



onelifestand

ELEMENTAL FILMS presents

one life stand



Director MAY MILES THOMAS
Producer KAREN M. SMYTH
Executive Producer OWEN THOMAS
Screenwriter MAY MILES THOMAS
Director of Photography..... MAY MILES THOMAS
Production Designer EWEN DUNCAN
Editor MAY MILES THOMAS
Composer BOBBY JAMES HENRY
Costume Designer CAROLE K MILLAR
Make-Up Designer BEC HORN

MAUREEN CARR
JOHN KIELTY
ARCHIE LAL
ROHANNA LAW
GARY LEWIS
ALYSON ORR

www.onelifestand.co.uk

"...FASCINATING...THE IMAGES ARE AUSTERELY PRECISE; THE STORY HAS SOUL"

Paul Taylor, Dublin International Film Festival

The best reviewed British independent film of 2000, One Life Stand made history as the first ever UK digital feature. From conception to exhibition the film broke new ground in digital production, opening the way for a new generation of independent filmmakers.

Empire

...restores one's faith in British indie cinema...

Screen International

...establishes May Miles Thomas as a filmmaker of world class distinction...

The Scotsman

...a lyrical masterpiece...

The Guardian

...a very fine film indeed...

The Daily Telegraph

... best new British feature...

Time Out

...a wonderfully acted drama...

Variety

...announces a considerable talent...

The Village Voice

...a peal of hope for Scottish cinema...

Toronto Globe & Mail

...haunting, harrowing & poignant...

Heartfelt and disturbing, One Life Stand centres on a fraught mother and son relationship. In a performance of astonishing intimacy, Maureen Carr - in the role of Trise Clark - bares her soul as a woman who loves too much

Acclaimed internationally for its compelling storytelling and subtle direction, the multiple award-winning One Life Stand remains an unequalled achievement. Written, photographed, edited, and directed by May Miles Thomas, the movie was not only an audacious debut but stands as a pragmatic demonstration of how to get a script off the page and on the screen.

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SHORT SYNOPSIS

Trise Clarke, a passionate but deluded single mother, unwittingly propels her 18-year-old son, John Paul, into a career as a male escort. Then she tries to seduce him back.

FULL SYNOPSIS

Trise Clarke (Maureen Carr) is a single mother struggling to raise her 18-year-old son, John Paul (John Kielty). Loving but deluded, she spoils him, leaving him unprepared for real life.

Attempting to buy him a future, Trise starts work in a call centre as a tarot reader. Here she becomes a lay confessor to the myriad callers who use the chat-line for consolation. Whilst offering comfort on the phone, Trise is forced to deflect the attentions of both her boss, Shazz (Archie Lal), and her estranged husband, Jackie (Gary Lewis).

Keen to get closer to Trise, and hearing of her ambitions for John Paul, Shazz encourages her to meet Leanne (Alyson Orr), the owner of a modelling agency.

At first Leanne offers John Paul only demeaning promotional work, but later suggests he becomes a male escort. The job invariably involves older women, but he does not demur; having been indulged all his life, he is comfortable in their company.

Innocent of his true employment, Trise boasts of his achievements to Justine (Rohanna Law), a pretty young colleague from the call centre. Later, following a bitter argument over his increasing independence, John Paul walks out on Trise, leaving her alone and confused.

Badly missing John Paul, Trise is accosted by Una, who claims to be sheltering him. Finally realising that this older woman is her son's lover, she attempts to win him back by hosting a dinner party and inviting Justine as bait. But the evening becomes a farce when Jackie arrives to settle scores.

Seeking relief as her world falls apart, Trise agrees to go on an office night out. In the midst of her turmoil, and plied with drink, she narrowly escapes a clumsy seduction by Shazz. So, returning home in shock, she lies in wait for John Paul, determined to win him back. . .

TECHNICAL INFORMATION

Original format:	DV
Year of Production:	2000
Year of DVD Release:	2006
Duration:	118 minutes
Certificate:	15
Aspect Ratio:	16:9 Wide Screen
Sound:	Stereo
Disc Format	DVD-9 dual layer
Region Code:	0
Standard:	PAL
	Black & White
Language:	English
Subtitles:	English, German
Extras:	Adventures In DV: Making One Life Stand Trailers x2 Deleted Scenes Scene Selection

MAKING ONE LIFE STAND

With around 100 features made in the UK each year, why did a micro-budget movie shot on a camcorder end up attracting such acclaim from both the media and the industry? Well, everybody loves a good story and the story of making OLS deserves the telling.

