

Film4, UK Film Council and WestEnd Films present

in association with
Molinare (London) and Universum

A Ruby Films production

A HIDEO NAKATA FILM

CHATROOM



DIRECTED BY
HIDEO NAKATA

PRODUCED BY
LAURA HASTINGS-SMITH
ALISON OWEN
PAUL TRIJBITS

WRITTEN BY
ENDA WALSH
BASED ON HIS PLAY

STARRING
AARON JOHNSON
IMOGEN POOTS
MATTHEW BEARD
HANNAH MURRAY
DANIEL KALUUYA

Run Time: 97 minutes

Dated: 19th March 2010

CHATROOM

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Full production notes, TV clips and stills can be downloaded from:
Details TBC

SYNOPSIS

When five teenagers meet online, innocent friendships are forged. But soon one dysfunctional member of the group, increasingly drawn to the darker side of the online world, singles out the most vulnerable in the group and seizes the chance to erase his own past. A chance to manipulate, to make a statement: a chance to lead someone down the path of no return. Set in both online and offline worlds, this smart psychological thriller has a poignant relevancy, exposing the chilling reality of what happens when the lines between reality and cyberspace become blurred...

DIRECTOR'S STATEMENT

When I directed *Ring*, ten years ago, young people universally started to have their own VCRs. So, at that time, the TV screen and the VCR became one of the most popular devices by which to view the world. And in *Chatroom* I think we are doing a similar thing – tapping in to young peoples' world - but using the Internet as the device. Teenage kids are using the Internet all day, every day.

The Internet has been increasingly amplifying people's negative emotions; anxieties, fear, envy, hatred, and anger through online communications. It is now proven that this can result in the most extreme acts, either of killing yourself or other people.

A depressed, Japanese girl who did not want to live any longer hired a man through a mobile phone website; his advertisement offered his services – to do whatever a client desired. He choked her to death.

Someone else discovered the least painful way to commit suicide by using a certain toilet cleaner and wrote down a manual for how to do this on a website. Twenty-six Japanese people followed his instructions and had killed themselves within a month.

A Japanese car factory worker who thought he was going to be laid off, expressed his deep frustration on a mobile website. He was completely ignored. He still kept on accessing the website – a cry for help – but in vain. Eventually, he rented a truck and hit four people and stabbed three others to death.

These are just a few examples of what has happened very recently in Japan. The Internet cannot create human emotions but instead it appears to provide an environment that encourages peoples' inner, dark emotions to be expressed without any controls. These out-of-control and huge dark emotions have resulted in the kind of sheer destruction listed above.

Chatroom echoes this reality that we all share. The two boy protagonists, William and Jim, suffer from their own real-life traumas and are fascinated with the thought of death. I have to mention that I was a bit like one of them in my youth; even now, I feel this character's pain as if it were mine.

I feel confident that this project will appeal not only to teenagers, frustrated with their lives, who become obsessed with the world on-line but also those who, despite their problems, manage to seek a better and more meaningful existence in the real world. Although the film reveals dark and desperate emotions of the young people in the film, I would also like the audience to feel hope and strength at the end.

From a directorial point of view, it is both very stimulating as well as challenging to think how to visualize the chatroom scenes. As the young people feel more comfortable in the online world of *Chatroom* versus their own real-world environment, friends and families, the chatrooms are saturated with vibrant colours whereas the characters' off-line world looks ever more faded and drab. It is also very intriguing to think how each character's "alter ego" can interact with each of the other "alter egos" online. In reality, they cannot see and hear each other when they "chat". Yet they can communicate intimately - even more than in their real lives.

Chatroom has proved to be the most challenging and intriguing film project I have worked on since *Ringu*. Although there is no ghost in the film, *Chatroom* will surely give the audience a big chill down their spine as it is a film of such contemporary relevance – as a young person, looking back as an adult and as a parent. I am thrilled to have had the opportunity to make this film.

ABOUT THE CAST

AARON JOHNSON – William

Aaron Johnson was born on 13 June 1990 in High Wycombe, England and attended the Jackie Palmer Stage School.

In October 2009 Aaron was nominated for ‘Best Actor’ at the BIFA awards for his role as a young John Lennon alongside Kristin Scott Thomas and Anne-Marie Duff in *Nowhere Boy*, directed by Sam Taylor Wood.

