

“100 STREETS” – Press Notes



Presents

100 STREETS



Press Notes

For additional information please contact:



New York

Stephanie Friedman – Stephanie.Friedman@pmkbnc.com – 212-373-0109

Nina Baron – Nina.Baron@pmkbnc.com – 212.373.6150

Los Angeles

Alison Deknatel – Alison.Deknatel@pmkbnc.com – 310.967.7247

Ashley Tecson – Ashley.Tecson@pmkbnc.com – 310.854.4736

Ryan Bender – Ryan.Bender@pmkbnc.com – 310.854.3267

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SHORT SYNOPSIS

Three people, three extraordinary lives. All lived out within a hundred London streets.

LONG SYNOPSIS

100 Streets is a multi-stranded drama set within one specific area of contemporary London. The cast of characters face major choices and change in their separate lives as their paths sometimes cross.

Emily is a wife and a mother estranged from her husband Max, an ex-Rugby superstar now struggling with life on the celebrity circuit. He is on the brink of losing the plot, but Emily can only save him if first she can get her own life back on track.

Kingsley is a small time estate drug dealer living the all too familiar ‘robbing hood’. After striking up an unlikely friendship with ageing thespian Terence, during Community Payback tidying the cemetery, he realizes he has bigger dreams. Unfortunately leaving his current life comes with its own risks.

George is an archetypal cab driver who has hopes of becoming a father one day. His life is torn apart through no fault of his own but with the love and support of his wife he finds the strength to face the world again.

All of these interconnecting stories paint a picture of a society where you are often loneliest within a crowd. As tension mounts relationships are strained, loyalties are tested and violence erupts. Yet the underlying message of the film is one of hope, and that if you reach out to others, life is not a lonely struggle. Nodding to both “Crash” and “Amores Perros” and inspired by real stories,

100 Streets is a gripping and moving portrayal of modern city life, which should resonate with anyone who has lived it.

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Q&A WITH DIRECTOR JIM O'HANLON

YOUR FOCUS HAS BEEN WRITING AND DIRECTING FOR TELEVISION – AS A FIRST-TIME FEATURE DIRECTOR CAN YOU TELL US WHY YOU DECIDED TO MAKE THIS FILM? WHAT INSPIRED YOU TO CHOOSE THIS TOPIC – INVOLVING 3 DIFFERENT COUPLES IN MODERN-DAY LONDON?

“What first attracted me to *100 Streets* – what attracts me to any project - was the script. It always starts with the script for me. And Leon’s script for *100 Streets* struck me as a very grown-up, very grounded script with real and recognisable and interesting characters facing very real and recognisable dilemmas, struggles and problems. For me as a director, it’s all about the script and the characters and the performances, and this felt like a very truthful, character-led film. And then the chance to work with Idris (Elba) again, and to work with Gemma (Arterton), both of whom were already attached by the time I came on board.

I worked with Idris before on a movie I directed for Channel 4 in the UK where he played, ironically, a retired Soccer player as opposed to the retired rugby player he plays in *100 Streets*. I really enjoyed working with him on *All in the Game*, and of course his career has gone stratospheric since then, so the chance to hook up with him again was a real draw for me. The same thing with Gemma. I’ve been a big fan of hers right from one of her very earliest roles, when she played Tess in *Tess of the D’Urbervilles* on the BBC, and the chance to work with two such wonderful actors at the top of their games was obviously a huge attraction.

I remember sitting down to read the script in New York where I was working at the time and really hoping against hope that it would be good. I read it in one sitting and just really responded to the characters and to the storytelling. I loved the uniqueness of the relationship between Kingsley, a young black kid from the Estates, and Terence, the famous actor; the depth of the love between George and Kathy, the complex nature of the relationship between Max and Emily. Those were all relationships that seemed very real to me, and very interesting, and I was keen to explore them on film.

There was also a poetry to the writing which I found very attractive. While it was very raw and real, it wasn’t simply kitchen-sink naturalism. There was a poetry about it too. A certain beauty. And I loved that it was not just *set* in London, but very much a film *about* London, and the sense of loneliness, of urban alienation that is an inevitable part of life in any big city. I’m Irish, but I’ve lived in London now for the best part of twenty years and *100 Streets* felt it really captured what it’s like to live in the city I now call home. I felt that the script caught that sense of different social classes living cheek by jowl the way they do in London where you can have five million pound houses on one side of the street and a huge sprawling council estate on the opposite side of the same street. So there’s a sense of people from very different backgrounds who move, socially, in very different circles, living out their lives in the same one hundred streets. Something I think you don’t get in many cities in the world, at least not to the extent that you find it in London.

There are days when you think London is the greatest city in the world – a beautiful summer’s day in Battersea Park, where we shot some of George and Kathy’s story, for example – and other days when you’re fighting your way out of the tube station with a million other commuters and it’s dark and it’s lashing rain and you think ‘What the hell am I doing in this place’, and I thought that Leon captured both those extremes really beautifully in the script. London isn’t quite a character in the film, but it’s definitely the canvas on which the whole movie is projected. So this was a chance to make a film which explored, as fully as it’s possible in ninety-odd minutes, what it’s like to live in one of the world’s great cities – the excitement, the opportunities, the buzz, but also the dangers, the undercurrent of violence and poverty, the seedier side. I wasn’t interested in showing the tourist London – the London of Big Ben and Buckingham Palace and the Houses of Parliament – but the reality of London for the people who actually live here

YOU HAVE A VERY TALENTED ENSEMBLE FOR YOUR CAST....TELL US ABOUT THE CASTING:

- a. **Did you have any of the cast in mind after (or before) you read the script?**
- b. **How did everyone get along?**
- c. **Could you see the chemistry and dynamics working early on - even during prep?**
- d. **How much input did your cast have? Any specific examples? Wardrobe? Script?**

“When I came on board Gemma (Arterton) and Idris (Elba) were already attached – that was one of the attractions of working on the project to be honest – the chance to work with two such wonderful actors at the very top of their game. And I knew that having those two on board we were likely to be able to attract other really fantastic actors for the other roles. Which we did -

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we have the most wonderful ensemble cast – there are no weak links at all, and for me, the performances in the film are one of the things I’m most proud of – I think everyone from Gemma and Idris to our other hugely experienced actors like Ken Stott, who plays Terence and Charlie Creed-Miles and Kierston Wareing who play George and Kathy right through to the younger actors like Franz (Drameh) and Duane and Kola – they’ve all given really detailed, really nuanced, wonderfully three dimensional performances which for me is what makes the film what it is.

It was quite an unusual process for such an ensemble film insofar as the stories only cross over very tangentially, so the vagaries of scheduling and wanting to bunch people’s work together meant that many of the actors didn’t even meet one another until we did the Cast and crew screening! But for us, as film-makers, it was great, because every couple of weeks we had a whole bunch of actors – an entire mini-cast as it were - finishing and another bunch of actors just starting. It was almost like we were doing three consecutive short films with maybe a couple of days of crossover between each one. It was only Franz (Drameh) really who went through the whole film – he’s sort of the glue that binds it all together, our guide to the streets of London.

Of course all the actors wanted to contribute to getting their characters really real - what they might wear, or what kind of car they’d drive – I remember Charlie Creed-Miles, who plays George, in particular having a very strong sense of what George would wear – he was really keen on the shorts he wears in the film, and I thought they looked terrific so I was very happy to go with those. He also bought his dog along – as he said, George would definitely have a dog. Luckily also, those actors who shared stories seemed to get along great – unless there’s something they weren’t telling me!”

HOW WOULD YOU DESCRIBE THE DYNAMICS OF THE 3 COUPLES AND HOW/WHY THEIR STORIES ARE INTERWOVEN IN ONE SQUARE MILE OF LONDON? THE 3 STORIES REVOLVE AROUND LOVE, LOSS, FRIENDSHIP, TRAGEDY, AND HOPE – HOW DID YOU ENSURE THAT ALL OF THESE EMOTIONS – FROM ALL CAST INVOLVED – WOULD BE CONVEYED SO THAT THE 3 STORIES TIE TOGETHER?

“100 Streets is essentially three lightly interwoven stories of three very different relationships which span the social and ethnic mix of contemporary London.

Max & Emily (Elba/Arterton)

Idris Elba’s character, Max, is an ex-England rugby captain whose marriage to Emily (Gemma Arterton) is unraveling as he struggles to come to terms with life after retirement from the game which has given his life structure and meaning for so long. His sense of loss sends Max into a tailspin and, as ever, it’s the spouse who bears the brunt of that. So we see too how Emily deals with Max’s breakdown and his fling with their children’s nanny. And part of how she deals with all this is having a fling of her own with Jake (Tom Cullen), an old university friend.

