

Tower Block

PRODUCTION NOTES

Tower Block is in cinemas across the UK on XX
Running time: TBC

Please note that all reviews are embargoed for month of release or week of release depending on your outlet and this embargo also includes blogs, forums and social networking sites

Cast	
Sheridan Smith	Becky
Russell Tovey	Paul
Jack O Connell	Kurtis
Ralph Brown	Neville
Filmmakers	
Ronnie Thompson	Director/Producer
James Nunn	Director
Mark Lane	Producer
James Harris	Producer
James Moran	Writer/Producer

Short Synopsis

Hear no evil, speak no evil, see no evil. When Jimmy, 15, is brutally murdered by two hooded figures, Becky (Sheridan Smith), Kurtis (Jack O'Connell), Paul (Russell Tovey) Neville (Ralph Brown) and the other residents of the Serenity House tower block are witnesses to the killing but fearing retribution they are too scared to give detectives any information and the police investigation is going nowhere.

One year later and someone has taken justice into their own hands. Picked off one by one, the tenants of Serenity House are under threat from a mystery sniper who has also set traps throughout the building holding them prisoners in their own homes.

Unsure of why they have been targeted the group put their differences aside undertaking daring attempts to escape the building. But with every exit leading to another death, will they ever escape?

Tower Block is written by James Moran (*Torchwood*, *Severance*, *Cockneys vs. Zombies*) and is co-directed by James Nunn (First Assistant Director *Screwed*, *Cockney's Vs. Zombies*) and Ronnie Thompson (*Screwed* – writer/producer). It goes on general release on XX

Long Synopsis

In a filthy, decrepit tower block, ironically entitled 'Serenity House', a boy of 15 runs for his life. As two balaclava-clad figures give chase, Jimmy staggers up the stairwell, each floor providing another obstacle to entry, until he reaches the top. Exhausted, he runs through the corridor, banging on doors and shouting for help "*Please! Somebody help me!*" But no help is forthcoming and in its place, the sound of security chains bolting doors, denying him rescue.

As the two men chasing Jimmy reach the corridor, Becky Hardman turns off her hall light and nervously peers through the peephole in her door. As someone's eye appears, right up against the outside of the peephole she gasps and jumps back. One bang is heard on her door, a warning – "*stay away.*"

Terrified, she stands in her flat as the sound of a vicious beating rains down on Jimmy. The corridor is still empty and no one has responded to his cries for help. Becky just can't let this happen – she rushes out to confront the thugs and hits one of them in the back. The other turns to face her and as she swings to hit him, he dodges and punches her hard across the face dropping her instantly. Becky is helpless, overpowered and outnumbered.

As they turn back to Jimmy and drag him into the dark of the staircase, Becky stares at his pleading face before losing consciousness.

15-year-old Jimmy dies and even though the murder takes place in a fully occupied tower block, there are no witnesses.

The Next Day

The police carry out their investigation and in the daylight we can see that Serenity House is in a largely cleared area of the city with one other tower block facing it, covered in demolition sheets and tape. The entire area is being levelled, giving this patch a bizarre feeling of isolation. The nearest occupied houses are a quarter of a mile away. This was a whole housing estate, and it is being taken down bit by bit.

As the police come up against complete silence from any potential witnesses, DC Devlin glares at the bleak landscape, frustrated *"15 years old, murdered, and nobody saw a thing"*.

One Year Later

As the residents of Serenity House carry on with their day we get a sense of this crime and poverty stricken community. Becky: hard working and resilient yet diminished by her attack the previous year. Neville: ex-military septuagenarian, deeply in love with his wife Violet. Paul: shy, gentle and wholly ashamed of his alcoholism. Jenny: foul mouthed and disinterested mother of two. Kurtis: violent thug who solicits money off all residents for 'protection'. Mark and Gary: two brutes who work for Kurtis. Carol: proud mother in a loving marriage, trying to do her best in the circumstances she finds herself in. They live in close proximity yet are divided by fear, the task of survival all encompassing.

It is this within this setting of pedestrian routine that more violence strikes. Suddenly, brutally and without warning, bullets from a sniper rifle rain down on the tower block, targeting human figures with deadly accuracy. Moments of domestic intimacy are punctured by screams and, one by one, residents fall, awfully and conclusively.

As the first wave of violence comes to a close, survivors study the devastation around them and try to reach outside help. But there is no signal, no connection. They are alone, on the top floor of a bleak tower block, isolated from the world where no one can hear them scream.

As each survivor makes their way into the corridor, they greet each other with the awful realisation that they are completely isolated, previous opponents now forced to unite in tragedy. Surveying the scene they learn that the lift is out of service and on the front door of Mark and Gary's flat they find a mysterious graffiti message: three rough faces, just circles. The first face has X's instead of eyes; the second X's instead of ears and the third has an X instead of a mouth. Nobody has any explanation for where it came from or what it means.

As they group together, previous hierarchies are deconstructed and true personalities come to the fore. With the united strength of the surviving residents against him Kurtis no longer assumes the position of leader and is instead forced to collaborate. We learn that Neville has not lost his military training and Becky reveals herself to be as intelligent as she is courageous. As they try various escape routes, they are faced with obstacles, each one bearing the same picture of three rough faces found on the door of Mark and Gary's flat. It is Jenny who reveals the code behind them: Three Wise Monkeys. *"See No Evil. Hear No Evil. Speak No Evil"*. In that moment they realise their fate is connected to Jimmy's murder the year before. They all claimed to have seen nothing, heard nothing

and certainly they all said nothing. They are all accountable and Jenny, already devastated at the loss of her kids in the shootings and now overcome with the burden of guilt walks to the window of her flat where she is easily picked off by the sniper.

