

DOKUMENTALE

“WHOLLY UNEXPECTED: MOVING AND WONDERFUL - A MUST SEE FILM”  
TODD MCEWAN, AUTHOR

# LOVE & TROUBLE

A FILM BY AMY HARDIE

“A POIGNANT RECIPE FOR HEALING”  
DR KHALID ALI, BRITISH MEDICAL JOURNAL

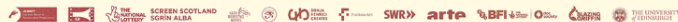
“AUTHENTIC AND GENUINE”  
ROBERT C. ABRAMS, MD

“CHANGE IS POSSIBLE”  
SHONA CAMERON, MSC, PSYCHOLOGIST



TAKING AWAY ONE FEAR AT A TIME

SCREEN SCOTLAND AND BFI DOC SOCIETY PRESENT A SONJA HEINICHS CREATES AND AMY HARDIE PRODUCTION IN CO-PRODUCTION WITH FRONTMARKET AND SWR/ARTE A FILM BY AMY HARDIE PRODUCED BY SONJA HEINICHS AND AMY HARDIE CO-PRODUCED ARNE DIRKENSTOCK EXECUTIVE PRODUCERS LORR CHEATLE MARK THOMAS SANDRA WHIPPHAM LISA-MAARIE RUSSO  
DIRECTOR OF PHOTOGRAPHY TROY EDGECOMBE EDITORS NERIAN BOSNEY & KAJLA BRONCEWICZ MUSIC COMPOSED BY JEFF BALKETZ MUSIC PRODUCED BY MARK DRITON ORIGINAL SONGS BY ROSANNE FELD LYNN BESH HEATHER ANDREWS RE-RECORDING MUSIC BY JOHN COUBAN



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## TRAILER

<https://vimeo.com/1029930527/060e31535f?share=copy>

## LOGLINE

A young mother must confront her own childhood trauma and her husband's combat PTSD to save their marriage, leading them on a decade-long journey through psychology and unconventional therapies that prove the mind's power to heal itself - one brave step at a time.

## 50 Words

Kenny and Kerry both come to their wedding with high ideals and hidden pasts. Filmed over the first ten years of their marriage, Love & Trouble explores identity, shame, anger and love. A rollercoaster of horses, race-cars, therapy, psychiatric drugs and wild swimming.

## SYNOPSIS - SHORT

Kenny and Kerry marry with secrets that almost blow their young family apart. After their new baby is born, Kenny's PTSD is triggered by his crying. Kenny no longer knows what is real, calls it 'the screams'. It seems the marriage is over. But Kerry makes a choice - to return to school, study how the brain works, and discover that suffering isn't a given - you can "use thoughts to change feelings". We follow their recovery over ten years, through psychiatric medication, talking therapy, horses, race-cars and ice swimming as they emerge with new insights and resilience for their life ahead.

**DIRECTOR'S STATEMENT**  
**AMY HARDIE**

Both Kenny and Kerry come from the old coal mining towns that make up the bulk of Scotland's industrial regions. They both know about the impact of poverty, the need to get away, the attraction of finding any escape route from the cycles of drugs, unemployment, violence and prison that ruled their childhoods.

By sixteen Kenny had joined the army and Kerry had taken a £5 bus to the other end of Britain. They both wanted escape; a world with options.

When I met them they were going through profound change. It often felt out of control. The narrative arc of the film shows them searching for tools to help them escape mental pain.

I've been privileged to know them both for the last six years. They have allowed me to join their home life, their wild swimming and trail riding adventures, and especially their 'talking cure' sessions, whether IEMT, gestalt, or NLP. Therapy was a concept ridiculed in the environment they come from. But for Kenny and Kerry it has been life changing.

They have learnt to 'get the brain working for you, not against you'. They have taken control of their pain. They are able to leave behind their traumas, and the resulting damaging behaviours. Their individual autonomy deepens as they recreate themselves, turning away from anger and shame, delusions and fear, until they finally train to become coaches themselves.

