (Director of Photography)

Roman Osin's feature film credits include Joe Wright's PRIDE AND PREJUDICE, Terry Loane's MICKEYBO AND ME and Zach Helm's MR MAGORIUM'S WONDER EMPORIUM. He has collaborated extensively with director Asif Kapadia on the critically-acclaimed features FAR NORTH, THE RETURN and THE WARRIOR, for which he received a 2001 British Independent Film Award for Best Technical Achievement, Best Cinematography Award at the San Sebastian International Film Festival and was selected for the prestigious Camerimage. For the hugely successful PRIDE AND PREJUDICE, Osin was nominated for Best Cinematographer at the European Film Awards and the Chicago Film Critics Awards. He also has many commercial, promo and short film credits to his name.

CRAIG ARMSTRONG (Composer)

Craig Armstrong studied composition and piano at the Royal Academy of Music, London. Since graduating he has written widely for both film and classical music. Armstrong's first scores were for Peter Mullan's Trilogy: FRIDGE, CLOSE, and A GOOD DAY FOR THE BAD GUYS. This was followed by Mullan's award-winning feature films, ORPHANS, and THE MAGDALENE SISTERS. Armstrong went on to compose the scores for Baz Lurhmann's ROMEO AND JULIET and MOULIN ROUGE. Other films include THE QUIET AMERICAN, RAY, Oliver Stone's WORLD TRADE CENTRE and most recently Stone's WALL STREET: MONEY NEVER SLEEPS. Armstrong's awards include two BAFTA's, two Ivor Novello's, Golden Globe (ROMEO AND JULIET), American Film Institute Award, a Grammy and most recently an outstanding International Achievement award from BAFTA Scotland. Over the last decade, Craig Armstrong has released two solo records for Massive Attack's label *Melankolic*, and *Piano Works* on Sanctuary in 2004. In 2007 he recorded his first classical record for EMI Classics France with the BBC Symphony Orchestra, and has composed several concert works for the RSNO, London Sinfonietta, Hebrides Ensemble and the Scottish Ensemble. In 2006 Armstrong collaborated with Dalziel and Scullion for the reopening of the Kelvingrove Art Gallery in Glasgow. His most recent commission was the choral piece *Red* for Cappella Nova.