

PRESS KIT

August 2018

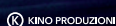
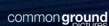
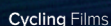
A RACE TO THE END

TIMETRIAL

A FILM BY FINLAY PRETSELL



CREATIVE SCOTLAND AND SCOTTISH DOCUMENTARY INSTITUTE PRESENT A CYCLING FILMS PRODUCTION IN ASSOCIATION WITH COMMONGROUND PICTURES
FEATURING DAVID MILLAR KEY ART BY NADAV KANDER DESIGN JOAKIM KARLSSON SOUND DESIGN CJ MIRRA ORIGINAL SCORE BY DAN DEACON EDITORS KIERAN GOSNEY DINO JONSÄTER SOUND DOUGLAS FAIRGRIEVE
DIRECTOR OF PHOTOGRAPHY MARTIN RADICH EXECUTIVE PRODUCERS IAIN SMITH IAN DAVIES NOE MENDELLE AVRIL MILLAR LESLIE FINLAY SYLVIE RICHARDS PRODUCER SONJA HENRICI DIRECTED AND PRODUCED BY FINLAY PRETSELL



@TIMETRIALFILM #TIMETRIALFILM

WWW.TIMETRIALFILM.COM

© 2017 CYCLING FILMS LTD.

PUBLICITY, BOOKINGS, and SALES CONTACT

UK Publicity:

Keeley Naylor
EMFoundation
keeley@emfoundation.com
www.emfoundation.com
M +44 7970917271

US Publicity:

MPRM COMMUNICATIONS
Alex Klenert
aklenert@mprm.com
Alex Drapac
adrapac@mprm.com

International Sales:

AUTLOOK FILMSALES
CEO Salma Abdalla,
salma@autlookfilms.com
Tel +43 720 34 69 34
SALES DIRECTOR Andrea Hock,
andrea@autlookfilms.com
FESTIVALS Stephanie Fuchs,
stephanie@autlookfilms.com

UK Bookings:

Jon Rushton
JON RUSHTON
jon@jonrushton.com
www.jonrushton.com
M +44 7969 837242

SCREENING INFORMATION

WORLD PREMIERE:

IDFA (Sunday 19th November 2017)

NORDIC PREMIERE:

Göteborg Int'l Film Festival (January 2018)

NORTH AMERICAN PREMIERE:

SXSW (March 2018)

SELECT FILM FESTIVALS:

Tempo Doc Fest (March 2018), Sofia Int'l Film Festival (March 2018), CPH:DOX (March 2018), Cleveland Int'l Film Festival (April 2018), Full Frame (April 2018), IFF Panama (April 2018), Visions du Reel (April 2018), Riverrun (April 2018), Dokfest München Nominated for the Arri Amira Award (May 2018), DocEdge NZ (May/June 2018), Sheffield Doc Fest (June 2018), Edinburgh International Film Festival in competition (June 2018)

SYNOPSIS

LOGLINE

A race to the end.

SHORT SYNOPSIS

TIME TRIAL gives us an exhilarating and terrifying place in a bicycle race, providing an immersive experience as close to actually competing as you will ever see on film. David Millar, shrouded in darkness, declares an intention to rise again for one final encounter with the Tour de France.

100 WORD SYNOPSIS

TIME TRIAL gives us an exhilarating and terrifying place in the race, providing an immersive experience as close to actually competing as you will ever see on film. David Millar, shrouded in darkness, declares an intention to rise again.

A sensory ride through the thrill and hardship of professional cycling. We are hurtled off a hillside, details blurring like watercolours. The euphoria and the fatigue, the highs and the lows. It's as if it were ourselves struggling through the bumpy roads of France. David bluntly and fearlessly narrates his last season in the saddle, intimate and immediate, along with the intricate relationships of cyclist, road crew, fellow competitors, manic fans, and the media circus surrounding it all.

