



Presents

Ewan McGregor Tilda Swinton

YOUNG ADAM



“★★★★ ...the best performance of Ewan McGregor's career” Peter Bradshaw, The Guardian

WINNER of 4 SCOTTISH BAFTA AWARDS

Best Actor (Ewan McGregor) | Best Actress (Tilda Swinton)
Best Director (David Mackenzie) | Best Film

Nationally in Select Cinemas April 7, 2005

Rating: MA High Level Sex Scenes, Nudity
Running Time: 94 minutes

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RECORDED PICTURE COMPANY, HANWAY, FILM COUNCIL,
SCOTTISH SCREEN and SVENO MEDIA present

a JEREMY THOMAS production

a film by DAVID MACKENZIE

EWAN MCGREGOR, TILDA SWINTON, PETER MULLAN,
EMILY MORTIMER

YOUNG ADAM

Casting by DES HAMILTON

Costume designer JACQUELINE DURRAN

Production designer LAURENCE DORMAN

Film editor COLIN MONIE

Director of photography GILES NUTTGENS

Music by DAVID BYRNE

Associate producers PETER WATSON, STEPHAN MALLMANN,
GILLIAN BERRIE

Based on the novel by ALEXANDER TROCCHI

Co-producers ALEXANDRA STONE, NICK O'HAGAN, JIM REEVE

Produced by JEREMY THOMAS

Written and directed by DAVID MACKENZIE

YOUNG ADAM

Written and directed by the award-winning short filmmaker David Mackenzie, *Young Adam* is a hauntingly faithful adaptation of the novel by the Scottish Beat writer Alexander Trocchi.

Featuring a strong cast headed by Ewan McGregor, Tilda Swinton, Peter Mullan and Emily Mortimer, *Young Adam* is a moody, sensual thriller that takes place on the canals between Glasgow and Edinburgh during the 1950s. Evocative of the ambience of the Hollywood *film noirs* of the 1940s and '50s, the movie is one of the most original British works of recent years.

Trocchi, was described by his friend and fellow author William Burroughs as a "critical and pivotal figure in the literary world of the 1950s and 60s." The novel, 'Young Adam', which until recently had been a forgotten treasure, is about to receive a new lease of life with the release of this exciting film adaptation.

Set in a steamy Glasgow of the early 1950s, the film focuses on the crisis of Joe (McGregor); a rootless young drifter who finds work on a barge owned by the down-to-earth Les (Mullan) and his enigmatic wife Ella (Swinton). One afternoon Joe and Les happen upon the corpse of a young woman floating in the water.

Accident? Suicide? Murder?

As the police investigate the case and a suspect is arrested, it becomes evident that Joe knows more about the drowned woman than he is letting on. Meanwhile, against the backdrop of the 'murder' investigation, Joe and Ella embark on an intimate and passionate affair.

Producer Jeremy Thomas found the power of the project impossible to resist: "It is the sort of film that does not come along too often. It's an exciting venture," the producer declares. "I loved the strength of the story and found that the central character is a dysfunctional anti-hero and existential drifter. He is in the same vein as Camus' *'Outsider'*. When you come to him, he hasn't any roots and you leave him where you picked him up. He throws up all these fascinating questions. He's trying to live his life despite being haunted by guilt and a nightmare caused by his own self-indulgence. A lot of people are like that in real life - but you don't often see them portrayed in films."

"To me the story is about degrees of innocence in a hypocritical moral climate," says director David Mackenzie. "Trocchi is pointing a finger at a society which he portrays as a bitter, gossip hungry, repressed lynch mob, fed on sham morality by the newspapers and eager to equate sex with crime. We're talking about the 1950s here, but the more cynical among us might notice a contemporary parallel."

"There is a resurgence of enthusiasm for Trocchi," Thomas confirms. "He is a refreshing antidote to mainstream popular culture and romantic fiction. But there is also an increasing interest in other Beat writers, too - for example, a film is being made of Jack Kerouac's *'On the Road'*. These books still have resonance because they're stories about unusual and free-spirited characters that are not tied to the humdrum. Look at Joe. He's a fascinating character - an outsider, yes, but fiercely intelligent as well."

Thomas is thrilled to have assembled such a first-rate cast for *Young Adam*, led by the wonderful Ewan McGregor. "He is perhaps the leading actor of his generation," the producer says. "Also, if you're filming a book by a Scot in Scotland there is no one more suitable than Ewan. He is perfect as Joe." Thomas's enthusiasm about McGregor is echoed by his co-producer, Alexandra Stone. "From the moment I read the book, I felt that Joe was the sort of character you don't see very often anymore. The story taps into what I wanted to see - an atmospheric piece with a flawed anti-hero. He's trying to find himself, but you sort of know he'll never succeed. Joe's character is reminiscent of roles from films immortalised by Montgomery Clift, James Dean and the young Marlon Brando. Ewan is ideal for the part. He can do so much without talking - he emotes without words. He has pure screen presence."

Thomas is equally happy with the work of Mackenzie, a rising young filmmaker. "His script is beautifully written. It's lovely and sparse. Like all good scripts, it's not over-written. It evokes the period well without too much flowery description. You can really feel the atmosphere in this screenplay." Co-producer Nick O'Hagan chimes in: "I can't believe how good a director David is. He's completely at ease with leading actors who have been doing it for a long time. He is brilliant with them and understands the absolute importance of 'moments.' He has an ability to find those even while dozens of people are crowding round him. He's got the knack of not getting lost. He's an enormously talented director, and this will be the first of many feature films for him."

For his part, Mackenzie was drawn to the project because, "I saw a chance to explore a kind of moral grey area. I find characters with human flaws and moral ambiguity interesting. Young Adam is an amoral moral tale and that's what makes it compelling. Joe is a man on the run, from himself and from his conscience. He is rebellious, irresponsible and dangerous. But he's also an observant sensualist in a very vulnerable position who is grappling with himself about what to do. He is a character who is about as far from innocent as you can get, but he is also not guilty."

