

VERVE
PICTURES

LOVE + HATE

a film by
Dominic Savage

with
Samina Awan
Thomas Hudson
Nichola Burley
Wasim Zakir

Soundtrack featuring Snow Patrol, Ian Brown, Keane

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Running time: 86 minutes **Certificate:** 15 **Release Date:** 5th May 2006

SHORT SYNOPSIS

A passionate story, *Love + Hate* tackles the conflicting emotions that explode when a white boy falls in love with a Muslim girl. Bound by conflicting loyalties to friends and family, the young lovers find themselves caught in the crossfire between faith and feeling, tradition and instinct, love and hate.

Uncompromising, trenchant and passionate, *Love + Hate* is the latest revealing look at contemporary Britain from rising filmmaker Dominic Savage.

LONG SYNOPSIS

Naseema and Adam are teenagers in an unspecified town in England. Naseema is a Muslim British Pakistani brought up under the careful supervision of her family, particularly her father, a taxi driver, and her older brother Yousif, who works in the local factory. Adam is a local boy who hangs out with his elder brother Sean and their mates, avowed racists who get their kicks from victimising, what they call, 'Pakis'. Meeting on Naseema's first day at work at a decorating centre, Adam seethes silently, refusing to talk to her.

Naseema's other colleague, Michelle, is far more welcoming and liberal. Hanging out with the young men in their flash cars, she gets picked up by Yousif and they begin a covert relationship, hidden from both Naseema and Michelle's father Derek who works with Yousif.

Adam tries to persuade his boss to fire Naseema but despite his hostility, Michelle picks up on an underlying attraction between them. Sean and his friends shun one of their number, Shane, when he confesses to finding Asian women attractive. Similarly Yousif warns Naseema about the unacceptability of socialising with white boys.

A troubled Adam confesses to Shane that he is attracted to Naseema and eventually builds up the courage to ask her out. They meet after work in some abandoned wasteland. Adam kisses her passionately before running away.

Yousif and Michelle's secret relationship deepens, both confess to having similar hopes for the future - kids, a home, security. Sean sets himself and Adam up on a double date but Adam turns him down to meet Naseema. They share a wonderful evening. Yousif becomes suspicious of Naseema's social life and demands to know what she's doing. Their sister Azara brands him a hypocrite.

On an evening out, Sean and Adam get into a row with their cab driver, Naseema's father. Sean attacks him and leaves him badly beaten. When Yousif discovers what has happened, he rounds up some Asian friends and they pursue Sean, Adam and their friends with baseball bats. Sean and Adam escape but Adam then turns on Sean before fleeing.

LONG SYNOPSIS continued

Adam is horrified to learn that the cab driver was Naseema's father. Yousif sees them together and chases after Adam, telling Naseema that Adam was responsible for their father's injuries. Yousif and Naseema tearfully reconcile - she believes he was right all along about Adam but Adam is equally determined to win Naseema back. He persuades her that he was innocent and convinces her to run away with him. Yousif breaks up with a devastated Michelle, who inadvertently lets slip Naseema's plans...

WRITER-DIRECTOR DOMINIC SAVAGE ON LOVE + HATE

Inspiration

The idea started by thinking about the division that you get in certain towns, particularly mill towns in Northern England, which seem to have an air of segregation about them. There are white areas and there are Asian areas. I remember when I was working on another film in Burnley, there was a tremendous air of dislike between the two communities. You would hear stories of terrible violence and feel it on the streets. You see groups of Asian lads walking around keeping their eyes open for a group of white lads and the whole thing was like a war. They've had riots in Oldham when everything broke down.

In London we're lucky to be living in a city that is truthfully cosmopolitan and multiracial. I realised there are places where people don't enjoy that same integration. I like the idea of two people from either side of a divide getting together. I was interested in finding out the consequences of that. Facing up to what you really feel as opposed to what you're supposed to feel. Hypocrisy. Racism. What is being a racist? And is it possible to change and become a non-racist?

We don't specify a particular place in the film because I didn't want to make that the focus. I felt that love was the biggest issue. I always wanted to make a film that was a love story, but of course love stories are only interesting when there are difficulties. Often they end tragically. So *Love + Hate* is the result of many things that I wanted to do which all came together.

Research

The trick is to meet people who are actually in the relevant situation. In this case either an Asian girl and a white lad or an Asian lad with a white girl - and to look at the difficulties involved. You can then have more confidence in the story you're telling because you know it is based in reality.