LONG SYNOPSIS

The end of an athlete's career is a race against time and a fight against an inevitable demise. The addictive need to participate defies logic and creates a mesmerising and painful spectacle. TIME TRIAL takes us into the final races of cyclist David Millar's career, leading up to his last encounter with the Tour de France. A sensory ride through the thrill and hardship of professional cycling. We are hurtled off a hillside, details blurring like watercolours. The euphoria and the fatigue, the highs and the lows. It's as if it were ourselves struggling through the bumpy roads of France. David bluntly and fearlessly narrates his last season in the saddle, intimate and immediate, along with the intricate relationships of cyclist, road crew, fellow competitors, manic fans, and the media circus surrounding it all.

We go inside the peloton, we're pushed up impossible climbs and forced down rapid descents, we lie alongside him in his hotel room in post-race agony. We ride in the support car, the source of comfort, supplies and fleeting relief from the cold. And we know that every mile traveled is a mile closer to the end. TIME TRIAL gets us close to David Millar, revealing how the human spirit is driven by a force deeper than success and glory. Filmed using pioneering techniques, bespoke vehicles and on-bike cameras, and with a new score by US composer Dan Deacon.

CAST BIOGRAPHIES

David Millar



Scottish-born David Millar bought his first road bike aged 15 and when he turned 18 he moved to France to race. Two years later, in 1997, he was offered his first professional contract leading the biggest French team, Cofidis. He was soon winning stages of the Tour de France,, La Vuelta a Espana and World Championships before receiving a suspension for doping in 2004.

Since then, based on his experiences, Millar has become an authoritative voice on anti-doping. In 2008, he became part-owner and rider for the Garmin Slipstream team who became renowned for their strong anti-doping stance. Since his resurgence as a clean cyclist, Millar has made his mark as one of Britain's most successful road cyclists, with stage wins in all three of the Grand Tours (Giro d'Italia, Tour de France and La Vuelta a Espana) as well as winning the gold medal in the time trial at the Commonwealth Games in 2010 and the silver medal in the same event at the UCI Road World Championships that same year.

Millar was instrumental in Mark Cavendish's world title in the road race in 2011 in his role as 'team captain' and he represented Great Britain at the Olympic Games in London 2012. He has written two books, Racing Through the Dark and The Racer, was a consultant on the Stephen Frears film, The Program.

Since his retirement in 2014, Millar has become a television commentator for ITV and BBC and is working on a number of projects, including a role with British Cycling, mentoring their Senior Academy riders. His brand is called Chpt./// signifying the third chapter of his life, his professional racing career having been split in two by a doping ban. It creates high end products and so continuing the relationships built, and experience gained, from 18 years racing as professional cyclist.

TW: @millarmind

Thomas Dekker



Thomas Dekker (born 6 September 1984) a Dutch former professional road racing cyclist who is David's roommate in *TIME TRIAL*. He's loveable and warm, the perfect contrast to David in the film in many ways. A prolific winner in his early career - highlights including winning Tirreno-Adriatico in 2006 and Tour de Romandie in 2007. He won two Dutch Team Time Trial Championships and represented his country at the 2004 Olympic Games held in Athens, Greece. He was caught and banned for using EPO on the eve of the 2009 Tour de France. He has also recently completed a controversial biography called *My Fight*.

Thomas now lives and works in Los Angeles as an art dealer.

TW @thomasdekker

Slipstream Sports LLC **Cycling Team**

Slipstream Sports is the brainchild of Jonathan Vaughters and Doug Ellis. The pair founded the company in 2005 on the belief there was a better way to run a cycling team. Slipstream Sports has been dedicated to promoting the ethical growth of American cycling, and was the first company to institute its own internal anti-doping testing protocols for a professional cycling team.

Pull Out Quotes

"a rage against the fading light... a compelling study of the waning of an elite sportsman's powers" **Richard Williams / The Guardian**

"Remarkable... gets as close to the race as any non-competitor can" **Geoffrey McNab**

"Immersive and surprisingly intimate" **Damon Wise / Variety**

"An arresting piece of Cinema" **Sight & Sound**

"Immerses the viewer in the physical and mental sensations of racing" **Total Film**

"An elegant meditative film" **Esquire**

Director's Statement

I have ridden and raced a bike all of my life - it's a part of me. And David captures an ecstatic vision of what it felt like to ride or race. He allows me to translate this reality into images and to encapsulate what it feels like to truly ride in this way day after day, year after year. Many racers last a year or two in this world; to be consistently inhabiting this space for this long, is an incredible feat.