As they regroup they piece together clues and discover who Jimmy's murderers are; Gary and Mark. Kurtis, in an act of subversive retribution, confronts the men and in a violent confrontation throws them in front of the windows, offering them for slaughter. They are shot immediately and the surviving number diminishes in size further.

Kurtis believes that, having killed Jimmy's murderers, the sniper will let them go. Carol, in desperation, chooses to believe him and throws her arm in front of the window. Nothing happens. With increased courage she puts her whole body in front of the glass. Again, nothing happens. With son Daniel in tow, she makes her way down the staircase, in full view of the sniper. They get all the way to the bottom and the rest of the group look on in hope. It is only when they get outside that the red light of a laser signals the presence of the sniper and Carol and Daniel meet their end. It is Neville who confirms what they all suspect *"He wants to torture us for as long as possible"*.

As the realisation dawns that their only escape route is to abseil from the roof, Paul, a man crippled by alcoholism, volunteers. This action, illuminating in its courage, is one of the strongest indicators of how the group dynamics have changed during their ordeal. They make the decision to tie all the fire hoses together and head to the padlocked door of the roof. Using a sledgehammer they smash their way through the lock of the door. It is there that they meet yet another booby trap, a sawn off shotgun that releases its load straight into the chest of Violet who dies immediately. Utterly shell-shocked at yet another murder the remaining group try to comfort Neville who can only stammer in grief.

With renewed determination Becky, Kurtis and Paul head out to the roof with their fire hoses and discover a TV aerial mast which they tie the hose to. Whispering to Becky *"If anything happens...and you still get out....tell them I tried"*. Paul makes his way down the side of the building shielded from the sniper. He is almost halfway down before bullets start ricocheting off the roof, aiming directly at the knot around the TV aerial *"Shit! He's shooting at the knot!"* As bullets imbed themselves in the hose and it starts to snap, Becky desperately looks around for something to shield it and Kurtis jumps up shouting for the sniper to target him instead. But they are on a deserted roof, there is nothing to shield the knot and bullets remain resolutely aimed at the hose. The knot snaps and Paul, locking eyes with Becky one last time, falls to his death.

Something changes in that moment. Kurtis, former terroriser of Serenity House, sits down, panting, wild-eyed, utterly lost. Becky, nervous victim of recent violence, jumps up and screams in defiance *"you're not having all of us, you're not fucking having all of us! We're going to burn this fucking place down."*

Kurtis, Becky and Neville plan their escape whilst eating their 'last' meal. It is a revealing insight into their relationship, the solidarity they have formed and the protectiveness they now feel for each other. Kurtis makes the decision to start the fire while Becky insists that Neville climbs down the lift shaft first. They make it to the bottom unscathed but Kurtis isn't so lucky. On his way down he loses his footing and falls the last 15ft feet, breaking his ankle. Becky fashions a splint from a broom she

finds in one of the deserted flats and they sit it out and wait for rescue whilst the top floor of the tower block becomes engulfed with flames.

The sound of a truck looms and they wait in hope of impending rescue. These hopes are quickly dashed by the sound of bullets hitting the truck, silence replacing the engine as evidently the passengers are killed. It is this that signals that the gunman is near, in close proximity, and they will have to fight for their lives.

They split up; Becky hides in the lift-shaft *"Get down the end and hide. I'll sneak out and get help"* while Neville and Kurtis take shelter in a deserted flat. The gunman, wearing combat clothing and a gas mask, enters the building with crisp, precise movements, clearly a professional. Searching each deserted flat the gunman sends in his gas canister while Becky makes her escape outside. As she breaths in the clear air she considers fleetingly whether to make her escape. She could leave now and survive this. But Kurtis and Neville are still inside the building so instead she turns back to the pick-up truck and picks up several tools, including a nail gun.

Running back into the tower block with the same display of courage a year earlier when facing Jimmy's murderers, Becky runs up to the gunman and slams the nail gun into his body several times. Caught off guard he staggers back and is unable to use his gun properly save for the firing of a few shots which slam into Becky's arm and the nearby wall. Screaming, she continues to fire shot after shot as she walks closer to the gunman, filling him full of nails. He tries to run away from her but instead is greeted at the end of the corridor by Kurtis who yanks the snapped broom handle out of his splint and rams the sharp end into the gunman's shoulder before jumping on him and pinning him down. As Neville comes out of his hiding place to assist with the beating they are united: three against one.

As they overpower him and take hold of his gun, they pull off his mask and discover it is DC Devlin, the detective who interviewed them after Jimmy's murder. He glares at them, eyes filled with hate *"He was just a boy and those scumbags murdered him. You should have helped him. None of you would talk so the killers got away with it"*.

As the magnitude of this statement hits Becky, she loses it *"You murdered a load of innocent people, I want him dead, I want his fucking BLOOD"* and aims the gun at Devlin's head. But Kurtis pulls her off *"Killing someone in cold blood changes you...it'll haunt you for the rest of your life"*

Becky lowers the gun and in that moment Devlin reaches to his ankle and grabs a taser out of his sock, aiming it at Becky. With remarkable speed Neville flings himself in front of her as the taser goes off taking the full blast of it in his chest. Devlin sidesteps him and launches himself on Becky, punching her in an attempt to knock her out and take command of the gun. As they grapple with each other Becky loses the gun but manages to take back the nail gun and with horrible effect rams it into Devlin's mouth, breaking his teeth and piercing right through into his skull.

