



BEATS

BY
BRIAN WELSH

SYNOPSIS

1994, a small town in central Scotland.

Best mates Johnno and Spanner share a deep bond. Now on the cusp of adulthood, life is destined to take them in different directions – Johnno’s family are moving him to a new town and a better life, leaving Spanner behind to face a precarious future. But this summer is going to be different for them, and for the country. The explosion of the free party scene and the largest counter-cultural youth movement in recent history is happening across the UK.

In pursuit of adventure and escape, the boys head out on one last night together to an illegal rave. Stealing cash from Spanner’s older brother, under the hazy stewardship of pirate radio DJ D-Man, the boys journey into an underworld of anarchy, freedom and a full-on collision with the forces of law and order.

A universal coming of age story, set to a soundtrack as eclectic and electrifying as the scene it gave birth to, BEATS is a story for our time – of friendship, rebellion and the irresistible power of gathered youth.

DIRECTOR: Brian Welsh

PRODUCER: Camilla Bray

EXEC. PRODUCER: Steven Soderbergh

SCREENPLAY: Kieran Hurley, Brian Welsh

MUSIC: JD Twitch (Optimo)

CAST: Cristian Ortega, Lorn Macdonald, Laura Fraser

Q&A WITH BRIAN WELSH

How did you come to be involved with BEATS, which is based on Kieran Hurley's 2012 play of the same name?

A friend said, "You have to see this show playing at the Bush Theatre in London – it's about you growing up." When I read the synopsis of BEATS – this story about a 15-year-old boy going to a rave at the time the Criminal Justice Act was introduced – I grabbed a ticket and went along.

I thought it was the best thing I'd ever seen and genuinely felt like it was talking to me directly, articulating my own experience in a way that I didn't have the words or self-knowledge to. At the end of the play I realised that everyone else had the same reaction, whether they had grown up in the 90s or the 60s.

Why did you want to tell this story?

I had made various attempts at developing a 90s rave film with people I knew from that era but had never really happened upon the right set of circumstances. I had some great characters, some great scenes, but never had the right balance between a 'party' film and a film that actually had something meaningful to say about this shared cultural moment.

What Kieran's play did brilliantly was weave the personal story of Johnno and Spanner together with the wider socio-political discussion about Scotland in 1994, what the Criminal Justice Act meant, and the ideas it represented. This may make it sound dry, but it's important to mention that this was all done in a way that was both hilarious and profoundly moving.

What were the steps that led to the play becoming a screenplay?

The play was a piece of single-voice narration, telling the story of the time, the place and a journey to a rave using the inner voice of multiple characters: Johnno, Spanner, Robert and Alison. It had very few actual scenes. Kieran and I spent many months, years in fact, meeting up trying to add meat to the bones of this one-man poem, giving the story cinematic thrust, action and shape so it could meet the demands of a multi-character movie.

After 'Glasgow Girls', this is your second feature set in Scotland – were you able to bring any of your own experiences of going out and clubbing to BEATS?

I am Scottish and so, yes, I have a lot of experience of going out raving in Scotland. The film is very personal in that respect. Hopefully this comes through.

What were your impressions of raving as a teenager?

Like Johnno and Spanner, I was very young when I was introduced to this intoxicating world of music and partying. Talking about it now, I still get butterflies and a bit twitchy. I loved the music, I loved the sense of sheer lawlessness, but mostly I loved the people. Many of the friends I made then are still my closest friends now. Music was a massive part of it. Aged 15 I sold my guitar and bought a set of decks, aspiring to DJ at parties. I still do, to be honest.

Why did you ask Keith Mclvor, aka JD Twitch from the DJ duo Optimo, to look after the music?

Keith is an absolute don of the Scottish techno scene. He appeared and reappeared in my consciousness when going out as a teenager, at first with [the club night] Pure and then with Optimo, a night he does with the also legendary Jonnie Wilkes.

I used to go to a couple of spots in Aberdeen called the Pelican and the Works. Twitch played them regularly. Then when I moved to Glasgow the Sub Club was the spot and Optimo at that time was widely regarded as the best night. Everyone we spoke to when researching the film said, "Keith is your man!" He is so highly respected and rightfully so. He was the first guy to bring many of the Detroit greats over to the UK – I think the first time Jeff Mills played the UK was at Pure.

Music is integral to the film – how closely did you work with Keith on this?

