



UK FILM COUNCIL, FILMFOUR AND SCREEN YORKSHIRE  
present  
a COMPANY PICTURES production

## MISCHIEF NIGHT

**Written and Directed by**  
Penny Woolcock

**Produced by**  
Abi Bach and Willow Grylls

**Starring**  
KELLI HOLLIS  
RAMON TIKARAM  
CHRISTOPHER SIMPSON

**and introducing**  
QASIM AKHTAR  
HOLLY KENNY  
MICHAEL TAYLOR

Running time: 92 mins    Certificate: TBC    Release Date: 3<sup>rd</sup> November TBC

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## ***Short Synopsis***

Everyone has Halloween but in Yorkshire, we have Mischief Night – for one night of the year, madness and mayhem rule!

Tina Crabtree lives on the White side of the park with her three unruly children, Kimberley, Tyler and Macauley. Across the park on the Asian side, is the large Khan family including Immie Khan, his stropky sister Sarina and his naughty brother Asif. As the clock ticks down to Mischief Night, the Crabtree's and the Khan's are unaware that their worlds are about to collide.

In the course of one night, the barriers that separate both families come tumbling down in a blaze of crime, clubbing, love and fireworks – changing all their lives forever.

## ***Long Synopsis***

Mischief Night is a night when everything and anything is possible: It's a real night of celebration in Yorkshire, England when the world turns upside down – for one night only mayhem and mischief rule!

Tina Crabtree (Kelli Hollis) is forever running after her three unruly children, Kimberley (Holly Kenny), Tyler (Michael Taylor) and Macauley (Jake Hayward). A park separates Tina's neighbourhood from the Pakistani community where Tina's long forgotten friend Immie Khan (Ramon Tikaram) lives with his family. As the clock ticks down to Mischief Night, the Crabtree's and the Khan's are unaware that their worlds are about to collide.

Raising three children single-handed keeps Tina on her toes. A week before Mischief Night, clinging to a dream of family togetherness, she gathers the brood for Sunday lunch. Unfortunately gravy-drenched chips are tough to swallow and for daughter Kimberley so is the surprise revelation that her father is not as dead as she's always been told. Kimberley storms out across the park into the Pakistani community. Her big brother Tyler races after her and a scuffle ensues when impish Asif Khan (Qasim Akhtar) dares to whistle at Kimberley. Tina arrives on the scene just as Asif's older brother Immie, breaks up the fight. It's clear that Tina and Immie were once close.

Kimberley remains determined to uncover her father's identity and begins to suspect that he may be Pakistani. She ventures across the park again, but at night it's an even more hazardous place filled with smackheads and their suppliers. Luckily Asif is on hand to get Kimberley out of trouble and even agrees to assist in her investigation. It's a big-hearted gesture, especially since Asif has big troubles of his own: After wrecking the car of local Asian gangster Qassim (Christopher Simpson), Asif has been forcibly conscripted into his army of pint-sized heroin dealers.

Community elders ask Immie to help them repel extremists who are trying to take over the mosque. The new Imam is a fundamentalist, teaching the children that Bart Simpson is the devil!! They ask Immie to recruit his old friend Qassim to help them in the struggle. Immie has given up crime and become a waiter in a curry house and he is reluctant to ask his old friend for a favour.

Immie's code of ethics is further tested when his long buried feelings for Tina resurface. He is spending increasing amounts of time with her despite being married to Nafisa (Shaida Chaudhury), a wife he can't talk to.

The threat of being trapped in an arranged marriage also looms over Immie's little sister Sarina (Sarah Byrne) who turns to Shakespeare for a novel solution.

On the other side of the park Tina's father Don (Gwyn Hollis) is head honcho of all things illegal and Tyler is desperate to prove himself. Having ripped off a safe from a posh golf club, Tyler takes it to Don who blows it open with high

explosives. Rather than money or valuables, hundreds of golf balls rain down on Tyler along with a barrage of insults. Tyler is humiliated. When he happens upon a gun and a stash of heroin concealed inside a steaming dog turd Tyler sees a way to make some money and impress his grandfather. All he needs is Don out of the way for one night.

Meanwhile the littlest kids from both families are merrily planning mischievous tricks for their favourite night of the year. Even before Mischief Night has dawned, Tina's youngest son Macauley is getting into scrapes on 'Death Row': It's a street populated by psychotic gangsters, a possible paedophile and a couple of lesbians who are reputed to poison little boys.

To Tyler's delight, Don devises a madcap scheme of his own: to spend Mischief Night flying over the city in a hot air balloon he has no idea how to pilot. With Don out of the way, Tyler finally shows the world what he's made of. As Don, Monday Man (Colin Nutton) and the Ginger Prince (Mark Hargraves) drift above the city – the natural order beneath them descends into chaos and, trapped in the sky, they are powerless to intervene.

Even the best-laid plans come asunder on Mischief Night when the lives of the Crabtrees and the Khans finally collide in a hail of rotten eggs, flaming bags of dog poo and the occasional bullet. A final, shocking revelation bridges the divide for an uplifting conclusion to this urban fairytale.

### ***Director's Statement***

“People used to live together in Leeds but these days white people live on one side of the Crossflats Park in Beeston and Asians from Kashmir in Pakistan live on the other. These are scary times in which divisions between people are leading to terrible bloodshed. But it doesn't have to be like that! Mischief Night is a real night in Yorkshire when kids from both sides of the park go out and cause mischief with eggs and flour, ringing doorbells and generally causing trouble.. I wanted to use this as a way of bringing together Tina's family and the Khans from the other side. I wanted to explore the different cultures but also transcend them with humour. And I wanted the place to look the way it feels. Full of life and colour. It's not grim up North!”

– Penny  
Woolcock

## ***Mischief Night***

In Yorkshire and Lancashire on the night before Guy Fawkes, children are given free reign to do all sorts of tricks and naughty things - throw eggs, string toilet paper from trees, soap windows, steal people's gates, crawl through gardens, ring doorbells, throw flour filled socks, squirt shaving cream on everything and leave flaming dog poo outside people's front doors. Young people who are excluded from adult decision-making are allowed to make a point on Mischief Night, in the clever, unexpected ways of which they are specially capable. For one night the world turns on its head.

