

FILM4 and BFI Present In Association with PROTAGONIST PICTURES ANIMAL KINGDOM LIPSYNC LLP

WESTGROVE PARTNERS DMC FILM

A Potboiler Production An Albert Granville Film

TRESPASS AGAINST US

PRODUCTION NOTES

Running time: 98 mins

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MAIN CREDITS

FILM 4 AND BFI Present in Association with **PROTAGONIST PICTURES, ANIMAL KINGDOM** and
LIPSYNC LLP In Association with **WESTGROVE PARTNERS** In Association with **DMC FILM**
A **POTBOILER PRODUCTION** An **ALBERT GRANVILLE FILM**

MICHAEL FASSBENDER, BRENDAN GLEESON, LYNDSEY MARSHAL, KILLIAN SCOTT With **RORY KINNEAR** And **SEAN HARRIS, GERARD KEARNS, TONY WAY, KINGLSEY BEN-ADIR, BARRY KEOGHAN, PETER WIGHT, ALAN WILLIAMS, ANNA CALDER-MARSHALL, MARK LEWIS JONES** Introducing
GEORGIE SMITH, KACIE ANDERSON

Directed by **ADAM SMITH** Written by **ALASTAIR SIDDONS** Produced by **ANDREA CALDERWOOD, GAIL EGAN, ALASTAIR SIDDONS**

Executive Producers **TESSA ROSS, ROSE GARNETT, DAVID KOSSE** Executive Producers **ZYGI KAMASA, DANIEL KHALILI, NATASCHA WHARTON** Executive Producers **FREDERICK W. GREEN, JOSHUA ASTRACHAN** Executive Producers **PETER HAMPDEN, NORMAN MERRY, NIGEL WILLIAMS**
Co-Producer **JIM SPENCER**

Director of Photography **EDU GRAU** Production Designer **NICK PALMER** Edited by **KRISTINA HETHERINGTON, JAKE ROBERTS** Music by **TOM ROWLANDS** Post Production Supervisor **POLLY DUVAL** Costume Designer **SUZANNE CAVE** Make Up & Hair Designer **SHARON MARTIN**
Casting by **SHAHEEN BAIG**

TRESPASS AGAINST US

SYNOPSIS

Three generations of the notorious Cutler family live as outlaws in the green and pleasant Gloucestershire countryside. They spend their time hunting, thieving and tormenting the police in the heart of Britain's richest neighbourhood.

Chad (Michael Fassbender) finds himself torn between respect for his father, Colby (Brendan Gleeson), and a desire to forge a better life for his wife, Kelly (Lyndsey Marshal) and their children.

When Colby sets up a burglary that targets a stately home teeming with treasures, Chad is faced with a choice that could change his life forever.

Should he follow tradition and do his father's bidding as his rightful son and heir, or should he break the chain and set out on a new path?

With the law cracking down on the clan, his father tightening his grip on the family, and prejudices among the local populace becoming ever more entrenched, Chad discovers that his destiny may no longer lie in his own hands...

ABOUT THE PRODUCTION

Origins

Trespass Against Us began life with screenwriter/producer Alastair Siddons. Several years ago he came across an article in an English newspaper that reported on a family that had been terrorising the Cotswold countryside.

“The article was about a particular family,” begins Siddons, “and the piece said that they were accused of 65 per cent of the crime in the county.” The notorious gang, often described in the press as ‘travellers’ or ‘gypsies’, were well known to local law enforcement agencies, which had tied them to a series of break-ins at stately homes across the region.

Siddons thought that the family would prove an interesting subject for a documentary film and, subsequently, for a full-length feature. “The newspaper article was fascinating, and working on a documentary was actually life changing, but I felt that I could tell a much more powerful story about these people in a fictional drama,” says Siddons. “It would allow us to really explore family dynamics and different prejudices, and also to tell a story that would resonate with all audiences, whatever their own backgrounds.”

Such was the power of the story he created, a clutch of high profile and supremely talented actors soon came aboard, including the likes of Michael Fassbender, Brendan Gleeson, Lyndsey Marshal, Sean Harris and Rory Kinnear. Filmmaker Adam Smith — who’s earned high acclaim for his work on TV (*Skins*, *Little Dorrit*, *Doctor Who*), as well as on commercials and music films (especially with the Chemical Brothers) — joined as director.

“We spent a lot of time developing ideas together and quite a lot of those ended up in the script,” says Adam Smith, “but Alastair is the one who went off and wrote this excellent screenplay. He managed to combine a heist movie with a really heartfelt family-based story. It is an incredible script and it was my job to do it justice.”

In part, the filmmakers took inspiration from the 1998 feature film *Black Cat, White Cat* from director Emir Kusturica, which had won the Silver Lion for Best Direction at the Venice Film Festival. The Serbian film centres on a group of gypsies living on the banks of the Danube River.

“We fell in love with that film and thought that our feature could perhaps be a British version of that,” says Siddons. “Then the right actor came along in Michael Fassbender, and he put his name to the main part. I am so glad about that. We ended up with an unbelievable cast and some great collaborators.”

The key collaborators for Smith and Siddons were Film4 and also producer Andrea Calderwood and Potboiler Productions. Calderwood worked on the award-winning feature *The Last King of Scotland* and the acclaimed HBO miniseries *Generation Kill*.

“*Trespass Against Us* came to us through Film4,” she says. “They suggested that we look at the script and we just loved it. There was such a fantastic energy about it and the way that Alastair embraces his characters and treats their world completely engaged us right from the beginning.

“One thing I particularly loved about it was the father-son relationships,” she adds. “There was something really moving about the central character, Chad, trying to become himself while his father is trying to hold on to him to the extent where it becomes damaging for him. All the heart, energy and humour that was on the page throughout Alastair’s script has come through in the film.”

When considering the music that would complement Siddons’s unique script, a long standing creative collaboration with the Chemical Brothers led Smith to ask Tom Rowlands to compose the *Trespass Against Us* score.

Often described as the “Third Chemical Brother”, Smith has been working with the band since their inception in ‘94 making and designing their visuals and live shows. His work for the acclaimed 2015/2016 *Born in the Echoes* tour was praised as “spectacular” by Creative Review, and “an all round aesthetic explosion” by the Guardian. Smith also directed their video for Galvanise and the universally lauded concert film *Don’t Think*.

Rowlands began work on creating the music after his first read of Siddons’ script, with Smith and Rowlands’ aim to create a palate that felt right for the film. The creative process involved using instruments not normally associated with The Chemical Brothers music. Rowlands began composing using analogue synthesisers and sequencers, before re-recording the melodies using classical instruments. He transformed these recordings in his own unique way to create a timeless score that

is both emotionally powerful and incredibly exciting.

Outlaws: fathers and sons

Trespass Against Us tells of a family unit that lives outside the boundaries of contemporary society. “In America you have outlaws, people who live outside the rules,” says Siddons, “whereas in Britain we don’t, because there’s so much CCTV and the country’s so small. You can’t get away from the road like you can in America.

“But the family that inspired *Trespass Against Us* is about as close to a family of outlaws as you can find in this country. They’re completely outside society with no bank accounts, passports or National Insurance numbers. Most of them have never been to school. They really live outside of society.

“And what fascinated me most about this whole enterprise was the idea of family,” Siddons adds. “This lot can fight like mad and beat each other up but a very strong sense of family always shines through. I wanted to make a feature film about love and a film about fathers and sons, a film about a very complex relationship between three generations of males in a family.”

Though inspired by real people, the family on screen in *Trespass Against Us* is fictional. The film tells of the Cutlers and, in particular, the interaction between three generations of males. At the very top of the family tree is Colby [Brendan Gleeson] the patriarch. His son is the central character, Chad [Michael Fassbender], who has a son of his own, Tyson [Georgie Smith].

