



**A DOCUMENTARY BY CATHRYN COLLINS**

88 minutes

2010

In English and Russian with English subtitles

**Distributor Contact:**  
SEVENTH ART RELEASING  
1614 N. Fairfax Ave.  
Los Angeles, CA 90046  
phone (323) 845-1455  
fax (323) 845-4717  
Seventhart@7thart.com  
www.7thart.com

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## SYNOPSIS

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### 329 words

Mikhail Borisovich Khodorkovsky, formerly the wealthiest man in Russia, was arrested at gunpoint on a snowy Siberian runway on October 25, 2003. After challenging the absolute power of President Vladimir Putin in the name of an open society, his oil company, YUKOS, was seized, followed by a trial that caused international outrage. He remains defiantly imprisoned and is currently being tried on new charges of having stolen a larger sum from YUKOS than its annual gross receipts.

Khodorkovsky's life, the way in which he rose to prominence and the dramatic circumstances of his fall, are a chilling metaphor for the violent political and socioeconomic changes occurring in Russia in the last two decades. **VLAST (POWER)** shows how liberty and the rule of law have become casualties of the new Russia in a compelling scenario of political intrigue in an oil dependent economy.

Exemplifying the wide net cast to bring down Khodorkovsky's empire, **VLAST (POWER)** tells the stories of several key members of his inner circle, of their persecution and destruction of their lives. It highlights the unchecked idealism that characterizes the earliest generation of "new Russians," the best and the brightest who were handpicked as lieutenants by Khodorkovsky, young people who came of age with the fall of the Berlin Wall, inspired by prospects of democracy and an open society. In spite of the harassment to which they and their families were and are subjected in the wake of their boss's prosecution, they remain committed to seeking justice for themselves and for Khodorkovsky through the proper application of law.

In her directorial debut, Cathryn Collins gained unprecedented access to Khodorkovsky's family, his closest associates, and the highest level of politicians and journalists in Russia. The interviews conducted by Collins over several years and at great personal risk, deliver a frightening account of repression and retribution reminiscent of Stalin's Russia. **VLAST (POWER)** is an unvarnished picture of political upheaval, consolidation of power, and the erosion of democracy in modern Russia.

### 98 words

In 2003, Mikhail Khodorkovsky, Russia's wealthiest man, was arrested at gunpoint on a Siberian runway. Having openly challenged President Vladimir Putin, Khodorkovsky was convicted, his oil company, YUKOS, seized and his pro democracy efforts curtailed. He remains defiantly imprisoned.

In unprecedented interviews with Khodorkovsky's family, his associates, and prominent politicians and journalists, director Cathryn Collins reveals how liberty and the rule of law have become casualties in modern Russia. **VLAST (POWER)** takes an unvarnished look at the consolidation of power in an oil dependent Russia to reveal a frightening picture of repression and retribution reminiscent of Stalin's regime.

## DIRECTOR'S STATEMENT

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I have a few drops of Russian blood in me, but not enough to have provoked a lifelong interest in Russia. I studied Russian in high school and perhaps because of that early immersion, I paid close attention to the dismantling of the Soviet Union. I remember devouring every story about the chaos unfolding and the bubbling atmosphere of unbridled (bordering on ferocious) capitalism that suddenly broke through the stolid Soviet gloom. Khodorkovsky emerged as one of the most unexpected of that first group of post Soviet "businessmen." I remember reading EVERYTHING about those first oligarchs and their gloves-off creation of cash driven businesses and their eventual muscular participation in and profiteering from the privatization of the Russian economy.

I had been thinking about making a documentary film for over a decade before I finally set to work on VLAST (POWER) in 2006, but until that moment I couldn't see clearly enough that desired end result. I could not find for myself in the available Western media the answers to the questions I had about Khodorkovsky, the chaotic unraveling of the Soviet Union and the continuing reconsolidation of state control in Russia. Once Khodorkovsky was convicted in 2005, I just felt that it was then or never. I really took the leap because I wanted answers first hand and I felt the story might run away from me if he died in prison or others finally set about telling it. Actually, Khodorkovsky remains alive, others have not told this story and his significance in the ongoing Russian story remains paramount.