On this film I had a researcher who found people for me. Sometimes I find them myself. They were very difficult to find because it is all about secrets. The people that I spoke to, very often their parents didn't know about it. There was one couple I met who were living together and from the Asian side the parents didn't know. I was interested in the fact that this was an example of relationships under extremes.

From these meetings I get pictures in my head and it helps me formulate the structure of the story and the characters that I want to write about. It is_ therefore a mixture of imagination plus fact and there is a lot of oneself in it too. It is these three things: place, the people whose stories you hear and yourself, combining to make the story. And then it changes again when you start casting.

Casting

I always like to work with people who aren't necessarily actors; who maybe want to become actors but it isn't their be-all and end-all. I look for people who have some experience of the character they are playing, maybe some sense of having been through it a little themselves. On this film more than any of the others it was a happy mixture of everyone having a real resonance with the character they were playing. Their personal experience feeds into the role and I will go with certain truths within their lives which feed into the story and script.

We used adverts, looked in schools, colleges, workplaces, everything really.

The people who were able to talk quite fluently and emotionally about themselves interested me the most. I saw every person on tape. There were probably about a thousand in the end, maybe more. At one stage I thought it wasn't going to happen. For me casting is so important that unless you find the right people it isn't worth making the film. This might be the other way around from how films normally work. And in this way the film can be compromised I think. The right person is much more important than the script as far as I'm concerned. One of our difficulties was finding a girl who was Muslim. I always thought it was really important that the young girl really was Muslim, so I had to find someone from a more progressive family.

Improvisation

The script has a very strong similarity to the film. Everything in the script is very detailed, I just always leave the dialogue out. For me this frees up the individual actors to bring a lot more to the role and for the role to be able to change. It changes during casting; it changes through whom I have cast, during workshops and during shooting. In this way the script changes all the time and that is the beauty of it.

You develop a very close relationship with the actors; you're bringing a lot of yourself to it and you need to be able to trust who you are giving that to.

It's a very intense process ultimately and not something you can suddenly do. It's quite stressful because you start the beginning of your shooting days without any guarantees. With dialogue comes some kind of guarantee of the structure of the scene. This is one of the more difficult things about getting a film like this made. The people backing it didn't quite know what they were going to get and they had to take a leap of faith. So much happens in the cutting room that changes things too. Nothing is finished until the end.

I constantly plant the actors with ideas about where to go with the dialogue. I tend to be incredibly descriptive about the shape of the scene and what kind of things they should bring up. I just don't tell them how to say it. This plants a structure in the actors' heads so they can picture it straightaway. It should then come out in an organic way with all these pointers that I know will feed the overall story.

Shooting

We shot on 35mm. I never feel restricted by that. I don't do massive amounts of takes really and I wasn't aware of getting through a lot of film stock. Because I have made a lot of documentaries before I've been used to using very small crews, working with real people, doing exciting things in different ways. I think that's where my working style came from.

With documentaries it's about capturing the moment as it happens. That's the kind of ethos that I wanted to import into my drama because I always felt there was an excitement to that which sometimes drama doesn't have. But I didn't want to shoot this as if it were a documentary. I wanted the reality to come through in the conviction of the performances rather than on-the-fly camera work. And that same freedom and energy can also come within a very static frame, it doesn't

necessarily have to move around too much. Ultimately, I don't think the technique is that relevant.

Music

I tried lots of different approaches with the music. It was difficult to get the right sentiment, the right empathy with it because I didn't just want to do something that had songs in for the sake of it. They had to have the right feel. It just so happened that a kind of indie guitar worked. A lot of Asian kids listen to R&B or hip-hop but the trouble with that music is that it's not sympathetic in the right way. It may be what they listen to but it doesn't work with the naive and heartfelt sentiments of the film. Snow Patrol did seem to do this. We got the band to see it and they wrote an original love song for the film which was exciting. I am a fan of Ian Brown and we used some of his songs too. There's also a new singer songwriter involved called Steven Fretwell who I have become a big fan of. All the artists were chosen for the right reasons and I really feel that it works emotionally.

INTERVIEWS WITH THE CAST

SAMINA AWAN - Naseema

What you were doing before the film came about?

I was at college doing my A Levels - Biology, English Literature, IT and Economics. I went for this one audition and it was mad. I got a call back, and then I got another call back and I was like, "Oh my God, I could actually get this!"

And what happened in that first audition?

