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FILMS

PRESENTS

FROM THE WRITER & DIRECTOR OF SLIDING DOORS

PETER SAFFRON SEAN RACHAEL ALICE TOM  
HOWITT BURROWS PERTWEE STIRLING EVANS CONTI

# DANGEROUS PARKING



## PRODUCTION NOTES

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DANGEROUS PARKING will open in cinemas in the UK on 23<sup>rd</sup> May 2008  
Certificate 18 / Running time 109 minutes

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## SYNOPSIS

Noah Arkwright (Peter Howitt) is fuelled by sex, drugs and alcohol. Lots of alcohol. As the enfant terrible of the British film industry, these things are never in short supply and his talent is only matched by his voracious appetite for excess. His best mate Ray (Sean Pertwee) has managed to kick the alcohol after an unsavoury incident with a squid in Greece, but still Noah isn't made to stop and think until a chance encounter with the enigmatic Kirstin (Rachel Stirling). Waking up with a hangover in her son's bed the morning after a night he can't recall, Noah finally has his eyes opened when Kirstin reveals she is a reformed alcoholic herself. That and a sobering warning from a doctor about his long-term health force Noah to give in to a stint in rehab.

True to form, Noah turns up at the rehab clinic drunk and aggressive. A surreal, clowning orderly greets him before Noah regales the warden with a story that encapsulates his problems – being convicted for dangerous parking in the middle of a motorway whilst out of his head on drugs and alcohol. Joking aside, however, Noah is going to find rehab tough...

Fast-forward four months, and Noah is just about clean. On his final night in rehab, he is visited by the ghost of his dead mother (Dervla Kirwan), who died in childbirth. Noah makes peace with the mother he never knew, and she promises that she is watching over him and will send a guardian angel to him if she cannot come to his aid.

A further six months later and Noah is drifting in a kind of limbo. He's had one relapse, but otherwise he muddles through, a disembodied alcoholic trapped between his longing and his guilt. It falls to Ray – now involved in a full-blown relationship with Kirsten – to bring him the catalyst to the rest of his life: tickets to see cellist Clare Mathesson (Saffron Burrows) and urging to make contact with her; she'll be perfect for him, Ray knows she will.

Noah and Clare hit it off straight away, and he boldly asks her to join him on a spurious location-scouting trip to Morocco. While there they make love for the first time, and Noah knows that his saviour has truly been delivered to him. He confesses all his sins and all his weaknesses to her, and she still wants to be with him. But there is a darker side to this trip... Noah notices blood in his urine for the second time, and he has his first severe attack in a market in the city. Something's seriously wrong with Noah and this time it's not the booze or the drugs.

Six years later, and a lot has changed. Noah has beaten cancer twice through gruelling stints of chemotherapy. He is now married to Clare and their second child is on the way. It's been a tough road but despite everything he's survived Noah can't manage to enjoy the happiness he has worked so hard to find. He has a secret - the cancer's back yet again - and having finally learned selflessness and love, Noah can't bear to burden Clare with the news. Instead he keeps quiet, and the silence starts to

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drive a wedge into their relationship. Eventually Noah's consultant (Tom Conti) tells him the worst: even the chemo has done all it can and Noah is running out of options. His silence comes to a sickening end during one of Clare's recitals when the familiar pain attacks, worse than ever.

The woman that he loves is with him all the way into the hospital and only leaves his side when she goes into labour. Noah's consultant has only one piece of advice: write a few letters to your daughter and your unborn child. He knows that it's Noah's time.

Profoundly moving, deeply affecting but ultimately uplifting, DANGEROUS PARKING is a vivid portrait of a man who is as acquainted with the high-life as he is with being down-and-out. A dark-humoured film with a uniquely British sensibility DANGEROUS PARKING is a reflection of the man at its heart: savage, romantic, wicked, hopeful, despairing, uplifting and painfully witty.

Delanic Films brings you a Corniche Films and Velvet Octopus Presentation of a Flaming Pie Films production of DANGEROUS PARKING. Starring Peter Howitt, Saffron Burrows, Sean Pertwee, Rachel Stirling, Alice Evans, Dervla Kirwan, Victor McGuire and Tom Conti. Executive producer Hani Farsi. Producer Richard Johns. Based on a novel by Stuart Browne. Written, produced and directed by Peter Howitt.

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## **THE NOVEL, DANGEROUS PARKING, BY STUART BROWNE**

"A masterpiece... an hallucinogenic trip from lust to lust and acid to acid which starts off mind-altering and ends up heart-warming."

