

# 6 DAYS

## PRODUCTION NOTES

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GFC/FIGHTERTOWN and INGENIOUS SENIOR FILM FUND IN ASSOCIATION WITH  
XYZ FILMS THE NEW ZEALAND FILM COMMISSION LIP SYNC PRODUCTIONS AND

DOG WITH A BONE FILMS PRESENTS A MATTHEW METCALFE PRODUCTION

JAMIE BELL ABBIE CORNISH MARK STRONG

“6 DAYS”

MARTIN SHAW EMUN ELLIOT BEN TURNER AYMEN HAMDOUCHI TIM PIGOTT-SMITH ROBERT PORTAL  
COLIN GARLICK ANDREW GRAINGER MARTIN HANCOCK

CASTING DAN HUBBARD MAKE-UP, HAIR AND PROSTHETICS DESIGNER GABRIELLE JONES COSTUME DESIGNER LIZ MCGREGOR

VISUAL EFFECTS SUPERVISOR GEORGE ZWIER SUPERVISING SOUND EDITOR JAMES HAYDAY

MUSIC BY LACHLAN ANDERSON DAVID LONG LINE PRODUCER CATHERINE MADIGAN PRODUCTION DESIGNER PHILIP IVEY

EDITOR DAN KIRCHER JOHN GILBERT ACE CINEMATOGRAPHER AARON MORTON NZCS

EXECUTIVE PRODUCERS GAVIN POOLMAN ANDREA SCARSO IAN DAWSON NORMAN HUMPHREY NATE BOLOTIN

ARAM TERTZAKIAN GLENN STANDRING CO-PRODUCER NORMAN MERRY

WRITTEN BY GLENN STANDRING PRODUCED BY MATTHEW METCALFE DIRECTED BY TOA FRASER

A New Zealand/United Kingdom Co-production

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## 6 DAYS - FACT SHEET

Genre	Drama, Thriller
Duration	1:34:17
Format	DCP
Production Company	General Film Corporation and Dog With A Bone Films.
Investment by	The Ingenious Senior Film Fund, the New Zealand Film Commission and Lip Sync Productions
International Sales Agent	XYZ Films
North American Sales	WME and XYZ Films
Australia/NZ Distributor	Transmission Films
UK Distributor	Icon Film Distribution
Director	Toa Fraser
Producer	Matthew Metcalfe
Writer	Glenn Standring
Co-producer	Norman Merry
Executive Producers	Gavin Poolman, Andrea Scarso, Peter Hampden, Ian Dawson, Norman Humphrey, Nate Bolotin, Aram Tertzakian and Glenn Standring
Director of Photography	Aaron Morton
Editor	Dan Kircher John Gilbert
Production Designer	Philip Ivey
Line Producer	Catherine Madigan
Music	Lachlan Anderson

Supervising Sound Editor	David Long
Visual Effects Supervisor	James Hayday
Costume Designer	George Zwier
Makeup, Hair and Prosthetics Designer	Liz McGregor
Casting Director	Gabrielle Jones
	Dan Hubbard

#### STARRING

Jamie Bell	as Rusty Firmin
Abbie Cornish	as Kate Adie
Mark Strong	as Max Vernon
Martin Shaw	as John Dellow
Emun Elliot	as Roy
Ben Turner	as Salim
Aymen Hamdouchi	as Faisal
Tim Pigott-Smith	as Whitelaw
Robert Portal	as Colonel Rose
Colin Garlick	as John 'Mac'
Martin Hancock	as Bill (BBC Cameraman)

## **SHORT SYNOPSIS**

6 DAYS is a taut thriller telling the incredible true story of six days of terror after six heavily-armed gunmen invaded the Iranian Embassy in Londons Princes Gate on April 30, 1980, taking 26 people hostage. Negotiators, police, politicians and the military wrestle over the correct response, all observed by some the world's first live TV news coverage. Directed by Toa Fraser (THE DEAD LANDS)

## **SYNOPSIS**

6 DAYS is a taut thriller telling the true story of six days of terror after six heavily-armed gunmen invade the Iranian Embassy in London, taking 26 people hostage.

Director Toa Fraser (THE DEAD LANDS) presents a tightly-woven and dramatic story from the contrasting viewpoints of police negotiator Max Vernon (Mark Strong), British Army SAS operative Rusty Firmin (Jamie Bell) and BBC journalist Kate Adie (Abbie Cornish).

Max is the frontline contact with the gunmen, Iranian separatists who threaten to kill hostages unless political prisoners from their homeland of Arabistan in Iran are released. It is through him that the human face of the dilemma emerges. As he strives for a peaceful outcome and as the politicians debate, the Army puts its crack SAS force on standby. An internal threat to the leadership of gunman Salim (Ben Turner) adds fuel to the tension.

Meanwhile, the SAS, including Firmin, rehearse options for a military solution amid ratcheting pressure from the Government as well as the gunmen. All of this is presented to an anxious public by Adie in some of the world's first live TV news coverage.

A gripping and authentic re-telling of the one of the most audacious special forces raids of all time.

## ABOUT THE FILM

Based on actual events, the film is aptly named 6 DAYS for the six nail-biting days it took for the hostages to be rescued in the tense real-life drama that became known as the Iranian Embassy Siege.

Director Toa Fraser (THE DEAD LANDS) presents a tightly-woven story from the contrasting viewpoints of police negotiator Max Vernon (Mark Strong), British Army SAS operative Rusty Firmin (Jamie Bell) and BBC journalist Kate Adie (Abbie Cornish).

Negotiator Max Vernon is the frontline contact with the gunmen, Iranian separatists who threaten to kill hostages unless political prisoners in Iran are released. It is through Max that the human face of the dilemma emerges. As he strives for a peaceful outcome, the politicians debate and the Army puts its crack SAS force on standby. An internal threat to the leadership of gunman Salim (Ben Turner) adds fuel to the tension.

Meanwhile, the SAS troop, led by Firmin, rehearse options for a military solution amid ratcheting pressure from the Government as well as the gunmen. All of this is presented to an anxious public by Adie in some of the world's first live TV news coverage

Producer **Matthew Metcalfe** (THE DEAD LANDS, DEAN SPANLEY, BEYOND THE EDGE) describes the film as “a taut story of the most audacious and incredible special forces raids of all time.

“From the moment the film begins, so does the tension. Audiences will be gripped watching the story unfold as the terrorists, the police, the SAS, and the hostages, all circle each other trying to find a way in or trying to find a way out.”

The idea for 6 DAYS had been with Metcalfe for some time. The desire to tell the story growing ever since he learnt about the real events when he was a boy.

“About six years ago, I started thinking about the story in earnest and how best to tell it in a film. Then, when scriptwriter Glenn Standring and I were working together on THE DEAD LANDS in 2013, we started talking about how we could make this film as an action thriller.”

Metcalfe outlines the story: “6 DAYS tells the incredible true story of events in May 1980 when terrorists overtook the Iranian Embassy in Princes Gate London and took 26 people hostage.

“Over the next six days, a tense stand-off ensued between the terrorists inside and the Metropolitan Police on the outside, who brought in specialist negotiators to try to find a peaceful end to the siege.

“At the same time, the British Government, under Prime Minister Margaret Thatcher, made it very clear that they would not negotiate with terrorists and the terrorists would not be able to leave the country”.

“As a result of that, a specialist unit of the British Army called the Special Air Service or the SAS was put on standby to rescue the hostages.

“For five straight days, the police negotiators worked tirelessly to try to find a peaceful solution. But on the sixth day, the terrorists committed murder and a decision was made by the British Government to send in the SAS.

“For the first time in British history, the police handed over power to the military and the SAS stormed the embassy, bringing the siege to an end, after six days”.

It was also the first time such real-life dramatic world news events were covered by live television, so the film weaves in the story of journalist Kate Adie (played by Abbie Cornish) and her BBC News team positioned outside the Embassy as eyewitnesses to history.

**Metcalf** says he appreciates Standring's script for its qualities on several levels: "It's taut, it's tense and it works. Plus it's entertaining. Glenn is such a talented guy and one of the things that really struck me when I read the script for *6 DAYS* was how well it all interlinks."

He chose director Toa Fraser to tell this story because, "He is an incredibly skilled director - not only does he foster wonderful performances from his actors, he elicits soul within a movie.

"Toa assembles a movie like an artist. He has a fantastic contemporary eye and a wonderful feel for the cinema of today. Even though the film is set in 1980, I wanted it to have the sense of the now because I believe the story is very relevant to today's world."

Director **Toa Fraser** describes *6 DAYS* as: "A genre-bending kind of film. It's got action in it, but I would say it's a drama, a thriller. There's a very real moral struggle between Max Vernon and Rusty Firmin - representing the police and the SAS - in which one side is trying to resolve a tense situation with negotiation and the other side is aiming to resolve it with violence. So there's this very tense struggle between a solution where we talk about things and a solution where we just go and have a fight. That was something that I identified with as the reason for me to make this movie.

"In grappling with the morality of the story, I quickly came to the conclusion that I was on Max's side - the negotiator - and for me the SAS represents Max's shadow and by extension the UK's shadow.

“I think human beings have a chilling propensity for violence. I believe that in England if we want Wimbledon and the last night at the proms and ducklings waddling across the church courtyard, we have to engage with some hard-hitters who are prepared to go into places and kill on our behalf. And I feel deeply ambivalent about that.”

**Jamie Bell**, who plays Rusty Firmin, says he was drawn to the role because although he wasn't born when the real events happened, he grew up with the BBC images of an SAS operative going in the first floor balcony window, and “that big explosion that comes out. All these menacing-looking men dressed in black going in to do something so violent and so dangerous - I think it shocked the entire world. No-one had ever seen a military operation happening on the streets of London. It captured my mind and it was ingrained for my whole life.

“I'm always attracted to true stories and real-time drama,” he says, “Ultimately 6 DAYS is a thriller, it's a hostage situation, it's a negotiator trying to work someone off a ledge.

“It has all the high stakes of any modern thriller, but it's a throwback and, because it's set in the 1980s and people will recognise the images, there's some nostalgia as well.”

**Rusty Firmin**, the former SAS operative who was involved in the raid and has written a book (“Go! Go! Go!”) about it, was an SAS consultant on the film. He says the raid was “definitely the highlight of my career - I spent 15 years in the SAS, 27 years in the British Army. At the time I never realised I would be sitting here today, 35 years later, talking about the highlight of my career. However, I am proud of what happened that day, proud to be in command of those guys. Proud of the success and proud to be British.

“It was a proud day for everybody. It was talked about for weeks after - everyone had their own story. But actually, we had the real story,” he says, “And the true story, in my opinion, is on the big screen in this movie.”

**Bell** says there are two Rustys: “Rusty Firmin as a man, as a human being, as the one who is still with us, the man who actually did this, who took part in this daring raid, is a very sweet man who has offered us – the film makers and me as an actor - a lot of his time, insight, knowledge and experience to give the movie a sense of reality and accuracy.

“The Rusty Firmin that I play in the film is slightly different. Because of the time compression of the entire film - this is a film about a major event which incorporates a lot of different characters in a lot of different locations - there’s a very small window of opportunity to really get under the skin of a character. There’s a very small amount of screen time to really get that across.

**Fraser** says, “There was some license, but the most important thing from my point of view was to have an authenticity not just to the situation, but to the characters, since I was so inspired by meeting several of the real people.

