

YARDIE



A FILM BY IDRIS ELBA

For more information please contact:

Asa.Martin@studiocanal.com
Suzanne.Noble@studiocanal.com

Images and Press materials: www.studiocanalpress.co.uk

<https://www.yardiefilm.co.uk/>

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YARDIE is released in UK cinemas on **August 31**

SYNOPSIS

Set in '70s Kingston and '80s Hackney, *Yardie* centres on the life of a young Jamaican man named D (Aml Ameen), who has never fully recovered from the murder, committed during his childhood, of his older brother Jerry Dread (Everaldo Creary). D grows up under the wing of a Kingston Don and music producer named King Fox (Sheldon Shepherd). Fox dispatches him to London, where he reconnects with his childhood sweetheart, Yvonne (Shantol Jackson), and his daughter who he's not seen since she was a baby. He also hooks up with a soundclash crew, called High Noon. But before he can be convinced to abandon his life of crime and follow "the righteous path", he encounters the man who shot his brother 10 years earlier, and embarks on a bloody, explosive quest for retribution — a quest which brings him into conflict with vicious London gangster Rico (Stephen Graham).

IDRIS ELBA, DIRECTOR'S STATEMENT

YARDIE is a story about a young man dealing with the trauma of losing a sibling at the tender age of 10. Victor Headley's book was one of the few books I read as teenager, I'm not a big reader, so this was a big deal to me at the time and the story stuck to my ribs for many years.

I could relate to the lead character of D. His anger (teenagers are always angry), his drive and charisma. Victor's novel captured my imagination *and* that of the many people that made this book a cult 80s classic.

When the opportunity arose to make it into a film, I was first in line with my arm fully stretched. The script had all the attractive qualities of a genre movie and then some, but it lacked something that I *knew* I could bring to life in a unique way, in a way that was driven by my own experiences as a young *BWOY* growing up in East London.

I wanted to craft the visuals as I remembered them, with every moment detailed in a way that the viewer leaves the film as if *they* were there too.

I wanted the trauma of D to be the spine that connects all the limbs together, the violence, the love, the loss, the migration, the music.... and attempt to deliver a layered portrayal of a young Jamaican man, someone you love or hate by the end but you *do* have an opinion on.

The production of this film was a dream come true. I had the opportunity to work with some of the most talented filmmakers existing, from the actors, crew (English and Jamaican) producers and incredible edit and post team. As an actor, I always love my crew but as director I was my crew and they were there for me 100%, it was a very bonding time.

Crafting the music in this film was probably one the most exciting and frustrating parts of making this film, I love music and I often agonised about the choices I was making and why, in the end it has become one of the strongest parts of the film, *PHEW!!*

Directing YARDIE has definitely changed the trajectory of my career, I want to direct more, perhaps merge acting, music and directing in the future.

ABOUT THE PRODUCTION

For Idris Elba — world-famous star of both blockbusters (such as *Pacific Rim* and *Thor: Ragnarok*) and TV drama (*Luther*, *The Wire*) — directing a movie represented the obvious next stage of his personal evolution. “It is a natural progression for an actor that’s been in the game for a long time,” he reflects. “I’ve always wanted to do it. I love storytelling as an actor, but this is a different disciple altogether. And I could really control the vision. That was super-exciting to me.”

It had to be the right story to inspire the right vision, of course. And, after years of waiting for the ideal project to become his directorial debut, Elba found it in *Yardie*: Warp Films and STUDIOCANAL’s adaptation of Jamaican-born British author Victor Headley’s 1992 novel of the same name.

While undoubtedly a tense, gritty thriller, *Yardie* also appealed to Elba as a story which, he felt, had a “human heart and soul”.

“I wanted to make something that sat in pop culture,” he continues, “but at the same time that I could speak from the heart with. *Yardie* is mostly set in a time period I could definitely relate to, so it feels true to me, true to the world I know. The music element, the gangster element, those were the areas I wanted to explore as a film-maker.”

THE ORIGINS OF YARDIE

On its publication in 1992, Victor Headley’s *Yardie* proved an instant cult hit. Put out by a two-man independent publishing operation called X Press, it was sold at clothing stores and outside nightclubs rather than in traditional bookshops, and through strong word-of-mouth shifted 30,000 copies. According to X Press co-founder Steve Pope, speaking to the *New Statesman* in 2004, “it was the first populist black title aimed at a black audience” in the United Kingdom.

“I remember it being a popular book that people were talking about,” Elba recalls. “It’s a page-turning novel full of twists and turns, with a compelling main character. What’s great about it is it’s a UK gangster story. We’re familiar with The Krays, but this wasn’t as familiar. I like the uniqueness of that. And it explores a culture that everybody in England is a little bit aware of, but which this book really delved into.”

Producer Robin Gutch of Warp Films read the book (actually the first of a trilogy) when it first came out, and was impressed. “Then much later when I had joined Warp Films, we were thinking about films we could do that were set in the ’80s, and about black and minority ethnic set stories from that era felt very much overdue. And I said, ‘oh yeah, I remember that book’. So we checked out the rights and they were actually available. I knew the book had been optioned before, it had been in development before —so it definitely had a history. And sometimes that makes it harder to get things off the ground. But it didn’t in this case and we optioned it in March 2010.”

Headley himself was thrilled that *Yardie* was finally going to be realised cinematically. “Victor was pleased someone was returning to the fray to get it made,” says Gutch. “He was very passionate about it. He’s been trying to get the film made for years.”

Warp, having secured backing from Dan Macrae, Head of Development at STUDIOCANAL, engaged screenwriter Brock Norman Brock (*Bronson*) to adapt the novel, although, as Gutch puts it, “it took a bit of time to crack a sort of structure from the book, and also make the characters more empathetic for a contemporary audience.” Brock even went out to Jamaica

to immerse himself in the culture, the patois and the music. Meanwhile, Gutch needed to find the right director for the project, and in 2014 heard via STUDIOCANAL that Elba was looking for something to direct. “Idris came over and met me and the meeting was fantastic. Obviously I knew Idris’ profile and creativity would take the project to a different level,” he says, “but I was impressed by the way in which he related so strongly to the world of the book. Idris clearly completely understood that world, from growing up in London at the time, in that community. He had a definite confidence and sure-footedness in dealing with it. So he became attached and that gave it a further charge of energy.”

Together with screenwriter Martin Stellman, who had scripted 1980 London-set drama *Babylon* (“one of Idris’ key reference points for the film,” Gutch points out), Elba worked on Brock’s script, keen to make it more naturalistic, and also “he wanted to integrate the music far more, foreground it far more,” Gutch explains. “It was very much Idris steering the film. He became the voice of the film. He had an ambition for the film visually, as a piece of cinema.”

Producer Gina Carter (*24 Hour Party People*, TV’s *Moone Boy*) agrees. “It’s really stylish,” she enthuses, “and it’s shot beautifully. Idris is a really clever man when it comes to the colour and the tones on screen: the costumes and the sets are stunning. He’s realised it very clearly.”

“The look and tone of this film is very cinematic,” confirms Elba. “We went for lots of really rich colours, we went for rich production design, so that people really, really felt like they’d stepped back into the ’80s and the ’70s with this.” He cites Ridley Scott as a huge inspiration, having worked with the veteran director on 2007’s *American Gangster*; “I watched the depth of the detailing he did on that film and that very much influenced what I was going for with *Yardie*. I don’t have his budgets, but I had his ambition to make sure the audience is immersed into this film. He’s very clever with the way he uses the camera.” Elba also mentions Paul Thomas Anderson as an influence — the way “the drama builds up in his films, the tension in the acting” — as well as Martin Scorsese. “Certainly I kept in mind Marty’s work, especially in what he did with *GoodFellas*, and how you’re compelled to keep going with that character, love him or hate him.”

FINDING D

Getting the character of D right was, to Elba, the key to making his movie work. Though now more relatable and sympathetic than he is in the book, it was still essential his on-screen incarnation was not only someone who could convince you he’d grown up under tough conditions on the gang-war-torn streets of Kingston, but who you could also relate to and empathise with, no matter your own cultural background.

“Trying to get an actor to really bring this character to life was the biggest part of the journey,” Elba insists. “D has a certain charisma in his eyes, but he also has a volatile and traumatised personality. The D in my script has gone through some shit, so it’s not just about holding up a gun and screaming and shouting. You wanna see behind the actor’s eyes that there’s something else going on.”

Fortunately, it didn’t take Elba long to decide who that actor should be. The London-born Aml Ameen was not only a young actor who had already impressed him with his work in movies like *Kidulthood*, *The Maze Runner* and Lee Daniels’ *The Butler*, but also someone with the appropriate heritage; though he and his mother are British-born, Ameen’s maternal grandparents and uncles were born and raised in Jamaica. “His being part Jamaican was really important to me,” says Elba. But there was also something else about him. “His sort of vibe, you know? He reminded me of what D could be. I knew he was the one. I knew I could take him places and that he would go there. Aml has such a great face, such great poise, a

great voice. He uses his timing really well, but it doesn't feel like he's overdoing it. He's just kind of relaxed and in the moment. And that's massively important."

The way in which Ameen actually bagged the role is, the actor says, "a fantastic story" in itself. It was 2015 and he was about to fly to Los Angeles, where he now lives, from London, when at the airport he bumped into Elba, someone he'd met a few times over the years. Coincidentally, it transpired they were on the same flight.

"Idris was like, 'I was just about to get in contact with your people because I just watched you in this film called *The Maze Runner*, thought you were great and that you would be really good for this film I'm doing, called *Yardie*,' remembers Ameen. "And I was like, 'Oh right, I know *Yardie*.' So we got on the plane and we started talking and he said, 'there's this character who was a bit of a villain in the book, but we need to make him digestible and relate to him as an audience. Let me send the script to your agents and stuff, and then have a read and see what you think.' And I said, 'Look, mate. We're on an 11-hour flight, we're sitting right next to each other. I'll read it right now and I'll give you an answer right now'.

A little while later, 5,000 miles above the Atlantic Ocean, Ameen, impressed by the script and excited by the part, confirmed he'd like to do it. "And he offered me the role — the role of a lifetime — on the plane. We took a picture, commemorated the moment on Instagram and that was that. The serendipitous nature of that is amazing. It was one of those magic moments of life. And if you want the extra icing on the cake... Well, given *Yardie* has been compared to the film *Scarface*, guess who was sitting a couple of rows in front of us? Al Pacino!"

Ameen proved deeply dedicated to the role. So much so, he sums it up as a life-changing experience. "Aml was around for a lot of the prep," says Carter. "He was very absorbed into the role." Much of his preparation involved working with a dialect coach to hone his mastery of patois, as well as "roping in family members and friends from Jamaica", as Ameen puts it, to help him out. "It's a language, not just an accent," he explains, "and the way Jamaicans spoke then is different to how they speak now".

He also changed his appearance. "I started growing my hair from January [2017]. I just let it grow. Didn't cut my hair, didn't cut my nails, didn't cut my facial hair. A lot of people that know me, know I like to keep fresh and clean-cut. But for Rastamen everything is natural, innit? Those minutiae are really important."

Ameen launched himself into some extensive research, too. "I read the book again, because even though Idris and Martin softened D a lot, I reckon you've got to have a mix and blend of the book and the script; you've got to have suggestions of how far he goes in the book. That was my take on it, anyway." He also read Marlon James' Booker-prize winning novel *A Brief History Of Seven Killings*, and learned as much as he could about Rastafarianism. Most usefully, though, he grilled his own family on their memories of their new life in England in the early 1980s, and also flew to Jamaica by himself. "I spent three weeks there, staying at aunties' and cousins', just meeting a lot of people from that era. That really changed my world. Because I was seeing extreme different versions of what it is to be Jamaican. Obviously, Rasta culture is at the forefront, but it's a vibrant, multicultural world. I picked up on a lot of nuances. A lot of Jamaicans opened up their doors to just speaking to me about everything. Which I found beautiful."

CASTING YARDIE

While D is undeniably the heart of *Yardie*, it's hardly a one-man show. And to populate Elba's gritty yet lyrical drama, which encompasses two very different environments, he sought a mix of exciting, Jamaican newcomers and faces that would be familiar for international audiences.

For the role of antagonist Rico, a character added in Martin Stellman's draft of the script, he recruited respected British character actor Stephen Graham (*Snatch*, *This Is England*, *Journey's End*) — a surprising choice, perhaps, given the character wasn't written as a white Jamaican.

