

LOCKE – STEVEN KNIGHT

PROJECT SUMMARY

EEN PRODUCTIE VAN	SHOEBBOX FILM
IN SAMENWERKING MET	IM GLOBAL
LAND VAN HERKOMST	ENGELAND
TAAL	ENGELS
LENGTE	85 MINUTEN
GENRE	DRAMA
FILMMAKER	STEVEN KNIGHT
PRODUCER	PAUL WEBSTER
HOOFDROLLEN	TOM HARDY
RELEASEDATUM	9 OKTOBER 2014
FESTIVALS & AWARDS	BRITISH INDEPENDENT FILM AWARDS – WINNAAR BESTE SCRIPT FILMFESTIVAL VENETIË – WERELDPREMIÈRE SUNDANCE FILMFESTIVAL – OFFICIËLE SELECTIE



KIJKWIJZER

SYNOPSIS

Ivan Locke heeft hard gewerkt om een goed leven voor zichzelf op te bouwen. Hij houdt van zijn werk en adoreert zijn gezin. Op de vooravond van de grootste uitdaging uit zijn carrière, gaat zijn telefoon en wordt er een reeks gebeurtenissen in werking gezet. Terwijl Locke zijn auto instapt en de tijd weg begint te tikken, wordt duidelijk dat die ene verkeerde beslissing zijn leven voorgoed heeft veranderd.

CAST

IVAN LOCKE	TOM HARDY
KATRINA (VOICE)	RUTH WILSON
BETHAN (VOICE)	OLIVIA COLMAN
DONAL (VOICE)	ANDREW SCOTT
EDDIE (VOICE)	TOM HOLLAND
SEAN (VOICE)	BILL MILNER

CREW

WRITTEN AND DIRECTED BY	STEVEN KNIGHT
PRODUCED BY	PAUL WEBSTER GUY HEELEY
EXECUTIVE PRODUCERS	STUART FORD DAVID JOURDAN STEVEN SQUILLANTE JOE WRIGHT
CASTING DIRECTOR	SHAHEEN BAIG
DIRECTOR OF PHOTOGRAPHY	HARIS ZAMBARLOUKOS
EDITOR	JUSTINE WRIGHT
PRODUCTION SOUND MIXER	JOHN CASALI
COMPOSED BY	DICKON HINCHLIFFE
COSTUME DESIGNER	NIGEL EGERTON
HAIR AND MAKE-UP DESIGNER	AUDREY DOYLE

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PRODUCTION NOTES

Tom Hardy (Inception, The Dark Knight Rises) plays Ivan Locke. **LOCKE** is the story of one man's life unravelling in a tension-fuelled 90-minute race against time. Ivan Locke has the perfect family, his dream job, and tomorrow should be the crowning moment of his career. But one phone call will force him to make a decision that will put it all on the line.

Acclaimed UK actress Ruth Wilson (Jane Eyre, Anna Karenina, The Lone Ranger, Luther) plays Ivan's wife Katrina. Double BAFTA-winner Olivia Colman (Tyrannosaur, The Iron Lady and TV's Broadchurch) is Bethan, the woman with whom Ivan has risked everything. The prestigious supporting cast includes BAFTA-winning actor Andrew Scott, best known for his portrayal of Moriarty in the BBC series Sherlock, and renowned UK TV and stage actor Ben Daniels (House of Cards). Rising stars Tom Holland (The Impossible, How I Live Now) and Bill Milner (Son Of Rambow, X-Men First Class) play Ivan's sons. They are joined by Danny Webb (A Little Chaos), Silas Carson (Star Wars: Episodes 1- 3), Alice Lowe (Sightseers), Lee Ross (Secrets & Lies, The English Patient, Centurion), and Kirsty Dillon (The Look Of Love).

The creative team is headed by director of photography Haris Zambarloukos (Mamma Mia, Thor), editor Justine Wright (State Of Play, The Iron Lady), and the BAFTA-nominated production sound mixer John Casali (Tinker Tailor Soldier Spy, Hummingbird).

LOCKE shot for two weeks on location in London in February 2013.

LONG SYNOPSIS

"The difference between never and once is the whole world. The difference between never and once is the difference between good and bad."

Ivan Locke is an ordinary man, happily married with two young sons and a responsible job as the well-liked and respected construction director of one of the biggest building projects in Europe. One night the repercussions of something he did seven-and-a-half months earlier return to haunt him and he is forced to make a series of decisions that will utterly transform his life and the lives of those he loves. It will also threaten the construction of a multi-million dollar building. As he attempts to do the right thing and not repeat the mistakes of his own father, he risks losing everything; his job, his reputation, his family, the life he has fought so hard to build.

Tom Hardy plays Ivan, whose night begins as he climbs into his car, leaves the building site in Birmingham and reaches a crossroads. If he turns right, it's the route home to his wife and sons in Stratford-Upon-Avon. The left turn is the road to London where a woman called Bethan, played by Olivia Colman, waits for him to take responsibility for a mistake he committed months ago for which he must now pay a heavy price.

