

MT FILMS and PROVEMOTION PRESENTS

# MURDER HOW TO MAKE IT IN ROCK 'N' ROLL BALLADS

A FILM BY MITCHELL TOLLIDAY  
97 MIN / UK / COLOR / 2023 / ENGLISH

## **PRESS CONTACTS**

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## **IMAGES**

For posters and stills please visit: [STILLS](#) [POSTERS](#)

## **LOGLINE**

The rapid rise and violent fall of rock band Stack of Corpses whose attempt to jump start their career by stealing another singer's song ends up with bloody and unexpected consequences. Told through 6 chapters of the band's life.

## **SYNOPSIS**

Rock band Stack of Corpses need a hit song and everyone thinks they know how to get one. Band members BASS and DRUMS hatch a plan to steal a dead rock star's song from under his widow's nose. Lead singer BRIAN and manager LARRY think they have the answer too – turning to a Russian gangster for help. Caught in the middle is KEYS, a classical pianist who literally fights the competition to join the band before realising how lazy and feckless they all are.

Through 6 chapters, interspersed with advice from rock legend RICHARD O'KEEFE, the band go from nobodies to superstars. But can they really hold onto their fame and how far are they willing to go to keep their secrets from coming out?

## **TECHNICAL SPECS**

Shooting format: Digital Aspect  
Ratio: Full Container (1.90)  
Audio format: Stereo & 5.1  
Length: 1 hr 37 mins  
Language: English

## **INTERVIEW WITH THE DIRECTOR MITCHELL TOLLIDAY**

### **Where did the idea for MURDER BALLADS come from?**

I remember first talking about it in 2020. Neil (Rickatson, co-writer/producer) and I were just finishing the festival run for our first professional short film EVERYTHING IS GOING TO BE FINE.

I've known Neil for about 30 years. We met at school aged 8 and right from the beginning we were always fascinated by movies, going around each other's houses, watching all sorts of films – horrors, comedies, thrillers, dramas, everything – and eventually that turned into wanting to *make* movies.

For years we had worked on scripts together and little no-budget projects. I'd recently started editing my first feature THE ESCORT for Bizhan Tong; it opened my eyes and lit a fire in me. I wanted to create movies again. So Neil and I made a pact to get back into it and make something. Our first short EVERYTHING IS GOING TO BE FINE had gone really smoothly and we were really pleased with the results.

Anyway, it was at one of the festivals we had taken the short to that I said to Neil, "We should do a feature next. What do you think about turning this short into one?" And like the good friend he is Neil said "Absolutely" but then sheepishly followed it up with a question I couldn't answer at that moment: "How?"

A few months later the idea was on the back burner but still enticing. We had an award-winning 16 minutes of film that had great actors and great visuals. Most importantly, it also had great characters – three members of a rock band BASS, KEYS and DRUMS who narrowly survive a car crash and end up trying to kill each other anyway.

The story was eventually broken by Neil who conceived the idea that the feature film could be structured as an anthology about the band. Seeing them at various important points in their career. From the point where the last member joins the band to the point where they fall apart. The film would have an overarching thread that the band are constantly trying to get fame and fortune the easy way. Cheating their way to success. And this hubristic behaviour would end them in increasingly more and more violent and bloody situations.

### **Why did you go with an anthology format rather than a traditional narrative?**

The anthology format allowed us not only slot in the short film but also made it more of an ensemble piece. Each story was able to have different protagonists and different points of view. And that really appealed to me.

We took an idea from an old project about short films being like songs and made it so that each story would be a "Track". Neil gave it the title MURDER BALLADS and I added HOW TO MAKE IT IN ROCK 'N' ROLL so that combined it looked like a band name and album title.

### **How did you go about co-writing a project like this?**

Growing up with Neil, our minds are very in sync. We are definitely on the same wavelength. So it wasn't too difficult. We live quite far apart so what would happen is one of us would write one of the stories and then pass it to the other to rewrite. It would go back and forth a few times until we were both really happy with it and would be hard pushed to know who wrote what. The whole script came together quite quickly. I think it was only a matter of weeks.

