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an **ANONYMOUS CONTENT, BAD HAT HARRY, JUMPING JACK FILMS** production

# uwantme2killhim?

Directed by Andrew Douglas

Written by Mike Walden

Based on the article by Judy Bachrach originally published by Vanity Fair

Produced by Bryan Singer, Steve Golin, Peter Heslop, Simon Crocker, and Jason Taylor

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Distributor: Tribeca Film  
375 Greenwich Street  
New York, NY 10011

**TRIBECA FILM:**

Brandon Rohwer

212-941-2038

[brohwer@tribecafilm.com](mailto:brohwer@tribecafilm.com)

**ID PR:**

[Lafilm@id-pr.com](mailto:Lafilm@id-pr.com)

[Nyfilm@id-pr.com](mailto:Nyfilm@id-pr.com)

## **SYNOPSIS**

16-year-old Mark (Jamie Blackley, *And While We Were Here*), a handsome and popular high school student, races home every day to chat with his online girlfriend Rachel. Besotted, he promises to do anything for her — even agreeing to befriend her loner brother John (Toby Regbo, "Reign"), the perpetual target of school bullies. But when Rachel is killed by her abusive boyfriend and Mark and John vow to avenge her death, their actions draw the attention of an MI5 agent (Joanne Froggatt, "Downton Abbey"). Soon, a devastating crime has been committed — and an unbelievable truth is revealed. Based on true events in the UK in 2003, *uwantme2killhim?* is the story of a friendship of opposites and the hidden evils that lurk deep within the Internet.

## ABOUT THE PRODUCTION



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

it revealed the astonishing consequences of adolescent alienation, teenage friendship and the Internet colliding.

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

"I found the story utterly compelling," says Singer. "There were two things that really struck me. First, it was such a unique story; I'd never heard of anything like this. Second, it was set in 2003 during what was the Wild West of social networking, when Facebook was just being invented, and young people were the social pioneers of the Internet, finding a new way of meeting and relating with each other based on the exchange of words rather than meeting at school or at parties. It's interesting how, for young people in particular, these kinds of relationships often tended to be deeper, probably because they are based on the written word and they can reveal much more intimate information about oneself. This was a story that illustrated the depths of these kinds of cyber relationships."

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

Singer optioned the story to produce and direct through his Bad Hat Harry Productions with Warner Independent Pictures. Following the demise of WIP, Singer, who by then was directing *Valkyrie*, offered the project to renowned commercials and documentary director Andrew Douglas, whose first feature film was the US No 1 box office hit, *The Amityville Horror*. He had also made a splash on the festival circuit with his lyrical award-winning 2003 documentary for

the BBC, *Searching for the Wrong-Eyed Jesus*. Coincidentally, the British-born, Los Angeles-based Douglas had separately tried to buy the Vanity Fair article, drawn by the riveting story that seemed almost beyond belief.

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

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

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

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

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

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

“When I first read the article, I thought that if you made the story up, no one would believe it,” says Walden. “But then I realized that Mark is at a point in his life where he would believe in something because he wants it so much. Mark is 16, the star footballer, he’s popular at school, but he’s entering the moment where he’s just passing his peak - he knows he’s not going to be

a professional footballer, he knows he's already probably been out with the prettiest girl at school. That's exactly when he could be led astray because he wants something bigger, he wants to do something big with his life. John, on the other hand, is clever and will do well, but he's picked on at school, he's ignored by his parents, he's a loner. They find something in common and for a while you think the friendship might work for both of them - both are getting something out of it. It becomes a kind of odd couple story."

As the story is seen from Mark's perspective in every scene, one of the challenges was to present all the characters and locations as he would see and interpret them. "Everything we see is subjective to Mark," explains Walden, "so what we see when he's talking to one of the characters via the Internet is what he imagines them to be like. Eventually, we, like DI Sarah Clayton, who's



investigating the crime, begin to think something's not right with Mark's story. The key was to keep the truth secret; we had to keep the suspense and that was a challenge."

