



## **“SPIVS”**

**Starring:**

**KEN STOTT  
NICK MORAN  
JACK DEE  
DOMINIC MONAGHAN  
KATE ASHFIELD  
PAUL KAYE**

**Directed by  
Colin Teague**

**Written by Gary Young  
and Colin Teague**

**From an original story  
by Mike Loveday**

**Opening: September**

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## **“You can’t cheat an honest man...”**

In his bespoke suit and flash Mercedes Jack (KEN STOTT) is cut from pure East End cloth, a confident aristocrat amongst con men. Never lost for words, he lives off his wits; playing the short con game has been good to him. With edgy and charming right-hand man Steve (NICK MORAN), Jack runs a formidable team of quick-witted and clever con artists. This includes the sharp, sexy and streetwise Jenny (KATE ASHFIELD) – and the “bloody hopeless”, dope-smoking Goat (DOMINIC MONAGHAN). They all operate by the age-old mantra: “You can’t cheat an honest man”.

Keeping the team on track and making sure Steve’s mind is focussed on the play (not on Jenny’s form) is the only trouble for Jack – until a simple job goes wrong and they are lumbered with a truck full of illegal immigrants. While most of the illegals scarpers, two of them (a scruffy small girl and her frightened younger brother) are left in Jack’s reluctant charge. What’s worse, the Eastern European who organised the illegals sets out on a bloody vendetta, determined to wreak revenge for the loss of his precious cargo...

A Carnaby Productions production, SPIVS also stars JACK DEE, LINDA BASSETT, ELIZABETH BERRINGTON, PAUL KAYE and ROSHAN SETH. The film is directed by COLIN TEAGUE, who co-writes with GARY YOUNG from an original story by MIKE LOVEDAY. SPIVS is produced by Hamish Skeggs. Filming took place on location around London’s East End and at Three Mills Studios.

## **SYNOPSIS**

Jack Pike (KEN STOTT), an aristocrat amongst confidence men, has arranged to meet the gullible O’Brien (PAUL KAYE) at the racecourse. With the help of his right-hand man Steve (NICK MORAN), he succeeds in selling him dud cashpoint cards. For their next scam the pair need a van, which Steve arranges to borrow from his dope-head brother-in-law Goat (DOMINIC MONAGHAN). But, not for the first time, Goat has screwed up – and only some smooth talking by Jack saves the vehicle.

Meanwhile another gang member, sexy and ambitious Jenny (KATE ASHFIELD), arrives at a struggling haulage company. The hapless company owner Nigel (JACK DEE) has just taken on some tough looking business partners - Villa (TAMER HASSAN) and his Associate #1 (DEREK LEA). Posing as a coffee-maker sales rep, but obviously offering more than a cappuccino, Jenny manages to persuade Nigel to join her for a drink. She also persuades him to switch off his mobile so they won’t be disturbed.

Minutes later Jack and Steve arrive at the firm posing as repossession men from a finance company. They fill Goat’s van with the contents of the office, and also steal some duplicate lorry keys. So not only does Nigel return to a cleared office, but unbeknownst to him the con continues that night. As Jenny tries to distract the driver (which proves difficult as he is more of a “man’s man”) the gang use the duplicate keys to “borrow” the lorry and divest it of the contents (which Steve has heard is valuable contraband). The gang open the back of the lorry – and are confronted by a sea of tired and filthy faces. The truck is carrying illegal immigrants who scatter in every direction. Dazed, the con men realise that they’ve got themselves into something a bit more dangerous than their usual scams.

Worse is to follow. Cowering in the back of the van are two small Albanian children. The feisty little girl, Rosanna (RITA ORA), brandishes a knife whilst her brother Anton (CHRISTOS ZENONOS) knees Goat in the groin. Jack bundles the children into his car and determines to dump them at the roadside in the pouring rain; but her desperate sobs soon win him over. Reluctantly Jack takes the famished and filthy children to his bemused cousin Vee (LINDA

BASSETT). Vee tells Jack that it's time to give up the spiv lifestyle or he'll end up sad and lonely. That night, Anton steals a roll of notes from Jack's jacket.

The following morning at the haulage company Nigel is trying to sort out the terrible mess with his insurance company when the furious Mr Villa turns up. Meanwhile Steve is in a smart hotel waiting for a call from Jack. When Jack does ring, it's to say that they're in big trouble, with real gangsters. His orders are to lay off any scams for a while, let the dust die down.

But Jenny is already frustrated by Jack's lack of ambition and the small jobs they are pulling. She orders room service and invites Steve to join her. Wandering around the room seductively in bra and knickers, only too conscious of the effect she is having on him, she reveals her plans and pulls out a suitcase of fake Euros.

Jack and the kids drive to a bustling East End street market in search of Omar (ROSHAN SETH), who speaks Albanian and will be able to talk to the children. He is confronted by an angry but still gullible O'Brien but easily fobs him off with a fake signet ring. Rosanna shows Jack a photograph of her sister Sonya, taken in Victoria Park in the East End. As it's their only lead they go to the park. While waiting for a chance appearance of their sister Jack teaches the kids to play Find-the-Lady. It's going to be a long wait.

In the hotel lobby, Jenny and Steve are looking for a suitable mark. It doesn't take long to spot a fool who needs to be parted from his money. Steve finally gets hold of Jack and tells him they're about to lay "the gold brick" (a complicated con involving fake money, much bigger than the gang usually embark on). Jack tells him it's too risky; they've upset some really heavy people. But for the scam to work they need a third person. Filled with adrenaline, Steve demands he meets them at the hotel. Jack determines to abandon the exhausted children in the park, but his heart melts and he takes them with him to the hotel where Steve spies them in the lobby.

Steve and Jenny move in for the final part of their plan in the hotel room – exchanging the money with their "mark" before the third person (Jack) storms in with false police id and confiscates the lot. Then a knock on the door reveals a terrified Nigel and the stony-faced Mr Villa. Nigel identifies Jenny. When Jack arrives the room is dark and empty. He tentatively enters the bathroom - and reels back in horror. Jenny and Steve lie lifeless, shot through the head. With stunned incomprehension, Jack fumbles out of the room - he and the children are in terrible danger.

## THE CHARACTERS

### **Jack (KEN STOTT)**

A lone wolf in a hand-stitched suit, Jack Pike is an aristocrat amongst confidence men. Elegant, suave, charming with a quick mind and ruthless devotion to the short con.

### **Steve (NICK MORAN)**

Steve is Jack's protégé and running partner. He has an infectious easy charm and hunger for the high life.

### **Goat (DOMINIC MONAGHAN)**

Steve's bother-in-law Goat is a Joker in the pack who spends most of his time in a haze of marijuana. He's a constant source of irritation for both Jack and Steve, but family's family!

### **Jenny (KATE ASHFIELD)**

Brimming with confidence and a burning ambition to play the long con, Jenny is a mistress of disguise. Using her good looks to get what she wants, Jenny distracts the 'mark' while the others move in for the kill. New to the firm, she is not above playing Steve for her own ends.

### **Rosanna (RITA ORA)**

Twelve-year-old Rosanna will defend her brother to the end. Resilient and resourceful, the illegal immigrant has just one goal, to be reunited with her older sister in London.

### **Anton (CHRISTOS ZENONOS)**

Ten-year-old Anton is a tough little nut who can put up a good fight. He clings to his big sister Rosanna for dear life and hangs on her every word.