Sunday Express

Dangerous Parking was published by Bloomsbury in 2000, the debut novel of celebrated playwright and New York University Professor Stuart Browne. Browne's punchy, pithy writing style and his visceral account of alcoholism and cancer saw the book immediately hailed and in turns lauded by the full gamut of the British press.

"An outstanding novel... it is so well-written, so cinematic, so compulsively structured, that it carried me through from start to finish like a modern thriller - a genuine page-turner... there won't be a better novel out this year."

The Guardian

Browne's coruscating sense of humour was praised for keeping the novel light and positive and the overall tone uplifting, despite the bleak subject matter and no-holds-barred account of cancer from a sufferer's perspective. The novel struck an instant chord with readers, and its reputation has grown to reach cult status as an unparalleled look at alcoholism, cancer and the ups and downs of life in between.

"A brilliant first novel... an utterly absorbing book that you won't want to put down... very funny and never morbid, this novel is destined to become a classic."

The Times

Browne was raised in Workington, just as Noah was, and was afflicted with cancer in middle age. He died in November 1999, shortly before the publication of Dangerous Parking. He left behind two daughters and wife Kathryn.

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## FROM PAGE TO SCREEN – PRODUCING DANGEROUS PARKING

“Making a film like this is as big a test of your professional and personal resources as its possible to have,” says Peter Howitt, director, producer, writer and star of *Dangerous Parking*, the scorching adaptation of Stuart Browne’s critically lauded, semi-autobiographical novel of the same name. “You really do end up putting your heart and soul into it, something that just consumes three years of your life. It’s more important to me than anything else I’ve done. That’s not to belittle anything else I’ve done, but this film took it out of me in many more ways than anything else. It was so powerfully testing and intense.”

Howitt’s commitment to what turned out to be a gruelling production period is arguably definitive of *Dangerous Parking* and of everyone involved in it. The production became almost guerrilla in nature, with cast and crew committing themselves for little or no money in order to get this evocative and heartfelt project off the ground. Howitt explains: “The whole thing about this film is that we were all mucking in together. There was no differentiation between anyone but I like the idea that everyone was sort of in the back of the van together. It was the antithesis of everything that is Hollywood – and brilliantly affirming because of it”

But how does a novel as schizophrenic, intense and personal as *Dangerous Parking* make its way to the screen in the first place? And what made such a complex project into the labour of love it became for everyone involved?

Richard Johns, the film’s producer, explains: “The book came out at the end of 1999. It hit the shelves two weeks after Stuart Browne died of bladder cancer, so he got to see the proofs but he never got to see it reviewed and he never got to see it on the shelves. Coincidentally my father died around that same time so when I picked up the book, which was very early 2000, it resonated with me very strongly because I had probably just learnt my first lesson about mortality. When you lose one of your parents, you start to think, okay, we are not here forever. It hit me at a moment when I was very aware of that mortality but I think anyone who has had that life experience or is aware of it, this book speaks to them.”

Johns began to enquire about the availability of the book’s rights. However, he hadn’t been the first person to connect with Browne’s novel. “The rights had been optioned by David Aukin, formerly of Film 4,” says Johns. “He had a two-year option, which had just started so I thought, oh well, bollocks. It was one of those unfortunate, common stories when as an independent film producer you think you have found something a little bit unique. The reason David Aukin had picked it up,” explains Johns, “was because he believed Danny Boyle might want to direct it. There is a kinship on some levels with *Trainspotting*.”

Ironically, Boyle found it too similar to *Trainspotting* and Aukin’s option lapsed. Suddenly Johns was back in the scene and the long and drawn-out journey of getting *Dangerous Parking* to the screen began. The first of many hurdles was to find the



director and writer who could turn Browne's maelstrom prose into a cogent screenplay without losing the book's heart.

"What I knew right from the beginning," explains Johns "was that it needed a director who had a very strong vision and who had as much passion for it as I did." He was eventually led to Peter Howitt, the British writer and director of a range of Hollywood and home-grown fare, including *Sliding Doors*, *Antitrust* and *Johnny English*. "I had met Peter through a mutual friend. He was finishing the editing process of *Laws of Attraction* in London and I went round to his flat. We were chatting and we talked about doing one or two things. *Dangerous Parking* is about as unlike *Sliding Doors* or *Johnny English* or *Antitrust* or *Laws of Attraction* as you can possibly imagine, but I gave him a copy to read.

Howitt picks up the story, explaining: "The book sat on my coffee table untouched for the next few months. I finally read it on the flight back home to Vancouver. I thought it was amazing and I could definitely associate with Stuart Browne when I was reading it. It was powerful, evocative, darkly, darkly funny and mesmerisingly raw and honest. But I didn't have a clue how you would start to make it into a film – although for no real reason I got out my pen and scribbled 'start here' about a third of the way through the book. When I got home I put it down and forgot about it."

