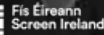
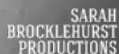




# ANIMALS



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## Starring

LAURA  
TYLER  
JIM  
MARTY  
JEAN  
JULIAN  
MAUREEN  
BILL

HOLLIDAY GRAINGER  
ALIA SHAWKAT  
FRA FEE  
DERMOT MURPHY  
AMY MOLLOY  
KWAKU FORTUNE  
OLWEN FOUÉRE  
PAT SHORTT

## Key Credits

### PRODUCERS

SARAH BROCKLEHURST  
REBECCA SUMMERTON  
CORMAC FOX  
SOPHIE HYDE

### SCREENPLAY BY

EMMA JANE UNSWORTH

### BASED ON A NOVEL BY

EMMA JANE UNSWORTH

### DIRECTED BY

SOPHIE HYDE

### DIRECTOR OF PHOTOGRAPHY

BRYAN MASON

### PRODUCTION DESIGNER

LOUISE MATHEWS

### COSTUME DESIGNER

RENATE HENSCHKE

### EDITOR

BRYAN MASON

### COMPOSER

JED PALMER & ZOË BARRY

### CASTING DIRECTOR

SHAHEEN BAIG

## Technical Specifications

### RUNTIME

109 MINUTES

### COLOUR

COLOUR

### ASPECT RATIO

2.35

### SHOOTING FORMAT

3.2K

### CAMERA(S)

ARRI ALEXA MINI

### LENSES

PANAVISION P-VINTAGE

### SOUND

STEREO LTRT & 5.1

### LANGUAGE(S)

ENGLISH





# OVERVIEW

## One Liner

After a decade of partying, Laura and Tyler's friendship is strained when Laura falls in love. But what is really stopping her from fulfilling her dreams?

## Description

A fierce and unapologetic celebration of female friendship, *Animals* is an intimate, funny and bittersweet examination of the challenges of turning talent into action, and being a modern woman, with faults, longings and competing desires.

## Short Synopsis

Laura and Tyler have been flatmates and best friends for 10 years, marauding around the streets of Dublin, rejecting the expectations that bombard modern women and acting purely on desire. For Tyler, this is the best version of life, even with the inevitable hangovers, but when Laura's (younger) sister Jean gets pregnant... on purpose... Laura panics. Should she still be partying into her mid-thirties? And where has her supposed talent as an aspiring writer got her, apart from notebooks full of scribbles?

In an inky-dark bar she meets rising-star pianist Jim, who falls for Laura's wit and passionate attitude to life, and the two soon become engaged. Inspired - or maybe intimidated - by teetotaler Jim's commitment to his work, Laura knuckles down to finish the novel she's been writing for a decade.

Tyler, however, is convinced that marriage is the wrong thing for Laura and that her literary success depends on a life of excess, adventure and - crucially - variety... starting with the devilishly handsome Marty. As Laura tries to balance these precarious pieces of her life, she only makes things worse. Can she really have it all? Or is her life of debauchery with Tyler ruining her attempts to create something meaningful? As Laura struggles to come to grips with what it is that she really wants, she begins to realise that living a life for herself might mean leaving someone else behind.





## Longer Synopsis

Laura and Tyler have been flatmates for 10 years - best friends marauding around the streets of Dublin, rejecting the expectations that bombard a modern woman. It's about owning their bodies, indulging their desires and rejecting the conventional in favour of an enlightened life. By enlightened, of course, they mean drinking copiously - and all of the inevitable hangovers that follow- but the important thing is they do it all together.

For Tyler, this is the best version of a life-lived-large, fighting against a patriarchal system. But when Laura's (younger) sister Jean gets pregnant... on purpose... Laura panics. Should she still be partying into her mid-thirties? Shouldn't her talent have meant she has more to show for the last decade than 10 pages of a novel and notebooks full of scribbles?

Then, in an inky-dark bar she meets rising-star concert pianist Jim, who falls for Laura's wit and passionate attitude to life. Inspired by Jim's commitment to his work and intimidated by his talent, Laura knuckles down to finish her novel. She's still partying with Tyler, and dealing with the hangovers round at Jim's. Truly, she can have it all!

Laura and Jim - who is newly, unfathomably, teetotal- soon become engaged. A scandalised Tyler is convinced that marriage is the wrong thing for Laura and that her literary success depends on a life of excess, adventure and- crucially - variety... starting with the devilishly handsome Marty, a poetry scholar and self-professed "enabler", to whom Laura finds herself irresistibly drawn.

As Laura tries to balance these precarious pieces of her life, she only makes things worse - Tyler thinks she's selling out, Jim thinks she's selling herself short, and Jean thinks it might be time for the party to end. Can Laura really have it all? Or is her life of debauchery with Tyler ruining her attempts to create something meaningful? As Laura struggles to come to grips with what it is that she really wants, she begins to realise that living a life for herself might mean leaving someone else behind.



# STATEMENT FROM DIRECTOR, SOPHIE HYDE

*"I liked the various smells of myself; I often sat with my head to one side, nose close to my armpit. I like the raw smells of other people, too; in particular scalps, ears, and the insides of wristwatches"*

- *ANIMALS* by Emma Jane Unsworth

The experience of being a woman, a human-who-is-a-woman, is visceral. It feels like something, it smells like something, and so does passion, and so does failure. We are animalistic, driven by things, but tempered by our culture, by the expectations on us and by the way we have learned to behave. When I first read Emma's novel *Animals* I was struck by this visceral quality that felt familiar and strangely under examined. Emma's book is an exquisite take on being a modern woman— a woman with faults and longings, a woman with a real-live body and with competing desires.

In adapting *Animals* to the screen, it was vital to me that this visceral quality of Emma's writing be translated – that the women feel like they have real bodies, that their desires are strong, that their animalistic tendencies are headily presented, and that the competition between being animal and being in culture is part of the dynamic of the work.

It was a delight to me that Emma was adapting her own novel and that she did it with fierce aplomb, a deep sense of collaboration and a willingness to experiment with how to present the characters and world she created. She is a charming, talented and powerful woman, much like the characters she has put on screen.

*Animals* is a story of self-discovery as told to us by Laura – 32, witty, charming, self-confessed lover of people-smells and white wine, of Yeats and MDMA, a notebook jotting, people-watching person, destined to succeed in her literary aspirations- except that 10-years into adulthood, she hasn't. In fact, she's hardly even started writing. Oh shit!

Laura is a woman caught between desires – between her friend and her lover, between youth and adulthood, between the party and the vocation, between her old self and her future self. Like the book, the film is celebration of female friendship, but it equally examines what it feels like when you grasp too long and hard onto a previous version of yourself. When we become stuck at the party.

We set out to make a film that examines the relationship between two women- a relationship that is often undervalued or ignored- and that captured the bittersweet feeling that comes with endings, even when you know it's ok, it's probably right and it's possibly even what you want. It's a celebration in the midst of moving on.

