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PICTURES

Present
a PRATIBHA PARMAR film

NINA'S
HEAVENLY DELIGHTS

Shelley Conn
Laura Fraser
Art Malik
Raji James
Kulvinder Ghir
Veena Sood

Running Time: 94 mins Certificate: PG Release date: 29th Sept 2006

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NINA'S HEAVENLY DELIGHTS

SHORT SYNOPSIS

Nina Shah is a feisty young woman who left home under a cloud after a row with her father. After his sudden death, Nina returns to the family owned Indian restaurant

Her return brings her face to face with many surprises - her father's gambling debts, potent friendships from her childhood, Bollywood spectacle all blended with romance and laughter.

With courage and enormous vitality Nina battles to win back the family business, win the Best of the West curry competition... and finds the divine taste of love in this spicy, mouth-watering, feel-good comedy.

LONG SYNOPSIS

NINA'S HEAVENLY DELIGHTS is a surprising love story where Scottish humour meets Bollywood spectacle! It follows the mixed fortunes of a Glaswegian family, THE SHAHS and their award winning Indian restaurant, THE NEW TAJ.

The story is told through the eyes of NINA SHAH, a young Scottish Asian woman engaged in her own highly personal identity crisis. NINA had left home under a cloud after a row with her father but when he dies suddenly, Nina is forced to return. Her return reunites her with her childhood friend Bobbi, a wannabe Bollywood drag queen and brings her face to face with Lisa, a charismatic young woman who now owns half the restaurant.

Then Nina discovers her father's secret – The New Taj has been selected for The Best of the West Curry Competition. In the turbulent days that follow, Nina (helped by Lisa) embarks on a personal mission to win the trophy for the third time. But Nina's feelings are thrown into turmoil when she realises that she is falling in love.

Can her feelings ever be reciprocated? And, if they are, what will this mean for Nina and her family.

INTERVIEW WITH THE DIRECTOR

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PRATIBHA PARMAR – DIRECTOR/PRODUCER/WRITER (story)

Tell us about the film? Where did the title come from?

The inspiration for the story came from my own experiences and in some ways it's autobiographical. I wanted to write a love story where a young woman falls in love with another woman in a surprising way, when they least expect it. I wanted to set it in an Indian restaurant because my partner grew up in her family owned Pakistani restaurant in London and we had fallen in love when making a curry for a group of mutual friends. The title of the film actually comes from my sister, Nina who once owned a catering company called, Nina's Heavenly Delights. So that's how those different personal elements came together. Ultimately it's a film about family, food and love, all themes that I am interested in.

Why did you set the story in Glasgow and did you enjoy working there?

I loved working in Glasgow. I fell in love with the city on my first visit there many years ago when I was making a documentary for Channel 4. I remember going to an Indian restaurant and being greeted by Indian waiters in kilts and turbans. The way they spoke in a lilting Scottish-Asian accent made me smile. I also loved the charming mixture of Scottish and Indian cultures. At the time I decided that one day I wanted to come back and shoot a feature film in Scotland and so when I wrote the story, I decided to set it in Glasgow. It seemed a natural fit. Creatively for me, it was great to find so many fantastic locations and we were also very lucky to find many of them close together, which helped enormously on a practical level.

Can you talk about the writing of the screenplay.

I was keen to bring on board a Scottish writer who could write real characters who were not clichés but multi faceted and layered. I had read Andrea Gibb's early draft of *Dear Frankie* and really liked her characterisations and attention to detail and her acting background gave her an edge in writing sparkling dialogue. I commissioned her through my company, Kali Films to write the first draft.

Over the years our process was very collaborative and it was great that Andrea was so open to working closely with me. She hadn't worked on a screenplay, which she hadn't originated before so this was new for both of us.

The director, John Boorman once said that *'all serious directors write ... you can't separate the shaping of the script to the writing of it.'* And after going through the process of working on NHD, I agree with him. I think it's an essential part of directing to sit down with the writer and shape the script in detail and give it structure, especially when it's such a personal story. I was fortunate to have Andrea as my collaborator.

And you know the writing continues even when you are editing. The opening title sequence was a pick up we did while in post. It became clear that what we needed was a sense of the magic

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of the relationship between Nina and her father, so I wrote in this back-story with Little Nina and her father and shot it while we were editing. And sometimes it is only when you are shaping the film during the edit that you discover which emotional beats are needed or what tone you need to emphasise.

Why did you come to choose Simon Dennis as your DOP?

From the get go I wanted NHD to look lush, sensual, sexy and vibrant. I wanted to work with a DOP who would be able to create this lush look but at the same time understand that this was an ensemble piece with many big set pieces and work at a fast pace. Simon's experience of shooting features on HD was a definite plus. He understands how to light for digital film and from his show reel I could see that he had an eye for the poetic – both in terms of framing and movement of camera. I am a big fan of the moving camera as a visual story telling device. Even in my documentaries I would end up using steadicam and tracks. Simon and I did a comprehensive shot list for the film before we started the shoot and watched and discussed many films. In the end Simon's lighting design is stunning and far surpasses my original vision.

How difficult or easy was it to direct Shelley Conn and Laura Fraser's kissing scenes.

I think I was more nervous about this then they were. The first kissing scene that we shot was actually the one at the finale when they win the Trophy. I had a closed set but they didn't seem at all nervous. They even volunteered further takes and asked, 'do you want us to snog again, we don't mind.' I suspect they rather enjoyed it!