For Fassbender, the family dynamic was central to his decision to join the production. “When I met up with the filmmakers, I decided to sign up pretty much there and then,” says the actor, “having got a handle on Adam’s sensibilities and how he saw the film.

“It was a really interesting subject matter. And within that subject matter there was a really interesting family story, which everyone can relate to; what’s it like when a family is fracturing?”

In the film, Colby rules the clan, dispensing advice and wisdom, and deciding how the Cutlers will live their lives. He wants Chad to remain loyal to the beliefs of the itinerant clan, unsullied by the ‘gorgie’ thinking of those that live beyond those ideals.

Though Chad has followed his father's wishes, his ideas are changing. He and his wife Kelly [Lyndsey Marshal] have two young kids, Tyson and Mini [Kacie Anderson], for whom they want a different life. They are willing to surrender their itinerant lifestyle in the hope that their children will be educated within the system and therefore have more options than their parents.

"It's a fascinating dynamic," says Fassbender. "One side of the family wants to settle down permanently and another, older side of the family — represented by Brendan's character, Colby — wants to do everything in his power to prevent that and to keep the old traditions.

"That is what Colby was taught and what he's believed in down through the ages. In his mind's eye it's what's kept his community strong and what's protected them from the 'gorgie' way of life.

"Why didn't Colby send Chad to school? I had that conversation with Brendan," says Fassbender. "Was it a way to keep him under control? Or was it that sending him to school would integrate him into a system that he doesn't think is right and will pollute his way of thinking and pollute the traveller community?"

Whatever the answer, Chad is adamant that his kids *will* get an education. "It's about the changing of the times," Fassbender notes, "and the idea that sometimes it's hard to let go of old traditions and find new ones."

The struggle between father and son, their differing opinions and understanding, is a major source of conflict. "The heart of the story," says Brendan Gleeson, "concerns the lad, Tyson."

"Chad and his wife, Kelly, have decided that school is a good thing for their kids," he says. "Chad didn't go to school himself. He can't read. Colby didn't send him to school, very deliberately, and so there is a dispute happening about the fact that Tyson *is* going to school. This is the needle that goes through the whole film, which is about Tyson's future and about the maintenance of this kind of life."

This battle between father and son, believes the film's director, has a universal appeal. "There is a lot of truth in that sort of relationship," Smith says. "A lot of people can relate to that. We are all

brought up to believe in and to follow a certain set of values and paths in life and perhaps you don't want to do that, and it is hard to break away.

"That is a universal truth and it is something that resonated personally for me, trying to somehow break free from some of the shackles you are brought up with. You have to deal with the fears of doing something that is not what your parents would like you to do." Smith points to his own life, when he left home at 17 and began doing the visuals for acid house raves. "It wasn't exactly something that my mum and dad could relate to," he says.

In *Trespass Against Us*, however, Chad finds that his bid to sever the tie to his father and his ambitions is far from easy. "That's the tragedy of the story," says Smith, "that Chad ultimately finds it very difficult to break away.

"The pull of his father is so strong. He also has to deal with the prejudices that exist towards him from the outside world. If you have been brought up in a very closed community, the outside world is quite an alien place. To try and fit into that is very difficult."

Fassbender agrees. "In some ways, Colby is right because when Chad does brush up against the 'straight' world, or whatever we call it, things do get a bit sticky. I like the idea that in making the film we weren't trying to preach anything or sway towards one side or the other. There's prejudice on both sides."

Prejudice is a key theme for *Trespass Against Us* and, despite Chad and Kelly's intentions, they find that their desire to integrate into normal, settled society, comes undone at every turn. Siddons explains, "I think that 'gypsy-ism', for want of a better word, is one of the last forms of accepted racism in this country.

"While there are things that the Cutlers do in the film that you're not supposed to like, I always wanted to approach the subject without judgement or prejudice and let people make up their own minds.

"What I hope comes through more than anything is that this group of people can teach us something, whether it's about love or family or education."

Smith concurs. “I want the audience to understand what these people think, feel and do,” he says. “It is not a film about travellers. It is a film about a family of outlaws. In a lot of ways they are not accepted in the traveller community, or in what the travellers call the ‘gorgie’ community, either. They are outside of all community.”

The filmmakers hope that their story’s themes will ensure its broad appeal. “I want all kinds of people to watch the film, as it’s a universal story in many ways. The audience is taken on a real emotional journey. I want to take the audience into this world and for them to empathise with the characters in it.”

“Travelling communities are often objectified in television programmes — it’s comedy or caricature — but actually this is just about family. This is about things that could apply to anyone, whatever part of society they’re in.”

Meet the Cutlers: characters and cast

The central character in *Trespass Against Us* is Chad, played by Michael Fassbender. “One of the brilliant aspects of Michael’s performance in the film is that he mixes an unlikeable side with a vulnerability that really makes you really feel for him and understand his predicament,” says Siddons. “There are certain aspects of his character that anyone can relate to, whether that’s dealing with peer pressure or parental pressure. Michael is just a master.”

Producer Andrea Calderwood agrees. “Having Michael involved absolutely transformed the scale of the film,” she says. “We always knew we had a really strong script because we were getting fantastic responses from actors but once Michael said yes it gave the film a certain status. Michael is such a charismatic actor and he is such a strong presence on the screen.”

Smith, meanwhile, compares Fassbender to “a well-trained athlete, at the top of his game”. He explains, “His character is a man who is loyal to his family and to his friends. He looks after people, and family is the most important thing to him.”

According to Fassbender, Chad knows his place in the clan hierarchy. “You have Colby who is in charge of the site, and Chad is the next in command,” he says. “If we’re talking monarchy, Colby is the king and Chad the prince. Tyson is the future king, and all that’s interwoven.

“It’s an important part of the structure. Then there are ‘Joeys’ on the site, who are kind of servants, really. They get given accommodation but they do a lot of menial work for others on the site. There’s a tiering system within the clan. There’s definitely an order in the way things are done and which everybody adheres to, and Colby is at the top.”

With Chad in thrall to his father, the filmmakers required an especially powerful performer to play the patriarchal part. “Chad’s father is such a strong character, so that meant we had to cast an actor who was as strong as possible,” says Calderwood.

They were able to cast Brendan Gleeson in the role. “It’s great to be able to work with Brendan,” says Fassbender. “I saw him when I was 16 in Ireland doing *Juno and the Paycock* [on stage]. I was a fan from then on. As a viewer, I find him very generous, and as an actor I find him the same. He’s always giving you plenty of stuff to work with and to bounce off. I’ve been waiting for a long time to work with him.”

Likewise, Gleeson had been itching to work with Fassbender. “After I watched the documentary I thought I’d want to make the feature that Alastair had written,” Gleeson says, “but what was really influential was Michael having got on board. I knew then that there was going to be great clarity.

“I had wanted to work with Michael for a long time, and I thought the whole thing would be really interesting. The film doesn’t give you any easy answers and it is all the more inspiring when you don’t know the answers.”

The actor describes how his character drives the film’s narrative, which incorporates a break-in at a large country house. “Colby is a father and grandfather and is the patriarchal figure at the helm of this group of people,” says Gleeson.

“There is no question about it. He demands to be listened to, and his prize asset, for want of a better term, is his son Chad and, basically, they rifle the big houses in the general vicinity.”

Gleeson notes that part of Colby's thinking when encouraging Chad to stay within the community is the knowledge that his son might struggle to fit into the outside world. "Colby is bullying and he can feel the land shaking underneath him, but also I think he knows that Chad is not going to prosper in the other world," says Gleeson.

"He is too good a thief, too good a getaway driver. He has no skills. He can't read, so what on earth is he going to do out there? Colby's rationale is that the outside society make up all the rules. And you ain't going to win playing by their rules."