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

One of the triumphs of Douglas's and Walden's approach was how they managed to open up a story which could have become bogged down with those Internet conversations which were so essential to the story. "There's a lot of fear about bringing this kind of story to the screen because there's a lot of back and forth through the Internet," explains Bryan Singer. "So the audience assumes there'll be a lot of watching people type. What is so good about Andrew and his team is that they found a way of visually illustrating the relationships between the characters even though they're communicating through their computers. So it's really riveting dramatically and you never feel as though you're watching people typing at each other; it's very dynamic."

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

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

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

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



For Toby Regbo, who first caught the attention of international cinemagoers in Jaco van Dormael's *Mr Nobody*, the chance to play such an intense lead role was irresistible. "John is 15 and at school he has no friends, he's bullied and teased and his home life isn't very happy either because no one has any time for him," says Regbo. "He needs love. Then he is befriended by an easy-going, popular guy called Mark because John's sister Rachel asks

Mark to look out for him. At first, Mark wants to prove to John that he's a good guy so that Rachel will trust him.

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

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

"They are phenomenal," says Douglas. "They really look like friends so you really feel the tragedy of their friendship pulling apart. Jamie and Toby had a natural inclination to always go deeper, to never be happy with sitting on the surface. We did a lot of work before shooting

honing the choreography of each scene. Their instincts were always absolutely right and that's a rare thing. It was a pleasure for me because, as a director, I haven't worked very much with actors. When an actor transforms language into something else, that is real magic."

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

Bryan Singer says a huge part of the film's success is thanks to the two leads: "The casting of the film is everything," he says. "The actors have to embody the characters, charismatic Mark and awkward John, and at the same time they each have to have their own vulnerability. That's very challenging but Jamie and Toby understood that. You root for both of them as you see them moving towards this tragic place.

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

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

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



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

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

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

One of the challenges of the part was portraying a character falling in love with someone else via a computer screen. “It was important to get the feeling that Rachel and Mark are in a kind of



bubble,” says Winstone. “It was quite a challenge to do the scenes where they type and communicate. Andrew, Jamie and I rehearsed the scenes as though we were having conversations face to face and when we shot scenes, Jamie would be in the room so it was as though we were talking to each other. What did surprise me was how intense it became; much more intense than normal. When you’re on a computer, it is just you and the computer. Because a lot of

the stuff between Rachel and Mark is innocent but has a dark side, it became very intense. The scenes where she’s provoking and seducing him through the computer became very tense and compelling.”

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

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

“The milieu of the film is the English lower-middle class which is rarely portrayed on the big screen,” says Douglas. “It’s a milieu I know well: it’s very ordinary, very bland, but I don’t want to ram that home. We filmed very naturalistically; there is a lot of handheld and it’s very



unshowy and unlit. I wanted the film to communicate suburbia, with all the ennui that goes with suburbia. This tragedy comes out of a very ordinary street and that was very important to me. I didn't want Mark to be the kind of kid who knows what to do with a knife; he's from a completely normal background so something like buying a knife is completely extraordinary for him. It's an ordinary suburban landscape that's common not just to the UK but to Europe and America."

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

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

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

The one location that jumps out as being very different is the estate where Mark and John pursue Kevin McNeil. For these scenes, Cripps chose The Robin Hood Gardens Estate in Poplar, East London, in whose brutalist, concrete high-rise blocks provide a stark contrast to the quiet suburban cul-de-sacs of the boys' homes.

