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**Present**

**a MIRAGE ENTERPRISES production**

**an ANTHONY MINGHELLA film**

**JUDE LAW**

**JULIETTE BINOCHE**

**ROBIN WRIGHT PENN**

**MARTIN FREEMAN**

**RAY WINSTONE**

**VERA FARMIGA**

**RAFI GAVRON POPPY ROGERS**

**BREAKING AND ENTERING**

## **BREAKING AND ENTERING**

BREAKING AND ENTERING tells the story of a series of thefts—some criminal, some emotional—set against a backdrop of London’s changing geographical and cultural landscape. Will (Jude Law) is a partner in a thriving landscape architecture firm which he runs with his friend, Sandy (Martin Freeman). Professionally, things could not be better but Will spends less and less time at home with his beautiful, melancholy partner, Liv (Robin Wright Penn) and her troubled 13 year-old daughter, Bea. Will’s office has recently relocated to King's Cross, the centre of Europe’s most ambitious urban regeneration site and their state-of-the-art studio repeatedly attracts the attention of a local gang of thieves. After one of the break-ins, Will follows teenaged parkour enthusiast Miro (Rafi Gavron) back to the apartment he shares with his mother, Amira (Juliette Binoche), a Bosnian refugee. With his relationship already in crisis, Will embarks on a passionate journey into both the wilder side of himself and the city in which he lives.

## **BREAKING AND ENTERING**

### **INTRODUCTION**

Filmed on location in London and at Elstree Studios during the summer of 2005, **BREAKING AND ENTERING** is Academy Award winning director Anthony Minghella's first original screenplay to be produced since his 1991 feature debut, **TRULY MADLY DEEPLY**. Produced by Minghella, Sydney Pollack and Timothy Bricknell for Mirage Enterprises (Minghella and Pollack's production company) the film is a co-production between Miramax Films and The Weinstein Company.

**BREAKING AND ENTERING** stars Jude Law who previously worked with Anthony Minghella on **COLD MOUNTAIN** and **THE TALENTED MR. RIPLEY** and received Academy Award nominations for both performances; Juliette Binoche who won the Oscar for Best Supporting Actress for her role in Minghella's **THE ENGLISH PATIENT**, and American actress Robin Wright Penn who became a household name with her starring role in **FOREST GUMP** and was recently seen in **A HOME AT THE END OF THE WORLD**. The cast includes Vera Farmiga, Ray Winstone, Martin Freeman, Rafi Gavron, Poppy Rogers and Juliet Stevenson.

The behind the scenes team includes production designer Alex McDowell (**FIGHT CLUB**, **MINORITY REPORT**) and cinematographer Benoit Delhomme (**THE SCENT OF GREEN PAPAYA**, **MERCHANT OF VENICE**, **CYCLO**). The original score is composed by Gabriel Yared (**THE ENGLISH PATIENT**, **THE TALENTED MR. RIPLEY**, **COLD MOUNTAIN**) and Rick Smith and Karl Hyde of the group **Underworld**.

### **ABOUT THE PRODUCTION**

#### **Who is cleaning my house? Who is cooking my food? Who is washing my car?**

For his first original script to be produced since **TRULY MADLY DEEPLY** in 1991, Anthony Minghella chose a drama, both intimate and wide-ranging, involving the disparate lives of contemporary Londoners. His characters represent a cross-section of residents, from established young professionals to the city's more recent arrivals: immigrants carrying burdens of war and economic hardship. As the rundown neighborhoods are redeveloped and the "haves" encroach on the terrain of the "have-nots," boundaries of class, culture and privilege are blurred and breeched. The players are brought together by a series of actual and metaphorical thefts, which force them to connect, fall apart and come together again in other, better ways.

"A long time ago, I tried to write a play called **BREAKING AND ENTERING**," says Minghella. "The idea was that a couple comes home from a party to discover that their house has been burgled. When they do an inventory of what has been taken, they discover that things have been *added* and these things indicate problems in their marriage. I liked this idea but I could never write it, although I kept trying.

"Then, a couple of years ago, we bought an old chapel in North London to use as our studio. I remember my son Max saying ominously at the time and it's in the film, 'Bad place for an

office.’ He was at school nearby and knew the area. But I loved the place, loved the location. During the very extensive renovation, I was in Romania scouting for COLD MOUNTAIN and I’d get these calls from the office saying, ‘Hello, we’ve had a break-in. Hello, we’ve had another break-in.’ I suppose the office had become a sort of focal point for the surrounding estates and it was a fun thing to come in and cause problems. We were broken into 13 times over a period of eight weeks.

“This sort of ‘baptism of burglary’ reminded me of the idea I’d had 15 years earlier and I started to think there was a different way to say the same thing: that a crime can cause a repair, a break can fix something. In my mind, there’s something in the idea that when damage is done, the repairing of that damage makes everybody stronger. There’s also this idea of the different ways there are to ‘steal’ things from other people; there are all kinds of theft. That’s partly what the film is about.”

Jude Law who plays the pivotal character, Will Francis, says, “It’s a story about the worlds we live in, here in London, that collide and pass by each other, and intertwine. Worlds that we sometimes don’t pay attention to, that we take for granted, that we judge or—even worse—which we’re respectful to in a very patronizing way. You think, ‘I donate money to a charity, I give my old clothes to Humana, I’m doing my thing,’ whereas in fact, you’re doing nothing to help anybody who you see as anything beyond a belly. We almost never ask, ‘Who is cleaning my house? Who is cooking my food? Who is washing my car? Are they better educated than me?’”

“It’s not a sellable subject somehow, immigrants,” says Juliette Binoche who plays Amira, the Bosnian refugee mother of Miro, the boy whose breaking and entering sets off a series of unlikely encounters. “We kind of put them in the corner and we don’t want to think or talk too much about them. But I loved that Anthony wanted to address what it is to be an immigrant, how your life can change completely because of a war, because of other people’s decisions. How do you survive as an immigrant if, in your own country, you were a pianist, or a scientist, or a teacher, and then suddenly in another country you become a tailor, a cleaning lady?”

“It’s so easy to judge, isn’t it, when you don’t know people and you don’t know situations?” says Martin Freeman who plays Will’s business partner, Sandy Hoffman. “We all do it. I do it all the time. Sometimes you forget that everyone’s got a story, everyone’s got a life. It’s harder to be black and white once you know the more complicated things at stake in other people’s lives.”

“I wanted to make a film at home in London, and about London,” says Anthony Minghella. “And one of the things I love about London, which all of us who live here celebrate, or most of us do, is the fact that it’s full of people from many nations. It’s culturally so diverse; it really is a melting pot. But I would say that’s the charming analysis. The less charming analysis is that, as the striations of class have altered and blurred, everybody has sort of flocked to the middle-class in an interesting migration that has more or less removed English blue-collar workers. An invisible class has emerged: an underclass, most of who are not English at all but have come from other countries. Although we are extremely brittle and arch about immigration, and often use the issues as a political gesture in elections, we rely on immigrants.”

“My grandmother was a Polish immigrant; she had a Polish accent when she was speaking in French and she was a tailor. So for me, when I read the script, I was taken aback because I didn’t expect it to be so close somehow,” says Binoche. “So far, but so close at the same time. One of the reasons I wanted to do the film is as a dedication to her, my roots. I felt it was a great opportunity to say thank you because it’s still true that there are generations that have to go through a difficult time in order for their descendants to have a better life, better choices. It was wonderful to be able to talk about those people.”

“In London today, we rely on an invisible group of Kosovans, Slovenians, Bosnians, Brazilians, Mexicans, Nigerians, Ghanaians: people who come here and do the jobs that we are loathe to do,” says Minghella. “They’re largely invisible to the welfare state, they’re invisible culturally, but they make up the high percentage of this great city. And I thought, if you make a movie about London, you’d better make a movie which at least looks at that issue, looks at the degree of privilege and the degree of under-privilege that obtain right now in London. I wanted to make a film that somehow glanced at this without making anybody feel that they were just being told off.”

### **Welcome to London King’s Cross**

The changing demography of London is echoed in its changing geography. Significantly, the central character in *BREAKING AND ENTERING* is a landscape architect with a comfortable home in leafy North London and a state-of-the-art studio in King’s Cross. The area has previously featured in the classic Ealing comedy *THE LADYKILLERS* and Harry Potter fans know it as the location of the platform from which the Hogwarts Express departs. A vast repository of knowledge and culture, the British Library, is up the road. However, like most neighborhoods around major train stations throughout the world, King’s Cross has its darker, seedier side.

During the 19<sup>th</sup> century, King’s Cross was the poorest district in London and it has been a red light district for decades. In recent times, in addition to millions of commuters bound for the Euston, King’s Cross and St. Pancras mainline rail and underground stations, the area has been the haunt of transients bent on doing just about anything but catching a train. In the past five years, King’s Cross has also become the location of one of Europe’s largest building sites, the most ambitious urban redevelopment project in Britain since Victorian times.

“The film is set in North London where Anthony, Jude and I live,” says producer Tim Bricknell. “We’ve tried to depict the London of our daily lives which fluctuates between council estates—often very misfortunately designed housing projects that are just hideous to be in and live in—and very plush Victorian and Georgian areas of London. We were extremely fortunate to gain access to the King’s Cross construction site because in many ways, it’s a metaphor for the whole film. It’s about old London changing into new London, an old, stale life transformed by new influences from beyond the British pool.”