I followed David's 19 year career since the beginning. He is a fellow Scot and was for many years the only British person riding in the biggest race in the world: Tour de France – he gave me a reason to watch this strange sport on TV every year, he was one of the few who 'made it'. What David did is impressive: a rare talent. Until the day he knelt down by my chair at a cycling fundraising dinner, professing his love for my film Standing Start about cyclist Craig Maclean.

Roll on a few years and I couldn't shake this idea of what it felt like at the back end of the race, where David, in his later years is found. This is something we haven't seen. I wanted to find out what it's like for someone like David when that talent fades.

Not only this, cycling is fast, dangerously so at times, riding at high speeds on such tiny tyres and with a tiny sliver of lycra protecting them if they fall. It's a fascinating element to explore and vital to the film. In order to capture this speed and sport in a sensory way, we painstakingly researched over several years during many different races and training sessions to find out exactly what fitted our purposes. With Wim Wenders' key grip we constructed a bespoke motorbike and fine tuned the smallest most discreet onboard cameras and sound devices available which gave us the necessary filmic access to this world.

Cinema is at its best when I start to feel what's on screen, when I'm given the chance to experience something. I bring myself to it – I'm forced to feel. That moment is where the magic lies. Viewer's imaginations make it the most powerful.

However, the root of my fascination has always been the restlessness of man. The inability to sit still or find an unadulterated satisfaction within the pursuit of life. I wanted to explore this by inhabiting David's mind and body while racing.

I would be lying if I said it was easy - I've immersed myself in the complicated, paranoid high

pressured world of professional cycling for the past 5 or so years. I was where I'd always dreamt of being - slap bang in the heart of a bike race, making a film about someone I had a lot of respect for. Cycling seduced me. But I never expected it to be so difficult - to film, to capture and create something truly unique. I was also having difficulty getting past David's protective shield.

Despite that, these challenges have further deepened our collaboration, reinforcing my bond with David and challenging my view of the sport which provides a much more universally interesting story to tell.

I also don't feel like there's ever been a film that helps a viewer see what I see. I don't mean the passion that I feel, but the excitement and exhilaration of being inside the pack of speeding cyclists. I want to transcend the sport. My film is about the pursuit of life. I want to transport audiences to a strange world where they've not been before, the images are familiar, dreamlike and visceral. I didn't want to capture the reality of David's life, I wanted to create a reality, setting up moments with David, experimenting with camera techniques to reflect his point of view.

His career has now come to a halt and the media attention turned away from him. But I kept my camera trained on him to explore an abstract 'after-life' we can all relate to, whether we are a sportsman or not.

My film is about that commitment to a calling but also about when you can't perform your vocation anymore - taking the viewer deep into the exploit of a subtly declining athlete. It is also a film of beauty - it's a stunningly beautiful activity which perfectly lends itself to cinema.



INTERVIEW with Finlay Pretsell

What has surprised you most during filming and post production for TIME TRIAL?

What a professional sports person looks like underneath the very thin veil and how rudimentary professional cycling actually is in many ways. Also, the jump from making short films to feature films is colossal - especially something as complicated and ambitious as this! Everything from the sophistication of shooting to storytelling to keeping your character engaged and invested for such a long period of time. It's such a fine balance.

What are you most excited about sharing with an audience?

The whole experience! I cannot wait to see if they feel, see, hear all that I did while making the film. I'll be shit scared showing people a film I've been working on for such a long time, something so personal to me. I think it's the time when you finally have closure and the film

comes alive when you share it with an audience. Throughout making you have all the small exciting and stressful moments but when it's ready to share it will be a great emotional release! I think then I will be able to move on and get my teeth into something else. I just hope I don't stand up at the world premiere and weep!

