

**STRAND
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presents

MOGUL MOWGLI

A FILM BY
BASSAM TARIQ

Starring Riz Ahmed

PRESS NOTES

*OFFICIAL SELECTION
Berlin International Film Festival*

Country of Origin: United Kingdom
Format: DCP/1.33/Color
Sound: 5.1 Surround
Running Time: 89 minutes
Genre: Drama
Not Rated
In English with English Subtitles

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LOGLINE SYNOPSIS

Mogul Mowgli follows a British Pakistani rapper who, on the cusp of his first world tour, is struck down by an illness that threatens to derail his big break.

SYNOPSIS

Mogul Mowgli is the debut narrative feature from award-winning documentary filmmaker Bassam Tariq. It follows the story of a rapper (Riz Ahmed, *The Sound Of Metal*) who, on the cusp of his first world tour, is struck down by an illness that forces him to face his past, his family, and the uncertainty of his legacy.

PRODUCTION NOTES

British star Riz Ahmed and American-Pakistani auteur Bassam Tariq had a meeting of minds. “Riz saw my first film, *These Birds Walk*, and we wanted to work together.”

These Birds Walk, a documentary about a runaway boy and humanitarian efforts in Pakistan launched at SXSW in 2013. After the film premiered and the buzz lessened, Tariq began working at a butcher’s in New York City unsure of how to proceed with his directing career. The encouragement to continue came from seeing how Ahmed’s career was taking off, appearing in acclaimed films *Nightcrawler*, *Jason Bourne* and starring in the smash TV mini-series *The Night of*.

“I have a young family. Two kids.” says Tariq. “I was living in New York, and I started to do smaller projects, but still having to pay the bills.”

He was also in frequent communication with Ahmed. “*Mogul Mowgli* grew out of conversations Bassam and I had over a few years, about coming from a certain background economically and culturally and now earning our livings as artists.”

That shared background is not just Pakistan and Islam. It is growing up in the West as part of a minority community – Ahmed on the streets of London, Tariq in Queens, New York. They both knew what it was like to dream of artistic endeavour, while also being conscious of your family history, the outlook of some of your parents, cousins, and siblings, being elsewhere.

“We wanted to tell a story about the tension that exists between pursuing your own ambitions and connecting to the people that matter - yourself, your family, your loved ones.”

As they talked about their experience, they started to recognise that the tale is not about one demographic experience, but a universal one about generational relationships that happen everywhere, all the time. It details the desire to escape and the feeling that things would be better elsewhere. “*Mogul Mowgli* is not so much about the culture, it’s about family,” adds Ahmed. “It’s about how we chase the things that are hollow and the things that matter we are, essentially, running away from all of the time.”

Having found common ground and mutual ideas, they began writing together. They then had the issue of not living in the same city. The scriptwriters would communicate any way they could, meeting up whenever the opportunity arose. Tariq recalls, “ We FaceTimed and exchanged hours worth of voice notes on WhatsApp. We met up in friends’ apartments, random diners, hotel rooms – you name it. Riz would be on a press tour for *Venom* in LA and I’d be juggling babies in Queens - we just had to make it work.”

They had a mutual interest in the history and legacy of partition, the thoughts and feelings stemming from the splitting apart of India and the creation of Pakistan in 1947. At first, they explored the possibility of making a film located in Pakistan. But the more they thought about it, the more they realised that they had another story to tell. “We realised that there was a more in-depth conversation that we were having with the diaspora and with our own experiences being here in the West,” says Ahmed. “That felt more present to us.”

“We got to draw on our personal experiences and those of people we know,” adds Ahmed. “The arc of the central character, Zed, is going from being driven by ego and defining his self-worth from his work to realising he is something other than his success or ambition. It’s a journey towards self-love rather than running away from who you are or where you come from.”

Played by Ahmed, Zed is a musician who wants to make music that everyone will remember, forever. “The film is not about cultural dichotomies, it’s more about legacy and inheritance,” explains Ahmed. “Zed wants to leave behind an artistic legacy, but he can’t do that until he learns what he himself has inherited - both the trauma, and the gifts that make up who he is. He needs to understand the complex value of legacy, before he can leave a meaningful one behind himself. He thinks he’s an individual, but he learns that our contribution is made by recognising we are part of a larger whole.

The exuberance of youth and the excitement of performing has Zed believing that he is on the right path even when those closest to him question his decisions. “Zed’s chasing all these mirages out there in the world but what he’s looking for is inside him,” explains Ahmed. “It’s part of his DNA, his childhood and memory. It’s a journey within. And that’s reflected very much in the style of the film, this is not trying to be a straight film.”

“So we created the concept together, and then wrote the screenplay together,” says Ahmed. “It just wouldn’t let go of me. It’s about all the things I cared about.”

As these discussions and meetings were taking place, Tariq made some hugely successful shorts produced by renowned partners such as The New Yorker and Vice Studios. He would in 2019 go on to win the Short Film Jury Award at Sundance for his documentary short, *Ghosts Of Sugar Land*. Vice Studios made known their interest in collaborating with Tariq and Ahmed.

In early 2018, producer Michael Peay, who worked on Tariq’s short film *Wa’ad*, approached Thomas Benski and Pulse Films suggesting that they come on board as a partner to help put the film together. Pulse had produced *Daytimer*, a short movie Ahmed had helmed in 2014, and Ahmed thought they would be a great fit: “Pulse Films have a great track record of making films that exist in a unique space between music, drama and documentary.”

Producer and founder of Pulse Films Thomas Benski was excited by the prospect of working with Ahmed. “I’ve known Riz for a long time and I’ve always been a big fan of his ideas and thoughts. As a producer, I was attracted to this project from the get go as it challenged me in a number of ways – not only the story but the way Bassam and Riz were telling the story. I always want to find stories that move me and filmmakers that push me, and the film has both. The story is making an important statement and the film explores form in a way that inspired me.”

Benski then got to know Tariq and that cemented the deal. “I felt like he was such a smart filmmaker. I was really taken by him and convinced we should fully get behind this while retaining that kind of fluid process, which I think is something we’ve retained in the making of this film.”

Benski was attracted to what he saw as the core themes of the film: “First of all, I’m obsessed with filmmakers who are honest in the work they create. And by that I mean filmmakers who pour themselves into their work, who tell stories that are meaningful and who are open about their creative process. Riz clearly cared, and I think his passion was inspiring to all of us at Pulse Films to make this project the best it could possibly be. Bassam and Riz were both interested in telling the story in a way that I think subverts convention. This is not your typical film about identity and racial heritage. It is more than that, a bigger statement entirely.”

