

HATTON GARDEN



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HATTON GARDEN PRODUCTION NOTES

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Introduction



The 'most spectacular' British crime of the decade has been dramatised by acclaimed BAFTA winning screenwriter Jeff Pope.

Hatton Garden depicts the audacious jewellery, gold and cash burglary at the heart of London's diamond district executed by an elderly gang of career criminals across the Easter Bank Holiday weekend in April 2015.

Cannes Film Festival Best Actor Award winner Timothy Spall OBE, Olivier award-winning actor Kenneth Cranham and BAFTA winner Brian F. O'Byrne play leading roles. Fellow distinguished actors David Hayman, Alex Norton, Geoff Bell join them to play the men responsible for the daring raid. Ian Puleston-Davies and Nasser Memarzia also star.

The 4 x 60 minute drama tells the story of how the men pulled off the heist which was considered in a class of its own in terms of scale and ambition, and the extraordinary level of planning, preparation and organisation required to penetrate the vault of the Hatton Garden Safety Deposit Company.

Co-written with Terry Winsor (*Hot Money*, *Danielle Cable: Eyewitness*, *Essex Boys*), and directed by Paul Whittington (*Little Boy Blue*, *The Moorside*, *Cilla*, *Mrs Biggs*), Hatton Garden shows how the gang meticulously planned the raid, the tensions amongst the group, the loss of livelihoods suffered by the box holders and the complex police operation that captured the gang.

Introduction continued:

Hatton Garden was commissioned for ITV by Head of Drama, Polly Hill.

“After the critical acclaim of *Little Boy Blue*, we were delighted to commission Jeff Pope's new drama, *Hatton Garden*. Jeff is a master at bringing true stories to screen and these dramas have always been and continue to be an important part of ITV drama. I think the audience will be fascinated by this story and Jeff's compelling dramatisation of it.”

Commented Jeff Pope, Head of Factual Drama, ITV Studios:

“This is one of the most high profile crimes of the last decade and we wanted to understand what had happened - and why it had happened. The research threw up some fascinating detail and blew away many of the misconceptions about this story. It was not about a bunch of 'loveable old blokes', many box holders lost everything in the raid and we will reflect this. But the planning was clever and the characters involved unique.”

The series is produced by Imogen Cooper (*Quacks*, *Yonderland*, *The Job Lot*, *Luxury Comedy* and *Horrible Histories*) with Jeff Pope as co-executive producer alongside Terry Winsor. Factual Producer Jonathan Levi from Antenna Pictures has acted as a consultant on the drama.

ITV Studios Global Entertainment will distribute *Hatton Garden* internationally.

Production interview

Q&A with Writer & Co-Executive Producer Jeff Pope

Q: How did Hatton Garden originate as a TV drama?

"It was such a high profile crime. There were headlines about this gang pulling off an audacious heist. Then it was revealed to be a bunch of old blokes.

"Hatton Garden is co-written with Terry Winsor who I hadn't worked with for a long time. We worked together on Essex Boys, 17 years ago. We stayed in touch and this was something we began exchanging emails about and talking about on the phone pretty soon after it happened.

"It was Terry who was saying there was an interesting story at the heart of this, telling me which books and articles to read. Gradually we built it up to a point when we realised there really was an interesting story to tell here. I thoroughly enjoyed working with him again."

Q: What story did you want to tell?

"It took a while for me to find my way into it because morally you've got to be very careful. These men are not lovable rogues or anything like that. They deprived people of their livelihoods. Some of them were violent and dangerous criminals in the past. Although there was no violence involved in this crime.

"So it had to have a moral centre. We had to remind people this was not a victimless crime and that it had devastating impacts for many of those who had property stolen. Some were left financially destitute. Because having a safe deposit box they didn't also have insurance. They felt they were covered.

"The more I looked into it the more I realised this was a story about a power struggle. About a relationship between the two men who led the crime and planned it. That was Brian Reader (Kenneth Cranham) and Terry Perkins (Timothy Spall). That's the core of what this was about.

"Although Brian was in a different league financially, most of the gang were skint. And this was going to be Terry Perkins' last job. But there is a level of greed at work as well. Part of the motivation is the money, the greed. Part of it is the buzz. Pitting their wits against the job itself and the police. And then, I guess, other villains.

"But it's important to show they are ruthless men. No violence was involved at Hatton Garden but there was certainly ruthlessness with the job in hand and with each other.

"You think it's difficult enough to have pulled off the crime. Even the police would admit it was a very cleverly conceived crime. The way they got in using a disused lift shaft, bypassing the vault door and drilling through the wall of the vault. Very clever. A lot of undeniably intelligent thinking went into how they were going to do this.

"But as ever with a lot of these huge high profile crimes, committing the crime is one thing. Getting away with it is quite another. And that's where things fell down for them. Not only in terms of the clues they may have left. Mistakes they may have made. But also the arguments among themselves, which were really their undoing.

