

WE ARE ALL PRODUCTS OF OUR ENVIRONMENT  
...SOME ENVIRONMENTS ARE JUST HARDER TO SURVIVE IN

PLAN B PRESENTS



# ILL MANORS

A BEN DREW FILM

IN CINEMAS NATIONWIDE JUNE 6



★★★★★  
**“AN ABSOLUTE  
MUST-SEE!”**

LAURA VEVERS, MTV.CO.UK

## **INTRODUCTION**

**THEATRICAL RELEASE DATE:**

6th JUNE 2012

**RUNNING TIME:** 116 minutes

**CERTIFICATE:** 18

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## **iLL MANORS**

*iLL MANORS* is the highly anticipated directorial debut by British music artist Ben Drew (aka Plan B), taking viewers on a thrilling ride through action and music.

The first of its kind, *iLL MANORS* is a bold and visually stunning crime thriller, harrowing and shocking yet laced with street-wise humour. Set in the backdrop of the unforgiving streets of London, the film follows six disparate lives, all struggling to survive the circles of violence that engulfs them.

*iLL MANORS* revolves around a series of events that inter-weave between characters and their narrative interplay; Junkie Michelle (ANOUKSA MOND) is looking for her next hit, leading her to cross a destructive path with the raw and menacing thuggary of Ed (ED SKRIEN), the local drug-dealer. Newly released from prison, ex-drug dealer Kirby (KEITH COGGINS), attempts to readjust back into the treacherous streets that put him away 15 years ago, and in doing so encounters local gangster Chris (LEE ALLEN), on his own warpath, and out for revenge. The youngest of them all is Jake (RYAN DE LA CRUZ INDIANDA), who finds a dark and icy acceptance in a local gang lead by Marcel (NICKOLAS SAGAR). The outsider, Katya (NATALIE PRESS), races through the London streets to escape her sex traffickers and stumbles upon Aaron (RIZ AHMED), the central protagonist, just trying to do the right thing – but torn between his head and his heart.

*“My main characters were based on every single adult I know – because we spend our entire adult lives trying to fix the things that someone – our parents or someone – broke inside of us when we were kids”*

– Ben ‘Plan B’ Drew

Narratively linked and deliberately disconnected through the original music from Plan B, *iLL MANORS* is ground breaking in its approach, and fast becoming one of the must see films of 2012.

The film is visually direct and without apology, giving the viewer unprecedented access into the lives of each stranded character, those who have been avoided by society or ignored by the system.

**This is a film based on real people.  
Real stories. Real life.**



A man with a beard and a grey baseball cap is shown in profile, looking to the left. He is wearing a dark, heavy jacket and holding a silver handgun in his right hand. The background is a city street at night, with tall buildings and a cloudy, dark sky. The overall mood is gritty and cinematic.

**“BULLET-PACED  
AND QUITE  
UNFORGETTABLE”**

ALI CATTERALL, Q MAGAZINE

**THE MAKING OF THE FILM  
– Q&A INTERVIEW**



## THE MAKING OF THE FILM *iLL MANORS* – Q&A INTERVIEW

### Writer & Director: Ben Drew

Ben Drew, also known as ‘Plan B’, is an award-winning British rapper, singer-songwriter, actor and film director, who grew up in Forrest Gate, East London. His second studio album *THE DEFAMATION OF STRICKLAND BANKS* (2010) went straight into the UK album chart at no.1. Ben has acting experience of his own, having completed roles in the Noel Clarke films *ADULTHOOD* and *4.3.2.1*; and also in Daniel Barber’s *HARRY BROWN*, starring Michael Caine as the titular hero. He recently finished shooting *THE SWEENEY*, playing opposite Ray Winstone in the George Carter role.

*iLL MANORS* is Ben Drew’s directorial debut film, starring Riz Ahmed, Ed Skrein, Natalie Press and Anouska Mond (Adam Deacon played Riz’s character ‘Aaron’, in the original short film).

In March 2012, Ben released the single and video for *iLL MANORS*, a song which deals with the 2011 London Riots and which has been described by *The Guardian* as “the first great mainstream protest song in years”.

### Producer: Atif Ghani

Ben and Atif have been working together since 2007. Since then Atif and Ben have worked on several music videos (Chase+Status’ *PIECES*), short drama teasers as well as pushing *iLL MANORS* into production.

*iLL MANORS* is Atif’s third feature, his first film *THE LAST THAKUR* (a modern day western set in a rural Bengali village) which was financed by Artificial Eye/Curzon Cinemas, and Channel 4. The film premiered to sold-out audiences at the London International and Dubai International Film Festivals and was released theatrically in the UK by the Curzon Cinemas in June 2009. Since then he has been working as a Producer in the British Independent film sector principally through Aimimage Productions.

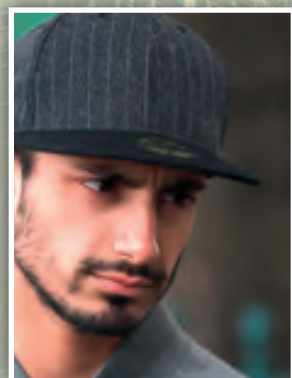
Atif brings a strong research oriented approach to story-telling, solid links to UK Distribution and Broadcast and a foundation in Camera Facilities through Aimimage to all his projects.



### Actor: Riz Ahmed

Riz grew up in Wembley, West London, and graduated from Oxford University, with a degree in Philosophy, Politics and Economics. Riz has worked consistently in theatre, film and television, starring in award-winning dramas.

Riz is best known for his intense performances in films such as *FOUR LIONS* and *SHIFTY*, Michael Winterbottom and Mat Whitecross’ *THE ROAD TO GUANTANAMO*, Eran Creevy’s *SHIFTY* and Chris Morris’ debut feature *FOUR LIONS*, Jean-Jacques Annaud’s *BLACK GOLD*, Michael Winterbottom’s latest feature *TRISHNA*, and Mira Nair’s *THE RELUCTANT FUNDAMENTALIST*.



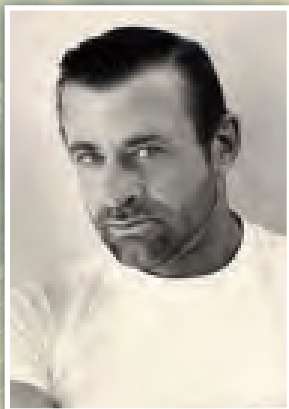
Off screen, Riz is also a well-known music artist, under the name of Riz MC, and has been on the hip-hop music scene for years – he released his first hip-hop single in 2006, ‘Post 9/11 Blues’: a controversial satire that was temporarily banned from British airplay. Riz was also selected as a BBC Introducing artist in 2007, playing the Glastonbury Festival and the BBC Electric Proms. His debut album ‘MICroscope’ was released in 2011, to critical acclaim.

## Actor: Ed Skrein

Ed met Ben met at Tribal Tree – the community studios in Camden – when they were 16 years old, and they soon became life-long friends, confidantes, collaborators and even housemates (Ben is now Godfather to Ed's son). Back then, Ed was a self-professed brash young rapper, and Ben a shy but aggressive singer (long before he discovered he could rap).

Ed had studied 'Fine Art' at art school, and continued to make music; he is featured on the soundtrack for the UK film ADULTHOOD. He has released mix-tapes, vinyls and CDs, performing all over the world and up and down the country at world music events, including Glastonbury, Jazz Café and Royal Festival Hall as part of group 'Foreign Beggars'. He also took part in Africa Express (in 2008) with Damon Albarn (Blur) Tony Allen (Fela Kuti drummer), UK artist Kano, Magic Numbers, Hard-Fi, Baaba Maal, Amadou & Marium, and collaborated with the likes of thought provoking artists such as Asian Dub Foundation, and Nathan Flute Box Lee on Dented Records.

After refocusing his talents on film and acting, Ed was cast in *iLL MANORS*, and soon went on to star in the film PIGGY (released in May 2012), and THE SWEENEY alongside Plan B and Ray Winstone.



## Director of Photography: Gary Shaw

Growing up in Hackney, London, Gary started in the industry as a runner, after working his way up from runner to lead cameraman, and collaborated with Duncan Jones on the Carling 'Robots' commercial before they came together on their first feature MOON, and soon worked on several high-end commercials and movies including, ENTRAPMENT, THE MUMMY and ENEMY OF THE STATE.

Gary has recently completed a second feature RAFTAAR 24/7 in Bollywood with well-known Indian commercials director Shamin Desai.

*“Gary was a godsend; he never spoke down to me on even the most obvious things. He was vital for me.”* – Ben 'Plan B' Drew



**“THE MOST  
STRIKING  
DIRECTORIAL  
DEBUT IN YEARS”**

MARTIN ROBINSON, SHORTLIST

**THE CONCEPT:  
THE ENDS. THE HISTORY. THE IDEA.**

# THE CONCEPT: THE ENDS. THE HISTORY. THE IDEA.

## Q: HOW WOULD YOU DESCRIBE THE FILM?

**BEN DREW:** *ILL MANORS* is a collection of stories which me or friends of mine have experienced, and also some of which I read in the newspapers. I took real things that have happened and put them all together in the same place, happening at the same time. The only fiction in the film is that these characters somehow affect each other.

This film is about all the things you read about in the newspapers that don't give you a reason as to why they happen – they just happen. There's a lot negative things that go on with the underclasses. There's a lot of crimes we read about that we don't agree with, but there never seems to be an explanation behind why they happen. Just that they happen. And I feel like this adds more pressure to the whole misconception of the under classes. We are demonising the youth of this country because nothing is being properly explained.

My reason for making this film is to show that there is a lot we can learn when we know all the facts; when we explain the why – not just the 'what' and 'how'. This film is a chance for me to delve into the root of these problems and show the public things that they may not have known – where these problems start and the domino effect that they have within people's lives – and how we get to the gory end results, that we end up reading about in the papers.

**ATIF GHANI:** It's a multi-character film set in Forest Gate – where Ben is from – that's really what the film is about. It's the story of how these characters try to survive in what seems to be such hopeless situations.

Growing up as Ben did and being someone who was observing all the time, Ben picked up stories and that has made him a strong storyteller. You can see that from his music making and his filmmaking and writing. He absorbs these stories from others. I can say definitely that he hasn't experienced all of these things himself – the film isn't some sort of autobiography – but those stories set the themes and the tone of the film.

I think that what is central to the film is the idea of circles – the circles of violence and the way that people get caught in them and are not able to step out, not able to escape. I think the film tries to touch on this and look at how is it that people can be so cold and heartless in what they do, and being so nihilistic in their outlooks. Often it's down to a lack of family and surrogate social groups.

Ben, in a lot of his music talks about this, particularly in the first album, where it was very much a theme and it is here in this film. We both were keen to get under the skin of this aspect of modern urban life with, 'Another child stabbed in Plaistow, another teen shot in Stratford or in Walthamstow'. We need to dig deeper as to why this happens and how this happens.

