

mongrel MEDIA

presents

LAYER CAKE

A film by
Matthew Vaughn

UK / 105 mins

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SYNOPSIS

LAYER CAKE, a riveting thriller set in the drug underworld of the UK, marks the directorial debut of producer Mathew Vaughn (*Lock Stock and Two Smoking Barrels*, *Snatch*) and stars Daniel Craig, Colm Meaney, Kenneth Cranham, George Harris, Jamie Foreman, Sienna Miller and Michael Gambon.

Sleek, well dressed and polite, our unnamed hero (Daniel Craig) is a consummate professional. Treating cocaine and ecstasy like any other commodity, he has made a fortune for himself by keeping his hands clean and staying under the radar. Having made the decision to retire, his aim is to break free from the world of crime, drugs and violence and live a simple, quiet life with the money he has amassed.

But before this can happen, crime boss Jimmy Price (Kenneth Cranham) wants two last favors from him. First, he must track down the missing, drug addict daughter of powerful criminal Eddie Temple (Michael Gambon). Second, he must negotiate the sale of a huge shipment of ecstasy with The Duke (Jamie Foreman), a loose cannon petty crook playing well out of his league.

What should be a routine transaction is anything but and nothing goes according to plan. Instead, duplicity and hidden alliances become the order of the day, in a struggle for power that reaches from the crack dens of London to the highest ranks of British society. Quickly he learns he is part of a machine much greater than he imagined, and getting out won't be quite as easy as getting in.

CAST (in order of appearance)

XXXX
Clarkie
Duke
Slasher
Gazza
Nobby
Morty
Terry
Gene
Slavo
Paul The Boatman
Angelo
Jimmy Price
Brian
Charlie
Kinky
Mickey
Cody
Tiptoes
Sidney
Tammy
Lucky
Shanks
Trevor
Junkie 1
Junkie 2
Freddie Hurst
Larry (Crazy)
Jerry (Kilburn)
Troop
Eddie Temple
Golf Host
Albert Carter
Dragan

DANIEL CRAIG
TOM HARDY
JAMIE FOREMAN
SALLY HAWKINS
BURN GORMAN
BRINLEY GREEN
GEORGE HARRIS
TAMER HASSAN
COLM MEANEY
MARCEL IURES
FRANCIS MAGEE
DIMITRI ANDREAS
KENNETH CRANHAM
GARRY TUBBS
NATALIE LUNGHI
MARVYN BENOIT
RAB AFFLECK
DEXTER FLETCHER
STEVE JOHN SHEPHERD
BEN WHISHAW
SIENNA MILLER
PAUL ORCHARD
STEPHEN WALTERS
LOUIS EMERICK
DARREN HEALY
MATT RYAN
IVAN KAYE
JASON FLEMYNG
BEN BRASIER
NEIL FINNIGHAN
MICHAEL GAMBON
BUDGIE PREWITT
DON McCORKINDALE
DRAGAN MICANOVIC

CREW

Director
Writer
Producers

Executive Producer
Director of Photography
Editor
Production Designer

MATTHEW VAUGHN
J.J. CONNOLLY
MATTHEW VAUGHN
ADAM BOHLING
DAVID REID
STEPHEN MARKS
BEN DAVIS
JON HARRIS
KAVE QUINN

LAYER ONE

"The Layer Cake is a metaphor for different levels of British society, whether it's the crime world or anything else," says director Matthew Vaughn. "The movie's about showing how drugs are everywhere and it doesn't matter who or where you are, you're only one person away from drugs, scoring drugs or being involved with criminals. There's a speech at the end of the film where someone uses Layer Cake as a metaphor for life and how you go up and up and up from one layer of the cake and to the next.

Matthew Vaughn first met Layer Cake writer J.J. Connolly on a train to Belgium. "I was going to watch the England v Germany football match at Euro 2000, four years ago," he remembers. "I was sitting next to a guy and I asked him what do you do and he says, 'I write...'"

As soon as he got back to England, Vaughn got hold of a copy of Connolly's book. "I thought it was brilliant, I could not put it down," he says. "We just sat down with John [Connolly] and said, 'You know, we can't let anybody else make a movie out of this, it's too good'.

According to Connolly the idea for his book came from "watching a lot of people getting it very wrong. Treating criminal businessmen as total idiots, only very stupid people think criminals are stupid.

"I wrote a short story about the unnamed lead character, but it grew and grew into Layer Cake. Once I told people I was writing it, guys would tell me stories; tell me if I was getting it right."

"To start with I wrote a 400 page screenplay, more or less transcribed the book, enough for a seven hour movie," says Connolly. "It was a long and brutal process but from the 400 page starting point, myself, Matt, producers Dave Reid and Adam Bohling were able to 'sculpt' the screenplay we needed.

"I'm not precious about getting every single incident into the film. If a writer doesn't want their work fiddled with by film business Johnnies, then don't take their big bucks - it's very simple.

"If you read the book you'll see that there's an enormous jump from book to script," says Reid. "We cut masses out and amalgamated so much stuff because it was important to take a step sideways, a specific step away from the two films we've done before."