King’s Cross is currently in the throes of what Minghella describes as “an architectural convulsion.” In addition to the spectacular feat of engineering culminating in the new London terminus of the Channel Tunnel Rail Link (CTRL) scheduled to open in 2007, the King’s Cross

regeneration project will continue for the next five to seven years. It will ultimately encompass new housing, businesses, offices and roads over an area of nearly 60 acres. Not everyone recognizes the benefits or shares the enthusiasm of government and business for this magnificent example of urban renewal.

“There’s a kind of irony in the way that we live,” says Minghella. “There’s an irony in some guy coming in and buying a smart office and then getting annoyed when people resent it. But of course they resent it if it’s in a place where opportunities are diminished.”

Ray Winstone who plays police detective Bruno Fella is a native of Hackney in the rough-and-tumble East End of London and has direct experience of the displacement of low-income families through “regeneration.” He also recognizes the resentment often engendered by seeming progress. “You’re left with pockets of people that have always lived there and they get the hump because they’re building these beautiful things *but it’s not for them*,” he says “They get shipped off somewhere and people who can afford to live there move in. I believe that the planners set out with the greatest intentions in the world but there’s never much thought for the people that have a real history of living there. As my character says to Jude’s, ‘There’s the British library over there, there’s King’s Cross, there’s you, and in the middle is crack village. And you wonder why you get broken into.’ No one ever thinks about that when they move into a place. People bring a lot of money into an area where there are other people that have no money and they wonder why their cars get robbed. I’m not saying its right, but there’s a reason why.”

“The King’s Cross development is all about the next level of what’s happening in all big cities but, to some extent, that it’s happening in a place like London that has such an incredibly rich history is not all good,” says Production Designer Alex McDowell. “The fact that King’s Cross is being cleaned up and mollified in a spirit of regeneration and improvement is not necessarily any kind of improvement socially and that’s a good part of what the story’s about.”

“London is a complicated city,” says Minghella. “Because I didn’t want to do a pretty London but I wanted to do a London full of color, saturation, and complexity, I brought Benoit Delhomme on board. He’s brilliant at that. He shot Tran Anh Hung’s CYCLO in Vietnam. Saigon is not always pretty, and he managed to give it real depth, and texture.”

Although the production filmed a variety of scenes on the building site at King’s Cross, renewal of the area has advanced so rapidly that another location needed to be found for Will and Sandy’s Green Effect studio. No suitable backdrop of mean streets and derelict buildings can now be found in the immediate area.

### **Green Effect**

“One of the real issues was finding a setting for the Green Effect offices,” says McDowell. “Narratively, it had to be in King’s Cross but there were constraints about it being in a rundown, seedy part of King’s Cross that doesn’t really exist anymore. We’re now five or ten years past that reality. So the challenge was to find a location that could be pinned geographically to King’s Cross yet was far enough away that it was still in the unreconstructed state of an earlier part of London.”

McDowell and locations manager Jonah Coombes followed the thread of London's little-used, little known canal system on the theory that the waterway would provide a link and a common "look" between King's Cross and wherever they eventually found an appropriate space. "The screen time was the longest in the Green Effect office but because it had so many specific narrative requirements—it had to be attacked from above, the parkour kids had to come through the roof, it had to play for a certain size of architectural practice—we thought we'd be lucky to find even a skeleton of a building."

After looking at 30 or 40 buildings along the canal heading eastward from King's Cross, the team came upon their skeleton in the form of an abandoned iron foundry in Bow in London's East End. The foundry was in such a dilapidated state that it had to be rebuilt from top to bottom, using real construction techniques rather than the cosmetic sleight-of-hand more commonly found on a film set. To the delight of the owner, walls were sandblasted, floors were laid, windows were replaced and steel was used to build interior bridges.

"There wasn't really any alternative," says McDowell. "With the restrictions of the budget and the geographical requirements of the location, we had to find a real place and make it our own. In almost every case, that's what we did—we went into locations and modified them just enough to allow the arc of the story to move smoothly between them but we allowed the location to alter what we did rather than trying to impose our vision on it."

"I'm so thrilled at what the art department can do," says Minghella. "Alex would have been a great designer for Kubrick or somebody who would fret over a lampshade. The level of production design expertise in the film world is extraordinary. If directors were half as talented and rigorous as production designers are, there'd be a lot of great films out there."

In *BREAKING AND ENTERING*, Will Francis's firm, Green Effect, has been hired to plan and design the open public spaces within the new development at King's Cross. The name of his firm is perhaps misleading. "Will's a landscape architect but he hates flowers, and he hates plants," says Jude Law. "He refuses to use grass or greenery. He likes concrete."

"The manifesto that Anthony wrote for Jude's character seems so accurate to the notion of what landscape design is: the idea that landscape design is nothing to do with nature, that it's all about having the same control over the environment that architecture has—it's a very strong statement," says Alex McDowell.

Landscape architects are not to be confused with landscape gardeners (in fact, they are rather touchy about the distinction and they don't consider their profession to be a branch of architecture, either.) Vegetation is, of course, one of the elements of landscape architecture; the others are land, water, buildings, paving, walls, roads and climate all of which are exploited and integrated to reconcile the man-made and the natural environment and make the best use of outdoor space.

Although it is based on amalgam of real elements, the scheme Will's company proposes for the King's Cross development is completely fictitious. Both the scheme itself and the scale model of

it that dominates the Green Effect office were nevertheless designed for accuracy by McDowell and his team. “Because it’s the centrepiece of the office set and relates to the interplay between Will and Miro, we see enough of the model that it had to be believable to the architectural and landscape design community,” he says. “We took the framework of the real environment of the King’s Cross project and imagined that Will’s company had been awarded the landscape portion of the scheme. To make that work, we had to take the bones of what’s really there—real King’s Cross, real St. Pancras, real rail—but the centerpiece of it is a giant, circular motif redirecting of the canal which is something Anthony came up with. It’s a grand, sort of Venice-like scheme. Architecturally, it’s believable and could work, but I think it would probably flood the whole London rail system if they did it for real...”

“Architecture and the politics of landscape really interest me and always have—what space is, how it is organised, who gets to live in what bit,” says Minghella.

“It’s a strange dynamic wherever you are,” says Vera Farmiga who plays Oana, the Romanian prostitute befriended by Will. “You can go ahead and clean a whole area up, but what happens to the dirt? It’s got to go somewhere, it’s got to go under some carpet, and it’s got to be dusted away to some corner. It just shifts, and then that part becomes derelict.

### **Breaking and Entering**

“The argument is: is it worse to steal someone’s computer or is it worse to steal someone’s heart?” says Jude Law.

When the perpetrators of the actual burglaries at their offices in North London were caught, Anthony Minghella was not surprised to learn that the criminals were young and disadvantaged and that their lives were considerably more complex than his own. Working elements of this real-life experience into a story, Minghella expanded the idea to enhance these mitigating factors: “I liked the idea of a crime in which in some way, the least guilty person was the perpetrator and the most guilty person was the ‘victim,’” he says. “I was interested in the equivocations of crime: why people need to steal, what people are stealing. When we were kids there was a very popular Marxist dictum—I remember placards at university saying, ‘All Property Is Theft.’ There was this notion that owning things is, in itself, wrong. I’ve moved on from that notion but still, I can see that it’s a complex ecology—ownership, theft, property, claiming things, claiming the world, claiming air, claiming space.”

“Sandy’s reaction to the burglaries is quite conservative,” says Martin Freeman. “Or maybe it’s just normal: he’s pissed off that he’s getting robbed, and he wants someone to pay for it. He’s not as overtly forgiving as Jude’s character is but then, Will only gets to forgive once and after that, he’s got ulterior motives for forgiving.

“I think that Will is more the dreamer, more the poet and Sandy is more the pragmatist, and that comes out in their reactions to things, and their reactions to the extreme of having their space invaded.”

Ray Winstone admits that early on, he had difficulty imagining that a policeman would be as sympathetic and sanguine as his character, Bruno Fella: “It was different from the views that I held about that sort of thing—people break into your house, you naturally want to kill ‘em. Then I met a real policeman who was in that situation, who’s been working that area, working with these kids for quite a while, trying to get to them. I guess that educated me, in a way, and I started to understand the script a bit more.

“I know what it’s like. I’ve got three daughters and you can talk to them about the reason why they shouldn’t go somewhere, the reason why they shouldn’t do something. They say, “Yeah, Dad, you’re right’ and then they go and do it. Kids take it in and then they just screw it up and throw it away. Human nature, I guess.”

### **Mothers**

“I started to examine the notion of two mothers who had difficult, challenging, and rather wonderful children, and to find a way—with one system nurturing this problem child and another system neglecting the other problem child—of balancing that inside a story,” says Minghella. “And so I created these two families, both of which are foreign families. One has a Swedish mother who’s repatriated to London with her child who’s on the autism spectrum and has acute behavioral difficulties. The child is obsessed with gymnastics, only eats foods of certain color, doesn’t sleep and she’s experiencing, during puberty, that particular exacerbation of some behavioral difficulties. Then there’s a boy of a similar age, a bit older, who’s also a gymnast but uses his gymnastic skills to enter buildings in interesting ways. His mother is a Bosnian refugee of similar age—and similarly extraordinary—to the mother of the girl.”

The unlikely meeting between the two families is accomplished by an invasion on both sides: Will Francis, the man in the materially privileged household moves his office into the neighborhood of the marginal family. Miro, the child of the underprivileged household breaks into that office to steal his computer. Will compounds the problem by ostensibly investigating the burglary but actually “stealing” the heart of the boy’s mother, Amira, and in the process, jeopardizing the fragile balance of his own home life. What he neglects to take into account is the ferocious determination of both mothers to protect their young.