He points to a pivotal moment in the story when Chad and Kelly visit the school that their children attend. "It is interesting what happens when they go to the school, the thing they have put their faith in," Gleeson says.

"It comes back and kicks them in the teeth. This is what Colby has been saying all along. He says to Chad that the settled community is going to mug him and mess him around, and that whatever Chad has will be taken from him."

Despite Colby's protestations, Chad and Kelly try and stand their ground. In many ways, Kelly is the driving force behind their bid for a new life. "Kelly is pushing for a more settled life," Fassbender says. "Whether or not Chad would continue down that path without her influence, possibly not, but she definitely wants something else for her kids. This brings them into conflict with Colby."

Kelly is a strong female voice on screen, and actress Lyndsey Marshal brings the character to life. "To have Lyndsey play Kelly was fantastic," Calderwood says. "She is such a powerful actor and she brings a real heart and authenticity to her role. You completely believe that all these people are there in that world."

Marshal says the *Trespass Against Us* script was unique. "I thought the script was really inventive and exciting," she explains, "and it is unlike anything else I'd read before. And I thought it was really interesting to see how a woman survives and copes in this predominantly male world."

"She's a good mum and good wife," she says of her character. "I found that she's got to have her wits about her and she really has to hold her own. There aren't many other women about. I think that to survive in this world, you have to be quite tough. It's a tough world even to film in."

Her director agrees. “Kelly is a tough lady,” Smith says. “She exists in a very male-dominated world in this story and she stands on her own with real spirit. That is what Chad loves about her. She stands up to Chad and there are not many people who challenge Chad, other than Kelly and his dad.”

While casting of all the main characters was vital, equally important was the hunt to find the two children in the picture, Tyson and Mini, played by Georgie Smith and Kacie Anderson, respectively.

“Both Kacie and Georgie have brought so much to the film,” says Fassbender. “They’re so important to the whole piece; they’re the heart and soul of it and, thankfully, they’ve been great. If they hadn’t been great, the film might not have worked.”

The casting of Tyson, in particular, was key and casting director Shaheen Baig, along with casting associate Anna McAuley, travelled to lots of different schools across Gloucestershire and the Cotswolds in a bid to find the right boy.

“She was told at three different schools that she had to meet this kid, Georgie Smith,” explains Siddons. “The teachers at these schools all said he was exactly what we were looking for.

“Then, finally, Anna walked into a school for ‘naughty children’ and this little kid just stuck up his middle finger at her straight away. She said, ‘You’re Georgie Smith.’ He said, ‘Who are you?’ She called me straight away, saying, ‘I’ve found the boy.’

“And she was right,” Siddons adds. “He kicked Adam Smith in the shins at one point. I started laughing and he kicked me in the shins. During his first audition he told us that he’d driven a Subaru into a building and that he’d smashed his dad’s car up with a hammer. Honestly, he couldn’t have been better for the role.”

Though he had no prior experience, Georgie Smith had grown up in a travelling family and proved courageous in the extreme. “One thing you can definitely say about him is that he’s very brave and very game for pretty much anything,” says Fassbender.

“There were certain emotional scenes he had to get to, where he had to cry, and he could do that. He understood. He’s a wonderful kid, as is Kacie.”

Calderwood concurs. “Kacie was an incredible find as well,” she says. “It is always a huge challenge to find a child actor that can effectively be themselves on screen and be entirely natural. But Kacie is an incredible person for such a young girl.

“She has one of those faces that you want to watch, and which is completely endearing. I think that’s really key because the heart of the story is the family relationships and how much Chad’s children mean to him, so you really need to have kids that the audience can engage with.”

The producer points to one scene in particular, when the police raid the Cutler campsite, which the children find traumatic. “You really feel for this family being torn apart,” Calderwood says, “and the kids have to matter to you. You have to believe in them so it is fantastic to be able to find kids of this quality.”

The film features a number of other important characters, both inside and outside the Cutler clan. One prominent character inside the clan is Gordon Bennett, one of Colby’s ‘joeys’, who is mentally unstable. His actions at one point endanger Chad’s children, ramping up the conflict between Chad and his father.

“It is an interesting thing where Colby has taken in a mentally ill guy, who is another kind of outsider that society has abandoned,” explains Smith. “That Colby takes him in shows an interesting side to Colby, that he wants to look after some of life’s waifs and strays.

“Quite a few of the clan are like that, waifs and strays. It makes life in their camp very challenging for Kelly and Chad who must bring up their kids among characters like that.”

The Gordon Bennett character is played by character actor Sean Harris who, says, Smith “is amazing. He is really powerful. All the cast deliver brilliant performances.”

Outside the Cutler clan, Chad’s nemesis is the police officer PC Lovage, played by Rory Kinnear. He is a dog handler who loves his animal, Trousers, and who is determined to collar Chad. “The Lovage

character needed to be a very powerful presence to feel it was a genuine rivalry between him and Chad,” says Calderwood, “and we were lucky to get Rory.”

Kinnear adds, “Traveller communities are often very insular and Lovage is in some way representative of the outside world and the world that seeks to shut them down as a unit. That world is not just the police; it’s politicians, the media and often the general public as well. Lovage is there to represent all the negative thought that there is towards these communities.”

Living the outlaw life...

In bidding for authenticity, the filmmakers have ensured that all the members of the Cutler clan speak in a very particular vernacular. The script is populated with words that are very specific to this community — ‘joeys’, ‘mush’, ‘gavas’ ‘gorgie’ — and all the actors speak with a very distinct accent.

Smith explains, “It was very important to us to set the story in Gloucestershire and in the Cotswolds, the heart of picture postcard England. The way the script was written was very much based on that Cheltenham backstreet and Gloucestershire accent, which is a very particular dialect and it was really important to get that absolutely right. Michael worked so hard on his accent and he did a really brilliant job.”

The filmmakers asked Georgie Smith’s father to record the entire script, so that the actors could get a handle on how they should talk. “And Michael religiously learnt this dialect,” says Smith, “which is quite a tough one because it is not that well known. It is not a broad West Country accent. It’s more clipped than that.

The process was intensive, says Fassbender. “It’s a lot of work with tapes, a lot of repetition,” he notes. “I did three weeks’ prep going into the film, working on the accent. That’s the boring stuff as an actor.”

The script itself, however, was full of curious language. Gleeson, for one, found the vernacular very intriguing. “The accent was very interesting and I always love it when the language is so rich,” he says. “The way the script is written is very particular and you have to be careful not to overdo it.

“I love the wealth of language that is possible when dialects are allowed to be different. I love the way different people have different ways of looking at the world and I always think that if you can get the accent relatively accurate it opens up an awful lot about what people think, what they find funny and what they look up to.”

Though the actors did not spend a great deal of time among traveller communities, they were given some insights. Part of the movie was filmed at a traveller’s fair. Fassbender explains, “We spent some time filming among that community and I was invited into one of the caravans, and we had a cup of tea together.

“It was quite a big site and it was important to get involved. People were messing around with catapults and it all became a bit chaotic at times. But we needed that in the space we were playing in. That insight and authenticity was really important in a film like this.”

About the cast

Michael Fassbender – Chad Cutler

Michael Fassbender is an award winning actor and producer.

In 2007 Fassbender made his breakthrough performance as Spartan Stelios in Frank Miller's *300*. He followed this with critically acclaimed performances in *Fish Tank*, *Inglorious Bastards* and *Hunger*, the latter which earned him a British Independent Film Award. Fassbender has seen critical and commercial success as Magneto in the X Men franchise; *X-Men: First Class*, *X-Men: Days of Future Past* and *X-Men: Apocalypse*, as David, in Ridley Scott's *Prometheus* and Carl Jung in *A Dangerous Method*.