Devlin slowly slides to one side, collapsing, dead.

Beaten, broken and shell-shocked but survived, the group heads out of Serenity House for the last time, their ordeal is over.

Tower Block: Journey to the Screen

Tower Block was the result of a life-long ambition of Ronnie Thompson to direct his own features. Unorthodoxly and admirably his route here is not the usual film school then production one but one that saw him through a career first as a prison officer, then as writer of a best-selling book *Screwed* before gaining experience as a producer/screenwriter on the cinema adaptation of that novel. It was on 'Screwed' that he met producer James Harris who along with co-producer Mark Lane had worked with writer James Moran on *Cockney's Vs. Zombies*.

As Mark Lane recalls *"We'd already worked with James Moran on Cockney's Vs. Zombies and basically, because we'd liked his stuff we asked if he had any other material and Tower Block came up. Just off the first reading we liked it, it had this moment about 25 pages in where all the action starts with a sudden and literal bang, it hooks you in and on the back of that we thought, let's give it a go and see if we can get the same impact on screen"*.

This reaction to the script was certainly shared by Ronnie Thompson as he recalls. *"Despite wanting to direct, being the kind of writer I am, I initially said I didn't need anyone else's material, I can do it myself, then one day I had a quiet afternoon, had a read and was hooked from the first page. By the time I got to the end I had verbal diarrhoea and a million ideas of how I could make it work creatively"*.

From that point it was a task of securing the right team for the project. Although Ronnie had no directing experience it was clear that he was passionate about this route and unconventionally approached James and Mark with a pitch for a co-directing partnership comprised of himself and James Nunn who'd worked as the First Assistant Director on *Screwed*. James Harris recalls *"I'd worked with Ronnie previously on Screwed where he was a writer and he'd really wanted to have a stab at directing. He teamed up with James Nunn and came to us with a pitch of how he wanted to do it. Together they put across a powerful argument, Ronnie has a writing background with solid understanding of character and James is more technical with huge experience on set - they really complimented each other"*. And it was this essential understanding of story and execution that helped the finance process, despite the director's lack of experience. As Ronnie states *"I thought I could make this work on two levels. First as an entertaining thriller/horror and secondly I could develop it as an unusual look at parable society, a Crime and Punishment-esque tale, for me the script works on two levels"*.

Sheridan Smith also felt this duality in her reading when looking at the title character of Becky *"I love the fact that it's a psychological thriller, it gets under your skin a bit. The film is aimed at people who love action/thrillers but I think it works on a more intellectual level too with the idea of social injustice and people fighting back"*.

Ronnie's commitment to the project played a huge part in the producer's ability to finance Tower Block. Both he and James Harris had a relationship with Surya Films who had acted as the investors for *Screwed*. It was the success of this project *"by this point, Screwed had recouped most of its budget before it had even been released"* that allowed the team to re-approach the investors with a package for Tower Block. Here Mark Lane's sales background proved valuable *"At this point we'd optioned the script and formulated a plan for an immediate sell where support from UK distributors would form a large part of the budget, with private equity comprising the additional. However what*

Surya Films (the private equity financiers) actually said to us was that they'd prefer us not to sell UK straightaway and would instead put the whole budget up front. This was a huge vote of confidence and really brought home to us what a strong package we had".

Having both directors and finance on board, thoughts turned to casting – and it was upon the advice of casting agent Gail Stevens that Sheridan Smith, an actress more commonly known for comedy roles, was approached for the title role of Becky. As James Harris recalls *"We wanted to get a key piece of UK casting in place, as it helps to sell that market and they had suggested Sheridan. At this stage, she'd just won her Olivier Award for Legally Blonde, she was getting great reviews for Trevor Nunn's Flare Path and she was certainly interesting to other actors as well as being a big UK name so we got her on board. That was our key piece of casting which paved the way for the rest".*

Artistically Sheridan was the number one choice for Ronnie too *"I'd always been a huge fan of hers but had never seen how amazingly versatile she was until she hit the stage. Becky has a vulnerability to her, she is a hard worker, a really nice girl next door that has found herself living in a bleak place and like the majority of the general public she just wants to get on with her life. Given the duality of the narrative it was important to cast someone who could communicate that vulnerability whilst fulfilling the action scenes that the script demands. After seeing Sheridan on stage I knew that she could hone all her versatility into the character of Becky and her performance speaks for itself. She was our number one choice and she really delivered".*

And for Sheridan the script arrived at exactly the right time for her *"I was attracted to film as I had been in theatre for two years... I wanted to get back into filming and the guys were so behind me playing Becky that I felt safe in their company."* It was also so distant from her previous experience that it fuelled her inclination to become part of the project. She laughingly recalls that *"I was flattered that the guys wanted me to play Becky as I'm no Angelina Jolie, this character is as far removed from me as possible - I'm a complete wimp!"*

Having secured the principle it was now a case of looking to the others. The team sat down and decided early on that they didn't want to do any stunt casting; they were looking for solid actors that hadn't necessarily appeared in a film like this before.

Jack O'Connell was a natural choice for Kurtis, a character he admits he *"had a clear understanding of...Kurtis is identifiable to me so that helps my portrayal"* and his casting was fully supported by Sheridan Smith who, as Jack puts it *"campaigns for me to get the part"*. Russell Tovey was on the list for both Kurtis and Paul but it was following a conversation with Ronnie that they both realised he had the experience to really develop the complexity of Paul, a character suffering with addiction *"You have to remember that you are playing someone whose mind and body will wander when he's trying to focus on something, it will make him a little more anxious, paranoid, sweaty. Someone who isn't settled or cool with himself"*.