One thing I was keen to add was an authentic rock 'n' roll vibe. I worked in the music industry years and years ago so I had met more than a few characters from the music world – performers, agents, personal assistants, etc so I slipped some of that in where I could.

### **Once the script was ready what happened next?**

The first port of call was to send it to the three actors who had played KEYS, DRUMS and BASS in the original short – Imogen Wilde, Luke De Belder and Fran McAteer. The hope was that they would agree to come back and continue playing the roles. Neil and I had spent a great deal of time ensuring that the parts fit with what each actor had already created. Thankfully all three actors were really keen to return. This was important as the *initial* plan was to keep the original short EVERYTHING IS GOING TO BE FINE as part of the feature film.

### **Why was that the case?**

I think at that point Neil and I felt it was a good way to get a “head start” on making our first feature. We were both really happy with the short and it meant we essentially had 16 minutes of the film done and dusted.

### **How did you find the rest of the cast?**

During the festival run for EVERYTHING IS GOING TO BE FINE I was introduced to actress Lauren Cornelius by Luke and we bonded over our prior work in the music industry. I mentioned that I would be putting together a feature film in the near future and Lauren, having really loved the short, jumped at the chance to get involved. Lauren quickly put me in touch with her friend JJ Bee who, after reading the script, agreed to come on board as Casting Director.

By this time it was early 2020 and the world had shut down due to the Covid pandemic. Acting jobs had almost stopped completely but the team put on a brave face and started posting casting calls. The plan was to do all the casting online and hope that the pandemic would be over by the time shooting started. We got lots of self tapes from actors up and down the country and we did the auditions over Zoom.

My primary concern was getting the role of BRIAN, the lead singer, cast. In the original short I had played the role as it was only a few seconds of screen time - I'm no actor. However in MURDER BALLADS Brian had lots more to do so there was no question about me playing that.

Rhiann Connor gave a fantastic audition and won the part easily. Originally Neil and I had foreseen the role being played as a dropout posh public school boy but Rhiann's brash and crude Scottish reading made so much more sense. Another character that was very different on the page was LARRY, the manager, who was initially envisaged to be a gruffy, overweight, chain smoking, 50 year old. The ever youthful Alyx Nazir was a complete 180 but his slick, charming American accent and hilariously irate readings won him the role. Niccy Lin auditioned for multiple roles in the film and to be honest her audition was so good she could have played them all. But since we could only deploy her once we gave the other major part in the film – MEGAN, the journalist.

Lastly, was the role of ANNIE, the crazed fan. No audition was held for Annie. The part was specifically written at the script stage to be played by Lauren Cornelius and only Lauren.

### **And what about the crew?**

As with the actors, it was the pandemic so everything was done online. My primary focus was the Director of Photography – who would give the film its look and feel.

Many cinematographers applied but Alex Bieräugel stood head and shoulders above the rest. With his portfolio covering everything from commercials to TV drama to documentary to live news, Neil and I knew this was the kind of guy who wouldn't be fazed by anything. Alex is an incredibly chilled collaborator with a keen sense of visual style – always coming out with great set-up and lighting ideas. The script for MURDER BALLADS was densely packed with comedic dialogue and Alex was able to marry that with a great filmic sheen.

His shot composition elevated the visual ideas and helped the jokes hit harder. This was my first time directing a feature and there were certain scenes where I wasn't sure what I wanted was possible - either in the timeframe or budget. But Alex was super calm and patient. I remember

one bit halfway through the shoot where I had this ambitious 360 steadicam shot pencilled but was ready to throw it away to save time because we were running behind. Alex was like “No, we’re getting the shot” and just got to work lighting the scene and an hour later we had it done. It’s not only one of the top bits of the film, it’s also a testament to him having my back.

### **How did you go about financing?**

We did a mixture of crowdfunding and some private/personal investment. The original short EVERYTHING IS GOING TO BE FINE we’d produced with our own money so we used that as a guide. We said “Okay, that amount of money buys us 16 minutes of film, we just need to raise 5 times that to get a full 90 minute movie.” The main things we needed to cover were travel, locations, food and props.