Back in the 90s we used to make endless mixtapes and we wanted the film to feel like a chaotic cassette mash-up, with beat-matching and tracks playing over each other. We wanted the score to feel as if a mixtape had been laid to picture. Keith was the man to make this happen. Keith and I worked closely together, sharing records and working to get the pitch right. Pretty early on we cut together a montage of

references and archive footage of various nights in Scotland, clips from feature films that were important and he did a live mix jam to those images. When we heard that mix I knew we could do something really special together.

The film itself goes on a varied musical journey from some of the unsophisticated but banging hardcore tracks that the boys would have listened to in their bedroom to these big, profound, mind-expanding tracks from Detroit in the rave. What I dig is the way a lot of the tracks have this reggae roots vibe. This brings a playful energy and humour to the images and seems to capture the spirit of the boys. When a lot of the raves were kicking off in London in the very early days, Jamaican sound systems would be borrowed and at times the music would borrow this flavour too.

What qualities did you look for in the actors playing Johnno and Spanner?

We were looking for humour, in-the-moment brilliance, authenticity, likeability, warmth, love, friendship, commitment. We saw hundreds of boys. So many were great but striking the right chemistry was hard. Something struck when Lorn [Spanner] and Cristian [Johnno] got together. They really vibed off each other – I think that's because they're good friends already. They both have exciting careers ahead of them.

The rave is a pivotal scene in BEATS. Where did you film this and how did you manage to make the event appear so authentic?

We were clear from the outset that in order for the rave to feel real we had to actually have a proper rave, with proper music, in a proper venue. And not only that it had to be THE rave, an absolute mega stomper, with everyone going nuts. Because of the wonderful people of Glasgow working with us we managed to pull off what was essentially a giant recreation of an illegal rave in a secret venue. It was so real the cops showed up at the end of the night to shut us down.

During the film I think you really *feel*. You come out of the cinema feeling you were actually in the middle of it, in the middle of a big, illegal rave.

Weirdcore, who does visuals for Aphex Twin and MIA, is also involved in the film – what did he do, and how did you recruit him?

Weirdcore – Nicky Smith – read the script, we met and instantly got on. I loved his work and was flattered when he agreed to be involved. He used to do the visuals for parties in the 90s and we had a shared love of Stakker Humanoid's 'Humanoid' video and a bunch of 90s scratch 16mm animation. I supplied him with some visuals and content and he blended, effected, coloured and generally 'Weirdcored' them. Through this process we developed a language for the visuals at the party. Lots of people say that this is their favourite moment in the film. It also created a great atmosphere in the warehouse on the big night.

The two leads, Johnno and Spanner, are young and idealistic – are there any parallels in this regard with the brazen rave scene you depict in the film?

I think many of the characters in the film are young and idealistic. The sad thing is that this idealism can be fleeting. I think we all have to fight hard as we get older to try to maintain this idealism. This is one of the ideas of the film.

The best thing you can do as a young person is to disobey because without disobedience how can we carve out a new direction, how can we look to the future with hope? The sad thing about disobedience is that when it catches, when it becomes fashionable or cool, it inevitably becomes the mainstream – it's monetised and sucked into the system.

In the film, it's important to mention that we are coming to this rave at the fag-end of the dance scene. The Criminal Justice Act stamped out the embers of the free-party scene. Since then, dance music culture, along with every other aspect of our lives, has become commercialised.

Why did you decide to show the film in black and white?

We wanted the film for the large part to feel like a memory. Something from a scrapbook of your teenage years, an important moment held sacred, almost mythologised.

In a way BEATS is a classic coming of age story – are there any other films you had in mind when you were making this?

There's loads: buddy movies like 'Superbad' and 'Thelma and Louise', teenage rite-of-passage movies like 'Dazed and Confused' and 'The 400 Blows', and music films such as 'Do the Right Thing' and '24 Hour Party People'.

The film takes place during the mid-1990s' free-party era – Castle Morton, Spiral Tribe, the Criminal Justice Act – and there's a strong Us vs Them narrative running through the film. What do you think kids watching the film will think of that era?

I'm not sure – it's 25 years ago. But when I was looking back at the 60s or 70s as a teenager, I thought that era was pretty cool. I enjoyed fantasising at the revolutionary counter-culture power of Woodstock. There was a period when I used to be very angry that I wasn't around when Hendrix was alive, for example. Maybe they will feel the same about the M25 parties or Castle Morton and the sense of anarchy, freedom and togetherness these represented.

Q&A WITH KIERAN HURLEY, BEATS PLAYWRIGHT AND FILM CO-WRITER

How did your play BEATS come about?