In 2013 Fassbender was nominated for an Academy Award, Golden Globe and BAFTA, for Best Supporting Actor for the role as Edwin Epps in *12 Years A Slave*. This marked the third collaboration with director Steve McQueen, the first in 2008's *Hunger* and the second 2011's *Shame*, a role that earned him Golden Globe and BAFTA nominations for Best Leading Actor.

Fassbender's performance as Apple founder Steve Jobs in the 2015 *Steve Jobs*, earned him a Golden Globe, BAFTA, SAG and Academy Award nominations for Best Leading Actor. Other film credits include *Jane Eyre*, *Haywire*, *The Counselor*, *Frank*, *Macbeth* and *Slow West*.

Fassbender can next be seen in *Weightless*, *The Light Between Oceans*, *Assassin's Creed*, *The Snowman* and *Alien: Covenant*.

Brendan Gleeson – Colby Cutler

In addition to *Trespass Against Us*, Brendan's latest projects include Sarah Gavron's *Suffragette* with Meryl Streep and Carey Mulligan and *Heart of the Sea*, directed by Ron Howard. Other recent projects include *Calvary*, directed by John Michael McDonagh, *Stonehearst Asylum* directed by Brad Anderson, Doug Liman's *Edge Of Tomorrow* with Tom Cruise, *The Grand Seduction* directed by Don McKellar, and the voice of Conor in Cartoon Saloon's *Song of the Sea*, directed by Tomm Moore. Upcoming projects include *Assassin's Creed* and *Live by Night*.

Gleeson is also well-known for his role as Professor Alastor Moody in the Harry Potter films, and for his portrayal of Sergeant Gerry Boyle in John Michael McDonagh's *The Guard*. Brendan was nominated for Golden Globe and BAFTA awards for his role as Ken in Martin McDonagh's *In Bruges*,

and won an Emmy for his portrayal of Winston Churchill in HBO's *Into the Storm* directed by Thaddeus O'Sullivan. He was also nominated for a Golden Globe and BAFTA for this performance.

He is an accomplished musician, playing the fiddle and mandolin.

Lyndsey Marshal – Kelly Cutler

Lyndsey Marshal is an English theatre, television and film actress.

Marshal's first major role was at the Royal Court Theatre's showing of *Fireface*. In 2001 Marshal won the Critic's Circle Theatre Award for Best Newcomer for her performances in *Redundant* at the Royal Court Theatre and *Boston Marriage* at the Donmar Warehouse. In 2003, she won the TMA Theatre Award for Best Supporting Actress in *A Midsummer Night's Dream*. Further theatre credits include the West End Production of *Three Days of Rain* alongside James McAvoy, and most recently as Emilia in Nicholas Hytner's 2013 adaptation of *Othello* in the Olivier Theatre alongside Rory Kinnear and Adrian Lester.

Marshal's TV credits include the upcoming *That Day We Sang* written and directed by Victoria Wood, *Titanic*, *Garrow's Law* and *A Short Stay in Switzerland*. Marshal played the role of Cleopatra in the HBO series *Rome*.

On the big screen Marshal can be seen in *Festival* alongside Stephen Mangan and Chris O'Dowd, Stephen Daldry's *The Hours*, *Hereafter* directed by Clint Eastwood, and the upcoming *The Forgotten*.

Rory Kinnear – PC Lovage

Rory Kinnear is an award-winning British actor, perhaps best known for his role as Bill Tanner in the James Bond films *Quantum Of Solace*, *Skyfall* and *Spectre*. Other film credits include *Cuban Fury*, *Broken* (won 'Best Supporting Actor' at the BIFA's), *Wild Target*, *Man Up* and most recently the Academy Award and BAFTA nominated *The Imitation Game* with Benedict Cumberbatch and Keira Knightley.

Kinnear's TV credits include *The Casual Vacancy*, *Penny Dreadful*, the sitcom *Count Arthur Strong*, the Tony Grisoni-written *Southcliffe* (for which he was nominated for a Bafta for Best Supporting Actor), *Loving Miss Hatto*, Charlie Brooker's *Black Mirror*, Rupert Goold's *Richard II* as Bolingbroke and ITV drama *Lucan* in which he could be seen starring as the title role.

Kinnear is also hugely respected for his theatre work, winning the Evening Standard Award's Best Actor in 2010, for his performances in *Measure For Measure* (Almeida Theatre) and *Hamlet* (National Theatre), and again in 2013 for his performance as Iago in *Othello* (National Theatre). For the latter role he has also picked up an Olivier Award for Best Supporting Actor - an award he also won for his performance as Sir Fopling Flutter in *The Man Of Mode* in 2008. He has also been nominated twice before for his performances in both *Hamlet* and *Burnt By The Sun*. Most recently Kinnear played the role of K in *The Trial* at The Young Vic.

Sean Harris – Gordon

Sean Harris is a British actor who trained at Drama Centre, London.

In 2002 Harris starred in the short *True Love (Once Removed)*, which won best Short Film at Palm Springs and Houston Film Festivals. He has since gone on to star in feature films including *Tom & Thomas*, Michael Winterbottom's *24 Hour Party People* in which he played iconic musician Ian Curtis, *Creep*, *Brighton Rock*, *Harry Brown*, Ridley Scott's *Prometheus* and *Deliver Us from Evil*.

In 2014 Sean won the BAFTA for Best Leading Actor for his performance as Stephen Morton in Channel 4's acclaimed miniseries *Southcliffe*. Other television credits include the BBC's *Jamaica Inn*, Showtime's *The Borgias*, *Five Daughters* and *Red Riding Trilogy*.

Most recently Harris can be seen in Yann Demange's '71, Susanne Bier's *Serena*, opposite Michael Fassbender in Justin Kurzel's *Macbeth* and alongside Tom Cruise in *Mission: Impossible – Rouge Nation*.

Killian Scott- Kenny

Killian Scott is an Irish actor who came to prominence playing Tommy in the hit crime drama *Love/Hate*.

He has since gone on to establish himself as one of the most exciting young actors around with with film credits that include John Michael McDonagh's *Calvary* alongside Brendan Gleeson, John Carney's *The Rafter*, *Good Vibrations* and *Get Up and Go*. In 2016 Scott joined the cast of *Ripper Street* in the role of Augustus Dove.

He was most recently seen in Yann Demange's '71. In addition to *Trespass Against Us*, Scott will next be seen in the feature film *Traders*.

Kingsley Ben-Adir – Sampson

Kingsley Ben-Adir is an English actor and a graduate of the Guildhall School of Music and Drama.

Ben-Adir plays the recurring role of Dr. Marcus Summer in the TV series *Vera*. He also made an appearance on ITV's *Agatha Christie's Marple: A Caribbean Mystery*.

Theatre credits include Mark Rylance's *Much Ado About Nothing* at the Old Vic Theatre, Demetrius in *Midsummer Night's Dream* at Regent's Park Open Air Theatre, the award-winning *The Riots* and *God's Property* at the Soho Theatre.

Film credits include *World War Z* and *City Slacker* and Guy Ritchie's upcoming *Knights of the Roundtable: King Arthur*.

Gerard Kearns – Lester

Gerard Kearns is a British actor.

His feature film credits include the BAFTA award winning drama *The Marc of Cain* (of which he won an RTS award for Best Actor), Ken Loach's *Looking for Eric*, *Honeymooner* and *The Rise*.

He is best known for his role as Ian Gallagher in the BAFTA winning hit series *Shameless*. Further television credits include *The Red Riding* trilogy, Sky drama *The Smoke*, *The Town*, BBC's *Our World War* and period drama *The Last Kingdom*.