Johnson was in the UK independent film *Dummy*, along with up and coming actors Thomas Grant and Emma Catherwood. Here, Johnson showed his more serious side in this coming of age drama about two brothers whose lives are thrown into turmoil when their mother dies, leaving them to fend for themselves. Also in 2009, he starred in *The Greatest* opposite Pierce Brosnan and Susan Sarandon, which received a screening at Sundance in 2009.

2008 saw Johnson play the hugely popular character of the teenage ‘sex-god’ in Paramount Pictures’ coming of age comedy, *Angus, Thongs and Perfect Snogging*. Directed by Gurinder Chadha, the film was based on the hugely popular international best-selling series of books of the same title.

Still at the young age of 18, Johnson already had significant experience and success under his belt. He played a young Edward Norton in the Oscar® nominated and award-winning film *The Illusionist*, directed by Neil Burger. He also starred alongside Jackie Chan and Owen Wilson in the popular *Shanghai Nights*, as well as *The Thief Lord* with Caroline Goodall and Jasper Harris.

Johnson has also appeared in several popular UK television series, including Feather Boy, Family Business, Nearly Famous, and Talk To Me. He was nominated for the NSPCC Young Performer of the Year Award at the 2010 London Critics Circle Film Awards for his roles in both *Nowhere Boy* and *Dummy*.

Johnson stars in Matthew Vaughn’s adaptation of the popular Mark Millar comic book *Kick-Ass* where he takes the lead role opposite Nicholas Cage and Christopher Mintz-Plasse.

About the film:

“They’ve got this whole sort of parallel universe almost... You’ve got this online world, which is heightened and bright. There, you can be whoever you want to be, whatever character you want to create; in contrast, with the offline world. The offline is really sort of grey - colorless and dull. The dark side that you get from my character who’s very vulnerable, alone, is evident in the offline world so that’s why

William goes online to become this confident, outgoing leader. He goes on there to create who he wants to be.”

IMOGEN POOTS – Eva

Born in London in 1989, Imogen has featured in TV’s *Miss Austen Regrets*, *Casualty* and most recently *A Bouquet of Barbed Wire*. Her film credits include *V for Vendetta*, *28 Weeks Later* - a role for which she was nominated for a BIFA – Most Promising Newcomer Award in 2007, *Wish, Me and Orson Welles*, *Solitary Man*, *Centurion* directed by Neil Marshall and *Cracks* directed by Jordan Scott.

MATTHEW BEARD – Jim

The British Independent Film Awards and The Evening Standard Film Awards both nominated Matthew Beard as Best Newcomer for his feature debut in Anand Tucker’s *And When Did You Last See Your Father?* Having received rave reviews for his performance as the teenaged Blake Morrison, he was selected by Screen International as "A Star of Tomorrow" and was voted a "Trailblazer" at the Edinburgh International Film Festival.

Beard made his television debut at the age of five in ITV’s *A Touch of Frost*. During the decade since, he has appeared in numerous television dramas and series including Lynda LaPlante’s *Trial and Retribution* (ITV), *Johnny and the Bomb* (BBC), *Fat Friends* (Granada), *The Royal* (Yorkshire TV), *The Eustace Brothers* (BBC TV), *Sons and Lovers* (Company Pictures), *Where the Heart Is* (ITV), as the lead role in *An Angel for May* (The Spice Factory) and *Soldier Soldier* (ITV).

On stage, Beard has appeared in “Brassed Off”, “The Railway Children” and “Everyday Heroes”. He is also a regular performer on BBC Radio’s Play for Today with credits including *Keeping the Feast*, *Distant Whispers*, *The War Zone* and *A Winter’s Tale*. Matthew Beard recently appeared in Lone Scherfig’s award-winning *An Education* alongside Carey Mulligan.

HANNAH MURRAY – Emily

Hannah Murray is best known for her role as Cassie in Channel 4’s hit TV series *Skins*. She also played Monica in Benedek Fliegauf’s *Womb*. She has also starred in ITV’s *Marple* and *Above Suspicion: The Red Dahlia*. Her theatre credits include *That Face* directed by Jeremy Herrin.

