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a PARALLEL FILMS and PICTURE FARM production

ESCAPIST

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Produced by
ADRIAN STURGES & ALAN MOLONEY

Written by
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Co-Producer
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Executive Producers
BRIAN COX
TRISTAN WHALLEY

Starring
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SYNOPSIS

Frank Perry (Brian Cox) is a lifer; in prison for the rest of his natural born days. He's never had a problem with that: he did the crime; he'll do the time. Until now. He receives a letter telling him that his only and much loved daughter is critically ill following an overdose. He knows that he must see her and to do that he'll have to escape. But he can't do it alone. A motley crew of younger associates is assembled to enact his plan: **Lenny Drake** (Joseph Fiennes), **Brodie** (Liam Cunningham), and **Viv Baptista** (Seu Jorge). As they prepare to break out Frank's focus is distracted by the arrival of a young con **James Lacey** (Dominic Cooper) – a reminder of days long lost. As the new kid on the block Lacey also attracts the sadistic attention of **Tony** (Steven Macintosh), the drug-addict brother of wing-king **Rizza** (Damian Lewis). Personality conflicts put the escape in jeopardy and Frank is forced to find the energy and courage of the man he once was.

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ABOUT THE PRODUCTION

Producer Adrian Sturges describes *The Escapist* in unusual terms. “I think it’s a very emotional story. On one level the film could be seen within the genre of prison escape movies, but on another its unusual structure takes it somewhere else. The film is a puzzle and we ask the audience to put the pieces together themselves, but for me that’s not just a stylistic exercise; when the puzzle is finally complete we see Frank’s journey for what it really is, not just a journey from confinement to freedom but the redemption of a man.”

When Rupert met Brian

The origins of *The Escapist* lie in a short film called *Get the Picture* made by director Rupert Wyatt (and producer Adrian Sturges) intended as a show-reel from which he hoped to develop a feature project. Rupert explains, “I made a short with Brian called *Get the Picture* and it was the opening scene of a feature film, set in a war zone which I was hoping to make and we’ve remained friends ever since.”

“When I was talking to Brian about getting a first-feature off the ground, he suggested writing something with a very strong central character that he could play. Well, it’s not every day a director gets an offer like that from an actor of that stature, so I went home and I was thinking about a film which would be contained and which I could get finance for. Brian and I had had long conversations about the Hollywood greats like Spencer Tracy and Bogart and Wayne and so my mind went towards a genre subject and the prison one was one which I’ve always loved. So I quickly wrote a draft of *The Escapist* and sent it to Brian, very anxiously, wondering if he’d like it. And he immediately wrote me a very nice email saying he loved it and here we are! So he was the inspiration for it and he’s stuck by it ever since which has been fantastic.”

Producer Adrian Sturges admits that “Brian’s casting drove the development of the project. We were quite conscious from the beginning of the kind of budget we could

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raise for a first time feature director so we deliberately went about creating a very contained story; and well, it doesn't get much more contained than prison! But it's also a genre that Rupert has liked for a long time and which Brian is passionate about, so it's a good match." Sturges adds that "Brian's involvement got the project properly under way and Rupert and I began to look for a prison to film in; the location being a leading character in its own right. Having failed to find anything really cinematic in the UK we went to Ireland where we'd heard about Kilmainham jail. We were then fortunate enough to meet and go into partnership with Alan Moloney and Susan Mullen and their company Parallel Films, one of the leading production companies in Ireland. Parallel became completely involved in the production, securing finance in Ireland, and the film – which shot mostly in Dublin with an Irish crew and in London for the escape sections – became a true co-production between the two countries."

Brian Cox doesn't need to prove his capabilities as a screen actor, having established himself as one of the most versatile and in-demand actors working in movies today. Why was he so enthusiastic about working with Rupert? "We did a short film with which won some prizes. I remember that when we shot that I had the flu and he lost his first assistant and it was raining. I saw him through a fog but he was in overdrive and worked brilliantly under pressure. We talked about working together on a feature and then he gave me this great script. There's not a bit of fat on it. And the original script had everything in it; it doesn't explain or show it just does. It's really a wonderful gift he's given me."

Cox continues, "The thing that sold me on the script was this man was virtually silent for the whole film, all internal and then at the end of the film everything is unleashed, when he talks to the king of the prison. In a way he wants to explain something very profound, which I think the audience will love. To me it's kind of epic, it's like Spencer Tracy's last speech in *Guess Who's Coming to Dinner*. The story has a mythical quality crossing Hades to reality or redemption."

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Cox plays Frank Perry, a 'lifer'; a prisoner who has been in prison so long that he is completely institutionalised. Yet something happens to him to reawaken his passion for life.

Cox explains, "He's a guy in need of redemption. He's at a point now where he's kind of settled to his fate but he realises that the world is not just about him and it has been for so long. He has a daughter who he hasn't seen since she was about six. And at the point where the movie takes place he's reached a crisis and he decides that he has to see her so he wants to get out. But also I think the thing that's working on a subconscious level is that he's just had enough. He's got to get some fresh air. He can't go on in this state. So the whole story is driven by him. It's his vision. And then along the way he finds that redemption comes from an unexpected place, from the young lad Lacey [played by Dominic Cooper], who reminds him of himself. It's a great story."

It was Cox, of course, who first brought to the screen one of the most famous prisoners in film history; Hannibal Lector in *Manhunter*. What challenges does playing a character 'on the inside' bring to an actor? "The thing about being a prisoner is that it's very precise; the fields of reference are very particular. It's like courtroom drama. There are many elements of cliché, it's a very clear game and therefore in terms of creativity it gives you a very limited sphere to work within. You can't be glamorous. It keeps you very centred." And in portraying Frank, he believes that the key is a kind of distance. "The guys who are in control are quite decadent; like some nutty Roman emperor. Within that system they've been allowed to achieve that kind of power because no-one else is interested. Frank is old world; these guys are younger and corrupt. That's what's fascinating to me; that hierarchy is a given and it's wonderful to be working in a world like that."

Reflecting on his recent string of successes and how this film relates to the kinds of characters with which he has become associated, Cox admits that "Frank is a bit different from the kinds of roles I get cast in nowadays and in a way its closer to

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what I wanted to be as an actor. He's much more feminine; he's a tough but sensitive man and it's in the line of those great or Mitchum or Brando characters that I loved so much growing up."

An Ensemble Cast

Brian's belief in Rupert and Rupert's belief in his project has attracted a cast of outstanding acting talent to *The Escapist*, all of whom are very excited about working on what is after all a low budget feature. "Brian's presence has been massively helpful in attracting other talent and commitment," says Adrian Sturges, adding "It's great to have him as a focus of the group but it is very much a group. It's a very nice mixture of experienced and younger talent. It's tempting to restrict your cast to people you know but we really wanted to get as international a cast as possible and we're particularly excited to have got Seu Jorge from Brazil."

Joseph Fiennes plays Lenny

"Lenny is a quiet, introvert kind of guys who harbours a tenacity and deep sense of revenge. He's pretty dark, pretty solitary. But in the journey of the escape he opens up a bit. There's one very nice moment where he extends his hand to Viv; he contradicts himself and finds some small element of redemption."

Did he have to do any special training for the fight sequence where he has to knock out his opponent's tooth? "Well, not really. I wondered what kind of fighter Lenny would be – would he have some kind of training - a boxer, jiu jitsu, karate or whatever. And I thought he might be more mui Thai – elbows, knees, pretty ruthless, so I took some training in that. He gets pretty badly beaten up but I wanted to have some defensive moves that would give you an insight into the kind of guy he is.