From working with them previously, Ahmed also knew that BBC Films were committed to making bold films and might be willing to collaborate. The BBC came on board, and the film moved into the production stage. “We were all pretty sanguine about the budget,” adds Benski. “We were all aware of the fact that the way they wanted to make the film and the film we wanted to make had to happen at a certain budget level.”

It was at this point that Benski asked producer Bennett McGhee (VS.) to oversee the project. McGhee then watched *These Birds Walk* and was hooked; “I could feel the raw, impulsive energy of the filmmaking and the twisting of a lens that found beauty and connectivity where you wouldn’t expect it. Coupled with the vision Bassam and Riz were creating to tell a story about how experience and ancestry shape us, I was in.”

Cinereach, who had supported the project from an early stage with a small grant to Bassam, came on board, along with SFFILM. The final piece of the financing came with funds from Vice Studios. Suroosh Alvi of Vice Studios was a big fan of the film and provided access to some funding from across the Vice organisation. “There was a clear view of how we wanted to make it,” says Benski. “The budget was tight and rigorous, but it was never impossible.”

The director started to put together his heads of department as they geared up for the London shoot in March 2019. “Cinematographer Annika Summerson, who shot the Bafta award-winning short *Until the River Runs Red* lent her eye behind the camera,” says Tariq of putting together the team. “Adam Biskupski signed on as editor, who cut *Zona* and the brilliant Frank Ocean music video *Nikes*. Biskupski edits with his heart. Francesca Massariol, our production designer, did an amazing amount of research into the brown experience in London - which helped inform some of my rewrites and settings. Grace Snell, the Costume Designer, was a dream to work with. She had recently come off *The Souvenir* and showed me the importance of revealing character through garments and the tiniest accessories. Paul Davies, our sound designer - who has worked with Lynne Ramsay including on *You Were Never Really Here*, came into our edit to contribute ideas on how to bring the sonic landscape of the film to life.” “I had been following composer Paul Corley’s work for years. He’s a gentle assassin. The work creeps up on you and doesn’t leave you. He was perfect for the film.”

The team also pulled together a cast around Ahmed that was equally exciting. Pakistani legend Aly Khan, British rising star Nabhaan Rizwan (*Informer*), Sudha Bhuchar (The Tanzanian-born co-founder of Tamasha Theatre Company, which has popularised Asian Art into British mainstream culture), Singapore-born actor, and singer-songwriter Anjana Vasani (*Spider-Man: Far from Home*), and British star Aiysha Hart (*Honour, Line of Duty*), as well as scene-stealing poet and actor Hussain Manawer. They exemplify a multi-generational and mixed nationality of acting power that is bursting on to the film, TV and theatre scene in a new wave of brown talent.

“What’s interesting about this film is that every one of these actors is brown,” says Ahmed. “It’s unapologetically about a very particular experience, and the specificity of that hopefully translates into something universal.”

The film starts with Zed performing on stage at a concert. Initially, Tariq filmed a Swet Shop Boys concert in New York, hoping to use it for the film. In his life as a successful musician, Ahmed is part of Swet Shop Boys, performing under the moniker Riz MC. The film takes its title from a Swet Shop Boys song. Ahmed explains, “The song’s about being torn between different sides of your identity, being descended from moguls and rich heritage, but living as Mowgli, lost in the urban jungle far away from the village that was once home. That’s our experience in diaspora.”

Reviewing the footage from New York, Tariq decided to recreate the concert, with a stage in London doubling for New York. Reshooting allowed Tariq to get more close-up to Zed on stage, and fit with the clean, austere imagery he chose as the aesthetic for the film, inspired by the sparse filmmaking style of French auteur Robert Bresson. The concert immediately situates Zed, explains the director: “We immediately wanted to give the sense that Zed was part of a community, that there is an audience who gives a shit about his music. He’s on the cusp of breaking out. He’s not there yet, but there’s an exciting energy brewing.”

For Ahmed, the fact he is a successful musician operating under the Riz MC moniker added to the truth of the performance, and the understanding of the trials and tribulations that Zed is going through. “I can relate to being in that race, continually thinking, ‘Oh God, where am I at in my career, where should I be?’ All those types of questions that a young musician has that I experienced. It helps when writing scripts to write what you know. Also, music allows us to take the film to a slightly more heightened place. We can suddenly have characters rapping. I think it opened up for us in terms of the language of the film.”

Zed’s reverie gives Mogul Mowgli a magical realist quality. Zed has visions, haunted by ghosts from the past and his present fears. “We just wanted to unshackle our experience from social realism or comedy which seem to be the two places that brown stories can exist,” says Ahmed. “I mean, I enjoy both stories and both those spaces, but I guess what we wanted to do is just stretch things a little bit. I don’t think there’s been a film quite like this in the Muslim or brown diaspora.”

The desire to give a new nuance and tell the story in a way that felt less cliché and resembled their experiences “inspired this kind of cinematic language experimentation, which embraces its abstraction and a type of surreal grammar and is so unapologetically specific about his experience.”

The specificity is apparent in the use of language as well. The jumping from English to Urdu is reflective of the writers’ experiences. “In our households, there’s very little English,” says Tariq. “With my dad, there’s English here and there, but it’s Urdu most of the time. In the film, we’re dealing with a family of Muharjirs (families that migrated from North India to Pakistan). There’s an urgency to keep Urdu alive in the home.”

“I guess in a weird way it’s a coming-of-age story,” says Ahmed. “It’s about this guy who’s still, in some ways, trying to escape his status as a son, someone’s child, but he realises that to become a man, he has to embrace the fact that he is part of a link in this chain of inheritance. At some point, Zed has to look his dad in his face.”

Zed's mental anguish at not being able to face up to his demons takes its toll on him physically. He falls ill. Ahmed explains, "It creates this autoimmune condition, which I read are more prevalent in immigrant and migrant communities. An autoimmune condition is basically when your body doesn't recognise itself. So it's really about that identity crisis playing out on a molecular level. If I can't find the answer to who I am out there in the world, my body's going to start attacking itself."