He turns left. The motorway looms into view and Ivan knows he must make some telephone calls from the car. He has abandoned his post on the building site the night before the all-important concrete pour the next morning. He calls his boss Gareth (Ben Daniels) for whom disbelief quickly turns to fury. Gareth knows the site owners in Chicago will promptly fire Ivan, one of the best men with whom he has ever worked and swiftly dispatch a replacement to take over. But for Ivan, his sense of loyalty and responsibility means he is determined to see the job through. This means talking his somewhat feckless

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colleague Donal, played by Andrew Scott, through the procedure from the car. Everything must be in place for the arrival of the concrete. The building is a big, prestigious one, costing millions of dollars. And if the concrete is not right, the building's foundations will crumble. Ivan then calls home to reluctantly tell his family he won't be coming home that night. He talks to his son, Eddie, played by Tom Holland, who doesn't pay much attention to his father's subdued tone, but later, when his wife Katrina (Ruth Wilson) calls him back, she gradually comprehends what Ivan is telling her and her world begins to fall apart.

As he talks to Katrina and coaches Donal through the preparations for the concrete, Ivan also fields calls from an increasingly distressed Bethan. She is scared to give birth on her own and wants reassurance from Ivan. It is a moment in which his true feelings are revealed. He loves Katrina and his sons. Ivan is an honourable man and he wants his new child to grow up knowing who his father is, that his father is a man on whom the child can rely. It is very different from the relationship Ivan had with his own late father, the spectre of whom haunts Ivan during his long drive. As an adult, Ivan has freed himself from the dark shadow of his father and crafted a good life for himself. Tonight that life is collapsing around him. Ivan began this lonely drive with a job and a family. Now it may end with neither. In her grief, Katrina's will is hardening against him. Decisions matter. The difference between never and once is everything. It is the difference between good and bad. As the lights become brighter and he turns off the motorway, Ivan's own world darkens. Construction and destruction- it is the story of Ivan Locke's life.

Constructing Locke

Writer-director Steven Knight began considering the nature of filmmaking when he was putting the finishing touches to his directorial debut *Hummingbird* at the end of 2012. "I wondered if I could strip the whole process down to the basics," Knight explains. "The idea is to get a load of people in a room, turn the lights off and persuade them to look at a screen and engage with whatever is there."

"People talk about the journey and the arc and all that stuff. *LOCKE* boils all that down," continues Knight, who received an Oscar nomination for his script *Dirty Pretty Things* in 2004. "In this film, the journey is a real journey and the arc is a real arc. Someone begins with a job and a family and a wife and by the end of the journey, pretty much in real time, he's got nothing left."

LOCKE, starring Tom Hardy as Ivan Locke, is set almost entirely in a car. Ivan's is the only face we see; the other characters are the voices at the other end of his sometimes angry, sometimes funny, often shattering telephone calls. The backdrop is a hypnotic vista of motorway lights, illuminating Ivan's face as well as the demons he is battling and the choices he is making.

The concept was inspired by a series of camera tests Knight had done for *Hummingbird* in which he had shot the view from a moving car using an Alexa camera. "It was mesmerising," recalls Knight of the footage. "Cities and roads at night are beautiful, I could look at them for hours. And so I started thinking about whether you could tell a story that all takes place within a vehicle."

Knight, whose writing credits also include the 2007 crime thriller *Eastern Promises*, directed by David Cronenberg, has a reputation in the industry as a very likeable and supremely talented writer. He took his idea for *LOCKE* to Shoebox Films, the emerging new UK company also producing *Hummingbird*, in November 2012.

Shoebox is comprised of a troika of renowned film-makers: leading film executive Paul Webster, first assistant director-turned-producer Guy Heeley and acclaimed director Joe Wright, whose credits

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include a startling, innovative take on Anna Karenina (produced by Webster). Their interest was piqued by Knight's simple pitch.

"Steve said, 'I'm thinking about doing a movie and it's not going to be a movie. It's going to be like an installation piece, something you might see in a gallery'," says Webster with a smile. "As a producer you remain impervious to all kinds of shocks, so Guy and I said, 'OK, fine'. You think about how you would achieve that. You think, 'OK, he wants to make a movie, we like him, we love his talent, and it will be good because everything Steve does is good. But how the hell do you pull this off?'"

Knight and the Shoebox producers knew to make it work they needed a world-class film star. "In my opinion, the best actor around is Tom Hardy," says Knight of the British actor who has most recently starred in Christopher Nolan's blockbusters Inception and The Dark Knight Rises.

Neither Knight nor the producers had worked with Hardy. However Hardy had been close to playing both Joey in Hummingbird and Mr Darcy in Joe Wright's Pride And Prejudice, also produced by Webster, a role for which he was ultimately considered too young at the time.

"We asked Steve how he was going to get Tom Hardy, who is the busiest actor in the world, to commit to this," says Webster. "Steve said, 'I'm having a drink with him tomorrow at the Groucho Club and I'm going to talk him into it'. We said, 'OK, well call us after that', and sure enough Steve did and said, 'Tom's in'. We didn't believe it for a second and followed up with his agents, both here and in America. They said, 'Yeah he likes this, so once there is a script, he'll do it, and he'll give you a window to do it in. And that window was two weeks.'"