At some point during the first or second year of working on the film, I heard Ted Turner quote his father describing Christopher Columbus' discovery of the Americas. He said: "when he (Columbus) left Spain, he didn't know where he was going; when he got to America, he didn't know where he was; and when he got back home, he didn't know where he had been." That perfectly described the journey of making VLAST (POWER). I think, as with many entrepreneurs and documentary filmmakers, an idea is pursued because the person who is the engine behind it feels that they cannot NOT pursue it. The ultimate goal presents itself so clearly at the outset that correctly or incorrectly there does not appear to be any risk and the imperative is all consuming.

What I specifically remember about Khodorkovsky and his mates when they acquired the inefficient cash strapped oil businesses at a time when the price of oil was in the sewer, is thinking that he clearly understood what no one else seemed to: *that it is all about energy*. But, this was the mid 1990's.

In 2000, his accelerating economic, social and political ascent coincided with the anointing of Vladimir Putin as President by the imploding Boris Yeltsin. It just seemed that given Putin's KGB credentials and attachments to the old order, it was inevitable that an explosive showdown between the new administration and the freewheeling oligarchs (particularly Khodorkovsky) would occur. In spite of the electricity of this moment, no one was talking about him or writing about him.

It was at that moment in early 2000 that I shifted from being just more than extraordinarily interested to trying to figure out how to begin to tell this story of what had happened, was happening and would happen in Russia through the prism of

Khodorkovsky's life. It seemed that at every turn, Khodorkovsky's ascent and experience encapsulated all of the change that was happening in the new Russia. Once he was arrested in 2003 and eventually convicted, the archetypal plotline of a rise and fall, yet with an unwritten outcome, was in place making the story all the more compelling.

In 2006 when I finally decided to start making the film, I culled through that information that I had amassed over the previous 10 years and found the phone number of one of Khodorkovsky's lawyers. This lawyer had a pretty serious run-in with the Russian authorities resulting in his being deported. The significance of this fact is that I needed my first contact to be with someone whom I knew with certainty would not tip my hand and let the Russian authorities know what I was attempting. Secondly, as I had no experience as a filmmaker, journalist, a Russia expert or any other relevant bona fides, I calculated that I needed someone who did have credibility to make the phone call so that I didn't face a dial tone before I had even explained myself. I then enlisted the help of a clever journalist friend to make that phone call.

Fortunately, we scored on that first call. The lawyer happened to answer his own phone and took my friend's pitch seriously, and agreed to meet with me eventually in New York. What I didn't know was that he would bring Khodorkovsky's spokesperson with him to vet me, and that she would become the key to the kingdom.

From the outset, people close to Khodorkovsky told me that dozens of people had approached them about making a film about him over the course of many years. They had, with a few exceptions, all disappeared due to fear, frustration, confusion or lack of funding, or a combination of those deterrents. It seems my determination to tell the story was quite unique. Perhaps as a result of being a complete neophyte to filmmaking or my appreciation of a challenge. If I had known the extent and endlessness of the logistical obstacles and risks required to get this story, it might have seemed too daunting. Given my parallel life as a designer, I was obsessed with presenting this very gritty, intellectually complex story in a visually beautiful way, a personal imperative making the logistical constraints even more agonizing and demanding of solutions. The personal risks taken by numerous people who helped make the film happen were and are always on my mind. While I am here in the US, they still live and work in Russia and are easy targets for retribution.

