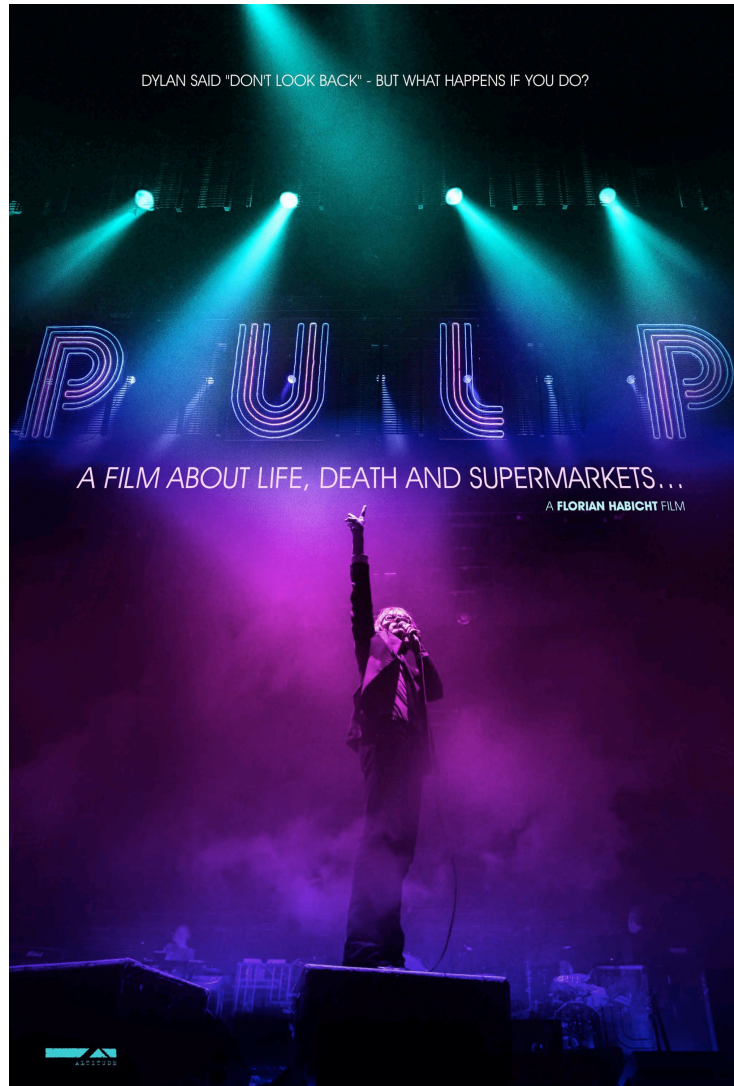


PULP

A Film about Life, Death & Supermarkets...



A FILM BY
Florian Habicht

STARRING
Jarvis Cocker / Nick Banks / Candida Doyle / Steve Mackey / Mark Webber

Running time: 90 mins.
Certificate: TBC

•LOGLINE

Dylan said 'Don't look back' - but what happens if you do?

•SYNOPSIS

PULP

A film about life, death & supermarkets...

Sheffield, 1988, 'The Day That Never Happened'. Following a disastrous farewell show in their hometown, PULP move to London in search of success. They find fame on the world stage in the 1990's with anthems including 'Common People' and 'Disco 2000'. 25 years (and 10 million album sales) later, they return to Sheffield for their last UK concert: what could go wrong?

Giving a career best performance exclusive to the film, the band share their thoughts on fame, love, mortality - & car maintenance.

Director Florian Habicht (*Love Story*) weaves together the band's personal offerings with dream-like specially-staged tableaux featuring ordinary people recruited on the streets of Sheffield.

Unveiling the deep affection that the inhabitants of Sheffield have for PULP, and the formative effect the town has had on the band's music (& front-man Jarvis Cocker's lyrics in particular) PULP is a music-film like no other – by turns funny, moving, life-affirming & (occasionally) bewildering.