Laura and Tyler's relationship, between two 30-ish best friends, is the backbone of the film. Holliday and Alia relished in the less-than-squeaky-clean roles and the uncompromising attitudes of our two characters, their hedonism, their larger-than-life outfits, their sentiments and their deeply rooted friendship. They were playful and serious, detail driven and yet somehow free. The enthusiastic relish



they brought to these roles and to our process of making, buoys the film and made my experience working with them stimulating and satisfying. They both have exceptional craft and they brought to these roles a quality that is remarkable and refreshing.

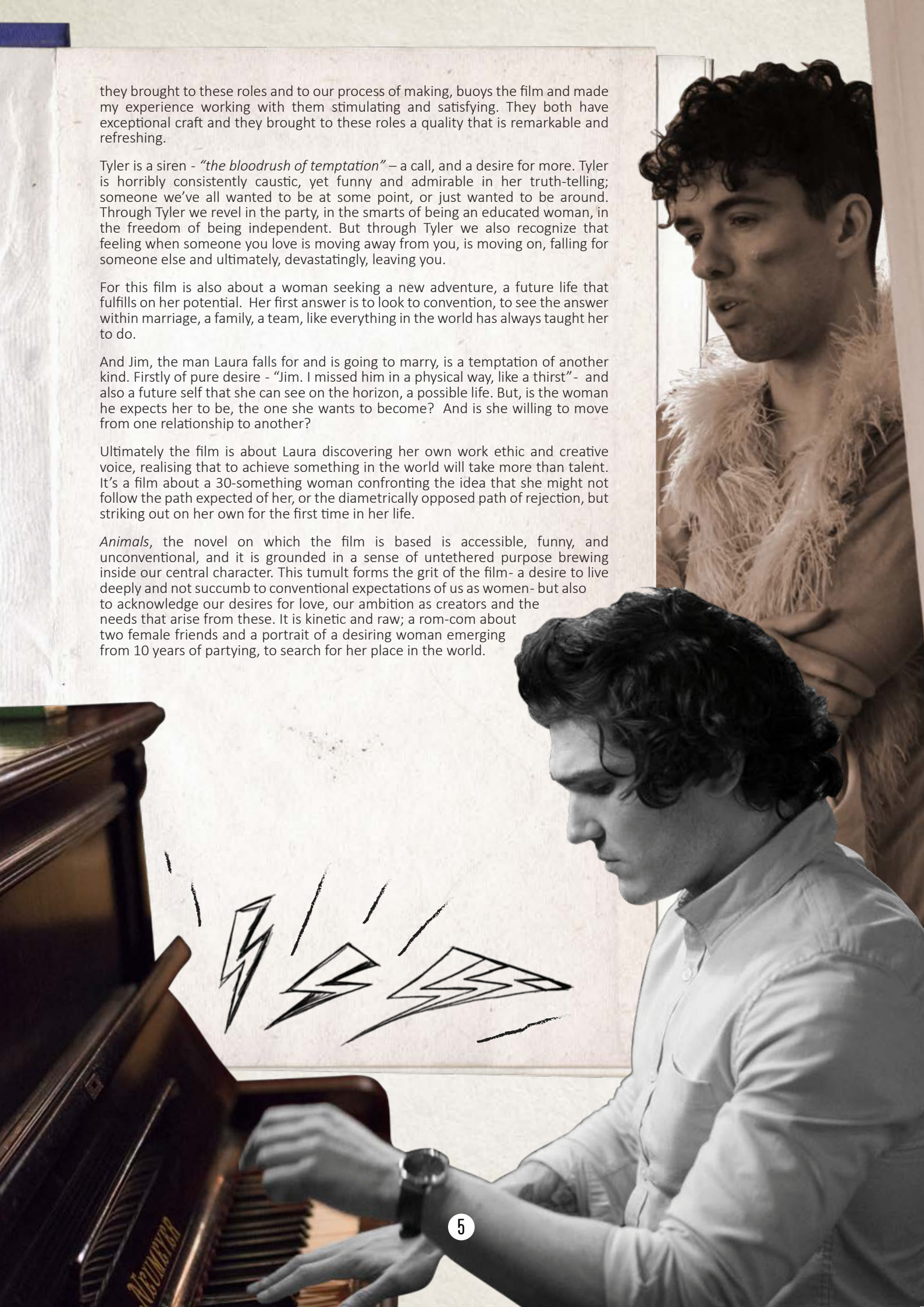
Tyler is a siren - "*the bloodrush of temptation*" - a call, and a desire for more. Tyler is horribly consistently caustic, yet funny and admirable in her truth-telling; someone we've all wanted to be at some point, or just wanted to be around. Through Tyler we revel in the party, in the smarts of being an educated woman, in the freedom of being independent. But through Tyler we also recognize that feeling when someone you love is moving away from you, is moving on, falling for someone else and ultimately, devastatingly, leaving you.

For this film is also about a woman seeking a new adventure, a future life that fulfills on her potential. Her first answer is to look to convention, to see the answer within marriage, a family, a team, like everything in the world has always taught her to do.

And Jim, the man Laura falls for and is going to marry, is a temptation of another kind. Firstly of pure desire - "Jim. I missed him in a physical way, like a thirst" - and also a future self that she can see on the horizon, a possible life. But, is the woman he expects her to be, the one she wants to become? And is she willing to move from one relationship to another?

Ultimately the film is about Laura discovering her own work ethic and creative voice, realising that to achieve something in the world will take more than talent. It's a film about a 30-something woman confronting the idea that she might not follow the path expected of her, or the diametrically opposed path of rejection, but striking out on her own for the first time in her life.

*Animals*, the novel on which the film is based is accessible, funny, and unconventional, and it is grounded in a sense of untethered purpose brewing inside our central character. This tumult forms the grit of the film- a desire to live deeply and not succumb to conventional expectations of us as women- but also to acknowledge our desires for love, our ambition as creators and the needs that arise from these. It is kinetic and raw; a rom-com about two female friends and a portrait of a desiring woman emerging from 10 years of partying, to search for her place in the world.






## Statement from screenwriter and novelist, Emma Jane Unsworth

In early 2014, just before the novel was published in May, I met producer Sarah Brocklehurst and was immediately struck by her connection to the book and clear affinity with its themes, characters and humour. We quickly found we shared a dream and vision where *Animals* was concerned. We wanted to make a film that captured the best parts of the book: the focus on female friendship and how it could often be romantic, and complex, and tragic, and strange. This was a story that we felt was not being told, as other love stories were so often patriarchal narratives of women being "sorted out" and only then good enough to deserve to be loved (usually by a man). We wanted to look at the things that women felt pressured to do – and not do – with their bodies at certain ages. We wanted to be brave and show things no one else was showing but that felt like blank spots on the female filmic landscape: hedonistic recreational drug use and drinking (not addiction), women enjoying sex purely for pleasure's sake, the myriad contradictions inherent in being fourth-wave feminists. We wanted to make something that people wouldn't just watch once and then forget about, but a beautiful movie that really captured the dilemmas of our lives. A bold, fierce, nuanced piece of work, from our guts and hearts.