“The real Rusty was thrilled with the fact that Jamie Bell played him. Jamie grew up an hour away from where Rusty grew up, so he knows what it is to be a Northerner, he knows what it was to grow up in 1980’s England and he speaks with an authentic voice.

“For me, Jamie Bell was the only actor in the world who could have played Rusty.”

**Abbie Cornish**, who plays BBC journalist Kate Adie, says: “It was a huge, massive event in history at that time. It was the first time that the SAS really showed their colours and made themselves visible to the world. It was also one of the first live coverages of an event like that. People were watching it live on their televisions and it was really eventful and really exciting.

“Kate Adie was a very famous BBC news reporter at that time and she’s still doing journalism and lectures and she’s written books. She’s had an incredible career and she’s a really wonderful, intelligent and charming woman.”

Cornish pays credit to Adie's work philosophy: "She always felt that the best way to do her job was to tell people exactly what was going on and give them the absolute facts - no emotion, no creative spin - and she really stood by that."

**Fraser** says, "Abbie had her work cut out for her playing one of the most iconic British journalists of all time. It was very difficult for her on set at Princes Gate when she had a lot of extras all around her when she had to perform the famous Kate Adie commentary and she really nailed it. We needed a strong woman for the role and Abbie is certainly that. She's thoughtful, intelligent, beautiful and very focused. She was a joy to work with."

**Mark Strong**, who plays police negotiator Max Vernon, puts the events into the British context of the time:

"What attracted me to the film was the story. It's an incredible incident in retrospect and I'd forgotten quite how important and resonant it was. It's fascinating because it was an event that happened at a time when people weren't used to this kind of thing. People weren't running around the UK waving sub-machine guns. We weren't really aware of politics in the Middle East and it had never invaded our shores in the form of people taking hostages in a building in the centre of London.

"It was a watershed moment for the UK because up until that point there hadn't been situations like this being solved with military organisations like the SAS. It was a kind of wake-up call to the modern age."

Indicative of this naivety is the fact that the character he plays, Max Vernon, a Detective Chief Inspector, was drafted in as negotiator because he had recently done a course on it.

**Strong** says: “I don’t believe he’d ever negotiated anything like this before. Nor was he particularly adept at communicating with foreign nationals waving guns around. That was the kind of England we were dealing with.

“He had to make it up as he went along. His character is suited to negotiating - he’s a very calm, very reasonable guy and he wanted above everything for everybody to be safe.”

**Fraser** says, “The beating heart of the movie is Mark Strong’s character Max Vernon, who told me that he’d never dealt with a man with a gun before and that when the SAS went into the Embassy, he felt it was a total failure on his behalf. I really wanted to understand that – why he felt that, because by popular opinion and by statistics the SAS raid on the Embassy was a success.”

He says the casting of Mark Strong was simply meant to be: “I met the real Max Vernon one afternoon, and then by coincidence that night I went to see Mark Strong in a “View from a Bridge” at The Young Vic and then I met Mark the next day for lunch. It was a very memorable 24 hours. Having been a fan of his for so long, I was really thrilled that he was interested in playing Max.”

**Ben Turner**, a British actor of Iranian descent, who plays Salim, the leader of the hostage-takers, says: “One of the things that attracted me to the script was that the line between goodie and baddie was incredibly blurred. Reading it, I found my loyalties shifted throughout the story. Essentially the story is about the SAS and your sympathies will lie with them, but then, when you know they are going to do something really bad that they are not properly prepared for, you will feel conflicted.”

He says the situation was not as simple as armed terrorists invading the Embassy: “I would say Salim is basically a freedom fighter from the Kurdistan region, which straddles Iraq and Iran. He has a cause that he believes in and is fighting for. I wanted to approach him from a human level. There are a lot of “terrorist” stories out there and I feel this was

an opportunity to do something a little bit different. I did some research and realized they should be called freedom fighters, so that's how I played him.

“I thought it was important for me to tell this story in a just way and I certainly wasn't going to go in there and do angry, generalised “terrorist” acting. I wanted to find the truth behind him find his reason for being there and just tell it as honestly as I possibly could.

“I don't think that at any point Salim wanted to kill anyone. I think those boys were almost duped into thinking that they would cruise in, take the place hostage, get their message across and be home within 24 hours.”

**Fraser** says that because he doesn't approach his work in a journalistic way, “I wasn't particularly interested in the political situation. I was interested in turning the screws on these individuals and seeing the kind of pressure that they were under.”

The structure of the script means that “the sense of these guys as human beings only really creeps up on the audience quite late in the movie when we see more of what's going on inside the Embassy and we learn that these guys didn't really know what they were doing. They weren't murderers, at least they didn't go in with the intention of being murderers. They were out of their depth.

“I don't really think of the movie in terms of heroes and villains and for me it was really important to cast great actors. We were really fortunate in signing Ben Turner. He is incredibly affable and intelligent - a beautiful man - and you can't help but see that in his performance.”

Scottish actor **Emun Elliot**, who played SAS staff sergeant Roy Thomasson, says there were multiple attractions for him in this film: “I wanted to be a part of the re-imagining of this significant point in British political history. The cast was a massive attraction - I'd worked with Jamie Bell and Mark Strong before and it was great to re-establish those bonds.

“Shooting in New Zealand was also a big positive. I went there about five or six years ago in a play and had a fantastic time.

“Also, there was Toa Fraser as director. He’s a wonderful guy with amazing energy. He has a background in theatre - I do, too - and I love his previous work.”

6 DAYS is an official NZ/UK co-production between General Film Corporation (NZ) and Dog With a Bone Films (UK); in association with the Ingenious Senior Film Fund, XYZ Films, the New Zealand Film Commission and Lip Sync Productions. Starring Jamie Bell, Abbie Cornish, Mark Strong, Ben Turner, Emun Elliot and Martin Shaw. Directed by Toa Fraser. Written by Glenn Standring. Produced by Matthew Metcalfe and Co-produced by Norman Merry. Executive producers are Gavin Poolman, Andrea Scarso, Peter Hampden, Ian Dawson, Norman Humphrey, Nate Bolotin, Aram Tertzakian and Glenn Standring. Co-producer is Norman Merry; Director of Photography is Aaron Morton. Production designer is Philip Ivey. Edited by Dan Kircher and John Gilbert. Costumes designed by Liz McGregor. Music by Lachlan Anderson and David Long. Sound design by James Hayday.

## **ABOUT THE PRODUCTION**

6 DAYS re-teams producer Matthew Metcalfe with director Toa Fraser, screenwriter Glenn Standring and editor Dan Kircher. Their last outing together was the 2014 Māori martial arts film THE DEAD LANDS.

“I’d already done three films with Toa so obviously I’m a huge fan of his work,” **Metcalfe** says, referring to their other collaborations THE DEAD LANDS, DEAN SPANLEY and GISELLE. Their next film together is an adventure documentary feature titled THE FREE MAN.

**Toa Fraser** says that as well as his longstanding collaborations with Metcalfe, it was his personal connection to the story that brought him on board:

“I was five years old in 1980. My father was working at BBC radio and he broadcast during the siege - in fact, we used some of his original recording in the movie. My experience was similar to so many people in Britain, where it was a massive defining moment in history.”

Gene Fraser, Toa’s father, was born in Fiji, moved to New Zealand as a child, then went to London in 1967, becoming a BBC broadcaster. Toa grew up in London, unaware that there were Fijians there who had served in the British SAS. Sekonaia Takavesi (known as Tak and played in the film by Te Kohe Tuhaka), was one.

Shortly after Toa interviewed Tak about the Iranian Embassy raid, Gene and Tak met by chance: “They made the connection, and I’m very thrilled about that. Next year, when Dad is having his 75<sup>th</sup> birthday, he’s going to invite all of the Fijian SAS members to that party, so I’m looking forward to showing them the film then.”

**Fraser** says one of the real challenges of this movie was “to weave the various strands of the story together – strands that are defined by Max Vernon, representing the police, Rusty Firmin, representing the SAS and Kate Adie representing the media. It was a very fulfilling and very rich opportunity, partly because it was so focused. We actually had all these different interweaving stories focusing on this very specific location.

“I was reminded of stories like *DOG DAY AFTERNOON* and *DO THE RIGHT THING* - some of my favourite movies that are set in a very unified time and place.”

Principal photography for *6 DAYS* took place from June to August 2015 for seven weeks in Auckland, New Zealand, which was followed by two weeks at the actual location of the Iranian Embassy at Princes Gate, London.

The New Zealand shoot called for a large-scale studio reconstruction of the interior of the Iranian Embassy, designed from meticulous research by production designer Phil Ivey and his team. They also built an exterior wall for green-screen shooting of some of the abseiling scenes, and they found several English-looking exteriors and interiors that match the period in order to shoot the majority of the film in New Zealand.

The London filming was essential for the authenticity the filmmakers set out to achieve. They were fortunate to secure official permission to shoot at the actual Princes Gate location of the Iranian Embassy.

“All of the tenants of Princes Gate were wonderfully welcoming and supportive,” **Metcalf** says, “It made the movie so much better, because when you see Max Vernon walking down the road to negotiate with Salim, he’s actually walking in the exact same footsteps of the real Maxwell Vernon 35 years ago.

“It made me remember that famous footage of when one of the SAS troopers jumps between balconies to put a frame charge in and then literally blew the front of the embassy off

“We filmed in exactly the same place - we have the camera angles where the BBC and ITV had their camera angles, so there’s an absolute sense of ‘we are standing in the footsteps of history here.’”

**Fraser** says, “We replicated some of the angles that are most famous, but for me the most exciting thing was creating new angles. Everybody remembers for instance when John Mack places the frame charger against the window on the first floor of the front of the Embassy and it blows up. This originally was shot from a cherry picker back down the street, but I was interested to put the camera on the other side - more in John Mac’s field of vision – and follow his journey, to actually be there with him and watch him place the frame charger.

“Also, there was a moment where we were shooting a scene with Abbie as she sees John Mac advancing towards the window and we were on the steadicam with her and we just pivot around her. It was just miraculous that it was the moment that it actually would have exploded, so we managed to have that all in one shot. And we had lens flare in that shot too, because we were shooting at exactly that right time, so the sun was in exactly the right position.

“Moments like that of being on the actual location and having that sense of authenticity was very cool. I’m very proud of that shot.”

The majority of **Abbie Cornish’s** scenes were shot in London: “For me, filming at Princes Gate was such a gem because all of a sudden I was just there, I didn’t have to search around in my imagination for a place. And that really put some wind into my sails as an actor - to feel really present and really in the moment was so valuable.”

**Metcalf**e says his company, General Film Corporation, “is incredibly proud to be telling this story and is thankful for all the support we received from those who participated in the real events.

“We reached out to all the key players – the real Max Vernon, the real Rusty Firmin, the real Kate Adie - and invited them to tell us about their experiences. We shared with them what we were doing and we worked really hard to make sure they felt comfortable with how they were being portrayed and that we were telling their truth.

“They’ve been really cool gave us an amazing amount of data so that we could create three-dimensional real characters and tell a true story. We were really excited by their involvement and they were really pleased that this story was finally being told.”

Metcalf and his team were aware that they were dealing with a politically-charged event and so, in addition to involving some of the key players and their recollections, they carried out extensive research.

In addition to detailed research about the BBC, the London Metropolitan Police, the British Government and their respective environments, equipment, uniforms etc, **Metcalf** says writer Glenn Standring travelled to Hereford in the UK, where he met several members of the SAS team that assaulted the Embassy back in 1980.

“This wasn’t just a casual encounter, this was a historical event where people lost their lives and history was changed.”