•DIRECTOR'S STATEMENT

When my film *Love Story* was invited to screen at the London Film Festival in 2012, my first thought was who could I invite? I thought about all the people from the UK who had inspired me, and on an impulse started writing the following email:

*Hello Jarvis,
Hope this finds you well. I'm a Berlin born, New Zealand based filmmaker. My recent film Love Story is screening in the upcoming London Film Festival. I really like what you do and have an idea to make a film about you.*

He replied! We met and had cups of tea at the Curzon cinema in Soho. Jarvis had also had an idea to make a film, and both of our visions happened to be documentaries where the focus is on the people of Sheffield – the band's hometown, rather than just focusing on the band themselves. PULP were playing their farewell concert in Sheffield in six weeks' time, so once it was confirmed that the rest of the band were up for it, I was suddenly shooting a film after just 2 cups of tea!

I arrived by train for my first (lonely) night in Sheffield. My impression of the town was nothing like I expected from the lyrics of PULP songs. I imagined a warm sexy place, where people made out in cupboards. The real Sheffield was grey and bleak. The band were on tour in South America, and my film making team was arriving a few days later. All I had was Jarvis's book *Mother Brother Lover* where Jarvis had underlined place names that were mentioned in songs, and added a few comments.

That night I got food poisoning in the middle of a radio interview to Australia about *Love Story*. I continued to talk about making a love story on the streets of New York City, where the real people of NYC became the stars. That's when it occurred to me I should do something similar and I had the idea to recruit ordinary people from the streets of Sheffield and to invite them to participate in musical scenes for the film. So many great bands have come out of this city (Human League, Def Leppard, Arctic Monkeys, ABC...) and being a big fan of karaoke, I thought this was a good way to start.

I felt better in the morning and discovered Castle Markets right next to my hotel, which was also in Jarvis' lyric book *Mother Brother Lover* with a scribbled note: "worth a visit." I instantly fell in love with the place. It was the supermarket from *Common People* to me. Castle Markets was also like going back in time, stepping inside a fairy tale (it has also ceased to exist since the film shoot). I fell in love with Terry, the newspaper seller, and Josephine who worked in a fabric store inside. These characters had to be in the film.

The huge and difficult task of filming the concert at Sheffield Arena completely took over for a couple of weeks, but after that we returned to the streets and built on the idea of intertwining PULP, their ideas and their music with the locals from the town that formed them. PULP songs are about celebrating the imperfections of every day life. Songs about dishes, underwear & getting old. Finding beauty in the forgotten corners of life. The more we filmed, the more we felt we were discovering some of these forgotten corners and making them a meaningful part of the film.

The people in Sheffield are so understated and so generous once you earn their trust. PULP are like folk heroes to them, yet PULP are just exaggerated versions of themselves I found. Playing the farewell concert in Sheffield was a huge deal for the band – as Jarvis's mother says in the film "These are HIS people." It was magical to

be able to capture that event and embed it in a weird and wonderful celebration of the 'forgotten corners' that inspired both the band and myself. As Jarvis once said on the phone to me, "Life is a dream. It's important not to wake up."

Florian Habicht, February 2014

•JARVIS COCKER

Jarvis Cocker has been making music for two-thirds of his life. Two dozen of these years (1978 – 2002, plus the re-union years of 2011, 2012) were spent in PULP, a group with whom he enjoyed most of the experiences you can have as the singer in a band. First feted by John Peel and then ignored during the long Dole Years, the group eventually became the country's slowest overnight sensation during a heady period book-ended by 'Common People' becoming a touchstone anthem at their Glastonbury headline slot in 1995, and Jarvis invading the stage during Michael Jackson's performance at the Brit Awards eight months later.

With hindsight, most things that happened to Pulp before or after can be defined in their relation to these twin events, as emblems of sought-after success and its darker cousin, over-bearing fame. The early, striving under-achiever albums (It, Separations, Freaks); the gradual pop awakening (Intro, His'n'Hers); the commercial culmination (Different Class); the comedown (This Is Hardcore) and the final, bittersweet swansong (We Love Life).

Over this time, Jarvis went from being the quintessential outsider to being one of the most recognised and cherished figures in Britain. He brought a rare, bookish wit to the pop charts, and cut an original dash in a rock'n'roll world of dominated by reductive cliché.

