

Warp Films is the sister company of Warp Records, the Sheffield based label which released The Aphex Twin, and Squarepusher

neir approach to filmmaking mirrors their usic policy, namely to support artists with ft-of-centre projects. Warp envisioned the volution that happened in music 12 years lowing artists to lay down tracks in their drooms, being mirrored in filmmaking. The rise of digital technology in film that allowed eople to shoot cheaply and edit anywhere has

Varp's first project was the Chris Morris **BAFTA** winning short My Wrongs 8245-8249 and 117, released on DVD last year. **Dead** Man's Shoes is the company's first feature

ms are about having a voice. I hate manufacred indie or manufactured pop. Anything hat feels like you're doing something just to certain criteria. The ethos isn't a set of rules, it's about not worrying about commercial influences or ticking the right boxes and becoming mainstream. No one process is right

EM Media

EM Media is the regional screen agency responsible for shaping a vibrant media future across England's East Midlands. People. Organisations, Projects, Businesses, These are the fundamental elements of the sector we operate in. These are the vehicles for our investment decisions. Talent, creativity, ideas, achievement and ambition are, however,

the cultural assets we invest in. These assets are the lifeblood of a vibrant, progressive

EM has invested in and backed numerous projects, including Chris Cooke's debut feature One For The Road (One for the Road Productions), the feature film Anita & Me written by Meera Syal (Take 3 Partnership, U Film Council and BBC Films) and In Denial of Murder (Hat Trick Productions).

FilmFour, headed by Tessa Ross, is Channel 4 Television's feature film division. It both develops and co-finances films and is known fo working with some of the most exciting talent in the UK Touching The Void, Sexy Beast, East Is East, The Crying Game, Trainspotting, Four Weddings and a Funeral and Elizabeth are just a few of the hundreds of titles developed and financed by Channel 4's film arm since its

Festival; James Marsh's The King - starring Gael Garcia Bernal and William Hurt.

Titles for release in the UK 2004 August 27th - Walter Salles' The Motorcycle Diaries starring Gael Garcia Bernal, Rodrigo de la Serna and Mia Maestro; November 26th -Roger Michell's Enduring Love, an adaptation of the Ian McEwan novel, starring Daniel Craig, Rhys Ifans and Samantha Morton.



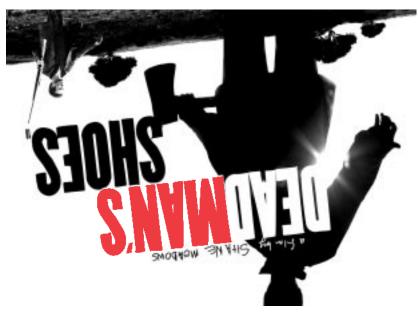
3 Fitzhardinge Street, London W1H 6EF T +44 20 7317 1440 F +44 20 7486 7575

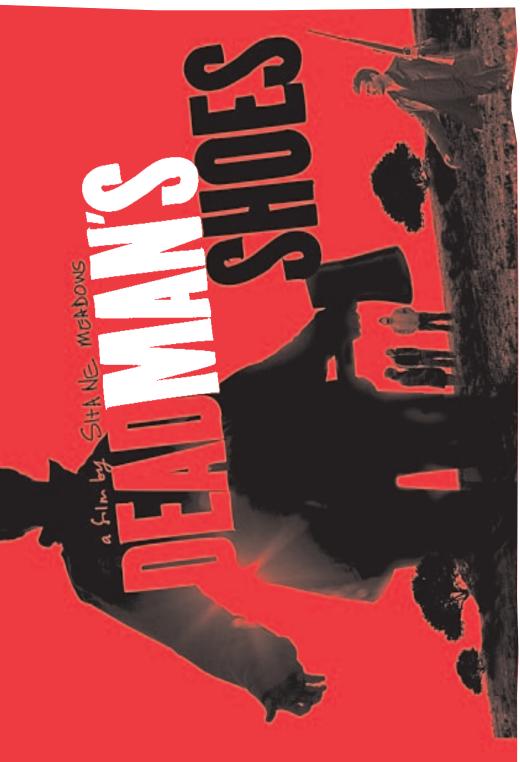
FilmFour and Em-Media present a Warp Films Production in Association with Big Arty Productions A Shane Meadows Film "Dead Man's Shoes" Paddy Considine Gary Stretch Toby Kebbell Locations Richard Knight Art Director Adam Tomlinson First Assistant Director Griffin Editors Chris Wyatt Lucas Roche Director of Photography Danny Cohen Co-Producer Louise Knight Line Producer Barry Ryan

Executive Producers Tessa Ross Peter Carlton Steve Beckett Will Clarke Screenplay by Paddy Considine and Shane Meadows