The crowdfunder was a Herculean process in itself. To an outsider it looks like you just announce a project and people start giving you money but you need to be so much more pro-active. You have to go out there and tell everyone about your project. I was calling every friend, family member, friend of a friend, work colleague, vague acquaintance... everyone. Due to the fact this was my first film and anyone who half knows me knows I’ve always wanted to make a feature meant people were really generous and keen to help out.

One thing that really helped was pitching it as an extension of the short. People didn’t have to imagine what the film would look like or what the tone would be, they could see it in the short. At every step of the process of making MURDER BALLADS, it was invaluable having the short to show and get people excited about making the film.

### **How did the filming process go and what challenges arose?**

Due to Covid it took a long while to finally start filming. The world went into lockdown several times. Neil and I spent the time getting all the pre-production sorted along with First AD Taylor Smalls. My garage was chock full of musical instruments and costumes for a while. I couldn't even get inside.

By July 2021 restrictions had lifted enough to make it safe to start shooting but one important decision had to be made before cameras started rolling – whether or not to keep the original short in the feature.

It started when Neil and I were looking at some bits of the short and wanted to re-shoot some of its flashbacks and tweak bits here and there so that it would work better in the larger story. We looked at the shooting schedule and realised it actually wasn’t going to take more than a few days to just reshoot the whole short.

Also, as Alex hadn’t been our DOP for the short, it meant that visually the film would flow much better with him putting his spin on that segment. So the decision was made, another cheap car was bought and smashed up and Imogen, Luke and Fran recreated the short they had done a few years earlier.

### **Was that the only reason EVERYTHING IS GOING TO BE FINE was reshot?**

Well, also Luke had gone full on "Dave Grohl", growing a beard and his hair long during lockdown which we all felt fit his character more. Ha ha.

### **How did you cope with shooting during Covid?**

Obviously having everyone on set with masks wasn’t ideal but it wasn’t a huge problem. We had some delays here and there with actors and, in one case, a location owner contracting Covid so we had to postpone now and then.

We broke up all the filming and tackled one “Track” at a time. This was a good way of working because it meant we could treat each one like it was its own short. We’d work intensely for a few days and then break for a few weeks before we shot again. I think that the cast and crew found it good because it meant that they could fit filming around other commitments.

**Who created the prosthetic effects?**

That was all Holly Roseveare. She designed all the blood and gore for the film. Neil and I watched a lot of Sam Raimi and George Romero movies as kids and we wanted some really gross stuff in there. Holly was happy to oblige. Of all her stuff I think the bit where someone gets stabbed in the eye is her best work. That's the one I always show off to people.

**What was it like both directing and editing the film?**

On the one hand, it was great. Having co-written the script too meant I had a super clear vision in my head of what shots I needed. I'd "watch" the film in my head and then work with Taylor and Alex on what coverage to get.

The downside is that by the time I finished shooting I was exhausted, but as the editor I had to get back up and keep going. By early 2022 I had my hands full with hours of footage and unfortunately (or fortunately depending on your perspective) I had other work commitments that needed my attention. Bizhan needed me to work on three of his projects – features THE AUDITION and TAPE and TV series FORENSIC PSYCHOLOGIST. So it was a bit of a juggling act for a while.

Eventually I had the film in enough shape to start roping in other post-production people. We had visual effects which were created by my good friend Darren Beard who did a fantastic job – particularly on the distorted drug trips scenes in the middle of the film. I more or less told him to go crazy on those bits and he really did.

Musician Tom Watt also came on board to score the film. Neil and I thought Tom's electro beats made for a great counterpoint to the rock music of the band and really helped the comedic moments shine through. Tom worked with another one of my friends Andrea Nonni – an incredibly gifted guitarist – to create the songs for the band that featured throughout the film. I was keen that this music – the songs – be created from scratch and wrote the lyrics to reflect and subtly call out elements of the film's story.

One fun element was reaching out to Xander Rawlins (from the band LAIKIPIA) to do the vocals. Neil and I went to school with Xander and he actually starred in a film we made at school when we were 17. He was so thrilled to help us out all these years later.