**PRODUCER'S STATEMENT**  
**SONJA HENRICI**

Love & Trouble evolved like all good stories and people. Amy Hardie is a courageous filmmaker who digs into difficult subjects with determination. Staying the course over many years of production is difficult too. As is fundraising for observational filmmaking. Kenny and Kerry are so relatable. They encourage us to look at our own life and where we could take a step forward. They model a modern marriage which fosters open communication and self empathy. We have a lot to learn from them. As Roseanne Reid sings in the film: we need "a different kind of brave." This film embraces new kinds of heroes. Not action heroes with military medals, but those who look steadfast into past experiences and trauma to create a kinder world for themselves and others.

## CONTRIBUTORS

### **Kenny Watson**

Hello, I'm Kenny Watson, husband to Kerry and a proud father of two young boys. My life journey took me through 12 years of service in the armed forces, including deployments to challenging environments like Afghanistan and Iraq. As a young recruit at 16, the weight of these experiences forced me to mature far beyond my years, shaping my perspective in profound ways. Following three deployments, the toll on my mental health became evident, I struggled predominantly with anger and guilt, leading to a diagnosis of post-traumatic stress.

Attempting to access mental health support proved to be difficult, with traditional therapeutic approaches making my condition worse. Alongside my wife, I embarked on a journey of recovery, a transformative road that has defined the last 10 years of my life. Building resilience, overcoming PTSD, and reclaiming my individuality from the institutionalised military environment has been a strong focal point.

In the pursuit of becoming mentally well and stable, I delved into studying psychology and learning psychological interventions, eventually qualifying as a practitioner. I am now dedicated to delivering support sessions to fellow veterans and organisations, teaching tools to enhance their mental wellbeing. I am passionate about challenging outdated views of "masculinity" and raising awareness of how this impacts men's mental health. Witnessing the positive impact of these efforts fills me with satisfaction and inspires me to continue my mission of offering a guiding hand to those in need.

Beyond my work in the third sector, I enjoy time with my family, bonding with my sons, immersing myself in the outdoors, motorsports, and building a lifestyle that supports wellbeing. Through my experiences, I aim to inspire others to seize control of their lives and provide the courage to persevere through challenging times. I hope the documentary reflects this and gives hope to others.

### **Kerry Watson**

Hi, I'm Kerry Watson, a devoted 34-year-old mother of two and proud wife of Kenny, a veteran of HM Forces. With a degree in psychology, my passion for mental health and holistic wellbeing stems from my own journey of healing. Having navigated my own mental health challenges, I embraced a path of recovery through traditional therapy, medication, talking therapies, and self-development programs. This difficult yet transformative experience ignited an interest in holistic wellbeing as I learned that wellbeing is a constant journey which involves a holistic approach- the mind, body and soul. This passion led me to train as a practitioner in integrative therapies such as hypnotherapy, NLP, counselling and CBT.

Currently, I'm taking a career break to focus on raising my young children, which is where my heart truly lies. Alongside nurturing my family, I find joy in gardening, indulging in photography, learning new skills, cooking, expressing myself through writing, immersing myself in nature, and exploring the therapeutic benefits of yoga and breathwork. Driven by a passion to share

my experiences, I hope to inspire those grappling with mental health challenges, to find their path to hope and healing. I firmly believe there is light at the end of the tunnel, and I am committed to illuminating that path for others. Having recently finished filming a documentary with Amy Hardie, I hope our experiences show the world that healing is possible. Albeit, it may be difficult at times and accessing support might be a challenge. I hope that others are inspired to try the healing modalities that have helped us and raise awareness of what support is out there, other than the most common traditional methods.

### **And with:**

Harris Watson, Alfie Watson, James Tripp, Alan Johnson, Malcom Williams, Jock Hutchison, Mark Perryman, Roddy Capmbell, Joy Jones, Charlie Hobson, Karen Inkster, Howard Twedde, Gillian Stewart.

