

Strand Releasing presents

TYRANNOSAUR

Written and Directed by Paddy Considine

Sundance Film Festival 2011

Winner, World Cinema Jury Prize, Dramatic, for Breakout Performances

Winner, World Cinema Directing Award, Dramatic

New Directors/New Films 2011

Country of Origin: UK

Format: 35mm / Color

Aspect Ratio: 1:1.85

Sound Format: Dolby SRD

Running Time: 91 minutes

Not Rated

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SYNOPSIS

TYRANNOSAUR follows the story of two lonely, damaged people brought together by circumstance. Joseph (Peter Mullan) is an unemployed widower, drinker, and a man crippled by his own volatile temperament and furious anger. Hannah (Olivia Colman) is a Christian worker at a charity shop, a respectable woman who appears wholesome and happy. When the pair are brought together, Hannah appears as Joseph's potential saviour, someone who can temper his fury and offer him warmth, kindness and acceptance. As their story develops Hannah's own secrets are revealed — her relationship with husband James (Eddie Marsan) is violent and abusive — and as events spiral out of control, Joseph becomes her source of succor and comfort.

ORIGINS

Shot in Leeds, UK, TYRANNOSAUR evolved from Considine's debut short film, DOG ALTOGETHER, released in 2007. The short, which filmed in Glasgow, opens with the character of Joseph (Peter Mullan), a man caught in the grip of his own anger, the short follows him through several violent scenes, in which he is both attacker and victim, up until the point where he meets a kind-hearted woman (Olivia Colman), outside a local charity shop, whose kindness seems to burn like a light in the dark.

'The aim of DOG ALTOGETHER was to start a film with a man kicking a dog to death, and to try and get an audience to end up caring about him' says Diarmid Scrimshaw, who produced both DOG ALTOGETHER and TYRANNOSAUR, 'Paddy achieved that brilliantly. It was clear that Paddy was an exceptional writer and director'

Before shooting DOG ALTOGETHER, Considine had already co-written DEAD MAN'S SHOES (in which he also stars), directed by his friend Shane Meadows, but felt that he had more to give. 'I've had some good moments as an actor,' begins Considine, who first attracted attention on screen with his performances in 1999's A ROOM FOR ROMEO BRASS, and then LAST RESORT, in the following year, 'but I knew I had to direct. I was becoming increasingly uncomfortable in front of the camera. I had the privilege to work with directors like Pawel Pawlikowski, Shane Meadows and James Marsh, who would consult with me about narrative. I knew I had a voice of my own and stories of my own that I needed to tell. 'In my heart I knew I was a better writer director than I was an actor. The best coaches aren't always the best players. Filmmaking was an absolute necessity if I was to continue a career in this medium.'

This compunction led to Considine's short film, DOG ALTOGETHER, which won the Silver Lion at the Venice Film Festival, a BAFTA and a BIFA for Best Short Film. 'When making DOG ALTOGETHER, I had this character of Joseph that I knew very well and was very close to me, and close to my heart,' says Considine. 'And then the female character came from some research I was doing on MY SUMMER OF LOVE [the 2004 film in which he starred with Emily Blunt].

‘As I was doing my research, I found out about this charity shop, and how people would come in drunk and just vent their anger at the volunteers. One of the women would close the door and pray for them; a lot of the time she’d be afraid but she had this faith that overrode everything. She’d pray for these people and they’d come back day-on-day, oftentimes quite sober and apologetic. That shop became like a haven, and she was the sort of person who attracted these kinds of people.’

Once he’d finished *DOG ALTOGETHER*, Considine began thinking more and more about his female character.

‘People were curious about what happened to the characters,’ he says. ‘I think some watched the film and felt that it ended abruptly, as they were so involved in the story. With the short I wanted to know whether I could apply narrative to my ideas. I felt I’d accomplished that. I’d already written another short based on Olivia’s character and was geared in my mind to making that. I was flattered that people were so concerned about where the story could go, so it transformed into *TYRANNOSAUR*. I began to explore what was going on in Hannah’s life.’

So Considine began writing a second short film, focusing on the female character that helps Joseph, but then decided that he’d turn the story into his first feature film. ‘I took myself away, and wrote what became *TYRANNOSAUR* in about a week and a half. I set about expanding the story and inventing a narrative for the two characters really. I sort of knew Joseph, and that’s not to say he didn’t surprise me, but I felt this need to find out about Hannah.

‘I wanted to know what she was living with. We all make assumptions about people and judge them on their appearance or what they have accumulated, or where they are in life. We are so indulged in our own lives that we fail to think for one second that the woman who serves you in the bank could be living in hell.’