**You filmed one section - the Richard O'Keefe segments that are interspersed throughout the film - during post production. Why was that?**

I have no illusions about being a known person in the industry, so I figured having the film as complete as possible before approaching someone so that we could have a rough cut ready to entice the right actor.

RICHARD was a character that was added to the script at the very end of writing. The film always had time jumps between stories and there was a desire to make these clear to the audience by having something short happen in between. We thought it would be fun to have each story be prefaced by an interview with Richard O'Keefe – a fictional rock star that the band were fans of.

I was keen to get a high-profile name for the role and approached Simon Callow – a prestigious actor with a long history in the film industry. Both Neil and I were unsure how the offer would go. Even though Simon has done some great comedic roles in the past he had never played this type of role before. A hard-drinking, drug addled, tattooed, foul-mouthed rock legend. It was very outside his wheelhouse.

Thankfully Simon was very enthusiastic to play the part. He loved the idea of playing something different and threw himself into the role. We shot his scenes in a day and digitally edited a few photos of him into the film. I'm so glad he agreed to play the role, his lines get some of the biggest laughs at screenings.

### **What is your biggest takeaway from the film?**

It's got to be the joy of collaboration when making a film. It takes time and it's hard but it's so rewarding. I feel extremely lucky to have made this with my best friend and to have found like minded creatives to help not only get it made but make it better than it was on the page.

Every person who got involved in MURDER BALLADS made it better - no question - and nothing made me happier than when someone would suggest something to help heighten what we were making. That's why I truly believe that it's not only about finding the right team but also giving them the opportunity to voice their ideas for the greater good of the film. This team was brimming with ideas and solutions and I can't wait to build on those relationships with our next film.

### **Q&A WITH SIMON CALLOW**

#### **How did you come to be involved in MURDER BALLADS?**

The usual way: the director asked me to do it; I liked the part and I liked the script.

#### **What were your thoughts on reading the script?**

Great hilarity. It's a world I know nothing whatever about - the world of rock - so I accepted it as literal truth. For all I know rockers may all be serious-minded, god-fearing teetotalers, but I hope not.

#### **What drew you to the character of Richard?**

Parts of Richard's brain are not entirely functional during his interview which made him very engaging to play.

#### **Have you ever played a character like him before?**

No. Never.

#### **Were there any particular inspirations for your portrayal?**

I have actually met, socially, quite a number of gents with similar life-stories to Richard's, some of them very famous, and I nicked bits of them all for Richard. I'm naming no names though.

#### **Richard has a strong Irish accent - what inspired that choice?**

I went to university in Belfast and I've always loved the accent but very rarely had a chance to use it.

#### **Are you a fan of rock music?**

It's a closed book to me, I'm afraid.

#### **What was your big takeaway from MURDER BALLADS?**

The gold jacket.

### **CAST BIOGRAPHIES**

#### **Luke de Belder - "Drums"**

Luke de Belder trained at the Royal Central School of Speech and Drama. Credits include national and international touring productions of A CHRISTMAS CAROL, THE SECRET GARDEN, and THE CASEBOOK OF SHERLOCK HOLMES (Chapterhouse Theatre Company), MEASURE FOR MEASURE (Heady Conduct), PARTY (Bridge Arts), LOVESTUCK: A NEW MUSICAL (Curious Tales), several audiobooks for Audible and the RNIB, and a workshop for ROSENCRANTZ AND GUILDENSTERN ARE DEAD at the National Theatre Studios.

#### **Rhiann Connor - "Brian"**

Rhiann was born and raised in the heart of Glasgow. He first attended the Scottish Youth Theatre to kickstart his long ascent into the industry before subsequently training and developing his skills for many years across a wide variety of schools, classes and programmes both at home and around the globe.

A little over 20 years since he first began, he can now be regularly spotted on screen and stage and can also be heard throughout a great many voiceovers for the likes of Netflix and the BBC as well as three FIFA video games.

Rhiann has pushed himself beyond all initial projections and obstacles and continues to do so now as he consistently appears in more and more high-profile projects all over the UK as well as abroad in mainland Europe, Los Angeles and Vancouver.