I had a personal interest in the music and culture of the rave scene and had been fascinated with the legislation of the Criminal Justice Act, particularly the infamous "repetitive beats" wording. It seemed to capture something about entrenched power's inherent fear of young people and the weird radical possibility of young folk and social outsiders claiming shared space on their own terms, even when that's just to dance and have a good time.

Why do you think the story resonated with the audience?

Hard to tell, but I think it felt authentic and timely and a lot of people recognised themselves in the story. Young people loved the energy of it, but there's also an intergenerational thing in it too, and a lot of older people connected with it through the character of Allison, Johnno's mum. Mostly I think it landed because it's a story with a lot of heart.

What did Brian propose when he first got in touch with you?

Brian saw it at the Bush Theatre when we did three nights there. He then proceeded to spend a year courting me while I sniffed him out to figure whether I could trust him. I was a bit wet behind the ears, I didn't even have an agent, so I was more guarded than I needed to be.

How did you go about turning the play into a film script?

The first thing is that the play is about 70 minutes long, which is short. As it was a monologue story told in the third person, a lot of it is descriptive. Once that's stripped out there's about enough story there for a 20-minute short. So Brian and I set about building and expanding on this world together. At first it was strange to share something that I had such ownership over with someone else, but it was also really freeing.

What did you find hard about this, and what came easily?

I think a lot of young writers making a leap from theatre to telly or film can get lost in the challenge – it's a different craft. Working closely with Brian helped because in the first instance I'm bringing this world and character voices of the original, and he's bringing this assured knowledge of film storytelling. So I was able to learn a lot very quickly on the job and discover that I had a real instinct for it too.

Did working on the script allow you to flesh out the story and characters, adding more context and colour?

Not only did it allow for it, it was absolutely necessary. We also ended up making significant changes to some key relationships, and there's a whole host of important characters that don't feature in the original. It really is its own very different thing.

What would you say are Brian's qualities as a director and writer?

He is an instinctive storyteller who is able to trust his gut on things, but he marries that with a thorough architectural understanding of structure and form. And he works in a distinctive visual language that is never hindered by being overly showy and pretentious. He's a proper artist of the people, if you know what I mean. He is always open to being challenged and never too precious about me telling him I think something he's suggested is shite, which is a helpful quality in any collaborator.

What would you like the audience to take away from BEATS?

I wouldn't want to be too prescriptive but if they're moved by the story in some way, then great. If they have fun and enjoy spending time with these characters, that's brilliant. If in and through that they find themselves thinking about how we as a society regard young people, about the importance of togetherness in spite of an individualistic society that alienates us from one another, and about the role of the police in that society, well, that's even better.

Q&A WITH KEITH McIVOR, MUSIC SUPERVISOR

How did you get involved in the film?

Brian Welsh came to see me play about a year and a half prior to work on the film commencing and we had a brief conversation. I think he had decided there and then that we would work together.

Music plays a crucial part in the film – did you find the task daunting?

It was a lot less daunting than I thought it would be. It is an era I lived through and I would say I have a particularly deep knowledge of music from that time so I had an almost endless supply of suggestions. There were several very heated (though always amicable) disagreements over music choices along the way.

Does the BEATS story resonate with your experiences of the rave scene in Scotland at the time?

Even though my background is very different, yes, very much so. I was present when the rave scene was filmed and it felt uncannily like I had been beamed back to the early 1990s.

How did you go about putting the soundtrack together for the film?

Initially I made several mixes and, from those, certain tracks stuck in Brian's mind. One whole section of one of those mixes appears in the film almost as I jammed it. But overall, over the course of the production, I must have sent almost one thousand different pieces of music to Brian. So, some of it was instinct but a lot of it was lateral thinking and rummaging.

Did Brian give you free rein?

He was open to listening to everything I sent but he definitely had strong views on the kind of thing he was looking for.

Was the idea to use tracks from that period or to mix it up with whatever style of music worked with the scene?

We decided early on that the mood was more important than being very strict about historical accuracy with regard to the music, though the majority of music used is of the era.

Which tracks are you pleased to have got on the soundtrack?

I'm particularly pleased that some music from completely beyond the world of dance music made it in there. I've always been as into music that is not for the dancefloor as I am into dance music and I think it gives the film more nuance not being all banging dance tracks. I'm particularly happy that something like 'Blue River' by David Cunningham made it.

You DJed at the rave in the film – did it bring back memories of free parties?