But the kissing scene in the kitchen half way through the film is an absolute stunner. This kiss is their first time and I had wanted to shoot it on the roof-top with the moonlight falling on them. Make it very romantic and lush. But of course it always rained on the days we had scheduled this. In the end the scene was shot in the kitchen, which felt right as this is where they had fallen in love. I have to thank Simon for his breathtaking lighting for this scene – its so simple but incredibly beautiful. My only direction to Shelley and Laura was "I want full on passion, I want to see tongues and it has to be bold and robust. That was it. They certainly don't disappoint!. It's hotter than a vindaloo !

DIRECTOR'S STATEMENT

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At the heart of NINA'S HEAVENLY DELIGHTS is an unexpected and surprising love story. The core theme of the film, freedom to love defines all the characters and in particular the central character, NINA. Through her story, inspired by my own life experiences, I explore the pull between family duty and personal desire.

Film offers an amazing scope for illuminating different kinds of possibilities. I wanted to explore the theme of forbidden love and show how it is possible to be true to yourself despite what duty or tradition might dictate and without having to sacrifice your family. NHD has a heart-warming optimism, where everyone *does* get to live happily ever after.

I wanted to make this film in an entertaining and uplifting way but without compromising the integrity of the story. It's a celebratory, urban fairytale albeit in a world full of real people. The magic of the film is that it touches all kinds of people without pandering to formulas or clichés and manages to remain honest.

All families have secrets and the SHAH family is no different. I wrote the story for Nina's Heavenly Delights (NHD) seven years ago and it's thrilling to see that my vision has remained intact. I set the story in Glasgow, as I wanted to capture the charm and warmth of the Scottish Asian people I had met and film in a city that offers many architectural delights. The film is a wonderful blend of Indian and Scottish cultures, which has not been seen before.

INFLUENCES/INSPIRATIONS

I have drawn inspiration from diverse cinematic traditions - films such as Ang Lee's, *Eat Drink Man Woman* and Stanley Tucci's *Big Night* are intimate films told with truthfulness and sensuality and both feature food. My visual influences come from the French New Wave, Almodovar to the US indie directors. Jean-Jacques Beineix's film, *Diva* has great character touches and looks visually stunning and Jean-Pierre Jeunet's *Amelie*, which I love for its bold visual flair and magic, were inspirations. The latter's visual audacity inspired the crematorium scene at the start of Nina's Heavenly Delights, where a shower of marigold petals falls on Nina and signals a heightened, non-naturalistic world. Another French film, *Ma Vie en Rose*, with its artful balance of magical realism, naturalism and emotional story telling was another useful reference.

I grew up on a diet of Bollywood films with their colourful and unique mixture of family drama, music, dance, comedy, fantasy and inevitably some of this has found its way into NHD.

ON WRITING

After I wrote the story, I brought on board the writer, Andrea Gibb to turn it into a screenplay. I had read an early draft of her film, *Dear Frankie* (which had not been produced at that time). I was taken by her nuanced characterisations and witty dialogue. Initially she was hesitant about her ability to write NHD as she '*wasn't Asian*' nor did she write '*comedy*.' But my intention was to work with a writer who was Scottish and who could write real characters and not clichés and Andrea fit the bill perfectly. I reassured her that I would be able to bring the cultural authenticity and nuance to the script. Our collaborative process over the years has been intense but always fruitful - full of stop and starts as I looked for further funding and she was kept busy on other projects.

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PRODUCTION

'Turn your constraints into creative challenges' was advice I had to continuously remind myself of, once we were into production as I was attempting to make a very ambitious film on limited resources. Preparation was of absolute necessity if I was to achieve what I wanted with the film.

I made sure that I had adequate preparation time with Shelley Conn who plays the lead, (Nina) and Ronny Jhutti (Bobbi) before we started pre-production. So I worked with them intensely doing improvisations, excavating their character journeys and clarifying the emotional arcs. We also brought on board a dialogue coach for an authentic Scottish accent.

I had one week's rehearsal time with the full cast during pre-production. Having had this week of rehearsal paid off as the energy and clarity achieved in the rehearsal process came through in the shoot. Everyone knew what they were doing and once on set we could build on it.

My experience of working with actors at The London Centre for Theatre Studies and The Actors Centre in Convent Garden means that when it comes to working with actors, I am in my comfort zone and enjoy the process greatly.

We had five weeks in which to shoot the film with all its big set pieces of food and dance! I knew that the only way to get what I wanted was to be fully prepared before I arrived on set. I worked with storyboard artists, storyboarding many key scenes. During pre-production, Simon Dennis, my talented DOP and I sat down for days on end and made a comprehensive shot list for the entire film, which became our blueprint. This preparation made a fantastic difference in many crucial ways. Once on set we had a short hand way of communicating, which released precious time for me to spend with the actors. Simon knew exactly what I wanted in each scene and helped me achieve it on set under tremendous time pressures.

PRODUCTION DESIGN

I had a good idea of how I wanted the film to look and over the years I had accumulated tons of design references, which I gave to the Production Designer, Andy Harris. I wanted vibrant colours and create a little bit of India in Glasgow. The look of the family restaurant had to have a sense of faded glory and I wanted flock wall-paper. It had to look like a family restaurant like so many hundreds such Indian restaurants across Britain but without being tacky. I had called the restaurant The New Taj because this is where Nina's parents, Mohan and Suman had gone for their honeymoon like so many Indian couples do! The family history had to be enshrined in the design. And I think it is done so quite beautifully!