Hardy's wafer-thin availability in early 2013 presented the filmmakers with an enormous but appealing creative challenge.

"The conversation became, 'can we make a film in two weeks?' " says producer Guy Heeley. "We decided we could. We could if we were absolutely sure it would work technically and we had all our ducks in a row. I was a first assistant director for 15 years so this is my area of expertise."

The team decided to rehearse for a week and shoot for a week. Stuart Ford's Los Angeles-based sales and financing company IM Global, which had also backed Hummingbird, agreed to finance the project in December 2012 on the strength of Knight's two-page outline. Knight then wrote the script over Christmas 2012.

LOCKE is a compelling human drama about how one man's life is irrecoverably altered one night as he drives from Birmingham to London. While driving, Ivan makes a series of devastating phone calls to his wife Katrina (Ruth Wilson) and young sons (Tom Holland and Bill Milner). Ivan also has to handle the calls from Bethan, the woman who was his assistant on a job site months ago, as well as a series of work-related telephone calls, including from his boss Gareth (Ben Daniels), who reluctantly fires him, and his scatter-brained but loyal colleague Donal (Andrew Scott), who Ivan needs to help him finish the job and oversee a vital delivery of concrete.

"I wanted it to be what I think of as an ordinary tragedy," says Knight. "It's an ordinary man to whom an ordinary thing has happened. It's not a car chase or an alien invasion. But to everyone involved it is a massive tragedy."

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Tom Hardy as Ivan Locke

Knight never had anyone else in mind for the role of Ivan Locke than Tom Hardy and his finely calibrated performance has rewarded that belief. “Tom is one of those people who, as soon as they are on screen, all eyes are on him,” Knight says. “People want to see inside his head. He is so brilliant at the complexity of a reaction, the complexity of an emotion. He keeps it in when it is necessary and lets it go when necessary. He knows when it’s right and he knows when it’s wrong. He’s brilliant.”

Hardy’s resume is crammed with rich, picturesque characters for which he has rightly won much acclaim. He was a homeless alcoholic in *Stuart: A Life Backwards*, frighteningly believable as a violent psychopath in *Bronson*, and menacing as the villain in *The Dark Knight Rises*, to name merely three. Ivan Locke is his first ‘straight’ performance. There are no elaborate costumes, no tics, and there is nowhere to hide.

“He’s not a monster or a demon, just an ordinary bloke,” says Knight. “The beard makes him more ordinary still as he didn’t want to be too pretty.” It was Hardy’s idea to give Ivan a Welsh accent. “The Welsh accent is very neutral,” says Knight. “It’s perfect for Ivan. It doesn’t have the swagger of a lot of urban accents.”

Knight’s intention to shoot the entire film each night was attractive to Hardy. “This method is very actor-friendly, they love it,” Knight says. “As an actor, you want a length of time to get into your character. Normally when you’re filming it’s a line here, a line there, it’s difficult. This way really gives everyone a chance to get into it.”

LOCKE’s short, sharp shooting schedule has also helped. “It’s not taking eight weeks of your life,” says Knight. “It’s going in, doing it, getting it done and getting out. When people see the light at the end of the tunnel they give everything in that short burst so you get fantastic performances.”

For editor Justine Wright, tasked with watching hours of footage of his face, Hardy’s performance is stunning. “All the different Ivans he gave us are interesting and different,” she explains. “When you watch a performance over and over again, you can become bored of it, but I haven’t. It’s constantly surprising. You see all these little subtleties. He’s very, very, very good.”

Working with Steven Knight

If *Hummingbird* marked Knight’s arrival as an exciting new filmmaker, LOCKE confirms his talent as a world-class talent. “Steve’s best quality as a director is his unflappability and his continued focus,” says Paul Webster.

Knight approaches filmmaking as a collaborative process. “Everybody is given a lot of latitude. But he’s always very, very, very clear what he wants,” says Webster of Knight’s relationship with his crew. “What Steve does is, in a completely relaxed, calm, articulate way, he tells you what he wants to do and he’s very encouraging,” confirms director of photography Haris Zambarloukos. “He said, ‘Go out there and give me the craziest shots’. And at the same time, he is steering it.”

For editor Justine Wright, Knight is very clear about what he wants. “He gets to the core of an issue very quickly,” Wright explains. “He is great because he comes in and says ‘Ok, like this, what if you did this, this, this’ and then off you go.” Knight is a director who believes everything stands and falls on the actors. “You can have very pretty pictures but they don’t make an iota of sense with a human being communicating with an audience,” Webster points out. “He understands that and gives them a lot of space. He wins trust very easily. He’s the nicest guy in the world.”

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Actress Ruth Wilson, who plays Ivan's wife Katrina agrees: "Steve has done a great job at the unravelling of a man, bringing in the claustrophobia, and all these different characters who swirl around this man's mind. Steve knows how to create a thriller, and has given it the pace to drive the motion forward."