"Rico could have been played by any good actor to be honest," explains Elba, "but I wanted someone prepared to take a little bit of a leap and go out there, because the Rico character's really central. You want him to be memorable. And Stevie was only too excited to come on board. His dad was half-Jamaican and his grand-dad's Jamaican, so this was an opportunity for him to actually bring some of his heritage to a character for the first time. So I got Stevie Graham not only at Stevie Graham's best, but also fulfilling a lifelong dream."

Ameen says he couldn't have enjoyed working with Graham more. "He's so fuckin' entertaining," he laughs. "He's so funny, switching between his cockney and Yardie accent, and just the things he's improvising. It was a pleasure working with Stevie, man."

Another piece of brilliantly counter-intuitive casting was Sheldon Shepherd — an actor little known outside of Jamaica — as manipulative, imposing gang boss King Fox. "From the script I think he reads as quite a big, physical character," says producer Robin Gutch. "Whereas Sheldon is quite skinny and has a really interesting, singular, sculpted face. He can be genuinely very frightening, but not in a predictable, obviously gangster-y way. Which I think is good."

Elba describes Shepherd — who with Everaldo Creary (Jerry Dread) is a member of Kingston-based reggae band and art collective No-Maddz — as "a poet, a philanthropist, a businessman and an incredible actor. He didn't look anything like what I designed him to look like in the film, but I thought, 'oh wow, this is interesting'. Sheldon's very much a Bohemian-type character, but when he turned on into King Fox the air left the room. He has such eloquence in real life, so he gives King Fox a certain type of elegance. So it was a no-brainer to have Sheldon. He's a phenomenal actor and he really brought it to life. You know, going up against Stevie Graham in a scene is a very difficult task for any actor, and Sheldon really held his own."

Shepherd's No-Maddz collaborator Creary, meanwhile, completely blew Elba away during his audition for the smaller but no less pivotal role of Jerry Dread, D's ill-fated older brother — despite the director's initial doubts about him. "I thought he was a little too old, to be honest," admits Elba. "But he came into the room and he just had this presence about him. When you see Everaldo on screen, he's so captivating. You just wanna watch him all the time. He has a great-looking face and his dreads were super-authentic. They didn't look designed or anything. Evie is just a charismatic, great actor. He came on, smashed it for me, and continued to keep working hard even when his part was over; he stayed involved with the film."

Yardie's biggest revelation, though, is Shantol Jackson, here taking her first lead role in a feature film as Yvonne, D's childhood love, mother to his child, and best hope of salvation. "She was an absolute discovery," enthuses Elba. "She sent me some audition tapes and I went to Kingston and I met her, and as soon as she walked into the room, I just knew she was Yvonne. There's that sort of innocent fragility she carries, but she is also a really well accomplished actor. She brought a reality to Yvonne. I saw a lot of actors, including a lot of English actors, and unfortunately I couldn't get that sort of authenticity from them. Yvonne had something else going on. Of course she's from Kingston, but she has an international appeal as well. I could tell this was definitely going to be a match made in heaven between her and Aml, and I was absolutely right. I should be a matchmaker!"

Ameen agrees. "Shantol's incredible," he confirms. "She helped me extensively. She helped me with my words and my accent, and even after we first met in Jamaica when she got the

part, we stayed in touch over WhatsApp and email and just developed our characters' history, from being children to adulthood."

The final piece of the casting puzzle was perhaps the hardest to find. When we first meet D and Yvonne in the story, they are still children, trying not to get caught in the crossfire of King Fox's '70s turf war with rival gang the Tappa Crew. So to play the young D and Yvonne, Elba and Carter saw hundreds of children from Kingston; "street kids," as Carter puts it, who needed to bring "a real authenticity and genuine rawness" to the roles. For many of them, the producer laughs, meeting Idris Elba was somewhat daunting. "These kids were coming in and were hardly able to move because they were so starstruck by Idris. He was brilliant, though, he really engaged with them, so they could get past the whole idea of standing in a room with this huge icon."

"As always with these auditions you see a lot of people and not everyone is going to be great," says Elba, "and then you'll see one person that just lights you up and you go: that's the person. And with both Antwayne (Eccleston) and Treshawna (Douglas), it was exactly that. They both walked into the room, both reminded me of Aml and Shantol, and both had a little bit of independence about them as young people that I knew I could manipulate to make this film. Neither of them had acted before, and I was nervous about that. But essentially they came in and nailed it."

FROM TRENCH TOWN TO HACKNEY: SHOOTING YARDIE

Yardie would have proved a challenging shoot even for an experienced director. Not only is it a period movie, set in 1973 and 1983, which required a lot of detail specific to a particular culture, it also necessitated shooting on location both in Kingston, Jamaica and the streets of London during an especially tense summer. "It's always a challenge doing period drama," says Carter, "and it's always a challenge shooting in London." In addition, Elba's vision meant that he needed to have, as he explains, "a 360-degree camera, so it could go anywhere we wanted. And really become D's eyes and D's experience."

Yet, for Ameen, who reveals he stayed in character as D throughout the shoot, there was never any sense of anxiety among the cast or crew at working with a first-time director on such an ambitious project. "What I really dig about Idris is that his set is a really fun, peaceful place," says the actor. "The tension that's built is only in the scenes. Other than that he's a gentleman, but he's also just a lad. And he set up the room for me to be able to live in the space as a person from the beginning of the day 'til the end. Naturally, I thought he was gonna be good with actors, being a formidable actor himself. But his attention to detail, the specificity of everything was absolutely impressive. From 'wear this shirt,' to, 'your nails need to be longer,' to, 'you know what? Pull back on this emotion or that emotion; D's in this place, D's in that place...'"

The first place we find D, of course, is Jamaica, during a very troubled time. Even today, some areas in Kingston — especially Trench Town (the birthplace of reggae music and Bob Marley's hometown) where Elba and his crew had to shoot — remain the kind of neighbourhoods where, says the director, "we were warned about the possibilities of danger". After all, Trench Town is still considered one of the world's most dangerous places, blighted by poverty and suffering frequent gun battles between its rival gangs.

"Idris was very clear what he wanted from Jamaica, how he wanted the action to play out," says Carter. "And you're not going to Jamaica to shoot interiors. It was really important to shoot in Trench Town, even though we knew it was volatile. It's always very volatile down there. And we were shooting both night and day, so yes we had extra security as well as

armed police. But we kept them at a discreet distance, as we didn't want everyone to think we were just in this police bubble."

Carter says it was great that we had so many Jamaican crew, and the production worked closely with community leaders. Most importantly, she says, "we wanted to make sure we included and recruited from the local communities. So every morning we took on 15 or so local residents that ventured out to see what we were up to – we gave them yellow hi-vis and some money to work with us. Which was great, as they helped keep the calm around us."

It also hardly hurt that Elba himself is very well-known in Jamaica. "It was lovely," says Carter. "They all absolutely adored him. And he was incredibly generous with his time when we were shooting. We never barriered people away. We always allowed everybody to come in around us, and then when we needed to be clear, we would use the local crew to move people back."

The two-week Jamaican portion of the shoot — which, while the first part of the story actually happened after the five-week London shoot — was "really special," Elba says. "The crew in Jamaica were awesome and worked really hard. With an international film the standards are pretty tough for a country where film-making is so young, so we were really asking them to make a film like they'd never done before. But it was great. The weather was awesome, the food was incredible, and despite the warnings it was safe. People were welcoming, they wanted us to be there, they wanted us to make a Jamaican story. You know, the word 'Yardie' is a derogatory term in Jamaica. They don't call people Yardies. But they didn't diss the film, they didn't neglect us. They pushed it. They pushed for us to be there, so it was great."

The Trench Town portion of the production climaxed with a major event that required shooting over two hot nights, with more than 500 extras who had to be decked in period costume. Namely, the spontaneous street party thrown by D's brother Jerry Dread, meant as a way of quelling the gang war, but which horrifically ends with Jerry's murder. Producer Robin Gutch confesses to feeling nervous during the first night. "It was really beautifully lit and designed," he recalls, "and then there was a sense of 'I hope people turn up for this'. Because we'd obviously got extras coming, but we didn't know if they were definitely gonna come! I mean, we paid for them to be in '70s costume and so on, but the logistics of that were genuinely very tough. It was really not ideal conditions, to put it mildly."

Fortunately, it turned out well. "All the locals came out and joined us," says Carter. "They all got into costume and it was fun." For Elba, the experience was "intense", but he shrugs, "what can you do? You just get on with it. And it was a great experience, to be honest. We did have some challenges, no doubt about that. But like I said, the local neighbourhood were really committed to us being there and making a good film. So we were very lucky."

The streets of London — specifically Hackney, for the most part — were obviously more familiar territory for Elba. "I shoot in London quite a bit, so I'm really used to being in London on film sets," he says. "It was a tight schedule, we worked hard, we were across London in different locations. But essentially we really pulled it across. And I got one of the best crews, some of whom I've worked with as an actor, so there was a little bit of a shorthand there."

Says Carter, "we chose to shoot in Hackney partly because it's Idris' home turf, which in production terms really helped us with support from the councils - they were very happy to support a local boy shooting his first feature. As were the residents of the area. So it was a good decision to shoot there. But while it was relatively easy finding locations that could pass for '80s London, the biggest challenge was moving around: trying to transport quite a big unit to the locations we picked that felt most authentic and right for the period."

However, during the shoot, on 3 June 2017, three Islamic terrorists launched an attack on people walking across London Bridge, before going on a knife-wielding rampage in and

around the restaurants and pubs of Borough Market. Though nobody involved in making *Yardie* was directly affected, the tragic event certainly made its impact. Not least because many of the exterior London scenes involved action sequences, often involving firearms.

“With good reason, there was a real lockdown by the police on anything involving guns, and also crowd disturbances, anything like that,” says Gutch. “So for two, three weeks after the London Bridge attack, our supervising location manager Rosaline Laugharne had to be quite ingenious to try and find a couple of locations where we could still work without changing the script and get the okay from the police. It was not the easiest summer to be shooting in London.”

Even so, despite the tragedy of the terrorist attack — not to mention the horror of the burning of Grenfell Tower in North Kensington, which Aml Ameen’s car passed every day on his journey from the hotel to the studio where they shot the latter parts of the movie — Ameen has many good memories of the shoot. Such as “when I was running around in the streets of London,” he says, “with my dreads flying out behind me. In some shots I’m jumping over cars, getting run over. The whole shebang. It’s very exciting. It’s like Jason Bourne with dreads, you know?”

Ameen took the action scenes in his stride; “actions easy for me,” he says. What he found much harder were the scenes where he was required to ‘toast’ — the Reggae equivalent of rapping — during the crucial soundclash sequences. “The toasting scenes were way more difficult for me than the action, definitely. Idris brought in some guys to do the toasting and co-write the lyrics with me. And then my younger brother Mikel, who’s a rapper and a writer, helped me a lot. He actually wrote the lyrics that ended up in *Yardie*, for the toasting that I do. So that’s amazing.”

To create the Shebeen, the Reggae club owned by Rico, where D and his crew storm the soundclash at the film’s climax, the production remodeled the interior of the Rex Cinema on Bethnal Green Road. “It worked beautifully,” says Carter, “the space is a cinema, with a raked floor, it gave a brilliant perspective to the dance club. It’s really interesting.”

Shooting the Shebeen scenes took Elba to “a sweet spot”, he reveals. “Those were some of my favourite scenes. It’s almost exactly how I remember it. During my early days as a DJ, that was exactly what I did. That was where I went. I grew up in a soundsystem just like D and his boys, and we did take everything seriously. Whenever you had a soundclash you had these real moments of trepidation, before you went on stage. It was like a really big moment in your life. And here I was, pulling in all the elements to recreate it. It was just awesome.”

THE MEANING OF YARDIE

Yardie is a gangster movie and a thriller. It is also, in some ways arguably, a musical — Carter compares the toasting scenes with the rap battles of 2002 Eminem-starring movie *8 Mile*. But as well as entertaining his audience, Elba also wants his film to provide an insight into Yardie culture. “I really want people to walk out of the cinema and go, ‘right I fancy a Red Stripe and a patty right now,’ you know what I mean?” laughs Elba. “If you’re not so *au fait* with Jamaican culture, I hope you’ll learn something from *Yardie*.”

Carter says in making the film, that’s exactly what happened: she did learn a lot about Yardie culture. “I found it to be an incredibly warm culture,” she reveals. “The idea that the Yardies are all gunslinging gangsters isn’t accurate.”