And of course, the biggest step was Matthew Vaughn's switch from producer to director. It wasn't a leap he originally intended to make.

"I read it as a producer not as a director," he admits. "I read it for something for Guy Ritchie to do. Then Guy decided he didn't want to direct it.

"I'd spent so long working on it I just couldn't be arsed to go around and start trying to get another director and then persuade them why they should do it and then sit there thinking 'Why are they doing it wrong?'"

"I've got a theory that I knew Matt was going to direct Layer Cake before he did," says J.J. Connolly. "I could see his thinking changing, shot by shot, from a producer to a director, Matt was visualizing the screenplay, breaking it down, until it would have been impossible to hand it over to another director. Matt really captured the feel of the book and then added his own spin."

It's not as if Matthew Vaughn doesn't know about the life of a director. "Technically I knew what I was doing," he says. "I mean there are no aspects of film I haven't experienced or learned about, I

have a great crew and, yeah, it was weird because I'd never looked through a camera before but I just knew I could do it. It sounds silly but I had no fears, no doubt that it was the right thing to do."

Everyone's pleased that he did.

"He's done very well," says Adam Bohling. "After Lock Stock and Two Smoking Barrels and Snatch, we've a good crew and great Heads of Department around us. That's enabled him to be free to direct the picture how he sees it. Matthew was obviously involved in the script from a very early stage and then as we got closer to production we got the Director of Photography, Ben Davis and Pete Wignall who is the camera operator involved so they were able to storyboard most of the scenes. Matthew was very well prepped once we started filming and it's paid off."

Dave Reid agrees. "He had very strong ideas of what he needed to cover, what he needed to achieve and he's passionate about working hard with the actors."

LAYER TWO

Finding an actor to play the lead was always going to be tricky. Especially since the character has no name or background to draw upon.

"We don't find out his name," says Adam Bohling. "We call him XXXX because that's how he's denoted in the script. He runs a letting agency as a front so he has the pick of the best gaffs around and moves around. He's an anonymous figure but at the same time you're kind of drawn to him. He's very smart and charismatic but at the end of it you don't actually realize that his name's never been mentioned once in the film."

"It's a hard character to play as an actor," says Vaughn. "The whole point about XXXX is that he's a poker player. It doesn't matter what's going on around him, you never know what he's thinking which means you've got to be a very good actor, a very subtle actor to play him."

"Casting the untitled central character was always going to be hard," says J.J. Connolly. "A lot of very good actors really wanted it but when Daniel Craig was suggested it was a done-deal. We wanted to get as far away as possible from jolly-ups and banter, guys trying to look too cool throughout the movie. We needed an actor who was prepared to go to the depths of emotion without anchors - not wanting to remain too cool for school. It's a film about dilemmas and having to make hard decisions."

Daniel Craig is well known for serious British films (Sylvia, The Mother) as he is for high profile supporting roles in Hollywood blockbusters (Road To Perdition, Tomb Raider), the Liverpool-born actor brought the right blend of charisma and intelligence to the part.

"I met with Daniel," says Matthew Vaughn. "And what he wanted to do with the movie was what I wanted to do with it and his reservations about being in this film were my reservations about making the movie. I didn't want to do another "Lock Stock and Two Smoking Barrels" and "Snatch," I wanted to try and do a film which although it's in the same vein it's a totally different piece and he supported that."

"Daniel played the character almost like a dude from a Clint Eastwood movie," says J.J. Connolly. "No name, no back-story, no clues, no signifiers as to where he's from, and that takes great courage from an actor because usually they want to know every little thing about a character. Daniel plays the character without any clutter."

"It seemed to me," says Daniel Craig, "that he was a very normal man doing a very unusual job. The old idea of criminals and drug dealers is not the way that these people do business anymore. They do business like business people do business. They look the same way as stockbrokers. They speak the same way. Their commodity happens to be cocaine but as far as my character's concerned it's no worse than selling stocks and shares in the city."

It's less of a gangster movie and more of a crime movie," Craig continues. "It really does go against the grain as far as gangster movies are concerned. I've had quite a few scripts thrown at me about British gangster movies and they've never appealed to me because ultimately you're standing round in shark suits with sawn off shotguns going, 'Come on, you slags!' There is some of that in the movie but it's only part of a bigger picture.

"When I met Matthew, I was intrigued. He just charmed me and I liked his ideas about the film, I liked which direction he wanted to push it in. We just clicked on ideas. Matthew's got a lot of experience, not a lot of directing experience but he's got an awful lot of film experience. He worked it all out while we were filming and he got it and he got it right."

Playing XXXX's boss Jimmy Price is veteran British actor Kenneth Cranham. "XXXX's character thinks that Jimmy is the proper stuff, the big cheese," says Cranham, "But as the film progresses Jimmy is actually shown to be quite low down on the list."

One of the things that attracted Cranham to the part was the chance to work with Michael Gambon, who plays Eddie Temple, the more successful mobster that Jimmy envies. "Mike Gambon and I are the two gangsters in the piece. We've known each other since the mid sixties, but this is the first time that we've worked together. When they knew they'd got the two of us they wrote us a short scene together which wasn't in the original script which I think is very funny."