Tony Way – Norman

Tony Way is an English actor, comedian and writer.

Way began his career in sketch comedy making appearances on *The Fast Show*, *Bang, Bang* and *It's Reeves and Mortimer*. He then went on to write and perform in many popular comedy shows, including *Mongrels*, *Extras*, *Tittybangbang*, *Life's Too Short* and *Derek*. From 2012 – 2014 Way appeared as Ser Dontos Hollard in HBO's *Game of Thrones*.

Film credits include *London Boulevard*, *The Girl with the Dragon Tattoo*, *Sightseers*, *The Riot Club*, *Edge of Tomorrow* and *High-Rise*.

Since 2013 Way has played the part of Terry in BBC Radio 4 sitcom *Seekers*.

Barry Keoghan – *Windows*

Barry is a young Irish actor best known for his portrayal of the disturbed Wayne in the Irish drama *Love/Hate*.

Keoghan is building an impressive career in film where his credits include *Stay* opposite Aiden Quinn, *Standby*, Yann Demange's critically acclaimed '71, Rebecca Daly's *Mammal*. Additional credits include central roles in the films *Norfolk* and *Traders*.

Keoghan is currently filming Christopher Nolan's upcoming *Dunkirk*.

About the Filmmakers

Adam Smith – *Director*

Adam Smith is an award winning film, television drama, documentary and music video director.

His filmmaking journey began as a teenager, making visuals for raves and nightclubs in a creative collective, which he co founded, called Vegetable Vision.

He is best known for his long-term collaboration with The Chemical Brothers. Smith has worked with The Chemical Brothers since their first gig in 1994, designing the surreal and visionary video elements of their live shows. His music video for their song *Galvanise* won the Grand Jury Prize Award for Best Music Video at Resfest 2005.

In 2012 Smith directed the critically acclaimed Chemical Brothers concert film *Don't Think*. Audiences took to their feet in cinemas worldwide and danced in the aisles. *Don't Think* won Best Live Film at the Music Video Awards 2013.

Smith has also collaborated extensively with Mike Skinner of The Streets. His banned from TV, video for *Blinded by the Lights* won the DMA Best Video and was nominated for the D&AD Silver Pencil in 2005.

Smith's comedy musical/extended music video *What Goes Up Must Come Down* starring Charlie Creed Miles (and featuring a cameo from Kathy Burke) won Golden Falcon Award at Ibiza Film festival 2007.

In 2007 Smith directed four episodes of the highly influential drama series *Skins* (Series 1) which helped launch the careers of Nicholas Hoult, Dev Patel and Kaya Scodelario. He followed this with six episodes of Charles Dickens's *Little Dorrit*, the multi Emmy award winning mini series for the BBC and WGHB starring Tom Courtney, Matthew Macfadyen and Claire Foy. In 2010 Smith directed Matt Smith's opening episode as *Doctor Who*, an instant hit with the shows worldwide viewers.

Documentaries for Channel 4 include an early portrait of the Grime music scene *Wot Do U Call It?* and *A.I.P.S* which looked at a group of Englishmen who re enact the Vietnam war in Kent. *Ghetto on Sea* for BBC THREE charted the trials and tribulations of running a pirate radio station.

Trespass Against Us marks Smith's debut as a feature film director.

Alastair Siddons – Writer/Producer

Alastair is a writer, director and producer across documentary and drama.

Siddons has directed two documentary features: *Turn It Loose* and *Inside Out: The People's Art Project*, which premiered at Tribeca Film Festival in 2013 and aired on HBO in 2015.

Trespass Against Us is his debut drama screenplay, which Alastair also produced with Potboiler/Film4. He is currently working on a new feature with See-Saw Films for the BFI, and a TV series with DMC Film.

Andrea Calderwood – Producer

Andrea Calderwood began her career in freelance production in Scotland, before producing documentaries, short dramas and music videos with independent company Crash Films, before being appointed Head of Drama at BBC Scotland in 1994. She then joined Pathe Pictures as their

Head of Production, executive producing eight feature films including Oliver Parker's *An Ideal Husband* (1999), Lynne Ramsay's *Ratcatcher* (1999) and *The Claim* (2000).

Through her own production company, Slate Films, Calderwood's producer credits include *Hotel* (2001), *Once Upon a Time in the Midlands* (2002), *The Last King of Scotland* (2006), HBO's acclaimed *Generation Kilt*, and *I Am Slave* (2008) directed by Gabriel Range and written by Jeremy Brock.

Slate Films joined forces with Potboiler Productions in 2009, and Calderwood has since produced Biyi Bandele's adaption of the bestselling novel *Half of a Yellow Sun* (2013), based on the Orange prize winning novel by Chimamanda Ngozie Adichie, and starring Chiwetel Ejiofor, Thandie Newton, Joseph Mawle and Anika Noni Rose; and was a producer on Potboiler Productions *A Most Wanted Man* (2014), directed by Anton Corbijn and Alan Rickman's *A Little Chaos* (2014).

Through Slate North, Calderwood continues to executive produce high-end television drama including *The Field of Blood* and Iain Bank's adaption *Stonemouth*.

Gail Egan – Producer

Gail Egan is a qualified barrister and practiced commercial law at Lincoln's Inn before joining Price Waterhouse Corporate Finance. She then worked for the International Media Group Carlton Communications.

In 2000 she joined Simon Channing William's in forming Potboiler Productions and together produced such films as Dough McGrath's *Nicholas Nickleby*, *De-Lovely* with Kevin Kline and Ashley Judd, Fernando Meirelles' *Blindness* starring Julianne Moore and Mark Ruffalo, *Man About Dog* with director Paddy Breathnach, *Brother's of the Head* with directors Keith Fulton and Lou Pepe, and Fernano Meirelles' award winning film, *The Constant Gardner*, starring Ralph Fiennes and Rachel Weisz, the latter who won an Oscar for her performance in the film.

More recently Egan has helped establish Potboiler as one of the leading Independent Production companies in Europe, producing Anton Corbijn's John le Carre adaption – *A Most Wanted Man*, starring Phillip Seymour Hoffman and Rachel McAdams and the following le Carre novel, *Our Kind of Traitor*, directed by Susanna White starring Ewan McGregor, Stellan Skarsgaard, Naomie Harris and

Damien Lewis and Alan Rickman's *A Little Chaos* starring Kate Winslet, Matthias Schoenaerts, Alan Rickman and Stanley Tucci.

Egan also works with Mike Leigh's Thin Man Films and has Executive Produced *Another Year*, *Happy Go-Lucky*, *Vera Drake* and *Mr Turner*.

Most recently Egan has produced *Final Portrait*, directed by Stanley Tucci and starring Armie Hammer, Clemence Poesy, James Faulkner and Geoffrey Rush.

Edu Grau – Director of Photography

Born in Barcelona, Edu Grau studied filmmaking in ESCAC (Spain) and the NFTS (UK) specialising early as a Director of Photography.

At 23, after the Sundance winning short *La Ruta Natural*, Grau shot his first feature, Albert Serra's *Honor De Cavalleria*, which premiered in 2006 at Cannes and 40 other film festivals. After shooting *Kicks* in the UK, he paired up with Tom Ford for his debut feature in Hollywood, *A Single Man*, which was acclaimed as one of the most cinematically beautiful films of 2009, earning Colin Firth a BAFTA and Oscar Nomination. Grau was nominated for a Golden Frog, Main Competition at the 2009 Camerimage Awards.

In 2009, Grau filmed *Buried* with Rodrigo Cortes and starring Ryan Reynolds. The film won Grau the Bronze Frog for Best Cinematography at the Camerimage Awards and a Goya Nomination. Grau followed this with the 2010 *Finisterrae*, which won the Tiger Award at the Rotterdam International Film Festival, and Nick Murphy's 2011 *The Awakening* starring Rebecca Hall and Dominic West.