After PULP, Jarvis consoled himself with semi-retirement, moving to Paris, making occasional media appearances to talk about Outsider Art, Scott Walker or other personal crusades, and sometimes writing songs for others (Marianne Faithfull, Charlotte Gainsbourg, Nancy Sinatra and Air). No longer identifying with the "Jarvis Cocker" of the public imagination, he tried an alter-ego band (the electro-Goth Relaxed Muscle), in an effort to try and rid himself of some of the un-parental thoughts coursing through his ever febrile imagination.

He wrote three songs for, and briefly appeared in, Harry Potter and the Goblet of Fire, and took part in the 'I'm Your Man' tribute to Leonard Cohen around the globe, as well as appearing on an album of Serge Gainsbourg songs.

•PULP

Most bands hit the big time immediately and fade away, or they build a dedicated following and slowly climb their way to the top. PULP didn't follow either route. For the first 12 years of their existence, PULP languished in near total obscurity, releasing a handful of albums and singles in the '80s to barely any attention. At the turn of the decade, the group began to gain an audience, sparking a remarkable turn of events that made the band one of the most popular British groups of the '90s. By the time PULP became famous, the band had gone through numerous different incarnations and changes in style, covering nearly every indie rock touchstone from post-punk to dance. PULP's signature sound is a fusion of David Bowie and Roxy

Music's glam rock, disco, new wave, acid house, Europop, and British indie rock. The group's cheap synthesizers and sweeping melodies reflect the lyrical obsessions of lead vocalist Jarvis Cocker, who alternates between sex and sharp, funny portraits of working class misfits. Out of second-hand pop, PULP fashioned a distinctive, stylish sound that made camp into something grand and glamorous that retained a palpable sense of gritty reality.

Jarvis Cocker formed PULP in 1978, when he was 15 years old. Originally called Arabicus Pulp, the first lineup consisted of schoolmates of Cocker. After a year, the band's name was truncated to PULP. While they were in school, PULP performed a handful of gigs. The band recorded a demo sometime in 1980-1981, giving the tape to John Peel at one of his traveling shows. Peel liked the tape and invited the band to appear on his show. PULP had their first Peel Session in November 1981. Instead of leading to record deals and pop stardom, PULP's appearance on Peel led nowhere. Discouraged by the band's lack of success, every member but Cocker left the band in 1982 to go to university. The following year, Cocker assembled a new lineup, which featured eight members, including keyboardist Simon Hinkler, who would later join the Mission. In this incarnation, PULP had distinct folk overtones, as well as new wave underpinnings. The group landed their first record contract, releasing their debut album, *It*, in 1984. It didn't make much of an impact and the band fell apart again. After the second incarnation of PULP disintegrated, Jarvis Cocker formed another version of the band, with guitarist/violinist Russell Senior, who became Cocker's first full-fledged collaborator. Cocker and Senior added drummer Magnus Doyle and bassist Peter Mansell to the group, as well as Tim Allcard, who did nothing but read poetry. Musically, PULP backed away from the folky inclinations of *It*, adding keyboardist Candida Doyle in 1985, which led to a darker sound; shortly after her arrival, Allcard left the group. In 1985, PULP released a series of singles on Fire Records. Just as their fortunes were looking up, Cocker became injured severely. As he was trying to impress a girl, he fell 30 feet out of a window, injuring his pelvis, foot, and wrist. For two months, he was confined to a wheelchair, but he performed concerts anyway.

Released in 1986, Pulp's second album, *Freaks*, was a dense, dark affair. Following its release, the band split during the filming of the video for 'They Suffocate at Night'. All of the members, except Cocker and Senior, left the group. For a year, the band was dormant, but Candida Doyle returned in 1987, with drummer Nick Banks and bassist Steven Havenhand joining shortly afterward. Havenhand was soon replaced by Anthony Genn, who was soon replaced by Steve Mackey. Although the group had a stable lineup, they weren't gaining much of a following. In 1988, Cocker moved to London with Mackey and began studying filmmaking at St. Martin's College. While he was studying, PULP was offered the chance to record another album. The resulting album, *Separations*, was recorded in 1989 and reflected Cocker's newfound obsession with acid house but it also boasted some full-fledged pop songs. *Separations* was released nearly three years after it was completed. Cocker was prepared to stake out a career in film when a single from the album, *My Legendary Girlfriend*, was released. NME named the song *Single of the Week* in 1991 and PULP's career suddenly took off.