Stone concurs. "Everyone feels a bit on the outside. We all think 'how do I connect?' That's why films like *Rebel Without a Cause*, *Badlands* and *Bonnie and Clyde* worked so well. People are drawn towards anti-heroes like Joe. He's fascinating because he's unpredictable - you never know what he'll do next."

The book is filled with some very evocative imagery of the docks, the river, the canal and the coal-blackened working world of '50s Scotland. It's sexy in a charged but kind of honest way – it doesn't feel glossy. During the film, Joe desperately searches for some sense of satisfaction through a string of ultimately unfulfilling sexual encounters. "Joe uses sex to try to fill the emotional holes in his life," Mackenzie continues, "but nothing can really fill those holes for him". Thomas agrees that sex is a crucial element in Young Adam. "If you're making adult films, it's bound to be a central theme. It's what people think and talk about a great deal". "This film is very carnal. Sex acts as emotional punctuation to the story. Joe is trying to lose himself in sex. For him, it's fundamental."

There's one particular sex scene in the film, certain to cause a stir. Mackenzie talks about it. "This scene is the penultimate flashback in the story of Cathie and Joe - which in its own ambiguous way is the most romantic element of the film. It is a scene about the extremes of their relationship in which his frustration about failing to write culminates in an act of sexual brutality. Despite Cathie's ambiguous laughs and passive consent, the idea is that it is about as far beyond the pale as you can go in a relationship, even one as sexually adventurous as theirs. This scene is placed at a point in the film where Joe is most actively in touch with his own feelings of guilt – the aim is to show us that although he might not be guilty of the crime of murder, he sure as hell is not an innocent man. It is designed to make the audience appalled by Joe and then, just as that has been driven home, to remind us of just how much Cathie meant to him. We wanted to be pretty unflinchingly brutal and erotic in the scene. We talked about it and rehearsed it a few times, but there is only so much rehearsing you can do for a scene like that. Then we closed the set and shot the scene in two takes and that was that. Ewan and Emily were very brave about it and just threw themselves into it".

O'Hagan agrees: "The British tend to be scared of sex and shy away from it. Our society is like that - traditionally, we're reserved. But this is not in the least bit reserved." Stone concludes that Young Adam will really make a mark with audiences. "It's a grown-up movie," she asserts. "We don't see enough films like this anymore. British cinema often tries to emulate the big commercial films coming from Hollywood and fails. This is a strong, mature film that's risky but it embodies the best of British filmmaking."

THE LIFE AND WORK OF ALEXANDER TROCCHI

Alexander Trocchi's own life-story reads like a screenplay. The phrases "wayward genius" and "tortured artist" might have been coined to describe the Scottish writer. A long-term heroin addict, he was often reduced to desperate measures to earn money – but never lost his ability to create strong, searing characters.

As Emily Mortimer, who plays the tragic figure of Cathie in the film, puts it: "the more you find out about Trocchi, the more you realise he lived his life in the same style in which he wrote, to such an extent that his life became a work of art." Tilda Swinton, the actress who plays the role of Ella, comments, "Trocchi had a fascinating life. There is a great tradition that has been well documented in Scotland of people leading Jekyll and Hyde existences. That duality in life is a very Scottish thing. There's this constant schism between Calvinism and raw passion."

Since his death in 1984, Trocchi has built a cult following and has been cited by many leading writers as a major influence. Irvine Welsh, a huge fan, called the late novelist "the George Best of Scottish literature".

Born in Glasgow in 1925 to a Scottish mother and an Italian father, he gained an Arts degree at Glasgow University. He never followed a conventional career-path, revelled in his position as an outsider and took great pleasure in railing against the norms of society. The writer Terry Southern called Trocchi "the quintessential bohemian. He seemed to have no grasp on conventional reality." The singer Leonard Cohen, another friend of Trocchi's, agrees. "He saw himself as general secretary of some new subversive world-wide movement which would overthrow the old sensibility and establish a new one nearer and dearer and closer to the heart."

Swinton adds that "Trocchi wanted to be beyond the pale, and he put himself there. That's not an unhealthy position to take if that's what you need to create. But now is the right time to reclaim him. It's a worthwhile exercise to go back and ask ourselves: Why was his work too much for people? Why did Trocchi cast his boat adrift and leave the shore? What buttons did he press? And does he still press them?"

During the early 1950s, Trocchi edited *Merlin*, an avant-garde literary magazine in Paris, which published pieces by Jean-Paul Sartre, Samuel Beckett, and Jean Genet. When it folded in 1955, Trocchi moved to New York, where he became more seriously addicted to heroin and lived on a barge. His life soon spiralled out of control - he took to writing porn and often pimped his wife to support his ever-increasing drug habit. He became evangelical about the effects of heroin. "If I could manage to bring about the states of mind which drugs induce in me without those drugs, then by all means I wouldn't use those drugs," he said. "But as one of the discoverers in the realm of human emotions, I have a bounden duty to go out and experiment with strange and unknown states of mind."

His advocacy of drugs began to take on a militant tendency. Fellow writer Ned Polsky recounts that "heroin became the focus of all his anarchistic, existential objections to the powers that be. Anything that he could do to promote it, he did." Amazingly, Trocchi still managed to write, producing two classic Beat novels: *Young Adam*, and *Cain's Book*, a semi-autobiographical book set in New York. In 1962 Trocchi attended the Edinburgh International Writers' Conference where Hugh MacDiarmid famously denounced him as "cosmopolitan scum." And in 1965, he hosted the infamous Beat poetry "happening" at the Royal Albert Hall in London. By that stage, Trocchi's life had disintegrated in other ways. According to Mortimer, "when Trocchi wrote *Cain's Book*, he was paid by the chapter so he could go off and score heroin in between. The only interest he had in writing was as a means of paying for drugs. He also re-wrote *Young Adam* as a pornographic book. That's about the most corrupt thing a writer can do - literally screwing his own text."