Russell had also previously worked with Sheridan and her attachment, along with the strong script, cemented his decision quickly *"I love Sheridan, she is a dream to work with"*. Having the three principles in place it was a case of looking to Neville, a character that originally in the script was about twenty years older. It was Ronnie's idea to de-age him and make him a bit more active and as producer Mark laughs *"He suggested he'd like to make him someone like Ralph Brown... and so we*

went to Ralph Brown".. The whole casting process, which can be notoriously difficult, was actually on Tower Block, *"exceptionally easy, we got everyone we wanted"*.

The camaraderie of the cast helped with the filming conditions especially as the nature of the script (90% of the action takes place in one corridor) was challenging both from a practical and physical point of view. As Jack O'Connell noted *"It does give you more responsibility as an actor, to entertain without any props or tricks"*.

For Ronnie the key to sustaining audience interest was also down to the set build and the use of a variety of camera techniques *"It was important to make everything interesting, you are stuck in this one corridor for two days, it can be tough getting everything you want and keeping everyone motivated and excited. We had to have complete faith in our Heads of Department and direct everything in a quirky and interesting way"*.

It was this reason that prompted the team to build a set as opposed to shooting on location. *"Building a set allowed us to do interesting shots, to remove walls and ceilings, which allowed for a variety of filming angles. We used a lot of track, a lot of steadies and utilised the whole of the set build (about 50m long) so that the camera could be positioned in interesting ways to communicate the claustrophobia"*.

Given the claustrophobia of both the narrative and the set, a natural conclusion would have been on-set difficulties - however that turned out not to be the case. As Russell Tovey recalls *"I laughed a lot, we were a tight team, everyone was giggly the whole time which was great"*. It would seem that camaraderie was down in no small part to Russell himself who spearheaded the creation of 'spoo music videos' between takes *"All of us got involved, even the crew was on camera"*.

To the universal agreement of all, Russell is, as Sheridan puts it *"the funniest guy I've ever worked with"*. Even if he does *"call me frogs legs!"*.

This kind of team interaction was needed when you are facing the reality of a four-week continuous shooting schedule in the midst of a hot summer, especially when on the very first day an incident occurred that threatened the whole production. As James Harris recalls *"We had a really good first day and then at the end of it there was a small accident in the stunt where Sheridan ended up getting bruised in the lip. We were covered from an insurance point of view but it did mean that for about six hours we thought her entire mouth would swell up and we'd have to stop shooting for about 2 months. Luckily that wasn't the case but it was an interesting first day"*.

Ironically it was this accident that contributed to the closeness of the team *"Sheridan really cracked on with it, continued with her own stunts and in reality, displayed the exact mix of vulnerability versus strength that we were looking for in the character of Becky."* (Ronnie Thompson)

While Sheridan concedes that she had to *"eat soup for two weeks"* it also added to her understanding of the character and experience as a whole *"they said I could get a stunt double for everything else but I wanted to have a go at it. And I can say I've been punched in the mouth now!"*.

The kind of onset camaraderie that ensured *"If I'm having a crisis of confidence, he'll take the mickey out me and I'll feel so much better"* (Sheridan about Russell) was needed when you're working with heavy subject material in the claustrophobia of a closed set. In fact, as Russell Tovey experienced, it

also added to the authenticity of the final product, *“it builds a certain tension, if you’re stuck in one place, it also meant that the set wasn’t a completely artificial environment. As per the script, we really were stuck in one dark room which felt great if you were trying to get into character”*.

And it was the development of those characters that really provided the story hook. Each one undergoes a process of transformation and it was up to the actors and crew to communicate that evolution without the time-honoured techniques of costume and location changes. For the directors it was the use of different grades of colour to show different times and emotions. For the actors it was research and the identification of personality traits. Part of the success of the casting of Kurtis was Jack O’Connell’s own admission that *“there was nothing about him that was unique to me”*.

It was important to establish the growth points and ultimately communicate the full range of personality that allows each character to succeed personally in the narrative; even if the consequences were tragic. As Russell Tovey observes *“this is the making of Paul, the most important he has ever felt in his life”*.

For Jack O’Connell the development of Kurtis was more subtle, it was about moving to prominence the traits that had allowed him to function successfully as an outlaw and position this towards something good. *“I found a certain intelligence and bravery in Kurtis which sets him apart; you can see the respect he commands from the boys who work for him. I wanted him to have depth and humour - you could take Kurtis down your local council estate pub”*. It certainly helped that the directors allowed leniency in the script, the casting was specifically designed so that each actor could find points of identification within the characters and develop their own imprint on it. This flexibility of approach allowed the cast to explore the subtext of socio-economic commentary that ironically ended up reflecting reality (shooting took place at the same time as the 2011 London riots). *“The story is believable and very easily conceived”* (Jack O’Connell). The team found themselves filming a story about lawlessness and distrust of the police which acts as metaphor for modern society. As Ronnie Thompson acknowledges *“The London riots very much related to the story we were telling. I didn’t set out to make a political statement with the film, I set out to make a thriller/horror that was great fun but I also didn’t want to shy away from the fact that it has societal commentary within the narrative which I embraced”*.