I did. It was one of my best gigs of 2017 and it was also a very strange experience as it felt so uncannily authentic that it was quite emotional. It was definitely the closest I'll ever get to time travel.

Tracks by Carl Craig, Model 500 and Inner City feature in the film – how important was Detroit techno to the music being played at parties at the time?

In Scotland, very, very important. There is a deep connection to the music of Detroit here.

What drew you to include more obscure cuts by the likes of Vapourspace, Sextant and C'hantal in the film?

Hours before the rave scene was to be filmed I very quickly threw together an ambient mix to be played as the doors opened and the first people came through. The Sextant and C'hantal tracks were on there and when Brian was going through all the footage later, they stuck with him. Vapourspace has been a track I have been in

love with since it came out [in 1993] and it felt like it was its time again. It still sounds phenomenal.

The rave epiphany scene that uses the Vapourspace track is particularly effective.

I think that is my favourite music/visual moment in the film. It is the closest I have ever seen any film get to truly showing what those moments could be like.

NOTES ON THE BEATS SOUNDTRACK

Put together by Keith Mclvor, aka JD Twitch of Glasgow's long-running DJ duo Optimo, and director Brian Welsh, the 30 tracks used in BEATS not only help tell Johnno and Spanner's story but also capture the excitement and adrenaline rush of getting caught up in the thrill of the rave. Drawing on Mclvor's exhaustive musical knowledge and his recollections of parties in early-90s Glasgow, the soundtrack takes in big-hitters at the time such as The Prodigy, Orbital, Leftfield and LFO alongside cult techno tracks by the likes of Plastikman, Joey Beltram, N-Joi and Model 500. There are key releases from the pioneering Belgian dance label R&S – Beltram's 'Energy Flash', Outlander's 'Vamp' – and classic rave anthems from original Dutch heavyweights such as Human Resource, Phantasia and Inner Light, all of which would have been played at the time at clubs and free parties across the UK.

The soundtrack brings together music from the original Detroit techno trio known as the Belleville Three – Juan Atkins (Model 500), Kevin Saunderson (Inner City) and Derrick May (via Francesco Tristano's version of 'Strings of Life') – as well as Motor City jams from Carl Craig (as 69) and Richie Hawtin (as Plastikman). Hawtin's Plus 8 labelmate Vapourspace appears with his celestial epic 'Gravitational Arch of 10', first released in 1993 and which scores a pivotal scene in the film. The Orbital brothers, Phil and Paul Hartnoll, have recorded a new version of their rave anthem 'Belfast' especially for 'Beats'. Threaded throughout are tracks that could only have come from Mclvor's collection but which fit naturally in the mix: modernist lullabies from Sextant, David Cunningham and John Broadwood, and cavernous dub from NYC's Liquid Liquid. Add the smiley-faced UK hardcore of Kaotic Chemistry and A

Homeboy, A Hippie and A Funki Dredd, and you're left with a love letter to the dying days of the second summer of love.

Additional music for BEATS was composed by The Golden Filter.

TRACKS INCLUDE:

Ultra-Sonic – 'Annihilating Rhythm Part 1'

The Prodigy – 'The Heat (The Energy)'

Kaotic Chemistry – 'LSD'

Outlander – 'Vamp'

A Homeboy, A Hippie and A Funki Dredd – 'Total Confusion (Heavenly Mix)'

Lee 'Scratch' Perry – 'Bucky Skank'

The Prodigy – 'Wind It Up'

Model 500 – 'The Chase'

John Broadwood – 'Luma'

Joey Beltram – 'Energy Flash'

Liquid Liquid – 'Optimo'

The Acid – 'Ghost'

HWLS – '004 feat. Noah Breakfast'

LFO – 'Track 4'

The Prodigy – 'Hyperspeed (G-Force Part 2)'

Leftfield – 'Song of Life'

David Cunningham – 'Blue River'

Sextant – 'Drug Oriented'

C'hantal – 'The Realm'

Phantasia – 'Inner Light'

Plastikman – 'Spastik'

Orbital – 'Belfast (Beats edit)'

N-Joi – 'Anthem'

Inner City – 'Big Fun'

69 – 'Desire'

Vapourspace – 'Gravitational Arch of 10'

Human Resource – 'Dominador'

Francesco Tristano – 'Strings of Life'

Hudson Mohawke – ‘Scud Books’

The Joubert Singers – ‘Stand on the Word’

CAST BIOGRAPHIES

CRISTIAN ORTEGA (Johnno)

Cristian’s recent credits include the lead in the US tour of the National Theatre of Scotland’s ‘Let The Right One In’, having originally appeared in the show, directed by the award-winning John Tiffany, at the Apollo Theatre in London’s West End. Recent screen credits include a leading role in the BBC crime drama mini-series ‘One of Us’ (‘Retribution’ on Netflix), directed by William McGregor. Cristian has also appeared on stage in Scotland at the Oran Mor, Dundee Rep, Traverse Theatre and Citizen’s Theatre in a variety of shows. Born and raised in Edinburgh, Cristian moved to Glasgow to train at the prestigious Royal Conservatoire of Scotland.