### **Fran McAteer - “Bass”**

Actor, writer and producer. Since starring in EVERYTHING IS GOING TO BE FINE, Fran has gone on to appear in many film, TV and theatre projects, including THE HUSTLE, OBEY, DOUBLE DATE, DANGEROUS GAME, I AM HOOLIGAN, FREEMAN: NEW WORLD ORDER, and the lead in THE UNDERCOVER RECRUITER. His recent credits include playing Inspector Walker in the popular web series DRILLIN, and playing Professor Behr on stage in LITTLE WOMEN and a Halifax commercial.

### **Imogen Wilde - “Keys”**

Imogen trained at Drama Studio London. Her screen credits include BLACK CAKE (Hulu) and DOCTORS (BBC). Theatre includes SHOOTING PAINS (R&D), A THOUSAND DOORS (Trafalgar Theatre), LES LIAISONS DANGEREUSES (OVO), HAPPY EVEN AFTER (Human Story Theatre), and THE BIRTHDAY PARTY (London Classic Theatre, UK tour). As a voiceover artist Imogen has credits with many big brands, and has recorded over 60 audio books.

### **Alyx Nazir - “Larry”**

Alyx Nazir is a North American actor who trained at the London Academy of Music and Dramatic Art (LAMDA) which serves as the foundation for his dynamic career on both sides of the Atlantic. His credits span both film and television, including the upcoming film ON THE LINE alongside Harriet Walters, and his compelling portrayal as Stephen in Season 1 of the series PSYCHED by Anca Vaida. Previous achievements encompass his role as Robert in Season 3 of 50 WAYS TO KILL YOUR LOVER and Canadian pilot series PURPLE SQUIRRELS. His achievements include the 2022 Best Supporting Actor Nomination at the International Film Festival of World Cinema and recognition as a Best Supporting Actor at the World Independent Cinema Festival.

### **Niccy Lin - “Megan”**

Niccy Lin is a British/ Taiwanese actress who spent the better part of her early life growing up in Asia. Obsessed with coffee and also a part time tattoo artist, she isn't short of surrounding herself with creativity. Her love of acting began with auditioning for the school production of PRIDE AND PREJUDICE and after graduating from The Royal Central School of Speech & Drama has gone on to feature in OFFICIAL SECRETS with Keira Knightley and Season 4 of YOU on Netflix.

### **Lauren Cornelius - “Annie”/Producer**

Lauren Cornelius is an award-winning actress from Camden, London. She has trained with the National Youth Theatre, Sylvia Young and Drama Studio London. Recent credits include playing Dodo Chaplet - companion to the First Doctor - in DOCTOR WHO for Big Finish, Ivy Clark in DOCTOR WHO: THE CREEPING DEATH (Big Finish) alongside the Tenth Doctor David Tennant and Catherine Tate, Jessica in THE MERCHANT OF VENICE opposite Andrew Scott and Hayley Atwell (BBC Radio 3); Chloe in The Times' Pick of The Week 'POLYGAMY FOR GIRLS, Margery Horsman in HOLBEIN'S SKULL, and leading role of Maya in THE FALL DOWN (all for BBC Radio 4). On screen, Lauren has appeared in THE POWER for Amazon Prime, and she has recently wrapped on a brand new 80s sci-fi feature film titled STARGAZERS.

### **Simon Callow - "Richard O'Keefe"**

Simon Callow is one of the most revered and respected actors of his generation.

Actor, director and writer, Simon has appeared in many films, including the hugely popular FOUR WEDDINGS AND A FUNERAL, SHAKESPEARE IN LOVE, PHANTOM OF THE OPERA, AMADEUS and ACE VENTURA 2: WHEN NATURE CALLS.

He was born in Streatham, South London, and at the age of nine went to live in Zambia for three years. Simon came back to London aged 12 and attended the London Oratory School. When he left, he worked in the Box Office of Laurence Olivier's National Theatre at the Old Vic, an offer of work which came by return of post following a fan letter to Olivier. It was while watching actors rehearse that Simon Callow realised that acting was something he wanted to do. He went on to study at The Queen's University of Belfast in Northern Ireland before giving up his degree course to train as an actor.