"What I like about this film is that it's all about allowing the viewer into the internal mechanics of the characters. The less exposition, the more riveting it is, the more freedom you have as an audience. There's very little explaining to the audience, there's no way the audience is told how to feel."

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“I love working with this group,” says Joseph of the ensemble cast. “Film has a horrible habit of isolating the actor and I love ensemble work. As a theatre actor I love feeding off other actors; it’s great to be reminded that the narrative is the lead and you’re only there to serve it.”

Dominic Cooper plays Lacey

“Lacey has quite a rough time really. I think that he probably should not be in prison; he’s made some kind of wrong move and ended up there but it as a mistake. He’s very young and I think maybe he did something like armed robbery. But of course he makes matters much worse once he gets inside and things could end up very badly for him except that he’s given a real gift and is given the possibility of escape. Maybe he least deserves it – compared to the rest of the guys – but he becomes a kind of figure of redemption.

Of all the film’s characters Lacey develops the most. Dominic agrees. “He grows from a boy to a man but at the same time I didn’t want him to be a stereotypical innocent or ‘virgin’ to begin with. It’s been about finding that balance.”

A task not made any easier by the fact that so much of the film is sub-verbal, communicated in nods and looks. “The script is so specific, so tight, you have to breathe a lot of life into the character,” admits Dominic. “What I’ve realised is that as an actor you can hide behind dialogue or use it to discover your character but here you have to be on top of the character from the very beginning.. As an actor you’ve got to remain completely and utterly focused. I think the audience has to be quite involved with the story, there’s not a lot of spoon-feeding. You’re not given a huge amount and I really like that.”

And what about playing a young prisoner? Dominic experiences this perhaps more physically than the other cast members. “The only downside is that my character is constantly being beaten up and thrown around which isn’t much fun. The other day Brian just gave me a great thump in the face – I know he was just being a bit

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'method' but boy did it hurt. It was great for the scene and I really needed it but it was really painful. It could not be less glamorous; this acting job. Between being beaten and raped and running around in sewers with a bunch of guys; well . . . it's not Hollywood."

Liam Cunningham plays Brodie

"He's one of these poor misunderstood guys," says Liam of his character, an Irishman imprisoned in an English jail. "Brodie's one of the old-style Irish guys who went to England, found himself in a particular situation. He probably had a problem with alcohol; that's how I've imagined him anyhow. He's a proud man, he didn't take any crap from anyone and I think that's how he's ended up in prison. You don't know much about any of the characters; they exist in the moment."

How does he become involved with the escape? "Well, he's got this bizarre relationship with Frank. They're the only two in it that you could describe as being any shape or form friends. He worked in the sewers for a long time and I think it drove him mad. He kind of gets involved because he understands in a way Frank's dilemma and Frank's not going to be able to get out without him, so he decides to go along with it. The thing that's interesting about this film is that these kinds of stories are usually about a bunch of buddies but the lads in this have no time whatsoever for each other. Brodie can't stand Lenny. They are all kind of laws onto themselves. Brodie is the most gregarious of the lot."

Cunningham says he wanted to do the film because he was impressed by the way Rupert has breathed new life into a familiar format. "It's an interesting journey that they're all on. The prison break story has been done before but never in this way. The plan is meticulous. They've got about 5 minutes and a number of things have to go incredibly well in order for them to get even beyond the perimeter of the prison. And the way the story is told in flashbacks makes it very interesting; you're never completely sure what's going on."

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Liam has enjoyed the reality of a shoot where little or no CGI or high-tech special effects have been employed. “I’ve worked with effects before which you really had to act with . . . they were so unconvincing. But for instance, breaking through the wall was quite a job. We were going at it full tilt for ages; we all got really caught up in it and we went at it and got completely carried away. In the scene we’re being chased and so with all the effort, the blood was up and we went for it! It was a great bit of acting because we didn’t have to pretend we were working hard through a thin piece of plaster . . . we were hammering for all we were worth!”

Seu Jorge plays Viv

“For me it’s wonderful to be here; I think I’m the first black actor from Brazil to make a film in UK. And I think this is really important, maybe in 10 years, especially for black actors from the favela where I come from to have this example, to have this possibility.”

Of his character, Seu Jorge says: “Viv is a cool guy. He wants to stay out of trouble; sometimes he gets pulled into it but he wasn’t to stay out of things. Lenny is brutal but Viv wants to keep a low profile. Everyone is a bit strange but he wants to be normal; he tries to dance to the music, you know? He’s not in control of his life; he just delivers the drugs. He doesn’t use it. And then he’s given this possibility to escape. He has someone outside waiting for him, so he goes along. He’s a dreamer.”

What did Seu Jorge think about the script when he first read it? “Well, that’s a funny story. The script was first sent to me in English and I had it translated. But the guy in Brazil who translated it made his own version of the film! A very personal film! He created new lines, new dialogues and arguments . . . he made a new *City of God*. It was a completely Brazilian version. He’s the worst translator ever! I read it and it didn’t make any sense from what I was told about the film!”

“I understand English much better than I speak it; I’ve only begun speaking it the past year. So here I know the overall story but not in great detail. But that’s fine for

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me. When I made *City of God* I just knew my part, not the film. There was no script, so I just told my true story. They got all the actors from the favela and most of them couldn't read so it was almost all completely improvised. I didn't know what else what was happening in the film. But it makes a better film I think. You are more in your part; you don't need to know everything.

Damian Lewis plays Rizza

"It's an important but small role," admits Damian of his character.

"I see Rizza as the evil centre of the prison. He's a self styled prison boss, he's running the prison from the inside. He has to control his younger brother who's a loose cannon."

"Rizza is an unusual kind of figure in the prison: the prison and the people inside the prison were his boys and that's how he wanted it to be. He never wanted his authority challenged; he'd do anything to maintain that status quo. It's quite an effeminate role and that ties in nicely with the brother. There's malevolence but effeteness at the same time."

Damian especially enjoyed the moral ambiguities of Rizza. "He's very affectionate about his brother – he'd do anything to protect him but he's utterly ruthless. You have to be to remain at the top in this setting. He does business daily through violence and intimidation, but I liked the idea that there was something effeminate about him – something preening and self-regarding. He's a thug but also a weird feminine sophistication."

Rupert Wyatt : First Time Director!

"The schedule has been a nightmare" – admits Brian Cox, with characteristic candour – "and Rupert has somehow managed to pull it off! He's just fantastic. Yesterday we had to run down a tunnel, have a fight and break down a concrete wall. We shot everything in one day, which is completely different from working on a big-budget film. For an actor it's wonderful because you are very much in the moment as

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opposed to spending half the day setting up for a two-second shot. It's straight onto the screen. Liam Cunningham (Brodie) adds, "I've very rarely seen a director as well prepared who has covered all the angles. If I was going to be in jail Rupert would be the man I'd want to get me out! His research is impeccable. His planning has to be even more meticulous than the guys escaping because he has to know all the angles of the shots as well as the route! Because of the nature of this piece – the structure of the narrative, we frequently have to ask him where are we now, what's going on and he's always right there ahead of you. And believe me that is not as common as you might think; a lot of sets the last thing the director is thinking about is the actors and the development of the character!

Producer Adrian Sturges adds, "Rupert's strength as a director is the determination he brings to his vision. He really is unshakable, very hard working and committed. There aren't as many British directors who are as visual as he is; he's a total cineaste, has a huge range of reference, and wants to do something where his signature is all over it. And that enthusiasm rubs off on everyone involved."

DIRECTING *THE ESCAPIST*

Rupert talks about some of his inspirations and ambitions in directing *The Escapist*.