“Will is a man between two mothers in a way—not only between two women but two mothers,” says Juliette Binoche. “At a certain point, when Amira feels betrayed, that’s when the knife comes out for her because, as she says, ‘You must know about mothers, they’ll do anything to protect their children.’ She reaches the point where nothing counts but her son. There are a lot of strong themes in the film but this is one that I particularly love—the relationship between mother and daughter, mother and son, what it is to be a mother, the complexity of it. I think it’s a really touching theme, I suppose because I’m a mother. After a war, men are dead, soldiers are dead. The men go first and what remains are mothers and children. They must try to survive, to fix their lives, to invent another possible life without money—the whole process is so overwhelming when you see it in the news, all the consequences of war. I felt like this theme was talked about in a very subtle way but it’s still there.”

With the break up of the Soviet Union, of a number of Balkan states were born or recreated, including Bosnia, Croatia, and Macedonia. Changing borders and populations reignited conflict among ethnic and religious groups, in particular, between Serbia (former Yugoslavia) and Bosnia (formerly part of Yugoslavia). The Bosnian capital, Sarajevo, was once considered to be a model of religious and ethnic tolerance but things fell apart in 1991, and in 1992, Bosnia declared its independence from Yugoslavia. As is well documented, the conflict included concentration camps, the mass murder of Muslims in Bosnia by Serb military and police, and the systematic rape of Muslim women. Of the 250,000 casualties, most were civilian. Approximately 800,000 Bosnian refugees fled to other countries.

In order to prepare for her role, Juliette Binoche spent time in Sarajevo, getting a grasp of the language and culture, absorbing the atmosphere of the city and most importantly, meeting with Bosnian women whose experiences during the war would help her to better understand her character. It is a measure of her success that the Bosnians amongst the cast and crew expressed their astonishment at her mastery of the accent and the extras in the scene at the Bosnian Community Center manifestly accepted her as one of their own.

“We spent a long time looking for first Bosnian and then Eastern European actresses to play the role, but felt in the end that no one could do it better than Juliette,” says producer Tim Bricknell. “She has a history of playing Eastern European women—the world first saw her in *THE UNBEARABLE LIGHTNESS OF BEING*; she worked with Kieslowski. However, as we all were, Juliette was very concerned that she wasn’t Bosnian when we cast her. So she worked extremely hard on learning the language and she worked incredibly hard on developing her character. She’s a tremendous actress—possibly the best film actress in the world.”

“Juliette is definitely one of the most inspiring people I’ve ever sat back and watched,” says Jude Law. “She has a sort of liberating freedom and fearlessness, but she’s also grounded in something true, something real and focused. Acting is a kind of sport in that, if you’re playing with someone good, it brings your quality up—they’ll pull you with them. You’re very aware when you’re working with someone like Juliette that they’re really raising your game.”

“Oddly enough, when I’m writing, I don’t really think about actors,” says Anthony Minghella. “The truth is that, in the most banal sense, writing is an investigation of self. When I write Amira the Bosnian refugee, I am Amira—I think of myself. It’s not as mechanical as imagining people; it’s much more peculiar and interesting, and hard to articulate. What I aspire to, as a writer is to go as deeply into my own turmoil and debate and pain, and joy, and try and animate it in some way. When you come out of that and you realize you’ve created these two women who would be interesting, then it becomes quite mechanical because you know that you’re going to have two women at the center of the film, they need to have quite distinctive appearances so that when you cut quickly you’re going to know it’s the other world, and they will have different characteristics and emotional temperatures. When I was casting Amira and Liv—the complicated, cool, at-odds-with-herself Liv and Amira, this passionate and engaged woman—very few names overlapped. It would have been impossible, I think, for many actresses to play either one or the other.”

“Robin’s one of the few American actresses who’s remained enigmatic, interesting and private, always slightly edgy,” says Jude Law of his other leading lady. “I really think now is her time—she’s very beautiful but there’s always been a lot more to her than that and I think she’s reached an age now where she’s going to be a tear-away and do brilliant work.”

For Robin Wright Penn, the script and in particular, the character of Liv intrigued her because she found it “more nuanced than literal. That gives you something to explore,” she says. “Liv has an inability to connect. She feels guilty about it but she can’t stop questioning, analyzing and if you’re living in that zone of always searching you’re not actually living. You’re too busy thinking and planning. It’s all about tactics. You’re always thinking ‘What if we did this? What if we tried that?’ instead of playing ball. She can be with her child because it’s the one place where there’s explanation—she constantly explains to Bea what they’re doing, why they’re doing it. But her relationship, where she needs it most, has none of that communication. She’s isolated and bitter because the other person’s not coming into the bubble that she’s created.”

“Liv and Will have a really good relationship in some ways,” says Law. “They are still very much into each other but they’re in that rut where they can’t talk to each other anymore, and every time they do, they ignite into some kind of attack or defensive move. And it’s not helped by Bea, Liv’s daughter, who’s very needy, won’t sleep, collects things obsessively, won’t eat certain things and, at the age of 12, is like living with a very demanding four year old. That puts huge pressure on Liv and huge pressure on Liv and Will. Will’s actually a very good dad. He’s a stepfather, but he’s a really engaged, loving father and yet he feels that he’s excluded, not quite allowed in the circle even though he’s a part of the family.”

“Robin is probably one of the few actresses who can hold her own as Liv opposite Juliette Binoche as Amira,” says producer Tim Bricknell. “Will Francis is really caught between those two characters. So we needed somebody of similar stature, skill, and beauty as Juliette to play Liv, and Robin amply fulfills that role.”

“Amira is so close to Juliette in terms of a sensibility and spirit that I thought ‘Well I can’t cast her, it would be ridiculous.’ I didn’t tell her about the film and in the end, she called me and said, “‘Why aren’t you speaking to me about this movie?’” says Minghella. “If you write a Bosnian character, I think your obligation is to find a Bosnian person. I felt it would be wrong to make a film about the diversity of people in London, and then cast a lot of familiar actors in those roles. I told myself I’d have to find a Bosnian woman and cast her, find a Swedish woman and cast her, and enjoy that challenge. I met a huge number of fantastic Danish, Swedish, Norwegian, Finnish actresses, and then I met a plethora of Slovenian, Slovakian, Czech, Russian, Bosnian, and Serbian actresses. I met lots of great actresses. In the end, I chose Juliette and I was able to do it without feeling that there may have been somebody else.”

For the character of Liv, Minghella decided to make the Swedish character a Swedish American in order to justify the choice of Robin Wright Penn with whom he had wanted to work since seeing her in Sean Penn’s THE PLEDGE. “It was a liberating moment. I suddenly thought ‘Guess what? I wrote it, I can change it!’” he says.

“It was enough for me to be American—we’re such a different breed,” says Robin Wright Penn of her character. “The English are very communicative with what they feel and yet, at the same time, they’re very withdrawn. In a way, the cultural stereotypes reverse and Liv becomes English and cut off while Will becomes the communicator. But they are both guilty of saying the antithesis of what they are doing...”

“Robin is somebody I’ve tried to get in my movies for a decade. She’s a fantastic balance with Juliette—like a ghost, so fragile, and pale, and introspective.

“I feel if you asked her to shout she wouldn’t know what that was. She doesn’t need any volume at all. She’s always going backwards and Juliette just comes at you with this life force. They’re a perfect sort of mirror of each other, a yin and yang.”

## Will

As with the choice of his leading actresses, Minghella had a similar debate with himself over the casting of Jude Law in the role of Will Francis. The two have been friends for many years and Law’s performances in *THE TALENTED MR. RIPLEY* and *COLD MOUNTAIN* previously earned him numerous accolades, including Academy Award nominations for both films. However, Law recalls that it was not simply a matter of a phone call from the director to advise that he’d be offered the role. “Anthony has a very complicated process,” he says. “He’d just finished his first draft of the script when he called and asked me to read it. We had a really good conversation about it. I read the script, told him I liked it. He said he was delighted and told me, ‘Okay, I’ll get back to you,’ and then he then went away and thought about it for months. I think he was checking in with me because of our past relationship, and because of a mutual respect. But I think he also approaches every project from the point of view of what’s best for the film. So having reached out to me, I think he then had to sit back and make sure that I was right.”

“Anthony hadn’t written the role with Jude in mind but because he’s such a complex actor and has a sort of vulnerability that a lot of male actors don’t want to show—or are unable to show—he’s a very good vehicle for Anthony’s writing which is always delving into the emotional heart of things,” says Tim Bricknell.

“There were a lot of elements to Will that I’d never played in a part before and that were close to experiences I’ve had,” says Law. “I also felt a real sense of how intimate this part was to Anthony and that intrigued me too, if you like, to step into the soul of someone who is very close to the guy who wrote it seemed like an exciting prospect. And there were a lot of ghosts in the script that sort of reflected my life. I felt by going through it, I could maybe banish them.”

“I’ve basically seen Jude grow from this little kid who’s being hardly spoken about to a wonderful talent. There’s no question about that. He’s grown into the actor he is today,” says Ray Winstone. “He’s not just a pretty face, he’s a fine actor and I feel very comfortable being in the same room with a fine actor.”

When it came to casting Will, there are so few people who have the intelligence, and inquiry, and charisma that Jude has,” says Minghella. “I can honestly say, over three movies and a play

we've done together, there's never been a second of disconnection between us and he's never been bad in one second of any of them. He never stops working; he's always up for another go at something. He's vulnerable, he's true. I think that he's undervalued as an actor—he's punished sometimes because of the way he looks. Things will get easier for Jude as he gets older and some of the shine comes off. My partner, Sydney Pollack, worked with Robert Redford eight or nine times. I would love to be in that place where Jude was my Redford. He's as good an actor, as complicated an actor and as special an actor."