Getting Gambon to play Eddie Temple was a bit of a coup for the filmmakers. "He's playing in Harry Potter at the moment so we had to get him out of there for a few days," laughs Adam Bohling.

Eddie Temple couldn't be further from Harry Potter's cuddly Dumbledore though. "Eddie's a very nice crook," says Gambon. "He's civilized, he's gone upmarket. He goes to the opera, he speaks a bit better than he used to, he's married a posh bird and they live in a big Georgian house in London. And he's done well, he's laundered his money and he's very rich but really he's still a killer deep down."

Eddie Temple may hide his killer side, but The Duke played by Jamie Foreman revels in his. "I don't think anyone else could have quite played Duke but Jamie Foreman," says Dave Reid. "He's the loose cannon, the one who goes into Amsterdam and steals the pills from Slavo the Serb.

"XXXX's golden rule is: always avoid the people who are noisy and loud and brash and flash and gaudy because they're just going to get you nicked. That's Duke."

"He's the exact opposite of XXXX's character," says Adam Bohling. "Whereas XXXX is so discreet, Duke just runs around and everyone knows what he's up to and where he is because he's proud to be a villain."

Also helping and hindering XXXX are Gene and Morty. "In the crime world, Gene is sort of a middle manager," says actor Colm Meaney. "He deals with the guys on the ground but doesn't actually get involved in anything too messy himself. He passes information on, collects things and drops things off."

"XXXX is on the layer below him and the layer above is Jimmy Price. They've known each other for a long time, so a lot of their relationship is unspoken – it's just a nod, wink, nudge nudge... they know exactly how the other thinks. It's lovely to play that and not to have to kind of make everything so overt."

"Morty's a very suave sophisticated type, a businessman at heart," is George Harris' description of his character. "He's the one who actually brought XXXX into the scene because he can move and groove in different layers of society. Morty stays in the background."

"It's all about deals. What layer you're on, how you arrived there, how you win, how you manipulate the game, how you play the game and what part of the cake you have."

Making up the cast's small female contingent are Sally Hawkins and Sienna Miller. "Sally plays Duke's girlfriend - she calls herself Sasha but everyone else calls her Slasher," says Dave Reid. "Then there's Sienna Miller. She plays Tammy who is at a club with Duke's young nephew Sidney when she bumps into XXXX. There's an immediate magnetic attraction and they end up getting together."

"She's fun," says Sienna Miller about her character. "Part of me was very nervous about playing someone who is that obviously sexual and slightly tarty but once I got on set, all of those worries disappeared because it was such a laugh."

"There are two young actors in this film that will one day be big stars," says Matthew Vaughn. "Sienna is one and the other is Ben Whishaw who plays Duke's nephew. He just did Hamlet which was as good as Gielgud's. I wanted to try and work with as many interesting young actors as possible. I wanted new young fresh faces as well as the faces that the British public should recognize. I think it's an amazing balance."

LAYER THREE

Shot on location in Holland and London, with interiors done at Twickenham Studios, Layer Cake was a tight and demanding shoot.

"It's been tough - six and a half weeks on location, three and a half in the studio," says Adam Bohling. "In every area, from aerial photography to the locations, we've really pushed the boundaries and part of that is knowing the crew and knowing that they can deliver what you set them even if we're really stretching everyone. We know they can deliver it."

Daniel Craig had no worries about working with a first-time director like Matthew. "I suppose I thought, probably arrogantly, that if we got into trouble I could get myself out of it. But we didn't get into any trouble."

"I think Matthew was desperate to learn and he surrounded himself with really good technicians, really good crew and a good bunch of actors who knew what they were doing. That's one sign of a good director and it's a real skill of directors, empowering people to get on with things. Matthew does that very well, but then I suppose that's because he's a good producer. We had moments but we got through them."

"I had troubles the first day in rehearsal with Daniel," admits Matthew Vaughn. "I'd watched Guy a lot and Guy is very pedantic about how lines should be read so he does line reading to the level of

telling people where pauses should be and so on. I got told off by Daniel for line reading which I thought was the normal way of doing it. That was the only faux pas I made."

Daniel Craig agrees. "He just asked me things. He's not precious about what he does. He asked me questions and if I saw him doing something that I thought wasn't the best way to talk to an actor, I'd go and tell him. And he was like, 'Good good! Tell me, tell me, tell me!' He was just so unprecious about his ego."

"You've got to work with people you know," says Matthew Vaughn. "Making a movie you're with people for a long time and very long intensive hours and so I just want to be surrounded by friends if I can. But one new addition to this film was Ben Davis, the cinematographer, who did the best job. I can genuinely say he's one of the best DPs in England now."

"He really helped me out. A lot of DPs start mystifying the whole project saying you've got to do this, you've got to do things like that and he never did that to me. I ask a question and he'll always answer it in a way I understand and if I had an idea which was a little bit off the wall he'd just do it, he'd never question it. He's a joy to work with, very hard working and very talented."

LAYER FOUR

Filming took them from the top of a Canary Wharf skyscraper to the banks of the Thames, but the production's biggest challenge came back at the studio.