The writer-director received support from many of the people who had worked on *DOG ALTOGETHER*, including both actors, Mullan and Colman, and his producer Scrimshaw, with whom Considine had worked earlier on in his career, writing and acting in a promo for The Arctic Monkeys’ ‘Leave before the Lights Come On’. Diarmid says ‘When I read Paddy’s first draft of *TYRANNOSAUR* I knew we had a script that you could have started shooting there and then; it was that strong. It is one of those films that feels so gripping and true that it is destined to be made,’ ‘Lots of people come into filmmaking wanting to make powerful work that’s affecting, emotionally true and honest, but few people get the chance to do that. This is a film that everyone involved has put their souls into.’

Actor Peter Mullan, who made his name with the likes of *TRAINSPOTTING* and, in particular, *MY NAME IS JOE*, agrees, ‘When Paddy sent me the script of *TYRANNOSAUR* I was surprised. It rarely happens that filmmakers follow up their short films, and the script for *TYRANNOSAUR* really stunned me, how well it worked. Normally, a short is a self-contained piece, but this really opens up quite naturally, looking more into Olivia’s character’s life, and I thought it did really that beautifully.’

THEMES

TYRANNOSAUR is a simple story about two lonely, damaged people struggling against life's vicissitudes, which then unfolds into a multi-faceted piece, probing at our perceptions of other people. 'What really affected me was the duality of pain,' continues Mullan. 'On the one hand you have the more straightforward story of a man, Joseph, and his extreme anger, and then rather than just being a simple case of this woman, Hannah, that redeems him or shows him a better side to himself, it is a beautiful study of somebody who wanted to help everyone else but couldn't help herself, because she is in a such a horrendous situation with an abusive husband. Also, there's a real twist to it. I didn't see what was coming. It is beautiful character study, but also it is a really cinematic thriller.'

As the film opens, it is Mullan's character that appears riddled with anger, and anguish, and it is his self-destructive journey that brings him into contact with Hannah, a kind, Christian, charity shop worker. Despite his belligerence, she extends the hand of friendship, and as their relationship develops, slowly at first, Joseph learns more about Hannah's life away from the shop. The shop, which first appears as a haven for Joseph, also proves a sanctuary for Hannah, cocooning her from the abuse she suffers at home at the hands of her husband, James (Eddie Marsan).

'When I read the script I took it as an allegory; It's about saving souls – whether that's domestic abuse, social violence or a neighbor from hell – it's not a single issue piece,' continues Mullan. 'It's about two souls who are adrift, confused and desperate to find some kind of solace, some kind of peace in their lives. There is a spiritual connection – not necessarily religious – and a spiritual journey, about the connection of souls. There's this anger, the spirituality, the hope and the loss, and on a more grounded psychological level all the characters are trying to stay afloat in a variety of ways, and, ultimately, in very destructive ways.'

While the movie is an emotionally harrowing piece, it is not without its moments of levity, and even though both Joseph and Hannah suffer terribly, TYRANNOSAUR carries an air of optimism; despite their suffering, both characters find a sense of hope. 'That's very Paddy,' continues Mullan. 'I don't think Paddy is the kind of person, or the kind of filmmaker, to condemn these people to a life of never-ending misery. He's an optimist by nature, so he wants to see how people come through situations like these. How do you come to terms with your own demons? There's a really tragic understanding that they both have of each other in the end, and that does give a sense of hope for both characters.'

Indeed, the writer-director himself states that for all the film's ferocity – the violence, emotional cruelty and severe domestic abuse – the film is a simple love story. 'From the start I told everyone I was making a love story. I'm not interested in life being bleak. Yes, it's tough at times, and yes, it can be horrific, but there has to be hope. You don't get through life without hope. Well I wouldn't. 'These characters, despite their different backgrounds and circumstances are essentially the same. They are both willing to take up the knife. There is an unspoken bond between them, like they are soldiers who have a mutual understanding of each other's pain. You see it in ex-fighters. That's interesting to me. It's animalistic. They love each other by the end. They are bonded by a profoundly brutal act.'

The brutality that unfolds on screen is affecting, but should not overshadow the characters' journey. 'I'm making a love story, and the brutality is secondary to these characters' stories,' continues Considine. 'I can't set out to write a film and say it's about anything in particular. I can't begin a script with a manifesto in mind. I can't say it's about alcoholism or domestic violence. Joseph drinks because it's become routine. It's become a part of his life. I actually think he's bored of it. Hannah drinks because it numbs her. It's a cushion so she can cope emotionally with her circumstances.'