For Law, working with Anthony Minghella has become a matter of absolute trust in what the director will ask of him and what he will do with the end result: "I sort of turn up, literally do what he asks me to do, and go home. I never think to look at a playback or ask to see the rushes—I just give in to him and I leave because I know that he'll then use the raw material in the way he sees fit for the piece. It's hugely engaging because on an emotional level and on a cerebral level with Anthony you can't *not* be engaged. At the same time, it's somehow disengaged... I suppose a comparison would be with another film I recently shot where I'd see dailies and rushes because I had no idea what was going to be done with my work so I had to see how I could improve what I was doing. With Anthony, I can just let it go, knowing that he'll do the best that he can."

### **Miro**

The perpetrator of the break-ins in the script, and the catalyst for everything that happens thereafter is 15-year-old Miro who lives with his single mother on a council estate and is in thrall to an uncle who masterminds a gang of thieves. "Miro's not the kind of person who wants to be stealing anything, but he has a very pushy uncle who he can't really escape from, and his cousin, Zoran, is really his only friend," says Rafi Gavron who, in his feature debut, plays Amira's son, Miro. "Zoran's father runs this 'business' where they get tipped off about something being delivered and they steal it. Because of Miro's amazing agility and his ability to get into small spaces, he does the actual breaking and entering. In a way he likes it because he gets to do parkour and he's out all night doing what he loves. But I don't really consider him to have a criminal side. It's just that he gets caught up in this cycle which turns him into a troubled kid."

"Miro was the hardest character to cast," says producer Bricknell. "We searched far and wide—in schools, circus schools, drama schools, skate parks, gymnastics clubs, parkour clubs... Rafi just turned up to one of the open auditions and it transpired that he did a bit of parkour—this hobby or sport of leaping, constant movement, and jumping over buildings. Rafi has an incredible confidence and a directness that was astonishing and slightly terrifying the first couple times you met him. Even though he'd never acted before, it felt as if he'd been acting for 50 years and was bored with it already. He's a 15-year-old boy so that's quite normal. But as an actor, he's gone to some tricky emotional places that very few boys his age could go."

"We spent months and months casting for Miro because we needed a kid who was extraordinary, who could move with real grace and could act, and had the slightly brittle, damaged emotional life," says Minghella. "Boys hate revealing their inner being. If I had been auditioning at 15, I'd have lasted about eight seconds. I met Rafi ten times, maybe more. And every time we got on badly, and every time I thought 'It's him! I know he's the right person but he's driving me

crazy!’ because he was complicated, and awkward, struggling with himself. The very things, which make him beautiful in the film, were the things that made me not want to cast him because it felt like it was going to be so much work. That sounds ludicrous now because he was such a pleasure, such a wonderful asset to me and to the film.”

When meeting Rafi Gavron for the first time, Juliette Binoche was amused to see a boy who bears such an uncanny physical resemblance to her. “I was really surprised. I thought, ‘Wow! He *could* be my son.’ And I felt responsible for him, probably as a mother, but also as an actress because it was his first movie and I wanted him to feel comfortable and take risks at the same time. It was a great challenge. Acting is like getting naked a lot of times; it’s like really letting go. Anything that a human being can feel or think or go through—you just have to let it happen inside you—you’re a tool to allow that to happen. So I had to do even more sometimes with Rafi so that he felt it was okay to do it. I think that we had a really wonderful complicity together. I really felt like his mother during the shoot.”

“They’re such nice people and they were very encouraging,” says Rafi Gavron of his director and co-stars. “They made you feel like you’re on the same level when it comes to acting, like you’re an accomplished actor as well which is amazing. Obviously, it’s an unbelievable experience when you think not only are they great actors but they’re kind of well-known celebrities as well. You just think, ‘Wow, this is *so* weird.’ But the more you work with them, you just feel like its one big family.”

In addition to his resemblance to Juliette Binoche and his natural ability as an actor, Rafi Gavron brought natural agility to his role: “There’s one moment in the film where the lads from the carwash are playing football in their little yard in King’s Cross and the ball goes over the fence. When Rafi goes over the fence to get it back it doesn’t look like anything because in movies, we’re used to a movement and then a stunt guy taking over. But Rafi just jumps up onto this fence and is over it, and swinging down a pipe. That’s not bad, you know, for free in this film that you get this kid who has this beautiful dark soul who can also do all the physical stuff. You sort of see who he wants to be when he moves.”

Naturally, although he wanted to and probably could have done all of his own stunts, health and safety issues relating to children prevented Rafi Gavron from doing everything we see in the film. Members of the UK Urban Freeflow “parkour” scene, Kirby (for Miro) and Bam (for Zoran), were drafted in as parkour doubles, with E-Z acting as parkour consultant to the production.

### **Bea / Oana / Sandy**

Minghella describes how, after an endless search was required to reveal a Miro in the form of Rafi Gavron, the opposite was true when it came to casting Liv’s daughter, Bea. The director knew he would need to find a winning 13 year-old who could read as Robin Wright Penn’s child and who also had enough natural grace to pass as a budding gymnast. “After laboring in the fields trying to find a Miro, we then started to look at Bea. I don’t know how many thousands of kids the casting department met for the boy’s part before they started searching for a girl. But we had the first casting session and Poppy Rogers came in and I said to the casting director,

‘Let’s cast her, I love her.’ We met a couple of other girls for diligence but I thought ‘this is like a gift, thank you very much. She’s fantastic.’ I think that one of the jobs of directing is just *committing*. Commit to these people, commit to them being the right people, make them the right people, allow them to be the right people, and just keep committing.”

The talented and popular British actor Martin Freeman was chosen for the role of Will Francis’s friend and partner, Sandy Hoffman. “Martin was another real gift to this film, not least because he’s very different from the kind of actors I normally work with. He’s slightly more acidic. I feel there’s a lot of alkaline in my films and Martin’s got an incredible edge, which I really needed. He resists sentiment so much—he has real cheese radar. *Ooh, wait a minute, I’m not doing that...* Martin arrived struggling with the material, struggling with me but in a great way. It’s great to work with someone who doesn’t necessarily toe the line but who is always going be fascinating.”

Having cast an actor of Ray Winstone’s stature in a small role, Minghella allowed himself another heavyweight cameo: Juliette Stevenson, star of his *TRULY MADLY DEEPLY*, in the role of the psychiatrist. “In a way, using one of our most brilliant actresses in this part is an in-joke about *TRULY MADLY DEEPLY* because what is most remembered of her performance in that film is a scene when she’s at a psychiatrist and she is weeping,” he says. “So in this film, Robin’s character goes to a therapist with Jude’s character and it’s Juliette Stevenson. She wanted to do it and I wanted her to do it because I wanted a hand sort of reaching back into the other movie, to remember this great woman who was in that film.”

For the Romanian prostitute, Oana, Minghella chose Ukrainian-American actress Vera Farmiga whom he’d once seen on a late night re-run of a US television series and made a mental note to find out who she was. Coincidentally, a casting agent suggested Farmiga for the role and gave Minghella a copy of her film, *DOWN TO THE BONE*. Having watched it, Minghella says, “I thought, no, this is not the same actress, this is definitely not the same—oh, actually, it is, it is the same actress! And then I met her and the next thing I heard was that, from not having worked for I don’t know how long, Martin Scorsese wanted her to do a film for him as well. We ended up in this ridiculous thing where Martin and I were trying to find a way of making the dates work so that we could both use Vera in a film. That’s somebody who’s on a real upward curve. I think she’s tremendous—she’s got this sort of Meryl Streep thing where you don’t quite know what she really looks like—it’s like she changes shape and height. She’s amazing.”

Farmiga was able to lend a genuine pathos and humor to her character, who represents another real problem in London, that of Eastern European women pressed into prostitution. “The sort of sex traffic that goes on here is, again, pretty invisible,” says Anthony Minghella. “But I think a lot of girls are brought over here and don’t have a great deal of choice in their profession.”

“I think the tragic thing about Oana is that she’s someone who could be anything,” says Vera Farmiga. “She’s got a great sense of humor, some great insight. She’s quite a philosopher and a realist. It’s the luck of the draw, though, and this is the hand that’s been dealt to her in life. There’s a dark side and there’s a light side, and she’s part of the dark side. She says a bunch of things, and you never quite know what’s true because, basically, as she says, ‘Don’t anticipate anything about me. This is what you hear? This is what you know? Yeah, sure.’ She starts

listing all these ailments of her family but which of those is true? In that speech she's really telling Will and the audience, 'You think you know my story, but don't anticipate anything.' She's desperate; she's a wild animal. She's the fox in your garden."

"When we first started scouting around King's Cross, it was like a wasteland: miles and miles of lunar landscape as they try to fix a bit of London—whoever 'they' are, and whatever 'fix' means," says Minghella. "As they do this, they scrape away at what is complicated about the city, the complexity of its nightlife. We're cleaning up London, and in the process, we're shooing things away, hiding things, pushing problems aside. We're not solving anything, really. We're just decorating. I think that the taming of cities, the taming of nature is really interesting because it collides with a suppression of what's natural within people. In London, right now, the only wild thing that we see is a fox. There are urban foxes everywhere. To me, it's a reminder that we can't control everything..."

### **Green Effect Manifesto**

Green Effect is certainly not against nature, although we are accused of being against nature. Rather, we are against the fraudulent advocacy of nature, the misnaming of mediated space as natural, the mistaking of grass as nature, of green as nature. We are against decoration—the flowerbed, the plant, the lawn—those miniature gestures of appeasement which nature would not recognise. Nature is not tame, by definition and there is no space in Britain or Europe that can be described without irony as natural. That a site is designated green space is already a gesture of control. It can be termed a national park or a wildlife sanctuary, its boundaries marked, its animal life monitored—Nature this way!