Although the film was considered a critical and financial success, the experience of making *Laws of Attraction* with Hollywood heavyweights Julianne Moore and Pierce Brosnan had left Howitt a little disillusioned. He was aching for a new test. "I was worried that I had made some soft choices and wasn't sure what kind of film maker I was becoming. I needed something to get the blood running again I knew I needed to give myself a kick up the arse," says Howitt. "... and sitting on my desk on that day was the novel, *Dangerous Parking*. I picked it up and found the page I had written in. 'Start here'. So I did."

"I had no intention at all of writing a screenplay," continues Howitt, "I just wanted to wake myself up on that day, to be typing something aggressive and anarchic, I wanted to roll up my sleeves and get angry and get the blood and guts going - and the world of Noah Arkwright was the perfect place to dive into. I started writing like a maniac with no thought of the usual rules of screenwriting. No structure, no rules. Just Noah and his rebel yell. It was fucking fantastic. I sent the first pages to Richard."

"When the first six pages turned up in my inbox," says Johns, "I was just gob-smacked. I was genuinely excited and I e-mailed Peter back to say 'this is amazing stuff, whatever you do don't stop'. Luckily he didn't want to. He was gripped. Half way through the week it took to write, it was Peter's birthday and I sent him a gigantic chocolate cake and he was eating chocolate cake in one hand and typing away with the other. It was the most exciting week for me, getting these pages and for him actually writing the words. It was as if the book had plugged into his brain and this material was just being sort of distilled and condensed.





Five days later Howitt had completed his draft of what would become the screenplay for *Dangerous Parking*. He had been drip-feeding pages of the script to Johns, who registered his excitement in what he was reading from the outset and, at the end of the process a cinematic vision of Browne's complex and sensitive book was laid out before them.

"It was projectile writing," adds Howitt. "I can't necessarily recommend it in every case but it was what I needed to do and I am so proud of the results. It's the best thing I've ever written and I'm more passionate about this project than anything else I've done."

"There's no doubt about it that one of the reasons Peter was able to write it so quickly is because he identified to a considerable degree with Noah," says Johns. "He isn't Noah, he is Peter but Christ if Noah had been alive and you put those two in a room and locked the door – fucking hell that would have been interesting. They have similarities and so there was this connection; I got lucky basically, finding the right person to tell this story."

By now it was May 2004, the month of Peter Howitt's birthday. *Sliding Doors* had opened the same month six years earlier to a fantastic response so he was perhaps justified in anticipating great things from *Dangerous Parking* moving forward. However, both Howitt and Johns were aware that the script was not typical: "We knew the story was never ever going to be everyone's immediate cup of tea," says Johns. "It's full of bile, as well as full of very tough comedy so we thought it's going to be independent, it's going to be British, that's exciting!"

"It was like starting your career all over again" says Howitt. "Something I have done a few times before and I think that all people should from time to time". "No privileges, no first class travel, no frills. Just your collective guts and belief and determination. It's worrying and intoxicating at the same time, which is just how you want it."

When it became clear that this film would not get financed in the normal way, Johns and Howitt made a radical decision. They raised the money for the film by selling small shares to friends, relatives and colleagues. By doing this Howitt and Johns raised just enough money to cover the basic costs of making the film. The two producers set off on a series of dog and pony shows, trying to infect people with their enthusiasm and convince suppliers, cast and crew to defer their salaries for shares in the film to get it made. "It is not ideal making films this way. Everyone would rather do it conventionally. People have made films a bit like this before," says Howitt. "But never this radically, and never with such an amazing show of support from the infrastructure of the British film industry community. They all got on board to a man. We were seriously overwhelmed with the support we started to get. It was exactly the encouragement we needed."





“Making *Dangerous Parking* was an interesting milestone for me,” says Peter. “I went to drama school in 1976 at the Ealing Drama Studio and I made *Dangerous Parking* in 2006 so I was celebrating 30 years in this industry. And as the production was based at Ealing Studios, I was about 50 yards away from where I had trained to be an actor. It felt like I’d come full circle. Not only that but as Peter Layton ran the drama school when I went there and got me acting, I offered him the role of Doc Eyebrows in the film – and it’s probably one of the best scenes in the movie.”

Before production could commence, Howitt and Johns had to decide who was going to be their Noah Arkwright, the lead character in Browne’s source novel and a man who defines the word ‘hedonism’ for much of the film before falling into a graceless decline just as his life finds a balance. The casting process was a complex one, with Johns and Howitt talking to a huge roster of candidates that, at various points, included Jude Law, Paul Bettany, Guy Pearce, Kiefer Sutherland, Ben Stiller, Ben Chaplin, Steve Coogan and Eddie Izzard.