Ameen is confident the movie will have exactly the kind of impact his director intends. “It gives you an insight and humanises these people,” he believes. “‘Yardie’ is a word that was coined by Scotland Yard about Jamaicans who came to England in the ‘70s’. Drawn from the patois

word 'yard', meaning 'home', it doesn't just describe the notorious criminal element on which the movie focuses, Ameen points out. "Everybody got the banner. And a lot of black people in England were saying, 'I'm a Yardie,' and putting a Jamaican flag in their cars and stuff so they didn't get attacked. Because Jamaicans were the feared black element among the prejudiced people in England at the time. So it has very negative connotations for most people who know it. But in our film we're readdressing what it means. The point of film-making is to humanise the experiences of other people we would never meet, and I think people are gonna fall in love with the world in this movie. When the music drops, it's gonna hit people in the most positive way, man. It's just gonna warm up their spirits."

Says Elba, "After you see the film, I want you to understand a Yardie, and say: 'I know what a Yardie is.' I've gone for something that imprints the mind with a vision of 'Yardie'. Something that is an *experience*."

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CAST

AML AMEEN | D

Aml Ameen has become one of the most sought after British actors in film, theatre and television. Hailing from North London, the son of Caribbean parents, Aml burst onto UK cinema screens with his standout performance as Trife in the cult classic, feature indie film, *Kidulthood*. His performance earned him a nomination for 'Best Newcomer' 2006 Screen Nation Awards, as well as a spot in The London Times list of "Best New Actors of the Year".

Off the success of *Kidulthood*, Ameen landed a series regular role on the BAFTA Award winning hit TV series, '*The Bill*'. His portrayal of Officer Lewis Hardy earned him not only an enthusiastic fan base, but the Screen Nation Award for Best Actor in 2007.

His continued success in the UK, along with landing a role in George Lucas' *Red Tails*, ignited Aml's career in Hollywood. He was cast in his first American indie film, *Evidence*, starring opposite Radha Mitchell and Stephen Moyer. David E. Kelley took notice of his talent and offered him the first role of his cast for '*Harry's Law*' at NBC, playing young lawyer Malcom Davies. The show also starred Kathy Bates.

In 2013, Screen International named Ameen as one of their Brits to Watch. He then landed the role of Cecil Gaines (young Forrest Whitaker) in Lee Daniel's critically acclaimed and award-winning feature film, *The Butler*.

Aml appeared in the Relativity feature film, *Beyond the Lights* and was a lead in Fox's blockbuster hit, *The Mazerunner*. He also co-starred with Jennifer Lopez and Viola Davis in the feature film, *Lila & Eve*, and played the role of 'Capheus' in the critically acclaimed Watchowski's Netflix series, '*Sense 8*'.

Ameen was the lead in the independent films *Soy Nero* and *The Price*, which premiered in official completion at SXSW 2017. *Soy Nero* won for Best Film in the Bucharest International Film Festival and was nominated for the Golden Berlin Bear in the Berlin International Film

Festival. In the coming year, Ameen can be seen starring in Idris Elba's directorial debut feature film, *Yardie*.

Aml spends his time between Los Angeles and London.

SHANTOL JACKSON | YVONNE

Shantol Jackson is most popularly known for her starring role in Jamaica's popular teen TV drama *'Real Friends'*. She discovered her love for acting when she entered the drama club at Ardenne High school in Kingston Jamaica.

Under the guidance and tutelage of Suzanne Beadle, she managed to cup several Jamaica Culture Development Commission gold medals and National Awards during her time in high school. She later went on to enter the University of the West Indies' Tallawah competition, there receiving multiple awards. With just over 5 years in the business Shantol has done many staged plays to include 'Hurricane Honeymoon' and 'The Mountaintop'.

In 2016 Shantol starred in her first feature film *Sprinter* written and directed by Storm Sauter. She later starred in the short film *Sugar* which was a part of the Jamaica Investment Promotion (JAMPRO) Propella project written by Sharon Leach and directed by Michelle Serieux.

STEPHEN GRAHAM | RICO

Stephen Graham has enjoyed continued success following his critically acclaimed performance in the BAFTA best picture winner *This is England*, directed by Shane Meadows, together with the recent follow up Channel 4 mini-series: *'This is England '86, '88 & '90'*, which also secured him a TV BAFTA nomination. Other notable credits include Jimmy McGovern's *'The Street'*, in which he received an RTS award nomination, McGovern's *'Accused'* opposite Sean Bean, as well as HBO's *'Parade's End'* with Benedict Cumberbatch. Graham is also known for playing the iconic role of 'Al Capone' opposite Steve Buscemi in Martin Scorsese's *'Boardwalk Empire'* for HBO, which ran for 5 seasons. His most recent television credits include ITV's *'Little Boy Blue'*, *'The Watchman'* and the BBC's *'Decline and Fall'* *'The Secret Agent'* and *'Taboo'* alongside Tom Hardy. He will next be seen in Sky Atlantic's *'Save Me'*.

Stephen's film credits include his portrayal of Baby Face Nelson opposite Johnny Depp and Christian Bale in *Public Enemies*, *The Fields* opposite Sam Worthington, *London Boulevard* opposite Keira Knightley and Colin Farrell, *Season of the Witch* opposite Nicolas Cage and *Pirates of The Caribbean: On Stranger Tides* opposite Johnny Depp and Penelope Cruz. Other credits include *Tinker, Tailor, Soldier, Spy*, *Hyena*, *Get Santa*, *A Patch of Fog*, *Pirates of The Caribbean 5: Dead Men Tell No Tales*. His most recent credits, include, *Film Stars Don't Die in Liverpool*, directed by Paul McGuigan, *Funny Cow* and *Journey's End* opposite Paul Bettany, Sam Claflin and Asa Butterfield.

FRASER JAMES | PIPER

Fraser James is a British actor known for his varied work across film, television and theatre. Last year he played the role of *Razor* in Paul W.S. Anderson's *Resident Evil: The Final Chapter* opposite Milla Jovovich. Other feature film credits include, *Beyond the Ocean*, *The Purifiers*, *Wing Commander* and *Shopping*. Fraser has also featured in two short films, *Don't Miss the Cup* opposite Tamsin Greig and Nathaniel Parker and *Neon*, which was included in the Oscar qualifying Hollyshort Film Festival.

Fraser's television credits are extensive. Most recently he played Oliver Tench in ITV mini-series *'The Loch'*. The 6-part drama focussing on the search for a serial killer across the Scottish Highlands was critically received and also starred Laura Fraser, Siobhan Finneran and Don Gilet. Fraser has appeared in multiple series of CBBC teen fantasy *'Wolfblood'* and in multiple television shows for the BBC including *'Death in Paradise'*, *'The Crimson Field'*, *'Holby City'*, *'Robin Hood'*, *'Judge John Deed'* and *'Outnumbered'*. Other television credits include the role of Dr Toby Marsh in *'Law & Order: UK, Strikeback'*, *'Frankenstein'*, *'Love Lies Bleeding'* and the Armando Iannucci Shows, where amongst others he appeared in the, *'This House Is Made of Paper'* sketch.

On stage Fraser has appeared in many productions across multiple theatres. He has been directed by Matthew Dunster in six different plays. At the National Theatre, he played 'James & Dave' in *Love the Sinner*. At Shakespeare's Globe Fraser appeared in *'Troilus & Cressida'*, *The Frontline* and *'King Lear'*. Also for Matthew Dunster was *'Liberian Girl'* at The Royal Court, *'The Seagull'* at The Regents Park Open Air Theatre and *'Mogadishu'* at the Lyric Hammersmith and Manchester Royal Exchange.

EVERALDO CREARY | JERRY DREAD

Everaldo "Evie" Creary is a Jamaican actor, musician and poet. He was raised in the churchyard of the Zion Episcopal Baptist Church in Franklyn Town, Kingston and gained his high school education at Kingston College (KC) where he first began to explore performance art and writing after being introduced to the school's drama club in 1998. Simultaneously while representing his school in the annual Jamaica Cultural Development Commission (JCDC) Festivals, Evie also delivered excellent performances as opening batsman and wicket keeper of the school's cricket team.

Evie is a member of the No-Maddz, a Jamaican art collective and reggae band formed initially as an ensemble dub-poetry group in 2000 by a group of KC brothers. The No- Maddz gained much of its exposure with entrances in JCDC and other local and Caribbean festivals and competitions. To date, Evie holds (individually and with the collective) 100 gold medals earned between 1998 and 2002. Evie was awarded Best Overall Speech Presentation by the JCDC in 2003, and Man of the Festival in Trinidad by the Caribbean Schools' Drama Festival.

In 2004, Evie began his tertiary studies at the University of Technology (UTECH) in Jamaica. He sought a Bachelor of Business Administration with a Marketing major. He continued his excellent cricket performance there, representing the University while also playing for the St. Thomas Senior Team - many miles away. His love for the sport took him back and forth easily, an experience quite unlike the one he had in classroom; he eventually realized that the pursuit of a degree in Marketing was not aligning well with his greater journey.

Feeding his natural talent - an undeniable knack for great performance in all areas, Evie continued to develop his craft as a stage performer and writer with Jamaica Youth Theatre (JYT) where he served as the company's first president. In 2005, he was awarded Prime Minister's Youth Award for Excellence in Arts and Culture in Jamaica.

Evie's history transcends the boundaries the cricket field and the stage as family and community traditions led him to serve as Deacon of his Church for a year before he made a dramatic transition - to being a full-time performance artist. His first acting gig was a commercial appearance for Tantra - an Erotic Energy Drink. Since then, he has made appearances in commercials and landed roles in theatrical productions including Kenny Salmon's *'Hot Pepper Sauce'*, Trevor Rhone's *'Positive'*, *'Paper to Stage'* Secondary

School Literary Dramatic Pieces, Aston Cooke's *'Jamaica 2 Rhatid'*, *'Country Duppy'* and *'Me and Mi Chapsie'*, *'The Plumber'* with Delcita, Orville Hall's *'Below the Waist'*, Rashiem

Shepherd's 'Undercover Craziiness' and Maya Wilkinson's 'Heist'.

In 2011, Evie appeared with the No-Maddz and Usain Bolt in a Puma commercial featuring their original, Puku Poo, the band's claim-to-fame song penned by him. In the same year, the collective released its first EP, "Sort Out Yuh Life Jamaica!". With the No-Maddz, Evie has toured and performed at home and abroad at Music Festivals including Rhur Reggae Summer, Reggae Jam festival, Reggae on the River Festival, Sierra Nevada Music Festival, CARIFESTA 2014 in Suriname, Daegu Music Festival, and Hamamatsu World Music Festival in 2016 after the release of their album, "No-Maddz (Sly and Robbie Presents)".

Evie has also appeared in local and international music videos, films and television shows including Shaggy's "Church Heathens", Storm Saulter's "Better Mus' Come", BBC One's 'Small Island', the Jamaican television series, 'Mi & Mi Kru', Nabil Elderkin's *Captureland*, and most recently, Idris Elba's directorial debut, *Yardie*.

Theatre credits include *President of an Empty Room* at the National Theatre and *Wildfire* at The Hampstead Theatre.

SHELDON SHEPHERD | KING FOX

Sheldon Shepherd is a Jamaican born actor, author and artiste. Sheldon played the lead role of Ricky in feature film *Better Mus' Come* for which he won the Best Actor Award at the America Black Film Festival in 2012. Sheldon also stars in Nabil Elderkin's short film *Capture Land* which was part of The Power of the Word Series in collaboration with Montblanc, the Tribeca Film Institute and Nelson Mandela Foundation.

In music, Sheldon is a founding member of The No-Maddz. Their first studio album was produced by legendary drum and bass duo Sly and Robbie. Sheldon is also a poet and has written a book of dub poetry titled *In the Morning Yah*.

NAOMIE ACKIE | MONA

Screen International Star of Tomorrow Naomi Ackie is nominated for 'Best Supporting Actress Award' and 'Most Promising Newcomer' at this year's British Independent Film Awards for her performance in *Lady Macbeth*, the most nominated film at this year's awards. Naomi plays the role of Anna, an entirely mute household's black maid to Florence Pugh's title character. Directed by William Oldroyd, the film has been acclaimed by critics and earned five star reviews from publications across the board. Peter Bradshaw from the Guardian who cited that the film is "*a brilliantly chilling subversion of a classic*". This year, Naomi will be on screen in Idris Elba's directorial debut *Yardie*, based on the 1992 debut novel by Jamaican-born British writer Victor Headley.

