



EDWARD HOGG SIMON FARNABY

BUNNY AND THE BULL

A FILM BY PAUL KING

tiff. toronto
international
film festival

OFFICIAL SELECTION 2009

wild bunch

DOCUMENT NOT CONTRACTUAL

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international
film festival

OFFICIAL SELECTION 2009

FILM 4 & UK FILM COUNCIL
IN ASSOCIATION WITH
EM MEDIA & SCREEN YORKSHIRE
PRESENT

BUNNY & THE BULL

A FILM BY **PAUL KING**

IN ASSOCIATION WITH
WILD BUNCH
OPTIMUM RELEASING

A **WARP X** PRODUCTION

UK • 2009 • 95' • 35MM • 2.35:1 • DOLBY SR • COLOUR

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FILM4



UK FILM COUNCIL
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SCREEN
YORKSHIRE



OPTIMUM
RELEASING

SHORT SYNOPSIS

BUNNY & THE BULL is a road movie set entirely in a flat. Stephen Turnbull hasn't been outside in months. Living with a painfully restrictive routine, he refuses to interact with the world or think about the past. When a sudden infestation of mice forces him to change his ways, he finds his mind hurtling back to the disastrous trek around Europe he undertook with his friend Bunny, a womanising, gambling-addicted booze-hound. Unable to stem the flood of memories, Stephen's flat becomes the springboard for an extraordinary odyssey through landscapes made up of snapshots and souvenirs, from the industrial wastelands of Silesia to the bull fields of Andalusia. A story of love, disillusionment, stuffed bears and globalised seafood, BUNNY & THE BULL is an offbeat and heartfelt journey to the end of the room.

LONG SYNOPSIS

Stephen Turnbull (Edward Hogg) is a creature of habit. Every day is filled in exactly the same way as the last: eating the same food, watching the same television programmes, even urinating according to a timetable. Having obsessively filed away every possession from his past, he has managed to seal himself off completely from unwanted memories and emotions. But one day, to his horror, he finds that an infestation of mice has chomped through his stockpiles of freeze-dried vegetarian lasagnes. Stephen is pushed to the brink of his front door – but finds himself unable to leave. What is holding him back?

Taking delivery of the unappetizing sounding “vegetarian option” from his local seafood restaurant, Stephen finds his mind drifting back to the last time he went there a year previously. The camera pushes into the restaurant-shaped food container, and once inside, we start to find out what has made Stephen the man he is.

For it was there, in the same branch of the cheap 'n' cheery fast-seafood restaurant Captain Crab that Stephen's heart was broken by the woman he had secretly adored for three years: Melanie. Devastated, Stephen determines to take a year off sex, but his best friend Bunny (Simon Farnaby), a hirsute lothario with few values beyond gambling and girls, won't hear of it. Convinced that loads of women would fancy Stephen – just not in Britain – Bunny suggests they take a trip, determined to do something about “those walloping great space-hoppers you've got clanging around in your pants.” There's just the small matter of funding it.

A punt on 50-1 Atlantic Rising – animated with ink and cardboard cut-outs – seems a typically feckless Bunny blunder, but the horse comes in first and suddenly the boys are out of the gates, on the Eurorail to adventure. Stephen packs for any contingency; Bunny brings lager. Stephen chooses their first ports of call: the Belgian National Cookbook Museum, the Museum of the X-Ray, the German Museum of Cutlery and

the National Shoe Museum of Poland (your tour guide: Richard Ayoade). Bunny decides to liven things up a bit.

Blindly heading off the beaten track, they find themselves at a Polish branch of Captain Crab where the food tastes awful and their Spanish waitress, Eloisa (Veronica Echegui), is in the process of volubly dissing her employer and quitting her job while they try to give her their order. But Bunny is not someone to take defeat lightly. Determined to have a good time, he grabs the only live crabs in the restaurant and stages a crab race. Before you know it the place is heaving with gambling Poles and flowing with alcohol. This is why you go on holiday with Bunny.

Summoning the courage to talk to their waitress, Stephen discovers that Eloisa wants to get to a fiesta in her Andalusian hometown, where the locals dance and “make poo and wee and love in the street.” Bunny, thinking this finally sounds like a good time – and hoping to get Stephen laid – provides the transport: raising the stakes with the restaurant owner, he wins a bet to eat 50 crustaceans in five minutes, and emerges triumphant with the keys to a Captain Crab delivery van.

And so begins a trip across a lovingly studio-created miniature model Europe, punctuated by arguments over the ethics of lucky rabbits’ feet, inevitable hanky-panky between Bunny and Eloisa (while Stephen pines from the sidelines), and Bunny’s equally inevitable gambling. After a car crash down an Alpine pass, Bunny and Stephen find themselves guests of a strange shaggy bear-man (Julian Barratt) who lives under a motorway bridge and lusts after a stuffed bear Bunny has stolen from a hotel, but jealously guards his pack of dogs from Stephen’s supposed sexual designs. Bunny effects his and Stephen’s getaway by winning a death-defying bet to swim under a lake of ice.

Inspired by his near-death experience, Bunny’s lust for risk begins to take on a darker edge. Meanwhile, Stephen and Eloisa share a heart-to-heart, and a good number of Stephen’s special

blue cocktails, on a big-wheel ride at the fairground. Eloisa tells Stephen that she has a wilful shadow called Conchita, a sort of guardian angel, who has led her into all sorts of trouble. Conchita thinks Bunny is ‘hot stuff’ but Eloisa is beginning to think Conchita has very bad taste in men, and for the first time Stephen thinks he might be in with a chance with the woman he now loves.

Meanwhile, Bunny hears that Eloisa’s brother Javier (Noel Fielding) is a former matador, and hatches a new high-wire fantasy to prove his manhood in a pas de deux with a bull. But perhaps his luck is finally turning: he loses Javier’s priceless, vintage matador costume - along with his own underwear - to a fat gypsy in a midnight game of cards. Stephen finally joins Eloisa in her bed – but after a naked Bunny drags him away for help and fresh undies, he is met back at Eloisa’s room by a sharp Spanish fist in the face, as Bunny has blamed him for the theft of the matador outfit.

As Stephen and Bunny leave the town late that night, they see a bull in a field beside the road. The hour of reckoning is at hand...

CAST

STEPHEN Edward Hogg
 BUNNY Simon Farnaby
 ELOISA Verónica Echegui
 MUSEUM CURATOR Richard Ayoade
 ATILA Julian Barratt
 JAVIER Noel Fielding
 HOTELIER Sylvia Syms
 NARRATOR James Fox
 CAPTAIN CRAB Rich Fulcher
 HORSE RACE COMMENTATOR Gus Brown
 MELANIE Madeleine Worrall
 POLISH CAPTAIN CRAB OWNER
 George Newton

CREW

WRITTEN & DIRECTED BY Paul King
 PRODUCED BY Mary Burke
 PRODUCERS Robin Gutch
 Mark Herbert
 EXECUTIVE PRODUCERS Will Clarke
 Vincent Maraval
 Hugo Heppell
 Peter Carlton
 Suzanne Alizart
 LINE PRODUCER Jane Hooks
 PRODUCTION MANAGER Danny Gulliver
 PRODUCTION COORDINATOR Louise Knight
 ASST. PRODUCTION COORDINATOR Russ Noon
 PRODUCTION VOLUNTEER Jake Kieghtley
 FLOOR RUNNER Matthew Howard
 RUNNER/ DRIVER Louise Dance
 PRODUCTION ACCOUNTANTS Niall Shamma
 Gareth Jones
 ASSISTANT PRODUCTION ACCOUNTANTS Gareth Jones
 Katie Gill
 1ST ASSISTANT DIRECTOR Mark Hedges
 2ND ASSISTANT DIRECTOR Cecilia Testa
 3RD ASSISTANT DIRECTOR Rachel Dargavel
 SCRIPT SUPERVISOR Rebecca Rycroft
 CASTING DIRECTOR Gail Stevens
 CASTING ASSOCIATE Kelly Valentine Hendry
 MUSIC SUPERVISOR Phil Canning
 SCRIPT EDITORS Rachel Bennette
 Richard Ayoade