It is a tradition that goes right back to the time of the Druids when they believed that it was a night when fairies were allowed to walk the earth and do mischievous things. In those days, Mischief Night was celebrated all over England but now only survives in the north-east. 'Are you going out on Mischief Night?' 'What are you doing on Mischief Night?' These refrains are heard all over the north-east of England around 4<sup>th</sup> November.

Mischief Night is big in Detroit and New Jersey in the U.S.A. In New Jersey its also known as Goosey Night or Cabbage Night. Put it into Google and see what comes up!

## ***Making Mischief: Developing Mischief Night***

“It started with a notion of bringing people together on this magical night.”  
– Penny Woolcock

From the outset, *Mischief Night* was conceived as a multi-stranded comedy that bridges the experience of white and Asian communities in contemporary Britain. In particular, Woolcock was adamant that she didn't want to make a dark and depressing piece of social realism. The years Woolcock has spent observing day-to-day life in Leeds and Bradford have been colourful, inspiring and uplifting experiences and she wanted to reflect that in a film which is as infused with light, colour, warmth and comedy as it is rooted in reality.

“One of the things I love about that part of West Yorkshire is that people are really witty and they use the language in this very clever, very funny way. I wanted the film to reflect that, be light without shying away from the reality. Hopefully, it's a very silly film about very serious issues.”

*Mischief Night* is the first time that Woolcock's work has involved parts of the Asian community. It was the intense spotlight thrown on Muslim communities in the aftermath of 9/11 that led Woolcock to investigate 'the other side' of West Yorkshire and the British Asian experience. In Beeston, where the film is set, one park literally separates the white community from the Asian community. Kelli Hollis (Tina), who has lived locally all her life, has played witness to this gradual process of segregation, “This park does exist and it does divide people,” says the actress, “When my mum and dad were kids it used to be the rich side and the poor side.” Kelli was bought up on what is now the Asian side and went to school where white and Asian kids mixed together. Her twelve year old daughter has no Asian kids in her class. As Woolcock explains, “As Trevor Phillips so eloquently puts it ‘we are sleep walking our way to segregation’”. In a film that pulls together the prosaic, the tragic and the magically and comically surreal, *Mischief Night* asks the question: What would happen if people crossed the real and imagined boundaries that separate them from one another?

Woolcock crafted a tale that balanced the grittier aspects of life in Beeston with a rich vein of observational comedy. It was a tricky but not impossible feat, because as she explains, “When we were doing the research, we laughed all the time. It was often really, really funny. One of the Pakistani women from the neighbourhood was this very confident woman who would say as soon her husband left the house, ‘He's gone to the pub like every good Muslim. Now we can smoke!’ and she'd fish out her Lambert & Butlers and light up.”

The film is an irreverent piece of heightened realism, infused with the spirit of adventure and rooted in an ensemble of believable characters. As Woolcock puts it, “This is an urban fairytale with its head in the clouds and its feet on the ground.”

## ***The Mischief Makers: Casting Mischief Night***

"I like actors who can 'be' in the part, who can feel the emotions and communicate them truthfully. Often this means casting people who are very close to the characters they are playing and can fish bits out of themselves."

- Penny Woolcock

Finding actors able to tread the balance of light and dark was a meticulous undertaking. Kelli Hollis (playing Tina) and Gwyne Hollis (Don) had worked with Penny before on her two previous films set in Beeston, *Tina Goes Shopping* and *Tina Takes a Break*. Kelli and Gwyne also live in Beeston and Woolcock couldn't imagine casting anyone else in those parts – "I met Kelli very soon after I first arrived in Leeds and I loved the way she marches around and fights her way through life. She's much funnier than Tina, and a much better Mum. Tina is more embattled and scarred. Kelli can go through hell and come out yelling! She said I should meet her Dad quite early on but I was reluctant imagining that he was some old geezer with a flat cap and a whippet. Eventually I met him after he'd been 'power drinking' for three days and still completely coherent and discussing the provenance of World War 1 - he's a great character, bold and clever."

In her previous work, Woolcock favoured 'street casting' over traditional routes and felt even more strongly about it in regard to Tina's young daughter Kimberley and her Pakistani playmate Asif who would be carrying the story. "I'm not very keen on drama school kids because I prefer actors to just 'be' in a natural way," she explains. "For me, I find that children who have been to a lot of drama classes have an idea of what acting is and they speak in rather loud voices and enunciate very clearly and gesticulate." To avoid these affectations, Woolcock and Casting Director, David Shaw trawled through schools and youth clubs across Leeds, Bradford and Manchester for several months before finding the right actors.

Ten-year-old Holly Kenny was the first child to catch their attention. Kelli's Aunt Helen brought one hundred and eighty kids in for them to see. "They came in groups of five," explains Woolcock, "A group of girls came and sat on a sofa and did a very chatty improvisation. Holly was perched on the end in a very focussed way but she said absolutely nothing. She left the room and I said, 'That girl....' And David Shaw finished my sentence. 'The one on the right.' He'd clocked her too. She just has a very hypnotic quality and it's partly because she has these incredibly blue eyes and a very still quality." Finding the right child to play Asif was very time consuming until they found Qasim Akhtar came along. David Shaw had spotted him in a playground and asked him to audition. He was wonderfully at ease with Holly in an early audition. "I left the room and they were sitting next to each other on a sofa reading from the same paper with their arms touching, obviously very comfortable with each other – I knew the chemistry was right." Sarah Byrne, who plays Asif's sister Sarina, Michael Taylor (Tyler) and Jake Hayward (Macauley) were also discovered through street casting.█

Immie, Asif's charismatic big brother and Tina's love interest, was another key player in the story. In Ramon Tikaram, Woolcock found her Immie. Unlike the majority of cast members, Tikaram is an experienced actor who has done several film and television roles. "Immie has been a bad boy but he's turned his back on the easy money you can get from drug dealing and chosen to be a waiter in a curry house," explains Woolcock, "I needed someone whose face betrayed a life and a past and who could say 'I'm a waiter' without being apologetic about it. I remembered Ramon from *This Life* and was very keen to meet him." When Tikaram read with Kelli Hollis their chemistry was immediate. "Kelli is warm and strong," Ramon observes, "and as an actor you have to match that."