## EARLY AUDIENCE PRAISE

### **Critics quotes:**

***A study in contemporary life and luck that suddenly becomes something wholly unexpected: moving and wonderful.***

Todd McEwan, cinephile and author of Cary Grant's Suit.

**"By telling Kerry and Kenny's story of trauma, Amy Hardie delivers a poignant recipe for healing. 'Love and Trouble' is a must-see film for anyone who ever experienced anxiety, depression or PTSD, and for those who stood by them".**

Dr Khalid Ali, Film and Media critic, British Medical Journal

**"I cried and laughed and deeply admired their courage. The film offers a way for so many people to understand that change is possible."**

Shona Cameron MSc / Psychologist

### **Audiences**

**"The delight in watching two people, both with awful trauma, recover through the right help, both themselves and their relationship – truly beautiful."**

**"The tenacity of love. The power of therapy. Recovery is a journey. Life is not static."**

**“This film is important! I laughed all the way through. I also cried and felt so much pain.”**

**“How strong people can become when they embrace change. “**

**“Visually it’s very arresting throughout. The filmmaking and filmmakers are completely invisible in this. The film is really intimate and present.”**

<b>REVIEW by Robert C. Abrams, MD</b>
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*Love and Trouble*, written and directed by Amy Hardie, is a documentary highlighting the impact of traumatic events on actual lives. The point is made that symptoms of Post-Traumatic Stress Disorder (PTSD), and the consequences of trauma generally, can be the result of extreme wartime experiences or the outcome of “everyday” abuse of minor children. The former is the stuff of high drama while the latter is not, but the psychological damage incurred by sexual abuse in childhood may be the most enduring, given the young age and developmental vulnerability of its victims. In this film there is a portrait of both kinds of survivors.

*Love and Trouble* is a thoughtfully constructed film that offers the viewer a moving revelation of traumatic events and the extended process of healing them. The background music is well-chosen and stirring, including two original songs, and the photography is beautiful, too, with every shot a composition that is both interesting as art and a contribution to the developing story.

It is helpful to remember, especially since the narrative advances in a logical progression, that the film is a documentary with contemporaneous developments; its final ending and outcome were unknown throughout most of the filming to all participants, whether directors or film crew, and of course, to viewers. Accordingly, along the way, one feels a range of sadness, anxiety or pride as events unfold and emotional engagement with the characters grows.

The characters are themselves authentic and genuine in a way that only real people can be. The two principal ones are, however, unusually gifted in many ways, raising a question about the generalizability of their paths to healing and the extent of its applicability to those less well-disposed. This point will be taken up again and considered after a recounting of key elements of the film’s action.

Kerry Preston Watson is a young woman who has been psychologically damaged early in life. Her father was convicted and imprisoned for armed robbery when she was an infant, and she had almost no subsequent relationship with him. Her mother was a de facto single parent, holding down multiple jobs to care for a family of three children without any child support. One assumes that loving and sustained parental relationships were insufficient or lacking altogether. Then, Kerry had been raped by an adult man at a friend’s house at the age of nine, leaving her with a pervasive aftermath of shame and guilt, the pain of which was not at all eased by the fact that several of her peers had been subjected to similar violations.

Miserable, Kerry made a hapless suicide attempt at the age of 12, taking an overdose of her mother's pills together with alcohol. She became a rebellious and unhappy, if intelligent, adolescent who dropped out of high school at 15 and a half. With no prospect of going on to university, by the age of 18 Kerry was desperate to leave the boredom, restrictions and unhappiness she felt in her small hometown. She chose Cornwall, England, as the destination of her escape because that was the location farthest from home that she could reach with the five pounds in her pocket. In Cornwall, she worked as a dancer in a bar, where for a while the lights and music obscured her consciousness of the leering men who watched her perform. But one day she suddenly broke down, overcome by weeping, her distressing memories of having been abused fully reawakened. It is at that point in her life that she met Kenneth Watson.