Derek Yeaman, our locations manager was a stalwart and took us all over Glasgow looking for the perfect location for The New Taj restaurant and family home. I had always imagined this to be on the corner of a street, on a curve. Derek and Andy found The Star Hotel in Port Glasgow, which was a red brick Victorian building, three stories high offering views from all kinds of interesting angles designed by a contemporary of the famous Scottish architect, Charles Rennie Mackintosh. It was on a curve. It was just perfect, allowing us to locate our other key locations, Mamie's Flowers and Jo the Bookie across from the New Taj. I was keen to link the Shah family to the broader community visually and this location helped us to do that.

FOOD

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Food is the catalyst for the central love story in the film. The film has a number of mouth-watering kitchen scenes, which show beautifully that Indian food is both an essential cultural, and family event as well as a passionate, sensual experience.

I love food but my favourite food has to be Indian. The film's finale, The Best of the West Curry Competition gives a fabulous excuse to show off Indian cuisine. I wanted the smell and taste of the food to waft across the screen. It was both fun and frustrating trying to pull off the food shots and convey its sensuality, colour and textures in the limited time we had.

NHD pays homage to the much derided flock wallpaper in high street restaurants that have made Indian food the staple of British diet! I enjoyed researching and making up the recipes in the film and testing them out before the shoot. Watch out for the cookbook!

CASTING

Susie Figgis came on board to help us cast the leads, Laura Fraser and Shelley Conn. I had written the character of Raj Khanna with Art Malik in my mind's eye. So when he accepted the role, I was thrilled.

From the get go I was committed to bringing in young Scottish-Asian talent, particularly for the character of Nina's younger sister, the 14 year Priya Shah. To this end I worked with Raindog Productions in Glasgow. They leafleted and canvassed widely and we had a fantastic response. BBC Scotland picked up on the buzz and filmed us doing the workshops with all the young people who had responded. Out of this process of open casting came Zoe Henretty, who was an immediate and natural choice for Priya, bringing with her the well known, dead pan Scottish humour.

Working with an ensemble of young and more experienced actors was a joy and one of the most exciting aspects of making this film especially doing improvisations and moving off the page. Creating characters and back-stories with comic talents like Elaine C Smith and Kulvinder Ghir was a singular pleasure. The character of the TV presenter for the finale cook off gave an opportunity to up the comedy. With my encouragement Kulvinder created a Scottish-Asian character, Murli who was a presenter on the local (fictitious) Asian Cable t.v. station, Korma T.V. He rose to the challenge so effectively having the Scottish crew in stitches, that I decided to add another narrative strand and introduced a community radio station, Korma Radio on which Murli is a presenter. I was keen to exploit every opportunity to embed the Shah family into the city and community of Glasgow. Dramatically I wanted to make the Curry Cook-off an event that mattered to the community and to Nina.

MUSIC

For me music is a crucial element of storytelling. I started thinking about the music during the writing process, as both dance and music are integral to the story and add another layer. The finished soundtrack is an exciting mixture of popular commercial songs, big Bollywood classic songs and specially commissioned tracks and score. I chose the songs intentionally. They all have an active dramatic function rather than just being songs cut to pretty scenery or flashy dance steps.

I brought on board Fiona McBlane (formally of EMI) as the Music Supervisor who introduced me to John Coxon of Springheel Jack and Farook Shamsheer of Joi who collaborated to record some

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brilliant tracks for the film. These tracks have a unique cross over vibe, a natural fusion of funky break beats with Indian tablas and sitars giving the film a contemporary urban feel. Additionally they did two remixes of The Nolans classic hit, I'm in the Mood - a bollywood remix and a wicked club, dance remix. The latter has all the makings of a hit!

Further on in the post-production process, the composer Steve Isles joined the team to create memorable, evocative themes to enhance the magic in the film.

Classic Bollywood tracks, Chalte Chalte, Pyar Kya to Darna Kya, Aap Jaise and Ina Mina Dika are some of my favourite songs. Asian audiences around the world will recognise them immediately. The choices of these songs are no accident and in particular the song, Pyar Kya to Darna Kya, is an anthem to forbidden love and comes from the all time classic film, Mughal-e-Azam. Its one of those songs that brings grown Indian men to their knees – I have seen it, trust me!

DANCE

The character of Bobbi gave me a dramatic excuse to develop another one of my passions - dance. Piers Gielgud, the choreographer has more than fulfilled my vision for bringing together diverse dance traditions and created a delightful mix of Bollywood and Western contemporary dance. The fact that Piers and his partner Suzanne run a dancers company, ReAnimator was a big plus as they had access to trained dancers. Watching Piers teach Ronny Jhutti how to dance while wearing 3 inch heels was a sight to behold!

BOBBI'S BOLLYWOOD VAN

A wonderful co-incidence happened during pre-production. We found out that one of the Master truck artists' from Pakistan was in Glasgow visiting for a few days. I had always envisaged Bobbi who runs a Bollywood video store to have a van decorated in the colourful style of Pakistani trucks. This is an incredible folk art form where lorries are decorated and painted in elaborate designs. It would have been a challenge for the art department to duplicate but to find the real artist, Ghulam Sarwar amongst our midst was a heavenly gift.

SHOOTING ON HD

The film's ambitious set pieces of food montages, The Best of the West Curry Competition, as well as the dance numbers were only possible because we shot on H.D. This format gave me both economical and aesthetic freedom and most importantly it made it possible to keep the dance finale. Unpredictable and persistent wet Scottish weather made it impossible to shoot it on Loch Lomond, as originally planned! So we decided to shoot it against green screen, a challenge we embraced with enthusiasm. It was one of the most fun days on the shoot when the whole cast were dressed up in fabulous outfits and danced for hours to Nazia Hassain's classic and catchy bollywood pop song, Aap Jaise. By the end of the day even the sparks and grips were singing along.