It's this complexity to the storytelling and the refusal to adhere to tropes that excites Pulse Films' Benski: "It's a new generation of South Asian creators and cultural commentators and cultural makers that have a layered identity. They are creating a culture in ways that recognise and embrace, as well as sometimes challenge, where they came from and where they are. I feel like that's an exciting thing and something I just don't think is seen in film very much, certainly not in this way."

Ahmed adds, "In a nutshell, this is a film that is about the journey from self-hate to self-love."

BIOGRAPHIES

RIZ AHMED | LEAD ACTOR, CO-WRITER & PRODUCER

Emmy award winner Riz Ahmed is a critically acclaimed actor, writer, creator, producer, musician, director and activist. He became one of Hollywood's most sought after artists following the explosive success of HBO's *The Night Of*, written and created by the legendary Steven Zaillian for which he won an Emmy Award, and was Golden Globe and SAG nominated. He went on to star in successful feature films including Disney's *Rogue One: A Star Wars Story*, Jacques Audiard's *The Sisters Brothers* and most-recently Sony/Marvel's *Venom*. He first garnered industry attention in festival favourites *Four Lions* and *Nightcrawler*.

Up next, he stars in director Darius Marder's *Sound of Metal* about a professional drummer's descent into unexpected hearing loss. The film premiered at the Toronto Film Festival and was acquired by Amazon Films. He will star in Bassam Tariq's *Mogul Mowgli*, which will debut at the 2020 Berlin Film Festival. He plays a young British rapper who is about to start his first world tour when a crippling tragedy strikes. Ahmed also co-wrote the screenplay and is producing.

Ahmed recently co-created and sold a modern-day take on *Hamlet*, a feature film he will also top-line. He has also sold a nine-part drama series called *Englistan*, a revisionist history about a British Pakistani family over 40 of the most eventful years of recent British history, from 1979 to 2019.

As Riz MC, Ahmed came up in the London music scene as a rap battle champion, going on to write and perform both as a solo artist and with his band, Swet Shop Boys. His provocative solo release *Post 9/11 Blues* was banned before a viral groundswell forced it into radio, and *Englistan* was critically acclaimed for its exploration of identity. The Swet Shop Boys album, *Cashmere*, landed the group prestigious gigs including Coachella and Glastonbury. In a nod to their cultural impact, participants at the Los Angeles International Airport protest against Trump's immigration ban were heard chanting lyrics from "T5."

As a vocal advocate for inclusion, Ahmed's award-winning piece in the Nikesh Shukla–edited collection of essays *The Good Immigrant*, has been dubbed “essential reading”. In Spring 2017, he was a prestigious guest-speaker at the British Parliament's House of Commons where he spoke about diversity and representation. That same year, he graced the cover of TIME's 100 Most Influential People.

ALYY KHAN | BASHIR

Alyy played the lead opposite Sean Bean in *Sharpe's Challenge* some 15 years ago.

He then went onto various high profile feature films for Michael Winterbottom, starred opposite Angelina Jolie (*A Mighty Heart*) & Don Cheadle (*Traitor*) which led to multiple TV series appearances in shows like *The Philanthropist* with James Purefoy & the SKY series *Strike Back*. He was cast as the season regular in hit TV show for Channel 4 with Julie Walters, *Indian Summers*, & then *Partners In Crime* for the BBC opposite David Walliams. US feature film *The Valley* has been met with high praise for dealing with strong social issues & very strong performances. You may well remember him playing opposite Shahrukh Khan in *Don* which was filmed in Berlin.

He is currently filming a new 8-part TV series for BBC / Netflix, *The Serpent in Singapore*. He works non-stop in India & Pakistan on TV shows & feature films.

SUDHA BUCCHAR | NASRA

Sudha is an award-winning actor/playwright/founder of Bhuchar Boulevard.

Acting credits include Gurpreet Bhatti's *Khandan* (Royal Court and Birmingham Rep), Tanika Gupta's *Lions and Tigers* (Globe theatre) and *The Village* by April de Angelis (Theatre Royal Stratford East). TV includes the role of Sonia Rahman in *Coronation Street*, three series of *Stella* (Sky TV) and the upcoming *Noughts and Crosses* (BBC). Recent film credits: Disney's *Mary Poppins Returns* and Ben Wheatley's *Happy New Year*, *Colin Burstead*. Sudha won a Tongues on Fire Flame award (2018), was a finalist for BBC Radio 4's Audio drama awards (2019) for *My Son the Doctor*, which she co-wrote, with Saleyha Ahsan and won Eastern Eye's ACTA award for her contribution to the Arts (2019).

As co-founder of Tamasha, with Kristine Landon-Smith, their landmark work includes *A Fine Balance* (adapted from Rohinton Mistry's novel) & the award winning musical *Fourteen Songs, Two Weddings and a Funeral*. Sudha's acclaimed plays include *Child of the Divide* (Winner Asian media awards 2018 & *My Name is....* (which Sudha also adapted for Radio 4).

Sudha is currently appearing in her one-woman monologue *Evening Conversations* (WOW festival Southbank) and is under commission to Radio 3 and Wellcome Collection/Revoluton.

NABHAAN RIZWAN | RPG

Nabhaan is best known for the lead in the Amazon series *Informer* alongside Paddy Considine & Bel Powley. This was his first ever professional role, which he got from his first ever audition. He was lauded for his performance and won the Royal Television Society award for Best Breakthrough and named a Screen International Star of Tomorrow.

Nabhaan has just finished shooting *The Last Letter for Your Love* opposite Felicity Jones, Riz Ahmed's independent feature *Mogul Mowgli* and Lena Dunham's *Industry* for HBO. He also appeared in Sam Mendes's 1917 & Jack Thorne's mini-series *The Accident* for Channel 4/Hulu.

Nabhaan is currently filming Patrick Somerville's adaptation of *Station 11* for HBO MAX, which will be directed by Hiro Murai.

ANJANA VASAN | VASEEM

Anjana Vasan is a Singaporean actor and singer-songwriter. She moved to the UK where she studied acting at the Royal Welsh College of Music & Drama. She was nominated for an Evening Standard Best Actress (Theatre) award for her starring role in *A Doll's House* at the Lyric Hammersmith in 2019. Her stage appearances include productions at the National Theatre, Globe, RSC, Young Vic and the award-winning production of *Summer and Smoke* (Almeida Theatre). On TV, her recent work includes *Brexit: An Uncivil War*, Netflix's *Sex Education* and *Black Mirror*. She recently starred in *Mogul Mowgli* alongside Emmy-winning actor Riz Ahmed.