The social climate proved powerfully resonant on set as, in addition to the London riots, real news reports flooded in relating to the massacre of 75 school children in Norway by gunman Anders Behring Breivik who posed as a policeman. Ralph Brown recalls *“there were reports coming out from the island from survivors as they happened. We had first-hand accounts of what they were going through, which was a reflection of what we, as actors were trying to portray on screen. The story of Tower Block was a fanciful horror when we signed up to do it but suddenly it was horribly rather real”*.

Thematically the story was relevant to events of the day but stylistically the directors wanted to move away from the trend of gritty British dramas shot on hand-held cameras and create a more global piece. *“We decided we wanted to make it as internationally appealing in the way we shot it as possible, we resolved early on that we were going to use hand-held for the opening sequence and one of the later scenes but that was it. When you’re backed against a wall it’s very easy to throw the camera on your shoulder but we didn’t, we stuck to our rules and instead utilised steady-cam. Hopefully this ensures that we have a more globally interesting movie which, although challenging*

on our budget, should do well outside of the UK and I believe this aided our sales agents in selling to other territories". (Ronnie Thompson)

Ultimately the picture is the product of complementary skills and references. Despite being the directing debut for both Ronnie Thompson and James Nunn the universal opinion is that they complimented each other perfectly. James coming from a technical background was the "*silent genius*" (Russell Tovey) Ronnie as a natural story-teller "*the loudest and most passionate person I have ever met in my life*" (James Harris).

Casting & Characters

Becky (Sheridan Smith)

Sheridan Smith's professional stage debut aged 17 was as Little Red Riding Hood in the Donmar Warehouse production of Stephen Sondheim's *Into The Woods*. She has won 2 Olivier Awards, one for the lead role of Elle in *Legally Blonde* and the following year for her heart-breaking performance in Trevor Nunn's production of *Flare Path*.

Her TV credits include: *Gavin and Stacey*, *Jonathan Creek*, *Two Pints of Lager and a Packet of Crisps*, *The Royle Family* and *Lark Rise to Candleford*. Her recent work includes the title role in *Mrs Biggs* for ITV, period drama *The Scapegoat* and *The Accused* written by Jimmy McGovern.

On the big screen she will be seen later this year in *Hysteria* opposite Maggie Gyllenhaal and Hugh Dancy and in 2013 alongside Maggie Smith and Michael Gambon in *Quartet*, directed by Dustin Hoffman.

Paul (Russell Tovey) pending final approval

Russell began his career as a child actor where his talents in the local drama club garnered the attention of a talent agent and led to a casting in *Mud*, children's series broadcast on CBBC. In 2004 he took the role of Rudge in Alan Bennett's play *The History Boys* at the Royal National Theatre before appearing in the same role in the radio and film adaptation. In 2007, he had a recurring role in BBC Three comedy *Rob Brydon's Annually Retentive* playing Rob's producer Ben as well as appearing alongside Sheridan Smith in *Gavin & Stacey* as the character of Budgie. Roles in the Christmas Special of *Dr Who* followed before his critically acclaimed turn as werewolf George Sands in *Being Human*.

Tower Block follows his journey into film which also took in an appearance as the voice of 'Albino Pirate' alongside an all-star cast in *The Pirates! In an Adventure with Scientists* and the role of George in *Effie*. *Effie* looks at the mysterious relationship between Victorian art critic John Ruskin and his teenage bride Effie Gray and also features the talents of Dakota Fanning, Emma Thompson and Robbie Coltrane.

Kurtis (Jack O'Connell)

Jack O'Connell, born 1 August 1990 has made great waves in the acting world since his 2006 film debut as Pokey Nicholls in Shane Meadows's seminal feature *This is England*. This appearance was swiftly followed by roles alongside the stars of British film and television including Michael Fassbender in *Eden Lake*, Michael Caine in *Harry Brown* and Tom Hardy in the television adaptation of *Wuthering Heights*. Leading roles in *United*, *The Runaway* and *Private Peaceful* added to an already impressive CV.

Jack is perhaps best known for his critically lauded role as James Cook in the third and fourth instalment of the E4 series *Skins* which premiered in January 2009/10.

In July 2010 Jack starred as the lead male character Robert in the BBC Two two-part drama *Dive*, where a young teenage couple must come to terms with an unexpected pregnancy. His performance

was described by The Observer as a 'performance that is of actor twice his years: mesmerising, comedic and soulful'.

Jack is currently working on *300: Battle of Artemisia*, the sequel to Warner Bros phenomenally successful *300*.

Neville (Ralph Brown)

Ralph was born on 18 June, 1957 and is widely accepted as one of the UK's most distinguished actors. After a star turn as Danny the drug dealer in *Withnail and I*, he went on to play (to name a few): Aaron ('85') in *Alien 3*, Ric Olie in *Star Wars Episode 1: The Phantom Menace* and DJ Bob Silver in *The Boat That Rocked*. He is also an accomplished writer and penned the Samuel Becket Award winning *Sanctuary* and British film *New Year's Day* which won Best Film at both the Raindance and Sapporo Film Festivals in 2001

In 2010 Ralph played Leo the critically acclaimed *Killing Bono* before moving on to shoot *Dark Tide* opposite Halle Berry and Olivier Martinez. 2011 he spent filming *1, Anna* with Gabriel Byrne and Charlotte Rampling before moving on *Tower Block*

He can next be seen alongside an all-star cast in the Brian Singer directed *Jack the Giant Killer*.

CREW

Ronnie Thompson (Co-Director)

Ronnie Thompson was a prison officer in some of Britain's highest security establishments for 7 years. Helping to control riots and outbreaks of unrest Thompson left the prison service after becoming disillusioned with the amount of corruption he witnessed in the system.

