




Presents

# TRAINSPOTTING

**A film by Danny Boyle**  
93 mins, United Kingdom, 1996  
Language: English, Scots

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## Synopsis

Funny, disturbing, tragic and deeply addictive, TRAINSPOTTING is based on the seminal best-selling novel of the same name by Irvine Welsh. Set in gritty, late 1980s Edinburgh, Scotland, it's the story of smart, funny, sickly, heroin addict Mark Renton (Ewan McGregor) and his so-called friends - a bunch of losers, liars, psychos, thieves and junkies. Hilarious but harrowing, the film charts the disintegration of their friendship as they proceed, seemingly inevitably, towards self-destruction. Mark alone has the insight and opportunity to escape his fate, but does he really want to "choose life"?

## Long Synopsis

MARK RENTON runs along an Edinburgh street pursued by two store detectives. Stolen consumer goods fall from inside his jacket. In voice-over RENTON catalogues the so-called attractions, material and otherwise, of an ordinary life:

*"Choose life. Choose a job. Choose a career. Choose a family. Choose a fucking big television. Choose washing machines, cars, compact disc players and electric tin openers... choose DIY and wondering who the fuck you are on a Sunday morning. Choose sitting on that couch watching mind-numbing, spirit-crushing game shows, stuffing junk food into your mouth. Choose rotting away at the end of it all, pishing your last in a miserable home, nothing more than an embarrassment to the selfish, fucked-up brats you spawned to replace yourself. Choose your future. Choose Life...*

*But why would I want to do a thing like that?"*

What MARK RENTON has chosen instead is a "sincere and truthful junk habit" and a bunch of friends who inhabit a world all of their own:

BEGBIE, a violent alcoholic psycho who even frightens his so-called mates and doesn't touch drugs.

SPUD, a hopeless but amiable heroin addict.

SICK BOY, a suave lady's man with an encyclopedic knowledge of Sean Connery, he seems able to control his habit and is only ever on the look-out for number one. And why did he get his nick-name? Because SICK BOY is "one sick individual".

And then there's TOMMY, who tries. He doesn't take drugs and has an enthusiasm for hill-walking and an obsession with Iggy Pop.

Somewhere on the periphery are LIZZY, who goes out with TOMMY, GAIL who goes out with SPUD, and ALLISON who doesn't go out with anyone but has just had somebody's baby.

RENTON decides, not for the first time, to kick his habit. After one last unconventional hit, involving opium suppositories and Scotland's most unsavory toilet, he settles into a rented room to sit through the agonies of withdrawal.

SICK BOY, has also decided to lay-off drugs - not because he wants to, you understand, but just so he can annoy RENTON. Together they go to the park to shoot dogs with an air rifle.

Now off heroin, RENTON finds that the DHSS are sending him and SPUD for a job interview. It's a delicate situation: if they don't appear to be making an effort at the interview their dole money will be cut off and if they do try they might get the job - God forbid. It's a tightrope.

After nobly flunking their interviews RENTON and SPUD meet their mates for a drink. BEGBIE tells them about the latest guy he's hospitalized and then throws a glass into the crowded pub and starts a fight.

RENTON and his friends go out to a disco. Heroin had robbed RENTON of his sex-drive but now it returns with a vengeance. His post-junk libido, fueled by alcohol and amphetamine, taunts him remorselessly... But then he sees DIANE. She's sassy and attractive and decides to take pity on this poor sex-starved creature and takes him home for the night.

RENTON wakes in the morning to find that the man and woman in the kitchen are not DIANE's flat-mates but her parents and that DIANE is standing in the doorway in a school uniform...

Meanwhile GAIL has agreed to sleep with SPUD after holding him off for more than a month, but he passes out on the bed before anything has happened. And TOMMY doesn't get sex with LIZZY because he's lost their home-made porn-video - which RENTON has in fact swiped. •

TOMMY persuades his mates to go for a walk in the country.

That's the last straw for RENTON. He makes a "healthy, informed, conscious decision" to get back on drugs as soon as possible.

LIZZY leaves TOMMY because of the video incident. Depressed, TOMMY begs RENTON to give him a hit of heroin. TOMMY develops a habit.

We get a lesson in Junkie economics: RENTON, SPUD and SICK BOY indulge in a spate of shop-lifting, burglary and check fraud. They learn to adore and respect the National Health Service: it's the source of most of their gear.

But the good times couldn't last forever.

While they are all shooting up ALLISON discovers that her baby has died. Nobody can say anything. Finally RENTON manages: "I'm cooking up".

Things go from bad to worse. RENTON and SPUD get caught shop-lifting and SPUD is sent down. RENTON is released on the understanding he's joined a methadone program. RENTON just needs one more hit...he O.Ds and a taxi dumps him outside the hospital.

RENTON's parents take him home and lock him in his bedroom. He hallucinates ALLISON's dead baby crawling across the ceiling.

RENTON goes for an AIDS test. In his fevered imagination it takes on the form of a game show.

Miraculously, although he *has* been sharing needles in the midst of a plague, and his friends have been dropping like flies, RENTON is not HIV positive.

RENTON's parents tell him he should be happy - and yes he should. But as RENTON sits among his parent's middle-aged friends at the social club playing bingo, he just can't feel that way.

RENTON visits TOMMY. The flat that LIZZY once kept pristine is now a mire. He's sold practically all the contents to feed his habit. He doesn't go outside anymore or even support his football team. He asks RENTON for a loan.

RENTON decides that he needs to get away and heads for London where he gets a job selling shoddy flat conversions for a dodgy estate agent. He's "choosing life" - the life that's available to him in all it's cheap and nasty consumerism and worthlessness.

But RENTON can't escape his mates. BEGBIE turns up on the run from the police after committing an armed robbery. He stays at RENTON's bedsit. Then SICK BOY arrives intent on establishing a few business contacts.

RENTON allows BEGBIE and SICK BOY to sleep at one of his unsold flats but when the boss comes round with some clients and BEGBIE assaults them, the three friends are soon on their way back up North.

But they've got another reason to be there: TOMMY's funeral.

After the funeral SICK BOY tells them that he's come into the opportunity to buy a large quantity of drugs at a very good price from some Russian sailors and that if RENTON chips in some money they can take it to London and make a sizeable profit. After some persuading RENTON agrees.

BEGBIE, RENTON, SICK BOY and SPUD take the night bus to London and do their deal. Celebrating in the pub afterwards BEGBIE gets into a fight with a man who spills his drink.

Back at their hotel everyone's asleep. RENTON gets up and eases the bag full of money from under BEGBIE's arm. SPUD opens his eyes and sees what is happening but says nothing. RENTON and he look at each other.

RENTON gets out on the streets and takes his passport from an envelope.

Policemen arrive at the hotel to arrest a raging BEGBIE.

RENTON has finally escaped his friends and clutching the bag is lost in the crowd of anonymous faces.