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

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

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

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

## CAST BIOS

### **JAMIE BLACKLEY (Mark)**

Jamie Blackley is one of the most exciting young British actors around today. Jamie recently finished filming the movie adaptation of Gayle Forman's young adult bestseller, *If I Stay*, in which he will star in the lead male role alongside Chloe Moretz and directed by R.J. Cutler. Jamie has also completed filming his role for *Kids In Love*, a coming of age story about a young boy called 'Jack' (played by Will Poulter) who has his whole life planned out until he meets Evelyn (Alma Jodorowsky) and is taken into a new and exciting bohemian world, quickly losing interest in the life he used to have. The film was shot in and around London in 2013 and also stars Sebastian De Souza and Cara Delevingne. This Spring, Jamie will star in Justin Edgar's film *We Are The Freaks*, alongside Mike Bailey, Sean Teale and Michael Smiley. Set against the social and political turmoil of 1990's Thatcher's England, Jamie plays the lead role of 'Jack', who longs to escape his boring bank job and aspires to be a writer.

Jamie has several other film credits under his belt; Last year Jamie featured in *The Fifth Estate* directed by Bill Condon, in which he starred alongside Benedict Cumberbatch and Daniel Bruhl, in the story of the relationship between Wikileaks co-founders Julian Assange and Daniel Domscheit-Berg. The film tells of how the website's growth and influence led to an irreparable rift between the two friends. Jamie was also recently seen in the lead role of 'Caleb' in *And While We Were Here* alongside Kate Bosworth and Iddo Goldberg, which premiered last year at the Tribeca Film Festival to fantastic reviews. Set in Italy, the film followed the story of an unhappy wife who rediscovers herself with a younger lover. In 2012 Jamie was seen in Universal's box office smash, *Snow White and the Huntsmen* alongside Kristen Stewart, Charlize Theron and Chris Hemsworth, in the role of 'Iain'. In 2010, Jamie featured in the successful *London Boulevard*, directed by William Monahan and alongside Keira Knightley and Colin Farrell and in 2009, Jamie starred in the musical *London Dreams* and in the horror thriller *Prowl*.

Jamie's impressive body of work also includes his projects in British television. In 2012, Jamie was seen in the role of 'Jonny Franks' in the crime drama "Endeavour" on ITV1. Jamie has also previously been seen as 'Matt' in the hugely successful E4 series "Misfits" opposite Robert Sheehan and in an episode of "Midsomer Murders," in which he played the role of 'Duncan Hendred'.

On the stage, Jamie was seen alongside Andrew Knott and Isabella Calthorpe in Ian Softley's critically acclaimed production of *Backbeat* about the lives, loves and formation of 'The Beatles', at Glasgow's Citizens Theatre. Jamie also appeared in Tony Award winner Michael Mayer's musical adaptation of *Spring Awakening* in the role of 'Hanschen'.

### **TOBY REGBO (John)**

Toby Regbo first caught the public eye as the young Nemo in Jaco Van Dormael's *Mr Nobody*. His screen credits also include the young Dumbledore in *Harry Potter and the Deathly Hallows: Part 2* and the lead in Roberto Faenza's *Someday this Pain will be Useful to You* opposite Ellen Burstyn, Marcia Gay Harden and Peter Gallagher in New York, as well as Sky TV's "Treasure Island." In 2012, Regbo was cast in Disney's *Maleficent*, starring Angelina Jolie, Elle Fanning, and

Juno Temple, which is due for release in March 2014. This year, Regbo will star in The CW's "Reign," which is one of the biggest shows for the 2013-2014 television season.

**JOANNE FROGGAT (Sarah Clayton)**

JOANNE FROGGATT was propelled into the limelight with her Emmy-nominated performance as Anna in the hit series "Downton Abbey." For film, she won a British Independent Film Award for the independent feature *In Our Name* and will soon be seen in *Filth* alongside James McAvoy and Jamie Bell, as well as in *Still Life* with Eddie Marsan, which premiered at last year's Venice Film Festival.