Kenneth was a young soldier who had joined the army at the age of 16, striving to be "the best." He appeared, at least at first, to be a good fit for the military culture and its spirit of camaraderie. Sent to Afghanistan in 2011, he became a patrol commander and sniper, the position of sniper being the key asset in the command, the only man in the outfit in "who can deliver" lethal payload to the enemy. The leadership role also carried the responsibility of keeping the men around him alive.

When they meet in 2012, Kerry finds Kenneth to be unusually gentle and kind, responding sensitively to nature in a way she had never seen a man do before. To Kerry, he is "the most beautiful man I've ever seen my whole life." Fearing that she would turn away from a person who had killed many Taliban fighters, even if anonymously and in the heat of combat, at the time of their marriage Kenneth has not told Kerry about his activities in Afghanistan; nor has he described the appalling scenes of children being savaged as human shields, or the agonised screams of friends dying after direct hits from an incendiary device.

It had been soon after their marriage when, at the funeral of a soldier who had been killed in battle under his command, Kenneth felt such intense guilt for having survived that he could not bring himself to say a few words of comfort to the young man's grieving mother. Kerry had been with him at that ceremony, and when he considered the hopeful promise of their lives together, contrasted with the foreshortened existence of his comrade, he felt that he was beyond all contrition.

Not long after that, Kerry observes with alarm Kenneth's sudden flatness and withdrawal at a celebration that includes fireworks. This moment marks the beginning of his plummeting descent into the darkness of night terrors, violent dreams, paranoia and an ominous loss of control. Kenneth acknowledges that he attempted or contemplated suicide on at least six occasions during this period, and Kerry finds it necessary to remove knives and other sharp items from the house. She quite reasonably begins to fear for the safety of their infant son, Harris, feeling compelled to think about divorce or consider remanding Kenneth for psychiatric inpatient treatment or even longer-term institutionalisation. But in the end, she concludes that she cannot not assure her own safety and that of her son by abandoning a person she deeply loves because of a mental condition for which he is blameless. If Kenneth, at present, cannot accept her love, she compensates by showering her infant son—and her pet rabbits—with abundant warmth and affection.

Determined to find therapeutic opportunities for Kenneth, a resourceful Kerry discovers several of them, starting with a behavioural therapy program featuring encounters with retired racehorses. These horses were once highly-functioning animals who are now no longer able to do what they had been trained to do and have become frightened, skittish, easily agitated, and financially worthless; these are all aspects symbolically relevant to Kenneth's own circumstances, Kenneth being a man who outside of the structure of the Army, feels like "a piece of brass no longer needed." Originally drawn to the risk and "buzz" of combat, Kenneth is in one scene shown to redirect that aspect of his personality to the thrill of driving a race car, and later, do so vicariously, by coaching his son to race on an electrically powered motorcycle.

While watching over Kenneth's early progress, Kerry begins simultaneously to put her own life on a more positive course, now becoming a university student. Motivated by a desire to achieve understanding and personal insight, she chooses a Bachelor in Psychology. At this point, however, there is an unevenness in the state of the couple's rehabilitation as individuals, with Kerry's process of personal growth initially in the ascendant and Kenneth still struggling and beginning to resent Kerry's competence and initiative. But they come to use these disparities as an effective bolster for their marriage, whereby each partner alternately helps and encourages the other when in need of support. For example, when Kenneth starts to taper off the now-redundant anti-anxiety medication he had taken for years, serving as a model for Kerry, who eventually does the same.

Kenneth applies himself keenly and with as much openness as he can muster in various therapies. For him, however, any therapeutic approach initially seems "against the grain," representing a departure from everything he has known. His Army training had conditioned him as a sniper to defensively depersonalise, to "feel nothing but the recoil on my shoulder," and if needed to stay focused on the task at hand, to turn away from the screams of dying fellow soldiers.

Kerry meanwhile graduates with a BSc degree in Psychology and with the greatest personal satisfaction opens her own practice of social work psychotherapy. Kenneth's own condition improves sufficiently to warrant beginning his own training as a lay counsellor. In what may be regarded as one of the most critical developments of the film, certainly one of the most affecting, Kenneth at last learns how to connect with Harris, the son he had never stopped loving but with whom his symptoms had prevented him from freely experiencing or expressing affection.