Concrete: The ground beneath their feet

LOCKE is the story of a construction of a building and the demolition of a life. Knight wanted his lead character to be the most ordinary man in the world to whom one thing has happened. "It's an exploration of how one mistake, if you call it a mistake, can lead to the complete collapse of someone's life," says Knight. "That to me felt like an analogy of a building, of destruction, of demolition. I liked the idea this very ordinary man did this very practical, solid job." And there is nothing more solid than concrete. As the foreman of a building site where the foundations are being laid for the construction of an enormous building, Ivan is regarded as a safe pair of hands. But in trying to make up for a past mistake and do the right thing he abandons his post at a crucial time.

"I worked on a building site many years ago," reveals Knight, who spent some time with the Senior Project Manager of the site on which the Shard was built at London Bridge while preparing LOCKE. "I remember the arrival of the concrete was this big thing. When it comes you have to have everything ready for it because it's a disaster if the concrete sets in the wrong place." The tragedy is that by choosing to lay the right foundations for the next part of his life, Ivan is turning to quicksand the ground beneath himself and his family.

Casting Locke: The voices on the end of the line

Hardy is surrounded by some of the industry's most compelling actors. "We made a dream team list of who we wanted and we pretty much got everybody," says Knight.

"There is a certain sort of 'aloneness' about being in a car and driving on your own," he continues. "People do very odd things when they are driving alone. They sing to themselves, talk to themselves. I wanted to capture the loneliness of that moment. And then these voices come in and their lives change."

The actors were impressed by the quality of the script, the opportunity to work with Hardy and the intriguing concept of Knight's "anti-film". "It's a fascinating, quirky piece, experimental and interesting," says Ruth Wilson. "I won't do anything like this again because it won't happen ever again I think, so that's why I did it."

Katrina's life falls apart over a series of telephone calls with her husband. We hear her shock, then anger and eventually the process of the decision she makes. Like reading a novel or listening to a radio play, we create what Katrina might look like for ourselves. "Ruth gives such a brilliant performance," says Knight. "When you hear her you see her in your head. You see the bedroom she's in, you see the kids and you see that domestic situation." It's a situation Wilson relishes. "What's interesting for all of us is that you might not recognize who we are," the actress says of the supporting cast. "That's a joy and a benefit for us."

Olivia Colman, who plays Bethan, is one of the UK's most in-demand actors. She compares the audience's perspective to being a passenger in Ivan's car. "You're watching this guy's life unravel, going, 'Oh God! Who's going to phone him now? Please have some good news!' He can't see anyone so you are going through his emotions with him." Colman does not have much sympathy for her

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character. “She’s a home-wrecker!” says Colman. “When I first read it I was thinking it’s just awful, it’s really sad.”

The Irish-born actor Andrew Scott, well known for his role as Moriarty in the BBC TV series Sherlock, provides light relief as Ivan’s subordinate Donal. He has to be talked through a very difficult process over the telephone. “He goes from calm to slightly hysterical, from sober to slightly drunk,” says Scott of Donal. “And he’s running around. I have to imagine what he’s going through so I’m not coming with exactly the same energy each time, so it gives Tom something to play off.” “Andrew Scott is very funny and gets so many laughs,” says Knight. “It’s very important people laugh because it’s a tragedy and a comedy, often at the same time. As the pressure builds on Ivan, we should release that tension with laughter.”

Locke’s sons are played by 17 year-old Tom Holland and 18 year-old Bill Milner. “It is an incredible story,” says Holland. “It happens in such a short space of time, which is so scary. It’s very interesting and very fun to do as an actor.”

Shooting Locke

Just five weeks after Knight delivered the first draft, LOCKE started four days of rehearsals before beginning eight nights of principal photography on February 18, 2013. “Those five weeks were a pretty exciting ride as we had to put the film together very quickly,” Heeley explains. “Even though it’s a film set in a car, it’s still a film and it’s still got every element of a film there. It still needs the right director of photography, the right editor, all the right heads of department.”

“It was lean in some aspects and not in others,” the producer continues. “There were three cameras on every set-up so there was quite a large camera crew to support but we didn’t have stand-by riggers or chippies for example. And no art director or production designer as essentially our only set was the car with a few hand props in it.”

It was decided early on to shoot the film live to capture the progression of emotions rather than record the supporting actors’ end of the conversations in a sound studio at a different time. Hardy spoke and responded to the other actors as if in a radio play. How to pull that off was the challenge. Hardy was in a BMW with its wheels removed on the back of a low-loader. Driving the actors in a minibus on the motorway behind Hardy was briefly considered but almost immediately rejected. The calibre of the actors involved suggested they might not entirely enjoy nine hours each night in a minibus on the M25.

Instead the actors were based in a specially-equipped hotel room in London’s Docklands, near to where the filming of Hardy in the car took place. There was a phone line into the car, a phone line out of the car to the hotel room and another phone line for Knight (also on the low-loader) to be able to talk to the hotel room and give direction to the other actors. Hardy had an earpiece to ensure his dialogue was clean.

With only eight days to shoot the film, and just six of those with Hardy, the production team went through a rigorous ‘what if’ process. “It couldn’t go wrong. We had to cover every single base,” says Heeley. “Given that on paper it was one of the simplest films I’ve ever been involved with, it was one of the longest production meetings I’ve ever been in.”