Production interview

Q&A with Jeff Pope continued:

“There is a sense that far more difficult than stealing all of the jewels, cash and valuables from those safe deposit boxes was avoiding being caught. That was by far the more difficult part of the job for them.

“They really didn’t get too far after the job. What killed it for them was they were not united and all pulling in the same direction. They were fighting each other. They were squabbling. That made them sitting targets.”

Q: The drama unfolds in unexpected ways. Can you tell us about that?

“In this kind of story you would normally have a section devoted to planning. They work out how they’re going to do the job. Then when they carry out that job, you - the audience - are ahead. You know what it is they’re trying to do and how they’re trying to do it.

“We wanted to put the audience in a different position and to experience what happened on the shoulder of the gang, rather than being ahead of them. Then to catch up during the series. It’s not all laid out at the beginning. You come to understand these characters, what makes them tick and how they relate to each other almost as if you were there with them at the time.

“The big danger here is if we had spent a lot of time during the planning, meeting them and learning about their lives in the build up to the actual crime itself, inevitably you would have started to identify with them. You would have started to root for them.

“We felt morally it wasn’t the way to approach this story. It was to see what they did, at points admire the cleverness of it - albeit it’s in a very dark place. The flipside of clever because it’s not doing anyone any good. But to experience the thing as it unfolds.

“Then we have the character of a jeweller called Mr Cyrus (Nasser Memarzia), who is a composite character. Because those safe deposit box holders who suffered loss in this - for reasons we completely understand – they didn’t want that made public or to be openly identified with their loss.

“So what we did was draw together the strands of a number of box holders affected by the raid and produce a character who touches on bits of all of them and gives the piece a moral centre. It reminds the audience there were people who were left on the floor by what had happened.

“A lot of them were jewellers who had their weekly ‘float’ in a safe deposit box. If you are a working jeweller you buy the raw materials, jewels, diamonds, rubies, emeralds, sapphires, gold, silver, then make jewellery and sell it for more than you bought it for. That’s their business.

“If they had, say, £200,000 worth of valuables in their safe deposit box that wasn’t loose change to them. That was their livelihood. That’s it. That’s their business. Their turnover. Their stock. And when it was stolen that meant, in some instances, they had stock secured against their homes. The loss was devastating for a number of them.”

Production interview

Q&A with Jeff Pope continued:

Q: Was there a casting wish list?

“Our dream pairing right from the start was Ken Cranham and Tim Spall. Who in real life are friends. And who have the same age gap between them as the characters they play. With that kind of older brother, younger brother relationship in real life.

“There is something about that which is incredibly difficult to manufacture. But they already had that. Of course they are playing characters. They’re not playing themselves. But inevitably a bit of their real life relationship spilled over into their performance.”

Q: Did you and the cast visit the real Hatton Garden vault?

“We did visit the real vault. We went down into the vault and we looked through the holes that were drilled which are phenomenally small. I consider myself reasonably trim but I had no chance of getting through.

“We use exactly the same dimensions in the drama. The hole our two actors went through, in terms of the two gang members who went into the vault, is the exact size of the hole in the real vault. My goodness it’s a struggle to get through it.

“They used the largest size drill you can get and worked out it would be just big enough for them to get through. We used exactly the same model of drill. Those drills are very carefully controlled. There is a background check, a bit like buying a firearm. The way the gang got around that was to steal one a long time before the raid.

“It was quite sobering to stand in the vault. Because what you look at are hundreds of safe deposit boxes smashed open, little metal doors hanging off their hinges. You realise that in each one of those were things that were incredibly valuable, personal and important to the owners of those boxes. So they represented hundreds of stories.

“Standing in the vault you realise the sheer ingenuity they exhibited getting in there. There are huge, thick concrete walls and an enormous door. Any number of movement sensors, alarm systems and air locks. To have defeated all of that and successfully got away without being detected - it does take your breath away that they pulled it off.”

Q: What other research did you do?

“We collate as much information as we possibly can. There were a number of books and articles about what happened. We also had our own lines of research.

“But for the obvious reason that it will incriminate them, there are certain areas I suspect the gang will never talk about.

“What Terry and I have done is to say within the constraints of what is possible, obtainable and achievable, this is our best guess at what happened.”

Production interview

Q&A with Jeff Pope continued:

Q: A silent alarm was registered on the first night and logged as a false alarm. What are your thoughts about that?

"I don't think there was anything sinister about what happened. Like a lot of these stories when you really go into them - which is what it's all about for me - you find there are far more twists and turns than you can possibly invent.

"So the idea a security guard turned up and was outside checking the front and side entrances to the building while the gang were actually down in the basement drilling through the wall is pretty mind-blowing. It's incredibly tense that moment."

Q: What would you say about these career criminals involved in old school crime?