Another advantage of shooting on HD was that it took away the worry about the shooting ratio and the only constraint on shooting more takes was time rather than worry about film stock. It proved crucial to have this option to shoot more than 2 or 3 takes sometimes helping to shape performances in more depth especially with tricky emotional scenes. For the bigger ensemble scenes, I had two cameras, which helped me to pick off visual details that enhanced the editing and making these big set pieces more layered. When I had to direct 12 people eating and

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dancing around the dining table to The Monkee's Day Dream Believer, two cameras were essential in capturing fresh and spontaneous performances.

.....**AND FINALLY**

The journey from script to screen has been a particularly long and challenging one. I set out to direct this film about curries, kilts and queens in the spirit of fun, filling the screen with truthful human emotions in a world full of colour, music and sumptuous food. My hope is that audiences will love the film as much as I do!

CAST BIOGRAPHIES

Shelley Conn (Nina)

Shelley trained at Webber Douglas. Since leaving drama school she has garnered a variety of

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film and television credits. These include: 'Transit' (MTV), 'Entente Cordiale' (Christian Fechner Films), 'Charlie & the Chocolate Factory' (Warner Bros), 'Possession' (Focus Features) and 'Man & Boy' (BBC).

Shelley is currently filming 'Blue Murder' for Granada.

Laura Fraser (Lisa)

Laura has appeared in numerous film and television dramas. On television last year she starred in the BBC's flagship drama, 'Casanova'. Her other film and television credits include; 'Conviction' (Red Production Company) 16 Years of Alcohol'(Tartan Works), 'Devil's Gate' (Alchemist Films), 'A Knights Tale' (Columbia Pictures), 'He Knew He Was Right' (BBC) and 'Station Jim' (BBC).

This year she will be seen in 'The Flying Scotsman' (Zero West) and 'Land of the Blind' (Lucky 7 Productions) with Ralph Fiennes.

Ronny Jhutti (Bobbi)

Ronny has worked in many film, television and theatre productions. Some of his recent credits include 'Dr Who' (BBC), 'Banglatown Banquet' (BBC), 'Judge John Deed' (BBC), 'Meet the Magoons' (Channel 4), 'I-Deal' (BBC), and 'Bollywood Queen' (Bollywood Queen Productions).

Veena Sood (Suman Shah)

Veena is a hugely experienced actress who has mostly worked in the USA and Canada. Her films include: 'Touch of Pink' (Sienna Films), 'Two For The Money' (Cosmic Ent), 'Final Cut' (Lions Gate Studios) and 'Connie & Carla' (Universal). On television she has appeared in: 'The 11th Hour' (CTV), 'Human Cargo' (CBC), 'Touching Evil' (USA Cable), 'Just Cause' (PAX) and many other dramas.

Art Malik (Raj Khanna)

Art is one of Britain's best known actors. He has played a wide variety of roles in film, television and theatre, working with some of the best directors in the world from David Lean ('A Passage to India') to James Cameron ('True Lies'). His recent credits include 'Tempo' (Samsa Films), Gil Mayo (BBC), 'Dalziel & Pascoe' (BBC) and 'The English Harem' (ITV).

Raji James (Sanjay)

Raji is best known for his role as Abdul Khan in East is East (Film Four). He has also played series leads in Eastenders (BBC), The Bill (Thames Television) and Blind Men (LWT). His many guest roles include 'Doctor Who' (BBC), Murder in Mind (BBC) and 'Waking the Dead' (BBC).

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Kathleen McDermott (Janice)

Kathleen played Lana in Morvern Callar (Company Pictures) for which she won a number of awards including Best Newcomer at the Edinburgh Film Festival and Best Actress at the BAFTA New Talent Awards. She has since played the lead role in Milk (Autonomi Films), winner of the Golden Bear at the Berlin Film Festival in 2005, and for which she has recently won Best Actress at Palmares, Festival d'Angers.

She is currently attached to play Jenny Clow in Burns (The Mob) which will be directed by Vadim Jean later on this year.

Zoe Henretty (Priya Shah)

Zoe began dancing at the age of 8 and has enjoyed acting at school as well as attending two summer schools at RSAMD. She auditioned for the role of Priya after seeing a news programme advertising for Asian girls who could dance. She beat scores of other hopefuls to the role, which is her first in film or television.

Elaine C. Smith (Auntie Mamie)

Elaine is a well known comedian and actress. She played Mary Nesbitt in Rab C Nesbitt. She has also played a regular in 'Two Thousand Acres of Sky' (BBC) and '55 Degrees North' (BBC). Her film roles include 'Women Talking Dirty' (Rocket Pictures) and 'Every Picture Tells a Story' (Antonine Films).

Rita Wolf (Auntie Tumi)

Rita has appeared in My Beautiful Laundrette (Stephen Frears), The Chain (Jack Gold), Khush (Pratibha Parmar), Majdhar, Slipstream, Girl Six (Spike Lee) Mohammed's Daughter (Suri Krishnamma). TV: Coronation Street, Wing and a Prayer (2 series), Tandoori Nights (Jon Amiel) C4 (2 series), and recently Second Generation (mini series) C4. Theatre: Recent work in the US includes the world premiere of Tony Kushner's "Homebody/Kabul" and currently David Hare's "Stuff Happens" at The Public Theatre, New York City. Founder member KALI Theatre Co. UK.