He ended up as a registered heroin addict in Britain before dying of pneumonia in 1984. Whatever degradation he descended to, Trocchi never lost his creative impulse, and fellow artists were drawn to his visionary quality. Mortimer feels that "he was edgier than Albert Camus, to whom he is often compared. His whole life was an experiment in breaking the rules. After all, he put his own wife into prostitution in order to fund his drug habit. One feels both appalled and enthralled by him. Friends of Trocchi's such as William Burroughs and Leonard

Cohen talked about the terrible things he did with great affection, they believed in him and his power as a writer. He has that effect on everybody - we feel horror and fascination at the same time. For all those reasons, I couldn't say no to this project."

Ewan McGregor, who plays the existentialist anti-hero Joe, has similar respect for Trocchi's artistic spirit. "It would be terrible if everyone lived like Trocchi. He was incredibly selfish - to the point of destroying other people's lives. He got loads of girls addicted to heroin. I don't suggest that people should live like that. But like Trocchi and Joe - I do detest judgmental, moralistic attitudes and the idea that it's someone else's business to tell us how to live our lives."

CAST INTERVIEWS

EWAN MCGREGOR

Ewan McGregor plays Joe, the existentialist anti-hero of *Young Adam*. The film follows Joe's dilemma after the body of a young woman is found dead in the River Clyde. Joe escapes any responsibility by losing himself in an intense sexual affair with Ella, his boss' wife.

The actor says that the moment he read David Mackenzie's screenplay for *Young Adam*, he knew that he couldn't turn the film down. "It's one of those scripts - and there aren't many of them - that just blows you away." What particularly appealed to the actor was the sheer originality of the writing. "It's brand-new," declares McGregor, who has become one of the world's leading young actors after such varied work in *Moulin Rouge*, *Trainspotting* and the *Star Wars* trilogy. "It's high time we made this sort of film - we're desperate for it in Britain." He was especially attracted to the character of Joe, a magnetic image of alienation. "This is a story about addiction. Alexander Trocchi was a heroin addict, and as a heroin addict you go from one experience to the next trying to find something that will make you feel something. Joe is just like that - he never finds what he's looking for. He's constantly unfulfilled. He's a permanently frustrated character - and that's fascinating both to play and to watch."

Nothing engages Joe's emotions. "When I played the scene where Les catches Joe in bed with his wife, Ella, I kept thinking after every line 'No', Joe doesn't feel anything here.' He's distanced from his own emotions. Similarly, when Cathie falls into the water, the first thing Joe feels is annoyance." McGregor feels that Joe is a character everyone can identify with, because we all have at one time or another felt marginalised. "People will identify with Joe," the actor says. "People ask me, 'are we supposed to like Joe?' but that's not the point. Did we like Marlon Brando's character in *Last Tango in Paris*? It's not for us to like or dislike Joe. He's just a man desperately looking for feeling and he never finds it. Whether he's likeable or dis-likeable doesn't come into it".

"One of the staggering things is that he never feels responsible for his actions. When he is discovered sleeping with Les' wife, Joe says to him, 'sorry, it just happened, it was nothing personal.' He doesn't have affairs to get at people. He's a true existentialist. He lives only in the moment." McGregor found the seemingly blank and elusive character a joy to play. "I love the fact that Joe doesn't say very much - you play everything without confusing it with words. That lack of over-explanation is brilliant. You get into the groove after a couple of takes." The actor is in no doubt that the film's sex scenes will cause a real stir. "The press will go bananas about them," he laughs, " but I think those scenes will be terribly erotic. People will be surprised because they will recognise more in these sex scenes than they ever do in a Hollywood movie. It's so real here, it's 'anti-movie' sex. It's incredibly hard-hitting because it's so realistic."

But, he contends, the sex scenes are far from gratuitous. "We're not doing it to shock - the sex is an absolutely integral part of the story. Each sex scene moves the drama on. Each of Joe's sexual relationships is different - they chart his demise. "He's constantly searching for sexual satisfaction, but you know he'll never

find it. For instance, as soon as Ella starts talking about settling down and moving to the suburbs, it destroys their healthy sexual relationship. In the same way, when Les departs, Joe and Ella's affair loses its sense of danger. Joe is someone who drifts into people's lives and drifts out again, leaving a messy trail behind him."

Young Adam contains a raw power which McGregor compares to such landmark British films of the 1950's and 60's as *Saturday Night*, *Sunday Morning*, *This Sporting Life*, *A Taste of Honey* and *Room at the Top*. "Those films were so realistic," he enthuses. "They were very cool, with dark leading men and great female characters. The films were about dangerous people who broke the rules. This is harking back to that reality. It's about time we recaptured that. Playing these scenes in Young Adam, there was an honesty in the air that I've never felt before on a set. If there is anything shocking about this, it's audiences being confronted by something so real."

McGregor believes Young Adam will also be an antidote to some of the fluffier British films we have been served up in recent years. "We've lost the plot in Britain," he asserts. "It's important that we make films like Young Adam - risky, edgy stuff. If we keep churning out cheesy romantic comedies about people getting married, audiences will get bored. They make whole movies dedicated to people desperate to get married. Who cares? I don't know these people. Who are they? And where do they live? Notting Hill, I suppose!"

In the actor's opinion, although it is set in the 1950s, Young Adam throws up issues that are abidingly relevant. He points to the way in which Joe exposes the cant of so much moralising about how we should behave. "This film is railing against bullshit morality and that is incredibly topical. All our tabloid press is based on morals that don't belong to anyone," McGregor observes. "Morality used to come from the Church; now it comes from the tabloids. They've become like those maiden aunts who sit in the corner tut-tutting about everything - it's the most annoying noise in the world. Those newspapers want to create bland, beige existence, but if everyone behaved as they want us to, it would be a horribly dull world and they'd be out of a job! Every day I come back to my trailer and hear stories on the radio about the tabloids hounding someone who doesn't fit into their world-view. That reeks of the stuff Joe detests. Fifty years later, the same rubbish is still going down. Morals out of the mouths of morons."