The BMW was fitted with three RED Epic digital cameras in a variety of different positions, which recorded for 37 minutes before their memory cards needed replacing. This allowed Knight to shoot

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the entire film each night. “I said to all the actors, including Tom, ‘treat it as a play,’ Knight explains. “If something goes wrong, deal with it, as you would on stage.’ And they did that brilliantly.”

The set-up has also enabled director of photography Haris Zambarloukos to give the film a sense of visual dynamism. “Every night we would do a different angle on each camera, and every time we changed the card we changed the lens,” Zambarloukos explains.

Ivan’s journey takes place mostly on the M1 motorway between Birmingham and London. However the UK’s Highways Agency, which runs the country’s motorways, now does not allow filmmakers to shoot using low-loaders on the motorway. The production mimicked a motorway with a section of the North Circular road which is run by the Transport For London agency and a section of the A13 between the Docklands and the M25 and from the North Circular to the M25 which is owned by a private company. It is a three-lane carriageway on both sides and looks exactly like a motorway.

Cast and crew started together at the hotel at six o’clock each evening. This gave Knight and Hardy time with the other actors before hitting the road on the low-loader. Also on board were the script supervisor and sound mixer. “It was a traveling circus of the hero car being pulled by another truck,” says Heeley. “We also had the police behind us to make sure it was safe and a couple of cars driven by support crew so it felt like there were moving lights around us. We were sometimes shooting at three o’clock in the morning when the roads were quiet.”

Still, traffic noise and shooting on a noisy low-loader have presented a challenge for sound editor John Casali during production. This is a film where what is heard is of the utmost importance. Casali had worked on *Hummingbird* with Knight and *Anna Karenina* with Paul Webster and Joe Wright. “John is the best in the country,” says Webster. “Around 98% of the dialogue is what we recorded at the time, which is unbelievably good.”

“Fortunately we’ve got a nice car that’s quite well sound-proofed, and we got him close-mic’ed,” says Casali of Hardy and the BMW. “We managed to feed an earwig to him, so the conversations that come from the hotel room were only heard by Tom in the car, and we got the cleanest track possible for the cutting room.”

In the hotel, the other actors were in the recording room with headphones on, either receiving a call from Hardy or making a call to him. Casali made sure there were props in the room such as drawers to rummage through and mobile phones to pick up. “Steve wanted them to be able to act and have that received in a car,” says the sound editor.

“There is a camaraderie that comes from when you do something that’s so unusual,” says Andrew Scott. “We’re all in this together and we’re all here to support Tom because his is the big responsibility.”

As Bethan, Colman was presented with a particular auditory challenge. “It’s just quite embarrassing, going ‘moaaaaaaah’, hoping people around aren’t laughing.”

The look of Locke

Finding the right director of photography for a film set almost entirely in a car was almost as essential as finding the right lead actor. Guy Heeley had worked with Haris Zambarloukos before on two previous films and knew he had recently done a series of car sequences for the CIA thriller *Jack Ryan* using the RED Epic camera.

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“I thought he would be interested in the visual challenge,” says Heeley. “It’s quite a peculiar environment to photograph but quite interesting. Haris is someone who would be excited by the limitation of it rather than put off.”

Zambarloukos was enthused from the moment he read Knight’s script. “You always want to do that low-budget, independent film that’s a great script, that will be a performance, but that doesn’t seem to be compromised by the limitations that being independent and not as financed as a studio picture might be. Steve conceived this in a way that’s ‘shootable’ within a confined time and place, but without ever feeling like it’s a compromise. The face is the most interesting thing in the world to photograph.”

LOCKE is Zambarloukos’s first digital film. He decided to use RED Epic cameras in part because they work well at night and can cope with very little light. He matched them with very old Panavision anamorphic lenses. “It’s a marriage of two worlds that seems to work really well together,” says Zambarloukos. “I’ve never felt freer on a film, it’s really liberating.”

Shooting on the North Circular road rather than on the much more open M1 meant the buildings were much closer to the road and exuded a great deal of ambient light. “The idea was to be as reflective in our shots as Ivan is in his thoughts,” says Zambarloukos. “We would almost make a motorway into a seascape or outer space. I wanted to do this as if I’m shooting a spaceship, not a car.

As a way of introducing the outside world into Ivan’s automotive cocoon, Zambarloukos played around with beam splitters, the 50-50 mirrors used in 3D cameras. “The camera can shoot through this piece of glass but it will also take a reflection,” he explains. “So if we want to be on the face but we want a reflection we just put a beam splitter in, take it down and angle it the right way.”

Knight is thrilled by what Zambarloukos has achieved. “I wanted LOCKE to be something where you could just turn the sound down and look at it and see the lights and the movement and the motorway,” says the director. “It looks like a natural organic process and Haris has done it fantastically.”

Editor Justine Wright had the responsibility of piecing the film together from around 50 hours of footage. The footage was comprised of five complete versions of the performance, from numerous different camera angles, as well as various other shots and pick-ups. “It felt more like putting a documentary together than a feature film,” says Wright. (Paul Webster knew Wright’s work with Kevin Macdonald on the documentary *Touching The Void* and Guy Heeley had worked with her on *The Iron Lady*. Her further credits include *State Of Play* and *The Last King Of Scotland*.)