What Green Effect advocates is hardly modern. Nash was designing both internal and external spaces in the nineteenth century. The Regent's Canal, Regent Street and Regents Park are all illustrations of a coherent arrangement of private and public environments—elegant terraces grouped around the park, with its inner and outer circles. Regent's Park is made, of course, a construct no more or less natural than the curving rows of stucco buildings. The confident harmonies, which develop from this marriage of house and environment, have direct and positive impact on those who inhabit them. It's great to walk in the park and look at the facades; it's great to look at the park from inside the buildings. These values are self-evident. The same is true of the Italian Piazza; its grandest expressions—in San Marco in Venice, the Piazza Navona in Rome—without a blade of grass, are as architectural, as pleasing, as defining as any building, as communal as any park. They say something about a culture in the way as our endless verges, our muddy borders, our clumps of bamboos, forlorn trees and concrete flower beds speak volumes about our current society and its lack of respect for what happens to our citizens when they leave their front doors travelling to the glass boxes of their offices. A glance at the budgets for enclosed spaces and exterior spaces indicate society's true valuation of our constructed environments.

Green Effect views the built landscape as an art, and one which requires as much care as any structure, and as much acknowledgement of design. We believe that there has to be more than a token recognition by architects that they contribute to an environment gestalt; that the choreography of bound and unbound space should be determined as a whole and not simply with

the one determining the other, I'm here, fill in around me. Every large scale Urban Project should employ landscape and building architects simultaneously, and Green Effect will only commit to projects where such a dynamic exists and where the possibility lies for the demands of landscape to genuinely effect the position and external characteristics of any structures. Where possible, Green Effect will design both. It will favor environment, it will insist that harmonies between the so-called male and female spaces have political impact, not least on crime but most of all, that respect and wit towards exterior space improves the quality of life of every citizen.

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## **BREAKING AND ENTERING**

### **Notes on the Score**

Anthony Minghella, July 2006

It's always been the case that I find it very difficult to write the screenplay for a film I'm directing until I can hear what the film might sound like. For such a visual medium, the cinema is profoundly located by our ears. I listen and listen to music before I know how to begin. For *THE ENGLISH PATIENT* I waded through Arabic and Hungarian songs, until one day, hardly conscious of what was playing, I was sucked into the plangent sounds of a woman lamenting in what seemed to my untrained ear to be Arabic. I went over to my CD player and discovered it was a Hungarian singer, Marta Sebestyen, and the song was in fact from Transylvania. Marta's haunting voice, embracing as it did the music of the border between the Middle East and the Balkans, played a significant and narrative part in creating the alchemy of Gabriel Yared's brilliant score for the movie. *THE TALENTED MR. RIPLEY* plunged us into the world of Jazz, and I spent happy months marinating in the American music which had found its way to Europe in the late 50's, an adventure which led Gabriel and I into a rich and informing collaboration with the virtuoso jazz trumpeter and composer Guy Barker. The music for *RIPLEY* became a crucial part of the story, its argument between the improvisations of Bach and his peers and those of the great Jazz players, as defining as Tom Ripley's own struggle between the formal and the extemporary. For *COLD MOUNTAIN*, a book that Charles Frazier had written to his own private soundtrack of American songs, my musical journey with Gabriel took us to the Appalachian Mountains. We were guided this time by the legendary producer and writer, T Bone Burnett, the musicologist John Cohen and the wonderful collection of Early American Music held by the Smithsonian Institute. For many months we explored mountain folk music, as well as the fascinating devotional music of the region, known as Shape Singing.

After *COLD MOUNTAIN*, I felt it was time to return to a contemporary world, specifically to a story, which came from me and not from a novel. This created more of a challenge musically, because we began without the useful clues and compass of a novel, its concerns, location and period. I had some vague thoughts, but my playlists were particularly eccentric, random, and in this era of the Internet and its musical labyrinths, completely esoteric. I went exploring. I found myself listening to artists and bands I didn't know, to genres I didn't understand, but gradually I built up a list of tracks that seemed to belong to the project, or might shape it. My computer keeps a log of what I've been listening to, and how many times. It's a catalogue of my particular obsessions during the period I spent drafting the screenplay. Three of the tracks that featured heavily (by this I mean an embarrassing number of plays) were from Underworld.

Prior to this, I knew Underworld only as the band behind the compulsive and driving dance sound for *TRAINSPOTTING*. I knew "Born Slippy" and its lager lager anthem and had enjoyed other pieces of theirs when I'd strayed across them in the past. I didn't know the range and ambition of their music. One of the tracks I became intrigued by, from their "100 Days Off" album, was "Ess Gee," quiet, meditative, addictive and a million miles from stadium music. There's so much intelligence—musical and conceptual—in Rick Smith and Karl Hyde's work. Their music is consistently thoughtful, even in its most undiluted dance form. I didn't know any of this when I began writing; my ears led me, and I began to write with the sound of Underworld

around me, along with two other significant influences on the film—PJ Harvey, and Sigur Ros. If these are unlikely bedfellows, what they share is genuine musicality and intelligence, and an absolutely distinct sound. There is no mistaking a PJ Harvey track, its naked ferocity and honesty, or the childlike foggy landscapes, all distant anthems and toy pianos, of Sigur Ros. With *Underworld* the signifier is a dense musical landscape, full of ideas, full of sound experiment, and nearly always pulse, long spinning lines of pulse; ideas laid out with no regard to the parameters of a pop song. A music of questions and responses, corresponding to the nature of its composition, a continuing exchange between Rick and Karl as if they were separate composers in a dialogue with each other. There's a lot of brain in *Underworld* and you can recognize it in the music and, crucially, in the production of the music, which is always imaginative, textured, conscious that this is an age in which how a sound is produced is no longer the province of western instruments or, indeed, of musical instruments. They are happy to introduce and play with found sounds, from the street, from the kitchen, from accident. We made contact with them, brokered by their splendid manager Mike Gillespie (who has remained an essential part of the film's soundtrack) and began the delicate courtship, which led to a marriage between them and Gabriel.

Gabriel Yared is a remarkable composer. Over the past dozen years, he and I have been on many adventures together and Gabriel has created three enduring and beautiful scores for me prior to *BREAKING AND ENTERING*. These have earned him enormous recognition, not least from the Academy of Motion Pictures and the British Academy, which have awarded him successive nominations. It's been one of the greatest pleasures of my working life to participate in his music making and to have learned so much from him. His background—a foot in the Lebanon, a foot in Europe, a broad and intense musical training—means that his music comes from a deep knowledge of the classical repertory, and a wide-ranging love and appreciation of contemporary music from all over the world. It's been a feature of the work we've done together that Gabriel has always managed to embrace the challenges I've set him, the unlikely collaborations, and create scores that are uniquely and recognizably his. None of these projects have been without their difficulties and the fact that Gabriel has persevered with our relationship (and, for that matter, that I have!) is testimony to the deep respect that has grown alongside the work. He is, in my opinion, the finest composer for film working today.

Witnessing Gabriel, Karl and Rick in a room together was a revelation. Musicians instinctively understand each other through playing together, and some early sessions at Abbey Road, of experiment and investigation, led to a growing mutual respect and a great deal of pleasure. A contract of generosity was established. *Underworld* found a new, if temporary, member. Gabriel discovered two co-composers who offered a thoroughly modern perspective on his process. For all their apparent differences, they were completely relaxed in the studio. Like *Underworld*, Gabriel enjoys discovering new sound worlds and how they might work inside the strange disciplines of movie soundtracks. For their part, Rick and Karl rightly admired Gabriel's skills as an arranger, his tremendous gift for a tune and, critically, his experience of how to offer music to film. Music deals with rhythm, silence, and melodies that work like sentences, sometimes like poems. Film, meanwhile, exists as montage, and is in flux throughout the post-production process, with its own sentences flexing and changing. And changing. Managing music in that context is a real conundrum. Does the composer wait until the movie is locked, in which case the pressure to compose can result in inorganic, imposed solutions, which haven't grown with

the movie? Does the composer begin making music as early as possible in the process and then continuously update and rethink cues as the picture evolves? Gabriel and I have developed a working method, which veers towards the latter method, organic but requiring great patience. It involves him composing soon after I've begun to write, certainly by the time there is a draft screenplay. On *COLD MOUNTAIN* he sat across the room from me at my piano while I scribbled at the draft on my desk. The benefits of this method are apparent; the stamina and goodwill required to tolerate and respond to the constant reworking of the film in postproduction, the stretching and squeezing, the rejection of once perfect cues, is a challenge which Gabriel has almost always met with grace. For *Underworld* it was a steep, sometimes baffling, sometimes exasperating learning curve. But nonetheless, the composers for *BREAKING AND ENTERING* have journeyed on this marathon process with great heart and not a little humor.