**LIZ WHITE (Janet Dickinson)**

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

**JAIME WINSTONE (Rachel)**

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

**MARK WOMACK (Mark's Dad)**

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

**AMY WREN (Zoey)**

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

## CREW BIOS

### **ANDREW DOUGLAS (Director)**

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

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

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

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

### **MIKE WALDEN (Writer)**

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

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

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

### **BRYAN SINGER (Producer)**

Since his debut feature film and Sundance Grand Jury Prize winner, *Public Access*, Bryan Singer has consistently entertained audiences by directing films that can be characterised by his bold visual style and richly drawn characters. Bryan first gained widespread attention in 1995 with

the mystery/thriller *The Usual Suspects*, starring Chazz Palminteri, Benicio Del Toro, Stephen Baldwin, Gabriel Byrne, Kevin Pollack and Kevin Spacey. The film won two Academy Awards®: Spacey for Best Supporting Actor and writer Christopher McQuarrie for Best Original Screenplay. His next feature was the critically acclaimed *Apt Pupil*, which was adapted from a Stephen King novella and starred Academy Award® nominee Sir Ian McKellen.

Singer followed with two wildly successful films – the summer 2000 blockbuster, *X- Men*, and the even more successful 2003 sequel, *X2: X-Men United*. He helmed the adaptations with a keen awareness of the 40-year-old comic franchise's legion of admirers. Comic fans and new audiences overwhelmingly embraced Singer's vision, which seamlessly fused the science fiction and action/adventure genres with an all-star cast led by Hugh Jackman, Sir Patrick Stewart, Sir Ian McKellan, and Halle Berry.

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

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

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

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

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

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

### **STEVE GOLIN (Producer)**

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

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

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

### **PETER HESLOP (Producer)**

Peter's experience is drawn from over 25 years in film production. Starting in the production office and working through the Assistant Director grades, Peter worked on Hollywood features such as *Young Sherlock Holmes* and *Who Framed Roger Rabbit* for Spielberg's Amblin Entertainment, *Robin Hood: Prince of Thieves*, starring Kevin Costner, and Brad Pitt's *Seven Years in Tibet*.

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

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

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

### **SIMON CROCKER (Producer)**

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

### **JASON TAYLOR (Producer)**

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

### **JON HOPKINS (Composer)**

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

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

Jon then worked with Eno again on *The Lovely Bones* soundtrack, a project which led to his first solo film score - 2010 cult hit *Monsters*. A haunting sci-fi road trip by first-time director Gareth Edwards, Hopkins' electro-acoustic score was built around string performances from legendary arranger Davide Rossi.

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



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

### **JUDY BACHRACH (Co-producer)**

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

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

### **PAUL CRIPPS (Production Designer)**

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

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

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

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

**MICHAEL ELLIOT (Editor)**

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

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

He has also edited the feature films *20 Dates* (Myles Berkowitz, 1998) and *uwantme2killhim?* (Andrew Douglas, 2014) as well as the award winning theatrical documentary *Searching for the Wrong Eyed Jesus* (Andrew Douglas, 2006).

**TIM WOOSTER (Director of Photography)**

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

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

**KEITH ARMSTRONG (Music Supervisor)**

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

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

## CREDITS

### CAST

(In Order of Appearance)

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

### CREW

|               |                |
|---------------|----------------|
| Director..... | Andrew Douglas |
|---------------|----------------|