When we found Sophie Hyde we knew this would be possible. Sophie's vision for the film instantly chimed with ours. Her mood boards were striking and intuitive – a real rock n roll aesthetic, with just the right balance between gritty and glittery, exploring the female gaze on women's bodies, nakedness, sex and intoxicated craziness. Together, the three of us unravelled the heart







of the book and put it back together again, as a script. I worked through “novelist traps” (the things novelists love to do) like voiceover and flashback, towards devices that would work more effectively on screen. The other main challenge was to restructure the story arc to tell the story in 100 minutes rather than the time it takes to read the novel. The feedback we received from the organisations we worked with – including Creative England, Screen Australia, the Irish Film Board – as well as the wonderful script editors Angeli Macfarlane and Matthew Cormack, all made this a truly enjoyable and successful collaboration. It has been an intensive learning curve as a first-time screenwriter, but it has made me keen to do more screenwriting, and so appreciative of the people I have had the chance to work with this time round.

Being in Dublin for the shoot was very surreal and gave me a real insight into the world of movie-making. I wrote additional material while I was on set and stayed for two weeks. I even had a cameo in the final party scene with my best friend Alison, to whom I dedicated the novel.

Seeing the edited film for the first time was a rewarding and thrilling experience. I saw it with Sarah, which felt like closing the circle of us having that first drink together back in 2014. I was astonished at the new heights the story had been taken to – how Sophie had brought forward the choices for women that are so complex and deepened them for all the characters, especially Jean, whose hugeness in the story now is the thing I think that took me most by surprise. The only way I can describe it is I felt like I handed over my baby and met it again as a teenager. Matured, more complex, but everything still there. Ultimately, it feels exciting to be presenting a film that riffs on rom com tropes and themes (marriage, wedding dresses, etc) and then turns them on their head and gives women an unexpected, empowering ending that is not perfect but true to the way so many of us live. It was important that Laura still cracks open a bottle of wine at the end. (I love how Jean downs a glass of wine too in an earlier scene.) This isn’t a cautionary tale. The questions are still bigger than the answers.

I am so proud of this film. I hope it resonates with a lot of women. I reckon I’ll watch it when I’m 100 with a massive glass of whisky and stand on a table in the old folks’ home and shout: ‘I WAS A PART OF THAT.’

**EMMA JANE UNSWORTH**  
**OCTOBER 2018**





# ANIMALS THE BOOK

**ANIMALS**  
EMMA JANE  
UNSWORTH

**ANIMALS** was first published by Canongate in the UK in May 2014, then reprinted as a paperback in June 2015. The book has been published in the USA, Canada, Germany, France and Spain.



**Sophie Hyde:** "I think that Emma has a really distinct voice. And that voice is about women in the world who are unapologetic about who they are, but that doesn't mean that it's all celebration... she offers us up these characters who we love and want to party with and want to enjoy. She criticizes them at times, and she embraces them at times, and she really offers up that there isn't an easy answer to these things."

## Shooting in Dublin

**Sophie Hyde:** "Dublin is a very vibrant city. It's very romantic. It can be quite raw and rough as well. It has a kind of old world and a new world charm all at the same time, and it would be easy to be distracted there. It's very social. And yet, there's this great love of writers and literature. So it was a very perfect city to set our girls' world in because all of those things combine, and there is a history of lauding these great writers and loving the idea of drinking and the party and being in the world in a certain way."

**Alia Shawkat:** "I love Dublin. I'm so happy that the film ended up here. I think it's a special place. Very special. It feels like a small town that I can't believe I never knew about before. It's like a big city at a small town. And yeah, the Guinness is great, people are nice. It rains a little too much, but makes the sun more worth it."

## The Look of ANIMALS

**Sophie Hyde:** "We wanted a dilapidated glamour, to revel in the textures of the Dublin streets and buildings and to luxuriate in the colour of life lived large. I wanted to drip these feelings of longing, of desire, of hedonism out of the frames so that we could taste them as we watch. For me cinematographer Bryan Mason, Production designer Louise Matthews and Costume designer Renate Henscke, rose remarkably to this challenge - they achieved exactly what we set out for - glitter on the feet with dirty toenails, flesh and bone, sexy, a bit disgusting, gorgeously seductive to look at and roll around inside - the perfect pace for our characters to swim."



## The Look of Animals (cont.)

**Sophie Hyde:** "Production designer Louise created Tyler's apartment within a grand dilapidated building on the North side of Dublin. It's huge and run down. It was an old school and will eventually be a city library I think. I wanted to avoid a plain white walled apartment, we wanted Laura and Tyler to have an old school glamour, but not neat, everything feels a bit broken but gorgeous. All the Dublin crew – locations manger, line producer, everyone just rallied behind that to support it and Louise and her team built Tyler's apartment into that building – created the kitchen, brought in the fireplace – they used the beautiful features that existed like the windows, the peeling walls, the floors and heightened them, kept them feeling old and run down but added what we needed for the story. For the cast and crew though, this meant no power or running water, so we relied on generators and the sparks had to cable everything to work. We had portable toilets and it was very hard to stay warm. But it was glorious."

Foxes, Spiders, Cats

**Emma Jane Unsworth:** "The concept of animals is a lot to do with questioning our desires and our physicality. And how we align our intellectual understanding of expectations of us, and our politics with carnal physical desires that we have, and all of those wonderful animal parts of us that I think, especially as women we're encouraged to bed down."

**Sophie Hyde:** "The animals were always important to me – the tension between physical need/desire and the cultural parts of our lives. The foxes are urban animals, they are free but not in the wild. I wanted Laura to find her own freedom that wasn't about rejecting culture."

"During pre-production cinematographer Bryan went on Dublin radio to find people who had foxes visiting their homes. There are loads of foxes across Dublin and Bryan and I were interested to film a fox in the city, wildlife photography style. Bryan sat out waiting for foxes for many nights. In the end out foxes were a mix of wild ones found on the city streets, and one raised by an animal wrangler – but he wasn't necessarily less wild, we could just get him to the location when we wanted."

The First  
Australian/  
Irish Official  
Co-production

**Alia Shawkat:** "Being on set with this group, it's one of the best jobs I've been on, for sure. Sophie and Bryan D.P. just really set the tone on the set so well. So even when days are hard and we're cold and there's nothing but cold sandwiches lying around, we're still having such a good time because you get to see the passion ... They want everything to be its best, and they're so kind and giving. And then the crew, the mix of Irish and Australian and British is just such a great group. I'm really gonna miss everybody. Everyone worked so well together. And everyone's really at the top of their game working on this small film, which is my favorite combination. Highly experienced, but intimate."

**Rebecca Summerton:** "Animals has brought together talent from all over the world both in front of and behind the camera - it was a set of varied accents and perspectives which was glorious. The project has allowed for collaboration between producers from Australia, Ireland and the UK each contributing our varied skills, knowledge and relationships to package a great team and create a film together. Animals was shot in Dublin and post produced in Adelaide and we're very proud to be the first feature film to be an official co-production between Ireland and Australia."

**Sophie Hyde:** "One of the things about both Holliday and Alia was that they wanted to put characters on screen who were joyous, fun, alluring, but also flawed. Both of them wanted to show us a world where it wasn't one thing or the other. It wasn't the party or the adulthood. It wasn't love or lust. It was all of the elements together. Both Holliday and Alia are a real treat to work with, fearless and real."