"Funnily enough we thought it was going to get easier once we finished the location work because we had some pretty big locations," says Bohling. "We got into the studio thinking thank god for that, now we're safe! And then we got hit by the hottest temperatures we've ever had in England on a stage with no air conditioning. Make up had a bit of a nightmare for a few days."

It's not as if they were only shooting a few sets either. In one two week period, Layer Cake managed to shoot on 20 different sets.

"The art director in Twickenham coped admirably," says Adam Bohling. "We had sets going up and down. We had three units going so it got quite mad there. Colm was running from one stage to the other trying to finish in time."

"Even if there were just small sets we took the decision to build them," says Dave Reid, "and give the designer and the DOP total control rather than giving them a location and saying 'There's your location and they won't let you change the wallpaper and you can't do this and we have to black out here and do this' which can sometimes be very limiting and frustration to the DOPs and designers."

"We wanted to really give them free range to create their own look. Kave Quinn who was the designer on *Trainspotting* and a *Life Less Ordinary* was on really early.

We had everyone designing a look for the film very early on," says Adam Bohling. "It's paid off."

"I love the look of the film," says author J.J. Connolly. It looks big and expansive. London becomes another character - the nooks and crannies, the high life and low life, the exclusive hotel to tumbled-down boatyard, the Kings Cross squat to the private library, the rocking nightclub to the grubby cafe, the pavement and penthouse - never that far apart."

Matthew Vaughn, meanwhile, is already looking for his next project as a director. "I can't wait to direct another one" he grins. "I'll carry on producing but not like I used to. I'll put the deal together, sort out the financing, find the script, hire a director but not be as hands on as I used to be because I want to use that energy for directing."

Daniel Craig puts it more simply: "He's got the bug now."

CAST

Daniel Craig (XXXX)

Already an established fixture in the world of independent British cinema, Daniel Craig premiered his two most recent films at the 2003 London Film Festival. Craig starred opposite Gwyneth Paltrow in the BBC-financed biopic *Sylvia* about the life of Ted Hughes and Sylvia Plath.

Also premiered at LFF 2003, Craig starred in *The Mother*, which tells the story of an affair between a 65-year old woman and her daughter's boyfriend, (played by Craig) who is half her age. Based on a screenplay by Hanif Kureishi, *The Mother* was directed by Roger Michell.

Most recently, Craig was seen alongside Samantha Morton and Rhys Ifans in Roger Michell's *Enduring Love*, (based on the enormously successful novel by Ian McEwan). Next year he features alongside Adrien Brody and Keira Knightly in *The Jacket*, a film produced by Steven Soderbergh and George Clooney, about an institutionalised Gulf War veteran, convinced he is travelling through time in search of his ill fated lover.

Born in 1968 in Chester and raised in Liverpool, Craig comes from an artistic background. His mother is a graduate of Liverpool Arts College and his stepfather is artist Max Blond. As a child Craig was introduced to theatre at The Liverpool Everyman. When he reached his late teens, he moved to London to join the National Youth Theatre and has remained in the capital ever since.

In 2000, Craig won a British Independent Film Award for Best Actor for his performance in *Some Voices*. He was previously nominated in the same category for his performance in *The Trench*. Craig also received the British Performing Award at the 1998 Edinburgh Film Festival for his role in *Love is the Devil*.

In 2002 he garnered much critical acclaim for a role co-starring opposite Tom Hanks in *The Road to Perdition*, a film directed by Sam Mendes, as 'Connor Rooney', the vengeful son of a gangster boss played by Paul Newman.

A highly accomplished stage actor, Craig's theatre credits include leading roles in *Hurlyburly* with the Peter Hall Company at the Old Vic, and *Angels in America* at The National Theatre.

He was also seen in 2002 at the Royal Court Theatre starring opposite Michael Gambon in *A Number*, a new play written by Caryl Churchill and directed by Stephen Daldry (*Billy Elliot*).

He has also starred in numerous television projects that were seen both in England and the U.S. Craig starred opposite Steven Rea and Francesca Annis in the BBC's adaptation of Michael Frayn's award-winning drama *Copenhagen*. His additional credits include the BBC mini-series *Our Friends in the North*, *Sword of Honour*, *The Ice House*, *The Fortunes and Misfortunes of Moll Flanders*, *Kiss and Tell* and *Sharpe's Eagle*.

Craig's other film credits include the 2002 Hollywood blockbuster hit *Lara Croft: Tomb Raider* starring opposite Angelina Jolie, the Academy Award® nominated drama *Elizabeth*, as well as *Hotel Splendide*, *I Dreamed of Africa*, *Love and Rag*, *Obsession* and *The Power of One*.