DANIEL KALUUYA – Mo

Daniel Kaluuya’s film credits include Jon Baird’s *Cass*, Ngozi Onwurah’s *Shoot The Messenger* for BBC Films and a short film by Richard Eyre entitled *Three Kings*. His television credits include his role as Kenneth in Channel 4’s *Skins*, *Happy Finish*, *Dr Who*, *Psychoville*, *Lewis*, *Mitchell and Webb*, *Silent Witness* and *Whistleblowers*. His theatre credits include Sacha Wares’ “Sucker Punch” and Dawn Walton’s “Oxford Street”, both at the Royal Court and a number of plays for the Heat and Light

Company including “Stuff I Buried in a Small Town” and “Doors Don’t Grow on Trees”. His writing credits include *Skins* (Series 1, 2, and 3), “Two of a Kind”, performed at the Hampstead Theatre, and an number of plays for Heat and Light Company including “Manners of the Wicked”, “5 Card Deck: 5 New Plays”, which he also directed. He has also appeared on BBC Blast Music as part of 1Xtra’s presenter competition and Cap-A-Britain, also for 1Xtra.

ABOUT THE CREW

HIDEO NAKATA – Director

Hideo Nakata has emerged as one of the world’s most influential horror film directors since directing the original *Ringu* in his native Japan. Based on a trilogy of novels by Japanese fright-master Suzuki Koji, the film went on to become the most successful horror movie in the history of Japanese cinema. The film also inspired a trend in what is commonly referred to as “J-Horror” films, emphasizing mystery and dread over such common contemporary horror mainstays as gore and special effects. Nakata followed up in 1999 with the second film in the series, *Ringu 2*. Three years later, *Ringu* spawned DreamWorks’ successful US remake, *The Ring*.

Born in Okayama, Japan in 1961, Nakata studied both applied physics and journalism at the University of Tokyo. Upon graduating he landed a job as an assistant director at Nikkatsu Studios where he worked for seven years under the mentorship of director Masaru Konuma. In 1996, he directed his first feature film, *Joyu-rei* (aka *Ghost Actress*), which incorporated many of the supernatural trademark elements for which he would become best known.

In 1999, the same year he directed *Ringu 2*, Nakata switched gears to direct the crime-drama *Kaosu* (aka *Chaos*). Returning to his roots in 2002, he directed *Honogurai mizu no soko kara* (aka *Dark Water*), based on a novel by “Ringu’s” Suzuki Koji.

In 2000, between feature films, Nakata directed a documentary film on his mentor Masaru Konuma entitled *Sadistic and Masochistic*.

In 2004, Hideo made his American directing debut with DreamWorks’ *The Ring Two*. He returned to Japan in 2006 to direct *Kaidan* re-teaming him with producer Taka Ichise and original *Dark Water* star Hitomi Kuroki. Nakata remained in Japan to direct *L Change the World* a spin-off of the widely popular “Death Note” series, which went on to box office success in Japan. Up next for Hideo is *The Incite Mill*, a psychological suspense movie based on Honobu Yonezawa’s bestseller, which Nakata will direct for Horipro.

ENDA WALSH – Writer

Enda Walsh is a playwright who shot to fame when he won both the George Devine Award and the Stewart Parker Award in 1997 with his play “Disco Pigs”. In 2007 and 2008 he won Fringe First Awards at two consecutive Edinburgh Festivals for his plays “The Walworth Farce” and “The New Electric Ballroom”. The former led the *Guardian* to name him "one of the most dazzling wordsmiths of contemporary

theatre."

Since his initial success on stage, Walsh has gone on to write for the screen. His 2008 biopic *Hunger*, told the story of the final days of IRA hunger striker Bobby Sands and won a host of awards, including the Camera d'Or at the Cannes Film Festival, the Heartbeat Award at the Dinard International Film Festival, and a Writer's Guild Award for Best Feature Screenplay. It was nominated for seven BIFAs (including Best Screenplay), winning three, won six out of eight nominations at the Irish Film and Television Awards (including Best Film) and nominated for BAFTA's Outstanding British Film Award 2009, winning The Carl Foreman Award.