'I see people use domestic abuse as a sort of shorthand in films, and I hope TYRANNOSAUR doesn't do that. I know what occurs and I didn't want to abuse that. I didn't want to use the abuse as a device. It's such a tender subject, and it's affected a lot of people that I know. It didn't happen to me personally, but it happens way too much. Some of the things I've read are so grotesque you couldn't put them in TYRANNOSAUR. People wouldn't believe that it went on. It's a work of fiction but it happens, and women don't always have the support they need to get out.'

In terms of performance, the filmmakers agree that it is Olivia Colman, playing Hannah, who faces the biggest challenge as an actor, portraying a character that must wear a very different face in public from that which she wears at home. The actress says that the character is trapped in her relationship with husband James, a born-again Christian with terrible self-esteem issues. 'The domestic violence is a small part of the whole,' she says. 'Really TYRANNOSAUR is a story of humans surviving; if you're having a shitty time you can still find the good in people, and find hope. And I do think that it's a love story. It's strange, you'd never imagine Joseph and Hannah together, and they're not lovers at all, but they can't live without each other eventually. They're mutually supportive, and it's really rather sweet.'

As part of her research for the role, Colman spoke to support workers from the charity Refuge, which helps victims of domestic violence, 'and they said that with a lot of the abusers it is about a lack of self-esteem,' she explains, 'they want to exert power over somebody else. And when you're on the other end of that you lose your self-esteem, because you feel worthless and that you deserve it.'

Colman, who delivers a stunning performance, goes on to note that some of the case studies that she read were truly harrowing. 'There was one extraordinary case study that they gave me,' she continues, 'and I wanted to do the situation and the story justice; I didn't want victims of abuse watching my performance and saying that it was ridiculous. So I took what information I could from the counsellors who dealt with people who are in that position; and some of the things I read, if you saw it in the film, you wouldn't believe it. Even though it's a powerful film, what TYRANNOSAUR shows is very mild compared to what some of these people have gone through. If these things that I read about were in a horror film you'd think it was far-fetched.' It is the character of James, Hannah's husband, played by Eddie Marsan, who is the prime perpetrator of the violence.

'What impressed me was the efficiency of the writing. It was a very sparse script,' says the multi-talented actor, who recently starred in SHERLOCK HOLMES. 'With my character, James, the key thing is that people who are doing evil things often see themselves as victims. They don't consider themselves to be the villains, and that's how you play it. There are not a lot of words, and yet this very simple story gives us all these different avenues to explore, and that's the key for film writing: inviting the audience to think about their lives in a very profound way without overloading them.'

‘I think it’s a film about existential angst,’ Marsan concludes. ‘Paddy’s brilliant at creating that; here are two people, Joseph and Hannah, trying to get through life in what sometimes seems an arbitrary and violent and chaotic world. The film is about people trying to overcome that. And I think Peter and Olivia’s characters have this love affair that is very sweet.’

CHARACTERS & CAST

When Considine was writing *DOG ALTOGETHER*, he ‘could only think of Peter Mullan’ for the role of Joseph. ‘Peter Mullan was my only choice, so much so, that I was willing to delay the film to wait for him. He has qualities that are hard to find these days. He belongs to the generation of actors that I love like Lee Marvin and Jack Nicholson. He’s a cowboy. He could easily live alongside them. There isn’t a moment where he isn’t believable. He’s charismatic and instinctive and he understood the animalistic qualities in Joseph as well as the subtleties. He carries so much empathy. He’s one of my favourite actors and there was nobody else on earth I wanted for the role.

While cinemagoers have become accustomed to strong performances from Peter Mullan, they are perhaps less familiar with Olivia Colman as a dramatic actress; she is best known for her TV comedy work on the likes of *PEEP SHOW*, *THAT MITCHELL & WEBB LOOK*, and *REV*. ‘I met her when we were making *HOT FUZZ*,’ recalls Considine. ‘I just had a feeling about her. She’s very sincere and honest. I don’t meet too many people that I instantly like, but she was one of them. She’s only known for comedy in the UK. I suppose I saw a lot of myself in her too. I saw her in supporting roles and just felt she was being under used and it angered me. All I had were my instincts. She’s never delivered a performance like this and I am proud of her. She punched above her weight. I saw her transform on this film. It was a remarkable thing to witness and I’m privileged to have been there.’