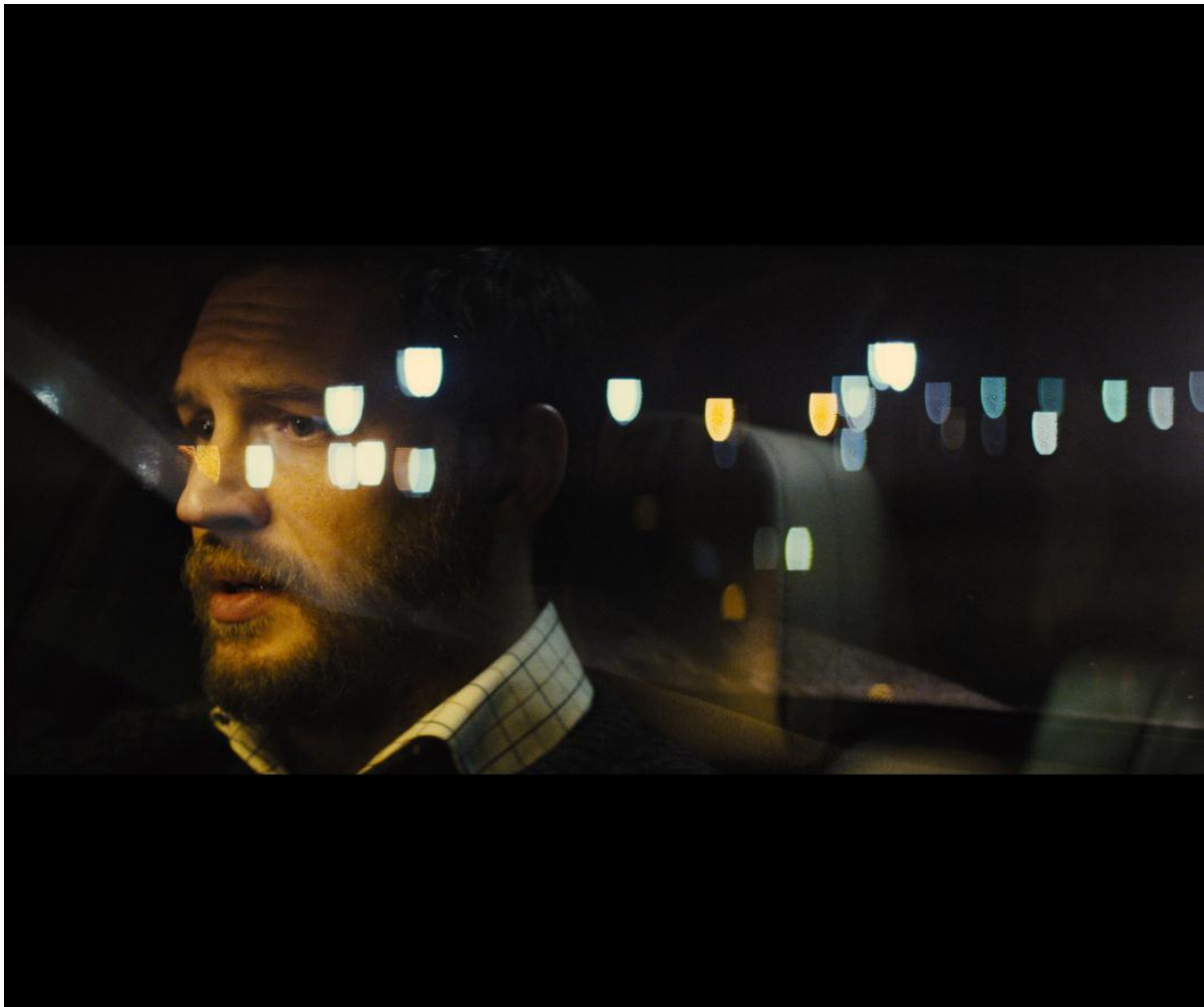
“You’ve got a structure but within that you have a lot of footage to assimilate. You’ve got the drama part, which is the script and the acting, but then you have all this other footage, and that’s a giant jigsaw puzzle.”

Faced with multiple combinations, Wright waited until everything was assembled before she began. “Every night a new performance would come and watching it the next day I’d think ‘that’s fantastic,’” she recalls. “But then the next day it was something quite different. The temptation was just to put it all together, but I decided to step back. The first thing to do was to find the Ivan Locke performance. It involved taking some of Tom’s performances and changing the person he was talking to, or changing the performance that had played against it.

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“We had the ability to change that out for a performance that played on a different night. For example, sometimes the wife would be very angry and Ivan would be holding it all in, and sometimes we would want the wife to be more sympathetic to us the audience. Sometimes when she was angry she became a bit abrasive and that was not at the right moment. Or the boss, Gareth, was sometimes very shouty and angry, and sometimes he played it more sympathetic. It was about finding the right combinations and Ivan’s responses to those.”