Produced by Mark Herbert Directed by Shane Meadows

Richard returns to settle the score. pet and plaything. Seven years later, of lads. Anthony becomes the gang's vicious local drug dealer and his gang (Gary Stretch), a controlling and army, Anthony is taken in by Sonny where they have grown up to join the When Richard leaves the rural village Anthony is simple-minded. and fair, while the loving and gentle (Toby Kebbell). Richard is strong protected his little brother Anthony Richard (Paddy Considine) has always





Day 1

Midlands horizon. They walk together with Richard in the lead, an army bag slung over his shoulder. Anthony follows. Now grown men, they shared a happy childhood which we are privy to through old family video footage of Christmas, playground visits and the seaside where the little brothers smile together for the camera. Off-screen, Richard mutters vengeful words: "God 'll forgive 'em. He will forgive them and allow them into heaven. I can't live

The brothers reach a dreary, ordinary village. Dogs wander around, a child's tricycle has been left in a garden. In black and white, the story flashes back seven years earlier. As Anthony walks down this street, Big Al (Seamus O'Neal) and Patti (Emily Aston) lean out of a window and order to him to run down the shop for a pot noodle and Vaseline. Anthony dutifully obeys. 'You tell me everything I need to know', runs Richard's internal

Inside a pool hall, Herbie (Stuart Wolfenden) deals drugs. Richard watches disgusted from a corner table. When Herbie asks him what he's looking at, Richard leaps to life, spitting strong words back at him. Herbie is a small time dealer, selling for local king of the shit-heap, Sonny, the physically impressive pack leader. He takes his earnings to Sonny and his cohort Big Al at Sonny's club, where he is given more drugs. On Herbie's way out through the yard at the back of the club, Richard suddenly appears. Herbie is clearly freaked, especially when Richard extends his hand and apologises for the outburst. 'It weren't me' he says.

Inside their flat Soz (Neil Bell) and Tuff (Paul Sadot) Herbie's loser sidekicks, read porn magazines together. Bongs and drug paraphernalia litter the coffee table. Herbie arrives and relates what has just happened He tells his friends he thinks that the stranger in town is Richard, Anthony's brother. They fall silent, remembering their complicity seven years ago when they bullied Anthony into getting stoned and teased him when he became deciding just how far the gang are allowed to

At an abandoned farm where they are camping out, Anthony and Richard joke together. It is clear they care for each other very much.

Back at the flat, it is now a long way into the evening and the gang has made a significant dent in the stash they are meant to be selling On his way out, Herbie staggers down the several flights of steps to the door and is terrified to see Richard, his face hidden by a gas mask. Herbie flips out and runs back up to the flat to get Soz and Tuff, raving about the apparition of an elephant man. They follow him outside but find nothing and are not quite sure if Herbie is just losing it. On returning to the flat they find it has been trashed, there is graffiti on the walls, and worst of all, Sonny's

(George Newton), two older heavies, are returning home drunk. Still wearing the elephant gas mask, Richard watches them from across the street. He steals into their house while they're sleeping, and stands over Al with a spray can and a hammer.

Day 2

from the stereo. Herbie, Tuff, and Soz pull up outside Sonny's grey concrete house. They bicker about the stolen gear. They decide not to mention the elephant. To their surprise, Sonny comes to the door made up like a clown Their knocking has awakened him and he is in

At the farm Richard shows the drugs to Anthony. He warns his little brother about the dangers of drugs and announces that he's declaring chemical warfare as he mixes up the pills. Anthony looks worried.

Fully awake, Sonny accuses the lads of pulling a prank with the clown face paint. They argue and Herbie cracks and tells Sonny the whole story. The elephant doesn't go down well, but when he tells Sonny that Anthony's brother is back... Sonny's face turns stony. He thinks back over the mental torture he inflicted on Anthony, the sexual threats and the beatings

Richard and Anthony are investigating the abandoned farm. Richard finds a blunt axe.

Back at the flat Big Al arrives, his hair has been spray-painted, and so has Gypsy John's jacket. They also think the trio are responsible for the high-jinks, but when they learn of the others' suspicions, all thoughts turn to Patti. Patti was partly complicit in their bullying of Anthony, but she was also threatened and abused by the gang. They pay her a visit, violently demanding if she knows anything She doesn't. Patti now has a daughter, and it is clear that her life has moved on in the last

The brothers watch the 2CV as it drives back to Sonny's. The gang notice Richard, and pull up Richard tells Anthony to disappear. There is a confrontation between Sonny and Richard. Sonny tries to make light of the situation, but Richard doesn't hesitate to reveal his plan. He

The gang return to Sonny's club to weigh their options. They are scared now, and realise that Richard isn't going to go away. They decide to go to the farm where Richard has told them he is staying and shoot him. Gypsy John leaves the group to use the toilet. When Herbie follows a short time later, he returns screaming. The gang rush into the loo, their faces ashen when they see Gipsy John's blood-soaked corpse and the words 'one down' smeared on the wall.