Colman recalls meeting Considine with particular fondness: ‘When I first met Paddy on *HOT FUZZ*, I was so excited I held the door open for him when he arrived and just smiled, like an idiot, and he said that at that moment he thought I could play Hannah, it was my smile!’ She notes that she had never endured the pressures of such a challenging dramatic part. ‘I was ever so nervous; I didn’t want to let him down and do a poor job of it. All the way through I said, “If you need to go with someone else, I understand.” But once Paddy had made his mind up he was very loyal.’

Considine says ‘Olivia says very complementary things about me getting the performance out of her, but you’ve got to have it in you in the first place. I can’t create it; I can’t make someone a great actor. The beauty of her is that she comes with no baggage. I could have cast other ‘established’ actors in the role, but you’d somehow know what you were getting. Olivia is a total mystery, and she delivers.’

‘I called her my fighter, and it was like a baptism of fire watching that girl on set. She became incredible, awesome, to me; she went up a level, and she became world-class. People hear she’s in the film and say that they think she’s amazing, but they don’t know how good she is, not until they’ve seen it.’

Colman’s co-star, Mullan, concurs. ‘She was beautiful to work with,’ he smiles, ‘and Olivia had by far the most difficult part, because on the one hand she’s playing someone who has a certain social face, that she has to put on, and then also has to keep her private misery behind

that mask. That's a more difficult part than what Eddie and I had to do. To pitch that role is difficult, because on the one hand you've got to be someone who is a credible human being with a relatively straightforward life, but inside there's this terrific turmoil from the abuse she's suffering. I think she's astounding.'

The actress says that she is delighted with the film. 'Paddy was the one who gave me the chance to have a crack at serious drama, and I'm so grateful. In fact,' she laughs, 'I'm quite grateful I didn't have to audition for the part in TYRANNOSAUR, having done the short, because I probably wouldn't have got it! Really, though, Paddy had such an incredible empathy. He was always there, watching and whispering to you. I think he could get a good performance out of anything, and of course I had wonderful people to work with, like Peter Mullan and, Eddie Marsan.'

Marsan takes the main supporting role in the film, that of Hannah's husband, James. 'You meet Hannah and think she's got this perfect marriage and this perfect husband, but he's a control freak, an abusive husband,' explains the actor.

'He's a very frightened man; he tries to control his demons by controlling his wife, and he beats her.'

Marsan and Considine had a strong mutual respect. The duo had met briefly when shooting the TV series RED RIDING. 'Eddie Marsan is someone who I've been aware of for years,' notes Considine. 'He's one of our best. To play the role of James is a tricky balancing act, but he got it. He played him as a soul in turmoil, which is what he is, as opposed to some villain. Olivia had to feel safe with him and she did. He's a great actor and a lovely man who knows the art and can turn it on and off. He went to some tough places, dark places. He's class.'

STYLE

Long before he became an actor, and then a director, Considine studied photography, earning a first class degree from college in Brighton, and he always harboured ambitions of stepping behind the camera. With his first feature film unfolding on a British council-estate, however, he did not want to go down the path of quasi-documentary realism.

Films from the UK set on a council estates tend to be populated with drug dealers, prostitutes and people with guns' notes TYRANNOSAUR producer Scrimshaw. 'Council estates are painted as these hellholes rife with criminality, but I've lived in council housing, Eddie grew up on a council estate, Paddy grew up in that environment too and 95 per cent of people you meet are just normal people who care about where they live and want what's best for their families and friends like everyone else. For some reason it's just the other 5 per cent that people 'fetishize' in the filmmaking world; our film doesn't do that at all. It's sees the connections that happen between real people every day, our characters find hope and friendship from pain'

Scrimshaw points to a scene in the film at a wake for one of Joseph's friends. 'You see the scene at the wake and you want to be part of that world, you want to be in that community, celebrating life's ups and downs. The most shocking moments of the film don't happen in a council estate, things are not always what you'd presume.

'This is a work of cinema, continues the producer. 'A lot of those 'council estate-chic' films have that documentary- style, wobbly camera, trying to look 'authentic', and Paddy's done

the opposite. Him, and our brilliant DoP Erik Wilson, have given us these beautifully composed 2.35 ratio shots that look very cinematic.'

Considine says that he wanted his film to have the same sense of space, and stillness, that is found in many classic Westerns with beautifully composed, expansive shots. 'The handheld aesthetic has been done to death, particularly in social realist dramas. I'm not a social realist. I wanted to make cinema. You can't set a film on a housing estate without giving it a documentary feel. I was anti-that. I didn't want improvisations either. The cast throw an ad-lib in here and there, but they are small moments and are welcome because they are well judged.'

'For me performance was everything. I wanted them to feel secure. I think the space is very important. You should earn your moments as a viewer, and I think if you stick with the film you are rewarded in some way. To me they are beautiful and heroic and I think the framing respects that.'