A Contrast of Styles: "Well, I love prison escape films in general. But I didn't want to make *The Escapist* in the American style which tends to gloss over a lot of details. There were several French films which were my models such as Jean Pierre Melville's *The Red Circle* or *The Samurai*. These are really meticulous films which focus on the details of the escape and I like that. I also wanted to convey a place where time stands still, as it does in prison, through a very static camera style and then contrast that with the speed and urgency of the escape. So the film cuts back and forth between these two styles. The escape should be seen and not heard and that's allowed us to have a very mobile and fluid camera which moves around the characters. And in the prison scenes, particularly with this sort of cast, the shots

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reflect the incarceration of the characters, so the two styles work together to tell the story.”

Creating the Look: “The Director of Photography [Philipp Blaubach] and I have worked together since 1999 so we understand each other very well by now. We met and did a short film and we’ve worked together ever since. Philipp has this extraordinary ability to see everything in terms of light and he’s done a tremendous job here; he’s achieved exactly what I wanted. I particularly wanted to avoid the whole cold, sanitised feel of a typical British prison which can be very whitewashed and flat. The inspiration is much more *Midnight Express* or South American in terms of look; very hot, overcrowded, everybody sweating. And we wanted to costumes to blend in with the prison, and Maeve has done a brilliant job there.”

Developing the Structure: “The structure of *The Escapist* was inspired by a famous 19th century short story called *An Occurrence at Owl Creek Bridge* by Ambrose Bierce – a copy of which Frank carries around. That story’s denouement hinges on the fact that the hanged man’s apparently near-miraculous escape is suddenly reversed and explained as hallucinations occurring in the moments before his death. It’s a story I’ve always really liked. Films like *Sixth Sense* and *Memento* have also drawn on that source but I didn’t want to use it simply as a gimmick. Really it’s bound up with Frank’s relationship with Lacey - he reminds him of the young man he once was - so the structure is concerned with time and the possibility of doing things over again; doing things differently. So I think it’s a legitimate use of the source which makes it more than just a clever device.”

Involving the Audience: “It’s a real danger in a film where so much is suggested rather than said – especially when you’re working on a schedule of 26 days – that the audience might miss the key moments in the story. All the decisions that Frank makes are really to himself – for instance when he learns when his daughter has died – and that’s where an actor like Brian Cox comes in. He has the ability to tell you a

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story just by the way he behaves and looks. But it's a very fine line for a director because you don't want to confuse the audience."

The Great Escape: "I did 10 drafts on the script and mostly that was concerned with getting the details of the escape right. Myself and Daniel Hardy (co-writer) talked about this a great deal from the very beginning. The laundry room was obvious starting point since Frank works there and then one by one he gets other people involved because each one of them is needed for a particular reason. Every time I found a solution I had another problem. For instance I came up with the idea of the steel cap in the laundry room but then had to solve the problem of how you could cut through it which led to the fight between Lenny Drake and Two Tonne because Lenny needed to get a diamond. But I couldn't reveal all that too soon . . . so the development of the script was shaped by largely practical issues but also by maintaining a sense of suspense and drama. And it then became the big action scene set in the prison which was important to showing the kind of world these men inhabit. All of that developed out of the steel cap as the point of escape."

Opening and Closing Songs

There are only two songs used on the soundtrack of *The Escapist*; but like every other element of the film they were chosen with great care and deliberation. That legendary 'poet of Holy sinners' Leonard Cohen, is heard in the film's opening scene while one of the world's greatest rock bands, Coldplay, provided a track for the film's closing. Rupert explains the origin of each:

"I wanted to start the film with a sense of the story's circularity so originally I had the idea of coming in on the sound of a ticking clock but then I felt that it needed something extra.

Cohen's song *The Partisan* has such dignity and determination and the lyrics are a very good match for the way Frank is feeling and the kind of person he is: 'There were three of us this morning/I'm the only one this evening/but I must go on/the

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frontiers are my prison.’ It’s sung in the first person which is perfect for starting a film on a man’s face. It’s as if Frank is singing the song himself. And it’s got a strong sense of masculine purpose tinged with tragedy which is just exactly what I wanted. So we were very pleased to be given permission to use it.

In the case of the closing song, through our music supervisor we got in touch with Coldplay and they saw the film a couple of times and liked it very much and so they offered us a new song inspired by the film. It’s going to be a track on their new album so we’re absolutely delighted with that gift.”

PHOTOGRAPHING *THE ESCAPIST*

Philipp Blaubach, Director of Photography of *The Escapist* had worked on all of Rupert Wyatt’s shorts including *Subterranean* and *Get the Picture*. “We wanted to give *The Escapist* a classical feel,” he says, “and make it somewhat ambiguous as to what period the film is set. As well as being trapped in prison, the lifers are trapped in a time capsule, as it were, with their memories stuck twenty years ago. This idea was reflected in the lighting as well as the design; almost all the light used in the film was tungsten – we did not want to feel any presence of daylight, which symbolises the outside world and freedom, whereas we felt artificial lighting works better for the idea of incarceration and the unnatural world of prison. What helped us a great deal to achieve this was the fact that we could schedule all the scenes at Kilmainham Jail as a night shoot, so we could start from black and create the lighting entirely ourselves – we treated the Jail as our studio in a sense.”

The escape sequences presented their own challenges – “In one of the escape sequences the escapists use a homemade torch made out of smuggled radiator parts and animal fat. We tried various designs to replicate this and managed to use it as a primary light source. The Super 16mm film stock from Kodak we were using handled this very well which is quite amazing when you think that five escapists are illuminated by just one torch. Being Super 16mm we were a little concerned about

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the level of grain but it actually helps – there are very few female characters in the movie and the grain gives it an air of rough masculinity.”

DESIGNING *THE ESCAPIST*

PRODUCTION DESIGN

Jim Furlong, Production Designer on *The Escapist*, had something of a head-start when it came to designing and constructing the sets for the film. “I was born in a cottage outside Mountjoy Prison in Dublin because my father was a warden there, and when I was about 2 he was appointed governor of a borstal in Co Tipperary and the prison there was something like the set we have here. When I read the script and talked to Rupert - who had done so much research - this was something I felt really excited about doing. I just wanted to get started on it.”

Q What was the biggest challenge in creating the sets for the film? “The big challenge was a very small budget and a very short time-frame. The challenge was to turn a disused cigarette factory into a high security prison in a couple of weeks! We worked breathlessly to get this job done and try to give back to Rupert the amount of detail he envisioned for the film. And we’ve succeeded most of the time.”

Q What design references were used?

Jim explains that in creating the prison set he was not attempting to reference an actual historical period or setting. “It’s not a set from a particular era or place; really it’s a prison that doesn’t exist. It’s a prison that time forgot. We didn’t want anything in it that would lock us into any particular time or era so there are no posters for instance in the cells.”

“We used Kilmainham Jail (in Dublin) for the landings and wide shots but because it’s a national monument we couldn’t film in the cells so we built all the interiors on site in the disused factory. And we’ve also used some really good locations in London including a disused tube station where we had a 4 hour frame in the middle of the night to shoot where we can get on the tracks; just exactly like in the story.”

Q How complex were the mechanics of the escape to create?

“Well it wasn’t as tough on me as it might have been,” admits Jim, “because Rupert had every detail worked out and we had to bring his vision into our situation. But it took us time to work our way through the film; a bit like the prisoners trying to escape! It was very intricate; there was a lot of detail between the lines. A lot of the action of non-verbal so we had to create a strong and convincing environment – the laundry room, the torches, the tunnel, the chapel, the hiding places and so on. And we were under a good deal of pressure.”