Kingsley & Terence (Drameh/Stott)

Then we have Kingsley, a 21 year old small-time drug dealer from the Estates (the Projects) who is hankering a more meaningful life. He’s sort of fallen into drug-dealing and working the roads but he’s got an artistic soul, and he wants to do something creative – be an actor, or a writer, or a poet – he’s not quite sure yet, but he knows he wants to get out of the life he’s living. He has a chance meeting with an older actor, played by Ken Stott, and they strike up an unlikely but for me, utterly believable and moving friendship which inspires Kingsley to pursue his dreams and get out of the life of petty crime he’s fallen into. It’s a really beautiful friendship I think, and Franz (Drameh) and Ken (Stott) make it come alive. When I was casting Terence, I was very keen to avoid an old ‘Luvvie’-type actor, a posh type, all plummy vowels and reeking of the establishment, because I felt that would make it difficult to believe in the friendship. So I immediately thought of Ken, who has all the gravitas and experience that come with being one of the UK’s top actors for so many years. But he also has a raw down-to-earth quality that I felt would make him interested in – and interesting to - Kingsley. He’s Scottish, for a start, and that immediately makes him a little harder to define in terms of class, so Kingsley wouldn’t be immediately suspicious of him. We came up with the idea that Terence was maybe from the estates in Glasgow, and he’d pulled himself up by his bootstraps without any of the easing of the path which privilege and money allow. He sees something of his younger self in Kingsley – an energetic, creative, artistic kid who could easily find himself going down the wrong path and he becomes a sort of mentor to Kingsley, encouraging, inspiring him, cajoling him. So that’s a really interesting relationship. And Terence is an old friend of Emily, Gemma’s character, and is helping her to get back into the theatre, so he sends Kingsley in her direction, which is how their stories overlap.

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George & Kathy (Creed-Miles/Wareing):

Our last story has a childless couple, Kathy (Kierston Wareing), a nurse, and her husband George (Charlie Creed-Miles), who's a cabbie. George and Kathy are childhood sweethearts, and still very much in love and wonderful together but longing to have a child in order to, as they see it, complete their family. They haven't been able to conceive and when we meet them in the film, they're going down the route of trying to adopt. But just as it looks like their dream might finally become a reality, fate intervenes. There is a story, again, about love and longing and loneliness, and the lack in their lives that some people feel when they are childless. What they learn is that they don't need a child to give their lives meaning. They're a wonderful, loving couple, and the thing they need to make their lives whole is right in front of them – it's each other.

We have three relationships across three social classes – a well-off couple (Max and Emily), a more moderately placed couple (George and Kathy) and a much poorer kid in Kingsley. And they all live, as people of different social classes often do in London, in the same square mile of the city, the same 100 Streets. But their stories only intersect very tangentially, very lightly – again, as lives in big cities often do.

One of the things I responded to in Leon's script is that the stories don't suddenly connect in some contrived or implausible manner. They brush off one another, bounce off one another, intersect in a very tangential way, which to me is very characteristic of life in London. Or New York, or indeed any big city where you'll bump into people in your area whose lives are a million miles away from your own, but because you live in close proximity, because you share the same postcode and buy milk in the same shop, or walk in the same park, you end up brushing past them and recognizing them and possibly even meeting them and getting to know them, even though you're living in an enormous city. And I wanted to capture that sense in the film that characters, by virtue of the fact that they are sharing the same small space in a huge city, are just passing by one another, maybe meeting briefly then moving on. They may walk through the back of each other's shots and never meet at all – as happens on a number of occasions in the film, to the point where they become almost like extras in the lives of the other character's story – George and Kingsley pass one another a couple of times in the film but never actually meet. Or they might meet briefly, as George and Terence do. Or they might meet and find they have something in common and so they strike up a relationship, as Kingsley and Terence and indeed Kingsley and Emily do. To me, that's very characteristic of London, and of big cities in general, and that was something I was very keen to capture in the film. And I wanted those intersections to feel real and organic, rather than contrived or unbelievable. That was very important to me, and I think we managed to achieve that. Using those brief moments of intersection to segue from one story to another in a very organic and natural way.

For me, *100 Streets* is a film about the four L's – Love, Loss, Longing and Loneliness. Every one of the characters in the film is grappling with those four hugely powerful emotions to a greater or lesser degree. As we all are of course – love, loss, longing and loneliness – they're the stuff of life. And particularly in a big city – you can be as lonely in a big city – more lonely than in a small place where everyone knows everybody else's business. Small-town claustrophobia can be suffocating, of course, but at least people see you there. And there's nothing worse than not being seen. We all need a witness to our lives.

The loss of that witness – of the 80,000 who used to gather to watch him play rugby for England – is what has sent Max's life into a tailspin. So when we join them, Max and Emily are dealing with the effect of Max's affair on their previously solid marriage – and all the loss and the pain and the loneliness and the longing – for the other person, for the relationship to go back to the way it was before, for the past – that all surfaces when a marriage is breaking up.

The others, too, are struggling with loss, loneliness, longing and love. Terence, when we meet him, has recently lost the person he calls his 'mentor', and is clearly just coming out of a period of deep mourning. Kingsley, too, feels very alone – a poet or an artist trapped in the body of a small-time drug dealer and surrounded by people who simply don't understand him and his longing for a more fulfilling life. As one of the other, bigger dealers says to him 'This isn't some muggy 9-5 – you can't just hand in your notice'. And George and Kathy are struggling to have a child which they feel is the thing that will make their lives complete. For Kathy, especially, the inability to conceive and have a child is the great animating pain of her life. So all the characters in the film are dealing with these fundamentals of life. But in that sense, they are no different to any of the rest of us – we're all struggling to a greater or a lesser degree with the challenges posed by love, loss, loneliness and longing. This is the point of the opening helicopter shot which comes down onto the bridge and picks out Kingsley – it was a way of saying here we are in London and we could home in on any other person on that bridge instead of Kingsley and find the same struggles going on, the same loneliness, the same longing to be loved and to live a meaningful life. We just happen to be focusing on Kingsley. And Kingsley just happens to walk past Max and Emily's house, and to ride his stolen moped past George's taxi. So that's what connects the characters in *100 Streets* – as it connects us all – they, and we, are all struggling every day with the

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challenges posed by life, and in this case life in the big city. Struggling to find love, struggling to come to terms with loss, struggling to live their lives the best way they can. Struggling, to use EM Forester’s phrase, to connect.

But *100 Streets* is also a film about fate – the way fate intervenes in all our lives, and how it can shape our lives. But how, in the end, it’s how we deal with what fate throws at us that really determines our lives. Ultimately it is our response to the challenges – and the opportunities – which fate throws at us that will shape what we become. So Kingsley gets arrested, and has a chance meeting with Terence whilst on community payback. But he could just as easily have passed Terence by and ignored his request for help. And he could have resisted Terence’s attempts at friendship. But Kingsley is a nice guy, and so he responds to Terence’s overtures and ends up striking up an unlikely friendship with him, and Terence becomes his way out of his life as a small-time drug dealer and into a more fulfilling, artistic life.

Those moments of fate are dotted about *100 Streets*, and it’s how the characters respond to those moments which shapes what they become. So it’s not, I don’t think, a bleak film in the sense that for all that fate intervenes in the characters’ lives, the message of the film is that it’s still up to us how we respond to those interventions. And the key lies in our relationships with other people. There’s a huge warmth to even the most difficult relationships depicted in the film. And a great sense of optimism and hope, amidst all the sadness and the difficulties the characters face, that if we can connect with those around us, and focus on what matters – the people who love us, and who we love – then we can get through the craziness that is our day-to-day lives. Assuming, of course, that we’re lucky enough to have those people in our lives, and I’m very well aware that not everyone does. Which is the greatest tragedy of all, and something we should all be frankly ashamed of – that anybody should be left alone to fend for themselves, with no one to love them or hear them or look out for them. That, for me, is the great shame of our species – that we allow anybody to struggle through life alone and don’t look after those in need, whether that need be financial, emotional or spiritual. So for those of us who do have people who love us and are looking out for us, that sense of connection- and on a larger scale that sense of community - is really important, because if we can learn to focus on that, and stay focused on the things that really matter – the people in our lives – then we can get through this, however tough life gets. So that’s quite a positive message which I think emerges from all the challenges and the difficulties which the characters in *100 Streets* face.”

ONE OF THE STORIES INVOLVES A SMALL-TIME DRUG DEALER DESPERATELY SEEKING A WAY OFF THE STREETS OF LONDON; THE SECOND STORY CENTERS ON A MAN WHO HITS ROCK BOTTOM AND STRUGGLES TO SAVE HIS MARRIAGE; AND THE THIRD STORY TESTS THE BOND BETWEEN TWO PEOPLE WHO HAVE BEEN DEVASTATED BY AN ACCIDENT. OUR QUESTION IS: HAS VIOLENCE AFFECTED YOUR LIFE IN ANY WAY THAT YOU CARE TO SHARE – AND IF SO, DID THIS PLAY A PART IN INSPIRING YOU TO WORK ON THIS FILM?