Costume designer **Liz McGregor** says she had wanted to work with Toa Fraser for some time and found this film “immensely rewarding. From a creative perspective he gives me a lot of leeway with my creation of the characters’ looks but he’s also got very solid ideas on how the character should be played, and that gives me a lot to work with.

“Research is key when you are costuming real people from a particular time, especially Kate Adie - because she was on TV, everybody knew what she would wear. It was about finding the clothes or re-creating them. We aimed to capture the essence of that person.

“We have to make it immediately believable so that the audience understands what they are looking at. We are placing them in that time and showing those particular characters. We had to do it without going into the extremes of 1980s fashion so that the audience can relate to it in a contemporary sense but at the same time keeping it identifiably of that time.

“During our research, we discovered that the clothes the SAS wore during the Iranian Embassy operation weren’t particularly well-made, because the funding wasn’t there for the SAS at that time,” she says, “So we had to make all of the SAS uniforms, which was quite technical, because you are providing costumes that have to accommodate grenades, flashbangs and ammunition. So my research involved listening to a lot of people, including Rusty Firmin, and I collected hundreds of images of these guys from every angle to be able to recreate the uniform authentically.

“And then we had to make them look hot, to make these guys look like action men. This film is about these heroes who go in and save the day, so we had to make them look good.”

The actors also researched their characters thoroughly. **Jamie Bell** had the added benefit of having the real Rusty Firmin on set, working as an advisor to the production:

“It was incredibly useful having Rusty in New Zealand during the shoot. It helps in a lot of ways when you have someone who was there on the day. As an actor, when you are going through a script preparing to shoot a movie about a real life person who went through something so dramatic, it was great to have a person there that you could call and say ‘would you say this when you come through the library when you first assault the embassy?’ It great that I could just go straight to the source.

“He had answers to questions related to the assault itself and anything to do with things like banter between men in the military - things that a screenwriter, a director or an actor

can't really accurately portray. So he was incredibly useful and was great to have on our team as filmmakers.”

It was a further help that Firmin has written two books (“Go, Go, Go” and “The Regiment”) and Bell was also able to watch SAS videos as well as documentaries on the siege. He also says: “Glenn wrote a very good script that is pretty detailed and pretty accurate.”

“As the BBC News’ duty reporter, Kate Adie was one of the first on the scene to cover the siege,” says **Abbie Cornish**. “And, as it happened, her coverage of the events brought her to international prominence as one of the few women to report on dangerous and difficult stories at that time.”

In addition to meeting the real Kate Adie during her research, Cornish found, “The process of getting into her character was really inviting because there was so much footage, so many images and so many vocal samples. I just soaked her up. She’s complex and layered, but there’s just such a strong presence to her so it really gets under your skin as an actor.”

**Mark Strong** says his character, Max Vernon, was more difficult to research: “Because he was a police negotiator behind the scenes, there isn’t a great deal of information on the internet about Max, but I was able to see a couple of interviews on Youtube and I’ve seen some photographs of him from around the time.

“I was less interested in looking like him and being exactly like him than I was in representing what his character stood for within the narrative. Essentially the film deals with three areas: Max and the negotiating team, the SAS and Kate Adie of the BBC and everything being broadcast live.”

**Emun Elliot** also had problems uncovering solid information on his character, SAS staff sergeant Roy Thomasson: “When it comes to playing someone who was in the SAS

there's not a huge amount out there about my particular character, which gave me creative freedom. But it has to be grounded in something real, so I read lots of ex-SAS members biographies and (former SAS sergeant) Andy McNab books, but I limited my research to the SAS because that's all Roy's concerned about. I could have got into the politics of the situation but for my character that's not important to him. He's there on a sort of tunnel vision mission to resolve this situation."

**Jamie Bell** enjoyed working with director Toa Fraser: "He's a very assured filmmaker and I think a lot of it comes from the fact that he has a big background in live theatre. He's actually quite hands-off when it comes to all the technical camera stuff but he understands emotion really well. I know when he responds to stuff that I've done, he's very clear.

"He's also very quiet and I think that's a good sign of a leader - someone who doesn't necessarily need to talk very much but when they do you hear them."

**Abbie Cornish**: "Working with Toa has been incredible. He's got the loveliest, calm, happy light. He's so smart and so connected and he has a lot of trust and that's a really wonderful environment to work in."

**Mark Strong** on working with director Toa Fraser: "Toa is a very calm, methodical presence. He knows in his mind's eye the balance of the three elements of the film and consequently he would always try and guide you whenever you were playing a scene to kind of get the flavour of it right, the atmosphere, the feeling of it.

"He would do that often by playing pieces of music or he'd suddenly yell something out from behind camera that you weren't expecting. He'd just try and keep it fresh and I was aware that every scene needed to be of a particular temperature because probably in his mind's eye he was balancing the edit."

**Ben Turner:** “Toa is the perfect man for the job because he’s very sensitive and he’s super smart and he loves actors. He has our backs and therefore allows us to really create and be playful and give our interpretation of what’s going on. So, honestly, he’s a dude. I love Toa.”

**Emun Elliot:** “Toa has this beautiful kind of calm energy and in a film like this that’s so frenetic it’s important to have that vibe on set. Toa was the perfect man for this job because he’s able to make an action movie but bring this emotional weight to a story that is very physical.

“His background is in theatre, so he really knows how to work with actors and often he will have just the right words to inspire you. He’s very encouraging.”

**Fraser** responds: “I’m an actors’ director first and foremost. I started in theatre and I have worked with some of the world’s best actors. I’ve been very blessed in my career to have that kind of collaboration and it is always absolutely thrilling to work with great actors. My approach is to try to be as uncertain and ambivalent as possible - if you can approach each day with as much as uncertainty as possible, then you are going to get great performances. In contemporary movie making that’s not really the prevailing attitude, so it’s always a difficult thing to protect, but for me it’s the priority.”

**Matthew Metcalfe** says, “In casting this film we had a rule that it had to be authentic, it had to be real. So in terms of finding our Rusty we pushed hard for Jamie Bell. Jamie is a Northerner and the real Rusty Firman is a Northerner, so it just made sense.

“In Jamie Bell we saw not only an amazing and professional actor who has built up his skill base over a long period of time, but we also saw someone who could embody Rusty Firman.”

**Rusty Firmin** agrees: “Jamie’s doing a very good job playing me. He’s from a similar background and he’s a little aggressive like me. He’s a very good choice and I’m certain he’s the right man for the job.”

Metcalf says they always envisioned Mark Strong as Max Vernon.”Toa and I are both huge fans of Mark’s work, so we sent the script to him and we were delighted when he responded within 24 hours, then we had lunch with him and he was cast 24 hours after that.”

Because authenticity was such an important value to the filmmakers, they put a lot of effort into preparing the actors with SAS roles to be convincing on screen. This included Jamie Bell, so as soon as he arrived in New Zealand he was sent off to “Boot Camp”, where the SAS actors underwent two weeks of intensive training from the film’s military advisor and armourer (aptly named Bomber and Gunner respectively), stunt co-ordinator Steve McQuillan and the real Rusty Firmin who offered his detailed experience of the SAS of the era and the actual operation.

**Firmin** says: “I was asked to go over to New Zealand for the training side of it with the actors and stuntmen to get them fit at Boot Camp to become what would appear to be SAS soldiers.”

**Bell** says they learned “room assaults, multiple room assaults, hostage situations, evacuating hostages, the use of flashbangs explosives, firing blanks and circuit training in full kit.

“We’d start at 6am and go all day, and ultimately it prepared us for any kind of scenario during the shoot. It got us ready for doing a lot of takes in smoky rooms where you are tired and you can’t breathe very well because your respirator is on your face. They really put us through the works. They didn’t keep us away from explosives or ammunition and were very trusting with the weapons. They expected us to carry our weapons at all times and be responsible for them ourselves.”

**Emun Elliot:** “It was a baptism of fire. I was handling guns for the first time in my life. It takes a bit of getting used to. It’s about getting certain actions into your muscles, so that when it comes to it you’re not thinking about it at all. So we drilled and practised and after a while it becomes second nature. We did lots of physical training and stormed mock-up buildings. It was full on. I’ve never had an experience like that in my life. It was just incredible and fascinating to know what these guys put themselves through.”

**Toa Fraser:** “On the one hand, the boot camp was really important for just real basic stuff like learning how to shoot guns – most of the guys hadn’t handled weapons before. But more importantly, there were things like forming a cohesive team within the cast, finding the leaders within that team. Not only for the action scenes but also for the drama where Te Kohe Tuhaka, my friend from THE DEAD LANDS who played Tak the Fijian soldier, was very much a leader. It was a way of moulding a group of young men into a unit that was useful not just in a military way but also in a very creative, artistic way.

“The unsung hero of the whole process is the mysterious “Bomber”, an SAS veteran and military adviser. He was so helpful on set - I was able to lean on him and his choreography and expertise in all things military. He worked on MAD MAX: FURY ROAD, ZERO DARK THIRTY and HURT LOCKER, so I knew I was in good hands.”

**Metcalf:** “This was one action-filled event and we are talking about a team of highly trained Special Air Service soldiers abseiling down the front of a building using frame chargers to force explosive entry and then entering with Heckler and Koch MP 5s, Browning Hi Power pistols and shotguns, stun grenades and CS gas to take control of the situation in a violent and action-filled manner.

“So the actors had to undergo a “Boot Camp” training period in order to authentically convey the mental and physical ethos of the SAS.

“At the beginning of the process we said ‘yesterday you were actors; today you are being trained by the best in the world’. We did it for safety, for performance and for the dignity and honour of what the SAS represents.

“Toa and I do not want lame soldiers in any film we make. We wanted to make it believable, so we trained those guys hard.”

**Bell:** I think the idea was not so much to wear us down with what military life is like, but to shake us up with the kind of the sense of violence and shock that the SAS stands for. It got us into a mindset and I think it worked really well.”

**Emun Elliot** also saw the advantages of “Boot Camp” training: “We were training with ex-SAS members, which was invaluable because we could steal things from them. We had experts there, so if we were doing a scene and we needed to know a detail of something, or how your character might be feeling, or how he might react in a certain situation, we had people there who had experienced it. That was a massive bonus. I don’t think I would have been able to do it truthfully without those guys.”

It was possible to film this UK-based story in New Zealand because the majority of it takes place in interior sets. **Metcalf** says “We decided to shoot in New Zealand, where Toa, Glenn and I all live.

We built a huge replica of the Iranian Embassy on a soundstage in Auckland. It meant we were able to have full control. We built a specialised set to enable all the requirements of an action movie – practical effects, explosions, smoke and fire. Then we just had to join it with the exteriors that we shot in London.”

**Mark Strong** says, “The idea that you can make a film on the other side of the world that is based in the city that I grew up in about an incident that I remember in real life is extraordinary. It makes me realise that if it’s a good story you can tell it wherever you

are. The fact that I literally went to the other side of the world to make a film based in a building that is three miles from my home is unusual, to say the least.”

In contrast to Strong’s first-time in New Zealand status, **Jamie Bell** says: “I’ve had the luxury of working in New Zealand three times now. The best thing about working in there is that you know you are going to get a great crew that is incredibly skilled. I consider New Zealand crews and production facilities rival anywhere. Aside from the obvious natural beauty that the country has to offer, there’s a lot of interesting filmmakers so it’s always a pleasure to work down there.”

