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A Shine production in association with BBC Films

Ashley Walters
Luke Fraser
Clare Perkins
Leon Black

“BULLET BOY”

Directed by Saul Dibb
Written by Saul Dibb & Catherine R Johnson
Produced by Marc Boothe & Ruth Caleb

Release Date: 8th April 2005

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Running Time: 91mins

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Short Synopsis

Bullet Boy is a story of two brothers - 12-year-old Curtis and 19-year-old Ricky. Fresh out of youth custody, Ricky (Ashley Walters) is trying to stay on the straight and narrow, but on returning home finds himself caught in a street clash. What begins as a minor confrontation quickly escalates into a series of retaliations that spiral out of control with devastating consequences. As Ricky sacrifices family and a new start in the name of loyalty, it seems only a matter of time before naïve Curtis (Luke Fraser) - in thrall to the allure of his older brother - will be drawn into the cycle of violence. And yet all it takes is one person with courage to break a fatal chain of events.

Long Synopsis

BULLET BOY tells the story of two brothers growing up in one of London's most volatile neighbourhoods, where a minor street clash escalates into a cycle of violence that has tragic repercussions. A powerful and moving tale of young men on the edge, it reflects an emerging modern reality within Britain's inner cities.

The film explores themes of friendship, rivalry and revenge amid a generation of boys to whom guns have become a fact of life. When 18 year old Ricky is released from a Youth Offenders Institute he desperately wants to avoid falling back into his criminal past. However, his claustrophobic world and the huge pressure to conform proves inescapable. Ricky almost immediately gets caught up in a road rage incident involving his best friend, Wisdom, and a local rival - all for the sake of a broken wing-mirror.

This minor confrontation quickly develops into a series of tit for tat reprisals that spiral out of control. Ricky's 12 year old brother Curtis is battling his own pressures and is caught between this world and his mum Beverly's competing aspirations for him. Ricky is at a turning point - his mum and girlfriend Shea are struggling to help him stay out of trouble but he owes a debt of allegiance to Wisdom who has already crossed that line. It seems inevitable Ricky will be dragged down with him, but it's also only a matter of time before Curtis - in thrall to the allure of his older brother - will be drawn in too.

Bullet Boy inhabits a volatile world where friendships and loyalty are tested to the extreme, the interchange of fate and circumstance seems as casual as a coin toss, and the slightest flare of emotions can set off a devastating ripple of events. The film takes these two boys, their friends, families and enemies through a heady and emotional three days as one gun changes hands leaving in its wake a trail of destruction.

Evolution of the Project

“Bullet Boy felt like a story that had been waiting to be told,” says writer and director Saul Dibb. “There have been situations like this, involving kids with guns for about the last 10 years in London. But nobody has tried to tell it from a human point of view, to get inside a family and try to show that there’s more involved than what you read in the newspaper headlines.” With the bare bones of an idea for Bullet Boy in mind, director Saul Dibb set out to gather background material that would invest his fictional story with a vivid sense of realism.

“As a documentary maker, I’m used to doing research,” says Dibb. “So I went to the Dalston Youth Project on Lower Clapton Road in Hackney, the area known as “Murder Mile” and I met some of the kids and people who worked there.”

The Script

Dibb drew inspiration for some of the characters and situations in the film from the tales he heard during research. “I tried to persuade people to talk to me, openly, which obviously was a difficult thing to do given the fact that some of them were involved in the whole gun thing,” he says. “It was amazing to discover how their lives were in some ways very naïve, very innocent, at the same time they’d seen terrible things happen to them or their families.”

Dibb worked closely with co-producer/script editor Mike Tait and producer Ruth Caleb to add meat to the basic outline, but for the process of refining and revising the script they hired author Catherine Johnson to work alongside Dibb. Johnson, then writer-in-residence at Holloway Women’s Prison, has lived in and around Hackney for most of her life. “Working with Catherine was great, she’s very good with kids and doesn’t find it difficult to see the world from a kid’s perspective,” says Dibb. “She actually lived two doors away from me in Hackney, and she had a lot of attitude about the story.”

Johnson, who describes herself as midwife to Saul’s “baby,” admits she was initially wary of the project. “When I looked at the outline at first, I thought why are you doing this and what are you trying to say?” “She kind of interrogated me and gave me a hard time about what we were going to do with it,” recalls Dibb. “I just felt like she was someone who could make sure that it’s a film that’s not too sentimental but it’s not sensational at the same time.”

Soon convinced of the film’s potential, Johnson decided to beef up the family angle, based on her own experience as a mother of two kids and a writer of teen fiction. “What I thought I could bring to the story was a down-to-earth quality,” says Johnson. “I wanted it to be about kids, not about gangsters. These are just ordinary kids, who have fewer choices than a lot of other kids their age.”

For Dibb, it was important to tell the story from the point of view of the children, especially of 12-year-old Curtis whose rapid coming of age is the pulse that drives the film along. “What I wanted was an innocent’s point of view on an adult world,” says Dibb. “It seemed like being 12 was a kind of critical time for boys when they think they’re turning into men. So you’ve got a 12 year old boy who’s not even a teenager yet he’s still gonna have to start behaving like he’s a man, or he’s gonna get picked on, he’s gonna get pushed around. Then you’ve got a 19-year-old as well who from a distance looks like a man but at the same time he’s still struggling with those issues internally.”

One of the most important aspects of building the script was creating authentic characterization and dialogue. The producers deliberately sought not only actors who were as close as possible to the subject but also cast non-professionals from similar backgrounds to the characters in the film. Before filming, the writers, producers and cast took part in an intensive four weeks of workshops that helped to develop the characters and familiarize the newcomers with the process of filmmaking.

“In a sense we didn’t really have a script, it was more like a scene by scene that we kept revising, so much of the film is semi-improvised,” says Mike Tait. “The difficulties of this type of filmmaking are that you need to do a lot of work early on to make sure your narrative structure is in place. If not, the improvisation isn’t anchored and the way to do that is to know exactly what a scene is doing. You need to have ideas of the beats you have to reach in that scene, so a character can develop within a framework.”

The workshops were an integral part of creating a snappy dialogue that captured the rhythms and patterns of the characters’ speech. “There was no way in hell I was going to be able to write that and get it to sound authentic,” says Dibb. “So I wanted to work on themes with people and allow them to interpret that in the way that they would speak, and then edit it down so you’ve got authentic dialogue. None of the people who were chosen were very far from the characters that they play. Even the actors have had some overlap into the world they’re portraying.” For the actors, working this way helped them gain trust not only in each other but also in the director who could not claim their ethnic heritage but at least shared a common vision of what they were trying to portray.