"The cast were a delight. They all embraced the process and the story, they left in and I felt they all just rose to every challenge. Quite simply I adore them."

Dir. Sophie  
Hyde On  
The Cast



## THE CAST ON THE PROCESS

**Holliday Grainger:** "The rehearsal room, I've never been so open and honest with people, and feeling so safe as I have done on this film. I have felt like it's kind of made me grow creatively, because you're with people that you respect, and that you understand."

"Sophie sent Alia and I little tasks of writing to each other in character, which I got really into. I ended up in prep spending less time on the script and lines in a way than I would've done. Because I was spending more time just getting immersed into the tasks that Sophie was setting, which was more about relationships between characters and getting to know people. Quite often Sophie would set up a scenario where we would meet... Dermot and I met in character. So Marty met Laura before Holly and Dermot met. And the same kind of over Skype with Fra as well. So they'd heard me doing my Dublin accent before they'd heard my own. And then I think there's something really interesting that comes out of that, which is new to me, and quite exciting."

"You work on so many film sets where everything's difficult, and trying to find something difficult feels drawn out but Sophie's perception of reality is just so on point, she just has some innate understanding of the world. It just felt very free and easy being on this film because translating life into film feels like a simple process in the way that Sophie shoots."

**Alia Shawkat:** "I looked up Sophie Hyde, the director attached. I watched her film, 52 Tuesdays. You always hope to discover a director who has their own style and uniqueness and kind of a voice you haven't heard before. And so when I saw her film, I was like, "Yeah, I want to work with this woman." And then we Skyped. I remember I was coming from brunch. I had a mimosa, and I was like, "Oh, shit. I have a Skype with somebody. I got to run home." I was kind of tipsy, a bit unprofessional... but it actually ended up working out."

"In the rehearsals with Holliday and Sophie, we discussed a lot of personal memories and relationships we've had with people where you're drawn to this kind of person because they allow you to be yourself. And I think Tyler has that gift, which is super intoxicating. And so discovering her was about thinking of that kind of place, where you feel like you own yourself."

**Fra Fee:** "What I loved and what really attracted me to this project was the fact that Jim wasn't being used as a device in the story. It would've been dull to just be the sensible version of life that Laura can lead. But actually he's complicated as well, and he has a sense of history that comes before this story begins. So I just was really keen to get a chance to portray him."

"Working with Holliday is a real treat. She makes it very, very easy to fall in love with Laura every day. She's a fearless actor and that's very, very inspiring to see. I've learned so much from her. And I think what she brings to this story as the narrator, like we see it all through her eyes, it's just spectacular. And she's just a dream of a girl to work with."

"There's been many wonderful experiences on the set. But myself and Holliday, we're doing a scene in the alleyway which comes just after Jim has given this recital, and they get a little too drunk and impassioned, shall we say. And it was meant to be a closed set, so that we have at least a little bit of privacy. But we were doing it in this alleyway and all of a sudden all of the blinds just were open, with lots of people peering through. So we actually had a full audience for that which was, yeah, it was fun."

**Dermot Murphy:** "The rehearsal process was so incredibly detailed and thorough and interesting. The way Sophie works is so bizarre because it's like a magpie collecting different things like lyrics from a song, or words from a poem or a book, or images, or memories or whatever that she not just brings to the table, but encourages you to go and look for stuff too. So that was amazing, but it snowed. It was the craziest, like the most snow we've had in Ireland for 10 years or something in the first week of rehearsals. So it was like lockdown, but we still pushed through and worked. So the first day I met Holliday was just a blizzard. It was 12 noon and just got there and drank hot whiskeys. I was like, okay this is gonna be grand. We're gonna be fine."



**Alia Shawkat:** "The people who were making this film are a bunch of amazing strong women who are coming from not only different countries, but different perspectives, different ages, different relationships...all different kinds of experience. And we've come together on this and are all sharing the same ideas and are all challenged by it because being a woman and an artist is about having to be vulnerable and share a lot of yourself all at once."

**Holliday Grainger:** "I guess this project has been so beautiful to be part of because it is, at the helm, it's just run by so many women that are so excited about it! I genuinely feel like excited to be working with women that I respect every day, and feeding off each other, and it's rare! And it's just really exciting to be in this conversation, and it does feel like an ongoing conversation."

**Sophie Hyde:** "There was quite a lot of women on that crew, and we got to have a lot of conversations on that crew that didn't feel divisive; they weren't about men versus women. It was about being responsive to each other, challenging each other, being open to being emotional. Not hiding things. Not pretending that we are perfect. All of those elements were part of our story and part of our film set as well."

**Fra Fee:** "It's very rare that you come across a story with two females at the center that are fully realized, fully formed with all the complexities. And not necessarily negative but difficulties of real life. Often, all too often, very frustratingly, they're used as a device somewhat in stories about normal artists. And this is just women being real people. And that's wonderful. And it's a real treat to finally see. So I think a female layered company and team just seems right for what this story is."



## Friendship

**Emma Jane Unsworth:** "the heart of the story for me, the main thing that I was trying to do was explore how to put friendship right up there with romantic love and to show how a friendship could be romantic, and to show how friendship could be as durable, and as significant in your life as any love affair."

"I think what I also want to show with this story was that just because a relationship of any kind ends it doesn't make it a failure."

**Holliday Grainger:** "Part of the reason that I loved the book, and loved the film is that it's essentially a story about a female friendship...it's really real, and I can see so many of my own friendships within Laura and Tyler's."

**Emma Jane Unsworth:** "I wanted to see these women on screen who had real bodies, who did real things, who fucked up sometimes, who had real desire. That was a big thing. How do you present a woman on screen who has genuine desire and that desire fluctuates and changes? And she has competing desires, many desires at the one time."

"The thing that we're always grappling with in the film, is how do we present and love the celebration of female friendship and a life, within a story about letting go of that life? Within a story about saying you sometimes need to move on from the things that you love, and it doesn't make them less lovable."



# The Cast On Their Characters

## LAURA

**Holliday Grainger:** "I think for Laura at the beginning, her view of creativity is that art and life are mixed. She will live the life of the artist...but there comes a point where, if you're kind of in the same city, going to the same parties, doing the same thing, there's no new experience coming from that."

"But I think what the choices between those different lifestyles are for Laura is that she's seeing where Tyler's going, she's seeing where Jean is going, and it's not about settling down, it's about turning 30, there's nothing mundane about her choice to work. She just wants to put her all into her work, and reach the self-belief that she's always known she could have."

## TYLER

**Alia Shawkat:** "I think if Tyler was describing herself, she would say that she was everything. She's vivacious, entertaining woman who feels comfortable having a lot of attention on her. I think she's a very loyal person...in her mind, indulgence is not anything to look down upon...she wants to eat life and suck the marrow out of it."

## JIM

**Fra Fee:** "Jim is a classical pianist and I think what he does is actually very, important when talking about his character. Because as a classical pianist, he has had to put hours and hours into his skill in order to nurture his talent. And part of the reason why I really respect Jim, and I think possibly anyone that works in this industry or anything that's remotely creative in what you do, is a talent will only get you so far, ultimately. And he makes a decision to actually slow down his life a little bit and take it very seriously. And that's really to be admired, ultimately. And I think that's why Laura falls for him."