To vent his frustration Thompson penned *Screwed*, a semi-autobiographical novel, under a pseudonym. The book quickly entered the bestseller list and led to demand to release internationally. Thompson's follow up *Banged Up*, a work of fiction, was released in January 2010. Thompson's third novel *Knifer* was released early 2011.

In 2010 Thompson teamed up with writer Colin Butts and penned the screenplay for *Screwed*. Taking on the role of producer Thompson independently raised the finance for the film which was shot on location in Scarborough and South End in 2010.

Thompson continues to write crime based fiction and has a fourth novel planned for release in 2012. With aspirations of becoming a film director Thompson will co-direct his first feature film in summer 2011.

James Nunn (Co-director)

James Nunn is a talented, committed, enthusiastic, award-winning film director whose work has been screened and sold internationally. After graduating with a First in Film and TV Production from Westminster University, James quickly stepped into the industry; camera operating at a broadcast level and 1st Assistant Directing UK feature films with budgets ranging up to £3m. Alongside his

Assistant Director career he has continued directing, one of his higher profile shorts 'JUMP', won numerous awards in the UK, its highest acclaim was the 'Royal Television Society's Best Drama Short 2008' award.

James latest achievement was to direct a feature film TOWER BLOCK in 2011 with Ronnie Thompson. Tower Block is a single location, high concept, thriller starring hot UK cast, Jack O'Connell, Sheridan Smith, Russell Tovey, Ralph Brown and more. With a 4 week shoot, Tower Block was completed and delivered on time and on budget. The film has received great reviews and was picked up by Lionsgate in the UK and has had international sales success with many other countries including Germany, Japan, Portugal. The film is currently negotiating further territories and a US release through sales agent SC Films International and is gearing up for a UK release later in 2012.

James' experience as 1st Assistant Director has given him the ability to work on multi-million pound budgets and to watch many directors at work. It has been a valuable lesson in helping him develop his own style as well as learning from others mistakes. James has worked with some of the UK's brightest stars and most talented and experienced technical crews. He has credits on over 100 projects including feature films, promos, commercials, and shorts.

James is currently developing his own scripts and looks forward to directing his second feature.

Mark Lane (Producer)

"Mark is a graduate of Surrey Institute of Art and Design, BA (hons) Film Production.

Joining UK sales company Velvet Octopus in 2006 as Sales and Marketing Executive, Mark worked directly under veteran sales agent Simon Crowe. Mark represented international sales on multiple territories and co-production interest on multiple titles including *The Reef*, *The Secret of Moonacre* and *Sand and Sorrow*.

Mark then joined SC Films International in 2008 as Sales and Production Manager where he currently oversees distribution and co-production interests as well as representing sales for multiple territories including Latin America, Eastern Europe and others, on titles including *The Romantics*, *Awaydays* and *Retreat*.

In 2010 Mark launched new production banner The Tea Shop & Film Company with James Harris, running this alongside his position as Sales and Production Manager at SC Films International. Through this partnership he has produced upcoming feature films *Cockneys Vs Zombies* and *Tower Block*."

James Harris (Producer)

Producer James Harris began his career production managing low budget British films such as '*Cold Earth*', '*Beyond the Rave*' for Puregrass Films and '*When Evil Calls*' for Gatlin Pictures. He went on to work for Gumball 3000 Films, producing the television documentary '*Gumball 3000 Rally: 2007 Asia and Back*' for Channel Four and production co-coordinating '*Love Long Live*', an experimental film by the Oscar nominated director Mike Figgis.

In 2009 (2008?) James began to develop projects alongside production company Red Sparrow and consequently line produced '*Psychosis*', Reg Traviss' follow up to his impressive feature debut '*Joy*

Division', starring Buffy the Vampire Slayer's Charisma Carpenter. 'Psychosis' received a UK DVD release through Lionsgate in 2010.

In 2010 James completed line producer duties on 'F', the critically acclaimed horror thriller from Johannes Roberts, starring Eliza Bennett and David Schofield. Described by Empire as 'Pulsing, paranoid and downright eerie... a hoodie thriller with proper scares', it received a UK theatrical release from Optimum in 2010.

James has subsequently made the natural step into producing, working alongside Ronnie Thompson to adapt and bring to life 'Screwed', his auto-biographical novel about working within the prison service, with Reg Traviss once again directing.

Through his company, The Tea Shop and Film Company Ltd, James is currently producing 'Cockneys Vs. Zombies', a co-production with Optimum and a project he has been developing over several years. The Tea Shop and Film Company currently have several more projects green lit for 2011 and are continuing to expand and develop their slate of films.

James Moran (Writer)

James Moran wrote the films *Severance*, *Cockneys Vs. Zombies*, and *Tower Block*, and has written episodes of Doctor Who, Torchwood, Spooks, Primeval, Crusoe, and Spooks: Code 9. He has also written several short stories set in the Doctor Who and Torchwood universe, a Highlander audio play for Big Finish, and the Streamy Award nominated web series Girl Number 9, which has screened on the US FEAR net website and Australian TV. His next film to go into production is *Silent Night of the Living Dead*.