I had to just talk about me as a person and talk about my family and issues that I have at home and if I related to the character. What it's like for an Asian girl in society, what she has to put up with.

What is that like for you - being an Asian woman in society?

Well, you feel isolated, in a Westernised place and you should be able to... I mean I am easily influenced like a lot of Asian girls, especially when you are surrounded by so many things that are going on and you want to be part of it. But a lot of times it's really difficult because you've got family issues going on. It's hard to balance the two.

And what have your family thought about doing this part?

They are really proud of me.

Do you feel comfortable with improvisation?

I found it really hard at first but then I got into it. Dominic has been really helpful as well because he gets you absorbed into the character. We did a workshop and we went through sections of the scripts and he told us how we should be feeling and how he wants the audience to perceive the character. That helps you get into the character's mind.

You have some very emotional scenes. How do you get there?

Dominic helps me get there as well, because he pictures it. I actually try to get into the character, into the mind and everything. For instance, we did a scene in the bedroom, when I found out that it was Adam that was involved in beating my dad up. I had to lean against the window, there was rain, the whole atmosphere was perfect. A lot of the crew weren't in the room, so I didn't feel intimidated and I just cried and cried. When it was over I couldn't stop crying afterwards. I was so involved and I was like "Oh, come on Samina, snap out of it!"

What do you think of the way Asian people are portrayed in this film?

In this film they are portrayed as very traditional. A lot of Asian families nowadays have lightened up a bit. They want the best for their sons and daughters, the best for their families. Asian girls shouldn't just stay in the house, they should get an education, they should move up in life and this film does say to people let your kids have freedom. Because if they don't, they are going to rebel completely, push the barriers out and just go mad. If they get certain degrees of freedom throughout their lives they're going to know the values when they've gone too far.

How close is Naseema to Samina?

Pretty close, yeah! But I mean, issues like this do happen. They take place all the time. I'm glad that I had the opportunity to do it. This was amazing for me, completely overwhelming.

TOM HUDSON - Adam

What were you doing before you heard about this?

Before this I was doing a children's TV programme called "Grange Hill" which has been running for 27 years and in that I played the character Buzz.

And how did you first hear about this project?

I heard about it at a film premiere for *Calendar Girls*. I spoke to my agent about it and she sent me for the part and I spoke with David Shaw who was the casting director. We had a really in-depth conversation about me and my life and then he sent me to Dominic.

What was that in-depth conversation about?

In many auditions they ask you what your name is, what you've done before and have a look at your CV. But David didn't care about that, he just headed straight in and asked me if I had ever been in love, who the first person I went out with was, the first person I had ever kissed, family relationships and all the stuff you don't usually reveal to someone when you first meet them. I remember coming out of the audition thinking Oh my God! I've just revealed all my life to that man and I've just met him. But it was pretty good fun.

And why do you think that was important?

I think that was important because doing this part is quite emotional. You go through all kinds of issues and in this film I have to fall in love. It is very important that I don't hold back when explaining how I feel about this girl. So what I think David was doing was testing the water, seeing how well I could express myself and how confident I was in my own feelings and emotions.

How was it to work with improvisation?

It's quite daunting at first. I have worked using improvisation before, comedy on stage that was all very humorous. But this was real emotion. This had to be real, had to be everyday life. I had to put a bit of myself into the character. I had to feel the situation. I had to imagine a girl who I felt this way about; and myself being in that situation. And working this way I put more of myself into the part.

How would you describe the process you go through?

I think Dominic likes to let the person find their own role. A lot of directors say, "This is how you do it." But Dominic will give you the time to do it yourself and will always keep his patience. It's brilliant considering we were on such a tight schedule. Obviously he gives you hints and clues as to where you're going with it but he lets you figure it out on your own and that makes you feel you are really in charge of your part.

And what has it been like for you, playing a racist? Is it something you've had personal experience of?

I haven't had personal experiences with racism. I have a lot of friends who are of ethnic origin and I talked to them after I took this part because I wanted to know if they had ever experienced racism. I was surprised with the number of them who said they had. I think what shocked me was how casual it was.

NICHOLA BURLEY - Michelle

How did you first get involved with the film?

I was performing at school, the 6th form, and the production company came into school. I just went along and auditioned for a part.

What happened at the audition?

They were asking us "what was the worst thing you've ever done and what was the best?" So, I went in and I just didn't take it too seriously. I told him the worst thing I've ever done and he said "tell me more, tell me more." Luckily I got recall after recall. I started auditioning for Roxanne, Michelle's friend. My character wasn't as developed as she is now, she was a much smaller part.