ADDITIONAL WRITING

DIRECTOR OF PHOTOGRAPHY
 FOCUS PULLER
 CLAPPER LOADER
 GRIP
 CAMERA JIB OPERATOR
 DAILY 2ND ASSISTANT CAMERA
 DAILY FOCUS PULLER
 ADDITIONAL DOP
 GAFFER
 BEST BOY
 ELECTRICIANS

Richard Ayoade
 Amelia Bullmore
 Simon Farnaby
 John Sorapure
 Steven Smith
 Danny Mendieta
 Philip Coleman
 David Oliver Media Ltd.
 Stephen Janes
 Ben Oliver
 Pete Edwards
 Ken Lowe
 Len Holt
 Pat Melody
 Steve McClean
 RIGGER Martin Ingham for Joe Porter Scaffolding
 LIVE VFX Matthew Bateman
 LIVE VFX ASSISTANTS Victor Simao
 Baret Hodgson
 James Medcraft
 Jo Irvine
 Tim Barker
 Chinna Udenze
 Grant Bridgeman
 Gary Williamson
 Richard Bullock
 Janey Levick
 Rosie Jones
 Sarah Pasquali
 Sophie Hervieu
 Andrew Ranner
 Lizzie Dixon
 Dean Spicksley
 Joe Barcham
 Adam Horton
 Natalia Czuplak
 Matt Wells
 Stephen Craighill
 Alex Giles
 Phil Smeeton
 Nicholas Durant
 Hannah Boyton
 Polly Benson
 David Dickinson
 Micaiah Dring
 Ruth Parker
 Sarah Chapman

VOLUNTARY ASST MODEL MAKERS	Katie Turner Cathy Lang Becky Athawes Rosalind Boulton Kelly Jago Michael Douglas Dean Sudron Cassia Dickinson Matt Clark	BULL ANIMATION UNIT SLINKY PICTURES LTD. ANIMATION DESIGNER & ANIMATION DIRECTOR ANIMATION PRODUCER PRODUCTION ASSISTANT STOP FRAME ANIMATOR DIRECTOR OF PHOTOGRAPHY AFTER FX ARTISTS MODEL MAKING STUDIO ASSISTANT FILMED AT CLAPHAM ROAD STUDIOS	Maria Manton Maria Manton Ryan Smith Tim Allen Matthew James Day Rob Ward John Taylor Artem Ltd. Gill Simpson Bob Thorne Max Halstead
ART DEPARTMENT VOLUNTEERS	Robert Leek Rebecca Barker		
ASSISTANT STANDBY PROPS	Joe Barcham		
DRAUGHTSMAN / MODEL MAKER	Andrew Ranner		
CONSTRUCTION MANAGERS	Paul Sinclair Adam Ali		
CARPENTERS	Alex Wyatt Daniel Abson Kieron Hunt Mark Shaw Nicholas Durant Phil Smeeton	ADDITIONAL ANIMATION STOP FRAME ANIMATORS	Gareth Howell Kerry Drumm Andrew Chong
CONSTRUCTION VOLUNTEER	Tim Gallagher		
LOCATION MANAGER	Faye Newton	HOT KNIFE DIGITAL MEDIA LTD	Andrew Whitney
LOCATIONS SCOUTS	Karl Hall Billy Pegg Richard Knight	ANIMAL SUPPLIER & COORDINATOR	Simon Wallett Sue Clarke @ Timber Tops
STUDIO MARSHALL	Neil 'Feg' Gregory	BULL WRANGLER	Jim Clubb @ Amazing Animals
COSTUME DESIGNER	Sam Perry	CATERERS	GT Caterers & Facilities
COSTUME SUPERVISOR	Laura Venables	RISK & SAFETY MANAGEMENT OFFICER	Andy Johnston
COSTUME TRAINEE	Jessica Allen	ELECTRICIANS	Jimmy James Tim Murphy
COSTUME VOLUNTEER	Nicki Lloyd		Neil Johnson
COSTUME MAKER	Chris Winter		James Bridger Jim Hogg
HAIR + MAKE-UP DESIGNER	Lily Beckett		
HAIR + MAKE-UP ARTIST	Zoe Stones		
HAIR + MAKE UP TRAINEE	Kimberly East	UNIT MEDIC	Craig Greenall
HAIR + MAKE-UP DAILY	Cherie Ward	PARAMEDIC	Graham Bowen
PRODUCERS ASSISTANT	Nova-Leigh Canning		
2D ANIMATION & HORSE RACE UNIT		SECOND UNIT	
DIRECTION & ANIMATION	Nigel Coan Ivana Zorn	DIRECTOR DIRECTOR OF PHOTOGRAPHY 1ST ASSISTANT DIRECTOR CAMERA OPERATOR FOCUS PULLER FOCUS PULLER CLAPPER LOADER GRIPS	Jake Polansky Adam Hall Nickie Sault Damian Daniel Steven Gardner Barry Squires Owen Tooth Chris Hewitt Dave Ashby

2ND UNIT SOUND RECORDIST Tim Hodge
 ADDITIONAL DOP Pete Edwards
 CAMERA CAR DRIVER Ian Kitchingman
 CLEARANCES The Clearing House
 POST PRODUCTION SUPERVISORS Layla Evans
 Michelle Camp
 EDITOR Mark Everson
 ASSISTANT EDITOR Jason Rayton
 ONLINE POST PRODUCTION FACILITY Molinare
 POST PRODUCTION MANAGER Katie Shahrokh
 POST PRODUCTION MANAGER Alan Pritt
 DI FILM CONSULTANT Justin Lanchbury
 SENIOR COLORIST Gareth Spensley
 SENIOR DI TECHNICIAN Andy Richards
 DI TECHNICIANS Steve Knight
 Gemma Townsend
 Katy Piggott
 ONLINE EDITOR Gareth Parry
 FILM SUPERVISOR Soren Kloch
 FILM CONSULTANT Len Brown
 DIGITAL FILM SUPERVISOR Matt James
 RE-RECORDING MIXER Scott Jones
 ASSISTANT RE-RECORDING MIXER Stefano Marchetti
 FOLEY RECORDIST Filipa Principe
 FOLEY ARTISTS Jason Swanscott
 Clare Mahoney
 Rikki Butt
 VFX PRODUCER Shanaullah Umerji
 VFX SUPERVISOR Anthony Webb
 VFX ARTISTS Simon Kilroe
 Lewis Saunders
 ROTO PREP ARTIST Ricky McMahon
 SOUND DESIGNER Tim Barker
 SOUND FX EDITOR Gernot Fuhrmann
 PRE-MIX ENGINEER Scott Jones
 SCORE 5.1 MIX David Mitchell
 PUBLICITY
 Zoe Flower / Keeley Naylor at Emfoudation
 STILLS PHOTOGRAPHER Dean Rogers
 STILLS PHOTOGRAPHY ASSISTANT Jo Irvine
 EPK Kyle Blanshard

MUSIC

ORIGINAL MUSIC BY Ralfe Band
 COMPOSED BY Oliver Ralfe
 ADDITIONAL COMPOSITION BY
 Oliver Ralfe & Andrew Mitchell
 PUBLISHED BY Domino Publishing Co. Ltd (PRS)
 PRODUCED BY Oliver Ralfe & Andrew Mitchell
 RECORDING ENGINEER Rowland Prytherch
 ADDITIONAL ENGINEERING BY Amandeep Sagger
 MIXED BY John Greswell at MPM London
 STRING ARRANGEMENTS BY John Greswell
 PERFORMED BY
 Oliver Ralfe
 Andrew Mitchell
 John Greswell
 Nick Fowler
 Pete Wareham
 Garo Nahoulakian
 Matthew Greswell
 Rowland Prytherch
 MANAGEMENT Michelle Hilbourne
 SPECIAL THANKS
 Joe Bennett
 Robin Bennett
 Katja Daugaard
 Nick Tingay

For Elizabeth Maynard 1913 – 2008

'Attics'

COMPOSED BY Oliver Ralfe & Andrew Mitchell
 PERFORMED BY Ralfe Band
 PUBLISHED BY Domino Publishing Co. Ltd. (PRS)
 P&C Loose Music under exclusive license from
 Ralfe Band

'Alone Again Or'

PERFORMED BY Love
 Licensed courtesy of Warner Music UK Limited
 WRITTEN BY Bryan Maclean
 PUBLISHED BY Campbell Connelly & Co Limited

