



THE BANK JOB

Production Information

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THE BANK JOB is inspired by an extraordinary true event, a daring, unsolved robbery, which took place more than 35 years ago in London. A highly-charged thriller, directed by Roger Donaldson and starring Jason Statham and Saffron Burrows, it interweaves a heady combination of intrigue, scandal and danger and has been described by its producers as “an amazing untold story of murder, sex and corruption”.

In September 1971, thieves tunnelled into the vault of a bank in London's Baker Street and looted safe deposit boxes of cash and jewellery worth millions and millions of pounds. None of it was recovered. Nobody was ever arrested. The robbery made headlines for a few days and then disappeared - the result of a UK Government 'D' Notice, gagging the press. This film reveals what was hidden in those boxes. The story involves murder, corruption and a sex scandal with links to the Royal Family - a story in which the thieves were the most innocent people involved.

Jason Statham (“Crank”, “Transporter 1 and 2”, “The Italian Job”) stars as Terry, the car dealer with a dodgy past and **Saffron Burrows** (“Klimt”, “Enigma”) is Martine, the successful model from his old neighbourhood who inveigles her old flame and his friends into undertaking the bank robbery.

The extensive cast features an abundance of British acting talent, including **Stephen Campbell Moore** (“The History Boys”), **Daniel Mays** (“Atonement”), **James Faulkner** (“Colour Me Kubrick”), **Alki David** (“The Freediver”), **Michael Jibson** (“Flyboys”), **Richard Lintern** (“Syriana”), three-time Bafta® nominee **David Suchet** (TV's “Poirot”), **Peter de Jersey** (“Holby City”), **Georgia Taylor** (“Coronation Street”), **Hattie Morahan** (“Bodies”), **Keeley Hawes** (“A Cock and Bull Story”), **Peter Bowles** (“Freebird”), **Colin Salmon** (“Die Another Day”) and **Sharon Maughan** (“Another Stakeout”).

Acclaimed filmmaker **Roger Donaldson** (“The World’s Fastest Indian”, “Thirteen Days”) directs from a screenplay by the legendary BAFTA®- and Emmy®-winning writing team of **Dick Clement** and **Ian La Frenais** (“Flushed Away”, “Still Crazy”, “Porridge”). The producers are **Charles Roven** (“Batman Begins”, “Three Kings”, “City of Angels”, “Twelve Monkeys”) and **Steven Chasman** (“Unleashed”, “The Transporter”, “The One”). The executive producers are **George McIndoe**, **Ryan Kavanaugh**, **David Alper**, **Alan Glazer**, **Gary Hamilton**, **Alex Gartner**, and **Christopher Mapp**.

The talented behind-the-camera line-up includes Oscar®- and Bafta®-nominated cinematographer **Mick Coulter** (“Love Actually”, “Sense and Sensibility”), Emmy®-winning production designer **Gavin Bocquet** (“Star Wars – Episodes I, II and III”, “xXx”), Oscar®- and Bafta®-nominated editor **John Gilbert** (“The World’s Fastest Indian”, “The Lord of the Rings: The Fellowship of the Ring”), BAFTA®- and Emmy®-nominated costume designer **Odile Dicks-Mireaux** (“10,000 B.C.”, “Dirty Pretty Things”), hair and make-up designer **Kirstin Chalmers** (“Stormbreaker”, “United 93”), casting director **Lucinda Syson** (“Batman Begins”, “Alexander”), sound mixer **Simon Hayes** (“28 Weeks Later”, “Bridget Jones: The Edge of Reason”) and stunt co-ordinator **Greg Powell** (the “Harry Potter” series, “The Da Vinci Code”). The co-producer is **Mairi Bett** (“United 93”, “The Libertine”).

THE BANK JOB was filmed over 10 weeks on London locations, at Ealing Studios, the production’s base, and at Pinewood, where the bank’s exterior and the corner of Baker Street and Marylebone Road were built on the studio’s backlot. Some additional scenes were filmed in Australia.

Mosaic Media Group (“Batman Begins” and its forthcoming sequel “The Dark Knight”, “Scooby-Doo”, “Twelve Monkeys”) is the producer of “THE BANK JOB”, which is financed by both Relativity Media, LLC, a major financing, consulting and production company (“The Pursuit of Happyness”, “The Holiday”) and Omnilab Media Group, one of Australia’s leading media services companies. Lionsgate has acquired the U.S. distribution rights to the film and Arclight Films is handling international sales.

The Cast:

Terry Leather
Martine Love
Kevin Swain
Dave Shilling
Guy Singer
Bambas
Eddie Burton
Tim Everett
Gerald Pyke
Lew Vogel
Phillip Lisle
Roy Given
Michael X
Ingrid
Gale Benson
Wendy Leather
Miles Urquhart
Nick Barton
Hakim Jamal
Sonia Bern

JASON STATHAM
SAFFRON BURROWS
STEPHEN CAMPBELL MOORE
DANIEL MAYS
JAMES FAULKNER
ALKI DAVID
MICHAEL JIBSON
RICHARD LINTERN
DON GALLAGHER
DAVID SUCHET
ALISTAIR PETRIE
GERARD HORAN
PETER DE JERSEY
GEORGIA TAYLOR
HATTIE MORAHAN
KEELEY HAWES
PETER BOWLES
CRAIG FAIRBRASS
COLIN SALMON
SHARON MAUGHAN

The production team:

Directed by
Produced by

ROGER DONALDSON
CHARLES ROVEN

Executive Producers

STEVEN CHASMAN
GEORGE McINDOE
RYAN KAVANAUGH
DAVID ALPER
ALAN GLAZER
GARY HAMILTON
ALEX GARTNER
CHRISTOPHER MAPP

Co-Producer
Screenplay by

MAIRI BETT
DICK CLEMENT and
IAN LA FRENAIS

Director of Photography
Production Designer
Editor
Costume Designer
Hair and Make-Up Designer
Casting Director
Sound Mixer

MICHAEL COULTER
GAVIN BOCQUET
JOHN GILBERT
ODILE DICKS-MIREAUX
KIRSTIN CHALMERS
LUCINDA SYSON
SIMON HAYES

The robbery

The Sixties had seen flower power, student riots, the green revolution, the first moon landing, Beatlemania and Swinging London. The transition into the “Me Decade”, as writer Tom Wolfe called it, heralded the dawn of the computer age, with the creation of the floppy disc and the introduction of the microprocessor. And disco was to come.....

In 1971, Britain was still coming to terms with the passing of the Sixties. Shoppers were wrestling with the unfamiliar simplicity of decimal currency, a plague of strikes was looming for the Conservative Government under Edward Heath and additional troops were being sent to Northern Ireland as the situation there continued to deteriorate.