### **Nigel (JACK DEE)**

Nigel is an ordinary, unassuming, man who is easily seduced by Jenny's winning charms. Out of his depth, he has found himself attached to a band of smugglers whose trade in contraband turns out to be something very sinister.

### **Vee (LINDA BASSETT)**

Vee is Jack's only living relative, a warm and good-hearted woman concerned about Jack's well being. Vee warns Jack that he is in danger of dying a sad and lonely old man.

### **O'Brien (PAUL KAYE)**

With a curious slicked up hairdo and an unfortunate lisp, O'Brien is ripe for the Spiv. Taken for a ride by Jack more than once, fortune only favours the brave... but never the foolish.

## **WHAT IS A SPIV?**

**spiv** n. *Brit. Slang.* A person who make a living by underhand dealings or swindling; black marketeer [C20: back formation from dialect *spiving* smart]

A person living by his wits without regular work; one who engages in petty black market dealing. [20<sup>th</sup> c; origin unknown].

There is a suggestion that the word SPIV is back-slang deriving from VIPs or Very Important Person. The word is a characteristically English colloquial term. A spiv was typically a flashily dressed man – velvet collars and lurid kipper ties – who made a living by various disreputable dealings, existing by his wits rather than by holding down a job. Another name was wide-boy, as in sharp-witted or skilled in sharp practice. He was a small-time crook living on the fringes of real criminality.

The spiv is most strongly associated with the period during and immediately after the Second World War in Britain; he always seemed able to get those coveted luxury items that were unobtainable in that period of austerity except on the black market, such as nylons. Private Walker in the BBC Television series DAD'S ARMY was a typical spiv; Arthur Daley, the second-hand car dealer in MINDER derived from them.

The origins of the term remain unknown. Its first known use in print was in 1934: "Spiv, petty crook who will turn his hand to anything so long as it does not involve honest work." It was also rumoured to be a police acronym for 'Suspected Persons and Itinerant Vagrants.' The more usual explanation is that it comes from a dialect word 'spiving' meaning smart, a spiff, a well-dressed man. But Jonathon Green in THE CASSELL DICTIONARY OF SLANG suggests a source in the Romany 'spiv', a sparrow, which was used by gypsies 'as a derogatory reference to those who existed by picking up the leavings of their betters, criminal and legitimate.'

## **BACKGROUND**

The original script for SPIVS was written by Executive Producer Mike Loveday who drew on his own East End background for the story: "We at Carnaby were looking for something novel, new and different. I was born and bred in the East End of London where there were lots of spivs around and I knew a lot of them, they were terrific characters. There was a massive influx of Romany gypsies before and after the war in and around south east London who dealt in scrap iron and rags and the word spiv in Romany is sparrow, living off the pickings and crumbs of humanity like cockney sparrows."

Hamish Skeggs, who produced Carnaby's first production LIGHTHOUSE HILL starring Jason

Fleming, Maureen Lipman and Frank Finlay, and who line produced such films as THE BABY JUICE EXPRESS and AIME TON PERE starring Gerard Depardieu, was looking for a new film to produce when the Directors of Carnaby came to him with the original screenplay for SPIVS.

Mike explained to Hamish - who is a New Zealander - that the traditional image of a Spiv evolved as a direct result of rationing from World War II: "A spiv was the shady character, often dressed in a pin-stripe suit and trilby hat, who could obtain the unobtainable, for a 'tidy' profit. This character has evolved over the years into a loveable rogue and has been frequently portrayed in films and television programmes by characters such as Arthur Daley in MINDER and Del Boy in ONLY FOOLS AND HORSE. They spend their lives buying, selling, wheeling and dealing. They live off their wits, dealing without conscience, safe in the knowledge that 'You can't cheat an honest man.'"

Hamish liked the humour of the script and could see that it also had a lot of dramatic potential: "The original idea for SPIVS was dealing with the problem of illegal immigration. The issue of human slavery is pretty serious, so we needed to balance the drama with comedy and that had to be handled delicately and hopefully in a way that would help people to understand the issues involved."

Hamish began to look for someone who could develop the script. It didn't take him long. He met writer and director Colin Teague at the Marrakesh Film Festival where his first feature film SHOOTERS was being screened, and felt he was just the man for the job. Colin elaborates: "SHOOTERS was pretty much a boys' 'shoot-'em-up', a modern day Walter Hill film, pretty grim and relentless and in-your-face. It made you repulse against the supposedly cool drug and gun culture in London. A nasty little gangster film, we called it.

"Hamish saw my movie and then gave me the script for SPIVS and asked if I might take a look at it. It needed quite a bit of work, but had loads of potential. I asked if I could go off with my co-writer Gary and develop the idea."

The two began to bounce ideas around: "Mike Loveday's original script was essentially a selection of events and pub jokes and stories, but we were drawn in by the idea of an older conman who, after meeting two immigrant children, finds a heart. He's not a loveable East End cockney geezer, he's not an Arthur Daley, not your David Jason from ONLY FOOLS AND HORSES but, like most conmen, he's a loner without a real family base. We wanted to find out about his background, his relationships, his uncle who was the consummate spiv."

However, it was going to take a fair bit of research: "As two non-Eastenders - I'm from Amersham in Buckinghamshire, Gary is from Newcastle - we realized we would have to con people to some extent ourselves. When we were given the script neither of us even really knew what a spiv was so we went to the local library and found a book called THE BIG CON. It covers aspects of being a conman, including the long con, short con, the gold brick, the foot race, what is a mark or an apple or the person who's being conned.

Gary explains: "The book was full of information on old style cons and con-speak and the film is littered with references to genuine cons. For example we based the credit card con on an old con called the money box where you convince someone you can create something from nothing. We modernized that to the hole in the wall cash machine. But we totally invented the con speak of the movie. I'm a big fan of David Mamet who writes dialogue like poetry and it was fun for me as a writer to create this language that sounds real but was their own world."

Colin elaborates: "We also took out a dictionary of slang which was a good reference point for us. We used some of that authentic slang but then we decided to put in some of our own as well. Expressions like "What do you think I am - a \*\*\*\*ing meat puppet?" is invented, as is "My arse is dragging..." So we're about 40% accurate, 60% of us is conning the audience..."

THE BIG CON by David W Maurer, was first published in 1940. He described conmen as "suave, slick, capable", continuing: "The big con is the game of an elite. If the short con is an anecdote, the long con is a novel. Essentially a short con involves taking the pigeon for all the money he

has on his person, while the big con sends him home to get more. What all confidence games have in common is that they employ the victim's greed as a lever... Although the confidence man is sometimes classed with professional thieves, pickpockets and gamblers, he is really not a thief at all because he does no actual stealing. The trusting victim literally thrusts a fat bank roll into his hands."

With the street patter sorted, the script soon developed in other quite unexpected ways, as Colin explains: "Initially you might think it's a con film and therefore by association about gangsters, but within twenty minutes you realize you've been conned yourself as the whole tone and pace of the movie changes. It suddenly starts tackling the very current issues of illegal immigration and asylum seekers. Through that our lead goes on his own journey of self discovery through meeting the two orphaned immigrant children. He realizes he can have a life outside his usual environment, there is hope for the future."

Gary explains how he and Colin further con the audience: "For the first twenty minutes we are conning them into thinking that it is about a cheeky chappy, guys on the dodge, and then suddenly, snap, we play sleight of hand and we do that twice in the film, which is hard to pull off but I think it works because it is believable."

Hamish really liked the distinct change in tone: "Films have certain structural layers, but this script draws the audience into thinking that it's a slight comedy like THE GRIFTERS, but then it becomes a human drama, although still shot through with comedy."