It was his critically acclaimed performance as Mozart in the original stage production of Peter Shaffer's AMADEUS at the Royal National Theatre in 1979 that brought Simon to prominence. It also led to his first film role, playing Schikaneder in Milos Forman's film of the play. Following this, he starred in several series of the Channel 4 sitcom CHANCE IN A MILLION, as the eccentric Tom Chance, and appeared with Saeed Jaffrey in 1994 British television series LITTLE NAPOLEONS. In the same year, Simon Callow played the much-loved character Gareth in the hit Richard Curtis film FOUR WEDDINGS AND A FUNERAL.

As a stage actor, Simon has played some of the theatre's most iconic roles. These have ranged from TITUS ANDRONICUS, Mozart in AMADEUS, FAUST, Oscar Wilde in THE IMPORTANCE OF BEING OSCAR, Captain Hook in PETER PAN and Pozzo in WAITING FOR GODOT, opposite Sir Ian McKellen, Ronald Pickup and Patrick Stewart.

Simon Callow has also written more than a dozen books. These include BEING AN ACTOR, SHOOTING THE ACTOR, a highly acclaimed biography of Charles Laughton, a biographical trilogy of Orson Welles, LOVE IS WHERE IT FALLS and his memoir MY LIFE IN PIECES. As both an actor and writer, Simon has come to be greatly associated with the work of Charles Dickens. In addition to playing the writer on stage, film and television, Simon has also performed some of Dickens' theatre pieces: DR MARIGOLD & MR CHOPS, and A CHRISTMAS CAROL.

Renowned for a series of one-man shows, which have toured the United Kingdom and internationally, these began with a West End production of THE IMPORTANCE OF BEING OSCAR. They have included THE MYSTERY OF CHARLES DICKENS by Peter Ackroyd, THERE REIGNS LOVE, a performance of Shakespeare's sonnets, DR MARIGOLD & MR CHOPS BY CHARLES DICKENS, BEING SHAKESPEARE, THE MAN JESUS and TUESDAY'S AT TESCO'S at 59E59 Theatre in NY.

## **FILMMAKER BIOGRAPHIES**

### **Mitchell Tolliday - Writer/Director/Editor/Producer**

Mitch is a film editor and director based in London. He has edited four features, the most recent being TAPE, a remake of the 2001 Richard Linklater film, and his directorial debut MURDER BALLADS: HOW TO MAKE IT IN ROCK 'N' ROLL.

### **Neil Rickatson - Writer/Producer**

Neil has known Mitch since they were 8 and has been writing scripts with him for the last 20 years. Formerly the commissioning editor at John Good Ltd, he currently works as a freelance writer and editor specialising in theatre programmes for the West End and across the UK. EVERYTHING IS GOING TO BE FINE was his professional screenwriting debut.



### **Alex Bieräugel - Director of Photography**

Alex is a cinematographer with over 15 years experience, working with the likes of BBC, ITV, Channel 4, Sky Arts and Netflix, shooting in all kinds of environments all over the world. He began his career working on drama and has since worked across almost all disciplines, across too many countries to count. He is returning to drama for the feature production MURDER BALLADS.

### **Giles Alderson - Executive Producer**

Directing credits include the feature films THE STRANGER IN OUR BED starring Samantha Bond, Ben Lloyd-Hughes and Emily Berrington, WOLVES OF WAR, ARTHUR & MERLIN: KNIGHTS OF CAMELOT, THE DARE and the documentary WORLD OF DARKNESS. He is currently filming the documentary FOOD FOR THOUGHT.

Producing credits include the comedy THREE DAY MILLIONAIRE starring Colm Meaney, Robbie Gee, James Burrows, Lauren Foster and Jonas Armstrong, A SERIAL KILLERS GUIDE TO LIFE, REPEAT, FOLLOWERS, the short film THIS WAY OUT and co-produced BULLETS OF JUSTICE.