“I really love improvisation,” says co-star Curtis Walker. “That’s my background as a comedian and with Saul he allows you to go certain places as an actor and then brings you back to try another angle. It brings out the honesty I think, because it’s lovely to have scripts written but sometimes when they do the types of subjects and scenarios that we’re dealing with you miss the beat. Unless you actually live in it, breathe in it, you miss the beat. With improv, you’re getting stuff that the actors would never have thought of. Also through rehearsals, the cast developed a positive vibe that helped with the performances.”

“Working with Saul has been exciting because he has a passion and a clear idea of what he wants,” says producer Ruth Caleb. “Documentary makers are natural authors, they don’t interpret writers so it’s almost like with European filmmakers, they are the auteurs. But ultimately *Bullet Boy* is a team effort. It’s a unit of highly professional, really skilled people and it’s great seeing everyone come together on something that they believe is important.”

The Casting

Bullet Boy revolves around one family and the characters who cross their lives. The story framework is built around 19-year-old Ricky and his younger brother, 12-year-old Curtis. In casting Ricky, the filmmakers sought an actor who could balance emotional intelligence, physical presence and street credibility. Ashley Walters, who had earned critical acclaim playing a troubled teen in the BBC drama *Storm Damage* was made for the role, says director Saul Dibb.

“He’s a very good actor who can bring his life experience to a part like this in a way that I don’t have. It actually became very hard to imagine anyone else playing the part.” Indeed the parallels between Walters and Ricky were so close that some thought the part had been written for him.

“Ricky is a lot like myself,” says Walters. “I could relate to him because obviously I’ve been to jail, although not for the same reasons, and I’ve grown up in a similar environment, so I brought a lot of me into the part.”

Better known among the younger generation of Britons as Asher D, part of the popular UK music act So Solid Crew, Walters was a controversial choice due to the fact that he had spent time in jail for gun possession. Walters partly credits his experience behind bars for giving him the maturity and the depth of perspective needed to embody Ricky, who begins his journey in the film on release from a young offender’s institution. “I think prison helped me a lot doing this role because I was able to understand the thoughts that go through your head when you come out,” he says. “While you’re in jail, you’d wish that the world would stop and wait for you to come out, but obviously it doesn’t. So when you come out, it’s very bewildering, it’s overwhelming and I think it’s hard to capture that feeling unless you’ve experienced it yourself.”

“Ashley’s choice to do this film made a big impression on me,” says casting director Des Hamilton. “He could easily have refused it, but he read the script and met Saul and it speaks volumes for his intuitiveness that he agreed to do it almost immediately. It’s a very brave and clever choice because I think this is the film that will take him where he wants to go as an actor. He oozes talent.”

While finding Ricky was a breeze, the search for young Curtis proved to be the most extensive of casting director Hamilton and his partner Kahleen Crawford’s career. “Saul wanted to be 200 per cent certain about the choice so I’d say I saw over a thousand boys,” says Hamilton. “I was doing 18 hour days casting this film. I’d be at schools at 9am in the morning, then nightclubs in Hackney at 12 at night, but it’s paid off.”

After three and a half months of scouting, Hamilton caught sight of 13-year-old unknown Luke Fraser at an open audition held at Notting Hill Tabernacle. “I really liked him, and I also really liked his mum, she was a lovely lady and we developed a really good relationship quickly. The more we saw him act, the more excited the producers became. He’s got an incredible face and a wonderful nature.”

Saul Dibb adds: “I think when you’ve got somebody that age, many stage school kids tend to be trained in a certain way and I didn’t really want that with either Curtis or Rio (Rio Tison). We went for Luke because of his innocence and his cheekiness and the fact that he looks great on camera.”

Despite the pressures of being the leading man in a feature film, Luke Fraser blossomed in his first acting experience. “I enjoyed playing Curtis although I felt a bit sorry for him because his big brother got him into all this mess,” says Fraser. “My mum at first was worried because she thought the film was all guns and stuff but that’s just because it’s in a certain context. It’s not like I go around shooting people, so in the end my mum was alright with it.”

Luke’s mother, Sally Fraser, admits she had some initial misgivings about letting her son act in a film involving such adult themes. “I thought it was gonna be another gun film, jumping on the bandwagon and doing the stereotypical thing about black culture in a negative way,” she says. “But when I looked at the whole story I felt that it was quite positive. It showed that if you bring badness into your home it has a reflection on all the family and not just yourself. And I really do believe that some sort of message has to get through. I’ve got another child, a baby boy, and I’d love for my sons not to grow up in this culture.” Luke’s final evaluation of the film repays his mother’s trust in the production: “The positive message of this film is don’t play with guns because it’s wrong and as you can tell in the film people get hurt,” says Fraser. “Don’t play with guns, and

don't bully people because in the end you hurt your friends, so just be friends with them and keep yourself safe."

Completing Walters and Fraser's on-screen family is Clare Perkins, an experienced stage and screen actress in one of her most well rounded parts to date. Hamilton describes Perkins as one of the film's big surprises. "Clare came in strong and stayed strong throughout and that's a rare thing to see," he says. "You don't get enough strong women roles, but she grabbed the opportunity and delivered."

The cast and crew formed close relationships during the intensive workshops that took place before filming. These workshops proved especially helpful in preparing intimate scenes involving the less experienced cast members, such as Sharea Mounira Samuels who plays Ricky's girlfriend, Shea. Hamilton spotted Samuels among a group of girls hanging out in Ladbroke Grove. "She came in and auditioned opposite Asher. He was a really strong actor, but she wasn't out of her depth." "Asher and I just clicked and he really talked me through a lot of scenes," says Samuels. "I liked playing Shea because she reminded me of myself. We come from the same type of areas and I could see why she's drawn to Ricky. But at the same time she's quite strong-minded."

Dibb believes selecting a mix of professional actors and newcomers was the right choice for this film. "I think some people took to it very well, others took more time to get used to it," says Dibb. "It's a very fine balance, for someone who's never acted before to turn up, surrounded by people and suddenly you're doing a very intimate scene and everyone's looking."

Nonetheless, Hamilton points out that casting unknowns Clark Lawson and Jadiel Vitalis, who played local street kids Godfrey and Meadow, injected an extra dose of credibility into the film. "Clark and Jad came from Stonebridge Estate in Harlesden and they were just incredible finds," says Hamilton. "One of the days I was trying to get Clark to come back for an audition, he was at a funeral of an 18-year-old kid who had been shot. They come from the film's environment, in some ways they upped the stakes, because these two guys ensured in their scenes total reality and I really admire Saul for taking them on. They're the real McKoy. But in a way so are the whole cast. Ashley's been there and so has Leon."