FOR WARP X

HEAD OF PRODUCTION Barry Ryan
HEAD OF DEVELOPMENT Caroline Cooper-Charles
COORDINATOR Kate Fewins
ASSOCIATE PRODUCER Ally Gipps
DEVELOPMENT ASSISTANT Ngaio Davies
WARP X IDENT CREATED BY Chris Boyle
WARP X IDENT SOUND DESIGN BY Mat Ranson
LEGAL REPRESENTATION
Kate Wilson Consultancy Limited
FINANCIAL CONSULTANCY Chris Spurgeon
BANKING PROVIDED BY Barclays Bank
INSURANCE SERVICES Media Insurance Brokers

FOR FILM4

PRODUCTION Gerardine O'Flynn
Tracey Josephs
BUSINESS AFFAIRS Harry Dixon
Paul Grindey

FOR UK FILM COUNCIL

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FOR SCREEN YORKSHIRE

HEAD OF COMMUNICATIONS Andrew Craske
MARKETING AND COMMUNICATIONS OFFICER
Rachel Mcwatt
PRODUCTION COORDINATOR Will Massa
FILM FINANCES UK Neil Calder
Linda Pather
Sudie Smith
Ruth Hodgson

FOR WILD BUNCH

EXECUTIVE PRODUCERS Rita Dagher
Carole Baraton
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Lionel Skerratt
Adrian Sturges
Laura Tunstall
Ed Weeks
Simon Whalley
Edgar Wright
Barney Wright
Steve Wolkoff
Hugo Young

If you would like to recreate Stephen's itinerary, visit the following places:

MUSEUM VAN DE SPEELKAART
(The Playing Card Museum) Turnhout, Belgium

NEDERLANDS LEDER EN SCHOENEN MUSEUM
(Netherlands Leather and Shoe Museum),
Waalwijk, The Netherlands

STICHTING NATIONAAL BRILMUSEUM
(The National Eyeglasses Museum)
Amsterdam, Netherlands

PIANOLAMUSEUM
(The Pianola Museum) Amsterdam, Netherlands

DE KATTENKABINET
(The Cat Cabinet) Amsterdam, Netherlands

DEUTSCHES KLINGENMUSEUM
(The German Museum of Cutlery),
Solingen, Germany

DEUTSCHES RONTGEN-MUSEUM
(The German X-Ray Museum)
Remscheid, Germany

DEUTSCHES KOCHBUCHMUSEUM
(The German Cookbook Museum)
Dortmund, Germany

MUZEUM INZYNIERII MIEJSKIEJ
(The Museum of City Engineering) Krakow, Poland

MUZEUM POCZTY I TELEKOMUNIKACJI
(The Museum of Post and Telecommunications)
Wroclaw, Poland

MUSEUM FARMACJI
(The Pharmacy Museum) Krakow, Poland

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DIRECTOR'S THOUGHTS

BUNNY & THE BULL is a road movie set inside a man's head. And it was a case of several ideas coming together at once in my own mind. I went inter-railing after I'd directed Season 2 of THE MIGHTY BOOSH, had a brilliant time, and I didn't think anyone had done a European road movie on the rails before; it seemed it could be a good setting for a buddy movie.

I was interested in those powerful friendships you have when you're young when you kind of fall in love with somebody. Even though it's not necessarily a sexual love, you become infatuated, as Stephen is with Bunny in this film. I'd adapted Virginia Woolf's THE WAVES for the stage; there are six characters who speak and one – Percival – who doesn't, but who somehow manages to hold the group together, as they all idealise him in different ways. Percival also dies while he is young, which allows the others to preserve him in golden amber as a perfect being who would never let them down. Bunny struck me as that sort of a figure: someone you remember more fondly than perhaps he deserves. The journey of the film is that of letting go of this gilded past, of accepting that friendship as a phase in your life and being able to move forward.

I was also interested in gambling. I'd written a play with Simon Farnaby called I AM THICKER THAN WATER about his family history of gambling and how he has inherited it. His grandfather was a real addict (it was his dying wish that his son put twenty quid on a horse) and every time I called Simon, he seemed to be in the bookies. I've always been attracted to those Tom Waits lowlife bar-flies, so I wanted to write about that strange relationship between the gambler and the observer who thinks their friend is an idiot, but can't help taking the odd punt despite themselves. Simon only believes in betting on the long-shot. It's as if each bet is a leap of faith for him, and I liked the idea that an overly cautious observer finally decides to take that leap – but can't work out whether they've won or lost.

I wanted to build on the visual style of THE MIGHTY BOOSH, on which we'd found some techniques that let us build fabulous landscapes on a very tight budget. But I wanted to change the nature of those landscapes, to build them out of different objects. I was interested in Xavier de Maistre's VOYAGE AUTOUR DE MA CHAMBRE where he describes journeying around a room in the grand style of travel writing. Really, for him, it was a question of where you find the sublime: at the end of a long trek through the desert watching the moon rise over an oasis, or at the end of the bed staring at the laundry basket. I wanted to create the visual equivalent, a world where you can find epic landscapes in everyday objects, a sort of lo-fi Land of the Giants.

Stephen's flat operates as a visual metaphor for his head-space. So at the start of the film, it is obsessively tidy, all his memories sealed away where he doesn't have to think about them. And then, as soon as he remembers the slightest thing, he's inundated with a deluge of memory. And before you know it, the boxes are all opened, nothing is where it should be and people from his past are popping up all over the place. He has lost his precious sanctuary and no matter how hard he tries, he cannot restore it. He attempts to reimpose order, to get rid of the voices, but they're not going anywhere. Film tends to be obsessed with physical action but in this movie, all Stephen has to do is walk out the front door. His journey might be limited to one small flat, but in order to escape, he is going to have to address all the unpleasant memories he's ignored for so long.

I hate fish. I really dislike eating fish. I had a formative experience as a child when a lobster escaped in an Italian restaurant and shattered a light bulb, causing hot glass to fall over my head. Captain Crab is my idea of the worst possible restaurant chain, one of those global chains you leave home to get away from but end up finding in the wilds of Morocco. And I suppose that was based on my inter-railing experiences. I went to Eastern Europe hoping to find something honest and true and sublime, but for the most part, it just looked like Croydon. The idea of travel is to find something startling and different; but sometimes you end up faced with what you were trying to leave behind.

PRODUCTION STORY

BUNNY & THE BULL is not your typical low-budget independent British feature film. The fifth production from low-budget studio Warp X and the first feature from the director of the cult BBC comedy show THE MIGHTY BOOSH, it's an odd-couple road movie that plays out entirely within one man's head – and by the same token, the film criss-crosses Europe while remaining conspicuously and imaginatively shot in a studio. As its protagonist Stephen's memories start to unravel, the film conjures its scenes of a botched buddy odyssey through assorted scraps of home-made props, back projections, hand-drawn maps, photo montages and sundry styles of animation.

'Trying to make an effects film for one million pounds seemed like an impossible feat,' says the film's producer, Mary Burke. 'If any other director had approached me with that idea, I would never have even considered entertaining it. But luckily Paul's imagination and his keen understanding of in-camera effects, coupled with a willingness to work hard, meant his magical realist world could become a reality.'

'It's a fantastical world,' says Robin Gutch, who produced the film for Warp X with Mark Herbert alongside lead producer, Mary Burke. 'The language, the imagery, the emotions – everything about the film is in the romantic tradition, rather than the realist or horror-realist expectations that one has of British films in general. For Warp X there's a real feeling that here is a new cinematic voice coming out of a different tradition.'

FROM BOOSH TO THE BIG SCREEN

'Paul had written a treatment that referenced a delectable array of contrasting imagery – from Martin Parr and Picasso to TRUMPTON and PADDINGTON. It's not every day that you get an idea like that from such an intelligent and well-versed director. I knew we were onto a winner, and was up for the challenge of making it work on a Warp X budget,' remembers Burke. 'We

wanted to take the Gondry-esque aesthetic that Paul had crafted previously and give it an emotional twist. The road-movie structure acted as skeleton for his writing when we started the script, but it was the emotional journey that was the most difficult to pin down.'

'It's quite a business writing a script,' says King. 'Noel [Fielding] and Julian [Barratt, the stars of THE MIGHTY BOOSH] have these tremendously fertile imaginations, whereas with me, it's a bit like getting blood out of a stone. I felt a bit like Stephen in the film by the end, stuck in my flat, sitting in my pants and surrounded by record cards and post-it notes. That process ended up visually informing the film in a strange way. The production designer came round for a meeting and just started taking pictures of my flat. I was really offended, as I'd always thought I was more of a Bunny than a Stephen. He soon put me right.'

