

CHANNEL FOUR FILMS

Presents

TRAINSPOTTING

Starring

EWAN MCGREGOR

EWEN BREMNER

JONNY LEE MILLER

KEVIN MCKIDD

ROBERT CARLYLE as Begbie

and introducing

KELLY MACDONALD

Directed by

DANNY BOYLE

Produced by

ANDREW MACDONALD

Screenplay by

JOHN HODGE

Based on the novel by

IRVINE WELSH

TRAINSPOTTING

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

TRAINSPOTTING

CREW

Director
Producer
Screenplay
Based on a Novel by
Director of Photography
Editor
Production Designer
Costume Designer
Production Manager
Casting

Make Up Design
Art Director
First Assistant Director
Special Visual Effects

Sound Recordist
Second Assistant Director
Third Assistant Director
Script Supervisor
Floor Runners

Production Accountant
Production Coordinator
Assistant to the Producer
Production Runner
Location Manager
Location Assistant
Construction Manager
Set Dresser
Scenic Artist
Draughtspersons

Assistant Art Director
Art Department Assistants

Art Department Runners

Art Department Trainee
Focus Puller
Clapper Loader
Grip
Steadicam Operator
Camera Trainee
Boom Operator
Sound Maintenance Engineer

Danny Boyle
Andrew Macdonald
John Hodge
Irvine Welsh
Brian Tufano B.S.C.
Masahiro Hirakubo
Kave Quinn
Rachael Fleming
Lesley Stewart
Gail Stevens
Andy Pryor
Graham Johnston
Tracey Gallacher
David Gilchrist
Grant Mason
Tony Steers
Colin Nicolson
Claire Hughes
Ben Johnson
Anne Coulter
Aidan Quinn
Michael Queen
Jenifer Booth
Shellie Smith
Jill Robertson
Kirstin McDougall
Robert How
Saul Metzstein
Colin H. Fraser
Penny Crawford
Stuart Clarke
Jean Kerr
Frances Connell
Niki Longmuir
Irene Harris
Lorna J. Stewart
Miguel Rosenberg-Sapochnik
Alan Payne
Stephen Wong
Robert Shipsey
Lewis Buchan
Adrian McCarthy
Simon Bray
Neil Davidson
Tony Cook
Noel Thompson

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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 Bergel
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
Charlie Hiscott

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Titles Design
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Editing Facilities
Caterers
Arriflex camera & Zeiss lenses supplied by
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Ecosse World Express
Cinesite Digital Film Center (LOGO)

Sound re-recorded at Delta Sound Services

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'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/Tintoretto 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 Chappell 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-EMI 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 (Bom Digi Digi Bom...)'

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 J S 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, Gault, 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.

The story, all names, characters and incidents portrayed in this production are
fictitious. No identification with actual persons, place, buildings
and products is intended or should be inferred.

A Figment Film in association with Noel Gay Motion Picture Company Ltd
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MCMXCV

Short Synopsis

Smart, funny, sickly and sometimes just plain unconscious, MARK RENTON is a hero for our times. Set in an underbelly of Edinburgh the city fathers never dreamed of, **TRAINSPOTTING** is the story of MARK 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 then again, does he really want to "chase 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 electrical 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 unsavoury 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 hospitalised 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, fuelled 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 cheque 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 programme.

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** to 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 realised 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 loose 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 colours 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 stylised, 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 Game**! 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 FILM-MAKERS

*"After the success of **Shallow Grave** we were offered a suitcase full of cash by Hollywood, but we felt it was important to stay in Britain and make another contemporary film. **TRAINSPOTTING** fitted the bill - even if it meant cutting the fees to work on a Channel Four budget".*

Andrew Macdonald

The Director - Danny Boyle

After the international acclaim - and rich box-office pickings - which greeted **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 theatre 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, on which the editor Masahiro Hirabuko and director of photography Brian Tufano also worked.