Eventually they chose an actor and prep started. But a short way into the prep period, Johns got a call from the agent for the actor chosen to play Noah to say that he was concerned about the nudity in the film and was pulling out. “We were gobsmacked,” says Howitt. “This part is not for the faint hearted, you have to lay yourself bare in every way, so to be worried about being ‘physically’ naked, was really an indication to me that they did not get it at all, so I was glad this happened before we started shooting. I would have hated to have had to deal with such vanity issues on the set. You’ve either got the balls for this kind of stuff, in all regards, or you haven’t. You are asking an audience to accept this story and this man, warts and all and to not be squeamish. So, if you are asking an audience to accept that level of brutal honesty, you can’t go and hide behind the fucking sofa when the going gets a bit tricky!! That is completely against the entire ethic at the very core of this film and the people involved in it. Noah couldn’t hide. More importantly, Stuart Browne couldn’t. So neither could we.”

Stirring stuff, but there was only a matter of weeks before filming and they knew they had a dilemma. They had no leading actor.

“I spoke to my family and friends and they all said ‘You do it’,” says Howitt. “Even though I had said to RJ a couple of times that I hoped I could get whoever played Noah to play him the way I would do it, I had never once thought about that suggestion as a solution and the idea was scary. I had not acted for over ten years and thought it would be dangerous to be acting as well as directing, especially with a film as intense and demanding for an actor as this. But I was prepared to do it if the only other option was to close down the production. That would have been too heartbreaking after all everyone had been through for the previous three years.”

Howitt approached Johns with the idea that matched perfectly the audaciousness the production had shown up until now. It has to be said that Howitt’s idea was borne out of necessity before it was borne out of a desire to act again, but the hard facts



were that *Dangerous Parking* did not have a Noah Arkwright and, without him, the film could not continue. The shoot was looming. Howitt offered himself as a 'backstop' in case they couldn't find a replacement in time. Johns did not embrace the idea at first, not convinced Howitt could do both disciplines and understandably worried about the impact on the production with Howitt directing and acting. Howitt shared that concern too. There were a few tense days between them before the decision was made to end to the uncertainty, which was affecting everyone by now – and to stop looking for anyone else and cast Howitt in the role.

"I immediately had a massive panic attack," says Howitt. "I was shit scared. I really didn't want to be doing this. I knew it was dangerous and would put a huge amount of extra pressure on everyone. But I think that fate had a big hand in what happened," says Howitt. "Inside I could feel that I was clearly meant to do it - and I do think I'm a good choice for the character on a lot of human levels – as good as any of the other people on our list – because of who I am as a bloke, not as an actor." Elaborating on his connection with Noah, Howitt adds: "He's a dark, gruesome alcoholic version of Peter Pan. He's learning how to be mature at an age when for most people it's second nature. Putting other people first is a new experience for Noah but he generally realises that he wants to get it right which is why people grow to like him at the end and why most people feel emotionally connected to him by the end."

Howitt admits that he identifies with Noah on some levels and whilst he does not suggest an overt similarity between himself and the character, he does draw definite parallels that ultimately helped him take on the role at short notice: "In my life I've been incredibly selfish and hedonistic – most actors are let's face it. But now there's nothing more important than my wife and my new baby daughter Amy and my 18 year old son, Luke." Transposing that feeling to Noah allowed Howitt to understand the relationship that ultimately redeems him in the film: "He meets someone who may be caring and decent but she has her own set of rules and is not taking any crap. She is just what he needs - someone he loves who will stand up to him - and that is Clare. He needs strength from her." Howitt continues: "I think Noah is as believable a person as portrayed by me as he would have been if he'd been played by anyone else. It does feel weird that I played him of course, but it didn't feel like acting and I haven't gone out to get a new acting agent that's for sure. It wasn't about me rekindling an acting career. I had no ulterior motive at all. None. It was purely necessity. It was me play him or we all go home and the hard work and support was for nothing".

With Peter finally committing to the role of Noah Arkwright, a role he fully embodies in the film despite his commitment to directing, producing and casting at the same time, the rest of the cast started to come together, although not without its own difficulties. "The thing about the other parts in the film," says Howitt, "is that they are kind of thankless but absolutely integral. When you have a central character that has the traits and foibles of Noah you get to know him more by the people around him. Yes, he's a drunk, a maniac, in denial, but the film only works when you



get a feeling of what its like to be around that sort of character on a daily basis and to have to deal with him – what is it about him that makes these people care for him? Everyone parties in their twenties and some into their thirties but there comes a time when people have done partying and settle down. Some people, like Noah, just don't."