Casting was soon underway, as Hamish explains: "We were looking for a real character who would give the film a soul. We found him in Ken Stott." The talented Scottish actor is particularly well known for feature films such as FEVER PITCH and SHALLOW GRAVE and the television series TAKIN' OVER THE ASYLUM and THE VICE. Mike Loveday laughs: "As a man born and bred within the sound of the Bow bells, when I first spoke to Ken with his soft Edinburgh accent I was worried, but he told me to give him a chance and I have been so impressed. He's done an excellent job – although I suspect he's been studying Michael Caine!"

Ken was quickly joined by Nick Moran of LOCK, STOCK AND TWO SMOKING BARRELS, Kate Ashfield of THE WAR ZONE and LATE NIGHT SHOPPING and Dominic Monaghan who plays Meriadoc Brandybuck, the tallest of the hobbits, in the LORD OF THE RINGS trilogy. Other parts are played by Linda Bassett of THE HOURS and EAST IS EAST, Elizabeth Berrington of SECRETS AND LIES and Roshan Seth of MONSOON WEDDING.

The casting of the two small children was going to be very important indeed, as Hamish explains: "Our casting agent Chloe Emmerson - who had recently cast PURE - looked around all the embassies – Sicilian, Russian, Turkish, Greek, Albanian, and found two perfect children. Rita Ora is Albanian by birth and is fluent in the language, whilst Christos Zenonos is a Greek Cypriot. He doesn't speak in the film but expresses everything with his face."

The film is also notable for appearances by two well known comedians. Stand-up comedian Jack Dee, in his first feature film role, plays Nigel, the hapless owner of the haulage company who quickly finds himself out of his depth. Hamish comments: "He is a complete natural and his timing is perfect. He's an innocent looking guy with the most fantastic delivery. He gets himself into a whole lot of trouble. Comedian Paul Kaye, perhaps best known for his alter ego Dennis Pennis also appears in the film and finds himself well and truly spivved."

## **KEN STOTT**

Ken Stott was born in Edinburgh to a Sicilian mother and a Scottish father. After attending Mountview Theatre School, Ken spent some time with the Royal Shakespeare Company in Stratford. But recognition was slow in coming and for seven years he sold double glazing to make ends meet. Then he won his first lead role at the age of thirty in THROUGH THE LEAVES at the Traverse Theatre in Edinburgh, and his career really took off. Since then Ken has consistently captivated theatre and television audiences, quickly establishing a reputation as one of Britain's finest performers.

His depiction of an alcoholic hospital DJ in the acclaimed black comedy TAKIN' OVER THE ASYLUM in 1995 brought Ken firmly to the attention of television audiences, but he gained real recognition with lead roles in ITV's THE VICE, now in its fifth series, and the BBC dramas VICIOUS CIRCLE, DOCKERS and an outstanding performance in the thriller MESSIAH. Other television appearances include: PROMOTED TO GLORY, THE KEY, THE BEGGAR'S OPERA, THE SINGING DETECTIVE, YOUR CHEATIN' HEART, SILENT WITNESS, STONE, SCISSORS, PAPER, A MUG'S GAME and RHODES.

Ken has built up his film career from thirty seconds screen time as a sixteenth century Spaniard in BEING HUMAN and a small part in SHALLOW GRAVE to co-starring with Billy Connolly in THE DEBT COLLECTOR in a part written expressly for him, by way of roles in FEVER PITCH, THE BOXER and PLUNKETT AND MACLEANE. His most recent film appearances include I'LL SLEEP WHEN I'M DEAD.

Ken Stott was cast as Jack Pike, the middle-aged conman, the loner who works occasionally with other people, without a family of his own. Gary Young felt the casting of Ken in the lead role was exactly right: "You can write the most wonderful scenes and amazing dialogue and a great actor like Ken makes your work sing. He has an extraordinary quality; he has a toughness but there's a soul inside there; he has lived but there is a vulnerability with him. You quickly sympathise with the characters and they break your heart."

Ken is a well known Scotsman, although this is not the first time he has played an Eastender: "Some time ago I played a chap called Barney Barnato who was a rival of Cecil Rhodes who was an East End Jew who made his money in the diamond trade in Zimbabwe. His wife was black, his servants white."

He was delighted to play Jack: "It's a charming gem of a script, with humour and pathos. These seemingly lovable East End rogues get into a surprising amount of trouble. My character, Jack Pike, is not a gangster, he's a shark and he and his men do nothing that is serious. Jack has a philosophy that if you just take a little bit of money from someone he might be hurt by it, but he'll recover, he'll have a good story to tell his chums, but if you take his life savings, he'll come after you with everything he's got."

But then Jack and his small team suddenly find themselves way out of their depth: "They're cutting into a truckload of what they think is contraband, cigarettes and so on, but when they open it up, out pour a load of illegal immigrants. Most of them rush past, leaving a 12-year-old Albanian girl and her 10-year-old brother behind. Jack spends most of the movie trying to shake them off, yet he becomes responsible for them. He goes on quite an emotional journey and in the end he becomes a reluctant father figure."

Jack himself had no father: "Jack's dad was killed during the war and he was brought up by his uncle Frank, a real spiv. However, Steve is like a son to him, he looks after him. Jenny he takes on reluctantly, because she is a girl and she is also very beautiful. He knows she is going to get in the way and mess things up between them. She gets off on danger, which goes against everything he was brought up to believe. You make small hits, you make them often and you get away with it. Goat on the other hand is a liability, he gets in the way, he's a blithering idiot."

Filming took place over just five weeks on location in the East End of London and at Three Mills Studios in Bow: "It was a tight schedule, but we had a lot of fun and I trust the director Colin implicitly." Ken also broke the golden rule about not working with children: "Rita and Christos are awfully good and respond well to direction. Focus is the main thing, for them to get quietly in shape before the camera turns over." Ken also had to do a turn or two around the skating rink with the children: "That was fun, although it's thirty years since I've been on ice!"

The film, Ken believes, provides plenty of food for thought: "I think it's a topical piece, with the whole asylum seeker theme. We seem to blame everything including the weather on the illegal immigrants, so if one person changes their attitude and has a more compassionate view after seeing SPIVS, then the film will have been worthwhile."

Ken would love to work with Robert Altman, but admits that the role he would most like would be as a cartoon version of himself in THE SIMPSONS: "I'd do anything to be on that show – I'd even take my clothes off!"

## NICK MORAN

Born in London's East End, Nick Moran trained at the Mountview Theatre School like Ken Stott. He first hit the big screen in 1990 alongside Roger Daltrey and Chesney Hawkes in BUDDY'S SONG. He went on to star with Samantha Morton in a Coky Giedroyc short THE FUTURE LASTS A LONG TIME, but he is probably best remembered as 'Eddy' in LOCK, STOCK & TWO SMOKING BARRELS.

Other film credits include: CHAOS AND CADAVERS (lead); ASHES & SAND (lead); THE BABY JUICE EXPRESS; THE MUSKETEER; CHRISTIE MALRY'S OWN DOUBLE ENTRY (lead); ANOTHER LIFE (lead); RANCID ALUMINIUM; NEW BLOOD (lead opposite John Hurt); LONG TIME DEAD (lead); MISS MONDAY; THE FUTURE LASTS A LONG TIME (lead); CLANCY'S KITCHEN (lead); DON'T BE AFRAID (lead); HARD DAYS, HARD NIGHTS (lead) and BUDDY'S SONG.