Previously, Naomi took part in *I Used to be Famous*, a short comedy drama written and directed by Eddie Sternberg. Telling the story of a washed-up singer from an ex-nineties boy band, and a talented young musician with autism, the short movie has been nominated for Best British Short at the Leeds International Film Festival, and won the Grand Prix Award at the Plymouth Film Festival.

For television, Naomi is currently filming a key role alongside Sheridan Smith in 'Clean Break', a new drama for ITV. She starred in the BBC's hugely popular 'Doctor Who', and then featured in Harlan Coben's mystery series 'The Five'. Finally, Naomi also starred in 'Damilola, Our Loved Boy', the BBC One drama directed by Euros Lyn, about the events surrounding the 27 November 2000 death of Damilola Taylor that won Best Single Drama at the BAFTA Television Awards.

CALVIN DEMBA | STICKS

Despite no formal training, Calvin's talent has landed him significant roles on both stage and screen. He can currently be seen on stage in Joe Orton's *Loot*, directed by Michael Fentiman and has most recently been seen on screen in *Nico 1988*, which won the Horizons Award at the 2017 Venice Film Festival. Other film credits include; *Kingsman 2: The Golden Circle* directed by Matthew Vaughn and *Brotherhood* directed by Noel Clarke. Television performances include E4's hit drama, 'Youngers', the comedy-drama 'Babylon' for Channel 4 and in the BBC's critically acclaimed drama, 'Sherlock'. He was nominated for the Evening Standard Emerging Talent Award for his performance in Patrick Marber's, 'The Red Lion' at the National Theatre. Calvin has also starred in 'Routes' and 'The Wolf From The Door', both at the Royal Court Theatre whilst also being featured in the prestigious Screen International's Stars of Tomorrow.

JOHANN MYERS | BEENIE

Television includes: 'Casualty' (BBC), 'Kavanagh QC' (Carlton Central Television for ITV), 'The Bill' (Thames Television), 'Buried' (World Productions), 'State of Play' (Endor Productions for BBC), 'Sex & Lies' (Blast! Films for BBC), 'Eastenders' (BBC), 'Sex, Footballers and Videotape' (Granada Television), 'Outlaws and Murder Prevention' (both World Productions), 'Doctors' (BBC), 'The Ghost Squad' (Company Pictures), 'The Visit and Criminal Justice' (both BBC), 'The Last Van Helsing' (Shine Productions for ITV), 'Spooks: Code 9' (Kudos), 'The Unloved' (EM Media/Revolution Films), 'The Fixer' (Kudos), 'Some Dogs Bite' (Kindle Entertainment), 'Luther' (BBC Drama), 'Twenty Twelve' (BBC), 'Shirley' (Prospect Cymru), 'Black Mirror: The National Anthem' (Zeppotron), 'Death in Paradise' (Red Planet Pictures), 'Good Cop' (BBC Drama), 'Coronation Street' (ITV Studios), 'Murder' (Touchpaper TV), Neil Gaiman's 'Likely Stories - Looking for the Girl' and 'Closing Time' (Sid Gentle Films), 'National Treasure' (The Forge), 'In the Dark' (BBC Studios), 'Ellen' (Touchpaper TV), 'Snatch' (semi regular) (Little Island Productions) and 'Guerilla' (Fifty Fathoms/Sky Atlantic/ABC Signature Studios).

Film includes: *TwentyFourSeven* (Scala Films/BBC Films), *A Room for Romeo Brass* (Company Pictures), *Blood* (Cantor-Markham Productions/Omni International), *Lava* (Sterling Films/Orangetop), *Kiss Kiss (Bang Bang)* (Pagoda Film/Sky Pictures), *South Kensington* (Medusa Film), *Black Hawk Down* (Scott Free Productions/Revolution Studios), *The Medallion* (Emperor Multimedia Group (EMG)/ Golden Port Productions), *One for the Road* (FilmFour/ EM Media), *Chromophobia* (Quinta Communications/Rotholz Pictures), *Life in Lyrics* (Lyric Films), *The Bank Job* (Relativity Media/Skyline (Baker St)), *Kelly + Victor* (Venom Films), *The Lost City of Z* (Plan B Entertainment), *Mary Magdalene* (See-Saw Films/ Universal Pictures), *The World We Knew* (Powis Square Films) and *Yardie* (Warp Films).

Theatre includes: 'Drag' (Royal Court Theatre), 'Besharam' (Soho Theatre/Birmingham Repertory), 'No Sweat' (Birmingham Repertory Theatre), 'Moon on a Rainbow Shawl' (Nottingham Playhouse & Tour), 'Ragamuffin' (UK Arts International Tour), 'Off Camera' (West Yorkshire Playhouse), 'The Transmissions Festival' (Birmingham Reperory Theatre), 'Earl of Mo'Bay' (Nottingham Playhouse), 'Changing Rooms' (Young Vic/Talawa Theatre Company) and 'Play Mas' (Orange Tree Theatre).

Short Film includes: *The High Life* (Wellington Films), *Bass Invaders*, *A Stoner's Guide To Making Egg Fried Rice*, *Smitten*, *Why I Hate Parties But Pretend To Love Them* (all Intermedia), *Short* (Wellington Films), *Parallel Lines* (Light House Media Centre) and *Ariella* (Those Pesky Kids).

Radio includes: *Stone* and *That Was Then* (both for BBC Radio).

ADNAN MUSTAFA | ENGIN

Adnan is 21 and grew up in South London with his Mum and sister. His family is of Turkish origin and he speaks fluent Turkish himself. After attending classes at Young Actors Theatre in Islington for a few years, Adnan officially caught the acting bug and knew that it was the career he wanted to pursue. He went on to do the Acting Foundation Course at YATI and joined the Agency there, YAT Management. He has had various television roles – in *'My Mad Fat Diary'* and *'Hetty Feather'* – and parts in several short films including Lead Boy in *A Clean Start* directed by Johnny Mourgue. Playing Engin in *Yardie* was his debut feature film role and he absolutely loved the experience. Adnan is currently writing his first screen play and his ultimate goal is to give ethnic minorities a voice and narrative within society.

JUMAYN HUNTER | TYRONE

Jumayn Hunter was born in London on January 15, 1990. At the age of 5 his parents divorced and he travelled around the world with his little brother, going to Jamaica, the US, France, Holland and the Lake District in England. He returned to London over a decade later.

Jay fell into acting almost by fate. His teachers quickly realised he had an amazing gift with words, memory and emotion based techniques of acting. He soon took himself to the Arcola theatre and banged on the door until he got himself his first audition. From this, he worked professionally in the theatre with such people as Deborah Paige and Max Stafford Clarke.

Television credits include: *'Guerrilla'*, *'Snatch'*, *'Torn'* and *'Rude Boys'* as well as the BBC's *'Casualty'*, *'Holby'* and *'Doctors'*. Film credits include, *Yardie*, *How to Talk To Girl's At Parties*, *Attack The Block*, *Cherry Tree Lane* and, Dustin Hoffman's directorial debut, *Quartet*. He has worked alongside such people as John Boyega, Jude Law, Michael Fassbender, Maggie Smith, Kelly Riley, Nicole Kidman, Rupert Grint, Nicolas Holt, Paul Andrew Williams and Terence Stamp, just to name a few.

BEFFTA nominated in 2015, 4th most prolific black actor in the UK in 2016, he actively gets involved with as many local charities as he can, including, the Prince's Trust, and loves to work with troubled children to try and find the spark in them to make a better life for themselves and realise/reach their potential. Between roles Jumayn writes scripts, poetry, and continuously trains in mixed martial arts and keeps frequently studying the arts. Jumayn now aims to reach his goal of reaching his own full potential and trying to find as many challenging and interesting / diverse roles as he can, to continuously push his limitations.

DURAMANAY KAMARA | DARKERS

Yardie is Duramaney's professional feature film debut. His previous credits include the short film *What Happened to Eve* and ITV television series *'Marcella'*. He also appeared on stage in *'Lamiri'* at The Almeida Theatre.

CREW**IDRIS ELBA | DIRECTOR**

Golden Globe and SAG winning actor Idris Elba showcases his creative versatility both on-screen in television and film as well as behind the camera as a producer and director. He is the first actor to receive dual SAG awards in one evening. He continues to captivate audiences and secure his position as the one to watch in Hollywood, with a string of well-received performances in high-profile films as well as and multiple critically acclaimed television series.

Prior to his big screen debut, Elba's career skyrocketed on the small screen in some of UK's top-rated shows including *'Dangerfield'*, *'Bramwell'* and *'Ultraviolet'*. In 2000, *'Ultraviolet'* was purchased by Fox in the United States, offering Idris a break into the American marketplace. He soon moved to New York and earned rave reviews for his portrayal of Achilles in Sir Peter Hall's off-Broadway production of *'Troilus and Cressida'*. Shortly thereafter he landed a part on the acclaimed television series *'Law & Order'*.

Soon after his move to the states, Idris landed the role of Stringer Bell, the lieutenant of a Baltimore drug empire on HBO's critically acclaimed series *'The Wire'*. Elba's portrayal of the complex but deadly Bell is arguably one of the most compelling performances in TV history. In 2005, his performance earned him an NAACP Image Award nomination for Outstanding Supporting Actor in a Drama Series.

In 2005 Elba began his film career in such projects as HBO's *'Sometimes in April'* (NAACP Image Award nomination), Tyler Perry's *Daddy's Little Girls* (BET Award nomination), *The Reaping* alongside Hilary Swank, and the horror thriller *28 Weeks Later*. In 2007, Idris starred in Ridley Scott's Golden Globe nominated *American Gangster* with Denzel Washington, Russel Crowe, Ruby Dee and Josh Brolin. The cast went on to receive a Screen Actors Guild Award nomination. Following, he starred in Guy Ritchie's *RocknRolla* with Tom Hardy, opposite Beyonce Knowles in *Obsessed* (NAACP Image Award Nomination), *The Losers* (NAACP Image Award nomination), *Legacy* (which he also executive produced), *Ghost Rider* with Nicolas Cage, Ridley Scott's *Prometheus* with Michael Fassbender and Charlize Theron, *Thor* with Natalie Portman and Chris Hemsworth, Guillermo del Toro's *Pacific Rim* alongside Charlie Hunnam, Charlie Day and Rinko Kikuchi, *No Good Deed* alongside Taraji P. Henson (which he also Executive Produced), *The Gunman* with Sean Penn and Javier Bardem and *100 Streets*.

In 2013, Idris starred as Nelson Mandela in The Weinstein Company biopic *Mandela: The Long Walk to Freedom*. His performance earned him a Golden Globe nomination and an NAACP Image Award nomination. In 2015, Elba was seen in *Beasts of No Nation*, directed by Cary Fukunaga for Netflix, which earned him a SAG award, London Evening Standard award and Film Independent Spirit award, and nominations for a Golden Globe, BAFTA, and NAACP. In 2016, Elba was seen in *Star Trek Beyond*, *Zootopia* and *The Jungle Book*. Elba was mostly recently seen in *The Dark Tower* alongside Matthew McConaughey, *The Mountain Between Us* opposite Kate Winslet, Aaron Sorkin's *Molly's Game* alongside Jessica Chastain, and *Thor: Ragnarok*.

Elba will next be seen in *Avengers: Infinity War*.

Idris returned to television in 2009 when he joined the cast of NBC's hit television show *'The Office'* as Michael Scott's less than amused boss Charles Minor. In 2010, Idris landed the title role of John Luther in the BBC crime drama mini-series *'Luther'*. Following the first season, Elba was nominated for an Emmy for his performance in *'Luther'* as well as for his guest appearance on Showtime's *'The Big C'*. His performance in the first season of *'Luther'* earned him an NAACP Image Award, a BET Award, and a Golden Globe. In 2012, Elba earned an

Emmy nomination for the second season of *'Luther'*. The third instalment of the BBC mini-series aired in September 2013. His performance earned him an Emmy and Golden Globe nomination as well as an NAACP Image Award. In 2015, Elba reprised his role as Luther for the two-part final instalment of the series, for which he earned a Critics' Choice Award and nominations for a Golden Globe, SAG, NAACP and BAFTA TV award. In 2016, Elba was seen in the TV mini-series *'Guerrilla'* for Showtime. Elba will return for a fifth series of *'Luther'* this year.

In 2013 Elba made his directorial debut with the teleplay *'The Pavement Psychologist'* for Sky/Sprout Pictures as part of Sky's Playhouse Presents series starring Anna Friel, which Elba also wrote. He also created, directed and starred in the music video "Lover of Light" by Mumford and Sons which has received more than 9 million YouTube views to date. In 2014 Elba starred in and produced a two-part documentary titled *'King of Speed'* for BBC Two and BBC America with his production company Green Door Pictures. In 2015 Elba and Green Door Pictures released the documentary *Mandela, My Dad and Me*, which follows Elba during the making of his album "mi Mandela." In 2018, Sky Original Production *'In The Long Run'* will launch which was created by and stars Elba.