“I’ve been very lucky – violence hasn’t played a big part in my life. But it’s part and parcel of life in a big city like London – when you have such a massive population all living in such close proximity, the haves and the have-nots, you’re always going to have violence. It’s just a fact of life in the big city. You’re never far from the possibility of violence, and I didn’t want to shy away from that. So although I think London has huge heart and real soul, and warmth, and a sense of community, and I definitely wanted to show that, I also wanted to show the other side of life in London – the underbelly if you like, the very real possibility that violence can break out at any time. As it did, say, with the London riots a couple of years ago. So hopefully we’ve captured both those aspects of life in the big city.”

YOU HAVE COLLABORATED WITH IDRIS ELBA PREVIOUSLY (ALL IN THE GAME)...CAN YOU TELL US A LITTLE BIT ABOUT WORKING WITH HIM – THEN AND NOW?

“It’s been terrific working with Idris again on *100 Streets*. I directed a film for Channel Four about seven or eight years ago with Idris and Ray Winstone just as Idris’s career was taking off. He’d just shot the first series of *The Wire*, and we have the same agent in London and he suggested I meet Idris for the role of a retired football player, ironically as he plays a retired rugby player in *100 Streets*. I watched the *Wire*, which hadn’t come out in the UK yet, and thought he had an extraordinary presence, so he came in and read for us – I’d imagine that was pretty much the last time Idris had to read for a role, but he wasn’t that well known then, certainly nothing like now. What I remember most about the reading was just his extraordinary charisma – he had a magnetism that you can’t teach and you can’t learn. And he read brilliantly as well. So we cast him, and we had a great time on that film, so when they were looking for a director for *100 Streets*, Idris was one of the Producers and I guess the fact that we’d worked together before, and Idris knew that I was, for want of a better phrase, an actor’s director, meant he was certainly instrumental in me coming on board. And the chance to work with Idris again was certainly a huge part of the attraction of the film for me as a director. Obviously he has become a huge star since the last time we worked

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together, but I can honestly say he’s as charming and as down-to-earth now as he was then. He’s wonderfully respectful of the other actors, and completely committed to the work, which is a real joy for a director when your big name actors are like that – he and Gemma were both terrific to work with - I’d work with both of them again in a flash.”

AS YOU’VE DIRECTED FOR TELEVISION ONLY UNTIL THIS PROJECT – PLEASE TELL US A LITTLE BIT ABOUT THE PRODUCTION...I.E. – DID SHOOTING/WORKING ON LOCATION IN LONDON POSE ANY CHALLENGES THAT WERE DIFFERENT FROM SHOOTING FOR TELEVISION?

“Although *100 Streets* is my first feature, I’ve done a lot of high-end Television films and mini-series in the UK – I directed a four part adaptation of Jane Austen’s *Emma* for the BBC/Masterpiece, *House of Saddam* for BBC/HBO, *All in the Game* with Ray Winstone and Idris again for Channel 4 –so it didn’t really feel like much of a leap. And unlike in the US TV system, where Directors often only come on board a couple of days before the shoot and then disappear a couple of days after it, in the UK directors on TV are much more involved in the whole process – I’d had twelve weeks prep on *Emma*, for instance, and three months to edit. And was given a great deal of freedom when it came to casting, shooting, editing the series. And in UK television, the director stays on through the sound mix and grade and sees the whole project through.

So in that sense, it didn’t feel any different really making *100 Streets* except insofar as you’re aware that you’re making the film for a big screen rather than a small one. But I’ve always tried to make my TV work feel cinematic anyway, and I think the boundaries between TV and film are blurring so much now with people having bigger and bigger TV screens, and more and more feature directors choosing to direct TV, that there’s really not such a difference now. Occasionally, our make-up designer would want to touch up a tiny blemish or whatnot and I’d be saying no-one will ever notice, it’s so small, and she’d remind me that they’ll notice it on a fifty foot screen, but apart from that, it was really very similar. As director, whether you’re directing film or TV, you still need to shape the script, cast the film, make decisions about the shooting style, the colour palette, the costumes and make-up – the whole shebang. In fact, there were many days on *100 Streets* when we were shooting much faster than I would have been on something like *Emma* or *Quirke* which I directed with Gabriel Byrne a couple of years ago.

You think when you make your first feature you’re going to have all the time in the world to prepare and to plot everything out and then have loads of time to shoot, but because we were greenlit very late I ended up with a short prep and shooting every bit as quickly as I did on any of the High End TV stuff I’ve done. So that was a bit of a shock!”

WHAT DO YOU HOPE AUDIENCES TAKE AWAY FROM THE FLM, AND WHY DO YOU WANT AUDIENCE TO SEE “100 STREETS”?

“I hope audiences respond to the characters in *100 Streets* first and foremost, and come out feeling like they’ve been given a glimpse into those characters’ lives and maybe understand them – and people like them – a little more. That they can empathise with what the characters in the film are going through. Because that’s what it’s all about for me – empathy. The more we can empathise with one another, the more we have a shared understanding of what others are going through, the less alone we feel. As EM Forester famously put it – ‘Only Connect’. So although the characters’ struggles in *100 Streets* are particular to them, we’re all struggling to make sense of our lives and grappling with the kinds of issues – love, loss, longing and loneliness – which Kingsley, Max, Emily and the rest of the characters in *100 Streets* are struggling with. We all have our own cross to bear, our own peculiar curse as a novelist friend of mine puts it. Or as my mother would say – everybody’s trouble is their own! And the characters in *100 Streets* are no different. But I hope in giving audiences a glimpse into the lives of these characters, whose experience may be very far away from our own, the audience will leave the theatre with a greater understanding of what it means to be human. That’s not too big an ambition is it???

A few words from writer/producer Leon F. Butler

CAN YOU TELL US WHAT INSPIRED YOU TO WRITE THIS STORY – AND THE CHALLENGES – IF ANY – INVOLVED?

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“I was keen to make a film about the 'real' London. We have glossy Richard Curtis movies like Notting Hill and gritty 'urban' dramas like Kidulthood, but in fact these locations can be on the same street. London is not ghettoized, so rich and poor all live together and mostly live in harmony. My favourite films are Amores Perros, Crash, 21 grams and Babel, so I was keen to bring three emotional stories together, but with the only common denominator being living in the same area of the city. All three stories were based on characters I knew, so it was a question of how I made all their paths cross organically.

There were many challenges for me as a first time writer who was trying to produce his first film. I was previously a quantity surveyor and property developer then looking for a change of direction into film, which I have always loved. Once I had completed the first draft of my script, I invited group of friends and colleagues to form a committee and we all met monthly for over 18 months to effectively network, produce the teaser - a short film version, “One Square Mile”, which was designed as a calling card in my search for backing. I approached actor friends such as Colin Salmon and Terence Stamp to appear in it - it took three days to shoot it and it kind of worked.

So I was able to go on to host numerous fundraising events, and all this helped the film gather momentum and kept it evolving up until we got to the point where Idris Elba and Pippa Cross came on board. During all this time the script went through numerous re-writes, but the story and the key characters remained the same. Most of the characters are based, to a greater, or lesser extent on real people I had run across in my previous life

We decided the title “One Square Mile” was too closely associated with the City of London and Pippa came up with **100 Streets** from the poem Terence (Ken Stott’s character) reads beside the river Thames in the film: ‘A thousand landmarks perish, a hundred streets grow strange...’ (from The Oldest Thing In London, by Cicely Fox Smith).

Progress to production

Legendary casting director Ros Hubbard came on board as a producer when her mortgage advisor called her and said “I have this friend, who’s got this film and he wants to cast it.” So Leon met her and, she admits, “I kind of fell for him and I liked the script. For a new writer, it was very fresh and set in contemporary London and it had a heart.

“I knew he’d struggle to get it made, so I became involved with the fundraising at his events, which he does very well, because he’s got a lot of charity contacts and a lot of rugby and sporting contacts as well, who are very good when it comes to putting their hands in their pockets. And then I had the bright idea of asking Idris Elba whether he would co-produce. I promised him that we wouldn’t ask him to be in it - it was much too small!”

Idris was happy to consider the project. “I read a very early draft in early 2013 and I respected Leon's drive and wanted to try and help make the project happen. It's so important that smaller-scale British films still get made and get out there - and I was keen to do my bit. Leon's script delivered on being a believable account of London life and more than one character resonated with me and my life, growing up in London - and indeed my life now.”

Ros knew Idris was keen to produce - he has his own production company - and she was delighted when he agreed. “His was a name the potential investors had heard of and they would always turn up. Of course he was always working, but we used to play a tape of him saying ‘come on, it’s great!’”

During this period, Ros and Leon introduced the film to experienced producer Pippa Cross, whose office was in the same building and who had initially was initially to deep in other projects. Leon adds, “She helped us a lot and she finally said “you know what? I might as well do it”. And so we had Pippa on board with her reputation and, above all, as a friend to the film.”

“In the end, the film came together fast,” recalls Pippa. “Idris was confirmed and available and when we managed to wrangle enough days out of his monstrously heavy schedule, we knew we were in with a shot. Then he made the magic call to Gemma and we were able to go to her agent and say that, although it’s an ensemble cast, it is a leading role. We knew she was keen to work with Idris again, after ‘RocknRolla’ and we could do it in the eight days running up to the start of her rehearsals for the stage musical production of ‘Made In Dagenham’. And that worked really well for us all.”