Did you get to meet Dominic before you got the part?

He was always there at auditions. He would be the one who'd film us, and he'd talk us through improvisation and role-play. He told me to draw a line between myself and my character and that frame of mind helped me get it. Dominic totally understood and said if you don't want to do it, I'm not pushing you. He said to me then anytime you need to talk to me I am always going to be here for you. Sometimes I really did surprise myself with the things I came out with.

How much of your personality is in Michelle?

The confident side I suppose. I do say what I think which is probably what helped me get the part. I used to be a flirty person too. I was brought up in a multi-ethnic area and it's been really open all my life so I don't judge people. I'm not racist in the slightest and when I hear things like that, I think it's pathetic.

Have you found yourself stuck, where you just can't access the emotion needed?

Not really, for the simple fact that Dominic helps so much. It's not just, "I want you to do this, I want you to do that," you can suggest things to him and sometimes it might just work. Dominic's always really caring, understanding, and is always there for you. It's not just him, it's the whole cast and everybody involved in the production. They're all genuinely lovely.

WAS ZAKIR - Yousif

What were you doing before this all came about?

I was a student and working for the council as well. I was doing a little bit of drama on the side, just one day a week with a drama group called 'Red Ladder' and that's where they came to audition for the part. I was lucky enough to get it.

What happened in the auditions?

They tell you the basic stuff about the character and because all this stuff is improvised they just give you a scenario. They'll say do whatever this character would have done and just try your best.

Did Dominic talk to you about your own background?

He did. When he chooses these characters he wants to find somebody as close as he can to the character that they're playing. He asked me if I'm religious and have I been a bit naughty, have I been out with a white girl before and stuff like that. I think I gave him all the right answers.

And how close do you think Yousif is to you?

In some ways he's almost the same person but in a lot of ways he's quite different. I think Yousif has a battle going on. He tries to have as much fun as he can but at the same time he is drawn to his background. That's exactly the same with me. But I think Yousif goes places I wouldn't go to, or I wouldn't go anymore.

How do you approach scenes where you are incredibly emotional and very upset?

Dominic talks about trying to relate to your past experiences when you felt something before or, when you get angry. He told us to live it and feel it and breathe it. I don't work like that. I just pretend, but you have to make sure that the pretending is real. There are different ways of doing it and that's the way I work.

A lot has been said about young Asian men in British society. How do you feel about how it is portrayed in the film?

Well, there's a certain group among young Asians that this character represents but I think it's definitely a minority. It exists and it needs to be shown and I think that's why they wanted a character like this in this film. In riots there are hundreds and hundreds of Yousifs.

CAST AND CREW

CAST BIOGRAPHIES

Thomas Hudson - Adam

Love + Hate is Thomas' first feature film. He is best known for playing Baz in BBC's *Grange Hill*. Thomas has also appeared in *Casualty* (BBC), *The Royal* (Yorkshire TV), *Heartbeat* (Yorkshire TV) and *Knightschool* (Granada TV).

Tom is currently working on *Grange Hill*.

Samina Awan - Naseema

Love + Hate is Samina's first feature film for which she received a nomination for Most Promising Newcomer at the British Independent Film Awards 2005. Samina previously appeared in BBC's *Cutting It*.

Samina is currently in her 2nd year at Leeds University studying Artificial Intelligence with Mathematics.

Nichola Burley - Michelle

Nichola has appeared in *Ghost Squad* (Company Pictures), *Big Night Out* (Red Productions) and *Shameless* (Company Productions) and is about to start filming for the BBC's series *My Sister is a Teenage Supermodel*.

Wasim Zakir - Yousif

Growing up in Yorkshire, Wasim developed an interest in the Arts during childhood and went on to perform in various productions at local theatres including the West Yorkshire Playhouse, Alhambra Studio and the Lawrence Batley Theatre. He achieved his big break in '*Love + Hate*', beating scores of professional actors and other hopefuls for the role of Yousif. Other credits include the BBC productions of *Outlaws* (2004) and *Torn* (2005) and the soon to be screened Channel Four production *Karim's Story*(2005).

CREW BIOGRAPHIES

Dominic Savage - Writer/Director

Dominic is a graduate of the National Film and Television School. After making numerous Television documentaries for the BBC and Channel 4, in 2000 Savage turned to Drama and wrote and directed the film *Nice Girl* for BBC 2 winning the BAFTA Award for New Director Fiction 2001. *Nice Girl* was also nominated for Best Single Drama and Innovation at the BAFTA Television Awards 2001.