Saffron Burrows agreed to play Clare. "Saffron loved the material," says Johns of Peter's screen wife in the film. "She understood the rawness of the script and she's fantastic in the film," adds Howitt. "Clare makes Noah want to be a better person, he hasn't got a mother and she represents all sorts of things to him." Johns continues: "Saffron believed in the material and she understood what we were trying to do, she is very familiar with the independent film world having worked so many times with Mike Figgis, having done some really tough and really independent stuff. It didn't scare her in the slightest."

Sean Pertwee came on board as Ray, Noah's best friend and a reformed alcoholic himself: "I was very excited when I heard that Sean was keen to play the part," says Howitt, "He's got this reliable, good mate quality to him but he also has an edge. He was perfect for Ray and it's a very important role. Sean told me that he had a mate like Noah who would call him at 3am, really upset and drunk and he'd have to go and pick him up and fix him, but at the same time this person was funny, big, and exciting, exactly like Noah."

After Pertwee, there came Rachael Stirling as Kirstin. "Kirstin is the first person who sends Noah the curve ball he didn't want but definitely needs," says Howitt. "He thinks he has hooked up with her for a night of passion, but it turns out she is a young alcoholic and is the first person to tell Noah he has an off the chart drink problem". Alice Evans plays Etta, best friend to Saffron Burrows' Clare. "Etta arrives late on in the story and she is immediately testing Noah," explains Howitt, "She knows his history, that he's a hedonistic, selfish git. Clare is gentle and lovely and Etta loves her to death so she doesn't want her to get hurt. She reserves the right to test Noah in order to protect her friend. Etta's a brilliant character, because she doesn't give a shit about Noah – he's in Clare's world now and Etta cares more about her than she ever will about him. The first scene that you meet Etta, Alice and I ad-libbed like crazy and she's just so good. She really hits the screen running"

The cast was completed with the legendary Tom Conti coming on board as Noah's doctor and the project was finally ready to go. Dangerous Parking was principally shot in and around London, certainly within the M25, but the shoot also took in Morocco where the concept of issuing shares in lieu of payment did not work. "We couldn't pull the same deal in Morocco as we were using in the UK," says Johns. "That was a kind of special one off and they didn't understand it in Morocco so we had to pay for the time there but it definitely brought an extra dimension to the film."

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On the first day they shot the scene where Noah is forced to go into rehab and it was nothing if not a baptism of fire for Howitt, who had not acted on screen for more than 10 years. “I had to get back into acting and get right to the gritty core of Noah immediately. No time to warm up. No dipping your toe in. I was scared I would just be ordinary and I knew that was the last thing Noah could be,” he remembers. “I didn’t want to get nine, ten days into the shoot and think, ‘shit no, I’m just playing it safe, I’m just getting through it’, I knew that wouldn’t be enough. – So on the first day we were shooting Noah in the back of the cab going to rehab. There is no actual dialogue in the script, but I just went off on these drunken rants doing takes of 8 minutes and longer. A crazy cocktail of aggression, fear, cockiness, despair and loneliness came flooding out – all off the cuff. I suppose I was chucking myself in the deep end of the character with a raw, extended primal scream. Although I don’t recommend it, it was quite exhilarating. I thought to myself after one very long take - *‘this bloke doesn’t know when to shut up. – Shit! He’s more like me than I realised!!’*”

Fortunately for us the emotion and commitment behind the cameras translated to the screen to create the raw rollercoaster experience that is *Dangerous Parking*.

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## DANGEROUS PARKING: THE SOUNDTRACK

Peter Howitt didn't have to look far when he started the search for a musician to score the soundtrack to *Dangerous Parking*. He first met composer Andre Barreau in 1974 when the pair joined the news information department at the BBC. "We became close friends on the first day," says Barreau, "and I soon realised just what a musical guy Peter is. I was already playing the guitar and pretty soon I was teaching Peter. We started a sort of duo, learning all these songs and harmonies and a friendship was borne out of that, one that has lasted to today."

Barreau left the BBC in 1976 when he began making a living in a group and in 1979 he successfully auditioned for the role of George Harrison in the show *Beatlemania*, something that made sure his and Howitt's paths crossed again. "He wrote to me to let me know he was auditioning for *Beatlemania* and I said 'so am I!'. Peter got down to the last two but Neil Harrison beat him to the role of John Lennon – I've been working with Neil ever since as part of the Bootleg Beatles."