Both Kerry and Kenneth emerge with a gratifying sense of achievement, while acknowledging that dealing with the memories that had nearly destroyed them will require a lifelong commitment. After 10 years, the full period of their marriage to date, Kenneth and Kerry feel that they are different people—more accurately, they are the same people, but having now, in their different ways, matured.

The concern raised at the beginning of this article is whether Kenneth and Kerry, as exemplars, are leaving viewers with the unrealistic impression that successful resolution of post-traumatic symptoms is as likely or possible for everyone as it had been for them. But in the end, that is not a salient question. Kerry and Kenneth *are* exceptional, both of them blessed with the ability to love unselfishly and to be guided by social conscience and compassion for those who suffer. Sublimating one's personal misfortune into the larger good, into meaning and humanitarian

benefit, is after all the highest form of psychological defence. It is only fitting that Kerry and Kenneth, and others like them, should be the ones to open their hearts and offer their skills to those who may not necessarily succeed in moving beyond trauma as thoroughly as they have done themselves.

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Robert C. Abrams, M.D.

Professor Emeritus of Psychiatry

Weill Cornell Medicine | NewYork-Presbyterian

## SUSTAINABILITY

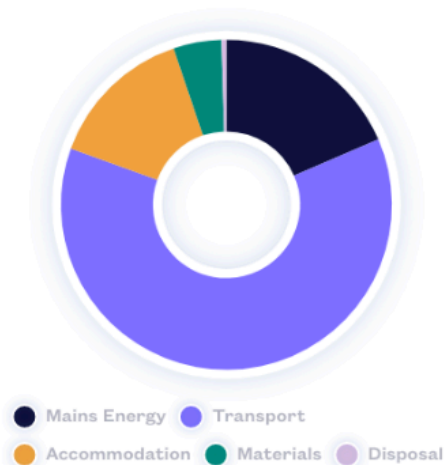
### Footprint Data

Total tonnes CO2e **4.92**

Tonnes CO2e per hour **3.28**

Offset Cost **£51.67**

Here you can see how much it would be to offset your emissions. To learn more about offsets [click here](#).



Above is our final footprint for our production of the Love & Trouble documentary. In total, we had 4.89 tonnes of CO2. Our biggest carbon contributor is our Travel and Transport as we filmed in several places in Scotland, the UK as well as one international trip. There was additional travel during post production within Scotland, although this was minor. Where possible, an electric car was used and a hybrid car rented for the production days. We worked with a minimal crew under 10 people per location, and ride-shared as much as was possible, in order to minimise travel and accommodation CO2. Our post production took place in spaces with 100% renewable energy.

LOVE & TROUBLE is a thoughtful and intimate exploration of PTSD through the story of a young couple. Through talking therapy, ice baths and horse rides, we are promoting a more sustainable, healthy lifestyle and demonstrating the importance of wellbeing and mental health care.

## FILM TEAM

### **DIRECTOR/PRODUCER: Amy Hardie**

Amy Hardie's *THE EDGE OF DREAMING*, was the first Scottish feature documentary in competition at IDFA 2009 and awarded the Grand Jury Prize, Kiev International Film Festival. Amy graduated from NFTS in 1990 with the BP Expo Prize for best student documentary: *KAFI'S STORY*. Her most recent film, *SEVEN SONGS FOR A LONG LIFE* was shown in over 100 UK cinemas before international festival screenings including SXSW and Margaret Mead. It's the first documentary in the UK to be 'prescribed' by doctors for their patients in over 240 GP centres. It doubled usual BBC Scotland audience share at 9 pm, and had a profound impact internationally on both patients, health professionals and policy makers. Amy is a mentor for BFI and Scottish Doc Institute grantees and currently executive producers on BBC Scotland: 'Long Live My Happy Head' about Comic Book Artist Gordon Shaw and 'The Hermit Of Loch Treig', awarded 2nd prize at the Whickers 2020.