Christopher Simpson, brings a similar level of experience to the role of drug dealer Qassim. "Chris came to audition wearing a hood and a gold chain and jumped into a reading by pushing into my face and scaring the hell out of me", says Woolcock, "I knew he was right because of how he made me feel. Chris is able to totally transform himself – I saw him 20 minutes later waiting for his cab and I was really shocked, he had floppy hair and was speaking very posh. He made me change my policy about casting actors who are close to their parts."

## ***Night and Day: The Look and Feel of Mischief Night***

“The people are so full of life, of irrepressible courage and energy and humour that I always think of the place in Technicolor!”

– Penny Woolcock

With the cast in place, Woolcock set about looking for a cinematographer who could capture the ‘Technicolor’ world she had envisioned. “I loved the way the first two ‘Tina’ films looked, we just shot handheld with no lights and they had a very real and gritty feel,” says Woolcock. “But this time I wanted it to look the way it feels, really vibrant.” With Robbie Ryan, whose background was in glossy commercials and pop videos, Woolcock knew they’d found the perfect DOP for the film. “I wanted someone who thought in a different way from me but would be able to work fast”, says Woolcock. “It was a tall order because I wanted a sunny, colourful look but we could only afford a six week shoot. Also because we were working with lots of children and some adults who had never filmed before it wasn’t feasible to ask them to hit accurate marks which is usually essential for accurate lighting. Robbie and I decided we were going for ‘guerrilla gloss”

Together with Woolcock’s regular production designer John Ellis, Woolcock and Ryan came up with a vibrant colour palette. Ellis commissioned Bombay artists to make a huge Bollywood billboard strung with fairy lights that introduced a rich riot of colour in the middle of Tempest Road. “When we were filming outside he hung out lots of colourful washing,” says Woolcock, “All the women wear lovely salwar kameez anyway so this helped us a lot. John also stuck brightly coloured posters wherever he could but we were lucky to have strong red walls to work with.” Although the budget was very low, Robbie and John pushed the limits of what was possible to give the film a riotous, heightened style that matched the irreverent mood and tone of the film.

Golden sunshine was also part of the palette so shooting took place at the height of summer (even though the real Mischief Night is actually in November!). Nonetheless, like every British film shoot, cast and crew were plagued by frequent downpours and rain clouds had to be concealed with a little movie magic. “I don’t really know how Robbie did it,” says Woolcock. “It was always sunny indoors of course – we had big lights outside shining through the windows when it was raining outside! And we lit exteriors whenever we could to make them look sunny.” In post-production, the film was put through a process of ‘digital intermediate grading’ with digital colourist Vince Narduzzo (Soho Images) that allowed an intensification of colour and grey skies to be turned blue.

“I hope,” concludes Woolcock, “that the combination of John’s colours and Robbie’s light has made Beeston look like somewhere you’d like to go on your holidays!”

## ***The Beat of the Night: The Soundtrack***

“We wanted the film to be accessible to young people so they had to feel like the music was their music.”

– Penny Woolcock

With the film in the can, it was essential that the soundtrack be in synch with its irreverent and colourful tone. “This is a really unconventional film,” Woolcock explains, “So a conventional score just didn’t work.” Instead she looked to Radio One DJs Nihal and Bobby Friction to compile a soundtrack that would reflect the tone of the film and be what young people, Asian and white, were listening to. “Bobby and Nihal came into the cutting room early on,” reveals Woolcock. “They made suggestions of source tracks they thought might work with certain scenes. It was very exciting and creative working with them – they are fantastic collaborators.” With contributions from artists like Juggy D, Lethal Bizzle, Usha Uthup, Ges-E, Jungle Brothers, Raghav, Nitin Swahney, Outlandish, Swami and UK Apachi & Shy FX, the soundtrack represents the best of contemporary urban music.

For such a kaleidoscopic film, the creation of a coherent score that could bring all elements together was essential. For this, Woolcock brought in Murray Gold who has provided music for Channel 4’s outlandish sitcom *Shameless* as well as the BBC’s revamped *Doctor Who* series. For *Mischief Night* he came up with a cheeky blend of circus trombones and sitars that evoked a little Eastern mystery with a cartoonish rhythm. “I chose him because he’s a very idiosyncratic composer,” explains Woolcock. “His music is humorous and jaunty and completely original. And he gave us something which is at a tangent from the film, from the other music and from traditional British films.”

With its underground sound and boldly hued portrait of life in Leeds, *Mischief Night* sings to its own tune.

## ***Back to Beeston: Tina Goes Shopping & Tina Takes a Break***

“We spent hilarious nights hanging around with naughty Asian teenage boys telling us stories of their escapades.” – Penny Woolcock

Mischief Night is the realisation of a long-held vision for Penny Woolcock. *Tina Goes Shopping* (1999) and *Tina Takes a Break* (2001) were the first time the so called ‘underclass’ starred in films which were irreverent and celebratory. Mischief Night would finally embrace everything that made Beeston so exciting and exotic to her when she first arrived in 1998. She recalls that it was a spontaneous turn off the motorway that led her to this terraced jungle and a world full of creative possibilities. “People said, ‘Whatever you do, don’t go to Halton Moor and Beeston,’ so I immediately went there”. The place captured her imagination straight away, but not for the austerity usually associated with working-class Northern towns.

Just as she was warned about Halton Moor in 1999, Woolcock was told she wouldn’t be welcome in the Asian area on the other side of the park. “Everybody was telling me not to go there because there had been a murder three months before. And they said if you’re white and go into that neighbourhood you would get beaten up. I became slightly worried about just wandering in so we thought about getting a youth worker to take us.” However, when she walked into the dreaded Tempest Road area with location manager Richard Knight, locals immediately poured out of their houses to ask what their business was and, far from being threatening, they were delighted with the idea of a film set in their neighbourhood. “They thought it was fantastic,” recalls Woolcock, “people actually came out to welcome us and were delighted from the beginning that we were planning to film there specifically because it would break down the barriers which had grown up.” Getting to know the locals is a way of working that hasn’t changed since Woolcock began her career as a documentary filmmaker. Hollis reveals, “She’d go out of her way to go to people’s houses and have cups of tea just to make sure everyone were comfortable with what she were doing.”

While her first two Beeston films met with acclaim, Woolcock feels that Mischief Night captures the warmth of the people and their vibrant diversity in full technicolour glory. “I am very proud of those earlier films and everybody in them but it was disappointing to me when people said that they found the landscape grim and depressing,” she reflects. “My experience of being in Beeston and Halton Moor was anything but grey and washed out.”