AIYSHA HART | BINA

On screen she is well known for her role as a regular in *Line of Duty* and as the lead opposite Paddy Considine in *Honour*. More recently she filmed opposite Annette Bening and Josh O'Connor in feature *Hope Gap* which premiered at London Film Festival and could recently be seen opposite Keira Knightley in *Colette*. Aiysha is also a regular in the hit AMC series *All Souls: Discovery of Witches*.

HUSSAIN MANAWER | BILAL

Hussain Manawer is a British Poet, Actor and Mental Health Activist. Hailed as 'The voice of a generation' by Good Morning Britain, his work in mental health and public sciences has been recognised on a global scale.

On setting the Guinness World Record for 'The World's Largest Mental Health Lesson' for disadvantaged youth from hard to reach backgrounds in East London, Hussain became the youngest Honorary Fellow at King's College London, the youngest Doctorate of Arts at Oxford Brooke's university, and was awarded 'The Point of Light Award' by Downing Street.

Using poetry as a form of escapism, self expression and therapy, Hussain's voice can be seen and heard from an extensively wide spectrum ranging from corporations such as Google to Unilever, sports stars such as Dele Alli to Anthony Joshua alongside rehabilitation centres and many prisons across the country.

Hailed by the Grammy's as one of today's dopest poets he makes his debut on screen alongside Riz Ahmed in *Mogul Mowgli*.

BASSAM TARIQ | CO-WRITER & DIRECTOR

Bassam Tariq is a writer and director from New York. He recently won the Short Film Jury Prize at Sundance for *Ghosts of Sugar Land* (2019) which is distributed by Netflix. His first feature

documentary, *These Birds Walk*, premiered at SXSW and is distributed by Oscilloscope Laboratories. *These Birds Walk* was recently named one of the 50 best foreign films of the 21st century by the New Yorker.

Bassam is a TED Fellow and was named one of Filmmaker Magazine's "25 New Faces of Independent Film". He was an inaugural fellow of the Sundance's Art of Non-Fiction Residency and participated in the 2017 Sundance Screenwriters' Intensive.

Mogul Mowgli is his debut narrative feature.

He lives between New York and Texas with his two boys and wife.

THOMAS BENSKI (PULSE FILMS) | PRODUCER

BAFTA and Grammy-nominated producer Thomas Benski is Pulse Films' global CEO and Co-founder.

Since launching Pulse Films in 2005 with Marisa Clifford, Benski has led the company's evolution into a multi-disciplinary, award-winning global studio. He is responsible for the studios worldwide creative and strategic development as well as producing and overseeing all output from the company's Scripted and Non-Fiction divisions. In March 2016, Vice Media acquired a majority stake in Pulse Films, continuing the company's rapid growth.

Thomas' credits include the forthcoming Sky/HBO Cinemax drama series *Gangs of London*, *Mogul Mowgli* starring Riz Ahmed, 8-part Netflix docu-series *The Disappearance of Madeleine McCann*, as well as the Tribeca Film Festival selected feature documentary *XY Chelsea*.

Further titles include the BAFTA nominated *American Honey*, directed by Andrea Arnold, which won the Jury Prize at Cannes, and Sundance winners *The Witch* and *All These Sleepless Nights*. He also produced 2017's Grierson Award-winning *Kingdom of Us* and Emmy winning hit *Trophy*.

Thomas has enjoyed success producing television formats for many leading global broadcasters including Channel 4, BBC, Showtime, Netflix and ITV, with more currently in development.

BENNETT MCGHEE (SILVERTOWN FILMS) | PRODUCER

Silvertown Films is an independent film and TV production company whose credits include rap-battle drama *VS.*, the directorial debut of Screen International Star of Tomorrow Ed Lilly from a script he co-wrote with Daniel Hayes. BBC Films and Lorton Entertainment financed and Altitude Entertainment released theatrically in the UK. Finola Dwyer and Amanda Posey (Wildgaze Films) Executive Produced. Silvertown also produced the feature documentary *Bobby*, which charts the life and times of the sporting and cultural icon, Bobby Moore, directed by Ron Scalpello (*The Corrupted*, *Pressure*) directing. The film had its world premiere at Wembley Stadium, an historic event - the first ever film to be screened at Wembley. Entertainment One released the film theatrically in the UK.

Silvertown Films has recently completed *Mogul Mowgli*, co-written and directed by Bassam Tariq (*These Birds Walk*), and starring EMMY award-winning actor Riz Ahmed (*Venom*, *The Night Of*, *Nightcrawler*), with whom Tariq co-wrote the script. Thomas Benski of Pulse Films

(*Skate Kitchen*, *The Witch*, *American Honey*) and Riz Ahmed are also producing, alongside Michael Peay of Reframe.

Silvertown Films was a recipient of the British Film Institute's 2016 Vision Award.

Before setting up Silvertown Films in 2015, Bennett was an executive at Wildgaze Films where he worked on a number of film and TV projects including the multi Oscar- (including Best Picture) and BAFTA-nominated, *An Education*, starring Carey Mulligan in her breakout role, adapted by Nick Hornby and directed by Lone Sherfig (*One Day*, *Posh*); *A Long Way Down*, adapted by Jack Thorne from the best-selling novel by Nick Hornby, directed by Pascal Chaumeil (*Heartbreaker*) starring Pierce Brosnan, Toni Collette, Aaron Paul and Imogen Poots; Dustin Hoffman's directorial debut *Quartet*, from a script by Oscar-winner Ronald Harwood starring Maggie Smith, Tom Courtenay, Billy Connolly, Pauline Collins and Michael Gambon; and as Associate Producer, on the Nick Hornby adaptation of Colm Toibin's award-winning novel *Brooklyn*. Directed by John Crowley (*Boy A*, *Intermission*) and starring Saoirse Ronan. *Brooklyn* was nominated for 6 BAFTAs, winning Best British Film, and 3 Oscars including Best Picture, Best Actress and Best Adapted Screenplay. Bennett also worked on the feature documentary *A Nazi Legacy: What Our Fathers Did*, commissioned by BBC Storyville & BFI. Before Wildgaze Bennett worked at Working Title Films, Blueprint Pictures and the UK Film Council.