Day 3

along the farm track, all five men squashed inside. They look terrible. Big Al nervously approaches the farm, money in hand as a bribe for Richard. Rifle aimed, Sonny and the lads watch him from the car. Very suddenly Richard appears. Sonny fires and shoots Big Al in the head. He drops like a stone.

At a petrol station, the gang stare into space. The day is grim, the car has broken down. Each one considers the way they treated Anthony, Tuff breaks down and starts crying. He accuses Sonny of shooting Al. Sonny, also in shock, mumbles 'it was an accident.' They are all worn down. Tuff runs off into the

Sitting together in the fields, Anthony reminds Richard of bygone, innocent times, how Richard won the fun run at school.

Sonny, Herbie and Soz walk the long way back to town, heads down, hands in pockets. They return at nightfall. Inside Sonny's house he distributes weapons: a sword, a knife, a crossbow. Richard is hidden under the stairs once again wearing his gas mask. He sneaks out and empties the stolen drugs into the upstairs. The trio make themselves mugs of tea, with the spiked kettle water, and try and recuperate on the sofa. They are afraid to the point that they won't leave each other alone, even sitting together in the bathroom while Sonny takes a bath and Soz has a shit. As the drugs kick in their behaviour becomes more manic. They lift weights, listening to techno and begin to trip out. Richard is still in the house. Sonny imagines he can see Big Al laughing maniacally; he sees Anthony crying and he comforts him.

Richard is in the room with them. Soz asks if he is the devil. They are so far gone that they can't react. Richard makes them dance before dragging Sonny into the kitchen, putting a plastic bag over his head and shooting him through it. Next he dispatches Soz. Richard turns to Herbie. He has something he wants to out a suitcase and instructs Herbie to open it. Inside are the remains of Tuff. Herbie begins to cry. 'It's hard losing somebody close to you isn't it?' says Richard. He offers to make Herbie a deal: the whereabouts of a final member of the gang, Mark, who is now absent from their scene, in exchange for Herbie's life. Herbie agrees, Mark is in Weston. Richard hugs Herbie close and stabs him through the heart

fields, through woods. The countryside is beautiful. Eventually they come to a halt, overlooking Weston

Two little boys (Matt and Craig Considine) play inside a family home. They leave the house with their football on the way to the park.

Marie, (Jo Hartley) their mother, waits for her sons inside. She hears the front door go and calls them to her. One is wearing Richard's mask, the other has a knife. Marie is appalled They say they met a soldier in the park who said he was a friend of their Dad's. 'Mark!'

Richard walks through the countryside alone His monologue continues. It is now clear he is addressing Anthony, although Anthony is

Mark (Paul Hurstfield) chastises his kids at caring parents. His life has moved on. Incense by this 'mental lunatic' who has put his kids in confront him. As soon as Mark and the boys leave, Richard comes out of hiding. Marie Richard must be the man from the park, and calmly challenges his behaviour. Richard happiness of the family he encounters. He delivers the fateful message for Mark that Anthony's brother called.

When Mark and the kids return, Marie is sitting in the dark. She tells him Richard called at the house. The name means nothing to Mark, but the words 'Anthony's brother' deal a heavy blow. He breaks down and confides to Marie the whole story of what happened to Anthony. She listens in tears. He remembers how seven years ago when he was hanging ou with Sonny and the gang, they went out for the day to an old zoo and everyone dropped acid, including Anthony. As the day progressed it became clear that Anthony was not handling the drugs. Sonny pushed him further and further, leading him round the zoo by a piece of rope. Out of his mind, Anthony was left in an old stable while the gang piled back into

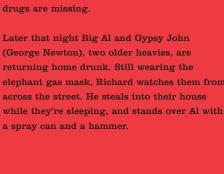
In the dark stable, Anthony's body swings from the rope. He has hanged himself

Day 5

crouching over him, brandishing a large knife. Richard forces Mark out of the house and into his car. It is dawn. They drive through the countryside to the old zoo. It is completely

Richard pushes Mark to the stable where Anthony died and forces him to recount what happened that day. Mark is terrified and admission of guilt. Richard ran away to the army to get away from Anthony. Richard has been torturing himself for leaving his brother alone when he needed him most.

But Richard cannot bring himself to kill Mark. Mark has a family, two little brothers just like Richard and Anthony once were. Richard has become a monster and wants Mark to kill him. He passes him the knife. Gently, almost lovingly. Richard coaxes Mark into stabbing him through his shattered heart. Mark exits the stable numb and blood-soaked leaving Richard dead on the floor of the stable.





The Production Story

Dead Man's Shoes is a genre-defying film blending horror, supernatural elements, comedy and social realism. It is a one-off British thriller, a horror story Shane Meadows style. Set in a Midlands village, it explores the underbelly of contemporary rural Britain in communities where crime is unchecked and drugs, intimidation and power games are blandly accented as the fabric of daily life.