Leon Black, a professional actor who has been on the small screen for years, was thrilled to be playing Ricky's hotheaded friend Wisdom. "I know loads of people like Wisdom so I just have to switch onto what's going on in his head," says Black. "I've got that energy, that agitated vibe, so it's not that hard to do. I think Wisdom's got a volatile personality because he ain't got no friends, Ricky's his only bredren, and when Ricky's been inside, Wisdom's just been on his own, hustling. Also he's grown up without his parents around, so he's got no guidance."

Ashley Walters has known Black since childhood, frequently turning up to the same auditions for the limited parts available to young black British actors. "Leon's a character, he's got mad energy, sometimes he's got too much energy for me and I'm not really a quiet person," says Walters. "I loved it though, he brings what Wisdom needs, he's got that element in him. He's a very good actor and he's been through a lot as well in his career, but he's still here so I respect that." "Leon's just got so much life in him," echoes Hamilton. "Also during the filming process on a difficult subject matter like this, having someone like Leon around is a tremendous asset. He's got that feel-good factor, he's such a friendly guy who's always up for life with a smile on his face. I loved the relationship between him and Asher as friends and also as Wisdom and Ricky. He's got tremendous acting ability."

Another personality who livened up the set was comedian Curtis Walker who plays Beverley's boyfriend Leon, a reformed bad boy turned pastor. Although he is best known for his stand-up routines, Walker embraced a more serious role as anchor of the community and he was careful not to slip into caricature. "Leon is quite subtle and soft because he grew up in the area where he runs his church," says Walker. "He can't afford to be false because everybody in the congregation knows him. He can't stand up in the pulpit and say I've never sinned, he has to be genuine. It's an honesty that I hope will come across because religion's always dangerous, there's always gonna be someone trying to shout you down so I'm trying to be honest and I haven't gone for the stereotypes."

"All of the characters are very well fleshed out," says Hamilton. "There's a really watchable quality about all of them and there was always a good vibe on set. You often hear so much rubbish from film sets, but everyone just got on with it."

Shooting on Location

To capture the tones and textures of a particular world, shooting took place primarily in one location in East London. "I wanted the film to look distinctive and not what the audience might expect from this subject matter," says director Saul Dibb. "I tried to film everything within a square mile, so it would create a strong sense of place. The story emanates out of the situations that the characters find themselves in at settings such as the ice rink, the marshes and the housing estates, which are all within a mile of each other."

Bullet Boy was shot in widescreen on Super 16mm camera and then cropped to achieve what Dibb refers to as "a big cinematic look on a limited budget." Dibb wanted to portray a vision of an area's that is not city, not country. Director of photography on Bullet Boy is Marcel Zyskind, who was instantly drawn to the project because of the strong, contemporary story line. "It's about human beings, about real things," says Zyskind. "It's not science fiction or wild action, it's not Hollywood. I like to do films that have a point, that have something to say and are not just visually beautiful." Dibb was eager to start shooting with the young camera wiz whose previous credits include Michael Winterbottom's award-winning *In This World* and *Code 46*. "I'd seen some of Marcel's stuff and I thought it was great," says Dibb. "I suppose the way that he shoots is the way that I'd want to, you know, trying not to have loads of film machinery around you. The way he's shot it has been fantastic."

"It was my first time working with Saul," says Zyskind, "and it's been cool because we communicate very well and he gives me a lot of freedom, too much sometimes. It's great to not be locked down by marks on the floor, tracks and dollies. Everything is handheld and Saul lets us move around freely, even doing 360 shots if possible." While much of the shoot took place on narrow streets, some major scenes were filmed on Hackney's expansive marshes. "It's fantastic open space," says Zyskind. "You have these big looming pylons and it's quite a contrast between the high rises and the streets and the big open fields. By the marshes and by the river it's quite picturesque, I think it will stand out like wow, is this really London?"

The semi-improvised nature of the film presented several challenges to work around. Zyskind's focus was in trying to keep up with the characters and making the camera part of the story as well as a spectator. "It's tough to get the timing right and coordinate the actors and the camera," says Zyskind. "But when you let it freestyle like a documentary you get some other gems that you wouldn't be able to write down. For

instance, one of the character's reactions to stepping in dog shit for real is just one of those moments that we caught on camera that you couldn't really set up."

In keeping with the spontaneous quality of the shoot, Dibb and Zyskind decided to make maximum use of natural light while filming. "I love shooting in natural light," says Zyskind, "but obviously you can't control the sunshine and you can't always wait for a cloud to clear up so you have to work around it or live with it really. Sometimes we're very lucky with the natural lighting: for instance, we had a gorgeous sunset when we were filming the church scene. The light was so low and it was quite divine light, it was really beautiful."

The Soundtrack

Equally as important as cinematography in creating the film's atmosphere was compiling the soundtrack. While writing the story, Dibb came up with specific ideas about what type of music would underscore each scene, depending on what purpose it would fulfil. Above all he wanted the source music to be very different from the composed score – the former being strictly the licensed music playing in and around scenes and the latter original music created to subtly add tension or a psychological dimension to the characters.

Source Music

Producer Marc Boothe brought in Charlie Dark of Blacktronica as music consultant and Sophie Sheen as soundtrack supervisor. "We felt there was a unique opportunity for a film to represent a UK urban aesthetic," says Boothe. "Charlie's was great at finding music that's off the radar and kind of coming at a different angle. And Sophie was someone who came with 101 ideas in the first meeting and with a fresh approach which was really in sync with what we wanted to do.

"With a subject like this people would expect music to be used in a certain way and I wanted to go against some of that," says Dibb. "Certainly there is rap, garage, reggae, bashment that I've tried to put into scenes where I think it will feel believable and memorable. But also I tried to find areas where the music can go against the idea of what people think those kids might be listening to or might be exposed to, like the ice skating scenes."

The ice rink sequence provides both visual and emotional relief from some of the grittier elements of the drama. "For me it was just somewhere where Curtis would go and feel free and he could be a kid," says Dibb. "Ricky's got this reputation and this image, but it's where he can be a kid too. You know he's 19 and he's not being street, he's not having to defend his reputation, he's just skating. The story might deal with hard things but they're kids at the end of the day and ordinary kids use this place all the time. In some ways you don't expect there to be an ice rink which is a place of kind of innocence in the middle of where all sorts of darker things go on. I suppose it's just about having those contrasts that makes the dramatic elements more vivid."

Composed Score

The composed score was written by Robert Del Naja (from Massive Attack) and producer Neil Davidge (who produced Massive Attack's last two albums) – the first score they've ever done for a British film and obviously a real coup for the production. Having been

shown a copy of a rough cut edit they were immediately interested and set to work straight away.