The lo-fi, fantastical aesthetic – shooting effects in camera as much as possible to avoid lengthy post-production – was a practical solution to budgetary limitations, but it was also a spur to creating something surreal and extraordinary.

'In the "Boosh", our landscapes were heightened but still essentially realistic,' says King, 'whereas this is very much set in somebody's head. I went internal. That's not what you're supposed to do on a film, is it? But had we actually tried to film around Europe the compromises would have been astronomical. So it was simply about trying to keep it all in camera and use animators that I've worked with, people we knew and liked and were doing us a favour. I don't think there's many other films being shot in this country that look like this, and I'm very proud of that. Personally I'd rather see a low-budget film that tries to do something visual rather than just looking like it was shot in a car park and your mate's flat. I didn't want to hide behind the low-budget; I still wanted something lush and beautiful, but I'd rather make something out of newspaper and get a wide shot with a couple of toy cars being pulled along on a bit of string and hope it allows the audience's imagination to

run with it, almost like a radio play. If you don't show everything, if instead you try to evoke something, I think it can be more visually satisfying than having everything handed to you on a plate.'

'The most difficult challenge on the film from my point of view,' says Burke, 'was trying to convey Paul's vision to our financiers and getting them to understand how we could build such wild worlds on a shoestring budget. There were a ton of amazing ideas in the script but there are so many variations of what 'a cardboard world' could look like that we had to build in references in advance. The prep was tenfold what it has been on any other Warp film; we had to do months of pre-visualisation with our production designer, constantly sending pictures of the models as we built them so our financiers could understand what they were actually investing their money in! It was like building the film before we built the film. But I think up until seeing the rushes they had no idea how weird it was going to look. Or how beautiful! Nigel Coan, who had worked with Paul previously, created all the animation in the cardboard land back projections, the racehorse sequence and the map world. He's one of those people where you can say "I want it to look beautiful," and he hands it back looking even more beautiful than you could have imagined.'

Cinematographer John Sorapure had worked with Paul King on the second and third seasons of THE MIGHTY BOOSH. *'We wanted to take it away from a television aesthetic and be more cinematic,' he says. 'The most significant imposition was the 2.35:1 Cinemascope aspect ratio, because you can't get so close with it. So rather than a television-cutting style, we wanted to let the takes run a little longer, and choreograph the action in the camera. For me that's perhaps what defines the difference between cinema and television, because you've got an audience in front of a bigger screen, you can let them look a bit longer and linger on stuff. As long as you're rewarding them with beautiful images and interesting compositions, you can ask them to work a bit harder.'*

'There's always that question with a new director coming from another discipline: can they make a film with cinematic means, and what are the differences between television and film?' says Burke. 'In Bunny, our characters go on an emotional journey, changing quite dramatically from the beginning to the end of the film. Although there is still that off-kilter look we all loved on the "Boosh", all the comedy in BUNNY & THE BULL is linked to a broader more emotional depth in our two mismatched buddies. Like WITHNAIL AND I each chaotic step they take brings them closer to meltdown.'

'The "Boosh" is very much about vanity – Howard's pretentious intellectual vanity and Vince's physical vanity,' says King. 'Whereas both Stephen and Bunny secretly (and in Bunny's case unconsciously) hate themselves – just not each other. If I was seeing any sort of double act predecessor then BRIDESHEAD REVISITED'S Charles and Sebastian was kind of a touchstone for me, because I like that idea of being constantly let down by somebody and the scales slowly falling away from your eyes. There's a beautiful expression in that book when Charles watches Sebastian getting drunk for about the hundredth time and describes it as "a blow falling upon a bruise," and I wanted that slow, desperately miserable feeling of watching somebody destroy themselves. It isn't really sitcom territory, to be honest...'

'Comedically, you generally need a witness, and that's what Stephen feels he is. The film is called BUNNY & THE BULL for a reason, because he feels he's just there witnessing the decline of a great, even though it's actually his story. There's that adolescent cliché that you're the star of your own movie, but I always suspected that somebody else was the lead in my film and I was just sort of watching them.'

CASTING THE BUDDIES

'I ended up casting actors I was really keen to work with because I thought they were funny, rather than looking for the perfect fit for a preconceived role,' King says of his leads. 'I'd read about Eric Rohmer, of whom I'm a big fan, and he would cast things, spend a fortnight with the actors, then go away and completely rewrite the script in their voices. Certainly I wasn't necessarily imagining one character from Sheffield and another from Darlington, but I liked what Ed and Simon had, and they are quite like their characters.'

'I guess Stephen is based on every man who's never done very well with women, who's a little bit shy, introverted or OCD,' says Edward Hogg, who plays the character. 'I don't know; Simon knows Paul very well and said the character was based on Paul himself... I think he probably took a lot of experiences he had in his own life and pushed them to an extreme.'

'We chose Ed because he came from a theatre background, and we knew we needed someone who could spend a lot of on-screen time in his flat on his own, and make that real and emotional and funny at the same time,' says Mary Burke. 'Ed is quite good looking but we had originally thought Stephen would have a typical nerd look. So we had to dress him down with woolly jumpers and those stupid hats, and make him grow his hair long.'

'I had very long hair when we started, Paul wanted it cut a little bit, and by accident they cut it too short,' Hogg remembers. 'So they ended up putting extensions in it, which made me look like one of the members of The Darkness. They're quite uncomfortable, extensions; they feel like lots of little pods pressing against your head.'

'He had a nice smiley face and he laughed at my jokes, which is sort of the dynamic we see in the film,' says Simon Farnaby, who incarnated Bunny. 'I think I know all about things like pulling girls and he's useless at that sort of thing, even though he's

better looking, but he doesn't know it, so it's like come on, let's get you some action, and he'd be pretty useless. We had a great time filming. I tried to take him to a casino but they wouldn't let him in, because he was wearing tracksuit bottoms. So he went all the way home to change his trousers, came back and they still wouldn't let him in because he didn't have any photo ID.'

'I went and got drunk instead, which was good too,' says Hogg.

Paul King has known Farnaby for a long time: he'd cast him in three episodes of THE MIGHTY BOOSH, and they had co-written a stage show with a gambling theme. *'My granddad was a compulsive gambler and I had a few issues on that score,'* remembers Farnaby. *'Every time Paul would ring I was always in the bookies.'*

But it was only through helping with early read-throughs that the character started to take Farnaby's shape. *'In the first drafts of the script Bunny was more of a beautiful, dashing, yacht club-aristocrat type of a character,'* says Burke. *'Simon knew the character from some early table writing, so we asked him to come in and read against the Stephen character, and the more he helped us with the casting the more we thought "Maybe he's Bunny." He has a gorgeous, oddball handsomeness about him but is not your typical leading man: he's got ridiculous blond fuzball hair and beady eyes, so you wouldn't necessarily put him in a lover-man role. Yet somehow it really worked. He's very funny.'*

'I took Bunny down a peg or two in the social structure; got him hanging around in seedy bookies and wearing second-hand clothes,' Farnaby chuckles.

'Simon was really helpful with the script, and now looking back I know he was just changing it,' says King. *'But to be honest, when I first thought about him auditioning I thought it would be for the Stephen character. It was a bit of a journey in the rehearsals – but you try stopping comedians from re-writing the script...'*

Farnaby tallies his character's defining traits: *'He loves gambling, booze, girls; he just wants to have a good time. He's a rake. A bit of a loser as well, I guess, but he prefers to dwell on when he's won. He probably has one big win in the year and that's what he prefers to focus on, a bit like me. If someone tells you they're a successful gambler, you know they're a successful liar.'*

'The other odd thing,' says Farnaby *'is that my favourite food is crab. I'm famed in my family for liking crabs' legs. I don't know if that fed through to Paul via osmosis somehow; I don't remember telling him.'* *'I had no idea about this'* remembers Paul. *'It just came out during filming. Simon had an afternoon off and spent four hours in a Loch Fyne seafood restaurant. How can you eat seafood for that long? He really is Bunny.'*

ELOISA/VERÓNICA

The woman who comes between Stephen and Bunny is a Spanish waitress, Eloisa, whom they meet in the process of cursing her job and her boss in a Polish branch of Captain Crab.