Television includes: THIEF TAKERS (Carlton); HOPE I DIE BEFORE I GET OLD (lead, BBC); THE SILENT LODGER (lead, BBC); REDEMPTION (BBC). Theatre includes: LOOK BACK IN ANGER ('Jimmy Porter', Bristol Old Vic); REAL CLASSY AFFAIR (Royal Court Theatre); BILLY LIAR (Salisbury Playhouse); THE BEGGARS OPERA (Belgrade Theatre); BLOOD BROTHERS (Bill Kenwright) and THE BROKEN JUG (Edinburgh '89).

Nick describes SPIVS as "a film of two halves. It's initially about the plight of a little team of con-men and their relationship with each other, but it takes a sudden twist when we hijack a lorry and pilfer its contents, expecting contraband, but it's carrying a load of illegal immigrants, which is extremely topical. Our fearless leader Jack ends up chaperoning these two Albanian children. But we've inadvertently upset some very heavy people and it goes from being a pleasant, romantic comedy caper to everything changing drastically. It becomes a redemption movie for an older, initially cold-hearted character which rekindles his feelings for humanity."

He describes Steve as "at first a pretty predictable, romantic lead, but there's also a lot of humour in his relationships with the people around him. I really enjoy mixing comedy and drama. I've managed to get some good gags into the movie, and I'm proud of that."

He continues: "Steve's dilemma is that he's got an older mentor who he looks up to, but there's also this girl in the group who he's in love with and she's very pushy and thinks they should go off on their own. But he's also got a liability of a brother-in-law, the dope-smoking prat Goat who is married to his sister. So Steve is caught in the middle, trying to keep everyone happy whilst not looking foolish in front of her. In their little family unit he's the older brother who has to look up to people but he also has to look after them."

He continues: "Colin and Gary did a lot of research into proper scams, and there are 20-30 which are structured and still go on today. I think I've fallen foul of it at the race course, when you're invited to bet on a horse by someone with insider information. Someone comes into your box with a pair of binoculars and whole load of flannel and they just go off and spend your money. The best line in the film is along the lines of "Don't waste your sympathy on a mug because you can't con an honest man." It's people's own greed that makes them fall foul of these cons. If you're trying to profit by doing something illegal then you will fall foul of con artists and spivs."

## KATE ASHFIELD

Kate Ashfield was born and raised in Birmingham and trained at the Rose Bruford College, landing her first job as 'Ella' in PRINCESS CARABOO starring Phoebe Cates and Kevin Kline. This extraordinary debut was followed by much less glamorous theatre roles where Kate quickly learnt more about the career she had chosen.

Other film appearances include: SHAUN OF THE DEAD; FAKERS; THE TROUBLE WITH MEN AND WOMEN; COLLUSION; FLYFISHING; PERFECT; BEYOND BORDERS; PURE; THREE GUESSES; DO OR DIE; CHRISTY MALRY'S OWN DOUBLE ENTRY; LATE NIGHT SHOPPING; THE LOW DOWN; GUEST HOUSE PARADISO and WAR ZONE opposite Ray Winstone.

Television includes: THIS LITTLE LIFE (BBC); A PLOT TO KILL HITLER (BBC); POLLYANA (Carlton); CRIME AND PUNISHMENT (BBC); A MANY SPLINTERED THING (BBC); STORM DAMAGE; LOVE IN THE 21<sup>ST</sup> CENTURY and a regular role as 'Cate' in the long-running television series SOLDIER, SOLDIER (Carlton).

Kate plays the only girl in the gang. Colin explains: "Historically a spiv would first be thought of as a man, but behind every man there is a woman. Jenny is a chameleon, manipulating men for her greater good as she does with Steve who she pushes to play the long con as opposed to messing around with short change."

Gary elaborates: "The role of the woman in a con team was very important. If you imagine a confidence trick is a sleight of hand, so the idea is that I pick your pocket and create a distraction; whilst you're watching the left hand, the right hand is stealing your wallet. The woman is traditionally the left hand and Kate plays that in a very subtle way. She has an edge behind the eyes that reminds me of a young Theresa Russell.

"It's also interesting to write a woman character who is dangerous, which Jenny is. In fact, we don't even know if Jenny Birdwell is her real name. She introduces herself as Jenny when she is playing a con."

Kate enjoyed playing Jenny: "I liked the script. It begins quite light-hearted and funny, but as you read on you get caught up in the interaction of the three people who are ahead of the audience, which is fun. Then a simple scam goes horribly wrong and the whole tone of the film changes and it becomes quite dark."

In many respects Jenny is the catalyst for the final leg of Jack's journey, as Kate explains: "Jenny is a member of the con team with Jack and Steve, who have been together for a long time. She's new to the outfit and quite ambitious, wants to do bigger things. She loves the danger and is quite fearless. She thinks Jack is a bit of a dinosaur, a bit set in his ways, but she's more gung-ho and she loves it. She feels it's time to go for the long con."

Jenny knows how to use her feminine wiles to advance her own ambitions: "Her relationship with Steve is quite ambiguous – she likes him but you're not quite sure during the course of the film how much she's using him or just playing with him. I don't think she'd have any qualms about moving on and doing her own thing. As for Goat, she thinks he's pretty useless and a waste of time and she's not quite sure why he's tagging along."

As the distracting bait, Kate has three very different looks for the film: "I get a whole new outfit and a whole new make-up disguise for each of the three scams. They're pretty elaborate and Jenny really goes to town, which is fun to do."

She elaborates: "The first scam involves getting Nigel played by Jack Dee out of the office so Jack and Steve can go in and steal some keys. I come in dressed in a sexy, vampy red suit and seamed stockings posing as a sales rep for Easymix vending machines. I take Nigel out for lunch and distract him, which is basically what Jenny does for a living. The second look is a young, care-free hitchhiker-type look with a gold coat, thigh length white boots and a long auburn wig. My plan is to try and distract the lorry driver, although it doesn't quite go according to plan, as you will see. The final look is my own short, blonde hair, a besuited businesswoman in a hotel, where Steve and I do the biggest scam, the gold brick, where we exchange counterfeit euros for money."

Kate recently returned from filming her first major Hollywood outing in Namibia and Thailand. In BEYOND BORDERS she plays 'Kat', an aid worker at a refugee camp, starring opposite Angelina Jolie and Clive Owen. She seems a bit flummoxed by her experience of a big Hollywood shoot:

"It's another world, it really is. The scale of it was incredible." Kate admits she feels more at home on TV and in the low-budget British films in which she made her name: "It's hard right now, there's not a helluva lot of films being made in Britain. But I love being here, and British films are my favourite."

## DOMINIC MONAGHAN

Initially best known for playing 'Geoffrey Shawcross' in the BBC Television drama series HETTY WAINTHROPP INVESTIGATES which ran for four years, Dominic was introduced to international film audiences in the role of Meriadoc 'Merry' Brandybuck, the tallest of the hobbits in THE FELLOWSHIP OF THE RING, the first of the LORD OF THE RINGS Trilogy. Dominic began his career appearing on kid's shows such as LIVE AND KICKING. He made his film debut in BOOMBER with Rutger Hauer and Martin Pope. Other film credits include THE LORD OF THE RINGS: THE RETURN OF THE KING; AN INSOMNIAC'S NIGHTMARE and THE LORD OF THE RING: THE TWO TOWERS.

His other television credits include THIS IS PERSONAL – THE HUNT FOR THE YORKSHIRE RIPPER, a leading role in the series MONSIGNOR RENARD starring John Thaw and HOSTILE WATERS.