Silvertown produced the short film *What Does Your Daddy Do?* written and directed by Martin Stitt. The film premiered in competition at the Venice Film Festival 2006 and went on to be selected for many other festivals including Palm Springs, Dresden, Brief Encounters and LA Shorts. The festival run culminated in a BIFA nomination for Best Short in 2007. Following this, Silvertown produced *Hooded*, written and directed by Adam Randall (*I See You*, *iBoy*), which was optioned as a TV series by Box TV and sold to Shorts International for worldwide distribution.

MICHAEL PEAY (REFRAME) | PRODUCER

Michael Peay is a film producer, and partner at Reframe the World. His work has been featured at Tribeca Film Festival, SXSW, and One Screen. As a partner and EP at Reframe, Michael oversees their film, television, and commercial work. He has produced content in over 22 nations, with a passion for global human storytelling that moves the needle forward, and affects positive change.

JOANNE DIXON | CO-PRODUCER

Joanne's passion for filmmaking has allowed her to work across feature films, TV drama, documentaries and commercials/promos spanning nearly two decades in the entertainment industry. She has worked her way through each role within the production team to her current position as Co-Producer/Line Producer and she now works predominantly in independent feature films. Credits include; *Mogul Mowgli* starring Riz Ahmed, *Ali & Ava* directed by award winning Clio Barnard, *Bobby* feature documentary celebrating Bobby Moore and 50 years since England won the World Cup, *Ghosted* starring John Lynch and Martin Compston. Other credits in various production roles include: *Radioactive*, *Colette*, *Rebecca*, *On Chesil Beach*, *Film Stars Don't Die in Liverpool*, *Miss You Already*, *Doc Martin*.

ANNIKA SUMMERSON | DIRECTOR OF CINEMATOGRAPHY

Annika Summerson was born in Sweden and worked in the camera and electrical department on several Scandinavian productions before coming to the UK to study cinematography at the NFTS. Her graduation film *Until the River Runs Red*, directed by Paul Wright, won a BAFTA award in 2011.

After graduating she built a solid career lensing commercials and music promos as well as multiple shorts, amongst which are *Nasty* directed by Prano Bailey Bond, *Camping With Ada* by Ina Grevstad and *Nothing Ever Really Ends* with Jakob Rørvik.

In 2016 she shot her first feature, horror film *Await Further Instructions*, with director Johnny Kevorkian which was selected for several festivals winning the Chicago Cinepocalypse Audience Award in 2018. That same year she shot *Postcards from London* directed by Steve McLean and produced by the BFI and The Bureau with Harris Dickinson playing the lead role.

Next came *VS.* a film set around the UK rap battle scene, directed by Ed Lilly for producer Bennett McGhee and BBC Films.

In 2017 she returned to Scandinavia to shoot *One Night*, a 10-episode drama series for HBO Norway, directed by Øystein Karlsen, starring MyAnna Buring.

Further television credits include *Clique 2* directed by Rob Mckillop for Balloon Entertainment and *Much* by director Nathaniel Martello-White for Big Talk Productions.

This year Annika worked again with producer Bennett McGhee on *Mogul Mowgli*, directed by Bassam Tariq for Pulse Films, featuring Riz Ahmed and Aiysha Hart.

Annika is now finishing Prano Bailey Bond's debut feature *Censor* that Helen Jones is producing for Film 4 and the BFI.

ADAM BISKUPSKI | EDITOR

Adam Biskupski is an editor from London. Credits include *Show Me the Picture* (SXSW 2019), *Sky Ladder*, *The Art of Cai Guo-Qiang* (Sundance 2016) and *The Goob* (Venice 2014).

He has worked with Lynne Ramsay on the BAFTA winning short *Swimmer*, and documentary short *Brigitte* (Venice 2019). He regularly collaborates with Tyrone Lebon such as the award winning *Reely & Truly*, Frank Ocean's *Nikes* and commercials for Apple & Calvin Klein. In 2016 he was nominated for an RTS craft award for 'best drama editing' for Neil Gaiman's *Likely Stories*. He is a JBA awardee, and is represented by LUX ARTISTS for film & tv and THE QUARRY for commercials.

HAZEL BAILLIE | EDITOR

Hazel has worked extensively in the British film and television industry. She started her career as a documentary director, making a number of short films including *Fine/Reluctant Silence*, which was named the Best International Short Documentary at the 2006 DOCNZ International Documentary Festival and was a finalist for the Satire Society Grierson Award at the 2005 Edinburgh International Film Festival, and *The Truth About Tooth*, which won Best Short Documentary at the 2007 Divercine Film Festival in 2007 and for which she was nominated as

Best New Director at the 2006 BAFTA Scotland Awards. Since then, Hazel has gone on to a successful career as an Editor, cutting both films – feature length and shorts – and television dramas.

Her debut feature film as Editor, *In Our Name* (Dir: Brian Welsh), played at the 2010 London Film Festival and won the Golden Zenith Award at the 2011 Montréal World Film Festival. For her performance in the film Joanne Froggatt won the BIFA for Most Promising Newcomer. Short films Hazel has cut include *By the Grace of God* (Dir: Ralitza Petrova), which was nominated for the Cinefondation Award at the 2009 Cannes Film Festival and the Grand Prix at the 2010 Clermont-Ferrand International Short Film Festival, *Flea* (Dir: Vanessa Caswill), which played at the 2016 Karlovy Vary International Film Festival, and *The Briny* (Dir: Lucy Kirkwood), produced by DNA Films with the backing of Film4. In television, Hazel has also cut some of the most well-loved British shows of recent years including *Black Mirror*, *My Mad Fat Diary*, *Thirteen*, starring Jodie Comer, *Clique*, and *Hanna* for Working Title Television and Amazon. “Bovril Pam”, an episode of *Snatches: Moments from Women’s Lives*, which she cut for director Vanessa Caswill, was nominated for Best Short Form Programme at the British Academy Television Awards in 2019.

Last year Hazel completed editing feature film *Rare Beasts* (Dir: Billie Piper), which had its world premiere at the 2019 Venice Film Festival’s Critics’ Week, screened at the 2019 London Film Festival and will have its North American Premiere at the 2020 SXSW Film Festival.

GRACE SNELL | COSTUME DESIGNER

Grace Snell is a BIFA nominated costume designer based in London and working internationally.

Grace has designed both parts of Joanna Hogg’s *The Souvenir* with the second installment currently in post-production. Part one secured the coveted Grand Jury Prize in the World Cinema Dramatic Competition at the Sundance Film Festival 2019 and most recently was awarded best British/Irish film of the year at the London Film Critics’ circle 2020.