Raad Rawi (Mohan Shah)

Raad first appeared in Midnight Express (Casablanca Filmworks). His long list of credits includes 'A Line in the Sand' (Meridian Television), Murphy's Law (Tiger Aspect), 'Holby City' (BBC), Trial and Retribution (La Plante Productions), Dalziel and Pascoe (BBC) and 'Table 12' (World Productions).

Atta Yaqub (Kary Shah)

Atta played the lead role in Ken Loach's Ae Fond Kiss (Sixteen Films). On television he has appeared in 'New Street Law' (Red Productions), 'Perfect Day' (Perfect Day Productions), 'Big Night Out' (Red Productions) and 'Meet the Magoons' (Channel 4) and 'Doctors' (BBC).

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Kulvinder Ghir (TV Presenter)

Kulvinder is best known for being one of the members of the 'Goodness Gracious Me' (BBC) team. He has also appeared in 'Bend it like Beckham', 'Tomorrow La Scala' as well as a regular role on 'Holby City' (BBC).

CREW BIOGRAPHIES

PRATIBHA PARMAR, DIRECTOR/ PRODUCER AND STORY

Pratibha Parmar is an award winning filmmaker whose work has been exhibited widely at international film festivals and broadcast on television in many countries. As a director, her

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drama credits include: *Sita Gita*, (Carlton Television, 2000) a drama monologue performed by Nina Wadia (Goodness Gracious Me, Perfect World) nominated in 2001 for an EMMA for Best Performer. *Wavelengths* (1997) a short drama co-funded by the Lottery and Channel 4 television, shown at the Edinburgh Film Festival, The London Film Festival and the Berlin Film Festival. *Memsahib Rita* (BBC2/BFI,1994)

Documentary credits include: *The Righteous Babes* (Channel 4,1998) about popular culture, women and rock music, and *A Brimful of Asia*, about the explosion of 2nd Generation Asian talent in the UK (Channel 4, 1998). Her other films include *Khush* (Channel 4, 1991) which won three awards at festivals in Paris, Madrid and San Francisco and *A Place of Rage* (Channel 4, 1992) which won the Prized Pieces Competition for *Best Historical Documentary* at the National Black Programming Consortium in the U.S.A. In 1991 both these films toured 20 cities in the United States to wide acclaim. She has presented her work at the Museum of Modern Art in New York and at the Walker Art Centre, U.S.

In 1993 she produced and directed *Warrior Marks*. This film was made in collaboration with Pulitzer Prize winning novelist, Alice Walker, the author of *The Color Purple* who was also the Executive Producer. A book, titled *Warrior Marks*, about the making of the film and co-authored by Alice Walker and Pratibha Parmar, is published by Jonathan Cape in England and Harcourt Brace in the US. *Warrior Marks* won two public prizes at film festivals in Paris and Madrid in November 1994.

Pratibha had also directed music videos and is the co-author and editor of several published books. She founded the production company, Kali Films.

ANDREA GIBB, WRITER

Andrea's first full length feature, 'Afterlife', was directed by Alison Peebles and starred Lindsay Duncan and Kevin McKidd. The film won a variety of awards including The Audience Award at the Edinburgh film festival and she was nominated for Best Screenplay at the Scottish BAFTAs and most promising newcomer at the BAFTAs. Her next film was 'Dear Frankie' which was also critically acclaimed and won a variety of awards. She was nominated for best screenplay at the FFCC Awards 2006 and won Best New Writer at the Women In Film Awards 2004.

Since writing 'Nina's Heavenly Delights' Andrea has been working on a number of scripts including an adaptation of Vikram Seth's best selling novel for 'An Equal Music' for Cuba Pictures as well as Louise Welsh's cult Scottish book 'The Cutting Room'.

Andrea's next original screenplay 'Sextet', a Scottish 'Big Chill', is being developed through her own company, Glasshouse Films, which she set up in 2005 with the producer Caroline Wood.

CHRIS ATKINS, PRODUCER

Chris Atkins is the producer of some of Britain's most innovative and acclaimed films of recent times. Chris has been a long time collaborator of writer/ director Richard Jobson. He co-

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produced Jobson's debut feature, *Sixteen Years Of Alcohol*, which went on to win awards at Edinburgh, Toronto, Dinard and the British Independent Film Awards.

Following the critical success of *Sixteen Years*, they teamed up again to make the UK's first kung fu movie, *The Purifiers*. The UK rights were acquired by Working Title and the film premiered in competition in Edinburgh in 2004. It is being distributed in the UK by Red Bus Distributors and in the US by New Line. Chris started his producing career in theatre and in 1997 founded Stage to Screen, a film and theatre society to encourage new writers. As a result, he produced the low budget features *Love Life* and *Randall's Flat*. He also wrote, directed and produced the dark comedy *Feedback*, which premiered in competition at this year's Raindance Film Festival.

He has recently completed post production on Jobson's latest film *A Woman In Winter*. The romantic ghost story is funded by the UK Film Council's New CinemaFund which premiered at the London Film Festival in October 2005, and was nominated for 2 Scottish Bafta's including Best Film. The film was shot on the latest High Definition technologically and pushes the boundaries of digital filmmaking. Chris also owns a successful post production company, S2S Post, which specialises in visual effects and sound design. Recent projects include *The Best Man* directed by Stefan Schwartz (*Shooting Fish*) and *Bob The Butler* directed by Gary Sinyor (*The Bachelor*).