He says: "I play the irrepressible Goat. He's a total loser who has come into the group by default via Steve's sister as he's got her pregnant. He owns a van which they need to borrow so they can off-load some smuggled contraband."

The character of Goat marked something of a departure for Dominic: "I haven't been given the opportunity to go for it in a comedic part before. The character I play in LORD OF THE RINGS is kind of cheeky, kind of cocky and sometimes funny, whilst Goat's whole personality is his sense of humour and his outlook on life being very different from anyone else. The challenge for me was never to do the same take twice."

Dominic now lives in Los Angeles, and enjoyed returning to a small British movie after all the glamour and glitz of THE LORD OF THE RINGS: "I really enjoyed doing this movie and Colin and I could play around with the character in a way you can't do on bigger movies. Goat is pretty impulsive, he thinks on his feet, but he also smokes marijuana so most of his thoughts are quite abstract and come out of nowhere. He goes around in a purple haze."

Goat might therefore seem pretty incompetent, but he is soon caught up in the darker side of the conman's world: "I liked the way the script started out as a gangland heist caper which you feel like you've seen before, and then there's a big shift. The characters are so well rounded. The heart of the film is Jack's story and the fact that certain actions promote certain reactions. You can't go through life without facing up to your responsibilities. Jack goes through life like a Robin Hood character, but crime and vice have their consequences.

"From Goat's point of view he has a reality check with Steve, but he's kind of lost. He's cleverish, but he's not done much with his life, got this girl pregnant, the drug has taken control of him. I don't think he looks up to Jack, but he sees him as a way of getting ready cash, whilst Steve sees Jack as a hero. Goat is a wind-up merchant and uses comedy as his defence, waiting for you to crack. He's an outsider."

He adds: "He also doesn't interact with the kids as he gets kneed in the groin by the boy. I was wearing two boxes for that scene, and Christos was a bit nervous, but I told him to go for it and he enjoyed himself!"

Gary explains: "Goat is ostensibly comic relief for the first half with his snide one-liners, this ditzzy stoner, and he seems like a comic irritant, but what works is that towards the end of the film his character hits a level of pathos. He confronts Jack and that has a lot of resonance and depth."

Although Dominic was off to do more LORD OF THE RINGS, he is very keen to keep supporting the British Film Industry: "It's difficult here for young actors. People will throw scripts at them, but then no money goes into distribution or getting them into the multiplexes. A couple of great films a year come out of Britain; we are so artistically aware and clever and gifted, and we don't take advantage of that. The blockbuster rules the day – but there should always be space for little independent films like this that jolt people."

## **JACK DEE**

Jack Dee, one of Britain's best-loved comedians, is particularly well known for his straight-talking, straight-faced, deadpan persona. His life changed with a trip to London's The Comedy Store and Jack knew he had found his calling. A week later he was back, this time on stage for an open mike night. When his opening line fell flat, he instinctively turned the joke on himself and the audience laughed. Television appearances as a stand-up include: HAPPY HOUR; FULL MOUNTIE; IT'S ONLY TV... BUT I LIKE IT; JACK DEE LIVE IN LONDON; SUNDAY SERVICE; JACK DEE LIVE and THE JACK DEE SHOW.

The last few years have seen Jack continuing his television career, moving into serious acting, touring, extending his family (he and his wife Jane now have four children). He made his West End stage debut in the award-winning play ART, and he has made guest appearances in DALZIEL AND PASCOE: DIALOGUES OF THE DEAD; LONDINIUM; JONATHAN CREEK, THE AMBASSADOR and HAVE I GOT NEWS FOR YOU. He also won Comic Relief's CELEBRITY BIG BROTHER in 2001 securing his position as a household name.

Colin explains his character: "He has done a deal with the equivalent of the Russian mafia and he gets caught up in a dark underworld. To me, William H Macy is the cornerstone of the character. Jack has taken that on board and had a ball with it."

Jack made his West End stage debut in ART. "I worked hard at it, but it wasn't hard to do... I didn't take acting classes. I didn't want to. I approached ART with the attitude that stand-up would be no help whatsoever... but looking back I realise that it had told me a lot about stage craft."

Jack was delighted to be offered the part of Nigel in SPIVS: "I want to do more acting. I've been offered a lot of serious roles recently, but what I really wanted to do was some comedy acting. For some reason, I get endless scripts wanting me to be a tough detective. I turn them all down."

SPIVS fitted the bill perfectly: "I think good drama always has an element of comedy in it, it would be very dull if it didn't. I always think that comedy gives you a sort of sensitivity to a certain possibility within a drama and I tend to be more in tune with that because that's my background, so I look for what could possibly be the slightly absurd if not comical stream in any storyline, but I've done mainly stand-up which is very different from this, it's a different discipline."

He continues: "I play a guy called Nigel who runs a lorry depot and is a bit of an idiot. I get involved in smuggling immigrants, unwittingly, which I have no idea I'm getting involved in and I end up completely out of my depth. There's a sting scene when two con merchants take over my office and there is an unpleasant scene where I end up leading these gangsters to these people who have conned them and they meet a sticky end. It never occurs to me that it could ever have got this bad and I facilitate the deepening gravity of the story."

He adds: "I liked the script as I didn't expect it to be what it was when I started reading it. I think the immigrant theme is very pertinent at the moment, and it turns out to be a very human story, which I like; it's not just about a bunch of thugs being hard and looking great being hard, because that doesn't actually happen. And in fact one of the hardest characters in it, played by Ken Stott, has a bit of a turnaround in his life."

## **LINDA BASSETT**

Linda Bassett is best known for films such as EAST IS EAST and, most recently, THE HOURS and the hugely acclaimed movie CALENDAR GIRLS. She says about SPIVS: "The family has a history, which you will find out when you see the film. They've shared a lot since childhood. Jack turns up on her doorstep in the middle of the night with two grubby, hungry kids in tow which takes her completely by surprise. She responds to the children who need food, a bath and a bed and she starts to look after them all."

Colin Teague comments: "We were very fortunate to get Linda Bassett to play Vee. There's a pivotal scene in the middle of the movie where she lays out the cards for Ken. What has he got? Nothing. He may have a wonderful car, sharp suits, be able to con all sorts of people, but, she asks him, do you ever hear of a spiv who retires with a million pounds under his mattress? And that really brings it home to him. He doesn't have a family, someone to love, someone to look after him in his old age."

Linda continues: "I liked the script because it is very difficult to put a label on it. It's full of humour and charm and you find you get pulled into the life of a person who's ducking and diving; and yet waiting there in the film is the darker side of that and also the reality of some people's lives. When the children come into Jack's life it's a complete shock, especially the way they find them. The film is full of surprises and takes you down paths that are not jokey and yet it hasn't missed out on the humour and charm." She adds: "The two children are terrific. It's been a pleasure watching them as they're so natural and just in the moment. They really know how to act..."

Film credits include EAST IS EAST; CALENDAR GIRLS; THE HOURS; THE MARTINS; OSCAR AND LUCINDA; BEAUTIFUL PEOPLE, LEAVE TO REMAIN; LET HIM HAVE IT; MARY REILLY; HAUNTED; PARIS BY NIGHT and WAITING FOR THE MOON.

Television appearances include: THIS LITTLE LIFE with Kate Ashfield; OUT OF HOURS; THE LIFE AND CRIMES OF WILLIAM PALMER; SPOONFACE STEINBERG; OUR MUTUAL FRIEND; FAR FROM THE MADDING CROWD; LOVED UP and NO BANANAS.