LORN MACDONALD (Spanner)

Lorn graduated from the Royal Scottish Conservatoire in 2015. Best known for his role as Gregor in ‘Worlds End’ for the BBC, Lorn’s TV credits also include appearances on ‘Outlander’ and ‘Neverland’. On film, he has appeared in *Living in Fear* and *Bruadar A’ Bhaus* and has appeared on stage at theatres including Citizens Theatre, Lyceum Youth Theatre and Festival Theatre Edinburgh.

ROSS MANN (D-Man)

Having trained at the Royal Conservatoire of Scotland Ross has gained multiple theatre credits including ‘We Interrupt This Programme’, ‘Selkie’ and ‘Lifesaving’ (Òran Mór) as well as ‘Emancipation Acts’ (Glasgow Life), and ‘Romeo and Juliet’ (Bard In The Botanics). On film Ross has appeared in *Reverb*, *I Am the Architect* and *Not A Word* and, on television, ‘Outlander’ and the web series ‘As It Occurs To Me’.

GEMMA McELHINNEY (Laura)

Gemma’s recent television credits include ‘Mrs Wilson’ directed by Richard Laxton for the BBC. On film Gemma has recently appeared in *Wild Rose* for director Tom

Harper and *Outlaw King* directed by David Mackenzie, for Netflix. Gemma's theatre credits include Noël Coward's 'This Happy Breed' for Pitlochry Festival Theatre, 'Interiors' directed by Matt Lenton for Vanishing Point, 'The Monster in The Hall' directed by Guy Hollands for The National Theatre of Scotland, 'Plume' directed by Andy Arnold for The Tron Theatre, 'Who's Afraid of Virginia Woolf?' directed by James Brining for Dundee Rep Theatre and 'Medea' directed by Clare Todd for the Citizen's Theatre.

AMY MANSON (Cat)

Amy was recently seen in *Edie* starring alongside Sheila Hancock, the film premiered at the Edinburgh Film Festival. She will soon be seen in Scott Graham's feature *Born to Run*. On television, Amy appeared as Cathy Gordon in 'The White Princess' for Starz as well as appearances in 'Once Upon a Time' (ABC), 'Atlantis' (ABC), 'Being Human' and 'Outcasts'. She is also known for her stage work, and is twice winner of the Critics' Award for Theatre in Scotland for Best Female Performer.

RACHEL JACKSON (Wendy)

Edinburgh native Rachel Jackson relocated to London several years ago after attending the prestigious Rose Bruford College. She is a Spotlight Prize nominee and has an impressive list of TV credits, including 'Outlander' (Sony Pictures), 'Two Doors Down' (BBC Scotland), 'Scot Squad' (The Comedy Unit/BBC Scotland) as well as work with ITV and Channel 4. She wrote and starred in the online series 'Bunny Boiler' for BBC3 in 2017. Rachel debuted at the Edinburgh Fringe Festival in 2017 to mass critical acclaim with her show 'Bunny Boiler.' In addition to *Beats*, 2019 sees Rachel also starring in *The Party's Just Beginning*, Karen Gillam's directorial debut.

LAURA FRASER (Alison)

Laura was born in Glasgow and trained at the Royal Scottish Academy of Music & Drama. Her film credits include *The Man in the Iron Mask*, *Kevin and Perry Go Large*, *A Knight's Tale*, *Vanilla Sky* and *16 Years of Alcohol*, Laura's upcoming film projects include *Tales from the Lodge* and *Dark Encounter*. Laura starred as Lydia in the final series of 'Breaking Bad' and reprises the role in AMC/Netflix's 'Better Call Saul'. Most recently she starred in four-part BBC drama 'One of Us', six-part ITV

drama 'The Loch' and Season 2 of 'The Missing', for which she won the BAFTA Scotland Award for 'Best Actress'.