He points to a film in which he starred early in his career, *THE LAST RESORT*, directed by Pawel Pawlikowski. 'Pawel shot handheld beautifully, but then it became bastardised by loads of other filmmakers and DoPs. So one of my stipulations when I was planning on the film was that I was making a movie. We wrap ourselves in barbed wire with the films we make in this country, we sort of limit ourselves. I adopted the mindset that I wasn't making a 'little British film'. Even though we only had a small budget, I wanted to make a movie that felt big. If not in scale, then at least with moments'

According to Mullan, who also has experience behind the camera, having directed the likes of *ORPHANS*, *THE MAGDALENE SISTERS* and *NEDS*, Considine succeeds. 'Paddy was very anxious not to go down the hand-held road,' explains Mullan. 'He wanted it to be a quite classical kind of film. We have a lot of similar influences — Paddy is a big film buff — and we're neither of us into this nouveau social realism. When I make films I like the idea of a big screen and allowing the audience, through stillness, to get to know people.'

Considine's decision ensures that the film carries a striking aesthetic, and his actors all appreciate the space in which they could find their performance. 'I love it when films give you some space, as an actor, and as an audience member,' says Colman. 'There's this neurosis among people, filling things with music, action, a crane shot, panicking about not having enough in it, and I love that Paddy doesn't worry about all that. There are moments of everyone's day when nothing is said, everything is normal, and it gives the audience more time to wonder what's going on in their heads. It's just another wonderful aspect of a really, really, special film.'

The writer-director concludes: 'I wish I'd done this ten years ago. It's been the most profound move I've ever made. Regardless of how it's received, I've found the thing I'm best at.' Few who see *TYRANNOSAUR* will disagree.

ABOUT PADDY CONSIDINE

Paddy Considine, is an English actor, director and screenwriter, familiar to audiences for his roles *In America*, *The Bourne Ultimatum*, *24 Hour Party People*, *Hot Fuzz*, *Dead Man's Shoes*, *A Room for Romeo Brass* and *Red Riding*. His directorial debut, the short film *Dog Altogether*, won a number of awards including the 2008 BAFTA Award for Best Short Film. *TYRANNOSAUR*, which he wrote and directed, is his first feature.

BIOGRAPHIES

CAST

PETER MULLAN

Joseph

Peter Mullan is the winner of many awards including Best Actor at the Cannes Film Festival in 1998 for his performance in *My Name is Joe*, and the BIFA Best Actor award in 1999 for *Miss Julie*. Other memorable film performances also include *Trainspotting*, *Braveheart*, *Shallow Grave* and *Riff-Raff*. He has written and directed three feature films – *Orphans*, *The Magdalene Sisters* and most recently *Neds*. Previously appearing in Paddy Considine's short film *Dog Altogether* Peter resumes his role as Joseph in *Tyrannosaur*.

OLIVIA COLMAN

Hannah

Olivia Colman has made a big name for herself in British comedy, starring in classic series such as *Peep Show*, *Green Wing*, *Black Books* and *The Office*. Olivia's film appearances include *Hot Fuzz* directed by Edgar Wright and Warp Films' *Grow Your Own* and *Le Donk and Scor-zay-zee*. She also starred alongside Peter Mullan in *Dog Altogether*. Olivia has taken on numerous roles for BBC Radio 4 as well as treading the boards for a number of theatrical roles including *Long Days Journey into Night* with Jessica Lange.

EDDIE MARSAN

James

Eddie Marsan's extensive acting credits include award-winning performances in Mike Leigh's *Happy-Go-Lucky* and *Vera Drake* and Alejandro Gonzalez Inarritu's *21 Grams*. Other appearances include *Sherlock Holmes*, *Miami Vice*, *The Illusionist*, *Gangs of New York* and *Me and Orson Welles*.

Producer Biography

BAFTA winner **DIARMID SCRIMSHAW** has worked with Paddy Considine on several projects including producing his award-winning short *Dog Altogether*. Diarmid has produced most of the visual content for the Arctic Monkeys including their feature-length concert film *Arctic Monkeys at the Apollo* directed by Richard Ayoade, which played in cinemas worldwide. Other producing credits include the short films *Curtains* (written and directed by Julian Barratt and Dan Jemmett), *Scummy Man* (nominated for Berlin's Golden Bear), *The Mighty Boosh Live: Future Sailors Tour* (dir: Paul King) Work Diarmid has produced have won awards at Seattle, Venice, Edinburgh, NME awards, the BIFAs and the BAFTAs.