Writer.....Mike Walden  
 Producers.....Bryan Singer  
 .....Steve Golin  
 .....Peter Heslop  
 .....Simon Crocker  
 .....Jason Taylor  
 Executive Producers.....Andrew Douglas  
 .....Paul Green  
 .....Marc Berliner  
 .....Xavier Marchand  
 .....Robert Walak  
 .....Harvey Weinstein  
 .....Bob Weinstein  
 .....Lenny Beckerman  
 .....Tim Smith  
 .....Anne Sheehan  
 Co-Producer.....Judy Bachrach  
 Director of Photography.....Tim Wooster  
 Production Designer.....Paul Cripps  
 Editor.....Michael Elliot  
 Music.....Jon Hopkins  
 Costume Designer.....Caroline Harris  
 Hair & Makeup Designer.....Lynda Armstrong  
 Production Sound Mixer.....John Midgley  
 Casting.....Lucinda Syson CDG, CSA  
 .....Elaine Grainger CDG  
 Stunt Arrangers.....Gary Connery  
 .....Andy Bradford  
 .....Ray De Haan  
 .....Andy Smart  
 .....Mike Potter  
 Stunt Performers.....David Newton  
 .....Matt Sherren  
 .....Lloyd Bass  
 Co-Executive Producer.....Hakan Kousetta  
 Production Manager.....Suzie Shearer  
 Post Production Supervisor.....Michael Solinger  
 First Assistant Director.....Toby Ford  
 Second Assistant Director.....Ben Harrison  
 Second Unit Director.....Samy Mosher  
 Music Supervisor.....Keith Armstrong  
 Production Accountant.....Lesley Broderick  
 Additional Editor.....Eddie Hamilton  
 Production Coordinator.....Vicky Bishop  
 Production Secretary.....Alex McEwan

|  |                  |
|--|------------------|
| Third Assistant Director.....                  | Natalie Allin    |
| Floor Runner.....                              | Matt Bensley     |
| Assistant to Bryan Singer.....                 | Jonathan Stein   |
| Assistant to Steve Golin.....                  | Grant Derkac     |
| Assistant to Paul Green.....                   | Eric Dickinson   |
| Assistant to Simon Crocker & Peter Heslop..... | Lynsey Urquhart  |
| Assistant to Jason Taylor.....                 | Richard Martin   |
| Script Supervisor.....                         | Beverley Winston |
| Art Director.....                              | Astrid Sieben    |
| Stand By Art Director.....                     | Laura Barnes     |
| Set Decorator.....                             | Zoe Hoare        |
| Graphic Designer.....                          | Claire Trumble   |
| Assistant Set Decorator.....                   | Katie Turner     |
| Art Department Assistant.....                  | Sarah Priest     |
| Art Department Trainee.....                    | Joseph Goulding  |
| Assistant Accountant .....                     | Maggie Murray    |
| Graphics.....                                  | Compuhire LLP    |
| .....  | Richard Neale    |
| .....  | Clive Sapsford   |
| .....  | Jason Buckler    |
| Costume Supervisor.....                        | Sheara Abrahams  |
| Costume Assistant.....                         | Alexandra Barker |
| Costume Stand By.....                          | Lucy McGill      |
| Hair & Make-Up Artist.....                     | Jenny Harling    |
| Hair & Make-Up Trainee.....                    | Tanya Dennis     |
| First Assistant Camera.....                    | Sean Connor      |
| Second Assistant Camera.....                   | Dave Pearce      |
| Camera Trainee.....                            | Luke Lloyd       |
| Key Grip.....                                  | Pete Myslowski   |
| Video Assistant.....                           | Steve Petrie     |
| Sound Maintenance Engineers.....               | Steve Hancock    |
| .....  | Mike Reardon     |
| Gaffer.....                                    | Eddie Knight     |
| Best Boy.....                                  | Jamie Knight     |
| Lighting Technicians.....                      | Ben Knight       |
| .....  | Joe Knight       |
| Genny Operator.....                            | Roy Rowland      |
| Key Location Manager.....                      | Jason Wheeler    |
| Location Manager.....                          | Ian Hutchinson   |
| Unit Manager.....                              | John Crampton    |
| Props Master.....                              | Jason Wood       |
| Dressing Props.....                            | David Simpson    |
| .....  | Ian Cooper       |
| Stand By Props.....                            | Joseph Craig     |
| .....  | Tom Major        |
| Stand By Carpenter.....                        | John Gibson      |