In 1998, I was working in Berlin on what I hoped would be my first feature. But in the way of so many films, time passed and progress stalled. Then the producer got slippery and attempted to steal the project from me. Business as usual.

Then I stumbled upon the newly launched Sony VX1000 camcorder, which for the first time offered a look on video that was analogous to film. Put together with the first low-cost edit systems just appearing, I realised the power newly available to people like me, people simply desperate to get something made.

A door in my mind opened and the prospect of creating a whole feature film without the need for third party finance was revealed before me. This may seem like no big deal these days, but in those far off times it was like a new dawn. Little did I realise the wave we would be riding 18 months later.

With no need to beg money from anyone, I wrote the script of OLS in just four weeks simply as a shooting script. It was merely a description of place or action, a series of set-ups and dialogue. To keep it simple and cheap the plot was contrived to be controllable, with mostly interiors and few main characters; the budget definitely precluded midnight car chases. The discovery later on was how this simplification added immensely to the complexity and intensity of the characters and their portrayal.

As every filmmaker knows, there will never be enough money in the system - be it public or private financing - to satisfy demand. This is particularly true of any aspiring director trying to get their first feature off the ground. What I learned along the way, though, was that if you truly must make a film, the money is not important. One can always make it cheap enough. And the process of just doing it changes everything.

In October 98, I gave the script to a freelance producer, Karen Smyth, and told her there was £35k to spend. Could she make it work? Ruthlessly she and I and my partner, Owen, agreed how small a crew we could get away with. I would take the roles of DP and editor, in addition to writing and directing. To her great credit, Karen accepted an approach for which, at that time, there were no benchmarks. Though she did attempt to persuade me to apply to for public funds, just in case. But, without hesitation, I refused. I had finally understood that saying 'no' to that approach is wholly liberating. OLS would be made on a micro-budget - or not at all. I couldn't wait six months to be rejected yet again.

In March 99, now back in Glasgow, pre-production began. Over a period of six weeks, we completed the budget, scouted locations, hired the necessary crew and held auditions. In other words we did all the things one would normally do - some things can't be changed.

I auditioned around 130 people for the 6 lead and 41 other roles plus extras. Having secured the cast, the budget would only allow for four days rehearsal. Rather than gather the entire cast for a read-through, I opted for a more intimate and personal approach, bringing in only one or two actors at a time and working through the scenes with basic blocking.

We shot four 6-day weeks, sticking rigorously to ten hour days, which pleased everybody. By re-using locations for different settings and by shooting in blocks of location and cast, the schedule proved manageable. Of course, the reduction in the numbers of crew greatly speeded up the process, simplifying movement and much improving communication; if there's nobody there, you can't blame them.

By shooting on miniDV - at that time a very bold move - we could afford and achieve an average 150 minutes of footage a day. Typically we were shooting 5 or 6 setups per scene, with 3 or 4 takes per setup. Working to a storyboard and a shotlist, this gave me an exceptional degree of planned choice for the edit, facilitating a cut with a real sense of motion and rhythm. This, in spite of taking a deliberate decision to minimise camera movement in favour of static frames. I had decided on this approach for both aesthetic and practical reasons. The tape format remains prone to revealing motion artefacts and we wanted to minimise these. For the same combination of reasons the film is in black and white; both for aesthetics and to disguise the poor colour resolution of the format.

With the exception of the very few day exteriors, every scene was lit. My preference was for soft, reflected lighting. The list was minimal though - one blonde, three redheads, a 6'x6' silk, several sheets of polystyrene and an imaginative use of an anglepoise.

A crucial, but inadvertent, advantage of the shoot was intimacy. Usually we found that only two people were present with the actors - me on camera and Owen on sound. This was great for the cast and their performances.