I knew the questions I wanted answered, and I had a clear idea of the bigger picture of the opening and closing of Russia that would be the backdrop of the film. But, I did not have a plan for tackling the two elephants in the room: *how do you make a compelling film about a dynamic, charismatic, articulate living man in his early '40's when you cannot interview or film him?* and *how do you get anyone related to the story to speak to you in an environment in which everyone is literally mortally afraid?* The answers were basically one: *follow your sincere and humble instincts and do not lie to people who are used to a culture of obfuscation and unspoken agendas.*

But the challenges were enormous. In a country where the free press barely has a heartbeat and where Khodorkovsky is state enemy number one (a rating shared possibly by Boris Berezovsky), the hurdles of getting people to speak to me and actually getting people to work as crew (and locating usable equipment) were difficult. The numerous people who requested to be listed in the film credits anonymously give some indication

as to that atmosphere. Then, even after filming and getting amazing footage, our next obstacle was getting the film out of Russia intact.

Each time I view VLAST, it becomes clearer that we Americans are so incalculably optimistic and naive about the difference in our worldviews and the rest of the world. The dark, cold cynicism and the perpetual manipulation of people and information that I experienced both in Russia and in circumstances related to this film were astounding. I was completely taken by surprise that I could still be shocked and devastated by new, deeper levels of non-transparent, malevolent behavior.

One of the most stunning aspects of my experience from conception to realization of the completed film is that it became precisely as I imagined it so many years ago in subtlety, tone, content, palette and in the coexisting ambiguity and force that it conveys. Finding my editor, the brilliant Shannon Kennedy, was an infinitely enriching accident of fortune because we were intellectually and aesthetically in unison every step of the way during the 2+ years of editing. She brought to life from over 100 hours of footage the film that had been playing in my head.

Equally critical to realizing this film is Sophie Solomon, who composed the heartbreaking original score for VLAST. A few months after deciding to make the film, I randomly heard Sophie's CD, *Sweet Poison Madeira*, a house present from her half sister. The second it started playing, I knew that I wanted Sophie to score the film. I heard her music in my head every day of planning, shooting and editing VLAST. I didn't meet her for another several years and when we met, everything clicked as it had with Shannon.

VLAST is about what motivates people to do genuinely extraordinary things: the most elevated, noble and intelligent things and the most foolish, self destructive and inexplicable things. Simultaneously, it is a cautionary tale about the ways in which power - the power of ideas and morality, economic power and political power - can be used and manipulated to elevate and to destroy individuals and societies. It asks the viewer to imagine how they would face the opportunities, crises and choices that inhabit this story. VLAST demands that the audience think for themselves and use their judgment and intelligence to project themselves into the lives of the people around Khodorkovsky and Putin.



## SELECT TIMELINE OF EVENTS

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<b>June 26, 1963</b>	Mikhail Khodorkovsky born in Moscow
<b>1985</b>	Mikhail Gorbachev becomes the seventh and last General Secretary of the Communist Party of the Soviet Union, serving from 1985 until 1991 and the last head of state of the USSR, serving from 1988 until its collapse in 1991
<b>1986</b>	Khodorkovsky graduates from Mendeleev Institute of Chemical Technology in Moscow
<b>1987</b>	Perestroika, political & economic reforms, introduced by Gorbachev
<b>June 12, 1987</b>	U.S. President Ronald Reagan makes “Mr. Gorbachev, tear down this wall” speech at Brandenburg Gate, Berlin
<b>November 9, 1989</b>	Berlin Wall comes down
<b>1989</b>	Khodorkovsky & his partners acquire the license to start Bank MENATEP
<b>June 12, 1991</b>	Boris Yeltsin elected president of the Russian Soviet Federative Socialist Republic becoming the first popularly elected president
<b>December 1991</b>	Dissolution of the Soviet Union
<b>1992</b>	Voucher privatizations begin, the first step in transferring ownership of state companies to “private” control
<b>1995</b>	“Loans-for-shares” auctions begin transferring ownership of state owned industrial assets to oligarchs
<b>1996</b>	Khodorkovsky & partners acquire a majority interest in YUKOS, a debt-ridden vertically integrated oil company, for \$350 million in “loans-for-shares” auction
<b>1998</b>	Mayor of Nefteyugansk, where Yuganskneftgaz, YUKOS’ largest refinery is located, is murdered
<b>August 1998</b>	Ruble (Russian currency) collapses and economic, social and political chaos ensues