One day in September, news broke of an extraordinary mystery. An amateur radio “ham”, Robert Rowland, alerted Scotland Yard that he had overheard a robbery in progress somewhere within a 10-mile radius of Central London. Rowland, who lived in Wimpole Street, had been tuned in to the 27.15 megacycles radio frequency at 11.00pm on Saturday, 11th September, trying to contact a fellow “ham” in Australia. He picked up a conversation between what sounded like a team of bank raiders and their lookout on a nearby rooftop. He began to tape the radio exchanges, while trying to communicate his suspicions to the police. At 2.00am, a senior officer decided to take his report seriously and called in radio detector vans in an attempt to trace the transmissions. Unfortunately, by the time Post Office engineers could be brought in from weekend leave, the “walkie-talkie” conversations had ceased.

As the search intensified, police officers checked on 750 banks in the inner London area, paying special attention to the 150 banks within a mile of Wimpole Street. On Sunday afternoon, they visited Lloyd’s Bank on the corner of Baker Street and Marylebone Road, but found no signs of entry - the 15-inch thick doors of the vault were intact and secured by a time-lock. They were unaware that the raiders were still inside. It was not until the bank opened for business after the weekend that the robbery was discovered. The contents of scores of safety deposit boxes in the vault had been looted in what was Britain’s biggest ever robbery.

The gang had dug a 40-foot tunnel from the basement of Le Sac, a leather goods shop which they had leased, two doors away from the bank. The robbers tunnelled under the Chicken Inn restaurant and then, using a thermic lance, through the 3ft of reinforced concrete which formed the floor of the vault. The floor was not wired to the alarm system, as it was thought to be impenetrable. Eight tons of rubble were

excavated and left behind in the shop when they escaped, with the contents of 268 deposit boxes.

The “walkie-talkie robbery”, as it became known, was curiously similar in execution to the one solved by the legendary Baker Street resident Sherlock Holmes in Arthur Conan Doyle’s “The Red Headed League”. In this case, however, countless questions remain unanswered. Only four men were convicted in connection with the crime and much of the loot was never recovered. Of the stolen property which the police did manage to retrieve, most was never reclaimed.

For THE BANK JOB producer Steven Chasman, research into the story meant delving into the real-life background: “Traditionally, when you think about guys who rob a bank, they’re criminals, but these – I’m not saying that they’re saints – they weren’t looking to rob a bank and, as we say in our film, they didn’t do anything violent. In fact, we did a lot of research – this film was in development for dozens of years - and, up until our involvement, no-one got hold of the real people involved in the robbery. They couldn’t find them. Half of them were given new identities and disappeared and the other half, our sources said, had passed away.

“But I found a few of the real people, we spoke with them and we put that authenticity through our screenplay. One of the gentlemen involved – he’s a nice guy, he’s in his seventies now – he told me that they got on quite well with the police, because it wasn’t a violent crime. They didn’t use guns, they didn’t beat anyone up and, in fact, back then there was a lot of controversy about police corruption.

“One thing that people never think of is, what do people put in safe deposit boxes? Sometimes it’s personal keepsakes, but very often, people put things in the box that they don’t want other people to know they have. So, when these boxes got robbed, no-one could come forward because where did they get all that money? Where did they get that jewellery? Why are there guns in their boxes?

“Some of the guys have visited our set, but we kept their names and who they were confidential, because they are living a different life now and they’re parents and grandparents and on a different path. In fact there were a couple of hiccups along the way because one person was involved as a consultant and it brought up so many memories from his past, he didn’t want to go there any more and he withdrew from the process. But then, through some persuading, he got back involved again – a very nice guy. I think their genuineness makes things that much more relevant.

“And there’s also something timeless about the fact that in our world we’re often manipulated by the media. We read a newspaper and think it’s fact. And what we found out here was that, because of the ‘D Notice’ that was issued – allegedly - there was never anything reported about the robbery after the first four days – ever – except for some minor mentions of the arraignments later. That’s quite ironic and often, in London, when I’m in a taxi or speaking to someone who was around at the time, they remember the ‘walkie-talkie’ robbery and what happened. They knew someone, who knew someone, who knew someone who was involved. I think there’s something sort of magical about it and to try to tell the story in a contemporary way is what we’ve tried to do.”

The significance of the bank’s location was not lost on the robbers. Apparently, before leaving, they wrote on the inside wall of the safe ‘let Sherlock Holmes try to solve this’

Filming “The Bank Job”

When Roger Donaldson was sent the script of THE BANK JOB by Charles Roven, who had produced his film “Cadillac Man”, he was immediately drawn by the idea of making a film in England again, his first since “The Bounty” (1984). “I was attracted to the fact that it was a real story and there were lots of interesting facts about this bank robbery. My dad was born here, I have a British passport, my son lives in London, so I was keen to make a film here,” says the Australian-born director. “One of the great things about shooting in England is that there is a fantastic depth of really good, talented actors and so casting is always a great pleasure. For me, the movie is about who’s in it. And there’s fantastic technical expertise, I think this is probably one of the best crews I’ve ever worked with in my life.”

Producer Roven is delighted to be working with Roger again. “What’s so great is that Roger is the perfect director to make this film - he has done so many different kinds of movies in his career. He’s done the thriller, he’s done the character piece, he’s done the action movie and he has also done those true stories, those true, heart-warming stories like the one he did a couple of years ago - ‘The World’s Fastest Indian’. This is the kind of a movie that allows you to blend all these techniques. It is very suspenseful, it’s got a tremendous amount of real-life comedy and the characters are really interesting and there’s a part of us in all of them.”

“I thought this would be an interesting movie, from lots of different perspectives”, admits Donaldson. “I enjoy taking a look at what makes society tick and I was interested in the real facts, the history of the period, the time and the politics. I grew up with English TV and the English do have a particular sense of humour that I’ve always responded to and enjoyed. The writers, Dick and Ian, have made a name for themselves with it, while I brought to the story my own reputation as a director of political thrillers, I guess, with ‘No Way Out’ and ‘Thirteen Days’. It’s an amalgam of two sorts of, I wouldn’t say styles, but two sorts of talent. What interested me about this script is that it’s inspired by real people and real events and it’s a period of English history that I think is unique and many of the characters in the story are unique in the part they played.

“I, personally, love the research – that’s one of the things I really do embroil myself in. I finished up going to the newspapers of the time, to the national archives, digging up facts that have not seen the light of day since they happened in 1971.”

“We were living in London at the time,” says Dick Clement. “What we remembered were the headlines about the radios. It was only when we started to research it that we discovered that the story went off the front pages very quickly – it was there for a couple of days and then nothing. Obviously, we had no idea about any of the hidden agenda that’s in the movie, because so many aspects of it have never come to light before. How much of it we have got right, I have no idea. We’ll let other people decide that.”

Ian La Frenais enjoyed the period feel of the story. “So many robbery or heist films that are done now are all so dependent on hi-tech, people breaking in using computers to hack into security systems, so this is an old-fashioned robbery - picks and shovels, digging under the ground, blasting through the bank and tearing those boxes apart with crowbars!”

According to Clement, “what’s fascinating is that the geography hasn’t changed at all. You can still go to Baker Street, right this minute, and you can see exactly where the shop is, where they tunnelled in from, with a little Chicken Inn in the middle – it’s still a fast food restaurant, it may not be a Chicken Inn any more but you can actually see the geography that hasn’t changed in 35 years.”