For what might be seen as the rawest of the films I've made, the most reserved score has been created, supporting the interplay of emotions with subtly smudged themes. A kind of musical impressionism. It's the opposite of most conventional scoring, where the highs are mascara-ed, the lows swilled with strings. Even what passes for action in the story—burglaries, pursuits—is recognized by inflections of pulse only, as if brass and those ubiquitous movie-music stabs might get the composers arrested for bad taste. The score is properly unlike anything of Gabriel's I've heard, and certainly not what you might expect from *Underworld*. It really is like the joke we made—music by Undergab, music by YaredWorld. Rick and Karl introduced us to some wonderfully esoteric instruments like the HANG (a contemporary Swiss percussive instrument, combined steel shells played on the lap, which seems to cross a bell with a tambourine); we encouraged Karl to play his guitar using the EBow, which produces a melancholic sound as if the note were being reversed. Then voices, mostly Karl's, sometimes ours, emerge and disappear into Rick's Prospero-like weaving of the sound world. (One feature of *Underworld*'s approach to music is their generous invitation to those of us who make music to make music with them, and I was thrilled to play and sing a little in the sessions at Abbey Road, making a small mark on the film). The effect of these combinations seems to me, at least, to be perfectly judged for the film. If, as I believe, music in film is another character, this modest and yearning score by three wonderful musicians is a great addition to the cast list of *BREAKING AND ENTERING*.

## **BREAKING AND ENTERING**

### **About the Cast**

#### **JUDE LAW / Will Francis**

One of the most sought after talents in the acting world, two-time Oscar nominee Jude Law was recently seen in Mike Nichols' Oscar nominated CLOSER, opposite Julia Roberts, Clive Owen and Natalie Portman.

In 2003, Jude received Oscar and Golden Globe nominations for Best Actor in Anthony Minghella's COLD MOUNTAIN. Law was also nominated for both Academy and Golden Globe Awards and won the BAFTA for his performance as Dickie Greenleaf in Minghella's THE TALENTED MR. RIPLEY.

In 2004, Law appeared in SKY CAPTAIN AND THE WORLD OF TOMORROW opposite Gwyneth Paltrow and I HEART HUCKABEES directed by David O. Russell. He starred as ALFIE for director Charles Shyer and lent his voice to LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS.

In 2002, Law starred in Sam Mendes' ROAD TO PERDITION opposite Tom Hanks and Paul Newman. He also starred in David Cronenberg's EXISTENZ opposite Jennifer Jason Leigh and Willem Dafoe. For his starring role in WILDE opposite Stephen Fry and Vanessa Redgrave, he won several awards including the London Film Critics Circle Award and the Evening Standard Award.

His American film debut was in the futuristic GATTACA opposite Uma Thurman and Ethan Hawke. Other films include Clint Eastwood's MIDNIGHT IN THE GARDEN OF GOOD AND EVIL, in which he starred opposite Kevin Spacey and John Cusack, and Jean-Jacques Annaud's Second World War epic ENEMY AT THE GATES.

Law starred opposite Kathleen Turner and Eileen Atkins in the hit Broadway play INDISCRETIONS which won him the Theatre World Award as well as a Tony nomination for Outstanding Supporting Actor. He had originated the role of Michael in the same play in London and received the Ian Charleson Award for Outstanding Newcomer.

As a youth, Jude worked with the National Youth Music Theatre and he has appeared in several productions in the West End and at the National Theatre.

Law was recently seen in director Steve Zaillian's ALL THE KING'S MEN.

#### **JULIETTE BINOCHE / Amira**

In 1996 Juliette Binoche won the Oscar, the BAFTA Film Award, the European Film Award, the National Board of Review Award for Best Supporting Actress and the Berlin Film Festival Silver Bear for her role in Anthony Minghella's THE ENGLISH PATIENT. Her lead performance in 2000 in CHOCOLAT earned her an Oscar nomination as well as two Screen Actors Guild

Award nominations and her third Golden Globe nomination. Binoche has been nominated for eight César Awards and won one for her performance in TROIS COULEURS: BLEU.

Binoche came to attention in 1985 in Jean-Luc Godard's JE VOUS SALUE MARIE (HAIL MARY) and became a French star the same year with her performance in André Téchiné's RENDEZ-VOUS. Her international recognition came with Philip Kaufman's THE UNBEARABLE LIGHTNESS OF BEING in 1988.

Binoche starred in Leos Carax's MAUVAIS SANG (BAD BLOOD) and his LES AMANTS DU PONT NEUF. She appeared opposite Jeremy Irons in Louis Malle's DAMAGE; played the lead in Krzysztof Kieslowski's BLUE and appeared in RED and WHITE; she starred opposite William Hurt in UN DIVAN A NEW YORK. She teamed with Téchiné again for ALICE ET MARTIN, appeared as Georges Sand in the drama CHILDREN OF THE CENTURY and starred with Jean Reno in the comedy JET LAG.

Her additional film credits include: THE HORSEMAN ON THE ROOF, LA VEUVE DE SAINT PIERRE, Michael Haneke's CODE INCONNU and HIDDEN, COUNTRY OF MY SKULL for John Boorman, Abel Ferrara's MARY and the Portmanteau film PARIS JE T'AIME.

She recently completed filming Santiago Amigorena's QUELQUES JOURS EN SEPTEMBRE, opposite John Turturro.

### **ROBIN WRIGHT PENN / Liv**

Robin Wright Penn made her motion picture debut in Rob Reiner's cult classic THE PRINCESS BRIDE, before appearing in supporting roles opposite some of Hollywood's greatest actors, including: Sean Penn and Gary Oldman in STATE OF GRACE; Albert Finney and Aidan Quinn in THE PLAYBOYS; and Robin Williams in TOYS. Wright Penn has since become one of cinema's most acclaimed actors.

In 1995, Wright Penn received Golden Globe and Screen Actor's Guild Award nominations for her supporting role opposite Tom Hanks in 1994's Best Picture Oscar winner, FORREST GUMP. She went on to star opposite Jack Nicholson in THE CROSSING GUARD, and opposite Morgan Freeman in MOLL FLANDERS. She co-starred with William Hurt in LOVED, a special presentation at the Seattle and Toronto Film Festivals, and for that performance won the Best Actress Award at the Seattle Film Festival and received an Independent Spirit Award nomination. In 1998, Robin earned her second Screen Actor's Guild Award nomination for her Lead Performance in Nick Cassavetes' SHE'S SO LOVELY.

Wright Penn will soon be seen in Robert Zemeckis' BEOWULF starring opposite Anthony Hopkins and Brendan Gleeson for Columbia pictures. The picture is based on the old English poem about a knight who slays a monster and becomes king. She recently wrapped production on the drama HOUNDDOG opposite Dakota Fanning and David Morse.

Wright Penn last appeared in *SORRY, HATERS*, an IFC InDigEnt feature film for director Jeff Stanzler, which explores the anxieties and fears of a post 9/11 America through the story of a cab driver who picks up a troubled professional woman with unexpected results. Other recent film credits include Fred Schepisi's *EMPIRE FALLS*, for which she received a SAG nomination for her role; Rodrigo Garcia's *NINE LIVES*, for which she received an Independent Spirit nomination for her role; Michael Mayer's *A HOME AT THE END OF THE WORLD* adapted from Michael Cunningham's novel, a cameo in Deborah Kampmeier's *VIRGIN*, which Wright Penn also executive produced; and Keith Gordon's *THE SINGING DETECTIVE* opposite Robert Downey Jr., which premiered at the 2003 Sundance Film Festival.

Additional film credits include: the Warner Brothers drama *WHITE OLEANDER* with Michelle Pfeiffer, Renee Zellweger and Alison Lohman; the film adaptation of *HURLYBURLY*; the romantic drama *MESSAGE IN A BOTTLE* with Kevin Costner and Paul Newman; *HOW TO KILL YOUR NEIGHBOR'S DOG* opposite Kenneth Branagh; M. Night Shyamalan's supernatural thriller *UNBREAKABLE* opposite Bruce Willis and Samuel L. Jackson; and Sean Penn's highly acclaimed drama, *THE PLEDGE* opposite Jack Nicholson.

#### **RAFI GAVRON / Miro**

An accomplished Parkour practitioner and Extreme Skier, 17 year-old Rafi Gavron developed a keen interest in drama while at school in North London. He was 16 years old when shooting his film debut in *BREAKING AND ENTERING*.

Rafi has recently completed filming on location in Italy in the role of Duro in three episodes of the HBO series *ROME*.

#### **POPPY ROGERS / Bea**

Poppy Rogers was born in 1992. She made her feature debut in Albert and Allen Hughes' *FROM HELL* and since has appeared in Ademir Kenovic's *SECRET PASSAGE*. Doug McGrath's *NICHOLAS NICKLEBY*, John Stephenson's *FIVE CHILDREN AND IT* and most recently, in Richard Claus's *THE THIEF LORD*.

Poppy's television credits include the BBC adaptation of *DANIEL DERONDA* and Granada's *BEST FRIENDS* as well as the Hallmark mini-series *THE TENTH KINGDOM*. She is currently filming a television adaptation of Jean Rhys's *WIDE SARGASSO SEA* for BBC 4.

#### **MARTIN FREEMAN / Sandy**

Martin Freeman is best known to audiences for playing the central character of Arthur Dent in Disney's recent success *THE HITCHHIKER'S GUIDE TO THE GALAXY* and as Tim in the runaway hit BBC comedy series *THE OFFICE*. Other television credits include *CHARLES II* and *THE ROBINSONS* for BBC and *HARDWARE* for ITV.

Last year he filmed Jake Paltrow's *THE GOOD NIGHT* with Gwyneth Paltrow, Penelope Cruz and Simon Pegg, and a small UK independent film called *THE ALL TOGETHER*. Martin also

enjoyed a brilliant and successful return to the stage in the sell-out run of a new Toby Whithouse play "Blue Eyes & Heels" at Soho Theatre.

Martin Freeman's most recent credits include HOT FUZZ for SHAUN OF THE DEAD director Edgar Wright and DEDICATION a New York independent film for Plum Pictures. He will shortly begin filming the role of Rembrandt for director Peter Greenaway in NIGHTWATCHING.