<b>New Year's Eve 1999/2000</b>	Yeltsin appoints Vladimir Putin, former head of FSB, successor to the KGB, President of the Russian Federation
<b>February 2000</b>	YUKOS launches Governance Charter and publishes accounts to international standards becoming Russia's first "transparent" company
<b>March 2000</b>	Putin elected President and Mikhail Kasyanov appointed Prime Minister
<b>2000</b>	First Putin/oligarchs meeting...warning "you can keep your companies gained through privatizations but pay your taxes and stay out of politics"
<b>February 2001</b>	Khodorkovsky founds Open Russia Foundation devoted to promoting civil society
<b>February 19, 2003</b>	Putin/oligarchs meeting at which Khodorkovsky challenges Putin regarding State corruption, to which Putin responds that the authorities will begin to review the process by which companies were acquired in the '90's
<b>June 19, 2003</b>	Alexei Pichugin, head of YUKOS internal security, arrested and charged with murder and attempted murder
<b>July 2, 2003</b>	Platon Lebedev, Khodorkovsky's partner in Group Menatep, arrested and charged with fraud
<b>August 2003</b>	YUKOS/Sibneft merger is approved by the Russian Anti-Monopoly authority which if completed will create the largest Russian oil and gas company. Negotiations are underway with Exxon Mobil and Chevron to acquire a significant share of the eventual merged company
<b>September 2003</b>	Khodorkovsky goes to Washington, DC to plead with Bush administration to intervene with Russian authorities in order to stop YUKOS "persecutions." He then returns to Russia after visiting his son Pasha at college in Boston.
<b>October 25, 2003</b>	Khodorkovsky arrested at gunpoint on a runway in Novosibirsk, Siberia and charged with tax evasion and fraud. News of the arrest of Russia's richest man triggers the Russian stock market to drop a dramatic 14% in one day.
<b>December 2003</b>	Russian tax authorities initiate an audit of YUKOS taxes for the year 2000 resulting in the decision that YUKOS owes an additional \$3.4 billion in taxes for that period

- March 14, 2004** Putin re-elected for second term as President
- June 16, 2004** Initial Khodorkovsky and Lebedev trial begins in Moscow
- November 2004** Russian tax authorities announce YUKOS owes additional taxes of approximately \$10 billion for the years 2001 & 2002
- November 2004** Pavel Ivlev, outside counsel to YUKOS, flees Russia
- December 16, 2004** YUKOS files for bankruptcy in the US to prevent the auction of Yuganskneftgaz to meet tax liability
- December 19, 2004** Yuganskneftgaz is auctioned off in a state run auction to meet the tax obligations and is purchased by the sole bidder, the previously unknown Baikal Finance Group, for a fraction of its market value. Baikal is almost immediately purchased in turn by Rosneft, the state owned energy company
- February 2005** Ekaterina Guryanova (wife of Pavel Ivlev) flees Russia with her children
- March 30, 2005** Alexei Pichugin convicted of murder
- May 31, 2005** Khodorkovsky and Lebedev are convicted of tax evasion and fraud and sentenced to 9 years in prison. The sentence is then reduced to 8 years for time served. They are eventually transferred to prison colonies in Siberia.
- December 2005** Pavel Ivlev is charged in absentia with embezzlement and money laundering and an arrest warrant is issued causing him to be listed on INTERPOL as a fugitive
- April 7, 2006** Vasily Aleksanyan, former Head of YUKOS Legal Department, is arrested and charged with money laundering and embezzlement 3 days after returning to YUKOS as Executive Vice President responsible for managing the bankruptcy proceedings
- October 2006** Aleksanyan is diagnosed with HIV and cancer while in prison
- January 2008** Khodorkovsky goes on a hunger strike to protest Russian authorities' continued incarceration of Vasily Aleksanyan without treatment for his HIV and cancer in defiance of 3 European Court of Human Rights decisions demanding Aleksanyan's release for treatment

