



JAKE GYLLENHAAL DAR SALIM

GUY RITCHIE'S
THE COVENANT



METRO GOLDVYN MAYER PICTURES PRESENTS STX FILMS PRESENTS A TOFF GUY PRODUCTION A FILM BY GUY RITCHIE JAKE GYLLENHAAL "GUY RITCHIE'S THE COVENANT" EXECUTIVE PRODUCERS SAMANTHA WAITE OLGA FILIPUK
ROBERT SIMMONS ADAM FOGELSON PRODUCED BY GUY RITCHIE P.G.A. IVAN ATKINSON P.G.A. JOHN FRIEDBERG JOSH BERGER WRITTEN BY GUY RITCHIE AND IVAN ATKINSON & MARN DAVIES DIRECTED BY GUY RITCHIE

STX
FILMS

R
RESTRICTED
Under 17 requires
accompanying parent
or guardian

ONLY IN THEATERS APRIL

MGM

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MARTYN JOHN:

production designer

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Set in Afghanistan and with no option to visit this war torn troubled country, my source of research was the photography of Steve McCurry. His photojournalism became my bible of imaginary and vignettes for the film.

We then looked at SW Spain for the appropriate landscapes, Alicante was most expansive and delivered the best mountains as well as urban areas.

The main issue with the urban environment was the Spanish roof tiles. I took lots of time and much driving to find flat roofed, often derelict buildings. In a particular, mostly the native gypsy or Romani quarters the architecture gave us the perfect starting point for our Afghani world.

The colour palette I used was based on the extreme colours that populated McCurry's photographs: the strong cobalt blues, the rich crimsons, the acid yellows and the rich emerald greens are so evocative of this magical land.

Mixed with ethnic shapes and intricate craftsmanship I hired mostly from Madrid and packed a large lorry with wonder from London. This gave me a store of specialist stuff within which I could create our world.

Our Budget was tight, and we made a huge amount of props. Bomb making dens and Taliban hideouts became such fun sets to create within bonkers locations we found whilst: derelict mines, tunnels and building sites became backgrounds for our dreams.

The other huge challenge was the action vehicles and military hardware. I bought so many old pickups and dressed ramshackle trucks to look like Afghani vehicles. We painted dust and rust into them and added decoration and adornment to give the exotic aged fashion that's so right for this part of the world.

Bagram airbase, the biggest hanger in Zaragoza was dressed totally for the American base. I built offices from steel and untreated ply, we hung desert storm camouflage drapes with leather trim to create divisions of space, dormitories, workshops, canteens and a basketball court were all dressed to make an authentic environment.

The hardest aspect of designing The Covenant was a constant need to avoid Spanish vernacular and introduce an exotic war-torn background for the story to unfold within.

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