From the outset, OLS was intended as a movie aimed at theatrical release, in spite of there being no precedent. I did not consider it as an attempt to make television. For me, regardless of the technical limitations, it was always planned for cinema exhibition.

Contrariness informed much of what we did. A great learning was that whilst, of course, you should listen to people who know something, if you really are convinced you should do it your own way, do so. Other people may be right, but only for their established way of doing things. Stick to your guns and get the damn thing made.

After 24 days shooting we wrapped on budget and one day ahead of schedule. In total, we had shot fifty hours of material. Now the hard work really began. Logging the footage took over six weeks, but as an exercise proved extremely useful because it helped me to become familiar with the material. Scenes were numbered, with a record of each take and a description of the shot. Similarly, the sound was logged to match the picture. In the process it became very clear that the strategy of shooting static set-ups had paid off, with over 90% of the takes useable. Rejecting time-consuming convoluted camera movement, in favour of many more statics, helped me greatly.

During the edit, I also began to work with Bobby James Henry, a composer whom I had previously worked with on music videos. Unlike other film projects, which are usually scored by spotting to strict cues at the final stages of the edit, I spent four months with Bobby. We worked in an organic way to build the score, often throwing out ideas that didn't sit comfortably with the cut, particularly in the dialogue-heavy scenes. After a process of trial and error, we began to agree on themes and arrangements and by autumn final recording took place.

Then we had a great piece of luck. Puzzling over how to screen the finished movie, we became aware of Digital Projection, the company that pioneered DLP Cinema. We contacted their Marketing Director, Mike Hood, with a view to testing sample scenes. With great foresight, he knew a good movie when he saw one and agreed to support our efforts to get OLS screened in cinemas at the highest possible quality. On January 15, 2000, we held our cast and crew screening at the Glasgow Film Theatre and passed into history as the first ever digital feature screening in the UK.

After completion OLS played its world premiere at the Rotterdam International Film Festival. From there it immediately went to New York, where it won SAFF Warner Bros. Best Picture and Best Actor prizes, gaining us an all-expenses paid trip to Los Angeles for a private screening for executives on the Warner's lot, where our efforts were received with courtesy and bafflement.

Subsequently the movie played numerous international festivals, many of which had never accepted video before, but which applauded OLS as an achievement of true cinema. Along the way it picked up numerous awards and nominations, and received universal critical and public acclaim. All without a budget and, between us, no idea of the ground breaking path we had embarked upon only a year before.

Whilst OLS attracted all of this attention and praise no distributor ever came forward with a serious offer. But the fact is, it was never made for a conventional release. The profound truth is: if we had expected a sale, we would never have pursued it so innocently, and we would never have got it made. The movie was made for many reasons - to see the script on screen, to work with actors, as a calling card par excellence and to test the technology. But mostly I made OLS because I love what I do and I believed in myself enough to do it. I said at the time, 'It's not what it costs, it's what it's worth', because as experiences go, I could never have put a price on it.

DIRECTOR'S STATEMENT

One Life Stand is that rare thing, a film made for its own sake. There was no money riding on it and no reputations were on the line. Leading up to the shoot, when trying to convince myself that making OLS was a good idea, everybody told me it couldn't be done, that it was impossible. Looking back, this was probably the most helpful attitude. It unleashed a tiny monster called defiance which, reined in by pragmatism – and some talent - is as good a definition of independent filmmaking as I can think of.

There comes a time when a filmmaker must refuse to give in, even when the whole world is saying no. Realising that their barriers were not my barriers set me free. When I finally made OLS, lack of money, time and wisdom became the very things that made it possible. It all comes down to the way you look at things. With just enough positives – a little cash, a solid, doable script, a few good people to work with – we were able to turn all the negatives into something lasting.

I'm convinced that a lack of confidence, of self-belief, goes to the heart of why so many aspiring filmmakers can't get past go, whose ambitions are stalled. They believe more in the business than in themselves. Six years ago, this was the very situation I found myself in. But with the emergence of the first good camcorders and cheap editing tools everything was about to change. Now only the right combination of human qualities – skill, good sense and sheer hard graft – would be required. Money – other people's – no longer mattered.