The character of Richard, part devil, part avenging angel but mostly tortured individual, and Anthony, his innocent younger brother, came out of a conversation between actor Paddy Considine and director Shane Meadows. Both Shane and Paddy were appalled by the everyday atrocities that go unheeded in Britain's small towns. In particular, at the age of 17, a close friend of Shane's who had been bullied and was taking drugs, committed suicide On returning 10 years later to the place where he had then lived. Shane discovered that his friend's death had been forgotten. "There are a lot of small towns where these things go on, and although no one is directly responsible. crimes are forgotten," says Shane. As Paddy puts it, "These terrible acts are buried and ingrained into the community but never

They both started to wonder what would happen if someone was to confront these crimes. From this idea, they originally developed the comic story of a social worker avenging by night, dressed as a superhero. But something wasn't working. "All of Shane's films have been comedies," says Paddy, "but the humour comes from situations, not wacky characters. We didn't want to just construct a generic comedy or a generic thriller, we wanted to go where the idea took us."

The more the character of the avenging angel developed, the darker and more brutal the story became. To some extent, Shane felt he'd run into a wall with the comedy genre.

He explains, "We got half way through the original story (of **Dead Man's Shoes**) and thought, firstly, it was really important to make a story about Richard and his brother Anthony, and secondly it would be much better to cover ground we've never covered. I've never had one murder in my films, let alone 10!"

Bypassing Development Hell

Both Shane Meadows and Paddy Considine had experienced the way film projects can become stuck in pre-development and creative vision is diluted. Both believed that it was possible to make a film with a supremely quick turnaround if you had a great idea.

Dead Man's Shoes is the result of a five-year working relationship and long-term friendship between Shane Meadows and Paddy Considine, who met at college. Although A Room For Romeo Brass marked their first film venture together, the majority of their time has been spent creating their own low budget short films outside, what Shane describes as 'the rigmarole that is feature film development.' The shorts form a sketchbook of ideas, and Shane's previous film, Once Upon A Time In The Midlands had originally grown from one of their skits.

Producer Mark Herbert of Warp films had worked with Paddy Considine on the Chris Morris BAFTA-winning short film My Wrongs 8245-8249 and 117, and Paddy introduced Mark to Shane. Mark is one of the few people to have seen their short film collaborations. Impressed by the cinematic potential of the work and Paddy's stunning range of performance, Mark believed that with the basis of an idea, Shane directing and Paddy starring, a fresh, more vital approach to filmmaking could be achieved. The immediacy of their method fitted well with Warp's ethos to make films that are essentially about individual creativity.

One of Shane's principle incentives was to recapture the vibe and energy of his first feature 24/7, set in a boys' boxing club. "Tve been under more pressure than I've known for a long time. When I made 24/7 that was a landmark for me because I was so frightened! This had that same uncertainty. It wasn't just about making a film for me, it was finding something I was worried I was about to lose."

Mark was also frustrated as a producer by the huge amount of money he believed to be wasted on unnecessary costs on film. "They're too expensive. Just saying we can shoot with a small crew, with no lights etc, means we can shoot with a lot more freedom. I think it's putting a support structure around the director that allows him to work in the best way he can, that is most important," he explains. Financing was secured from Film Four, and EMMI (East Midlands Media Initiative).

The team set themselves limits regarding the amount of money they would need, the time spent writing the story, the casting and shooting. In total, **Dead Man's Shoes** development lasted eight weeks, including the change of story. Key to this was the network of people who had unwavering faith in Shane's vision. Both EMMI and Film Four were supportive of Paddy and Shane's decision to change direction. Of the experience Shane says, "The thing that's been most impressive for me is that people have trusted my gut instincts for the first time in my life. Anything that's gone wrong has usually happened if I haven't followed my instincts."

With a 60 page script, with little dialogue and room for change, shooting took place over three weeks in the town of Matlock,
Derbyshire, in the summer of 2002. The crew was kept to a bare minimum, with no trailers or toilets to transport from one location to another. Cast and crew were literally able to change location at a moment's notice. If something wasn't working, a scene could simply be returned to and re-shot. Additional time was saved by shooting with just one exceptionally fast film stock, 500 ASA, superfine grain, that could be used for both day and night shoots.

Mark describes the flexible approach to shooting: "On film sets, everything has been paid for, and if something's not right, because everything cost a lot of money, you just go ahead and film. With Dead Man's Shoes, if it wasn't right, we'd just change it. Having a crew of 12 meant if you were in a location that seemed contrived and it wasn't working, you'd know in a rehearsal. The location manager would go off, find us somewhere else and 10 minutes later we'd go there in the van. There was a structure and schedule but we could always change them."

The film was later honed in the editing suite.
"I think that's a problem with film, that there has to be this predefined way of working," says Mark. "We've edited for months on this, because the film has been shaped in the edit."