## JEAN

**Holliday Grainger:** "We meet Jean at a point when she's moving on from the party, she's moving onto a different chapter, she's moving towards a baby and career and for her that's an adventure in itself. I think Laura seeing at the beginning of the film that her younger sister has started on a new chapter, a new adventure that is so other from anything Laura has thought about yet I think is really impacting on her. The whole idea of the next chapter that Jean is living through is kind of interesting, as much as you then see later in the movie that it's maybe not ... It's like, the realities of the excitement of the new adventure is always kind of pretty hard, and Jean's obviously finding it difficult, and that's the kind of mundane, suburban life that Laura and Tyler are so willing to avoid, you know?"

## MARTY

**Dermot Murphy:** "We spoke a lot about the notion of kinship. I think when you have a connection with somebody that can be instant. Sometimes it can happen and I think Marty recognises something of that he likes, a trait or something attractive or talent he goes for it. I think if he sees something or consume it or something, just be around it. I think Laura's a kindred spirit somewhere in there and he sees it."



# BIOGRAPHIES

## CAST



### HOLLIDAY GRAINGER AS "LAURA"

**Holliday Grainger** was born in Didsbury, Manchester.

She secured her first acting role aged five years old in the BBC comedy drama series *All Quiet on the Preston Front*.

Her extensive screen career to date includes the television productions *The Borgias*, *Bonnie and Clyde*, *Lady Chatterley's Lover*, *Philip K Dick's Electric Dreams*, *JK Rowling's Strike* now in its third season in which she plays the role of Robin Ellacott, and most recently *Patrick Melrose* for SKY and Showtime.

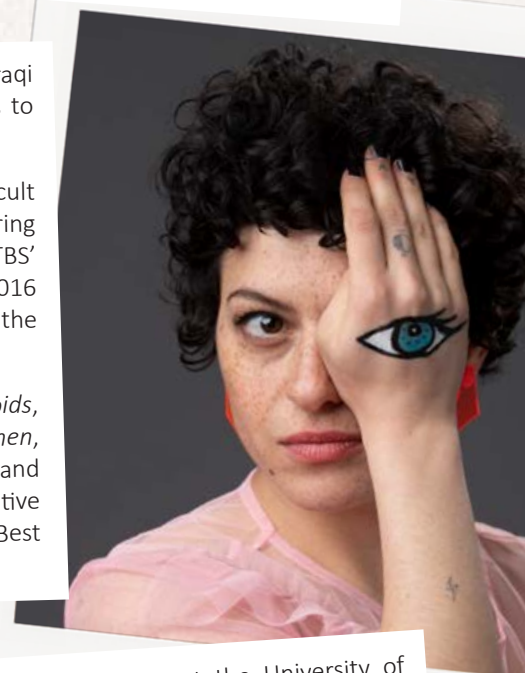
Film credits include Tom Harper's *The Scouting Book for Boys*, Declan Donnellan's *Bel Ami*, Cary Fukunaga's *Jane Eyre*, Joe Wright's *Anna Karenina*, Mike Newell's *Great Expectations*, Lone Scherfig's *The Riot Club*, Kenneth Branagh's *Cinderella*, Justin Chadwick's *Tulip Fever*, Craig Gillespie's *The Finest Hours*, Roger Michell's *My Cousin Rachel*, Anthony Lucero's *Halo Of Stars* and Annabel Jankel's *Tell it to the Bees*.

### ALIA SHAWKAT AS "TYLER"

**Alia Shawkat**'s career began at the age of 11 with her feature film debut as a young Iraqi child in David O. Russell's *Three Kings* opposite George Clooney, and she continues to establish herself as a highly sought after actress in both film and television.

She is well known for her role of "Maeby Funke" on FOX's Emmy Award winning cult comedy series *Arrested Development*, and has recently been seen starring in a recurring role on Amazon Studios' critically-acclaimed comedy *Transparent* as well as leading TBS' breakout hit genre-bending mystery comedy *Search Party* which premiered at the 2016 SXSW Film Festival as part of the Official TV Selection category, and was called one of the Best TV Shows of 2016 by Vanity Fair, Vulture and BuzzFeed.

Alia's film credits include Drew Barrymore's debut *Whip It*, Miguel Arteta's *Cedar Rapids*, Sebastian Silva's *Nasty Baby* (which she co-produced), Mike Mills' *20th Century Women*, Jeremy Saulnier's *Green Room*, Amber Tamblyn's *Paint It Black*, Ethan Hawke's *Blaze* and the independent film *Duck Butter*, which she co-wrote with Miguel Arteta and executive produced alongside Arteta and the Duplass Brothers, and for which she won the Best Actress award at the Tribeca Film Festival in 2018.



### FRA FEE AS "JIM"

**Fra** was born in Dungannon, Northern Ireland, and read music at the University of Manchester before training at the Royal Academy of Music where he was made an associate in 2014.

Fra is best known for playing Courfeyrac in Tom Hooper's film adaptation of *Les Misérables*. Most recently he originated the role of Michael Carney in Jez Butterworth's *The Ferryman* at the Royal Court Theatre & West End, directed by Sam Mendes, for which he won the 2018 Whatsonstage Award for Best Supporting Actor in a Play. Fra will be reprising the role for the Broadway production that opens in the Autumn of 2018.

**Theatre credits include:** *The Wind In The Willows* (Theatre Royal Plymouth), *The Fix* (Union Theatre), *As You Like It* (National Theatre), *Putting It Together* (Lyric Theatre, Belfast), *The Last Five Years* (Lyric Theatre, Belfast), *Romeo in Romeo & Juliet* (Gate Theatre, Dublin), *My Cousin Rachel* (Gate Theatre Dublin / Spoleto Festival), *Candide* (Menier Chocolate Factory); *Follies* (Opera de Toulon, France); Howard Goodall's *A Winter's Tale* (Landor Theatre); *Les Miserables* (Queens Theatre); *Aladdin* (Gaiety Theatre, Dublin); *FAME!* (RTE Irish Tour); *Dirty Dancing* (Aldwych Theatre).

**Television:** Ronan Tynan: *The Impossible Dream* (RTE/ PBS) and *Heart & Soul* (BBC NI).

**Film:** *Liam in Troubles* (Honesty INC), *Kieran in Monochrome* (Electric Flix).





### AMY MOLLOY AS "JEAN"

**Amy** was born and raised in Belfast, N.Ireland and since graduating has worked extensively across theatres in Ireland, the UK and New York, including BAM Harvey theatre NYC in the hugely successful *John Gabriel Borkman*, with the late Alan Rickman, Fiona Shaw and Lindsay Duncan and made a strong BBC debut in the long-running hit TV show, *Call the Midwife*, as Phoebe Doyle, in a guest storyline, alongside Killian Scott, as well as working on the 3rd series of *The Fall*.

Amy collaborated with BIFA award-winning director Yann Demange on the BAFTA nominated thriller '71 with Jack O'Connell and Babou Ceesay and more recently workshopped storylines, assisting with extensive character development for the multi award-winning director/producer team, Shane Meadows and Mark Herbert (WARP films).