*"So why did I do it? I could offer a million answers, all false. The truth is that I'm a bad person, but that's going to change, I'm going to change. This is the last of this sort of thing. I'm cleaning up and I'm moving on, going straight and choosing life. I'm looking forward to it already. I'm going to be just like you: the job, the family, the fucking big television, the washing machine, the car, the compact disc and electrical tin opener, good health, low cholesterol, dental insurance, mortgage, starter home, leisurewear, luggage, three piece suite, DIY, game shows, junk food, children, walks in the park, nine-to-five, good at golf, washing the car, choice of sweaters, family Christmas, indexed pension, tax exemption, clearing the gutters, getting by, looking ahead, the day you die."*

## Production Information

Even before *SHALLOW GRAVE* proved to be one of the biggest British hit films in many years, and garnered prizes from festivals around the world, its makers were already working on its follow up. Director Danny Boyle, producer Andrew Macdonald and writer John Hodge firmly believe that one of the reasons for their first film's phenomenal success was the close collaboration the three of them developed. "And Andrew had always said when we started out that the idea was not just to do one film," says Danny Boyle, "but to keep the collaboration going like Powell and Pressburger - who was Andrew's grandfather - and produce a body of work rather than just have individual stabs at things - with all the attendant problems of trying to set up relationships with people every time you start a film. And the collaboration didn't just apply to us three, we wanted *as many people as possible* who worked on **SHALLOW GRAVE** work with us again ."

Andrew Macdonald first heard about Irvine Welsh's cult novel, "**TRAINSPOTTING**" from an old friend he met on a flight from Glasgow to London. "She described it in such enthusiastic terms that I immediately went to the book shop and bought a copy. I'm not a great reader - I don't read many novels at all - but I was really bowled over by this book, it was so powerful, uncompromising and, I felt, truthful and insightful about a certain section of British society. It was about a bunch of people - drug addicts, thieves, psychos and no-hopers - who don't usually get represented in fiction, and there was such a raw quality to the writing. This was not some voyeuristic Oxbridge graduate's perception of these people, it really felt like it was written from within in a completely unsentimental way. What also appealed to me was the surrealistic style of it, the way it refuses to conform to social-realism - which as a genre is one of my pet hates."

Andrew gave the novel to Danny and John in the spring of 1994 and they both shared his enthusiasm, although John, who had to write the script, was initially unsure of its filmic potential, "I thought that it would never make a film because it was far too episodic, with too much interior monologue and too many characters." But Danny and Andrew persisted and had several meetings with John to talk through which characters and elements of the book they liked and thought should appear in the film. Shortly afterwards the three took a research trip to Leith, the suburb of Edinburgh where the book is set. "We did a lot of research among present day heroin users in and around Edinburgh," recalls Danny, "and it was a really grim, depressing experience, one which we are all immediately familiar with from so many social realist TV dramas and public health warnings, where the people are absolute victims. What we realized was that Irvine Welsh's book is not about that kind of environment. He acknowledges that terrible, destructive side of drugs but his particular characters - the central ones - are not victims, they get on top of the drug by the end. Welsh was dealing with a much more seductive, sensual area. He asks "why use heroin?, what are the attractions? Because there must be some." During the same trip Danny, John and Andrew discovered Calton Athletic Drug Rehabilitation Centre in Glasgow. Here they found a group of former addicts who had overcome the drug like the characters in Welsh's book. "They were a great inspiration to us," says Andrew, " Not only in an abstract way, they also became our guides through drug culture, explaining and demonstrating for us."

The threesome returned from Scotland with a much clearer idea of what kind of film they wanted to make and John set about writing an incomplete first draft of about forty pages which he handed over to his collaborators in November 1994. "I remember reading it coming back home on the tube," says Danny, "and I just roared with laughter. The feel of the book is surrealistic and he'd captured the tone brilliantly."

Over Christmas John wrote a second draft which was given to Channel Four, who had funded *SHALLOW GRAVE*, in February. "I felt a certain loyalty to them," says Andrew, "They believed in *SHALLOW GRAVE* when nobody else did and were so great to work with right through the production, even through a few very tricky spots we had. I also felt that *TRAINSPOTTING* was a specialist film - it was never going to be T2 - and quite a difficult subject, and Channel Four was the perfect place to take it. A big Hollywood studio wouldn't have touched it - or if they had they would have made us change it beyond recognition. At Channel Four we got to make the film that we wanted as long as we kept the budget down."

With the funding in place by March 1995 the film was scheduled to start shooting in May. The next question was casting. Ewan McGregor, who had shown his abilities with both drama and comedy playing Alex in *SHALLOW GRAVE* was their first choice, on the understanding that he would lose about two stones in weight. Ewan agreed and went on a diet, eventually getting down from nearly twelve stones to ten. Danny was very keen to involve as many actors from *SHALLOW GRAVE* as possible and parts were found for Keith Allen and Peter Mullen. Auditions for other roles were held in Scotland and London during April and an open audition, which attracted several hundred hopefuls, held in Glasgow for the part of Diane. Cameo roles were given to game show host Dale Winton and Irvine Welsh himself.

The crew was almost identical to that on *SHALLOW GRAVE* and included the central figures of Brian Tufano (Director of Photography), Kave Quinn (Production Designer) and Masahiro Hirakubo (Editor). As on *SHALLOW GRAVE* Andrew decided that the film should base itself in Glasgow although the film's action is set in and around Edinburgh. "Most of the good film technicians in Scotland live in Glasgow," says Andrew, "Also it is much easier to find warehouse space to use as a studio there. In the end we only shot two days of exteriors in Edinburgh." Asked what he particularly likes about filming in Scotland Andrew replies, "Things are made much easier for you in Scotland, there isn't the same kind of bureaucracy you find in London. Also people up there aren't fed up with film crews like they are down South. Filming in Scotland still generates a lot of excitement, so for instance, it's much easier to find extras and people don't mind being slightly inconvenienced as they go about their daily life. I also think that the Scottish technicians are some of the best in the country, partly because they all know each other and work together all the time. They're like a team."

Pre-production began at the beginning of April 1995. To act as both a production base and a make-shift studio Andrew was lucky enough to find the empty Wills Cigarette Factory which at one time employed up to 5,000 people manufacturing cigars and cigarettes. "It's an enormous place, on two floors," says Andrew, "with enough room to build as many sets as we wanted. We even made use of the factory's old social club to double as a pub in the film."

In total production designer Kave Quinn built fourteen different sets, ranging from a pre-fabricated game show set to the magnificent squalor of Swanney's flat. "In SHALLOW GRAVE the flat was almost a fourth character," says Kave, "It did things to the people who lived in it, whereas in TRAINSPOTTING the sets are much more of a background and the characters almost camouflage themselves against them. At times the sets are reflective of the inner state of the characters. An obvious example is Tommy's flat. When he's happy and has a girlfriend the place is very neat and tidy and quite pleasant, then as he gets hooked on drugs the walls develop an almost veiny feel, and the place starts to fall to pieces - like his body." Kave says that a great inspiration was Francis Bacon, "Bacon's paintings represent a sort of in-between-land, part reality, part fantasy. which seemed very TRAINSPOTTING to me. Bacon's colors have been particularly influential."