|                                      |                               |
|--------------------------------------|-------------------------------|
| Assistant Editor.....                | Will Blunden                  |
| Acting Coach.....                    | Lenore Thomas Douglas         |
| Martial Arts Coach/Sword Master..... | Andy Callender                |
| Casting Assistant.....               | Fiona Forsgate                |
| Visual Effects by .....              | Bluebolt                      |
| 2D Supervisor .....                  | Stuart Bullen                 |
| Compositor.....                      | Fani Vassiadi                 |
| VFX Coordinator.....                 | Jan Guilfoyle                 |
| Supervising Sound Editor.....        | Lee Walpole                   |
| Dialogue Editors.....                | Iain Eyre                     |
| .....                                | Steve Little                  |
| Crowd Editor.....                    | Andre Schmidt                 |
| ADR Editor.....                      | Harry Barnes                  |
| Foley Editor.....                    | Juraj Mravec                  |
| Assistant Sound Editor.....          | Duncan Price                  |
| Foley Artists.....                   | Pete Burgis                   |
| .....                                | Andrea King                   |
| Foley Recordist.....                 | Catherine Thomas              |
| Re-Recording Mixer.....              | Stuart Hilliker               |
| Assistant Re-Recording Mixer .....   | Forbes Noonan                 |
| Mix Technician.....                  | Luis Fernandez                |
| Re-Recorded at.....                  | Boom Post Production          |
| ADR Voice Casting.....               | Abigail Barbier               |
| .....                                | Louis Elman                   |
| Transport Captain.....               | Clive King                    |
| Unit Drivers.....                    | Denis Gilmore                 |
| .....                                | Phil McCabe                   |
| Mini Bus Drivers.....                | Mark Cutler                   |
| .....                                | Paul DeLuce                   |
| Unit Publicity.....                  | Premier PR                    |
| .....                                | Ginger Corbett                |
| .....                                | Liberty Green                 |
| Stills Photographer.....             | Mark Tillie                   |
| EPK .....                            | PMA Production                |
| Producer.....                        | Pip Ayers                     |
| Cameraman.....                       | Tom Savage                    |
| Location Security.....               | The Movie Lot                 |
| Head of Security.....                | Mark 'Spike' Davies           |
| Catering.....                        | Hot Goblin Event Ltd.         |
| Chef.....                            | Christopher Blythe            |
| Caterer.....                         | Paul Creasey                  |
| Location Facilities.....             | On-Set Location Services Ltd. |
| .....                                | Greg Howard                   |
| .....                                | Dean Clack                    |
| .....                                | Derek Foster                  |
| Special Effects (Stabbing).....      | Colin Gorry SFX Ltd.          |

Chaperones.....Ali Morris  
.....Michele Zadak Ewing  
.....Saskia Burke  
.....Harriet Wilson  
.....Tian Glasgow  
Health & Safety Consultant.....Andy Clark on behalf of HESA HEALTH  
Unit Nurse.....Diana Branch  
Additional Photography/DOP.....Sam Care

Splinter Unit

DOP/Camera Operator.....Barney Crocker  
Camera Operator.....Jon Atwell  
First Assistant Camera.....Simon Heck  
Second Assistant Camera.....Morgan Spencer  
CCTV Cameraman.....Jimmy Haisman  
Script Supervisor.....Susie Jones  
Sound Mixer.....Martin Seeley