BRIAN FERGUSON

Having starred in a number of short films, *Beats* will be Brian's feature debut. On television, Brian has appeared in shows including, 'Line of Duty', 'Outlander', 'Taggart' and 'Doctors'. An experienced stage actor, he has appeared in productions including 'The Changeling' at The Globe, 'Adler & Gibb' at The Royal Court, 'Richard III' at the RSC and 'Earthquakes in London' at the National Theatre.

Directed by	BRIAN WELSH	
Written by	KEIRAN HURLEY & BRIAN WELSH	
Produced by	CAMILLA BRAY	
Based on a play by	KEIRAN HURLEY	
Executive Producers MERRY HAMPDEN WOLFE	MARY BURKE LESLIE FINLAY EWAN ANGUS	NORMAN PETER RICHARD
Executive Producers	STEVEN SODERBERGH REBECCA O'BRIEN SCOTT MEEK	
Executive Producers	WILL CLARKE MIKE RUNAGALL ANDY MAYSON VINCENT MARAVAL	
Director of Photography	BEN KRACUN	
Production Designer	VICTOR MOLERO	
Line Producer	EIMHEAR MCMAHON	
Costume Designer	CAROLE K FRASER	
Production Sound Mixer	DAVID BOWTLE-MCMILLIAN AMPS	
Visual Artist	NICKY SMITH	

Supervising Sound	JOAKIM SUNSTROM
Re-recording Mixer	ROBERT FARR
Edited by	ROBIN HILL
Music Director	KEITH MCIVOR
Original Music by	STEPHEN HINDMAN & PENELOPE TRAPPES
Casting Director	CAROLINE STEWART
With	CHRISTIAN ORTEGA LORN MACDONALD LAURA FRASER

First Assistant Director	ALAN J WANDS
Second Assistant Director	WENDY ASHMAN
Location Manager	ROBBIE KIRKPATRICK
Art Director	STEPHEN MASON
Construction Manager	DANNY SUMSION
Makeup & Hair Designer	RACHAEL SPEKE
Gaffer	SCOTT NAPIER
Post Production Supervisor	ROSANAGH GRIFFITHS
Music Supervisors	PHIL CANNING PIERS MARTIN
Assembly Editor / First Assistant Editor	NEIL WILLIAMS

CAST

Johnno
Spanner
Alison
Robert
D-Man
Laura
Cat
Wendy
Fido
Les
Sergeant Ian Black

CRISTIAN ORTEGA
LORN MACDONALD
LAURA FRASER
BRIAN FERGUSON
ROSS MANN
GEMMA MCELHINNEY
AMY MANSON
RACHEL JACKSON
NEIL LEIPER
KEVIN MAINS
STEPHEN MCCOLE

Gary
PC Billy Moncreif
Connor
Colin

First Assistant Camera A-Cam
Second Assistant Camera A-Cam
Steadicam Operator / B-Cam Operator
First Assistant Camera B-Cam
Second Assistant Camera B-Cam

First Assistant Camera C-Cam
Second Assistant Camera C-Cam
Grip
Camera Trainee C-Cam
Second Unit Camera
Creative Skillset Camera Trainee
DIT
Additional DIT
Digital 8 Operator
Stills Photographer

Script Supervisor
Production Coordinator
Assistant Production Coordinator
"Assistant to Director & Producer /
Production Assistant"
Production Runner

Prop Buyer
Standby Art Director
Graphic Designer
Petty Cash Buyer
Art Department Assistant
Vehicle Wrangler
Storyboard Artist

Prop Master
Standby Props

Dressing Props

Prop Hand Dailies

Crowd Casting / Second Assistant Director

Choreographer
Casting Assistant
Fight Coordinators

JOSH WHITELAW
RYAN FLETCHER
PATRICK MCALINDON
MARTIN DONAGHY

JONNY GARWES
LAURA DINNETT
ANDREW FLETCHER
ERIN CURRIE
JENNA GAHAGAN
CLYDE JONES
DERRICK PETERS
ANDREW MITS
MARTIN CAMPBELL
JOSH ROWE
GEORGE GEDDES
MIHAIL URSU
GRANT MCPHEE
MARC CAMPBELL
JIM RUSK
DEAN ROGERS