"In some respects they were trapped in this world. It is the life they chose. But they are trapped. The two leaders had served long prison sentences. So there were many years of incarceration. Then your course is set. That's your life. It's very difficult to flip and become a law-abiding member of society once you've been away for a very serious offence and served a long prison sentence.

"They spent many years planning this job. We have a theory it may go back beyond 10 years in terms of from the first inkling of this job to execution. But certainly in terms of serious planning it goes back at least two years.

"There are all sorts of figures bandied about in terms of the value of the heist. It's one of those things we will never truly know.

"In the modern day there are much easier ways of getting money through computer crime. But they were old school. One of the key consultants for us was Peter Spindler, a retired Metropolitan Police commander. He summed it up beautifully when he said these were analogue criminals in a digital age."

Q: You teamed up again with director Paul Whittington. You obviously work well together?

"We've done a number of projects now and what's interesting is we are finding new ways to tell stories. Where we work well together is the point of view, the way into the story.

"We worked hard to develop this on the shoulder style. And it was difficult to do because you don't want to push the audience out too much. In that they don't understand where they are at any given point in the story.

"But we thought it was very clichéd just to do that Italian Job / Ocean's Eleven approach. Where you set it all out and then watch them do what you've already been told they're going to do.

"We give the audience a different journey here and I think Paul really pulled that off. It's a very interesting way of telling the story."

Q&A with Timothy Spall - Terry Perkins



Q: What attracted you to this drama?

"I was as intrigued by the Hatton Garden story as much as everybody else was when it happened. There's nothing wrong with your standard cops and robbers story. But it's easy to glamorise certain aspects of criminality and turn it into sensationalism.

"What appealed to me about this story was, firstly, it's Jeff Pope who I've worked with twice before and is a friend of mine. And secondly Paul Whittington directing it, whose work recently has been amongst the best on television.

"Plus the script itself did not in any way go into the realm of glorification or a celebration. On one level these scripts are a very precise journey through the process of how they did it. The factual side of what happened has been meticulously researched. And you can see the authenticity. So it's a film about a criminal process that is both audacious, requires a certain amount of skill and a lot of research.

"It's also about a fascinating connection between the ordinariness of this process, given that these people are professional criminals, and the emotional undercurrent between these characters. Particularly Brian Reader (Kenneth Cranham) and Terry Perkins. Which is both the narrative drive and ultimately leads to their downfall.

"So what you've got here is an unpretentious excavation of a kind of criminality that brings itself down. It's ordinary to them. It's a job. To an outsider it looks like an audacious thing. But to them, it's what they do.

Cast Interviews

Q&A with Timothy Spall continued:

“Within that is the minutiae of this emotional journey involving Perkins and Reader that is about status and a breakdown of a friendship. A functioning union between two men buoyed up by the mutual acceptance of their status with each other and their role within that relationship and friendship. And once things start to break down, how that unfolds and ultimately leads to their demise.

“What you get is a very complex - without it ever being discussed - investigation of a very emotional journey between two old blokes whose friendship has broken down. That is the thing that really appealed to me.

“Then working on that with someone of Paul Whittington’s intelligence and desire for detail. It was a real odyssey trying to build as much of this textured character as you possibly can within the mixture of the audacious and the ordinary.

“They are not loveable rogues. They are criminals. And as we all know, criminality requires ruthlessness. That’s a given part of the chosen profession.”

Q: Who is Terry Perkins?

“It’s a bit like playing anybody you don’t understand, like David Irving or the Rev Ian Paisley. People already have massive opinions about them. When you’re playing a criminal, we all have a certain amount of either a glamorous or negative opinion of them.

“But my job is to try and work out what is the emotional and motivational structure of this person’s make up. Why are they doing it? What makes them tick?

“Obviously this man has been a professional criminal for most of his life. He’s served time at Her Majesty’s Pleasure. People who find themselves in this world, stay in this world. There are very few people who come out of it.

“It’s a self-fulfilling prophecy. Once you commit a crime, get caught, you go to jail, you meet other criminals, you’re going to learn how to be a better criminal. Rather than coming out reformed. So you’re living in a milieu of people who are compounding their situation rather than being liberated from it.

“Having said that, his simple desire is to do one last job because he is skint. Terry has tasted the high life through his ill-gotten gains. And they were all frozen and taken away.

“Plus I can only imagine that part of the motivational side of criminality is you get an awful lot for a large amount of effort in a small amount of time. Nice work if you can get it and you don’t get caught.”

Cast Interviews

Q&A with Timothy Spall continued:

Q: What about the victims of the Hatton Garden safe deposit burglary?

“That was another one of the things that appealed to me about the story. It investigates that side of it. And it works as a fantastic juxtaposition. In a sense what the script is saying is, ‘Look at this audacity. There is a certain humour in this because of their situation and age.’

“I think the cleverness of the script is like all brilliant scripts about criminality and dodgy dealing, you go with that story and you cannot but be a part of that story and want to know what’s going on.