'She's quite outgoing, quite a character, but quite lost, and has some problems with men,' says Verónica Echegui, the Spanish actress who plays her. *'I fell in love with her when I read the script: it seemed pretty crazy. I haven't seen THE MIGHTY BOOSH, but I love it when someone tries to tell a story in a personal, original way.'*

'Spanish women are sexy, beautiful, and because of the bull fight we knew we wanted to end the story in Spain,' says Burke. *'So it made sense to make the character of Eloisa Spanish. Paul knew that he needed her to be authentically Spanish rather than an English person doing a cod accent. When Verónica came in, we just immediately knew it was her, everything just fell into place. She was so silly, small and fiery and ridiculous, and her accent was just amazing. She's so brilliant, and this is her first English language film as well.'*

'Verónica, beautiful Verónica,' remembers Farnaby. *'She was great; an amazing actress, and this big ball of energy on the set, always messing around and joking and keeping us all in good spirits. She would just kind of flit in and do some blinding acting and then flit out again. And she's gorgeous.'*

'I remember my first scene, everyone else had been shooting for four or five days, all these people I didn't know, and I was really nervous,' Echegui remembers. *'I was dressed as a prawn. And the first line I had to say was "Fuck you, Pawel!" – the name of my boss in the movie. Paul said, "Is everyone ready? Roll!" And I shouted, "Fuck you, Paul!" And he said, "Okay, thank you... Cut! Fuck you, Verónica!" So it was a good way to start, maybe...'*

Echegui also introduced into the script an imaginary friend, who became Conchita, her character Eloisa's independent-minded shadow. Conchita is superstitious and fancies bad boys like Bunny; Eloisa thinks timid, bashful Stephen may be worth a second look.

'Paul wanted us to rehearse and bring in some ideas,' Echegui explains. *'The script said Eloisa was superstitious, so I brought things like an imaginary friend, and some of the superstitions we have in Spain. Paul had done some research, but he also wanted me to change things.'*

'We certainly built things around those performers,' says King. *'The stuff about the imaginary friend – that's very much from Verónica's own life. She's quite an astonishing force of nature, an amazing and very strange girl...'*

LIFE ON SET

'It's easy to trot out the clichés that with low-budget filmmaking you have to think laterally, be more creative and ingenious,' says producer Robin Gutch. 'But to see them actually being executed in such a great way was really inspiring.'

'We had props and builds for 35-40 sets on a £1million budget,' remembers Burke. 'And the limitations of this budget meant doing everything in hyper-drive: building and shooting five full-scale models in six weeks' prep-time, getting all the photography and animation ready for the back projections, sourcing the millions of detailed props for Stephen's flat as well as all of the sets in one studio space. Everyone – god bless them – worked around the clock for most of the shoot. I'm surprised anyone in the art department still speaks to me. It was an insane challenge in hindsight, but worth it.'

'There were always people working on something in the corner – a fairground made out of clock parts, a model like a giant snow-dome, an underpass made out of newspaper,' says Farnaby. 'It would be like "hold the work... and act!", and as soon as you'd stopped, the banging starts, hammering and chatting. I think there were always two or three sets, one that you were acting on, another being built and another being torn down.'

'Some of it was bizarre,' says Hogg. 'I had to act a lot of shivering, when we were in newspaper snowstorms, which became a nightmare when we had to loop the shivering sounds afterwards in the ADR. I've never done anything like it before, a movie completely filmed in a studio, but I think it looks stunning.'

King estimates a third of the film was shot against a rear-projection screen, on which the filmmakers screened the animated backgrounds (traffic, betting-shop punters, the piscine victims of Captain Crab) that they'd prepared earlier.

'We wanted the film to have a more organic look than your typical computerised special-effects film,' says John Sorapure. 'Even the lighting changes were done in camera. But there are some limitations to working that way. For one, we had to make sure we'd shot everything we needed for the back projection before we shot the scene with the actors; green-screening gives you much more flexibility with your schedule. And two, the luminance coming off the back-projection is very low, so that immediately dictates that everything else is lit quite low. We were shooting wide open with high-speed lenses the whole time, which means a very narrow focal depth, so our focus puller Steve Smith had to have Jedi skills to pull it off. You have to be careful not to let light spill onto the back-projection screens, too, or you'll wash out the contrast.'

'It's pretty limiting in terms of camera angles,' adds King, 'because you have to shoot straight on to pick up the back-projection light, and the screen is only about six metres by three. There aren't a lot of tilts up to the sky, for example. But we'd done quite a bit of back projection before on the "Boosh", so had a few ideas about how it could not feel too claustrophobic. And at least the actors can see what the scene's going to look like, unlike acting against a green screen. You look at the monitors and see exactly what you're going to get, or 99 times out of 100 you do. The pressure was not just to get the technical precision to be able to finesse the image in post-production, but also to get the performance, the emotion, and the comedy.'

Ironically, King wanted the scenes set in Stephen's flat, and shot in a conventional studio space, to have a more claustrophobic feel. *'The flat is a character in the film, and it's very much watching Stephen – which is why we've got a camera in the shower head, a camera in the washing machine, a camera in the bin. I liked that observational style of THE CONVERSATION and wanted to try a more stylised version of that. But we were so limited for space that it was probably harder filming that stuff than it was to film worlds made of newspapers and snow globes, and all these odd bits of a weird set made of carpets.'*

The team struck a deal to shoot in the old Carlton television studios in Nottingham. *'We kept the costs down by using local crews,'* says Burke. *'We only brought the key members of the crew from London: Paul and me, John Sorapure, Gary Williamson the production designer and the editor Mark Everson.'*

'We often had people staying round the clock and we'd wrap and I'd go straight on to second unit and be trying to direct that until about 2 am, go home and be back on the floor at half-past seven,' says King. *'It was just amazing to see how people would work themselves into the ground for virtually no money. I'm sure everyone said this but it feels like you deserve an award just for having got to the end of the shoot.'*

'But polyboard is surprisingly comfortable,' says Maria Manton. The MD of production house Slinky Pictures, she animated frame-by-frame the titular bull that Bunny finally gets to battle by the light of the moon. One particular, eight-second shot took her 59 hours to film. *'There was a fair bit of sleeping at the studio, I have to admit.'* -

THE BULL

Bunny's denouement with the bull marks a watershed in the film. For Bunny himself, it's a moment of reckoning, and a self-determined test of his manhood, even his mortality – and the ultimate bet. For Stephen, it's a moment of sublime beauty, where he finally sees Bunny doing something worthy of his charisma – and of supreme loss. And for him and the film alike, it marks the moment where reality intrudes into the semi-animated, studio-set fantasy. Part animation, part live action, the bull is both an animatronic model built of metal bric-a-brac, and a real Spanish bull that Farnaby had to face down in a field.

'Talking to Paul, I really got a sense that with this bull, Bunny has finally met his match,' says Manton. *'They're really equals when they meet each other, and of all the characters in the film he's certainly got balls as big as Bunny. Bulls are amazing things. Particularly in Europe, they have a real mystical power, their image of virility and all the other stuff.'*

In the cause of realism, she closely modelled her animatronic bull on a real bull's skeleton. *'He's made of all these metal objects, cutlery and a cheese grater and iron plate on his nose, but underneath the armature is as close as you can get to a real bull's skeleton. So I gave him angle-poise lamps for legs, because they can turn on a penny. If you study bull-fighting footage, it's staggering how close the bulls get to the fighter; they can turn like the most amazing horses. So then we literally moved him frame by frame.'*

'Everyone kept asking, are you frightened? You're going to face a bull!' remembers Farnaby. *'And I was like, "Well, it is a stunt bull," not that I knew what a stunt bull was, but I assumed they were pretty well trained. I'd been around cows a bit as a youngster, I don't fear the animal. So this bull was in front of me, and when it charged at me I was slightly concerned, but it had a load of men around it with pulleys and cables, and an electric fence around it for about 200 yards, and I had an*

electric fence around me. The fence looked pretty flimsy, like if the bull had wanted to go for me it would have got through easily.'

'It was the dopiest bull you could ask for,' laughs Sorapure. 'Apparently they don't like being awake much at night-time. We had to cajole and move and push it until suddenly – I'm not sure what happened – it got a big shock, ran like crazy, broke through our electric fence and disappeared into the darkness for about half an hour. Then we realised it had circled around behind the crew and was beginning to stalk us.'