MARGARET GRAHAM
SHONA MACKENZIE
ZOE GILCHRIST

JACK THOMAS-O'BRIEN
KIRSTY DYER

LEE PORTER
CAROLINE GREBBELL
ALEXA GALEA
CHLOE FRIZZELL
RACHEL SMITH
JERRY ORGAN
LEE CANHAM

TONY SHERIDAN
DAVID MACLEOD
JOHN LLAING
ROB EVANS
CAMERON WHITE
FRED MACMILLAN
STUART ANDERSON
CHRIS MACLEAN
FIONA DONNELLY
RYAN CLACHRIE

KATHARINE 'KK' KENNEDY

NATALI MCCLEARY
ROSS BARRATT
EMMA CLAIRE BRIGHTLYN
DAVID GOODALL

Third Assistant Director
Floor Runner
Runner / Driver
Third Assistant Director Dailies
Floor Runner Dailies

HENRY GORDON
KYLE WILLIAMS
IONA BANNERMAN
FRASER MALCOLM
ALLAN MACLEOD
ELENA LERONES
MALCOLM RUMBLES
CALUM BRUCE
MARK O'CONNOR

Unit Manager
Locations Assistant
GARTON

STEWART FORREST
CATERINA VENGEANCE-

Costume Supervisors

Costume Standby
Creative Skillset Costume Trainee
Costume Dailies

DANI LAMBIE
SUSIE WILL
JADE MCNAUGHTON
LORNA STIRLING
CRISTINA VIZIREANU
JANICE BURGOS
NAOMI YOUNGMAN
NADINE POWELL

Makeup & Hair Artist
Creative Skillset Makeup & Hair Trainee
Makeup & Hair Dailies

KATH RAYNER
HEATHER SCHREUDER
AMY BUCHANAN
NICOLA MULDOON

Sound Maintenance Engineer
Second Assistant Sound

GARY DOIG
CONOR MCALEESE

Best Boy
Rigger
Electricians

COLIN PRICE
BILLY WILSON
GRANT MCLEAN
DAVID WILSON
GREIG WILSON
CRAIG MCLELLAN
JONATHAN MACKENZIE
PAUL JOYCE
DAVID MITCHELL
JON TOWLER

Console Operator

Rosetta Productions Business Affairs

ALIYA YOUNG

Production Accountant
Assistant Production Accountant

NEIL CAIRNS
PAUL ZIELENIEC

Assistant Construction Manager
ROBERTSON
Painters

ALEX 'SAS'

BOBBY GEE
LEO MORAN
PAUL CURRAN
SAM CURRAN

Carpenters

Trainee Carpenter

Stagehands/Drivers

Minibus Drivers

Health & Safety Advisor
Security
SCOTLAND LTD

Insurance

Publicist

EPK

Rave Event Manager
Assistant Event Manager
Event Security
Event Promoters

DJ
DJ

PA System Supplied by
Technician

Co-edited by
Second Assistant Editor
Post Production Assistant

Post Production by
Facility Director
Assistant Post Producer

Colourist
Head of DI
DI Coordinator
Senior Online Editor
DI Assistants

BOBBY HUGHES

RICHARD HASSAL
PHIL BOWEN
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International Sales Manager
International Sales Coordinator

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“Annihilating Rhythm Part 1”

Performed by Ultra-Sonic

Written by Hughes/Lee

Licensed courtesy of Ultra-Sonic

Published by Fairwood Music/Clubscene

“Love Is All Around”

Performed by Puresync

Written by Presley

Licensed courtesy of Puresync

Published by Universal Music Publishing

“Untitled”

Performed by Lee Canham, Damon Reece, Shaun Paterson, Tim Lanham

Written by Mangum

Licensed courtesy of Lee Canham

Published by Universal Music Publishing

“The Heat (The Energy)”

Performed by The Prodigy

Written by Howlett

Licensed courtesy of XL Recordings/Beggars Group

Published by BMG VM Music Ltd, a BMG Company

“LSD”

Performed by Kaotic Chemistry

Written by Playford/O’Keefe/Colebrooke

Licensed courtesy of Moving Shadow Ltd

Published by Moving Shadow Ltd

“Vamp”

Performed by Outlander

Written by Salon

Licensed courtesy of Cooking Vinyl obo R&S Records/The Orchard

Published by Strictly Confidential

“Total Confusion (Heavenly Mix)”

Performed by A Homeboy, A Hippie and A Funki Dredd

Written by Pound/Williams/Winter/Earnes

Licensed courtesy of Rising High Records/MPS

Published by Warner/Chappell Music Ltd.

