

Backstory Comments from the Producer:

Producer Gabrielle Dalton comments on the creative process:

"This film could not have been made without George's extraordinary risk taking and adventurous drive on location. He was truly audacious.

The script evolved - as the production was begun on a premise lone (a working method we have perfected as a team), and involved long discussions about what worked on screen, what was happening in Pakistan (and its implications), and how to integrate the story of Gittoes interacting with the situations and characters, into the film's front story. The Editor, also became involved in this process. And in this way, The Miscreants was really 'found as a film' in the editing room.

" From early on, we knew that we would be making a film with a very new 'look' and a lot of humour built around the backblocks-Bollywood style local movie makers of the NW Frontier were using, but there was so much material, so many storylines – it was an extremely complex post production process."

"The editor and I found ourselves as fascinated with the back story (how Gittoes got access to this world, his relationships with the actors) as the front story.

So, after the first 2 months post production, we sent George back to Pakistan to gather more about the lives of the actors.

When George arrived back in Peshawar in Dec 2007, he was shocked to find that in just a matter of months, so many of his entertainment industry friends had gone from successful careers to living under the shadow of an apocalypse."

"Our reactions to this rapidly changing situation, propelled *The Miscreants* into its final complex form –

The logistically risky real life drama of Director-artist Gittoes' outreach to meet, understand and work with other artists in a society in meltdown (where creative people are a primary target), gave us the structure."

" As a filmmaking team, we tackled the factual documentary side of our subject – including Taliban produced 'horror' movies, which gives a window on the coercion by fear factor which is happening in Pakistan, but had to find a way for this tough and exclusive investigative current affairs footage, to sit alongside our drama and comedy footage – a mix of genres and media approaches which presented quite a challenge "

" We financed and co produced two Pashto feature films (*Servants & Fire*) with Pashto actors and crews, as part of our production process, and used the virtual-world drama of the Telie movies (which were circulating from the street market stalls in Peshawar and beyond, with the proceeds going to support the Pashto actors and crews) as part of the style and visual informational texture of *The Miscreants*.

"These telie movies, with their hilarious appropriation of American movie culture-mixed with village story teller, gave us what we needed for an edgy play on the global one world/ regionally divided world dichotomy. We had fun with them, chopped them up and played with them, using the clips throughout the film, as 'audience surprises', and for their over the top entertainment and comedy value."

" The Pashto telie movie clips we have used, interweave our sub thesis on popular media - global media art influences, and the power and place of film entertainment in society. They were masterfully placed, as film within films, in *The Miscreants* by editor Nick Meyers."

" With *The Miscreants*, we more than follow Gittoes into another forbidden zone, we examine the new era the world is entering into- and the journey structure reflects this"

"We wanted to make a film which would take our audience on a road never travelled, to leave them with many layers to think about, long after the end credits.... And I think we have achieved that."

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