Casting and the development of the story
Casting is essential to the structure of any
Shane Meadows film. For Paddy Considine, it
was seeing the other non-professional actors in
Shane's short films that convinced him that
acting was a real possibility. "Well, I wouldn't
be acting if it wasn't for Shane Meadows and
that's the truth," he says. "He's got such a
unique relationship with his actors because
he's very collaborative with them"

Working within the framework of a loose script, **Dead Man's Shoes** developed with the actors' talent. They were kept on their toes as characters were dispatched, not according to the set plan of the script, but according to how interesting they were when shooting had begun. "You earn your own screen time," says Shane. Soz, for example, (Neil Bell) was originally going to be killed off in the first act. "We did a scene with Neil Bell that was so hysterical, we thought 'we can't kill him! It'll have to be somebody else'," says Shane.

Originally cast in entirely different roles were Paddy Considine, Toby Kebbell (Anthony), Jo Hartley (Marie), and Emily Aston (Patti). Jo and Emily had both worked with Shane on a commercial for The Sun newspaper while Toby came from a workshop at Carlton Television, where Shane had cast all of the boys from 24/7.

The untested talents of Toby Kebbell were a particular find, although he very nearly wasn't cast at all. While Toby participated in the original workshop, the lead part of the young lad, then a very different character, had gone to someone else. When that actor pulled out thinking he couldn't do it. Shane decided to give Toby a try. "This is where his instinct for casting comes in. Toby's definitely got that ingredient and we'll definitely be working together on something else," says Paddy, Toby was originally cast as a wayward drug dealer before the story change. Of the relationship between his character Anthony and his brother Richard, Toby says, "It wasn't forced brotherly love. It's more like a friendship. My favourite is the scene where we're sitting in the tyres talking. It was all improvised. Paddy suddenly starts talking about this lad with a shitty arse. He feeds you so much which makes you give something back that he can feed on."

The change of direction was particularly dramatic for Emily Aston who was recast as Patti, the local bad girl. "I got a call from Shane right at the beginning saying, 'Emily, I just wanted to tell you there's a sex scene'. I never get a nice part," she jokes, "Always the cocky girl. Now it's a thriller, and I'm taking my clothes off at the beginning. Which is great!"

The gang members Soz, Tuff, Herbie, Big Al and Mark were also found through a workshop, and cast on the basis of their chemistry as a group. "We all let each other speak and got along and I think that's why we ended up in the film," says Neil Bell (Soz).

Gary Stretch, who plays the gang leader Sonny, was the last to be recruited. As the lead villain he was particularly difficult to cast, due to the strength of the other actors and Shane was nervous that he wouldn't fit in with the gang. Gary eventually got the part on his ability to get on with the lads.

"The casting of the gang was particularly important," explains Paddy Considine.
"Although they've all worked before, they had something to prove. They all had to get it, it was all up for grabs." Gary Stretch concurs, "Shane is an unbelievably confident director, and so at ease with guys bringing things to the table." Paul Hurstfield (Mark) adds "Working with Shane means that nothing's set in stone. It's a natural, living being that we're creating as we go along."

A number of the cast of **Dead Man's Shoes** hail from various non-traditional backgrounds. Gary Stretch (Sonny) is a former pro-boxer, while George Newton (Gypsy John) spent many years serving in the forces. "Tve had a mad life myself and I seem to be drawn to like minded people," elaborates Shane. "They may not be the most experienced actors but they bring the most in to the sessions. People who work best at improvisation seem to be the people who've had the wildest lives. They're more prepared to let go."

"Shane's quite instinctive when he's casting, he's able to find unknown people and follow them through. I think he feels comfortable that way because he's not dealing with ego. He's dealing with people who are eager to do a good job," adds Paddy. On Shane's one-off relationship with his cast, Paul Sadot (Tuff) says, "Shane is portraying people and places that he knows. He's not making it up, he's not coming up from London and asking you to play a Northerner. You totally trust him."

Shane Meadows' unique way of working with actors developed from his early days as a filmmaker. In his student work the stars of Shane's films ranged from college friends, people on the dole, single mums – anyone he knew who was willing to try acting. Shane found that everyone, given the right environment, is capable of a great performance

His stories developed with actors improvising around a plot framework. The resulting work got at the essence of real life, with comedy and drama emerging from naturalistic situations, rather than a contrived structure. "I realised that with the right confidence people could give more than they'd ever show in a drama group or a rehearsal. I've gone back to that technique in this film. Not that the actors aren't talented. But I've used that philosophy from eight or nine years ago, where putting a group of people together who trusted each other got incredible results, and I hope Dead Man's Shoes has got the energy of some of that early work."