Colm Meaney (Gene)

Irish born Colm is perhaps best known for his role as Chief Operating Officer Miles O'Brien in the television series *Star Trek: Deep Space Nine* and *Star Trek: The Next Generation*. He made his feature film debut in 1987 in *The Dead* (Dir. John Huston) and other film credits include *The Commitments* (Dir. Alan Parker), *Come See the Paradise* (Dir. Alan Parker), *The Road to Wellville* (Dir. Alan Parker) and two Stephen Frears projects, *The Van* and *The Snapper* for which he received a Golden Globe nomination. He recently returned to the stage after a ten-year absence to star in the highly acclaimed productions of *The Cider House Rules* at New York's Atlantic Theatre (for which he won an Obie Award) and *Juno and the Paycock* at London's Donmar Theatre. In 2003, Colm won Best Actor at the Newport Beach Film Festival for the film *How Harry Became A Tree*, which also garnered him a Best Actor nomination at the Irish Film Awards. Recent films include John Irvin's *The Boys from the County Clare* and John Crowley's critically acclaimed *Intermission*.

Kenneth Cranham (Jimmy Price)

Kenneth Cranham's career in the arts spans thirty years with work in film, TV and theatre. Most recently he appeared in Mel Smith's *Blackball* alongside Paul Kaye and Vince Vaughn and with Colin Firth in Marc Evans' *Trauma*. He recently appeared in the lead role of BBC television drama, *The Genius of Mozart*.

Kenneth's career began when he was picked to play Noah Claypole in the classic film *Oliver*. Since then he has appeared in a wide variety of feature film projects from Claire Denis' *Chocolat* to Paul McGuigan's *Gangster No 1*. He has also had notable roles in David Kane's *Born Romantic*, John Irving's *Shiner* and Jim Sheridan's *The Boxer*.

He has worked extensively in TV and is probably best known for playing the title role in the BBC series *Harvey Moon*. Other significant roles include *Lady Audley's Secret*, *The Tenant of Wildfell Hall* and *The Murder of Stephen Lawrence*.

His theatrical career has been just as successful – he starred in Sir Richard Eyre's production of *The Novice* and his roles at the National include *School for Scandal*, *Cardiff East* and his performance in the lead role of *An Inspector Calls* directed by Stephen Daldry which transferred to the West End and Broadway. He has also performed extensively at The Royal Shakespeare Company and The Royal Court.

George Harris (Morty)

In 1970 he made his debut in the West End of London in *Full Circle*. Since then, he has appeared in Musicals such as *Jesus Christ Superstar* and a host of films like *Raiders of the Lost Ark*. He has also starred in a Detective series, 'Wolcott', in which he played the title role and shows such as "Prime Suspect." He has starred in many successful productions at the Royal National Theatre including classics like *The Changeling*, in which he played DeFlores and more contemporary pieces such as August Wilson's *Ma Rainey's Black Bottom* and David Mamet's *Edmund* at the world renowned Royal Court. George has also been a highly regarded tutor for the National Theatre summer season at Goldsmith College of London.

Jamie Foreman (Duke)

Jamie Foreman's numerous film credits include *I'll Sleep When I'm Dead* (Mike Hodges), *The Football Factory* and *Goodbye Charlie Bright* (Nick Love), *Gangster No.1* (Paul Mc Guigan), *Saving Grace* (Nigel Cole), *Sleepy Hollow* (Tim Burton), *Elizabeth* (Shekhar Kapur), *This Year's Love* (David Kane) and *Nil By Mouth* (Gary Oldman). Recent TV appearances include *Family*

Business (BBC), *Out of Control* (BBC), *Danielle Cable* (Granada), *Without Motive* (United) and *Micawber* (YTV). Jamie will soon be seen in Roman Polanski's *Oliver Twist*.

Sienna Miller (Tammy)

After training at The Lee Strasberg Institute, New York, at 22 Sienna Miller has already built up a broad range of impressive roles in film, theatre and television. Most recently she fought off stiff competition to win the lead role of Francesca opposite Heath Ledger in Lasse Hallstrom's *Casanova*.

Sienna's career catapulted her into the public eye when she appeared in the BBC comedy 'Bedtime' and more recently when she won outstanding reviews playing Fiona in the US Primetime Series *Keen Eddie*. Not content with making an impact on the small screen, Sienna recently co-starred in *Alfie*, the remake of the 60's classic, starring alongside Jude Law and Susan Sarandon.

Michael Gambon (Eddie Temple)

Michael started his career with the Edwards / MacLiammoir Gate Theatre, Dublin. In 1963, he was one of the original members of the National Theatre Company at the Old Vic under Laurence Olivier, and appeared there in many plays before leaving to join Birmingham Rep where he played Othello. Also in repertory, he played the title roles in *Macbeth*, *Coriolanus*, and *Othello* again, this time at the Stephen Joseph Theatre, Scarborough. In the West End, he played leads in Simon Gray's *Otherwise Engaged*, in the London premieres of three plays by Alan Ayckbourn, *The Norman Conquests*, *Just Between Ourselves*, and *Man of the Moment*; *Alice's Boys* (with Ralph Richardson); Harold Pinter's *Old Times*; the title role in *Uncle Vanya*; and *Veterans Day* with Jack Lemmon. With the Royal National Theatre, he played leading roles in the premieres of Harold Pinter's *Betrayal* and *Mountain Language*, Simon Gray's *Close of Play*, Christopher Hampton's *Tales from Hollywood*, three more plays by Alan Ayckbourn: *Sisterly Feelings*, *A Chorus of Disapproval* (for which he won an Olivier Award), and *A Small Family Business*, as well as Hare's *Skylight*. He also appeared there in *Richard III*, *Othello*, *Tons of Money*, *A View from the Bridge* (which transferred to the Aldwych, and for which he won all the major drama awards in 1987), and as the name parts in *The Life of Galileo* and *Volpone* (winning the 1995 Evening Standard Best Actor Award). He also transferred Yasmina Reza's *Unexpected Man* to the West End from the Barbican. Lately he led Nicholas Hytner's production of *Cressida* at the Almeida and Patrick Marber's production of *Caretaker* in the West End and most recently, Stephen Daldry's *A Number* at The Royal Court.