TOWER BLOCK CREDITS	
CAST	
BECKY	SHERIDAN SMITH
KURTIS	JACK O'CONNELL
NEVILLE	RALPH BROWN
PAUL	RUSSELL TOVEY
VIOLET	JILL BAKER
MARK	KANE ROBINSON
GARY	NABIL ELOUAHABI
DANIEL	HARRY MCENTIRE
CAROL	JULIE GRAHAM
JENNY	MONTSERRAT LOMBARD
JIMMY	RALPH LAURILA
JEFF	MICHAEL LEGGE
KEVIN	CHRISTOPHER FULFORD
EDDIE	TONY JAYAWARDENA
RYAN	JAMIE THOMAS KING
DC FLETCHER	STEVEN CREE
AMY	LOUI ANNE BATLEY
BRIAN	JAMES WEBER BROWN
DAWN	CEYDA MUSTAFA
TIM	EDWARD BAKER
ORMOND	JORDAN LONG
POLICE OFFICER 1	JOHNNY LYNCH
POLICE OFFICER 2	JAMES NUNN
POLICE OFFICER 3	VINNY BANTON
POLICE OFFICER 4	LEE CARROLL
PARAMEDIC 1	JOHN BETON
PARAMEDIC 2	SOPHIE NUNN
CREW	
DIRECTOR	JAMES NUNN
DIRECTOR	RONNIE THOMPSON
WRITER	JAMES MORAN
PRODUCER	JAMES HARRIS
PRODUCER	MARK LANE
CO-PRODUCER	MATTHIAS HOENE
CO-PRODUCER	PATRICK FISCHER
CO-PRODUCER	JAMES MORAN
EXECUTIVE PRODUCER	SUKI DULAI

CASTING DIRECTOR	
CASTING DIRECTOR	GAIL STEVENS
CASTING DIRECTOR	COLIN JONES
PRODUCTION DEPARTMENT	
LINE PRODUCER	KATE GLOVER
PRODUCTION MANAGER	CLARE FINNEGAN
PRODUCTION CO-ORDINATOR	KASIA MALIPAN
PRODUCTION TRAINEE	MONIQUE BROWN
ASSISTANT DIRECTOR	
1 st ASSISTANT DIRECTOR	ALEXANDER HOLT
2 nd ASSISTANT DIRECTOR	LOUISE C. GALIZIA
3 rd ASSISTANT DIRECTOR	BRASHNA AGHA
FLOOR RUNNER	GEOFFREY MORGAN
FLOOR RUNNER - DAILIES	HUGUES B. MACE
SCRIPT DEPARTMENT	
SCRIPT SUPERVISOR	ROXANNE CUENCA
ACCOUNTANT	
PRODUCTION ACCOUNTANT	RACHEL DONKOR
LOCATION DEPARTMENT	
LOCATION MANAGER	CHRIS HUTCHINS
SECURITY MANAGER	JERRY FOX
SECURITY OFFICER	
ART DEPARTMENT	
PRODUCTION DESIGNER	KAJSA SODERLUND
ART DIRECTOR	DAVE TINCOMBE
SET DESIGNER	OLLIE TIONG
STANDBY	
STANDBY ART DIRECTOR	SIMON WALKER
DECORATION & PROPS	
SET DECORATOR	CHLOE JAMES
CONSTRUCTION MANAGER	JAMES HAMILTON
HEAD CARPENTER	ASHLEY MURRAY-FOWLER
CARPENTER	PETER BENNETT
CARPENTER	NICK ASHBY
CARPENTER - DAILIES	SPENCER DOYLE
CARPENTER - DAILIES	DEL HORNER
ART DEPARTMENT ASSISTANT	KATE SULLIVAN
ART DEPARTMENT ASSISTANT	SAM CHAFER
ART DEPARTMENT ASSISTANT	MARK CORDEN
ART DEPARTMENT ASSISTANT	CAITLIN THOMPSON
ART DEPARTMENT ASSISTANT	LUKE REECE
ART DEPARTMENT ASSISTANT - DAILIES	BECK RAINFORD

ART DEPARTMENT ASSISTANT - DAILIES	PETTER SODERLUND
ART DEPARTMENT ASSISTANT - DAILIES	ANNE GRY
ART DEPARTMENT ASSISTANT - DAILIES	ROD HUNT
ACTION VEHICLES SUPPLIED BY ELS ACTION	
SPECIAL EFFECTS	
SFX/ARMOURER	SCOTT MACKINTYRE
CAMERA DEPARTMENT	
DIRECTOR OF PHOTOGRAPHY/CAM OP	BEN MOULDEN
STEADICAM	MARC COVINGTON
1ST ASSISTANT CAMERA	TREVOR HENEN
1ST ASSISTANT CAMERA - DAILIES	SOPHIE WILSON
1ST ASSISTANT CAMERA - DAILIES	RUSSELL KENNEDY
1ST ASSISTANT CAMERA - DAILIES	ALEX BYNG
1ST ASSISTANT CAMERA - DAILIES	CHRIS KANE
2ND ASSISTANT CAMERA	JASON CUDDY
2ND ASSISTANT CAMERA - DAILIES	IAIN THOMPSON
2ND ASSISTANT CAMERA - DAILIES	HOWARD MILLS
DIGITAL IMAGE TECHNICIAN	MARK YESHIN
CAMERA TRAINEE	SCOTT SULLIVAN
CAMERA TRAINEE - DAILIES	CARL MILLAR
CAMERA TRAINEE - DAILIES	LIAM BUTLER
CAMERA TRAINEE - DAILIES	JAVIER SANTOS AUDERA
LIGHTING	
GAFFER	CRAIG DAVIS
GAFFER - DAILIES	JONATHAN SPENCER
GAFFER - DAILIES	TIM JORDAN
GAFFER - DAILIES	THEO MILFORD
RIGGING GAFFER	PHIL PENFOLD
BEST BOY	SCOTT HEAPY
ELECTRICIAN	RAZ KAHMESEFHI
ELECTRICIAN - DAILIES	SALVADOR GOMEZ-LOPEZ
ELECTRICIAN - DAILIES	DAVE COOTE
ELECTRICIAN - DAILIES	SIMON OLNEY
ELECTRICIAN - DAILIES	NICHOLAS BRITT
ELECTRICIAN - DAILIES	ADAM BELL
ELECTRICIAN - DAILIES	MATTHEW RILEY
ELECTRICIAN - DAILIES	OLIVER ROSE
ELECTRICIAN - DAILIES	DAN CLOAKE
ELECTRICIAN - DAILIES PRELIGHT	MARK ALVAREZ
ELECTRICIAN - DAILIES PRELIGHT	BRAD HEARN
GRIPS DEPARTMENT	