He has directed and produced 8 award-winning short films, including, BARRY BROWN, TAKEN, SPORTS DAY 3D, 47 CLEVELAND and THE HEART OF THE FOREST.

TV credits include directing the second series of THE GIRL WHISPERER and the pilot teaser for Ruby Rock's THE HEARTLESS. He is in post on his new directed TV series NOT FOR PROFIT.

He has made many promos, adverts and brand media films for brands including Iceland, Dixons, New Balance, Lucozade, WaterAid and UKAT.

He runs and is the host of the indie film-making podcast: [thefilmmakerspodcast.com](http://thefilmmakerspodcast.com)

### **Bizhan Tong - Executive Producer**

Bizhan Tong is the founder of Phoenix Waters Productions, a production company exploring social issues through the power of film. His directing debut was THE ESCORT. He then partnered with ATV, Hong Kong's oldest broadcaster, as its Executive Producer and launched international arm AMM Global where he wrote and directed THE AUDITION. He created the Hong Kong crime series FORENSIC PSYCHOLOGIST. His most recent directing work is an Asian remake of Richard Linklater's TIFF and Sundance hit TAPE, working in collaboration with original writer Stephen Belber.

He currently has several projects in development including tech drama series CRYPTO KEEPERS and action thriller CHUNGKING MANSIONS. In March 2023 launched Phoenix Waters Asia to support filmmakers across the South East Asia region.

### **JJ Bee - Casting Director**

JJ gained a Masters degree in script writing from the University of Leeds, and trained on The Royal Central School of Speech & Drama's MA Acting for Screen program.

His love for casting has seen him work on casting projects for the likes of The BBC, Netflix, The CW, The Young Vic, Disney, Channel 5 and Nickelodeon among others. His TV credits include: the BAFTA Children & Young People Award nominated JAMIE JOHNSON, PICKLE STORM, THE DEMON HEADMASTER, MALORY TOWERS, CW's PANDORA, THE DROWNING, CREEPED OUT, and PHOENIX RISE. His film credits include: TWIST with Michael Caine, PARIS WINE AND ROMANCE, and VERY VALENTINE.

## **Tom Watt - Score**

Electronic music composer, sound designer, mixer and producer with over 15 years of professional experience, originally from the UK, now based in Barcelona, Spain.

Tom produces original, bespoke, high-quality music. His music features on countless ads, TV shows and major radio stations around the world for networks such as BBC, Channel 4, ITV, Sky, RTE, and National Geographic. MURDER BALLADS is his feature film debut.

He also releases and performs music live as Fitzroy North. His music has been supported by BBC RADIO 1 and 6, RTVE, XLR8R, Thump and many more.