His extensive work on TV includes the title role in Dennis Potter series *The Singing Detective* for which he won awards from BAFTA, the Broadcasting Press Guild, and the Royal Television Society. His award-winning television performance in BBC's *Wives and Daughters*, was followed by Charles Sturridge's acclaimed *Longitude* and most recently he starred in Stephen Poliakoff's *A Family Tree*.

Many films include Peter Greenaway's *The Cook, The Thief, his Wife and Her Lover*, and most recently *The Gambler*, *Dancing At Lughnasa*, *Plunket And McLeane*, *The Last September*, Tim Burton's *Sleepy Hollow*, *The Insider*, *High Heels*, *Charlotte Gray*, Robert Altman's *Gosford Park*, John Frankenheimer's *Path To War*, Conor McPherson's *The Actors*, Mike Nichol's *Angels in America*, Kevin Costner's *Open Range*, *Sky Captain and the World of Tomorrow* and *Sylvia*. He has recently completed *Harry Potter and the Prisoner of Azkaban* as Professor Dumbledore and Wes Anderson's *The Life Aquatic*.

Marcel Iures (Slavo)

Marcel Iures is one of Romania's most highly acclaimed actors with awards to his name including Best Actor Award for two years running. His other feature credits include *Mission Impossible*, *Interview With a Vampire* and *Hart's War* opposite Bruce Willis and Colin Farrell.

Tom Hardy (Clarkie)

In a brief space of time Tom Hardy has amassed a varied list of credits in prestigious projects for film, television and the stage, most recently he completed shooting *Colditz* in Prague.

Tom's career started when he was plucked straight from Drama College to take a role in the Steven Spielberg/Tom Hanks collaboration *Band Of Brothers* working with an international cast including Damien Lewis and David Schwimmer. He then went onto roles in *Black Hawk Down* directed by Ridley Scott, *The Reckoning* alongside Willem Dafoe and Paul Bettany, directed by Paul McGuigan and *Dot The I*, by first time writer/director Matthew Parkhill. As well as starring as lead villain, Shinzon, in the cult classic *Star Trek Nemesis*, alongside the original cast including Patrick Stewart.

Tom has also starred in numerous plays on the west end, including *In Arabia We'd All Be Kings* and *Blood* in 2003. Tom won the Outstanding Newcomer Award at the 2003 Evening Standard Theatre Awards, he was also nominated for an Olivier Award. Tom has just finished *Festen* at The Almeida, playing alongside Johnny Lee Miller.

Tamer Hassan (Terry)

Tamer has just finished his sixth feature film in six months, co-starring with such names as Christian Bale as *Batman*; Orlando Bloom in Working Title's *The Calcium Kid*; Morgan Freeman, Jet Li and Bob Hoskins in Luc Besson's *Danny The Dog* and Ken Stott, Jack Dee and Nick Moran in *Spivs*. Tamer also had a leading role in *The Football Factory*, the smash-hit screen adaptation of John King's novel, which blew away the UK box office earlier this year. Co-starring with Danny Dyer and Frank Harper, Tam played the leader of the notorious Millwall Bushwackers. Tamer's next project is the much-anticipated AV Pictures release *The Film Maker*, written and directed by Julian Gilby. He will also be shooting Nick Love's next project *The Business* and *Seven Seconds* starring opposite Wesley Snipes.

Ben Whishaw (Sidney)

Ben Whishaw trained at the Royal Academy of Dramatic Art, graduating Spring 2003. In 1999, prior to drama school, Ben played important supporting roles in two films, *The Trench* (Arts Council/Studio Canal dir. William Boyd) and *Mauvaise Passé* (Pathe/Studio Canal dir Michel Blanc). He also played the title role in *My Brother Tom* (Film Four dir. Dom Rotheroe). After graduation, he has appeared in *Enduring Love*, a film adaptation of Ian McEwan's novel directed by Roger Michell. In 2003, he starred in the popular comedy-drama *The Booze Cruise* for ITV. Ben subsequently made his West End debut at the National Theatre in their stage adaptation of Phillip Pullman's *His Dark Materials* and recently starred as Hamlet in Trevor Nunn's electric 'youth' version of the play at the Old Vic, for which he received tremendous critical acclaim. Ben recently completed *Box Of Slice*, a new series from Chris Morris for TalkBack Productions and is working on the new HBO series *Rome*, in which he plays Octavian, the future Augustus Caesar.