I'm very proud of the film we've made. The fact that we got to this point still seems a bit unreal. The whole film was such a feat for everyone involved. From the extremely intricate, complicated way we shot the film to the raising of the large amount of money required. While shooting there really wasn't any let up, everyone had to be so focused all the time or they could miss the smallest of things which could later become huge for us in the edit. I'm hugely grateful to everyone from crew to our investors for being by my side to get here.

As a cycling fanatic, is making this film the perfect merging of your passions?

It is a merging of passions certainly, but was that a good thing? Not sure really. Distance from things is necessary and something I couldn't get away from a lot of the time. It has demystified the sport completely I suppose, I raced semi-professionally many years ago but it was nothing like this. Some aspects I recognised but others not at all. All 'cycling fanatics' want to look and feel the same as a professional while they ride but there are so many things I never miss about racing. I began to dislike and resent having to race and ride my bike all the time, much like David did at the end of his long career. I think the merging of passions has kept me going throughout making the film but it has opened up areas I don't necessarily want to see about something I love to take part in. It hasn't put me off though.

It has been a long project. What kept you going?

Ultimately it's you who has to keep believing that you have something to unearth and it's going to be worth it. It can be a lonely place being the director of a film - it's often said. You're the only one who truly believes and cares enough to make it to the end. The unknown is the antithesis to how professional athletes operate but the unknown is the documentary filmmakers biggest asset.

I kept telling myself to embrace and relish the unknown of making of the film - which was incredibly hard to do. Of course my partner heard a lot of my frustrations and my friends and colleagues kept me going.

Who are your influences?

Werner Herzog has to be one of my closest influences as such an inventive prolific filmmaker but I don't think Herzog would have made this film - he wouldn't have been interested in the subject. Haneke, Lynch, Tarkovsky, Siedl too. I don't think any influences are clear in the film - this is a Pretsell film! Of course there are obvious comparisons to Jorgen Leth's cycling films: A Sunday in Hell and Stars and Watercarriers - he is a great hero of mine and we spoke several times throughout which was very reassuring at times.

Do you think you'll ever win the Tour de France?

No.

What's next? Any more cycling films?

I have a few ideas bobbing around. It's definitely time to discover something else though - which is the beauty of making films I suppose - you really delve very deeply into a subject. I wouldn't rule out any more cycling films but I won't be seeking them out necessarily.

Lessons learned?

There are many things you learn about filmmaking, but mostly about yourself. Learning to forget is one of the most important things to do! I'm lucky in that respect - I tend to forget and let go quite easily of all the annoyances or problems along the way and move on quickly from them - they can bog you down and prevent you from making more work.



Director - Finlay Pretsell

Finlay is an award-winning filmmaker who once set out on the long road to becoming a professional cyclist, riding for a few national teams and representing Scotland a number of times. Finlay's breakthrough as a filmmaker was in 2007 with **Standing Start**, a short film which followed his passion for cycling (shortlisted for Grierson Newcomer Award). The film is a unique look at the world of track cycling featuring world champion **Craig Maclean**.

He followed up that success with several more short films, winning Scotland's top prize, a BAFTA for **Ma Bar**, which was shown at the prestigious Sundance Film festival and over 50 other international film festivals, and **Cutting Loose** (30'), which was financed by the UK Film Council and BBC. It won a raft of awards including Best Documentary at Encounters FF and the Grand Jury prize at Asterfest, and qualified for Oscar nomination after a theatrical run in New York in 2012. Most recently Finlay is producer of **Norfolk** (2015), a feature film directed by longstanding collaborator Martin Radich, financed through BBC Films, BFI, Creative England. (cast: **Denis Menochet – Inglorious Basterds**) It premiered at IFFR 2015 and was nominated for the Michael Powell Award at EIFF 2015.

Finlay has been an integral part of Scottish Documentary Institute since 2005.

Short Biog:

Finlay Pretsell is a BAFTA award-winning filmmaker who once set out on the long road to becoming a professional cyclist. He has directed six shorts and produced many others. Most recently he produced the feature film **Norfolk** for BBC Films, BFI, Creative England. **Time Trial** is his first feature.