**RIZ AHMED:** Also I think the music element is really strong. I think it's a really brave way of telling a story and it makes the film even more unique and the way the music takes you on that journey. I hope people walk away from this film saying 'I don't think I've ever seen anything like that before'.

## Q: WILL PEOPLE BE SHOCKED BY THE VIOLENCE IN THE FILM?

**ATIF GHANI:** Invariably there will be people that without viewing the film will be critical of it and will say, 'Oh, this is just another violent film', but it's not like that. We touch on very adult themes and a very adult treatment of material, but there has been no attempt to deliberately playing on any of that material.

There are shootings and stabbings and killings but the level of usage will be, as it always is with Ben's work, very measured and very effective. And when it needs to be heart breaking it is. I think we straddle a good line.

**RIZ AHMED:** A lot of the material in *ILL MANORS* is really hard hitting and eye opening, but it's based on reality. Ben's kind of drawn on his own experiences but also experiences that he has grown up around and the neighbourhood he's from. I think it's important that people see these sometimes disturbing scenes





particularly if they're not being glorified or shown as bleak and as gritty as the reality is. Personally I think it's more disturbing if we're showing violence for example on the screens and it's completely sanitized. Violence has consequences. You punch someone in the face and it's really messy. I think there is a social responsibility for filmmakers to show that mess and I think that's all that Ben has done here.

He's kind of shown us the mess we live around which sometimes gets swept under the carpet.

**BEN DREW:** I know that some of the scenes in my film will shock some people. One scene in particular, involving a child being abused, may prove difficult viewing.

However, nothing in the film is included for just shock value, every event portrayed is crucial to the story. The scene featuring the child is the first domino that has an effect on everything else – It creates a monster later on in life. I wanted to illustrate how terrible things can get when you neglect your kids and leave them in environments with people you don't know. You don't leave a little kid to be looked after by someone who you don't know. You just don't do it. And you definitely shouldn't have kids around drugs.

What happens to this little kid in *ILL MANORS* is what sets him off. And years later, the child gets his own back, which sets off the next domino – and then a string of subsequent dominos.



The people from this environment will understand because they know that this stuff goes on. It is more the people who don't know this environment; they just think that you are using it as a gimmick and therefore see this film as an exaggeration.

They will try and point out fictions, but in my eyes, in East London where I am from, there is drug abuse, violence, prostitution, and the sex trade. They are there but they're low-key and underground. For me

the fiction is that people do get off heroin or get out of these situations that they're in.

My original draft was a lot bleaker – tragedy all round, because I guess that's where I was at in my head when I wrote the thing. Then across the years in-between to shooting it in 2010, my life has changed and I've become more optimistic, so I took the liberty of changing things in the story.

**ED SKREIN:** It takes just one or two examples of positivity or strong people in your life to be able to see the right path, but if the person they look up to is the local 35-year-old drug dealer who is already living that negative path, this can only lead to destruction. I have always had the arts (music and sports) to give me a sense of self worth, even though I was never traditionally academic. So, it's just so important to find a way for children and teenagers to find a positive feeling and work towards a positive outcome – ultimately this means we must focus on our societies, children and teenagers, by focusing on finding their talents, otherwise we're left with a generation of lost young people.

#### **Q: DID YOU CHOOSE TO PRESENT WOMEN IN A CERTAIN WAY IN THE FILM?**

**BEN DREW:** The streets are a man's world, unless you come from that world you won't know that and I thought it was important to show the harshness of what the reality of life is like for women involved in these circles.

#### **Q: WHAT IS YOUR INSPIRATION FOR THE DARK HUMOUR IN THE FILM?**

**BEN DREW:** I realized it was the parts that we improvised, not the ones I wrote, that was where the magic happened, so I did some research on Shane Meadows, because I loved what he did, I ended up watching the bonus footage on the *THIS IS ENGLAND* DVD, and reading up about his process and methods. That helped me a lot for the film.

Nicolas Winding Refn, and Quentin Tarantino, were my main inspirations. I loved how Quentin can make something mundane, like two people talking complete fucking shit and make it interesting. You can go to a pub and sit at the bar, with some really charismatic fucking joker, and listen to him just talk, a bit like my Godfather Keith (who plays 'Kirby' in the film) he's fucking hilarious and doesn't even know it. I think that's where I found the inspiration for the dark humor in the film – it wasn't intentionally funny, it just happened that way.

*“I think the audience will respond quite well to Kirby’s character; there’s a dark humour to Kirby, something that draws you to him; people can’t help but like him. He’s unintentionally funny, he has a dark humour, even though I don’t think he has any friends.”*

– Keith “Kirby” Coggins

I thought it was important to have that in the film. With Quentin and some of his characters, you’re not actually learning nothing from their dialogue, it’s like socializing, another source of entertainment, you’re not learning about life, but you’re learning about that character, you warm to them, you grow to like them. And that’s what I like about Tarantino films, if you stay long enough with a character, you feel like you know them. So although this is a multi-story, multi-character film, I didn’t want this to be like CRASH, where you’re just watching a great film unfold, I wanted you to give a fuck about the characters. I wanted everyone to have his or her own favorite character.

Just like with the situation with Michelle’s character – the real story of that situation was told to me and there was a lot of banter, I remember asking him what he was doing whilst the girl went into the chicken shop, he said ‘Ah, you know, just eating chicken, fucking around’, and that made me laugh, there’s was a dark, twisted humor to the story.

**Q: WHAT ARE THE KEY THINGS YOU WANT THE AUDIENCE TO TAKE AWAY WITH THEM?**

**BEN DREW:** We are all a product of our environment. If you live in an environment where there are a lot of drugs around and a lot of criminal activity around, it doesn’t matter how much of a good person you are morally, or if you have a good heart, you are going to be compromised by the people around you or your upbringing, or lack of upbringing, in the case of many of my characters.

I want teens and young adults to watch and learn that messing with guns and being in gangs ain’t cool – I know it’s hard sometimes, because it’s easy to get sucked in – that’s why I want my music and movie to help kids, kids like me, who have been forgotten about and laughed at. I know it has that power. None of the MP’s represent us or want to help us get out of their mess, and if there’s something I can do to help, then I want to do it.

**RIZ AHMED:** I think hopefully we can all relate to the character and to characters in this film in general, even if our lives aren’t as messy or troubled as theirs – the writing and the characterization of the story kind of draws you into it, until you invest enough and you feel like that person is fighting your battle.

**ATIF GHANI:** The film is unique in it’s ability to crossover into one demographics or one type of group, one type of audience, but actually have a number of audiences who reads different things into the work he’s doing.

The overriding message I would like to see come out of the film for audiences to discuss or believe in, is that hope. Hope out of hopeless situations or apparently hopeless situations. That out of the hopeless situations that is the unbelievable or the remarkable. I think that the film paints a certain picture of a very dark world of a very challenging world and it is uncompromising of the vision of that world.

**ED SKREIN:** I think initially you would imagine that the film is aimed at 16-25’s. Initially you would probably think that it was aimed at the kids that were rioting, aimed at the teenagers, the misrepresented generation. I think in reality it should be aimed at everyone who was rioting and everyone who watched it on the news and thought these horrible kids, what are they doing. These disgusting kids. I don’t want my kids anywhere near them. I think actually it should be aimed at them. They’re the ones who should be watching it and hopefully after the initial and uncomfortable experience, they can go away and ask questions to themselves and those kids and understand why these kids did it. So actually I really hope that this film is watched by our mums, aunties and people in positions of power and anyone who wears a suit everyday to work and sits next to that kid on the bus, who’s playing grime music out of their iPhone, thinking disgusting kid. I hope they’re the ones who watch it and start to get a grip of reality.



The idea that we are all a product of our environment is central to the film: to understand why these people have become so apathetic and so full of hate, with their lack of remorse and cold heartedness. Ultimately we are all products of our environment, reflections of our surroundings, and these characters feel this way because of the cards they have been dealt in life: they have had no choice over that life. Which is why it's so important to find a way for children/teenagers to find a positive feeling and work towards a positive outcome.

The music studios that Ben Drew and I spent our youth in made such that difference to us. The studio just encouraged us to be there and to make music, so we weren't on the streets doing negative things: that's because we were in the studio, it's as simple as that. So we had self-worth, we were creative and those endorphins were flowing from the creative process and when we went home, we would start writing music.

It just makes me wonder how many sports people, talented musicians, or in fact, how many doctors or teachers we've lost of over many years and the impact on everyone's lives it has had. Because we're lost and we're losing them, we're still losing them – because no one is giving them that chance. More importantly, just to point them in the right direction, to say to them 'you don't have to be that person that they want you to be'.

However, after all that, a teacher in that classroom who has 30 kids to look after can easily miss that individual talent or that sparkle in a child's eyes towards a subject. So I say to those kids: you don't have to self-fulfil that negative prophecy that you think is waiting there – and by the time you reach 35 years old you ask yourself 'Why did I do that?'

This is a film about the people that are stuck in the flats, that haven't got people looking after their best interests; instead they have been told that they are nothing, or worthless, from the start of their childhood or beaten into apathy. They have had the complete opposite path in life to people like David Cameron who was born into a family that could send him to Eton, then to Oxford and to open the door to a career in politics.



A man with a beard and a grey baseball cap is shown in profile, looking to the left. He is wearing a dark, heavy jacket and holding a silver handgun in his right hand. The background is a city street at night, with tall buildings and a cloudy, dark sky. The lighting is dramatic, highlighting the man's face and the texture of his jacket.

**“POWERFUL”**

DAN ROCKWOOD, MEN'S HEALTH

**CASTING  
THE NEW KIDS ON THE BLOCK**

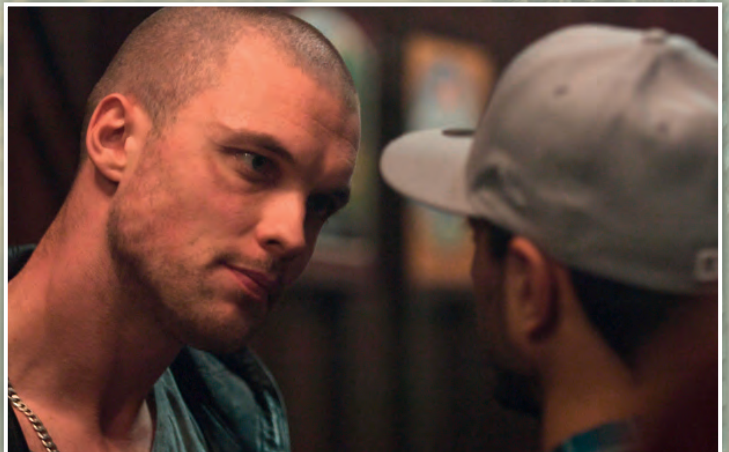


## CASTING: THE NEW KIDS ON THE BLOCK

**Q: THE LINK BETWEEN ALL STORIES STEMS FROM THE TWO CHARACTERS AARON AND ED. WHY WERE THEIR CHARACTERS SO IMPORTANT?**

**BEN DREW:** In the film, you have Ed representing the mind and Aaron representing the head. You can understand why some people would make that choice, but it comes down to what kind of person you are. That's why I thought it was an important story. For the real story, I would have had to have made that story alone into a feature to explain the complexities of how that situation came about.