Idris was now fully committed to the project and had agreed to play Max, the former rugby superstar: “Obviously, I spent a lot of time with my film family... And Gemma and the kids were great, although it’s always weird playing daddy to kids whose parents are on set - you feel a bit awkward! But truth be told, I didn’t see a lot of the other actors, as my character spent most

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of the film on his own...dealing with all his demons and issues. As a producer, I managed to visit the set a few times when I wasn't filming, so I met up with the others when I could.”

The final, key piece in the production jigsaw, was the arrival of Jim O'Hanlon as director. He had read the script and e-mailed to say how much he loved it. Worried about the investors' unfamiliarity with his work, Leon sent them copies of the e-mail. “It was so passionate, so well thought-out, that we went for Jim and it was the best thing we could have done. Jim knows what he wants and it was a crazy schedule – 50-odd locations, 220 scenes, 35 days! It's his first theatrical feature, but he's done some terrific top end TV, he's great with actors and he went at it with real energy.”

CAST BIOS

IDRIS ELBA (MAX) / Actor/Producer



Golden Globe and SAG winning actor **Idris Elba** showcases his creative versatility both on-screen in television and film as well as behind the camera as a producer and director. He is the first actor to receive dual SAG awards in one evening. He continues to captivate audiences and secure his position as the one to watch in Hollywood, with a string of well-received performances in high-profile films as well as and multiple critically acclaimed television series.

Prior to his big screen debut, Elba's career skyrocketed on the small screen in some of UK's top rated shows including *Dangerfield*, *Bramwell* and *Ultraviolet*. In 2000, *Ultraviolet* was purchased by Fox in the United States, offering Idris a break into the American marketplace. He soon moved to New York and earned rave reviews for his portrayal of Achilles in Sir Peter Hall's off-Broadway production of *Troilus and Cressida*. Shortly thereafter he landed a part on the acclaimed television series *Law & Order*.

Soon after his move to the states, Idris landed the role of Stringer Bell, the lieutenant of a Baltimore drug empire on HBO's critically acclaimed series *The Wire*. Elba's portrayal of the complex but deadly Bell is arguably one of the most compelling performances in TV history. In 2005, his performance earned him an NAACP Image Award nomination for Outstanding Supporting Actor in a Drama Series.

In 2005 Elba began his film career in such projects as HBO's *Sometimes in April* (NAACP Image Award nomination), Tyler Perry's *Daddy's Little Girls* (BET Award nomination), *The Reaping* alongside Hilary Swank, and the horror thriller *28 Weeks Later*. In 2007, Idris starred in Ridley Scott's Golden Globe nominated *American Gangster* with

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Denzel Washington, Russel Crowe, Ruby Dee and Josh Brolin. The cast went on to receive a Screen Actors Guild Award nomination. Following, he starred in Guy Ritchie's *RocknRolla* with Tom Hardy, opposite Beyoncé Knowles in *Obsessed* (NAACP Image Award Nomination), *The Losers* (NAACP Image Award nomination), *Legacy* (which he also executive produced), *Ghost Rider* with Nicolas Cage, Ridley Scott's *Prometheus* with Michael Fassbender and Charlize Theron, *Thor* with Natalie Portman and Chris Hemsworth, and Guillermo del Toro's *Pacific Rim* alongside Charlie Hunnam, Charlie Day and Rinko Kikuchi. In 2013 Idris starred as Nelson Mandela in The Weinstein Company biopic *Mandela: The Long Walk to Freedom*. His performance earned him a Golden Globe nomination and an NAACP Image Award nomination. The next year, he both starred in and executive produced *No Good Deed*, a thriller also starring Taraji Henson. In March 2015 Elba appeared in Pierre Morel's *The Gunman*, alongside Sean Penn and Javier Bardem.

Elba can currently be seen in *Beasts of No Nation*, directed by Cary Fukunaga, which earned him a SAG award, London Evening Standard award and Film Independent Spirit award, and nominations for a Golden Globe, BAFTA, and NAACP. He was most recently seen in *Zootopia* and *The Jungle Book* for Disney, and *Star Trek Beyond*. He is currently in production on *The Dark Tower* and *Thor: Ragnarok*.

Idris returned to television in 2009 when he joined the cast of NBC's hit television show *The Office* as Michael Scott's less than amused boss Charles Minor. In 2010, Idris landed the title role of John Luther in the BBC crime drama mini-series *Luther*. Following the first season, Elba was nominated for an Emmy for his performance in *Luther* as well as for his guest appearance on Showtime's *The Big C*. His performance in the first season of *Luther* earned him an NAACP Image Award, a BET Award, and a Golden Globe. In 2012, Elba earned an Emmy nomination for the second season of *Luther*. The third installment of the BBC mini-series aired in September 2013. His performance earned him an Emmy and Golden Globe nomination as well as an NAACP Image Award. In 2015, Elba reprised his role as Luther for the two-part final installment of the series, for which he earned a Critics' Choice Award and nominations for a Golden Globe, SAG, NAACP and BAFTA TV award.

In 2013 Elba made his directorial debut with the teleplay *The Pavement Psychologist* for Sky/Sprout Pictures as part of Sky's PLAYHOUSE PRESENTS series starring Anna Friel, which Elba also wrote. He also created, directed and starred in the music video "Lover of Light" by Mumford and Sons which has received more than 9 million YouTube views to date. In 2014 Elba starred in and produced a two-part documentary titled *King of Speed* for BBC Two and BBC America with his production company Green Door Pictures. In 2015 Elba and Green Door Pictures released the documentary *Mandela, My Dad and Me*, which follows Elba during the making of his album "mi Mandela."

In winter 2015, Elba launched his clothing line Idris Elba + Superdry, which combines vintage Americana styling with Japanese inspired graphics, available in both the UK and US.

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GEMMA ARTERTON (EMILY)



British actress **Gemma Arterton** is well known for her stage and screen presence. She was most recently seen in the title role of *'Nell Gwynn'* at London's Apollo Theatre. Gemma's critically acclaimed performance gained her a 'Best Actress' nomination at this year's Olivier Awards and the play also received the award for 'Best New Comedy'.

She has recently finished filming *'100 Streets'* alongside Idris Elba, which follows a group of individuals each living their own particular stories, all lived out within a hundred London streets. The film is set for release next year.

Next year will see Gemma star in no less than four films. Firstly she will be seen in *'Their Finest'*, co-starring Sam Claflin and Bill Nighy, directed by Lone Scherfig. The story takes place during World War II, where a British film crew attempts to boost morale by making a propaganda film after the Blitzkrieg. The film recently screened at the Toronto International Film Festival and the BFI London Film Festival. We will then see Gemma in French film *'Orpheline'*, co-starring Adele Exarchopoulos, Adele Haenel and Nicolas Duvauchelle. Following this, Gemma will be seen in *'The*

History of Love', starring as 'Alma' alongside Derek Jacobi, Elliott Gould and Sophie Nelisse. The plot relates to the story of a long-lost book that mysteriously reappears and connects an old man searching for his son with a girl seeking a cure for her mother's loneliness.

She was most recently seen in *'The Girl with All The Gifts'*, Colm McCarthy's adaption of M.R. Carey's novel. Gemma starred in the role of 'Helen Justineau' alongside Glenn Close and Paddy Considine.

Last year, Gemma finished a run in the hit West End musical version of the 2010 film *'Made In Dagenham'* at the Adelphi Theatre. The story follows the 1968 strike at the Ford Dagenham car plant, where female workers walked out in protest against sexual discrimination. March saw Gemma star in Marjane Satrapi's horror comedy *'The Voices'*, starring alongside Ryan Reynolds and Anna Kendrick.

September 2014 saw Gemma play the title lead in her first foreign language role, in *'Gemma Boverly'* - an adaptation of a Posy Simmonds graphic novel directed by Anne Fontaine (*Coco Before Chanel*) and starring Fabrice Luchini. The film premiered at Toronto Film Festival. In 2013, Gemma starred in four feature films; *'Hansel and Gretel: Witch Hunters'* opposite Jeremy Renner, London-set comedic drama *'Song for Marion'* alongside Vanessa Redgrave and Terence Stamp, as vampire *'Clara'* opposite Saoirse Ronan in Neil Jordan's *'Byzantium'* and as *'Rebecca Shafran'* in the Brad Furman thriller *'Runner, Runner'*, starring alongside Ben Affleck and Justin Timberlake.

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In 2012, Gemma voiced the character of ‘Shelley’ in ‘A Turtle’s Tale: Sammy’s Adventure’, an animated feature including voices from John Hurt and Dominic Cooper. She also starred in the title role in ‘Tamara Drewe’ directed by award-winning director Stephen Frears, opposite Dominic Cooper, Luke Evans and Tamsin Greig. In 2010, Gemma appeared alongside Sam Worthington as the goddess ‘Io’ in Louis Letterier’s remake of the 1981 epic ‘Clash of the Titans’, based on the classic Greek myth. She also played the lead female role of ‘Princess Tamina’ in Disney’s ‘Prince of Persia: The Sands of Time’, directed by Mike Newell, starring alongside Hollywood stars Jake Gyllenhall and Sir Ben Kingsley. In 2009, Gemma starred in J Blakeson’s independent film ‘The Disappearance of Alice Creed’, a thrilling tale of kidnapping and intrigue in which she played the title role alongside Martin Compston & Eddie Marsan.