“But you are reminded that their actions are devastating. It ruined the lives of ordinary people and small businesses. It shows the consequences. Criminals don’t care about the victims. I can’t speak for them but I suppose they would call it collateral damage. A criminal will always have a victim.

Q: How would you describe the relationship between Perkins and Reader?

“Emotionally and narratively the relationship between Terry Perkins and Brian Reader is as complex as a younger brother of a King trying to usurp the King. Richard III is about a criminal. The Scottish play is about a criminal. So if it’s good enough for Shakespeare, it’s good enough for anybody.

“There is a very strong emotional story involving Terry Perkins, this massive tension in his relationship with Brian Reader. But be a bit careful of what you wish for. When Terry becomes the boss, instead of Reader, is he up for it? Can he do it?

“What happens is Terry Perkins and some other members of the group break the golden rule. After a problem with the drill equipment forced the whole gang to give up and leave the vault. They go back to an abandoned job. It’s too tantalising to walk away from it. But in the end this combination of breaking that rule of criminality and interfering with this long term relationship, with this emotional connection between these two characters going sour, leads to his downfall.

“Brian Reader had a big house in Kent and could probably afford to let the job go when it went wrong. So he didn’t go back. But Terry Perkins must have thought to himself, ‘I’m 67. How many more of these can I do?’ He was skint. So he went back to the vault.

“You have to park all of your moral judgments about what they do and play it from the inside. Find as much detail and light and shade about these characters. Because they are human beings with all the hopes, fears and petty triumphs and failures that everybody else has. They’re just engaged in this rather unpleasant pastime.”

Cast Interviews

Q&A with Timothy Spall continued:

Q: Did you visit the real Hatton Garden vault?

"We saw the real vault. It was very strange. The empty room was aesthetically rather beautiful in a bizarre way. The safe door still intact, a beautiful piece of steel engineering, all these safe deposit boxes hanging open and this hole in the wall.

"The other thing that struck me about going to that vault is what it must have felt like to have lost your livelihood. These empty safe deposit boxes. To see your hopes and dreams gone.

"When we were filming them dividing the spoils, although they were props, you're looking at a pile which amounts to someone's entire life. Keepsakes, pictures, photos, little gifts of love and remembrance. As well as possibly ill-gotten gains. Who knows what was in there? Just a thousand memories in a pile."

Q: Was it hard filming the gang at work in the vault?

"We recreated the vault in the studio and in filming our story you realised these were old blokes working very hard in what was very difficult, physical, skilled engineering.

"What became apparent was that for all their petty thoughts, squabbles and ineptitudes in getting there, once they get down to the job they really do it well. This is why they are professional top of the tree criminals in this analogue world, rather than petty thieves.

"These men are prepared to research and do this. They're not shoplifters. These are organised people. They got it wrong in the end. But there is a certain amount of determination and organisation before the job.

"So when we got down to filming the work, you realise how hard it was. No wonder my character and the others were exhausted. They were old. You really got a sense of how difficult it was to drill through concrete with one of those diamond drills. It was a bit like being involved with some bizarre engineering feat.

"It was bloody gruelling. We were running up and down stairways at 3am. Some of it was a bit challenging. But we always had somebody standing by with a cup of tea and a chair. Unlike most people who do that sort of thing."

Q: Why were they so careful to ensure this was a burglary and not something more?

"They were careful not to escalate it from burglary by using violence. It's not armed robbery. They were aware of that. Reader had an understanding of planning and the consequences. He realised that if any arms are involved and they're caught it's another eight years in prison on top of the sentence.

Cast Interviews

Q&A with Timothy Spall continued:

"I don't know any professional criminals - as far as I know. But the old adage, 'If you can't do the time don't do the crime,' must be very close to the truth. These men knew what the consequences of being caught were. Because they had been caught before and served long stretches in jail."

Q: What mistakes did the gang make?

"The big mistake they made was going back to the job. At least the ones who did go back. Because it was too tantalising not to return to that vault. That going back also broke the union that had previously been successful. In our story it becomes about someone who is determined to prove they are as good as the person they've been in thrall to. That's a very interesting thing to discover."

Q: Have you ever been burgled?

"I have, yes, and it's not nice."

Q: How do you reflect back on the experience of filming Hatton Garden?

"One of the products of being around for a long time is you get to work with people you know, like a lot and whose work you respect. I had worked with everybody in that cast before apart from Brían F. O'Byrne. While Jeff Pope is a friend and a person at the top of his form. And Paul Whittington is a fantastic director."

"It felt like a massive collaboration of people trying to do something original with a story that has so many preconceptions about it."

"There was no messing about. Nobody playing any games apart from just getting on with it. It was a consummate bunch of professionals. It's fabulous when it's like that because all production schedules are tight."