In winter 2015, Elba launched his clothing line Idris Elba + Superdry, which combines vintage Americana styling with Japanese inspired graphics, available in both the UK and US.

BROCK NORMAN BROCK | SCREENWRITER

Brock Norman Brock is an award-winning screenwriter and playwright. His original screenplay *Bronson*, starring Tom Hardy and directed by Nicholas Winding-Refn, premiered at the BFI London Film Festival in 2009 and was in competition at the Sundance and Sydney Film Festivals, where it won Best Film in 2009. Brock's four part-adaptation of Jake Chapman's *'The Marriage of Reason' and 'Squalor'* aired on Sky Arts in June 2015. His script of *Mustang* for director Laure de Clermont-Tonnerre shot in autumn 2017 for Legende and Focus Features, and his adaptation of Chuck Palahniuk's *Haunted* for Koen Mortier and Czar Films is shooting in early 2018.

Also for Focus Features and Raw Film & TV, Brock is adapting Misha Glenny's *Nemesis* for Matt Heinemann to direct. His original script *'Bear Grylls and the Lost Patrol'* is in development with Shine.

Brock is currently developing several television projects including *'The London Coup'* with Dreamscape Entertainment. For Seven Stories, he is adapting Alan Garner's *'The Weirdstone of Brisingamen'*, Derek Raymond's iconic *Factory* novels, as well as developing his original idea, *'Ancient Athens Confidential'*.

He previously worked for the UK Film Council and was production executive for a number of films including *Gosford Park*, *The Constant Gardener*, *Ladies in Lavender*, *The Proposition*, *Valiant*, *Vera Drake* and *Young Adam*.

MARTIN STELLMAN | SCREENWRITER

Martin's first screenplay to reach the screen was the acclaimed youth cult classic, *Quadrophenia*. His subsequent writing credits include the Reggae classic, *Babylon*; the benchmark political thriller, *Defence of the Realm* and the urban drama, *For Queen and Country*, starring Denzel Washington, which he also directed.

Together with his National Film and TV School colleague, Brian Ward, Martin has developed a number of larger budget projects for the Universal Pictures' company, Working Title. Their

original screenplay, *The Interpreter*, starring Nicole Kidman and Sean Penn, directed by Sidney Pollack, was released in 2005.

Martin has recently completed *Quadrophenia II* for The Who and is currently writing *Yardie*, Idris Elba's debut feature film as director, for STUDIOCANAL. He is developing two TV series – '*Kings of Daybreak*' for Daybreak – and INQUISITION, a historical series for Spanish television.

GINA CARTER | PRODUCER

Gina Carter started her career as a Production Manager in 1991 on *Institute Benjamenta* directed by The Brothers Quay, followed by John Henderson's *Loch Ness* with Ted Danson and Joely Richardson. She went on to Line Produce a number of productions including *House of America* directed by Marc Evans, '*A Mug's Game*' directed by David Blair, *Bent* by Sean Matthias and *Resurrection Man* again with Marc Evans.

Gina then joined Revolution Films where she worked with Andrew Eaton co-producing *I Want You* (Golden Bear nomination 1998) starring Rachel Weisz, *Wonderland* with Gina McKee, Ian Hart and Shirley Henderson (Golden Palm nomination 1999) *With or Without You* featuring Christopher Eccleston, Dirvla Kirwan and Alun Armstrong, and *24 Hour Party People* (Golden Palm nomination 2002) with Steve Coogan and Paddy Considine, all directed by Michael Winterbottom.

In 2001 Gina Produced *Heartlands* for Revolution Films which starred Michael Sheen and was directed by Damien O'Donnell (*East is East*, *Inside I'm Dancing*). She went on to produce *Bright Young Things*, directed by Stephen Fry and starring Emily Mortimer, James McAvoy and Dan Akroyd. In 2005 Gina produced *Snow Cake* (Golden Bear nomination 2006), helmed by Marc Evans and starring Sigourney Weaver, Alan Rickman and Carrie- Anne Moss. Most recently Gina was a producer on the multi-award-winning feature documentary *That Sugar Film*, directed by Damon Gameau. In 2017, Gina Exec-Produced the feature *Dead in the Week*, written and directed by Tom Edmunds, starring Tom Wilkinson and Aneurin Barnard.

Gina Carter runs Sprout Pictures in partnership with Stephen Fry. For television, Sprout's broadcast output includes: Three seasons of '*Moone Boy*' for Sky; three seasons of the hit drama series of '*Kingdom*' and an adaptation of Ian Rankin's best-selling thriller '*Doors Open*' for ITV; the original series of '*Gadget Man*' for Channel 4; documentary series including '*Fry in America: Last Chance to See*'; '*The Great American Oil Spill*'; '*Planet Word*'; '*Stephen Fry: Out There*' for the BBC; documentary '*Stephen Fry's Key to the City*'; '*Stephen Fry in Central America*' for ITV and several series of '*Playhouse Presents*' and '*Little Crackers*' for Sky.

ROBIN GUTCH | PRODUCER

Robin Gutch is Senior Executive Producer, and a Company Director, at Warp Films Ltd, one of the UK's leading independent film and television production companies. He is currently co-producing the Idris Elba helmed feature film *Yardie* for STUDIOCANAL, having recently co-produced Jeremy Dyson and Andy Nyman's *Ghost Stories* for Lionsgate and Altitude. Previously he co-produced the feature film Yann Demange's '*71*' (Official Competition, Berlin International Film Festival 2014). Recent Warp Films production included the TV series *The Last Panthers* and *This is England 90*.

Robin joined Warp in 2005 to work with Mark Herbert, Producer and Joint CEO of Warp Films, to set up the lower budget digital 'studio' label Warp X. He became MD of Warp Films in 2010. Other recent credits for Warp include being Executive Producer of the award-winning films

Ben Wheatley's *Kill List*, Peter Strickland's *Berberian Sound Studio* and Justin Kurzel's *Snowtown* (produced by Warp Films Australia).

Robin co-produced the Turner Prize winning artist Steve McQueen's feature debut *Hunger* (Camera D'Or, Cannes 2008 and over 30 other international Prizes) for Blast Films, where he had worked from 2003 -2005 as Head of Film and Drama. During his time at Blast Films, Robin was responsible for developing and overseeing drama and drama documentaries for the BBC and Channel 4 such as BAFTA award winning single drama *Soundproof* and Gabriel Range's *Death of a President* that premiered at Toronto in 2006, winning a Fepresci Critic's Prize and subsequently won an EMMY.

Between 1999 and 2003 Robin was the founding Head of FilmFour Lab which was established as FilmFour's main focus for new talent in film. The Lab's first slate included BAFTA award winning Joel Hopkins' *Jump Tomorrow* and Simon Pummell's *Bodysong*, a groundbreaking cross-media project and winner (Documentary, British Independent Film Best Documentary Award). Robin was also FilmFour's Executive Producer on Kevin MacDonald's acclaimed and commercial breakout feature documentary *Touching the Void* (BAFTA, Best British Film).

Robin had joined Channel 4 in 1994 as Deputy Commissioning Editor for Independent Film and Video. He was promoted to Commissioning Editor in 1996. During this time, he was responsible for a wide range of factual and scripted programmes, including winners of some of the most prestigious television awards in the UK and internationally such as the Prix Italia. Prior to joining Channel 4, Robin had worked from 1981 to 1993 in BBC Television.

JOHN CONROY | DIRECTOR OF PHOTOGRAPHY

John Conroy is a veteran Cinematographer with over thirty years of experience in the industry. He has amassed a credit list of over 75 productions, and worked with such esteemed directors as Tim Burton, Ron Howard, Paul Greengrass, Jim Sheridan, John Boorman, and Joel Schumacher.

His feature credits include *The Sea*, directed by Stephen Brown, as well as the award-winning *Parked*, from director Daraagh Byrne. More recently, he completed Rupert Everett's directorial debut, *The Happy Prince*, and Idris Elba's upcoming *Yardie*.

For television, he has lensed the acclaimed UK TV series '*The Tunnel*', '*Broadchurch*', and '*Luther*', for which he was nominated for a BAFTA Award for Best Cinematography as well as an Emmy Award for Best Cinematography. John also shot the acclaimed Sky Atlantic series '*Fortitude*', earning another BAFTA craft award nomination.

John shot episodes for both seasons 2 and 3 of the Showtime series '*Penny Dreadful*', earning an ASC Outstanding Achievement in Cinematography nomination, and the Sky 1 and Carnival Film and TV series *Jamestown*, as well as limited series '*Trust Me*', for BBC and Red Production Co.

JUSTINE WRIGHT | EDITOR

Justine Wright has worked as an editor for the past twenty years cutting narrative features, documentary features, commercials, music videos and short films.

She has worked with director Kevin Macdonald on a number of features, including Academy Award-winning documentary feature *One Day in September*, BAFTA winning *Touching the Void* and *The Last King of Scotland*, *State of Play*, *The Eagle* and *Black Sea*.

Other features cut by Justine include *Locke* directed by Steven Knight and starring Tom Hardy for which she won European Film Awards Best Editor 2014; *Denial* directed by Mick Jackson, *The Iron Lady* directed by Phyllida Lloyd and starring Meryl Streep; Ben A. Williams' *The Pass* (as co-editor); *Forever Pure* best editor at the Jerusalem Film Festival 2016; *The Game of Their Lives*, which was named Best Sports Documentary at the British Television Awards; *The Final Curtain*, starring Peter O'Toole; and *Late Night Shopping*, which won a BAFTA (Scotland) Best Feature Film award.

Justine also regularly consults on documentary features. She has previously cut two of Idris Elba's short films.

DAMIEN CREAGH | PRODUCTION DESIGNER

Damien Creagh is a London based production designer known for his work across film, television, commercials and music promotions.

Damien has recently wrapped on director Dominic Dromgoole's feature film debut *Making Noise Quietly*. In 2016, he worked as production designer on the effecting documentary *Notes on Blindness*. The film by Peter Middleton and James Spinney won the British Independent Film Award for Best Documentary and was nominated for three BAFTA Awards including Outstanding British Film and Best Documentary. Other feature film credits include *Nina Forever* starring Fiona O'Shaughnessy, with one BIFA win and several international awards, *Road Games* starring Joséphine de La Baume, comedy *Amar, Akbar & Tony*, *Island*, *Jean Charles* about the tragic true story of Jean Charles de Menezes, and *Bigga Than Ben*.

Damien Creagh has also worked as production designer on a number of short films, most recently *Cl'am*, starring Joel Fry, winner of Best UK short, Raindance 2017. *Notes on Blindness* won an Emmy for Best Documentary short in 2015. Other short film credits include festival award winning *Killing Thyme* starring Charlotte Riley and Brian Cox, *Up On The Roof* starring Maisie Williams, *Nasty*, *Eternal Return*, *Shackled* starring Emilia Clarke and Nick White's *Inseparable* starring Benedict Cumberbatch and Natalie Press.

For television Damien art directed Golden Globe and BAFTA Award nominated BBC drama '*London Spy*' starring Ben Whishaw and Harriet Walter. He also worked as production designer on TV movie '*Alt*', starring Craig Roberts and Jason Fleming and on an episode of the Playhouse Presents series for Sky Arts, directed by Idris Elba.

JAMES KEAST | COSTUME DESIGNER

James Keast is an award-winning British costume designer and graduate of the Edinburgh School of Art, Costume Design & Textiles. In 2005 Keast won a BAFTA TV Award for Best Costume Design for '*The Long Firm*', and has been nominated for a further 5 BAFTA TV Awards in the same category for his work on '*Our Friends in the North*', '*The Queen's Sister*', '*Masterpiece Theatre*', '*Desperate Romantics*' and '*The Mystery of Edwin Drood*'. In 2007 Keast was nominated for a Primetime Emmy in the category of Outstanding Costumes for a Miniseries, Movie or Special for his work alongside Sarah Moore on '*Longford*'.