About the film:

"For me it began as an image of a mother just looking at a closed door of the bedroom thinking 'I have no idea what he's doing in there... It's an age old story of manipulation. It has that sort of *Lord of the Flies* kind of feel to it: just one kid who's smarter than the other kid and contemplating the idea that he's going to get him... 'I think I'm going to make his life hell.'"

LAURA HASTINGS-SMITH – Producer

As an independent producer, Laura Hastings-Smith has produced the multi-award winning *Hunger*, directed by Steve McQueen – the opening film of Un Certain Regard at Cannes Film Festival 2008 – with producer Robin Gutch. Laura was an established documentary director and producer before founding Dazed Film & TV with publishers Jefferson Hack and photographer Rankin. Between 2000 and 2005, she produced a broad slate of innovative projects for TV, internet, mobile phone, live concert and theatrical platforms, ranging from the short film *Perfect* and the multi-platform film project *Stop For A Minute* for Film4, to a spoof-documentary featuring the cartoon band Gorillaz and their creators Damon Albarn and Jamie Hewlett. In 2005, Hastings-Smith produced the feature film *The Lives of the Saints*, written by Tony Grisoni, directed by Rankin and Chris Cottam – her final project with Dazed Film & TV. She is attached as producer to the Warp Films project *This Little Piggy* and to the UK-Australian co-production *Nobody Nowhere*, to be directed by Garth Davis. She has a first-look development deal with Warp Films.

ALISON OWEN – Producer

Academy Award nominated in 1998 for *Elizabeth* (Working Title Films) Alison Owen went on to win the BAFTA for Best Film and has established a reputation as one of the UK's most exciting producer talents. Prior producer credits include Peter Chelsom's *Hear My Song*, Paul Weiland's *Roseanna's Grave*, Danny Cannon's *The Young Americans* starring Harvey Keitel and Viggo Mortenson and David Anspaugh's *Moonlight and Valentino* starring Whoopi Goldberg.

The first film under the Ruby Films banner was Christine Jeffs' *Sylvia* for Focus/Capitol Films starring Gwyneth Paltrow and Daniel Craig, followed by John Madden's *Proof* for Miramax Films, starring Gwyneth Paltrow, Anthony Hopkins and Jake Gyllenhaal. Owen also acted as an Executive Producer on Edgar Wright's *Shaun of the Dead*, a film that earned critical acclaim and became a major success at the box office. *The Other Boleyn Girl*, directed by Justin Chadwick, released by Sony

Pictures in the US and Universal in the UK in 2008, starring Scarlett Johansson, Natalie Portman and Eric Bana, took over \$90m worldwide. *Brick Lane*, directed by Sarah Gavron, produced for Film4, UK Film Council and Ingenious was released to critical acclaim in the UK in 2007 and the US in June 2008. In addition she executive produced HBO's *Temple Grandin* biopic directed by Mick Jackson, with Claire Danes taking the title role alongside David Strathairn, Julia Ormond and Catherine O'Hara. She is currently in post-production on Stephen Frears' *Tamara Drewe*, and in production on *Jane Eyre*, directed by Cary Fukunaga (*Sin Nombre*).

PAUL TRIJBITS – Producer

After a six year tenure as Head of the New Cinema Fund at the UK Film Council and having previously established a close working relationship with Alison Owen on *Roseanna's Grave* and *The Young Americans*, Paul Trijbits joined Ruby Films in 2007 as partner and executive producer managing Ruby's extensive slate of film and television projects.

Paul has executive produced a number of critically and financially successful British feature films, such as Paul Greengrass' *Bloody Sunday*, Peter Mullan's *The Magdalene Sisters*, Ken Loach's *The Wind That Shakes The Barley*, Kevin Macdonald's *Touching The Void* and Andrea Arnold's *Red Road*. Previous producer credits include: Richard Stanley's *Hardware* and Danny Cannon's *The Young Americans*. The films have won major awards at leading festivals in the last five years, including the Palme d'Or at Cannes, the Golden Bear at Berlin, the Golden Lion at Venice, BAFTA Best British Film, Toronto Discovery and the Sundance Audience Award.

Last year, Trijbits executive produced Andrea Arnold's *Fish Tank*, which competed in official Competition in Cannes 09, Oliver Hirschbiegel's *Five Minutes of Heaven*, winner Best Director and Best Screenplay Sundance 2009, and Andrea Levy's *Small Island*, a two parter for BBC ONE. He is currently producing *Tamara Drewe* and *Jane Eyre* with Ruby partner, Alison Owen.