For me those two characters represent two very extreme sides, not in terms of their actions but in their attitude towards life and people. Ed sees crack heads as sub-human, and that we don't have to treat them as we treat other human beings. If someone like that inconveniences you then you have every right to do what you will with them, to get your payback. Ed represents pragmatism on the street – where a drug addict is not a human being, but a zombie. A dead man walking. Aaron, however, is more optimistic and believes that everyone deserves a second chance, and we shouldn't add to their plight and make things worse for them.



Their relationship shows how the heart can expose you and weaken an individual on the streets – because your heart always tries to do the right thing. And it is hard to always do the right thing. Your mind is actually what protects you because the mind is pragmatic.

What the main characters all have in common is that they are orphans. All they have is each other. However, they are all individuals and have different ways of handling challenging situations.

**ED SKREIN:** I knew Riz already from the underground music scene, so it was good that we already had the relationship prior to the film; but most importantly working with someone that could give me the right advice, little pointers and that was frank with me; we clicked straight away and were making each other laugh from the beginning. So before we even said anything nice to each other we would be taking the mickey out of one another; so that kind of relationship really helped with establishing the brotherly bond between our two characters.

**Q: HOW DID YOU GO ABOUT FINDING A NEW BREED OF ACTORS?**

**BEN DREW:** I wanted to cast unknowns who just had that spark already, people you meet who have that certain charisma to them, Keith (Keef) Coggins, who plays Kirby, is my Godfather, I've known him my whole life, he's the guy who taught me everything I know about old music, music written before I born. He's also the guy that fed my imagination as a kid, he would tell me ghost stories and has always been a very charismatic presence in my life. '

Lee who plays Chris, I met him through my ex-girlfriend. He's a good friend of my ex-girlfriend. Others were just friends of mine – just people I knew – and I could just see something in them. Some people can tell stories – some just sit in a pub and tell a story – when he speaks everyone shuts up and listen. I think people like that – they're already kind of acting. They already know how to get into character. They're the people you should audition and try out. I think there's a lot of people capable of doing what these guys did in the film – they just don't get the opportunity to bump into someone like me.



I ended up stopping people in the street and I went to schools; that's where we found Ryan De La Cruz, who plays Jake, who was 13 at the time.

### Q: AND HOW DID THESE SCHOOLS RESPOND TO YOUR CASTING PROCESS? WAS IT EASY CASTING THIS WAY?

We actually only went to two schools in the end, they were the only two schools who'd let us in – they wouldn't even let us give letters to the parents, to let the kids know there was an opportunity there. Which really pissed me off, because we were going to poor schools, where a lot of the problems are, and offering this opportunity, and the teachers just didn't want to know, because if they're affiliated with something like a film, even if it's just dispersing a letter out to the parents, it would mean, if anything went wrong, they'd be responsible. So they didn't want to risk it, in case it reflected badly on them. They weren't even gonna tell the kids that the opportunity was there.



We found a whole handful of great kids in the schools, but I only had one slot for a boy of that age. We offered the other guys extra parts. One of the boys who made the shortlist was Malcolm Kamulete, who got the main boy in (acclaimed Channel 4 drama) TOP BOY, with Ashley Walters. The positive thing here is that the kids who didn't get a part for *iLL MANORS*, had other opportunities down the line. And that's the great thing about the film business, it gives you a massive sense of purpose; that I went there for my own reasons, because I want to make a film, but me doing that is changing people's lives.



It was important to have a fresh cast, and that went for the older actors as well. I didn't want you to look at characters in the film and think about their other films. With Natalie Press, I don't remember her seeing her play an illegal immigrant before. And Riz, you could say that the character here isn't worlds away from the one in *SHIFTY*, but he plays them so differently; I forget about *SHIFTY* when I watch *iLL MANORS*.

**ED SKREIN:** Ben said to me, when we were making the film “you know this is going to lead to other stuff” and I said, “I'm not really fussed with doing other stuff. I have really enjoyed this and working with you because we have got such a close relationship”. And he was like “well, we will see”. Subsequently I got an agent and there has been loads of other stuff since so I completely ate my words, but it started off in that real personal process between us of me moving into it with someone that's really close to me. It's a really beautiful, natural and organic way of moving into the acting realm.

### Q: WHY DIDN'T YOU MAINLY USE TRAINED ACTORS?

**BEN DREW:** I just thought, ‘what's the point of getting some middle-class thespian who's never going to be able to portray what the real thing can portray?’ It would have been a mistake to just hire a team of actors who had never set foot in Waltham Forest, or had no familiarity with the underclasses. To portray this world realistically, you need people from that world. I'm not saying a middle-class thespian wouldn't be capable of giving a performance like that, but they'd have to go live in that environment for a couple of weeks at least, and learn how people talk, and how they think, feel and behave they way they do. I needed the real thing.

In general, it's harder working with the actors – people that do it for a living. Because when you are involved in an industry, you can develop this cynicism towards what you're doing and towards some of the projects you work with. Whereas, if you're suddenly given an opportunity out of the blue to do you would never have been able to do before, I think you relish it a bit more. The kids I worked really appreciated it – and listened to me more. They trusted me. They had to give themselves to me.

**ED SKREIN:** I had never done any acting training in my life. I had never done any acting before. It was purely just Ben saying “Bruv, I've written this for you, do you want to do it? You know, you've got to do it. You will be brilliant” and I was like “really acting ... are you sure?” but his belief is what attracted me to it. Also just being a part of representing our generation in a correct way.

*“Ben is a really talented director and easily approachable – We were able to talk and go back and forth with ideas we thought worked and tried them out. Growing up in Forest Gate together was a real advantage, because we knew similar people and so I knew exactly the vision he had – He would say, ‘You remember that guy from down the road, when he used to act like this or that? Yeah, well I want you to do it just like him,’ and I'd get it instantly”*

– Nick “Marcel” Sagar

**ATIF GHANI:** It's interesting because some of our named casts which we were always certain to have making sure that you have a good mix on set between experienced and non experienced. People like Lee Whitlock, Joe Hartley, Martin Serene, were all people that we gradually bought on, but obviously the cast member that pulled it all together and was the icing on the cake was with Riz Ahmed, casting Riz Ahmed as Aaron.

**BEN DREW:** It was great to see the trained actors learn about the reality of their characters life from the untrained actors but the trained actors also brought a lot to the table and taught the untrained actors new acting tricks that they did not know. I like the mutually beneficial process behind it.

**ATIF GHANI:** John Cooper Clark brought a sense of continuity as another generation of punk rock – the British language culture – a veteran who maintained his integrity. He brought homage to the punk rock and indie style – and his presence really opened up the film to a wide audience.



#### **Q: HOW REAL DO YOU WANT THIS FILM TO BE?**

**BEN DREW:** I feel in terms of the relationships, the way people talk, the way I've portrayed people and portrayed the dark side of street life, I've got close to being quite realistic. In the end, it's just a movie, so it needs to entertain as well – otherwise it would just be a documentary. Some of it is based on real experiences. A lot of conversations were based on real conversations.

The whole Michelle character was based on a true story. But in reality it wasn't a crack dealer's phone she stole and she wasn't forced to do it – it was her idea. This was a couple of friends of mine. She stole a phone from them saying she was going to get it fixed, but then they didn't see her for six months. So when they bumped into her in the street one day, she apologised and said she had sold it (to feed her habit) because she was in a bad way, and offered to pay them back tomorrow. He was like ‘I'm not going to see you tomorrow, am I? You're lying. If you've got any money on you now, you might as well just give it to me and we'll call it quits.’ She said she didn't have any money, but to come with her and she'll get him some money. And she went into a chicken shop and she came back out with £10. She then took them to the next chicken shop, and a next one and then on to a kebab shop. My friend was telling me this story and I was like, ‘Why didn't you just leave it? Why didn't you just let it go?’ He said, ‘Look man she owed me money. She's a fucking crack-whore, so I know that's where my money comes from’. I personally would have just let it go.

Everyone in this film was doing it for the love; the trained and untrained, the crew the post-production team. Everyone. To me, the seasoned actors brought something to the table for the younger cast.

Riz's experience, on the likes of THE ROAD TO GUANTANAMO and SHIFTY helped the younger, often vastly inexperienced cast, with no acting experience. Also there's Lee Allen who plays Chris. He'd never done any acting before but I saw something in him, and the same with Ed Skrein.

A man with a beard, wearing a grey baseball cap and a dark, heavy jacket, stands in a city street at night. He is holding a silver handgun in his right hand. The background shows tall apartment buildings with some lights on, under a dramatic, cloudy sky with a yellowish-green light source. The overall mood is gritty and cinematic.

**“A FILM FOR  
OUR TIMES”**

SIMONE BAIRD, TIME OUT

**PRODUCTION  
BEHIND THE SCENES**



# PRODUCTION: BEHIND THE SCENES

## Q: HOW WOULD YOU DESCRIBE THE STRUCTURE OF THE FILM?

**ATIF GHANI:** The whole idea just came from Ben's head. The film was a bit more complex in the beginning stages; we had eight main characters. When Ben first presented the idea to me, I said to him "how are you going to tell 8 stories in a 90 minute feature film, that's not a feature, that's more like TV series." But he kept saying 'no'; he knew what he wanted and knew how to make it work.

Ben is like this in real life, he is a storyteller, and sometimes goes into one with so many different characters – we had to minimise it down to just a few main characters – we went through quite a journey in trying to work and combine characters and to rethink storylines so we could really distill and keep the spirit of the film. It is still a very complex film. There are now 5 or 6 main storylines in the film and they are all very different and have all very different motives, needs and actions. What's interesting is that all their stories interlink. I think this is the beauty in the film and in the design – like the effect use of the split screen for the characters – and again a credit to Mr. Drew for his ability to weave a very complex web is a great achievement for him as a writer.

**BEN DREW:** Certain parts of the film will be purposely stylised for the music video-esque sequences. With a number of musical sequences in the film, there is huge scope for even more new and exciting music video styles within the film that don't have to bare any relation to previously seen footage. On music TV channels, each band has a different music video. The beauty of this project is that it is a collection of short stories that spill into one another, thus allowing the music video section to be different from its predecessors in terms of style.

When I wrote the script, it was supposed to be a window into somebody's life – a collection of stories that would begin and end. When we edited it, what was confusing is you're used to watching films that work in a more linear way with time – and I was paying no attention to time. It was all about the story and following a character from beginning to end, and then following another story. But because the characters are so complex, you realise then at some point that all these stories are happening at the same time, but it is quite difficult to grasp that until we started inter-cutting stories – this is when the film started feeling like a comic book, rather than just your typical feature film, which is what I think makes the film so unique.