Grace is a valued Alumni of the University of the Arts (UAL) having graduated from Wimbledon college of art & design in 2012. Within her degree her primary focus was the construction of garments including tailoring & bespoke dressmaking. This technical insight enables Grace to better understand the life her costume designs will take.

Alongside her work as a costume designer Grace has been involved with arts colleges as a guest speaker and has recently sat as a craft jury member on the British Arrows, which honours the best moving image within advertising in the UK .

Grace has been featured in high profile magazines such as Variety as well as giving an interview for Seventh Row’s eBook of their in-depth analysis on *The Souvenir*. 2018 saw Grace work with Billie Piper on her directorial debut *Rare Beasts* which premiered at the Venice Film Festival in August 2019. Before then, Grace designed the costumes for VS. Ed Lilly’s rap battle drama produced by Silvertown Films for BBC Films.

Most recently Grace has wrapped on an 8-part original drama from Sky Atlantic, working once again with Billie Piper who has co created the show with Lucy Prebble.

Grace loves to be challenged by scripts. Her passion for storytelling has seen Grace work on varied and visually rich films. Grace approached *Mogul Mowgli* through in-depth research and curiosity and is thrilled that it will be having its world premiere at Berlinale 2020.

FRANCESCA MASSARIOL | PRODUCTION DESIGNER

Italian born and bred, London based Francesca Massariol graduated at the Venice Academy of Fine Arts in Architecture for Theatre Design and just two years after, she received her BA: Design for Performance at The Central Saint Martins College in 2007.

Her debut film as Production Designer, *Spaceship* by award-winning writer-director Alex Taylor, funded by the BFI, had its world premiere at SXSW in 2016.

In the same year *Balcony*, her BIFA nominated short film directed by Toby Fell-Holden collected an array of awards including the 66 Berlinale Crystal Bear and The London Calling Plus award.

In 2017 *Pin Cushion*, written and directed by Deborah Haywood, had its world premiere at the 32nd Venice Film Festival opening The International Film Critics' Week 2017. In 2017 she designed *Zero* by Faye Gilbert and *Trendy* by Louis Lagayette (Raindance 2018).

In 2018 she Art Directed *Monsoon*, Hong Khaou's second film, and *Little Joe*, by Jessica Hausner, which had its premiere in competition at Cannes 2019.

In the same year, Francesca designed Romola Garai debut feature, *Amulet*, produced by Matthew Wilkinson, which had its world premiere this year at Sundance 2020.

Last year Francesca collaborated with award winner director Bassam Tariq, in his debut feature film *Mogul Mowgli*, starring Riz Ahmed and produced by Silvertown Films and Pulse Films. The film is having its world premiere at The Berlinale 2020 Panorama.

She recently completed *The Power*, directed by Corinna Faith and Produced by Matt Wilkinson and Rob Watson, funded by the BFI.

Francesca is a member of the World Building Institute and the Production Designers Collective, a global community of production designers funded by Inbal Weinberg, interested in sharing knowledge and promoting the craft of Production Design.

BEAN ELLIS | HAIR & MAKE-UP DESIGNER

Bean Ellis has over twenty years of experience in projects across film, television, commercial and music promos.

Most recently, Bean worked as the Hair and Makeup Designer on Berlin Film Festival-selected feature *Mogul Mowgli*, directed by Bassam Tariq, and the approaching Bad Wolf/HBO series *Industry*, including episodes directed by Lena Dunham. This followed her credits on the popular BBC series *Don't Forget the Driver*, produced by Sister Pictures and directed by Tim Kirkby, and *Corvidae*, Joe Marcantonio's upcoming feature.

Bean also designed for director Georgia Parris on *Mari*, starring Bobbi Jene Smith for BBC Films, and Matt Palmer's *Calibre* featuring Jack Lowden. Previously, she worked with director Francis Lee on the highly acclaimed *God's Own Country* starring Josh O'Connor and Gemma Jones, which won "Best Film" at the 2017 Berlin International Film Festival, and received several nominations including "Outstanding British Film" at the 2018 BAFTA Awards; "Best British Independent Film" at the 2017 BIFA Awards and "Grand Jury Prize" at the 2017 Sundance Film Festival.

Her work with director Hope Dickson Leach on *The Levelling* was screened at the 2016 London Film Festival and Toronto International Film Festival, and *Keeping Rosy*, directed by Steve Reeves starring Maxine Peake was nominated for the "Raindance Award" at the 2014 BIFA Awards. She collaborated with director Sara Dunlop on the acclaimed short *Dreamlands*, which screened in "Competition" at the 2016 Cannes Film Festival and the BFI London Film Festival.

PAUL CORLEY | ORIGINAL MUSIC

Paul Corley is an American composer, producer, and sound artist who since 2007 has been a member of the Icelandic music collective and record label Bedroom Community. The label's intimate roster also includes Nico Muhly, Ben Frost, and Valgeir Sigurðsson.

In 2012 Corley released his debut solo album 'Disquiet' and also composed his first score for the theatre: *Hreinsun* at the National Theatre of Iceland.

A constant collaborator, he has produced albums with Oneohtrix Point Never & Tim Hecker, numerous stage works and film scores with Ben Frost including the Palme d'Or nominated *Sleeping Beauty*, UK television show *Fortitude*, and dance pieces with choreographers Wayne McGregor and Akram Khan.

He became the Music Director for Sigur Rós live shows in 2016. Through the success of this collaboration they created the multi award-winning XR project Tónandi and began developing new material with the band for their forthcoming eighth studio album. He worked with composer Jóhann Jóhannsson on several projects including the films *Arrival* and Darren Aronofsky's *mother!*. Currently, he is scoring a film with Dustin O'Halloran and developing art installations with Jónsi and Ólafur Eliasson.

SHAHEEN BAIG | CASTING DIRECTOR

Shaheen Baig is a London based Casting Director working with promising new filmmakers and established directors across Film and Television. Film credits include the debut features of Anton Corbijn, William Oldroyd, Francis Lee, Idris Elba and Sally El Hosaini and working with established directors such as Sean Durkin, Clio Barnard, Ben Wheatley, Carol Morley, Paolo Sorrentino, JA Bayona, Peter Strickland and David Mackenzie.