Further film credits include *Arthur Newman* with Emily Blunt and Colin Firth, *A Single Shot* with Sam Rockwell and William H Macy, *Suite Francaise* with Michelle Williams, Kristin Scott Thomas and Mathias Schoenaerts and *The Gift* with Jason Bateman and Rebecca Hall.

In 2015 Grau was nominated for a Golden Frog for Cinematography at the Camerimage Awards for *Suffragette*. The film was also nominated at the Empire Awards for Best British Film.

Nick Palmer - Production Designer

Nick Palmer is a British production designer and art director.

Following graduation from The Royal College of Art, Palmer worked at Thames Television on the final two seasons of the beloved *Rumpole of the Bailey*. His association with the show's writer and creator John Mortimer continued with subsequent television series *Under the Hammer* and miniseries *Titmus Regained*.

His move into feature films came with *The Adventures of Pinocchio*, directed by Steve Barron, followed by work as art director on Phillip Noyce's *The Saint*. Palmer collaborated with production designer Maria Djurkovic as art director on Stephen Daldry's *The Hours*, for which he, Djurkovic and their colleagues shared an Art Directors Guild Award nomination; they reunited on additional projects including Phyllida Lloyd's smash *Mamma Mia!* Further credits as an art director include *Eastern Promises* directed by David Cronenberg, and Woody Allen's *Cassandra's Dream* and *Scoop*.

Palmer segued into his career as a production designer on *The Hide*, directed by Marek Losey. This was followed by Anthony Hemingway's WWII saga *Red Tails*; and a series of *Playhouse Presents* short films made with Stephen Fry's production company Sprout Pictures.

In 2013 Palmer worked as the production designer on *Black Sea* directed by Kevin Macdonald and starring Jude Law. He previously had collaborated with Macdonald on additional photography for the 2013 *How I Live Now*.

Suzanne Cave – Costume Designer

From the 1950's cocktail dresses and debonair suits of the BBC2 period drama *The Hour*, to the bleak small-town anti-fashions and army fatigues worn in Channel 4's *Southcliffe*, Suzanne Cave has spent her career carving out a reputation as a costume designer who excels at capturing a sense of time and place.

Since graduating from Dublin's prestigious Grafton Academy of Dress Design in 1993, she's gone from strength to strength, and was recently nominated for a BAFTA Craft Award for her work on BBC1's *An Adventure in Space and Time* starring David Bradley.

Most recently Cave has worked on *Trespass Against Us* for Potboiler Films and *X + Y* with director Morgan Matthews. Both films clearly demonstrate the quality of her work in a feature-length production, and her commitment to enabling actors to fully inhabit their characters via a carefully constructed costume. Cave recently finished work on the TV mini series *London Spy* for Working Title starring Ben Whishaw and is currently in production on feature film *Journeyman*, written directed and starring Paddy Considine.

Sharon Martin – Make-Up and Hair Designer

Sharon Martin is a hair and make-up designer with over 20 years' experience in the industry. Martin was nominated for BAFTA for Best Hair and Make Up Design for the 2002 mini-series *White Teeth* and nominated for a Royal Television Society Award for Best Hair and Make Up for the 2006 *Mysterious Creatures*.

Martin's recent credits include *The Infiltrator*, *Criminal*, *Agent 47*, *A Most Wanted Man*, *Half of a Yellow Sun*, *Snow White and the Huntsman* and *Pirates of the Caribbean: On Stranger Tides*.

Further credits include *I Am Slave*, *In Bruges*, *Blood Diamond* and *The Last King of Scotland*.

Tom Rowlands – Composer

Tom Rowlands is one half of the award-winning British electronic music duo *The Chemical Brothers*. Since their first studio album, *Exit Planet Dust* in 1995 they have gone on to record another seven, achieving the most UK number one albums of any dance act in history as well as becoming one of the most successful electronic acts in the world.

Over the years they have received numerous nominations and awards and in 1998 they won their first of four Grammys for the single *Block Rockin Beats*. They have also been nominated for several Brit Awards winning *Best British Dance Act* in 2000 and in 2005 they received an MTV Europe Music Award for Best Video for the single *Believe*. Their latest album *Born In the Echoes* is the band's sixth number one album in the UK. The band has also headlined at many major music festivals including Glastonbury and the Fuji Rock Festival where they recorded the concert film *Don't Think*.

In 2010, The Chemical Brothers composed tracks for Darren Aronofsky's Oscar-winning *Black Swan* and in 2011 produced the soundtrack for Joe Wright's critically-acclaimed *Hanna*.

CAST

CHAD CUTLER	MICHAEL FASSBENDER
COLBY CUTLER	BRENDAN GLEESON
KELLY CUTLER	LYNDSEY MARSHAL
TYSON CUTLER	GEORGIE SMITH
P.C. LOVAGE	RORY KINNEAR
KENNY	KILLIAN SCOTT
GORDON BENNETT	SEAN HARRIS
SAMPSON	KINGSLEY BEN-ADIR
MINI CUTLER	KACIE ANDERSON
LESTER	GERARD KEARNS
NORMAN	TONY WAY
WINDOWS	BARRY KEOGHAN
JAMAIL	EZRA KHAN
NOAH	ALAN WILLIAMS
MRS. CRAWLEY	ANASTASIA HILLE
DOG OWNER	PETER WIGHT
P.C. POLLOCK	MARK LEWIS JONES
VIC	ANNA CALDER-MARSHALL
ARMED POLICEMAN	GEORGE RUSSO
PETROL STATION ATTENDANT	CARL GROSE
MAVIS	YVONNE D'ALPRA
SUPERINTENDENT	BARRY MCCORMICK
BISA	ANTHONY STEPHENS
POCKETS	BILLY COOK
	(SPACE HERE)
PRODUCTION MANAGER	JENNIFER WYNNE
FIRST ASSISTANT DIRECTORS	ALEX RENDELL TOBY FORD
LOCATION MANAGER	PETER GRAY
ART DIRECTOR	ANDREA MATHESON
ASSOCIATE EDITOR	STEPHEN BOUCHER
POST PRODUCTION COORDINATOR	CHARLOTTE DEAN
SECOND UNIT DIRECTOR	ADRIAN MOAT
MUSIC SCORE SUPERVISOR	STEVE McLAUGHLIN
PRODUCTION COORDINATOR	ADELE STEWARD
ASSISTANT PRODUCTION COORDINATOR	SHEERIN KHOSROVSHAHI-MIANDOAB
PRODUCTION SECRETARY	HANNAH DUNCAN
ASSISTANT TO DIRECTOR	REBECCA KINDER
ASSISTANT TO MR FASSBENDER	BRIAN KELLY
PRODUCTION ASSISTANTS	KATIE ORGAN ROBBIE LEACOCK MARC MCGOWAN
SECOND ASSISTANT DIRECTOR	ANDY PEARSON
THIRD ASSISTANT DIRECTOR	HEIDI GOWER