Burn Gorman (Gazza)

Burn Goreman trained at the Manchester Polytechnic School of Theatre and has been nominated for best newcomer by Manchester Evening news. He has acted in numerous plays including a well-

received performance in *Ladybird* at the Royal Court. Burn has several television credits including *Casualty* and *Coronation Street* and he is about to shoot *Inspector Lynley Mysteries* for the BBC.

Sally Hawkins (Slasher)

Having trained at Rada, Sally's film career began with her acclaimed performance as Sam Cope in Mike Leigh's *All or Nothing* (2001). She has recently completed work on Leigh's next film, *Vera Drake*. Her TV appearances include Rosalind in *The Young Visitors*, Kathy in *Little Britain*, Mary Shelley in *Byron* and Blake in *Tipping the Velvet* (all for the BBC) and *Promoted to Glory* (ITV). Sally's many stage credits include Hero in *Much Ado About Nothing* (Regent's Park Theatre) and Juliet in *Romeo and Juliet* (Theatre Royal York).

CREW

Matthew Vaughn (Director/Producer)

Matthew started his career in 1996 as a producer with *The Innocent Sleep*, a thriller starring Michael Gambon and Rupert Graves.

He set up Ska Films with director Guy Ritchie in 1997 and the following year made *Lock Stock and Two Smoking Barrels*, which took in excess of £11m in the UK alone, becoming one of the most successful British films of the decade.

This was followed by the diamond heist movie, *Snatch*, (2000) with Brad Pitt, Benicio Del Toro and Jason Statham. *Snatch* opened to great acclaim, taking £3 million in the UK in its opening weekend (the largest ever opening for an 18 certificate film) and £12 million total UK box office. The film went on to accrue \$100 million worldwide.

In 2002 Vaughn produced *Mean Machine*, a remake of the 1974 Burt Reynolds classic *The Longest Yard*, starring Vinnie Jones and Jason Statham followed by *Swept Away* starring Madonna and Adrianno Giannini and directed by Guy Ritchie.

Layer Cake marks his directorial debut.

Adam Bohling (Producer)

Adam Bohling has been working in the business for 10 years. He was Production Manager on *Lock Stock and Two Smoking Barrels*, *Snatch* and *Best*. Bohling worked as Line Producer on *Mean Machine*. He spent 6 months working on *Proof of Life* in Ecuador.

David Reid (Producer)

David Reid has been in the film business for 14 years. He was 1st AD on *Lock Stock and Two Smoking Barrels*, *Snatch*, *Best*, *Born Romantic*, and 20 other films. Reid also produced *The Bunker*, a critically acclaimed, low budget WWII horror film.

J. J. Connolly (Writer)

J. J. Connolly's first novel, *Layer Cake*, received widespread critical praise. He wrote the screenplay for the film *Mean Machine* and recently adapted *Layer Cake* for the screen. He is currently working on a follow-up novel. He lives and writes in London.

Stephen Marks (Executive Producer)

Stephen Marks was the Executive Producer on *Lock Stock and Two Smoking Barrels* and *Snatch*. He is the founder and Chairman of French Connection Group PLC which went public in 1984 and is a successful wholesale and retail fashion company.

Ben Davis (Director of Photography)

Ben started his career in films working on short films such as *The Certain Something* starring Monica Bellucci and *Macbeth* Starring Rhys Ifans. His first foray into features was with *Miranda* starring John Hurt, Christina Ricci and John Simm. Before moving into films Ben forged himself an accomplished career as a Director of Photography in commercials, working for prestigious brands such as Ford, Coca Cola, Audi and BMW.

Jon Harris (Editor)

After editing numerous short films Jon Harris's first feature as editor was *Snatch*. He has also edited *Ripley's Game* starring John Malkovich and *Dot the I* starring Gael Garcia Bernal.

Kave Quinn (Production Designer)

Kave Quinn has designed some of the most recognizable films the UK has produced in the past ten years, including Danny Boyle's *Shallow Grave*, *Trainspotting* and *A Life Less Ordinary*. Her recent credits include Patrick Harkin's *The Final Curtain*. In between designing films Kave is a much sought after commercials designer, working on campaigns for *Walkers*, *Carlsberg*, *Sony* and *VW* to name but a few.

ADDITIONAL CREW

Stunt Co-Ordinator
Stunts

PAUL HERBERT
TOM AITKEN
GARY CONNERY
BRADLEY FARMER
DEAN FORSTER
ANDY GODBOLD

Production Manager
First Assistant Director
Second Assistant Director
Script Supervisor
Sound Mixer
Boom Operator
Camera Operator
Focus Puller
Clapper Loader
Key Grip
Assistant Grip
Art Director
Assistant Art Directors

ROWLEY IRLAM
JAMES O'DEE
SÉON ROGERS
NICK WILKINSON
EMMA PIKE
MIKE ELLIOTT
ANTHONY WILCOX
MARY HADDOW
SIMON HAYES
ARTHUR TURNER
PETER WIGNALL
CLIVE PRIOR
PHIL HUMPHRIES
KEVIN FRASER
LEE KEMBLE
STEVE CARTER
NINA ROSS

