

the crash



What would the benefit to society be if we could predict the next stock market crash? The suffering that could be avoided would be huge!



...we have been able to predict a major market correction, a stock market crash of unprecedented scale that will decimate the market. Now, the market has been aware of this for sometime - what with the new technologies boom, the ludicrous value of companies that have never shown a profit. We are all aware of this. We have certainly benefited from this. Now we have an opportunity to benefit from its collapse!



the
system

the system

It's a chaos based technique. It attempts to find order in the madness of the trading floor. He's building a program that can evolve, can learn from its experience of the market. He calls it Betsy.



An opportunity to join your peers like Mandelbrot. To take your place with the great mathematicians and scientists, like Pythagoras, Einstein, Foucault, Newton...



What a wanker!
Hire him.
Why?!
Because that "wanker" could be on the verge of discovering the holy grail of economic theory, that's why.

the bank



The shareholders are
our people, they are
our society.
The public can look
after itself.



We've now entered
the age of corporate
feudalism, and we
are the new princes.



the mathematician



...it's mathematically proven. Simon, if you position yourself correctly you'll need sixty minutes on the floor - in that time the bank will be worth ten times its current value. There is no risk. This is our moment - this is our mark in history.

david wenham

Less terrifying than his performance as Brett Sprague in *The Boys*, here he portrays a man who knows exactly what he wants: at once totally centred, and unsettling. 'As a role it's intriguing,' says David. 'Here's someone who doesn't speak a lot, who's seems shy but is very strong-willed, driven, so for the actor it's about getting inside his head, behind the eyes.'

David's career over the past decade has been anything but quiet: key roles in a dozen features include *The Lord of the Rings*, *Dust*, *Better Than Sex*, Baz Luhrmann's *Moulin Rouge*,

Father Damien for director Paul Cox, *The Boys*, *A Little Bit of Soul*, and *Dark City* for director Alex Proyas. Theatre includes *Hamlet*, *That Eye The Sky*, *Cosi*. And there's *Seachange*, the huge ratings winner for ABC TV that made David (and his character Diver Dan) a household name.

the CEO



My life is dull
Jim. Before I
die I want to do
something
extraordinary,
something that
will blow
people's minds
when it happens.

anthony lapaglia

Anthony Lapaglia is an expat who has clocked up amazing credits both in Hollywood and New York. For his 1998 Broadway performance in *A View From The Bridge*, Anthony won the prestigious Tony Award for Best Performance by a Leading Actor in a Play, plus the Drama Desk and the Outer Critics Awards. Of his role in *The Bank*, he says bluntly: "Simon O'Reilly is everything I'm not. He's aggressive, a total monster, he's absolutely heartless. The horror is there are guys out there like that. Even so, I just loved doing it." Anthony's feature credits run to over

30 films, many with outstanding directors: in Australia they include *Lantana*, *Looking for Alabrandi*, and *The Custodian*; in the United States, *Sweet and Lowdown* for Woody Allen, *Summer of Sam* for Spike Lee, *Mixed Nuts* for Nora Ephron, *The Client* for Joel Schumacher, *Innocent Blood* for John Landis, *He Said, She Said* for Alan Alda, and *Slaves of New York* for James Ivory.

the teller



Shouldn't we
get to know
each other
first?



What do you call
yourselves, bastards
without borders?!

sibylla budd

Sibylla Budd makes her feature debut as Michelle in *The Bank*, building on strong performances in Australian television: *The Farm* and *Something in the Air* for ABC TV, and *The Secret Life of Us* for Southern Star/Nine Network. Sibylla graduated in drama from the Victorian College of the Arts in 1999.

the customers



I trust banks.
I mean, I trusted
banks. I banked
with the Centabank
for twenty years,
knew the local
manager - had every
reason to believe
they wouldn't lie
to me, deceive me,
conceal from me.



steve rodgers

Steve Rodgers has appeared in some of Australia's top theatre productions over the past decade: *Cloudstreet*, *Diving for Pearls*, *That Eye the Sky*, *A Streetcar Named Desire*, *Night on Bald Mountain*, and a raft of Shakespeare. In *The*

**It's not the
money we want,
it's the bank...**

Bank, Steve plays the hard-worker who won't be busted by misfortune: 'Being in Wayne's boots was both uncomfortable and humbling. He belongs to the new underclass, small business operators at the mercy of banks, hanging on by their fingernails.' Steve's previous feature film roles include *Oscar and Lucinda*, *Dead Heart*, and *Children of the Revolution*. In another life he's a stand-up comic.