### **PRODUCER: Sonja Henrici**

Sonja Henrici is an international BAFTA-nominated producer of multiple international feature documentaries: *MERKEL* (Netflix/Telluride 2022), *THE OIL MACHINE* (IDFA 2022/CPHDOx) *BECOMING ANIMAL* (CPH DOX 2018); *TIME TRIAL*, a film with ex-cyclist David Millar (IDFA 2017 & SXSW); *DONKEYOTE* (2017) (EIFF Best Feature Documentary); *SEVEN SONGS FOR A LONG LIFE* (2015) (SxSW 2016); *I AM BREATHING* (2013) "One of the year's most moving films." (Hollywood Reporter); *FUTURE MY LOVE* (2012). Her films have screened on all continents, in over 60 countries. She is an innovative and resourceful creative producer with deep knowledge across the whole value chain. She joined Scottish Documentary Institute at its inception in 2004 and was instrumental in developing SDI into a flourishing talent hub for creative documentary, renowned world-wide. She was co-founder of SDI Productions (2007) and co-director of the Institute from 2013-2020, leading it to its charitable status. She was a founding trustee of the charity until 2020. In 2021 she set up Sonja Henrici Creates Ltd for all her future creative and production work. She's an RSA Fellow, a member of AMPAS and BAFTA.

### **EXECUTIVE PRODUCER: Lori Cheatle**

Lori Cheatle is a Producer and Executive Producer of over 25 award-winning films and the founder of Hard Working Movies, a director-driven production company with an appetite for bold, beautiful, high-profile narratives. The films she's produced have screened at all the top international film festivals, in cinemas and on TV and streaming platforms worldwide. Titles include *DREAMING WALLS*, Executive Produced by Martin Scorsese (Magnolia Pictures, Hulu); *MATANGA/MAYA/M.I.A.*, about the pop star M.I.A. which won a Special Jury Award at Sundance and the IDA Award for Best Music Documentary; *KIKI* (IFC Films), which premiered at Sundance and won the Berlin Teddy Award and was nominated for an Independent Spirit award; *CAPTIVATED: THE TRIALS OF PAMELA SMART* (HBO/Sky Atlantic) which was released in over 100 countries; *51 BIRCH STREET* (by Doug Block, HBO), and two previous films directed by Amy Hardie. Lori received the Sundance Amazon Producers Award and is a member of AMPAS and BAFTA.

## **CO-PRODUCER: Arne Birkenstock**

Arne Birkenstock directed and produced award winning feature documentaries and docu-series. With his production company Fruitmarket he works with Directors like Dan Gordon, Michael Madsen, Florian Opitz, Milo Rau, Yasemin Samdereli, Regina Schillig, Michael Schmitt and others. He produced films like “The Congo Tribunal”, “Beltracchi – The Art of Forgery”, “Stasi FC” and series like “Capital B – who owns Berlin?” (Arte/ARD) or “Till Murder Do Us Part – Soering vs. Haysom” (Netflix).

## **DIRECTOR OF PHOTOGRAPHY: Troy Edige**

Troy is a UK based DP & Director who brings his unique vision and style to the wide range of projects that he works on, combining his passions for adventure and creating visceral imagery. His career has seen him travel across the globe to work on projects shot in locations including the US, Europe, Japan, Kenya, India and Pakistan, and he has collaborated with prominent artists including Academy Award winner Riz Ahmed, and BAFTA winner Aisling Bea. His self-shot documentary about indigenous polo in the remote mountains of Pakistan has been selected for leading documentary festivals around the world, and his work has been featured on platforms including Netflix, National Geographic, HBO, BBC, Canal+ and Arte. An award-winner for best cinematography in multiple festivals, he stands out with his well-rounded and versatile style which comes as a result of his depth of experience in documentaries, commercials and narratives.