She has made numerous stage appearances including, for the Royal Shakespeare Company HENRY IV and ARTISTS AND ADMIRERS, and for the National Theatre JUNO AND THE PAYCOCK, A PLACE WITH THE PIGS, and SCHISM IN ENGLAND. At the Royal Court she appeared in FAR AWAY directed by Stephen Daldry.

## **PAUL KAYE**

Paul Kaye is best known for cult character 'Dennis Pennis' but the writer and actor has a wide variety of credits under his belt. He has starred in three series of 2000 ACRES OF SKY, and recently completed the feature film BLACKBALL directed by Mel Smith. In SPIVS Paul plays O'Brien, another modern day spiv, as Colin explains: "I discussed the character with Paul and he said he saw O'Brien as someone out of GQ magazine who doesn't quite get it right. The hair is not 100% and the suit isn't quite that good and ultimately he's not on top of his game. Every time he meets Jack he comes a cropper."

Paul agrees: "O'Brien lisps slightly and is stung all over the place. He's the biggest mug of the century. He walks the walk, talks the talk, but he doesn't look at the pavement in front of him. He dresses like the soundest gangster around but just seems to get fleeced by everybody. As far as the hair goes, he reminds me of Francis Tusa, the Gulf War expert who was constantly being dragged out of bed at 4.30 in the morning to comment on events and his hair stood up on one side in a little horn. I always imagined the make-up women going frantic when they knew he was expected in the studio to do a live interview. But O'Brien makes a feature out of his slicked-up hair. He's also a little like Keith Flint, the devil-haired guy with the manic look out of The Prodigy."

Television and film credits include: PERFECT WORLD; 2000 ACRES OF SKY; IT'S ALL GONE PETE TONG; BLACKBALL AGENT CODY BANKS II; LIAR (BBC2); SPACED (LWT); LE SHOW (C4); CRAZY JONATHAN (BBC); YOU ARE HERE (C4); PICK 'N' MIX (BBC); SEVEN SINS – WRATH (C4); ELECTION SPECIAL (BBC2); VERY IMPORTANT PENNIS (BBC); THE SUNDAY

SHOW (3 series, BBC); WOMEN AND PLAY (C4); ANYONE FOR PENNIS? (BBC) and PENNIS POPS OUT (Granada);

He has also appeared in a variety of Fringe Theatre productions including VAMPIRE and EMPEROR OF THE MOON at the Nottingham Arts Centre and WHEN DID YOU LAST SEE YOUR MOTHER? at the Finsborough Arms.

## **RITA ORA**

Colin explains the art of working with child actors: "The important thing is to build up their confidence so that you won't make them look silly. You need to guide them. The acting is one thing but they need to ignore the fact that some fifty people – hair, make-up, costume, the DOP, all want a piece of you. I tried to encourage them to ignore them. They needed to focus on the character. The children got soaked to the skin and had to do night shoots, so it was hard work. Their parents really encouraged them and it was a real family feeling."

12-year-old Rita Ora loves singing. She is a member of a choir and has acted in a number of musicals, but SPIVS is her first feature film – and one in which she speaks no English. "My family is originally from Kosovo and we speak Albanian at home. So it's been quite easy to learn the lines, although I have to speak them perfectly which makes it more difficult! Christos is Greek and doesn't speak Albanian. We mostly communicate by facial expressions as he doesn't understand what I'm saying on set so in rehearsal we say it in English and then for the take we do it in my language. Then he knows how he should be reacting to me."

She continues: "My character is very independent and is responsible for her little brother as our parents have died. I identify quite a bit with Rosanna because I've got a younger brother and I'm always looking out for him."

She explains their relationship with Jack: "The relationship with Jack isn't good at first, but as he gets to know us better and manages to communicate even though he doesn't speak our language, he gets more attached as he's the only person we have. He gets more and more loving and gets into Dad mode. It's very intense. Before he met us he used to get up to lots of scams but now he has to look after us and he cares."

Ken Stott enjoyed working with the children and he gave them a number of acting tips: "He told us not to look at the camera, to focus and not to mess around on set. He's really professional."

Rita adds: "The most fun bit was the ice-skating, but I also really enjoyed just watching what went on behind the scenes. I hadn't seen that before and now I know how much work goes into making a film. I also enjoyed the catering! But the worst bit was the scene where we had to drink lots of milk because we did lots of takes and I ended up feeling quite sick!"

In fact, filming wasn't all glamour: "I like to get pampered and having lots of attention paid to me, but instead it took them a long time to make me look dirty; most of the time my make-up is red eyes with bags under them and looking really grubby, dirty hands and legs and fingernails. I'm looking forward to working on a film where they make me look beautiful and glamorous!" She laughs and adds: "The costume is not my kind of thing either – the shoes top it off as they're like olden day sandals which make my feet look big."

## **CHRISTOS ZENONOS**

12-year-old Christos Zenonos plays Anton who is Albanian, although Christos himself is from a Greek Cypriot family: "I have acted quite a bit before, but not on film so this is a big step for me." In fact his mother explains that one of his acting highlights to date was as one of the witches in a production of MACBETH: "They appeared on stage in black capes, then turned around and the three boys were in blonde wigs and frocks, just like the Beverley Sisters; they broke into "Sisters" and the audience clapped wildly and demanded an encore!" He has also played Scrooge on the stage.

"The character I play in SPIVS is Albanian and clings to his sister for comfort and support. He's

weak on his own but she is strong and we stand up to people together. My sister speaks Albanian which I don't so I'm silent throughout. Much of the time I'm also very grubby as a refugee and I have lots of Fullers earth in my hair which is really dusty and atmospheric of the place I have been in the truck."

He describes their relationship with Jack: "He was very cold and unfeeling, like getting blood out of a stone, but later on he gets very emotionally involved with us and is as desperate as we are to find our sister Sonya. In fact he goes on quite a journey – it's as if he's seeking his inner self."

Christos had to learn to look convincing on a pair of ice skates: "I had only skated once before, but I quickly brushed up and it was quite fun. Ken is very good with kids and I really enjoyed watching him psyche himself up for the role."

He had never been to the East End before: "I live in Enfield, so it was all new to me. My schoolmates are very excited, a bit jealous but rooting for me."

He's enjoyed watching the filming process: "I'm enjoying myself and it's amazing how much goes on on a film set. But I'm not sure I want to be an actor as it's an on and off social life. I think I might be a computer programmer..."

#### **ELIZABETH BERRINGTON – Nigel's Secretary**

Film appearances include: QUILLS; LITTLE VAMPIRES; MAD COWS; EIGHT AND A HALF WOMEN; EUGENE ONEGIN; AN URBAN GHOST STORY; NAKED and SECRETS AND LIES.

Television includes: BODILY HARM; RESCUE ME; THE CHAMBERS; THE BILL; SAM'S GAME; THE GRIMLEYS; THE VICE; LET THEM EAT CAKE; NATURE BOY; two series of THE LAKES and three series of MY WONDERFUL LIFE.

#### **ROSHAN SETH - Omar**

Roshan Seth was born in New Delhi, India. He is particularly well known for roles in films such as: MONSOON WEDDING, MY BEAUTIFUL LAUNDRETTE, A PASSAGE TO INDIA; GANDHI; FROZEN; COSMOPOLITAN; VERTICAL LIMIT; SUCH A LONG JOURNEY; BOMBAY BOYS; THE JOURNEY; STREET FIGHTER; SOLITAIRE FOR TWO; STALIN; ELECTRIC MOON; LONDON KILLS ME; MISSISSIPPI MASALA; NOT WITHOUT MY DAUGHTER; 1871; MOUNTAINS OF THE MOON; FIRST BORN; LITTLE DORRIT; SLIPSTREAM; THE HAPPY VALLEY; DEADLINE; PARTITION; CASHPOINT; JUGGERNAUT and INDIANA JONES AND THE TEMPLE OF DOOM.