## **RUSTY FIRMIN & THE SAS**

<http://www.rusty-firmin.com/>

Rusty Firmin has written two books about the SAS:

The first, written with Will Pearson and published in 2011, titled “*Go! Go! Go! The SAS. The Iranian Embassy Siege. The True Story*”, influenced this film. Then, recently, *The Regiment: 15 Years in the SAS*.

This is the cover description from *The Regiment* (July 2105):

“This is the unforgettable chronicle of Rusty's combat experiences, transporting the reader back to the cutting edge of the SAS's deadly covert missions during the crises of the 80s and 90s. But even more fascinating is his intimate portrayal of what the service was actually like to live and work in. Having served as a paramedic, a demolitions expert, a linguist and ultimately the senior SAS bodyguard instructor, Rusty draws on a unique breadth of experience to delve into the hidden world of the SAS as an institution.

“From its early beginnings in World War II, the Special Air Service (SAS) has won renown in some of the most dramatic, dangerous and controversial military special operations of the 20th century. It is a secretive and mysterious unit, whose operations and internal structures are hidden from the public eye. Now, one of its longest-serving veterans offers a glimpse into the shadowy world of the SAS. Rusty Firmin spent an incredible 15 years with 'The Regiment' and was a key figure in the assault on the Iranian Embassy in London in May 1980, the near-suicidal planned attack on Argentina (operation MIKADO) during the Falklands war and the secret conflict between the SAS and the IRA in the 80s.”

## **ABOUT THE CAST**

### **JAMIE BELL plays Rusty Firmin**

While still a teenager, Jamie Bell shot to worldwide fame starring in the title role of Stephen Daldry's *BILLY ELLIOT*. Among the many honors he received for his performance, were the BAFTA Award for Best Actor, and the British Independent Film Award for Best Newcomer.

He went onto portray Charles Dickens' memorable character Smike in writer/director Douglas McGrath's screen adaptation of *NICHOLAS NICKLEBY*, for which he and his colleagues shared the National Board of Review Award for Best Acting by an Ensemble.

His subsequent films include David Gordon Green's *UNDERTOW*; Thomas Vinterberg's *DEAR WENDY*; Peter Jackson's epic *KING KONG* and Clint Eastwood's acclaimed *FLAGS OF OUR FATHERS*, in which he portrayed real-life WWII hero Ralph Ignatowski. His other films include David Mackenzie's *HALLAM FOE* (a.k.a. *MISTER FOE*), for which he earned a British Independent Film Award nomination, and a BAFTA (Scotland) Award, for Best Actor; Arie Posin's *THE CHUMSCRUBBER*; Doug Liman's *JUMPER*; and Edward Zwick's *DEFIANCE*.

He went onto star in Kevin Macdonald's *THE EAGLE*, Cary Fukunaga's *JANE EYRE* and Carl Tibbetts' *THE RETREAT*.

He played the titular role in Steven Spielberg's *THE ADVENTURES OF TINTIN: THE SECRET OF THE UNICORN*, as Hergé's legendary young adventurer in the motion-capture production filmed in 3-D. He went on to star in Asger Leth's *MAN ON A LEDGE*, John Baird's *FILTH*, *SNOWPIERCER* with acclaimed Korean director Joon-Ho Bong and Josh Trank's *FANTASTIC 4*.

He recently wrapped on the 3rd Season of AMC's TURN, in which he plays the lead role of Abe Woodhull, his first foray into American Television.

## **ABBIE CORNISH plays Kate Adie**

Abbie Cornish garnered critical acclaim and the Australian Film Institute Award as Best Actress for her star turn as a sexually-charged teenager in Cate Shortland's 2004 coming-of-age drama, SOMERSAULT.

For her breakthrough role as Heidi, the sexually tortured teen, Cornish won the Inside Film (IF) Award as Best Actress, the Australian Film Critics Circle prize and a Special Jury Breakthrough Award at the 2004 Miami International Film Festival. For her performance in SOMERSAULT, Cornish elicited raves from New York Times film critic A.O. Scott, who called her "an actress whose delicate and ferocious performance combines classic movie-star loveliness with serious dramatic ability."

Cornish hails from Australia's Hunter Valley, born in Newcastle, New South Wales. Growing up on her family's farm, she began acting at fifteen after a modeling stint led to her professional debut on the Australian Broadcasting Company's series CHILDREN'S HOSPITAL. Soon thereafter, she landed a co-starring role on the ABC series WILDSIDE, for which she won her first AFI honor in 1999.

She earned a second AFI nomination in 2003 for her guest-starring role on the ABC miniseries, MARKING TIME, and two more nods for CANDY (in which she starred opposite fellow Aussies Heath Ledger and Oscar® winner Geoffrey Rush), and Jane Campion's BRIGHT STAR.

Over the past decade, the busy actress co-starred opposite Cate Blanchett in Shekhar Kapur's sequel, ELIZABETH: THE GOLDEN AGE; Ridley Scott's A GOOD YEAR alongside Russell Crowe and Albert Finney; Kimberly Pierce's Iraqi war drama, STOP-LOSS; Zack Snyder's SUCKER PUNCH; Neil Burger's thriller, LIMITLESS with Bradley Cooper and Robert DeNiro; Madonna's historical drama, W.E.; Martin McDonagh's comedy, SEVEN PSYCHOPATHS alongside Colin Farrell, Sam Rockwell

and Christopher Walken; the recent reboot of the classic sci-fi thriller, ROBOCOP; and SOLACE, reuniting with Farrell while also sharing the screen with Sir Anthony Hopkins and Jeffrey Dean Morgan. Earlier feature credits include THE MONKEY'S MASK, EVERYTHING GOES, HORSEPLAY and ONE PERFECT DAY.

She can next be seen in Ed Gass-Donnelly's psychological thriller LAVENDER and in Tom Sierchio's THE GIRL WHO INVENTED KISSING.

## **MARK STRONG plays Max Vernon**

British actor Mark Strong is known for his role as Merlin in the 2014 action spy hit **KINGSMAN: THE SECRET SERVICE**, and in the sequel **KINGSMAN: THE GOLDEN CIRCLE** for release in 2017. He also has **MISS SLOANE**, in which he plays Rodolfo Schmidt, releasing in 2017.

In a prolific career since 1993, his other major film credits include Jim Prideaux in the 2011 remake of **TINKER TAILOR SOLDIER SPY** and MI6 chief Stewart Menzies in **THE IMITATION GAME**. He played Sinestro in **GREEN LANTERN**; Frank D'Amico in **KICK-ASS**; Hani Salaam in **BODY OF LIES**, Lord Blackthorn in **SHERLOCK HOLMES** and Clive Cornell in the Irish hit film **THE GUARD**.

Strong played and George in **ZERO DARK THIRTY**; Nick Calderelli in **MISS PETTIGREW LIVES FOR A DAY**; Mussari in **SYRIANA**; Jacob Sternwood in **WELCOME TO THE PUNCH**; Pinbacker in **SUNSHINE**; Prince Septimus in **STARDUST**; Mannie Miesel in **FLASHBACKS OF A FOOL**; Finn in **BABYLON AD**; Archy in **Rocknrolla** and Philipp Bouhler in **GOOD**.

Other films include **THE YOUNG VICTORIA**, **MINDSCAPE**, **JOHN CARTER**, **ENDGAME** and **ROBIN HOOD**.

British audiences know him from his long history as a television actor, particularly the series **OUR FRIENDS IN THE NORTH**, **PRIME SUSPECT**, **THE LONG FIRM**, **BAND OF GOLD** and **LOW WINTER SUN**.

An award-winning theatre actor, he has starred in numerous British stage productions, including at the Royal National Theatre and the RSC

## **MARTIN SHAW plays John Dellow**

Martin Shaw is one of Britain's best-loved actors with a career spanning over 40 years. Noted for his versatility, he has starred in over 100 television roles; his long TV career beginning in 1967 with ITV's PLAY OF THE WEEK: LOVE ON THE DOLE.

Shaw is best known for his lead roles in the BBC's long running series INSPECTOR GEORGE GENTLY and JUDGE JOHN DEED. He has also starred in many other popular series and mini-series including THE PROFESSIONALS, APPARITIONS, HAMLET, THE SCARLET PIMPERNEL, RHODES and THE LAST PLACE ON EARTH.

Shaw also appeared on screen in notable films such as Roman Polanski's BAFTA Award winning MACBETH; LADDER OF SWORDS; THE MOST DANGEROUS MAN IN THE WORLD; THE GOLDEN VOYAGE OF SINBAD and OPERATION DAYBREAK.

In addition to film and television, Shaw has a very distinguished theatrical career, with a string of West End successes beginning in 1967 with the first revival of LOOK BACK IN ANGER. He went on to star on stage alongside John Gielgud in THE BATTLE OF SHRIVINGS; Helen Mirren in TEETH 'N SMILES; before joining Laurence Olivier's National Theatre. He played Stanley Kowalski in A STREETCAR NAMED DESIRE and Elvis Presley in the award winning ARE YOU LONESOME TONIGHT. His performance as Lord Goring in Oscar Wilde's AN IDEAL HUSBAND garnered him a Tony nomination and the New York Critics Drama Desk Award for Best Actor.

## **EMUN ELLIOTT plays Roy**

Born in Edinburgh, Scotland, Emun Elliott graduated with a gold medal from the Royal Scottish Academy of Music and Drama in 2005.

He was quickly noted as a young actor to watch after appearing in the National Theatre of Scotland's critically acclaimed *BLACK WATCH* as Private Fraser, a role he played for two and a half years. In 2009, Screen International named Elliott as "one to watch" and he has since gone onto work with some of the biggest names in the screen industry.

Elliott made his film debut in *THE CLAN* and next appeared in *BLACK DEATH* opposite Sean Bean. Other film credits include Kev in *STRAWBERRY FIELDS*, Inglis in *FILTH* and Leon in *SCOTTISH MUSSEL*.

In 2012 he came to the attention of Ridley Scott in Scott Free's TV production of *LABYRINTH* before going onto play Chance in Scott's *PROMETHEUS* and Abiram in *EXODUS*.

In 2015's blockbuster hit *STAR WARS: THE FORCE AWAKENS* Elliott played Brance, a member of the Resistance.

Elliott's television credits include BBC's *MONARCH OF THE GLEN*; BBC2's *FEEL THE FORCE*; ITV's *AFTERLIFE*; BBC1's *PARADOX*, in which he played the lead role of Dr Christian King; played Jay in the BBC3 drama *LIP SERVICE*; *INSPECTOR GEORGE GENTLY*; ITV's crime drama *VERA*; HBO's *GAME OF THRONES*; and played Ritchie in the sitcom *THREESOME* for the Comedy Channel. In 2012 he starred as the charismatic 19<sup>th</sup> century department store owner John Moray in the BBC1 series *THE PARADISE*.

After 6 DAYS, Elliott appears as Constantin Brancusi in Peter Greenaway's WALKING TO PARIS.

### **BEN TURNER plays Salim**

Ben Turner is a British actor of Iranian descent, whose film roles include General Artaphernes in 300: RISE OF AN EMPIRE, the sequel to 300 and Giles in the crime drama ADULTHOOD.

He recently played Dr Mel Siddiqui in TV series THE CORONER and was Adrian Quinlan QC in EASTENDERS. He played DI Max Harper in WPC56 and Chris Winchester in DEATH IN PARADISE.

He is well known as the much-loved staff nurse Jay Faldren, who he played for six years (2005-2011 ) in long-running popular series CASUALTY. Other TV roles include King Louis in DR WHO.