“At one point we were thinking of shooting the film in Australia,” says Steven Chasman, “because Melbourne looks similar to a European city. It’s really quite expensive, shooting here, but we felt that we would want to have the authenticity. The actors are so important and there are such

great technicians here, such great artists, and the film would benefit from it. And, obviously, the movie takes place in London and that's why we're here. The biggest challenge, I think, was trying to put as much as possible on the screen, but it's well worth it, because it's been a really fabulous experience."

Production designer Gavin Bocquet was happy to rise to the challenge: "Finding those locations in London that haven't been changed enough for us to shoot was quite hard. We had sixty or seventy sets or locations to find and, with little money, you've really got to be in tune with the director and with Mick Coulter, the cinematographer, to understand what you can shoot in certain locations and what you can't."

"When I counted up one of drafts of the script, I had something like 76 locations, which is twice as many as you would normally have," says location manager Giles Edelston. "The story reminded me about several locations I'd used in the past. None of them exists any more - London is one big building site. But we found quite a lot of new material on this, like the Pigalle Club in Piccadilly - it's always nice to film in a location that has never been on camera before."

Gavin Bocquet agrees. "It was a huge challenge to find those little areas of London that more or less can be shot as 1970s, without much work being done. But we did an awful lot of research into that period. We had some very good BBC news footage, especially of the bank robbery itself, showing how it was, two or three days later.

"Roger was trying to make the whole bank sequence seamless, because, as normal, we have to shoot things in different places, on locations and on some studio sets. We had lots of discussions about the best way of doing that and we've ended up with an exterior street set at Pinewood and three stage sets at Ealing which include the tunnel and the basement of Le Sac. Then another location, which was the bank vault, was built in the old Bethnal Green Town Hall. But we had some very good reference, either from the BBC or from police photographs of the actual bank robbery. The way Roger shot it, the audience will believe the bank vault and the tunnel and the crypt and the Le Sac basement were underneath the shops. And that's always the illusion that you're trying to create. Nobody will really appreciate how we put all that together, if it works, because everybody will think that it was done for real."

The production covered an extraordinary amount of ground during the ten-week shoot. The locations ranged from luxurious Bayswater apartments to East End workshops, from seedy pubs and clubs to august, wood-panelled offices and from the Royal Courts of Justice to Chatham's

Historic Naval Dockyard. Scenes on the London Underground were filmed at the decommissioned Aldwych station and, for a memorable two days, the production took over Platform One at London's bustling Paddington Station, complete with a 1971 locomotive and carriages, the first time ever that a film company had brought a train into the station. "The fact that you can shoot in Paddington and on a platform is extraordinary," says actress Saffron Burrows, "You'd see shell-suits walking into shot and hideous orange pieces of luggage – our idea of how design has progressed is horrendous. So you would see the odd real person walking into shot and people were shooing them out of the way. It was kind of wonderful!"

The characters

"We had to invent them, based on the fact that there were so many guys involved, working in so many different businesses," explains Ian La Frenais. "They weren't really experienced professional criminals, they were kind of peripheral figures of the London criminal world. In fact, they were pretty small-time players, and they got involved in what became the most successful bank robbery ever in British history – which is extraordinary."

According to Dick Clement: "We were confidently told that 'Terry' was involved in the slightly dodgy used car trade. And we were also told confidently that 'Kevin' (I mean, these are not their real names) was a photographer, a sort of would-be David Bailey, but not quite in that league. And clearly there was a woman involved, because all the police reports say they heard a female voice down there, so we have invented Martine, but we knew that she was there. So, in a way, we have connected the dots. We invented Dave completely, we invented Bambas and there was definitely somebody rather like the Major, because they needed someone with the right accent, to sign the lease on the store. So we took what we were given and ran with it."

"Vogel was based on a real character," adds La Frenais. "But again we had to invent him. He was definitely based on a real character, who ran a sort of porn empire - this was before DVDs and the porn movie industry. Those girly mag stores and strip clubs. And the lady who runs the brothel was based on a person who everyone knows of now."

"Michael X was perceived as a political figure and it wasn't true. There was kind of a connection with him and slum landlords, which had spilled

over a few years earlier from the Christine Keeler crisis and the Profumo crisis and had an impact on our story. Everyone in the intelligence services was freaked out that there might be another scandal.” Clement agrees: “I think it is also true to say that he played the race card in his own favour, very cleverly, by riding the tide of the liberal sentiments towards the black power movement. Whereas, in fact, I think that it’s fair to say that he was a pretty bad guy.”

As actor Peter de Jersey recalls, “These were pretty violent times for people. After all, Michael X was a con man and a gangster, as well as aspiring to be a leader of the black people, and he began to believe his own myth. While he was in Trinidad he was asked the question ‘are you a Socialist?’ and he said ‘no, when you ask me about my politics you have to think more along the lines of Napoleon and Hitler’.”

Michael X becomes a key figure in the story of *THE BANK JOB*, when he threatens to publish pictures of a Royal Princess *in flagrante*, which he has stored in his safety deposit box in Baker Street. According to producer Charles Roven, “MI5 and MI6 decided what they needed to do was to set up a bank job – to go into his safety deposit vault and steal these photos and the negatives – so they could go ahead and prosecute this guy. They were going after those photos. That was the reason for the whole set up.”

The leading role of Terry Leather is played by Jason Statham and director Roger Donaldson is a fan: “I think Jason’s just a very charismatic actor, he’s proved himself in all sorts of movies. It’s hard to find what makes a star – I think he has a very charismatic quality. I really do equate him to a British Steve McQueen in a way – a really great, brooding sort of quality about him. He does a lot with a little. He has a very good voice. All those things go to make him the unique actor that he is – he’s not like anyone else that I know of on the screen.”

Producer Roven concurs: “He wanted to play the role of Terry because it allows him to do it all. To be a tough guy when he needs to be. To be a clever guy in terms of figuring out how to do this robbery. To be a local boy. To be romantic, in terms of the triangle between him and Martine and his wife and his family. To have those conflicts and those emotional situations to deal with. It really shows the great range as an actor that he has. Jason is a guy who can just do it all. The other thing about him is that he’s incredibly likeable. He has such a great persona on screen that you gravitate to him because he’s such a likeable guy.

“There is absolutely no question that, if we didn’t have Jason’s commitment to do the picture, to play the role of Terry, the movie

wouldn't have gotten made. We needed his support in every way and he was thrilled to support it, because it's not often that any actor gets to do a screenplay that's as much fun and as well-written as the one that Ian and Dick delivered, nor work with a guy like Roger Donaldson, who's such an accomplished director, who's worked with the greatest actors in the world and made magnificent movies. So it was a thrill for all of us to be working together and Jason was at the forefront of it."