Prior to shooting, the cast was brought to Glasgow for a two week rehearsal period. Danny thought it was crucial for the actors to grow comfortable with each other, and talk through their parts and the film as a whole before filming begins. "TRAINSPOTTING deals with a group of very close friends," says Danny, "So it was important that all these actors, most of whom had never met each other before, got to know each other and feel comfortable together." As well as rehearsing scenes they watched a lot of films together which Danny felt bore some relation to what he was trying to achieve in TRAINSPOTTING. Among them were: "A Clockwork Orange", "The Hustler", "GoodFellas". "The Exorcist" and "Near Dark". The actors also took lessons in the rituals and mechanics of drug taking. "People from Calton Athletic rehab centre came in and we had brilliant chats with them" says actor Kevin McKidd (Tommy), "Danny kept telling us that even though the film would be quite stylized, it had to be really real too. One day this guy came from Calton Athletic and we were each given about five needles and all the paraphernalia for shooting up and we had to practice until we did it right. This guy marched up and down telling us what we were doing wrong. It was just like Bruce Forsyth's Generation Grune! By the end it was second nature."

Shooting began on 22 May for seven weeks with four weeks on location and three weeks in the studio. The final two days were in London with a reduced crew.

## THE FILMMAKERS

### The Director - Danny Boyle

After **Shallow Grave**, Danny Boyle found himself inundated with lucrative offers to direct both in Britain and Hollywood. Nevertheless, he decided to stay with Andrew Macdonald and John Hodge, the producer and writer of that film, to tackle a screen adaptation of Irvine Welsh's highly controversial cult novel, **TRAINSPOTTING**.

"It was one of the best decisions I've ever made," says Danny. "Once you've had anything like a hit in the movie business it's so easy to get lost. All these people are scuttling around trying to get you to make things, suggesting things and offering deals. The pressure of what to do next is horrible. By doing **TRAINSPOTTING** we managed to side-step all those problems because we just loved the project - I think the book is a modern masterpiece - and were happy to get the chance to do it on a small budget without any stars."

Danny began in the theater first with the Joint Stock Theatre Company and then with the Royal Court Theatre, where he was deputy director between 1985 and 1987, and artistic director of the Royal Court Theatre upstairs from 1982 until 1985. His productions during this period included Howard Brenton's *Victory and The Genius* and Edward Bond's *Saved*, which won the Time Out Award (the major award for London's fringe theatres). Boyle has also directed five productions for the Royal Shakespeare Company.

Danny started working in television in the late 1980's as a producer at BBC Northern Ireland, where he produced, amongst other TV films, Alan Clark's controversial **Elephant**. As a director Danny's TV work includes **Arise and Go Now**, **Not Even God Is Wise Enough**, **For The Greater Good**, **The Hen House**, **The Delorean Tapes**, **The Night Watch**, Scout and episodes of **Inspector Morse**. Directly before working on **Shallow Grave** he made the acclaimed series **Mr Wroe's Virgins** for BBC 2.

Following **TRAINSPOTTING**, Danny went on to direct acclaimed and award-winning films including **A Life Less Ordinary**, **The Beach**, **28 Days Later**, **Millions**, **Sunshine**, **Slumdog Millionaire**, **127 Hours**, **Trance**, **Steve Jobs**, **T2 Trainspotting**, **Yesterday**, and **28 Years Later**.

### The Producer - Andrew Macdonald

Andrew Macdonald was born in Glasgow and produced his first feature films **Shallow Grave** and **Trainspotting** in Scotland.

Since 1993 he has produced over 30 films and TV shows including **The Beach, 28 Days Later, 28 Weeks Later, Never Let Me Go, Sunshine On Leith, Far From The Madding Crowd, Shogun, Civil War, Warfare and 28 Years Later.**

Andrew has been a Governor of The National Film School since 2018, and in July 2023 he took over as the chairman of the Edinburgh International Film Festival.

### The Writer - John Hodge

Born in Glasgow into a family of doctors, John Hodge studied medicine at Edinburgh University between 1982 and 1987, after which he worked at various hospitals in the Scottish capital and around the country. He was always reluctant, however, to commit himself to a permanent job because of his ambition to write.

In 1990 John met Andrew Macdonald who encouraged him to write the screenplay which eventually became **Shallow Grave**. Immediately after finishing that film John returned to doctoring but since the beginning of 1995 appears to have given that profession up entirely to concentrate on his writing.

John found adapting **Trainspotting** a great challenge because of the book's lack of narrative, but found himself increasingly fascinated by the character of the central figure, Mark Renton. "The film depicts his philosophy and his nihilistic, selfish way of life, which aren't particularly attractive traits, but at the same time he's charismatic, intelligent and attractive. One of the great things about the book is that amidst all these horrific circumstances this character is still alive and kicking, he's still got a smart comment to make and he's still got a heart - maybe a slightly damaged, bitter one, but he's still a human being and so are the people around him."

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## The Cast

### **EWAN MCGREGOR** (Mark Renton)

Ewan McGregor is considered one of today's finest actors, with a diverse line-up of roles across a multitude of genres. From his breakthrough role as the heroin-addicted Mark Renton in "Trainspotting," to the legendary Obi-Wan Kenobi in the second released "Star Wars" trilogy, to starring as Christian in the Oscar and BAFTA Award-winning musical "Moulin Rouge!" McGregor's career has been highlighted by a continuous string of bold performances. In 2024, McGregor received a star on the Hollywood Walk of Fame.

Upcoming, McGregor can be seen in David Robert Mitchell's new film "The End of Oak Street" for Warner Bros. and Bad Robot, alongside Anne Hathaway. The film follows a family in the 1980s as they start to notice bizarre happenings in their neighborhood. The film is set to be released on August 14, 2026.

McGregor can also be seen in "Long Way Home," an installment of his Emmy-nominated motorbike adventure series "Long Way" alongside Charley Boorman. The show takes viewers "a two-month trip from Scotland through Europe to the Arctic Circle and then back to London" over the course of 10 episodes and premiered on Apple TV+ on May 9, 2025.

McGregor is currently in production on "The Spot", a dark thriller series produced by A24 for Hulu. McGregor is set to star alongside Claire Danes. The series follows the couple as their life unravels due to a suspected crime.

In 2025, McGregor returned to the London stage after 17 years to play Henry Solness in the play "My Master Builder," inspired by Henrik Ibsen's classic "The Master Builder." McGregor starred as an architect who's wife throws him a party in the Hamptons to celebrate the unveiling of his new work, which is disrupted by the arrival of a former student. The production ran at Wyndham's theatre from April 17, 2025, to July 12, 2025.