Mandy McElhinney comes to her first feature film role from a broad theatre background, including roles in Australian productions as diverse as Arthur Millers *View From the Bridge*, Shakespeare's *Antony and Cleopatra*, Patrick White's *Season at Sarsaparilla*, and Chekov's *Three Sisters*. Mandy has also worked in television drama, including guest roles in the popular series *Blue Heelers* and *Water Rats*.

mandy mcelhinney





greg stone

...mathematics - permutations, logic, strategy. I used to play a lot of chess. I learnt when I was about 4 or 5. I played a grand master once, in Westfield Shopping Centre - he was playing 20 people at once...

Greg Stone is one of Australia's most prolific actors, with more than forty stage and twenty television drama roles to his credit. A graduate of the National Institute of Dramatic Arts, he has performed in plays as varying as *Hamlet*, *Buddy - the Buddy Holly Story*, and *Angels in America*. His television credits cover many of Australia's major drama series. Greg also works as a composer, musical director, theatre director and singer.

the lawyer

Yes, we will appeal. This is an outrageous decision based on the trickery and deception we have come to expect from the banking system.



mitchell butel

The Bank is Mitchell Butel's fourth feature film role, following on from *Strange Fits of Passion*, *Two Hands*, and *Dark City*. He has worked widely in Australian television drama, including *Wildside*, *Bordertown* and *Grass Roots*. His impressive theatre credits include *The Laramie Project*, *Piaf*, *Mourning Becomes Electra*, *Tartuffe* and *Six Degrees of Separation*. He first collaborated with Connolly on *The Battlefield of Kuruksetra* for ABC TV.

the hacker

...the problem with you Australians is that you all want to be Alan Bond tomorrow, us Japanese, we think in decades...

Kazuhiro Muroyama studied acting at the Otori Theatre Company in Japan, appearing in Paul Schrader's *Mishima* before moving to Australia to pursue his acting career. His subsequent feature film credits include *Blood*



kazuhiro muroyama

Oath and *Greenkeeping*. He played the lead in Robert Connolly's award-winning short film, *Mr Ikegami's Flight*, and has appeared in numerous television dramas. His stage credits include *King Lear* for the Bell Shakespeare Company.

the prodigy

Compound interest. You get interest on your interest. Do you understand? Yeah, I do.



the synopsis

THE BANK is a thriller about banking, corruption and alchemy.

Jim Doyle is a maths genius working in the far reaches of fractal theory, searching for a formula that can predict future stock market crashes. The potential in Jim's software fires the imagination and greed of Simon O'Reilly, the CEO of Centabank. O'Reilly's freewheeling management style and negative performance are under attack by the Board of Centabank. He's looking for the magic bullet to save his skin. Offering Jim access to mainframe computers, O'Reilly lures Jim to work for Centabank.

With endless money and resources to play with, Jim perfects his theory. O'Reilly and the bank's Board of Directors fall under the spell of his system and the wealth it could bring. In this slick corporate world, Jim is drawn to Michelle, a rising Centabank executive.

Of all the bank's problems, none is greater than Centabank's exposure to massive foreign currency loans. A couple of battlers, Wayne and Diane, have their houseboat operation, funded by an offshore loan, foreclosed by Centabank. With help from a young legal aid lawyer, they take action. Fearing victory will trigger a class action that could

ruin Centabank, O'Reilly sanctions a dirty tricks campaign.