James Keast is best known for his costume design work for television, his most recent credit is the Showtime TV mini-series '*Guerilla*' starring Idris Elba and Freida Pinto for which he has been nominated for Costume Design – Drama at the 2017 RTS Craft & Design Awards. Other recent credits include ITV mini-series '*Him*', '*Victoria*' starring Jenna Coleman and Tom Hughes and '*The Scandalous Lady W*'. Keast has also worked as costume designer on multiple series of '*Mr Selfridge*' for ITV and multiple series of '*Luther*' for the BBC. Additional television credits include Julian Fellowes' '*Titanic*', '*Marchlands*', '*Margaret*', '*The 39 Steps*' and '*Tess of the D'Urbervilles*'.

Keast has also worked as costume designer in the film industry. His credits include Saul Dibb's indie hit *Bullet Boy* starring Ashley Walters, Anthony Minghella's *Truly Madly Deeply*, *Dead Man Running*, *Heart* and *Some Voices*.

JOJO WILLIAMS | HAIR & MAKE UP DESIGNER

Jojo Williams was trained in Wales UK, and soon moved to London to begin her career. Working consistently as a makeup & hair artist, and for the last 6 years as a successful Designer.

She has developed her extensive portfolio of credits in both television, commercial projects and feature film. She has designed for BAFTA winning series '*Broadchurch*' with Olivia Colman and David Tennant, for '*Doctor Foster*' with Suranne Jones, and '*Undercover*' with Sophie Okonedo and Adrian Lester, to name but a few.

She has made a name for herself by providing a very calm, professional and organised environment for her artists and fellow crew members, and is constantly being requested by directors, artists and producers who have already worked with her and by those who have heard of her reputation.

Her most recent works have been the feature films *Commuter* with Liam Neeson, and *Yardie* with Idris Elba, which took her abroad to work. She also designed the successful ITV series '*Liar*' with Joanne Froggatt and Ioan Griffiths, and she is currently designer on BBC1's new major series called '*Press*' shooting in London.

She has worked with Idris Elba as his makeup artist in the U.K. for the past 5 years, being involved in many of his projects from press junkets and personal appearances, to commercials, and many of his directing projects. This made it a seamless progression for her to design his film *Yardie*.

Jo has a particular interest and knowledge of darker skin tones and excels in the very specialised nature of this art. That coupled with her skill and knowledge in Afro Caribbean hairstyling makes her the perfect choice to design the makeup and hair for more diverse productions, and which is why she headed up the Makeup and Hair Department on *Yardie*.

DICKON HINCHCLIFFE | COMPOSER

Dickon's unique style of composition and arrangements developed from his classical study of the violin and song writing and recording in bands. A multi-instrumentalist – guitar, violin, banjo, piano – he is a founder member of the British band *Tindersticks* with whom he wrote orchestral arrangements, recorded numerous albums and toured worldwide.

He began scoring films when French director Claire Denis asked *Tindersticks* to write the music to two of her films and following this he scored her acclaimed film *Vendredi Soir*. Dickon then went on to score both American and British films beginning with the Grand Jury Prize winning Sundance film *Forty Shades of Blue* in 2004 for Ira Sachs. He recently completed his third collaboration with Sachs on the Deauville Gran Prix winning film *Little Men*.

In 2010 Dickon composed the score to the Sundance Grand Jury Prize winning film *Winter's Bone*, directed by Debra Granik, that was nominated for four Oscars including Best Actress for Jennifer Lawrence and Best Picture.

In 2014 Dickon scored Stephen Knight's *Locke*, starring Tom Hardy, a collaboration that continued when he scored season 3 of '*Peaky Blinders*' that was written and created by Knight. Collaborations with other directors include Michael Mann (*Luck*), Oren Moverman (*Rampart*), Scott Cooper (*Out of the Furnace*), Ramin Bahrani (*At Any Price*), Ricky Gervais (*Special Correspondents*), James Marsh (*Red Riding*, *Project Nim*, *Shadow Dancer*). Dickon has recently finished the score to the upcoming Philip Noyce film *Above Suspicion*.

PRODUCTION & DISTRIBUTION

STUDIOCANAL

STUDIOCANAL, a 100% affiliate of CANAL+ Group held by Vivendi, is Europe's leader in production, right acquisition, distribution and international sales of feature films and TV series. STUDIOCANAL operates directly in all three major European markets, France, the United Kingdom and Germany, as well as in Australia and New Zealand.

STUDIOCANAL owns one of the most important film libraries in the world, boasting more than 6,500 titles from 60 countries, including the iconic *Terminator 2*, *Breathless*, *Mulholland Drive* and *Belle de jour*.

STUDIOCANAL has fully-financed recent box office hits like *Paddington 2*, *The Commuter*, *Early Man* and the recently released *The Guernsey Literary and Potato Peel Pie Society* by Mike Newell. Upcoming films backed by STUDIOCANAL include *How to Talk to Girls at Parties* featuring Nicole Kidman, and Aardman Studios' stop-motion film *Shaun the Sheep Movie 2* which is currently in production.

STUDIOCANAL is actively developing and distributing high-end TV series through its network of award-winning European production companies, including Tandem Productions in Germany (*Crossing Lines*, *Spotless*), the UK's RED Production Company (*The Five*, *Happy Valley*), Scandinavia's SAM created by Soren Svestrup and Adam Price (*Borgen*, *The Killing*), and Spain's *BAMBU*

WARP FILMS

Established in 2002, Warp Films is one of the most exciting and respected production companies in the UK today.

Known for their multi award-winning film and television, Warp Films are committed to collaborating with and supporting top creative talent in the UK and abroad and launched the feature debuts of directors such as Paul King, Chris Morris, Yann Demange and Shane Meadows. From award-winning feature films *This Is England*, *Four Lions* and *'71* to international TV series *The Last Panthers* and mini-series *Southcliffe*; Warp's mission is to provide a distinctive window on the world and tell stories that may be funny or serious, mainstream or controversial, but always with heart.

Recent productions include *Ghost Stories* by writer directors Jeremy Dyson and Andy Nyman; and Idris Elba's directorial debut *Yardie* coming out summer 2018.

BFI

The BFI Film Fund supports world-class UK filmmaking from talent and film development, through to production and audience development across exhibition, distribution and international sales. With over £50 million of National Lottery funding to invest each year, the BFI is the UK's largest public investor in film.

Highly anticipated films backed by the BFI include Pawel Pawlikowski's *Cold War* which will receive its world premiere In Competition at the Cannes Film Festival; Wash Westmoreland's *Colette*, Idris Elba's *Yardie* which premiered at Sundance; Joanna Hogg's *The Souvenir*; Andrew Haigh's *Lean on Pete* which premiered in competition at the Venice Film Festival; Jim Hosking's *An Evening With Beverly Luff Linn* which premiered at Sundance; Sean McAllister's *A Northern Soul* which will open this year's Sheffield

Doc/Fest; *A Deal with the Universe* which premiered at the BFI Flare LGBTQ+ Festival; Tinge Krishnan's *Been So Long*; Haifaa Al-Mansour's *Mary Shelley* and Daniel Kokotajlo's *Apostasy* which premiered at the Toronto International Film Festival; Deborah Haywood's *Pin Cushion* which opened the Critics' Week at Venice; Saul Dibb's *Journey's End*; Steve McLean's *Postcards from London* and Matthew Jones' *The Man from Mo' Wax*.

In production and post are Sacha Polak's *Dirty God*; Tom Harper's *Country Music*; Annabel Jankel's *Tell it to the Bees*; the Chris Morris *Untitled Project*; Claire Denis's *High Life*; Mike Leigh's *Peterloo*; Chino Moya's *Underdogs*; Amma Asante's *Where Hands Touch*; Carol Morley's *Out of Blue*; Tim Travers Hawkins's *XY Chelsea*; Thomas Clay's *Fanny Lye Deliver'd*; Brian Welsh's *Beats*; and Chiwetel Ejiofor's *The Boy Who Harnessed The Wind*.

Recent releases include Aardman Animations' box office hit *Early Man*, directed by Nick Park; Lynne Ramsay's *You Were Never Really Here* which won Best Screenplay for Ramsay and Best Actor for Joaquin Phoenix at last year's Cannes Film Festival; Rungano Nyoni's BAFTA-winning *I Am Not A Witch* which premiered in Cannes Directors' Fortnight 2017; Clio Barnard's *Dark River*; Michael Pearce's *Beast*; Francis Lee's *God's Own Country* which won the Directing Award: World Cinema Dramatic at Sundance 2017 and the Michael Powell Award, Edinburgh International Film Festival; Paddy Considine's *Journeyman*; Lucy Cohen's *Kingdom of Us*, winner of the Grierson Best Documentary Award, BFI London Film Festival; Sky Neal and Kate McLarnon's *Even When I Fall*; Ken Loach's *I, Daniel Blake*, the Cannes Film Festival Palme d'Or 2016 and BAFTA winner; Andrea Arnold's *American Honey*, Cannes Jury Prize 2016; Yorgos Lanthimos's *The Lobster*; Andy Serkis's *Breathe*, Opening Gala, BFI London Film Festival 2017; Peter Mackie Burns's *Daphne*, Best Performance - British Feature Film, Edinburgh International Film Festival; and Sophie Fiennes's *Grace Jones: Bloodlight and Bami*.

The BFI is the lead organisation for film in the UK with the ambition to create a flourishing film environment in which innovation, opportunity and creativity can thrive by:

- Connecting audiences to the widest choice of UK and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Championing emerging and world class filmmakers in the UK - investing in creative, distinctive and entertaining work
- Promoting UK film and talent to the world
- Growing the next generation of film makers and audiences

BBC FILMS

BBC Films is at the forefront of independent filmmaking in the UK, developing and co-producing around twelve films a year. In 2015 BBC Films was awarded the Michael Balcon BAFTA for Outstanding British Contribution to Cinema. Rose Garnett is the Director of BBC Films.

Recent releases include the BAFTA and Oscar nominated *Victoria & Abdul* starring Judi Dench, William Oldroyd's *Lady Macbeth*, which was nominated for 2 BAFTA Awards including Best British Film and Outstanding Debut by a British Writer, Director or Producer, Thomas Napper's *Jawbone*, also nominated for a BAFTA in the Outstanding Debut category, Andy Serkis' directorial debut *Breathe* starring Andrew Garfield and Claire Foy and the documentary *Grace Jones: Bloodlight and Bami*.

Idris Elba's directorial debut *Yardie* and *The Happy Prince*, written, directed by and starring Rupert Everett, both world premiered at the Sundance Film Festival and had their European

premieres at the Berlin International Film Festival and will open in the UK later this year via STUDIOCANAL and Lionsgate.

Current and upcoming releases include STUDIOCANAL's *The Mercy*, directed by James Marsh and featuring Colin Firth and Rachel Weisz, Lionsgate's *On Chesil Beach* starring Saoirse Ronan coming to cinemas in May, *Apostasy*, directed by first time filmmaker Daniel Kokotajlo and eOne's *The Children Act* featuring Emma Thompson and Stanley Tucci due out in August.

In post-production is Chiwetel Ejiofor's untitled directorial debut based on the novel *The Boy Who Harnessed the Wind*, Peter Strickland's ghost story *In Fabric* starring Oscar nominee Marianne Jean-Baptiste, *Out of Blue* directed by Carol Morley and starring Patricia Clarkson, *The White Crow* directed by Ralph Fiennes, Denmark starring Rafe Spall, Joanna Hogg's *The Souvenir* executive produced by Martin Scorsese, *Stan & Ollie* starring Steve Coogan and John C. Reilly, *The Aftermath* with Keira Knightley and Alexander Skarsgård, *VS.* starring Screen's Star of Tomorrow, Connor Swindells and Iciar Bollain's *Yuli* written by Paul Laverty.

Judy, starring Renee Zellweger as the iconic Judy Garland, is currently in production.

bbc.co.uk/bbcfilms Twitter @BBCFilms

SCREEN YORKSHIRE

Screen Yorkshire champions the film, TV, games and digital industries in Yorkshire and the Humber. Its aim is to secure and support the very best projects, companies and individuals, helping to make Yorkshire and the Humber one of the most sought after destinations for production in the UK.

Screen Yorkshire offers production financing through the Yorkshire Content Fund. Since it launched the YCF in February 2012 Screen Yorkshire has invested in 40 film & TV projects, including: *Yardie*, *Ghost Stories*, *Dark River*, *Journeyman*, *Dad's Army*, *Swallows and Amazons*, *Testament Of Youth*, *'71*, *National Treasure*, *Ackley Bridge*, *The Great Train Robbery*, *Peaky Blinders*, *Jonathan Strange and Mr Norrell* and *Hank Zipzer*.