Director Filmography:

Cutting Loose (2011) / **Ma Bar** (2009) / **Single Track Mind** (2009) / **Standing Start** (2007)



Producer - Sonja Henrici

Sonja Henrici is one of UK's most innovative documentary producers. Co-founder and co-director of **SDI Productions** Ltd in Edinburgh, she has produced and exec-produced more than 50 short documentary films, which have regularly screened in over 60 countries world-wide, including Sundance, IDFA, Tribeca, SxSW. After working for the Edinburgh International Film Festival, she joined Scottish Documentary Institute in 2004 and developed the institute and the production company (from 2007) with ever growing success.

In 2017 Sonja completed and launched **Donkeyote** at Rotterdam International Film Festival in January 2017, where it was nominated for the Big Screen Award and sold out all screenings. It went on to win the Audience Award at the leading Spanish language festival, Festival de Malaga, and is touring worldwide. **Donkeyote** has been nominated for a Scottish BAFTA for best feature 2017.

In 2015 Sonja launched Seven **Songs for a Long Life** during Hospice UK Care Week and over 100 venues. It had its North American premiere at SxSW 2016 and was sold to PBS (POV).

In 2012 Sonja completed 3 feature documentaries as producer, all of which were critically praised and selected for some of the world's leading film festivals:

Future My Love, a co-production with Sweden/Lisbet Gabrielsson Film / SVT – launched at the Edinburgh International Film Festival, nominated for Best British Feature and screened as Best of Fest; Winner Dokufest Green Dox Award, released theatrically in the UK in late 2013; Mark Cousins called it: ***“Like Adam Curtis meets Startrek – I loved it.”***

I Am Breathing, a co-production with Denmark, in association with Channel 4, DR Denmark, YLE Finland and Wellcome Trust, enjoyed its world premiere in competition at the world's largest documentary film festival in Amsterdam (IDFA), and has since gone on a remarkable journey, opening to 5 star reviews in the UK and around the world through our global screening day, in 37 countries on one day, followed by an Oscar-qualifying release in New York and Los Angeles – The Hollywood Reporter called it ***“among the year's most moving films.”***

Pablo's Winter, by Chico Pereira, won top awards at two of the most prestigious documentary film festivals Dok Leipzig and IDFA, and opened the 'Documentary Fortnight' at MoMA (Museum of Modern Art) in New York; it also earned the International Documentary Association Award for Best Cinematography in 2013. Robert Greene called it ***“a stunning portrait, effortlessly shifting between fiction and nonfiction techniques, uniquely moving.”***

Executive Producer - Ian Davies

Ian Davies has worked in the film business for over 10 years. He is CEO at **Initialize Films**, a consultancy firm for film producers which is commissioned by national film funds such as **Creative Scotland, Screen Australia, Danish Film Institute, Swedish Film Institute, Finnish Film Foundation** and **Norwegian Film Institute**. Through these commissions Ian works with leading companies such as **Sigma Films** (Perfect Sense, Under the Skin), **Rob Roy Films** (Rob Roy), **Black Camel Films** (Sunshine on Leith) and many others, helping producers find international partners (finance, sales, distribution) for feature projects. Ian's clients have gone on to finance and distribute more than 25 feature films with many winning prestigious awards such as BAFTAs and an Emmy.

In addition to his work with Initialize, Ian is co-Director of Boudica Film and Investment. Through Boudica he is Exec Producer on the BBC Films / BFI backed feature film **The Falling** starring Greta Scacchi, Creative Scotland backed feature **Swung** starring Elena Anaya, and **Iona** by Scott Graham.

Ian's work as an assessor several film funds (MEDIA, Irish Film Board, Northern Ireland Film and TV – now Northern Ireland Screen) since 2002 has helped green-light over 40 feature films including some of the best-known European feature films by **Ken Loach, Mike Leigh** and **Michael Winterbottom**.

Executive Producer - Iain Smith

Hollywood producer Iain Smith OBE is Scotland's top producer. Credits include the **Mad Max: Fury Road, 24: Live Another Day** (TV Series), and many notable box office successes including **Wanted, Children of Men, The 5th Element** and **Planet of the Apes**.