- February 5, 2008** Just before being eligible for parole Khodorkovsky and Lebedev are charged with money laundering and embezzlement, carrying a possible 22 year additional sentence
- February 8, 2008** After 11 days of Khodorkovsky's hunger strike, Aleksanyan is released to a hospital and eventually to house arrest pending trial so as to receive treatment for HIV and cancer
- March 7, 2008** Dmitri Medvedev is inaugurated President of the Russian Federation and the next day appoints Putin Prime Minister
- August 22, 2008** Khodorkovsky is denied parole
- February 24, 2009** Khodorkovsky and Lebedev are transferred to Moscow to stand trial on above mentioned money laundering and embezzlement charges
- March 31, 2009** Second trial opens in Moscow



## FILMMAKER BIOGRAPHIES

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### **CATHRYN COLLINS – PRODUCER, DIRECTOR & WRITER**

Cathryn Collins, a widely traveled entrepreneur, has been following the life of Mikhail Khodorkovsky for a decade. Her pursuit of this provocative story led to a single minded odyssey across three continents in the creation of her first film **VLAST (POWER)**. With an unerring eye for detail and the tenacity of a war correspondent, Collins cobbled together a story of power in Russia that few hazarded confronting.

Traveling the world and studying languages since childhood, Collins is committed to working in and understanding other cultures. Her passions are expressed in her devotion to philanthropic cultural and social projects in Nepal, Cambodia, Italy and New York as well as in her design business, which is based on resources developed by her in South Asia, Europe and the United States.

A graduate of Harvard College and Columbia Business School, Collins is the founder and President of the luxury goods design business I Pezzi Dipinti, Inc., as well as a Contributing Editor at DEPARTURES Magazine.

### **SHANNON KENNEDY – EDITOR & WRITER**

Shannon Kennedy is a visual artist and editor. Her artwork has appeared in numerous museum exhibitions, including solo exhibitions at the St. Louis Art Museum and the Yerba Buena Center for the Arts, and is included in numerous museum and private collections. She has received numerous awards for her work, including The Louis Comfort Tiffany Foundation Biennial Award.

As a film editor, she works primarily in the feature documentary field. Kennedy edited *The Trials of Darryl Hunt*, which aired on HBO in 2007. Hailed by Variety as “advocacy cinema at its most searingly direct,” the film was in the 2006 documentary competition at Sundance, and Kennedy was nominated for the Excellence in Documentary Editing Award. The film won 15 awards, including a Dupont Award, and was short-listed for an Oscar.

Kennedy most recently edited *A Walk into the Sea*, which won the Teddy Award for Best Documentary at the 2007 Berlin Film Festival and the NY Loves Film Best Documentary Award at the 2007 Tribeca Film Festival.

## **SOPHIE SOLOMON – COMPOSER**

Sophie Solomon is an internationally acclaimed musician and composer. A gifted violinist since the age of 2, Solomon gained a History and Russian degree from Oxford University before DJ-ing in Moscow and traveling widely in Eastern Europe.

The leading Klezmer violinist of her generation, Solomon was a founding member of groundbreaking fusionists, *Oi Va Voi*. Her album *Hiphop Khasane* won the 2004 German Record Critics' Album of the Year award.

Her debut solo disc, *Poison Sweet Madeira* (Decca 2006), features Ralph Fiennes, KT Tunstall and Richard Hawley and she has made guest appearances with Rufus Wainwright and the London Symphony Orchestra. Solomon writes music for film, TV and theatre, including arrangements for the acclaimed revival of *Fiddler on the Roof* on London's West End.