Once she had the first assembly of the performance together, Wright started working with the other elements. “Normally what happens with a film is that you have a scene with a beginning and an end, which is shot in a day or two. As the editor you get all the footage of that scene as a contained unit, and you put it together,” she explains. “With this film, you get a series of phone calls, all in the same location, and there is no beginning or end. There is a beginning and an end to a phone call, but you don’t change location, you don’t emotionally go anywhere else, you’re with the central character the whole time, in the same space. It means that I’ve got to work out where the right place is to slightly step away from Ivan’s story and create a break that the audience needs, but to also keep a momentum going, the tension of the calls ticking over. “That was something Steven had quite strong views about, especially at the beginning. He wanted the phone calls to come relentlessly, and once Ivan had suffered quite a lot, you need time to pause and reflect where he’s at with his feelings. It was quite a different way of putting it together.”



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ABOUT THE CAST

TOM HARDY (IVAN LOCKE)

London-born Tom Hardy shot to global attention with his captivating performance as a real-life, notoriously violent convict in Nicolas Winding Refn's *Bronson* in 2009. Hardy's subsequent film credits include John Hillcoat's *Lawless*, Tomas Alfredson's *Tinker Tailor Soldier Spy*, and both *Inception* and *The Dark Knight Rises* for director Christopher Nolan. On television Hardy received a BAFTA nomination for best actor for his role in *Stuart: A Life Backwards* in 2008. Further TV performances include *Band Of Brothers*, *The Reckoning*, and *Wuthering Heights*. Hardy's stage performances include Michael in *Festen* at the Almeida, Lucca in *Blood at the Royal Court*, Dorimant in *Man Of Mode* at the National and Skank in *In Arabia We'd All Be Kings*, for which he won best newcomer at the Evening Standard Theatre Awards in 2003 and was nominated for an Olivier as Most Promising Newcomer in 2004. Hardy trained at the Drama Centre London. He recently wrapped the lead role in *Mad Max: Fury Road* in Australia and the crime drama *Animal Rescue*, co-starring the late James Gandolfini and Noomi Rapace in New York. Hardy is now shooting *Child 44*, a Stalin-era thriller, also starring Rapace.

RUTH WILSON (KATRINA)

Ruth Wilson is one of the UK's foremost actresses, garnering much acclaim for her work on stage, TV and film. Wilson's TV roles include her stunning portrayal of Jane Eyre for BBC TV in 2007 for which she garnered both a BAFTA and a Golden Globe nomination. It was her first role following her graduation from drama school and Wilson went on to become a muse for writer-director Stephen Poliakoff, playing the lead in *Capturing Mary* and *A Real Summer*. Her subsequent TV performances include *Small Island*, *The Prisoner*, and a charming sociopath in the BBC's crime drama *Luther* with Idris Elba. Wilson's

film work includes Joe Wright's *Anna Karenina* and *The Lone Ranger*, alongside Johnny Depp, Armie Hammer, Helena Bonham Carter and Tom Wilkinson, as well as the upcoming *Saving Mr. Banks* with Tom Hanks, Colin Farrell, Paul Giamatti and Emma Thompson, also for the Walt Disney Company. Wilson recently wrapped Scott Frank's crime drama *A Walk Among The Tombstones*, in which she stars with Liam Neeson and Dan Stevens, for Universal Pictures and is now shooting *Saul Dibb's Suite Francaise* with Michelle Williams and Kristin Scott-Thomas.

OLIVIA COLMAN (BETHAN)

Olivia Colman was a double-award winner at the 2013 BAFTAs for female performance in a comedy programme for her role as Sally Owen in *Twenty Twelve*, and for supporting actress for her portrayal of Sue in *Accused*. The uncommonly versatile actress has also recently starred in television's *Broadchurch*, *The Suspicions of Mr Whicher II* and *Run and Rev*. Colman's film roles include the comedy *I Give It A Year*, period romantic drama *Hyde Park On Hudson*, with Bill Murray and Phyllida Lloyd's *The Iron Lady*, with Meryl Streep. In 2011 Colman starred with Peter Mullan in *Tyrannosaur*, written and directed by Paddy Considine, for which she won a World Cinema Special Jury Prize for breakout performance at the Sundance Film Festival in 2011, and best actress awards at the British Independent Film Awards and Evening Standard British Film Awards later the same year. On stage Colman most recently appeared in *Hay Fever*. Her upcoming credits include UK comedy feature *Cuban Fury*. Colman trained at Bristol Old Vic Theatre School.

LOCKE – STEVEN KNIGHT

ANDREW SCOTT (DONAL)

Ireland-born actor Andrew Scott has won many awards for his work on stage and for television and is now making his mark in feature films. Most recently, Scott won a BAFTA award for best supporting actor for his role as Moriarty in the BBC TV series Sherlock in 2012. It was a role for which he also won two awards from the Irish Film and TV Academy (IFTA). His further TV performances include the comedy sitcom My Life In Film in 2004, the HBO mini-series John Adams in 2008 and a lead role in ITV's acclaimed drama The Town in 2012. On stage, early in his career Scott's performance in Long Day's Journey Into Night at the Gate Theatre in London won him both the actor of the year award from the Independent/Spirit of Life awards and a nomination for best supporting actor from the Irish Times Awards. Scott received his first

Olivier award for his role in A Girl In A Car With a Man at the Royal Court in 2004, and was nominated for a Drama League award for his Broadway debut in The Vertical Hour, written by David Hare and directed by Sam Mendes, co-starring Julianne Moore and Bill Nighy in 2006. Scott then starred with Ben Whishaw in Cock at the Royal Court, a production which won an Olivier Awards in 2010. In film, Scott will also soon be seen in John Butler's The Stag, a comedy co-starring Brian Gleeson.