Set Decorator
Assistant Set Decorator
Production Accountant
Assistant Accountant
Production Co-Ordinator
Assistant Co-Ordinators

CORALIE LEW
SANDRA PHILLIPS
JO BARRS
HANNAH EVANS
KEVIN FREEMANTLE
TINA FALCONE
SUZIE SHEARER
ALEX WARDER

Production Secretary
Location Manager
Unit Manager
Floor Manager
Third Assistant Director
Chief Hair Stylists & Makeup Artists

LUKE BOYLE
ANA TIMENYS
EDDIE STANDISH
LUKE JACKSON
NICK WILLIAMS
SAMAR POLLITT
FAE HAMMOND
PEBBLES

Hair & Makeup Artists

KAREN SHERIFF BROWN
MAUREEN HETHERINGTON

Assistant Costume Designer
Costume Supervisors

ANNA PALMGREN
GABRIELLE SPANSWICK
FIONA LUCAS

Wardrobe Master
Video Assistant
Cable Men

MIKE HODGE
DAVID ALLAIN
TOM HARRISON
ROBIN JOHNSON
BEN GREAVES

Music Produced by

2nd Unit Director
2nd Unit Director of Photography
2nd Unit Focus Puller
Chief Lighting Technician
Assistant Chief Lighting Technician
Electricians

Construction Manager
Standby Rigger
Standby Carpenter
Standby Painter
Carpenter Foreman
Scenic Painters

Graffiti Artists

Props Master
Standby Props

Aerial Coordinator/Pilot
Aerial Cameramen

Unit Publicist
Still Photographer
Casting Assistant
Production Runner
Floor Runner
Production Assistants

Art Department Production Assistant
Underwater Cameraman
Armourer
Special Effects
Unit Nurse
Transportation Captain

GOHL / McLAUGHLIN

DAVID REID
STEVE PARKER
ALEX REID
DAVID BROWN
MARTIN DUNCAN
ROBERT GAVIGAN
JEFF BURDEN
GREG THOMAS
GUY MINOLI
MICHAEL BOLEYN
SHAY GALLAGHER
JOHN WATT
JUSTIN OVERHILLS
WILL POPE
MATHEW PARSONS
JONATHAN HOLBROOK
SOPHIE BOLEYN
CHLOE BOLEYN
NOEL COWELL
WILLIAM CANN
NICK COSENS
MARC WOLFF
SIMON WERRY
JOHN MARZANO
DIANE KELLY
DANIEL SMITH
MELISSA HOLM
RUSSELL HASENBERG
STEWART HAMILTON
TARQUIN PACK
DAN GILL
STACY CRAGO
ERAN CREEVY
CARLOS PERES
DALE MANNING
MARK SILK
ROB GRUNDY
SPECIAL EFFECTS (GB) LTD.
CARRIE JOHNSON
SIMON BARKER

Amsterdam Unit

Production Manager
Office Manager
Production Co-Ordinator
Production Assistants

Production Secretary
Location Scout

ALAIN LAGGER
PIET-HEIN LUYKX
CHRIS BROUWER
THOMAS ROHDE
SANNE ROSINGA
CLAUDIA CREEBSBURG
RUBIN SNITSLAAR

Post Production

Post Production Supervisors

CLARE MACLEAN
JATINDERPAL CHOCHAN
HATTIE DALTON

Assistant Editor

Sound Supervision by



Sound Design & FX Editor
Dialogue & ADR Editor
Sound re-recorded at De Lane Lea, London
Re-Recording Mixers

MATTHEW COLLINGE
DANNY SHEEHAN

ADR Recordist
Foley Editors

CHRIS BURDON
SVEN TAITTS
PETER GLEAVES
MATTHEW COLLINGE
DANNY SHEEHAN
TOM CHICHESTER-CLARK
JASON SWANSCOTT
PAULA BORUM
BRENDAN DONNISON
VANESSA BAKER
DARRYL JORDAN
VIC FRASER
ANDREW RAIHER
JEFF TOYNE and
JULIAN KERSHAW
THE NORTH POLE

Music Editor
Foley Artists

Voice Casting

Assistant Editor
Music Preparation by
Programming
Orchestrations by

Music Mixed at

Music recorded at ABBEY ROAD STUDIOS, LONDON
BY ALEX SCANNELL and RICHARD LANCASTER

End Titles by
Negative Cutter

FRAMELINE
JASON WHEELER
FILM SERVICES
TECHNICOLOR FILM
& IMAGING

Laboratory

Visual Effects and Digital Film Grade by Framestore CFC

Visual Effects Supervisor
Visual Effects Producer
Visual Effects Editorial
Colourist
Producer
Digital Grading Assistant
Data Operator
Scanning, Recording &
Digital Clean-up

ROB DUNCAN
JOANNA NODWELL
MICHELLE CAMP
ASA SHOUL
CLAIRE McGRANE
DORON ZAR
MIKE MORRISON

JONATHAN DREDGE
ANNABEL WRIGHT