Amy made her debut at the much lauded Public Theater NYC this summer 2018 with award winning actor Stephen Rea (*The Crying Game*) in the second run of *Cyprus Avenue* by David Ireland, a visceral, blacker than black comedy, which originated at The Royal Court Theatre in London in 2016, directed by Vicky Featherstone and described by The Guardian as "the most shocking play on the London stage".

In 2015, Amy produced and performed in her first one woman play, *TeaSet* (written by Gina Moxley), at the Edinburgh Fringe Festival, receiving much praise from theatre critics, including Lyn Gardner's top picks in The Guardian national publication and The Scotsman.

### DERMOT MURPHY AS "MARTY"

Prior to his role in *Animals*, **Dermot** filmed the role of Bob Geldof in the biographical drama *Bohemian Rhapsody* directed by Bryan Singer and Dexter Fletcher. Other recent credits include the role of Aido in *I Made This For You*, directed by Cristian Solimeno, and the role of Gabriel in Nick Kelly's *The Drummer & The Keeper* which won Best First Feature at the 2017 Galway Film Fleadh.

Television work includes the role of Sticks in the Freeform (formerly ABC Family) series *Guilt*, the role of Liam Madigan in series three of the BBC NI drama *6Degrees* and the role of Snowy in the RTÉ drama *Clean Break*.

Further screen appearances include the role of Brian in the popular RTÉ series *Raw*, the role of Tom Watters in the feature film *Black Ice*, and the award-winning short *No Messages*, directed by Cian McGarrigle.

Theatre credits include *Lay Me Down Softly*, directed by Billy Roche, which was staged in the Tricycle Theatre, London, Eoin Colfer's acclaimed comedy *Lords Of Love* with Afterhours Theatre Company, *Amphibians* with Tin Drum Productions, and most recently Decadent Theatre's touring production of *The Cavaliers*, directed by Andrew Flynn.





# BIOGRAPHIES

## KEY CREATIVES



### SOPHIE HYDE - DIRECTOR, PRODUCER

**Sophie's** debut-fiction film *52 Tuesdays* (director/producer/co-writer) was set and shot every Tuesday for one year and won the directing award in World Cinema Dramatic at Sundance and the Crystal Bear at the Berlin International Film Festival. Her first episodic series *F\*!#ing Adelaide*, which she created, produced and directed screened at Berlin Film Festival and Series Mania in 2018 and screened on Australia's ABC1 and iView to glowing reviews. She produced and co-directed the acclaimed feature documentary *Life in Movement*, winner of the Australian Documentary Prize in 2011 and the Cinedans Jury and Audience prizes. She has been commissioned to make made screen based work for the National Portrait Gallery, Carriageworks and the Art Gallery of South Australia. She also works as a Producer and believes strongly in nurturing new voices. She was recently mentor and executive producer on *A Field Guide to Being A 12-year-old-girl*, the directorial debut of Tilda Cobham-Hervey which won the short film Crystal Bear at Berlin Film Festival this year. She produced Matt Bate's feature documentaries *Shut Up Little Man! An Audio Misadventure* and *Sam Klemke's Time Machine*, which both premiered at Sundance. She is currently producing a feature documentary by Maya Newell (*Gayby Baby*) and in will go into production as creator/director of *The Hunt*, a 4 x 1 hour TV series in 2019. She is a co-founder of film collaborative, Closer Productions.

### EMMA JANE UNSWORTH - WRITER

**Emma Jane Unsworth's** first novel was published in 2011 and won a Betty Trask Award from the Society of Authors. Her second novel, *Animals*, was published in 2014 and won a Jerwood Fiction Uncovered Prize and was shortlisted for the Portico Prize. *Animals* has been published in the US and Canada and has been translated into Spanish, French and German. Unsworth adapted the novel into a screenplay and the film, produced by Sarah Brocklehurst Productions, Closer Productions and Vico Films, directed by Sophie Hyde (*52 Tuesdays*) and starring Holliday Grainger (*Great Expectations*, *The Borgias*) and Alia Shawkat (*Arrested Development*, *Search Party*).

Unsworth's next two novels are due to be published by The Borough Press/HarperCollins in summer 2019 and 2020.

Unsworth is also writing for television, with a drama series about a refuge for homeless women currently in development with Red Productions (*Happy Valley*) and Sarah Brocklehurst Productions.

As a journalist, she writes regularly for various publications, including Guardian Weekend and The Pool.



### SARAH BROCKLEHURST - PRODUCER

**Sarah Brocklehurst** is a BAFTA-nominated producer, based in London.

She was selected as a Screen Star of Tomorrow and is mentored through Guiding Lights by Tessa Ross.

Her first feature film *Black Pond*, directed by Will Sharpe and Tom Kingsley, was nominated for the BAFTA for outstanding debut by British writer/director/producer, and also received nominations at the British Independent Film Awards, Guardian First Film Award and Raindance Festival. The film won the London Comedy Festival Discovery Award as well as the Evening Standard Award for Best Newcomers.

Sarah originated and produced the screen adaptation of Emma Jane Unsworth's novel *Animals* and continues to collaborate with Emma across multiple film and television projects, both adaptations and new work, including the series *Under One Roof*, written by Emma Jane Unsworth and Natalie O'Hara, and co-developed with Red Productions.

The Sarah Brocklehurst Productions slate is backed by the BFI, BBC Films, Ffilm Cymru Wales and Creative England.

[www.sarahbrocklehurst.com](http://www.sarahbrocklehurst.com)



## REBECCA SUMMERTON - PRODUCER

**Rebecca** produced break out low budget feature *52 Tuesdays* which won the directing award for World Cinema at Sundance and the Crystal Bear at Berlinale as well as feature documentary *Sam Klemke's Time Machine* which premiered at Sundance and in Official Selection at HotDocs and Rotterdam.

Rebecca produces across genres and platforms. For television, she has made numerous documentaries including Dendy Award-winning *I Want to Dance Better at Parties* and three-part arts series *Hannah Gadsby's Oz*. She has made short works in virtual reality including the ACMI commissioned *Stuck in the Middle with You* and Sundance selected *Summation of Force*. Rebecca recently produced the 6-part online series *F\*!#ing Adelaide* which premiered at Series Mania and on ABC iView in 2018. She is currently in post-production on the multiplatform biblical heavy metal satire *The Book of Darryl* and in pre-production on *The Hunt* a 4 x 1 hour drama series for SBS Television.

Rebecca is co-owner/director of the multi-award winning screen production company Closer Productions.



## CORMAC FOX — PRODUCER

**Cormac Fox** established Vico Films with Peter Foott and Michael Doherty in 2003. Selected as one of SCREEN International's "Future Leaders 2018", Fox has just wrapped on Berlinale and Sundance-winner Sophie Hyde's sophomore feature, *Animals* starring Holliday Grainger (*Tulip Fever*, *My Cousin Rachel*) and Alia Shawkat (*Arrested Development*, *Search Party*).