Working with a small cast and crew in a little

A Special Atmosphere

Midlands village meant that the atmosphere on set wasn't quite like other films. For Shane it was a return to the family environment he'd experienced with his first feature, 24/7. "Because of the nature of the budget, it was very low key. There aren't big trailers all over the place, but there's a sense of community and family" he says. In fact there was a strong presence of actual family. Paddy's nephews Matt and Craig were called in to play the little boys who give Richard a glimpse of goodness towards the film's end. Most astounding were the multiple roles assumed by Louise Knight, Shane's collaborator and wife, who in addition to co-producing and casting the film, worked on continuity. "It's been a massive learning curve for everybody," explains Louise. "To take all the constraints away from how you usually shoot a film has been wonderful."

A lot of the people involved in **Dead Man's Shoes** had never made a feature film before, as had been the case with 24/7. Toby Kebbell, for example, had only ever been seen in local theatre groups. Likewise Adam Tomlinson, the art director, came from the television series 'Crossroads'. By giving people a chance, a much friendlier atmosphere was created with everyone willing to go the extra half mile. "When you've got 10 or 12 people on the bare minimum, but working harder than they've ever worked in their lives just to produce a film, that's where I want to be," says Shane.

Cast Biographies

Garv Stretch - Sonnv

as he recalls, "my father took me to meet a new friend called discipline in a boxing gym." As an amateur boxer he won every title he could before turning pro and achieving the world professional title. When holidaving in Los Angeles with an actor friend, his life was set on a new path. Gary stepped in to help an old lady who was being accosted by two men in a road rage incident. She was, it transpired, the world famous acting teacher, Janet Alhanti, who had trained Dustin Hoffman and Sydney Poitier. Though Gary originally declined her invitation to join her class he was turned around by witnessing Poitier recite poetry in one of her classes. "She said start Monday, and I never went home," he says. Gary's recent film credits include the thriller, A Good Night To Die, in which he starred alongside Deborah Harry, and the dark comedy Dead Dogs Lie. He will soon be seen in Alexander opposite Colin Farrell.

Gary Stretch's first career wave began when,

"It's very exciting. One of the things I've found when you're working on a script, it gets really hard to invent new stuff on the material. We have boundaries, but things change. Every scene we rehearsed has its own life – islands in their own sea. I don't think I've ever been so pleased with the work to date."

Toby Kebbell - Anthony

Midlands local Toby Kebbell was discovered by Shane Meadows at a Carlton TV workshop where Samantha Morton had also developed her craft and Shane Meadows found the cast of his first feature, 24/7. **Dead Man's Shoes** is Toby Kebbell's first feature film role.

"Anthony is a young, slightly simple lad who gets taken advantage of. It's just been beautiful to work on improv with a backbone."

Jo Hartley - Marie

Jo Hartley has worked extensively in television with credits including 'Bob And Rose', 'Hollyoaks', and 'Cold Feet'.

"My role is to give a different dimension to the film. It's quite hard going. I show a family unit with my husband and my kids. Everything's lovely. Marie's a strong character, very stable and together. When Richard comes to the house and sees the family relationship it reminds him of him and his brother."

Seamus O'Neal - Big Al

Seamus O'Neal's extensive career as an actor includes roles in 'Auf Wiedersehen Pet', 'Prime Suspect' and 'Emmerdale Farm'. In 2001 he appeared in the feature film My Kingdom, a reworking of King Lear, with Richard Harris and Vanessa Redgrave.

"Big Al is a loaf of a guy. Everyone else might have a few shots of tequila and this that and the other, he has the ability to stay with it. A big horse of a guy really. In his last scene he's shot and drops like a sack of potatoes. I had to fall over about 15 times and eventually cracked a rib!"

Stuart Wolfenden – Herbie Stuart Wolfenden's TV credits include 'Heart Beat', 'Coronation Street' and 'Emmerdale

"We didn't know who was going to die first. It was secret. Originally Gary was to be the last to go... but he went first, Neil went second and I went last. Working with Paddy is unbelievable. He is such an unselfish actor. I ended up breaking down and crying. I wouldn't have done it if he hadn't fed me the line. It was his line that made me do it. It's a moving scene. It's quite weird dying!"

Paul Sadot - Tuff

Paul Sadot has appeared in 'London's Burning', 'The Bill' and 'Blue Peter'. In addition to his numerous TV and theatre credits he is a physical performer specialising in acrobatics, juggling and fire twirling - to mention a few of his skills. He was one of the first Capoeira instructors to qualify in the UK and runs schools in Manchester, Leeds and Birmingham. Dead Man's Shoes is his first feature.

"I've been doing the stunt driving in Dolly the 2CV. We had a laugh in it, but 5 big lads driving around over the speed humps on the estate... We did fly over them, I can admit it now!"

Paul Hurstfield - Mark

Paul Hurstfield came to acting quite late, though he was inspired to become an actor when, as a child, his father took him to see Zulu. Eventually he undertook classical training at drama school. He has worked extensively with the Young Shakespeare Company and has appeared in the BBC series 'Miners', and 'Adams Apple' for Carlton. Dead Man's Shoes is his first feature.