Dibb says of the choice of musicians, “Approaching Neil and Robert from Massive Attack was actually an inspired suggestion from Marc Boothe. In retrospect it seems an incredibly obvious one - their music is and has always been incredibly cinematic and creates a really interesting, particular sound. It simply draws you in to the mood they are trying to create and at the same time is always trying to do something different either in what they sample and/or the way they layer these sounds together. This has also made them very difficult to pigeonhole.

I felt the film needed music that would contrast with the source material (hip hop, reggae, soul etc) but also feel contemporary and fresh without imposing itself too heavily on the film. We all believed they would be able to do this. Marc Boothe and I met with them and knew straight away that they had 'got' the film.

They wanted to do something that was atmospheric, intriguing and ultimately moving but not in a way that dominated and dictated the overall feel. Working flat out for six weeks I think they achieved that and much, much more, adding an extra 20% to the overall effect of the film.”

The Genesis of the Project

Documentary filmmaker Saul conceived the idea for the film after catching a headline in the Hackney Gazette about “Bullet Boys”. Soon after Michael Tait, of Shine contacted Saul, who was developing a reputation as one of British cinema’s most exciting new talents for works such as Electric Avenue, a series set in Brixton and Tottenham Ayatollah, the award-winning true story of an Islamic fundamentalist in London, “We were looking around for someone to do a drama with a documentary feel, so I thought of Saul,” says Tait who works along side Paul Hamann, Executive Producer. “We pitched the idea to David Thompson at BBC Films and he liked it, and that was the beginning of the film.”

Executive producer David Thompson, Head of BBC Films, commissioned the project as part of BBC Films and UK Film Council New Cinema Fund’s joint initiative to develop strong British dramas and to support filmmakers who have excelled in other areas but have not yet produced a feature film. “Our speciality is in making films through improvisation, where there are a lot of creative risks and challenges, and this fitted with that tradition,” says Thompson. “I think it’s a really important story dealing with the pressures particularly on young black men in a culture where the machismo instinct is very prevalent. It’s a world where good people can easily get drawn into bad circumstances with tragic results.”

Executive producer Paul Trijbits, Head of the UK Film Council’s New Cinema Fund, was already familiar with Saul Dibb’s documentary work. “The challenge you face if you use someone from a documentary background is that you might not get a traditional 100 page script that’s been rewritten several times,” says Trijbits. “You have to allow space for the process of a documentary filmmaker so there’s a lot of workshopping involved. From the funding side it’s more of a leap of faith that you make and I think Bullet Boy’s team has responded extremely well to the challenge.”

The production team is rounded out by multiple award-winning producer Ruth Caleb (Tomorrow La Scala, Last Resort) and media/marketing specialist Marc Boothe (founder of leading media arts lab B3 Media). “Paul Hamann and I brought Ruth Caleb on board

because she is probably the expert in precisely this kind of documentary based feature film, shooting on a relatively low budget,” says Mike Tait. Producer Ruth Caleb, whose credentials include being the first ever female head of drama at the BBC, found the project immediately appealing. “I thought as I read the initial scene by scene that this story really does speak to a generation of kids,” says Caleb. “In a way it’s sort of similar to two Dominic Savage films that I produced, one of which was about three boys in a young offenders institution, so this seemed to be a natural follow-on. I’d done another film about a young runaway, and I’ve got kids of my own, so obviously I am interested in the pitfalls and perils of living in an urban society as a young person.”

Marc Boothe joined the team at a crucial time with an important role in quickly connecting the various creative elements of the film by combining the key stages of development and production phases of the project. He also brought, through his vast knowledge as one of the UK’s leading urban marketing expert in urban film exhibition and distribution, a wealth of knowledge and an impressive track record in developing and producing diverse networks, from visual arts, film, and music to new media.

Marc also worked closely with Saul and Ruth to identify the core vision for *Bullet Boy*, but also to maintaining the integrity of the story throughout the vital stages of production. This also included playing key role in securing a distribution deal with Verve to winning the support of Massive Attack’s Robert Del Naja and Neil Davidge to make *Bullet Boy* their first British film soundtrack.

“What I bring is an understanding of the culture and how that culture translates into the medium of film,” says Boothe. “Also through my experience working in both black and mainstream arenas, I’m aware of how the issues can be best communicated to not just a black audience but a multicultural audience.”

The filmmakers aimed to tell a sympathetic and poignant story from an insider’s perspective, without either glamorising or demonising the protagonists. “Our goal was to make sure it’s an accurate portrayal without being sensationalist, without being patronizing, without being racist,” says Paul Hamann. “It’s a difficult trick to get the tone right so people who live in that area identify with it as a piece of accurate dramatic portrayal, as opposed to sensationalism. It’s easier said than done, but I would like to say we achieved that and I’m really pleased to be associated with a film of this calibre.”

Tackling the Issues

Bullet Boy will be the first British film released in cinemas to shine a spotlight on black on black gun violence in the inner city. “What’s very interesting about this film are the parallels you can draw with films like this in America that came out about 10 years ago,” says executive producer Paul Trijbits. “Those films appealed to and caught the attention of not only the community that they came from but for a global audience. It will be fascinating to see the response when it’s told from a British perspective.” “I think what British films are really good at is taking apart something in a very personal way, so it feels very believable and powerful,” says director Saul Dibb.

Script editor and co-producer Mike Tait says that the filmmakers’ basic objective was to go deeper than newsprint. “We felt there had been a whole string of headlines over a period of years about black on black gun crime without ever going beyond the headlines,” says Tait. “So there was a lack of understanding of the very complex issues that led to these events. We wanted to tell an emotional story about families and look at the circumstances that lead to young boys carrying guns. It’s a strange and surreal thing for a little boy to end up holding a gun.”

Executive producer David Thompson says the film reveals what it’s like to live inside a pressure cooker. “It’s about how potential goodness is so often turned to harm and how one little mistake, in this instance the damaging of a wing mirror, can lead to a situation blowing up.”

“It’s a sad fact that some kids can no longer express themselves through words, resulting in the use of weapons to settle the score,” says producer Marc Boothe. “A film like this is important to show how a life can be taken simply because of a misunderstanding, where saying sorry is no longer enough.”

Lead actor Ashley Walters describes Bullet Boy as “a few days in the life of the average black youth” in the type of community that is often overlooked by the government. He adds, “I think the film brings up a lot of points that we’re not talking about directly: lack of money, lack of employment, lack of places for kids to go or to get them off the street to do anything constructive.”