Cast interviews

Q&A with Kenneth Cranham - Brian Reader



Q: Why did you want to play Brian Reader?

“What really attracted me was that I saw Little Boy Blue and thought that was a great piece of work. So I was able to honestly say to the director Paul Whittington when I met him that this is the best stuff that’s out there. Which it is.

“Then it turns out he loved Shine On Harvey Moon when he was a boy and so on. So he’s always wanted to work with me. And this is the culmination of it. Which is great.

“Paul has a way of working where he is very thorough. You film it about six times how you want to do it and then you do it about six times how he wants you to do it. So you don’t know what’s going to be used. You’re going to be orchestrated. You don’t know what the music at the end is going to be because that’s his choice. But I thought his choices were so good in Little Boy Blue that I’m quite happy to be in his care.

“What Jeff Pope manages to do is tell the story without the audience knowing they’re being told the story. It’s quite skillful.”

Q: Presumably you saw this story in the news at the time?

“What occurred to me at the time was, ‘There’s going to be some work here.’”

Cast interviews

Q&A with Kenneth Cranham continued:

Q: Who is Brian Reader?

"Brian is an articulate man and very much a Londoner. I've seen a police photo of him which gave me a lot of information. There was such a bleakness to his eyes."

Q: Did Brian need the money?

"His big house in Kent would have really impressed the others. While Terry Perkins, played by Tim Spall, never hung on to anything. Brian was better at playing the system to his advantage. He could duck and dive far more successfully than Terry."

Q: What was Brian's skill?

"Brian was renowned for his meticulous planning. He had it all worked out. He found out where all the cameras were and all of those things. His exactness is why they abandoned the first attempt when the drilling equipment failed. But then some of the others scurried back. Which brought about their doom."

Q: Did you visit the real Hatton Garden vault?

"We had a little outing. It was like a bunch of tourists going to see a Roman tomb. Nothing has happened to the real vault since the police left. It's just sitting there."

"It was rather surprising to be in the real vault. As Terry Perkins says in our drama, you can always find a way in. And they did. The replica of the vault, created by the production team, was exactly as it was."

Q: What were the consequences for the victims of this crime?

"In our story you see the consequences of the burglary on an ordinary jeweller. A family man who ended up losing everything."

"These people are not loveable old rogues. They are criminals. That is all they know. They do enormous damage. A lot of the safe boxes were owned by people who ran small businesses and they weren't rich."

"I was once burgled. And I've heard the stories of other people who have been burgled. You hear some terrible things. It's appalling. What I find horrible about criminality is them thinking that somehow it's alright. It's really not."

Cast interviews

Q&A with Kenneth Cranham continued:

Q: How would you describe the relationship between Brian Reader and Terry Perkins?

“Reader and Perkins were career criminals. Once you get into that world it’s all you know. They are the contacts you have.

“They met in prison and according to some stories I’ve read they went to Spain together to gather funds to do this job. But it’s a bit like trying to find out about Dick Turpin. Part of their task is to be not found out. So you don’t know what the truth is about them some of the time.”

Q: How would you categorise this crime?

“It was a very old school crime. Today police and other CCTV surveillance is so good that you probably couldn’t do this anymore.

“Brian was very careful not to escalate this job from a burglary. If you use any force then it becomes armed robbery and that’s twice the sentence. For Brian at his age, that would have meant a death sentence. He would have been stuck in prison for the rest of his life.

“I did a film called Gangster No 1 and Bruce Reynolds from the Great Train Robbery was the advisor on that. He said he regarded me as an honorary villain.

“I’ve also played lots of policeman and I do the same performance as a police officer as for a villain because they’ve got the same way of looking at things. But just one lot of them gets a pension.”

Q: Brian did not return to the vault and is later frozen out. That must have been a huge shock for him?

“He’s at home and he sees a news report about the burglary on screen. He must have been really shocked some of the others went back to the vault without him. It all became so disorganised after that.

“Those who went back didn’t properly think through how they would actually dispose of their haul. That was one of Brian’s talents. He had all the contacts to pass the proceeds on. Terry Perkins didn’t have those contacts.”

Q: Some newspaper reports after the Hatton Garden burglary were wide of the mark?

“It was reported the job was the work of a sophisticated European gang with a Russian mastermind. They must have enjoyed that enormously. In reality it was a bunch of wheezy old blokes from London.”

Cast interviews

Q&A with Kenneth Cranham continued:

Q: Were you familiar with the Hatton Garden area before this?

"I went there to find an engagement ring for my wife. In fact I ended up getting an antique from somewhere else altogether. So I do know it as a quarter of London. I walk a lot."

Q: Have you ever been robbed?

"I did a film in the Cameroon and there were terrible storms. Lots of things were damaged. We'd get stopped at night by drunk young soldiers with Russian weapons. They would shine a torch and try and get you to lose your temper."