Knowing no better, we had no expectations beyond making the movie. It wasn't about the outcome, it was about the attempt. Armed only with a Sony VX1000 camcorder, we entered some of the least practical locations my home city of Glasgow had to offer, locations that other productions would run a mile from. And luckily the planets shifted into alignment.

On conventional film shoots there's a ludicrous redundancy of manpower but our lack of budget meant we had to flatten the pyramid of hierarchy. Less was more because we simply couldn't pay an army of unnecessary crew. And those we did hire gave their all, knowing there was no slack. The Chinese whispers filtering down a chain of command just faded away. The wrong thing happening at the wrong time in the wrong place couldn't happen.

As for the actors, we were equally blessed. Once they bought into this strange little project, reading the script and loving it, they were wholehearted in their roles. For all of them, experienced or not, this way of working was a revelation. In tiny locations the intimacy of the shoot resulted in some of the most brilliant performances I have ever seen; I shed tears behind the camera at times. I was deeply moved but also thrilled to have my words made real. For any filmmaker these moments are gifts, when your vision is realised and the printed words are finally voiced and given life.

Recently, for the first time in six years, I ploughed through 24 hours of behind-the-scenes material. Watching, I was amused and amazed at our naiveté and good humour. Instantly I was there, in that place which, like any fond memory, we would do well to recall whenever we feel we're losing. To be honest I find it hard to find the words to describe what a great time we all shared, hard work though it was. Making OLS - even without the acclaim and awards that followed - was a total blast and the best filmmaking experience I'm ever likely to have. I hope by watching it, you'll find some tiny piece of truth and humanity that makes you feel glad you did.

May Miles Thomas

PRESS

DVD Times (April 2006)

One Life Stand holds an important place in the history of British cinema. May Miles Thomas' debut is tough, even brutal at times, and defiantly unsentimental in its stance, but also leavened with a welcome of stark, honest humour.

(The DVD is) a fine package and one for which Elemental should be congratulated.

Empire ★★★★★ (March 2006)

Shooting with a camcorder and restoring one's faith in British indie cinema, writer-director May Miles Thomas makes an impressive debut with this piece of Scottish realism that crosses Ken Loach with Bill Forsyth, to amuse and dismay in equal measures.

As the single mum attempting to fund son John Kielty's modelling aspirations, Maureen Carr is simply superb, whether trying to coax a smile out of her ingrate offspring, deflect her amorous boss, or cope with the drunken disillusionment of the husband who abandoned her.

Sight & Sound (March 2006)

May Miles Thomas' powerful, low-budget film received a host of awards but was never given a proper run in the cinema. Shot on DV in black and white, it achieves a moody, noirish look. By taking a stylised approach in their treatment of gritty issues, the filmmakers avoid social realist clichés. They're helped by Maureen Carr's brave performance as the single mum with a dead end job trying to help her son but unintentionally pushing him into a career as a male escort.

Released by the producers, this is a handsomely presented package with deleted scenes and a documentary revealing what it takes to set up a micro-budget project like this.

The Skinny (March 2006)

In terms of small, personal, feature-length filmmaking, it doesn't get much smaller than this. Written, directed, shot and edited by music video director May Miles Thomas this Glaswegian drama is something special.

A very powerful and affecting film, addressing a myriad of themes, from communication breakdown to relationships and power, it's an original story that builds to a dark and disturbing climax. Visually striking and almost poetic in its construction, One Life Stand is an impressive achievement worth seeking out.

Derek Elley, Variety

Amid all the debate over DV vs. celluloid, especially in smaller industries, May Miles Thomas' One Life Stand emerges as a perfect example of craft transcending technical origins. Made as a no-budget, personal exercise by the Glaswegian filmer, drama about a devoted single mother and her uncaring teenage son announces a considerable talent in waiting.

Maureen Carr shines as Trise... Full of humorous and touching moments, and far from being the downbeat grunge it sounds, pic has a rarefied, slightly abstract quality, thanks to Miles Thomas' formal, fixed-camera style, fluid editing and pertinent use of close-ups. Bobby Henry's ethereal music is a fine complement to the images, and there isn't a weak link in the varied cast.