Savage directed the film *When I Was 12* in 2001 for BBC Screen Two winning the BAFTA Award for Best Single Film. Following this he directed the highly acclaimed *Out of Control* in 2002 for BBC Screen Two winning the Michael Powell Award for Best British Film at the Edinburgh Film Festival 2002 and the Royal Television Society Award for Best single Film 2003.

Dominic first entered the film business as a child actor. Notably appearing in Stanley Kubrick's BARRY LYNDON. This experience was hugely influential in him wanting to direct.

Love and Hate is Savage's feature film debut.

Barry Ackroyd - Director of Photography

Barry Ackroyd is one of Britain's most acclaimed cinematographers who first worked with Dominic Savage when he shot *Out of Control* for the BBC.

As Director of Photography, he has collaborated with director Ken Loach on ten feature films, most recently *Ae Fond Kiss*. Their first film together was *Riff Raff*, after which Ackroyd went on to shoot *Raining Stones*, *Ladybird Ladybird*, *Land and Freedom*, *Carla's Song*, *My Name is Joe*, *Bread and Roses*, *The Navigators* and *Sweet Sixteen*. His other film work has included *Os Imortais* (António-Pedro Vasconcelos), *The Lost Son* (Chris Menges) *Under The Skin* (Carine Adler), *Stella Does Tricks* (Coky Giedroyc) and *Very Annie Mary* (Sara Sugarman).

Ackroyd is also known for his documentary work including *Aileen Wuornos: The Selling of a Serial Killer* and *The Leader, His Driver and the Driver's Wife* both with Nick Broomfield and *The Blues*, directed by Charles Burnett and Clint Eastwood.

His extensive work for TV includes *Eroica* (Simon Cellan Jones), *The Lost Prince* (Steven Poliakoff), *Sunday and Hillsborough* (both directed by Charles McDougall) and *Bumping The Odds* (Rob Rohrer).

Neris Thomas - Producer

Neris Thomas established Ruby Films with *Elizabeth* producer Alison Owen in 1999. Prior to founding Ruby, Thomas worked in various capacities in production with Kenneth Brannagh's Renaissance Films, Working Title Films and Sarah Radclyffe Productions. Her early credits include Brannagh's *Much Ado About Nothing* and Des McAnuff's *Cousin Bette*. She also produced the BAFTA nominated short *The Last Post* in 1995 and executive produced the BAFTA nominated short *Bait* directed by Tom Shankland in 2000.

Ruby Films productions have produced Steve Barron's *Rat* (2000), directed by Wesley Burrowes; Menhaj Huda's *Is Harry on the Boat?* (2001) and the subsequent TV series of the same name. In 2000 they also produced *Happy Now?* (for BBC Films) directed by Philippa Collie Cousins and starring Ioan Gryffudd, Bob Pugh and Emmy Rossum. And then *Sylvia* (2003) written by John Brownlow, directed by Christine Jeffs and starring Gwyneth Paltrow and Daniel Craig and BAFTA award winning director Dominic Savage's debut feature film *Love + Hate*.(2004)

In 2005 Thomas departed Ruby Films to found Rose Pictures to focus on further feature developments with Dominic Savage and Television projects with Charlotte Jones, Sandra Goldbacher Simon Nye and Fay Ripley amongst others.

Robert Jones - Executive Producer

Robert Jones' first production credits were the commercial successes *Sirens* and *The Englishman Who Went Up a Hill But Came Down A Mountain*. An association with Bryan Singer resulted in the double Oscar and BAFTA award-winning film *The Usual Suspects*. He went on to produce PT Anderson's *Hard Eight* and Philippe Rousselot's *The Serpent's Kiss*. In 1996 he formed Jonescompany Productions and signed a development deal with PolyGram Filmed Entertainment producing *Dad Savage* starring Patrick Stewart and Ben Hopkins's magical fairytale *Simon Magus*.