## **THE CAST**

**KELLI HOLLIS (TINA)** has worked with Penny Woolcock on a number of occasions including the lead role in *Tina Takes a Break* and the BAFTA nominated *Tina Goes Shopping*, both for Channel 4. Kelli also appeared in the feature films *Principles of Lust* and *Death of Klinghoffer* both directed by Penny Woolcock for FilmFour. Kelli's numerous television credits include the popular police drama *The Bill* and *See No Evil*, both for ITV1, and *Holby City* and *Faith* for BBC1. Kelli has also played Yvonne in three series of the highly acclaimed *Shameless* written by Paul Abbott - she is currently shooting a fourth series.

**RAMON TIKARAM (IMMIE)** is currently shooting a leading role in a new series, *Tripping Over*, and will be playing Gaddafi in *Gaddafi the Opera*, the Asian Dub Foundation at the London Coliseum in September. He played the leading role in the award winning film *Kama Sutra: A Tale of Love*, directed by Mira Nair and more recently *Take 3 Girls* directed by Baz Taylor. Ramon has also appeared in numerous television programmes including *Krakatoa*, *Murphy's Law*, *Silent Witness*, *Daylight Robbery*, *Supply & Demand* and the critically acclaimed series *This Life* alongside Jack Davenport, Andrew Lincoln and Daniela Nardini. His theatre credits include 'Rama' in "The Ramayana" at the National Theatre and 'Vikram' in the original West End production of "Bombay Dreams".

**CHRISTOPHER SIMPSON (QASSIM)** Christopher's film credits include *Chromophobia*, directed by Martha Fiennes, and *Code 46*, directed by Michael Winterbottom, and he is currently filming *Seven Seas*, based on the award-winning novel 'Brick Lane' by Monica Ali. His television work includes *White Teeth*, based on Zadie Smith's novel, and Paul Abbott's highly-acclaimed drama *State of Play*. His theatre credits include "The Bacchae of Baghdad" (Abbey Theatre, Dublin), "Ramayana" (National Theatre), "Off The Wall" (David Glass) and "The Turnout" (Shibboleth Theatre) amongst others.

**QASSIM AKHTAR (ASIF)** *Mischief Night* is Qassim's first professional acting role. He loved working on the film and especially enjoyed the stunt scenes with the car. His favourite actor is Morgan J Freeman and he would love to do more acting. In his spare time he enjoys football, cricket and MC'ing.

**HOLLY KENNY (KIMBERLEY)** Holly loved getting to know lots of different people whilst working on the film. Her favourite actress is Hilary Duff. Apart from being a total film star, Holly likes R&B, hanging out with friends and being loud.

**GWYNE HOLLIS (THE DON)** has featured in the BAFTA nominated movie *Tina Goes Shopping* as the hilarious Don and also *The Principles of Lust*, both directed by Penny Woolcock. His performance helped this film receive nominations for The Douglas Hickox Award at the British Independent Film Awards and the Tiger Award at the Rotterdam International Film Festival.

## **THE CREW**

### **PENNY WOOLCOCK (Writer-director)**

Award winning filmmaker Penny Woolcock was born in Buenos Aires. She started filmmaking late after a life on the margins as a painter, waitress and factory worker. She has worked extensively in both documentary and fiction. Her first two feature films were the John Adams opera *The Death of Klinghoffer* (premiered in Sundance in 2003, winner of the Prix Italia and the top Vienna Music Prize) and *The Principles of Lust* (Sundance 2004, nominated for a BIFA best first feature).

She's concerned with making films from the inside and invests a lot of time with all the people she documents - people with learning difficulties in *The Five of Us* and street drinkers for *The Wet House*. A large proportion of her body of work has been concerned with social, cultural and political life on Britain's toughest housing estates. From her first film *When the Dog Bites, Shakespeare on the Estate* and the groundbreaking fictions *Tina Goes Shopping* and *Tina Takes a Break*, she has been fascinated with the humour, invention and resourcefulness required to survive on the margins.

Mischief Night is the first feature film in the Tina trilogy. She is currently in pre-production on a contemporary adaptation of the book of Exodus for Channel 4.

### **ABI BACH (Producer)**

Originating from a documentary background, Abi and Penny have worked together consistently since 1999, from the highly acclaimed *Tina Goes Shopping* to the award winning *The Death of Klinghoffer*. Enjoying a challenge she was associate producer on Saul Dibb / BBC Films *Bullet Boy*. Recently Abi has been working on a film 12,500' up mountains for Darlow Smithson Productions.

Abi is currently overseeing an ITV project for Alison Owen's Ruby Films. She is also establishing her own indie, Manchester Films, which will develop both television drama and feature film projects. Abi is presently developing a feature for BBC Films, being written by Frank Cottrell Boyce.

### **WILLOW GRYLLES (Producer)**

Willow Grylls is a producer at Company Pictures where she's worked since 1998. Willow became a producer after a period in both business affairs and development where she worked on projects including Shane Meadows' *A Room for Romeo Brass* and Lynne Ramsay's *Morvern Callar*. She's currently developing projects with Sarah Gavron and Kevin Macdonald.

## **GEORGE FABER (Executive Producer)**

George Faber joined the BBC as a production trainee in 1984 and was quickly promoted to drama producer before being appointed Head of Single Drama from 1993 to 1997. In this capacity, Faber was responsible for the entire BBC output of films and plays - some 35 productions each year with an annual budget of £25 million. Since 1988 he has produced 13 films, including award-winning *Antonia and Jane* (Beeban Kidron) and *Priest* (Antonia Bird). Faber's credits as feature film Executive Producer include *TwentyFourSeven* (Shane Meadows), *My Son the Fanatic* (Udayan Prasad), *Persuasion* (Roger Michell) and *Cold Comfort Farm* (John Schlesinger).

Over a four year period, Faber was Executive Producer of Screenplay, an annual season of 12 original films for the BBC. During his tenure, the Screenplay productions garnered more than 25 awards at UK and international TV and film festivals. They also helped launch the careers of many of Britain's leading writers and directors, including Danny Boyle, Beeban Kidron, Gillies MacKinnon, Michael Winterbottom and Lucy Gannon.