In early 1992, PULP left Fire Records for Gift, and began releasing a series of singles that consolidated the success of *My Legendary Girlfriend*. In particular, 'Babies' earned the band a great deal of attention. 'Babies' led to a contract with Island Records, their first major-label deal. Island released *Pulpintro*, a compilation of the Gift singles, as the band recorded its major-label debut, *His 'n' Hers*. Upon its spring 1994 release, *His 'n' Hers* earned positive reviews and became an unexpected success, reaching the British Top Ten; it was also nominated for the 1994 Mercury

Award. For the rest of 1994 and the early part of 1995, Jarvis Cocker suddenly became omnipresent on British television. These suave, humorous television appearances became legendary, making Cocker somewhat of a national hero, as well as a sex symbol.

No matter how popular Jarvis Cocker had become, the band didn't break into the big time until they released 'Common People'. The single became a massive hit upon its May 1995 release, debuting at number two on the U.K. charts. In July, PULP accepted a last-minute headlining slot at Glastonbury Festival when the Stone Roses had to cancel. PULP's set was rapturously received, launching the band into superstar status in England and conveniently setting the stage for their forthcoming album, *Different Class*. During the recording of the album, guitarist Mark Webber — the president of PULP's fan club — became a full-time member of the group. The first record to feature Webber was the double A-sided single, 'Mis-Shapes' and 'Sorted for E's & Wizz,' which was released in August, two months before *Different Class*. The single became a number two hit, despite a major tabloid controversy over the lyrics to 'Sorted.'

Different Class arrived in late October to rave reviews throughout the British press. The album entered the charts at number one, going gold within its first week and platinum within the second. At the end of the year, the album topped many best-of-the-year lists. In February of 1996, *Different Class* was released in the United States to positive reviews. The massive fame and attention that *Different Class* brought PULP influenced the direction of their follow-up, 1998's world-weary, paranoid *This Is Hardcore*. The album's troubled sound and somewhat mixed reception led some to speculate whether or not the group would continue; the band's members took some time to pursue side projects such as DJ-ing at various nightclubs and remixing tracks for artists like Black Box Recorder and Death in Vegas. Meanwhile, they continued to play live, performing at various festivals, including the Meltdown festival curated by Scott Walker. Walker proved such an inspiration for the group that PULP hired him on as the producer of their new material after recording with Chris Thomas went unsatisfactorily. The resulting album, *We Love Life* — its name inspired by the September 11 terrorist attacks — was released in the fall of 2001 in the UK and in the spring of 2002 in the US to critical acclaim. In 2006, Cocker released a solo album entitled *Jarvis*.

•FLORIAN HABICHT

Florian Habicht was born in Berlin and immigrated with his family to New Zealand. He studied film making at the *Elam School of Fine Arts* Auckland and at the *Binger Filmlab* Amsterdam.

Florian is responsible for some of New Zealand's most original and innovative films. His debut feature *Woodenhead* (2003) a Grimm inspired musical fairytale, became a cult hit in New Zealand and was distributed in the U.S.A. by *Olive Films*.

In 2012 when his feature *Love Story* screened at the *London Film Festival*, Jarvis Cocker and PULP invited him to make a feature documentary / concert film about the group.

Florian is the son of acclaimed sixties photographer Frank Habicht.

Filmography

Woodenhead (2003) is renowned for the innovation of recording the entire soundtrack first, (including all the dialogue) before shooting the b&w visuals for the musical fairytale. Florian was acting on explicit instructions from Milli Vanilli, who visited him in a dream.

Documentary *Kaikohe Demolition* (2004) is a loving celebration of a small struggling town that became famous for some of its children attacking Santa.