COSTUME DESIGN

In creating the costumes for *The Escapist*, designer Maeve Patterson explains the particular challenges of a prison film. “We’re sort of restricted in what we can do by the setting. We sourced 250 white boiler suits and we dyed them all one neutral colour - yellow - and then work on each of them individually. So some characters stand out whereas others begin to disappear into the walls. There are different groups within the prison population; the junkies, the lifers and the regular cons, so they are all indicated by altering the colouring of their costumes.”

In deciding on a colour scheme for the costumes, Maeve says that “Rupert wanted to give the prison a warm, steamy, kind of Cuban feel so we’ve gone for colours which turn up the heat. In the prison where we shot, all the laundry rooms were under the floor so the steam would rise up through the balconies to heat it and we wanted to intensify that atmosphere. We didn’t want the typical blue denim uniforms. When I was in Grenada recently I picked up a lot of shirts to get a colour palette for the costumes.”

Q What has been the most intensive part of the costume design process?

“Well we have spent weeks working on the uniforms - dyeing them and washing them and rubbing dirt into them - breaking them down so they look really lived in. And then we individualised each costume a little because in prisons there’s a great

sense of competition in the way you look among some prisoners. So we had some of our prisoners develop their own 'look' to bring out their characters a bit."

Q How were the Prison Officer's uniforms styled?

"Rupert liked the look of *Midnight Express* but when I looked at the prisoner officer uniforms in that film I wasn't convinced that they'd work here for us. So what we have here is a more universal look; French Gendarmes trousers with Turkish prison-officers shirts and generic badges. So it's very deliberately non-specific. We tried boots and belt and so on but we've pulled it back to make it less showy."

Q How do you begin to design for so many different characters?

"We've talked a lot with each actor about their own idea for their costumes; it not just me making things and putting them on people; it was very much a collaborative process. Joseph Fiennes for instance wanted to make his character a bit of a recluse so we gave him a sleeveless hoodie."

Q What considerations did you bring to bear on Frank's costume?

"Brian Cox's character Frank is a 'lifer'; he's been in prison for years and years so he's more settled in his ways. His costume is not dirty or dishevelled and he tries to make his existence as comfortable as possible. So occasionally you'll see him wearing a shirt, as opposed to a boiler suit. But then when he gets the idea of breaking out you begin to see a change in his costume; he starts to wear a shirt and trousers more. He anticipates his life outside in his clothes; he rediscovers a will to live. He's getting dressed up to live."

Q How did you design for 'Mary'?

"Mary the prison transvestite was a lot of fun to design," admits Maeve. "We had to figure out how she could be a prisoner and still look good. So I came up with the idea of making her uniform a bit sexier; based on what she had and adapted. So the trousers and shirt are reconfigured."

EDITOR

Joe Walker is the editor of the film. In such a complex narrative, switching between a large group of characters, much of it told without dialogue, moving back and forward between two different timeframes and setting, where does an editor begin?

“It’s like a big block of stone – you have to knock some shape out of it without damaging it. There were some things that worked in the script but didn’t really work in the way you might hope once they are shot. Apart from wanting to tighten up some things or change the order of shots, there was a lot of trying to stagger the information in an interesting way so you try to make the audience ask a question and deliver the answer at the right time. Also to make sure that the ending of the film delivers an answer to quite a lot of questions that are raised by then.”

“The tunnel scenes have their own momentum by nature of the fact that there is very little dialogue and you have the audience willing them through the tunnel – originally they were peppered throughout the film but we found that it interfered with the tempo of what was going on in the prison scenes so we changed it.”

Q The main set piece of action is the fight – was that a particular challenge?

“Rupert shot the fight with 2 cameras which really helped my job. You had a steady-cam to get the extra angles and the rough stuff. It was shot like a normal stunt sequence all very carefully worked out. So what we did was to discombobulate it in a way to give a sense of being in Lenny’s head.”

“There’s another sequence at the end where Frank is walking to Rizza’s cell and this is intercut with the escape going on and all the threads are coming together at the same time – that took a lot of work to get right”.

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Q What is your approach to editing?

“I worked with an Italian director a few years ago who influenced me a lot. He started taking the dialogue away from scenes to see what happened and sometimes it just comes alive. For example an eyebrow move would be enough to show what he was thinking. That’s a technique I tried here – to try to pare things down a bit to see how they look. The script is words and cinema is something else so you have to try tricks to make things operate in a cinematic way.”

Q Is there a particular dynamic you need to bring to a prison movie?

“In this film there was only one outdoor shot at the end and the rest of it was indoor and claustrophobic – so it was really a case of reflecting that atmosphere. But having said that it’s a fast moving film all the way through and there are a lot of cuts so it was a question of maintaining the tempo of the escape.”

SOUND DESIGN

Theo Green designed the sound for the film. We began with a very basic question:

Q What is the job of the Sound Designer?

The sound editor is responsible for all sound you hear in the film: dialogue, background sounds, sound effects which are woven together with the music. In effect you help to create a magical world which is made more real by the sounds that you hear and more believable. In terms of *The Escapist* it has been structured by Frank’s subconscious: thinking a lot about what you don’t see on the screen and imagining what that might sound like.

Q How does the process of designing the Sound begin?

Well, normally working on the sound begins after the film has been shot but *The Escapist* is unusual in that way in that the sound was planned right from the first draft of the script. We tried to plan some subtle sounds that you might not even notice but which would enhance the scenes, e.g. background prison sounds, what it might sound like to be deep in a tunnel. So it was really a part of the scripting stage.

Rupert adds that “In the first 20 minutes of the film there are 4-5 lines of dialogue so it was really important to create the visual exposition using sound to create some sort of fluidity; without the sound design it would be fragmented and difficult to follow. Also we never see the outside world so the idea was to create our own habitat, our own jungle. We had the idea to create a sort of ape hierarchy around Rizza, so when he moved around the prison you would hear bird sounds or whistles to alert the other prisoners of his whereabouts and his movements. This was all planned in advance so I knew that when I was shooting it.”

Q Where there particular challenges involved with the sounds for this film?

“The fundamental challenge here is that you never actually hear outside the prison or tunnel,” explains Theo. “There is no external atmosphere at all, so everything had to be carefully thought out, e.g. a radio playing in the next cell, or people arguing nearby, or other noises typically going on in the background of the prison.”

“And then there is the sound in the tunnels where something complex is happening. There is a lot of inter-cutting between two timelines, two versions of events. Then the climax at the end brings the two timelines together. But all along the escape scenes have little subtle clues in the sound that you wouldn’t notice when you’re watching it. A lot of the sounds you hear during the escape are sounds from the prison, the sounds of prison guards talking and in the tunnel you can hear strange creaks and groans which are actually the sounds from the prison and we understand later why this is.”

Q Is the sound more technically elaborate for this type of film?

“Yes, definitely - I’d say we were pushing everything to the limit in terms of complexity. The fact that it’s not just a straight film with normal reality means that the sound design assumes a far greater importance. Sound works very much in the subliminal aspect, like colour – in the way you can make something eerie or light. It’s got the ability to do these things. I also wrote several pieces of music which you hear

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in the background coming from people's cells – a tango or a bass line which gives us a sense of the characters. We used this technique known as '*weldising*' where you play something back in the real world through a real stereo and record it so it sounds like its being played next door in a prison. We also *weldised* the sound of the Tannoy voice in the prison. It gives a natural background effect so you don't really notice it, therefore the sound doesn't become too prominent and you don't get distracted from what's really going on."

"Rupert was keen that the various departments didn't slip into English prison clichés. Through the colour and sound techniques I think we've created a prison which is like something you've never quite seen – or heard - before."

MUSIC

Rupert explains that his ideas on music for the film underwent a radical alteration between the script and screening stages.