Television includes: THE BUDDHA OF SUBURBIA; SILENT WITNESS; SECOND GENERATION; SPOOKS 2; HOLBY CITY; THE NATURAL WORLD; FOOD FOR RAVENS; GRANDPA CHATTERJI; TURNING WORLD; YOUNG INDIANA JONES CHRONICLES; THE BILL; DANGERFIELD; FLIGHT; INDIA – A DISCOVERY (53 part series); BIDESHI; INSPECTOR SHAIKH; RUNNING LATE; SIX DAYS OF JUSTICE; GENERAL HOSPITAL and COMRAD SAK.

## **PRIVATE INVESTORS**

A share offer was launched under the Enterprise Investment Scheme swiftly raising sufficient funding from British private investors to produce the film. Investors were given an added bonus – the chance to appear as extras in the film's opening scenes at Epsom Racecourse.

Producer Hamish Skeggs sees the investors as very much part of the movie: "They can see we are working hard and spending their money properly. I hope they will see a good return on their money, and it's a great cast with an incredible buzz. It's like betting on a horse – you may or may not win, but you'll certainly enjoy the experience."

Director Colin Teague adds: "It's quite strange being brought into a film that is totally financed, much of it through private individuals. Most of the extras are investors. So we had a thousand investors keeping an eye on us as well as the producers. In the opening scenes of the film at the

race course we had a huge stampede of extras haring across the screen and you couldn't see Ken or Paul Kaye, so we had to rein them in a little, and I think they learnt a great deal. It is, of course, essential to get the investors' trust and get them involved so they keep coming back. I think they'll like what we've done."

Executive Producer Jamie Carmichael of Content International snapped up the rights to SPIVS just two weeks into production: "SPIVS seems at first to be a cool gangster movie, but then it takes you to an emotional place you never expected to go. We're very lucky to have such a strong cast of terrific actors who are able to take advantage of a story that makes you laugh, then turns around and makes you cry when you least expect it – and I think this is one of the reasons that SPIVS has a chance to be truly international in its appeal."

## **COLIN TEAGUE - Writer/Director**

Colin, a scholarship graduate of the London International Film School and winner of the prestigious Eastman Kodak student commercial award in 1988, saw one of his student films selected to premiere at the Munich Film Festival.

Since then Colin has been involved as a director, producer and writer in the film and television industries. He has directed episodes of LONDON'S BURNING and HOLBY CITY for television, and in 2000 co-directed the feature film SHOOTERS starring Ioan Gruffudd, Gerard Butler and Adrian Dunbar which was released by Universal Pictures.

SHOOTERS was hailed for its "Blistering performances by a brilliant cast... genuine grit and grip" (Loaded magazine) and called "an impressive addition to the Brit crime canon" (News of the World). Despite being a low-budget film without Hollywood stars, the film achieved 31<sup>st</sup> position of the films screening in the UK, for Box Office gross revenue for the weekend of 25<sup>th</sup>-27<sup>th</sup> January 2002.

## **GARY YOUNG – Co-writer**

SPIVS marks Gary Young's second collaboration with Colin Teague following SHOOTERS, after which Gary was commissioned by The Scottish Chamber Orchestra to write the libretto for an opera entitled FESTUS which combines modern opera and jazz and which was performed the Traverse Theatre in Edinburgh in May 2002. He also completed work on the play RUNNING GIRL for the Boilerhouse Theatre Company, working in conjunction with artistic director Paul Pinson and Scottish film-maker Angelina Ferguson, a combination of live performance and on-screen film which premiered at the Tramway Theatre in Glasgow in June 2002.

More recently Gary has been working with Colin on BLACK 'N' WHITE, a screenplay for Tomboy Films and on an adaptation for Little Wing Films of I WALKED BY NIGHT, the book edited by Lillias Rider Haggard. Gary has also completed a screenplay for Scottish Screen, adapted from Melvyn Bragg's novel THE SOLDIER'S RETURN.

## **HAMISH SKEGGS – Producer**

Hamish began his career more than fifteen years ago working on feature films and commercials in New Zealand. Since moving to Britain he has worked on a number of films including AIME TON PERE (UK Line Producer) and Carnaby's production of LIGHTHOUSE HILL starring Jason Flemyng and Kirsty Mitchell. In 2001 Hamish line-produced the feature film THE BABY JUICE EXPRESS STARRING Nick Moran which premiered at the Cannes Film Festival in 2002. Hamish will produce Carnaby's next project, THE DROP.

# CARNABY PRODUCTIONS

Carnaby Films plc was formed in January 2001 with the specific purpose of financing and producing the British feature film LIGHTHOUSE HILL starring Jason Flemyng, Kirsty Mitchell, Maureen Lipman, Samantha Beckinsale, Frank Finlay and Samantha Janus.

Funds were raised by means of a public offering of shares under the Government's Enterprise Investment Scheme (EIS). John Reed of Carnaby explains: "Twenty percent of the investors' initial investment comes back to be written off their tax liability. They have to hold the shares that they purchase for three years. At the end of that time, on disposing of their shares, we can release profits of the film back to them, completely tax free. If after three years it doesn't show any return, they can write the money off their income tax or capital gains."

After successfully financing SPIVS under the Carnaby Umbrella, the company's next project is another production in the UK – the World War II drama THE DROP which is set against the backdrop of true events which took place in September 1944. The film will be written and directed by Colin Teague. His co-screenwriter will again be Gary Young who collaborated with Colin on SHOOTERS and again on SPIVS. The producer will be Hamish Skeggs. IOAN GRUFFUDD ("Hornblower", "Black Hawk Down", "The Forsyte Saga"), GERARD BUTLER ("Lara Croft and the Cradle of Life: Tomb Raider 2", "Tomorrow Never Dies"), ANDREW HOWARD ("Below") and ADRIAN DUNBAR ("Hear My Song", "The Crying Game") are all set to star. Filming is anticipated to commence in early 2004.

**“SPIVS”**

**Cast and Crew List**

according to final end credits

**CAST**

Jack Pike	Ken Stott
Steve	Nick Moran
Jenny	Kate Ashfield
Goat	Dominic Monaghan
Vee	Linda Bassett
Nigel Blanchard	Jack Dee
O'Brien	Paul Kaye
Villa	Tamer Hassan
Mr. Rhodes	David Gant
Omar	Roshan Seth
Rosanna	Rita Ora
Anton	Christos Zenonos
Pavel	T J Ramini
Villa's Associate	Derek Lea
Nigel's Secretary	Elizabeth Berrington
Bob	Cavan Clerkin
Mr. Singh	Madhav Sharma
Glenn	Glenn Durfort
Youth Associate	Colin Teague
Observant Waiter	Neil Edmond
Sloane Woman	Sarah Rowe
Sonia	Nadia Ward
Safe-house Girl	Julia Hargesheimer
Safe-house Boy	Caspar Zialor
Fat Man	Adam Daszkiewicz
Stunt Co-Ordinator	Marc Cass