Amongst her other film credits, Gemma starred in Richard Curtis’ ‘The Boat that Rocked’, a period comedy set in the 1960’s co-starring a host of greats such as Philip Seymour Hoffman, Kenneth Branagh, Bill Nighy and Emma Thompson and in 2008, Gemma starred as iconic Bond Girl ‘Strawberry Fields’ in ‘Quantum of Solace’, directed by Marc Forster and starring Daniel Craig and Dame Judi Dench. Her other film credits include Guy Ritchie’s gangster film ‘RocknRolla’, ‘Three and Out’, directed by Jonathan Gershfield, and the classic remake of ‘St Trinian’s’ directed by Oliver Parker and Barnaby Thompson for which she was nominated for an Empire Award and won a National Movie Award.

For television, Gemma’s heartrending portrayal of the heroic ‘Tess’ in the BBC adaptation of Thomas Hardy’s novel ‘Tess of the D’Urbervilles’ co-starring Eddie Redmayne and Hans Matheson earned her rave reviews and numerous award nominations. She also played the role of ‘Elizabeth Bennett’ in ITV’s costume drama ‘Lost in Austen’. In 2007 she also starred in the BBC’s ‘Capturing Mary’, directed by Stephen Poliakoff, in which she played the character ‘Liza’ alongside Dame Maggie Smith, David Walliams and Ruth Wilson.

For the stage, in early 2010 Gemma made her West End debut at the Garrick alongside Rupert Friend and Tamsin Greig, in Douglas Carter Beane’s Award-winning Broadway comedy ‘The Little Dog Laughed’. She also returned to the stage in November 2010 at the internationally renowned Almeida Theatre in Henrik Ibsen’s ‘The Master Builder’, for which, Gemma’s performance earned her critical acclaim for her ‘spellbinding’ turn as ‘Hilda Wangel’. She was last seen in ‘The Duchess of Malfi’ at the Shakespeare’s Globe new Sam Wanamaker theatre, for which she received rave reviews. Her previous theatre credits include the role of ‘Rosaline’ at Shakespeare’s Globe Theatre in ‘Love Labour’s Lost’ directed by Dominic Dromgoole. After gaining an award for ‘Best Supporting Actress for Kent’, she gained a full scholarship to RADA where she took lead roles in productions such as ‘An Ideal Husband’, ‘Titus Andronicus’ and ‘The Beggar’s Opera’.

TOM CULLEN (JAKE)



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TOM CULLEN was born in Aberystwyth, Wales and interrupted his training at the Royal Welsh College of Music and Drama to make his film debut in “Daddy’s Girl” and “Watch Me” which won the BAFTA Cymru Award for Best Film and Best Short respectively. In 2011, he was named on Screen International’s list of Stars of [Tomorrow](#) and starred in “Weekend”, which won Tom numerous awards including Most Promising Newcomer at the BIFA's. Tom has three exciting films set for release this year “100 Streets” starring opposite Idris Elba and Gemma Arterton, “The Other Half” starring opposite Tatiana Maslany, “Mine” a two hander opposite Armie Hammer and the BIFA nominated “Black Mountain Poets”. Other notable film credits include “The Last Days on Mars”, with Liev Schreiber, Elias Koteas and Romola Garai, and “Desert Dancer”, with Freida Pinto. Tom is currently shooting the lead role in “Knightfall”, the new Jeremy Renner produced History Channel and A&E flagship show, his other television includes the lead in “The Five”, “The Trials of Jimmy Rose” opposite Ray Winstone, “Black Mirror”, “World Without End” and the role of Viscount Gillingham in “Downton Abbey”.

CHARLIE CREED-MILES (GEORGE)



Charlie Creed-Miles' television credits include: *Once in a Lifetime* (Pilot), *The Frankenstein Chronicles* (Rainmark Films/ITV encore), *Peaky Blinders* (BBC2), *Ripper Street* (BBC1), *Death in Paradise* (BBC), *Injustice* (ITV), *Freefall* (BBC), *Criminal Justice* (BBC), *5 Days* (BBC/HBO), *Skins* (E4), *Hustle* (BBC), *Miss Marple* (London Weekend Television), *Charles II* (BBC), *Dead Casual* (World's End), *Hardware* (Thames), *Lenny Blue* (Granada), *The Sins* (BBC), *Waking the Dead* (BBC), *White Teeth* (BBC), *Word of Love* (bbc).

Film credits include: *Ellen* (Touchpaper for Channel 4), *Romans* (Tea Shop & Film Company), *100 Streets* (Cross Day Productions, West Fiction Films, Green Door and What's the Story), *Wild Bill* (20 Ten Media), *Harry Brown* (Marv Films), *Born Equal* (BBC Films), *King Arthur* (Miramax), *Essex Boys* (Granada), *The Last Yellow* (Scala), *Nil By Mouth* (SE4 Films), *The Fifth Element* (Gaumont), *Woundings* (Cinequanon), *Finding T.A.T.U* (Ramco Productions), *Station Jim* (BBC Film), *Tabloid TV* (Ultimate Pictures), *The Punk and the Princess* (Bavaria Films).

Charlie's theatre credits include: *Indigo* (Almeida Theatre), *Raping the Gold* ((Bush Theatre).

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KIERSTON WAREING (KATHY) –



Kierston Wareing began acting at the tender age of 7, taking inspiration from industry legend Jodie Foster. She began taking L.A.M.D.A exams and moved into theatre, with productions such as Miss Julie and Extremities. Kierston also attended the highly regarded Italia Conti school in London and at the age of 21, she headed off to the big apple to take part in a 3 year training course at the 'Lee Strasberg' institute in New York.

Back in the UK, just as she was about to give up acting, she was cast as the lead in Ken Loach's film "It's A Free World". Kierston's career went from strength to strength and she is known for her work in "Top Boy", "Luther" and "Fish Tank".. Previously she worked with Idris in season two of Luther and was named one of the "Stars of Tomorrow" by Screen International, alongside Gemma Arterton. In 2007 this talented actress was nominated for a BAFTA alongside Dame Judi Dench and Dame Eileen Atkins for her work in Ken Loach's "It's a Free World". In "Fish Tank", directed by Oscar nominated director Andrea Arnold, Kierston starred alongside Michael Fassbender. In "100 Streets" Wareing plays Kathy, a London nurse.

FRANZ DRAMEH (KINGSLEY)



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Franz is a young British actor who trained at the Young Actors Theatre and made his feature film debut as a 17-year-old in Clint Eastwood’s supernatural drama “Hereafter”

His breakthrough came with his starring role as Dennis in Joe Cornish’s multi-award-winning urban sci-fi action comedy “Attack The Block”. Next he appeared with Dakota Fanning and Jeremy Irvine in the romantic drama “Now Is Good”, before returning to sci-fi action in Doug Liman’s “Edge of Tomorrow”, with Tom Cruise and Emily Blunt. Next, he starred in the Universal release “Legacy” and recently completed the futuristic paranormal thriller “Residue”, directed by Alex Garcia and starring Natalia Tena and Iwan Rheon.

Franz’s television credits include BBC’s “SomeGirls”, and drama series “River”, created and written by Abi Morgan. Franz then went on to create the character of Jefferson ‘Jax’ Jackson / Firestorm in “DC’s Legends of Tomorrow”, starring alongside Victor Garber, Dominic Purcell and Arthur Darvill. He can also be seen portraying Jefferson Jackson in “The Flash”

KEN STOTT (TERENCE)



Ken Stott has received four Best Actor Olivier Award Nominations for his work at the National Theatre and the West End in “The Recruiting Officer”, “Broken Glass” (for which he won Best Actor in a Supporting Role), “Art” with Albert Finney and Tom Courtenay and “A View from the Bridge”. Ken has also appeared at the National Theatre and West End in plays such as “The Princes Play”, “Three Men on a Horse”, “The Tempest”, “Heroes”, “The Winter’s Tale”, “God of Carnage” and Uncle Vanya”.

Ken's work in Film and Television is vast and varied. His Film credits include Woody Allen’s upcoming Feature “Café Society” in which he stars alongside Kristen Stewart, Jesse Eisenberg, Steve Carell and Blake Lively, Oscar Nominated Tolkien trilogy “The Hobbit” directed by Peter Jackson, James Marsh’s next feature “The Knot” in which he leads alongside Colin Firth, Rachel Weisz and David Thewlis, Independent Feature “100 Streets” alongside Idris Elba and Gemma Arterton, and Big Talk comedy Feature MAN UP directed by Ben Palmer with Simon Pegg, Harriet Walter and Rory Kinnear. Ken is also known for his performances in Mike Nichols’ Feature for Universal – “Charlie Wilson’s War” alongside Tom Hanks and Phillip Seymour Hoffman, “The Chronicles of Narnia”, “The Boxer”, “Shallow Grave”, “The Debt Collector” and “Plunkett and Maclean” to name but a few.