His most recent theatre production was THE ILIAD and he recently played the lead role of Amir in the acclaimed THE KITE RUNNER, which toured extensively.

### **AYMEN HAMDouchI plays Faisal**

Aymen Hamdouchi has two films, in addition to 6 DAYS, coming up for release in 2017: UNLOCKED, directed by Michael Auted and starring Noomi Rapace, Orlando Bloom and Toni Collette and WAR MACHINE, directed by David Michod and starring Brad Pitt and Tilda Swinton.

His other films include iBOY, ZERO DARK THIRTY, GREEN ZONE and SIGHTSEERS.

His television work includes THE NIGHT MANAGER, BABYLON, THE HONOURABLE WOMAN and BLACK MIRROR.

### **TIM PIGGOTT-SMITH plays Whitelaw**

British classical stage and TV actor Tim Pigott-Smith graduated from the University of Bristol in 1967 (where he frequently lectures) and made his professional debut two years later with the Bristol Old Vic.

His film work includes the 2017 release VICTORIA AND ABDUL, starring Dame Judi Dench and directed by Stephen Frears; WHISKY GALORE; JUPITER ASCENDING; RED 2; ALICE IN WONDERLAND; QUANTUM OF SOLACE; V FOR VENDETTA; ALEXANDER; JOHNNY ENGLISH; GANGS OF NEW YORK: REMAINS OF THE DAY; ACES HIGH and THE HUNCHBACK OF NOTRE DAME.

His television work includes DOWNTON ABBEY, MIDSOMER MURDERS, JEWEL IN THE CROWN, WINSTON CHURCHILL: THE WILDERNESS YEARS and BLOODY SUNDAY, as well as several Shakespearian classics, including HENRY IV and MEASURE FOR MEASURE.

He has an extensive career in theatre in London and on Broadway and formed his own theatre company, Compass. He is a frequent broadcaster who has recorded many audio books and has published the anthology, "Out of India."

**ROBERT PORTAL plays Colonel Rose**

Films include STIFF UPPER LIPS, MRS DALLOWAY, THE KINGS SPEECH, THE IRON LADY, MY WEEK WITH MARILYN, THE HUNTSMAN, THE GHOST WRITER, EAT LOCAL.

**COLIN GARLICK plays John Mac**

New Zealand actor Colin Garlick is a graduate of the Unitec Performing and Screen Arts in Auckland.

6 DAYS is his feature film debut, following several performances in prestige New Zealand television drama, including WHY DOES LOVE?, DIRTY LAUNDRY, WHEN WE GO TO WAR, HILLARY, and THE KICK

He has a keen interest in military history and is also a founding member, actor and writer for the Outfit Theatre Company.

**ANDREW GRAINGER plays Ray**

Andrew Grainger's career as an actor started in England the 1980s. Some of his first professional productions, all performed on London's West End, were South Pacific, Seven Brides For Seven Brothers and Little Shop Of Horrors.

Television and film highlights from the UK include roles in BBC's PRIDE AND PREJUDICE, OUR FRIENDS IN THE NORTH, THE BILL, ROSEMARY AND THYME, HEARTBEAT, BAD GIRLS, EASTENDERS, SKY RUNNERS, AVALON HIGH and IN THE BEGINNING; also appearing in feature film MEAN MACHINE, and working alongside Robert Redford in SPY GAME.

After emigrating to New Zealand, he has rapidly built up an impressive collection of credits, appearing in WHEN WE GO TO WAR (a six part television mini-series for TVNZ), SHORTLAND STREET, OUTRAGEOUS FORTUNE, THE MILLION DOLLAR CON MAN, LIFE'S A RIOT, THE CULT, SPARTACUS, SUPER CITY, TOP OF THE LAKE and most recently ASH VS EVIL DEAD and MAKING OF THE MOB 2: CHICAGO. His film credits in New Zealand include THE DARK HORSE, 25 APRIL, THE LOVELY BONES and Warner Bros MEG.

He also has an extensive list of stage performances for Auckland Theatre Company, Silo Theatre and Theatre Stampede.

### **MARTIN HANCOCK plays Bill**

Martin Hancock was born in London and trained at the Drama Centre and the Royal Court People's Theatre.

His film roles include Terry in the 2017 release BLAZE OF GLORY; he played Peretz Shorshaty in DEFIANCE; Merlin in THE PHYSICIAN; Howard Devoto in 24 HOUR PARTY PEOPLE.

His television work includes CRADLE TO GRAVE, THE ENFIELD HAUNTING,

CASUALTY, DOCTORS, BEING HUMAN, THE BILL and CORONATION STREET.

## **ABOUT THE FILMMAKERS**

### **TOA FRASER – Director**

The son of a British mother and Fijian father, Toa Fraser was born in London in 1975, and moved to Auckland with his family in 1989. Movie mad since childhood, at the age of 12 he wrote to the producers of the James Bond movies, asking for permission to make a Bond film of his own. The lawyers were not keen. Later he spent four years as a cinema usher and began acting and writing plays while studying at Auckland University.

His career proved to be a stellar one from early on. In 1998 he picked up awards for Best New Play (BARE) and Best New Playwright at the Chapman Tripp theatre awards. The two-hander saw Ian Hughes and Madeleine Sami playing an array of 15 characters. *Metro* called it "an instant classic". In 1999 he won the *Sunday Star Times* Bruce Mason Award.

It was his second play, NO 2 (1999) that catapulted him (and Sami) to fame, winning the Festival First Award at the 2000 Edinburgh Fringe Festival, alongside performances in Europe, Canada, Jamaica and Fiji. Set over the course of one day, as an elderly Fijian matriarch demands a family feast so she can choose her successor, the play saw Sami playing every role.

In 2000, Fraser worked for a year with director Vincent Ward on the screenplay for Ward's film RIVER QUEEN. In the same period, he co-wrote a one-hour TV drama STAUNCH, with director Keith Hunter. It's the story of a young Māori woman (ONCE WERE WARRIORS star Mamaengaroa Kerr-Bell) defending herself against an unfair police prosecution, with the help of a friendly social worker.

In 2001, Fraser was awarded the University of South Pacific's Writer in Residence Fellowship. Whilst in Fiji, he began work on the film adaptation of NO 2, a process that would take four years and an estimated 20 drafts.

He had never directed a play or film before, but was determined to direct NO 2 - partly "out of a sense of responsibility to the Pacific community" - particularly the working class suburb of Mt Roskill, where most of the film was shot. He directed the video for the film's hit song *Bathe in the River* sung by Hollie Smith at the Mt Roskill house of relatives.

When NO 2 debuted at the Sundance Film Festival in 2006, it won the Audience Award (World Cinema Dramatic) and was nominated for the Grand Jury Prize. Re-titled NAMING NUMBER 2 in some territories, the film won selection in the Panorama section of the Berlin Film Festival and won the Audience Award at the Brisbane International Film Festival. The late Ruby Dee, who played family matriarch Nanna Maria, was awarded Best Actress at the 2006 Atlanta Film Festival. In the same year, at the New Zealand Screen Awards NO 2 was nominated in 12 categories, including Best Film and Best Director, and won four awards, three of them for performance.

In 2008, Fraser directed his multi award-winning second feature, DEAN SPANLEY, produced by 6 DAYS producer Matthew Metcalfe and starring Sam Neill, Jeremy Northam, Bryan Brown and Peter O'Toole. A whimsical tale of fathers, sons, dogs and other lives, set in Edwardian England; it received critical acclaim and premiered at a Gala Screening at the 2008 Toronto International Film Festival.

DEAN SPANLEY was nominated for 13 awards at the 2009 Qantas Film and Television Awards. It went on to win seven, including Best Director, Best Film, Best Screenplay, and Best Supporting Actor (Peter O'Toole).

Next, Fraser wrote and directed GISELLE, also produced by Metcalfe; an acclaimed filmed ballet starring world-renowned dancers Gillian Murphy and Qi Huan. Fraser's

interpretation of the Royal New Zealand Ballet's production of GISELLE, featuring a score performed by the Auckland Philharmonic Orchestra, premiered at the 2013 New Zealand International Film Festival, followed by an international premiere at the Toronto International Film Festival.

His follow up film, THE DEAD LANDS was released in 2014. Starring James Rolleston, Lawrence Makoare (THE LORD OF THE RINGS, THE HOBBIT, MARCO POLO) and Te Kohe Tuhaka, it is the story of a young Māori warrior seeking vengeance for the massacre of his family. It screened in the Special Presentations section at the Toronto International Film Festival, where it also had its world premiere. Shot entirely in Māori language, the film was selected as the New Zealand entry for the Best Foreign Language Film at the 87<sup>th</sup> Academy Awards.

THE FREE MAN, an adventure sports documentary, is now in post-production.

### **MATTHEW METCALFE - Producer**

Producer Matthew Metcalfe has worked in film and TV for the past 20 years. In that time he has produced over NZD 130 million worth of production, representing twelve feature films, ten tele-features and numerous other TV shows, TVC's, documentaries and music videos. He is currently in production with CAPITAL IN THE 21<sup>st</sup> CENTURY (dir Justin Pemberton) and WAYNE (dir Jeremy Sims)

In 2017 Metcalfe will have theatrical releases with Fraser's 6 DAYS, the true story of the 1980 Iranian Embassy siege and Roger Donaldson's MCLAREN, a biopic exploring the life and achievements of legendary Kiwi race car constructor and driver, Bruce McLaren. He will also have a third theatrical release for the year with the extreme sports feature documentary THE FREE MAN for Universal Studios.

In 2016 he theatrically released the critically acclaimed, innovative and ground breaking film 25 APRIL. The first ever domestically produced animated feature it had its world premiere at the Toronto International Film Festival. This was followed by invitations to screen in competition at Annecy in France and HAF in Holland. In November 2016 it was long-listed for the 'Best Animated Feature' category for the 2017 Oscars.

In October 2014 he had a hit theatrical release with THE DEAD LANDS, which took over NZD 1.3 million at the NZ box office. The film had its world premiere via a Special Presentation at 2014 Toronto International Film Festival. It was Matthew's fourth film at the 'A' list festival (he has since had a 5<sup>th</sup>) and was New Zealand's official entry for the 82<sup>nd</sup> Academy Awards in the 'Best Foreign Language' category.

In 2013 he had theatrical releases with BEYOND THE EDGE 3D, the true story of the conquest of Everest by Sir Edmund Hillary and the 1953 English expedition and GISELLE a feature co-production with the Royal New Zealand Ballet directed by multi

award winning director, Toa Fraser. Both BEYOND THE EDGE and GISELLE were invited to screen at the 2013 Toronto International Film Festival.

In 2010 Metcalfe produced LOVE BIRDS a NZD 11 million romantic comedy starring Rhys Darby (FLIGHT OF THE CONCHORDS) and Golden Globe winner Sally Hawkins (HAPPY GO LUCKY). International sales are handled by Icon.

In 2009 Metcalfe successfully worked with Polyphon Films in Germany to create, finance and produce the EMILIE RICHARDS series for German network ZDF. Regularly drawing an audience in excess of seven million viewers EMILIE RICHARDS has become a smash hit in Europe and is the most successful New Zealand/German co-production venture of all time. Metcalfe also acted as co-producer on the German mini-series for ZDF, BIRD OF PARADISE and associate producer on the ZDF series THE DREAMBOAT.