"Later, as I left the country, armed soldiers tried to take all my Cameroon money off me. I said, 'Look, I'm not a tourist. I've been working here and I've earned this money.' And these guys said, 'Well you'll know next time.'"

Q: How do you reflect back on the filming of Hatton Garden?

"It is an extraordinary story. But I really didn't pay it that much attention at the time. I don't know why. I certainly wasn't aware of who this gang were. So it has all come to me afresh. I'm just very pleased to be a part of this drama."

Cast Interviews

Q&A with David Hayman - Danny Jones



Q: What attracted you to the role?

"I tend to get typecast as a Scotsman so, for a start, it's lovely to be playing a Londoner. Because I think accents are a great way of getting into a character. But also when I did my research into Danny Jones, he was rather eccentric. He was a bank robber but claimed he could read palms, talk to the dead and heal people.

"He had spent about 20 years of his life inside. So because he was so institutionalised when he closed his door at night in his home, he'd say, 'It's bang up time.' He shut out the rest of the world. That was him. A bit of a hermit.

"What attracted me to the script was I loved it. It's not gratuitous in any way, it's not sensationalist at all. It's about the interplay between the characters more than anything else. It's about the backbiting, the jealousies, the mistrust. These old guys going for each other. Who do you trust, who do you not? in a tense situation. So it's character-driven and I love anything like that."

Q: Did you find any of these men likeable?

"No, I didn't. They're a bunch of selfish old men. They would stab each other in the back. This drama also shows it wasn't a victimless crime. We see that through what happens to an ordinary jeweller, running his own small business, and his wife. Lots of people who weren't rich were impacted."

Cast interviews

Q&A with David Hayman continued:

Q: What was Danny's role in the job?

"Danny was the fittest member of the gang. All of these guys were getting on and the two leaders - Brian Reader (Kenneth Cranham) and Terry Perkins (Timothy Spall) - weren't in great shape physically. Jones was a keep fit fanatic so he was invaluable in that way. He was also the drill man who drilled the holes into the vault. And he was a good mate of Terry Perkins.

"We use the same make of drill in the drama as the gang did. I had drill training. I don't have to do very much but it takes you a little while to get used to it. They drilled through reinforced concrete with steel bars in it. The drill makes a high-pitched screech so we had to wear ear protectors."

Q: Did you visit the original Hatton Garden vault?

"We went to the original vault in Hatton Garden which was fascinating. It was remarkably small with a few hundred safe deposit boxes inside. The team recreated this in the studio very well with a little more space for the cameras. It was beautifully done. But it was still very claustrophobic.

"In terms of the real vault, it's been left just as the police left it. The empty smashed boxes are lying on the floor. Everything is exactly as it was. It's almost like a museum. You can follow the trail down where they have broken a door, bent bars back and drilled through the wall.

"I actually climbed through the original hole. It's very tight to get through. I was just wearing a T-shirt and a shirt on top of that. When I crawled through I ripped my T-shirt down the front. Which shows you how tight it is.

"Danny climbed down a lift shaft and we filmed that in a similar shaft in central London. I actually climbed down myself. I like to do my own stunts as much as possible. We had three stunt men on standby but it was just going down a ladder."

Q: What did the gang do wrong?

"Firstly some of them broke the golden rule and went back to an abandoned job. But it was the CCTV coverage on a camera they didn't know about that proved crucial in identifying them.

"They also panicked after they got their stash. They should have waited before dividing the spoils among themselves but didn't. And that's how they were caught. In fact, Danny wanted to go back to the vault a third time. It was just pure greed.

"Reader and Perkins did destroy each other. They were their own worst enemies. That's what I loved about the script. It's about the internal dynamics of this disparate group of gangsters and their relationships.

Cast interviews

Q&A with David Hayman continued:

“Unlike the gang, the cast on Hatton Garden got on really well together. Timothy Spall, Kenneth Cranham and I have acted before together. I’ve also directed Tim in the past. While Alex Norton and I started off as teenage actors together. Then we played Ugly Sisters in a pantomime on stage. Alex and I go back a very long way.

“It was a wonderful atmosphere on set with a director - Paul Whittington - who knows what he’s doing.”

Q: Does it seem odd that such a huge haul is categorised as a burglary?

“They were very careful not to escalate this from a burglary by using violence of any kind. If you are convicted of robbery, not burglary, your sentence is doubled. So they didn’t want any violence involved whatsoever. “

“There were reports this job was carried out by a sophisticated East European gang who had been in hard physical training for months. Which is hilarious.

“There is unconscious comedy in this story. Ageing men pulling off this burglary. But this is not a comedy drama.

“We’re just a bunch of actors and we found it tough. Because you are carrying heavy equipment, you are drilling, running up and down staircases. We can cut and go again. The idea these old guys were doing it right through the night and then the weekend. They must have been knackered by the end of it when there were only three of them left. A lot of physical work.”

Q: Have you ever been burgled?