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

## **CREDITS**

**Directed by** Mitchell Tolliday

**Written by** Neil Rickatson & Mitchell Tolliday

**Produced by** Mitchell Tolliday, Neil Rickatson, Lauren Cornelius

**Executive producers** Giles Alderson, Luke de Belder, Ben Joyce, Ambrice Miller, Maureen O'Sullivan, Bizhan Tong

**Director of photography** Alex Bieräugel

**Editor** Mitchell Tolliday

**Co-producers** Alex Bieräugel, Rhiann Connor, Amy Aldridge, Fran McAteer

**Associate producers** Joyce Shilladay, David Fell-Clark

## **Cast**

**Keys** Imogen Wilde

**Bass** Fran McAteer

**Drums** Luke de Belder

**Brian** Rhiann Connor

**Larry** Alyx Nazir

**Annie** Lauren Cornelius

**Megan** Niccy Lin

and Simon Callow as **Richard O'Keefe**

**Crissy** Kerry Boyne

**Celine** Madeleine MacMahon

**Dionne** Verona Rose

**Janice** Sara Galvin

**Deidre** Maxine Finch

**Michael** Rowland D Hill

**Donnie** JJ Bee

**Marie** Natalie Oxley

**Elton** Alex Stevens

**Johnny** Will Langley

**Eileen** Charlotte Lancaster

**Alice** Blayze Collins-Perucchetti

**Phil** Ryan Ashley Allen

**Ramona** Holly Roseveare

**Cecilia** Abbie Andrews

**Lawrence (Keys' Father)** Mike Kelson

**Young Keys** Nyiah Barclay

**Fan** Marcus Massey

**Young Lawrence** Nick Wright

**Priest** Neil Rickatson

**Paparazzi**

Tony David, Charlie Brunskill, Ioanna Marti, Tom Blawat, Rebecca Lily Robinson

**Funeral Attendees**

Charley Allen, Thomas Barclay, Michael Barclay, Nyiah Barclay, Zandria Barclay, Scarlett Coker, Heidi Crawley, Jack Crawley, Molly Crawley, Izzy Delaney, Rosie Fisher, Kira Grant, Freddie Jordan, Ben McAteer, Tom Parsonage, Sophie Pires, Rebecca Lily Robinson, Joyce Shilladay, Paul Shilladay, Taylor Small, Robert Taylor, Catherine Tolliday, Emily Tolliday, Finley Tolliday

**Score by** Tom Watt

**Original Music** Tom Watt, Andrea Nonni

**Original Music Mixed by** Tom Watt

**Brian Vocals** Xander Rawlins

**Visual Effects** Darren Beard

**Colorist** Filipe Fernandes

**Casting Director** JJ Bee

**Casting Associates** Charlotte Lancaster, Lauren Cornelius

**First Assistant Director** Taylor Small

**Second Assistant Director** Mac Davis

**Director's Assistant** Molly Fenn

**Script Supervisor** Joseph Abraham

**1st AC** Charlie Brunskill, Francois Earp, Tom Laxton

**2nd AC** Ioanna Marti, Maria Vasquez, Evan Davies

**Camera Operator** Tony David

**Steadicam** Tony David

**Sound Recordist** Lee Viesnik, Tom Blawat, Marcus Massey

**Gaffer** Omar Radwan

**Art Director** Empty Holiday

**Lead Prop Maker** Elisa Pini

**Assistant Prop Maker** Eva-Marie Kung, Rosie Nicholls

**Vehicle Demolitionist** John Rickatson

**Prosthetic Effects** Holly Roseveare

**Make Up Artists** Rebecca Lily Robinson, Holly Roseveare, Kira Grant

**Make Up Assistants** Charlotte Riddel, Amy Jayne, Kadine Watson, Grace O'Brien

**Dialogue Editor** Marcos Willatts

**Foley Artist** Alan Deacon

**Sound Design** Alan Deacon

**Final Mix by** Marcos Willatts

**Main Title Design** Darren Beard

**End Title Design** Empty Holiday

**Track Title Design** Luke de Belder

**Graphic Designers** Andrea Nonni, Elisa Pini, Luiz Felipe Leite, Megan Kirby, Neil Rickatson

**Film Accounts by** Libris Accounting

**Stills** JJ Brady, Alix Austin, Charlie Brunskill, Tom Laxton

Shot on location in Hertford, Flitton, Biggleswade and London, UK

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### **MUSIC CREDITS**

#### **“Suck Itself”**

Music by Andrea Nonni & Tom Watt  
Lyrics by Mitchell Tolliday  
Performed by Xander Rawlins  
Mixed by Tom Watt

#### **“Legends Never Die”**

Music by Andrea Nonni  
Lyrics by Mitchell Tolliday  
Performed by Xander Rawlins  
Mixed by Tom Watt

#### **“Everything Is Going To Be Fine”**

Music by Andrea Nonni  
Lyrics by Mitchell Tolliday  
Performed by Xander Rawlins  
Mixed by Tom Watt

#### **“Stomach Churn”**

Music by Andrea Nonni  
Lyrics by Mitchell Tolliday  
Performed by Xander Rawlins  
Mixed by Tom Watt

#### **“Too Hot To Handle”**

Music by Andrea Nonni  
Lyrics by Mitchell Tolliday  
Performed by Xander Rawlins  
Mixed by Tom Watt

#### **“How Do You Sleep At Night?”**

Music by Andrea Nonni & Tom Watt  
Lyrics by Tom Watt & Mitchell Tolliday  
Performed by Tom Watt  
Mixed by Tom Watt