In this reckless environment, O'Reilly throws all caution aside and bets the bank and his own future on Jim's genius. In Centabank's bowels, Jim uses state-of-the-art hardware to fine-tune his program. His work will predict the exact point of the coming market crash. Jim assures Simon it's foolproof and promises total market domination by Centabank in a single day.

But as the stakes mount, mistrust multiplies. While Michelle digs into the archives to find more about Jim's past,

Wayne plots his personal vendetta against Centabank and Simon O'Reilly. Who is Jim Doyle, and why is he suddenly running the biggest banking scam in decades?

The triple witching hour – on October 25 - will trigger the biggest stock market crash ever. At the critical moment, Jim launches his ballistic disc and takes Centabank's future in his hands.

robert connolly

The Bank is Robert's first feature film as writer/director.

He is a graduate of the Australian Film Television and Radio School. where he directed award-winning short films, including *Mr Ikegami's Flight*, *Rust Bucket* and *Tunnel Vision*.

Festival credits include Telluride Film Festival, New York Shorts Festival, Aspen Film Festival, Chicago Film Festival and the Sydney Film



Festival. At Sydney's Tropicana Film Festival, *Rust Bucket* won Best Actor and was runner-up as Best Film.

Robert Connolly joined ArenaFilm six years ago. In 1999 he was nominated by

**At the end of
the day, it's
really quite
simple.
I just hate
banks...**

Variety as one of the top ten young film producers to watch.

The Boys, Robert's first feature produced with John Maynard, and directed by Rowan Woods, had its world premiere In Competition at the 1998 Berlin International Film

Festival. It was nominated for a record 13 Australian Film Institute Awards and won 6 Australian Film Critics Circle Awards including Best Film.

He's also, with Maynard, produced *The Monkey's Mask*, directed by Samantha Lang; which premiered at the Toronto Film Festival 2000.

Earlier, Robert worked in theatre as a producer and director. His stage productions included *The Boys*, *Pearls Before Swine*, and *Rooted*.

the producer



**Jim, to make
a pearl you
need grit...**

John Maynard is known as a maverick producer with an instinct for highly original projects.

His encouragement for new talent has brought to world cinema such outstanding directors as Vincent Ward and Jane Campion, resulting in three consecutive films In Competition at Cannes: Ward's first and

second films *Vigil* (1984) and *The Navigator: A Medieval Odyssey* (1988), followed by Jane Campion's first feature, *Sweetie* (1989).

In 1989, with partner Bridget Ikin, he co-produced Jane Campion's *An Angel At My Table*, winner of the Silver Lion at the 1990 Venice Film Festival. In 1995, John produced *All Men Are Liars*, directed by *Sweetie* co-writer Gerard Lee (Connolly was Associate Producer).

Maynard co-produced two films with Connolly; *The Boys*, which debuted In Competition, Berlin, 1998, followed by *The Monkey's Mask* (2000) adapted from Dorothy Porter's novel in verse, directed by Samantha Lang.

The Bank is their fourth feature in six years but this time with Connolly as writer/director and Maynard as producer.

Cinematographer Tristan Milani

graduated from the Australian Film, Television and Radio School in 1994. His first feature *The Boys* (Dir: Rowan Woods) was selected for 1998 Berlin Film Festival, and was nominated for *Best Achievement in Cinematography* at the 1998 AFI Awards and *Best Cinematography* for the 1999 Film Critics Circle Award. In 1999 and 2000, he shot three features, *Solarmax*, an Imax film for director John Weiley, *Angst* for director Daniel Nettheim and *The Bank* for director Robert Connolly. He is

currently shooting *The Road From Coorain*.



Film Editor Nick Meyers

gained an AFI nomination ('Best Editing in a Feature Film') for his first feature *The Boys* in 1998; the following year he edited

City Loop for director Belinda Chayko. *The Bank* is his third feature. Nick has extensive credits in short films, including his multi-award winning *Tran The Man*, *The Sapphire Room*, and *Square One*.