One of the most distinctive aspects of Danny's work on both **Shallow Grave** and **TRAINSPOTTING** has been his eagerness to use sets, and create stylised backgrounds for his characters to exist in. He puts it down to his theatrical training: "One of the biggest problems British films seem to have is in creating a sense of scale. One of the ways that you can overcome that is by creating your own version of the world - not using the real world. That's what we did on **Shallow Grave** when we built the enormous set where 90% of the action took place, and we wanted to do the same thing with **TRAINSPOTTING**. That way you have nobody to blame but yourself if things don't work out the way you want them visually, you are given your own world where you are God and you can do whatever you want. It's the most childish and liberating thing that you can do. In fact, I wish that more of **TRAINSPOTTING** had been done on a set."

The Producer - Andrew Macdonald

It has been Andrew's concern ever since **Shallow Grave**, to keep the principal team behind the film together. The model for his ideas on partnership and collaboration may well lie with his own grandfather the cosmopolitan European writer-producer Emeric Pressburger, best known for his 20 year, 20 film collaboration with Michael Powell.

"Emeric was definitely an inspiration," admits Andrew, "He made high quality European films which were aimed squarely at the international market and he never just did a film for the money - never compromised." Brought up in the countryside north of Glasgow, Andrew's route into the film industry was not made any easier, however, by his famous forebear, and he worked his way up from the position of runner. His first job was on Hugh Hudson's ill-fated **Revolution** ("a salutary lesson for any would-be producer") followed by several years with two London commercials companies. At the end of 1985 he headed for Los Angeles where he studied producing at the American Film Institute, worked as a reader for writer-director Harold Ramis and as director's assistant to Zelda Barron on Palace Productions **Shag**.

On his return to England, Andrew worked as an assistant director on **Venus Peter** and in locations on **The Big Man** and **The Long Day Closes**, as well as the two Scottish Television series **Taggart** and **The Advocates**. During this period he directed several documentaries and short films.

Andrew sees his job as fusing the creative and financial aspects of a film. "At first sight **TRAINSPOTTING** may not appear a particularly commercial subject for a film," he says, "but I believe that every story has its budget; it's a matter of matching resources to expectations. We thought long and hard about how to make **Trainspotting** in such a way that it would make back its money.

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."

John rejects any suggestion that **TRAINSPOTTING** echoes the themes of **Shallow Grave**, "People will point out that it's about friendship and betrayal... but that's just a coincidence. **Shallow Grave** was a film where plot was the most important thing and everything else was subservient to that - which I think worked - but in this film it's the other way around. The plot is not the most important thing. Most of all it's just a study of character and situations."

John is adamant about the importance of team work to his success and is determined to continue working in partnership with Andrew and Danny for the foreseeable future.

The Cast

EWAN MCGREGOR (Mark Renton)

Born in Crieff, Ewan gained theatrical experience at the Perth Repertory Theatre before training at the Guildhall School of Music and Drama. Ewan's first screen role was as "Hopper" in Dennis Potter's **Lipstick on Your Collar** in 1992. Since then his roles have included "Alvarez" in Bill Forsyth's **Being Human** and "Julian Sorel" in the BBC adaptation of Stendhal's **Scarlet And the Black**.

In 1993 Ewan took the part of Alex, the smarmy, smart-alec journalist in Figment Films' **Shallow Grave**, written, produced and directed by the same team behind **TRAINSPOTTING**. **Shallow Grave**'s success brought with it numerous prizes and awards including the Best Actor award at the 1994 Dinard film festival which Ewan shared with his co-stars Kerry Fox and Christopher Eccleston.

Since **Shallow Grave** Ewan has taken lead roles in Carl Prechezer's **Blue Juice** and Peter Greenaway's **The Pillow Book**, and following **TRAINSPOTTING** he shot **Emma** opposite Gwyneth Paltrow and **Brassed Off**, co-starring Tara Fitzgerald and Pete Postlewaite.

Ewan was shown the first draft of **TRAINSPOTTING** in January 1995 and was offered the lead role of Mark Renton. "It was the kind of part you don't read very often and it was exactly the part that I personally felt I wanted to play at the time. I was looking for the part of Mark Renton and there it was - even better than I could have hoped for because John Hodge is such a brilliant writer!"