All in all, McGregor is delighted to be involved in this project being made in his native Scotland. "So many films these days are simplistic and treat the audience like fools," he reflects. "It's great to find a script where everything is not over-explained. Young Adam challenges the audience to make their own decisions about things. I think it's groundbreaking."

TILDA SWINTON

The acclaimed actress Tilda Swinton plays Ella, the married woman who embarks on an intense and sexually voracious relationship with Joe, the enigmatic outsider who is working as a bargehand for her husband.

Swinton, who has starred in such critically acclaimed films as *The Deep End*, *The Beach*, *Orlando*, *Caravaggio*, *Love Is the Devil*, *The War Zone* and *Vanilla Sky*, was drawn to the marvellously complex character of a woman in throes of a passionate affair. "There's a real honesty about this film," declares the actress. "It tells Ella's story so convincingly. There's a beautiful section in the book where Trocchi describes her as being like a wild animal trapped beyond her lair. At another point, he writes 'I'd never seen anything more beautiful than Ella in her abandoned position.' As far as her character is concerned, that's the key image. She decides to abandon herself and step onto that tightrope of sexual adventure and uncertainty. It's a new and heady and scary place to go, and somehow she doesn't have the faith to sustain it."

The actress, (who lives in the Scottish Highlands), felt she could really tune into her character "I understand the way she ticks"- but what most attracted her was that not everything was spelt out in David Mackenzie's admirably spare script. "David has done a wonderful job because he has kept his adaptation so 'clean'," Swinton says. "He has stuck absolutely to Trocchi's sensibility. I love the fact that there is so little which is explained. People's backgrounds are not fleshed out - all that exists is the moment. In making this film, we're

striving to keep the screen free for people to project their own thoughts onto it. Exposition is so often fruitless in movies. There is frequently this jumble of red herrings that viewers have to fight their way through in order to do their own imagining. The human face is all the audience needs - we don't want anything else. Trocchi's sensibility helps a great deal here because it keeps re-pointing us to the moment. Nobody talks very much in this film, which is a great advantage."

The actress feels that the strong sexual element in *Young Adam* "will shock some and thrill others. Let's hope it does one or the other. We're looking for this film to be recognised. Material can only be erotic if it's recognised as real - that's the challenge to us as actors. If there's a spark of recognition about the scenes between Ella and Joe, then we're more than halfway there." Her job was made simpler, Swinton says, by the sheer pleasure of working with Ewan McGregor, who plays Joe. "Ewan is a good gazer, and Joe does a lot of gazing," she observes. "He says so much with his eyes. And he gives off this aura of ease - which is absolutely right for his character. For people like Ella who are used to unease and relationships based on a fight for territory, easiness can be very enticing. She finds Joe's easiness very provocative. At one point, she says to him, 'you're nice, Joe, you make me feel comfortable.' That's a very rare thing in her life."

Recently seen in Spike Jonze's *Adaptation*, Swinton found that *Young Adam* had tremendous contemporary resonance. "The Beat Movement seems such a modern concept," she reflects. "In the aftermath of the War, the whole question for Joe is, how do you become an artist and relate to society when society itself is so bouleverse? He feels alienated because he has lost faith in traditional patterns. He is searching for something different - for adventure, for autonomy, for freedom. But he comes to see that is an impossible task. Themes about alienation and the search for meaning are more relevant now than ever. I think this film will make a huge impact."

PETER MULLAN

Peter Mullan plays Les, Ella's husband, who is cuckolded by the younger Joe, whom he takes on as his bargehand.

Mullan, the award-winning actor of *My Name Is Joe* and director of *Orphans* and *The Magdalene Sisters*, was intrigued by this dark tale. "Dear old Les is a straightforward, standard West Scotland macho man who suffers from a hidden problem of impotence. In short, he can't get it up, and his wife Ella has had to reduce her sexual drive to be more in tune with his. Then along comes virility in the form of Joe. Les has buried his problem deep within him and he merely transfers his affection from his wife to this new arrival. And look what happens - Joe runs off with his wife. When Les finds out, he doesn't beat Joe up - he tries to save the friendship. I thought that was very interesting. If you're impotent and you find out your friend is shagging your wife, should you be surprised about it? In the end, it is Les' shame that prevents him from striking out at Joe."

For all Les' unhappiness, Mullan thinks that audiences will identify with him. "People will relate to him because like so many of us he feels dispossessed," the actor declares. "The only thing that matters at the end of any film is that you have seen the world through someone else's eyes - whether that be some comic half-wit or an emasculated barge-owner like Les." The actor was particularly interested by the themes that *Young Adam* examines. "I can't think of another Scottish film that explores the idea of sexual oppression. It's a fascinating subject. Every culture has its own notion of what constitutes a sexual norm. In the West, the combined forces of Calvinism and Catholicism have waged war on the idea of the natural sexual instinct. They have come down hard on what they regard as sexual deviancy. That's why any film that takes this subject on is hugely relevant. It will strike a particular chord with young people because it's railing against the hypocrisy of society. These characters really resonate."

Mullan feels that the dark hue of *Young Adam* is a welcome relief after the relentless and irksome sunniness of so many American movies. "It should be downbeat," he asserts. "We're all getting really tired of the Hollywood formula which insists on happy endings. Films like this will wake people up to other possibilities. Why is it so essential that a film has a happy ending? One should never lobotomise oneself - life is short

enough already! Hollywood demands heroes and perpetuates the quasi-fascist idea that one individual encapsulates all that is fine and noble. But life isn't like that. This film is uglier because it's an ugly world that we inhabit."