"Well I really planned the film in great detail in most areas but my ideas about the music completely changed over the course of the post-production. My original idea was to have no music at all up until the sequence near the very end where they see the light at the end of the tunnel. That changed radically once we started to watch and assemble the footage because we felt that we needed some way to unite the two worlds of the film and music achieves that very well."

Despite his youth, Benjamin Wallfisch has an international reputation as a composer, orchestrator and conductor that would be the envy of a musician twice his age. Creating the score for *The Escapist* offered him a new challenge in a career filled with exceeding expectations.

Q How did you begin the process of creating the score?

"Rupert and I watched the film and talked about each scene in great detail. The important thing was to establish the way the score would propel the narrative of the

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film. There are two main timeframes – the prison scenes and then the actual escape - and Rupert was very clear that he wanted very clear musical identities for each.”

Q How did you set about creating distinctive musical identities for these two strands?

“In the escape scenes the instrumentation at first comes from the actual objects in the film – you see them making their tools and as far as possible we used percussive sounds from the mechanical objects they are using. But as the escape sequences develop the music becomes less to do with percussion and more to do with synthetic electronic textures.”

“All of that is in contrast with the score you hear in the prison scenes which are more orchestral. There is a kind of planning motif which begins when Frank first realises that he can escape. He’s in the confessional and he sees the panel that’s loose and he sees the key and we hear just 3 notes played on the cello. Those notes become the core of what will become the main motif. As the plan develops, the motif develops too. Each time the plan moves on a stage the motif develops as well.”

Q Do these different identities ever meet?

“Oh sure. The whole score is linked together and leading to the climax where the two worlds collide at the end. The process was very interesting – the first thing I did was the opening title sequence – its very electronic and like urban dance music. It’s aggressive and then I went to the other end of the film which is a complete contrast where it’s very lyrical. And then I went back and built up cues between these extremes.”

Q What other ideas did you have about instrumentation?

“Well, all the have an instrumental identity. Lenny (Joseph Fiennes), for instance, has a cimbalom, it’s like a box of strings and you hit them with mallets – it’s a very distinct sound. So when you see Lenny build the ratchet, it’s very much led by that instrument and when he uses the diamond and puts it into the ratchet, the

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cimbalom is taken over by strings and the material which comes from that goes into the main escape music which is led by a synthesiser which is a very 70s sound. That was a good thing about working with Rupert, he suggested going in directions which I wouldn't necessarily have taken myself and led me really interesting places and ones which I was really excited about when we followed them through and I saw the potential, and it was really fantastic to work in that way."

Q What was your greatest challenge?

"You have to be very clear about what you are doing; you have to set up a structure where everything is tied together very tightly. Although each cue is its own thing, it has to tie in to the rest of the score."

Q How was the score recorded?

"Well, I had to write the score, orchestrate it, then edit it too – a very intense period of work over about two months. We recorded with a 50-piece orchestra in London with some amazing musicians and I'm very pleased with the outcome." Rupert adds, "Ben brought so much talent and scope to composing the score. His music enlarges the scale of the film and carries the audience along and gives you a sense of layers of meaning in the story which is not always explicit in the dialogue."

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ABOUT THE CAST

BRIAN COX

Brian Cox is an award-winning actor of the stage, screen and television. A veteran of more than 50 feature films, he recently co-starred in Ryan Murphy's *Running With Scissors*, Woody Allen's critically acclaimed *Match Point*, Wes Craven's acclaimed *Red Eye*, and in the hit action thriller sequel *The Bourne Supremacy*, reprising the role he first played in the 2002 blockbuster *The Bourne Identity*. He made a memorable cameo appearance as famed attorney Melvin Belli in the star-studded thriller *Zodiac*. Brian recently wrapped filming on the independent films *Red* and *The Escapist*, which reunites him with actor Joseph Fiennes, both of which are official selections at the 2008 Sundance Film Festival.

FRANK PERRY

Cox earned AFI and Independent Spirit Award nominations for his work in the critically hailed independent film *L.I.E.*, and also shared in a Screen Actors Guild (SAG) Award nomination as part of the ensemble cast in Spike Jonze's *Adaptation*. His long list of film credits to include *Troy*, *X2*, *25th Hour*, *The Ring*, *The Rookie*, *The Affair of the Necklace*, *For Love of the Game*, *Rushmore*, *Desperate Measures*, *The Boxer*, *Kiss the Girls*, *Braveheart*, *Rob Roy*, *Hidden Agenda* and *Nicholas and Alexandra*. His first American film role was his chilling portrayal of the original Hannibal Lecter in Michael Mann's *Manhunter*.

On television, Cox delivered a striking performance as Hermann Goering in the miniseries *Nuremberg*, for which he won an Emmy Award and was nominated for Golden Globe and SAG Awards. He also earned an Emmy Award nomination for his guest appearance on the comedy series *Frasier*. He most recently co-starred as flamboyant theater producer Jack Langrish in the third season of HBO's hit original series *Deadwood*.

Born in Scotland, Cox trained at the London Academy of Music and Dramatic Arts and has appeared in dozens of plays on the stages of London, New York and

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Scotland. Repeatedly honored for his work in the theatre, Cox won two Olivier Awards for his performances in *Rat in the Skull* and *Titus Andronicus*; British Theatre Association Drama Awards for Best Actor for his work in *The Taming of the Shrew* and *Strange Interlude*; and the Lucille Lortel Award, as well as Drama Desk and Outer Critics Circle nominations, for *St. Nicholas*. He spent 8 months in London's West End, starring as Max in Tom Stoppard's *Rock 'n Roll*, a role he is currently reprising on Broadway.

Cox has helmed stage productions of *I Love My Life*, *Mrs. Warren's Profession*, *The Philanderer*, *The Master Builder* and *Richard III*. He made his television directorial debut on the critically acclaimed HBO prison drama *Oz*.

A prolific writer, Cox has authored two non-fiction books: *The Lear Diaries* and *Salem to Moscow: An Actor's Odyssey*. He has contributed to the *New York Times Arts & Leisure* section, and has written articles for a number of other publications.

In 2003, Cox's contributions to the arts were honored by Queen Elizabeth II, who named him a Commander of the British Empire. In 2006, Empire Magazine (UK) honored his film achievements with the Empire Icon Award. In 2007, the UK Film Council named him one of the Top 10 powerful British film stars in Hollywood today.

JOSEPH FIENNES

LENNY DRAKE

Joseph Fiennes began his career on the stage after graduating from London's Guildhall School of Music and Drama in 1993 and quickly established himself as one of the finest actors of his generation. But it was his 1998 performances in the acclaimed biopic *Elizabeth* and the Oscar®-winning Best Picture *Shakespeare in Love* that brought him to international attention. Fiennes' portrayal of William Shakespeare in the latter brought him both BAFTA and Screen Actors Guild (SAG) Award nominations, and he also shared in winning the SAG Award for Outstanding Performance by a Motion Picture Cast. That same year, he received the Broadcast Film Critics Award for Breakthrough Performance for his work in both *Shakespeare in*

Love and Elizabeth.

Fiennes made his feature film debut in Bernardo Bertolucci's *Stealing Beauty* (1996). His other film credits include *Running With Scissors* (2006), Paul Schrader's *Forever Mine* (1999), *Rancid Aluminum* (2000), Jean-Jacques Annaud's *Enemy at the Gates* (2001), *The Merchant of Venice* (2004), John Dahl's *The Great Raid* (2005) *Goodbye Bafana* (2007) and the Martin Luther biopic *Luther* (2003) in which he plays the title role.