A graduate of ACE, EAVE and Ireland's National Film School, Cormac Fox is a producer on several feature film and television projects including the Irish breakout hit *The Young Offenders* (2016 – dir. Peter Foott), *A Dark Song* (2016 – dir. Liam Gavin), *History's Future* (2015 – dir. Fiona Tan), *Dark By Noon* (2013 – dir. Alan Leonard & Mike O'Flaherty) and *King of the Travellers* (2012 – dir. Mark O'Connor). His projects have earned the company over two dozen international awards as well as over a dozen Irish Film and Television Awards and Nominations.

2018 also saw the release of the BBC-commissioned series *The Young Offenders* which debuted to wide critical acclaim and became one of the most successful UK & Irish TV series in recent years. The team are currently in prep on a Christmas Special of the show for BBC1, shooting September 2018, with a second series to follow in 2019. Cormac is also series producer on RTE's hit hidden-camera show *Senior Moments*.

Other confirmed projects for 2018 include *Cold Courage*, an international crime thriller series set in London based on the best-selling Nordic novels by Pekka Hiltunen and directed by Agneta Fagerström Olsson (*Wallander*).

## BRYAN MASON — DOP, EDITOR

**Bryan Mason** is a multi-skilled director of Closer Productions. Bryan is an award winning editor and cinematographer. Bryan shot, edited and produced the widely acclaimed *52 Tuesdays* for which he won the Screen Editors of Australia award for best feature. Bryan edited the feature film *My Tehran for Sale* (TIFF and Pusan film festivals 2009) the first Australian/Iranian feature film and feature documentaries *Sam Klemke's Time Machine*, which premiered at Sundance in 2015, *Embrace*, a documentary about body image and *Mother With A Gun* which premiered internationally on Netflix.

He won an AACTA award for his editing on Sundance selected feature documentary *Shut Up Little Man! An Audio Misadventure*. He directed, shot and edited documentary *Life in Movement*, which won the Australian documentary prize at Sydney Film Festival. He shot and edited the ABC series *Fucking Adelaide*, as well as actor Tilda Cobham-Hervey's directorial debut, the dramatised documentary *A Field Guide to Being a 12-Year Old*, which won the Crystal Bear for best short film in the Generations K Plus program at Berlinale in 2018.







about  
CLOSER  
Productions



**Closer** is an award winning South Australian-based screen company specialising in distinctive high quality work harnessing unique development and production processes. It operates philosophically as a collaborative of artists who push each other to think, create and reach their audience.

Closer's first feature drama *52 Tuesdays* won the Directing Award for World Dramatic Competition at Sundance Film Festival 2014 and the Crystal Bear for Best Film at the Berlinale International Film Festival. It released theatrically in Australia, New Zealand, USA, UK, Germany, Spain and other territories, won the Australian Writers Guild award for best screenplay and the Australian Editors Guild award for best editing of a feature film.

Our feature documentaries include underground sensation *Shut Up Little Man! An Audio Misadventure*, (Sundance, New Directors New Films, and was released in the US through Tribeca Film), *Life in Movement* (Foxtel Documentary Prize, the Cinedans Grand Jury and Audience Awards), and *Sam Klemke's Time Machine* (Sundance, Rotterdam Hot Docs). Closer has won the SA Screen Awards Best Feature in consecutive years and have been twice nominated for Best Documentary at the Australian Academy awards with *Shut Up Little Man!* winning Best Editing.

Shorts include: Berlin Crystal Bear winning *A Field Guide to Being a 12 Year Old Girl*, the directorial debut of Tilda Cobham-Hervey whose first role was in Closer's *52 Tuesdays* when she was just 16, dance triptych *Necessary Games* made with young people with and without a disability; *The Mystery of Flying Kicks*, a mostly animated doc about sneakers on power lines; *Elephantiasis*, a dark comedy about a woman who is gifted too many elephant trinkets; *My Last Ten Hours With You* set on the final night of the relationship between two men; and *My Best Friend Is Stuck On The Ceiling*, a love story with a sci-fi comedy twist.

Closer also works in TV, gallery and other spaces. Some TV titles include six part online drama series for ABC iView *F\*#ling Adelaide*, the three part arts series *Hannah Gadsby's OZ*, hybrid dance/drama/documentary *I Want to Dance Better at Parties* (Dendy Award, Sydney Film Festival), *A Field Guide to Being A 12-Year-Old Girl* (Crystal Bear Best Short Film, Berlinale) and most recently *Art of the Game* (Audience Award, Adelaide Film Festival). In recent years, Closer has made three Virtual Reality films including one commissioned by ACMI and multiscreen installation works for both Carriageworks and Art Gallery of South Australia.

[www.closerproductions.com.au](http://www.closerproductions.com.au)



## about Vico Films



Established in 2004 by Peter Foott, Cormac Fox and Michael Doherty, **Vico Films** is one of Ireland's leading and most dynamic film / TV production companies. The company enjoys strong relationships with financiers, broadcasters and content providers including BBC, The Irish Film Board, Netflix and and RTÉ.

Vico Films' productions have screened at over one hundred international festivals, winning over thirty awards. The company's most recent film release, *The Young Offenders*, was the Irish box-office sensation of 2016 grossing almost €1.3million at the Irish box office and went on to receive 8 Irish Film & Television Academy (IFTA) award nominations.

In April 2018, the Company wrapped principal photography on the Irish-Australian co-production *Animals*. Directed by Sundance-and-Berlinale-winner Sophie Hyde (52 *Tuesdays*) *Animals* is an unconventional female driven comedy starring Holliday Grainger (*Tulip Fever*, *My Cousin Rachel*) and Alia Shawkat (*Arrested Development*, *Search Party*).

Other projects for 2018 projects include the spin-off TV series of *The Young Offenders* commissioned by BBC (recipient of 7 IFTA nominations), the London-based crime thriller series *Cold Courage* based on the award-winning books by Finnish author Pekka Hiltunen, and RTE's hit hidden-camera show, *Senior Moments*.

While continuously developing its own original film and TV projects, Vico Films is also keenly invested in building co-production partnerships and continues to provide production services for incoming projects. The Company has extensive experience accessing the Irish Tax Credit (Section 481) across both feature film and television productions.