Production Company Biographies

About Warp X

Pioneering digital film studio Warp X is based in Sheffield, with a satellite office in London. Warp X shares the reputation of its sister companies Warp Records and Warp Films (*Four Lions*, *Le Donk & Scor-zay-zee*, *This is England*, *Dead Man's Shoes*) for combining creative originality with commercial success.

By harnessing cutting edge digital technology and low budget production methods Warp X makes high value movies that can reach cinema audiences across the world. These films are being managed and produced by Warp X for the Low Budget Feature Film Scheme set up in 2006 by the UK Film Council's New Cinema Fund and Film4 to revitalise the low-budget sector of the British film industry. Other key financial backers are Screen Yorkshire and Optimum Releasing who distribute the films theatrically and on DVD in the UK. Channel 4 hold UK television rights.

Previous Warp X releases include *A Complete History of My Sexual Failures* (dir: Chris Waitt) and *Donkey Punch* (dir: Olly Blackburn) in 2008, *Hush* (dir: Mark Tonderai), music festival film *All Tomorrow's Parties* and *Bunny and the Bull* (a comedy from *The Mighty Boosh* director Paul King 2009) in 2009 and *She, A Chinese* (an arthouse feature from Chinese writer/director Xiaolu Guo) was released early in 2010. www.warpx.co.uk

Warp X is an initiative of Film4, UK Film Council, Screen Yorkshire and Optimum Releasing.

About Film4

Film4, headed by Tessa Ross, is Channel 4 Television's feature film division. The company develops and co-finances film productions and is known for working with the most innovative talent in the UK, whether new or established. Film4 is a founding partner of the Warp X digital studio.

Film4's latest releases include Sam Taylor-Wood's *Nowhere Boy*, Peter Jackson's *The Lovely Bones*, Xiaolu Guo's *She, A Chinese* and Tom Harper's *Scouting Book For Boys*. Upcoming launches include Chris Morris' *Four Lions*, Mike Leigh's *Another Year* and Peter Mullan's *Neds*.

Currently completing post-production are Mark Romanek's *Never Let Me Go*; Hideo Nakata's *Chatroom*; Kevin Macdonald's *Eagle Of The Ninth* and Richard Ayoade's *Submarine*. Currently in production is Joe Cornish's *Attack the Block*. For more information visit: www.film4.com/productions

About UK FILM COUNCIL

The UK Film Council is the Government and Lottery-backed lead agency for film in the UK, supporting the

UK film industry, celebrating UK film culture and nurturing UK film talent at home and abroad.

Since its creation in 2000 the UK Film Council has backed more than 900 films, shorts and features, which have won over 300 awards and entertained more than 200 million people around the world. The UK Film Council generates £5 for every £1 of Lottery money it invests.

Its support develops new filmmakers, funds exciting new British films and gets a wider choice of films to audiences throughout the UK. It also invests in training British talent, promoting Britain as an international filmmaking location and raising the profile of British films abroad. In addition, it funds the British Film Institute.

Films backed by the UK Film Council include *Bend it like Beckham*, *Bright Star*, *The Constant Gardener*, *Fish Tank*, *Gosford Park*, *Happy-Go-Lucky*, *In the Loop*, *The Last King of Scotland*, *Man on Wire*, *Nowhere Boy*, *Red Road*, *St Trinian's*, *This is England*, *Touching the Void*, *Vera Drake* and *The Wind That Shakes the Barley*.

Current UK Film Council funding initiatives include:

- o the world's first Digital Screen Network, which has invested in 240 digital screens in cinemas across the country, increasing film choice, bringing the 3D experience to a wider audience, and ensuring the UK has more digital screens than any other European country;
- o over 200 film societies and independent regional film venues;
- o UK film festivals, including the Edinburgh International Film Festival, the BFI London Film Festival and the Sheffield International Documentary Film Festival;
- o working with Skillset, the UK skills and training industry body for the creative industries, to enable almost 7000 people to further their filmmaking careers;
- o giving over 20,000 young people the opportunity to get involved in filmmaking through First Light Movies and Mediabox;
- o sponsoring the pilot and now the current rollout of FILMCLUB to thousands of schools, introducing new generations of children to the best of British and international cinema.