Screen Yorkshire has been leading the development of the Yorkshire Screen Hub, a cluster for the screen industries, which was recognised by the BFI in 2016 as the first awardee of funds from the Creative Cluster Challenge Fund to develop a growth plan for the industry in the region. Screen Yorkshire also works with Creative Skillset to develop regional and UK wide talent by designing and delivering industry schemes such as Bootcamp and Triangle. www.screenyorkshire.co.uk

CREDITS

CAST IN ORDER OF APPEARANCE

Young	D ANTWAYNE ECCLESTON
Piper	FRASER JAMES
D	AML AMEEN
Skeets	RAYON MCLEAN
Raggz	MARK RHINO SMITH
King Fox	SHELDON SHEPHERD
Marcus	CHRISTOPHER DALY
Young Yvonne	RESHAWNA DOUGLAS
Beverley	ALEXANDRA VAZ
Claudette	CHRIS-ANN FLETCHER
Rupie	PAUL HAUGHTON
Jerry Dread	EVERALDO CREARY
Gran	CAROL LAWES
Young Clancy	RAHEIM EDWARDS
Mr Cheung	SEAN LYN
Customs Officer	DAVE HART
Beenie	JOHANN MYERS
Tyrone	JUMAYN HUNTER
Policeman	ALISTAIR COPE
Sticks	CALVIN DEMBA
Darkers	DURAMANAY KAMARA
Engin	ADNAN MUSTAFA
Clancy	RIAZE FOSTER
Red Katz	MR WILLIAMZ
Mona	NAOMI ACKIE
Rita	TANIKA BAILEY
Rico	STEPHEN GRAHAM
Driver	DEREK LEA
Yvonne	SHANTOL JACKSON
Vanessa	MYLA-RAE HUTCHINSON-DUNWELL
Arif	AKIN GAZI
International Calls Supervisor	TOLU OGUNMEFUN
Miss Hammond	NADINE MARSHALL
Pastor	EDDIE NESTOR
1st Assistant Director	CORDELIA HARDY
Script Supervisor	MORAG CAMERON
Production Accountant	MARYLLIS GONZALEZ
Supervising Location Manager	ROSALIND LAUGHARNE
Art Director	ALISON ADAMS
Lighting Gaffer	CHARLEY COX

Production Sound Mixer	ROBERT FLANAGAN
Supervising Sound Editor	JEREMY PRICE
Re-Recording Mixer	NIGEL SQUIBBS
Supervising Dialogue Editor	MICHAEL MAROUSSAS
Post Producer	LAYLA BLACKMAN
1st Assistant Editor	CRAIG WALTERS

LONDON UNIT

Production Manager	ANNA GOODRIDGE
Production Coordinator	AMY STOCKDALE
Assistant Production Coordinator	THOMAS DIXON
Production Secretary	EUAN GILHOOLY
Production Runners	ATHENA SAMMY JOSH SYKES
Director's Assistant	KHALED GAD
Script Associate	JULIET PARKER
Casting Associate	MICHELLE GIOVANNI
Casting Assistant	GABBY KING
2nd Assistant Director	LYNSEY MUIR
Crowd 2nd Assistant Director	JAMES 'CHILLI' CHAMBERS
3rd Assistant Director	GILES BARRON
Floor Runner	SAM PARNELL
Floor Runner Skillset Trainee	TAPIWA 'TAPZ' MASHANGA
Base Runner Skillset Trainee	LAUREN CHAMBERS
1st Assistant Accountant	CLAIRE QUINN
Cashier	ELLIOT FISHER
"A" Camera Operator	JOHN CONROY
"A" Camera - 1st Assistant Camera	TOM TAYLOR
"A" Camera - 2nd Assistant Camera	KAT SPENCER
"B" Camera Operator	IDRIS ELBA
"B" Camera - 1st Assistant Camera	ALICE CANTY
"B" Camera - 2nd Assistant Camera	CHARLIE BRADLAUGH
"A" Camera Trainee	ANDREA MICHELON
"B" Camera Trainees	JACK CUCKSON GILES TAYLOR LISA WIIK
Digital Imaging Technician	MARDON DE CARVALHO

Video Playback Operator
Video Assistant Skillset Trainee

Key Grip
Grip Assistant
Additional Grip
"B" Camera Grips

"B" Camera Grip Assistant
Recce Grip
Grip Trainee

Best Boy
Electricians

Sound Maintenance Engineer
Boom Operator
Sound Trainee

Dialect Coach

Location Manager
Assistant Location Manager
Unit Manager
Location Assistant
Location Assistant (Skillset Trainee)
Head Location Marshall
Daily Assistant Location Manager
Daily Location Assistant
Location Scouts

Location Marshalls

Assistant Art Director
Standby Art Director
Graphic Designer
Assistant Graphic Designer
Art Department Assistant
Art Department Skillset Trainee

Assistant Costume Designer

PASCAL 'PACU' TRAUTVETTER
TIMOTHY WARNER

TONY FABIAN
JOE WILLIS
PETE MUNCEY
NICK TEULON
LLEWELYN HARRISON
WOLF WASSERMAN
RON NICHOLLS
RYAN CONROY

MARK KEANE
CHARLIE BELL
LUKE FARROW
PAUL SHEPARD
WESTLEY AGIUS
DAN SMITH

MICHAEL KNEAFSEY
IGOR ISKRA
RICHARD "BOOGIE" BLACKMAN

CLAUDETTE WILLIAMS

TOM GOAD
JESS WALUGA
ENEST ANSAH
KEVIN WALSH
RUBEN PEREIRA
CLARA BUTLER
TOM MARSHALL
JOSEFINA JACOBS
TOBY HAAK
GRAEME MACKENZIE
ANDY REEVE
JACK LEWIS
MARIALUCIA APICELLA
FELIX PERRY

ELENA RICCABONA
RICHARD USHER
FRANCES BENNETT
MARCIA DOYLE
ISABEL PIRILLO
NICOLA DUNCAN

SARAH MOORE

Costume Supervisor
Principal Standbys

JANE BATT
LARA NEWMAN
RIANNA CHARLES
IAN FOWLER

Costume Standbys

DAVID ALLEN
MARC BALLAM
ROSA DIAMOND
EMMA MOORE
JANE HAMNETT
WENDY MILES
GEORGIA SPARROW

Costume Trainee
Costume Skillset Trainee
Make Up & Hair Supervisor
Make Up & Hair Artists

PHILLIP TARLING
POPPY MOORCROFT
HARRIET TOWN
SALLY TYNAN
EDITH MORGAN
MELISSA VAN TONGEREN
STEFANIE KEMP
NATASHA NIKOLIC-DUNLOP
FEMI KONTEH
KARLEIGH WILLIAMS
BIANCA SCOTT
SAMANTHA KININMONTH

Make Up & Hair Trainee
Crowd Make Up & Hair Supervisor
Crowd Make Up & Hair Trainee
Make Up & Hair Dailies

Set Decorator
Production Buyer
Prop Master
Standby Props

DAVID MORISON
KATE GOOD
MALCOLM HOLT
PAUL MICHEL
ANDREW PIOTROWSKI
SCOTT BURGESS
JUSTIN HAYZELDEN

Dressing Props

Construction Manager
Supervising Carpenter
Standby Carpenter
Carpenters

WARREN LEVER
NIGEL CRAFTS
GLEN HENRY
ALAN MAUL
JAMIE PECK
ALAN KING
CAROL MAUL
DAVID PEACE
CHARLIE ENGLISH

Painters

Apprentice Carpenter

Scenic Artist
Storyboard Artist
Concept Artist
Draughtsperson

JAMES 'JIMMY' HARRIS
RACHEL GARLICK
LEE FENTON-WILKINSON
JO SANSOM

HOD Rigger

MICKY SEYMOUR

Rigger

GARY GRANT

Stunt Coordinator

GARY CONNERY

Assistant Stunt Coordinator

GLENN MARKS

Stunt Performers

NATHAN JOHN

NICHOLAS LEWIS

SHELDON PHILBERT

BEN ESSEX

LEE BAGLEY

DEREK LEA

SOFIAN FRANCIS

AYANNA LINTON

XAVIER LAKE

Health & Safety Advisors

DAN ROGERS

MICK HURRELL

Unit Medic

MARCEL RAMLAL

Action Vehicle Coordinator

DAN CHESTER

Armourer Coordinator

ADAM GOODHALL,

COHORT FILM SERVICES

Armourer on Set

LIAM BRYNE,

COHORT FILM SERVICES

Special Effects by

ELEMENT SFX

SFX Supervisor

NICK RIDEOUT

SFX Floor Supervisor

ALAN SENIOR

SFX Technicians

NICK SMITH

MASSIMO VICO

CHRIS WATSON

Unit Publicity

FREUDS

KATE LEE

CLAIRE WILSON

LYDIA WOODS

Stills Photographer

ALEX BAILEY

EPK Creative Director

JAMIE NEWTON,

SPECIAL TREATS

Catering by

SEASON 1

Head Chef

RICHARD JOHNS

Facilities

FACILITIES BY ADF

Account Manager

WAYNE GREEN

Facilities Captain

GRAHAM BANKS

Facilities Baseman

HOWELL ROBERTS

Facilities Camera Truck Driver

MARK IRVINE

Transport Captain

JULIAN CHAPMAN

Unit Drivers

GLYN ALDERSON

Lead Security

RAJ SHAMAS
BRIAN WILSON
LEE PARKER,
THE MOVIE LOT

JAMAICA UNIT

Line Producer

NATALIE THOMPSON

Production Manager
Production Coordinator
Production Secretary
Production Assistant
Production Accountant
Accounts Assistant

ARABELLA GILBERT
KENISHA GIBSON
DARIN TENNENT
SIMON PACKER
STEVE ARMSTRONG
TONI-LEE LOPEZ

Art Director
Art PA
Action Vehicle Coordinator
Armourer
Assistant Armourer

DONNA NOBLE
MICHELLE BRAHAM
JASON LAWSON
CAPT. ROBERT "CAPPO" HIBBERT
GORDAN "JP" LALAH

Crowd 2nd Assistant Director
3rd Assistant Directors

PHILIPA-ANNE BURNETT
JAHSEN LEVY
KURT WRIGHT

Base Runner
Floor Runner
Set PA's

JADON-JOHN BARTON-WILLIAMS
LISA SMITH
KEREY "MILES" WALCOTT
ALEX MOORE

Processing AD / Casting PA's

ROMAINE ROACH
JADE BROWN

"B" Camera Clapper Loader
Camera Assistants

DIAHANN-CARROLL JOHNSON
LEIGH-ANNE LEWARS
ALEXANDER DELAPENHA
ALLISON HARRISON
GWAYNE WALKER

Data Wrangler
Assistant DIT / Video Assist
Boom Operator

WAYNE JONES
COURTNEY SUTHERLAND
SHELDON TURNBULL

Casting Director
Crowd / Featured Extras Casting

CECILE BURROWES
MACKEDA MCKENZIE

Construction Manager
Construction Carpenters

PAUL DAYE
CHRISTOPHER GEDDE
AUDLEY WATSON
MARVIN MANNING

	HORACE JOHNSON RAYMOND MATTISON
Wardrobe Supervisor Dressers	ALIX KHOURI DEXTER POTTINGER AYANA RIVIERE STACY-ANN "KAREN" JOHNSON RYAN RUSSELL RAHIEM MULLINGS CHARL BAKER
Seamstress Daily Costume Assistants	
Best Boy Electricians	EARL BROWN NEVILLE "SIN" SMITH ALWYN "LITTLE ROY" FLETCHER ROBERT "JACOB" MORGAN DAVID DUSSARD CHRISTOPHER DILWORTH ALFIE WILEY-CARTER
Practical Electrician Trainee Electrician	
B Camera Grip Mini Libra Head Tech / Grip A Camera Assistant Grip B Camera Assistant Grip Grip Assistant	CLEVELAND MCKENZIE TIM DEAN EZRA TOMLINSON KADRI "WORMIE" SAMUELS GIFTON WILLIAMS
Location Manager Assistant Location Manager Locations Coordinator Locations Electrician / Location PA Location PA	COLIN SMIKLE DAVID PACKER TIFFANY LEWIS PA DEVON ORMSBY SHERWAYNE GARRISON DAMION "RADA" MILLINGS
Daily Make Up	MARCIA TAIN CAROL REID MARVIA REID TAMARA MCDONALD SHACHANA HARRISON ALLISON YOUNG
Assistant Set Decorators	KEVON P ARCHER RACHELLE WILLIAMS DWIGHT "COURTNEY" DURRANT RAPHAEL "TONY" MATURAH SHAUN PICKETT DENVA HARRIS MARK HARRIS DWAYNE PATTERSON LYNDEN STIMPSON
Standby Props Set Dressers	
Scenic Painter Assistant Scenic Painters	