"Eight years ago Mark was heavily into the gang. His role is different because Richard comes to him when everybody else is dead. Working with Shane is completely different to my training. It's been a long time coming and to do this sort of work is incredible."

Emily Aston - Patti

Emily Aston first became familiar to young UK audiences as a regular in the TV series 'Children's Ward'. Her long list of television credits includes 'Oranges Are Not The Only Fruit', 'Holby City' and 'Casualty'. Her feature film work includes Michael Winterbottom's first feature film Butterfly Kiss, and Steve Coogan's The Parole Officer.

"Patti's quite crude. She's not bothered, she just does it all the time. I never get a nice part, always the cocky girl."

George Newton – Gypsy John George Newton joined the armed forces in the early 1970s. He has served in South America, Cuba and the North Pole. He returned to London and after a spell in the police force,

moved back to the North of England.

"I'm not a trained actor. Shane Meadows has taught me a hell of a lot. The things I've done in life can be put into it and Shane knows that. I'm the first to get killed in the film. That was an excellent experience. I got beaten with an iron bar. I said to Paddy go for it with the bar, rather than swap the props. Obviously this is the sort of movie where realism is there. At the end of the day I felt I'd achieved quite a bit."

Neil Bell – Soz

Neil Bell trained at Oldham School of Performing Arts & Dartington College of Arts. His television work includes supporting roles in 'The League Of Gentlemen', and 'Coronation Street'. His feature film work includes Michael Winterbottom's 24 Hour Party People, and Penny Woolcock's The Death Of Klinghoffer.

"It's a young crew, people are enthusiastic. It's like making a film with your mates."

Crew Biographies

Shane Meadows - Writer / Director Raised in Uttoxeter England, Shane Meadows dropped out of school as a teenager. He embarked on a journey that took him from a clown's assistant to a spell at steel erecting before eventually studying acting and photography. Disillusioned with the educational system, Shane volunteered at a local film centre in Nottingham and learned the craft of filmmak ing. He borrowed a camcorder at weekends and taught himself a technique of making short films with his friends as actors. After producing a short film every month for a year, he was roached to direct the TV documentary 'The Gypsy's Tale' (1995). Meadows also wrote, produced, directed, edited and co-starred in the 60-minute film Small Time (1996).

After Stephen Woolley, producer of The Crying Game, A Company Of Wolves and Interview With A Vampire, saw Shane's eclectic mix of short films he signed Meadows to write and direct the BBC-financed 24/7 (1997). Shot in black and white, the film centred on Bob Hoskins' attempts to rescue the disaffected youths of a town by opening a boxing club. The film won him the FIPRESCI award at the 1998 Venice Film Festival as well as many other festival prizes.

Turning down offers from Hollywood, Meadows opted to complete his Midlands trilogy. His next film, A Room For Romeo Brass (1999) was a dark and comic rites-of-passage story featuring an impressive debut performance from Paddy Considine. With huge critical acclaim and a clutch of awards the film has gone on to be a British cult classic.

The final part of his trilogy, Once Upon A Time In The Midlands, is Meadows' comedic homage to the Spaghetti Western genre, in which a man returns to The Midlands to try to win back his ex-girlfriend. This film was selected for Director's Fortnight at the 2002 Cannes Film Festival and was picked up by Sony Classics for the United States.

Paddy Considine – Writer / Richard
Paddy made his startling film debut as the
disturbing Morrell in Shane Meadow's A Room
For Romeo Brass. Since then he has notched up
a string of film roles, including the broken,
lovesick Alfie in Pavel Pawlikowski's critically
acclaimed tale of an asylum-seeker, Last Resort,
for which he was awarded Best Actor at the 2000
Thessaloniki Film Festival.

After numerous supporting roles, Paddy played Rob Gretton in Michael Winterbottom's 24 Hour Party People. In the summer of 2003 Paddy starred opposite Samantha Morton in Jim Sheridan's In America. Paddy also featured in the BAFTA winning short film My Wrongs 8245-8249 and 117 directed by Chris Morris on which Paddy met Dead Man's Shoes producer Mark Herbert.

Mark Herbert - Producer

Mark Herbert started to work with Warp Films in 2002. My Wrongs 8245-8249 and 117, directed by Chris Morris and produced by Mark, was their first production and it won a BAFTA for Best Short Film in 2003. Prior to this, Mark produced the critically acclaimed first series of Peter Kay's 'Phoenix Nights'. The series was broadcast in 2001 and was nominated for Best Comedy at the RTS and Broadcast Awards and has gone on to sell over 500,000 copies on VHS and DVD.

In 2001 Mark also co-produced the feature film Dream by the Swedish writer of My Life as A Dog, Reidar Jonsonn.

Mark's freelance career started as a Location Manager with credits including Little Voice, Brassed Off, Blow Dry and Among Giants.

Mark is currently Executive Producer on a DVD album by award winning director Chris Cunningham that includes his own musical compositions and new films. Also in development is a feature film project with Chris Cunningham and a feature by Jarvis Cocker.