Rubbings From a Live Man, (2008) is a hybrid documentary performed entirely by the film's subject, NZ performance artist Warwick Broadhead.

The entire narrative of *Love Story* (2011) was crowd sourced (on camera) from real New Yorkers and dictated the onscreen romance between Florian and Masha Yakovenko.

•FILMMAKERS

Alex Boden (Producer)

Alex Boden enjoys being at the centre of the film production industry in the UK and increasingly internationally, through his production company Pistachio Pictures, launched in 1999. Producer of films selected by 200+ festivals, Alex has worked with some of the finest directors, including Stephen Daldry and Quentin Tarantino. Other credits include Ed Zwick's *Defiance*, Susan Jacobson's Fantasporto-winning thriller *The Holding*, *Cloud Atlas* with Tom Hanks and Halle Berry as well as the feature documentary *PULP*, which premieres at SXSW in 2014.

A graduate of University of Exeter (German & Drama C.Hons) and Binger Film Lab, Alex is the only UK producer member of the German French Film Academy.

Peter O'Donoghue (Editor, Co-writer)

Peter O'Donoghue is an award-winning editor, director and writer based in Sydney, Australia who has been working for the past several years on film projects in Australia, New Zealand, China, the U.S. and the UK. In 2013 he completed his first long form documentary as director - *Happy Everyday: Park Life in China*, filmed in Shanghai and Beijing and represented by PBS International. He has been editor of Florian Habicht's last 3 films and co-writer of the last two: their feature *Love Story* received Best Film, Best Director and Best Editor awards at the NZ Film Awards in 2011, and screened at numerous international festivals.

Maria Ines Manchego (Director of Photography)

Maria Ines Manchego is cinematographer and filmmaker based in New York. She has shot two feature films for Director Florian Habicht - *Love Story* a feature length narrative / documentary hybrid which played at the London Film Festival and Hotdocs for which she was nominated as Best Feature Film Cinematographer at the NZ Film and TV awards and most recently on *PULP*. She has shot various music videos and shorts. Her photography has been exhibited in Chelsea NYC and her commercial work won her a Young Directors award at Cannes in 2012.

•MAIN TITLE CREDITS

A Pistachio Pictures Production

In association with
Altitude Film Sales

British Film Company

Screen Yorkshire
And
Soda Pictures

A Florian Habicht film

Starring
Nick Banks
Jarvis Cocker
Candida Doyle
Steve Mackey
Mark Webber

And
The People of Sheffield

Pulp
A Film about Life, Death and Supermarkets

Director of Photography
Maria Ines Manchego

Editor
Peter O'Donoghue

Producer
Alex Boden

Directed By
Florian Habicht

•END CREDIT ROLLER

Concept by
Jarvis Cocker
Florian Habicht

Written by
Peter O'Donoghue

Florian Habicht

Sound Recordist
Mark Bull

Drums NICK BANKS
Vocals JARVIS COCKER
Keyboard CANDIDA DOYLE
Bass Guitar STEVE MACKKEY
Guitar MARK WEBBER

Guitar LEO ABRAHAMS
Violin JEAN COOK
Guitar RICHARD HAWLEY
Vocals THE BOXETTES

Co-Starring (in order of appearance)

KATE BROWN
NEO JOSHUA
YVETTE RIBY WILLIAMS
JOSEPHINE COOPER TERRY HUNTER
ANNA MAY MCCONNON MELINA MORRIS
RIO BROOKES
LIBERTY BROWN
BOMAR FAERY
OWEN HATHERLEY
STAN SHAW
CHERIE MATTOCK
LIAM RIPPON
CARINA DUPEROUZEL
LOWRI JONES
SARAH HOGEN
CHRISTINE CONNOLLY
ELLA & KELSEY BALDWIN

The hardcore fans in the cold...