### **VERA FARMIGA / Oana**

After a string of accolades for her performance in the gritty indie DOWN TO THE BONE, Vera Farmiga will next be seen in Martin Scorsese's police drama, THE DEPARTED. Farmiga stars opposite Matt Damon, Leonardo DiCaprio and Jack Nicholson, playing a police psychiatrist torn between two men, apparently on opposite sides of the law. Warner Brothers will release the film in October 2006.

Farmiga recently completed the independent thriller JOSHUA, starring opposite Sam Rockwell for director George Ratliff and ATO Pictures. She plays a mother whose son's out-of-control behavior destroys her family. Prior to that, she shot IN TRANSIT opposite John Malkovich and Thomas Kretschmann in St. Petersburg for director Tom Roberts and Thema. Set in the ruins after the siege of Leningrad, Farmiga plays a young Russian army nurse who is torn between her duty to her country and her connection to another human being.

She is about to begin filming the love story NEVER FOREVER for director Gina Kim, produced by Steven Shainberg and Andrew Fierberg. Farmiga will appear opposite Korean star Jung-woo Ha and David Lee McInnis, playing a woman who begins a relationship with an attractive young immigrant worker, in hopes of saving her marriage.

Farmiga also stars in QUID PRO QUO, for first-time director Carlos Brooks, and producers Jason Kliot and Joana Vicente (COFFEE AND CIGARETTES; CHUCK AND BUCK) and Midge Sanford and Sarah Pillsbury (HOW TO MAKE AN AMERICAN QUILT). She plays a woman who guides a wheelchair-bound NPR reporter played by Nick Stahl on a journey into the strange subculture of "pretenders," able-bodied people who go to great lengths to live as though they were physically disabled.

Farmiga won the "Best Actress" award from the Los Angeles Film Critics' Association for her performance in the independent film DOWN TO THE BONE, a revelatory drama about a weary working-class mother trapped by drug addiction. Vera also won "Best Actress" awards from the Sundance Film Festival and the Marrakech Film Festival, as well as an Independent Spirit Award nomination.

She was recently seen opposite Paul Walker in the crime thriller, RUNNING SCARED, for New Line Cinema, directed by Wayne Kramer.

She was previously seen opposite Meryl Streep and Denzel Washington, playing Liev Schreiber's ex-girlfriend and Jon Voight's daughter in THE MANCHURIAN CANDIDATE for

director Jonathan Demme. Additional film credits include: DUMMY, opposite Adrien Brody; LOVE IN THE TIME OF MONEY, with Michael Imperioli and Adrian Grenier; FIFTEEN MINUTES, co-starring Robert DeNiro and Edward Burns; AUTUMN IN NEW YORK, with Winona Ryder and Richard Gere; and THE OPPORTUNISTS, opposite Christopher Walken.

A New Jersey native, Farmiga currently resides in upstate New York.

### **RAY WINSTONE / BRUNO FELLA, CID**

RAY WINSTONE was born in Hackney in the East End of London. He started boxing at the age of twelve and was three times London Schoolboy champion and fought twice for England. He studied acting at the Corona School before being cast by director Alan Clarke as Carlin (“the Daddy”) in SCUM. This BBC Play production made Winstone’s name and since then he has appeared in numerous TV series and movies. After playing a starring role in Franc Roddam’s QUADROPHENIA and being cast by Ken Loach in LADYBIRD, LADYBIRD, Gary Oldman gave Winstone the lead role in his gritty biographical drama, NIL BY MOUTH. Winstone was mesmerizing as Ray, an award-winning performance that led to a succession of challenging roles including Dave in the gangster movie FACE and Dad in Tim Roth’s disturbing drama, THE WAR ZONE. He also played in the comedy drama THE MAMMY and FANNY & ELVIS before delivering one of the finest performances of his career opposite Ben Kingsley in SEXY BEAST.

TV credits include OUR BOY (for which he was awarded an RST award for Best Actor) and BIRTHS, MARRIAGES AND DEATHS - both by writer Tony Grounds. Credits for Granada/ITV have been TOUGH LOVE, its sequel LENNY BLUE, the title role in HENRY VIII (which went on to win Best Mini Series/TV Movie at the International Emmy Awards), and the TV film SHE’S GONE which his production company - Size 9 Productions - produced for ITV. He also appeared in the title role of SWEENEY TODD, a Size 9 Productions/Box TV co-production for BBC1, written by Joshua St Johnston.

Film credits include THERE’S ONLY ONE JIMMY GRIMBLE, LAST ORDERS, RIPLEY’S GAME, COLD MOUNTAIN, KING ARTHUR, THE PROPOSITION, and most recently THE DEPARTED, directed by Martin Scorsese (starring Jack Nicholson, Matt Damon and Leonardo de Caprio - to be released later this year) and the title role of the Robert Zemeckis film, BEOWULF (starring Angelina Jolie, Robin Wright Penn, John Malkovich and Anthony Hopkins) to be released next year.

Earlier this year Ray filmed ALL IN THE GAME (Tightrope Productions for Channel 4, written by Tony Grounds) and has just finished filming Series 2 of VINCENT (4 x 90 minute series for Granada Television) for transmission this autumn.

## **BREAKING AND ENTERING**

### **About the Filmmakers**

#### **ANTHONY MINGHELLA / Writer/Director**

Anthony Minghella's film *THE ENGLISH PATIENT*, which he wrote and directed, won nine Academy Awards in 1996 including Best Picture and Best Director. Based on the novel by Michael Ondaatje, the film starred Ralph Fiennes, Juliette Binoche, Kristin Scott Thomas and Willem Dafoe and was honored with 30 film awards overall, including two Golden Globes, six BAFTA Awards, the Writer's Guild Award for Best Screenplay and the The Scripters Award for Best Director.

Minghella went on to win the 1999 Best Director Award from the National Board of Review for his film *THE TALENTED MR. RIPLEY*, based on the classic crime novel by Patricia Highsmith and starring Matt Damon, Gwyneth Paltrow and Jude Law. In 2000, Minghella was named by American Theater owners as ShoWest's Director of the Year.

*COLD MOUNTAIN* (2003) starring Jude Law and Nicole Kidman adapted by Minghella from the novel by Charles Frazier received seven Oscar nominations, seven Golden Globe Nominations and eleven BAFTA nominations. Renée Zellweger won the Academy Award, the Golden Globe and the BAFTA for Best Supporting Actress for her performance as Ruby.

Minghella's first film as a writer/director, *TRULY, MADLY, DEEPLY*, starred Juliet Stevenson and Alan Rickman and won over audiences in Britain and America, receiving several prizes including a BAFTA and a Writer's Guild Award. Minghella has also directed *MR. WONDERFUL* with Matt Dillon, Mary Louise Parker and William Hurt.

Anthony Minghella was born in 1954 on the Isle of Wight of Italian parents. Until 1981, he lectured on drama at the University of Hull. His stage plays are "Child's Play", "Whale Music", "A Little Like Drowning", "Two Planks and A Passion", "Made in Bangkok" and "Love Bites". Minghella's television trilogy *WHAT IF IT'S RAINING?* was acclaimed throughout Europe. He created and regularly contributed to the television series *INSPECTOR MORSE*, and wrote all nine of the short television films in *THE STORYTELLER* series for Jim Henson and NBC, which won an Emmy and BAFTA Award as well as the Gold Medal at the New York International Film and Television Festival. Minghella's radio plays include "Hang Up" and "Cigarettes and Chocolate."

Minghella was awarded honorary doctorates from the University of Hull and the University of Southampton. Since 2000, he has been with Sydney Pollack joint-owner of Mirage Enterprises serving as executive producer on the company's films *HEAVEN*, *IRIS* and *THE QUIET AMERICAN*. Anthony Minghella was recently named the head of the British Film Institute.

#### **TIMOTHY BRICKNELL / Producer**

Timothy Bricknell began his film career working variously as a runner, driver, researcher, director/ producer/ actor's assistant, and an assistant editor on films such as *CARRINGTON*,

GULLIVER'S TRAVELS, THE ODYSSEY, THE INFILTRATOR, and NIL BY MOUTH. He began working for Anthony Minghella in 1997 as a researcher, and became the director's assistant on THE TALENTED MR. RIPLEY.

As a book and music researcher, script consultant, cast coordinator, assistant, and associate producer, Bricknell was instrumental in the production of Minghella's COLD MOUNTAIN. He has also produced two short films for the director: DROP THE DEBT for Comic Relief, and PLAY, part of the prestigious "Beckett on Film" project.

### **SYDNEY POLLACK / Producer**

Sydney Pollack has directed 18 films, which have received a total of 46 Academy Award nominations. Pollack himself has been nominated three times, winning the Best Director Oscar for OUT OF AFRICA, which won seven Academy Awards, including Best Picture. Pollack won the 1982 New York Film Critics Award for his film TOOTSIE. He has won the Golden Globe for Best Director twice, as well as the National Society of Film Critics Award, the NATO Director of the Year Award, and prizes at the Brussels, Belgrade, San Sebastian, Moscow and Taormina Film Festivals. Most recently he was presented the Directors Guild of America John Huston Award by the Artists Rights' Foundation.

Pollack is also an accomplished actor and has appeared in Woody Allen's HUSBANDS AND WIVES, Robert Altman's THE PLAYER, Robert Zemeckis' DEATH BECOMES HER, Steven Zaillian's A CIVIL ACTION, Stanley Kubrick's EYES WIDE SHUT and Roger Michell's CHANGING LANES.

