

FROM THE CREATOR OF TRAINSPOTTING
IRVINE WELSH

KEITH ALLEN SEAN PERTWEE GARY MAVERS PHILLIP RHYS JENNA HARRISON PAUL BARBER ROBERT VAUGHN

THE
**MAGNIFICENT
ELEVEN**



THE MAGNIFICENT SEVEN'S
ROBERT VAUGHN RIDES AGAIN



EVOLUTIONARY FILMS

PRESS NOTES

GENRE: FEEL-GOOD COMEDY

DIRECTOR: Jeremy Wooding (*Peep Show*, *Bollywood Queen*, *Blood Moon*)

PRODUCER: John Adams (*Mercenaries*, *Jungle Gold*, *Legacy*)

WRITERS: Pete Adams, John Adams & Irvine Welsh (creator of *Trainspotting* and *Filth*)

CAST:

Keith Allen (*Trainspotting*, *Shallow Grave*, *Robin Hood*)

Sean Pertwee (*Dog Soldiers*, *Event Horizon*, *Gotham*)

Gary Mavers (*Dead Man's Cards*, *S.N.U.B!*, *Peak Practice*)

Phillip Rhys (*Nip/Tuck*, *24*, *Survivors*)

Jenna Harrison (*My Brother Tom*, *Against The Dark*, *Telling Lies*)

with Paul Barber (*The Full Monty*, *The 51st State*, *Only Fools And Horses*)

and Robert Vaughn (*The Man From U.N.C.L.E.*, *Bullitt*, last surviving member of *The Magnificent Seven*)

TAG LINE: "Eleven United Can Never Be Defeated"

OUTLINE: A modernisation of the classic Western in which the Cowboys are a local amateur soccer team, the Indians run a nearby Tandoori restaurant, and the bandits are a group of menacing thugs led by a maniac known simply as American Bob.

PRODUCED BY: Plumcourt Productions for Angry Badger Pictures in co-production with Filmgate Films and the Swedish regional film board Film i Väst and in association with Skyline Entertainment, Premiere Picture and Pure Film Productions.

CANADIAN DISTRIBUTOR: Avi Federgreen

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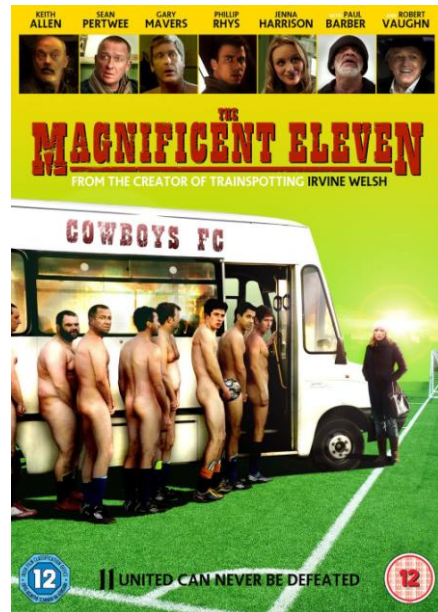
A Glimpse Behind-the-Scenes During the Making Of 'The Magnificent Eleven'

Robert Vaughn Dons His Stetson For Return To Big Screen - Daily Mail

The Magnificent Eleven features on Sky Sports News - Youtube

'Trainspotting' Author Pens New London-Shot Comedy Feature - Film London

Exclusive Pics Of The Magnificent Eleven - Best For Film



STORY

The Cowboys are a Sunday League soccer team from a recession hit metropolitan area. They are mostly out of work and always finish bottom of the league... And they've run out of money to keep the team going.

They decide to go for a last meal as a team at the local Taj Tandoori restaurant where they are unable to pay the bill. But instead of calling the police, the restaurateur offers a sponsorship deal where he pays to keep the team going in exchange for the Cowboys working as waiters in his restaurant in shifts.

At the same time, an American business is planning to open a new factory in the area and the Cowboys' captain's daughter who works for the American company tries to secure the Cowboys company team status and guaranteed employment.

Sporting their ridiculous new Taj Tandoori football strip, the Cowboys' next game is a relative success as they finally score a goal. The Cowboys' captain is slightly concerned that his daughter is showing an interest in the son of the Indian restaurateur rather than the ostentatious son of the American businesswoman who is obviously besotted with her.

The Indian restaurateur's son asks to join the team in an attempt to impress the captain's daughter.

The Cowboys gradually fall apart as they argue amongst themselves about the restaurant and factory deals.

One of the Cowboys' strikers is caught in bed with the local barmaid and thrown out onto the street by his irate wife.

The Indian restaurateur and Cowboys' captain both disown their children after learning about their blossoming intimate relationship.