ALICE AMY
ANITA CHARLOTTE
DANIEL ELLA
ELLIE HAYLEY
ISOBEL JASMINE
JOSHUA KAYLEIGH
KELSEY LYNNE
PHIL SARAH
SUZANNE TONI
VANESSA WILLIAM

Sheffield Harmony
DOT ACKROYD ANITA COAN
SUE HUTCHINSON DENISE APPLETON
MARY COUSINS JANICE JARDINE
ERGIE BAKER EMMA DALE
EMMA JEFFREY RUTH BLACKBURN

PAULINE DANIELS ERICA LEACH
JEAN BUCKLEY JULIE-ANNE ELLWOOD
RUTH LINDEN ELAINE CARTER
MARGARET ETCHES JUDITH LOXLEY
NATALIE CARTER SUE FINNIGAN
LAURA MITCHELL TINA CARTWRIGHT
LESLEY FISHER NANA LOUISE NIELSEN
AMY COAN CAROLE HALL
JOAN STREETS MARIE HESSELL

Victoria Live at Home Singing Group
MARGERET ALLEN PAT GORMANBY
JOHN PLATTS MO BAXTER
ALAN HEADFORD BERYL REANEY
VALERIE DRONFIELD JANET MAILLARD
ANDREA VINTIN LORNA MARSHALL
JOAN NEWLAND

U-nique Dance Group
TIANNA ADAMS DARCI FELLOWS
TATIANA NSOUNGAMI CHERNICE ANGEL-WHYTE
SHANNON FINNEY KAYLEE OGDEN
EMILY ASKHAM MYA GLEN
SHARRELLE PARKER JADE BERESFORD
TASIA HAMILTON CIARA PARKINSON
EMILLIE BLACKWELL NATALIE HARRISON
CARA PERROZZI HARLEM BROWN
MEGAN HERRICK GEORGIA PHILLIPS
ELLIE CHADBOURNE KEYA KAMARA
JOE SANDERSON TAMARA COMRIE
LAQUISHA LEWIS TORI SHATWELL
KEZIA CZERWINSKI EMMA NEWALL
CHANAE THOMPSON AMIA DARRINGTON
CORI WILLIAMS

Sheffield FC U14 Ladies
JEANNIE BANKS JESSICA GRANT
HANNAH SAYLES HANNAH BARNES
CHARLOTTE KEER ANNA GRUGEL-SMITH
LAUREN BENNETT EMMA LEVICK
LOUISE THORPE COREN FISHER
MOLLY PEARSON SOPHIE TOMLINSON
JESS GRANT JESSICA WHITTAKER

International Sales ALTITUDE FILM SALES
Executive Producers WILL CLARKE
MIKE RUNAGALL

For British Film Company
Executive Producer STEVE MILNE

For Screen Yorkshire
Executive Producer HUGO HEPPELL

For Soda Pictures
Executive Producers EDWARD FLETCHER
EVE GABEREAU

For Pistachio Pictures
Executive Producers ALEX BODEN
SUSAN JACOBSON

Researcher ORLANDO GILI
Production Assistant MARTA ŁACHACZ
Production Runner SAMI IBRAHIM

For Rough Trade JEANNETTE LEE
GEOFF TRAVIS
KELLY KILEY
JESSICA PARK
PATSY WINKELMAN
MOG YOSHIHARA

Co-Producer FLORIAN HABICHT

Production Manager MARIA PAVLOU

Post Production Supervisor MIRANDA JONES

Production Coordinator (Sheffield) EMILY JAYNE RUDD
Production Coordinator (London) CLAUDIA CIMMINO
Production Assistant AMY COLLIN
Production Runner LEON SETH
Post Production Coordinator KATIE BULLOCK-WEBSTER

Script Consultant MARILYN MILGROM

Additional Photography ADAM LUXTON
Camera Assistant TONY GREENAN

Additional Sound Design MARC CHESTERMAN

Researcher (Sheffield) MARK BULL

Additional Sound Recordist CAM BALLANTYNE

Booking Agent JEFF CRAFT

Post Production Producer TODD KLEPARSKI
Assistant Post-Production Producer SEAN MCMORRIS
Sales Executive TOM ROGERS
Colourist ANDREW DANIEL
Online Editor GARETH PARRY