Jones gained extensive experience in acquisition, distribution and marketing working with Palace, the UK's leading independent distributor / producer throughout the '80s and was responsible for closing deals for successful theatrical releases including *When Harry Met Sally*, *My Left Foot* and *The Player*. He also acquired films such as *Reservoir Dogs* and *Shallow Grave* for PolyGram to distribute. Prior to joining the Film Council to set up and run its Premiere Fund Jones also produced Stephen Frears's *Dirty Pretty Things*. Films with which the fund has been involved thus far include: *Gosford Park*, *Young Adam*, *Sylvia*, *Five*

Children and It, Vera Drake, Creep, Merchant of Venice, The Constant Gardener, Pobby and Dingan, Valiant and Bullet Boy.

David Thompson - Executive Producer

David Thompson began his career at the BBC as a documentary maker. He began producing drama while working for the BBC's *Everyman* documentary series, where he produced the original *Shadowlands*, which won the British Academy Award for Best Drama and an International Emmy. Subsequent productions included the British Academy Award winning *Safe*, directed by Antonia Bird, Alan Clarke's *The Firm* and *Road*.

He was appointed Head of BBC Films in May 1997, overseeing a slate of films for cinema and television. Past BBC Films productions include the acclaimed *Mrs Brown* starring Judi Dench and Billy Connolly; Stephen Daldry's *Billy Elliot* (BBC Films' most successful film to date, which has taken some \$100m worldwide, won three major British Academy Film Awards and was nominated for three Academy Awards); the Academy award-winning *Iris*, starring Dame Judi Dench, Kate Winslet, Jim Broadbent and directed by Richard Eyre; Stephen Frears' *Dirty Pretty Things*; *I Capture the Castle*, from the novel by Dodie Smith; Roger Michell's acclaimed *The Mother*; Ken Loach's award-winning *Sweet Sixteen*; *Sylvia* starring Gwyneth Paltrow; Michael Winterbottom's BAFTA and Berlin Golden Bear winner *In this World*; Lynne Ramsay's *Ratcatcher* and *Morvern Callar* and Pawel Pawlikowski's *Last Resort*.

Recent releases include the Golden Globe winning *Life and Death of Peter Sellers*, featuring a star-studded cast led by Geoffrey Rush; Pawel Pawlikowski's BAFTA winning second feature *My Summer of Love*; *The Mighty Celt* starring Gillian Anderson and Robert Carlyle; Saul Dibb's critically-acclaimed debut feature *Bullet Boy*, Danny Boyle's enchanting family film *Millions*, Judi Dench and Bob Hoskins in Stephen Frears' *Mrs Henderson Presents*, Woody Allen's first UK set film *Match Point*, starring Scarlett Johansson and Jonathan Rhys Meyers and *A Cock and Bull Story*, Michael Winterbottom's brilliant and hilarious adaptation of *Tristram Shandy* starring Steve Coogan and Rob Brydon.

Future releases include Michael Caton-Jones' powerful and moving drama *Shooting Dogs* starring John Hurt and Hugh Dancy; *Confetti*, featuring a host of Britain's leading comedic talent including Martin Freeman, Jessica Stevenson, stand-up comedian Jimmy Carr and Alison Steadman; *The History Boys*, directed by Nicholas Hytner and adapted from Alan Bennett's award-winning stage play; and *Imagine Me And You* - a romantic comedy with a difference, starring Piper Perabo and Lena Headey.

As an executive producer, his numerous television credits include *A Rather English Marriage*, Stephen Poliakoff's *Perfect Strangers* and *The Lost Prince*, Emmy and Golden Globe award-winning *Conspiracy* and *The Gathering Storm* starring Vanessa Redgrave and Albert Finney, Dominic Savage's highly acclaimed *Out of Control*, Francesca Joseph's *Tomorrow La Scala!* and Sarah Gavron's multi award-winning *This Little Life*.

Ruth Caleb - Executive Producer

Ruth Caleb studied acting at the Bristol Old Vic Theatre School and spent four years working as an actor before joining the BBC, in 1965, as an assistant floor manager. She has been with the BBC ever since, moving on to work as a production manager and then a director, before becoming a producer in 1979. In 1989 she was appointed Executive Producer BBC Wales Drama, and two years later became the BBC's first-ever female head of drama when she was appointed Head of BBC Wales Drama. After a period as acting Head of Drama Group, BBC TV, Ruth returned to producing. Ruth's extensive list of credits as a producer includes Pawel Pawlikowski's *Last Resort*, shown at the Venice Film Festival; the BAFTA winning *When I Was 12*; Prix Italia and BAFTA winning *Care*; critically acclaimed *The Other Boleyn Girl*; and *Red Dust*. She recently produced BBC Films' *Bullet Boy*, directed by Saul Dibbs, which will be released in the UK in April.