In 2008 Metcalfe produced DEAN SPANLEY, a NZD 15 million co-production between New Zealand and the United Kingdom that starred Peter O'Toole, Bryan Brown and Sam Neill. Released in Australasia by Paramount and domestically by Miramax, the film was nominated for thirteen New Zealand Film Awards and won seven. It was long-listed for two BAFTA awards and nominated for a London Critics Circle award.

Metcalfe also produced and appeared in the top rating TVNZ documentary VIETNAM – MY FATHER'S WAR and the groundbreaking TV3 documentary for Inside New Zealand, SOLDIERS OF FORTUNE. Other TV credits include producing and writing the top rating prime time series for TV One, AIR FORCE and the CanWest TV 3 series, STERIOGRAM – WHITE TRASH TO ROCK GODS

Previous films produced by Metcalfe have been nominated for forty-four NZ Film Awards and have won sixteen as well as being recognised at festivals such as Cannes, Toronto and London.. Matthew also received a Tui Award at the 2002 NZ Music Awards for producing the iconic music video for FADE WAY by Che Fu.

Metcalfé has also contributed to the New Zealand screen sector by serving for three years on the New Zealand Film Commission's SPIF Committee (SPIFCOM) and as a member of the 2012 Government Steering Committee for the Screen Sector Review. In 2014 he was appointed to the NZSPG Significant Economic Benefits Verification Panel.

He holds a Bachelor of Commerce Degree from the University of Auckland and an Advanced Diploma in English History from the University of Oxford.

## **GLENN STANDRING – Writer/Producer**

New Zealand director, producer and screenwriter Glenn Standring was born and raised in the small Manawatu town of Feilding.

He completed his honours degree in Archaeology at the University of Otago and then a Bachelor of Fine Arts specializing in film at Christchurch's Ilam School of Fine Arts.

Standring's short film, LENNY MINUTE ONE (1993), was a rare, early example of computer animation, created locally to become only the second New Zealand short selected for Cannes film competition.

It was followed by THE IRREFUTABLE TRUTH ABOUT DEMONS (2000) a horror film starring Karl Urban, which was shot in Wellington and went on to become a cult hit on the international film festival circuit.

His second feature, the award winning PERFECT CREATURE (2006), was a science fiction film that garnered major international sales. It was a unique take on the vampire myth set in an alternate history, where science and religion had never separated.

The discovery of his family's previously unknown Māori ancestry inspired Standring to write THE DEAD LANDS with funding from a NZFC Writers Award. He aimed to combine elevated "action drama" in the tradition of Akira Kurosawa with New Zealand's pre-European past, creating a unique glimpse of a New Zealand never before seen in a major feature film. He also acted as a producer on the film.

Standring's next collaboration with Matthew Metcalfe and Toa Fraser was the thriller 6 DAYS about the 1980 invasion of the Iranian Embassy in London.

He's also collaborating with producer James Brown (STILL ALICE) on the colonial adventure story BABYLON, set in the early days of European and Māori trade.

### **NORMAN MERRY – Co-producer**

Norman Merry is Finance Director, Lip Sync. He joined the company in 1997 from the music industry. He spent several years as an accountant for companies including EMI, Universal and the UK independent PWL, and also had his own label and dance record shops.

In recent years Merry has been instrumental in developing LipSync Productions which offers producer-friendly post-production equity to clients. The success of this business has seen him take an executive producer role on over 40 projects to date, including WE NEED TO TALK ABOUT KEVIN, MADE IN DAGENHAM, MR TURNER, and the forthcoming A LITTLE CHAOS and WHAT WE DID ON OUR HOLIDAYS.

He also led the refurbishment of LipSync's Dean Street property and subsequent developments in the company's two Wardour Street addresses. In addition he oversaw funding for kit and building works as LipSync expanded its popular DI and VFX departments.

### **AARON MORTON NZCS - Cinematographer**

Aaron Morton is a New Zealand cinematographer currently receiving international acclaim as DP of the BBC America hit series ORPHAN BLACK, for which he has twice won Best Photography at the Canadian Screen Awards.

In New Zealand, he was a regular DP on several of the many productions brought to the country by producer Rob Tapert: SPARTACUS: WAR OF THE DAMNED; SPARTACUS: GODS OF THE ARENA; LEGEND OF THE SEEKER and XENA: WARRIOR PRINCESS as well as the feature film EVIL DEAD for Tapert and Sam Raimi's Ghost House Pictures.

He also was DP for MTV's THE SHANNARA CHRONICLES. His New Zealand feature films include SAMOAN WEDDING, THE FERRYMAN and THE NEMESIS GAME.

### **DAN KIRCHER – Editor**

Dan Kircher has worked with Matthew Metcalfe and Toa Fraser before on GISELLE and THE DEAD LANDS.

He edited the acclaimed psychological thriller EVERYTHING WE LOVED, directed by Max Currie, which debuted in Seattle and Palm Springs and the New Zealand International Film Festival in 2014.

He wrote and directed the short films INTERIM (2012) and MOVIE (2014). He has edited several award-winning TV commercials.

### **JOHN GILBERT ACE– Editor**

New Zealander John Gilbert recently was awarded Editor of the Year at the Hollywood Film Awards for his work on Mel Gibson's HACKSAW RIDGE, for which he was also nominated for Best Editing in the Broadcast Film Critics Association Awards and is a nominee in the 2017 Australian Film awards (AACTA).

He was nominated for best editing awards at the 2002 Academy Awards and BAFTAs for Sir Peter Jackson's THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING. He was also nominated for this film for the American Cinema Editors "Eddie", and he won the Satellite Award for best editing.

His won New Zealand Film Awards in 2005 for Gaylene Preston's PERFECT STRANGERS and in 2006 for Roger Donaldson's THE WORLD'S FASTEST INDIAN.

His other work includes the upcoming Mel Gibson starrer THE PROFESSOR AND THE MADMAN, THE BANK JOB and THE NOVEMBER MAN, both directed by Roger Donaldson.

### **PHILIP IVEY – Production Designer**

Philip Ivey was production designer on the breakthrough hit DISTRICT 9 and his other feature film production designer credits include OUT OF THE BLUE, Robert Sarkies' tense thriller about the Aramoana massacre; and NO 2, Toa Fraser's Pacific Island family drama and Glenn Standring's fantasy-horror PERFECT CREATURE, starring Dougray Scott and Saffron Burrows. He designed the television series BURYING BRIAN, which was produced by Robin Scholes for Eyeworks.

He was supervising art director for the Korean-American co-production WARRIOR'S WAY, and art director for THE LEGEND OF ZORRO, IN MY FATHER'S DEN, BOOGEYMAN, THE LORD OF THE RINGS TRILOGY and XENA: WARRIOR PRINCESS. Before that, he worked as art department props for the HERCULES telemovies, HERCULES THE LEGENDARY JOURNEYS, MRS PIGGLE-WIGGLE, THE RAINBOW WARRIOR and THE SOUND AND THE SILENCE

### **CATHERINE MADIGAN - Line Producer**

Catherine Madigan has extensive experience as line producer, producer and production manager on major productions in New Zealand and in often difficult foreign locations.

She has worked as line producer with 6 DAYS producer Matthew Metcalfe and director Toa Fraser on THE DEAD LANDS and GISELLE and with Metcalfe and director Leanne Pooley on BEYOND THE EDGE. She was line producer on Andrew Adamson's MR PIP, which was filmed in remote Bougainville; Annie Goldson's BROTHER NUMBER ONE in Cambodia.

She was production manager for Martin Campbell's BEYOND BORDERS, starring Clive Owen and Angelina Jolie which was filmed in Thailand and also production managed Campbell's VERTICAL LIMIT, starring Chris O'Donnell and Robin Tunney, filmed on Mt Cook, Coronet Peak and Queenstown.

### **LACHLAN ANDERSON – Music**

Lachlan Anderson is a musician/ film composer based in London.

Originally performing bass with New Zealand punk/ post-punk band Die! Die! Die! and recording 3 albums with the band he then turned his attention to instrumental music using various elements including electronics and contemporary instrumentation.

In the past few years he has turned to film scoring mixing his influences of post punk, electronic music and classical. 6 Days is his feature film debut.

## **DAVID LONG - Music**

**David Long composes, performs and produces music.** He worked with 6 DAYS producer Matthew Metcalfe on feature documentaries 25APRIL and BEYOND THE EDGE, both directed by Leanne Pooley. His film work includes the score for the documentary THE GROUND WE WON; a UK comedy TAKING STOCK and feature documentary HOT AIR.

He has worked on all of Sir Peter Jackson's films of the last decade. In 2009 he composed additional score for THE LOVELY BONES. For the THE HOBBIT: AN UNEXPECTED JOURNEY he wrote (in collaboration with Plan 9 Music) 'Misty Mountain'. He wrote music and created musical sound design for the LORD OF THE RINGS trilogy and KING KONG (also with Plan 9 Music).

Other film credits include British comedy drama TAKING STOCK feature documentary GARDENING WITH SOUL; Robert Sarkies' TWO LITTLE BOYS, Alyx Duncan's THE RED HOUSE and Dan Salmon's PICTURES OF SUSAN (a feature documentary); Simon Pattison's feature REST FOR THE WICKED and Stephen Sinclair's RUSSIAN SNARK.

Long has composed for many television dramas and documentaries, including THE WOTWOTS, PARADISE CAFÉ, a NZ/UK (BBC) co-production, ICE, a mini-series for the UK's Power TV.

He won Achievement in Original Music at the Air New Zealand Film and Television Awards for the television series INSIDERS GUIDE TO HAPPINESS (2005), and INSIDERS GUIDE TO LOVE (2006).

### **JAMES HAYDAY – Supervising Sound Editor**

James Hayday was sound designer on Matthew Metcalfe and Toa Fraser's THE DEAD LANDS and has worked in sound post-production on many New Zealand film and television productions including DEATHGASM, WHITE LIES, FIELD PUNISHMENT NO 1, PIRATES OF THE AIRWAVES, THE ALMIGHTY JOHNSONS, OUTRAGEOUS FORTUNE and THIS IS NOT MY LIFE.

His recent film work includes THE INFILTRATOR, JAWBONE, THE CRUCIFIXION and STANLEY A MAN OF VARIETY and his television series work includes WOLF HALL, OLYMPUS, NATIONAL TREASURE, THE VILLAGE and DOCTOR WHO.

### **GEORGE ZWIER – Visual Effects Supervisor**

George Zwier is an award-winning Visual Effects Supervisor who has collaborated with the industry's leading directors including, Shane Black, Michael Apted and Mike Leigh on projects like THE NICE GUYS, MR TURNER and WOLF HALL.

During his career he has worked at the world's leading visual effects facilities, including Industrial Light and Magic and Weta Digital. His credits include the DARK KNIGHT series, THE HOBBIT, MOULIN ROUGE, I ROBOT, CHILDREN OF MEN,

INCEPTION and PACIFIC RIM. He was a winner of the 2011 Visual Effects Society's accolade of 'Outstanding Compositing in a Feature Motion Picture' for his work on INCEPTION. In 2014 he won 'Best Visual Effects' at the New Zealand Film and TV Awards for his work on THE DEAD LANDS.

### **LIZ MCGREGOR – Costume Designer**

Liz McGregor was costume designer on the Lee Tamahori feature MAHANA; costume supervisor on LIGHT BETWEEN THE OCEANS, the Michael Fassbender starrer shot in Marlborough New Zealand and the TVOne movie about the Palmerston North police officer who set up his own attack, VENUS AND MARS. Her numerous credits as assistant costume designer include Japanese WWII story EMPEROR, Andrew Adamson's MR PIP, produced by Robin Scholes, BLOOD DIAMOND, starring Leonardo Di Caprio and FOOL'S GOLD, starring Matthew McConaughey.