Recent film work includes *Fighting with My Family*, *The Last Tree* and forthcoming features *How to Build a Girl*, *Calm with Horses* and *The Nest*. Shaheen has just completed casting for the feature film of hit musical *Everybody's Talking About Jamie*. Shaheen has also worked on several acclaimed television projects including all five series of *Peaky Blinders*, *Three Girls*, *Black Mirror*, *National Treasure*, *Damilola: Our Loved Boy* and the most recently Shane Meadows *The Virtues* for CH4 and forthcoming *The Third Day* for HBO/Sky Atlantic.

Shaheen is a member of BAFTA, Academy of Motion Picture Arts and Sciences and the Casting Directors Guild of Great Britain & Ireland. In 2004 Shaheen was awarded the Best New Talent Award by Women in Film and Television.

PAUL DAVIES | SOUND DESIGNER

Paul Davies is a sound designer and supervising sound editor who is known for his work with directors such as Lynne Ramsay, Yann Demange, Stephen Frears, John Hillcoat, Steve McQueen, Bart Layton and John Maybury amongst many others on films including: *You Were Never Really Here*, *We Need to Talk About Kevin*, *'71*, *The Queen*, *Hunger*, *The Proposition*, *Love is the Devil* and *The Imposter*.

Following an early interest in electronic music and running a music recording studio, Paul studied film sound at the National Film and Television School in the U.K. After graduation he worked briefly as a freelance sound recordist, sound editor and mixer, before joining London based sound post company Videasonics as a staff sound editor where he worked on a variety of independent features and television drama. While at Videasonics Paul began his association with Lynne Ramsay working on her debut feature film *Ratcatcher* as sound designer. Since 2000 Paul has been working as a freelance sound designer and supervising sound editor continuing his work on feature film and high end television drama, he is also a visiting sound design tutor at the National Film and Television School and had held sound design workshops in the U.K. and Europe. In 2018 he won the British Independent Film Award for best sound for his work on *You Were Never Really Here*.

NIGEL ALBERMANICHE | SOUND PRODUCTION MIXER

With over 90 plus feature film credits that include the critically acclaimed *Under The Skin*, *How I Live Now*, *Killer Elite* and critically acclaimed TV credits such as BAFTA winning *National Treasure*, *Damilola: Our Loved Boy* and BAFTA nominated *Murdered By My Father and Flowers*. Award winning Production Sound Mixer Nigel Albermaniche is known as a creative sound mixer with a passion for his art form.

ABDULLAH AL-WALI | MUSIC SUPERVISOR

Abdullah Al-wali works at Warp Records label services division, maintaining a multidisciplinary approach with partner labels & artists across creative, marketing, retail and digital. He began collaborating with Riz Ahmed in 2016 on the Swet Shop Boys project and continued as Riz's music A&R on solo projects, making his debut as a music supervisor on the *Mogul Mowgli* film in 2019. Originally from Sheffield but now based in London, Abdullah has previously worked on album campaigns with Little Simz, Kamaal Williams, Mica Levi & Oliver Coates, Baauer, Jacques Greene & SOPHIE.

NADIYA LUTHRA | POST-PRODUCTION SUPERVISOR

Nadiya started her career as a Producer's Assistant working on Guy Ritchie's *Sherlock Holmes*, she then moved into the Production Office working on mostly British Films in various roles. Whilst working at Wildgaze Films Nadiya worked in Post Production and since then has worked her way up from Post Production Coordinator to Post Production Supervisor. She started her career in Post Production working as a Coordinator on *Testament of Youth*, *Woman in Gold* and

Asif Kapadia's Oscar winning documentary, *Amy*. Nadiya has worked in television Post Production Coordinating Tom Hardy's BBC drama *Taboo* and Post Production Supervising Peter Kosminsky's *The State*. Nadiya worked with producer Bennett McGhee whilst at Wildgaze Films, she then went on to Post Production Supervise his feature documentary *Bobby* about football legend Bobby Moore and rap battle feature *VS.* directed by Ed Lilly. In 2017 Nadiya Post Supervised the highly acclaimed *Wild Rose* directed by Tom Harper and Produced by Faye Ward. After taking some time off to start a family Nadiya returned to work with Bennett McGhee on their third project together on *Mogul Mowgli*. Nadiya has also just finished working on *Surge* directed by Aneil Karia starring the formidable Ben Whishaw and is about to start work on Reggie Yates directorial debut *Pirates* later this year.

BBC FILMS

BBC Films is at the forefront of independent filmmaking in the UK, developing and co-producing around 15 films a year. Rose Garnett is the Director of BBC Films.

BBC Films developed and co-financed *Mogul Mowgli*, directed by Bassam Tariq and co-written, produced by and starring Riz Ahmed, which is premiering in Berlinale's Panorama section.

BBC Films premiered five films at Sundance 2020: Sean Durkin's highly anticipated *The Nest*, starring Jude Law and Carrie Coon; *Never, Rarely, Sometimes, Always* the third film from acclaimed director, Eliza Hittman and produced by Pastel, which is in competition at Berlinale; *Herself* directed by Phyllida Lloyd from a script by Clare Dunne and Malcolm Campbell; *His House* by first-time UK writer/director, Remi Weekes; and *Surge*, the debut feature from director Aneil Karia starring Ben Whishaw, also in the Official Selection at Berlinale.

Recent BBC Films releases include Oscar®-winning *Judy* directed by Rupert Goold and starring Renée Zellweger as the iconic Judy Garland; *Blue Story*, the debut feature from Andrew 'Rapman' Onwubolu and starring newcomers Stephen Odubola and Micheal Ward; Ken Loach's *Sorry We Missed You*, written by regular collaborator Paul Laverty; Joanna Hogg's *The Souvenir*, which won the International Grand Jury Prize at Sundance film festival in January; and Jonathan Glazer's extraordinary short *The Fall*, which is on iPlayer now.

Upcoming BBC Films titles include Jane Campion's first feature film for 10 years, *The Power Of The Dog* starring Benedict Cumberbatch and Kirsten Dunst; *Ammonite*, written and directed by Francis Lee, starring Saoirse Ronan and Kate Winslet; *The Souvenir: Part II*, Joanna Hogg's sequel to her Sundance award-winner; *Misbehaviour* from Philippa Lowthorpe starring Keira Knightley, Gugu Mbatha-Raw and Jessie Buckley; and *Supernova* from Harry Macqueen starring Colin Firth and Stanley Tucci.

PULSE FILMS

Pulse Films is an award-winning, next generation studio encompassing the development, production, financing and distribution of content across all platforms and for audiences worldwide.