Jason is enjoying the opportunity to step aside from the high-powered action roles, for which he's famous: "This, thankfully, hasn't been one that's tested me too much in the stunt department. I've replaced holding a gun with holding a pint of ale. It's not particularly action-packed – hanging out of helicopters and doing a lot of the silliness I've been paid to do in the past. It's been more of a sophisticated thriller, with a bit of action slung in as well. People do see me roll up my sleeves, but for the right reasons. It's all justified, the motivation of the action that comes at the end of the film is so there, because one of our good friends gets killed and we're in a right sticky spot. I'm sure it's going to be a great crowd pleaser."

"Martine is Saffron Burrows, who's beautiful and a great actress as well," declares Roger Donaldson. "She plays a character in the film that's probably a little bit like the career that she's stayed with. She was once a fabulous model as well as an actress. In fact, she's perfect for the role." "Martine Love is someone who, I suppose like myself in many ways, has left 'the life' and entered a new life," says Saffron. "She and Terry have this history together, which I like in the way that it's quite undefined and the writers haven't chosen to nail down entirely what their history is."

Dick Clement and Ian La Frenais were delighted with Saffron's casting. "We met her in Los Angeles and had tea with her at the Four Seasons," says La Frenais. "We realised that she was so right on for this, the voice, the attitude, the looks – she could look like a '60s girl." "We worked with her on a series called "Full Stretch" some years ago and I think it was her first speaking part," remembers Clement. "She had this wonderful combination of great looks and an authentic London accent and that's exactly what we've written."

Rising stage and screen star Stephen Campbell Moore is Kevin, Terry's best friend and aspiring photographer. "He is part of Terry's gang and basically, when Terry asks him to come along on this job, he does what Terry says. He fancies himself as a bit like David Bailey. The truth is that Kevin photographs a bit of fashion, but mostly he does passport photos and things like that. He is probably not as good as he thinks he is.

“Kevin has always been in love with Martine. He took some photographs of her years ago, and the photos are still plastered on his wall. He thinks that he and Martine have a 'thing' still, but the truth is that it was one drunken night many years ago and she's moved on.”

“I play Dave Shilling, who's basically one of Terry Leather's best friends,” says Daniel Mays. “He's a member of the crew, a member of the gang that performs the bank robbery. He's a likeable guy, a sort of part-time porno star. We had to shoot our own 'porno' the first day, which was a major highlight for me and it's been downhill ever since! No, it was great, he's also a stand-in for movie stars on film sets, and he's quite fashionable, he thinks he's a boy about town, got the gift of the gab. He's just a really fun character to play.

“When Terry turns to him and says 'look, we've got this one last score, it's a bank robbery', I think the stakes are really raised and he's a bit scared and a bit dubious about the whole thing. But, you know, he gives the impression that he can handle it and he goes along for the ride. He doesn't come out too well at the end of it.”

The obvious villain of the piece is Lew Vogel, played by David Suchet, a distinguished character actor and an international television favourite as Belgian sleuth Hercule Poirot, a role he has played more than 60 times since 1989. “Vogel is a very unsavoury type, a typical East End London boy, who grew up into the vice racket and decided to make money off the immigrants coming into London at that time - while also running the pornography industry in Soho. Not a very nice man at all. He can be charming, but absolutely ruthless. It's not so long after the London mafia was around, in the '30s and '40s. He's an extension of that really, a very dangerous man indeed.

“Working with Roger has been a real treat, he's an actor's director, he really is. He loves the way we work and he loves the way we think. He loves drawing the characters with us and creating with us. He's very supportive and knows what he wants and encourages us to deliver. He's a wonderful director.”

The 'Look' of 1971

According to costume designer Odile Dicks-Mireaux, a great deal of research went into the period look of the film, involving her staff, the

hair and make-up team and the art department. “We had some actual BBC newsreel from the robbery which was very interesting – a very young John Humphrys reporting from outside the Lloyd’s Bank. You could see from those costumes that what people think of as the Seventies isn’t really Seventies – the period is still stuck a little bit in the Sixties in terms of the general public so, with that in mind, I kept that as an overall feeling for the film. With each individual character, I tried to find a famous personality of the period to give them their look.

“I researched a little of the small-time criminal world of the time and the idea, after talking to Jason, was that his look should stay very sharp and Sixties, not Seventies at all, and neat. That would be his idea of what a man of his station should look like.

“Kevin’s character was based on David Hemmings or David Bailey. So we got a bank of pictures from 1971 – maybe a bit further back – and looked at those ideas. He’s got a little bit of The Rolling Stones as well there, with his hair.

“Danny is based on George Best – there’s a comment in the script that they make fun of his clothes – he was very much the one who had the big ties and the big lapels, so you had a contrast between him and Jason.

“Martine was the Jean Shrimpton character. Wendy Leather was Cynthia Lennon, keeping her much more Sixties in comparison with Martine, who would have all the latest fashions, access to all the latest fashion things. And she was a model, so constantly in disguise – you never quite know who she really is. That was very important in her wardrobe. I based her a little also on Jane Birkin, which I thought was a good image for her. And then Ingrid, who works for Terry, was sort of Cilla Black, or a young singer of the time – Lulu.

“So that’s how we started with it. And then the brief from Roger was not to go completely bananas with the period – to make it be there, but not so you would notice too much. But, at the same time, we were also looking at contemporary fashion – there are certain elements of Sixties and Seventies in contemporary fashion at the moment. So, when you’re looking into the period, you try to choose things that you think the audience now will enjoy looking at and actually relate to.”

Colours were important, as production designer Gavin Bocquet explains: “In terms of the look of the film, I think Roger was just mainly concerned with keeping it rather gritty and down. We didn’t want a summery, light feel and that was brought out in some of the colour schemes, the slightly muted tones and tertiary colours that you’d find in the Sixties.

Occasionally we'd pop things in like the Chicken Inn, where you get a few bright colours. Generally, it's meant to be a pretty toned-down movie colour-wise."

For Odile, it was a matter of creating each character's world: "So there's the club world and all of the cocktail dresses, the hostesses dressed up in a flamboyant way, dinner suits, crystalline, and then you go to the Andre Deutsch party, the world of Michael X, Vanessa Redgrave's world, with bolder, brighter colours. We did think very carefully about telling the story very clearly, because there's a huge cast and you try to keep it very specific. For instance, I've put cream shirts on the police, but with MI5, we've put on white shirts deliberately, so they've just got a subtle difference between them. It's just endless men in suits and jackets and trousers and you have to try your best to keep thinking how you can make it clearer to the audience that it's that group of people."

Playing a former model, Saffron was given her own range of style. "She had the Heathrow arrival look. Then she has the club look, she has the wedding look, she has her Andre Deutsch look – there were certain looks that we had to do. So for the club, for example, she's in a very *haute couture* look, so that it could have been made by Lanvin. It's very classy, very chic.

"Saffron went to see David Bailey herself and talked to him about models of the period and whether, because she comes from the East End, she would keep a consistent look all the way through. Or whether she, having access to all these different clothes from the magazines, would perhaps adopt those looks as well. He said she could if she wanted to – you get given all these things and you would wear them.