Ken's Television credits range from Sky Atlantic’s British crime thriller “Fortitude”, the new one-off BBC TV adaptation of JB Priestley’s “An Inspector Calls” directed by Aisling Walsh, the Tom Shankland directed BBC Series “The Missing” for which Ken received a BAFTA and the series itself received Emmy, Golden Globe and BAFTA

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nominations amongst others, Martina Cole’s East End underworld adaptation “The Runaway” for Sky, BBC Films’ TOAST alongside Helena Bonham Carter, Freddie Highmore and Victoria Hamilton, his BAFTA winning performance in the BBC’s biographical HANCOCK & JOAN which he starred in alongside Maxine Peake, his series lead role in Ian Rankin penned Scottish crime drama REBUS, his lead role in multiple mini-series’ of BBC’s MESSIAH and his BAFTA nominated performance as lead character DI Pat Chappel in ITV police drama THE VICE.

FILMMAKER BIOS



Jim O’Hanlon (Director)

Jim O’Hanlon has worked in television since 1997 and has directed some of the top actors of his generation. His television directing credits include “Emma”, “House of Saddam”, “Undercover”, “In The Flesh” and “Quirke”, starring Gabriel Byrne for the BBC, “All In The Game” starring Idris Elba and Ray Winstone for Channel 4, “Of Two Minds”, starring Kristin Davis for Sony Pictures Television, plus all three feature-length films in the Charlie Brooker scripted “A Touch of Cloth” series, starring John Hannah for Sky. “Emma”, which featured Romola Garai, Jonny Lee Miller and Michael Gambon and which Jim directed for the BBC, was nominated for a Golden Globe and four Emmy Awards, while “House of Saddam”, a HBO/BBC co-production was nominated for four Emmy Awards, a BAFTA and won the 2009 Grierson Award for Best Drama Documentary. Jim is also a prolific writer across the media. He continues to develop original television and feature film ideas and has many writer credits on returnable dramas. His other work as a writer includes the screenplays “Vinny and Jeff” and “Paddy’s Weekend”, both currently in development, “Even The Olives Are Bleeding” (BBC Radio 4), “The Boy Who Became Prime Minister” (BBC Radio 3) and the smash-hit comedy “The Buddhist of Castleknock” for the Fishamble Theatre Company in Dublin. His other plays include “My Bonny Lies”, “Ready or Not” and “Pilgrims In the Park”. He has also co-written the musical “Whirlwind” and, after a period of development, Jim and composers James T. Reid and Nick Lloyd Webber workshopped the show for the first time in February 2014, with Tamara Harvey directing.

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LEON F. BUTLER (Producer/Writer)

Leon Butler is a Writer and Producer for television and film.

His first feature film 100 STREETS is a complex, multi-layered drama set in South West London, starring Idris Elba and Gemma Arterton, alongside a plethora of well known UK talent . Leon not only penned the script, but also single-handedly raised the entire £3 million budget from private equity.

Since wrapping on 100 STREETS, Leon has completed three further feature film scripts, for which he has already raised development funding.

He was also recently commissioned to write a synopsis for a new film project based on Kahlil Gibran's 'The Prophet' and has several other TV and film projects all currently in various stages of development .



PIPPA CROSS (Producer)

Pippa Cross was previously head of film at Granada Studios before setting up CrossDay Productions in 2003. Her films have gained numerous nominations for major prizes and have won two Academy Awards®, 8 BAFTAs, the Golden Bear at the Berlinale and the Audience Award at Sundance. Production highlights include “My Left Foot” and “The Field”, Ewan McGregor’s portrayal of Nick Leeson in “Rogue Trader”, BIFA award-winner “The House of Mirth”, Paul Greengrass’s groundbreaking “Bloody Sunday”, John Hurt Rwanda pic "Beyond the Gates" and “Chalet Girl” starring Felicity Jones. Pippa served as a Board member of the UK Film Council for its final two years of operation and is on the advisory committee of the British Independent Film Awards.

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ROS HUBBARD (Producer)

Ros Hubbard together with her husband John, set up Hubbard Casting almost 40 years ago, since when it has become one of the most internationally respected and successful casting agencies in the entertainment industry. Ros has cast up to 140 films and television productions, including “The Commitments”, “Evita”, “The Mummy”, “Ordinary Decent Criminal”, “Bloody Sunday”, “The Da Vinci Code” and, more recently, “The White King”, starring Jonathan Pryce and Fiona Shaw, and “Mothers Day”, with Christina Ricci, Laura Dern, Sharon Stone and Susan Sarandon. 100 STREETS is her first film release as producer, soon to be followed by Bill Clark’s Edinburgh hit Starfish.

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CREDITS

Front



CAUDWELL FILMS AND
ONE SQUARE MILE
PRESENT

IN ASSOCIATION WITH
UMEDIA

A CAUDWELL FILMS,
WEST FICTION FILMS AND
CROSSDAY PRODUCTION

IN ASSOCIATION WITH
WHAT'S THE STORY AND
GREEN DOOR PICTURES



DIRECTED BY JIM O'HANLON

SCREENPLAY BY
LEON F BUTLER

PRODUCED BY PIPPA CROSS
LEON F BUTLER

PRODUCED BY IDRIS ELBA
ROS HUBBARD

EXECUTIVE PRODUCER
JOHN CAUDWELL

EXECUTIVE PRODUCERS XAVIER ALCAN
THOMAS R ATHERTON
JUSTIN BACHE
JANETTE DAY

EXECUTIVE PRODUCERS
MARK DENNEY
NATASHA DWYER
JOE HUTCHINSON

IDRIS ELBA

GEMMA ARTERTON

CHARLIE CREED-MILES

FRANZ DRAMEH

STEPHEN MACKINTOSH

ADAM BAKRI

KIERSTON WAREING

SAMANTHA BARKS

TOM CULLEN

EMMA RIGBY
JAMIE FOREMAN

AND KEN STOTT

A HUNDRED STREETS

MUSIC BY
NEIL DAVIDGE

A HUNDRED STREETS END CARDS
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DIRECTOR OF PHOTOGRAPHY
PHILIPP BLAUBACH

EDITOR
MARK ECKERSLEY

PRODUCTION DESIGNER
RICKY EYRES

COSTUME DESIGNER
MISS MOLLY

MAKE-UP & HAIR DESIGNER
TANYA LODGE

CASTING DIRECTOR
DAN HUBBARD

MUSIC SUPERVISORS
IAIN COOKE, JOHN COYNE
AND JAMES RADFORD

LINE PRODUCERS
MARSHALL LEVITEN

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END CREDITS

Cast
in order of appearance

Kingsley	FRANZ DRAMEH
Emily	GEMMA ARTERTON
Max	IDRIS ELBA
George	CHARLIE CREED-MILES
Kathy	KIERSTON WAREING
Jahmal	ADAM BAKRI
Evie	HOPE KIERNAN
Leo	JORDAN NASH
Terence	KEN STOTT
Lotte	SAMANTHA BARKS
Concierge	DENIS KHOROSHKO
Gordon	STEVEN MACKINTOSH
Perry	JAMIE FOREMAN
Marie	JO MARTIN
Dr Ravi Buttar	RANJIT KRISHNAMMA
Charlotte	NATASHA ALDRSLADE
Jenny	SARAH TANSEY
Libby	CAROLINA TONG
Jake	TOM CULLEN
Bells	ELISABETH BUNGENEERS
Himself	DAN LOBB
Reesy	MARK FROST
Charity Hostesses	ANNA ORD
	EMILY WYATT
Sean	DUAYNE BOACHIE
Rose	EMMA RIGBY
Peter	SAM WEBB
Doorman	WINSTON ELLIS
Bouncer	ELWIN 'CHOPPER' DAVID
Mikey	ANDREW ALEXANDER
Steve	JACK WALDOUCK
Amelia	CHERIE DUAH
John	FRANKIE OATWAY
Social Workers	RICHARD BRIMBLECOMBE
	ALEXANDRA GILBREATH
Detectives	JOANNA MILLER
	SIMON SHERLOCK
Tina	LORRAINE STANLEY
Bass Player	CHAS EARLY
Keyboards	BEN ROBBINS
Guitar	GARY NOCK
Louis	GUETAN CALVIN ELITO
Joe	JACK O'CONNOR
Hez	YOUSSEF BEROUAIN
Daniel	KOLA BOKINNI
Morris	RUPERT PROCTER
Dominic	DOMINIC GERAGHTY
Himself	JOHN CAUDWELL
Couples Outside Hotel	UGO MONYE
	CHLOE GOODMAN
	ALEX MILLS
	LAURA ELLIOT
Bouncer	ROGER 'BIG BOY' CHARLES
Policemen	JAY SUTHERLAND
	TIM TRELOAR
Simon	PAUL HICKEY
Himself	KYRAN BRACKEN
Himself	JOHN INVERDALE
Uncle Mohi	NASSER MEMARZIA
Jules	ASHLEY THOMAS
Vincent	RYAN GAGE
Man in Park	NUAKAI ARU
Jahmal's Father	RAAD RAWI
Jahmal's Mother	FISUN BURGESS
Herself	KAY BURLEY
Catwalk Model	AURELIJA BULAUKAITE
Negotiator	MARK AIKEN
Leon the Dog	NAPOLEON
Stunt Co-ordinator	VINCENT KEANE