In 1998 he set up Company Pictures with Charles Pattinson where he has been executive producer on all TV output and producer on the feature films *Titanic Town*, *A Room for Romeo Brass* and *Morvern Callar*.

## **CHARLIE PATTINSON (Executive Producer)**

An assistant director at the Royal Court Theatre in 1984, Charles Pattinson joined the BBC as a production trainee in 1985 and was rapidly promoted to producer in the Drama Department. From 1992 to 1997 he produced a variety of award-winning dramas and single series.

As a producer for BBC Films, Pattinson made the films *Bitter Harvest* (which he co-wrote with Winsome Pinnock), *The Vision Thing*, starring Derek Jacobi and *Sin Bin*, starring Pete Postlethwaite.

From 1994 to 1996, Pattinson produced the highly acclaimed epic 11-hour serial of Peter Flannery's *Our Friends in the North*. Directed by Stuart Urban, Pedr James and Simon Cellan Jones, the series won 12 major television awards; the Best Serial BAFTA, Prix Europa and Writer's Guild awards.

In 1996 and 1997, Pattinson produced five part series *The Lakes*, written by Jimmy McGovern and was executive producer for *Saigon Baby* starring John Hurt and Kerry Fox. He was Executive Producer on Paul Pawlikowski's feature *The Stringer* starring Anna Friel, which was selected for the 1998 Director's Fortnight at Cannes.

In 1998 he set up Company Pictures with George Faber where he has been executive producer on all TV output and producer on the feature films *Titanic Town*, *A Room for Romeo Brass* and *Morvern Callar*.

## **ROBYN SLOVO (Executive Producer)**

Robyn Slovo is producer and Head of Film at Company Pictures. With a background in theatre writing/producing and reading/story editing for film, in 1993 Robyn became Executive in charge of all Development for BBC Single Drama/Films. While at the BBC, Robyn worked on a diverse slate of feature films and TV singles with some of the best of the UK's writing and directing talent. Robyn left the BBC to work for The Bridge (a London-based production company funded by Sony/Canal Plus).

In 1997 Robyn joined George Faber and Charles Pattinson at the inception of Company Pictures.

Robyn's recent producer credits include *Catch A Fire* directed by Phillip Noyce for Working Title Films/Mirage (in post production), *Morvern Callar* directed by Lynne Ramsay, *The Statement*, directed by Norman Jewison and *Alpha Male*, (Exec producer) written and directed by Dan Wilde.

## **COMPANY PICTURES (Production Company)**

Company Pictures is one of the UK's largest independent film and television drama production companies. Established in 1998 it has produced over 90 hours of prime-time TV drama for the BBC, ITV and Channel Four, and five feature films with some of the U.K's leading directing talent including films by Roger Michell, Stephen Hopkins, Penny Woolcock, Shane Meadows and Lynne Ramsey.

Established in 1998 television production highlights include [The Lakes](#) by Jimmy McGovern, [A Young Person's Guide to Being a Rockstar](#) (RTS award Best Serial) for Channel 4 and Warner Bros, [Shot Through the Heart](#) (HBO and the BBC), [North Square](#) (Channel 4: winner Best Series Press Guild), [Never Never](#) (Channel 4: Broadcast Award Best Drama Serial) [Shameless](#) (Channel 4: BAFTA and RTS Awards), [Not Only But Always...](#) (Channel 4: BAFTA winner: Rhys Ifans Best Actor) [The Rotters' Club](#) (BBC) and [The Life and Death of Peter Sellers](#) (HBO: winner of two Golden Globe Awards for Best TV Movie and Best Actor for Geoffrey Rush and 15 Emmies) [Elizabeth I](#) (South Bank Show Award Best TV Drama) and [Wild at Heart](#) (ITV).

Company Pictures' production of *The Life and Death of Peter Sellers*, starring Geoffrey Rush and Charlize Theron, was the only British film to be in the main competition at the Cannes film festival in 2004.

Company Pictures won Best Independent Production Company at the 2005 Broadcast Awards and the European Producers of the Year Award at the 2004 Monte Carlo Awards.

Since October 2004 Company Pictures has been a part of the [All3 Media](#) group.

[www.companypictures.co.uk](http://www.companypictures.co.uk)

### **ROBBIE RYAN (Director of Photography)**

Robbie has recently worked as cinematographer on Cannes Jury Prize winning, *Red Road*, the debut feature from Oscar-winner Andrea Arnold and Billy O'Brien's horror feature *Isolation*. Previously he was cinematographer on the Oscar-winning short film *Wasp* and the Bafta-winning short films: *Shadowscan* (written and directed by Tinge Krishnan) and *Antonio's Breakfast* (written and directed by Daniel Mulloy). Robbie's credits also include *This Is Not A Love Song*; *How To Cheat In The Leaving Certificate*; *The Tale Of The Rat That Wrote*. Robbie also directed *A Twenty Second Plastic Love Affair*.

### **MICHAEL PARKER (Editor)**

Michael Parker began as a trainee assistant editor at the BBC's Ealing Studios in the mid seventies, working on a succession of dramas (e.g. *Scum*, *Smiley's People*, *Sons and Lovers*), and the arts programme *Arena*. Then after a period as an assistant producer in the BBC's Network Features department he returned to the cutting rooms, becoming editor on a range of documentaries eg: *The Silk Road*, *The Dead* (awarded RTS Best Documentary); and dramas including *The Grass Arena* (Best British film, Edinburgh and Dinard Film Festivals).

After leaving the BBC in 1991 to become freelance, Michael has edited documentaries, TV dramas including *Rebecca* and Jack Rosenthal's *Eskimo Day*, and feature films including *East Is East* (BAFTA Best British Film), Terence Davies' *The House Of Mirth*, *Calendar Girls*, *The Magic Flute*, and recently greatly enjoyed the fizzy mix of investigative documentary and popular drama in Penny Woolcock's *Mischief Night*.

### **JOHN ELLIS (Production Designer)**

John has designed for Penny Woolcock on two previous occasions, *Macbeth on The Estate* (BBC drama) and the John Adams' opera *The Death of Klinghoffer* (Blast Films/Ch4) which won the Prix Italia.