Mark Herbert is also developing a comedy series with Shane Meadows, writer Paul Fraser and Johnny Vegas which will go into production in 2004.

Daniel Cohen - Director of Photography
Daniel Cohen's long list of credits includes
cinematography for the feature film Dead
Babies (1999), music videos for Blur and Mull
Historical Society, and commercial work for
Ministry Of Sound and Durex. He was director
of photography on Warp Film's first production,
My Wrongs 8245-8249 and 117, which also
starred Paddy Considine. In 2003 he also
worked on the features Only Human and
British horror film, Creep.

Adam Tomlinson - Art Director
Dead Man's Shoes is the first feature film for
27-year-old art director Adam Tomlinson. His
television experience includes working as art
director on Carlton Television's 'Crossroads',
and as an assistant working on 'Hollyoaks'.
He is currently art directing the BBC's
upcoming 'Grease Monkeys'.

Chris Wyatt - Editor

Chris Wyatt has been working as an editor and sound editor for over 20 years and is a great advocate of Final Cut Pro, the technology used to edit this feature. His feature credits include Prospero's Books, The Cook, The Thief, His Wife and Her Lover and Max. He also edited the award winning documentary The Lost Children of Berlin which was produced by Steven Spielberg. Chris is currently editing the third instalment of Peter Greenaway's The Tulse Luper Suitcases.

ia Haining – Editor

Celia Haining has been working as an editor and assistant editor since 1993. Her credits as assistant editor include the feature films Twelve Monkeys, The Full Monty, Elizabeth, The House of Mirth, The Road to Perdition, Dirty Pretty Things and Calendar Girls. Short films she has edited include several by awardwinning writer/director Susannah Gent in the early 1990s, one funded by the BFI and one for Fuji competition. In 2003, in addition to her work on Dead Man's Shoes she also edited 'Heart Thief', a short dance film for Channel 4 'Imelda Marcos of Bethnal Green', a short about a young girl's dysfunctional homelife and 'No Deposit No Return', a short romantic comedy for Rocliffe. She is currently editing a Sky television drama series entitled 'Dream Team'.

as Roche - Editor

Dead Man's Shoes is Lucas' first experience of editing a feature film. Based in Nottingham, he had a wealth of experience making shorts and in 2003 was the assistant editor on Chris Cooke's One for the Road.

Barry Ryan – Line Producer
Barry began working with Warp Films in 2002
when he line produced the BAFTA winning "My
Wrongs 8245-8249 & 117". Prior to working
with Warp Films, Barry had worked on a variety
of television and film projects as floor manager,
location manager and production manager as
well as producing for Cargo Film a number of
award winning shorts and the low-budget

Barry is currently looking after business affairs at Warp Films and is developing a feature film project with Warp to be directed by Jarvis Cocker.

Cast Richard Paddy Considir Anthony Toby Kebbell Sonny Gary Stretch Herbie Stuart Wolfende

feature. Jelly Dolly.

Tuff Paul Sadot
Big Al Seamus O'Neal
Gypsy John George Newton
Mark Paul Hurstfield
Marie Jo Hartley
Patti Emily Aston
Craig Craig Considine
Matt Matt Considine
Elvis Andrew Shim
Mourners Arthur Meadows, Gill Meadows,
Neil Dodd, Ben Dodd, Jordan Dodd,
Lauren Dodd, Jenna Winter
Super 8 Foolage Pauline Herbert, Mark Herbert, John Farrar,
Morris Hemingway, Sandra Hemingway, Darren Hemingway,
Wayne Hemingway, Hannah Hemingway

Crew Director Shan

Producer Mark Herbert
Screenplay by Paddy Considine and Shane Meadows
Additional Writing Paul Fraser
Line Producer Barry Ryan
Co-Producer Louise Knight
Executive Producers Steve Beckett, Peter Carlton,
Will Clarke, Tessa Ross
Locations Richard Knight
First AD Griffin
Second AD Lisa Butler
Third ADs Daemian Greaves, Steve Watson
Continuity Louise Knight
Production Co-ordinator Rachel Robey
Production Assistant Mary Burke
Production Assistant Mary Burke
Production Trainee Sarah Hancock
Casting Director Carol Crane
Director of Photography Danny Cohen
Focus Puller Lucie Seymour
Clapper Loader Andy Hill
Editors Chris Wyatt,
Lucas Roche, Celia Haining
Sound Recordist Stephen Haywood
Sound Assistant Dave Heels
Art Director Adam Tomlinson
Art Department Assistant Rosie Jones
Makeup Lizzie Broadley
Costume Theresa Hughes

end Unit

Director of Photography Zak Nicholson Focus Puller Matt Shaw, Nathan Mann Clapper/Loader Leon Lockley Gaffer Dave Ainley Art Director Gavin Lewis

Rushes Runner Dean Baker, David Finnigan