“100 STREETS” – Press Notes

Stunt Doubles	TOM AITKEN LLOYD BASS CHARLES JARMAN GUY LIST SARAH LOCHLAN KIM MCGARRITY BELINDA MCGINLEY RASHID PHOENIX MARK STANTON KELLY STEPHEN WALSH
1st Assistant Director	JIM IMBER
2nd Assistant Director	DAN GILL
3rd Assistant Director	SALOUM N’JIE
Crowd AD	ROSANNA GOULDMAN
Floor Runners	VIVA STUART RIAZE FOSTER
Script Supervisor	LAURE BRÉGEVIN
Additional Editing	CHRIS GILL
Production Manager	ANDREW BONNER
Production Coordinator	KATIE NEAL
Assistant Production Coordinator	HAL ARNOLD
Key Production Assistant	JAMIE HOLLINGWORTH
Production Assistant	SHANA BAH
Assistant to the Producers	SAM TIPPER-HALE
Executive Assistant to Idris Elba	CLAIRE DOBNER
Production Accountant	REBECCA WOLF
Assistant Production Accountant	HANA TADAFE-SWINSCOE
Casting Associate	GEMMA SYKES
Casting Assistant	SCOTT MICHAEL WAGSTAFF
Clearances	RUTH HALLIDAY
Brand Liaison	RAHAB LUBAB
Production Runners	CLEMENTINE NICHOLSON OLIVER WHITWORTH
1st Assistant Camera	GEO OWEN
2nd Assistant Camera	AGNIESZKA SZELIGA
3rd Assistant Camera	DARREN LADBURY
Camera Trainee	ANTON GOUTEV
Grip	CHARLIE WYLDECK
Assistant Grip	JACK JACKSON
Technocrane Operator	DAN HEGARTY
Low Loader	PAUL PADFIELD
Motion Control Operator	JUSTIN PENTECOST
Steadicam Operator	DANNY BISHOP
Aerial Cameraman	JEREMY BRABEN
Helicopter Pilot	JONATHAN PENNY
Production Sound Mixer	NIGEL ALBERMANICHE
Boom Operator	BRYN DUFFY
Costume Supervisor	ALEX WATHERSTON
Costume Standbys	HELEN BOLTER RUKA JOHNSON
Costume Assistant	REBECCA MCLEOD
Hair and Make-Up Supervisor	FIONA ROGERS
Make-Up Artist	ANNABELLE MCMAHON
Stylist for Idris Elba	PAUL JOB

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Gaffers DAN FONTAINE
TIM WILEY

Best Boys RICKY PAYNE
GEOFFREY BURDEN

Electrician DANIEL O'DONNELL

Generator Operator TONY TYLER

Location Manager JAMES PLAYER
Unit Manager THOMAS BEAVER
Assistant Location Manager ISABELLA RAMSAY
Location Runner JAMES DU PLESSIS

Runner Drivers THOMAS BARRERA
THOMAS LUDLAM
DARIO CAPPELLINI
CLARE BREWER
ASHLEY WILD
HANNAH O'DONNELL

Unit Photography Provided by GETTY IMAGES
Editorial Entertainment Manager JULIA GALLEWAY
Photography Coordinator LISA MARIE RAE
Unit Stills Photographers TIM WHITBY
TRISTAN FEWINGS
DAVE HOGAN
ANDREW BOND

EPK

Production Publicity LAWRENCE ATKINSON
JULIA BOCCANERA
BEN HAYES FOR DDA PUBLIC RELATIONS

Production Notes GRAHAM SMITH

Rugby Consultant ANDY GOMARSALL
Police Consultant KEITH GARWOOD
Armed Forces Consultant GORDON MURPHY
Youth Community Consultant BRIAN ANSON

Assembly Editor STEVEN WORSLEY
Assistant Editors PHIL SCAIFE
MATTHEW BATE

Post Production Supervisor SAM TIPPER-HALE
Post Production Consultant NEIL MOCKLER
Post Production Accountant RACHEL JAMES

VFX Supervisor SIMON FRAME

Colour & DI services by MYTHERAPY
Colourist DADO VALENTIC
Assistant Colourist LAJOS PATAKI
DI Producer SHAUN RICHARDS
DI Coordinator IVANA BAJIC
VFX Artist DEBORAH WHITE

Visual Effects by BASEBLACK
Executive Producer STEPHEN ELSON
Visual Effects Producer BHUMIKA MAYER
VFX Supervisor TIM YOUNG
Visual Effects Editor OZ COURTNEY
Visual Effects Coordinator ANNA STOTHART
Compositor FRANCESC DONAIRE

Visual Effects by MUNKY
VFX Supervisor GARY BROWN
Lead VFX Artist RICHIE WHITE
VFX Line Producer GILLIAN MACKIE
VFX Artists VENANCIO DAVID
FABIO VONA
MARK EPSTEIN
MIGUEL ALGORA
BRETT BONE

VFX Line Producer GILLIAN MACKIE
Production Assistant KATE WARBURTON
Accounts PATRICIA HUTCHINSON
IT Support MARK SLADE

Titles Designed by MATT CURTIS

“100 STREETS” – Press Notes

Supervising Sound Editor	COLIN CHAPMAN
Sound Effects Editor	SIMON GERSHON
Sound Editor	MATT WAITES
Foley Editor	STUART BAGSHAW
Re-recording Mixer	NIGEL HEATH
Music Editor/Re-recording Mixer	KIRAN MARSHALL
ADR Recordists (London)	OLIVER BRIERLEY ALEXANDER FIELDING
ADR Recordist (Manchester)	TONY GREENWOOD
ADR Recordist (Istanbul)	CENKER KOKTEN
Foley Engineer	KEITH PARTRIDGE
Foley Artist	BARNABY SMYTH
Audio Post Producer	JULES ZABBAR
Sound Post Production by	SONIC TRAX PPS LTD
Sound Re-recorded at	HACKENBACKER AUDIO POST PRODUCTION, LONDON
Loop Group	ARTMEDIA LOOPS LTD
Music Recorded at	ANGEL STUDIOS, LONDON
Music Engineer	MAT BARTRAM
Assistant Engineer	RONAN PHENAN
Performed by	THE CHAMBER ORCHESTRA OF LONDON
Musicians' Contractor	GARETH GRIFFITHS
Music Licensing	PRU MILLER
“ARMAGIDEON TIME” (Dodd / Williams / Mittoo) Published by Just Isn't Music Ltd/ Sparta-Florida Music Group Ltd Performed by The Clash Licensed courtesy of Sony Music Entertainment UK Ltd	“STREETS OF LONDON” (McTell) Published by Westminster Music Ltd Performed by Beth McCarthy Produced and Arranged by James Radford & Ben Robbins Licensed courtesy of Radford Music
“HOLE IN MY HEART” (Powell) Published by Halogen Music Performed by Angus Powell Licensed courtesy of Halogen Media	“GRAVEROBBBER” (Marshall) Published by Copyright Control Performed by Kiran Marshall
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GREG TURNER, IAN NEIL, JON PUGH, KAT KILLINGLEY, KYLE LYND,
LAWRENCE GILL, LUCY BRIGHT, MARCUS RUSSELL AND OLLY MANHI

Action Vehicles	STEVE ROYFFE
Facilities	MOVIE MAKERS
Facilities HOD	DARREN JONES
Armourers	CHARLIE OAKDEN TONY WATTS