MARION PILOWSKY, PRODUCER

Marion Pilowsky is a partner in Priority Pictures. Prior to this, Pilowsky was Head of International Production for Myriad Pictures (UK), where she executive produced *Trauma* directed by Marc Evans, Istvan Szabo's *Being Julia*, starring Annette Bening and Jeremy Irons and *Piccadilly Jim* starring Sam Rockwell. She is also a producer on *The River King* starring Ed Burns and Jennifer Ehle.

Before joining Myriad, Pilowsky was Vice President of Acquisitions and Development for UIP (United International Pictures), where she was responsible for third party worldwide acquisitions for three years. Titles acquired under Pilowsky's tenure include: *Flickering Lights* (2000, Denmark), *Elling* (2001, Norway), *Dark Water* (2001, Malaysia/Hong Kong), *The Man Without a Past* (2002, Finland), *Nobody Someday* (2002, UK), *The Pianist* (2002, Spain), *Mostly Martha* (2002, Germany), and *I Not Stupid* (2002, Singapore).

SIMON DENNIS, CINEMATOGRAPHER

Simon is a dedicated, inventive and open minded Cinematographer working mainly in feature films, promos and commercials. At 33 he already has almost ten years industry experience under his belt with major experience in all formats and genres, from HD to Super35mm, from independent location work to soundstage set pieces including action, greenscreen and underwater photography. He's shot over 8 features, 40 shorts and promos and recent accolades include four international festival Cinematography awards plus a Bafta-Kodak Showcase award, Scottish Bafta (including 2 further nominations) and a Royal Television Society Award.....and all this since he graduated from film school in 1997.

ANDY HARRIS, PRODUCTION DESIGNER

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Andy Harris was born in Glasgow, Scotland in 1954. As a student he studied painting at the Glasgow School of Art. His film career in film and TV business started in 1978 when he trained as a designer at Thames Television London. He left Thames in 1981 and over the last 25 years has worked as a production designer in movies in the UK, the States, Africa, Romania, Isle of Man and Ireland, and has had the privilege of working with directors such as Gillies Mackinnon, Hugh Hudson and Bill Forsyth and his credits include, *Regeneration*, *My Life So Far*, *Gregory's 2 Girls* and *Gunpowder Treason and Plot*, winner of the Fipa D'or Grand Prize 2005.

PIERS GIELGUD, CHOREOGRAPHER

Piers Gielgud trained as an actor at Bretton Hall College, before training as a dancer at the Ballet Rambert School. After graduating with distinction, he joined London Festival Ballet (now English National Ballet) under Peter Schaufuss, where he danced in Maurice Bejart's Bolero, and Rudolf Nureyev's Romeo and Juliet. He then joined the Lindsay Kemp Company as a principal dancer, after which he enjoyed a wide and varied freelance career dancing in all areas of the industry, for choreographers as diverse as Lea Anderson and Karole Armitage, and for film directors, including Derek Jarman, Jon Amiel, Marcus Adams and James Ivory. A World Tour as a dancer, with the techno band Meatbeat Manifesto inspired him to form his own small ballet company Re Animator in 1992, which toured and performed a unique and diverse series of his highly theatrical full length works, every year until 2000. The company's farewell performance was a memorial tribute to his great-uncle John Gielgud, at the Wimbledon Theatre.

MARY FINLAY, EDITOR

Mary is a very experienced editor with a long list of credits in film, television and documentary. Her film work included the critically acclaimed 'Grand Theft Parsons' (Swipe) directed by David Caffrey, 'The Wedding Date' (Gold Circle Films) and the film adaptation of Samuel Beckett's 'End Game' (Channel 4). Her television and documentary work has been just as varied, ranging from 'This Life' (World Productions) to 'Dreamkeeper' (Hallmark). She also edited two episodes of the BAFTA nominated series, 'The Sins' (BBC).

She has recently finished work on additional editing for the film, 'The All Together' (Establishment Films), which stars Martin Freeman and is directed by Gavin Claxton.

JACQUI MALLET, MAKE UP ARTIST

Jacqui has more than 15 years experience as a hair and make artist. Her most recent credits include: 'Summer Solstice' 2 features for ITV starring amongst others Jacqueline Bisset, Honor Blackman and Sinead Cussack, 'GamerZ' (Pure Magic Films) which is a high def feature directed by Robbie Fraser and 'Jess the Border Collie' (BBC). Her other credits include 'Wild Country' (Gabriel Films), 'Intergalactic Kitchen' (BBC), 'Revolver' (BBC) and 'Is It Bill Bailey' (BBC).

She is currently working on a new flagship series for BBC called 'Me Too'.