The actor relished working with Ewan McGregor, an old friend. "Ewan phoned me and asked me to do this job and I've loved it. In the past, I've had to smash his kneecaps - in *Shallow Grave* - and drag him downstairs and inject him with heroin - in *Trainspotting*. So this was a nice opportunity to do scenes together where I don't have to inflict violence on him!" He thinks McGregor gives a marvellous performance as Joe. According to Mullan, "Ewan's playing against type - and he pulls it off stunningly. He's enjoying examining the sinister side of Joe. All great actors should explore non-romantic roles. Look at Paul Newman or Montgomery Clift or Albert Finney - they were able to show their mettle when they went into dark regions. When you're blessed with Ewan's looks and voice, you have to go into the depths to test yourself - otherwise you're condemned to playing romantic leads forever."

Mullan commends David Mackenzie's screenplay and feels that it will have an effect on cinemagoers. "I hope the film will prompt audiences to ask questions more than find answers. At the end, they should ask themselves: where do I stand in the murky waters of morality? What are the criteria for judging people? And who would I rather be in the film - impotent, middle-aged Les or virile young Joe?" Ending on a lighter note, Mullan says with a laugh: "I know who I'd choose. We'll all be rooting for Joe - just look at the amount of shagging he gets to do!"

EMILY MORTIMER

Emily Mortimer plays Cathie, the young woman whose passionate relationship with Joe, the detached anti-hero of the film, ends tragically. The talented young actress recalls being gripped when she first read the screenplay of Young Adam. "It's so rare that you read a script where the questions it poses continue to resonate for a long time afterwards," she enthuses. "I found that I just keep on thinking about it. As time goes on, it becomes more and more of a startling project." She was riveted by the starkness of novelist Alexander Trocchi's view of life.

According to Mortimer, "it's very dangerous and edgy because the script oscillates between the cold intellectual game that Joe is playing and his romantic quest, a genuine longing for a connection that never happens. It's potentially shocking - which is a great testament to the strength of the book. It's very rare that you're exposed to that unstinting take on life. It's unflinching, which I find really refreshing. It reminds you of Camus' *L'Étranger* - it has the same existential quality. It's like a hipster version of Camus, but there's something more angry about this. This film will make people think differently and more aware of other points of view."

The actress, who has a BA in Modern Languages from Oxford, was drawn to the richness of her character, Cathie. She is a fascinating figure, who enjoys a full-on, turbulent relationship with Joe, the central character in the film. "She's Everywoman," reflects Mortimer, whose recent films include Nicole Holofcener's *Lovely and Amazing* (with Brenda Blethyn and Catherine Keener) and *A Foreign Affair* (with David Arquette). "There's an element of all us in Cathie. She is desperate for adventure; she wants to live on the edge and experience new things, while at the same time she accepts the need to live by the rules. Like any sentient human being, she longs for excitement, yet realises that it can't be sustained forever".

"She's on a quest. She's an actress who obviously likes feeling there's something new and different going on in her life. She's a very poetic character." Cathie finds that sense of excitement in her relationship with Joe. "She's drawn to him because he's an incredibly magnetic character, as all people are who are larger than life and live in an extreme way," continues Mortimer. "Their affair is as close as Joe gets to something that has meaning. They're very sexually adventurous and it's really exciting. Theirs is a visceral relationship that transcends words." The actress adored playing opposite Ewan McGregor. "He's such a lovely man," Mortimer smiles. "He's completely unpretentious, straightforward and totally committed. He's really easy to be around

and work with. From the moment we started rehearsing, I was being thrown around the room and spanked and it just seemed funny. It wasn't at all mortifying - which it could easily have been".

"Ewan is the perfect choice for the part of Joe because if anyone can bring out the angst and charm and depth of the guy, it's him. The film totally relies on Ewan being able to draw the audience in. By rights, they shouldn't like Joe, but as Ewan plays him they will find him fascinating and will be unable to resist him." The sex scenes are an integral part of Young Adam, and Mortimer did not have a problem filming them. "It's worrying and sometimes totally irresponsible - if a gratuitous sex scene comes three-quarters of the way through a film just to wake the audience up. That's really sick and cynical - it's merely appealing to people's basest instincts. But in this film, the sex is much more honest - it's just part of how Joe works. It's completely organic. It's not designed to create a libidinous reaction in the audience; it's showing that for him sex is like a drug. After all, this is a book about addiction."

She goes on to underline that "sex is also a manifestation of Joe's inner duality. He has a terrible urge for meaning at the same time as an abhorrence of meaning and a desire to lose himself. It's an impossible search for calm. Joe wants to touch something untouchable. He wants to get into people's skin, and he never does. He's searching for something you know he'll never find." Mortimer has starred in such diverse projects as *The 51st State* with Samuel L. Jackson and *The Kid*, opposite Bruce Willis. "I totally identify with Cathie," she confirms. "When you're younger, you don't recognise the duality within yourself. But as you get older, you become more and more aware of the constant eddying between yearning for escape and adventure and longing for home and safety at the same time. If you're boring and un-Trocchi-like, you try to find a balance between the two. But Trocchi wouldn't agree with such moderation. He lived a life of extremes - his whole life was an artistic installation!"

CREW BIOGRAPHIES

DAVID MACKENZIE (Writer/Director) - has directed a number of award-winning shorts for the BBC and Channel Four, including *Marcie's Dowry*, which showed in the Critics Week at the Cannes Film Festival 2001. He recently completed *The Last Great Wilderness*, funded by the Scottish Lottery and Trust Films.

JEREMY THOMAS (Producer) - cinema has always been a part of Jeremy Thomas' life. He was born in London into a filmmaking family, his father, Ralph, and uncle, Gerald, were both directors. His childhood ambition was to work in cinema.

As soon as he left school he went to work in minor positions ending up in the cutting rooms and rising through the ranks to become a film editor. After editing Philippe Mora's *Brother Can You Spare a Dime*, he produced his first film *Mad Dog Morgan* in 1974 in Australia. He then returned to England to produce Jerzy Skolimowski's *The Shout*, which won the Grand Prix de Jury at the Cannes Film Festival. Thomas' films are all highly individual and his independence of spirit has paid off both artistically and commercially. His extensive output includes three films directed by Nicolas Roeg: *Bad Timing*, *Eureka* and *Insignificance*; Julien Temple's *The Great Rock 'n' Roll Swindle*; Nagisa Oshima's *Merry Christmas Mr Lawrence*; and *The Hit* directed by Stephen Frears.