“Yes. Twice. It was absolutely horrible. The first time was during my theatre days in Glasgow. They sprayed graffiti all over my walls. You really felt invaded. You can’t imagine it. Then my family home in Glasgow was burgled a few years ago. It was the kids who were affected most of all, my three sons. It really changed them.”

Q: If you could, is there a job you would like to go back to?

“I don’t think I would re-visit a job. The glorious thing about our job is we do a performance - whether it’s on stage and it lives in people’s imaginations, or we do a piece of film or television - and it’s gone. You’ve moved on. You’ve shed it in a sense.

Cast interviews

Q&A with David Hayman continued:

"I played King Lear on stage a few years back. Something like that you could re-visit because there's such depth and richness to the script that you can unearth new secrets for yourself if you go back in a different production at a different stage of your life.

"And I could probably re-visit all of my bad performances. But don't ask me to name them."

Q: How would you sum up Jeff and Terry's scripts?

"The scripts are quality. It's very graphic, very visceral, real, truthful. It all makes sense. Along with the way Paul Whittington has directed it.

"Paul knows what he wants and he's not afraid to direct. A lot of directors on television think, 'OK, we've cast David Hayman as a hard man, he can take care of himself.' That's where you get a lot of typecasting in the industry. Most directors don't want to challenge themselves by having a creative dialogue with an actor to shape a performance.

"I'm a director myself and I love doing that. If you're playing Hamlet and I'm your director, you come to me with your rough uncut diamond of your Hamlet that you've cooked up at home. And then all I do is I cut, sculp, nudge, shine and polish. So that your diamond, your Hamlet, shines to its best.

"I can't play your Hamlet for you. It's got to come from you. But with the creative dialogue between me and you, we shine it at its best. And I think that's what Paul does. He polishes our diamonds."

Cast Interviews

Q&A with Brían F. O'Byrne - Basil



Q: What attracted you to Hatton Garden?

"Having worked with them on Little Boy Blue, it was the chance to work with Jeff Pope and Paul Whittington again.

"I'd finished a job in Atlanta and moved back to Ireland from America six days before this started. I had said, 'I'm not going to work for the whole summer.' Because I've got an American wife and kids and we wanted to get bedded in at home in Ireland.

"Then Paul Whittington said they were doing this and I couldn't resist. I mentioned it to my wife and she said, 'Oh, you have to do it.' I was like, 'Really?' She went, 'Do it.'"

Q: You were living in America at the time of the Hatton Garden burglary. Did you know about this story?

"I was living in Los Angeles when they called me about this drama and sent over the scripts. I looked online and saw what it was. I read the scripts and then the next day we set off on the highway with the kids to see the in-laws north of San Diego.

"The kids were in the back seat and playing whatever games they were. And I was thinking when I would break the news to my wife about the role in Hatton Garden. Because we were going through this big move to Ireland.

Cast interviews

Q&A with Brían F. O’Byrne continued:

“So I said to my wife as I was driving, ‘Listen, Paul Whittington just called. They want me to go over to do this story about these guys in London who pulled off this great heist. People thought it was some sophisticated international gang. But it turned out to be these old boys in their seventies.’

“And then from the back, my nine-year-old LA-raised girl said, ‘Oh the grandad thieves?’ I said, ‘How did you know about that?’ She had seen a mention of it on some kids’ TV show. She knew about it. I didn’t have a clue.

“There’s something about this that piques interest in the story. We don’t expect people over a certain age to be involved in something like this. If you were to pitch this story in America, there would be no chance of making it. No women, sex or violence involved.

“This was not a victimless crime. In our story we show the consequences for an ordinary family. But who knows what was in some of the safe deposit boxes?”

Q: Who is Basil?

“Basil was brought in as the person who could disarm the alarms and the security cameras. Basil is almost like an entrance for us, as viewers, to look at these men. We get to see this outsider react to how these men are.”

Q: Are any of these men remotely likeable?

“It’s like if you were going to do a construction job on your house. Let’s get a good group of guys who can do this wonderful extension. And then these guys roll up. They’re not nice. They’re crotchety. Most of them have ailments. Some are at an age where their bodies are breaking down. They’re not nice people. They prey on others. They’re all greedy. And they make mistakes because of their greed.

“There’s one moment where everybody is happy when the members of the gang who went back to the vault leave and get away with the haul. But then when you get it all home, you have to get rid of it. You have to wait to realise the value. And they had no patience.”

Q: Did you visit the real Hatton Garden vault?

“We visited the real vault. There’s a sign in there that says, ‘You are on CCTV.’ Which is hilarious. It’s a bit late for that. It was really interesting to go in there.

“Other than Basil’s know-how about the alarms, it’s a simple demolition job. And it seems so relatively easy that you think, ‘Why didn’t somebody think of this before?’ There’s a certain absurdity to see this incredible steel door. And then they drill through the wall next to it.