CAST

Lisa Mackinlay LAURA FRASER
Nina Shah SHELLEY CONN
Raj Khanna ART MALIK
Bobbi RONNY JHUTTI

NINA'S HEAVENLY DELIGHTS

Suman Shah VEENA SOOD
Kary Shah ATTA YAQUB
Priya Shah ZOE HENRETTY
Sanjay Khanna RAJI JAMES
Auntie Mamie ELAINE C SMITH
Auntie Tumi RITA WOLF
Janice KATHLEEN McDERMOTT
TV presenter KULVINDER GHIR
Young Nina HRITIKA THAKER
Bollywood Bowl Child KAVITA DASS
Ravi TARIQ MULLAN
The Chutney Queens
Fish ADAM SINC Shriv FRANCISCO BOSCH Ghandi UMAR AHMED
And
Mohan RAAD RAWI
Bollywood Dancers GILLIAN J ANDERSON
LYNNE ANDERSON
REBECCA GREEN
LYNSEY HATFIELD
MAGGS McMAHON

Story by PRATIBHA PARMAR
Line Producer ANGELA MURRAY
Associate Producers NEIL CHORDIA
MEGAN DAVIS
TREA HOVING
Cinematographer SIMON DENNIS
Editor MARY FINLAY
Production Designer ANDY HARRIS
Location Manager DEREK YEAMAN
Make-up Designer JAQUI MALLETT
Composer STEVE ISLES
Additional Tracks SPRING HEEL JACK AND JOI

CREW

Focus Puller DERRICK PETERS
Assistant Camera NORA McGOLDRICK
Camera Trainee JO McCORMACK
Grip DAVID MORRISON

NINA'S HEAVENLY DELIGHTS

Gaffer STEPHEN ARTHUR
Electricians CALLUM MILNE
ALAN FRASER
Steadicam NIGEL CLARKSON
JAN PESTER
Jimmy Jib DANNY BISHOP
Rigger CHRIS BELCOURT
Electrician DAVID WILSON
Stills NEIL DAVIDSON
GRAEME HUNTER
Second Unit DOP JOHN RHODES
2nd Camera ALAN McSHEEHY
2nd Camera Operator SIMON VICKERY
Production Coordinator NICKY MOSS
Assistant Coordinator VICTORIA DABBS
Production Assistant BRIAN COFFEY
Production Runner NEIL McCORMACK
Production Trainee ANITA PATEL
1st Assistant Director PATRICK CONROY
2nd Assistant Director MICHAEL QUEEN
3rd Assistant Director SUSIE LEE
Floor Runner EWAN STEWART
Runner/Driver CLAIRE MCKAY
Chaperone ANNE RANKIN
Script Supervisor HELEN ANDRÉ
Unit Manager DAVID TAYLOR
Sound Recordist LOUIS KRAMER
Boom Operator ALASTAIR MASON
Sound Trainee GORDON FORBES
Bobbi's Van Art GHULAM SARWAR
Art Director MARGARET HORSPOOL
Props Buyer SUE MORRISON
Standby Art Director FIONA GAVIN
Props Master PIERO JAMIESON
Standby Props JOHN KNIGHT
Trainee Standby Props IAIN GOWER
Dressing Props STEWART CUNNINGHAM
DAVID WEATHERSTONE
Props Driver RODDY GARDEN
Graphic Artist FRANCES CONNELL
Art Department Runner ZOE WIGHT
Food Stylist DANIEL ROBERTS
Trainee Art Department Runner ALAN BALLANY
Storyboard Artist NINIAN DOFF
Construction Manager ROSS BALFOUR
Carpenter MARTIN FALLON

NINA'S HEAVENLY DELIGHTS

Painter SANDY BORTHWICK
JAMES SHOVLIN
JIM O DONNELL
Stage Hand JAMES HALEY
Costume Designer LOUISE ALLEN
BOBBY McCULLA
Costume Supervisor SUSIE WILLS
DAVID CULBURT
MANDY BRYAN
Costume Assitant KIRSTEEN NAISMITH
Costume Buyer MARINA MACLEAN
Make-up Artist AMY BUCHANAN
NICOLE TULLOCH
Additional Make-up BARBARA FINDLAY
Casting Consultant SUZIE FIGGIS
Additional Casting HARRY JONES
Extra's Casting ALISON WALLACE
Choreographer's Assistant GILLIAN J ANDERSON
Assistant Choreographers DAMIEN DELANY
TANIA MATOS
Dialect Coach Glasgow JO CAMERON BROWN
Dialect Coach London KEN ROBERTSON

EPK BEN MITCHELL

Unit Nurse STEF SWIATEK
CLAIRE GERRARD
KAREN KNOX

Assembly Editor RACHEL TUNNARD
On Set Visual Effects Supervisor MARK TRAN-TREMBLE
Post Production Supervisor CHRIS ATKINS
Post Production Coordinator DAN BENTHAM
Assistant Post Production Coordinator DANIEL PRIM
Digital Grade MIDNIGHT TRANSFER
Digital Grade Producer GREG BARRETT
Digital Grade Conform PAUL SHORE
Colourist JOHN CLAUDE
Online Editor GWILLYM HEWETSON
Post Visual Effects Supervisor FANI VASSIADI
Compositor/CGI Artist THIERRY MULLER
MARC HUTCHINS

Supervising Sound Editor/Sound Designer VINCENT WATTS
Dialogue/Foley/ADR Editor/Recordist STEPHEN GOLDSMITH
Re-recording Mixer VINCENT WATTS

NINA'S HEAVENLY DELIGHTS

STEVE HAYNES
Assistant Mixer SEAN HANNAH
Additional ADR SAVALAS

Post Production Facilities Provided by
Midnight Transfer S2S Digital Film Post Lipsync Post

Prints By Soho Images

Titles Designed by Skaramoosh

Graphic Designer BOB HOUGH
AKIKO MATSUURA
Graphics Producer REBECCA PARSONS

Clearances FLORA DOG

Music Supervisor FIONA McBLANE
Piping Instructor GORDON ALLAN
London Runner PIA FURTADO
Production Runners DONALD McDONALD
CHRISTOPHER SANDERSON
GRAEME FYFE
Runner RALPH AINSWORTH
Floor Runners ROBIN HAIG
LISA BARUFFATI
CRAIG McLAREN
SCOTT MOWBRAY
CAMERON HOWATSON
Driver PETE GANGEL
WAYNE WRIGHT