In 1986 he produced Bernardo Bertolucci's epic, *The Last Emperor*, an independently financed project that was three years in the making. A commercial and critical triumph, the film swept the 1987 Academy Awards, garnering an outstanding nine Oscars including 'Best Picture'. After *The Last Emperor*, Thomas' films include Karel Reisz's *Everybody Wins*, Bertolucci's *The Sheltering Sky*, *Little Buddha* and *Stealing Beauty*, David Cronenberg's *Naked Lunch* and *Crash*. In 1997 he directed *All The Little Animals*, starring John Hurt and Christian Bale. He was Chairman of the British Film Institute from 1992 to 1997 and has been the recipient of many awards throughout the world, including the Michael Balcon British Academy Lifetime Achievement

Award. He has been President of the jury at the Tokyo, San Sebastian and Berlin Film Festivals and served on the jury at Cannes in 1987. Most recently he has produced Jonathan Glazer's feature debut *Sexy Beast* and Bertolucci's Paris '68 drama *The Dreamers*.

DAVID BYRNE (Music) - is primarily known as the musician who co-founded the group Talking Heads (1976-88) in New York. On record and in concert, the band was acclaimed by critics and audiences; and has proven to be extremely influential. Talking Heads took popular music in new directions, not only in sound and lyrics, but also introduced an innovative visual approach to the genre.

During his time with the group, Byrne was involved with other projects. He composed an evening-length ballet score for choreographer Twyla Tharp's *The Catherine Wheel*; directed many of the first video clips to appear on MTV; he collaborated with Brian Eno on *My Life in the Bush of Ghosts*, a recording incorporating 'found' voices such as radio preachers, talk show quests and Arabic singers, and created a brass band and spoken word score for *The Knee Plays*, a theatre piece directed by Robert Wilson. In 1985, Oscar winner Jonathan Demme made his prize winning film of the Talking Heads in concert, *Stop-Making Sense*. In 1986, Byrne went behind the camera to co-write and direct the feature film, *True Stories*. In 1987, he won an Academy Award for co-writing the score for Bertolucci's epic, *The Last Emperor*.

In 1989, Byrne collaborated again with Robert Wilson on *The Forest*, a theatre piece, composing an orchestral score with mostly wordless vocals. After releasing a soundtrack of the production, he performed it live with various orchestras. That same year, he also directed *Ile Aije: The House of Life* a documentary on African religion in Brazil; and recorded *Rei Momo*, a collaboration with 15 of the best Latin musicians in New York. Byrne toured with the group throughout Europe, Japan, and North and South America. This record and tour were followed by one called, *Uh-Oh* (92), on which funk and Latin grooves were combined together. A film of the tour was called *Between the Teeth*. Following the self titled *David Byrne* (1984) and *feelings* (1997); 1998 saw the release of the *Invisible Man*, a record of re-mixed versions of the songs from *Feelings*.

In 1998 Byrne began hosting the PBS series *Sessions at West 54th Street*, a weekly one-hour music show where he interviewed various musicians. In 1999 he performed with the London based Balanescu string quartet. He also collaborated with the Dance Company Ultima Vez, composing the music for director Wim Vandekeybus's *In Spite of Wishing and Wanting*, which was released on CD with the same title. *Look into the Eyeball*, David's most recent album was released in 2001. He spent much of 2001 and the first half of 2002 touring the US, Europe, Australia and Japan with his 3-piece band and a 6-piece string section from Austin, Texas. David's collaboration with the DJ group X Press 2 led to their single, *Lazy*, going to number 2 on the UK charts within its first week of release, and hit number 1 on the US dance charts. Byrne's record label Luaka Bop, founded in 1988, has evolved from specializing in 'World Music' compilations to discovering new acts such as Cornershop, Geggy Tah, Susana Baca, Zap Mama and a host of Alternatino bands such as Bloque, Los Amigos Invisibles and King Chango.

GILES NUTTGENS (Director of Photography) - Giles Nuttgens is a well-established director of photography. Prior to working in film, Nuttgens worked on numerous commercials and in television, namely *The Young Indiana Jones Chronicles*. He also worked on *Alice in Wonderland* for NBC starring Whoopi Goldberg, Ben Kingsley and Peter Ustinov. His film credits include *Bandit Queen*, *The Deep End* and most recently *Swimfan*. He also shot second unit on *Star Wars: Episodes I & II*.

COLIN MONIE (Editor) - Colin Monie's credits include *The Magdalene Sisters* (winner of the Golden Lion at the Venice Film Festival 2002) and *Orphans*. Monie previously collaborated with David Mackenzie on his short film *California Sunshine*, which received a Scottish BAFTA nomination. He also edited the second series of the television drama *The Cops*.

LAURENCE DORMAN (Production Designer) - Laurence Dorman's film credits include *Silent Cry*, *Pandemonium*, *Milk*, *Photographing Fairies*, *Young Americans* starring Harvey Keitel and Iain Glenn and *This Boy's Story*, which won an Academy Award for Best Foreign Student Film.