Worst of all, the Cowboys find out after a confrontation with some thugs in the restaurant that the only reason the restaurateur proposed the sponsorship deal in the first place was to use the Cowboys as security against a local gangster who is trying to extort protection money.

An attempt to reason with the gangster ends in a near lynching over a goalpost.

The Cowboys lose their big match with the American businesswoman in attendance ending any chance of adoption as the company team.

The local gangster and his army of thugs arrive after the game, burn down the Cowboys' changing hut and run the team out of town naked in their dilapidated club minibus.

The gangster is planning to burn down the Taj Tandoori restaurant with the restaurateur and his wife still inside when the Cowboys return to save the day and rescue the Indians.

The film ends with a giant Bollywood dance extravaganza.

BACKGROUND

“One (drunken) evening, a long time ago as it seems now, I came up with the idea of doing a ‘Western’ but set in present day Britain with Asian Indians instead of Native Americans. In my original storyline, the Cowboys were a rugby team who ended up developing a relationship with their local Tandoori restaurant. It was going to be a TV sit-com series. Probably called ‘Cowboys & Indians’.

*I gave the first draft screenplay to my Dad, Pete. We’ve collaborated many times before most notably co-writing our first feature film as Angry Badger Pictures together, the post apocalyptic thriller ‘S.N.U.B!’. He read my new script... and told me it was “cr*p!”*

*In true petulant child fashion, I retorted, “Fine, if you think you can do better then you blo*dy write it!”*

Nothing more was said for some time and we continued to develop other projects and service films for third party companies... Until that is, Pete slammed a script on my desk one day and said, “There, I rewrote that idea of yours, let me know what you think.”

Much as I hated to admit it, I had no choice but to grudgingly concede that tying the idea into the plotline of ‘The Seven Samurai’ and ‘The Magnificent Seven’ as a gentle homage to the Western genre with clever references throughout but the tone of a feel-good British comedy feature was a significant improvement on what I’d come up with!

We gave the new draft to the rest of the Angry Badger Pictures team: Ron Purdie is a line producer and producer with over 50 years experience who has worked on literally hundreds of film and TV shows which are household names (the character Purdie in ‘The New Avengers’ is even named after him); Ian Dray is another ex-military man like myself, a no nonsense kind of guy who came up through the AD departments on studio pictures to become a well established indie line producer. They both loved it. We were starting to feel that we might be onto something that could appeal to a very wide audience...

I first met Irvine Welsh when I was the first assistant director on his directorial debut film ‘Good Arrows’, a TV mockumentary feature for ITV about a darts player who thinks he’s famous. We became friends very quickly largely due to our similar senses of humour. One evening Irvine and I were in the pub (you may be noticing a theme here) and I told him about ‘The Magnificent Eleven’ as it had now become. He loved the idea and after he read the script he was keen to get involved and bring his slightly darker signature tone to the project.

Irvine’s pass of the screenplay added my favourite scene (the lynching over the goalpost) and my favourite joke (“Just how kinky is this mate of yours?”). He managed to keep the existing feel-good and Western elements and bring his voice to the script as a welcome addition which although noticeably different never jars with the overall integrity and cohesion of the film.

Our aspiration was to appropriate the cowboy western genre in much the same way that ‘Sean of the Dead’ did the zombie movie, telling it through a very contemporary British lens. We wanted the look of the ‘The Magnificent Seven’ and the Sergio Leone spaghetti westerns; lots of big skies and use of wide shots, to open out the sense of our crowded, claustrophobic island. Obviously, anything with a vivid technicolour feel to it is going to play differently under the grey skies and rain of a British winter than it would in big sky Texas, but our aim was to light up this dreariest of seasons on the big screen. Our heroes would be stoical frontiersmen occasionally undermined by a very British self-deprecating irony. Adding a touch of ‘The Full Monty’ social concern and ‘Bollywood’ lavishness, ‘The Magnificent

Eleven' would aim to be a feel good film with a solid tandem story of an interracial love affair taking place within the on and off the field football conflicts.

We all agreed that in order to truly tie this film into 'The Magnificent Seven' it would be amazing to involve the last surviving member of the actors who played 'The Magnificent Seven', Robert Vaughn. We approached him to play the role of an American Businessman who is opening a factory nearby and might provide opportunity of employment to the Cowboys as the 'company team'. Robert's agent responded very quickly to say that he'd read the screenplay and he didn't want to play that role...

I was starting to protest about how much we really wanted Robert involved and beg them to reconsider when the agent added, "But, if you'd be willing to rewrite the screenplay for him, he would be interested in playing the main gangster as a black-Stetson wearing villain... Robert has never played the villain in a western before."

Up until that point, the lead gangster in the film had been written as a younger East End thug called Blonde Bob, much more 'Lock, Stock' and urban. I spoke to Irvine and Pete and it really wasn't a difficult decision to create American Bob! Everything seemed to be coming together. All we needed now was a director..."