We were exploring a true insight in these people's lives, which have been destroyed or damaged in one way or another by their environment and exposing the end result of this, and not just the bit you read in the paper. The film took on a life of its own, with the second half being so different to the first half. The first half focuses on numerous characters, while the second half looks at just one. I chose to include a broad range of characters in the first half to provide a full and honest view of life on the streets. However, I used the second half as a means of bringing the stories to a concise ending. The story told in the second half is the only one with a positive ending – again, what I believe to be an honest view of street life, sometimes it can happen, there is hope.

**RIZ AHMED:** I thought it was a really ambitious, intricate film, just the structure of it more than anything for the way it hits you. The way it pursues so many different characters and all their lives interlink – in a lot of ways, *iLL MANORS* reminds me of a multi-generational crime dynasty and the rough side of life like 'City of God'. It reminds me of crazy things that are happening when characters live on the wrong side of the law, a bit like *PULP FICTION*.

## Q: WHAT IS UNIQUE ABOUT THIS FILM?

**BEN DREW:** It is also unique in the sense that it has the whole musical element – and it is unique in terms of the story that I'm telling, as most people don't have that insight I have into this world, or if they do, they won't portray the realities as honestly as I have – I guess you could compare it with *CITY OF GOD* in a way, or *PULP FICTION*, in one sense, *AMORES PERROS*.

My music's my first love, and I feel, out of everything I do, it's what I'm a master at, whereas filmmaking, obviously I'm still learning. But I saw this as a logical progression, because I've always tried to tell stories within my music.

Where I was doing hip-hop with the first record, or soul with *Strickland Banks*, there was always a narrative. So film was that logical progression. I always find it really frustrating that the songs that I wrote, that would lend themselves to having a video, you were never given a budget to do that. Because a song that has a story

in it, it's hard for those songs to be played on radio. You'd only be given a budget for tracks that the label deemed singles. I really wanted to see visuals to these stories.

**RIZ AHMED:** Hopefully when people see this they will agree with me in the sense that there hasn't really been another film like this. It's quite unique. It's unique in its ambition for British film. It's unique for its side of life that it portrays in recent times. I think maybe that side of London and that side of society has been portrayed in a way that is glamorised, cartoonised or judged and I think this is a warts-and-all portrait of a certain side of society that we don't see very much.

### **Q: WHY DID YOU WANT TO MAKE A FILM LIKE *ILL MANORS*?**

**BEN DREW:** I just did. I had something to say and I guess I've always wanted to, but this gave me a chance to say it how I felt it would have been most impactful to people.

I guess I'm quite deluded because I believe that I can do all these things and it's only when I start doing them that I suddenly think, 'Maybe I can't! It is difficult and intimidating.' But there's an arrogance and stubbornness on my part and I like to throw myself in at the deep end. There's no reason why I can't learn like anyone else. I see other people making films that I don't think are very good, and they're still out there making films, so why can't I? That gave me the confidence that I could go and make a good film.

### **Q: HOW DID YOU RESPOND TO THE CHALLENGES OF DIRECTING YOUR FIRST FEATURE FILM?**

**BEN DREW:** I didn't have any training for acting or directing or anything, but I have drive and ambition and I understand the characters' lives, which helped me engage with the cast, especially the untrained ones. I know what they've seen and the type of things they've been around, so I was able to tap into that and bring out their emotions.

I don't see the point of trying to tell the full story and leaving the key bits out, because people or the media think it's too gory, or too urban, or not politically correct – it would miss the whole point of why I did this.

I think I'm quite good with actors, and I know how to tell a story. I've been doing that with my music for years. When I needed help on more technical things in the film, like the size of lens or whatever, I had people like Gary Shaw around me.

I was lucky enough to have Gary Shaw on the film with me – Gary was my Director of Photography, he was also the DOP on *MOON*. I think it gave the film more production value. But I was such a rookie at that point, so I just told him, "Do what you want, and if I don't like it, I'll just say it. Or if I have a really clear vision of something, I'll tell you, but other than that, I'll leave it up to you."

**ATIF GHANI:** It was a very long and interesting journey, but from the start people immediately read through and immediately called him in and called us for meetings and immediately loved the ideas, the vision and the ambition of the film.

It was interesting to see Ben's ideas come to life – taking inspiration from everyone and everything, from real life, to Tarantino to the film *GREAT EXPECTATIONS* – the mix of style, brashness and boldness.

### **Q: WHAT WAS BEN'S VISION FOR THE FILM?**

**ATIF GHANI:** Ben is absolute, definitive, clear and uncompromising. He has basically got all the traits to become a distinguished director. There is no doubt about it and I think when people see that film, they see that also. There isn't a frame of that film that Ben has been willing to compromise on.

We worked with Gary on the film, which was very interesting – Gary has such vast, incredible experience behind him – he was great. We had seen *Moon* and some of his other work and he's very styled, but with a bit of edge.



Even before he made his first film, Ben had developed a lot of the necessary underlining story-telling skills. He understands character, he understands people and emotions in a way that compared to us normal humans is more complex. He has a deep understanding of emotional responses and the right and wrong – it is a part of his intuition and is a part of his fabric. I think that's what makes him special as a musician, as an actor, and I think now and more than even a writer and director.

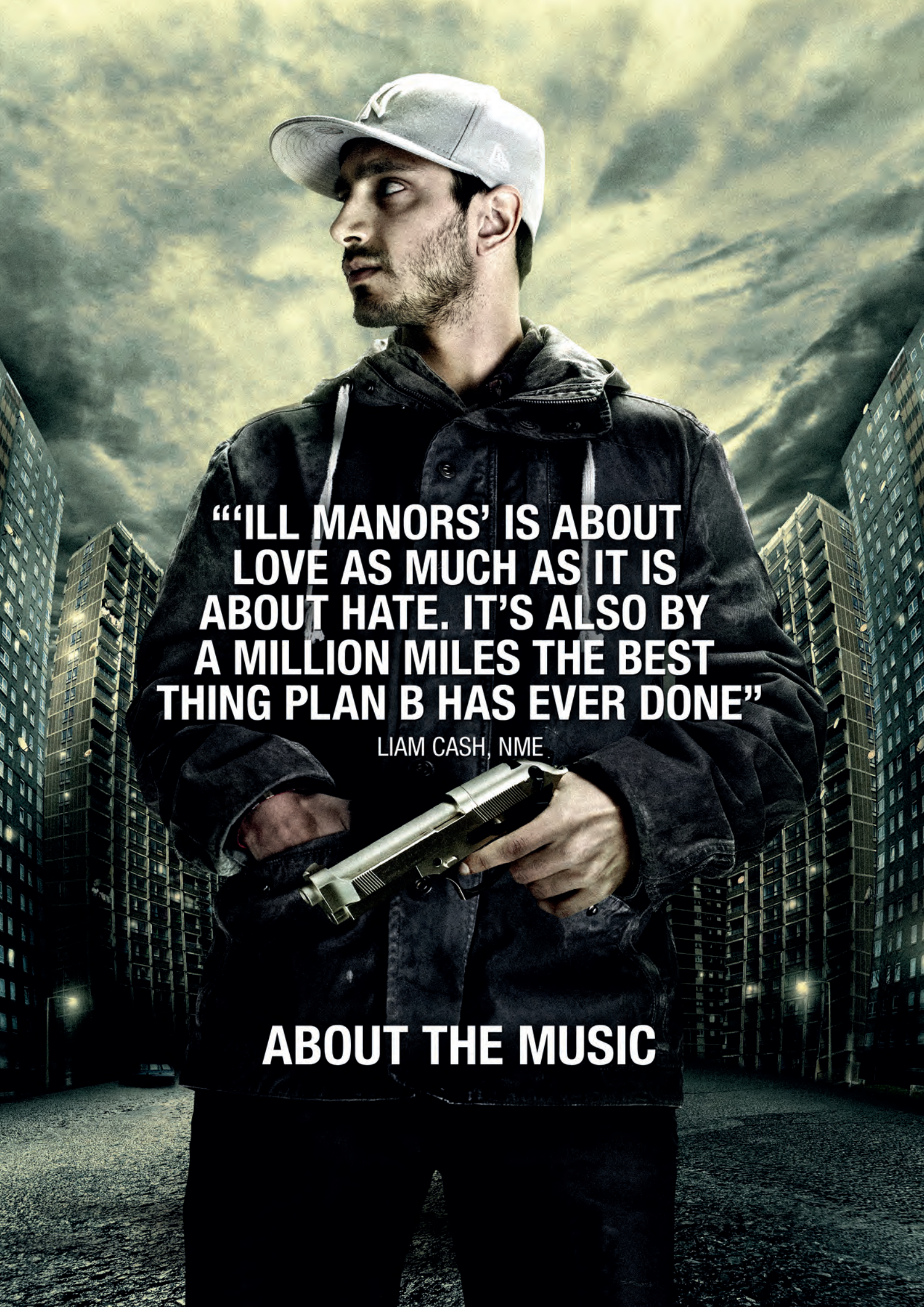


**RIZ AHMED:** I thought Ben's work showed a really strong vision and didn't compromise on that vision. I thought it was ambitious as well, having so many stories that intertwined with one another. You could really tell that he knew the world in which the film was set, too, as he had written it with authenticity. It felt like it invited you into its own little circle.

I remember actually once when I went to his house and he was telling me about *ILL MANORS* for the first time. He played me some of the *Strickland Banks* album in his car and I remember thinking mate, "Are you ready for this?" and I just remember thinking this is going to be huge.

He's great to work with because he has got a really clear idea of what he wants and I think that's a reassuring element in a director if they have a really clear idea of what they want, but at the same time if they're too prescriptive it can be a bit suffocating. So Ben had a really nice mix between being very clear of what he wants but was also very relaxed about how you gave it to him, so there was a good balance of a lot of freedom and a lot of the director's vision holding it together.

**ED SKREIN:** The amazing thing about this film and about most of the things that Ben works on, is that he brings in everyone that is close to him - he surrounds himself with people that have been there from the beginning, which is why I think he has been able to stick to his guns, and which is why I don't think his morals and his artistic integrity has changed over the years - he has people who would tell him straight and by people who care for him well and who know his mum. There was a lot of people on set that I already knew already. So again for my first role, it just put me at ease. I knew pretty much all the runners and a lot of the cast, we were friends with everyone. Keith Coggins who played Kirby, Sean Sagar and even Riz, which I've known through the music, so we all automatically had this closeness and it was just multiplied.

A man with a beard and a grey baseball cap is looking off to the side. He is wearing a dark, heavy jacket and holding a silver handgun in his hands. The background shows a city street at night with tall buildings and a cloudy sky.

**“‘ILL MANORS’ IS ABOUT  
LOVE AS MUCH AS IT IS  
ABOUT HATE. IT’S ALSO BY  
A MILLION MILES THE BEST  
THING PLAN B HAS EVER DONE”**

**LIAM CASH, NME**

**ABOUT THE MUSIC**

## ABOUT THE MUSIC

**BEN DREW:** Central to the film, of course, is the music. Several songs were written while I was working out his story, some elements of which remain, but the evolving nature of the narrative meant that the vast majority of music was written during the edit stage of production. Throughout the film, the vocal sections enhance or explain visual movements on screen.