Allan Hunter, Screen International

Having secured attention as a pioneering, low-budget digital feature, *One Life Stand* proves to be equally noteworthy for the sombre precision of its black and white camerawork and its mature handling of complex emotional issues. It establishes May Miles Thomas as a filmmaker of world class distinction. The human element at the centre of the story is sharply enough drawn to have a universal appeal and the film has the potential to connect with European arthouse audiences and beyond.

Making a virtue of her modest financial resources, Thomas uses her camera with restraint and edits with great fluidity to create a sense of pace and narrative momentum without moving the camera itself. She captures little moments of time and brings them to life with richly textured performances. Maureen Carr is outstanding as indomitable single mother Trise.

A poignant tale, told with gentle humour and considerable understatement, *One Life Stand* is marginally too long in its present state but otherwise filled with compassion and insight. Currently developing two projects, Thomas' future films will be eagerly awaited.

Bob Flynn, The Scotsman

May Miles Thomas has triumphed with *One Life Stand*. Beautifully composed, keenly scripted and framed in deep-focus black and white, the look is 35mm Vistavision and the story a perceptive study of the loneliness and dislocation of modern times. It is embellished by a tremendous, fragile yet funny performance from Maureen Carr as a single mother (Trise) working as a Tarot chatline reader and trying to help her 18-year-old son, John Paul, find a successful future while fending off her ex-husband Jackie (the ever-present and excellent Gary Lewis). The wonderful crooked smile of Carr conveys all the confused sadness of a world of call centres and disintegrating relationships. Her silent reaction to an abused wife's cry for help over the cold telephone lines is a moment of shattering contemporary poignancy. May has delivered the find of the (Edinburgh) Festival. *One Life Stand* is a lyrical masterpiece.

New York Daily News

Among 'Contemporary Films from Britain' at (The Lincoln Centre) the stand-out is *One Life Stand*, by May Miles Thomas, a major discovery from Glasgow.

Jonathan Romney, The Guardian

One Life Stand is the feature debut by May Miles Thomas, who not only wrote and directed, but shot the film and edited it herself at home on her PC. It's an object lesson in telling a story cheaply and turning the visual rough edges to your advantage - but all that would just be production anecdote if not for the fact that this is a very fine film indeed.

Social realist art cinema? Yes, in the sense that it addresses everyday British life in all its banality and desperation, and that it has an artistic edge in Thomas's stark, melancholy compositions. This tough, harrowing but often uncomfortably funny drama gives the slice-of-life genre a new surge of energy. The sense of enclosure, as the digital black-and-white photography explores cramped apartments, bedrooms and offices, creates an uneasy intimacy that brings the characters vibrantly alive: by the end of it we know every crease on Trise's brow. The acting is uniformly superb, and while the film is socially engaged, it doesn't take the Ken Loach route of spelling things out for us. It's a moot point whether our film and TV industry currently has room for a hard-boiled case like Thomas - but it should.

Trevor Johnston, Time Out

Among the best, *One Life Stand*, May Miles Thomas' self-financed, first ever British digital feature, is a wonderfully acted drama of ordinary lives struggling for respect in soul-destroying surroundings.

Gavin Smith, Film Comment

One of the most authentic and original evocations of life in modern Britain, the digitally shot *One Life Stand* is an involving, intimate drama set in Glasgow, about the complex emotional ties and conflicts between a mother and son. Trise, played with world-weary grace by Maureen Carr, is a major new discovery... Cool, acutely observed and unsentimental, *One Life Stand* discreetly dissects the modern service culture of illusion and fantasy for sale, exposing the denial, emotional isolation and melancholy reality that underwrite it. Making her debut film, May Miles Thomas is a writer-director to watch.

Graham Fuller, The Village Voice

From Glasgow comes *One Life Stand*, a truly fresh and strange movie about ordinary people written, directed, digitally photographed, and edited by May Miles Thomas. Sombrely shot in black-and-white, this micro-budgeted drama revolves around Maureen Carr's astonishingly intimate performance as a weary working-class divorcée struggling to prevent her vain teenage son from being exploited as a gigolo, even as she herself is sucked into enterprise culture as a phone-line tarot-reader. The mesmerising sequence in which she returns home after being sexually abused by her boss/boyfriend, lies down on her son's bed, where she is strafed by an ornamental strobe, and then confronts him with his moral self-deception is charged with anguish. *One Life Stand* is a peal of hope for Scottish cinema.