FLOOR RUNNERS	STEPHEN GALLACHER VANLUKE WATSON DAVID O'NEILL
FLOOR RUNNER / STAND-IN	
SCRIPT SUPERVISOR	SYLVIA PARKER
SOUND RECORDIST	ANDY HOARE
BOOM OPERATOR	JAY RADOSAVLJEVIC
SOUND ASSISTANT	PASQUIN MARIANI
SOUND RECORDIST – STOW FAIR	DANNY HAMBROOK
A CAMERA OPERATORS	PAU ESTEVE BIRBA EDU GRAU SERGI VILANOVA
A CAMERA FOCUS PULLER	JAKE MARCUSON
A CAMERA CLAPPER LOADER	DAN BROUGH
A CAMERA TRAINEES	LUKE LLOYD JACK MEALING
B CAMERA FOCUS PULLER / STEADICAM OPERATOR	TOM WILKINSON
B CAMERA CLAPPER LOADER	ALEXANDRA VOIKOU
B CAMERA TRAINEE	VICTORIA HARRIS
DIT	JOHN PAXTON
KEY GRIP	SAM PHILLIPS
GRIP TRAINEE	MATTHEW CLYNE
B CAMERA GRIP	FRIC LOPEZ
VIDEO ASSIST	NICK KENEALY
VIDEO ASSIST TRAINEE	ARTHUR LOVEDAY
UNIT MANAGER	JASON NIGHTINGALE
ASSISTANT LOCATION MANAGER	DAVID TAYLOR
SKILLSET LOCATIONS TRAINEE	ROSS BARNWELL
STANDBY ART DIRECTOR	EMILY WOODWARD
ART DEPARTMENT ASSISTANT	EMMA CLAIRE JOHNSON
SET DECORATOR	SOPHIE PHILLIPS
SKILLSET ART DEPARTMENT TRAINEE	ANNA CZERNIAVSKA
GRAPHICS DESIGNER	ROWENA OVEN
STORYBOARD ARTIST	JONATHAN MARIS
CONSTRUCTION MANAGER	WARREN LEVER
HOD CARPENTER	NIGEL CRAFTS
HOD PAINTER	JOHN ROBERTS
PROPERTY MASTER	ADAM MCCREIGHT
STANDBY PROPS	DAVID SUTHERAN DAN WOODARD
DRESSING PROPS	ANDY HARRIS BEN HOPWOOD
COSTUME SUPERVISOR	BECKY BROWN
PRINCIPAL COSTUME STANDBY	JAMES SHUTTLEWORTH
COSTUME STANDBY	NICKY BARRON
COSTUME DESIGN ASSISTANT	SELENE PEARSON

SKILLSET COSTUME TRAINEE	JO STOBBS
MAKE-UP & HAIR ARTIST TO MR FASSBENDER	NANA FISCHER
MAKE-UP & HAIR ARTIST	NIAMH O'LOAN
HAIRDRESSER	FRANCESCO ALBERICO
MAKE-UP & HAIR JUNIOR	JOANNE WALTON
GAFFER	ANDY COLE
BEST BOY	ANTHONY CUPPLES
ELECTRICIANS	RICHARD ANDERSON
	TONY TYLER
STANDBY RIGGER	BILL RICHARDS
STANDBY CARPENTERS	MATTHEW BAILEY
	DANNY WALKER
PRODUCTION ACCOUNTANT	CHRISTIAN HOLDEN
POST PRODUCTION ACCOUNTANT	LARA SARGENT
ASSISTANT POST PRODUCTION ACCOUNTANT	KIRSTIE WHITE
PAYROLL ACCOUNTANT	FARNAZ DONOVAN
ASSISTANT ACCOUNTANT	CRISTIN RUDDY
TRAINEE ACCOUNTANT	SAIRH SHEIKH
CASTING ASSOCIATES	ANNA McAULEY
	AISHA WALTERS
CASTING ASSISTANTS	LAYLA MERRICK-WOLF
	SALLY MCCLEERY
	LESTER LLOYD
ANIMAL COORDINATOR	GILL RADDINGS
ASSISTANT ANIMAL COORDINATOR	SONIA TURNER
ASSISTANT ANIMAL TRAINER	ASHLEY FOSTER
SFX SUPERVISOR	CHRIS REYNOLDS
SFX SENIOR TECHNICIANS	MIKE CROWLEY
	GRAHAM HILLS
SFX TECHNICIANS	MATT HORTON
	ALISTER REYNOLDS
	MATT ROBERTS
	VICTORIA WILLIAMS
TRAINEE SPECIAL EFFECTS TECHNICIAN	SIMON PARASKEVAS
STUNT COORDINATOR	GARETH MILNE
CHAD STUNT DOUBLE / DRIVER	LLOYD BASS
PC LOVAGE STUNT DRIVER / DOUBLE	SEAN ADAMES
PC LOVAGE STUNT DOUBLE	BEN DIMMOCK
JAMAIL STUNT DOUBLE	EROL MEHMET
KENNY STUNT DOUBLE / POLICEMAN	JONATHAN COHEN
WINDOWS STUNT DOUBLE	CHRIS NEWTON
ARMED POLICEMAN 1	JAMIE MILLINGTON
STUNT DOUBLES	
RACHELLE BEINART	NICK HOBBS
	ANDY MERCHANT
SIAN MILNE	ANDY WAREHAM
STUNT DRIVING DOUBLE	ROCKY TAYLOR
SPLINTER UNIT STUNT COORDINATOR /	
DOUBLE	NRINDER DHUDWAR

2ND UNIT STUNT COORDINATOR / COLBY STUNT DOUBLE	JIM DOWDALL
SKILLSET EDITING TRAINEE	PAULA JANE HUGHES
SOUND AND DIGITAL GRADING BY FACILITY DIRECTOR POST PRODUCER FOR LIPSYNC POST ASSISTANT POST PRODUCER FOR LIPSYNC POST	LIPSYNC POST LISA JORDAN PAUL DRAY KESHIA AGYEI
SUPERVISING SOUND EDITORS	IAN WILSON STEVE SINGLE
RE-RECORDING MIXER SOUND EFFECTS EDITOR SOUND ASSISTANT FOLEY MIXER FOLEY ARTIST FOLEY SUPERVISOR FOLEY RECORDED AT	ROBERT FARR ALASTAIR SIRKETT ROB ACKERMAN SIMON TRUNDLE PAUL HANKS PHILL BARRETT UNIVERSAL SOUND
COLOURIST	ADAM INGLIS
HEAD OF DIGITAL INTERMEDIATE ADDITIONAL COLOURIST DI PRODUCER SENIOR FLAME EDITOR FLAME EDITOR DI DEPARTMENT DATA OPS	JAMES CLARKE JAMIE WELSH ABIGAIL MCKENZIE WILL CHETWYND BEN NORTH THOMAS WADDINGTON MATT ROBERTS REUBEN YARWOOD JOSH KELLY KATIE CROFT RICK WHITE WILL AKBAR MARK LANGLAY-SMITH CALLUM GRANT
HEAD OF TECHNICAL SUPPORT VT OPERATORS	
VISUAL EFFECTS BY VFX SUPERVISOR VFX PRODUCER HEAD OF VFX DEVELOPMENT PRODUCER VFX COORDINATOR VFX ASSISTANT CG ARTISTS	LIPSYNC POST GEORGE ZWIER PAUL DRIVER SHANAULLAH UMERJI EMMA CUMMINS GEORGE STONE MIKEY HOPKINS JEFF NORTH SAM REMFRY ADRIAN BANTON TIM BARTER LUKE BUTLER KLAUDIJA CERMAK BRUCE HARRIS NIKOLAY KOLEV ANDY QUINN GONZALO SANCHEZ KATHY TOTH
COMPOSITORS	