In 2024, McGregor was seen starring in "A Gentleman in Moscow," the adaptation of Amor Towles' novel of the same name. McGregor plays Count Alexander Rostov who finds himself going from riches to rags following the Russian revolution. He also serves as an executive producer on the series which is streaming on Showtime and Paramount+. He recently received a Critics Choice award nomination in the category of Best Actor in a Limited Series or Movie Made for Television and a Golden Globe award nomination in the category of Best Performance by an Actor in a Limited Series, Anthology Series, or a Motion Picture Made for Television for his performance in the series.

McGregor also starred in Niclas Larsson's feature debut "Mother, Couch," alongside Taylor Russell, Rhys Ifans and Ellen Burstyn. The film made its world premiere at the 2023 Toronto International Film Festival and made its Swedish premiere at the Göteborg Film Festival in February 2024. The film was released in the US on July 5, 2024. He was also seen in the film "Bleeding Love," which made its world premiere at the 2023 SXSW Festival alongside his daughter Clara McGregor. The film was picked up by Vertical and released in February 2024.

Most notably, McGregor was seen starring in "Obi-Wan Kenobi," the special event series for Disney+ where he reprises his acclaimed role of Obi-Wan. He also executive produced the series which premiered on May 27, 2022, and broke Disney+ viewership records to become the

platform's most-watched show globally. The series was nominated for five 2023 Emmy Awards, including "Outstanding Limited Or Anthology Series".

McGregor won an Emmy Award for his performance as Roy Halston in the Netflix limited series "Halston." The series, which he also executive produced, follows the meteoric rise and fall of the first American celebrity fashion designer. Also produced by Ryan Murphy, it was released in Spring 2021. McGregor also received critical acclaim in FX's Emmy-winning drama "Fargo" for his dual role as brothers Emmet and Ray Stussy in season three of the anthology series. McGregor won both Golden Globe and Critics' Choice Awards for Best Actor in a Miniseries or Television Film for his work on the show as well as received an Emmy nomination in the category of Outstanding Lead Actor in a Limited Series or Movie.

McGregor voiced Jiminy Cricket in Guillermo Del Toro's stop-motion animated "Pinocchio," which premiered on Netflix in December 2022. The film won a Golden Globe Award in the category of Best Motion Picture, a BAFTA Award in the category of Best Animated Film and has also been nominated for an Academy Award, an Art Directors Guild Award and nine Annie Awards.

Before that, McGregor starred in Apple TV+'s film, "Raymond and Ray," which follows half-brothers Raymond (McGregor) and Ray, Ethan Hawke, who have lived in the shadow of a terrible father. The film had its world premiere at the 2022 Toronto International Film Festival and released on Apple TV+ in October 2022.

In the Fall of 2020, McGregor was seen starring in the third iteration of his motorcycle documentary series, "Long Way Up." Apple TV+ released the series and McGregor executive produced it as well. Earlier in February 2020, McGregor was seen as the villainous Roman Sionis in "Birds of Prey (and the Fantabulous Emancipation of One Harley Quinn)" alongside Margot Robbie. In 2018, McGregor starred in "Christopher Robin," the second feature of the franchise focusing on the real-life story of "Winnie the Pooh" author A.A. Milne. In 2017, he reprised his role as Renton in "T2 Trainspotting," opposite Jonny Lee Miller, Ewen Bremner and Robert Carlyle, earning a BAFTA Scotland Award nomination. Additionally, McGregor starred in the live-action adaptation of "Beauty and the Beast," lending his voice to the role of Lumière. Released in March 2017, the film grossed more than \$1.2 billion worldwide.

McGregor made his directorial debut with "American Pastoral," based on the Pulitzer Prize-winning novel of the same name. McGregor also starred opposite Jennifer Connelly and Dakota Fanning in the film, which was released in October 2016.

On the stage, McGregor made his Broadway debut as Henry in Tom Stoppard's Tony Award-winning play "The Real Thing," directed by Sam Gold. The play opened on October 30, 2014 and ran until January 4, 2015 at the American Airlines Theatre in New York.

McGregor has been repeatedly honored for his work on the big screen, recently including a Golden Globe nomination for Best Actor for his performance in "Salmon Fishing in the Yemen"; and a Screen Actors Guild (SAG) Award nomination as part of the ensemble cast of John Wells' film adaptation of Tracy Letts' Pulitzer- and Tony-winning play "August: Osage County." He also garnered Empire Award, London Critics Circle Film Award and British Independent Film Award nominations and won a BAFTA Scotland Award for his work in "Young Adam." He earned his first Golden Globe nomination and won an Empire Award and a London Critics Circle Film Award for his performance in "Moulin Rouge!," also sharing in a SAG Award nomination for Outstanding Motion Picture Cast. Earlier in his career, he won three consecutive Empire Awards: in 1996 for "Shallow Grave"; in 1997 for "Trainspotting," for which he also won a BAFTA Scotland Award; and in 1998 for Danny Boyle's "A Life Less Ordinary." In 1997, the

London Critics Circle named him the British Actor of the Year, for his work in "The Pillow Book," "Trainspotting," "Brassed Off" and "Emma." For his role in "Shallow Grave," McGregor also won the Hitchcock D'Argent Best Actor Award. On television, McGregor was nominated for an Emmy Award, for Outstanding Guest Actor in a Drama Series, for his role in the NBC television series "ER."

His long list of film credits also includes the glam rock film "Velvet Goldmine,"; Mike Mills' "Beginners"; Susanna White's "Our Kind of Traitor"; Rodrigo García's "Last Days in the Desert"; Don Cheadle's "Miles Ahead"; Julius Avery's "Son of a Gun"; J.A. Bayona's "The Impossible"; Steven Soderbergh's "Haywire"; Roman Polanski's "The Ghost Writer"; Mira Nair's "Amelia"; Ron Howard's "Angels & Demons"; "I Love You Phillip Morris," opposite Jim Carrey; "Deception," opposite Michelle Williams and Hugh Jackman; "Incendiary"; Woody Allen's "Cassandra's Dream"; "Miss Potter," opposite Renée Zellweger; "Scenes of a Sexual Nature"; Marc Forster's "Stay"; Michael Bay's "The Island"; "Star Wars: Episode I – The Phantom Menace," "Star Wars: Episode II - Attack of the Clones" and "Star Wars: Episode III - Revenge of the Sith"; the animated films "Robots" and "Valiant"; Tim Burton's "Big Fish"; "Down With Love" opposite Zellweger; Ridley Scott's "Black Hawk Down"; "Rogue Trader"; and the Golden Globe-winning "Little Voice."

McGregor serves as a Goodwill Ambassador for UNICEF UK, a non-profit organization dedicated to providing long-term humanitarian and developmental assistance to children and mothers in developing countries.