CAST BIOGRAPHIES

EWAN MCGREGOR (Joe) – made his big screen break as one of the nihilistic roommates in 1994's *Shallow Grave*. The same directing, producing, and writing trio of Danny Boyle, Andrew Macdonald and John Hodge later cast McGregor as the lead in their highly successful adaptation of Irvine Welsh's novel *Trainspotting* (1996). McGregor joined them again in their first Hollywood film, *A Life Less Ordinary* starring opposite Cameron Diaz in the 1997 romantic comedy. In addition to appearing in films as diverse as *Brassed Off* (1996), Peter Greenaway's, *The Pillow Book* (1996), and as a glam-rocker in Todd Haynes *Velvet Goldmine* (1998), McGregor plays Obi-Wan Kenobi in the *Star Wars* Trilogy. He was nominated for Best Actor Golden Globe for his role in Baz Luhrmann's *Moulin Rouge*, and was seen in Ridley Scott's smash-hit *Black Hawk Down*. Following *Young Adam*, Ewan will next be seen in *Down with Love* opposite Renee Zellweger and in Tim Burton's *Big Fish*, with Albert Finney.

TILDA SWINTON (Ella) - has acted with the Royal Shakespeare Company and is best known for her work in Derek Jarman's films, including *Edward II* (1992), for which she won the Venice Film Festival's Best Actress Award as Queen Isabella and in *Caravaggio*. She had a major triumph as the title character in Sally Potters *Orlando* (1993), a dazzling adaptation of Virginia Woolf's novel. Swinton has also starred in Tim Roth's *The War Zone* (1998), Danny Boyle's *The Beach* (2000), *The Deep End* (2001), *Vanilla Sky* (2001) and in Spike Jonze's *Adaptation* (2002).

PETER MULLAN (Les) - came to international recognition in 1998 when he won the Best Actor Award at the Cannes Film Festival for his lead role in *My Name is Joe* directed by Ken Loach. He subsequently won the Best Actor Award at the Valladolid Film Festival and at the British Independent Film Awards. In addition to appearing in *Shallow Grave*, *Trainspotting*, *Braveheart*, *Miss Julie* and *The Claim*, Peter Mullan is an award-winning director. His first feature film, *Orphans*, won 4 prizes at the 1998 Venice Film Festival. His second feature, *The Magdalene Sisters* won the Golden Lion Best Film Award at the Venice Film Festival 2002 and the Critics' Award at the Toronto International Film Festival 2002

EMILY MORTIMER (Cathie) - is one of Britain's brightest young stars. Following roles in *Scream 3*, *Love's Labour's Lost*, *The Kid* and *Lovely & Amazing*, she starred opposite Samuel L. Jackson and Robert Carlyle in *The 51st State*. She most recently completed Stephen Fry's *Bright Young Things*.

CREDITS

Joe	EWAN MCGREGOR
Ella	TILDA SWINTON
Les	PETER MULLAN
Cathie	EMILY MORTIMER
Jim	JACK McELHONE
Gwen	THERESE BRADLEY
Daniel Gordon	EWAN STEWART
Bill	STUART McQUARRIE
Connie	PAULINE TURNER

Bob M'bussi
Sam
Freight Supervisor
Barman
Bowler Hat Man
Stall Woman
Black Street Pub Men

Black Street Barman
Prosecutor
Judge
Forensics Expert
Cathie's Flatmate
Jury Foreman
Clerk of the Court
Defence Counsel
Witness
Blind Man

Production Manager
First Assistant Director
Make-up and Hair Designer
2nd Assistant Director
3rd Assistant Director
2nd Second Assistant Director

Production Co-Ordinator
Production Assistant
Assistant to Jeremy Thomas
Assistant to Alexandra Stone
Assistant to Peter Watson &
Stephan Mallmann
Assistant to Nick O'Hagan
RPC Business Affairs
Production Accountant
Assistant Accountant
Accounts Trainee
Art Director
Standby Art Director
Assistant Art Director

ALAN COOKE
RORY McCANN
IAN HANMORE
ANDREW NEIL
ARNOLD BROWN
MEG FRASER
STUART BOWMAN
WULLIE BRENNAN
RONY BRIDGES
JOHN KAZEK
DUNCAN McHARDY
STEWART PORTER
MALCOLM SHEILDS
TAM DEAN BURN
MICHAEL CARTER
STRUAN RODGER
MATTHEW ZAJAC
MHAIRI STEENBOCK
ANNE MARIE TIMONEY
JOHN YULE
SANDY NEILSON
DES HAMILTON
EDDIE DAHLSTROM

JANET S. RIDDOCH
MIKE ELLIOTT
MEG SPEIRS
ANTHONY WILCOX
BEN JOHNSON
PAUL SMYTHE

JULIE CONNOR
LAYLA EVANS
JOCELYN JONES
MATTHEW BAKER

JULIA WILLIS
CAROLINE PERJESI
FLORENCE LARSONNEUR
GUY BARKER
ANN MARIE GORMLEY
KELLY JOHNSON
STUART ROSE
LAURA DONNELLY
ANDY THOMSON

Set Decorator
Production Buyer
Art Department Assistant
Art Department Runner
Storyboard Artist
Script Supervisors

Focus Puller
Clapper Loader
Grip
Camera Trainee
2nd Unit Director of Photography
2nd Unit Focus Puller
2nd Unit Clapper Loader
Underwater Cameraman
Sound Recordist
Additional Recordist
Boom Operators

Sound Trainee
Location Manager
Unit Managers

Locations Assistant
Voice & Dialect Coach
Stunt Co-Coordinator
Stunts

Publicity
Unit Publicists

Stills Photographer
EPK's
Additional EPK
Make-up and Hair Artists

Assistant Costume Designer
Costume Assistants

Costume Trainee
Costume Breakdown

JUDY FARR
SUE MORRISON
SUSAN COLLIN
MARY MACKENZIE
DEREK GRAY
DOT CONNOLLEY
AVRIL WATT
LEWIS BUCHAN
LILIA SELLAMI
JIM BOORER
ANNA BENBOW
STEVEN HALL
JOHN HARPER
DERRICK PETERS
MIKE VALENTINE B.S.C.
COLIN NICOLSON
LOUIS KRAMER
TONY COOK
SANDY MILLER
KIERAN BOYNE
STEPHEN BURT
MICHAEL CAMPBELL
BEVERLEY SYME
IAIN MACLEAN
JO CAMERON BROWN
GARETH MILNE
LYNDAL SMITH
NINA ARMSTRONG
ROWLEY IRLAM
KELLY DENT