The Heart of the Story

According to Saul, “The title BULLET BOY doesn’t just refer to one person. It could apply to any of the younger male cast: during the course of the film a gun passes between all of their hands”

“This story is about a family that’s gone wrong, but through no one person’s fault, because as a society we tend to blame and this movie shows that it can happen to anybody,” says co-star Curtis Walker. “It can happen to you.”

“The heart of the story for me is Ricky’s dilemmas because he’s not a bad boy,” says Clare Perkins (Beverley). “He’s not a hardcore gangster, he’s not setting out to hurt people and he’s got a lot of love for his mum, his brother and his girlfriend. Ricky actually wants to do the right thing, so a lot of it’s about the dilemmas he finds himself in when he comes out of youth custody and how - like ripples in a pond - his choices affect everyone around him.”

For producer Marc Boothe, the true heart of Bullet Boy comes from the spirit of the film as a whole. “You’ve got a crew that’s dedicated and performances that cut through to the core,” says Boothe. “You see characters who in their own way are fighters and survivors, and who probably given the right opportunities and the right environment and support could make a lot of their lives. They represent many people that we know, there are a lot of Wisdoms, Curtises, Rickys and Beverleys, who we recognize in our own communities.” Dobb adds that it is precisely because of the strength and vitality of its characters that, despite its painful subject matter, Bullet Boy is not all doom and gloom. “I think there’s a lot of humour in the film,” says Dobb. “Even if dark things or tragic things happen, they happen to people who’ve got a lot of life in them, who’ve got a lot of intelligence and energy and so I hope it doesn’t feel that bleak.”

About the cast

Ashley Walters (Ricky)

From an early age, Ashley Walters attended the renowned Sylvia Young acting school in London. He was soon appearing in stage productions with roles in *Children of Eden* at the Prince Edward Theatre, *Oczuer* at the London Palladium and a small part in the musical *Oliver* at the London Palladium. His television credits include the popular series *The Bill* (ITV), *Holby City* (BBC 1) and the ITV drama *The Whistle Blower* starring Amanda Burton. On the music front, Ashley is better known as Asher D, a member of the 30-strong south London-based collective So Solid Crew who stormed the charts with UK garage and hip hop anthems such as *Oh No (Sentimental Things)* (1999) and *21 Seconds* (2001). Ashley wrote and featured on six tracks on So Solid's double-platinum debut LP *They Don't Know* which was hailed as one of the most visionary albums of the past 10 years. In 1998, Ashley received critical acclaim playing the lead role in the made-for television film *Storm Damage* (BBC 1), also starring Adrian Lester, while 2002 saw Ashley on stage at the National Theatre in Paul Miller's *Sing Yer Heart Out For The Lads*. Since autumn 2004 Ashley has been filming MTV's topical new drama series, *Top Buzzer*, and other upcoming projects include a second solo album, a biography published later this year, and *Last Rights* directed by Bill Anderson.

Luke Fraser (Curtis)

Luke Fraser was born on August 20, 1990 and is a newcomer to the movie industry. Casting director Des Hamilton discovered Luke at an open audition at the Tabernacle in Notting Hill. He attends Aloysius College in Highgate, north London and was in Year 8 at the start of filming. Luke's favorite subjects include music and drama, he likes to write his own songs and he has appeared in a couple of school productions. He is also interested in IT and technology and enjoys working on his computer in his spare time.

Clare Perkins (Beverley)

Clare Perkins has worked in film, theatre, television and radio, notably in *Ladybird*, *Ladybird*, *Secrets and Lies* and *Pigheart Boy* (Bafta Best Children's Drama) and most recently the *Football Factory* (Vertigo Films). Clare appears regularly as Denise Boulter in the Channel 5 soap opera *Family Affairs*. Other TV credits include *My Wonderful Life* for Granada (3 Series), *Men Behaving Badly* (BBC), *A&E* (Granada), *Merseybeat* (BBC), *Casualty* (BBC), *Doctors* (BBC), *Baby Father* (BBC) and *Crouch* (BBC). Clare has also worked for London Bubble, Contact Theatre, The Royal Court, Theatre Royal Stratford East and the Young Vic amongst others and has been playing the regular character of Mel in the BBC World Service soap *Westway* for the last five years. Numerous other radio credits include *Town & Gown* (BBC Radio 4), *Sundiata* (BBC World Service), *Ministry of Performing Arts* (BBC Radio 4) and *Madame Butterfly* and the *Stockwell Diva* (BBC Radio).

Leon Black (Wisdom)

Leon Black trained at the Anna Scher Theatre, of which he has been a member since 1988. He played the part of Motion in Deborah A. Williams' production of *Motion* at the Young Vic Theatre. Previous film credits include *Shooters* directed by Glen Duffort and Colin Teague, *Face* directed by Antonia Bird, *Clockwork Mice* and *Shopping*. Leon has featured in numerous television sitcoms and dramas including *The Bill*, *London's Burning*, *Casualty*, *The Real McCoy*, *Desmonds*, *Gimme 5*, *Game On*, *In Deep*, *An Unsuitable Job for a Woman*, *Jerusalem the Golden* and *The Last Detective*. He played Stephen Lawrence in the acclaimed BBC drama *The Murder of Stephen Lawrence*, also

starring Marianne Jean-Baptiste and based on the infamous real-life story of the black teenager murdered by a gang of racist thugs.

Curtis Walker (Leon)

Known as "The Don" of black comedy, Curtis Walker has performed his stand-up routines in front of audiences across the UK, America, Spain, Jamaica, St. Lucia, Holland and most recently, the Middle East. As an actor, he has shared credits with Maya Angelou, (Moon On A Rainbow Shawl) and Lenny Henry (Lenny Henry Show, Now What, Almost Always Africa) and appeared in Kathy Burke's (scripted) film, The End.

Curtis co-hosted Paramount City (BBC) and was a regular contributor to BBC comedy sketch and variety shows The Real McCoy and Blouse & Skirt. Other television credits include They Think It's All Over (BBC), Jonathan Ross (C4), Black Britain (BBC), Glastonbury 2000 (BBC), The Stand Up Show (C5) and Urban Heat (BBC). Curtis toured his own one-man show, Right Now to popular acclaim and is the voice of Carlton in the BBC TV children's comedy Kerching! Curtis received Best Male Stand-Up at the BICA and also won the top Carlton TV Multicultural Entertainment & Comedy Award. He is the face behind the NHS Organ Donor Register campaign to which 10 million people have added their names.