John Adams, Producer

DIRECTOR'S STATEMENT

"Coming on board to direct 'The Magnificent Eleven' was one of those rare and happy occurrences when the kind of material I like seemed to find me. On hearing producer John Adams pitch the idea, I was already sold on the film before I even saw the script: London's East End, gangsters, football and a bit of Bollywood thrown in - what wasn't there to like? I've always been drawn to the eclectic and off-beat and this ambitious cross-genre film had it all. It embraced comedy, sport, melodrama and... cowboys, a film with ambition and scope.

I went for a playful tone which would entertain and surprise, but which was based in the reality of the characters' lives and the local setting. The visual approach makes nods to the Western genre with widescreen photography, a colour palette favouring browns, greys, greens, and set design and locations that allude to the iconography of the Western (the Cowboys' team hut resembles a ranch house, the team pub is like a saloon.) Add some big skies and city vistas and you have a kind of 'Urban Western'. The musical style of the soundtrack underscored this visual approach with many Western-style flavours.

The comedy is a fun mix of the visual and verbal with many Western in-jokes (the farcical fisticuffs of The Cowboys' fight with the gangsters is like the knockabout in the classic cowboy movie 'Shane'). But it's also a comedy that takes on the unusual, slightly darker tones of black comedy at times. I think it's a buddy movie at heart, a film about men up against the odds; men behaving madly, sadly and... magnificently."

Jeremy Wooding, Director

NOTABLE FACTS

SUPPORTING ROLES & CAMEOS

- Nina Young who plays the American Businesswoman in the film is a regular Hollywood studio actress who has featured in *Harry Potter* (the Grey Lady in *Harry Potter and the Sorcerer's Stone*); *James Bond* (Tamara Steel in *Tomorrow Never Dies*); *Johnny English* (Pegasus's Secretary); and *Clash of the Titans* (Hera).
- Both Nina Young and Ryan Hawley (Kurt) are British actors playing Americans. Ryan also played an American as one of the love interests in Julian Fellowes' *Titanic*.
- Big Joe Egan who plays Jack was a professional boxer and used to be Mike Tyson's sparring partner.
- Tanya Franks who plays Clare is well known to UK audiences as Rainie in *Eastenders*.
- Tom Cotcher who plays the Pub Landlord appeared as DC Alan Woods in 174 episodes of *The Bill*.
- The diner who complains in the Taj Tandoori restaurant is played by Irvine Welsh.

LOCATIONS

- The interiors of the Taj Tandoori restaurant and Cowboys' Changing Hut were both built on stages in 3 Mills Studios.
- The middle football match in the film was filmed on a real match day at Hackney Marshes with over 40 competitive games being played in the background!
- All locations in the film are in East London. There is no borrowed or stock footage whatsoever.
- The exterior of the Taj Tandoori restaurant was a façade built onto a condemned pub in Leyton High Road. Because the building was being demolished, the production wasn't asked to reinstate it to its original appearance and it has remained standing ever since. It even features on some restaurant review websites as a closed down and derelict restaurant!
- Post production on the film took place in Sweden.

FOOTBALL

- The football in the film was choreographed by ex Chelsea Charlton player Mickey Ambrose.
- The film features cameos from several recognisable footballers including Chris Kamara, Dion Dublin and Ian Walker who all play for the Cowboy's final opponents 'Real Sociopath'.
- Danny Midwinter who plays Richard in the film used to play QPR youth squad.
- There is another notable appearance by an ex-footballer in film at the very end but contractually this cannot be announced until after the film's release... Who is inside the tomato?

MUSIC

- The opening theme music was recorded by The Orchestra of City (London).
- The Bollywood dance number at the end is an arrangement Elmer Bernstein's classic *The Magnificent Seven* theme arranged by composer Phil Lawrence (under license from EMI) which features the vocals of Shahin Badar who also provided the distinctive alaap chants on the Prodigy's controversial international smash hit *Smack My Bitch Up*.



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- The closing credits music is *Baby Get Higher* by the international recording artist Emin.

POETRY

- Amongst the press coverage the film received when it was announced that Robert Vaughn had joined the cast was a poem featured in *Private Eye's* 'Poetry Corner' (right) sent in by a member of the public... Apparently *Private Eye* had numerous letters from readers pointing out that Eli Wallach was never one of the 'Magnificent Seven' but played Calvera, the leader of the Mexican bandits. Eli is also still alive aged 97. The actor missing from the list is Charles Bronson.

OSCARS

- Robert Vaughn had already been nominated for an Oscar before he appeared in *The Magnificent Seven* for his role in *The Young Philadelphians* in 1959.
- The film's editor Kant Pan is also Oscar nominated in 1993 as editor of *The Crying Game*.