It's hip-hop, with some drum and bass in there. It's what I know. But the experience of doing *Strickland Banks* has made me a much better musician. I understand a lot more now, so this is hip-hop but it has elements of my singing, and maybe stuff I've done with Chase & Status, elements of anything I've been involved in musically.

The album *iLL MANORS*, is a mix of 'bassline, soul, hip hop', with lyrical depth of my first single, of the same name, *iLL MANORS* – but I feel like the musical composition is light years ahead of anything I've done or anyone else has done. It's filled with everything I've learnt in the last five years – writing, producing and playing with a live band.

I wanted *iLL MANORS* to open people's eyes – of all classes – and to give hope to kids on estates. I wrote the first single after the London Riots, because I felt so strongly about it, it had such a major impact on how I thought about certain things and basically inspired the album.

The whole point of *iLL MANORS* is me trying to make a point, to illustrate that society needs to take some responsibility for the cause of these riots, and addressing why are there so many kids in this country that don't feel they have a future, or care about having a criminal record?

***“Oi! I said Oi! What you looking at you little rich boy!” – iLL MANORS***

I think one of the reasons for the riots is that there is a very public prejudice in this country towards the underclass. The world, and this country especially, is full of contradictions. I'm just highlighting them, in both my music and my film. I'm not condoning what happened in the riots, but these kids are being publically ridiculed everyday, that they are worthless, because they talk and dress in a certain way, because of the music they listen to, where they live, that they aren't as educated as others. It's not cool. These kids are fully aware of society's feelings towards them and that makes them feel alienated. I know because I felt it myself growing up. These kids have been beaten into apathy. They don't care about society, because society has made it very clear that it doesn't care about them.



***“Think you know how life on a council estate is; from everything you've ever read about it or heard” – iLL MANORS***

The whole thing upset me so much that I want to do something to change it, so I wrote this song to bring the issue back to the forefront of public conversation. I feel it has been swept under the carpet and forgotten about, and it still needs to be properly addressed. Since the riots happened I haven't heard enough people within the public sector asking the two most important questions; 'why did it happen?' and 'how can we prevent it from happening again?' I have my own theories but first I need to make my point. And I've chosen satire to do so.

***“iLL MANORS resembles hip-hop produced by the Prodigy, reflecting the raging unease of its subject matter; the underclass. It has more in common with Public Enemy and the Clash: music that addresses a riot and sounds like a riot.”***

Dorian Lynskey – The Guardian (Thursday 15 March 2012)

I genuinely want to change things, and I feel like this is just the first step. Let me make my point first and raise the issue, and then if anybody wants to talk to me about how I think we can change these things I'm ready.

***“There's no such thing as broken Britain we're just bloody broke in Britain. What needs fixing is the system” – iLL MANORS***

The government cut funding for arts and culture for young people because they thought it was a waste of money – it's pig-headed, and it doesn't make any sense, because that's when things like this [the London Riots] happen. And when it did, I was really upset. The only people I cared about was the kids. I thought, 'Ah, for fuck's sake, you've just made things 10 times harder for yourselves. Society? David Cameron? You've just played right into their hands. You've just proved everything they've been saying'."

***"It's rare for a musician to become tougher following mainstream success – credit to Plan B for using his platform to say something bold."*** David Smyth – Thisislondon.co.uk (19 March 2012 )

The song also attracted the attention of MPs, including Shadow Health Minister Jamie Reed, who (after the viral release of the single and video) tweeted: "The risk of any lefty politician being pilloried for praising the new Plan B track is really pretty high. That said, it's excellent." Additionally, Tottenham MP David Lammy hailed *iLL MANORS*, for 'reflecting the anger' of a generation of youths who have lost hope.

***"Schools out, rules out, get your bloody tools out; London's burning, I predict a riot"***  
– *iLL MANORS*

*iLL MANORS* has been branded by the media as 'a politically charged and angry lament of the UK government's response to the riots of 2011', and 'the most incendiary, hostile four minutes of music ever committed to the Radio 1 playlist', and has been praised for his stand against the system, the government, demonization of the 'underclass' and has been compared to the likes of The Clash, Public Enemy, Rage Against The Machine, Bruce Springsteen, and Pulp's mid-90s *Common People*, who have all worked on political statement records that went mainstream.



***"The multi-platinum star deals unflinchingly with last summer's riots and still lands on the Radio 1 playlist – the first great mainstream protest song in years."***

Dorian Lynskey – The Guardian (Thursday 15 March 2012)

Since my last album, I decided to channel the soulful side of me and made music for *The Defamation of Strickland Banks*, but I didn't want to do the same for *iLL MANORS*, I wanted a break from the politics of hip-hop.

I got kicked out of school in year 10 and no other schools would take me. I had to go to a pupil referral unit called the Tunmarsh Centre in Plaistow. I was there with other kids from a lot more dysfunctional families than me, but one thing we shared is we didn't have any respect for authority, whether it be teachers or police. We didn't have respect for authority was that we felt that we were ignored by society, that we didn't belong to it. And so we wouldn't listen to anyone apart from our favourite rappers. We would let this music raise us and, though most of us will never meet those artists in our lives, their words are what guided us.

***"And if we see any rich kids on the way we'll make 'em wish they stayed inside"***  
– *iLL MANORS*

I was a fan of conscious hip-hop, it was like poetry. It was like reading a book and it changed your life. Just one sentence could change your life. I realised that this was a powerful tool and I wanted to change things; I wanted to change the stuff that I read in the paper or the stuff that I came in direct contact with which I didn't agree with.

I wanted to write an album that would try to reach out to these kids; Hip-hop changed my life. I want it to change theirs too. I want my music and movie to help kids like me, who have been forgotten about and laughed at. I know it has that power.

The album *iLL MANORS* is the follow-up to the platinum-selling *The Defamation of Strickland Banks*, produced by Al Shux (of Jay-Z's *Empire State of Mind*), with contribution from UK hit-maker Labrinth and Chase & Status.

The film also features fine cameo performances from artists like Nathan 'Flutebox' Lee and the urban poet John Cooper Clarke.



### **VERSE 1**

Let's all go on an urban safari  
we might see some illegal migrants  
Oi look there's a chav  
that means council housed and violent  
He's got a hoodie on give him a hug  
on second thoughts don't you don't wanna get mugged  
Oh shit too late that was kinda dumb  
whose idea was that...stupid...  
He's got some front, ain't we all  
be the joker, play the fool  
What's politics, ain't it all  
smoke and mirrors, April fools  
All year round, all in all  
just another brick in the wall  
Get away with murder in the schools  
use four letter swear words coz we're cool  
We're all drinkers, drug takers  
every single one of us buns the herb  
Keep on believing what you read in the papers  
council estate kids, scum of the earth  
Think you know how life on a council estate is  
from everything you've ever read about it or heard  
Well it's all true, so stay where you're safest  
there's no need to step foot out the 'burbs  
Truth is here, we're all disturbed  
we cheat and lie its so absurd  
Feed the fear that's what we've learned  
Fuel the fire  
Let it burn.

### **CHORUS**

Oi! I said Oi!  
What you looking at you little rich boy!  
We're poor 'round here, run home and lock your door don't come 'round here no more,  
you could get robbed for Real (yeah) because my manors ill  
My manors ill  
For real  
Yeah you know my manors ill, my manors ill!

## VERSE 2

You could get lost in this concrete jungle new builds keep springing up outta nowhere  
Take the wrong turn down a one way junction find yourself in the hood nobody goes there  
We got an Eco-friendly government they preserve our natural habitat  
Built an entire Olympic village  
around where we live without pulling down any flats  
Give us free money and we don't pay any tax  
NHS healthcare, yes please many thanks  
People get stabbed round here there's many shanks  
nice knowing someone's got our backs when we get attacked  
Don't bloody give me that  
I'll lose my temper  
Who closed down the community centre?  
I kill time there used to be a member  
what will I do now 'til September?  
Schools out, rules out, get your bloody tools out  
London's burning, I predict a riot  
Fall in fall out  
who knows what it's all about  
What did that chief say? Something bout the kaisers  
Kids on the street no they never miss a beat  
never miss a cheap thrill when it comes their way  
Let's go looting  
no not Luton  
the high street's closer cover your face  
And if we see any rich kids on the way we'll make 'em wish they stayed inside  
there's a charge for congestion, everybody's gotta pay  
do what Boris does... rob them blind

## CHORUS

Oi! I said Oi!  
What you looking at you little rich boy!  
We're poor 'round here, run home and lock your door don't come 'round here no more,  
you could get robbed for Real (yeah) because my manors ill  
My manors ill  
For real  
Yeah you know my manors ill, my manors ill!

## MIDDLE 8

We've had it with you politicians  
you bloody rich kids never listen  
There's no such thing as broken Britain we're just bloody broke in Britain  
What needs fixing is the system  
not shop windows down in Brixton Riots on the television  
you can't put us all in prison!



A man with a beard and a grey baseball cap is shown in profile, looking towards the left. He is wearing a dark, heavy jacket and holding a silver handgun in his right hand. The background consists of tall, modern buildings in a city at night, with a dramatic, cloudy sky. The lighting is moody, with some lights visible on the buildings.

**“OI! I SAID OI!  
WHAT YOU LOOKING  
AT YOU LITTLE  
RICH BOY!”**

**CAST & CREW**

## iLL MANORS CAST & CREW



### **TRAINED ACTOR: RIZ AHMED (Aaron)**

Riz is best known for his intense performances which won him the Best Actor award at the Geneva Film Festival, and a Best Actor nomination for 2012 Shooting Stars Awards, the London Critics Circle Film Awards, Evening Standard British Film Award and British Independent Film Award (BIFA) for **FOUR LIONS** and **SHIFTY**.

Riz on 'AARON' (his own words) :

My character is a small time drug-dealer who doesn't have any family and doesn't have much direction in life – He sticks

to what he knows which is drug dealing with his best friend Ed, who's quite dominant in the relationship between them. He's kind of lost in life. He's not like his friend, Ed, who has been affected by his surroundings and upbringing.

**AARON:** *“My social worker. She knows how to deal with shit like this... what people to talk to and that.”*

But what happens during the course of the film forces him to assess his life, and while they seem like quite small choices they have bigger repercussions. When he discovers this child it makes him confront his own lack of family – so he tries to find the baby's mother and circumstances force him to 'man up' and take some brave decisions. It's really down to him to decide whether that new direction is something he wants to embrace or not.

The character was someone who I felt like I hadn't played before because he's someone who lives in a really kind of tough environment, but who is really vulnerable. He's a lot softer than he's forced to make out, so I thought that was a really interesting combination.

Because he was given up as a child, he emphasizes with women, and embraces motherhood, by constantly trying to understand their mind frame, on a subconscious level, mainly because he likes the idea of being part of a family, which has been alien to him his entire life.

Over the course of the film Aaron finds himself; he realises that he is faced with a choice, which will affect his path in life – he has a defining moment in the film where he is ready to face who he really is as a person.