John originally trained and worked as a theatre designer. Later he worked for the BBC on several major drama productions including *Fellow Traveller*, *Parnell*, *All Creatures Great and Small*, *Nanny* and *Oliver Twist*. John has recently finished working on the Parallax feature *Almost Adult*, produced by Sally Hibben and directed by Yousaf Ali Khan.

### **JOEY ATTAWIA (Costume Designer)**

Costume Designer Joey Attawia was awarded an RTS Award at an early stage in his career for Best Costume design for *Peggy Su* directed by Frances-Anne Solomon for the BBC. He continued to work with the BBC and also with Granada on dramas such as *Painted Lady* directed by Julian Jarrold, starring Helen Mirren; *Storm Damage* directed by Simon Cellan Jones; *Waking the Dead*;

*Paradise Heights* and *Murphy's Law*. In 2004 Joey designed the costumes for the first series of *Shameless*, setting the look for this award winning series. He went on to design the costumes for Series 2 also. Other television credits include: *Forty* directed by David Moore for Company Pictures starring Eddie Izzard and *Together* directed by David Evans and starring Timothy Spall and Brenda Blethyn. As well as *Mischief Night*, recent film credits include, *Life n' Lyrics* directed by Richard Laxton. Joey is currently working on *Primeval* with directors Cilla Ware and Jamie Payne.

### **MURRAY GOLD (Composer)**

Murray Gold is one of the most inspired and uncompromising composers in his field. From his ground-breaking, BAFTA-nominated score to *Vanity Fair*, to the RTS Award-winning soundtrack to *Queer As Folk*, Murray Gold has been the composer of choice when it comes to scoring the most innovative programmes on television. He provided the music to *The Second Coming* (starring Christopher Ecclestone), *Hawking*, the BBC series of the multi-award winning *Clocking Off*, Channel Four's controversial drama series *Shameless* as well as *Dr Who*.

In film, Murray composed an evocative jazz score to Jez Butterworth's acclaimed first feature, *Mojo*, followed by providing the music for further UK film productions in *Heavenly Creatures* and *Wild About Harry*. Commissions include Film Four's *Miranda* starring Christina Ricci and John Hurt, and *Kiss of Life* written and directed by Emily Young and screened at the Cannes Film Festival 2003. It was for this score that Murray was awarded the Grand Prix: *Mozart du septième Art* at the prestigious Festival International du Film d'Aubagne. This year Murray has completed scores Jonny Campbell's *Alien Autopsy* and *Mischief Night* for Company Pictures. He is currently working on a new film with Frank Oz.

### **BOBBY FRICTION & NIHAL (Music Supervisors)**

Bobby and Nihal have become pioneers of the British/Asian music scene through their highly influential show on Radio 1. Through their Radio 1 show, Bobby and Nihal have connected a new generation of Asian listeners into the mainstream. After only 6 months on air they won the prestigious gold Sony Award for best specialist radio show.

Bobby Friction is a pioneering DJ/Artist who has consistently showcased new Asian talent and sounds. He was one of the founder members of Ecostani and is now in the middle of finishing his debut album with The Infinite Scale. Bobby has also recorded tracks with the Mercury Music Award nominated Black Star Liner, starred in the BBC documentary 'This England' and recently fronted the Channel 4 show 'Bollywood Star' as the head judge. Bobby has also just finished various remixes with studio partner Infinite Scale, their latest remix was the infectious Bhangra Knights track (from the Peugeot advert) which was a massive hit in the international charts. Bobby also presents the Official British Asian Album Chart Show on the BBC Asian Network. The only Official British Asian chart show in Britain.

Nihal has always worked in the music industry, initially as a performer in a band before becoming a highly respected and knowledgeable music plugger with his own business. He is now regularly sought after to make guest appearances on music based shows where he can share his expertise and communicate with the audience in a witty and informative way, most recently he presented the Channel 4 documentary 'Whitey Blighty'. Nihal has fronted his own show, 'The Drop' which was a funky hip hop show filmed for MTV Base. He co-presented 'The Saturday Show Extra' for CBBC digital which was shown every Saturday morning-a cooler behind the scenes version of 'The Saturday Show' on BBC1 and was a regular host of 'Top of the Pops Prime'. He also presents BBC 2's 'Desi DNA', a weekly arts and culture show. In addition Nihal writes for Hip Hop Connection, Mixmag and Vox as well as monthly columns for The Eastern Eye newspaper and Tense Magazine.

## Mischief Night – End Credits

### Crabtrees

Tina Kelli Hollis  
Kev James Foster  
Tyler Michael Taylor  
Kimberley Holly Kenny  
Macauley Jake Hayward

### Khans

Immie Ramon Tikaram  
Asif Qasim Akhtar  
Sarina Sarah Byrne  
Mrs Khan Shobu Kapoor  
Mr Khan Harmage Singh Kalirai  
Nafisa Shaida Chaudhury  
Mohammed Arfan Nazir  
Kamal Humyoun Al Rashid  
Grandpa Khan H. Abdul Islam  
Grandma Khan Mrs Ali  
Zaffer Mosun Hussain  
Wahida Amita Brown  
Shahida Sadiyah Haleemah  
Aminah Aminah Bashir

### Big Men

Qassim Christopher Simpson  
Don Gwyne Hollis  
Monday Man Skint Eastwood  
Ginger Prince Mark Hargrave

### Mosque

Mr Rizvi Kaleem Janjua  
Eyepatch Imam Shahid Ahmed  
Mange Man Mir Bostan

### Macauley's Gang

Zak Spencer Wild  
Clay Alexander Popplewell  
Thunder Arron Thompson

### Old Ladies

Old Lady Dealer 1 Mary Wray  
Old Lady Dealer 2 Olga Grahame

### Death Row

Lesbian 1 Leslie Casper  
Lesbian 2 Mandy Abbott  
Mr Webster Steve Garti  
Black Magic Man Dan Atkinson