### **EWEN BREMNER (Spud)**

"I really feel that these characters are part of my heritage, " say Ewen Bremner, " I'm from Portobello, which is only a couple of miles from Leith, where **TRAINSPOTTING** is set, and I recognise the environment and the people. I grew up surrounded by that world."

Ewen is something of a **TRAINSPOTTING** veteran, being in the play, both its original Scottish production at the Traverse Theatre in Edinburgh and the highly successful transfer to London's Bush Theatre in early 1995. "The play concentrated more on the darker aspects of the book, on the horror, whereas the film is more comedic. Of course, there was no way the play could be filmed as it was because it was really a series of monologues and John Hodge has done a really amazing job at reproducing the tone of the book, and the language, using much shorter pieces of dialogue. The other obvious difference between the book, the play and the film is that the book and the play didn't have a central voice, Mark Renton was always the central character in some way, but now in the film he has a voice-over and it is definitely his story."

In the play Ewen played Mark Renton, but he says that it has not been difficult to adapt to playing a different character. It's an experience that he had before with *The Conquest of The South Pole* in which he played different parts in the original theatre production and in Gillies Mackinnon's film. Ewen has worked widely in theatre, television and film over the last ten years, with recent parts in Danny Cannon's *Judge Dredd*, Mike Leigh's *Naked* and Christine Edzard's *As You Like It*.

Most recently he has been seen in the BBC's **Ruffian Hearts**.

"There's something sweet about him, something really endearing," says Ewen when describing Spud's character, " He doesn't bear grudges or mean harm to anybody. He's a real damaged

'70's throw-back, a narcotics enthusiast who'll take anything and find enjoyment in it - in that respect he's got a different attitude to drugs than the rest, they're more specific about why they take heroin. I think that really Spud'll do anything to avoid himself, to avoid coming round and letting reality become too hard."

Following **TRAINSPOTTING**, Ewen Bremner went on to appear in film and TV series including **Snatch, Pearl Harbor, Black Hawk Down, The Reckoning, Alien vs. Predator, Coming Up, The Virgin Queen, Death at a Funeral, Hallam Foe, My Name is Earl, Great Expectations, Snowpiercer, T2 Trainspotting, Wonder Woman, First Cow, and Wonder Woman 1984.**

## **JONNY LEE MILLER** (Sick Boy)

"Controversial subject matter! That always scores a lot of points," says Jonny Lee Miller when discussing what attracted him to **TRAINSPOTTING**, "What could be better than doing something that's challenging and breaks a few taboos? You don't get a chance to do that very often and it gives an actor a real kick to get people arguing and discussing the film."

Jonny left school at 17 to pursue an acting career. "I got a day job and went to auditions and started getting little walk-on parts here and there and one thing slowly led to another and the parts started getting bigger." His recent television work includes **Cadfael**, **Prime Suspect 3** and **Meat**. Before coming onto **TRAINSPOTTING** he had just finished playing the lead role in Ian Softley's United Artists film **Hackers**. Acting is a profession which runs in the family. Jonny's great grandfather was a well known Edwardian stage actor and his grandfather was the distinguished stage and screen actor Bernard Lee, best remembered now for his role as "M" in the James Bond films.

Jonny points out the irony of the fact that Sick Boy is obsessed with James Bond and Sean Connery in particular. "He's a very obsessive character," Jonny says, "and is always drawing up mental lists of things, but he is not a particularly pleasant individual, in fact his friends call him Sick Boy because they say he's 'one sick individual'. Unlike some of the others he seems able to slip in and out of drug addiction and that whole world quite easily. He's a very shadowy character. He has a major turning point in the middle of the film after which he decides to clean himself up drug wise, but morally he just goes completely down hill, he seems to make a conscious decision to be bad, you know, and starts pimping and fashioning himself into this 'drug dealer extraordinaire.' "

As the only non-Scot in the cast Jonny has had to master the accent. "I had to do a lot of work," he confesses, " I read and re-read the book and I pretended to be Scottish all the time I was in Glasgow, hanging around with Scots, picking up bits and pieces on the street and in bars. Everyone's been very encouraging and Danny thinks that I've got it about right. Of course, the others are from all over Scotland and have different accents themselves, so I've tried to just pick up a general, composite accent."

Following **TRAINSPOTTING**, Johnny Lee Miller went onto appear in films and TV series including **Plunkett & Macleane**, **Mansfield Park**, **Canterbury Tales**, **Mindhunters**, **Aeon Flux**, **The flying Scotsman**, **Endgame**, **Emma**, **Dexter**, **T2 Trainspotting**, **Elementary**, **The Crown** and **The Covenant**.

## **KEVIN MCKIDD** (Tommy)

Only one year out of drama school and Kevin McKidd has already appeared in two Scottish feature films, **TRAINSPOTTING** and Gillies Mackinnon's **Small Faces**. "In **Small Faces** I played Maley who was basically the bad guy of the film, whereas Tommy, who I play in **TRAINSPOTTING**, is the most naive and obviously likeable character."

Kevin was born and brought up in Elgin in the North East of Scotland and after several years of youth theatre and playing in a band he went to Edinburgh University to study engineering. "Not that I did much studying, I just did one play after another. I must have been in twenty plays

that year." Kevin decided that it was pointless to continue at university and auditioned for, and was accepted at Queen Margaret Drama School. On leaving last year he immediately landed the lead role in Robert Carlyle's Rain Dog theatre company in *The Silver Darlings* followed shortly by his part in **Small Faces**. "I think Danny and Andrew came to see some Small Faces rushes and spotted me. When they sent me the script of **TRAINSPOTTING** I was amazed because there isn't really a film like it. The script was so quirky and funny but it also dealt with things, it's got substance."

Following **TRAINSPOTTING**, Kevin McKidd went on to appear in films and TV series including **Hideous Kinky**, **Topsy-Turvy**, **Anna Karenina**, **Nicholas Nickelby**, **AfterLife**, **Kingdom of Heaven**, **The Virgin Queen**, **Rome**, **Made of Honor**, **Seattle Grace**, **Brave**, **Station 19**, **It Ends with Us**, and **Grey's Anatomy**.

## **ROBERT CARLYLE** (Begbie)

"I've met loads of Begbies in my time, " says Robert Carlyle about his character in **TRAINSPOTTING**, "he's a real psycho, the kind of guy who is always looking for a fight, who really enjoys staving people's heads in. Wander round Glasgow on a Saturday night and you've got a good chance of running into Begbie. He's the second psycho I've played in a year - the other one was in **Cracker** - and I really enjoy it, you can really let go. although there's always the danger of typecasting."

Robert has become one of Scotland's highest profile young actors in recent years with leads in Ken Loach's **Riff Raff** and Antonia Bird's **Priest** and the title role in BBC Scotland's hit series **Hamish Macbeth**. Trained at the Royal Scottish Academy of Music and Drama, Robert has also worked extensively in the theatre and in 1991 he founded his own theatre company, Rain Dog, for whom he has directed several award-winning plays including **One Flew Over The Cuckoo's Nest** and **Macbeth**. He has recently been seen in the highly acclaimed BBC drama **Go Now**.