"So, for the wedding, she's wearing a green velvet trouser suit, based on Bianca Jagger – women were wearing trousers then. The shirt underneath is a beautiful chiffon blouse, copied from an Ossie Clark original, which we adapted for Saffron. The airport outfit is based on an image I saw of Twiggy arriving back at Heathrow, where she wore these large linen trousers and a sort of loose top. For the arrival at the bank, when she goes down to collect the pearls, it was very much a French look – navy with cream flannels, quite chic.

"When she gets in her car, as Saffron's got wonderful legs, we used a short skirt on her. We tried to use everything about Saffron that we could, as she's very much the look of the period and I think Roger wanted that look – she said the period for him.

The coat she wears quite a lot at the end of the film is her own mother's from the period, a long, long Biba coat and she looks fantastic." "My mum wore it when she was pregnant with me," Saffron confirms, "and it was really sweet, because Odile took to these ideas. It's been really lovely inventing that and using as many original pieces as possible."

"We do find originals and copy them, particularly for Saffron and, in fact, all the girls," says Odile. "We made quite a lot for them. The men are a bit luckier, we did make some and we found some, so that was really nice. If you look at Stephen's and Danny's and Lew Vogel's and Terry's suits, they're all quite different – they've all got a specific look – and we used a lot of mohair fabric, which was original for the period. All the suits we have made have been made from original fabrics, which is really a great advantage and they really enjoyed wearing them. The closeness to the period made them feel much more real."

Men's hairstyles of the period had to be recreated for the film, according to hair and make-up designer Kirstin Chalmers. "A lot of the actors that were cast had very modern hair and it's a completely different style, a completely different length. So a lot of the actors had to have wigs and facial hair that they wouldn't normally have - sideburns, moustaches, it's all in the cut. If you get the silhouette and shape right, it pulls you straight into the period. Along with the clothes, it complements and finalises the whole look.

"Most of the look has to be fairly natural. Although this film is set in 1971, we've sort of backdated it a couple of years, so it's late Sixties. So, with the girls, you do have lashes and heavy socket lines, but each different type of person has a different look. Martine's very much more up-to-date and so she's very much of the 1971 period and much more glamorous and elegant – she's got the lashes, the liner, she's got a fantastic face to start with. And then somebody like Dave Shilling's mum is very much more low-key, set back a few years to the mid-Sixties, early Sixties, and very much more a natural look, much less make-up."

THE BANK JOB was filmed with the latest high-definition digital cameras and that presented some interesting challenges for the production team. As Kirstin Chalmers points out, "It is so much sharper than film, so make-up is more obvious, wig lace shows up more – even hair looks more super-real."

For director Roger Donaldson, the new technology has its advantages: "It's my first movie in HiDef and, of course, HiDef is the future. It gives you a unique opportunity at the time of shooting, where you can see exactly what you are doing. It's not easy to work with, but to see what

you're doing, as you can with digital photography is a real advantage. Mick Coulter, our DP, is a really talented guy, who has made some really great English movies and, like myself, I think he's enjoying the challenge!"

"It's obviously something that's come in over the last five or ten years and I've done a couple of other films in HiDef," says designer Gavin Bocquet. "It doesn't really change much – a negative aspect might be that generally the depth of field is much longer and things come into focus much more quickly, so you have to be careful with your mid-ground and far-ground finishes. We work in a world of illusion, so usually we work things theatrically, but obviously as soon as things start to get closer and in more and finer detail, you have to be careful.

"The advantage is that you usually have a monitor on the shooting unit, which is really crystal clear, so everybody, every department, can see what you are shooting and, if they have any problem at that moment, they can go and deal with it. Whereas, in the old days, the monitor you looked at for playback was very rough, so you relied on rushes and, by then, it would be too late to correct anything. So I think the bonuses actually outweigh the disadvantages."

For the actors, it presents different challenges, according to Saffron Burrows. "There are aspects of HiDef I like, but the fact that it's merciless is not something I like as an actor – it's not as kind as the human eye. The human eye focuses on something and leaves the outer edges slightly out of focus, whereas HiDef is truly not like a painter's brush or a photographer's eye, it's quite clinically clear. I suppose there are benefits to that, one of which is that Roger can go home at night and know that the thing is in focus and can sleep well, so it's obviously the way we're going. It's my second film on HiDef – I do like the speed with which we can work, that's terrific."

BIOGRAPHIES:

The Cast

JASON STATHAM (Terry Leather) Born in Sydenham, England, Jason Statham was one of the best divers on the British team. He placed third in the Olympic trials on three different occasions, eventually placing 12th in the world. While training at the famed Crystal Palace National Sport Center in London, film crews and photographers pursued him as new talent for commercials and print campaigns. One of those jobs was a French Connection print ad where he met the owner of the company, who was also executive producer of a film in preparation, "Lock, Stock and Two Smoking Barrels." Jason had a meeting with the director, Guy Ritchie, who gave him a role. He went on to work with Ritchie again in his next film "Snatch", starring opposite Brad Pitt and Benicio Del Toro. Next came "Turn It Up" with US music star Ja Rule, followed by a role in the sci-fi film "Ghosts of Mars" and Jet Li's "The One." In 2002, he was cast by Luc Besson in the title role of Frank Martin in "The Transporter". He starred as Handsome Rob in the summer 2003 blockbuster remake of "The Italian Job" and as the adrenaline-compromised action hero of "Crank." Statham returned as Frank Martin in "Transporter II," and re-teamed with Jet Li in "War." Jason recently completed "Deathrace" for Universal to be released fall 2008; and will reprise the role of Chev Chelios in the sequel to CRANK next year.

SAFFRON BURROWS (Martine Love) started her career on the catwalk, modelling for Chanel, Yves Saint Laurent and Vivienne Westwood, after being discovered at 15 by the same scout who found Naomi Campbell. She left the runway behind two years later, for her screen debut in the Oscar-nominated "In the Name of the Father". Since then, she has been in more than forty film and TV productions, as well as several notable stage productions, such as the Neil La Bute-directed "Some Girl(s)" in the West End, opposite David Schwimmer. Her film credits include "The Loss of Sexual Innocence", "Miss Julie". "Timecode" and "Hotel" with director Mike Figgis, "Gangster No. 1", opposite David Thewlis and Paul Bettany, "Enigma" with Kate Winslet and Dougray Scott and two films portraying the lives of artists - the acclaimed "Frida" with Salma Hayek and, more recently, "Klimt" with John Malkovich. She voiced the narration for the Universal Studios picture "Peter Pan" in 2003, before being cast as Andromache in "Troy", alongside a host of stars including Brad Pitt, Orlando Bloom, Julie Christie and Peter O'Toole. Her most recent films are "Reign Over Me", with Adam Sandler, "The Guitar" and Peter Howitt's "Dangerous Parking".