Sound Designer Sam Petty

Sams's feature film credits include *The Bank*, *Rain*, *Tosca* (feature-length documentary), *City Loop*, *Soft Fruit*, and *The Boys*. He was film and sound editor on *The Mad Century*, a ten-part animation series for director Bruce Petty; and assistant editor on the Australian features *Oscar* and *Lucinda* and *Dead Heart*.



Composer Alan John

Alan's major film and TV credits include *Looking For Alibrandi*, *The Farm*, *Travelling North*, and the ABC miniseries *Edens Lost*. His best-known opera composition is *The Eighth Wonder*, produced by Opera Australia in 1995 and revived in 2000. In theatre work, Alan has developed close associations with leading Australian directors Jim Sharman and Neil Armfield, singer Robyn Archer, writers John Romeril and David Holman, the Belvoir Street Theatre and the Bell Shakespeare Company.

Production Designer Luigi Pittorino

has seven features to his credit: *The Man Who Sued God* and *The Bank*



in 2000, *City Loop*, *Kick*, *The Boys*, *Floating Life*, and *Square One*. His television drama credits include *Sadness* (SBSI/Film Australia), *G.P.* (ABC),

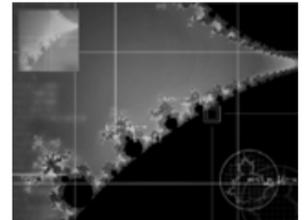
Police Rescue (ABC/Southern Star), *Seven Deadly Sins* (ABC/Generation), and *Brides of Christ* (ABC/RCC).

Costume Designer Annie Marshall

has applied her talent and expertise to many Australian film, television and stage productions, from *Hamlet* for the Bell Shakespeare Company to *The Boys to Bananas in Pyjamas* for ABC TV. In 1999 and 2000, her feature film credits included *Goddess of '67* for director Clara Law, *Rubicon* for director Rowan Woods, and *The Bank*.

Visual FX Sheldon Gardner (MCM)

Sheldon Gardner of MCM Interactive, was responsible for visualisation and animation of the film's computer graphic sequences. As well, he and the MCM team created the corporate identity design for Centabank and BETSE. Sheldon also created and produced the opening title sequence based around the mathematics of fractals.



FOOTPRINT FILMS

2/270 DEVONSHIRE STREET SURRY HILLS
NSW 2010 AUSTRALIA
PH : 61 2 9319 7011 FAX : 61 2 9319 6906
footprintfilms@bigpond.com

axiom | FILMS

45 LA CROISSETTE 4th FLOOR RESIDENCE LE GRAND HOTEL
(ENTREE ALBATROS - APT #267) TEL : 04.93.68.12.90

12 D'ARLAY STREET LONDON W1V 3FP
TEL : 020 7287 7720 FAX : 020 7287 7740
sales@axiomfilms.co.uk

DAVID WENHAM ANTHONY LAPAGLIA **THE BANK** SIBYLLA BUDD STEVE RODGERS MITCHELL BUTEL
MANDY McELHINNEY GREG STONE KAZUHIRO MUROYAMA CASTING JANE NORRIS MULLINARS CONSULTANTS VISUAL EFFECTS SHELDON GARDNER MCM INTERACTIVE COSTUME DESIGN ANNIE MARSHALL
PRODUCTION DESIGN LUIGI PITTORINO CINEMATOGRAPHY TRISTAN MILANI EDITOR NICK MEYERS SOUND DESIGN SAM PETTY MUSIC ALAN JOHN BASED ON AN IDEA BY BRIAN PRICE AND MIKE BETAR
SCREENPLAY ROBERT CONNOLLY CO-PRODUCER DOMENICO PROCACCI PRODUCER JOHN MAYNARD DIRECTOR ROBERT CONNOLLY

FINANCED BY AUSTRALIAN FILM FINANCE CORPORATION



PRODUCED WITH THE ASSISTANCE OF FILM VICTORIA A DIVISION OF CINEMEDIA



IN ASSOCIATION WITH THE PREMIUM MOVIE PARTNERSHIP, FANDANGO, FOOTPRINT FILMS & AXIOM FILMS