**AARON:** *“We just been prostituting that girl out for nothing? This is fucked up... we're giving her the money back.”*

Many people have possibly gone through and faced similar situations like Aaron's character; maybe not as extreme as his, but the underline is loneliness. People are increasingly feeling more and more alone in the world and the growing need to connect with others, it's the same with Aaron – Ed is the only family Aaron has.

Aaron has a heart; he is just a protagonist who is just trying to do the right thing, whereas Ed uses his head. None of his decisions are morally or emotionally linked.

**AARON:** *“Blood are you honestly gonna make her do this just to get your money? That's not right man.”*

### **UNTRAINED ACTOR: ED SKREIN (Ed)**

Ed Skrein grew up like every teenager, slightly mixed-up, angry, aggressive, and eventually found thrills looking for (and finding) trouble. At the age of 17, Ed was stabbed in the back – the result of which his lung collapsed, and spent five days in hospital on a chest drain.

Like many young people involved in violent gangs/crime, Ed wanted to seek revenge on those who had hurt him, however he eventually used this opportunity to change his outlook on life and decided against it and his involvement with gangs and violence.



Ed on 'ED' (his own words) :

My characters name is 'Ed': the same as mine. He grew up in a children's home with his best friend Aaron (played by Riz Ahmed); he had no real family. He has a very brutal outlook on life, he's insensitive towards everybody, with no empathy towards people at all. He's a cold individual whose been damaged by the hand that life has dealt him, and it's weathered him, which could easily happen to anyone in London, if they go through difficult situations in their lives. When Ben told me that Ed's storyline was based on a true story he had witnessed I was completely shocked, so I tried to get into the mind frame of a person who would do such a thing; where his only concern is himself and no-one else.

He doesn't care for anyone or anything; except Aaron – as they grew up together. He's the one with the heart and empathy and I'm the cold-hearted thug. But the great thing about Ed is that you see a glimpse of hope in him towards the end of the film.

*ED: "You think I'm just gonna throw away good money like this for some fucking crack whore 'cos you suddenly decide to grow a heart?"*

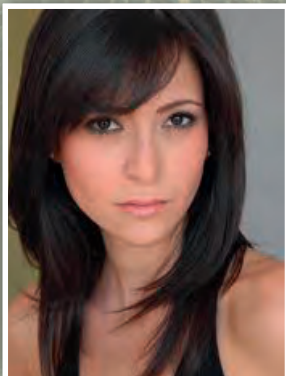
With no positive role models in his life Ed comes off as heartless and morally indifferent. He's doesn't care. This is evident, in one scene where Ed comes across the baby for the first time, and doesn't want anything to do with it.

*ED: "My shots have got that number memorised in their heads like their fucking name. If that phones lost all my shots are gone."*

The experience of playing Ed was the most intense and possibly the most uncomfortable. My character is basically a combination of people that I've known over the years, based upon two people in particular. They had very negative circumstances in their life that led for them to be like that, very much like 'Ed': so that was my initial inspiration.

When I was a lot younger, I think I was more like my character Ed, than I would like to admit... but he is nothing like me in real life any more. I've grown up and changed for the better; now that I'm older, I'm more of a positive and peaceful guy, so it was strange walking around hating everyone. But there are real people like 'Ed' in the world; when I was growing up as a teenager, I was 'Ed'. It was darker, grittier times where nothing mattered to me to I could draw from my own experiences and people that I met along the way to help me with my character.

*ED: ... "she obviously dont want it. Give it to an orphanage"*



### **TRAINED ACTRESS: ANOUSKA MOND (Michelle)**

Anouska originally moved to London at the age of 18, determined to become an actress, and eventually set up her own nail business.

The stunningly beautiful Manchester born actress is unrecognisable as Michelle: the desperate heroin addicted prostitute, who tries to survive the violence on the streets of the East End. For the role, Anouska considered doing research at the infamous area in Kings Cross, alongside real-life prostitutes and drug-fiends, but instead interviewed

with Madams at brothels across London to join an escort service, as well as extensive research in drug-addiction to help prepare for her role.

Anouska will also soon be seen in Martyn Pick's feature THE HAUNTING OF HARRY PAYNE, DUDE I'M MOVING OUT and IN YOUR DREAMS, with Dexter Fletcher and Parmindar Nagra.

Anouska on 'MICHELLE' (her own words) :

Michelle has had a hard life; a violently abused crack-addicted street prostitute – she's a tragic case and with a total loss of faith in humanity – she's trying to escape her past even though she came from a more conventional background. With a history of abuse she is now a desperate heroin addict, who will go to all means to get her next fix, including lying, cheating stealing and selling her body, but her journey grows deeper and you see her also growing stronger. We see her fight and stand up to others in order to help someone else. Michelle has been so vulnerable and trodden on and here is her chance to escape.

**MICHELLE:** *“How much do I owe ya?”*

Michelle tries very hard to bury her emotions and doesn't want to be seen as having compassion but deep down she does. I empathised with her and completely understood her vulnerability. It's hard to believe this was a real story, that a real actual person was put through all this.

**MICHELLE:** *“He's not interested. Let's go somewhere else”*

Throughout much of the film, where 'Michelle' is getting pimped out by Ed, I numbed myself to get through these distressing scenes, as I'm sure Michelle would have to do to get through and survive on the streets of East London. After those gritty scenes of sexual exploitation, I had to sit on my own for a while – it upsets me even thinking about it. People will be able to relate to her discomfort and anger with the world – she is just a young girl trying to survive the only way she knows how. They may not agree with her choice of life yet I think they will understand her sense of 'giving up' on society and why she has ended up this way.

**MICHELLE:** *“Were my eyes open? I always sleep with my eyes open.”*

## **UNTRAINED ACTOR: KEITH “KEEF” COGGINS (Kirby)**

As Ben Drew's Godfather, Keith has always been involved in Ben's life.

Having never appeared in a feature film ever before, Ben cast Keith as Kirby and they worked together developing the character and his mannerisms.

Growing up in the East-End of London, Keith has witnessed people getting arrested and getting into trouble many times before, and has even been arrested himself, although this is something he vows never to experience again.

Keith had a brief involvement with the 'West Ham' football crowd and but turned away from the hooliganism and rivalries, branding it 'mindless'.

Keith is currently working on a music project and producing a reggae album, with his band.

Keef on 'KIRBY' (his own words) :

I didn't mind playing Kirby; I was able to detach myself from who he was, because he's not a nice guy really – nothing like me in real life. Kirby's not welcoming or warm, he just doesn't care. You see that, in the scene at the café.

He's a loveable guy. I think that's shown in the scene when he is released from prison. He's back to being his old self, he's got the walk, the swagger, the style; this is who he is.”

**KIRBY:** *“Have some respect. You seem to be forgetting, I'm the one who got you started in this business when I had you running round for me selling twigs and seeds...”*

I wouldn't say I'm much like Kirby at all; he's a combination of people that I've met along the way. Life has dealt him a cruel card, and instead of learning from those situations, he is right back doing what got him into trouble in the first place.

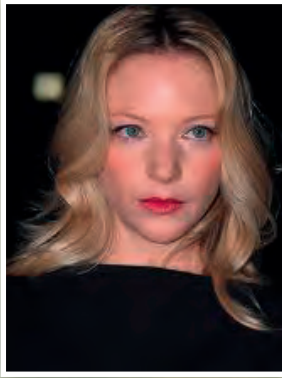
He's kind of lonely and sticks to the environment that he knows, which is drugs, even though it has changed from what he remembers, and even though it's dangerous and could get him thrown back into jail.

**KIRBY:** *“Bio?! I want Bicarbonate of Soda! Not Bi-o! I don't want flippin' detergent!”*

He feels safe in his little bubble; relying on crack-heads as friends, because they need him. He's main ambition in life is to be 'the man' again.

**KIRBY:** *“You're not from round here are you?”*





### **TRAINED ACTRESS: NATALIE PRESS (Katya)**

Most recently Natalie was nominated for Best Actress category at the 2012 BAFTA for her role in the ensemble three-hour BBC piece FIVE DAUGHTERS, directed by Phillipa Lowthorpe. Natalie is best known for a number of short and feature length independent films, including WASP, which won the 2005 Academy Award for Live Action Short Film, and her award-winning performance in the 2004 film MY SUMMER OF LOVE, where she was recognised by the London Film Critics Circle and the Evening Standard British Film Awards.

Natalie has appeared in the BBC television series Holby City, the acclaimed BBC serialisation of Dickens' Bleak House, and BBC television drama 'Mr. Harvey Lights a Candle.' In 2010, she was nominated for Independent Spirit Award for Best Supporting Female for her movie FIFTY DEAD MEN WALKING. Natalie is soon to appear in period love story WHERE I BELONG, opposite Johannes Krisch.

### **UNTRAINED ACTOR: RYAN DE LA CRUZ INDANDA (Jake)**

Young Ryan was discovered at a very young age, at school – an all-boys inner-city school, where the proportions of boys are from minority ethnic groups. Ben Drew (Plan B) held auditions at the Rokeby School, in Canning Town, where Ryan was in Year 8 when he was cast for the role of Jake in ILL MANORS. Ryan originally did not fit the criteria, but was encouraged by a school-teacher to attend. This resulted in Ryan being cast as one of the starring roles in the film. Ryan is now in Year 10 at Cumberland Sports College, and is currently focusing on his singing career.



Originally from Leyton, but now residing in Plaistow, Ryan is not unlike his character 'Jake', having grown up in areas considered as 'violent' or 'dangerous,' Ryan constantly witnessed robberies, fights, and the police in and around his surrounding area.

Growing up in such areas, Ryan admits he once considered joining a gang himself, the need to 'do something bad'. However the stabbing and death of a close friend affected him deeply and changed his outlook on life, causing him to be determined not to meet the same fate as his dear friend.

Ryan on 'JAKE' (his own words) :

Jake is a young boy from East London, who is easily influenced. He has a good heart, but wants to be involved in something that looks fun and glamorous to him – the streetlife – and is manipulated into being something he's not. He's a "sweetboy" really.

**JAKE: "I just got him to steal the money from his mum so I could pick up a draw."**

When you see this young kid, you don't expect him to do what he does, but I think a lot of people will be able to relate to Jake; in the sense that, they do things without thinking it through and don't expect their actions to have such an impact – this is exactly what happens to Jake, but because of his young age, I think the audience might be sympathetic to him and his situation.



**JAKE: "I'll do anything for you man I swear, you're my elder... but this?"**

It wasn't hard playing Jake, but I'm not anything like him. In the last scene I can relate to the way he responded when he found out that he had been betrayed.

### **TRAINED ACTOR: NICK SAGAR (Marcel)**

Nick grew up in Forest Gate, East London, and went on to attract attention from some of the biggest names on both

sides of the Atlantic, starring in the US hit NCIS: LOS ANGELES, ITV's GUNRUSH, starring International Actor Timothy Spall, and an appearance in Horror movie S.N.U.B.