As an Executive Producer her credits include *The Old Devils*, *Sex and Chocolate* starring Dawn French, *Judge John Deed* for BBC1 and *Shooting Dogs*, a theatrical film directed by Michael Caton-Jones. Among Ruth's best known productions are *The Lost Language of Cranes*, a BAFTA nominee and the winner of the San Francisco Golden Gate Award, and *Tomorrow La Scala!*, which was shown at the Cannes Film Festival (Un Certain Regard Section). In 2001 she received both the Alan Clarke BAFTA for Outstanding Personal Creative Contribution to Television, the Columbia Tristar Award by Women in Film for Contribution to the Medium and in 2004, an OBE for services to drama.

LOVE + HATE PRODUCTION NOTES

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CAST

in order of appearance

<i>Naseema</i>	SAMINA AWAN
<i>Azara</i>	ALIYA BHATTI
<i>Naseema's Mother</i>	MIRIAM ALI
<i>Naseema's Father</i>	MOHAMMED RAFIQUE
<i>Yousif</i>	WAS ZAKIR
<i>Pete</i>	PETER O'CONNOR
<i>Michelle</i>	NICHOLA BURLEY
<i>Adam</i>	TOM HUDSON
<i>Derek</i>	DEAN ANDREWS
<i>Sean</i>	RYAN LESLIE
<i>Roxanne</i>	KATHY SHARPLES
<i>Steve</i>	LIAM BOYLE
<i>Shane</i>	MICHAEL McNULTY
<i>Sean's Mate</i>	LIAM BARR
<i>Umar</i>	UMAR ALI
<i>Gaynor</i>	TRACY BRABIN

LOVE + HATE PRODUCTION NOTES

Director of Photography BARRY ACKROYD BSC

Editors DAVID G HILL
NICOLAS GASTER

Line Producer MICHAS KOTZ

First Assistant Director GUY HEELEY

Casting Director DAVID SHAW

Production Designer PHIL RAWSTHORNE

Costume Designer JUSTINE LUXTON

Production Co-ordinator SHEENA WICHARY

Assistant Production Co-ordinator AARON FARRELL

Producer's Assistant RACHEL WARDLOW

Production Assistant CHARLOTTE KEATING

Production Runner EDDIE LEADER

Script Supervisor HEATHER STORR

Production Accountant MARY JO O'DONOGHUE

Trainee Assistant Production Accountant MICHELLE BINIEDA

Post Production Accountant PETA INGLESANT

Location Manager CHARLIE SOMERS

Unit Manager IAN ELLIS

Locations Assistant CLAIRE NEWTON

Second Assistant Director PHIL BOOTH

Third Assistant Director VICKY MARKS

Floor Runner ROWENA LATIFF

Sound Recordist RAY BECKETT

Boom Operator PETE MURPHY

Sound Trainee MATTHEW PEAKE

2nd Camera/Focus Puller CARL HUDSON

Clapper Loader OLIVER DRISCOLL

Camera Trainee DAVID LEE

Gaffer STEPHEN MATHIE

Rigging Gaffer TOBY FLESHER

Best Boy DANNY GRIFFITHS

Art Director SAMI KHAN

LOVE + HATE PRODUCTION NOTES

Production Buyer SHELLY POND
Property Master DUANE MARSHALL
Dressing/ Set Dresser DAMIEN CLEARE
Set Dressers PAULA HICKAMAN
MIKE HOLMES
STUART HUDSON
CHRIS PHILLIPS
Wardrobe Supervisor MARK FERGUSON
Costume Assistant KAREN BEALE
Make-up and Hair Designer SARAH SIMONS
Make-up Assistant JACY CLEAL

For BBC Films

Head of Business and Legal Affairs ISABEL BEGG
Production Executive MICHAEL WOOD
Legal and Business Affairs Manager GERALDINE ATLEE
Production and Finance Co-ordinator SARAH BEST
Development Executive MONA QURESHI

For The UK Film Council

Production Executive BROCK NORMAN BROCK
Head of Business Affairs WILL EVANS
Head of Production Finance VINCE HOLDEN
Head of Physical Production FIONA MORHAM
Head of Development JENNY BORGARS
Development Executive NAOMI TELFORD