Howitt, of course, went on to have a huge TV career thanks to the likes of *Bread*, while Barreau has carved himself a long and distinguished career as part of the Bootleg Beatles and as a composer and musician of note. What's more, he had previously worked with Howitt on the soundtracks for both *Sliding Doors* and *Laws Of Attraction*. However, when Howitt came to him with the suggestion that he wrote the entire score for *Dangerous Parking*, it was new territory even for someone as experienced as Barreau.

"I knew instinctively from the second I finished the screenplay that Andre was perfect for several, mostly very human reasons," says Howitt. "He comes from a rock and roll musical core, which suits Noah perfectly. He is as British as it gets culturally, with all the right diverse and left field references and inspirations for the different tones and styles of music needed and that fits Noah really well. He has no idea how to write a 'by the numbers' score that of the type that are spooned on to so many Hollywood films these days, so there was no risk his music would be predictable and tired. And, most importantly, I knew he would be fucking petrified at the thought of doing it, and that was the juice we were all gunning on – so he was perfect. And his music is really spectacular in my opinion. Spot on in all the diverse departments. This is a very tough film to score for anyone. But for a first score, Andre has excelled himself."

"I'd never done a full soundtrack before *Dangerous Parking*," says Barreau, "and it was a daunting prospect as there are an awful lot of music cues in the film. Also, budget constraints meant I had to make up music where we would have sourced a track and the music is pretty much wall-to-wall." However, the project also ultimately led to two close friends working together once more, and in extremely close quarters, something that Barreau clearly cherished. "Peter has a fantastically good ear for music and he loves it in film so we worked very closely together on this project," he

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says, “and it was just so much fun having him sitting in my flat and going through stuff with him.”

Barreau’s enjoyment working on *Dangerous Parking* didn’t mean it was an easy ride, however: “The main thing with the soundtrack was that Pete put a lot of faith in me to do this and I didn’t want to let him down. I had a long time to think about it as there was a long time between me seeing the script and the film being made but I had to get my act together and sort out the technical problems of delivering the soundtrack as a finished product.”

Explaining the composition of a soundtrack at least as complex as the film it belongs to, Barreau highlights the huge range of genres he encompassed: “In terms of the music I used we go from rock madness to the very emotional stuff later on. I initially started working with the guitar, which is my main instrument, but as we started going through we needed to add increasingly emotional content and it built up from the guitar.”

An example of Barreau’s creativity on the project comes from his explanation of a particularly important track called *Noah’s Head*: “That was a track I did that involved creating a sound collage of all the things in Noah’s head, all the confusion and creativity that’s there. We stripped it down a lot from its initial state but a lot of the moments from the collage stayed in the film as random moments – radio static and tapes rewinding, that sort of thing. It worked really well as a representation of when everything gets too much, when he flips out and goes on a bender.”

Howitt’s friendship with Barreau didn’t give the composer a free ride, however, but whatever the challenge the experience is one he wouldn’t replace. “The risks Peter took in acting the role of Noah, the risks he took that other actors might not have been prepared to take, the whole thing was just so brave and he totally owned the role. It meant that, as a composer, there were so many scenes that were just so fantastic to score for. It’s a brave, brave film and hopefully the music complements that. I think the film is an absolutely fantastic one with a great performance from Pete – he’s sensational as an actor and that’s nothing to do with friendship, he’s just phenomenal in it. It has such an emotional effect on people and scoring the soundtrack is one of the most enjoyable things I’ve ever done.”





## BIOGRAPHIES

**PETER HOWITT (Noah Arkwright) – Writer/Producer/Director**

Peter studied acting at the Drama Studio in London in 1976. After a stint as an entertainment manager in holiday centres around the UK he returned to acting with a vengeance, taking roles in many TV series and national theatre tours, including *Tommy Boy* and *Stiff Options* which he also produced. He starred in the hit sitcom *Bread* for four years before leaving to return to the stage in *The Caretaker* alongside Donald Pleasance and Colin Firth at the Comedy Theatre in London, directed by Harold Pinter. Pinter then asked Peter to appear in his new play *Party Time* at the Almeida Theatre, which Pinter also directed. Apart from taking small roles in films he has directed, and leading roles in TV series *Frontiers*, *Coasting* and Lynda La Plante's *Civvies*, Peter has featured in the films *In The Name Of The Father* with Daniel Day Lewis and *Some Mother's Son* with Helen Mirren. Peter has also written and directed a number of Hollywood and British films including *Laws of Attraction* (2004), *Johnny English* (2003), *Antitrust* (2001) and *Sliding Doors* (1998).