'We had to suspend filming for two hours while they tried to catch it. But it just ambled along,' says Farnaby, unimpressed. 'I don't know what films it had been in before, but I'm guessing they're not incredibly bright animals.'

'I think he had done a couple of commercials and that was it,' says Burke. 'He was one of three Spanish bulls in the country. We needed authenticity!'

'It didn't seem to play by any sort of rules at all. I'm not sure how well you can actually train a bull; it just seemed to involve shouting and cracking whips and stuff,' says Farnaby. 'I don't think it was drugged, but it was pretty docile. Animatronic bulls are much better.'

THE SOUNDTRACK

Spanish passions also fed into the eclectic score by Ralfe Band, whose front man Oly Ralfe contributed occasional songs and cameos to THE MIGHTY BOOSH radio and TV shows. (His music is described by Julian Barratt as 'psychopathic folk-waltz music... epic and peculiar and catchy as hell'.)

'The film seems to have very much an internal world,' considers Ralfe, 'so I tried to create quite a self-contained soundtrack. The music was meant to have a magical, unreal quality, exactly like the film itself. At first they were thinking of using a couple of tracks by Tom Waits, whom I love, but I heard them and said "No, this doesn't work," because it's referencing the outside world and characters you know who will distract you. My first instincts were usually the ones that worked.'

Piano sounds feature heavily. *'There's a kind of dusty, archaic kind of look to some of the film which suited an old piano sound,'* says Ralfe. *'We had this old, broken American piano in the room we were recording in, and we ended up just banging and clacking this broken old beast to create some of the atmospheric, darker kind of sounds. And I recorded this melodic feel on another piano. Then there are more folksy elements on accordion when they're in Spain. It's a road trip, and our music has quite a lot of different ingredients, so we were able to draw on that depending on where they were in Europe, in Spain or Poland or back in Britain.'*

CAST BIOGRAPHIES

EDWARD HOGG

Edward graduated from the Royal Academy of Dramatic Arts in 2002 and was immediately cast as The Fool in the inaugural RSC Academy production of KING LEAR, directed by Declan Donnellan. He then appeared as the eponymous WOYZECK at the Gate Theatre in London and St. Anne's Warehouse in New York City. He received rave reviews and also an Ian Charleson Award Nomination in 2006. On stage he has also worked with Trevor Nunn (in the original cast of Tom Stoppard's multi-award-winning ROCK 'N' ROLL); Rupert Goold, in the Almeida's THE LAST DAYS OF JUDAS ISCARIOT, in which Edward played Jesus Christ; and David Farr, in Loot at the Bristol Old Vic.

Edward's film work includes the cameo part of Chris Dervish in BROTHERS OF THE HEAD; Luke in SONGS OF SONGS; one of the Bright Young Things in ALFIE; and the Young Mr Bray in NICOLAS NICKLEBY. 2009 sees him star in two independent features: BUNNY & THE BULL for Warp X, and WHITE LIGHTNIN', directed by Dominic Murphy. The film had its American and European premieres at the Sundance and Berlin Film Festivals respectively. The Guardian said 'Edward Hogg is magnificent as a glue-sniffing antichrist hillbilly called Jesco White who keeps his violent urges in check by performing on stage'. Hogg was featured in Screen International's 2008 'Stars of Tomorrow' feature, an annual showcase of up-and-coming talent.

SIMON FARNABY

Simon is a writer, performer and comedian. He has written and performed in BLUNDER for Channel 4, SIMON AND GARFUNKEL REMINISCE for Paramount Comedy Channel, a pilot of GOLF WAR with Rich Fulcher, and FUR TV for MTV. He also has credits on the television series LIFESPAM, HORRIBLE HISTORIES, ANGELOS, THE MIGHTY BOOSH, SPOONS, JAM AND JERUSALEM and THE YELLOW HOUSE. On stage, he has acted in the Edinburgh Fringe hit LESSONS LEARNED DRIVING A TRACTOR, I AM THICKER THAN WATER (a one-man show which he co-wrote with BUNNY & THE BULL director Paul King), and COLD COMFORT FARM for Greenwich Theatre's Youth Theatre. BUNNY & THE BULL is his first feature film. He stands 6'2".

VERÓNICA ECHUEGUI

Verónica was selected as Spain's contender for the Shooting Stars Award at the 2009 Berlin Film Festival. She was nominated for a Goya (Spain's national film awards) in 2007 as Best New Actress in Bigas Luna's YO SOY LA JUANI, and again in 2009 for Best Actress in EL PATIO DE MI CARCEL. BUNNY & THE BULL is her first English-language film.

RICHARD AYOADE

Richard is a Perrier Award winning writer and director. In 2004 Ayoade co-created and directed Channel 4's spoof horror comedy series **GARTH MARENGHI'S DARKPLACE**, in which he also appeared. This was followed with a sequel series, **MAN TO MAN WITH DEAN LEARNER**, which Richard directed and co-wrote and went out on primetime Channel 4. He has performed in **THE MIGHTY BOOSH** and the Emmy Award Winning **IT CROWD**. Ayoade has recently signed with Warp Films for promos. So far he has made music videos for **THE ARCTIC MONKEYS**, **SUPER FURRY ANIMALS**, **KASABIAN**, **THE LAST SHADOW PUPPETS** and **VAMPIRE WEEKEND**. He has also directed a feature-length concert film of the **ARCTIC MONKEYS**. Ayoade is just about to direct his first feature film, **SUBMARINE**.

NOEL FIELDING

Noel is best known for playing the role of Vince Noir opposite Julian Barratt (Howard Moon) and his brother Michael Fielding (Naboo) in the award-winning comedy series **THE MIGHTY BOOSH**. Fielding met Julian Barratt, when Julian was performing a gig - and Julian offered Noel a place to perform. Julian was impressed by Noel's skill, and the two formed a partnership. Fielding trained as a visual artist and is responsible for some of Boosh's distinctive sets, costumes and characters. Outside of his work on **THE MIGHTY BOOSH**, Fielding has also had parts in many of Channel 4's somewhat off beat comedy programmes, including **NATHAN BARLEY**, **THE IT CROWD** and **GARTH MARENGHI'S DARKPLACE**, more often than not appearing alongside Mighty Boosh partner Julian Barratt. Noel has also appears regularly on **NEVER MIND THE BUZZCOCKS**.

JULIAN BARRATT

Julian stars as the character Howard Moon opposite Noel Fielding's Vince Noir in the comedy series **THE MIGHTY BOOSH**. Barratt is also an accomplished musician in a wide range of genres; he claims to be a jazz fusion fanatic - and was in a band called **GROOVE SOLUTION** in the early 90s. He composes much of the music for **THE MIGHTY BOOSH**, helped by Dave Brown. The music included in the series is an eclectic range of genres including rap, heavy metal and psychedelic rock.

Barratt has appeared in other TV shows, including the lead role of Dan Ashcroft, a frustrated writer, in the Channel 4 media satire, **NATHAN BARLEY**. He also appeared in the surreal black comedy series **ASYLUM** alongside Simon Pegg and Jessica Stevenson, and **GARTH MARENGHI'S DARKPLACE**. Barratt's film roles have included: **LUCKY BREAK** and **THE PRINCIPLES OF LUST**.

CREW BIOGRAPHIES

PAUL KING - DIRECTOR

Paul trained with clown director Cal McCrystal before directing the comedy show **GARTH MARENGHI'S FRIGHT KNIGHT** which was nominated for the Perrier Award at the Edinburgh Festival in 2000. The follow-up **NETHERHEAD**, won the award the following year and led to the Channel 4 series **DARKPLACE** for which Paul was Associate Director.

Working with Noel Fielding on **VOODOO HEDGEHOG** (also nominated for the Perrier in 2002) led to Paul directing all three series of the award-winning **THE MIGHTY BOOSH** as well as two live tours which culminated in four shows at Wembley and the O2 arena last year. He has also directed television comedy for the BBC, **Objective**, **Avalon** and **Zeppotron**.

He is currently writing an original screenplay for Warp Films and adapting the much-loved **PADDINGTON BEAR** stories for Heyday Films.