## **EDITORS:**

### **Kieran Gosney**

Kieran Gosney is a Scottish editor best known for the feature documentaries A Cat Called Dom (2022), The Hermit of Treig (2022) and Time Trial (2017). He received the Best Editing award for Time Trial at the 2017 RiverRun International Film Festival. He originally studied film at Edinburgh College of Art, and has gone on to teach film editing at Edinburgh Napier University and Edinburgh College of Art. Additionally, Kieran has written about music and film for print and online publications such as The 405 and Litro Magazine.

### **Katja Dringenberg**

Katja Dringenberg has been working in the German and international Film Industry for more than 30 years. She has demonstrated successfully her knowledge and passion for Film in many works. It is certainly part of her achievement when films she has worked to receive the highest awards. She mainly works for documentary feature and fiction films for the cinema. She shows her main competence in story-telling and dramaturgy. Katja Dringenberg works on the dramaturgy of complex film scripts and often works on films in France, Tunisia, Sweden, Italy and Switzerland. She is invited in many committees and juries such as Hessian Film Funding, as well as Swiss Film funding. In 2019 Katja was invited to be a member at the Academy of Motion Picture Arts & Science - Documentary Film Branch.

### **Composer: Jeff Baxter**

Jeff Baxter is a musician-composer living in Portland, Oregon. He has been performing and writing music for 40 years. His latest projects include performing piano and organ on the score for Focus Features’ “The Holdovers”, original music for The Netflix series “Working, What We Do All Day” presented by Barack Obama, and original music for the documentary “Leave No Trace” directed by Irene Taylor. Jeff has also written original music for a number of podcasts including the award winning “Wind of Change” hosted by Patrick Radden Keefe, and the Apple Original podcast, “Project Unabomb. Jeff has scored many short films as well as the feature film “Goodbye Petrushka” Directed

by Nicola Rose. Jeff continues to explore and expand his musical palette with live performance as well as composition and will often occupy local parks with impromptu electronic performances.

### Music produced by: Mark Orton

Mark Orton is a composer working in the mediums of film scoring, concert music, and radio/podcast. He is both a multi-instrumentalist and a collector of antique and unusual instruments, performing on all manner (and era) of guitars, keyboards, and percussion. He is the co-founder of Tin Hat, an internationally renowned composer/improviser collective with seven critically acclaimed albums. Mark has written scores for dozens of films – documentary, narrative feature, and fine art – and has composed music for modern dance, theatre, experimental radio, video/art installation, podcast, the circus, and the concert hall. His composing credits include his work with Alexander Payne: Nebraska (2013) and The Holdovers (2023).

### Original Songs by: Roseanne Reid

Roseanne Reid, a Scottish singer-songwriter, released her sophomore album, "Lawside," following the success of her debut, "Trails." Recorded in Perth, Scotland, with producer David Macfarlane, the album showcases Roseanne's evolving confidence in her vocal delivery and songwriting. Raised in Edinburgh as the daughter of The Proclaimers' Craig Reid, Roseanne draws inspiration from folk icons like Bob Dylan and Martha Wainwright. "Lawside" features tracks like "Call It Love" and "Mona Lisa," blending Celtic influences with collaborative efforts. Despite the challenges of balancing family life with her music career, Roseanne remains dedicated to her craft. With her soothing vocals and authentic storytelling, she resonates deeply with audiences, solidifying her place in the Scottish music scene. "Lawside" serves as a testament to Roseanne Reid's growth as an artist and reflects her evolving life experiences. Her original songs featured in Love & Trouble are: "In a Hundred Years" and "A Different Kind of Brave"

Full Credit List available on Request.

## FACT SHEET

**Country:** UK / Germany **Year:** 2024 **Duration:** 90' **Language:** English **Format:** 2K

**Screening Format:** DCP **Aspect Ratio** 1.85:1

### Production Companies:

© 2024 Sonja Henrici Creates Ltd, Amy Hardie Productions Ltd, Fruitmarket GmbH

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