Supervising Sound Re-Recording Mixer GEORGE FOULGHAM
Sound Re-Recording Mixer NAS PARKASH
Dialogue Editor ROBERT BRAZIER
Sound Effects Editor WAYNE BROOKS
ADR Mixer STEFANO MARCHETTI

DI Supervisor MATT JAMES
DI Coordinator THERESA CROOKS

DI Technicians JAMIE WELSH

MICHELLE CORT
TIM DREWETT
TOM SUGDEN
STEVE OWEN
KIRSTY DUA

Data Transfer JONNY DICKINSON
LIZZIE NEWSHAM

Concert Mastering Engineer JOHN DAVIS
@ METROPOLIS STUDIOS, London
SHOLA ALEJE
RICHARD FLACK

Live Sound MATT BUTCHER

Titles Design JARVIS COCKER
Camera, Titles SCOTT DULSON
Laser Technician, Titles DARIUS-ALEXANDRU OITA

Stills Photographer CHRIS HARRIS
EPK SCOTT DULSON

Music Licensing
JONATHAN HUGHES, FRANKLIN ROAD MUSIC
MIKE GILLESPIE, THE SUNDAY CLUB

Production Accountants BROWN MCLEOD
Production Legals LEE & THOMPSON LLP
NATALIE USHER & ANTONY SWIATEK
Legal Services, Rough Trade SIMON ESPLIN, RUSSELS SOLICITORS
Legal Services New Zealand MATT EMERY
Production Insurers MEDIA INSURANCE BROKERS Ltd.
World revenues collected and distributed by FREEWAY CAM B.V

Additional Crew for Sheffield Concert, 8th December

1st Assistant Director SERENA VARLEY

Camera Operators CAM BALLANTYNE

CECILY BARBER

KEZIA BARNETT

TONY GREENAN

FLORIAN HABICHT

ADAM LUXTON

MARIA INES MANCHEGO

KIRSTIN MCMAHON

PETER O'DONOGHUE

PAUL ROBINSON

DANIEL TRAPP

Additional Concert Operator SCOTT DULSON

1st Assistant Camera ESTHER VARDY

Camera Assistant SEAN BEASLEY

Digital Imaging Technician KERR LLOYD

Production Assistant MILES BARKER

Production Assistant KIRK DIDENKO

Tour Manager LIAM RIPPON
Lighting Design ROB SINCLAIR
Production Manager ANDY GREY

Sheffield Concert Live Camera Visuals
Multi Camera Director BLUE LEACH
Head Camera JAMIE COWLIN
Second Camera ED MOORE
Third Camera GARETH MANICOM
Operator MARK EISEN

Concert Promoters METROPOLIS

Jarvis Cocker's Wardrobe
Shoes JOCELYN
Trousers APC
(TO A DESIGN BY JARVIS COCKER)
Shirts NEW & LINGWOOD
Ties HERMES

Archive Footage:
Archive footage from "This is Hardcore"
video shoot from the Paul Burgess Archives

"Jools Holland Show, Later & Live 1997"
courtesy of BBC Television

"Party Hard" video shoot image
from the Paul Burgess Archives

"Babies" Live at Brixton 1996
courtesy of 3DD Entertainment

Music Credits:
"COMMON PEOPLE"
Written by Banks/Cocker/Doyle/Mackey/Senior
Performed by Pulp and Richard Hawley Published by Universal/Island Music Ltd.

"DISCO 2000"
Written by Banks/Cocker/Doyle/Mackey/Senior/Webber
Performed by Pulp
Published by Universal/Island Music Ltd.

"BAR ITALIA"
Written by Banks/Cocker/Doyle/Mackey/Senior/Webber
Performed by Pulp
Published by Universal/Island Music Ltd.

"UNDERWEAR"
Written by Banks/Cocker/Doyle/Mackey/Senior
Performed by Pulp
Published by Universal/Island Music Ltd.

"F.E.E.L.I.N.G.C.A.L.L.E.D.L.O.V.E."
Written by Banks/Cocker/Doyle/Mackey/Senior/Webber
Performed by Pulp
Published by Universal/Island Music Ltd.