Growing up in East London wasn't so easy, Nick recalls seeing countless robberies in and around his area, and was soon spending most of his time hanging out with a violent gang before deciding that his heart belonged to acting, and gave up.

Nick on 'Marcel' (his own words) :

It wasn't hard to 'be' Marcel; I enjoyed playing Marcel; I was able to play a character I was intrigued by. To play Marcel, I just got in touch with where I'm from, Forest Gate. Being the movie is based on the different lives and stories of people from that area, I know exactly the type of character Marcel was, I've known a few people like him growing up. Marcel is authentic and real and not a caricature. In fact, there was a period in my life where I got caught up heavily in that lifestyle, but it was only because I briefly lost sight of my lifelong aspiration – I quickly came to my senses.

Marcel is ambitious and driven; he wants to be the 'top boy' in his area; having respect through fear and making money and would do anything to maintain his reputation. These things alone shape his life – unfortunately for him, he doesn't see it as a negative – I wouldn't go to the levels Marcel does but I can relate.

**Marcel:** *“Go over there and beat him up and I'll give you your weed.”*

I think a lot of people will be able to understand Marcel, everyone knows someone like Marcel.

Throughout the film you get to see Marcel go from one extreme to another. As situations evolve into chaos you begin to see Marcel's frailties – a complete opposite to what he tries to portray and what he hopes no one will ever find out, because he doesn't ever want to be seen as weak.

**Marcel:** *“Look if you want him dead, I can do that for you – you know?”*



### **UNTRAINED ACTOR: LEE ALLEN (Chris)**

As a teenager, when Lee was preparing to join university to study Sports Science, he unfortunately lost both his mother and father to cancer, which eventually led to Lee falling into the wrong crowd and selling drugs.

Lee's real life isn't a far cry from his character, admitting to holding a gun the past, and being deeply involved in crime and violence, and numbing himself not to feel any emotion. Growing up in East London, Lee has experienced a lot in his life; the death of both his parents pushed Lee further into the

criminal world, where he anaesthetized the loss and pain he felt. However in 2004, Lee was arrested for drug dealing and sentenced to 5yrs in prison.

Upon release, Lee was given the opportunity to assist on the production for the film **ROLLIN' WITH THE NINES** and **DEAD MAN RUNNING**, with Curtis “50 Cent” Jackson and Danny Dyer.

Lee was soon offered the chance to star in **iLL MANORS**, with Riz Ahmed and Anouksa Mond, and is now working on several projects in the future.

Lee on 'CHRIS' (his own words) :

The audience may be taken back by my characters actions and lifestyle choices, however they will be divided as to how they would have reacted had they been in Chris' situation.

I relate to my character in terms of his love for his family, namely his sister, but also because we had both lost people close to us, and in turn making that pain and loss affect our future in a negative way.

**CHRIS:** *“Don't say my fucking name, cunt! You don't know me.”*

Chris' character develops through the film and his story grows, from the initial thought that he is an obvious 'stereotype' to revealing his story as being very emotional. He opens your eyes to what can happen when an individual has been put through a traumatic upbringing along with other mental and physical pain.

**CHRIS:** *“I said fucking jook him!”*

My character brings to light the real life aspects, which are happening everywhere and the causes to some of these situations. I wanted to get Chris' story on the screen in the best possible way and to make the audience sit up and have an opinion on his character and his situation; whether they agree with his actions or against it, either way there's an opportunity for debate. I want the audience to acknowledge the fact that everyone's life is different and the topics in the movie are very real and are very much happening in England.

### **TRAINED ACTRESS: JO HARTLEY (Carol)**

Born and raised in Oldham, Lancashire, Jo got a taste for the stage at the age of 12, when she she starred in the school production of 'THE SOUND OF MUSIC' playing the youngest of the Von Trapp children – Gretal.

After months of travelling around the world, Jo starred as the lead in a film called SLIDE, she was then invited to audition for DEAD MAN'S SHOES. She then went on to star in the 2006 award-winning British drama, THIS IS ENGLAND, reprising her role in the film, in the Channel 4 spin-off series THIS IS ENGLAND '86 & '88.



Jo on 'CAROL' (her own words) :

Carol is the landlady of the pub, married to Vince and is well liked by her customers. She has probably never left her manor but she loves her chaotic life, it's all she's known. She's a tough lady, working class who drinks too much and never really addresses her issues, considering all of this I believe that Carol has a good heart but makes bad decisions. I enjoyed playing Carol. She is a bit wild and tortured which is interesting to explore.

**CAROL:** *"What the fuck is going on?"*

My previous experience working in a pub helped me with this character, I also went to many old pubs and did some people watching, which was actually hugely helpful and highly interesting. I have known people like Carol; I've been around this kind of lifestyle and met people with similar stories. I based the development of my character on people I've known and met from the estates where I've knocked about in past years.

I think that this film is quite true to life. It deals with real characters with real stories. It's not my life but it is some people's realities.

**ED:** *"Carol is gonna look after it, not him. And she's not that bad bruv. You see her just then all fussing over it."*



### **JOHN COOPER CLARKE**

John spent his childhood growing up in Salford, Lancashire. After a stint living in Dorset in between jobs, John returned to Manchester and started working on his poetry at cabaret clubs and tough venues around the city.

His biting, satirical, political and very funny verses delivered in his rapid-fire performance style resonated with the punk movement and he soon began to draw huge crowds, touring with ground-breaking bands including Sex Pistols, The Clash, Buzzcocks, The Fall, Elvis Costello and became

known as the "Punk Poet", "The Bard of Salford" – one of the leading voices of punk and youth culture of the late 70s.

After a decade long battle with a serious heroin addiction (which lasted through most of the 80s, due to the decline of 'punk') John now presents shows on the UK's leading digital new music station BBC 6 Music, has his own film *Evidently John Cooper Clarke* to be screened on BBC 4 in the UK in June 2012. Three of his poems are now part of the GCSE syllabus, and has become one of Britain's best-loved and most important poets and performers.

**"John's poem was extremely poignant and very relative to the story of the film. After Ben asked, John wrote it on his own, after reading the script. He wrote something unique just for**

*us. It was right on the money and reflected the themes of the film. Only John could have pulled it off. It was quintessentially John Cooper Clarke. It really helped the film to draw on all the history John brings. He brought a unique sense of history and tradition to the creative project.”*

– Atif Ghani (Producer)



### **TRAINED ACTOR: MEM FERDA**

Born in Chelsea, South West London, Mem is the son of a Turkish Agricultural Minister, but he became fascinated with the art of acting from a very young age. Having landed many TV roles and commercial work through a local agent whilst still in education.

Mem's background is just as interesting as the films he stars in; as a child he witnessed an assassination attempt on his father and during his rebellious teens he narrowly avoided being the getaway driver in a real life heist. As a student he

was held at the Serbian border as a suspected drug smuggler and in Istanbul he was threatened at gunpoint. Heavy London traffic saved him from boarding the pleasure boat Marchioness, which sank after a collision on the River Thames.

Mem Ferda will soon be publishing his autobiography, after starring in a range of TV and film roles including ITV's high rating and popular drama HEARTBEAT, EASTENDERS, BIRDS OF A FEATHER, THE VETERAN, REVOLVER and THE DEVIL'S DOUBLE.

Mem on 'VLADIMIR' (his own words) :

My character Vladimir is Russian gangster – a pimp and trafficker of young Eastern European girls. Driven by an unstoppable need to make as much money as he possibly can from the women he has working as prostitutes for him in seedy brothels and on the streets of East London.

After much research, Vladimir wasn't too much of a stretch for me; I've known some unsavory characters in my past and use that to help me fully understand and develop the character, his mannerisms, psychology, motivations, and physicality. I try to detach my own subjective feelings to the characters, so besides Vladimir and my Eastern European origin, there are no other qualities that we share.

*Vladimir: "You stupid bitch!"*

Vladimir is a malicious and violent soul, hopefully received with disgust and hatred. One scene in the film shows Vladimir's true colours; a total disregard and lack of respect towards women. He is a brute and a psychotic individual.



### **TRAINED ACTRESS: DANNIELLE BRENT (Jo)**

Dannielle is best known for her role as prisoner, Natalie Buxton, on the ITV television drama series, BAD GIRLS.

As a teenager, Dannielle performed in the Children's Royal Variety Show, where she dreamed of become a musical performer, however she soon changed her mind and wanted to become an actress, and soon landed a part as lesbian eco-warrior Gina Patrick in the popular C4 series HOLLYOAKS. Since then Dannielle has starred in THE BILL, DREAM TEAM, SHIFTY, CASUALTY and many more.

Dannielle is currently setting up her own production company in which she has started to write a few plays along with her boyfriend Eran Creevy, and is set to appear in the upcoming film WE ARE THE INDUSTRY.



## **UNTRAINED ACTRESS: SASHA GAMBLE (Chanel)**

Sasha was spotted and asked to come in for an audition, right from the start Ben Drew knew that she was perfect for the role of Chanel.

Sasha on 'CHANEL' (her own words) :

Chanel is Chris' little sister, but is like any normal teenager; she wants to be something and will do anything to achieve this but is unaware of the dangers out there and isn't as street wise as her friends. She is also very innocent and is easily drawn into things with a few candy-coated words.