STEPHEN CAMPBELL MOORE (Kevin Swain) graduated from the Guildhall School of Music and Drama in 1999 and made his screen debut in the Evelyn Waugh adaptation "Bright Young Things", which was also the directorial debut of Stephen Fry. His other film credits include "A

Good Woman”, with Helen Hunt and Scarlett Johansson and Michael Apted’s “Amazing Grace”, with Ioan Gruffudd. He came to international attention as Irwin in Nicolas Hytner’s “The History Boys”. Moore played the role in the original West End stage production of Alan Bennett’s play and also in the Broadway, Sydney, Wellington and Hong Kong productions, before starring in the film.

DANIEL MAYS (Dave Shilling) attended the Italia Conti Academy of Performing Arts and since then has acted in many productions across TV, theatre and film. He has appeared in a number of plays at the Royal Court Theatre and his notable TV work includes the BBC costume drama “Tipping the Velvet”, as well as the leading role in the BBC film “Rehab” directed by Antonia Bird, for which he earned the Palmare-Reims Television Festival award for Best Actor in 2004. His film credits include Michael Bay’s “Pearl Harbour”, Stefan Schwartz’s “The Best Man”, Isabel Coixet’s “The Secret Life of Words” and Ridley Scott’s “A Good Year”. He recently completed the Working Title film “Atonement”, based on the best-selling Ian McEwan novel.

JAMES FAULKNER (Guy Singer) is a familiar face in both TV and film. He made his feature debut in 1972 in “The Great Waltz” and has acted in a wide range of films, including “Zulu Dawn”, which he also co-produced, “Priest of Love”, “Eureka”, “The Commissioner” and “All the Little Animals”. He played Uncle Geoffrey in both outings of the hugely successful “Bridget Jones” series, starring Renee Zellweger, and most recently appeared in “Colour Me Kubrick” and “The Good Shepherd”. He has also been involved in many top British television dramas, such as “I, Claudius”, “A Touch of Frost”, “Inspector Morse”, “Agatha Christie’s Poirot”, “Lovejoy” and “Bergerac”.

MICHAEL JIBSON (Eddie Burton) attended the Guildhall School of Music and Drama and, fresh out of acting school, went on to perform in the hit musical “Our House”, based on the songs of Madness, one of Britain’s best-loved bands. For his performance, he earned a coveted Laurence Olivier Award nomination for Best Actor in 2003. He also managed to get himself a place in the Guinness Book of Records as his twenty-nine costume changes were the most ever undertaken by a single actor in a stage show. His first role in a major feature film came in 2006 as Lyle Porter in the wartime adventure “Flyboys”.

ALKI DAVID (Bambas) was born in Lagos, Nigeria, to a Greek trading and shipping family. He is a graduate of the Royal College of Art and has had a hugely varied and exciting career as a writer, director, producer and actor and even served a stint in the British Army. His first acting role was in a short film and he quickly moved on to TV, with roles in “The

Grid”, “Spooks” and “Hotel Babylon”. He has also produced, written and directed three feature films. The first was “Me and The Gods”, followed by a Greek co-production “The Freediver”, in which he starred alongside Judd Nelson and Camilla Rutherford. His latest film as director and co-star is “Fishtales” another Greek co-production, starring Billy Zane and Kelly Brook.

RICHARD LINTERN (Tim Everett) is a well-known actor in both TV and film. He recently appeared in the topical feature film ‘Syriana’, alongside George Clooney and Matt Damon. Other film credits include “Jinnah”, as the younger version of the title character played by Christopher Lee, “The Calling” and “Natasha”. He has featured in the cream of British television serial drama – including “Lewis”, “The Bill”, “Casualty”, “Heartbeat”, “The Inspector Lynley Mysteries”, “Cadfael” and “Poirot”.

DON GALLAGHER (Gerald Pyke) has played a variety of professional men on British television - doctors, army officers and policemen of all ranks, from Constable to Detective Inspector. Amongst the popular series in which he has appeared are “Lewis”, “Where The Heart Is”, “The Last Detective”, “Casualty”, “Bad Girls”, The Inspector Lynley Mysteries”, “The Bill” and “Dalziel and Pascoe.”

DAVID SUCHET (Lew Vogel) is best known as Agatha Christie's suave Belgian super-sleuth Hercule Poirot in the internationally-acclaimed television series. The London-born actor's membership of the National Youth Theatre of Great Britain in the 1960s led to three years of study at the London Academy of Music and Dramatic Arts. He became a member of the Royal Shakespeare Company in 1973, appearing in "Othello", as Tybalt in "Romeo and Juliet" and as Caliban in "The Tempest". In the 1970s, Suchet began to come into his own on British television, before demonstrating his versatility with a huge range of roles in feature films. He was a Middle Eastern terrorist in “The Little Drummer Girl”, a Russian operative in John Schlesinger’s “The Falcon and the Snowman”, a French hunter in “Harry and the Hendersons”, a Polish bishop in “To Kill a Priest” and even Napoleon himself in “Sabotage!”. His television roles include a number of historical, biblical and entertainment figures including Sigmund Freud in the mini-series "Freud", news reporter William L. Shirer in the biopic “Murrow”, Aaron in “Moses”, and movie mogul Louis B. Mayer in “RKO 281”. His award-winning stage performances include George in "Who's Afraid of Virginia Woolf?" and the composer Salieri in "Amadeus", which he took to Broadway, where he received a Tony nomination. He was appointed OBE in the Queen’s Birthday Honours List, 2002.

ALISTAIR PETRIE (Phillip Lyle) has played a variety of film and television roles, since his first appearance in the 1993 mini-series “The Scarlet and the Black”. The Yorkshire-born actor’s films include “Mrs Dalloway”, “Man to Man” and “The Mark of Cain”. On television, he has featured in “Jonathan Creek”, “Dalziel and Pascoe”, “Holby City” and as George Forsythe in the two series of “The Forsythe Saga”.

GERARD HORAN (Roy Given) graduated from the Royal Academy of Dramatic Arts and has had a very successful career on stage, television and film, since his first appearance in 1985 in a small role in Stephen Frears’ “My Beautiful Laundrette”. He became a popular favourite as the lugubrious firefighter ‘Charisma’ in the long-running TV hit “London’s Burning” and his films have included Roman Polanski’s “Oliver Twist”, Stephen Fry’s “Bright Young Things”, Douglas McGrath’s “Nicholas Nickleby”, two films each for directors Stephen Frears and Bernard Rose and four for Kenneth Branagh, “Much Ado About Nothing”, “Frankenstein”, “In the Bleak Midwinter” and “As You Like It”.

PETER DE JERSEY (Michael X) has appeared with the National Theatre and played Salerio in the filmed version of Trevor Nunn’s production of “The Merchant of Venice”. He is familiar to British fans of popular television drama, having played the roles of Steve Waring and Jerome Taylor in numerous episodes of “Holby City” and “The Bill”. He made his feature film debut in 2000 in “Out of Depth”.