"WICKERMAN"
Written by Banks/Cocker/Doyle/Mackey/Senior/Webber
Performed by Pulp
Published by Universal/Island Music Ltd./ British Lion Music Ltd.

“SUNRISE”

Written by Banks/Cocker/Doyle/Mackey/Mansell/Senior
Performed by Pulp and The Boxettes
Published by Universal/Island Music Ltd.

“THIS IS HARDCORE”

Written by Banks/Cocker/Doyle/Mackey/Senior/Thomas
Performed by Pulp
Published by Universal/Island Music Ltd.

“UNDERWEAR”

Written by Banks/Cocker/Doyle/Mackey/Senior
Performed by Adrian Owusu Published by Universal/Island Music Ltd.

“RAZZMATAZZ”

Written by Banks/Cocker/Doyle/Mackey/Senior
Performed by Banks/Cocker/Doyle/Mackey/Senior
Published by Universal/Island Music Ltd.

“BABIES”

Written by Banks/Cocker/Doyle/Mackey/Senior
Performed by Banks/Cocker/Doyle/Mackey/Webber
Published by Universal/Island Music Ltd.

“SHEFFIELD: SEX CITY”

Written by Banks/Cocker/Doyle/Mackey/Senior
Performed by Banks/Cocker/Doyle/Mackey/Senior
Published by Universal/Island Music Ltd.

“THIS IS HARDCORE”

Written by Banks/Cocker/Doyle/Mackey/Webber/Thomas
Performed by Banks/Cocker/Doyle/Mackey/Webber
Published by Universal/Island Music Ltd.

“DISCO 2000”

Written by Banks/Cocker/Doyle/Mackey/Senior/Webber
Performed by Banks/Cocker/Doyle/Mackey/Senior/Webber
Published by Universal/Island Music Ltd.

“HELP THE AGED”

Written by Banks/Cocker/Doyle/Mackey/Webber
Performed by Victoria Live at Home Singing Group
Published by Universal/Island Music Ltd.

“COMMON PEOPLE”

Performed by Sheffield Harmony Choir Orchestrated by Cam Ballantyne and Sheffield Harmony Choir
Written by Banks/Cocker/Doyle/Mackey/Senior
Published by Universal/Island Music Ltd.

“SOMETHING CHANGED”

Written by Banks/Cocker/Doyle/Mackey/Senior/Webber
Performed by Banks/Cocker/Doyle/Mackey/Webber
Published by Universal/Island Music Ltd.

“UNDERWEAR”

Written by Banks/Cocker/Doyle/Mackey/Senior
Performed by Pulp Fans
Published by Universal/Island Music Ltd.

“JINGLE BELLS”

Pierpont/ARR/Chersterman
© 2013 Marc Chesterman

“DEATH GOES TO THE DISCO”

Written by Banks/Cocker/Doyle/Mackey/Senior

Performed by Pulp

Published by Fire Songs.

By pleasure of Fire Records

“SOGNO EROTICO”

Author: Natale Massara

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(p) 2014 Master courtesy of IDM Music Ltd. o/b/o Bixio Music Group Ltd.

“GIU LA TESTA”

Author: Ennio Morricone

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“TURN IT ON”

Composer/Performer: Tom Quick

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“ADUA E LA COMPAGNE”

Author: Gian Piero Piccioni

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“SUPERBIKE”

Written by Ross Orton, Ben Rymer and Mark Hudson

Performed by Ross Orton, Ben Rymer and Mark Hudson

Published by Copyright Control.

Licensed Courtesy of Fat Truckers

“BILLY 1”

Written by Richard Barratt & Dean Honer

Performed by Richard Barratt & Dean Honer

Published by Copyright Control

“HONEY ROCK”

Written by Barney Kessel. Performed by Ricky Nelson

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With Special Thanks to:

NICHOLAS ANTHONY LEE-ROBINSON

SARAH ELIZABETH LEE-ROBINSON

JOHN RODDISON · MARIA RODDISON

SPENCER ROGER FEARN · DAVID WILLIAMSON

THE HABICHT FAMILY · THE BODEN FAMILY

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IN LOVING MEMORY OF CASTLE MARKET



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PULP

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