[vicofilms.com](http://vicofilms.com)



# FULL CREDITS

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ALIA SHAWKAT

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EXECUTIVE PRODUCER FOR SCREEN IRELAND/FÍS ÉIREANN CELINE HADDAD

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ALISON THOMPSON AND MARK GOODER

EXECUTIVE PRODUCER  
JONATHAN PAGE

PRODUCED BY  
SARAH BROCKLEHURST  
REBECCA SUMMERTON  
CORMAC FOX  
SOPHIE HYDE

SCREENPLAY BY EMMA JANE UNSWORTH  
BASED ON THE NOVEL BY EMMA JANE UNSWORTH

DIRECTED BY  
SOPHIE HYDE

'ANIMALS'

HOLLIDAY GRAINGER

ALIA SHAWKAT

FRA FEE  
DERMOT MURPHY



AMY MOLLOY  
KWAKU FORTUNE

WITH OLWEN FOUÉRE AND PAT SHORTT

DIRECTOR OF PHOTOGRAPHY  
BRYAN MASON

PRODUCTION DESIGNER  
LOUISE MATHEWS

COSTUME DESIGNER  
RENATE HENSCHKE

EDITOR  
BRYAN MASON

ORIGINAL MUSIC BY  
JED PALMER & ZOË BARRY

CASTING DIRECTOR  
SHAHEEN BAIG

BY WATCHING THIS FILM LEGALLY, YOU HAVE SUPPORTED THOUSANDS OF JOBS  
OF CREATIVES, DISTRIBUTORS AND CREW AS LISTED BELOW

CAST (IN ORDER OF APPEARANCE)

LAURA	HOLLIDAY GRAINGER
TYLER	ALIA SHAWKAT
JEAN	AMY MOLLOY
JULIAN	KWAKU FORTUNE
BILL	PAT SHORTT
MAUREEN	OLWEN FOUÉRE
LEAD SINGER	LUKE REILLY
BAND	OTHERKIN
BAR MAN	RYAN LINCOLN
JIM	FRA FEE
JIM PIANIST DOUBLE	CONOR LINEHAN
CHICKEN SANDWICH	ANTHONY MORRIS
KIRSTEN	ELVA TRILL
MARTY	DERMOT MURPHY
WEDDING DRESS SHOP ASSISTANT	TARA EGAN LANGLEY
JAKE	CHARLIE MAHER
DYLAN	DYLAN KERR
AVANT GARDENER	MUIRIS CROWLEY
LEO	JAMAEAL WESTMAN
BABY SHIRLEY	LUNA MCCANN
	AALISHA NAIKO
DATING SHOW VOICES	BEAU TRAVIS WILLIAMS
	VANESSA CARR
ONE YEAR OLD SHIRLEY	ZARA O'CALLAGHAN
	BRIANNA MOOREHOUSE NETOISABELLE DOLAN
TODDLER SHIRLEY	AYSHA CHOI HERNANDEZ

CREW

ASSOCIATE PRODUCERS	TOM HARBERD
	FENELLA ROSS
	ELLIOT ROSS
ASSOCIATE PRODUCER	JOHANNA KARPPINEN
LINE PRODUCER	JOHN WALLACE
PRODUCTION CO-ORDINATOR	FIONA BONNIE



PRODUCTION TRAINEE	COLMAN MAC CIONNAITH
FIRST ASSISTANT DIRECTOR	JULES BENOITON
SECOND ASSISTANT DIRECTORS	ANNA HARRISON PATRICIA DENNEHY
THIRD ASSISTANT DIRECTOR	STEPHEN FULLER
ADDITIONAL THIRD ASSISTANT DIRECTOR	CAROLINE TREACY
TRAINEE ASSISTANT DIRECTOR	CIARA LONG
ADDITIONAL TRAINEE ASSISTANT DIRECTOR	CLARE CASSIDY
DIRECTOR'S ATTACHMENT ASSISTANT TO THE PRODUCER, AUSTRALIA	TAMARA HARDMAN BETTINA HAMILTON
SCRIPT SUPERVISOR	CHRISTINE DILWORTH
SCRIPT EDITORS	ANGELI MACFARLANE MATTHEW CORMACK
DUBLIN CONSULTANT	SALLY FORAN
FOCUS PULLER	JJ SULLIVAN
DIT & CLAPPER LOADER	GOSIA ZUR
CAMERA TRAINEE	IVAN MOLONEY
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SOUND RECORDIST	JOSH WILLIAMS
BOOM OPERATOR	DEAN MURRAY
ADDITIONAL 2ND BOOM OPERATOR	SIMON MURPHY
GAFFER	DARRAGH SCOTT
BEST BOY	PAUL KIERNAN
ADDITIONAL ELECTRICIANS	ENDA DOHERTY BRIAN O'SHAUGHNESSY
PRACTICAL SPARKS DAILY	DONAL COGGINS TAYLOR KAVANAGH
GRIP	PADDY TREANOR
LOCATION MANAGER	DAVID O'MARA
LOCATION ASSISTANT MANAGER	BILLY O'MARA
ADDITIONAL LOCATION SCOUTING	MICK SWAN
HEALTH & SAFETY OFFICER	JOHN WILSON
CASTING ASSISTANT	MICHELLE GIOVANNI
EXTRAS CASTING	PATRICIA DENNEHY SARAH HARTE
EXTRAS PROVIDED BY	MOVIEEXTRAS.IE NOT ANOTHER AGENCY
CAST CAR	GRAHAM MCWILLIAMS
ADDITIONAL CAST CAR	ROBBIE ROONEY
MINI BUS DRIVER	JOHN NOONAN
MINI BUS DRIVER PREP	JOE CLARKE
PROPS BUYER	DEBORAH DAVIS
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PROPS RUNAROUND	MICK CASSIDY
STANDBY PROPS	MATTHEW KEARNS
DRESSING PROPS TRAINEE	LUKE CULLEN



ADDITIONAL PROPS TRAINEES	DYLAN CASSIDY JAKE CULLEN DONAL SINNOTT
ACTION VEHICLES	GARY GREENBERY
ACTION VEHICLES CAR SUPPLIER	PAUL CULLEN
ANIMAL WRANGLER	EDDIE DREW
COSTUME SUPERVISOR	NIAMH BUCKLEY
ASSISTANT DESIGNER & COSTUME ASSISTANT	SAILEOG O'HALLORAN
ADDITIONAL COSTUME ASSISTANT	BAIRBE MILNE
COSTUME TRAINEE	CIARA COLEMAN GEANEY
ADDITIONAL COSTUME TRAINEE	HOLLY O'BRIEN
HAIR & MAKE UP DESIGNER	TRACY PHILLPOT
MAKE UP ASSISTANT	CHLOE BOURKE
HAIR ASSISTANT	IDA ERIKSSON
CATERING MANAGER	DAVID O'CONNOR, THE GOURMET FOOD PARLOUR
STILLS PHOTOGRAPHER	BERNARD WALSH
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FOLEY RECORDIST & EDITOR	DUNCAN CAMPBELL
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ADDITIONAL SOUND EFFECTS RECORDING	PATRICK DOWNEY
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LONDON ADR MIXER	BENJAMIN DARIER
LONDON ADR CO-ORDINATOR	JACK WHITNEY
IRISH ADR RECORDING	WINDMILL LANE STUDIOS
IRISH ADR SUPERVISOR	SINEAD BRADY
MUSIC SUPERVISOR	KATE DEAN, THE SYNCHOUSE
MUSIC CONSULTANT	MATTHEW BATE
MUSIC EDITOR	BRYAN MASON
ORIGINAL MUSIC PERFORMED BY	JED PALMER, ZOË BARRY AND MAT WATSON
SCORE MIXED BY	CHRISTIAN SCALLAN AT THE SOFT CENTRE, MELBOURNE
PRODUCTION ACCOUNTANT AUSTRALIA	MELANIE WEEKS
ACCOUNTS ASSISTANT AUSTRALIA	ASHLEIGH KNOTT BETTINA HAMILTON
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DEPUTY CHIEF EXECUTIVE  
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JANINE PEARCE

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