**CREW**

Directed	Colin Teague
Produced	Hamish Skeggs
Executive Producers	Michael Loveday
	Jamie Carmichael
Screenplay	Gary Young
	Colin Teague
Original Story	Michael Loveday
Director of Photography	Haris Zambarloukos
Film Editor	Eddie Hamilton
Music	David Julyan
Production Designer	Mike Kane
Costume Designer	Glenis Foster
Casting	Chloe Emmerson
Executive Producer	Paul Hart-Wilden
First Assistant	Dave Norris
Second Assistant Director	Fiona Andrew Loveday
Executive Producer	Terry Loveday
Line Producer	Gosden

Camera Operator/Steady Cam Operator  
1<sup>st</sup> Focus Puller  
2<sup>nd</sup> Focus Pullers

Clapper Loader  
Camera Trainees

Grip  
Grip Assistant  
Art Director  
Art Director  
Standby Props  
Props Buyer  
Props Coordinator  
Storyboard Artist  
Prop Assistant  
Art Department Runner  
Art Department Trainee  
Car Wranglers

Sound Recordist  
Boom Operator  
Sound Trainee  
Costume Standby  
Costume Buyer  
Costume Maker  
Costume Runner  
Chief Make-Up and Hair Designer  
Make-Up Supervisor  
Make-Up Artist  
Make-Up Trainee  
Production Co-Ordinator  
Production Assistant  
Production Runner  
Floor Runner  
Runner / Driver  
Stand-in / Runner  
Associate Casting Director  
Casting Assistant  
Production Accountant  
Assistant to Producer  
Stills Photographer / EPK  
Unit Publicist  
Post Production Supervisor  
Assistant Editor  
Script Supervisor  
Third Assistant Director  
Location Manager  
Location Assistant  
Gaffer  
Best Boy  
Electricians

Dion Casey  
Hamish Doyne-Ditmas  
Tristram Cones  
Ashley Bond  
Sally Low  
Jackie Dewe Mathews  
Dominic Fatchen  
Gavin Watson  
Polly Morgan  
Lucho Zuidema  
Llewellyn Harrison  
Matt Button  
Kay Brown  
Daniela Faggio  
Murray McEwan  
Darko Stavrik  
Richard Kerry  
Ellen Bannerman  
Jeremy Campbell  
Gwen Murray  
Elison Hassani  
Alan Hassani  
James Kenning  
John Hagenstede  
Russell Jeffery  
Suzanne Barnes  
Candace Millar  
Ann Mockett  
Pip Tomerson  
Ang Oxley  
Lou Burton  
Roz Abery  
Faye Aydin  
Geoff Weate  
Gabby Le Rascle  
Ed Tull  
Dan Precious  
Simon Sanderson  
Shane Davey  
Kirsten Reynolds  
Mercedes Grower  
Clive Waldron  
Diane McCall  
Kerry Brown  
Anya Noakes  
Maria Walker  
Rob Hall  
Linda Baker  
Jonny Benson  
Wayne Moser  
Jason Wheeler  
Julian White  
Dan 'Babyface' Lowe  
Ricky Payne

Generator Operator	Matt 'Trigger' Wilson
Construction Company	Andy Purdy
Construction Manager	KH Fabrications Ltd
Assistant Construction Manager	John Campling
Painters	Karen Griffiths
	Alan Pearson
	John McCloud
Construction Crew	Ben Ryan
	Ben Rai-Greene
	John Williams
	Oli van der Vijver
	Ed West
	Stuart Verity
	Evan Schwartz
	Paul Cornwell
2 <sup>nd</sup> Unit Director	Hamish 'Evil Claw' Skeggs
2 <sup>nd</sup> Unit D.O.P.	Nick Sadler
Unit Drivers	Art Wilmot
	Keith Baker
	David Speirs
Camera Car Driver	Dean Biggs
Facilities Drivers	Sean Bottril
	Gary Winters
	Mike Lords
Tutor	Joy Pollard
Unit Manager	Martin Versfeld
Unit Nurse	Vanessa Mitchell
Caterers	Fayre Do's
Chef	H Asfaw
Catering Assistants	Jamie Mounsell
	Cherly Taylor
	Leah Foley
	Jamie Cook
Additional Unit	
Production Manager	Zeno Salmon
1 <sup>st</sup> Assistant Director	Marco Ciglia
3 <sup>rd</sup> Assistant Director	Adam Barrington
Art Director	Josh Harnett
Standby Props	Andrew Tomlinson
Art Department Assistant	Sally Ferguson
Clapper Loader	Carole Ann McGinley
Gaffer	Dan 'Baby Face' Lowe
Best Boy	Mark Clayton
Electricians	Jason Wall
	Stein Stie
	James Ewen
Generator Operator	Ken Shepherd
Sound Recordist	Henry Milliner
Boom Operator	Rob Garcia
Make-Up Artist	Roz Abery
Make-Up Assistant	Julie Nightingale
Unit Nurse	Simon Morgan
Runners	Rana Mitra
	Ben Dixon

Telecine  
Telecine Rushes Colourist  
Colour by  
Laboratory Contact  
Colour Grading  
Titles, Digital Effects and Opticals  
Digital Effects Supervisor  
Opticals and Title Supervision  
Title Design and Digital Compositing  
Optical Camera  
Off-Line Auto Conform  
Client Liason  
Sound Post Production  
Supervising Sound Editor  
Sound Effects Editor  
Assistant Sound Editor  
A.D.R. Recordist

Foley Recordist  
Assistant Foley Recordist  
Foley

Sound Re-recorded  
Re-Recording Mixer  
Assistant Re-Recording Mixer  
Dialect Coach  
Dolby Engineer  
Synthesisers & Programming  
Additional Drum Programming  
Music Orchestrated by  
Music Conducted by  
Orchestra Leader  
Music Recorded at  
Recorded and Mixed by  
Assisted by  
Auricle Operation  
Music Co-Ordination

Musicians Contractor  
Music Preparation  
Music Supervisor

“Wake”  
Away Team remix  
Written by Mark Sayfritz  
Performed by Dog

“Kingston Dub”  
Written by Mat Fletcher  
Performed by Bentos

Matt Sheahan  
Abkar Allana  
Ahmad El-Sanhouri  
Arion  
Russell Copleman  
Deluxe  
Clive Noakes  
Dave Reece  
Cineimage  
Steve Boag  
Martin Bullard  
Matthew Symonds  
Dave Gurney  
Fabienne Arbogast  
Kerrie Gant  
Reelsound London  
Max Hoskins  
Ben Barker  
Alexandra Raveane  
Andrew Stirk  
Ted Swanscott  
Barnaby Smyth  
Owen Bleasdale  
Jason Swanscott  
Melissa Lake  
Videosonic Cinemasound  
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Marcus Oliver  
Jill McCullough  
James Seddon  
David Julyan  
David Hoskins  
Martyn Harry  
Nick Ingman  
Gavyn Wright  
Air Studios – London  
Steve Orchard  
Jake Jackson  
Andy Glen  
Mandy Oates  
Charmian Lyons  
Isobel Griffiths  
Dakota Music Services  
Nicola Fletcher

Published by Sweet Georgia Browns  
Produced by Mat Fletcher

“I Wanna Be Around”  
Written by Johnny Mercer and Sadie  
Vimmersted

“Amatuer Bitpipe”  
Written by Mat Fletcher  
Performed by Bentos

Performed by Jackie Wilson  
Published by Commander  
Publications/WB Music Corp.  
By kind permission of Warner/Chapell  
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“Bad Boy”  
Written by Avon Long & Lillian Armstrong

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