Sharea Mounira Samuels (Shea)

Although Bullet Boy is Sharea's first professional acting role, she is an experienced performer who spent two years dancing with Stacy Cole at Dance Works Studio and as part of Paddington Arts performance group. She appears regularly in dance productions staged in her local borough of Kensington and Chelsea and has performed at the Town Hall and Tabernacle, and also the Compton Club in 2000. In 2001, she played Juliet in a local production of Romeo and Juliet. Sharea speaks conversational Arabic and French and for the past three years, she has performed in a dance show at Cannes as part of their annual Bastille Day celebrations. In 2002 she was flown out to China to dance for the singer Leslie Loh in Shanghai and Taiwan. Other credits include performing alongside the dance group 20/20 for the Prince's Trust at the Royal Albert Hall in 2000.

The Production Team

Saul Dibb (Writer/Director)

Born in London in 1968, Saul Dibb has worked primarily as an award-winning and controversial documentary filmmaker. His many projects include the BBC2 series about shoplifters, *LIFTERS*, life on the streets of inner city London, *ELECTRIC AVENUE* and the notorious *TOTTENHAM AYATOLLAH* about a British Islamic fundamentalist (both for Channel Four). He also directed the short dramatic film *PAYDAY*, for the UK Film Council Short Channel Award. *BULLET BOY* is Saul's feature film debut.

Marc Boothe (Producer)

Marc Boothe joined the UK Film Council's New Cinema Fund as production executive in March 2004. As the founder of b3 media - a non-profit media arts agency, Boothe has been responsible for a number of innovative initiatives ranging from new media to digital cinema. He also set up and ran Digital Diaspora, a new media arts project responsible for ground breaking projects such as the "Digital Slam", a series of live 'networked' events with DJ's, VJ's, musicians and spoken word artists from London, New York, San Francisco and Los Angeles.

Boothe is also one of the UK's leading specialists in urban film exhibition, film marketing, and distribution. He has worked with Universal International Pictures (UIP), Buena Vista International (BVI), Columbia Tri-Star, 20th Century Fox, Warner Bros. among others on various film campaigns. As producer of the digital short film initiative 23:59 Short Film Challenge, Boothe gathered together more than 200 filmmakers to make a short film in under 24 hours, which resulted in the creation of over 100 short films. Boothe has recently been working on the launch of a media arts space, a digital filmmaking initiative partnered by the UK Film Council, London Arts, and d:code - an online resource for 'Decibel', the Arts Council's cultural diversity initiative.

Ruth Caleb (Producer)

Ruth Caleb studied acting at the Bristol Old Vic Theatre School and spent four years working as an actor before joining the BBC, in 1965, as an assistant floor manager. She has been with the BBC ever since, moving on to work as a production manager and then a director, before becoming a producer in 1979. In 1989 she was appointed Executive Producer BBC Wales Drama, and two years later became the BBC's first-ever female head of drama when she was appointed Head of BBC Wales Drama. After a period as acting Head of Drama Group, BBC TV, Ruth returned to producing. Ruth's extensive list of credits as a producer includes Pawel Pawlikowski's *Last Resort*, shown at the Venice Film Festival; the BAFTA winning *When I Was 12*; Prix Italia and BAFTA winning *Care*; critically acclaimed *The Other Boleyn Girl*; and *Red Dust*. As an Executive producer her credits include *The Old Devils*, *Sex and Chocolate* starring Dawn French, *Judge John Deed* for BBC1 and *Shooting Dogs*, a theatrical film directed by Michael Caton-Jones. Among Ruth's best known productions are *The Lost Language of Cranes*, a BAFTA nominee and the winner of the San Francisco Golden Gate Award, and *Tomorrow La Scala!*, which was shown at the Cannes Film Festival (Un Certain Regard Section). In 2001 she received both the Alan Clarke BAFTA for Outstanding Personal Creative Contribution to Television, the Columbia Tristar Award by Women in Film for Contribution to the Medium and in 2004, an OBE for services to drama.

Catherine Johnson (Co-Writer)

Catherine Johnson trained as a filmmaker at St. Martin's School of Art and after college set up a small company working on commercial, art and community projects. Some of her films were screened at the Institute for Contemporary Arts and the National Film Theatre. In 1987, after the birth of her daughter, Catherine turned to writing and initially worked on film projects, one of which was supported by Ffilm Cymru. Her first book *The Last Welsh Summer*, was conceived as a drama project for S4C (Channel 4 for Wales). Catherine has written seven novels for young people, including *Stella* (Oxford University Press). She has worked in literature development at Centerprise, a community writing project in Hackney and as writer in residence at Holloway women's prison. Catherine is a Royal Literary Fund Writing Fellow at the London Institute and lives in Hackney with her husband and two teenage children.

David Thompson (Executive Producer)

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

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

Recent releases include *Code 46* starring Tim Robbins and Samantha Morton, and directed by Michael Winterbottom; *The Life and Death of Peter Sellers*, featuring a star-studded cast led by Geoffrey Rush, officially selected in Competition at the Cannes Film Festival 2004; Richard Eyre's *Stage Beauty* starring Billy Crudup and Claire Danes; and Pawel Pawlikowski's second feature *My Summer of Love*, which was named Best British Feature at the Edinburgh International Film Festival, before opening to an excellent critical reception in the UK.

Future releases will include Saul Dibb's debut feature *Bullet Boy* which premiered to great acclaim at the London Film Festival 2004; *The Mighty Celt* starring Gillian Anderson and Robert Carlyle; Judi Dench and Bob Hoskins in *Mrs Henderson Presents*; compelling drama *Red Dust* starring Hilary Swank and Chiwetel Ejiofor; Danny Boyle's enchanting film *Millions*; and *Confetti* - a mockumentary starring a host of leading new comedic talent including Martin Freeman from TV show *The Office*, Jessica Stevenson, (*Shaun Of The Dead*), stand-up comedian Jimmy Carr and Alison Steadman (*Topsy-Turvy*)

As an executive producer, his numerous television credits include *A Rather English Marriage*, Stephen Poliakoff's *Perfect Strangers* and *The Lost Prince*, Emmy and Golden Globe award-winning *Conspiracy* and *The Gathering Storm* starring Vanessa Redgrave

and Albert Finney, Dominic Savage's highly acclaimed *Out of Control*, Francesca Joseph's *Tomorrow La Scala!* and Sarah Gavron's multi award-winning *This Little Life*.