Muralist	CARL SHAWL JOAVAN PURAN
Stills Photographer EPK Cameramen	WILLIAM RICHARDS CHRIS BROWNE GARRETH M. DALEY KYLE CHIN
SFX Supervisor SFX Technicians	DWIGHT RAMSAY ROGER PALMER NICHOLAS CARBOZA BYRON SMITH KEVIN SOLTAU WESTMORE HAMILTON
Standby Carpenter Standby Riggers	ANDRE "LEE" CLARKE KEVIN "BERGER" GOLDING DAVE "SHAWN" HALL
Stunts Nurse EMT EMT / Ambulance Driver	TONY ROBINSON ANNA-KAY JEFFREY KAREN GRAY KENROY LARMOND
Head of Security Director's Security Daily Security	CAPT. ROBERT "CAPPO" HIBBERT JAMAR ATKINSON LEON CHAPLIN SANDRE CHRISTIAN GORDAN LALAH
Transport Coordinator Unit Driver – Director Unit Driver – Director Team Unit Driver – Cast 1 Unit Driver – Cast 2 Crew Minibus Drivers	GESFORD "ZIGGY" SUGLAM PAUL BOWEN DAVID EAST PHILLIP GIBSON KEBLE CAMPBELL HOWARD WALKER GAVIN MILLER MICHAEL "PEPE" STEWART EDGAR SIMES CARL WALLACE GLENDON NEWELL WILBERT CHOKELAL ANDREW DAVIS MICHAEL MACKO HASANI COLE JEREMY WALKER RAPHAEL CATNOTT FRANK SMITH
Costume Trailer Driver Make Up Trailer Driver Comfort Bus Camera Truck DIT/ Video Truck Electric Trucks	
Grip Trucks	
SFX Truck	

Locations Truck
Caterer

Catering Supervisor
Craft Service

ELTON ROACH
PATSY LYN CATERERS /
NEVILLE LYN
DEON THOMPSON
LEROY VERNON
VITO HOPE

WARP FILMS

COO/CFO
Head of Production
Head of Development
Head of Business Affairs
Production Supervisor
Finance Assistant
Content Coordinator
Production Legal Services

NIAL SHAMMA
BARRY RYAN
ALLY GIPPS
PETER BALM
CAT MARSHALL
CHARLOTTE DURNIAN
KASH VENCATASAWMY
LAURENCE BROWN

STUDIOCANAL UK

Head of UK Production
VP of Development and Production
Head of UK Physical Production
Production Executive
Chief Commercial Officer
Head of UK Legal and Business Affairs
Head of Global Film Publicity
And Communication
Head of Global Marketing
Head of Servicing for International
Creative Marketing
Head of UK Servicing
Head of UK Television and Digital

JENNY BORGARS
JOE NAFTALIN
LESLEY STEWART
UK MARION COMENGRE
UK JAMES FORDE
STEPHEN MURPHY
SUZANNE NOBLE

HUGH SPEARING
KRISTY LUXFORD

STEPHEN HILL
KATHRYN NEEDHAM

SCREEN YORKSHIRE

Chief Executive
Head of Production
Communications Manager
Head of Finance
Finance Assistant
Legal Services (Lee & Thompson)

SALLY JOYNSON
RICHARD KNIGHT
RACHEL MCWATT
GEORGE WATTS
JEAN PENDLE-ASH
CHRISTOS MICHAELS
ANNABELLE DUCROS

BFI FILM FUND

Development Executive
Head of Production

KRISTIN IRVING
FIONA MORHAM

Head of Production Finance
Business Affairs Manager

IAN KIRK
CLARE COULTER

BBC FILMS

Senior Business Manager
Head of Legal and Business Affairs
Legal and Business Affairs Manager
Legal and Production Assistant

MICHAEL WOOD
ZOE BROWN
HELEN GILES
RUTH SANDERS

EUROPEAN FILM BONDS A/S
and DFG Deutsche FilmversicherungsGemeinschaft

Managing Director
Production Executive
Production Coordinator
Legal Executive

PETER LA TERRIERE
SUDIE SMYTH
AGAR FORJÁN BEIRÓ
JOHAN EWING

**POST PRODUCTION**

Post Supervisors

KATY BISHOP
BASIA LALIK

Post PA

VICKY MARKS

PICTURE & SOUND POST PRODUCTION BY MOLINARE

DI Colourist
Post Production Manager
DI Online
DI Coordinator
DI Manager
DI Delivery
DI Conform Ops

ASA SHOUL
KATIE SHAHROKH
KELVIN DALEY
STEVE KNIGHT
MATT JAMES
DAVID GRIFFIN
JOHNATHAN DICKINSON
OTTO RODD
BEN-ROY TURNER
ANDREW SCATTERGOOD
GEMMA LYONS
KARL BARNES-DALLAS

Dialogue Editor

ROB KILLICK

Effects Editor
All Foley Recorded at
Foley Supervisor/Foley Artist
Foley Mixer
Foley Editor
Crowd Arranged by
ADR Recording

LEWIS TODD
FEET FIRST SOUND
BARNABY SMYTH
KEITH PARTRIDGE
KIRAN MARSHALL
SYNC OR SWIM
MARK APPLEBY, GOLDCREST,
LONDON MICHAEL MILLER & MITCH
DORF, FORMOSA, LA JON WILLIAMS,
ALMOND STUDIOS, JAMAICA

VISUAL EFFECTS BY MOLINARE

Creative Director
Visual Effects Producer
VFX Production Coordinator
VFX Production Trainee
Visual Effects Artists

DOLORES MCGINLEY
MARK WELLBAND
CHIARA FINELLO
RADHIKA BAROT
DANIEL MARK MILLER
CONNOR GUYLER
JUSTIN TILLET
ANDREW TUSABE
MICHAEL BODEN
ELOI G. MARTORELL
MARIOS THEODOSI
JOHN HARDWICK
SARAH JUNIPER
JOHN SELLINGS
MARK PINHIRO
OSCAR TORNINCASA
KAROL MAZUR

Visual Effects Trainee

MUSIC

Recorded & Mixed at
Engineered by

EASTCOTE STUDIOS, LONDON
GEORGE MURPHY &
PHILIP BAGENAL
DICKON HINCHLIFFE
RALPH SALMINS
NIKOLAJ TORP LARSEN
SIMON CHANGER
BEN SMITHERS

Produced by
Drums by
Hammond Organ by
Music Editor
Assistant Music Editor

Music & Creative Consultant
Music Consultant
Music Coordinator
Audio Restoration
Additional Music & Sound Effect Production

DAVID HILL
CHRIS PECKINGS
VICKI WILLIAMS
SEAN PENNYCOOK
NICK MANASSEH

GLOBE SOUNDTRACK & SCORE

MARC ROBINSON
ADAM GARDINER
ROSS SELLWOOD
LUCIE AVERY
SCOTT GETLEY

ISLAND RECORDS

DARCUS BEESE
JON TURNER
ALEX BOATENG
CLAIRE SUGRUE

Film Score Published by Decca Publishing, a Division of Universal Music Operations Limited
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Score, A Division Of Universal Music Operations Limited Original Soundtrack album
available on Island Records, A Division of Universal Music Operations Limited

**"NICE UP THE DANCE"**

Performed by Michigan & Smiley
Written By Clement Dodd/Anthony Edward Fairclough
Published by Just Isn't Music on behalf of Third Side
Courtesy of Jamaica Recording and Publishing Studio Ltd
t/a STUDIO ONE by Soul Jazz Records Ltd

"KINGSTON TOWN"

Performed by Lord Creator
Written by Randolph Patrick
Published by Chester Music Ltd
trading as Sparta Florida Music Group
Courtesy of Sanctuary Records Group Ltd, a BMG company

"LOVE ME FOREVER"

Performed by Carlton & The Shoes
Written by Carlton Charles Manning
Published by Just Isn't Music on behalf of Third Side Music
Courtesy of Jamaica Recording and Publishing Studio Ltd
t/a STUDIO ONE by Soul Jazz Records Ltd

"BADDA DAN DEM"

Performed by Lone Ranger

Written by Anthony Waldron/Clement Dodd

Published by Just Isn't Music on behalf of Third Side Music

Courtesy of Jamaica Recording and Publishing Studio Ltd

t/a STUDIO ONE by Soul Jazz Records Ltd

"SAM'S INTRO"

Performed by Count Ossie, Mystic Revelation of Rastafari

Written By Cedric Im Brooks & The Mystic Revelation of Rastafari

Copyright Control

Courtesy of Sam Williams

"ZUNGGUZUNGGUGUZUNGGUZENG"

Performed by Yellowman

Written by Henry Lawes & Winston Foster

Published by Greensleeves Publishing Ltd

Courtesy of Greensleeves Records

"GUESS WHO'S COMING TO DINNER"

Performed by Black Uhuru

Written by Michael Rose

Published by Blue Mountain Music Ltd

administered by Kobalt Music Publishing Ltd

Courtesy of Island Def Jam Music Group under licence

from Universal Music Operations Ltd

"MY JAMAICAN GUY"

Performed by Grace Jones

Written by Grace Jones

Published by Universal Music Publishing Ltd

Courtesy of Island Records (US) under licence

from Universal Music Operations Ltd

"KING FOX RUB-A-DUB"

Written, Performed & Produced by

Nick Raphael & David Hill

Published by Airstate

"WORK TO DO"

Performed by The Isley Bros.

Written by O'Kelly Isley, Ronald Isley & Rudolph Isley

Published by EMI April Music Inc

Courtesy of Sony Entertainment Inc

licensed by Sony Music UK

"HOLY MOUNT ZION"

Performed by Culture

Written by Albert Walker, Joseph Hill & Lloyd Dayes

Published by BMG VM Music Ltd, a BMG Company

Courtesy of Virgin EMI Records Ltd,
under licence from Universal Music Operations Ltd

"THIS TRAIN"

Performed by Nadine Marshall

"PECKINGS MELODY"

Written by Chris Price, Denzil Price

Dean Frazer & Edward O'Sullivan Lee

Published by Jack Russell Music Ltd.

Courtesy of Peckings Records

"DEDICATION TO DEAN FRASER & NAMBO"

Performed by Roots Radic

Written by Nkrumah Thomas

Published by Greensleeves Publishing Ltd

Courtesy of Rufus Music

"REVOLUTION"

Performed by Dennis Brown

Written by Lowell Dunbar, Robert Shakespeare and Dennis
Brown

Published by Jack Russell Ltd & and Greensleeves Publishing Ltd

Courtesy of Taxi Productions INC

The Gaylads 'Hard To Confess' original artwork
courtesy of BMG Rights Management (UK) Ltd

"JOHNNY WAS"

Performed by Skip Marley

Written by Rita Marley

Published by Blue Mountain Music Ltd

administered by Kobalt Music Publishing Ltd

Courtesy of Island Records (US) under licence
from Universal Music Operations Ltd

"PROPHECY"

Performed by Fabien

Written by Lloyd Coxson

Published by Tribesman/Westbury Music Ltd

Courtesy of Tribesman/Westbury Music Ltd

Production Insurance
Senior Production Insurance Broker
Account Handler

INTEGRO
PAUL HILLIER
SIMON LEE

UK Neg Checker
Auditor

SARAH HUGHES
STEVE JOBERNS AND
GURVIR CHEEMA SHIPLEYS LLP
FREEWAY CAM B.V.
ARRI CAMERAS
PANALUX

World Revenues collected and distributed by
Camera Equipment
Lighting Equipment
On-set DIT, Dailies and Video Playback
provided by
Location Supplies
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POST PRODUCTION SCRIPTS LTD
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SPECIAL THANKS TO

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THE JAMAICA CLASSIC CAR CLUB, THE LIGUANEA CLUB, ROLLINS BUILDING

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MIKEL AMEEN, JAY DUB SOUND, UNCLE RONNIE, 8 MILE SOUND SYSTEM
MR PARNELL, CHANNEL ONE SOUND
BUNNY, ERROL AND DOCS FROM DYNAMIC SOUND
RANDY FROM RANDY'S RECORDS, KINGSTON DUB CLUB,
SALAAM REMI, CEDELLA MARLEY, GARY NOBLE, JAMES POYSER, SUZETTE
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SKINCARE

FRANCES LEWIS at MAC COSMETICS
JOE KOTROCZO
MURIEL

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