"It's very easy for me to relate to the world of the film," he says, "the estate I was brought up in Glasgow was the Glaswegian equivalent of Leith. A lot of guys from my generation - some of my friends - got involved in the drug scene. And even though Danny is bringing a stylised, heightened vision to the film, I think he has captured the reality, not in a social-realist way, but in a more profound sense than that."

Begbie is the only one of the major characters in the book who isn't a drug addict." Begbie's always giving his mates a hard time saying, 'I wouldn't poison my body with that shitel' and then downing half a dozen pints of lager! But he's like the other characters in that he's pretty self destructive, but he's maybe not as clever as they are - certainly not Renton and Sick Boy - and not so self-aware. Maybe that's because all his mates are only really his mates because they're frightened of him and don't dare tell him when he's over-stepped the mark."

Following **TRAINSPOTTING**, Robert Carlyle went on to appear in films including **Carla's Song**, **The Full Monty**, **Face**, **Ravenous**, **Plunket & Maclean**, **The World is Not Enough**, **Angela's Ashes**, **The Beach**, **To End All Wars**, **Formula 51**, **Once Upon a Time in the Midlands**, **Black and White**, **The Mighty Celt**, **28 Weeks Later**, **Yesterday** and **T2 Trainspotting**. He also has numerous TV credits

## **KELLY MACDONALD (Diane)**

For the role of Diane, the self-possessed young woman who Mark Renton picks up at a disco but who turns out the following morning to be a precocious young school girl, Danny Boyle decided to hold an open audition. To that purpose adverts were placed and leaflets dispatched with a flier which asked, "Are you the new Kate Moss or Patricia Arquette?"

Several hundred hopefuls turned up. Among them was 17-year-old Kelly Macdonald. "I'd been working in pubs and restaurants around Glasgow for a while and I'd decided to take a drama course when this friend of mine came round and gave me this leaflet. I thought it was really stupid but my friend said I should go along and audition because it would be good practice for drama school. I went along to the hall where they were holding the audition and I was really, really nervous, in fact I almost didn't go in. I was hanging around outside and had decided to leave when this girl came out - she'd just auditioned - and told me not to be stupid and took me in and gave me an entry form." Kelly ended up being called back four times before finally being offered the part. "I just couldn't believe it," she says. "In fact I still don't believe it. Every time the camera rolls and they yell cut I think: 'I'm only pretending to do this - I can't actually act - when are they going to find me out?'"

Kelly says she can relate to the character of Diane quite easily. When a lot of her friends were fourteen or fifteen they used to dress up like Diane and go out to clubs and pretend to be eighteen. She says that the most daunting part of the shoot was the nude sex scene, "All the way through the auditions Danny kept asking me: 'Are you sure you can do a nude sex scene?' And I always said yes because I didn't really think I'd get the part anyway. Then when I got the part I had to do it and I was really nervous until the day itself came. I thought it was going to be really personal and embarrassing but once I got on set everyone was just doing their own thing, lighting, doing the sound, nobody stared at me, and after the first couple of takes I wasn't bothered at all. It was like the most natural thing in the world!"

Following **TRAINSPOTTING**, Kelly MacDonald went on to appear in numerous films and TV series including **Elizabeth, My Life So Far, Gosford Park, State of Play, Finding Neverland, Alias, The Hitchhiker's Guide to the Galaxy, Tristram Shandy, No Country for Old Men, Choke, Harry Potter and the Deathly Hallows: Part 2, Brave, Anna Karenina, Boardwalk Empire, Black Mirror, T2 Trainspotting, Holmes & Watson, Operation Mincemeat, and Never Let me Go.**

## INTERVIEW WITH IRVINE WELSH

*This interview with Irvine Welsh, whose novel **TRAINSPOTTING** was the basis for the film, was conducted during the film's penultimate week of shooting. Welsh had flown over especially from Amsterdam, where he lived, to do a cameo performance as the drug dealer Mikey Forrester.*

**Q:** Did you ever consider when you were writing the book, or when it was published, that it might be turned into a film?

**A:** I never even considered that the book would be published in the first place - I never thought about it in terms of publication - so getting it published was a big enough surprise, it being successful was a surprise and then it being made into a play was a surprise and now it being made into a film is a surprise. So it's just been a series of different surprises that I've become quite inured to. I don't see what can possibly happen to it next. Surely this has to be the end!

**Q:** When Andrew, Danny and John got in touch with you and said they were interested in doing the film what was your immediate response?

**A:** I thought it was quite brave of them to do because, especially with the success of *SHALLOW GRAVE*, they could have taken big bucks in Hollywood. I couldn't really see it as a film at first just because of it being episodic and not a strong kind of narrative thing. But on the other hand, I couldn't see it as a play before it became a successful play, so it's got an appeal. I think that a lot of people are sick of the kind of representations of the world that we live in as a kind of bland "Four Weddings and a Funeral" sort of place - they want something that says a wee bit more about the society that we actually live in and a wee bit more about the different cultures within that society that tend to be ignored.

**Q:** Do you think that the film will be faithful to your book?

**A:** I think that as an author the first thing you have to tell yourself is: I wrote the book but somebody else is making the film. The whole point of it - the exciting part of it - is that it's going to be transformed in some way. The more transformation the better from my point of view. People go on about a "faithful interpretation", but you can't have a faithful interpretation of something, you can maybe have it in spirit, but it's going to change as it moves into a different medium. I think that with film or any other different medium, you don't have the same degree of freedom as you maybe do with the blank page, onto which you can put whatever you like. You can build up a lot of psychological depth to the characters in a book, whereas in film you've really got to take a line on it and say, maybe: is this a black comedy or is this social realism? And then stick to that line. Anyway, that's the exciting part about it: how people are going to see it, how they're going to interpret it. It is open to so many different interpretations, and it's something that I change my own mind about quite a lot.

Q: Are you glad that they haven't taken the Social Realist approach?

A: Yes, I am kind of happy with that. I think I would have been a wee bit despondent if not - to knock Ken Loach or anything because I think that he's brilliant at what he does - if they had made it in the Loach fashion because I don't think we need another Ken Loach. I would have been disappointed if it had been a kind of worthy piece of social realism. I think there's more to it than that. It's about the culture and the lifestyle in a non-judgmental way. It's about how people live their lives and how people interact. To see it as just a kind of reaction to social oppression, to social circumstances, is to rip some of the soul out of it and to make the characters into victims - I don't think that they really are. I think that they're people whose ideals and ambitions perhaps outstrip what society has to offer them, but I think they've got great strength in spite of that.

Q: How did you find performing in the film?