**VLAST (POWER)**  
**A DOCUMENTARY BY CATHRYN COLLINS**

**CREDITS**

**DIRECTED & PRODUCED BY**  
CATHRYN COLLINS

**WRITTEN BY**  
CATHRYN COLLINS  
SHANNON KENNEDY

**EDITED BY**  
SHANNON KENNEDY

**ORIGINAL SCORE COMPOSED BY**  
SOPHIE SOLOMON

**EXECUTIVE PRODUCER**  
PILAR CRESPI

**IN ORDER OF APPEARANCE**  
CATHERINE BELTON  
MIKHAIL KHODORKOVSKY  
CHRYSTIA FREELAND  
MIKHAIL KASYANOV  
PAVEL IVLEV  
NEIL BUCKLEY  
ARSENY ROGINSKIY  
ANTON DREL  
MARIA ORDZHONIKIDZE  
ZHANNA LYAPUNOVA  
PAVEL KHODORKOVSKY  
MARINA PHILIPPOVNA KHODORKOVSKAYA  
KATYA GURYANOVA  
YULIA LATYNINA  
GRIGORY ALEKSANYAN

**VOICEOVER**  
PERRI PELTZ

**SPECIAL THANKS  
TO THOSE WHOSE INTERVIEWS  
DO NOT APPEAR IN THE FILM**

LILIA SHEVTSOVA  
MAXIM DBAR  
YANA LYAPUNOVA  
ROBERT AMSTERDAM  
DIMITRI MURATOV  
YURI SCHMIDT  
KARINNA MOSKALENKO  
ALEXEI KONDAUROV  
LYUDMILLA ALEKSEYEVA  
ELENA LIPTZER  
WOLFGANG EICHWEDE  
YURI AVINOV

**CINEMATOGRAPHY**

LONDON	DAVID SCOTT
NEW YORK	RICHARD NUMEROFF
MOSCOW	ALEXANDER DZHAPARIDZE JOHN KLUVER ANONYMOUS*
CHITA	VICTOR ANATOLEVICH

**LOCATION SOUND RECORDISTS**

LONDON	MICK DUFFIELD
NEW YORK	SEAN O'NEIL DAMON BUNDSCHUH
MOSCOW	ALEXANDER FEDEROV ANONYMOUS* ANONYMOUS*

<b>PRODUCTION COORDINATORS</b>	YANA LYAPUNOVA ALEXANDRA BOBKOVA
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<b>TRANSLATOR</b>	MARGARITA JIJINA
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<b>RESEARCHERS</b>	SUZANNE BRONSKI
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LITIA PERTA

<b>POST PRODUCTION SUPERVISOR</b>	JONATHAN FERRANTELLI
<b>GRAPHICS &amp; ANIMATION</b>	YORGO ALEXOPOULOS
<b>ADDITIONAL MOTION EFFECTS</b>	MICHELLE MORRIS
<b>SOUND DESIGN &amp; MIX</b>	TOM PAUL
<b>ASSOCIATE PRODUCER</b>	EMILY VACCHIANO
<b>ASSISTANT EDITOR</b>	DAN LOHAUS
<b>TRANSCRIPTS</b>	HENRY CHAPMAN CAITLIN GIANNINY

<b>ONLINE EDITOR &amp; COLORIST</b>	SAVVAS PARITSIS
<b>ONLINE ASSISTANT EDITOR</b>	ALLEN HOTCHNER
<b>ONLINE FACILITY</b>	POSTWORKS, NEW YORK
<b>RIGHTS &amp; CLEARANCES</b>	LOREN ROBERTS, CLIP AND STILL +

<b>CONSULTANTS</b>	NIKKI DONEN DAN COGAN SLOANE KLEVIN
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<b>DRIVERS</b>	ROBERT STOVALL AMIR* VICTOR ALEXANDROVICH
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**SPECIAL THANKS**