Paul Trijbits (Executive Producer)

Paul Trijbits is Head of the New Cinema Fund at the Film Council which has overseen the development, production and distribution of more than 250 short films from new and existing filmmakers. The fund has a budget of 15 million for the next three years and has a strong commitment to supporting work from the nations and regions and from black, Asian and other ethnic minorities. To date, the New Cinema Fund has awarded funds to a wide range of films including Bille Eltringham's *This Is Not A Love Song*, Metin Hussein's *Anita & Me*, Francesca Joseph's *Tomorrow La Scala!* (Un Certain Regard Cannes Film Festival), Paul Greengrass' *Bloody Sunday* (Winner, Berlinale Golden Bear 2002, Sundance 2002) and Peter Mullan's *The Magdalene Sisters* (Winner, Golden Lion Venice 2002.) Before joining the Film Council, Paul produced and executive produced a variety of feature films. His credits include Paul Hill's debut *Boston Kickout*, Richard Stanley's cult sci-fi thriller *Hardware*, Danny Cannon's *The Young Americans*, Paul Weiland's *Roseanna's Grave*, William Brookfield's black comedy *Milk*, John Duigan's *Paranoid*, Dom Rotheroe's *My Brother Tom*, Philippa Cousin's *Happy Now* and Menhaj Huda's *Is Harry on the Boat?*

Paul Hamann (Executive Producer)

Paul Hamann was Head of Documentaries & History at the BBC for several years before leaving to join Elizabeth Murdoch and Waheed Ali's independent production company Shine as Creative Director and Head of Factual in 2001. Paul looked after more than 200 hours of television a year including Michael I Palin's various journeys, *Timewatch*, *Inside Story* and *Modern Times*. He has personally directed and produced over 50 films and made series with most of the major Whitehall Ministries, e.g. the Foreign Office, the DSS, the Met, several series with various parts of the Home Office, Customs and Excise, the Army, the Navy, the RAF, even a programme with MI5. He won the coveted Grierson award for his seminal film *14 Days in May*.

Michael Tait (Co-Producer and Script Editor)

Extracted from his position as BBC Documentaries & History Head of Development by Paul Hamann and Elisabeth Murdoch to join their independent film and television company Shine Ltd., Michael Tait is Shine's Head of Development. Mike has generated numerous series, single documentaries and formats for broadcasters all over the world. He also wrote the Sigma /Zentropa /Scottish Screen feature production, David Mackenzie's *The Last Great Wilderness*. The film received a gala screening at the 2002 Edinburgh Film Festival.

Marcel Zyskind (Director of Photography)

Marcel Zyskind hails from Denmark and has worked on more than 10 European films. He made his entry into UK films providing additional camera work on indie hits such as *28 Days Later* and *24 Hour Party People*. Marcel developed his trademark intimate style of shooting while working with Michael Winterbottom as director of photography on his films *Code 46*, *In This World* and *9 Songs*. He was nominated for a 2003 European Film Award in the category of European Cinematographer for his work on *In This World*, which also won top awards at the Berlin Film Festival.

Masahiro Hirakubo (Editor)

Bullet Boy is the latest film in a list of acclaimed productions edited by Hirakubo. Long relied upon by British feature film director Danny Boyle, he worked on the seminal films Shallow Grave and Trainspotting, and later, A Life Less Ordinary and The Beach. More recently he has worked for Stephen Frears on 'The Hi-Lo Country'. Since 1985 Hirakubo has worked on numerous documentaries, including the BBC's 'Everyman', 'Bookmark', and 'Horizon', while other television credits include 'Civvies', 'The Green Man', 'Mr Wroe's Virgins' and 'Cruel Train'. In 2003 Hirakubo worked on Ella Enchanted for Tommy O'Haver at Miramax.

Robert Del Naja

The production team headed by Robert Del Naja and Neil Davidge wrote and produced the score for Bullet Boy in May 2004. Del Naja is one half of Massive Attack - the Bristol-based band formed in 1989. Massive have sold over 9 million records to date and have been described by the NME as 'Britain's most influential band of the 90's'. Robert has collaborated with a number of other artists including Damon Albarn, The Prodigy and Madonna.

Neil Davidge

Neil Davidge is a writer/producer who co-produced Massive's last two records as well as having a previous life as a singer signed to EMI. Earlier this year Del Naja and Davidge wrote and produced the score for the Luc Besson production 'Danny The Dog' and are currently working on the next Massive Attack record due out next year.

END CREDITS

Directed by..... Saul Dibb
Written by Saul Dibb & Catherine R Johnson
Produced by Marc Boothe & Ruth Caleb
Executive Producers David M. Thompson
Paul Trijbits
Paul Hamann
Co-Producer..... Michael Tait
Associate Producer..... Abi Bach
Director of Photography Marcel Zyskind
Editors Masahiro Hirakubo
John Mister
Production Designer Melanie Allen
Original Music Neil Davidge & Robert del Naja
Music Supervisor Sophie Sheen
Music Consultant Charlie Dark
Costume Designer James Keast
Casting Des Hamilton
Sound Recordist Albert Bailey AMPS
Make Up Designer Sam Headley

Cast

Ricky	Ashley Walters
Curtis	Luke Fraser
Wisdom	Leon Black
Beverley	Clare Perkins
Shea	Sharea-Mounira Samuels
Leon	Curtis Walker
Rio	Rio Tison
Godfrey	Clark Lawson
Meadow	Jadiel Vitalis
Neville	Sylvester Williams
Natalie	Jamie Winstone
Probation Officer	Louise Delamere
School Teacher	Des Hamilton
Ricky's Solicitor	Chris Callendar
Turkish Van Driver	Husseyne Clus
Prison Officers	Vicky Flavelle
	Alan Collins
	Corinne Ford
Police Officers	Greg Tanner
	Martin Heathcote
	Chris Turnbull
Church Singer	Michelle John-Douglas
Church Choir	Jason Boothe
	Jasette Barrett
	Jewel Charmain Dinnall
	Sharon White
	Patricia Scott
	Simeon Daley
Church Band	Trevor McKinley

Nurses	Noval Smith Aaron Fagan Amanda Buchanan Anabella Ford
Godfrey's Crew	Waine Martin Brendan Smith Nicholas Franklyn Kobina Christie
Family Liaison Officer Coroner	Lois Ward Robert Ward
Rakim Body Double	Dolly Adrian Phillips
Stunts	Nrinder Dhudwar Morgan Johnson Seon Rogers
For BBC Films Head of Production Development Producer Production & Finance Co-ordinator Head of Business & Legal Affairs Head of Rights & Commercial Affairs	Susy Liddell Luke Alkin Matthew Vizard Isabel Begg Jane Wright
For UK Film Council Senior Production Executive Production Finance Exec Senior Business Affairs Executive	Emma Clarke Andrea Mathuis Natalie Bass
For Shine Limited Legal & Business Affairs Executive Head of Legal & Business Affairs Director of Production	Rachel House John Gilbert Joe McLusky
For Portman Film Executive Producer	Tristan Whalley
Consultant Psychiatrist	Dr Trevor Turner
Production Co-Ordinator Production Assistants	Scott James Bassett Gabrielle Russell Bob Sohanpal David Purchas
Producer's Assistant	Mary Wilfred
Production Accountant	George Wong