A: You admire the discipline that actors have. I've now worked a fair bit with actors over the year and I used to think of it as very much a bunch of people poncing around on stage. But the effort, the concentration and work that goes into it from the actors and the whole crew... you see really what a sweaty grafting kind of work-intensive industry it is. It destroys my stereotype that I had about actors, theater, film people, all of that, of being a bit kind of effeminate. The reality is very different.

Q: Were you surprised when Danny asked you to do this little cameo?

A: I wasn't surprised in a sense. It's something that I would have done if I'd been him because it's effective. It stops the author from criticizing the film because you can't say: "Oh, my god, they've ruined my book!" because you've been a part of the whole process and you've joined in. That's a kind of frivolous thing to say, but I think that it always adds a bit of intrigue.

Q: What part are you playing?

A: I'm playing this drugs dealer who's probably one of the least sympathetic characters in the book. He's a pretty kind of manipulative, nasty, horrible guy, so a lot of people will say: type casting again!

Q: Do you think that **TRAINSPOTTING** - the book - is dated in any way?

A: Yes it's dated in the context of Edinburgh because the whole drug scene has changed slightly there. It's still a "Class A" drug society but there's fewer people doing smack these days and people that are into that hard-core sub-culture.. it's being managed through methadone programs. That use of heroin had moved through to Glasgow. Probably up until a couple of years ago **TRAINSPOTTING** was more applicable to Glasgow than it was to Edinburgh. The thing had moved. But the drug which people choose to fuck-up on isn't really the issue. The fact is that there's just so few opportunities for people that it's not surprising that they try to escape from it or try to oblivate as much of the pain of the world as possible. So while the drugs may have changed, the issues are just the same. People have always abused drugs. Traditionally it's been alcohol, now it's a cocktail of different drugs simply because there are different drugs available. It doesn't really matter whether it's heroin or alcohol or whatever. In fact, you're probably better off being a junkie than an alcoholic because if you're a junkie you can reform quite successfully if you just change the people that you're hanging around with. It's very difficult for an alcoholic to do that because you're being bombarded with these messages all the time about drinking and it's so much a part of the culture, whereas you can move out of the smack sub-culture.

Q: So it's not a period piece?

A: No. If you're being pedantic about it you could say that it was set in Edinburgh between 1982 and 1988 but the issues of drug addiction and drug abuse and the on-going HIV issues are as pertinent as ever - probably more so now.

## CAST

Renton  
Spud  
Sick Boy  
Tommy  
Begbie  
Diane  
Swanney  
Mr Renton  
Mrs Renton  
Allison  
Lizzy  
Gail  
Gavin (& US Tourist)  
Mikey  
Game Show Host  
Dealer  
Andreas  
Gail's Mother  
Gail's Father  
Diane's Mother  
Diane's Father  
Man 1  
Man 2  
Woman  
Sheriff  
Estate Agent

Ewan McGregor  
Ewen Bremner  
Jonny Lee Miller  
Kevin McKidd  
Robert Carlyle  
Kelly Macdonald  
Peter Mullan  
James Cosmo  
Eileen Nicholas  
Susan Vidler  
Pauline Lynch  
Shirley Henderson  
Stuart McQuarrie  
Irvine Welsh  
Dale Winton  
Keith Allen  
Kevin Allen  
Annie Louise Ross  
Billy Riddoch  
Fiona Bell  
Vincent Friel  
Hugh Ross  
Victor Eadie  
Kate Donnelly  
Finlay Welsh  
Eddie Nestor

## CREW

Director	Danny Boyle
Producer	Andrew Macdonald
Screenplay	John Hodge
Based on a Novel by	Irvine Welsh
Director of Photography	Brian Tufano B.S.C.
Editor	Masahiro Hirakubo
Production Designer	Kave Quinn
Costume Designer	Rachael Fleming
Production Manager	Lesley Stewart
Casting	Gail Stevens
	Andy Pryor
Make Up Design	Graham Johnston
Art Director	Tracey Gallacher
First Assistant Director	David Gilchrist
Special Visual Effects	Grant Mason
	Tony Steers
Sound Recordist	Colin Nicolson
Second Assistant Director	Claire Hughes
Third Assistant Director	Ben Johnson
Script Supervisor	Anne Coulter
Floor Runners	Aidan Quinn
	Michael Queen
Production Accountant	Jenifer Booth
Production Coordinator	Shellie Smith
Assistant to the Producer	Jill Robertson
Production Runner	Kirstin McDougall
Location Manager	Robert How
Location Assistant	Saul Metzstein
Construction Manager	Colin H. Fraser
Set Dresser	Penny Crawford
Scenic Artist	Stuart Clarke
Draughtspersons	Jean Kerr
	Frances Connell
Assistant Art Director	Niki Longmuir
Art Department Assistants	Irene Harris
	Lorna J. Stewart
Art Department Runners	Miguel Rosenberg-Sapochnik
	Alan Payne
Art Department Trainee	Stephen Wong
Focus Puller	Robert Shipsey
Clapper Loader	Lewis Buchan
Grip	Adrian McCarthy
Steadicam Operator	Simon Bray
Camera Trainee	Neil Davidson
Boom Operator	Tony Cook
Sound Maintenance Engineer	Noel Thompson

Assembly Editor  
Assistant Editors

FT2 Editing Trainee  
Re-Recording Mixer

Effects Editor  
Dialogue Editor  
Footsteps Editor  
Prop Master  
Dressing Props

Standby Props

Construction Chargehand  
Standby Carpenter  
Standby Stagehand  
Carpenters

Painters

Stagehand  
Plasterer  
Props Driver  
Props Trainees

Underwater Cameraman  
Underwater Camera Assistant  
Make Up & Hair  
Wardrobe Supervisor  
Gaffer  
Best Boy  
Electricians

Genny Operator  
Stills Photography  
Stunt Arranger  
Stunt Performers

Special Technical Advisor  
Location Manager - London  
Location Assistant - London

Anuree De Silva  
Neil Williams  
Denton Brown  
Rab Wilson  
Brian Saunders  
Ray Merrin  
Mark Taylor  
Jonathan Miller  
Richard Fettes  
Martin Cantwell  
Gordon Fitzgerald  
Piero Jamieson  
Mat Berget  
Stewart Cunningham  
Scott Keery  
Derek Fraser  
Bert Ross  
Brian Boyne  
Brain Adams  
Richard Hassall  
Peter Knotts  
John Watt  
James Patrick  
Paul Curren  
Bobby Gee  
John Donnelly  
Paterson Lindsay  
Gregor Telfer  
Paul McNamara  
Michelle Bowker  
Mike Valentine  
Jim Kerr  
Robert McCann  
Stephen Noble  
Willie Cadden  
Mark Ritchie  
Arthur Donnelly  
Jimmy Dorigan  
John Duncan  
Liam Longman  
Terry Forrestal  
Tom Delmar  
Nrinder Dhudwar  
Richard Hammatt  
Paul Heasman  
Tom Lucy  
Andreas Petrides  
Eamon Doherty  
Andrew Bainbridge  
Charie Hiscott