GEORGIA TAYLOR (Ingrid) first appeared in 1997, at the age of seventeen, as Toyah Battersby in the UK’s longest-running serial drama, “Coronation Street”. She stayed with the series for six years and, in 2004, played another recurring television role as Shyanne Holden in “Blackpool” and its sequel “Viva Blackpool”. She recently made her feature film debut in Nicholas Hytner’s film of Alan Bennett’s “The History Boys”.

HATTIE MORAHAN (Gale Benson) played Beth Lucas in seven episodes of the controversial medical drama series “Bodies”, before making her feature film debut in THE BANK JOB. She has recently been filming the role of Clara in Chris Weitz’s “The Golden Compass”, the first part of Philip Pullman’s best-selling epic trilogy, “His Dark Materials”.

KEELEY HAWES (Wendy Leather) attended the Sylvia Young Theatre School with Spice Girl Emma Bunton, before being ‘discovered’ in London’s Oxford Street at the age of 15 and becoming a successful model. A casting agent, who had seen pictures of her in campaigns for Sisley and Benetton, asked her to audition for Dennis Potter’s “Karaoke”,

starring Albert Finney (and co-starring Saffron Burrows). Her film and television roles have included Cynthia in “Wives and Daughters”, the young Diana Dors in “Blonde Bombshell” and Kitty Butler in the controversial “Tipping the Velvet”. She became a household name with her role as Zoë in the hit British TV spy series “Spooks” and then went on to appear in feature films such as Michael Winterbottom’s “A Cock and Bull Story”, and Frank Oz’s “Death at a Funeral”.

PETER BOWLES (Miles Urquhart) has had a long and distinguished career on stage and on screen, where he made his debut in the Edgar Lustgarten short “Wings of Death” in 1961. He has starred in many of the most popular series on British television, including “The Avengers”, “Only When I Laugh”, “To The Manor Born”, “The Bounder”, “The Irish R.M.”, “Lytton’s Diary”, “Perfect Scoundrels” and “Rumpole of the Bailey”. His films include Michelangelo Antonioni’s “Blowup”, Tony Richardson’s “The Charge of the Light Brigade” and “Laughter in the Dark”, Basil Dearden’s “The Assassination Bureau”, Sidney Lumet’s “The Offence” and, recently, “Colour Me Kubrick” with John Malkovich and “Freebird”.

CRAIG FAIRBRASS (Nick Barton) was already an established performer on British television, in series such as “London’s Burning” (as firefighter ‘Technique’), “Prime Suspect” and “Prime Suspect 2”, with Helen Mirren, when he was cast as a soccer-loving villain in Renny Harlin’s “Cliffhanger” with Sylvester Stallone (1993). His other films include “For Queen and Country” with Denzel Washington, “Beyond Bedlam”, “Proteus”, “Darklands”, “Killing Time”, “The Long Weekend”, “Messiah” and “White Noise 2: The Light”.

COLIN SALMON (Hakim Jamal) is one of Britain's best-known actors, thanks to his recurring role in the James Bond films as Charles Robinson, M's Chief of Staff. His first notable acting role was in the hit TV series "Prime Suspect 2". He has also appeared as the Commander James "One" Shade in the videogame-to-movie Resident Evil and played Oonu, squad leader of the Skybax, in "Dinotopia". His film credits include “Captives”, “The Wisdom of Crocodiles”, “Fanny and Elvis”, “Mind Games”, “My Kingdom” “AVP: Alien vs Predator” and Woody Allen’s “Match Point”.

SHARON MAUGHAN (Sonia Bern) studied at RADA and was already a familiar face on British television from her appearances in a succession of popular series when, in 1990, she suddenly became one of the most talked-about actresses in the country. Starring in a series of television commercials opposite Anthony Head, she featured in a long-running romantic will-she, won't-he storyline, advertising Nescafé's Gold Blend coffee. In 1993 she was cast in “Another Stakeout”, with Richard

Dreyfuss, Emilio Estevez and Rosie O'Donnell, but is best-known in recent years as Nurse Tricia Williams in nearly 70 episodes of the popular hospital drama "Holby City".

The Crew

ROGER DONALDSON (Director) was born in Ballarat, Victoria, Australia and in 1965 he emigrated to New Zealand to establish a small still photography business. He first entered the film industry when he made the drama series "Winners and Losers" for New Zealand television, directing and producing his first feature film "Sleeping Dogs" in 1977. As this was the first film to come out of New Zealand in nearly 15 years, he lobbied the New Zealand Government to found the New Zealand Film Commission in 1978. Donaldson's first American break was his remake of the film *Mutiny of the Bounty*, which was released as "The Bounty", featuring Mel Gibson and Anthony Hopkins and was nominated for the Palme D'Or at the Cannes Film Festival. Since then, Donaldson has been involved with many popular and successful movies, among them being the thriller "No Way Out", starring Kevin Costner and Gene Hackman, "Cocktail", starring Bryan Brown and Tom Cruise, "Cadillac Man", with Robin Williams and Tim Robbins, "Species", with Ben Kingsley and Natasha Henstridge, "Dante's Peak", with Pierce Brosnan and Linda Hamilton. His most recent projects are "Thirteen Days", starring Kevin Costner and Steven Culp, "The Recruit", starring Al Pacino and Colin Farrell and "The World's Fastest Indian", starring Anthony Hopkins.

DICK CLEMENT and **IAN LA FRENAIS** (Screenwriters) form the top British writing team, whose trademark naturalistic dialogue, allied to well-constructed plots and memorable but believable characters, have resulted in a number of immensely popular TV series. Their breakthrough project was "The Likely Lads", first aired in 1964, which followed the adventures of two working-class northern lads interested in birds, booze, fags and football. They were busy for the rest of the decade, scripting films and TV shows, with Clement doubling as a BBC producer (on the Peter Cook and Dudley Moore series "Not Only But Also"). In 1973, they resurrected their Likely Lads characters, Terry and Bob, for another hit series, "Whatever Happened to the Likely Lads?". At the same time, they began another monster hit, prison sitcom "Porridge", starring veteran character actor Ronnie Barker. In 1983, they created "Auf Wiedersehen, Pet", about British construction workers working in Germany, which was yet another ratings smash. La Frenais wrote the first episode of the long-running "Lovejoy" series, to which he and Clement

contributed several scripts and he co-created the popular “Spender”, with its star, Jimmy Nail. Apart from penning feature film versions of their greatest TV hits: “The Likely Lads”, and “Porridge” (the latter also directed by Dick Clement), they have scripted other memorable big-screen works, including “Otley” (dir. Clement), “Villain”, “The Commitments”, “Still Crazy”, “Goal!” and “Flushed Away”.

CHARLES ROVEN (Producer)

Distinguished by over two decades as a producer of independent and studio-based motion pictures, Charles Roven is co-founder of Atlas Entertainment and its affiliated company Atlas/Third Rail Management, which in 1999 became part of Mosaic Media Group, an integrated multimedia film, television and management company where he serves as a founding principal.

Roven is currently in production on THE INTERNATIONAL for Sony Pictures, starring Clive Owen, and to be directed by Tom Twyker.