He made his professional stage debut as The Actor in *The Woman In Black*, and later spent three seasons with the Royal Shakespeare Company. He also starred in the West End productions of *A Month in the Country* and *A View From the Bridge*. Fiennes continues to work on the stage in Britain and elsewhere.

LIAM CUNNINGHAM

BRODIE

Irish actor Liam Cunningham made his film debut with a small role in Mike Newell's *Into the West* (1993). He has since played supporting roles in films such as *Breakfast on Pluto* (2006), *When the Sky Falls* (200), *RKO 281* (1999) and Michael Winterbottom's *Jude* (1996).

His breakthrough role was in the critically acclaimed *A Love Divided* (1999) a story of religious strife in 1950s Ireland. He has recently been seen in the role of Dan in Ken Loach's Palme D'Or winner, *The Wind that Shakes the Barley* (2006).

Cunningham's stage credits include stints with the Passion Machine theater company and London's Royal Court Theatre. Among his many television credits include the series *The Wild West* (BBC -in which he played Wyatt Earp), *Murphy's Law* (BBC), *The Clinic* (RTE), *Falling for a Dancer* (RTE) and *Cracker* (BBC).

SEU JORGE

VIV BATISTA

Seu Jorge is a Brazilian musician, composer, and actor. Born Jorge Mário da Silva, he was raised in a favela in the city of Belford Roxo in the region of Rio de Janeiro. His fans consider him a prime exponent of revitalized Brazilian samba-style pop.

As a singer, Seu Jorge ("Mr. George") was part of the band Farofa Carioca, composing most of the songs of their debut album *Moro no Brasil* (1998). In 2001 he released *Samba Esporte Fino*, a pop album released to international acclaim outside Brazil under the name *Carolina* in 2003. His second album, the critically lauded *Cru* ("Raw"), was released in 2005.

Seu Jorge is also known internationally for his work as an actor and soundtrack composer. He appeared in the critically acclaimed film *City of God* as Knockout Ned, and then played Pelé Dos Santos in Wes Anderson's *The Life Aquatic with Steve Zissou*, for which he provided much of the soundtrack in the form of Portuguese language cover versions of David Bowie classics.

DOMINIC COOPER

LACEY

Dominic is one of Britain's most promising young actors. After attending the London Academy of Music and Dramatic Arts, he landed a role in *His Dark Materials* [based on Philip Pullman's novels] at London's prestigious National Theatre under newly appointed resident director Nicholas Hytner. He created the role of Dakin in the original London stage production of Alan Bennett's play *The History Boys* – also directed by Hytner - having been involved in *The History Boys* from its very first reading. He also appeared in the Broadway, Sydney, Wellington and Hong Kong productions and radio and film versions of the play.

He has had notable supporting roles in the TV series *Down To Earth*, and the films *Breakfast on Pluto* (2006) and *Starter for 10* (2006).

He was nominated for the for Most Promising Newcomer (On Screen) award at the 2006 British Independent Film Awards and has been nominated for the British Film

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Critics Circle's 2006 award for British actor in support for his work on the film version of *The History Boys*.

DAMIAN LEWIS

RIZZA

Damian Lewis is best known for his Best Actor Golden Globe-nominated performance as the American World War II hero, Major Richard Winters, in the Emmy-winning HBO mini-series *Band of Brothers* (Dreamworks/Playtone, 2001). Other notable work in television includes his portrayal of Soames Forsyte in the acclaimed ITV/Granada production of *The Forsythe Saga* (Season 1 & 2) (2002/03). His latest TV project is the NBC series

Among Damian's credits are *Brides* (2004) (winner Best Picture, Thessaloniki Film Festival), *Keane* (2005) (Jury Prize winner for best picture at the 2005 Deauville American Film Festival) and *Chromophobia* (2005,) directed by Martha Fiennes and co-starring Ralph Fiennes, Penelope Cruz, Ian Holm, and Kristin Scott Thomas.

Lewis played opposite Jennifer Lopez in *An Unfinished Life* (2005) directed by Lasse Hallstrom.

Damian Lewis was educated at Ashdown House and Eton College before attending the Guildhall School of Music and Drama. After leaving the Guildhall Lewis joined the British theatre community and appeared in a number of plays between 1993 and 1998, primarily as a member of the Royal Shakespeare Company. He is a co-founder, along with Rupert Wyatt and Adrian Sturges, of Picture Farm.

ABOUT THE CREW

Rupert Wyatt **Co-Writer / Director**

Rupert Wyatt is the co-founder of Picture Farm, the award winning London & New York based Production Company which includes film makers Adrian Sturges, Ben Freedman, Damian Lewis, Gareth Lewis and Marc Singer. In its eight year history Picture Farm has produced award winning Short Films, Documentaries, and Features including: *Dark Days* (2000) (Sundance Audience Award 2000), *Hotel Infinity* (2004), *Out There* (2006), *The Baker* (2007) and most recently *The Escapist* (2008) Wyatt studied film in Paris, France and while at University started writing for producers Claudie Ossard (*Amélie*) and Jean-Pierre Ramsay (*Total Eclipse*). This was followed by four years of writing and developing features in New York for companies Shooting Gallery, Miramax and Radical Media.

Between 2000-2005 he worked in London and Liverpool UK directing episodic television and developing his own scripts through various development programmes including the UK Film Council, Moonstone writing and Directing Workshops, Euro-images and in collaboration with producers Adrian Sturges (*The Escapist*), Simon Relph (*Reds*), Robert S Kravis (*Lucky Number Slevin*) and Michael Kuhn (*I ♥ Huckabees*).

He has written and directed fifteen short films including *Get the Picture* (2004) starring Brian Cox and Lloyd Owen and winner of the 2004 Cambridge Film Festival audience award.

Alan Moloney Producer

Alan Moloney is a producer and principal partner of Parallel Films, a company he set up in 1993 to produce feature films and high quality television projects.

Feature film credits include, Julian Temple's documentary *Joe Strummer: The Future is Unwritten* (2007), Neil Jordan's *Breakfast on Pluto* (2006), *Intermission* directed by John Crowley (2003), *Sinners* (TV 2002); and *A Love Divided* (1999) and *The Last of the High Kings* (1996).

Among his many TV credits are *Kingdom* (series I+II, ITV) *The Clinic* (Series I-VI.RTE), *Showbands* I+II (RTE) *Ballykissangel* (Series I-VI,BBC) *Amongst Women* and *Falling for a Dancer*; both BBC / RTE / Irish Film Board co-productions.

Between 1998 and 2001 Alan produced the lauded *Beckett on Film* (RTE, Channel 4, and the Irish Film Board) an unprecedented adaptation of all 19 of Samuel Beckett's plays for the screen. Among the directors who contributed were Anthony Minghella, David Mamet, Neil Jordan, Atom Egoyan, Conor McPherson and international cast names such as Julianne Moore, Kristen Scott Thomas, Jeremy Irons, and John Hurt amongst many others.

Adrian Sturges Producer

Adrian is a partner in Picture Farm, a London and New York based Production Company whose first film, Marc Singer's *Dark Days*, won the Independent Spirit Award and the Sundance Audience and Cinematography Awards.

Adrian took the Industry Course in Producing at the National Film and Television School after completing a first class degree in Art History at King's College Cambridge where he was President of the ADC and managed the Footlights Tour. He is also a graduate of the prestigious Inside Pictures training scheme for producers. In 2004 he was named by Screen International as a "Star of Tomorrow" in their annual review of British talent.