BEN DANIELS (GARETH)

Fresh out of LAMDA, Ben Daniels won an Oliver nomination for best supporting actor for his performance in John Logan's factual play Never The Sinner at London's Playhouse Theatre. It sparked an awardwinning theatre career which most recently included the role of Valmont opposite Laura Linney in a revival of Christopher Hampton's Les Liaisons Dangereuses on Broadway, for which Daniels received a Tony nomination for best actor. On TV, Daniels came to prominence in the BBC TV series Cutting It as Finn Bevan, and recently starred in the US remake of House Of Cards with Kevin Spacey. He also appears in the upcoming First World War comedy drama The Wipers Times, with Michael Palin and Ben Chaplin for the BBC. Daniels' film credits include Hettie Macdonald's Beautiful Thing and Bryan Singer's Jack The Giant Slayer.

TOM HOLLAND (EDDIE)

Tom Holland won much acclaim for his role as Lucas in the feature film The Impossible directed by J.A Bayona in 2012. He was selected as one of Screen's International's UK Stars of Tomorrow and went on to receive the Hollywood Spotlight award, the National Board of Review's breakthrough actor award, the young British performer of the year from the London Critics' Circle film awards and Empire magazine's best newcomer award for 2013. He has recently wrapped his role as Isaac in Kevin Macdonald's upcoming teen drama How I Live Now and been cast in the lead in Ron Howard's In The Heart Of The Sea which is shooting in late 2013.

BILL MILNER (SEAN)

Bill Milner began his film career at the age of 11 playing the lead role in Garth Jennings' movie Son of Rambow. It led to a best newcomer nomination at the British Independent Film Awards in 2008. Milner went on to star in Rufus Norris' Broken, and played the young Erik in Matthew Vaughan's X-Men: First Class. He also appeared in Mat Whitecross' Sex & Drugs & Rock & Roll, Annabel Jankel's Skellig, and John Crowley's Is Anybody There? for which he was again nominated for young British performer of the Year 2010. Milner's TV credits

include The Secret Of Crickley Hall and Who Killed Mrs De Ropp? Both for the BBC. He also stars in the upcoming TV film The 7.39, with Olivia Colman, based on an original screenplay by David Nicholls, and has just wrapped UK independent film Barking At Trees, written and directed by newcomer Heidi Greenstreet. The young actor has also been selected as one of Screen International's UK Stars of Tomorrow 2013.

LOCKE – STEVEN KNIGHT

ABOUT THE CREW

STEVEN KNIGHT (WRITER-DIRECTOR)

Following his graduating with a degree in English Literature from University College London, Steven Knight worked as a copywriter/producer for a Birmingham advertising agency and then as a copywriter/ producer at Capital Radio. In 1988 he and Mike Whitehill began a freelance writing partnership providing material for television. They wrote for Canned Carrott, Commercial Breakdown, The Detectives and many other programmes. They also devised game shows including Who Wants To Be A Millionaire? with David Briggs. Knight has written screenplays including Dirty Pretty Things which was directed by Stephen Frears. Knight received Oscar, BAFTA and European Film Award nominations for his screenplay and won a British Independent Film Award. His further screenplays Amazing Grace, directed by Michael Apted, and Eastern Promises, directed by David Cronenberg, also picked up awards and nominations. Eastern Promises won the best screenplay at Canada's Genie awards and was nominated for Best British Film at the BAFTAs.

Hummingbird, Knight's first film as a writer-director, starred Jason Statham and was released by Lionsgate in the UK in June 2013. Knight has also written a play called The President Of An Empty Room for the National Theatre and published four novels. His next screenplay to be made into a film is set to be The Hundred-Foot Journey, to be directed by Lasse Hallstrom for DreamWorks Studios.

PAUL WEBSTER (PRODUCER)

Paul Webster is one of the UK's leading producers. He has been involved in the making of over 100 films over the last 25 years as either an executive producer or producer. Webster is an Oscar-nominated, BAFTA and Golden Globe- winning producer whose more recent productions include David Cronenberg's Eastern Promises, Lasse Hallstrom's Salmon Fishing in the Yemen, and Pride & Prejudice, Atonement and Anna Karenina, all directed by Joe Wright. In partnership with Joe Wright and fellow producer Guy Heeley, Webster owns Shoebox Films which they set up in 2011. Shoebox's first production was Hummingbird, written and directed by Steven Knight, which was released by Lionsgate in the UK in June 2013. He is currently putting together Joe Wright's next film, The Little Mermaid, scheduled to shoot in early 2014 for Working Title and Universal Pictures.