1 st Assistant Directors	Dominic Fysh Tim Riddington Geoff Dibben
2 nd Assistant Director	Lou Clouter Rosie Newall
3 rd Assistant Directors	Wayne Gordon Toby Mayes Lee Grumett
Floor Runners	Saron Skyers Ed Bishop Peter Murlis Ameena Ayub
Location Managers	Emma Plimmer Ian Aegis
Unit Manager	Michael Myrie
Additional Photography Focus Pullers	Graham Smith Simon Tindall Sue Cane
Clapper Loader Camera Trainee	Henry Landgrebe Allan Charles
Stills Photographer	Kerry Brown
Art Director Assistant Art Director Art Department Assistant Standby Props Additional Art Director Additional Props	James Price Catherine McCreadie Palvinder Kainth Toby Riches Heather Gibson Barry DuPille
Costume Supervisor Costume Assistant	Fola Solanke Lucille Jones
Boom Operator Sound Assistant	Colin Codner AMPS Tawa Durowoju
Make Up Artist Hair	Andre Hudson Christina Devi
Gaffer Electrician	Mark Clayton Pat Crawford
Additional Casting (Extras)	Lou Clouter
Chaperones	Sandra Downing Darren Tison
FT2 Trainee	Joseph Paines
Animal Suppliers	Rona Brown Associates
Paramedics	Capital Paramedic

Safety Divers	Action Underwater
Armourer	Iain Mutch
Action Vehicles	TLO Film Services
Low Loaders	Bickers
Walkie-talkies	Wavend
Caterers	Location Café Woodhall Catering Plantation Inn
Health & Safety	David Deane Associates
Security	For Rubicon International Services Mark Wood Andy Edwards For J&M Paul Randall Steve Liffner
Post Production Supervisor	Jay Coquillon
Assistant Editor	Tolly Swallow
Supervising Sound Editor Sound Effects Editor Dialogue & ADR Editor	Paul Davies Christian Koefoed Vincent Hazard
Dubbing Mixer Assistant Dubbing Mixer	Richard Davey Ryan Searle
Re-recorded at	Videosonics Cinema Sound Ltd
ADR Recorded by	Mayflower Studios
Voice Casting	Brendan Donnison MSPE Vanessa Baker
Foley Recorded by Foley Editor	Clarity Post Production Sound Ltd Jessie Taylor
Original Music Violins Mixed by	Louise Jeffery Lee Shephard
The Tuff Singers supplied by	Jenna Adae
Music licensed by Music Consultant	i10Q Charlie Dark

“Godnose”

Performed by Braintrax featuring Taskforce
Published by Low Life Records
Courtesy of Low Life Records
Under License from Low Life Records

“Strange Things (Happen On A Friday Night)”

Performed by John Holt
Written by John Holt
Published by Sparta Florida Music Group Ltd
An original Trojan Recording
Licensed courtesy of Sanctuary Records Group Ltd

“Drawing Board”

Performed by Terri Walker
Licensed by kind permission from the Universal Film & TV Licensing
Division
Written by James Yarde & Louise Francis
Courtesy of Def Soul, Part of Mercury Records Ltd

“Silly Games”

Performed by Janet Kay
Courtesy of Universal-Island Records Ltd
Licensed by kind permission from the Universal Film & TV Licensing
Division
Written and composed by Diana Bovell & John Myatt
Used by kind permission of Blue Mountain Music Ltd and Tincabell Music
Ltd
© Tincabell Music Limited & Blue Mountain Music

“Danger (Been So Long)”

Performed by Mystikal feat. Nivea courtesy of Jive Records
Written by Pharrell L Williams, Chad Hugo and Michael Tyler
Published by EMI Music Publishing Ltd
Published by Zomba Enterprises Inc

“Hog On A Minty”

Performed by Nitty Gritty
Written by G Holness & L James
Published by Greensleeves Publishing Ltd
(P) 1986 Greensleeves Records Ltd
Courtesy of Greensleeves Records Ltd

“Rhyme”
Performed by Ward 21
Published by Abood Music
Courtesy of Greensleeves Records Ltd
(P) 2002 Greensleeves Records Ltd

“Krazy”
Performed by Elephant Man
Published by Greensleeves Publishing Ltd
Courtesy of Greensleeves Records Ltd
(P) 2002 Greensleeves Records Ltd

“Amazon”
Performed by El-B
Courtesy of Tempa Recordings
Under license from Ammunition Promotions Ltd

“You Don’t Know”
Performed by Helen Shapiro
Licensed courtesy of EMI Records Ltd
Written by John Schroeder & Michael Hawker
Published by Lorna Music Co Ltd

“Shakin’ All Over”
Performed by Johnny Mercer & The Pirates
Licensed courtesy of EMI Records Ltd
Written by Johnny Kidd
Published by EMI Music Publishing Ltd

“Nothin”
Performed by N.O.R.E.
Courtesy of Universal-Island Records Ltd
Licensed by kind permission from
The Universal Film & TV Licensing Division
Written by Gregory Camp, Pharrell L Williams & Victor J Santiago
Published by EMI Music Publishing Ltd
© Squish Moth Music/Warner-Tamerlane Publishing Corp/
Off Da Yelzabulb Music
By kind permission of Warner/Chappell Music Ltd

“Jesus Loves Me”
Performed by Michelle John & The Tuff Singers

“Amazing Grace”
Performed by Michelle John & The Tuff Singers

“End Titles”
Written and produced by Robert Del Naja and Neil Davidge
Lead Vocals by Robert Del Naja
Backing Vocals and Guitars by Neil Davidge
Mixed by Lee Shephard
Robert Del Naja appears courtesy of Virgin Records Limited
Published by BMG Music Publishing Limited

Publicity	Uju Asika – B3 Projects Charles McDonald – McDonald & Rutter Ian Thompson – UK Film Council
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Laboratory	Soho Images Nigel Horn
Grader	Tone Davies
Neg Cutters	Reel Skill Film Cutting
Optical Blow Up	Capital FX
Video Mastering	Paul Ensby Technicolor Creative Services
Continuity Script	Liz Green FATTS
Disability Access Materials	itfc Claude Le Guyader
Insurance	AON Ruben Roger Sampson
Unit Transport	Practical Car & Van Hire Axis
Camera Equipment	Ice Film Equipment Ltd
Lighting Equipment	AFM Lighting
Film Stock Supplied by	Kodak Ltd

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