The studio was founded by Thomas Benski and Marisa Clifford in 2005, and is headquartered in London with outposts in Los Angeles, New York, Paris and Berlin. Dedicated to creating moments of culture through innovative storytelling across Scripted and Non-Fiction Film & TV, Commercials & Music Videos.

Pulse Films' feature film credits include the forthcoming *Pig* starring Academy Award- winning actor Nicolas Cage and Alex Wolff, Berlinale Film Festival Audience Award Winner *Mogul Moggli* starring Riz Ahmed, and 2019's Tribeca Film Festival hit *XY Chelsea*. The studio also produced the Sundance-selected *Skate Kitchen* from director Crystal Moselle, Andrea Arnold's Cannes Jury Prize winner *American Honey*, and Sundance Award winners *The Witch* and *All These Sleepless Nights*.

The studio's TV credits include the forthcoming scripted drama series *Gangs of London* with Gareth Evans & Matt Flannery for Sky Atlantic & HBO's Cinemax, set for 2020 release. Pulse Films also produced Netflix's most popular release of 2019 in the UK *The Disappearance of Madeleine McCann* and was behind the Grammy-nominated *Aziz Ansari: Right Now* special (Netflix). The studio's Channel 4 documentary series *Inside Missguided* is set to air in 2020, with a second major scripted series *Atomic Bazaar* from Gregory Burke in development.

In 2019 Pulse Films won the Outstanding Nature Documentary award at the Emmy's News & Documentary ceremony for *Trophy*. The studio was also nominated for a BAFTA Award in 2020, and recently won two Grierson Awards for documentary *Kingdom of Us*. Other notable releases include the Emmy-nominated *No Greater Law* for A+E.

Pulse Films was also behind Beyoncé's Emmy-nominated and Peabody Award-winning film *Lemonade*, BAFTA-nominated *20,000 Days on Earth*, *One More Time with Feeling* with Nick Cave and the seminal *Shut Up and Play the Hits*. Forthcoming major scripted and non-fiction music projects *Meet Me in the Bathroom* and *Inner City Pressure*, as well as a scripted feature film biopic of Grime legend Wiley are currently in development.

CINEREACH

Cinereach is a NY based film foundation, full service production company and film financier. Since 2006, Cinereach has operated with the mission to support films, artists and organizations in telling bold and meaningful stories that align with a unique artistic vision. To date Cinereach has produced and/or financed over 15 films including *The Assistant*, *Never Rarely Sometimes Always*, *Matangi/Maya/M.I.A.*, upcoming releases *After Yang* and *Mogul Moggli*, Independent Spirit Award winner *Sorry to Bother You* and Academy Award nominee *Beasts of the Southern Wild*; given over 30 artistic fellowships to bold independent filmmakers including Barry Jenkins, Young Jean Lee and Terence Nance and independent producers including Effie Brown, Anish Savjani and Julie Goldman; given organizational and programming grants to over 15 groups including Detroit Narrative Agency (DNA), BlackStar Film Festival, Stockade Works and COUSIN; and given grants to over 200 fiction and nonfiction films including *The Florida Project*, *Black Mother*, *The Last Black Man in San Francisco*, Academy Award-nominated films *Hale County This Morning*, *This Evening*, *I Am Not Your Negro* and *Citizenfour* (Best Documentary, 2015).

SFFILM

SFFILM is a nonprofit organization with a mission to champion the world's finest films and filmmakers through programs anchored in and inspired by the spirit and values of the San Francisco Bay Area. Presenter of the San Francisco International Film Festival, SFFILM is a year-round organization delivering screenings and events to more than 75,000 film lovers and media education programs to more than 15,000 students, teachers and families annually. In addition to its public programs, SFFILM supports the careers of independent filmmakers from

the Bay Area and beyond with grants, residencies, and other creative development services. For more information visit sffilm.org.

SFFILM MAKERS

SFFILM Makers, SFFILM's artist development program, provides significant financial and creative resources to independent filmmakers through grants, fellowships, residencies, and more. Since 2009, over \$7.5 million has been disbursed to more than 200 film projects in various stages of production. Highlights include the SFFILM Rainin Grant and the SFFILM Westridge Grant, which together distribute the most nonprofit funding for narrative features in the United States; a joint effort with the Alfred P. Sloan Foundation to cultivate stories rooted in science and technology; and the Documentary Film Fund, a partnership with the Jenerosity Foundation; and SFFILM Invest, which connects independent filmmakers with the Bay Area's burgeoning film investment community. For more information, visit sffilm.org/makers.

VICE STUDIOS

VICE Studios is a global production division within VICE Media Group delivering premium original programming across documentary, scripted and film. With outposts in the USA, Canada, UK, Europe, Asia-Pacific and Latin America, VICE Studios cuts through culture, delivering stories that are popular, human and spotlight the unexpected for audiences around the world.

Launched in 2017, VICE Studios productions include Chris Smith's *Fyre: The Greatest Party that Never Happened* (Netflix); feature film *The Report* starring Adam Driver and Annette Bening (Amazon); Diego Osorno's *1994* (Netflix), out of Australia, feature film *Judy & Punch* starring Mia Wasikowska and Damon Herriman and in the UK *Satanic Verses* (BBC). VICE Studios partnered with RYOT to create a multimillion dollar production fund supporting works created by emerging voices from a diverse range of communities and backgrounds including *Mogul Mowgli*.

CAST

Zed	Riz Ahmed
Bashir	Alyy Khan
Nashra	Sudha Buchar
RPG	Nabhaan Rizwan
Vaseem	Anjana Vasan
Bina	Aiysha Hart
Bilal	Hussain Manawer
Asma	Kiran Sonia Sawar
Toba Tek Singh	Jeff Miraz

CREW

Directed by	Bassam Tariq
Written by	Bassam Tariq & Riz Ahmed
Produced by	Thomas Benski Bennet Mcghee Riz Ahmed Michael Peay
Co-Producer	Joanne Dixon
Director of Photography	Annika Summerson
Edited by	Adam Biskupski Hazel Baillie
Production Designer	Francesca Massariol
Costume Designer	Grace Snell
Hair & Make-up	Bean Ellis
Casting Director	Shaheen Baig
Music Supervisor	Abdullah Al-Wali
Original Music	Paul Corley
Production Sound Mixer	Nigel Albermaniche
Sound Designer	Paul Davies
Post-Production Supervisor	Nadiya Luthra

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