PUBLIC EYE
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PICTURE PRODUCTION CO
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SARA MEEK
BARBARA HARRINGTON
LESLEY ABERNETHY
HAZEL MALL
VICKI HALLAM

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Dressing Props	DAVID WEATHERSTONE
	STEWART CUNNINGHAM
	PIERO JAMIESON
Dressing Props Driver	RODDY GARDEN
Standby Props	MAT BERGEL
	SCOTT KEERY
Standby Carpenter	RICHARD HASSALL
Standby Rigger	BILLY WILSON
Standby Painter	BOBBY GEE
Standby Driver	ANDY NIELSON
Gaffer	ANDY LONG
Best Boy	BOB HUNT
Electricians	FRANK McCONALOGUE
	ARTHUR DONNELLY
Construction Manager	PHIL BOWEN
Supervising Carpenter	ALEX ROBERTSON
Carpenter	COLIN DAVIDSON
Stage Hand	MICHAEL HIGSON
Chargehand Painter	SANDY BORTHWICK
Painters	JOHN HUGHES
	JIM O'DONNELL
Production Runner	JENNIFER CARGEY
Production Trainee	LAYLA MALL
Floor Runners	ROBBIE KIRKPATRICK
	AMY GILLIAM
Stand In	NORMAN REES
Stand in	LAURA QUINN
'Les' Body Double	WILLIAM MORRIS
'Joe' Body Double	DAVID SHEASBY
'Cathie' Body Doubles	JOSIE SMITH
	JAY SPENCE
Casting Assistant	KAHLEEN CRAWFORD
	BIG FISH CASTING
Legal Script Consultant	HARRY DIXON
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Clearances	SARAH HUGHES
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Unit Nurse	STEF SWIATEK
Security	TONY DUNCAN
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1 st Assistant Film Editor (London)	GILES BURGESS

Editing Trainee
Post Production Assistant

STEVEN FERGUSON
LAYLA EVANS

RE-RECORDED AT



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Dialogue & ADR Editor
Dubbing Mixer
Assistant Dubbing Mixer
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RORY FARNAN
TIM ALBAN
RICHARD DAVEY
BARNABY SMYTH
EDWARD BULMAN
MICHAEL MACKINNON
CHRIS SINCLAIR
MIKE GRIMES
EDWARD BULMAN
MELISSA LAKE
LIONEL SELWYN
JAMES SEDDON

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Foley Recordist & Editor
Foley Artists

Dolby Sound Consultant

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SIMON CARR
ROBIN BEARD
GRUFF OWEN
TOM HOCKING

Digital Artists

MARK DOLLERY
FRAMELINE PRODUCTIONS
JAS BROWN
GRAEME BROWNLEE
TOMMY BRYCE

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Marine Consultant	STUART MACDONALD
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Assistant Music Mixer	TONY DOOGAN
Musicians Co-Ordinator	MICHAEL BANNISTER
Specialist Folk Music Consultant	GILL MILLS
Music Supervisor	HOOVER DAM
Assistant to David Byrne	DICK GAUGHAN
Music Tutor	JANICE GINSBERG
Guitar (for "Rio Grande")	KARA FINLAY
	KEN McLUSKEY
	JOHNNY McGLYNN

Musicians

Barry Burns	Johnny Quinn	Una McGlone
Richard Colburn	Gregor Philp	John Somerville
Caroline Barber	Alasdair Roberts	Greg Lawson
Lisa Aferiat	Fiona Stephen	Robert Irvine
Donald Gillan	Georgia Boyd	

The Hung Drawn Quartet

Raymond MacDonald	Graeme Wilson	Keith Edwards
Allon Beauvoisin	Stuart Brown	George Lyle

String Arrangements by Malcolm Lindsay & David Byrne

Original music written by David Byrne
Published by Moldy Fig Music (BMI)

"THE RIO GRANDE"

Performed by Peter Mullan

"HAITIAN FIGHT SONG"

Written by Charles Mingus
Published by Jazz Workshop, Inc. (100% world) (BMI)
Performed by The Hung Drawn Quartet
Produced by David Byrne
Arranged by Raymond MacDonald

"THE GREAT WESTERN ROAD"

Written & Performed by David Byrne
Published by Moldy Fig Music (BMI)

Music recorded & mixed at CAVA SOUND WORKSHOPS, GLASGOW

Legal Services provided by	OLSWANG
Insurance services provided by	MEDIA INSURANCE SERVICES
Completion Guarantor	FILM FINANCES
Banking Services	THE ROYAL BANK OF SCOTLAND

World revenues allocated and distributed by Fintage Collection Account Management B.V.

For the Film Council's Premiere Fund

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For Scottish Screen	STEVE McINTYRE
For the Glasgow Film Office	LENNY CROOKS

Post Production Script	SAPEX SCRIPTS
Travel Agent	TRAVELEADS

SPECIAL THANKS TO:

Sally Child, Alastair Mackenzie, Chris Ward, Bernard Traynor, Michael Edwards-Hammond,
Brian Hutton, British Waterways

WITH THANKS TO:

Lindy King, Christian Hodell, Sean Gascoine, Angus Piggott, Jackie Hurt, Katherine Otway,
Lisbeth Savill, Alex Linklater, Barney McCue, Tony Rolink, Darren Hercher, Sue Mingus,
Jeffrey Okkonen, Jackie Cottle, Margot Trocchi, David Whitehead, John Brown, Eddie Dick,
Alastair Scott, Angels The Costumiers, Egham Swan Sanctuary, Kiehl's,
Saratoga Trunk, Savalas Audio Post Production (Glasgow)

Originated on



Filmed on location in and around Glasgow

Made with the support of the National Lottery through
the FILM COUNCIL Premiere Fund and Scottish Screen



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Developed in association with Sigma Films

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An Anglo-French Co-Production

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