“Bucky Skank”

Performed by Lee 'Scratch' Perry

Written by Perry

Licensed courtesy of Sanctuary Records Group Ltd, a BMG Company

Published by BMG Music Publishing

“Wind It Up”

Performed by The Prodigy

Written by Howlett

Licensed courtesy of XL Recordings/Beggars Group

Published by BMG VM Music Ltd, a BMG Company

“The Chase”

Performed by Model 500

Written by Atkins

Licensed courtesy of Metroplex

Published by Dreamscape Entertainment BMI

“Luma”

Performed by John Broadwood

Written by Broadwood

Licensed courtesy of Optimo Trax

Published by Copyright Control

“Energy Flash”

Performed by Joey Beltram

Written by Beltram

Licensed courtesy of Cooking Vinyl obo R&S Records/The Orchard

Published by Strictly Confidential

“Optimo”

Performed by Liquid Liquid

Written by Hartley/Principato/McGuire/Young

Licensed courtesy of The Domino Recording Company Ltd

Published by Domino Publishing Companies Ltd

“Ghost”

Performed by The Acid

Written by Freeland/Nalepa/Cuming

Licensed courtesy of Infectious Music Ltd, a BMG Company

Published by BMG Rights Management UK Ltd, a BMG Company/Bucks Music Group

“004 feat. Noah Breakfast”

Performed by HWLS

Written by Beresin/Elwin/Mathews

Licensed courtesy of Future Classic Records

Published by Mushroom Music Pty Ltd, administered by BMG/Kobalt Music

Publishing/Warner/Chappell Music

“Track 4”

Performed by LFO

Written by Bell/Varley/Williams

Licensed courtesy of Warp Records

Published by Warp Music/Warner/Chappell Music (PRS)

“Hyperspeed (G-Force Part 2)”

Performed by The Prodigy

Written by Howlett/Aleem/Aleem/Harrell/Brown

Licensed courtesy of XL Recordings/Beggars Group

Published by BMG VM Music Ltd, a BMG Company

“Song of Life”

Performed by Leftfield

Written by Barnes/Daley/Rupkina

Licensed courtesy of Sony Music Entertainment UK Ltd

Published by Chrysalis Music Ltd, a BMG Company

“Blue River”

Written and performed by David Cunningham
Licensed courtesy of David Cunningham
Published by David Cunningham through MCPS/PRS

“Drug Oriented”

Performed by Sextant
Written by Namlook
Licensed courtesy of Fax +49-69/450464
Published by Freibank

“The Realm”

Performed by C'hantal
Written by Agostino/Mannino/Pino
Licensed courtesy of The Licensing Partnership
Published by High Fashion Music B.V., under licence from Matty Dee Music

“Inner Light”

Performed by Phantasia
Written by Adams/Engelen/Van Lierop
Licensed courtesy of ArtFabric BVBA
Published by EMI Music Publishing Limited.

“Spastik”

Performed by Plastikman
Written by Hawtin
Licensed courtesy of Plus 8 Records and Budde Music
Published by Plus 8 Records

“Belfast”

Performed by Orbital
Written by Hartnoll/Hartnoll/Hildegard/Page
Licensed courtesy of Orbital
Published by Sony Music Publishing/Antico Edition

“Anthem”

Performed by N-Joi
Written by Romeo/Davis/Turbo/Dunbar
Licensed courtesy of Sony Music Ltd
Published by Minder Music Ltd, a BMG Company/Sony/ATV Music Publishing/Kobalt Music Publishing

“Big Fun”

Performed by Inner City
Written by Forest/Pennington/Jackson/Saunderson
Licensed courtesy of Virgin EMI Records
Published by Universal Music Operations Limited

“Desire”

Performed by 69
Written by Craig
Licensed courtesy of International Music Network
Published by International Music Network

“Gravitational Arch of 10”

Performed by Vapourspace

Written by Mark Gage

Original recording 1993; this digital remaster ©2003 by arrangement
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“Dominator”

Performed by Human Resource

Written by Pernet/Nash/Drexhage/Mahu/Van Beek

Licensed courtesy of Armada Music

Published by Universal Music Publishing

“Strings of Life”

Performed by Francesco Tristano

Written by May/James

Licensed courtesy of InFiné Music

Published by Transmat Music

“Scud Books”

Performed by Hudson Mohawke

Written by Birchard

Licensed courtesy of Warp Records

Published by Warp Music

“Stand on the Word”

Performed by The Joubert Singers

Written by Joubert

Licensed courtesy of Elias Music

Published by Elias Backyard, Freak’n See Music and Basic Like This Recordings