Smith has served on the boards for multiple film councils across the UK, and as a governor for the **National Film and Television School**. He is a patron of the **London Film School**, chair of the **Film Skills Council**, and is Director of the **Children's Film and Television Foundation**. He is also chair of the **Edinburgh International Film Festival**.

In 2005, Smith was awarded a BAFTA for Outstanding Achievement in Film, and was made an OBE by the Queen in the 2008 New Year's Honours List for services to Film.

About Cycling Films Ltd/ SDI Productions Ltd - UK

Cycling Films Ltd was set up by Sonja Henrici & Finlay Pretsell to finance films through private investment. **TIME TRIAL** is the first feature.

SDI Productions Ltd was set up by Noe Mendelle and Sonja Henrici in 2007 to provide the production platform for Scottish Documentary Institute for all our international feature documentaries. Noe and Sonja combine over 40 years' experience in film. Our films have played at major film festivals, such as Sundance, Cannes, Hotdocs, Tribeca, Full Frame, IDFA, Cinéma du Reel, Vision du Réel, and Leipzig, and have picked up major awards and nominations.

SDI Productions is all about supporting innovative combinations of visual and sound into new forms of storytelling. We look at Drama or Documentary as tools for storytelling not genres and give equal importance to content and form.

SDI's recent productions include: **Donkeyote** by Chico Pereira (2017), **The Secret Kingdom of the Bijagos** by Noe Mendelle (2016), **Seven Songs for a Long Life** by Amy Hardie (2015), **Norfolk** by Martin Radich (2015, iFeatures, Creative England, BBC, BFI), **I Am Breathing** by Emma Davie & Morag McKinnon (2013, UK, C4 & Demark, DR - IDFA competition & BAFTA winner for

Best Directing), **Future My Love** by Maja Borg (2012, UK/Sweden; SVT - EIFF, CPH Dox, Ambulante, Hotdocs, nominated for the Michael Powell Award for Best British Film), **Pablo's Winter** by Chico Pereira (2012).

Director of Photography - Martin Radich

Martin Radich was raised in Blackpool and studied a BA in Film & Television at the Edinburgh College of Art. As an award winning filmmaker and cinematographer, Radich is best known for his work on **Crack Willow**, **In Memory of Dorothy Bennett** and **A Good Man is Hard to Find**.

Radich is a longstanding collaborator with Finlay Pretsell, having worked with Finlay on a number of his films as DoP, including **Cutting Loose**, **Standing Start**, and also on Martin's own feature length drama, **Norfolk** (iFeatures, BBC, Creative England, BFI), which Finlay produced.



Editors - Kieran Gosney and Dino Jonsäter

Kieran Gosney

Kieran previously edited the feature drama **And Violet** (2016), and the award-winning shorts **Lethe** (2015) and **Out of the Ash** (2013). Additionally, he writes reviews and features on editing for the online publication The 405, as well as covering film festivals. Other films edited include: **Jam** (2015), **Dark Water** (2016), **Momo** (2011). **Time Trial** is his first feature doc as editor.

Dino Jonsäter

Dino Jonsäter edited the critically acclaimed and multi-award-winning Gary Oldman film, **Tinker Tailor Soldier Spy** (2011), for which he was nominated for a BAFTA, and **Let the Right One In** (2008), both directed by Tomas Alfredson. He has worked on numerous other productions in both Sweden and internationally. He also loves cycling and is one of Sweden's top international editors. He edited **Love & Mercy** (2014) with Paul Dano in the lead (Golden Globe nomination). Other films include: **Euphoria** (in post-production), **Thank You for Your Service** (completed, 2017), **Woodshock** (completed 2017, with Kirsten Dunst), **Bluebird** (2013), **Allt faller** (2013, TV series), **Faro** (2013), **Four More Years** (2010), **Almost Elvis** (2009), **Wallander** (2009, TV series), **Gynekologen i Askim** (2007, TV miniseries), **Playa del Sol** (2007, TV series).