Further Information visit: www.ukfilmcouncil.org.uk

About Screen Yorkshire

Screen Yorkshire is the regional screen agency, responsible for inspiring, promoting and supporting a successful and sustainable film, television, games and interactive media sector in Yorkshire and Humber. Screen Yorkshire's Production Fund, supported by Yorkshire Forward, invests in film and television production in the region. In addition to the Warp X slate, credits include; *The Damned United*, *Red Riding*, *Married Single Other*, *A Passionate Woman*, *Unforgiven*, *Wuthering Heights*, *Lost in Austen*, *Brideshead Revisited*, *The Cottage* and the BAFTA award winning *This Is England*. Screen Yorkshire also runs a number of industry support networks and distributes RIFE Lottery and Grant in Aid awards on behalf of the UK Film Council. For further information, visit: www.screenyorkshire.co.uk

About Optimum Releasing

Established in May 1999, Optimum Releasing is a key element within StudioCanal, the pan European film, production and sales distribution arm of French media group, Canal+.

Optimum Releasing has established a reputation for an innovative approach to distribution and has enjoyed success with a varied mix of film titles across all genres. A passion for film and commitment to creativity is central to all of Optimum's activity.

Recent and current theatrical releases include Michael Moore's FAHRENHEIT 9/11, Shane Meadows' THIS IS ENGLAND, Guillermo del Toro's PAN'S LABYRINTH, Paul Haggis' IN THE VALLEY OF ELAH, Marjane Satrapi's PERSEPOLIS, Garth Jennings' SON OF RAMBOW, Juan Antonio Bayona's THE ORPHANAGE, Darren Aronofsky's THE WRESTLER, Woody Allen's VICKY CRISTINA BARCELONA, Steven Soderbergh's CHE: Parts One and Two, Armando Iannucci's IN THE LOOP, Anne Fontaine's COCO AVANT CHANEL, Kathryn Bigelow's THE HURT LOCKER and Jacques Audiard's A PROPHET.

Optimum Home Entertainment, the company's stand alone DVD division, was established in 2004 and has released over 800 titles to date, with sales in excess of \$70 million generated in 2008.

In 2007 Optimum Releasing, StudioCanal and Lionsgate UK jointly acquired Elevation Sales. Elevation now handles the joint sales and distribution of home entertainment product for both Optimum Releasing and Lionsgate UK.

On the production front, Optimum's ambitious plans include Rowan Joffe's BRIGHTON ROCK starring Sam Riley, Andrea Riseborough and Helen Mirren, in post production; Joe Cornish's ATTACK THE BLOCK, shooting now, the first project to emerge from the recently announced pact with Big Talk, and the establishment of Warp X with Warp Films, the Film Council and Film4.

About EM Media

EM Media is the Regional Screen Agency for England's East Midlands.

Working with a range of partners locally, nationally and internationally, EM Media secures finance, nurtures talent, invests in success and stimulates growth and innovation in the Film, Games, TV and Interactive sectors; ensuring East Midlands' digital industries lead and compete globally.

EM Media has financed over 100 distinctive and innovative digital media projects, including the development and production of 37 feature films, leading the creation of a national profile for the East Midlands as a film -led region

Financed productions include: Justin Molotnikov's *Crying With Laughter*, Karl Golden's *Pelican Blood*, Samantha Morton's directorial debut *The Unloved*, Brian Percival's *A Boy Called Dad*, Alexis Dos Santos's *Unmade Beds*, Nicolas Winding Refn's *Bronson*, Kenny Glenaan's *Summer*, Duane Hopkins' *Better Things* (Cannes Official Selection

2008), Martin Radich's *Crack Willow* (Under The Radar – EIFF 2008), Steven Sheil's *Mum and Dad*, Jeanie Finlay's *Goth Cruise*, Shane Meadows' award-winning *This Is England* and Anton Corbijn's award-winning *Control*. EM Media has also co-financed the first slate of films from Warp X, the low-budget digital film initiative which has produced

Chris Waitt's *A Complete History of My Sexual Failures*, Olly Blackburn's *Donkey Punch*, Mark Tonderai's *Hush* and the forthcoming *Bunny & the Bull*, *She, A Chinese* and *All Tomorrow's Parties*.

EM Media has co-financed the development and production of games and virtual worlds with European Regional Development finance, including *Space Ark*, *mixm8*, *Beauty Salon*, *Geon: Emotions*, *Bugs of War*, *Manifest*, *Spell Souls* and *Hunter's World*.