She was wardrobe co-ordinator on THE LORD OF THE RINGS trilogy for Peter Jackson; HERCULES THE LEGENDARY JOURNEYS, produced by Rob Tapert and the Paramount feature WITHOUT A PADDLE.

### **GABRIELLE JONES – Make-up and Hair Designer**

Gabrielle Jones' most recent film is BEYOND THE KNOWN WORLD, starring David Wenham and Emmanuelle Beart which was filmed in India. She was key make-up artist and makeup and hair designer.

She was make-up designer for producer Matthew Metcalfe and Roger Donaldson's upcoming MCLAREN; make-up and hair designer for EMPEROR, starring Matthew Fox and Tommy Lee Jones, filmed in New Zealand and Japan; and for Andrew Adamson's MR PIP, which was filmed in remote Bougainville.

She has also been makeup supervisor for numerous television drama series, including POWER RANGERS; CLEOPATRA 2525, JACK OF ALL TRADES; YOUNG HERCULES which starred the teenage Ryan Gosling.

### **DAN HUBBARD – Casting**

UK casting director Dan Hubbard has worked with 6 DAYS producer Matthew Metcalfe and director Toa Fraser on DEAN SPANLEY, which starred Peter O'Toole, Jeremy Northam, Bryan Brown and Sam Neill. He also cast Sally Hawkins in LOVE BIRDS for producer Metcalfe and director Paul Murphy.

Hubbard has several films coming up for release in 2017: BITTER HARVEST, MY NAME IS LENNY, PILGRIMAGE, SALTY and CHURCHILL.

Among the numerous films he has cast are: THE BOURNE ULTIMATUM, THE BOURNE CONSPIRACY, KING KONG and LARA CROFT TOMB RAIDER.

Television includes DOWNTON ABBEY, AMERICAN ODYSSEY and CHASING SHADOWS



## **ABOUT THE COMPANIES**

### **About XYZ FILMS**

XYZ Films is an integrated content company whose mission is to empower visionary storytellers from every corner of the planet. As an independent production company and worldwide sales agency, the company is uniquely suited to identify talented filmmakers and bring their stories to life. XYZ was founded in 2008 by Nate Bolotin, Nick Spicer, and Aram Tertzakian.

### **About GENERAL FILM CORPORATION**

General Film Corporation is an Auckland-based production company responsible for 12 feature films and 10 tele-features, including THE DEAD LANDS, as well as DEAN SPANLEY, 25 APRIL AND BEYOND THE EDGE. In addition to 6 DAYS, GFC currently has MCLAREN and THE FREE MAN in post-production and is in production with CAPITAL IN THE 21<sup>ST</sup> CENTURY and WAYNE. GFC managing director Matthew Metcalfe is a former SPADA Independent Producer of the Year award winner.

### **About the INGENIOUS SENIOR FILM FUND**

Ingenious is a market-leading financial services group providing investment and advisory expertise and is the UK's largest independent investor in the country's creative industries. Films and television productions supported by Ingenious in the past include: The Dead Lands, Avatar, Life of Pi, The Best Exotic Marigold Hotel, Doc Martin and Foyle's War. Most recently, Ingenious backed The Fall (BBC 2's most watched drama) and The Heat (starring Sandra Bullock and Melissa McCarthy).

### **About LIP SYNC PRODUCTIONS**

LipSync Productions has provided investment and equity services for over 40 independent feature films and TV productions, offering financial, creative and technical support to filmmakers and producers. In its capacity as Executive Producer/Co-producer on numerous productions, LipSync's experienced staff are able to advise on all aspects of

production, from concept to completion, ensuring the client can be completely confident that every possible penny makes it into the image onscreen. LipSync's co-productions include *The Dead Lands*, *Mr Turner*, *A Little Chaos*, *What We Did On Our Holiday*, *X+Y*, *We Need to Talk About Kevin* and *Shame*.

**About the NEW ZEALAND FILM COMMISSION**

The New Zealand Film Commission invests in original and culturally significant films, encourages talented New Zealand filmmakers through developing career pathways and facilitating connections offshore, and works to increase the number of people seeing New Zealand films here and overseas. It supports the growth of economic activity and helps ensure New Zealand has sustainable screen sector businesses operating within an internationally competitive screen sector. The NZFC also helps negotiate co-production treaties and certifies co-productions and New Zealand films for tax purposes.

Recent productions include HUNT FOR THE WILDERPEOPLE, TICKLED, MAHANA and POI E: THE STORY OF OUR SONG.

**FRONT CREDITS  
LOGO ORDER**

<NZ FILM COMMISSION LOGO>

<INGENIOUS>

< XYZ FILMS >

<GFC FILMS>

**MAIN CREDITS**

GFC/Fightertown and Ingenious Super Film Fund

In association with XYZ Films, the New Zealand Film Commission, LipSync and Dog with a Bone Productions

a Matthew Metcalfe Production

Jamie Bell

Abbie Cornish

and Mark Strong

6 DAYS

Martin Shaw

Emun Elliot

Ben Turner  
Aymen Hamdouchi

Tim Pigott-Smith  
Robert Portal

Colin Garlick  
Andrew Gainger  
Martin Hancock

Casting Director Dan Hubbard CSA

Make Up, Hair and Prosthetics Designer Gabrielle Jones

Costume Designer Liz McGregor

Visual Effects Supervisor George Zwier

Music by Lachlan Anderson and David Long

Line Producer Catherine Madigan

Production Designer Philip Ivey

Edited by Dan Kircher and John Gilbert ACE

Supervising Sound Editor James Hayday

Director of Photography Aaron Morton NZCS

Executive Producers  
Nate Bolotin  
Aram Tertzakian

Executive Producers  
Peter Hampden  
Glenn Standring

Executive Producers  
Ian Dawson  
Norman Humphrey

Executive Producers  
Gavin Poolman  
Andrea Scarso

Co-Producer Norman Merry

Written by Glenn Standring

Produced by Matthew Metcalfe

Directed by Toa Fraser

## ROLLER

First Assistant Director	Hamish Gough
Production Supervisor	Donna Pearman
Finacial Controller	Di Magee
Line Producer - London	Donall McCusker

## CAST

Rusty Firmin	JAMIE BELL
Max Vernon	MARK STRONG
Katie Adie	ABBIE CORNISH
Dellow	MARTIN SHAW
Whitelaw	TIM PIGOTT-SMITH
Salim	BEN TURNER
Roy	EMUN ELLIOT
Faisal	AYMEN HAMDouchI
Ray	ANDREW GRAINGER
John Mac	COLIN GARLICK
Hector	COLIN MOY
PC Trevor Lock	TOBY LEACH
Bill - BBC Cameraman	MARTIN HANCOCK
Tom	XAVIER HORAN
Tak	TE KOHE TUHAKA
Colonel Rose	ROBERT PORTAL
MI5 Spokesman	WILLIAM CHUBB



Stunt Performers

MIN WINDLE                      HAYLEY STENT  
SAEED ZAMIRI                  CRAIG DUNN  
ALLAN SMITH                    ANDREW COTTLE  
TARAN HOWELL                  RILEY PHILLIPS-HARRIS  
JAY KEALY                        CHRIS BROUGHTON  
MUSTAFA DEMIRSOY              JACOB TOMURI

Stunt Riggers

KRISTIAN PAULLAY-BEAZLEY      AARON LUPTON

Additional Photography	TODD BILTON
2nd Assistant Director	KATIE TATE
Visual Effects Producer	PAUL DRIVER
Post Production Supervisor	GISELA EVERT
Supervising Art Director	MARK ROBINS
On-Set Art Director	ROSS MCGARVA
Off-Set Art Director	SETH KELLY
Art Director	JILL CORMACK
Assistant Art Director	MARK STEPHEN
Set Decorator	DAN BIRT
Set Decorator - Leadman	TANE JARRETT
Set Dresser / Buyers	ANGELINE LOO
	PETELO VAIHU
	TOM SAIPIETRO
Additional Set Dresser / Buyers	JUSTINE MUXLOW
	VERENA JONKER
Assistant Set Draper	ALANI McKENNA
Assistant Set Dresser	HAYDEN ROBINSON
Props Master	PHRED PALMER
Props Buyer	JIM ANDERSON
Standby Props	JAMES ROWE
Standby Assistant	JO SCHWARTZ
Art Coordinator	CATHY ADAMS
Set Design / Graphics	ZAHRA ARCHER
Storyboard Artist	PHILIP RIMMER
Art Runner	NGAERE ROBERTSON

Construction Supervisor	PHIL CHITTY
Construction Foreman	JASON JOHNSON
Carpenter Leadman	COLIN FERGUSON
Camera Operator / Steadicam	TODD BILTON
1st Assistant Camera - A Camera	HENRY WEST
2nd Assistant Camera - A Camera	JACOB SLOVAK
1st Assistant Camera - B Camera	WILLY PEARCE
SAM BAILEY	
2nd Assistant Camera - B Camera	GARY MATTHEWS
Data Wrangler	CHRIS LUCAS
Camera Trainee	STEFAN COETZE
Key Grip	GARETH ROBINSON
Best Boy Grip	CARL VENIMORE
Grip Assistant	TE RA TE HEI
Gaffer	PHIL TOTORO
Best Boy	DANNY FEPULEAI
Gene Operator	JASON KEREKERE
Rigging Gaffer	PETE GILMOUR
Lighting Assistant	HAYDN DUDLEY
	NICK RIINI
	PAUL ABBOTT
	HENARE MATO
Lighting Trainee	ELDON PARK
Costume Supervisor	PIP LINGARD
Costume Buyer / Assistant	EMILY CARTER
Lead Standby	JESSIE NOAKES
Assistant Standby	GEMMA HINCHEY
Costume Dresser	KELLY MARUMARU
Costume Cutter	JILLIAN CHITTY
Machinist	ROSIE GOUGH
Costume Runner	PARIS MITCHELL
Assistant Make Up and Hair Designer	DIANNE ENSOR
On-Set Supervisor	SUSIE GLASS
Make Up and Hair Artist	DEANNA HIGHSTEAD-JONES
Background Coordinator	ALY WEBBY
Additional Make Up Assistants	BRITTANY NGAWHIKA
	TIVESHNI NAIDO
	JEMIMA KEAN
Production Coordinator	KATE OLIVE
Assistant Production Coordinators	LESLEY HANSEN

Additional Travel Coordinator	TIM BURNELL
Production Secretary	ANDREW MARSHALL
Production Runners	OLIVIA MCCLYMONT
	CHRIS STEEL
	ALISON TITULAER
Accounts Assistant	AMY GRAHAM
Additional Accounts Assistant	MELANIE HAMMOND
3rd Assistant Director	MATT JOHNSTON
On-Set PA	MATT RAMSAY
Script Supervisor	KATH THOMAS
Story Consultant	RUSTY FIRMIN
Researcher	ANNIE BATES
Production Sound Mixer	ADAM MARTIN
First Assistant Sound	KYLE GRIFFITHS
Additional First Assistant Sound	EOIN COX
Second Assistant Sound	KATIE PATERSON
Location Scout and Manager	BENNY TATTON
Locations Coordinator	BROOK SPARKS
On-Set Locations Manager	ANTHONY FAIFAI
Additional Locations Scout	BRETT HIGGINSON
Armourer	GUNNER ASHFORD
Weapons Engineer	MARTIN BATH
Special Effects Supervisor	DEAN CLARKE
Workshop Foreman	PAUL VERRALL
Senior Special Effects Technician	DOUG FALCONER
Special Effects Technician	JUSTIN STOGDALE
Additional Special Effects Technician	RYAN VERRALL
Special Effects Assistant	JOHNNY WHEELER
Ordnance Consultant	GARY LALL
Special Team Uniforms and Equipment Advisor	SIMON ROBERTS
Painters	LUCY BOWDEN
	NIGEL ROBERTS
	SAM TACK
Set Dresser Paint Assistant	ANITA VAN ESSEN
Set Decorator Painters	NOEL BURKE-GAFFNEY
	GILES SMITH
Head Scenic Artist	LAURIE MELEISEA