Pickups Crew
Production Co-ordinator BECCA ELLSON
Camera Assistant RICHARD MITCHELL
Sound Recordist VINCENT WATTS
STEPHEN GOLDSMITH
Boom Op DANIEL TUDOR OWEN

Make-up ANN FENTON
BRYONY BLAKE
Runner DANIEL PRIM
Food Stylist NICOLE HERFT

For Scion Films

NINA'S HEAVENLY DELIGHTS

Head of Business & Legal MEGAN DAVIS
Business & Legal BALVINDER GILL
BEN THOMAS

Production Accountant JOANNE SENNITT
Production Assistant BEVERLEY REID

Production Accountant CATRINA LUNA
Assistant Accountant NAOMI ADAMS-STRUMP
Production Auditor STEVE JOBERNS
ALISON MAGUIRE
AGN SHIPLEYS

Production Legals SIMON GOLDBERG
RAZWANNA AKRAM
SIMONS MUIRHEAD & BURTON

Completion Guarantor SHELIA FRASER MILNE
FILM FINANCES

Soundtrack Available on SILVA SCREEN RECORDS

“I’m In The Mood For Dancing”
Written by Ben Findon, Mike Myers
And Robert Puzey

“Space Between”
Written by Steve Isles, Jamie Cullum
& Esther Alexander

NINA'S HEAVENLY DELIGHTS

Performed by the Nolans
Licensed Courtesy of Sony BMG Commercial
Markets UK
Published by Emi Music Publishing Ltd

“I’m in the Mood For Dancing” Remixes By
Spring Heel Jack and Joi
Engineered by Bruno Ellingham

“Chalte Chalte”
Composed by Ghulam Mohammed
Lyrics By Kaifi Azmi
Performed By Lata Mangeshkar
Licensed Courtesy of Saregama PLC /
Silva Screen Records Ltd
Published by Saregama India Ltd/Saregama PLC

“Just a taste”
Performed by Brit and Alex
Written and composed by Christopher A. Stewart /
Brit Smith / Alex Smith
©2005 March Ninth Music Publishing / Songs Of
Peer Ltd / Hometown LLC
By permission of Peermusic (UK) Ltd. London and
Hometown LLC

“Ina Mina Dika”
Composed By C. Ramchandra
Lyrics By Rajinder Krishan
Performed By Asha Bhosle
Appears Courtesy Of Saregama PLC /
Silva Screen Records Ltd
Published by Saregama India Ltd/Saregama PLC

“Daydream Believer”
Written by John Stewart
Performed By the Monkees
Courtesy of Rhino UK by arrangement with Rhino
Entertainment
Published By EMI Music Publishing

Performed by Elcho feat. Esther Alexander
Copyright Control

“Aap Jasia Koi”
Written by Biddu/Indivar
Performed by Nazia Hassan
Courtesy of Universal Music India Pvt.Ltd.
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Film & TV licensing division Part of the
Universal Music Group
Published by Universal Music Publishing Ltd

“Lost In You”
Performed by Shelly Pool
Written By Paul Statham Shelly Pool
& Shelly McErlaine
Appears Courtesy Of Transitor
Published By Warner / Chappell and Stage 3
Music

“Kiss Kiss”
Written By Aksu/Jaimes/Welton-Jaimes
Performed By Holly Vallance
Appears Courtesy Of Rhino UK
Published By Universal Music
Publishing Ltd & MCS Music

“Dance With You”
Written By Rekhi / Sean/ Dhaliwal
Performed By Rishi Rich project featuring
Jay Sean & Juggy D
Appears Courtesy Of Virgin Records
Published By Universal Music Publishing Ltd,
Windswept Music & 2.9 Publishing

“Reach for Me”
Written & Produced By Steve Isles
& Jamie Cullum
Performed by Kirsty Hawkshaw
Appears Courtesy Of Sony BMG Music

NINA'S HEAVENLY DELIGHTS

Published by BMG Zomba

“Pyar Kiya to Dama Kya”

Composed By Naushad

Lyrics By Shakeel Badayuni

Performed by Lata Mangeshkar

Appears Courtesy of Saregana PLC/Silva Screen
Records Ltd

Published By Saregama India Ltd/Saregama PLC

“Footprints”

Composed and Performed by Jai Uttal

Appears Courtesy of Triloka Records

Published by Jai Uttal

“Maybe That;s What It Takes”

Written By Alex Parkes & Helen Boulding

Performed By Alex Parkes Courtesy
Courtesy of Polydor UK Ltd

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Published By Warner / Chappell

BMG Publishing & MCS Music

“You Got Me Crazy”

Written By Isles/Cullum/Novack

Performed Elcho feat. Sara Novack

Copyright Control

A Very Special Thanks from Pratibha Parmar to:
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Paresh Mehta

NINA'S HEAVENLY DELIGHTS

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Al Volo Brick Lane
TAJ Supermarket Brick Lane
Azmal Hussain
Preem & Prithi, Brick Lane
Inga Blackman
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John Taylor
Ian Rashid

Pakistani Tribal Art
The Brunswick Hotel
Stephen Flannery
Michael Johnson
Alina Mirza
Heer Productions
Anjum Rana
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The London Centre of
Theatre Studies
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NINA'S HEAVENLY DELIGHTS

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