Ron 'The Nonce'	Craig Onslow
Junkie Jane	Katherine Kelly
Grubby Baby	Siani & Summer Sheldon
Choudhary	Jameal Shaikh
Moon	Liz Temple
Club DJ	Bobby Friction
Rafiq	Naider Ali
Tanvir	Shane Ali
Hanif	Shabaz Kaman
Miss Pardee	Lucy Pardee
Miss Lindley	Lisa Millett
Sejad Hussein	Amjad Hussain
British Gas Man	Stuart Elwood
Thunder's Dad	Robert Millar
Thunder's Mum	Maggie Padgett
Ellie May	Fallon Hollis
Tara	Sheridan Taylor
Acorn	Jamie Beales
England Tattoo Man	Dean Clark
Kid with Golf Balls	Cameron Atkinson
Pizza Delivery Man	Richard Haines
Old Lady at Bus Stop	Marie Pickersgill
Mrs Hussein	A. Bano Mahmood
Karen	Samantha Power
Police Officer 1	Michael McCormack
Police Officer 2	Saheed Alam
Ifzah	Aaron Ali
Tanjir	Kamran Ayub
Home Shopping Commentary	Alan Marcus
Giraffe Commentary	Alban Webb

Assistant to Director & Producers Lucy Pardee

1<sup>st</sup> Assistant Director Martin Krauka  
2<sup>nd</sup> Assistant Director Jo Tew  
3<sup>rd</sup> Assistant Director Adam Barrington

Production Manager Maggie Swinfen  
Production Co-ordinator Helen Wood

Production Accountant George Cashell  
Assistant Accountant Fry Martin

Location Manager Richard Knight  
Asst Location Managers Harriet Sutcliffe  
Gary Scott

Location Assistants Emma Yeomans  
Rebecca Stunnell

Focus Puller & 2nd Camera Operator	John Watters
Clapper Loader	Tristan Haley
Camera Trainees	Paul Edmundson Naresh Kaushal
2nd Unit Photography	Simon Vickery
Steadicam Operators	Paul Edwards John Taylor
Camera Driver	Martin Clay
Key Grip	Dave Rankin
Gaffer	Paul McGeachan
Rigging Gaffer	Bill Astin
Electrician	Steve Worsley
Genny Operator	Alan Glover
Boom Operator	Tom Barrow
Sound Trainee	Gareth Gumbs
Art Director	Jo Baker
Production Buyer	Duncan Wheeler
Standby Art Director	Sami Khan
Set Dresser	Rod Whiting
Carpenter	Neil Richardson
Art Department Assistant	Kate Cox
Make-Up Supervisor	Jo Evans
Make-Up Trainee	Anna Dickes
Costume Supervisor	Fraser Purfit
Standby Wardrobe	Agee Johnston
Stunt Co-ordinator	Glenn Marks
Stunt Performers	Bill Davey Dave Fisher
Unit Photographer	Kerry Brown
Production Assistants	Oliver Cockerham Angel Gbadamasi Corinna Wardman
Set Runners	Andrew Buglass Simon Gorbhani-Kazaz Jessica Knappett Richard Haines James Spivey
Chaperones	Tykes 2000 Lesley & Danny Kenny Julia Unwin & Andrew Hayward Sharon Popplewell Chris & Jasmine Wild Emma Mosley

	Jennie Walker
Tutor	Rachel Peacock
Voice Coach	Sandra Butterworth
Assistant Editor	Lea Morement
Post Production Supervisor	Emma Zee
	J & E Post Production
Post Production Co-ordinators	Siobhan Boyes
	Alexandra Montgomery
Representing Ascent Media Group	Martin Poultney
Negative Cutting	Computamach
Laboratory Post Production	Soho Images
Offline Facilities	St.Annes Post
Project Manager St.Annes Post	Harriet Dale
Digital Intermediate	Provided by ONE Post (London)
Digital Colorist	Vince Narduzzo
Digital On-Line Editors	Rob Gordon
	Emily Greenwood
Digital Intermediate Producers	Matt Adams
	Jo-Ann Darby
Digital Film Technical Director	Laurent Treherne
Digital Film Technical Manager	John Hinchliffe
Digital Film Transfer	John Palmer
	Michael Deming
VFX	Rushes Postproduction Ltd
VFX Supervisor	Jonathan Privett
VFX Producer	Louise Hussey
Digital Matte Artist	Charles Darby
Senior Composer	Hayden Jones
Assistant Compositors	Alex Llewellyn
	Katie Goodwin
Assistant Producer	Melanie Byrne
Executive Producer (Rushes)	Jocelin Capper
Composed Score Recorded and	
Mixed at	Air Lyndhurst Studios
Engineer	Jake Jackson
Trumpet	Tom Rees Roberts
Trombones	Fayyaz Virji
	Winston Rollins
Guitar, Bass and Percussion	Murray Gold
Music Contractor	Knifedge
Music Co-ordinator	Catherine Manners
Sound Facilities	Boom
Recording Mixer	Martin Jensen
Supervising Sound Editor	Graham Headicar
Effects Editor	Lee Walpole
Supervising Dialogue Editor	Becki Ponting

Dialogue Editor	André Schmidt
Foley Recordist / Editor	Alex Sidropoulos
Foley Artists	Pete Burgis Andi Derrick
Additional ADR Recordist	Alex Ellerington
Manchester ADR recorded at	The Sound House Post Production
ADR Recordist	Michael Stewart

Titles by	LipSync Post Julia Hall Howard Watkins
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Insurance	Media Insurance Brokers
Completion Guarantors	Film Finances
Unit Publicity	Freud Communications
Unit Publicists	Kate Lee Diane Kelly
Casting Services	Beverley Keogh Casting Limited
Negative Checkers	Barn Owl
Filmstock Supplier	Kodak
Laboratory	Film Lab North
Telecine	The Finishing School
Action Vehicle Supplier	Vehicles in Vision
Animal Suppliers	Timbertops
Armourers	Shelley Armourer Services
Camera / Grip Equipment Supplier	Take 2 Film Services Ltd
Catering	GT Caterers
Crane Suppliers	Nationwide Access Ainscough Crane Hire Ltd
Low-loaders	Central Film Facilities
Facilities Vehicles	Moviemakers
Lighting Suppliers	Provision Lighting
Paramedics	MediProp Ltd
Rigging Company	Farnworth Scaffolding
Security	Allsafe Security
Special Effects	Emergency House SFX
Health & Safety Advisors	David Deane Associates
Hot Air Balloon Suppliers	James Mossman British School of Ballooning
Hot Air Balloon Riggers	John Lockwood Gary Smith
Post Production Script	FATTS

#### Company Pictures

Script Editor	Serena Bowman
Finance Director	Richard Nelson
Production Finance	Debbie Fifield
Finance Assistant	Matt Warner
Assistant to George Faber & Charles Pattinson	Anna Ratcliffe
Production Support	Faye Dorn