Andrew O'Hagan, The Daily Telegraph

There's a wonderful atmosphere in May Miles Thomas's debut feature film, *One Life Stand*. It is the story of a working mother (played to perfection by Maureen Carr) who supports her son's lazy ambition to be a male model. When the son ends up working for an escort agency, a well of loneliness and self-disgust opens up in the mother. The film is one of several striking neo-realist British ventures at the (Edinburgh) Festival. For guts, style and promise it should win the Michael Powell Award for Best New British Feature.

Jason Anderson, Toronto Globe and Mail

It's a sad state of affairs when such a brave and quintessentially British movie like May Miles Thomas's haunting *One Life Stand* gets kinder treatment at festivals abroad than in cinemas at home...

A black-and-white digital feature about a middle-aged woman in Glasgow who naively pushes her 18-year-old son into the male-escort racket, writer-director Thomas has created a harrowing and poignant film that could be the Scottish equivalent to *Requiem for a Dream*. In the lead, Maureen Carr contributes a performance as heartbreaking as Ellen Burstyn's in Darren Aronofsky's equally stylized film.

Hugh Linehan, The Irish Times

An intense, often moving exploration of thwarted sexuality and inter-generational mistrust, May Miles Thomas' film is anchored by Maureen Carr's powerful central performance as a single mother faced with some harsh truths about her beloved only son. The fact that Thomas wrote, directed, shot and edited *One Life Stand* shows the authorial control which new technology can allow.

Paul Taylor, Director, Dublin Film Festival

The digital production and exhibition processes behind *One Life Stand* are fascinating enough to fuel real debate on film's future, but they should in no way obscure the outstanding merit of the movie itself and the critical status it deserves right now. Old-school virtues of scripting and performance are at the heart of this realistically framed narrative portrait of a fraught mother-son relationship, and of a mature woman determined to hang on to a sense of self-worth that seems under fire from all angles. The presence of an abusive ex-husband and of a too-nice-not-to-be-slimy employer notwithstanding, this subtly directed drama denies itself the cold comforts of miserabilism. Rather, the battered spirit so brilliantly embodied by Maureen Carr battles on: coming to terms with her uncommunicative son's slide into the gigolo trade, and the heartaches she intuits down the premium-rate 'tarot reading' phone line she works on. The images are austerely precise; the story has soul.

Paul Power, Indiewire

Just when you think you have got *One Life Stand* worked out, it twists and turns its way yet again to leave you wondering where you stand on sexual mores and social conventions. May Miles Thomas' DV feature is an engaging, claustrophobic one, with a memorable performance from Maureen Carr as Trise. Starkly shot in black and white digital video, the anonymous Glasgow locations take on a more grim hue through the desperately unhappy characters who populate it. Winner of several BAFTA New Talent awards, *One Life Stand* is an impressive debut, with an Oedipal dynamic that gets right under the skin.

CAST IN ORDER OF APPEARANCE

Trise Clarke	Maureen Carr
John Paul Clarke	John Kielty
Jackie Clarke	Gary Lewis
Shazz	Archie Lal
Leanne	Alyson Orr
Justine	Rohanna Law
Una	Ros McCue
Client 1	Evelyne Mitchell McAdam
Client 2	June McNeil
Client Couple	Vanessa O'Donnell
Taxi Driver	Stewart Donald
Photographer	Paul MacFarlane
Call Centre Supervisor	Dave Bell
Shazz's partner	Amanda Donald
River Girl	Paul Guthrie
Kelly	Anne Marie Kennedy
Model Girl	Michelle Sloan
Commercial Producer	Sylvia Findlay
Commercial Director	Angus White
Commercial PA	Rory Weller
Audition Guys	Lisa Cooper
	Iain McCormack
	Davie Sneddon
	Davie Beattie
Karaoke Barmaid	Eve Porter
Neds on bridge	Stephen Tyrell
	Lizzie Doonan
Jackie's Girlfriend	Yvonne Strike
Call Centre Operators	Mary Ross
	Alice Faulds
	Lee Ann Beattie
	Neil Anderson
	Elizabeth Ferguson
	Helen Dargin
	Jean McKenzie
	Allan Pender
	Mark Ridyard
	Kim Robertson
	Karalyn Church
	Jo Lironi