“100 STREETS” – Press Notes

		TOM RALPHS CHARLIE BODYCOMB LIAM MCCARTNEY
Health & Safety Advisor for JHA Safety	MICK HURRELL	
Unit Medics	ALEX BOOKER GILLIAN NOLAN ALEX BUSHELL	
Catering Chefs	FAYRE DO'S JAMIE COOK MIKE FIDDOCK	
Chef's Assistant	ANITA LUGA	
Chaperones	DENISE SMITH KEITH COWPER	
Security	NEV SMITH MARK DILLEN DAVE WALSH	
Minibus Company	AC TRANSPORT- ALEX CONWAY	
Minibus Drivers	GARY GROVES GREG SOMMERS RON RICHARDSON	
Second Unit / Additional Photography		
Directors	DAMON THOMAS CHARLIE ENDEAN	Make Up Artists
1st Assistant Directors	CHARLIE REED	AMY HOLT MINI SHARPE
3rd Assistant Directors	MARIOS HAMBOULIDES NOEL CORBALLY LAURIE MAHON SEKANI DORAM HEIDI GOWER	AMY STEWART SALLY WATTERSTON MY ALEHAMMER CASSIE POLLARD FREDA ELLIS
Director of Photography	ANNA VALDEZ HANKS	Dressing Props
1st Assistants Camera	FABRIZIO ACCETTULLI JOB REINEKE PHILIP MARTIN SCOTT WILLIAMS JAMES MELROSE CRAIG PORTER	LEO WILLIAMS
2nd Assistants Camera	ALASDAIR BAINES LYDIA STOTT ROBBIE CAIRNS BARNEY BATCHELOR BRENDAN HARVEY	Electricians
Additional Camera Operators	BEN CHADS TOM WILKINSON TONY KAYE	FRED TODD SALVADOR GOMEZ PAUL BREMNER ROSS STEWART STEVE BLYTHE STEVE POCHETTY GEORGE HOLDSWORTH MARTIN DUNCAN NEIL BLACKMAN LEE WILSON CHRIS MORTLEY DAVE RYAN
Additional Focus Pullers	JASON CUDDY JOB REINEKE JASON OXLEY GRAHAM MARTYR	Generator Operators
Sound Mixers	PAUL CAMERON EDWIN WIESS	STEVE LEVERINGTON SAUL HARRIS
Grips	TOM PITTMAN JASON LEE MIKE WACKER	Assistant Production Co-ordinator
Grip Trainee	ASHTON LUNN	Production Runners
Costume Assistants	FELICITY GOLDWORTHY JESSICA LAWLESS AMY TAPPER MINI SHAH	Floor Runners
Costume Runner	KATIE EBBS	MEGAN COOKE CHARLOTTE MILLAR JAMIE MIDDLETON ATHENA STAVRAKIS
		Assistant Location Manager
		Location Assistant
		Location Scout
		Riggers
		JOHN WALKER CHRIS WORTLEY GEORGE HOBBS FRANKIE WEBSTER
		Unit Driver
		ANDY MCNAMARA
Produced in Association with	KREO FILMS	
Executive Producers	PHIL HUNT COMPTON ROSS	

“100 STREETS” – Press Notes

Production Insurance	JOHN O’SULLIVAN FOR MEDIA INSURANCE
For Umedia	PETER ROGERS
Marketing	PETA BROWNE
Legal	NESSA MCGILL
Sales	OI LENG LUI
Production Banking	KARL DYE JORDAN JAMES GRAHAM WATTS FOR COUTTS
Production Legal Services	RENO ANTONIADES SAM TATTON-BROWN JAMES WALKER FOR LEE & THOMPSON
Legal Services for Caudwell Films	JUSTIN STEPHENSON FOR JEFFREY GREEN RUSSELL
Legal Services for Kreo Films	CHRISTOS MICHAELS ANNABELLE DUCROS FOR LEE & THOMPSON
Auditor & Company Accountant	PAUL TAIANO FOR NYMAN LIBSON PAUL
Camera Equipment Supplied by	TAKE 2 FILMS
Lighting Equipment Supplied by	PANALUX

TAKE 2



Post Production Services HIREWORKS
RAWR
Shadow Track Provided by ALPHA GRIPS

Ligue Nationale de Rugby footage provided through the courtesy of Canal+
England international rugby footage by kind permission of the RFU
Catwalk footage provided through the courtesy of Rightster
“Sexy Beast” theatrical poster courtesy of Film4
“Animal Kingdom” theatrical poster courtesy of Porchlight Films
Audition speech inspired by “The Bush” from “Animal Kingdom”
by David Michôd with thanks to Porchlight Films Ltd
Featuring an extract from “The Oldest Thing In London” by Cecily Fox-Smith

The Producers would like to thank

ALEXANDER VAN HOLK, ANDY GOMARSALL, ANDY SCARLETT, CHRIS MCNALLY,
DANIEL WISE, DAOOD KHAN, DAVID HOUTEN, DAVID VITTY, GEORGE CLARKE,
IFAN RATCLIFFE, JAMES WASDELL, JOE COLEY, JOHN BULLIVANT, JOHN DWYER,
JOHNNY MYLNE, JONATHAN APPLEBY, LOUISE YUNG, MARK WATTS, MICHAEL SPENCER,
NEV AND NICK ACKERMAN, OLIVER CAVE, PAUL AND EDOUARD NEWMAN, PETER HOGAN,
RICHARD KNIGHT, ROD CROZIER, STELLA DOYLE, SAM NORMAN, STEPHEN HONEYBALL,
STUART DITCHAM, TOM HOLROYD AND TIM SARGEANT

ANDREW NIXON, ANDREW ROBINSON, BOB DAWS, CONSCIAN MORGAN, DARREN STONES,
DOMINIE BRADSHAW, JAMES DEGROOT, JAMES MINOR, JAMES RADFORD, JASON TURNER,
KEVIN O’REILLY, LEE ATKINS, MARK DENNEY, MARK MOONEY, MARK NEWNS,
MIKE HUGHES, RUPERT VITORIA, SIMON DENT AND TONY LUNDON

ADAM FENTON, ADAM HINES, ALAN WRIGHT, ANITA SHEEHAN, ANN BUTLER,
BERNIE MOORE, BEN SUTCLIFFE, CHRIS BURBRIDGE, CHRISTOPHER GUTCH,
CIMI MUSTAFA, COLIN SALMON, CONNOR DENTON, CRAIG WILLIAMS, DAMON BRYANT,
DANNY CIPRIANI, DAVID CANFIELD, DAVID FELLOWES, DAVID FORD, DAVID LABRUNE,
DELENA KEENAN, DUNCAN STIRLING, EAMON EVANS, ELIJAH BOOTH,
FAT CONTROLLER MANAGEMENT, FREDDIE GILBEY, GIANLUCA VIALLI,
GILBERT AND MAGGIE GEILIM, HANNAH BUTLER, JAMES CASSIDY, JAMIE LAING,
JANE ELLISON MP, JIMMY CARR, JOEL BECKETT, JOHN ‘THE CAB’ GILLETTE,
JOHN BRINKLEY, JONATHAN BERGER, JONATHAN CHARLTON, JOHN HUBBARD,
JONATHAN SANDERS, KATE ROBINSON, KEITH BENJAMIN, KEN COWEN, KOLTON LEE,
LAURENCE BATTY, LAURIE BORG, LEE BUTLER, LYNDON WOOD, MARC BURTON,
MARIE HANSON, MARTIN BLENOWE, MARTIN WARE, MAX RUSHDEN, MAXWELL STIRLING,
MELANIE THOMAS, MICHAEL CATON-JONES, MICHAEL LINNARD, NATASHA DENTON,
NIC FLETCHER, NICHOLAS YEARWOOD, PERRY DIGWEED, PETE TONG, PETER HOGAN,
PH MORIARTY, RICHARD THOMAS, RICKY ‘THE CAB’ REEVES, ROBERT MCKEE,
ROBERT MITCHELL, ROBERT STONE, ROBERT TAYLOR, ROGER CHARTERIS,
SALLY LONG-INNES, SCOT WILLIAMS, SEAN GASCOINE, SHEILA FRASER MILNE,
TERENCE STAMP, THE HOWLING, THOMAS SPEIGHT, TOM HARBERD,

“100 STREETS” – Press Notes

TOBY WILKINSON AND TONY LUNDON

ALFRED DUNHILL CLUB, BATTERSEA ARTS CENTRE, BUCCI AND FRANTAOIO,
HARI'S SALON, HARLEQUINS RC, JAY PATEL AND THE LIBRARY,
MARIA HORN AND ROXI LEWIS OF FILM WANDSWORTH, MIND DESIGN,
PETER JONES DEPARTMENT STORE, RAFFLES NIGHTCLUB, THE DOODLE BAR,
THE GORE HOTEL, TWICKENHAM STADIUM AND WHISKY MIST NIGHTCLUB

CAUDWELL CHILDREN, BED HEAD FC,
SCHOOL OF HARD KNOCKS AND STORM EMPOWERMENT

AQUASCUTUM, AUDEMARS PIGUET, BIONDA CASTANA, BODEN, BONEVILLE,
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FRENCH SOLE, FREYA, GOLD BULLION, GOYARD, GRENSON, HYPE,
JOANNA PRZETAKIEWICZ, JESSICA DE LOTZ, KINGS APPAREL, LA MANIA,
LUCAS HUGH, LITTLE RED TREE PUBLISHING, LUKE, MARIA BLACK JEWELLERY,
MARLIES DEKKERS, MINI RODINI, MIU MIU, MULBERRY, NATIVE YOUTH, NIKE,
NOOSE & MONKEY, ORLEBAR BROWN, PUMA, RELLIK, SALVATORE FERRAGAMO,
SBC, SHIKASUKI VINTAGE, SPENCER HART, STEPHEN WEBSTER, SUZANNE NEVILLE,
TED BAKER, TURNBULL AND ASSER, UCLA, WEEKEND OFFENDER AND WILDFOX

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No animals were harmed during the making of this movie

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

In memoriam NEIL DENTON and GUY FLETCHER

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