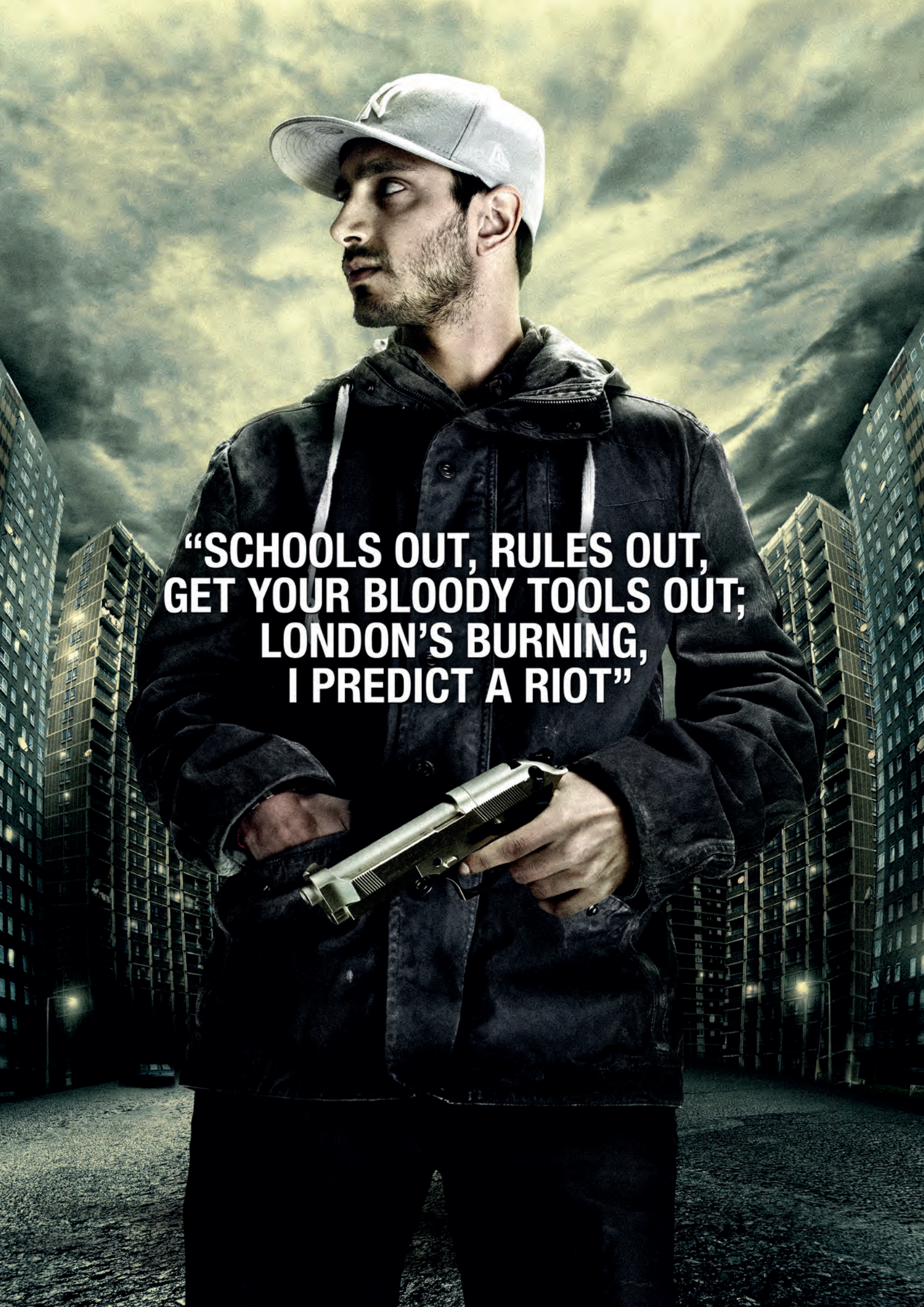
***CHANEL: "Kirby said the modeling agent who discovered Naomi Campbell was coming here tonight."***

To get into character, I had to become the complete opposite to myself, as I believed this is who Chanel was, which was hard at times.

***CHANEL: "Oh stop being a little pussy 'ole Jody"***

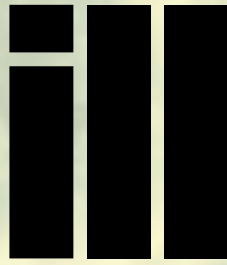
I think the audience will be quite shocked when they see my character – at first we see Chanel as a tough cookie, but as the movie develops we see a teenage child with no idea about the real world and how dangerous it can be.



A man with a beard and a grey baseball cap is shown in profile, looking to the left. He is wearing a dark, heavy jacket and holding a silver handgun in his right hand. The background consists of tall, modern buildings in a city at night, with a dramatic, cloudy sky. The overall mood is gritty and urban.

**“SCHOOLS OUT, RULES OUT,  
GET YOUR BLOODY TOOLS OUT;  
LONDON’S BURNING,  
I PREDICT A RIOT”**

PLAN B PRESENTS



# MANORS

A BEN DREW FILM

## CAST

**Aaron – Riz Ahmed**  
**Ed – Ed Skrein**  
**Katya – Natalie Press**  
**Michelle – Anouska Mond**  
**Chris – Lee Allen**  
**Carol – Jo Hartley**  
**Vince – Lee Whitlock**  
**Jo – Danielle Brent**  
**Wild Bill – Martin Serene**  
**Jake – Ryan De La Cruz**

**Jody – Eloise Smyth**  
**Marcell – Nick Sagar**  
**Terry – Neil Large**  
**April – Georgia Farthing**  
**Kirby – Keef Coggins**  
**Freddie – Sean Sagar**  
**Chanel – Sasha Gamble**  
**John Cooper Clark – John Cooper Clark**  
**Plan B – Ben Drew (Plan B)**

## CREW

**Written & Directed by Ben Drew**  
**Produced by Atif Ghani**  
**Executive Producers – Ahmad Ahmadzadeh, Kris Thykier, Justin Marciano**  
**Sam Eldridge, Nicky Stein, Nick Taussig**  
**Casting Director – Daniel Hubbard**  
**Line Producer – Andrew Hardwick**  
**Production Designer – Greg Shaw**  
**Director of Photography – Gary Shaw**  
**Editors – Hugh Williams, David Freeman, Sotira Kyriacou, Farrah Drabu**  
**Music – Plan B & Al Shux**  
**Visual Effects Supervisor – Marcus Dryden**  
**Re-Recording Mixer – Howard Bargroff**  
**Supervising Sound Designer – Nick Ryan**

REVOLVER ENTERTAINMENT AND FILM LONDON PRESENTS AN AIMIMAGE PRODUCTION, A MICROWAVE FILM IN ASSOCIATION WITH BBC FILMS, PLAN B ENTERPRISES AND GUNSLINGER, A BEN DREW FILM "ILL MANORS" RIZ AHMED ED SKREIN NATALIE PRESS ANOUSKA MOND LEE ALLEN JO HARTLEY LEE WHITLOCK DANIELLE BRENT MARTIN SERENE  
CASTING DIRECTOR DANIEL HUBBARD LINE PRODUCER ANDREW HARDWICK PRODUCTION DESIGNER GREG SHAW DIRECTOR OF PHOTOGRAPHY GARY SHAW EDITORS HUGH WILLIAMS DAVID FREEMAN SOTIRA KYRIACOU FARRAH DRABU MUSIC BY PLAN B AND AL SHUX VISUAL EFFECTS SUPERVISOR MARCUS DRYDEN  
EXECUTIVE PRODUCERS AHMAD AHMAZADEH KRIS THYKIER JUSTIN MARCIANO SAM ELDRIDGE NICKY STEIN NICK TAUSSIG PRODUCED BY ATIF GHANI WRITTEN AND DIRECTED BY BEN DREW

REVOLVER

FILM LONDON  
MICROWAVE

FILM  
LONDON

UK FILM COUNCIL  
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BBC FILMS

aimimage

GUNSLINGER

GUNSLINGER

B  
The National Lottery



**“BRILLIANT”**

MICHAEL BUTLER, FHM

## **ABOUT REVOLVER ENTERTAINMENT**

Founded by Justin Marciano in 1997, Revolver Entertainment is one of the UK's leading independent all-rights film distribution companies with offices in London and Los Angeles. Revolver has won no less than 18 major awards from the entertainment industry for its creative initiatives.

Revolver's multi-award winning marketing campaigns set the company apart from its competitors and has enabled Revolver to define itself by its dynamic move into new areas such as film production and highly successful simultaneous release strategies. The company recently set up its own production arm – Gunslinger, which has produced four films in its first 30 months including SHANK, a top 10 UK box office hit in 2010, and ANUVAHOOD, which has broken all previous box office records for Revolver, taking more than £2.1 million at UK cinemas.

Its most notable recent releases include INTO THE ABYSS: A TALE OF DEATH, A TALE OF LIFE by acclaimed filmmaker Werner Herzog, which received the Grierson Award for Best Documentary at the 2011 BFI London Film Festival.

As a pioneer in film distribution methods, Revolver is the industry leaders for marketing excellence, successfully launching the DVD release of Julia Leigh's SLEEPING BEAUTY with a live 'sleep-in' at London Waterloo station; a successful 'tweet-along' with 30 film bloggers at the preview of Justin Kurzel's debut feature, SNOWTOWN; and a world first "Ride In Screening" to celebrate the release of BUCK to DVD.

Forthcoming releases include *iLL MANORS*, the directorial debut film by urban music sensation Plan B (a.k.a. Ben Drew) and Berlin Film Festival hit and 2012's must see film, IRON SKY, scheduled for release in the Spring. Other upcoming titles in the company's roster include Nadine Labaki's WHERE DO WE GO NOW?, the Stone Roses inspired SPIKE ISLAND, and Ron Scalpello's new hard-hitting thriller, OFFENDER produced in-house by Gunslinger.

Additional releases include Bart Leyton's Sundance Film Festival nominated film THE IMPOSTER (for Best Documentary); Sundance favourite LIBERAL ARTS, written and directed by Josh Radnor; and Rebecca Thomas' ELECTRICK CHILDREN, starring Billy Zane.

[www.revolvergroup.com](http://www.revolvergroup.com)

## **ABOUT FILM LONDON MICROWAVE**

Launched in 2006, Microwave is the acclaimed feature film scheme set up by Film London with BBC Films, with support from Skillset. Committed to discovering and investing in emerging London-based film-makers, Microwave backs talented teams with fresh voices and strong stories. A unique 'apprenticeship' scheme, it provides an intensive approach to film-making with the emphasis on original ideas, tightly focussed scripts and short production schedules. Film-makers are supported by an extensive training and mentoring programme from development, through production, all the way to the film's release in the UK and internationally.

The Microwave slate offers a diverse range of films in terms of content, style and genre and to date, 100% of completed Microwave features have secured theatrical distribution in the UK, including BAFTA®-nominated *Shifty* and *The British Guide to Showing Off*. With seven completed films (the others being *Mum and Dad*, *Freestyle*, *iLL MANORS*, and the soon-to-be released *Strawberry Fields* and *Borrowed Time*), Microwave will greenlight up to five new projects in 2012.

Film London, as the capital's film and media agency, aims to ensure London has a thriving film sector that enriches the city's businesses and its people. The agency works with all the screen industries to sustain, promote and develop London as a major international production and film cultural capital, and it supports the development of the city's new and emerging film-making talent. Film London is funded by the Mayor of London, the National Lottery through the BFI, and receives significant support from Arts Council England and Skillset. [www.filmlondon.org.uk/microwave](http://www.filmlondon.org.uk/microwave)

[www.filmlondon.org.uk](http://www.filmlondon.org.uk)

## **AIMIMAGE**

Aimimage is a group of companies delivering quality equipment and producing diverse productions since 1984.

Aimimage Cameras was established by Ahmad Ahmadzadeh as a camera rental company, and has grown to incorporate The Camden Studio (green screen studio), and Ice Film (drama and film specialists) into its broad facilities group. Aimimage / ICE Film have provided cameras and lenses for some classic movies over the years *Trainspotting*, *Gladiator*, *Billy Elliott*, *Blade II*, *Bullet Boy*, *Kidulthood*, *This is England*, *Vera Drake*, *Touching the Void*, *The Hurt Locker*, *Coriolanus*, *The Sweeney*, and *Ill Manors*. Also major TV Dramas such as; *Sherlock*, *Appropriate Adult*, *Skins*, *Being Human*, *Waking the Dead*, *Lewis*.

Aimimage Productions established in 1993 is the production wing of the group. Originally formed to produce quality international factual, and music content for British broadcasters (BBC, Channel 4 and ITV). Aimimage is able to facilitate every type of production, small to large, passive through to active warehousing of entire development, production, post and releasing stages.