Main Titles

Digital Intermediate provided by.....Matt Curtis  
.....Company 3 London  
Executive Producer for Company 3 .....Stefan Sonnenfeld  
Digital Intermediate Head of Department.....Patrick Malone  
Digital Intermediate Producers.....Rob Farris  
.....Marie Fernandes  
Supervising Colourist.....Stefan Sonnenfeld  
Digital Colourist.....Rob Pizzey  
Digital On-Line Editors.....Justin Tillett  
.....Emily Greenwood  
Digital Intermediate Assistant Producer.....Cheryl Goodbody  
Digital Intermediate Assistants.....Aurora Shannon  
.....Peter Collins  
Digital Intermediate Sales.....Martin Poultney  
Digital Film Technical Supervisor.....Laurent Treherne  
Digital Film Bureau.....Fiorenza Bagnariol  
.....Timothy P. Jones  
.....Laura Pavone  
.....Gordon Pratt  
Data Wrangler.....Dan Helme  
Systems Administrator.....Neil Harrison  
Extras Casting.....Guys and Dolls Casting  
Completion Guarantee provided by.....Film Finances  
.....Neil Calder  
.....Sara Janasz  
Insurances provided by.....Media Insurance Brokers Ltd.  
Legal Services provided by.....Aslan Charles Kousetta, LLP  
.....Hakan Kousetta

|   |  |
|---|--|
| .....                                     | Sue Charles                              |
| .....                                     | Nick Miller                              |
| .....                                     | Mo Efeyini                               |
| Legal Advisors to Aegis.....              | Field Fisher Waterhouse, LLP             |
| .....                                     | Owen Oliver                              |
| .....                                     | Tim Johnson                              |
| Legal Advisors to Bad Hat Harry.....      | Bloom Hergot Diemer Rosenthal LaVoilette |
| .....                                     | Feldman Schenkman & Goodman, LLP         |
| .....                                     | David B. Feldman Esq.                    |
| Legal Advisors to Jumping Jack Films..... | Hansen Jacobsen Teller Hoberman Newman   |
| .....                                     | Warren Richman Rush & Kaller, LLP        |
| .....                                     | Stewart Brookman                         |
| .....                                     | Katherine McClure                        |
| Collection Account Management by.....     | Fintage CAM B.V.                         |
| Payroll.....                              | TPH Global Ltd.                          |
| Accounts Banking.....                     | Coutts and Co.                           |
| Auditors.....                             | RSM Tenon                                |
| Bridge Finance.....                       | Bridgeworks Capital                      |
| Camera Equipment supplied by.....         | Arri Media                               |
| .....                                     | Russell Allen                            |
| .....                                     | Deena Matthews                           |
| Stills Camera Equipment.....              | Calumet                                  |
| Lighting Equipment supplied by.....       | Arri Lighting                            |
| .....                                     | Sinead Moran                             |
| Weapons Hire.....                         | Bapty Ltd.                               |
| Digital Wallpaper.....                    | Artizan                                  |
| Digital Props.....                        | Display Electronics                      |
| Costumes supplied by .....                | Foxtrot Productions Ltd.                 |
| .....                                     | Angels Costumiers                        |
| Construction.....                         | Hedgehog Construction Ltd.               |
| Communications.....                       | Wavevend                                 |
| Wigs supplied by.....                     | Alex Rouse Wig Company                   |
| Action Cars.....                          | Bickers Action                           |
| .....                                     | MGM Cars                                 |
| Location Equipment.....                   | All Locations Services                   |
| Easy-Ups.....                             | JJ Equipment                             |
| Location Signs.....                       | Mike Stevenson                           |
| Script Clearance.....                     | The Clearing House                       |
| Art Department Clearance.....             | Capello Media Solutions Ltd.             |
| News Reel Footage.....                    | Associated Press Television News         |
| Safety Boat.....                          | Ocean Film Ltd.                          |
| Couriers.....                             | Creative Cars and Couriers               |
| Car Hire.....                             | Enterprise Rent-a-Car                    |
| Editorial Equipment.....                  | Pivotal Post                             |
| Film Stock.....                           | Kodak Ltd.                               |
| Post Production Scripts.....              | Sapex Script Services                    |
| Laboratory.....                           | Deluxe London                            |



Post Production Offices.....Goldcrest Post Production

Music performed by.....Jon Hopkins

Assistant Engineer.....Cherif Hashizume

Drone.....Leo Abrahams

Recorded at .....Cafe Music Studios, London

Jon Hopkins appears courtesy of.....Domino Records/Double Six Records