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Tracking Vehicles  
Facility Vehicles & Drivers  
Animal Handler  
Camera Car Driver  
Caterers

Security

Completion Bond  
Production Solicitors

Insurance  
Titles Design  
Opticals  
Colour by  
Post Production Sound  
Editing Facilities  
Caterers  
Arriflex camera & Zeiss lenses supplied by  
Additional Camera Equipment  
Lighting Equipment  
Video Transfers  
Publicity  
Originated on  
Freight  
Fido Services by

Lene Bausager  
Robbie Ryan  
Bikers of Coddenham Ltd  
Bristol Television Film Services Ltd  
David Stewart  
Eric Smith  
Guy Cowan  
Fiona Cowan  
Allan Bell  
Jackie Douglas  
Isabel Graham  
Andy Irvine  
John McVeigh  
Dennis McFadden  
William Adams  
James Dunsmuir  
William Mackinnon  
Ian Miller  
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Sampson & Allen  
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The Sound Design Co.  
Salon  
Reel Food  
Media Film Service London  
ICE  
Lee Lighting (Scotland) Ltd  
Midnight Transfer  
McDonald & Rutter  
Eastman Colour Film from Kodak  
Ecosse World Express  
Cinesite Digital Film Center (LOGO)

• Sound re-recorded at Delta Sound Services

'Lust for Life'  
Performed by Iggy Pop  
Words and Music by Iggy Pop/David Bowie  
Published by EMI Music Publishing Ltd/  
EMI Virgin Music Ltd/fintoretto Music administered by RZO Music  
Courtesy of Virgin Records America Inc

'Carmen - Habanera'  
Composer Georges Bizet  
Courtesy of Laserlight/KPM

'Deep Blue Day'  
Performed by Brian Eno  
Written by Brian Eno/Daniel Lanois/Roger Eno  
Published by Opal Music/Upala Music Inc/BMI  
Courtesy of Virgin Records Ltd

'Trainspotting'  
Performed by Primal Scream  
Words and Music by Bobby Gillespie/Andrew Innes/Robert Young/Martin Duffy  
Published by EMI Music Publishing Ltd/Complete Music Ltd  
Courtesy of Creation Records Ltd

'Temptation'  
Performed by Heaven 17  
Words and Music by Ian Marsh/Martyn Ware/Glen Gregory  
Published by EMI Virgin Music Ltd/Sound Diagrams Ltd/  
Warner Chappell Music Ltd  
Courtesy of Virgin Records Ltd

'Atomic'  
Performed by Sleeper  
Written by Deborah Harry/Jimmy Destri  
Published by Chrysalis Music Inc/Monster Island Music (Ascap)  
Courtesy of Indolent Records/BMG Records (UK) Ltd

'Temptation'  
Performed by New Order  
Written by Stephen Morris/Peter Hook/Bernard Sumner/Gillian Gilbert  
Published by Be Music/Warner ChapP.ell Music Ltd  
Courtesy of London Records Ltd (UK)

'Nightclubbing'  
Performed by Iggy Pop  
Words and Music by Iggy Pop/David Bowie  
Published by EMI Music Publishing Ltd/EMI Virgin Music Ltd  
Tintoretto Music administered by RZO Music  
Courtesy of Virgin Records America Inc

'Sing'  
Performed by Blur  
Lyrics by Damon Albarn  
Music by Damon Albarn/Graham Coxon/Alex James/David Rowntree  
Published by MCA Music Ltd  
Licensed by EMI Records Ltd by courtesy of Parlophone  
and EMI Special Markets UK

'Perfect Day'  
Performed by Lou Reed  
Words and Music by Lou Reed  
Published by Screen Gems-EM! Music Ltd  
Courtesy of BMG UK Ltd on behalf of BMG Music

'Dark and Long (Dark Train **Mix**)'  
Performed by Underworld  
Published by Rick Smith/Karl Hyde/Darren Emerson  
Published by Sherlock Holmes Music Ltd  
Courtesy of Junior Boy's Own, London

'Think About the Way (Born Digi Digi Born... )'  
Performed by Ice MC  
Written by Roberto Zanetti  
Published by Extravaganza Publishing/Artemis B.V.  
By kind permission of Warner Chappell Music Ltd  
Courtesy of Robyx SRL/Warner Music UK Ltd

'Mile End'  
Performed by Pulp  
Written by Banks/Cocker/Doyle/Mackey/Senior/Webber  
Published by Island Music Ltd  
Courtesy of Island Records Ltd

'For What You Dream of (Full on Renaissance Mix)'  
Written by John Digweed/Nick Muir/Carol Leeming  
Performed by Bedrock featuring Kyo  
Published by Seven PM Music/Sony Music Publishing/Peermusic (UK) Ltd  
Courtesy of Stress Recordings

'2.1'  
Performed by Elastica  
Written by Donna Lorraine Matthews  
Published by EMI Music Publishing Ltd  
Courtesy of DGC Records and Deceptive Records Ltd

'Hertzlich tut mich verlangen'  
Performed by Gabor Lehotka  
Composed by JS Bach  
Courtesy of Laserlight/KPM

'Two Little Boys'  
Performed by Ewen Bremner  
Words and Music by Edward Madden/Theodore Morse  
Published by Herman Darewski Music Publishing Co/EMI Publishing Ltd/  
Redwood Music Ltd (Carlin)

'A Final Hit'  
Performed by Leftfield  
Written by Barnes/Daley  
Published by Hard (UK) Hands Publishing Ltd/Chrysalis Music Ltd  
Courtesy of Hard Hands/Columbia Records  
by arrangement with Sony Music Entertainment (UK) Ltd

'Statuesque'  
Performed by Sleeper  
Song & Words by Wener  
Music by Wener, Stewart, Maclure, Osman  
Published by Sony Music Publishing  
Courtesy of Indolent Records/BMG Records (UK) Ltd

'Born Slippy (Nuxx)'  
Performed by Underworld  
Words and Music by Rick Smith/Karl Hyde  
Published by Sherlock Holmes Music Ltd  
Courtesy of Junior Boy's Own, London

'Closet Romantic'  
Performed by Albarn, Gauld, Sidwell, Henry, Smith and  
The Duke Strings Quartet  
Written by Damon Albarn  
Published by MCA Music Ltd  
Licensed by EMI Records Ltd by courtesy of Parlophone and  
EMI Special Markets UK

Soundtrack available on EMI Records

Screenplay published by Faber and Faber

Television Clips

Archie Gemmill goal  
Courtesy of Worldmark

Horseracing  
Courtesy of International Racecourse Management Ltd

DOLBY STEREO DIGITAL LOGO

Filmed on location in Glasgow, Edinburgh and London.

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