MARY BURKE - PRODUCER

Mary works across both Warp X and Warp Films, where she has been responsible for cultivating fresh UK talent since the company's inception in 2002.

BUNNY & THE BULL is the second feature film Mary has developed and produced on the Warp X slate, a digital 'studio' that makes low budget feature films with funding from UK Film Council, Film4, Optimum Releasing, and Screen Yorkshire.

In 2007, Mary produced A COMPLETE HISTORY OF MY SEXUAL FAILURES – a slacker documentary about a loser in love – for director Chris Waitt (Sundance, Edinburgh, Dinard, Sydney 2008) which was released cinematically worldwide in 2008. Mary's second project with Waitt was FUR TV - a dirty puppet comedy television series for MTV through Warp Films.

Mary originally joined Warp to work on Chris Morris's BAFTA award-winning short MY WRONGS 8245-8249 and 117. She produced the short RUBBER JOHNNY for maverick video director Chris Cunningham in 2005 (Melbourne – Best Experimental Short) and since then has worked on a raft of projects for the Warp X and Warp Films slates including Shane Meadows' DEAD MAN'S SHOES and THIS IS ENGLAND and Olly Blackburn's DONKEY PUNCH and the ALL TOMORROW'S PARTIES film.

Mary is currently in pre-production on GARTH MARENGHI'S DARKPLACE helmer Richard Ayoade's debut comedy feature SUBMARINE, based on a novel by Joe Dunthorne for Warp Films and Ben Stiller's production company Red Hour Films.

ROBIN GUTCH - MD, WARP X

Robin is Joint Managing Director of Warp X, a start-up digital 'studio' that makes low budget feature films with funding from UK Film Council, Film4, Optimum Releasing, and Screen Yorkshire. Warp X is a low budget slate which has made six feature films over the next three years.

Warp X's first two features, DONKEY PUNCH and A COMPLETE HISTORY OF MY SEXUAL FAILURES both premiered at Sundance in January 2008 and were released in summer 2008. HUSH was released in the UK Spring 2009, with further titles ALL TOMORROW'S PARTIES, BUNNY & THE BULL, and SHE, A CHINESE now awaiting release in 2009. He also has recently co-produced Steve McQueen's multi-award winning feature debut film HUNGER, developed when he was Head of Film and Drama for Blast Films between 2003 and 2005.

MARK HERBERT - MD, WARP X

Mark is, with Robin Gutch, the joint MD of Warp Films and low-budget digital studio Warp X. He received the British Film Talent Dunhill award at the London Film Festival in 2006 – an award that recognizes the achievements of new and emerging British writers, directors and producers who have shown great skill and imagination in bringing originality and verve to film-making. Mark was mentioned by the Observer as one of the Courvoisier Future 500 – a unique network of rising stars from across the UK.

Mark's first feature for Warp Films was DAED MAN'S SHOES, the Shane Meadows film that opened to great reviews, was been nominated for a record eight British Independent Film Awards and won the Hitchcock D'or at the Dinard Festival. In 2006 he produced Meadows' THIS IS ENGLAND, which gained many awards including the 'Best Film' at the British Independent Films Awards and the Special Jury Prize at the Rome Film Festival, Guldbagge in Sweden. It also won Best British Film at the Baftas in 2008.

In 2007 Mark produced the first two Warp X titles, A COMPLETE HISTORY OF MY SEXUAL FAILURES and DONKEY PUNCH. Both films were in official selection at Sundance in 2008. In 2008 for Warp X, Mark produced HUSH and BUNNY & THE BULL. Mark has most recently produced Warp Films' LE DONK, Shane Meadows' new feature, to be released this year. He is also in post-production on Chris Morris' debut feature.

BARRY RYAN - HEAD OF PRODUCTION, WARP X

Barry is responsible for the management of the business and production of films in the slate.

In addition to his responsibilities for Warp X, he recently produced GROW YOUR OWN, written by Frank Cottrell Boyce and Carl Hunter and directed by Richard Laxton for Warp Films. Prior to this Barry was responsible for Warp's business affairs and the development of new talent and projects. Barry line produced Warp's first short, MY WRONGS 8245-8249 & 117, which won a BAFTA in 2003, and DEAD MAN'S SHOES, Warp's first feature which was nominated for the Best British Film Award at the BAFTAs 2005 and which won the Hitchcock D'Or at Dinard in 2004.

Prior to working for Warp, Barry ran Cargo Films with fellow NMS graduates Susannah Gent and Rob Hardy. Cargo made a number of successful shorts (PUFFER FISH, SOUND EFFECTS OF DEATH & DISASTER, YOU ARE MY FAVOURITE CHAIR) and the ultra low-budget feature JELLY DOLLY, which won the best film award in 2004 at the Britspotting Festival in Berlin.

GARY WILLIAMSON - PRODUCTION DESIGNER

Gary brings his rich mix of imagination and skill to create all the interlocking fantasy worlds that make up BUNNY & THE BULL. He draws on his wide film, TV and theatre experience to devise unique studio-sets, composed of sophisticated models, animation, cardboard cut-outs, and back projection, wherever possible all the full range of techniques in camera.

Gary's film work includes WAH WAH (directed by Richard E. Grant), TWICE UPON A TIME (Antoine de Caunes) and DOUBLE ZERO (Gerard Pires). In his TV portfolio are ALBERT'S MEMORIAL and ALIBI, directed by David Richards; SHE'S BEEN ALWAYS (RTS award), directed by Sir Peter Hall; and the RTS award-winning LIPSTICK ON YOUR COLLAR and KARAOKE, directed by Dennis

Potter. Gary worked with Potter for four years and designed SECRET FRIENDS, the only feature Potter directed. As Production Designer, he has also worked with directors Anthony Minghella, Danny Boyle, David Bailey, Renny Rye, Ian Emes, Nicolai Fuglsig, Vince Squibb and Charles Beeson.

JOHN SORAPURE - DIRECTOR OF PHOTOGRAPHY

John was trained in stills photography before attending film school where he was awarded a BA (Hons) degree in Film and Television. He began working in the industry as a news and current affairs cameraman in the early 90's, but soon moved in to documentary filmmaking where he travelled extensively working on many series including CLIVE JAMES, RUBY WAX MEETS... and CLIVE ANDERSON'S OUR MAN IN. Later he crossed over into television comedy working on such shows as LITTLE BRITAIN, THE CATHERINE TATAE SHOW and FRENCH & SAUNDERS. He's also worked on some notable television drama productions including DR WHO, IDEAL and THE MIGHTY BOOSH when he first worked with director Paul King. John's shot a number of commercials and other feature films including FAT SLAGS THE MOVIE and GEORGE MICHAEL - A DIFFERENT STORY. He's currently shooting a feature film in the UK and Ireland.

MARIA MANTON - SLINKY PICTURES LTD ANIMATION, CO FOUNDER & CREATIVE DIRECTOR

Maria has over twenty years' experience working in animation and live action. Her passion for filmmaking has led her to produce projects with over 42 film directors, working in every type of animation style and filmmaking technique. Since co-founding Slinky Pictures in 2000, where Maria is Creative Director, she has also produced most of Slinky's incredible output of cult, award-winning short films, broadcast and commercial projects. In addition to developing feature-length projects at Slinky, Maria has also found the time to direct a number of stop-frame animation projects.

Respected in both the advertising and film industries as a leading 'creative producer', Maria has also produced many music videos, including six promos for Howie B, then in 1997 working with the late Roy Lichenstein in animating his work for U2's Pop Mart Tour. She followed that by working with 12 filmmakers based throughout the world, with whom she produced the entire video and projected content for U2's Elevation World Tour 2002.

NIGEL COAN & IVANA ZORN - ANIMATION

Nigel and Ivana have been collaborating since 2000, both coming from a trained background in graphic design. After initial forays into animated work for corporate clients, the charm of their work trickled through to the television and music industries. The quirk of their work features in the surreal comedy hit THE MIGHTY BOOSH for the BBC, and their first music video WOMEN AOF JAPAN for Ralfe Band, won best music video at the 2006 SXSW Festival. Their work in BUNNY & THE BULL continues their collaboration with Paul King.