DECCA  
ABCNEWS VIDEOSOURCE  
APTN/AP IMAGES  
BBC MOTION GALLERY  
EUROPEAN PRESSPHOTO AGENCY  
GETTY IMAGES  
HISTORICAL FILMS  
ITN/REUTERS  
KOMMERSANT PHOTO AGENCY  
RUSSIA TODAY  
REAGAN LIBRARY  
RIA NOVOSTI  
TASS PHOTO  
THE FINANCIAL TIMES  
THE PRESS CENTER, MOSCOW  
MARGERY KRAUS  
THE KHODORKOVSKY FAMILY

**VERY SPECIAL THANKS**

LISA HSIA

DINDA ELLIOTT  
ROBERT AMSTERDAM  
ELIZABETH CULLEN  
MARIA ORDZHONIKIDZE  
ESTHER ROBINSON  
JEFFREY VICTOR  
HENRY SINGER  
JONATHAN PARTRIDGE  
ADAM MCCLELLAND  
NIKKI DONEN  
DAN COGAN  
SLOANE KLEVIN  
RICHARD MACKIE  
ANNE-MARIE CASEY  
MARGARITA JIJINA  
MARIA PUZITSKAYA  
ANDREI\*  
MAXIM DBAR  
ALEXANDRA BOBKOVA  
ELLEN PINCHUK  
NEIL BUCKLEY  
JANE ROSENTHAL  
MEGHAN LYVERS  
ROBERT NATHAN  
TOM YELLIN  
CARY LEITZES  
ALVARO LONGORIA  
RICHARD STORY  
ALEXANDRA PENNEY  
PAVEL KHODORKOVSKY  
EMILY VACCHIANO  
GERALD IMBER, MD

&

ALL OF THE CLIENTS OF I PEZZI DIPINTI, INC.

**ORIGINAL SCORE PERFORMED BY THE VLAST ORKESTER**

VIOLIN, VIOLA, PIANO, ACCORDION, GUITAR  
MELODICAS, TOY PIANO - SOPHIE SOLOMON  
ACCORDION - IAN WATSON  
SOPRANO - ALEXANDRA SILBER  
DUDUK - TIGRAN ALEKSANYAN  
GUITAR - CHRIS ALLARD  
CELLO - LAURA ANSTEE  
BASS - ALI FRIEND

“HOLY DEVIL”, TAKEN FROM THE ALBUM POISON SWEET MADEIRA.  
USED WITH PERMISSION OF DECCA RECORDS. WRITTEN BY SOPHIE  
SOLOMON & JONATHAN QUARMBY. PUBLISHED BY SONY ATV MUSIC  
PUBLISHING AND CHRYSALIS MUSIC PUBLISHING.

“POISON SWEET MADEIRA” TAKEN FROM THE ALBUM POISON SWEET  
MADEIRA. USED WITH PERMISSION OF DECCA RECORDS. WRITTEN BY  
SOPHIE SOLOMON. PUBLISHED BY SONY ATV MUSIC PUBLISHING.

“HAZY” TAKEN FROM THE ALBUM POISON SWEET MADEIRA. USED WITH  
PERMISSION OF DECCA RECORDS. WRITTEN BY SOPHIE SOLOMON.  
PUBLISHED BY SONY ATV MUSIC PUBLISHING.

“I CAN ONLY ASK WHY” TAKEN FROM THE ALBUM POISON SWEET  
MADEIRA. USED WITH PERMISSION OF DECCA RECORDS. WRITTEN BY  
SOPHIE SOLOMON. PUBLISHED BY SONY ATV MUSIC PUBLISHING.

**PERFORMED BY THE POISON SWEET MADEIRA BAND:**

VIOLIN - SOPHIE SOLOMON  
ACCORDION - EDDIE HESSION  
PIANO - JONATHAN QUARMBY  
GUITAR - SHEZ SHERIDAN  
BASS - ALI FRIEND  
DRUMS - ANDY COOKE  
KAVAL - MATT DARRIAU

**\*IN THE INTEREST OF SECURITY, THESE INDIVIDUALS REQUESTED  
ANONYMITY**

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