He has produced eight short films, including two directed by Rupert Wyatt, has co-produced two features – the award winning Spanish comedy *Only Human* and the Irish thriller *The Front Line* and in 2006 produced comedy *The Baker* with Damian Lewis, Kate Ashfield and Michael Gambon. In 2007 he also co-produced the Turner Prize nominated artist Sam Taylor-Wood's first dramatic film *Love You More*, from a script by Patrick Marber.

Daniel Hardy Co-Writer

Daniel has written four screenplays with Rupert since 1996, and *The Escapist* is his first produced film. He has otherwise worked as a cook, bartender, waiter, D.J, Greenpeace activist, film researcher, translator, bookshop employee, museum security guard, house painter, and once sold Christmas trees in Union Square market.

Philipp Blaubach Director of Photography

Philipp has previously shot the feature *Little White Lies* (2006) and the short films *Provenance* (2004), *From Nose to Mouth* (2006), *Get the Picture* (2004), *Funeral Etiquette* (2004), *Veronique* (2002), *Subterrain* (2001).

Benjamin Wallfisch Composer

A native of London, Benjamin Wallfisch began playing the piano at the age of five, composing at six and has been conducting since he was fourteen. Associate Conductor of the English Chamber Orchestra since 2002 and Associate Composer of the Orchestra of St. John's Smith Square since 2004, Benjamin undertakes a demanding schedule of guest conducting engagements around the globe as well as being in constant receipt of commissions for new works for the concert hall, ballet, theatre and cinema.

Benjamin's first feature film score for Thomas Vinterberg and Lars von Trier's *Dear Wendy* was nominated as 'Discovery of the Year' in the 2005 World Soundtrack Awards and 'Best Original Score' in the 2006 Danish Film Academy Awards. The score

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was performed by the Philharmonia Orchestra and orchestrated and conducted by the composer.

To date he has orchestrated and conducted fifteen major feature film scores, including Dario Marianelli's Oscar[®] Nominated score for *Pride and Prejudice* (Awarded Best Soundtrack in the 2006 Classical Brits and nominated as Best Original Score in the Ivor Novello Awards 2006), *Atonement*, *The Brave One*, *The Brothers Grimm*, *V for Vendetta*, and Nigel Westlake's score for *Miss Potter*.

Benjamin has also composed numerous television drama and documentary scores for Channel 4, The Discovery Channel and BBC 2, as well as music for radio drama for BBC Radio 4 and several major advertising campaigns including a short promotional film for the official time-keeper of the 2006 Winter Olympics, Omega.

THE ESCAPIST

FULL CREDITS

UK Film Council

with the participation of
Bord Scannán na hÉireann/Irish Film Board
presents

a Parallel Films and Picture Farm Production

THE ESCAPIST

Directed by
RUPERT WYATT

Produced by
ADRIAN STURGES and ALAN MOLONEY

Written by
RUPERT WYATT and DANIEL HARDY

Co-Producer
SUSAN MULLEN

Executive Producers
BRIAN COX
TRISTAN WHALLEY

Damian Lewis
as RIZZA

Steven Mackintosh
as TONY

Dominic Cooper
as LACEY

Seu Jorge
as VIV BATISTA

Liam Cunningham
as BRODIE

Joseph Fiennes
as LENNY DRAKE

THE ESCAPIST

Brian Cox
as FRANK PERRY

Director of Photography
PHILIPP BLAUBACH

Film Editor
JOE WALKER

Music by
BENJAMIN WALLFISCH

“The Escapist”
Performed by
COLDPLAY

Line Producer
PATRICK O’DONOGHUE

Production Designer
JIM FURLONG

Casting Director
TAMARA GILLON

Costume Designer
MAEVE PATERSON

Chief Make-Up Artist
ROSIE BLACKMORE

Chief Hairdresser
CAROL DUNNE

Supervising Sound Editor
THEO GREEN

Visual Effects Supervisors
BROOKE LYNDON-STANFORD
JUSTIN CORNISH

THE ESCAPIST

Cast, in order of appearance:

Frank Perry	BRIAN COX
Rizza	DAMIAN LEWIS
Lenny Drake	JOSEPH FIENNES
Viv Batista	SEU JORGE
Brodie	LIAM CUNNINGHAM
Lacey	DOMINIC COOPER
Sam	VINCENT McCABE
Jumpy Con	NED DENNEHY
Tony	STEVEN MACKINTOSH
Sikes	JACK WALSH
Hedges	FRANK O'SULLIVAN
Two Ton	SHEAMUS O'SHAUNESSY
Mary	DOMHNALL O'DONOGHUE
Stan	GEORGE SEREMBA
Frank's Daughter	ELEANOR McLYNN
Doctor	PHELIM DREW
Frank's Wife	BERNADETTE McKENNA
Prison Guards	JOHN CREAN
	PAT AINSCOUGH
Cockney Con	ALAN CURREN
Boxing Con	TONY SENIOR
Screws	JOHN CAMPION
	ROBERT PRIOR
Rizza's Lackey	MARCEL VIDAL
Prison Tannoy Voice	PAUL VAUGHAN
Stunt Co-Ordinator	JOE CONDREN
Stunt Performers	PAUL THOMPSON
	TONY CONDREN
Script Editor	SARAH GOLDING
First Assistant Director	TONY AHERNE
Script Supervisor	RENEE FOLEY BURKE
Production Accountant	KAREN McSWINEY
Sound Mixer	KARL MERREN
Post Production Supervisor	CLARE MACLEAN
Music Supervisor	LOL HAMMOND
Dialogue Coaches	CATHAL QUINN

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	JILL McCULLOCH
Second Assistant Director	CATHERINE DUNNE
Third Assistant Director	AOIFE THUNDER
Trainee Assistant Directors	JIM CORR EIMEAR HEALY
Extras Co-Ordinator	MARS O'REILLY
Production Co-Ordinator	AOIFE CASSIDY
Assistant Production Co-Ordinator	LISA BYRNE
Production Assistant	SUSANN CHANDLER
Casting Assistant	SARA HOUGHTON
Assistant to Brian Cox	REN KNERR
Assistant to Seu Jorge	FERNANDO SOARES
Assistant to Alan Moloney	LORRAINE TURLEY
Assistant Accountant	ORLA COLLINS
Accounts Assistant	LAURA DEVENNEY
Post Production Accountant	RACHEL JAMES
2 nd Camera & Steadicam Operator	MATT FISHER
Focus Puller	FIONN COMERFORD
Clapper Loader	CONOR CROWLEY
Camera Trainees	AMY BREEN ROBERT HALLINAN-FLOOD
Grip	ROB BARLOW
Grip Trainee	DAVID HANDCOCK
Boom Operators	DAVE HARRIS BARRY O'SULLIVAN CONOR O'TOOLE EDDIE QUINN
Sound Trainee	CARL CULLITON
Supervising Art Director	IRENE O'BRIEN
Set Decorator / Production Buyer	EMER MACAVIN
Assistant Art Director	LUCY VAN LONKHUYZEN
Art Department Trainee	BRIANA HEGARTY
Prop Master	MICK FLOOD
Dressing Props	JOHN PORTER SIMON DALTON
Standby Props	TONY BOSTON OWEN MONAHAN