Roven is in post production on Warner Bros. Studios’ THE DARK KNIGHT, the follow up to BATMAN BEGINS, also directed by Christopher Nolan, and starring Christian Bale, Michael Caine, Heath Ledger, Gary Oldman, Aaron Eckhart, Maggie Gyllenhaal, and Morgan Freeman. Also with Warner Bros. Studios’, Roven is in post production on GET SMART, inspired by the hit TV show, starring Steve Carrel as Maxwell Smart, Anne Hathaway as Agent 99, Dwayne “The Rock” Johnson as Agent 23, Terence Stamp as Siegfried and Alan Arkin as The Chief; directed by Pete Segal. Roven is also in post-production on LIVE!, written and directed by Bill Guttentag, the multi Oscar®-winning documentary filmmaker, and starring Eva Mendes.

Roven recently produced BATMAN BEGINS, directed by Christopher Nolan and featuring an all- star cast including Christian Bale, Michael Caine, Katie Holmes, Liam Neeson, Morgan Freeman, Gary Oldman and Ken Watanabe, which was number one in the US box office two weeks in a row with a worldwide gross of over \$370-million. Roven also recently produced Universal/HBO Film’s musical IDLEWILD, directed by Bryan Barber and starring Outkast’s Andre Benjamin (Andre 3000) and Antwan Patton (Big Boi), as well as the Terry Gilliam directed BROTHERS GRIMM, starring Matt Damon and Heath Ledger. Previously Roven produced the \$275-million-plus worldwide box office hit SCOOBY-DOO, as well as the sequel, SCOOBY DOO 2: MONSTERS UNLEASHED.

Roven is one of the industry’s most diverse filmmakers, having produced such films as the Oscar nominated TWELVE MONKEYS, FALLEN, the

\$200 million fantasy romance CITY OF ANGELS; as well as the highly acclaimed post-Gulf War tale THREE KINGS.

Roven began his career as a talent manager, subsequently bringing an attuned sensibility of working with artists to the realm of production.

STEVEN CHASMAN (Producer) and his production/management company Current Entertainment joined with Mosaic's Atlas Entertainment to form ACE Media, LLC in 2006. Chasman most recently produced Lionsgate's "War" starring Jet Li and Jason Statham. He also produced Dimension's "DOA: Dead or Alive" directed by Corey Yuen, Sony's "The One" (2001) and "Chaos" (2004), as well as numerous films with award-winning filmmaker Luc Besson including "Transporter 2" (2005), which holds the record for the biggest Labor Day opening of all time, "Unleashed" (2005), "Taxi" (2004), "The Transporter" (2002) and "Kiss of the Dragon" (2001).

MICHAEL COULTER, BSC (Director of Photography) was born in Glasgow and was Bill Forsyth's cinematographer on "That Sinking Feeling", "Gregory's Girl", "Housekeeping", "Breaking In" and "Being Human". He shot "Where Angels Fear To Tread" for Charles Sturridge, "The Long Day Closes" for Terrence Davies and "Four Weddings and a Funeral" for Mike Newell. His cinematography for Ang Lee's "Sense and Sensibility" earned him both Oscar® and BAFTA® nominations and his recent credits include "Fairy Tale: A True Story", "My Giant", "Notting Hill", "Mansfield Park", "Killing Me Softly" and "Love Actually".

GAVIN BOCQUET (Production Designer) began his career as a draughtsman on "Return of the Jedi" (1983), a saga to which he returned as production designer for George Lucas's "Star Wars: Episode I – The Phantom Menace", "Episode II – Attack of the Clones" and Episode III – Revenge of the Sith. He won an Emmy® (and was nominated twice more) for "The Young Indiana Jones Chronicles" and his other credits include Steven Soderbergh's "Kafka", Rob Cohen's "xXx", Lee Tamahori's "xXx: State of the Union" and Matthew Vaughn's "Stardust".

JOHN GILBERT (Editor) received both Oscar® and BAFTA® nominations for his work with Peter Jackson on "The Lord of The Rings: The Fellowship of the Ring". Amongst his other credits are Alison Maclean's "Crush", Anthony McCarten's "Via Satellite", Annie Goldson's documentary "Punitive Damage", Gaylene Preston's "Perfect Strangers" and Gabor Csupo's "Bridge to Terabithia". He edited Roger Donaldson's previous movie, "The World's Fastest Indian".

ODILE DICKS-MIREAUX (Costume Designer) began her career at the BBC, costuming hit series such as “Doctor Who” and “The Black Adder”. Her first feature was Angela Pope’s “Captives”, since when she has alternated between television and films such as “Kiss Kiss (Bang Bang)”, “Buffalo Soldiers”, Stephen Frears’ “Dirty Pretty Things”, “If Only”, “The Constant Gardener”, “Like Minds” and Roland Emmerich’s epic “10,000 B.C.”.

KIRSTIN CHALMERS (Hair and Make-Up Designer) has been involved as a hair and make-up artist and designer on a variety of film and television productions. Her film credits include Mike Leigh's "Secrets and Lies", "Topsy-Turvy" and "All or Nothing", "Blackball", "Piccadilly Jim", "Around the World in 80 Days", "Revolver", “The Wedding Date”, “The Constant Gardener”, “United 93”, “Stormbreaker” and “True North”. Her work on Laurence Dunmore's commercial "Would I?" won the BTCA Award for Best Make-Up and Prosthetics.

LUCINDA SYSON (Casting Director) has cast a wide range of high-profile films, including Luc Besson’s “The Fifth Element” and “The Messenger: The Story of Joan of Arc”, Mark Mylod’s “Ali G Indahouse”, “The League of Extraordinary Gentlemen”, Wolfgang Petersen’s “Troy”, Oliver Stone’s “Alexander”, Christopher Nolan’s “Batman Begins”, Danny Cannon’s “Goal!”, Stephen Gaghan’s “Syriana”, James McTeige’s “V For Vendetta”, Alfonso Cuarón’s “Children of Men” and Matthew Vaughn’s “Stardust”.

SIMON HAYES (Sound Mixer) has worked on all of Guy Ritchie’s films, from “Lock, Stock and Two Smoking Barrels”, to “Snatch”, “Swept Away” and “Revolver”. He continued his association with Ritchie’s producer Matthew Vaughn on his directorial debut, “Layer Cake”. His other credits include “Shaun of the Dead” with Simon Pegg, and Emma Thompson’s “Nanny McPhee”. He rejoined Matthew Vaughn, recently, for his big budget film, “Stardust” and has just completed “28 Weeks Later”.

GREG POWELL (Stunt Co-ordinator) was following in his family’s intrepid footsteps when he made his uncredited debut as a stuntman in “You Can’t Win ‘Em All” in 1970. Since then, his distinguished career has included such notable credits as three Superman films, five James Bond films and he has just completed his fifth Harry Potter film as stunt co-ordinator. In recent years, his work as stunt co-ordinator has been seen in “The Lord of the Rings: The Fellowship of the Ring”, “The Phantom of the Opera”, “United 93” and “The Da Vinci Code”.