Ewan says that Renton is a hard character to rationalise. "There's a lot of him that just goes along passively with what everybody else is doing. Renton is often observing. In a lot of scenes I don't have an awful lot to do physically, but at the same time he almost always has a critical edge about things in his mind, which is expressed in the voice-over which runs quite extensively through the film. Renton's the kind of person who ends an argument by saying 'oh, well, it's all shite anyway.' If he can't come to a conclusion he'll just dismiss everything."

To prepare for the part Ewan had to undergo a physical transformation, shaving his head and losing almost two stones in weight. He also undertook a lot of research into drug addiction. "I read all the books I could get hold of on the subject and then during the two weeks rehearsal before we started shooting Danny got all sorts of people, mostly ex-heroin addicts, to come in to talk to us about it. Even prior to that, when I was on the Peter Greenaway film [**The Pillow Book**] in Luxembourg, I used to go to the train station on Sundays and hang around all day watching this really obvious group of junkies who congregated there. I got some of my look from them and some physical ideas. For instance in one of the first scenes I used this particular stooped posture for Renton which is an exact rip-off of a guy I saw in Luxembourg."

Ewan was delighted to be reunited with the **Shallow Grave** team, "I was just really looking forward to coming back up to Scotland and seeing everyone again, sort of taking off where we left off. In some ways it's been much easier because Danny and I have developed a

short-hand way of communicating between us. But in other ways it's been more of a slog for me. I'm on set from morning to night virtually everyday because I'm in so many scenes. I only had one day off during the shoot. Not that I mind. I like being kept busy."

"Danny has a very clear idea of how he wants the film to look," says Ewan, "he has a scrap book filled with photos and images which he shows us so that right from the word go you have a good idea of what quality, texture, he wants the film to have and how he's going to shoot it: lots of very low and very high angles, lots of feet and leg shots. In a certain sense he knows exactly what he wants, but that doesn't mean you have to recreate his imaginings of a scene, he'll let you find it yourself. Working with Danny he makes you feel almost as though the film's already been made and we just have to find it. "

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."

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 lead 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 grand-father was a well known Edwardian stage actor and his ^{grand} father 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."

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 Malcy 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."

Kevin can see similarities between his own character and that of Tommy, "We're both perceived as nice people. Also like me he really needs people around him. He's the only guy out of the five of them who really needs people, the rest of them can survive on their own. The other thing about Tommy is that he has a childishness in the way that he gets really enthusiastic about things: Iggy Pop or hill-walking or whatever. Tommy doesn't really fit into the apathetic, cynical world the others inhabit."

"But, of course, there's more to Tommy than that, his character goes through more of journey than the others" says Kevin. "When he loses his girlfriend his life falls to pieces and he starts taking drugs and there's this transformation. What makes it really distressing is that the very quality of innocence, which his mates used to slag off, has completely gone, and he doesn't really want to see anyone anymore. Tommy's last scene when he sees Renton but he doesn't have anything to say to him anymore and just wants to borrow twenty quid off him to score, is really upsetting, really powerful."

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 shite!' 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."

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 there 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!"

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 now lives, 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 life style 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, theatre, 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 criticising 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 programmes. 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 chose 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.

Q: What was your opinion of **Shallow Grave** - and did you think the makers of that film had the right abilities or vision for a film of **TRAINSPOTTING**?

A: Yes. I only saw **Shallow Grave** a couple of days ago on video - it's just been a series of coincidences that I didn't see it when I was in Britain and then I moved to Holland and then when it came to Holland it was only there for a day before I was off to the States. But I have seen a video of it. What appealed to me about **Shallow Grave** was the constant action and movement. I think that sits really well with the bias towards action that modern writing has, that constant motion and movement, keeping things moving and keeping things happening - the kind of visceral, hard-edged humour sits well. The characterisations and characters were completely different and I didn't find the characters particularly empathetic, I couldn't particularly care for the characters, but maybe that's just where I'm coming from. That might just be a class or cultural thing. Everybody I know seemed to feel really sort of gleeful when Ewan [McGregor] got punched and then got his legs broken! But the other thing I liked about it was the sheer beauty of the camera work, and the use of colours - primary colours. That detail in film-making and that kind of craft and stylisation has really been absent in British films, and that was one of the things that really appealed to me.