**RICHARD JOHNS – Producer**

Richard Johns is one of the UK's most innovative and prolific producers. After five years learning the producing trade from the ground up making corporate films and commercials his feature film work started in 1995 with no-budget comic thriller *Killing Time*. Following that success he co-founded Pilgrim Films and produced dramatic thriller *Downtime* in conjunction with Scala Films and Channel Four Films. Hollywood then came calling in the form of Nicolas Cage's Saturn Films, with whom Johns produced the Oscar-nominated *Shadow of the Vampire*, starring John Malkovich and Willem Dafoe. Johns then commenced a string of projects for Working Title, including *The Calcium Kid* starring Orlando Bloom and *The Truth About Love* starring Jennifer Love-Hewitt and Dougray Scott.

In 2007 Johns founded Think Tank Films to produce a slate of movies and TV projects. Johns is a past chair of the New Producers Alliance and board member of BAFTA North and the Northern Production Fund, member of BAFTA and Ateliers du Cinema Europeen.

**SAFFRON BURROWS (Clare Mathesson)**

Saffron was a highly successful model before she made her first major film at the age of 17. Saffron's first significant acting role was the boyfriend-stealing best friend in *Circle Of Friends* next to Minnie Driver and Colin Firth. She has since captivated the stage as well as many screens, with one of her most famous roles being Andromache in Wolfgang Petersen's *Troy*. She has worked with some of the industry's leading professionals, including Renny Harlin (*Deep Blue Sea*) and Michael Apted (in *Enigma*, in which she played alongside Kate Winslet). Saffron Burrows most often plays women who are multi-dimensional and hard to categorize.





#### SEAN PERTWEE (Ray Molina)

Sean trained at Bristol Old Vic Theatre School and, after graduating in 1986, toured with the Royal Shakespeare Company for three years. He co-owned the Natural Nylon film production company along with Sadie Frost, Jude Law, Jonny Lee Miller and Ewan McGregor. Sean has been acting in theatre, film, and television for over 20 years, appearing in films including *Shopping*, *Soldier*, *Blue Juice* and *Dog Soldiers*. His voice talent is frequently heard in a variety of television commercials and documentaries.

#### RACHAEL STIRLING (Kirstin)

Rachael has worked in TV, stage and cinema since the late 1990s alongside stars such as Hugh Laurie, Joely Richardson and Bill Nighy. Her first screen appearance was in the British comedy film *Still Crazy*. A fantastic start in films, her co-stars include such greats as Stephen Rea, Billy Connolly, Timothy Spall and Jimmy Nail. She trod the boards in *Theatre Of Blood* at the National Theatre playing Miranda Lionheart - the role that her mother, Diana Rigg, played in the film of the same name. Rachael is best known for her performance as Nan Astley in TV's *Tipping The Velvet*, for which she won a Best Actress award.

#### ALICE EVANS (Etta)

British-born Alice is multi-lingual and has starred in British, French and Italian film and TV. Alice was launched to stardom when her first French feature, *Monsieur Naphtali*, was noticed by Oscar-winning director Claude Lelouch. Alice went onto star in his next film, *Une Pour Toutes*. In 1999 Alice played a leading role in *102 Dalmatians* alongside Glenn Close and Gerard Depardieu. Since then Alice has starred in hit show *Best Of Both Worlds* written by Paul Abbott. In 2003 Alice starred alongside Vince Vaughn in *Blackball*. Alice has just finished filming her new feature *Save Angel Hope*, alongside Billy Boyd, due for release next year.

#### DERVLA KIRWAN (Noah's Mother)

Dervla's first acting role was when she appeared in the BBC TV drama *Troubles* in 1987. From there she was given a part in *A Handful of Stars*, the first part in Billy Roche's *Wexford Trilogy*, at the Bush Theatre, London in February 1988. When the plays were made into a TV series she played the role again in 1993. She continued to appear in *Poor Beast in the Rain*, the second part of the *Wexford Trilogy* at the Bush Theatre in 1993, as well as appearing in *Hush* at the Royal Court Theatre, *Water Music* at the Cockpit Theatre, *Once a Catholic* at the Tricycle Theatre and *An Absolute Turkey* at the Globe Theatre. Possibly Dervla's most recognised role was as Assumpta Fitzgerald in the 1996 TV series *Ballykissangel*. In October 1996 Dervla won the National Television Award for Most Popular Actress for her role as Assumpta.





#### TOM CONTI (Dr Baker)

Tom has worked in both theatre and film, with some very prestigious actors and directors. He has recently starred in the title role of Keith Waterhouse's play *Jeffrey Bernard Is Unwell*. Tom has acted in many very successful screen productions, including *Derailed*, alongside Clive Owen and Jennifer Aniston, and Elie Chouraqui's *O Jerusalem*. Tom has been nominated for many prestigious awards including a Best Actor Academy Award for his role in *Reuben, Reuben*. As well as acting, he has directed shows in the West End and Broadway.