(Front Credits)

FILM4 AND THE UK FILM COUNCIL
IN ASSOCIATION WITH
SCREEN YORKSHIRE, EM MEDIA
AND OPTIMUM RELEASING
PRESENT

A WARP X / INFLAMMABLE FILMS PRODUCTION

A FILM BY
PADDY CONSIDINE

“TYRANNOSAUR”

PETER MULLAN

OLIVIA COLMAN

EDDIE MARSAN NED

DENNEHY

SALLY CARMAN SAMUEL BOTTOMLEY

PAUL POPPLEWELL SIAN BRECKIN

(End Credits)

“FOR PAULINE”

WRITTEN AND DIRECTED BY
PADDY CONSIDINE

PRODUCER DIARMID
SCRIMSHAW

“EXECUTIVE PRODUCERS
PETER CARLTON MARK
HERBERT

KATHERINE BUTLER
HUGO HEPPELL
SUZANNE ALIZART

WILL CLARKE

DIRECTOR OF PHOTOGRAPHY
ERIK ALEXANDER WILSON

FILM EDITOR
PIA DI CIAULA

PRODUCTION DESIGNER
SIMON ROGERS

MUSIC COMPOSED BY
CHRIS BALDWIN AND DAN BAKER

CASTING DIRECTOR
DES HAMILTON

MAKE UP AND HAIR DESIGNER
NADIA STACEY

“COSTUME DESIGNER”
LANCE MILLIGAN

“LINE PRODUCER”
SARADA McDERMOTT

CAST

Peter Mullan	Joseph
Archie Lal	Post Office Cashier
Jag Sanghera	Gurav
Mike Fearnley	Dan
Paul Conway	Terry
Lee Rufford	Paul
Olivia Colman	Hannah
Samuel Bottomley	Samuel
Sian Breckin	Kelly
Paul Popplewell	Bod
Eddie Marsan	James
Robin Butler	Jack
Sally Carman	Marie
Ned Dennehy	Tommy
Fiona Carnegie	Woman in Shop
Julia Mallam	Drunk Woman
Chris Wheat	Wake Singer
Craig Considine	Craig
Robert Haythorne	Rob

Special Thanks To:

Shelley, James Marsh, Gary Oldman, Conor McGaughan, Sam Fox, Derrin Schlesinger
St Vincent's Community Shop, Scottish Screen, Anna Duffield, Sigma Films, Jurys Inn, Leeds
City Council, Anita and Andy Middleton

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Council, Anita and Andy Middleton

Music Source Credits
(In Order of Appearance)

Wandrin Star
Written by Alan Jay Lerner and Frederick Loewe
© 1951 (Renewed) Chappell & Co, Inc. (ASCAP) All rights
reserved
Recorded by Nick Hemming

We Were Wasted Written by Nick
Hemming Published by Notting Hill
Music Performed by The Leisure Society
(P) & (C) 2009 Leisure Society under exclusive license to Full Time Hobby.
Jacks Song Written by Chris
Wheat Performed by Chris Wheat
Copyright Control

Sing All Our Cares Away
Written and performed by Damien Dempsey. Published by
Northside Songs (IMRO) / Bug Music Ltd Clear records/IRL
(Independent Records Limited). Produced by John Reynolds

This Gun Loves You Back
Written by Chris Baldwin and Paddy Considine
Copyright Control
Performed by Chris Baldwin

Truth Or Glory
Written by Jonas Persson and John Boughtwood
Published by Campbell Connelly & Co Ltd Recorded by
The JJ All Stars
C/o Campbell Connelly and Co Ltd

Saturday Night
Written by Jonas Persson and John Boughtwood
Published by Campbell Connelly & Co Ltd Recorded by
The JJ All Stars
C/o Campbell Connelly and Co Ltd

Psycho Mash
Written by Jonas Persson and John Boughtwood
Published by Campbell Connelly & Co Ltd Recorded by
The JJ All Stars
C/o Campbell Connelly and Co Ltd

No animals were harmed in the making of this film.

The characters and incidents portrayed and the names herein are fictitious, and any similarity to
the name, character or history of any actual persons living or dead is entirely coincidence and
unintentional.

This motion picture is protected under the laws of the United Kingdom and other countries and
its unauthorized duplication or exhibition may result in civil liability and criminal prosecution.

Developed in association with EM Media supported by the National Lottery through the UK Film Council's and Regional Screen Agency's Regional Investment Fund for England and Film4

A Warp X/Inflammable Production for Film4, UK Film Council, Screen Yorkshire, EM Media and Optimum Releasing

In Association with Non Stop entertainment AB and Madman

Made with the support of the UK Film Councils New Cinema Fund

Made with the support of Yorkshire Forward through Screen Yorkshire Production Fund

Co-Financed by Optimum Releasing Limited

The low budget feature film scheme is an initiative of the UK Film Council, Film4, Screen Yorkshire and Optimum Releasing.

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RELEASING/WARP X/INFLAMMABLE FILMS 2010