In 1985, Pollack formed Mirage Productions. Under that banner, he has produced films including PRESUMED INNOCENT, THE FABULOUS BAKER BOYS, WHITE PALACE, MAJOR LEAGUE, DEAD AGAIN, SEARCHING FOR BOBBY FISHER, SENSE AND SENSIBILITY and THE TALENTED MR. RIPLEY. In 2000, Anthony Minghella became a partner in Mirage Enterprises.

Pollack is a founding member of the Sundance Institute, the Chairman Emeritus of the American Cinematheque, a sustaining founder of the Artists' Rights Board of the Director's Guild and on the Board of Directors for the Film Preservation Board and the Motion Picture and Television Fund Foundation.

### **BENOIT DELHOMME / Director of Photography**

Benoit Delhomme's camerawork was recently seen in John Hillcoat's THE PROPOSITION starring Ray Winstone and Guy Pearce. His feature film credits include THE MERCHANT OF VENICE for director Michael Radford starring Al Pacino, Joseph Fiennes and Jeremy Irons; MISS JULIE for director Mike Figgis; WITH OR WITHOUT YOU for director Michael Winterbottom; THE WINSLOW BOY for David Mamet, CHACUN CHERCHE SON CHAT and UN AIR DE FAMILLE for Cedric Klapisch and L'IDOLE for Samantha Lang.

In 1998 Delhomme was nominated for a Cesar for Best Cinematography for his work on ARTEMISIA and in 2001 he was awarded the Special Jury Prize for Cinematography at the Chicago International Film Festival for his work on NI NEIBIAN JIDIAN (WHAT TIME IS IT THERE?). He previously won Best Lighting at the Chalon Festival for THE SCENT OF GREEN PAPAYA by Tran Anh Hung for whom he also shot Venice Golden Lion winner CYCLO.

### **ALEX MCDOWELL / Production Designer**

Alex McDowell, whose career as a production designer spans two-plus decades of award-winning music videos, television commercials and feature films, continues to garner respect and acclaim for his innovative and specific design sensibility. An advocate of progressive film design, he integrates digital technology and traditional design, creating a production design process that allows for unprecedented control over the look of the final film. He has established a new kind of centralized design department in which 2D and 3D concept and set design, locations, props, lighting and camera, visual effects and post-production are intrinsically linked.

A classically trained painter who lived his first seven years in Indonesia before attending British Quaker boarding schools, McDowell started incorporating digital design into his modus operandi with FIGHT CLUB. He sophisticated the process in 1999 with one of the first fully integrated digital design departments for Steven Spielberg's MINORITY REPORT, creating an intensely researched world of 2054, immersed in future technology. For Spielberg's THE TERMINAL, he set up another cutting-edge art department to realize a full size airport terminal, the largest architectural set ever built for film.

Among McDowell's other recent credits are the fantastical world of Dr. Seuss' THE CAT IN THE HAT; and two films with Tim Burton, the stop-motion animated feature THE CORPSE BRIDE which combines a fictional Victorian Eastern Europe and an improbably lively Land of the Dead, and CHARLIE AND THE CHOCOLATE FACTORY, Roald Dahl's classic story about eccentric chocolatier Willy Wonka. The latter film McDowell considers one of the most demanding of his career, encompassing an aesthetic he describes as 'Russian Space age Pop meets German Expressionism through the lens of a Futurist Italian 'James Bond' B movie on a British backlot."

Returning to the States after BREAKING AND ENTERING, McDowell began production design on the 3-D animated DreamWorks comedy BEE MOVIE, written by and starring Jerry Seinfeld.

McDowell is also involved in projects under the auspices of Matter Art & Science, a networked group of artists, designers, scientists and engineers he founded in 2000, that explores the integration of design and engineering and brings art and science into a new convergence. Key projects include: a robotic opera "Death and the Powers" for composer Tod Machover with libretto by poet Robert Pinsky; a fully immersive world for a children's multiplayer online game; and the development of a gesture recognition system for the entertainment industry. He is on the Advisory Board for the University Art Museum, Cal State Long Beach where he is guest curator on a new series of exhibitions that fuse emergent media, computer science, engineering,

electronic music, digital art research and art production. McDowell has recently been appointed Visiting Artist at MIT's Media Lab, and is a Royal Designer for Industry, the UK's most prestigious design society.

A graduate of London's Central School of Art, he opened the graphic design firm, Rocking Russian Design in 1980, and designed album covers and music videos for artists of almost every persuasion, including a video for The Cure that featured the band inside a wardrobe, one of the smallest sets ever built. His arresting work consistently reflected his bent for experimentation and love of music. Relocating to Los Angeles in 1986 to design commercials and music videos, he worked with cutting-edge directors, and by the early 90's, he segued into film production design. Among the credits he accrued are THE LAWNMOWER MAN, THE CROW, FEAR AND LOATHING IN LAS VEGAS, FIGHT CLUB and THE AFFAIR OF THE NECKLACE.

McDowell makes his home in Los Angeles, with his wife, painter Kirsten Everberg, and their two children. He is active in public speaking, participating in many international design and film conferences where he serves as a guest-speaker and conducts master-classes and workshops.

#### **NATALIE WARD / Costume Designer**

Natalie Ward's feature film credits as costume designer include Mikael Håfström's DERAILED starring Clive Owen and Jennifer Aniston, and Michael Winterbottom's CODE 46, 24 HOUR PARTY PEOPLE and WONDERLAND.

She recently completed Roger Michell's VENUS starring Peter O'Toole and Leslie Phillips, having previously worked with the director on both ENDURING LOVE and THE MOTHER. She has also designed costumes for Patrice Chereau's INTIMACY and Damien O'Donnell's HEARTLANDS and worked in the wardrobe departments of BRIDGET JONES'S DIARY, THE BEACH, NOTTING HILL, ELIZABETH and I WANT YOU.

Natie Ward is currently working as costume designer on director Frank Oz's DEATH AT A FUNERAL.

#### **LISA GUNNING / Editor**

Lisa Gunning first collaborated with Anthony Minghella in 1998 on a three-minute short for Comic Relief DROP THE DEBT. She edited the director's Guinness commercial MUSTANG and his short film PLAY for Channel 4 Television's Beckett season. Other short film credits include Stacy Wall's EL MAGO and Cath le Couter's SPIN. She has also edited Carl Hindmarch's Channel 4 documentary PUMP UP THE VOLUME and several of the dream sequences in Jim Henson's JACK AND THE BEANSTALK. Among her commercials credits are Nike, Levis, Orange, Nokia, Coca-Cola, Renault, Adidas, Johnnie Walker, British Airways and Sony Playstation.

BREAKING AND ENTERING marks Lisa Gunning's debut as a feature film editor.

**GABRIEL YARED / Composer**

Gabriel Yared won an Academy Award for his musical score for Anthony Minghella's THE ENGLISH PATIENT and shared the BAFTA with T-Bone Burnett for the director's COLD MOUNTAIN. He recently composed the score for Michel Ocelot's animated film, AZUR ET ASMAR, and the German hit, DAS LEBEN DER ANDEREN.

Yared first came to international attention with his score for Jean-Jacques Beineix's BETTY BLUE. He has composed the music for two films by Jean-Jacques Annaud, WINGS OF COURAGE and THE LOVER, as well as for Christine Jeffs' SYLVIA. Among his numerous feature film credits are Bruno Nuytten's CAMILLE CLAUDEL, Robert Altman's BEYOND THERAPY and VINCENT AND THEO, Richard Dembo's DANGEROUS MOVES, Costa-Gavras' HANNAH K, Beineix's THE MOON IN THE GUTTER and IP5, and Jean-Luc Godard's EVERY MAN FOR HIMSELF. Yared has also written the score for THE NEXT BEST THING, AUTUMN IN NEW YORK, THE ONE AND ONLY, L'IDOLE, POSSESSION and SHALL WE DANCE?

Born in Lebanon, Yared is a self-taught musician who abandoned his law studies in 1971 to move to Paris where he audited Henri Dutilleux's musical composition courses at the Ecole Normale de Musique. Several years later, he began a career as a composer and orchestrator for many prominent singers including Johnny Hallyday, Charles Aznavour, Mireille Mathieu and Françoise Hardy. In addition to writing film scores, Yared has composed music for the ballet as well as numerous advertising jingles and themes for radio and television.

**BREAKING AND ENTERING**

Written and Directed by  
ANTHONY MINGHELLA

Produced by  
SYDNEY POLLACK  
ANTHONY MINGHELLA  
TIMOTHY BRICKNELL

Executive Producers  
BOB WEINSTEIN  
HARVEY WEINSTEIN  
COLIN VAINES

Director of Photography  
BENOIT DELHOMME AFC

Production Design by  
ALEX MCDOWELL

Edited by  
LISA GUNNING

Original Score composed by  
GABRIEL YARED and UNDERWORLD

Line Producer  
ANITA OVERLAND

Associate Producer  
STEVE E ANDREWS

Costumes Designed by  
NATALIE WARD

Make Up and Hair by  
IVANA PRIMORAC

Casting by  
MICHELLE GUSH  
and GABY KESTER  
with  
Juliet Stevenson  
Mark Benton

Caroline Chikezie  
Branka Katic

First Assistant Director  
Steve E Andrews

Script Supervisor  
Dianne Dreyer

Set Decorator  
Anna Pinnock

Production Accountant  
Guy Barker

Production Manager  
Lisa Parker

Location Manager  
Jonah Coombes

Stunt Coordinator  
Steve Dent

Second Unit Director  
Timothy Bricknell

B Camera Operator / Second Unit Director of Photography  
Simon Finney

Sound Mixer  
Jim Greenhorn

Supervising Sound Editor  
Eddy Joseph

Post Production Supervisor  
Clare Maclean

Music Supervisor  
Mike Gillespie