For Ruby Films

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Accountant CHRISTINA JULES
Producers' Assistant FAYE WARD
General Assistant ALANA MCGOWAN
Post Production Supervisor POLLY DUVAL
First Assistant Editor KIM GASTER
Assistant Editors CATRIONA RICHARDSON
MATTHEW STREATFIELD
Supervising Sound Editor PAUL DAVIES
Dialogue Editor VINCENT HAZARD
Assistant Sound Editor JACK GILLIES

ADR recorded by MAYFLOWER STUDIOS LTD
Foley Supervisor TIM ALBAN
Foley recorded and edited by CLARITY POST PRODUCTION SOUND LTD
Assistant Dubbing Mixer JESSIE TAYLOR
Dubbing Mixer RICHARD DAVEY
Re-recorded at BOOM POST PRODUCTION
Stunt Co-ordinator NRINDER DHUDWAR
Stunt Performers LEVAN DORAN
PETER PEDRERO
WILL WILOUGHBY
Caterers LITTLE RED COURGETTE
Unit Nurse LOCATIONMEDICS
Unit Driver LIAM ROPER
Minibus Driver TONY BELL
Rushes Driver ADIE WILSON
Unit Publicist KATE LEE, FREUD COMMUNICATIONS
Stills Photographer MANUEL HARLAN
Action Vehicles Supplied by VEHICLES IN VISION
Camera Equipment Supplied by PANAVISION
Lighting Equipment Supplied by LEE LIGHTING
Facility Vehicles Supplied by ANDY DIXON FACILITIES
Colour by DELUXE LONDON
Colour Grader & Laboratory Liaison CLIVE NOAKES
Opticals & Titles CINEIMAGE

LOVE + HATE PRODUCTION NOTES

Negative Cutting REEL SKILL NEGATIVE CUTTING
Post Production Script FATTS - LIZ GREEN
Film Stock FUJI PHOTO FILM (UK) LIMITED
Stills Processing LOFTY'S LAB
Editorial Facilities TODD-AO CREATIVE SERVICES
Music Recorded and Mixed at AIR STUDIOS, LONDON
Music Engineered by NICK WOLLAGE
Assistant Engineer NICK CERVONARO
Track Laying JAMES BELLAMY
Musician Contractor ISOBEL GRIFFITHS LTD
Strings LYRIC QUARTET
Tabla KULJIT BHARMA
Electric Cello PHILIP SHEPPARD
Guitar TONY CLARKE
Music Supervision TRACIE LONDON-ROWELL AND MARC
ROBINSON
UNIVERSAL MUSIC UK

"Somedayz"

Performed by Shystie
Written by C, Calica, A Anwunah
Courtesy of Polydor UK Limited
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Film and TV Licensing Division
Published by Network Music Productions

"Solarized"

Performed by Ian Brown
Words and Music by Brown/Brahim
Courtesy of Fiction Records/Polydor UK Limited
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Published by Sony/ATV Music
Publishing/Copyright Control

"Sweet Fantastic"

Performed by Ian Brown
Words and Music by Brown/Bierton/Waddington

"Sunshine"

Performed by Keane
Written by Rice-Oxley/Chaplin/Hughes

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Published By BMG Music Publishing
Limited/Chrysalis Music Limited

"Gutter"

Performed by Shystie
Written By C. Calica and M. Astante
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Film and TV Licensing Division
Published by Network Music Productions

"Perfect Little Secret"

Written and Performed by Gary Lightbody
Courtesy of Fiction Records/Polydor UK Limited
Licensed by kind permission from the Universal
Film and TV Licensing Division
Published by Big Life Music Limited

"Play"

Performed by Stephen Fretwell
Written by Stephen Fretwell
Courtesy of Fiction Records/Polydor UK Limited
Licensed by kind permission from the Universal
Film and TV Licensing Division
Published by BMG Music Publishing Limited

"Run"

Performed by Snow Patrol
Written by Gary Lightbody/Nathan
Connolly/Jonny Quinn/Mark McClelland/ Iain
Archer
Courtesy of Fiction Records/Polydor UK Limited
Licensed by kind permission from the Universal
Film and TV Licensing Division
Published by Big Life Music Limited

"Water Blue"

Performed by Stephen Fretwell
Written by Stephen Fretwell
Courtesy of Fiction Records/Polydor UK
Limited
Licensed by kind permission from the Universal
Film and TV Licensing Division
Published by BMG Music Publishing Limited
Soundtrack available on Fiction/Polydor UK

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International Distribution THE WORKS

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Paul Smernicki, Jess Sykes*

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IN MEMORY OF
TONY SAVAGE
1922 - 2004

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