ABOUT WARP X

Pioneering digital film studio Warp X is based in Sheffield, with a satellite office in London. Warp X shares the reputation of its sister companies Warp Records and Warp Films for combining creative originality with commercial success (Warp Films' releases include Shane Meadows' THIS IS ENGLAND and DAED MAN'S SHOES, Chris Cunningham's RUBBER JOHNNY, SCUMMY MAN (the short film for the Arctic Monkeys) and Paddy Considine's BAFTA winning short DOG ALTOGETHER).

By harnessing cutting edge digital technology and low budget production methods Warp X makes high value movies that can reach cinema audiences across the world. These films are being managed and produced by Warp X for the Low Budget Feature Film Scheme set up in 2006 by the UK Film Council's New Cinema Fund and Film4 to revitalise the low-budget sector of the British film industry. Other key financial backers are Screen Yorkshire and Optimum Releasing who distribute the films theatrically and on DVD in the UK. Channel 4 hold UK television rights.

After premiering to critical acclaim at Sundance Film Festival in 2008, Warp X's first two films A COMPLETE HISTORY OF MY SEXUAL FAILURES and DONKEY PUNCH were released in the UK in summer 2008. Their third film, HUSH, a thriller from writer/director Mark Tonderai was released in March 2009. Warp X's final three films of their first slate ALL TOMORROW'S PARTIES (a music documentary), BUNNY & THE BULL (a road movie from THE MIGHTY BOOSH director, Paul King) and SHE, A CHINESE (an art house feature from Chinese writer/director Xiaolu Guo) will be out later this year. In 2009, the second Warp X slate begins with a hotbed of exciting new projects in development.

Warp X is an initiative of UK Film Council, Film4, Screen Yorkshire and Optimum Releasing.

ABOUT THE FILM COUNCIL

The UK Film Council invests public money in developing new filmmakers, in funding exciting new British films and in getting a wider choice of films to audiences throughout the UK. We also invest in training, promoting Britain as an international filmmaking location and in raising the profile of British films abroad.

Our NEW CINEMA FUND supports emerging talent and established filmmakers working outside the mainstream. The fund has £15 million of Lottery money to invest over three years and funds 8 to 10 feature films each year, supporting filmmakers at every stage of their career including directors with their first and second features such as the Cannes award-winning filmmaker Andrea Arnold with FISH TANK (Cannes 2009, Prix du Jury, RED ROAD, Cannes 2006 Prix du Jury), Armando Iannucci's IN THE LOOP (at Sundance 2009), Alexis dos Santos's UNMADE BEDS (also at Berlin and Sundance 2009) and Noel Clarke's ADULTHOOD.

In supporting James Marsh's Oscar®-winning MAN ON WIRE, Sally Potter's RAGE (Berlin Competition 2009), Jane Campion's BRIGHT STAR (In Competition, Cannes 2009), Ken Loach's THE WIND THAT SHAKES THE BARLEY (Cannes, Palme d'Or), Shane Meadows's THIS IS ENGLAND (BAFTA, Best British Film) and Kevin Macdonald with TOUCHING THE VOID (BAFTA, Best British Film, the fund also continues its tradition of enabling established filmmakers to produce films with distinctive visions.

Visit: www.ukfilmcouncil.org.uk

ABOUT FILM 4

Film4, headed by Tessa Ross, is Channel 4 Television's feature film division. The company develops and co-finances film productions and is known for working with the most innovative talent in the UK, whether new or established. Film4 is a founding partner of the Warp X digital studio.

Film4's latest release on June 12th was Ken Loach's Cannes competition film, LOOKING FOR ERIC. Other recent releases include Danny Boyle's, SLUMDOG MILLIONAIRE most recently winner of 8 Academy Awards, Steve McQueen's HUNGER, winner of, among other awards, the Cannes Camera D'Or, Martin McDonagh's Oscar nominated, IN BRUGES, Mike Leigh's Oscar nominated and Golden Globe Best Actress winner, HAPPY-GO-LUCKY and Michael Winterbottom's GENOVA.

Up and coming Film4 projects include Alexis Dos Santos' UNMADE BEDS, Paul King's BUNNY & THE BULL, Tom Harper's SCOUTING BOOK FOR BOYS, Peter Jackson's THE LOVELY BONES, Chris Morris' FOUR LIONS, Sam Taylor Wood's NOWHERE BOY, Mark Romanek's NEVER LET ME GO, Kevin Macdonald's EAGLE OF THE NINTH and Mike Leigh's 09 Project.

Visit: www.channel4.com/film

ABOUT SCREEN YORKSHIRE

Screen Yorkshire is the regional screen agency, responsible for inspiring, promoting and supporting a successful and sustainable film, television, games and interactive media sector in Yorkshire and Humber. Screen Yorkshire's Production Fund, supported by Yorkshire Forward, invests in film and television production in the region. Recent credits include; THE DAMNED UNITED, RED RIDING, UUFORGIVEN, WUTHERING HEIGHTS, LOST IN AUSTEN, BRIDESHEAD REVISITED, THE COTTAGE and the BAFTA award winning THIS IS ENGLAND. Screen Yorkshire also has a Business Investment Fund, distributes Lottery and Grant in Aid awards on behalf of the UK Film Council and runs a series of broadcast training schemes in partnership with Skillset. For further information, visit: www.screenyorkshire.co.uk

ABOUT EM MEDIA

EM Media is the Regional Screen Agency for England's East Midlands.

Working in harmony with a range of partners locally, nationally and internationally, EM Media secures finance, nurtures talent, invests in success and stimulates growth and innovation in the Film, Games, TV and Interactive sectors; ensuring East Midlands' digital industries lead and compete globally.

EM Media has financed over 70 distinctive and innovative digital media projects, including the development and production of 31 feature films, leading the creation of a national profile for the East Midlands as a film – led region

Financed productions include: Justin Molotnikov's *CRYING WITH LAUGHTER*, Karl Golden's *PELICAN BLOOD*, Samantha Morton's directorial debut *THE UNLOVED*, Brian Percival's *A BOY CALLED DAD*, Alexis Dos Santos's *UNMADE BEDS*, Nicolas Winding Refn's *BRONSON*, Kenny Glenaan's *SUMMER*, Duane Hopkins' *BETTER THINGS* (Cannes Official Selection 2008), Martin Radich's *CRACK WILLOW* (Under The Radar – EIFF 2008), Steven Sheil's *MUM AND DAD*, Jeanie Finlay's *GOTH CRUISE*, Shane Meadows' award-winning *THIS IS ENGLAND* and Anton Corbijn's award-winning *CONTROL*. EM Media has also co-financed the first slate of films from Warp X, the low-budget digital film initiative which has produced Chris Waitt's *A COMPLETE HISTORY OF MY SEXUAL FAILURES*, Olly Blackburn's *DONKEY PUNCH*, Mark Tonderai's *HUSH* and the forthcoming *BUNNY & THE BULL*, *SHE*, *A CHINESE* and *ALL TOMORROW'S PARTIES*.

EM Media has co-financed the development and production of games and virtual worlds with European Regional Development finance, including *SPACE ARK*, *MIXM8*, *EAUTY SALON*, *GEON: EMOTIONS*, *BUG'S OF WAR*, *MANIFEST*, *SPELL SOULS* and *HUNTER'S WORLD*.

Visit: www.em-media.org.uk

ABOUT OPTIMUM RELEASING

Optimum Releasing is one of the most dynamic theatrical & home entertainment distribution companies operating in the UK market place today. Established in 1999 & based in London Optimum Releasing historically develops innovative marketing strategies across all titles and continues to nurture new filmmaking talent (Alejandro Gonzalez Inarritu, Guillermo Del Toro, Shane Meadows & Juan Antonio Bayona) also embracing established international stars (Oliver Stone, Paul Haggis, Jean-Luc Godard & Michael Winterbottom).

Optimum Releasing exploits the STUDIOCANAL back catalogue which includes a large number of British cinema classics such as *DAMBUSTERS & THE EALING*. Comedies including *KIND HEATRS AND CORONETS*, *THE LAVENDER HILL MOB* and *THE LADYKILLERS*.

In 2008 Optimum Releasing saw an important growth (+40%) a result of company's outstanding distribution style & independent filmmaking talent relations. 2009 has seen the release of box office successes *THE WRESTLER* (Mickey Rourke), Woody Allen's *VICKY CRISTINA BARCELONA* & Armando Iannucci's *IN THE LOOP*. STUDIO-CANAL acquired Optimum Releasing in May 2007. Visit: www.optimumreleasing.com