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Props Maker	GRAEME BIRD
Props Driver	GAY BYRNE
Storyboard Artist	JAMES HUSBANDS
On Set Wardrobe Supervisor	KEN LANG
Wardrobe Co-Ordinator	SANDRA HUNT
Hair Trainee	LORRAINE BRENNAN
Make-Up Trainee	AOIFE MULLALLY
Location Manager	DERMOT CLEARY
Locations Assistant	BARRY NEWMAN
Gaffer	JOE KERINS
Best Boy	NIALL MANNION
Genny Operator	TONY SWAN
Electrician	BRENDAN WALLS
Construction Manager	ED NORTON
Construction Buyer/Driver	LAURENCE QUINN
Master Carpenter	PASCHAL FARRELL
Carpenters	ALAN CLARKE
	ROBERT DALY
	DAN O'CONNELL
Master Painter	SEAN SCOTT
Painter	MARTIN KENNY
Plasterer	PATRICK IRWIN
Stagehands	ANTHONY ARKINS
	THOMAS ARKINS
Standby Carpenter	COLM MURNANE
Standby Stagehand	DAVID CHAMBERS
Standby Rigger	NEIL CRAWFORD
Standby Painter	TOMMY LUNDY
Unit Nurse	OLIVE DRYNAN
Special Effects	TEAM FX
Special FX Supervisor	KEVIN BYRNE
Special FX Senior Technician	KEVIN NOLAN
Special FX Technicians	MICHAEL KEARNS
	GERARD FARRELL
Catering	FOODIES
	PETER MCEVOY
	JENNIFER MCEVOY

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	RUTH SMITH JOHN FERRY TERESA JENKINS
Transport Captain Unit Driver Minibus Driver	PAUL CULLEN DERMOT MOORE JOHNNY PLUNKETT
Facilities Supervisor Facilities Manager Security Services	CLARKE TRACEY REGGIE BLAIN BDS SECURITY CAPO SECURITY LTD.
Stills Photographer	COLM HOGAN
	<u>London Unit</u>
Unit Production Manager	ALEXANDER O'NEAL
Location Manager	GRANT CUMMINGS
Unit Co-Ordinator Production Trainee Accounts Assistant	GREG McMANUS RYAN ALAGAR DAN HILLSDON
Location Assistant Location Trainee	NIKKI LEVER RICHARD HILL
Underground history and location advisor	SAM DAWSON
3 rd Assistant Director Trainee ADs	BARTY DEARDEN NICK EMBERY ALEX KAYE BESLEY
Runner/Driver	NEIL FERRIS
Focus Puller Clapper Loader Camera Trainees	PAUL MACKAY RYAN TAGGART ANGHARAD RICHARDS JOE MARSDEN
Assistant Grip	ANDY SAUER
Gaffer Best Boy Electrician Stand-by Rigger	IAN BARWICK DAN THOMAS TONY ALLEN DANNY SANSOM
Boom Op	DANIEL CROWLEY

THE ESCAPIST

Costume Trainee	ANNA COLLINS
Assistant Make-Up/Hair	STEVE FOOT
Head of Special FX	PAUL MANN
Special FX Senior Technician	JASON MARSH
Special FX Technicians	RICHARD CURTIS GLEN MOORE EAMONN MALYAN RONALD RAMETTA
Special FX Trainee	MATS RIVENES
Art Department Assistants	DAN SMITH ANNA EKHOLM
Stills Photographer	MICHAEL GRIEVE
Unit Drivers	IAN WOTHERSPOON MARTYN GILE
Minibus Driver	DEAN TYLER
<u>Post Production</u>	
Assembly Editor	RICHARD SMITHER
Sound Designer	THEO GREEN
Dialogue Editor	MAX HOSKINS
Sound Editor	HALLAM SMALLPEICE
Pre-mix Re-Recording	MICHAEL WABRO
Sound Assistant	JAMES WICHALL
Sound Post Production Facility	REELSOUND LONDON
Sound re-recorded at	ARDMORE SOUND, IRELAND
Re-recording Mixers	MICHELLE CUNNIFFE PETER BLAYNEY
Foley Artist	GEORGE HAPIG
Voice Casting	BRENDAN DONNISON – MPSE VANESSA BAKER
Digital Intermediate	ONE POST
Colourist	ROB PIZZEY
Director of DI	PATRICK MALONE
Digital Producer	ERIN MCGOOKIN
Online Editors	ROB GORDON EMILY GREENWOOD
Titles	JUSTIN CORNISH

THE ESCAPIST

BROOKE LYNDON-STANFORD

Visual Effects by

ATOMIC ARTS

Lead Composer	ANTHAR KHARANA
Compositors	ALLISON MOORE GIULIANO CAVALLI STEVE HAWKEN
Lead 3D Artist	OLIVER MURRAY
3D Artists	MATT CHIN HENRIK JOHANSSON TSAHI REZNICK VAHID TEHRANI
Matte Painters	ALEXANDRU POPESCU TONY NEAL
Camera Tracking	HANNAH WALKER
Roto Master	JORGE QUINTEROS
Rotoscoping/Clean Up	GNANA KANNAN ANDY FOOT
Previsualisation	ASSEN BALKANSKI

Music Orchestrated, Conducted and Produced by

BENJAMIN WALLFISCH

Music Supervised and Co-Produced by	ALISON WRIGHT for AIR-EDEL
Music Recorded and Mixed at	AIR LYNDHURST STUDIOS, LONDON
Music Engineer	NICK WOLLAGE
Additional Mixing Engineer	NICK CERVONARO
Assistant Engineer	CHRIS BARRETT
Music Preparation	RUTH CHAN TONY STANTON
Musicians' Contractor	HILARY SKEWES for BUICK PRODUCTION
Leader	MARCIA CRAYFORD
Programming and Piano Solos	BENJAMIN WALLFISCH
Cello Solos	MORAY WELSH
Harmonica Solos	BRENDAN POWER
Percussion Solos	PAUL CLARVIS
Soprano Solos	ELENOR BOWERS-JOLLEY
Background Music	THEO GREEN
Publicity	GERRY LUNDBERG PR

For the UK Film Council

SALLY CAPLAN	JJ LOUSBERG
WILL EVANS	VINCENT HOLDEN
FIONA MORHAM	SUSAN CAMERON

THE ESCAPIST

For the Irish Film Board

SIMON PERRY EMMA SCOTT
MARK BYRNE

International Sales	GOALPOST FILM
Completion Guarantor	FILM FINANCES
Financing Services	ANGLO IRISH BANK ELAINE GILL
Collection Agent	NATIONAL FILM TRUSTEE COMPANY
Auditors	AGN SHIPLEYS STEVE JOBERNS BROPHY GILLESPIE
Insurance Services	MEDIA INSURANCE BROKERS JOHN O'SULLIVAN
Legal Services	MATHESON ORMSBY PRENTICE JAMES HICKEY RUTH HUNTER JOHANNA HOGAN
UK Legal Services	KATE WILSON
Post Production Script	KATINA PRODUCTIONS
Camera Equipment	ICE FILM EQUIPMENT
Special Effects	MACHINE SHOP SPECIAL EFFECTS

Produced with the support of investment incentives for the Irish Film Industry
provided by the Government of Ireland

“THE PARTISAN”

(Marly/Zaret)

Published by Universal/MCA Music Ltd.

Performed by Leonard Cohen

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Licensed courtesy of SONY BMG Commercial Markets UK

“THE BUTCHER BOY”

Performed by Brian Cox

Traditional

“THE ESCAPIST”

Written by Berryman, Buckland, Champion, Hopkins & Martin

Published by Universal Music Publishing MGB Limited and Just Publishing

Produced by Jon Hopkins, Markus Drav, Brian Eno and Coldplay

Performed by Coldplay

Licensed courtesy of EMI Records Ltd

and incorporating the sample ‘First Thing To Go’ licensed courtesy of Just Music

Dedicated to Marilyn, for her eternal inspiration

THE ESCAPIST

In memory of Tony Keoghan

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Filmed on location in Dublin, Ireland and London, England

An Irish/UK Co-Production

The characters and events depicted in this motion picture are fictitious.
Any similarity to actual persons, living or dead, or to actual events is purely coincidental.



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