Composer - Dan Deacon

Dan Deacon (b. 1981) is an American composer and performer whose work focuses on a maximalist approach to density with a fixation on sample manipulation, synthesis, mechanical instruments and audience collaboration. The bulk of Deacon's recorded work are his 8 solo electronic LPs, most recently **Gliss Riffer** (2015) and **America** (2012). Collaborations and commissions included work for **Kronos Quartet**, **Bang On A Can All-Stars**, **SÅ Percussion**, **Calder Quartet**, and the **LA Philharmonic**. His music served as the score for Justin Peck's New York City Ballet's piece **The Times Are Racing** (2017) and he has scored several feature films including **Twixt** (Francis Ford Coppola, 2011), **Rat Film** (Theo Anthony, 2016), and **Time Trial** (Finlay Pretsell, 2017).

Over the past decade he has relentlessly toured internationally

with a wide range of artists including **Lightning Bolt**, **Arcade Fire**, **Miley Cyrus**, **Future Islands**, **Doug Aitken** and **The Flaming Lips**. His compositions and arrangements have premiered at **Carnegie Hall**, **the Barbican Centre**, **Lincoln Center** and **Walt Disney Concert Hall**. Deacon's music is released via Domino Records. He lives in Baltimore, MD.

Sound Design - CJ Mirra

CJ Mirra (b. John Sampson) is a composer, producer and sound designer based in London, via Australia and Nottingham.

From a nomadic background in music with experimental bands such as **Swimming** and **APOF** the jump to film began with a number of award-winning surf film scores combining orchestral and electronic instruments with manipulated field recordings. This led on to working on feature films such as **Norfolk** (2015, Martin Radich) alongside acclaimed sound recordist **Chris Watson** and composer **JG Thirlwell**, and more recently the spiritually mesmeric feature doc **Paa Joe & The Lion** (2016, Ben Wigley).

CJ Mirra is also one-half of newly formed electronic music duo, **BIRTHRIGHTS** and is a co-founder of the ambient **Colour8** music label.

Twitter @cjmirra

Credits (SHORT)

Directed by
FINLAY PRETSELL

with
DAVID MILLAR
THOMAS DEKKER

Producers
SONJA HENRICI
FINLAY PRETSELL

Executive Producers
IAIN SMITH
IAN DAVIES
NOE MENDELLE
AVRIL MILLAR
LESLIE FINLAY
SYLVIE RICHARDS

Associate Producers
FLORE COSQUER
JONAS KELLAGHER

Director of Photography
MARTIN RADICH

Editors
KIERAN GOSNEY
DINO JONSÄTER

Original Score
DAN DEACON

Sound Design
CJ MIRRA

Sound Recordist
DOUGLAS FAIRGRIEVE

Production Manager
REBECCA DAY

Technical Consultant
BRIAN McCORMICK

Post Production - Picture
THE LOOK

Post Production Co-Ordinator
SOPHIE HOLME

Colourist
THOMAS URBYE

Title Graphics
WILL ANDERSON

Post Production - Audio
MOLINARE

Post Production Manager
EMMA COMANS

Re-Recording Mixer
GEORGE FOULGHAM

Bike Foley Assistant Engineer
JOFF SPITTLEHOUSE

Dialogue Editor
KEVIN ROBERTSON /
ARTEUS

Key Art:
Stills
NADAV KANDER
Design
JOAKIM KARLSSON

(For full credits, please contact sonja@scotdoc.com)

Fact Sheet

Country: UK

Year: 2017

TECHNICAL:

81'13". colour 24 fps

Format: 1.78:1

DCP – 5.1.

BluRay

Language: English

Production Companies

Sonja Henrici

SDI Productions Ltd / Cycling Films Ltd

Scottish Documentary Institute

74 Lauriston Place

Edinburgh, EH3 9DF

Scotland, UK

T +44 131 651 5871

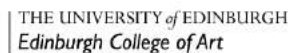
M: +44 7765 415486

sonja@scotdoc.com

UK Bookings: Jon Rushton

UK Publicity: Keeley Naylor

Sales & Distribution: AUTLOOK FILMSALES



www.timetrialfilm.com FB @davidmillarfilm TW @timetrialfilm

© 2017 Cycling Films Ltd.