Smash and Grab Crew

Cameraman	Ed Harrison
Clapper/Loader	Neil McFarlane
Boom Op	Roddy Kelly
Assistant Director	Rebecca Warner-Hodgkin

Callers

Grieving Man	Phil McCall
'Chloe'	Anne Marie Lafferty

Sex Tape Couple

Woman	Gill Mills
Man	Jonathan Wise

Radio Show

DJ Russell	Graham Shand
The Gang	Rodney Stevens
	Kim Robertson

Karaoke Crowd

Sean O'Donnell
Rachel Thiland
Pearl G. Kelly
Owen Bell
Pat Bell
Louise Hogg
Margaret Todd
Leon King
John Charnley
Ian Allan
Isla Hale
James McCamley
Gillian Bell
Ged Kelly
Liz McLaren
Aileen Young
Alistair Smith
Elizabeth Boyd
Pauline Collins
Maura Coyle
Joanna Ferguson
Craig Ferguson
Karl Fraser

CREW LIST

Screenwriter	
Director of Photography	
Editor	
Director	May Miles Thomas
Producer	Karen M. Smyth
Executive Producer	Owen Thomas
Production Designer	Ewen Duncan
Costume Designer	Carole K. Millar
Makeup Designer	Bec Horn
Sound	Owen Thomas
Original Music	Bobby James Henry
Line Producer	Mel Norman
Production Secretary	Karalyn Church
Location Manager	Gary Forsyth
Production Assistants	Neil McFarlane Zam Paul Salim Roddy Kelly Calum McGregor
Art Director/Standby	Claire Pidgeon
Art Dept Assistants	Tony Kay Michelle Dargin Sean Dargin
Makeup Assistant	Claire MacDonald
Assistant Hairdresser	Claire Millar
Catering	Margaret Fairley
Music recorded by	DG Fitzsimons Nigel Hirst
Additional Musicians	Ken McCluskey David McCluskey
Additional Recording	Paul McGeechan W. Mulraney
Mastered at	Tall White House Studios by Nigel Hirst
Special Thanks	Graham Wilkington at Stow College
Additional Sound	Graham Shand
Stills Photography	Alan Wylie Ross Eakin
EPK shoot	Archie Lauchlan Gary Forsyth
Title Design	May Miles Thomas
Production Insurance	Allan Chapman & James
Legal Representation	Richard Findlay at Tods Murray WS
Accountant	Ken Livingstone at Sinclair Wood & Co

MUSIC CREDITS

I Love You So Much It Hurts
written by Floyd Tillman
courtesy of Peer Music
performed by Patsy Cline
courtesy of MCA records Inc/
Universal-Island Records Ltd
part of the Universal Music Group

The Snake
written by Hunter/Rudolph/Sanderson
courtesy of Chrysalis Songs Ltd
performed by Pink Fairies
courtesy of Polydor UK Ltd
part of The Universal Music Group

Songs Without Words, no.1 in E Major, Op.19
written by Felix Mendelssohn-Bartholdy
performed by Péter Nagy
licensed courtesy of Naxos Rights International

Malcontents
written & performed by Henry/Hirst/Reid

The Night Has A Thousand Eyes
written by Weisman/Garrett/Wayne
courtesy of Warner Chappell & Carlin Music Corp.
performed by Amanda Donald

Wishing On A Star
written by Billie Rae Calvin
courtesy of Warner Chappell
performed by Rose Royce
produced & arranged by Norman Whitfield
courtesy of Warner Records Inc
licensed courtesy of Warner Strategic Marketing

Death Disco
written & produced by Glenn Gibbons
for Lava Productions

Pussy Pussy Pussy
written by Marvin Montgomery
courtesy of Peer Music
performed by The Light Crust Doughboys
courtesy of Proper Records

Straussmania
written & performed by Daniel Salinas
courtesy of SDRM
and MCA Nashville/Universal-Island Records Ltd
part of the Universal Music Group