GRIP	ANDY DORWART
ASSISTANT GRIP - DAILIES	IAN OGDEN
SOUND DEPARMENT	
SOUND RECORDIST	ASHOK-KUMAR KUMAR
SOUND MAINTENANCE ENGINEER	MERLIN BONNING
SOUND TRAINEE	FRANK BARLOW
SOUND TRAINEE - DAILIES	JOHN MCDONALD
SOUND TRAINEE - DAILIES	XAN MARQUEZ CANEDA
SOUND INTERN	AKASH KUMAR
COSTUME DEPARTMENT	
COSTUME DESIGNER	MATTHEW PRICE
ASSISTANT COSTUME DESIGNER	HANNAH WOOD
COSTUME STANDBY	ELOISE PARK
COSTUME TRAINEE	TORIA HUNT
COSTUME TRAINEE	LUCY PONTING
MAKEUP AND HAIR DEPARTMENT	
MAKEUP AND HAIR DESIGNER	ELLE BAIRD
MAKE-UP ARTIST ASSISTANT	LYNN DORON
MAKE-UP ARTIST ASSISTANT	CECILIA HERLIN
PROSTHETICS	PAUL HYETT
PROSTHETICS ASSISTANT	ROBBIE DRAKE
PROSTHETICS ASSISTANT	STUART CONRAN
PRODUCTION RUNNERS/DRIVERS/FACILITIES	
RUNNER	LLOYD STONARD
RUNNER	GEORGE FRENCH
RUNNER	DAISY ROOKE
RUNNER	TOM KISSOCK
INTERN	MARCUS CLAYTON
INTERN	SEAN CONNOLLY
INTERN	HARRY LENEGHAN
INTERN	CHARLOTTE VAN LANCHOT
PRODUCTION RUNNER - DAILIES	ESTEBAN FROST
PRODUCTION RUNNER - DAILIES	SUZIE FRIZE-WILLIAMS
CAMERA TRUCK DRIVER	JOHN OTT
MINIBUS DRIVER	MARK CLANCY - ACE
MINIBUS DRIVER	LEE
HEALTH & SAFETY/STUNTS/ANIMALS	
PARAMEDIC	DANIEL FROST
PARAMEDIC	GARY REEVE
STUNT CO-ORDINATOR	JASON WHITE
STUNT ASSISTANT	TOM BONEY
CATERING DEPARMENT	

CATERING PROVIDED BY FAYRE DO'S	
EDITING DEPARTMENT	
EDITOR	KATE COGGINS
ASSISTANT EDITOR	RICARDO BACIGALUPO
EDITING INTERN	JOE SHARP
POST PRODUCTION	
POST PRODUCTION SUPERVISOR	GEMMA NICHOLSON
POST PRODUCTION MANAGER	PATRICK FISCHER
VISUAL FX SUPERVISOR	RICHARD FRAZER
VISUAL FX ARTIST	SASCHA FROMEYER
COLOURIST	
POST SOUND	RICHARD KONDAL
MUSIC SUPERVISOR	OWEN MORRIS
UNIT PUBLICITY & STILL DEPARTMENT	
UNIT PUBLICIST	LAURA PETTITT
PUBLICITY	MATTY O'RIORDAN
PUBLICITY	SOPHIE BALL
STILLS PHOTOGRAPHER	JOE GASCOIGNE
EPK	BEN GALSTER
INSURANCE	
INSURANCE - ACJ	PAUL HILLIER
THANK YOU	
With Thanks	
Mel - Movie Makers	
Eddie Dias - Panalux	
Anthony Holt and Kevin Harvey - Filmscape Media	
Mark Clancy - Ace Minibus Hire	

“TOWER BLOCK” Billing Block

Surya Productions in association with The Tea Shop & Film Company present

A Film By Ronnie Thompson & James Nunn

Sheridan Smith, Ralph Brown, Russell Tovey and Jack O’Connell

“Tower Block”

Casting by Colin Jones & Gail Stevens, Make-up Designer Elle Baird, Special Make-up Effects Designer
Paul Hyett

Costume Designer Matt Price, Production Designer Kajsa Soderlund, Original Music Owen Harris,
Editor Kate Coggins

Line Producer Kate Glover, Director of Photography Ben Moulden

Executive Producers Ken Dulai, Harry Dulai & Suki Dulai, Co-Producers Patrick Fischer, Matthias
Hoene & James Moran

Produced by Suki Dulai, Ronnie Thompson, James Harris & Mark Lane

Written by James Moran, Directed by Ronnie Thompson & James Nunn

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