	KAREN WAND
TITLES AND GRAPHICS BY	LIPSYNC DESIGN
HEAD OF DESIGN	HOWARD WATKINS
SENIOR DESIGNER	JULIA HALL
DESIGNER	SIMON EDWARDS
ACTION VEHICLE COORDINATORS	MICHAEL GEARY
	PAUL FOY
	DAVE MCCORKELL
	KACPER STEPIEN
	KEVIN STEWART
DIALOGUE COACHES	JOAN WASHINGTON
	HELEN ASHTON
TUTORS / CHAPERONES	
MARIANNE CHASE	ELIZABETH EVERY
MELANIE FREEDMAN	MEL KESSLER
SUSAN KING	KAREN KIRBY
KIRSTY LAW	TRISH LAW
GEOFF MEDLICOTT	JOAN MILLS
DONNA O'SULLIVAN	ADELE SAUNDERS
DI THOMPSON	
HEALTH AND SAFETY CONSULTANT	ANNE SHANLEY
UNIT MEDIC	JON WILLIAMS
TRANSPORT CAPTAIN / DRIVER TO MR	
GLEESON	EDDIE HEATHCOTE
UNIT DRIVERS	ANDY MCNAMARA
	DAVE CANILLERI
MINIBUS DRIVERS	PETE MCQUEEN
	JASON VANEZIS
	PERRY CASHMAN
SECOND UNIT / ADDITIONAL CREW	
PRODUCTION MANAGER	VALENTINA COCCIA
SECOND UNIT DIRECTOR OF PHOTOGRAPHY	PAU ESTEVE BIRBA
FIRST ASSISTANT DIRECTORS	BEN GILL
	SAM POWELL
SECOND ASSISTANT DIRECTOR	ED BELLAMY
THIRD ASSISTANT DIRECTORS	NICOLAS FORRESTER
	CHRIS MEARS
	DANIEL WORTH
CAMERA OPERATORS	SERGI VILANOVA
	MARC GOMEZ DEL MORAL
	LIAM IANDOLI
STEDICAM OPERATORS	ROGER TOOLEY
	PETER CAVACIUTI
	PETER WIGNALL
SECOND UNIT SOUND RECORDIST	PASQUIN MARIANI
FOCUS PULLERS	PHILL HARDY
	IAN COFFEY
	BRAD LARNER
CLAPPER LOADERS	DAVID BIRD
	ALASDAIR BOYCE

	FELIX PICKLES
	MAIYA ROSE
CAMERA TRAINEES	GEORGE HARRISON
	DEEPA KESHVALA
	ANN EVELIN LAWFORD
GRIPS	TONY BENJAMIN
	JIM CROWTHER
	MALCOLM HUSE
	PHIL MURRAY
	TOM STANSFIELD
	DAVE WELLS
HEAD/CRANE TECHNICIANS	NEIL TOMLIN
	GEORGE POWELL
	BEN EDWARDS
COSTUME ASSISTANTS	SARAH DUTTON
	EMILEE SWIFT
MAKE-UP & HAIR	VALE
	TAMMY HAREWOOD
RIGGING GAFFER	CHRIS TANN
BEST BOY / ELECTRICIAN	STEVE ANTHONY
ELECTRICIANS	OLLIE WICKMAN
	DAVE BOURKE
PRACTICAL ELECTRICIAN	JOSEPH MCGEE
HOD RIGGER	MICHAEL REDMOND
STANDBY RIGGER	DARREN MACKAY
	(JUST REGULAR SPACE HERE)
CLEARANCE ADVISOR	TONIA COHEN
	CAPELLO MEDIA SOLUTIONS
INSURANCE	BOYD HARVEY
	MEDIA INSURANCE BROKERS
UNIT PUBLICITY	FREUDS
PUBLICIST	KATE LEE
STILLS PHOTOGRAPHERS	NICOLA DOVE
	NICK WALL
SPECIALS PHOTOGRAPHER	CHARLIE GRAY
EPK	EGG CREATIVE PRODUCTIONS
	TRACEY LARCOMBE
PRODUCTION LEGAL SERVICES	REED SMITH
	RICHARD PHILIPPS
	MARNIE WILKES
	LUCY BLEACH
	LAURA CROWLEY
FACILITIES	ANDY DIXON FACILITIES
FACILITIES CAPTAIN	JERRY SMITH
FACILITIES HOD	PAUL MATTHEWS
GRIP TRUCK DRIVER	SAPHWAN COURDY
CAMERA TRUCK DRIVER	ALISTAIR MACDONALD
STANDBY PROP TRUCK DRIVER	JOHN LAWRENCE
CATERING	J & J INTERNATIONAL
CHEF	STEVE CLARKE
CATERING ASSISTANTS	BOB CURLING
	DOM STEIN

CAMERA EQUIPMENT	TAKE 2 FILM SERVICES
LIGHTING EQUIPMENT	PANALUX
LABORATORY SERVICES	CINELAB LONDON
WALKIE TALKIES	AUDIOLINK
TRACKING VEHICLES	BICKERS ACTION
ACCOMMODATION	LIL & KATE LONDON
	ACCESS BOOKINGS
OFFICES	PINEWOOD STUDIOS
ACTION VEHICLES	MOTORHOUSE HIRE
STOCK SUPPLIED BY	KODAK
VIDEO ASSIST EQUIPMENT	SL VIDEO
PHOTOCOPIER	THE PRODUCTION COPIER COMPANY
CONSTRUCTION	CONSTRUCT SCENERY
HELICOPTER	HELICOPTER FILM SERVICES
DRONES	HELIPOV
	SKYLENS AERIAL PHOTOGRAPHY
PLANT HIRE	NATIONWIDE PLATFORMS LTD
STATIONARY SUPPLIERS	ACTON STATIONERS
AVIDS	HIREWORKS
POST PRODUCTION SCRIPT	FATTS
MUSIC SUPERVISOR	KLE SAVIDGE
MUSIC EDITOR	POPPY KAVANAGH
HARMONIUM AND PIANO	TIM RICE-OXLEY
VIOLIN	EMMA SMITH
VIOLA AND CELLO	VINCE SIPPRELL
SCORE ENGINEERED BY	TOM ROWLANDS
	STEVE DUB JONES
SCORE MIXED BY	STEVE McLAUGHLIN
	STEVE DUB JONES
MUSIC RECORDED AT	ROWLANDS AUDIO RESEARCH, SUSSEX

Forgive Me
 Written by Wilbert Harrison
 Published by Wilberton Music Publishers c/o
 Artists Rights Enforcement Corp.
 Performed by C. "Nappy" Thomas
 Used by permission of CC Adcock

The Best Part About Me Is You
 Written and Performed by Barbie Smith

FOR POTBOILER
 HEAD OF FINANCE BEK LEIGH
 DEVELOPMENT PRODUCER SUE BREEN
 ASSOCIATE PRODUCER JOE WHEATLEY

FOR ALBERT GRANVILLE
 SCRIPT DEVELOPMENT PAUL CARLIN
 SCRIPT ADVISOR MICHAEL CUTLER
 PICTURE RESEARCHER PHIL CLARK
 MOOD REEL EDITOR MICHAEL McCOOL

FOR ANIMAL KINGDOM
 PRODUCER DAVID KAPLAN

FOR BFI

DIRECTOR OF LOTTERY FILM FUND	BEN ROBERTS
HEAD OF PRODUCTION	FIONA MORHAM
DEVELOPMENT EXECUTIVE	DAVID SEGAL HAMILTON
HEAD OF PRODUCTION FINANCE	IAN KIRK
BUSINESS AFFAIRS MANAGER	BEN WILKINSON

FOR FILM4

SENIOR DEVELOPMENT EDITOR	EVA YATES
HEAD OF BUSINESS AFFAIRS	GERALDINE ATLEE
BUSINESS AFFAIRS EXECUTIVE	DONNCHADH MCNICHOLL
HEAD OF PRODUCTION	TRACEY JOSEPHS
HEAD OF COMMERCIAL AND BRAND STRATEGY	SUE BRUCE-SMITH

FOR LIONSGATE UK

FINANCE DIRECTOR	ANDREW CLARY
HEAD OF MARKETING	ROSS CUNNINGHAM
VP, UK LEGAL & BUSINESS AFFAIRS	MELISSA FROST
HEAD OF OPERATIONS	JOHN LEA
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