Vicky Richardson  
James McGeown

FilmFour

Head of Development	Katherine Butler
Head of Business Affairs	Paul Grindey
Business Affairs	Harry Dixon
Head of Business Development	Sue Bruce-Smith
Head of Production	Tracey Josephs
Production Co-Ordinator	Gerardine O'Flynn

UK Film Council

Head of Premiere Fund	Sally Caplan
Production Executive	Brock Norman Brock
Head of Business Affairs	Will Evans
Head of Production Finance	Vince Holden
Head of Production	Fiona Morham

Screen Yorkshire

Production Liasion Manager	Kaye Elliott
Production Liasion Assistant	Anna Lindley
Crewing & Facilities Co-ordinator	Victoria Leeson

“Dhol Jageero Da”  
Written by Happy Bains  
Performed by Master Saleem / Panjabi  
MC  
Courtesy of Moviebox Birmingham  
Limited  
Published by Moviebox Birmingham  
Limited

“Akheer”  
Written by Juggy D / Mentor  
Performed by Juggy D  
Courtesy of 2Point9 Publishing Limited  
By arrangement with 2Point9 Records  
Limited

“The Streets of Basra”  
Written by Zahid Jamil  
Performed by Ges-E  
Courtesy of Nasha Music Limited  
By arrangement with Nasha Records  
Limited

“Aicha”  
Written by Jean Jacques Goldman /  
Khaled Hadj Brahim / Eric Benzi /  
Waqas Qadri / Isam Bachiri / Lenny  
Martinez / /Carsten Mortensen  
Performed by Outlandish  
Published by EMI Music Publishing  
Limited  
(P) 2003 Sony BMG Music  
Entertainment (Denmark)  
Licensed courtesy of SONY BMG  
Commerical Markets (UK)

“Seasons”  
Written by Nitin Sawhney / Reena  
Bhardwaj  
Performed by Nitin Swahney and  
featureing Raghav  
Published by Zomba Music Publishers  
Ltd / Copyright Control  
Courtesy of V2 Music Limited &  
Positiv-ID

“Uh Oh! I’m Back”

“Riding for a Fall”  
Written by Ed Waller and Ed Townsend  
Performed by John Holt  
Published by EMI Music Publishing Limited  
Licensed courtesy of Sanctuary Records

“Dil De Rani”  
Written by Juggy D / Griffin Parka  
Performed by Juggy D  
Courtesy of 2Point9 Publishing Limited  
By arrangement with 2Point9 Records Limited

“Rip Up”  
Written by Gavin King  
Performed by Aphrodite  
Published by EMI Music Publishing Limited  
Courtesy of V2 Music Limited

“Sohniye”  
Written by Juggy D / Mentor  
Performed by Juggy D  
Courtesy of 2Point9 Publishing Limited  
By arrangement with 2Point9 Records Limited

“The Gaza Strip”  
Written by Zahid Jamil  
Performed by Zahid  
By arrangement with Nasha Music Limited  
Courtesy of Nasha Records Limited

“Jungle Brother (Urban Takeover Remix)”

Written by M Ansah / R Forbes  
Performed by Lethal Bizzle  
Published by Zomba Music Publishers  
Ltd / Twist & Shout  
Courtesy of J-Did Records

Written by Hall / Small / Burwell / Olivere  
Performed by The Jungle Brothers  
Published by Universal Music Publishing Ltd /  
EMI Music Publishing Limited  
Courtesy of G-Street Records

“Bad, Bad, Bad”  
Written by Raghav Mathur / Mushtaq  
Uddin /  
RD Burman / J Akhtar  
Performed by Raghav  
Published by Copyright Control /  
Famous Music  
Publishing Ltd / Saregama India Ltd /  
Saregama Plc  
Courtesy of V2 Music Limited  
By arrangement with N1 Management

“Babli (Desi Mix)”  
Written by Rajan Bawa/Shahid Saleem  
Performed by Loing Gawacha  
Courtesy of VIP Music Publishing Limited  
By arrangement with VIP Records Limited

“Pasand”  
Written by Mentor, AC and Des-C  
Performed by Mentor Kolektiv  
Courtesy of 2Point9 Publishing Limited  
By arrangement with 2Point9 Records  
Limited

“Desirock”  
Written by Diamond Duggal / Rajiv Bagha /  
Tarseme Jamail / Raj Roma  
Performed by Swami  
Published by Copyright Control  
Courtesy of Cigale Entertainment Limited

“Original Nuttah”  
Written by Lafta Abdul Wahab/Andre  
Williams/  
Etienne Johnston/Winston Delano  
Riley  
Performed by UK Apachi & Shy FX  
Courtesy of Mute Song Ltd/Westbury  
Music Ltd  
By arrangement with Tuffstreet-SOSL  
Recordings

“I Will Survive”  
Written by Frederick Perren/Dino Fekaris  
Performed by Usha Uthup  
Published by Universal Music Publishing Ltd  
The copyright in this sound recording is owned  
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With Thanks to  
Robert Jones, Mark Pybus, Neil Calder, Richard Moore, Andrew Sellers,  
Saheed Alam, Nahida Ali, Gwen Cowling, Asad Hassan, Dorothy Byrne, Ian Slade, Helen  
Hemingway,  
Jeff and Kim Seager, Lee Stafford Hair, Dermalogica, Mac, SPACE.NK.apothecary  
The Education Welfare Services of Leeds, Sheffield, Rochdale, Bradford and Manchester  
Leeds City Council, Leeds Co-Operative Society, Leeds South Homes,  
The Hamara Healthy Living Centre, Beeston.  
All those people in Bradford who told us their stories.

And Special Thanks to  
The people of Beeston, Leeds

Made with the support of the National Lottery through the UK Film Council's Premiere  
Fund

Made with the support of Yorkshire Forward and the European Union through Screen  
Yorkshire  
Production Fund and part-funded by the European Regional Development Fund

Made with the support of FilmFour

Developed by UK Film Council and FilmFour

International Sales by Pathé Pictures International

World Receipts collected & distributed by National Film Trustee Company Limited

Filmed on location in Leeds, West Yorkshire

Soundtrack available through Nurture/V2 Music at all good music outlets

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