“The production team recreated all of that in a studio. It was spectacular. Exactly the same. Sets are always amazing but the detail in this one was incredible. So aged and real. We shot days of drilling through the wall.”

Cast interviews

Q&A with Brían F. O'Byrne continued:

Q: How would you categorise this crime?

"You don't have to carry heavy equipment for crime today. You can sit in a chair with a laptop computer and scam people online. So this was very much old school."

"Brian Reader (Kenneth Cranham) seemed to enjoy the power. Otherwise he's sitting at home in retirement. There's got to be some element of the thrill of doing a job like the one at Hatton Garden."

"There is a certain father-son relationship between Brian Reader and Basil. Some kind of bond between them. But then greed intervenes."

Q: These men were career criminals?

"I had a friend in Dublin who was a criminal. And then he went from criminal activity to being a playwright and then back to crime. Plays don't pay. He ended up back in jail again and subsequently died."

"He would tell me it's just what he did. They grew up in this environment and that was their way of making a living. There was no judgment about it. He would go, 'Well, look at what we're stealing compared to this white collar theft. What's the difference?' The Hatton Garden job was a non-violent crime. But these people could be violent. This happened to not be. They were very careful not to escalate it from burglary by using violence, which would lead to much stiffer prison sentences."

Synopsis

Episode one



It's April 2015 and the start of the long Easter Bank Holiday weekend as the vault in the basement of the Hatton Garden Safe Deposit Company is locked up and closed for business. The light is just beginning to fade as 76-year-old Brian Reader (Kenneth Cranham) watches the front of the building from around the corner, waiting for the building to empty. The last security guard locks up ready to make his way home for the weekend. This is the cue for Reader and the rest of his gang to spring into life.

67-year-old Terry Perkins (Timothy Spall), 61-year-old Danny Jones (David Hayman), 75-year-old John 'Kenny' Collins (Alex Norton) and 59-year-old Carl Wood (Geoff Ball) all speed into action, working as fast as ageing bodies will allow. The gang must get past security cameras, alarms and movement sensors, before somehow getting into the concrete reinforced vault guarded by a 50cm tempered steel door. They use a disused lift shaft to get into an airlock after 'Basil' (Brían F. O'Byrne), the enigmatic final member of the gang, has first disabled the alarm system. Their solution to getting into the vault itself is brilliantly simple - they bypass the door by drilling through the walls of the vault with an industrial drill. However, on the verge of pulling it off, a piece of equipment breaks and they are forced to get out empty handed. Reader instructs the team to forget about the raid and forbids anybody to return.

Cast and Production Credits

Cast Credits

Terry Perkins.....	TIMOTHY SPALL
Brian Reader.....	KENNETH CRANHAM
Basil.....	BRÍAN F. O'BYRNE
Kenny Collins.....	ALEX NORTON
Danny Jones.....	DAVID HAYMAN
Carl Wood.....	GEOFF BELL
Mr Cyrus.....	NASSER MEMARZIA
WDC Laura McIntyre.....	T'NIA MILLER
Gary Stevenson.....	THOMAS COOMBES
Amira.....	AMIRA GHAZALLA
Ray Bilton.....	IAN PULESTON-DAVIES
DCI Jamie Day.....	TOM CHRISTIAN
Terri Perkins.....	LUCY THACKERAY
Sergeant Bill Rudd.....	KEVIN HARVEY
Machine Mart Assistant.....	TAUREAN STEELE
Surveillance Officer Roberts	ROCHENDA SANDALL
Choobin.....	NIMA TALEGHANI
John Curtis.....	WILLIAM ELY
Surveillance Officer Teale.....	KATIE MALES
Billy Lincoln.....	CHRISTOPHER FAIRBANK
GMG Operator.....	SALLY GREY
Shorty.....	GARY BEADLE
Collin's Wife.....	MAGGIE BOURGEIN

Cast and Production Credits

Production Credits

Executive Producers.....	JEFF POPE AND TERRY WINSOR
Writers.....	JEFF POPE AND TERRY WINSOR
Director.....	PAUL WHITTINGTON
Producer.....	IMOGEN COOPER
Line Producer.....	JO EVANS
Factual Producer.....	JONATHAN LEVI
Director of Photography.....	ADAM GILLHAM
Casting Director.....	AMY HUBBARD
Costume Designer.....	TUDOR GEORGE
Make Up & Hair Designer.....	SAMANTHA MARSHALL
Production Designer.....	ANNA HIGGINSON
Art Director.....	STEPHANIE NICOLLE
Script Supervisor.....	KAREN EVERSON
Editor... ..	BEN YEATES
First Assistant Director.....	TOM DUNBAR
Second Assistant Director.....	SEAN CLAYTON
Location Managers.....	MATTHEW WINTER & JO RANDALL
Production Coordinator.....	HEATHER NEWMAN