Key Scenic		DUANE AGATE
STEVE WILSON BEN CLIPSON	Carpenters	JAMES CLUNE STEVE BUSCKE
SHAMUS BUTT ARLEN JAMES	Trades Assistant	DILLON FEENEY MAX MAHON
Safety Supervisor Safety Coordinator On-Set Safety Supervisors		STEVE JENNINGS ROBERT GIBSON PAUL ULENBERG MICHAL VINS
Boot Camp Safety Supervisor		TUI TIMOKO
Unit Manager Unit Assistant Swing Captain Security Services Catering Services		PAUL FLEMING DARREN HOWMAN NEIL ASKEW KNIGHT SECURITY MARVEL KITCHEN
Casting Casting Associate Casting Assistant	DAN HUBBARD, DAN HUBBARD CASTING GEMMA STYLES, DAN HUBBARD CASTING CLAIRE ROBINSON, DAN HUBBARD CASTING	
Casting Associates - New Zealand	SUZANNE McALEER, REEL WORLD CASTING ADRIAN DENTICE, REEL WORLD CASTING	
Casting - Australia	STEVIE RAY, McGREGOR CASTING KIRSTY McGREGOR, McGREGOR CASTING	
Arabic Translator Farsi Translator Dialogue Coach Dialogue Coach to Ms Cornish Arabic Dialect Coach Farsi Dialect Coaches		ALFABETA TRANSLATIONS IBRAHIM KASEMI CAMERON RHODES GERRY GRENELL ANNA GAILANI MINOO GORGANI MAJID GORGANI
Personal Assistant to Mr Bell Personal Assistant to Mr Strong Personal Assistant to Ms Cornish Personal Trainer to Ms Cornish		SCOTTY CHIPLIN MATT WASS NICOLE VAN HEERDEN JOSH RANDALL

Personal Assistant to Mr Shaw

DARREN YOUNG

Unit Publicist  
Stills Photographer  
EPK Producer

SUE MAY  
JEN RAOULT  
PHILL PRENDEVILLE

#### LONDON UNIT

Production Manager

STEPHANIE BAMBERG

Locations Manager

CHRIS BUNYAN

Art Director  
Props Master  
Set Dressers

JON BUNKER  
LISA BRENNAN  
ELLIOT TURNER  
SAM GIBSON

Props Buyer  
Standby Props  
Art Assistant

CASSIE SMITH  
STUART DANIELS  
MATILDA DRAY

1st Assistant Camera - A Camera  
2nd Assistant Camera - A Camera  
1st Assistant Camera - B Camera  
2nd Assistant Camera - B Camera  
Data Wrangler  
Camera Trainee

JULIA GREEN  
JAMES MALMATINAS  
BEN PLANT  
BEN FOAT  
SIMON BROOKS  
LORENA PAGES

Key Grip  
Grip  
Grip Assistant

ED LANCASTER  
NICK TEULON  
CHRIS COLE

Gaffer  
Electricians

RICHARD OXLEY  
PAUL MOLLOY  
PAT O'FLYNN  
KEV McFADDEN

Generator Operator / Electrician

Costume Supervisor  
Costume Buyer  
Costume Standby - Extras  
Costume Assistant  
Costume Dailies

JESSICA O'LEARY  
EMILY-ROSE YIAXIS  
VERIDIANA FERRAZ  
HANNAH BARRETT  
MAX HUNT  
NATALIE WILLIS

Make Up, Hair, Prosthetics Designer  
Assistant Make Up and Hair Designer

GABRIELLE JONES  
DIANNE ENSOR

Make Up Artist - Lead Cast	LAURA SCHIAVO
Make Up Artist	TANIA RODNEY
Make Up Artist - Crowd	KATIE BEVERIDGE
Make Up Trainees	
MARGA SANCHEZ	DIANDRA FERREIRA
LUCY GOLDING	ALICE PORTER
Assistant Production Coordinator	JESSICA WOODLAND
Production Runner	GERALDINE FERAUD-
MINICONI	
Accounts Assistant	ANNIE BATES
Additional 2nd Assistant Director	TAMARA KING
3rd Assistant Director	ALEX JORDAN
Crowd Coordinator	ROGER EVANS
Set PA's	GEORGE HORTH
	PARESH DAYALJI
Production Sound Mixer	PAUL PARAGON
First Assistant Sound	CHRISTOPHER ATKINSON
Second Assistant Sound	TOM WHETMORE
On-Set Locations Manager	OWEN HUNTER
Unit Manager	MARK GORMAN
EPK Camera	TOM ROWBERRY
Armourers	RICHARD HOWELL
	GUY BARNFIELD
Armourey Services	FOXTROT PRODUCTIONS
Transport Captain	MARK BEETON
Unit Driver	GLENN CHARTER
Camera Truck Driver	CHOPPER
Health and Safety Officer	MICK HURRELL
Unit Nurse	CHARLI HARRISON
Trainer to Ms Cornish	CHRIS MILLER
Location Security	MK1 SECURITY
Traffic Management	HERTS TRAFFIC
MANAGEMENT SYSTEMS	
Locations Equipment	SUPPLY-2-LOCATION and LOCATION
ONE	
Catering	J&J INTERNATIONAL CATERING
Lighting Equipment Supplied by	PINEWOOD MBS
Grip Equipment Supplied by	ALPHA GRIP

Crane Supplied by

ARRI RENTAL

## POST-PRODUCTION

### POST PRODUCTION BY LIPSYNC POST, LONDON

Facility Director

LISA JORDAN

Senior Post Producer

PAUL DRAY

Post Producer

KESHIA AGYEI

### DIGITAL INTERMEDIATE BY LIPSYNC POST, LONDON

Head of DI

JAMES CLARKE

Colourist

JAMIE WELSH

DI Coordinator

LIZZIE NEWSHAM

Senior Online Editor

WILL CHETWYND

Online Editor

BEN NORTH

DI Department Data Ops

THOMAS WADDINGTON

REUBEN YARWOOD

JOSH KELLY

KATIE CROFT

Head of Technical Support

RICK WHITE

VT Operators

MARK LANGLAY-SMITH

CALLUM GRANT

### SOUND BY LIPSYNC POST, LONDON

Re-Recording Mixer

ROBERT FARR

Additional Re-Recording Mixer

JAMES HAYDAY

Supervising Dialogue/ADR Editor

BEN TAT

Dialogue Editors

BRIAN GILLIGAN

MICHAEL MAROUSSAS

MATTHEW SKELDING

Foley Mixer

BEN CROSS

Foley Artists

IAN WAGGOTT

Foley Supervisor

PHILL BARRETT

Voice Over Newsreader 1

LUCY RUSSELL

Voice Over Newsreader 2

WILLIAM OXBORROW

Voice Over Newsreader 3

GARETH ARMSTRONG

Scotland Yard Radio Voice

GEORGE BOOKER

### TITLES BY LIPSYNC DESIGN, LONDON

Head of Design

HOWARD WATKINS

Design and Animation

SIMON EDWARDS

JULIA HALL

VISUAL EFFECTS BY LIPSYNC POST, LONDON

Head of Visual Effects	UEL HORMANN
Visual Effects Production Manager	BELINDA CUMMING
Visual Effects Coordinators	GEORGE STONE HAZEL WRIGHT
CG Supervisor	IAN WARD
CG Artists	GILLIAN BEST WILL BROADBENT ANDRES CORON TOM COWLISHAW JAMES EISLER SIMON GOODCHILD DANIEL McDONALD HOWARD MARGOLIS
Digital Matte Painters	DAVID GIBBONS CLARA PARATI
Compositing Supervisor	ANDY QUINN
Compositors	ADRIAN BANTON LUKE BUTLER KIA COATES KRYSTAL GALLEY YUKO KIMOTO NIKOLAY KOLEV JAY MURRAY GARTH REILLY DAVID SHERE TJ SINGH KATHY TOTH KAREN WAND
Pipeline Engineer	ASHLEY RETALLACK
Systems Administrators	OLAF RAZZOLI RIAZ BUTH

OFFLINE EDITING FACILITY - IMAGES AND SOUND, AUCKLAND

Head of Images	GRANT BAKER
Post Production Supervisor	PAUL SMITH
Data Management	TRISTAN SIMPSON
Technical Support	ANDREW ROSS
ADR Supervisor	STEVE FINNIGAN
Additional Editing	BRENDON CHAN
Assistant Editors	DAPHNE TYCHOGIORGOU
	CRAIG JAY
	SIMON BROOKS
Subtitles	ABLE
Arabic Translator	ANNA GAILANI

### SOUNDTRACK

Music Composed by Lachlan Anderson

Percussion, Synthesizer, Piano, Lap Steel	LACHLAN ANDERSON
Guitar	LEE TESCHE
Violins	CHARMAIN KEAY
	JIWON LEE
Viola	SOPHIA ACHESON
Cello	PAUL VAN HOUTTE
	DAVID LONG
Percussion	SIMON GOODING
Trumpet	STEVE ROCHE
Copyist	LACHLAN RADFORD
Ensemble Producer	CLAIRE COWAN

Ensemble recording by Simon Gooding at The Lab Recording Studio, Auckland  
and mixed by Simon Gooding at Big Pop Studio, Auckland  
Surround 5.1 score mix by Graham Kennedy at Park Road Post, Wellington

Music Composed by David Long

Cello, Guitar, Synthesizer	DAVID LONG
Drum Programming	STEPHEN GALLAGHER

Score recording and production by David Long  
Surround 5.1 score mix by Graham Kennedy at Park Road Post, Wellington

Completion Guaranty	ANNI BROWNING of FILM FINANCES
Legal and Business Affairs	MATT EMERY of EMERY LEGAL
Insurance	SHARLENE McDONALD of CROMBIE LOCKWOOD

Auditors - New Zealand  
Auditors - United Kingdom

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THE DOLLY DID IT

FOR GFC/FIGHTERTOWN

Managing Director  
Head of Production  
Production Coordinator  
Production Assistant

MATTHEW METCALFE  
DONNA PEARMAN  
LESLEY HANSEN  
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FOR DOG WITH A BONE FILMS

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FOR XYZ FILMS

NATE BOLOTIN  
SIMON DE BRUYN

TODD BROWN  
NICK SPICER

ARAM TERTZAKIAN

FOR THE NEW ZEALAND FILM COMMISSION

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Hayley McAleese	St. Nicholas Preparatory School
International Spy Museum	The Daily Mail
Jason Blackiston	Tony Moore
Jeff Benton, Hooked on Power	Westminster City Council
Kush Varia	

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Produced by Dog With A Bone Productions Limited

A New Zealand / United Kingdom Co-production

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6 DAYS  
(in style of main title card)