#### JULES BAKER-SMITH – Associate Producer

Jules has been working in the film industry for over 10 years and brings a wealth of experience from her roles as a Director's, Producer's and Artist's Personal Assistant. She claims credits on many major feature films including *Four Feathers*, *Johnny English*, *Laws Of Attraction*, *The Holiday*, *Children Of Men*, and, most recently, *Stardust*. Assisting writer/director Peter Howitt for the last five years, Jules has been integral in the development of *Dangerous Parking*. This is her debut as Associate Producer.

#### DAVID BARRETT – Editor

One of the UK's most prolific editors of film and television drama and one of the country's most exciting talents, David started his career as assistant editor on films such as *The Secret Agent*, *A Fish Called Wanda*, *Croupier* and *Entrapment*. As Editor his huge list of TV credits includes *The Innocents*, *Wire In The Blood*, *Distant Shores* and *Outlaws*. Recent film credits include *Jekyll And Hyde* and *Wickham Road*.

#### ZORAN VELJKOVIC – Director of Photography

Zoran trained in Eastern Europe during the early 80s where he studied cinematography with leading European film makers. As Director of Photography Zoran's films have won prestigious awards at festivals in America, Italy, Holland and Yugoslavia. Since 1991 he has lived in London and has assembled a large body of work which spans feature films, commercials, promos, documentaries and television series.

#### LISA HALL – Production Designer

Lisa is a recent graduate from the National Film and TV School. Whilst still a student Lisa won a KODAK award and subsequently has been personally mentored by UK producing legend Nik Powell. Lisa worked on *Charlie And The Chocolate Factory* and numerous commercials and music promos. *DANGEROUS PARKING* will be Lisa's second full length feature as Production Designer.

**DANGEROUS PARKING**  
EVEN THE FAST LANE COMES TO AN END



#### ANDRE BARREAU – Composer

A close friend of Peter Howitt since 1974 when they formed their first band, Andre has been in the music industry for over 30 years. He has written and performed songs with Wreckless Eric, Robbie Williams and Jackie DeShannon, performing vocals and playing the guitar solo on Robbie Williams' classic hit *Angels*. His own band, Those Magnificent Men, released a highly acclaimed country-flavoured LP, *What Kind Of Country Is This* in 1998. Two of the songs from that album (*Got A Thing About You* and *Call Me A Fool*) were featured in Peter Howitt's film *Sliding Doors*. Peter and Andre co-wrote and performed the song *Roll Back The Dice* for the film *Laws Of Attraction*. Andre also plays the part of George Harrison in the world-renowned tribute band, The Bootleg Beatles.

#### MALCOLM NEEDS – Creative Consultant

Malcolm is an experienced writer, director and producer. He has written extensively for the stage, television and radio. His feature film credits include *Charlie* starring Luke Goss and Steven Berkoff and *Shoreditch* starring Joely Richardson and Shane Ritchie, both of which he wrote, produced and directed. He is a long time colleague of Peter Howitt and his crucial role as Creative Consultant on *DANGEROUS PARKING* enabled Peter to fully realise his ambitions as both director and leading actor in the film, by providing daily onset directing support and advice to Peter.

#### FRED DE BRADENY – Animation Producer

Fred has been in the entertainment industry since he was 18 and is an experienced Assistant Director, Production Manager and Production Supervisor in live action and both 3D Stop-frame and CGI feature film and broadcast animation. During the last nine years he has worked with Aardman on *Rex The Runt* and *Chicken Run*, with DreamWorks in LA on *Shark Tale* and most recently back in the UK on *Flushed Away*.

#### ANGELA BILLOWS – Costume Designer

Over the last 10 years Angela has worked on many highly successful films as costume designer. A few credits include *Sand* with Michael Vartan and Emilio Estevez, *Female Perversions* starring Marcia Cross and Tilda Swinton. She has also supervised on *Short Cuts*, directed by Robert Altman and starring Julianne Moore and Chris Penn.

#### KATY FRAY – Hair and Make-up

Katy has worked as a Hair and Make-up Artist at the Royal Opera House, before moving to the Glyndebourne Festival Opera. Her TV and film career started at the BBC, with highlights including *Hustle* and *Tom Brown's Schooldays*. Recently she has designed make-up for the feature film *The Back Woods* with Gary Oldman and Paddy Considine.

#### STEVE BARKER – Post-Production Supervisor

Steve is the pre-eminent British Post-Production Supervisor claiming credits from the late 1980s to present. His films include *Around The World In 80 Days*, *Iris*, the Oscar-nominated *Chocolat*, *Four Feathers*, *Touching The Void* and Renny Harlin's *Mindhunters*.