BENOIT DELHOMME – Director of Photography

Born in Paris in 1961, Benoit Delhomme spent most of his childhood in Cherbourg, Normandy, much of it in his homemade darkroom experimenting in black & white stills photography. Between 1980 and 1982 Delhomme studied cinematography under the inspirational tutelage of Cesar Chiabaud (Robert Bresson's favourite camera operator) at the Louis Lumière School in Paris.

In 1992 he shot his first feature film, *The Scent of the Green Papaya*, with the Vietnamese first time director Tran Ahn Hung. The film won the Camera d'Or Award at Cannes and was also nominated for an Academy Award for best foreign language film. In 1994, Benoit re-teamed with Tran Ahn Hung on *Cyclo*, which won the Golden Lion at Venice. In 1996, Benoit received a Cesar nomination for Best Cinematography for his work on Agnes Merlet's *Artemisa*. Between 1997 and 1999 Delhomme worked outside France, collaborating twice with Mike Figgis on *The Loss of Sexual Innocence* and *Miss Julie* and with David Mamet on *The Winslow Boy*. In

1999 and 2002 he worked with Benoit Jacquot, first on *Sade* and then *Adolphe*. In 2000, Anthony Minghella asked Benoit to work with him on a short art film - *Play* – an adaptation of the Samuel Beckett play and part of a season of Beckett short films for Channel 4.

In 2001, Delhomme won the Special Grand Jury Prize for Cinematography at the Chicago Film Festival for his work on the critically acclaimed Taiwanese film *What Time Is It There?* In 2004, he lit Michael Radford's adaptation of *The Merchant of Venice*, starring Al Pacino and Jeremy Irons and in 2005 he won the Australian Film Institute's Best Cinematography award for his work on John Hillcoat's acclaimed Australian western, *The Proposition*. He then went onto to work with Anthony Minghella again on *Breaking and Entering* and Al Pacino on *Salomaybe*. His most recent credits include *The Boy in Striped Pyjamas* for director Mark Herman and *1408* and *Shanghai* for Mikael Hafström.

About the film:

"[This] was the very exciting part: the idea of the two worlds. For me, with this contrast, I knew I could make something exciting. The online world becomes a very comfortable but also exciting place to be with many different moods. We tried to make it more sophisticated, with nice, smooth wide angles, dolly shots, very precise in the composition. In contrast we wanted to capture the real world as it is. We wanted the audience to see life as it is...This film works because of the contrast, I think. If you had only the online world, it would look like a fantasy. I don't think it would have any interest to me. I love the contrast between the two worlds."

JON HENSON – Production Designer

Jon Henson originally trained and worked as an actor in the 80's but went on to study Theatre Design at Wimbledon School of Art. After leaving college he co-founded Art Effects, a design company specialising in design for television dramas and commercials. After 9 years, he left the company to work independently.

In 1999 Henson designed his first feature: *Beautiful People* directed by Jasmin Disdar. Since then he has worked on both film and television projects including *Esther Kahn* for French director Arnaud Desplechin, starring Summer Phoenix and Ian Holm, award-winning television film *Kid in the Corner* directed by Bille Eltringham, *This is not a Love Song* again for Bille Eltringham, *Never Never* directed by Julian Jarold, Gilles McKinnon's *Pure* starring Keira Knightley, and Mark Brozel's *Macbeth* for which he won an RTS Award for Best Production Design.

More recent credits include *Brothers of the Head* for directors Louis Pepe and Keith Fulton, produced by Simon Channing Williams, John Crowley's *Boy A* starring Andrew Garfield and Peter Mullan, and *Last Chance Harvey*, directed by Joel Hopkins starring Dustin Hoffman and Emma Thompson.

MASAHIRO HIRAKUBO – Editor

Masahiro Hirakubo started his career in the BBC Editorial Department. Since becoming an Editor, he has cut a diverse selection of material, including the documentaries *Everyman*, *Bookmark* and *Horizon*. Feature Films include *The*

Duchess, Machan, Shallow Grave, Trainspotting, The Hi- Lo Country, The Beach, Bullet Boy, The Emperor's New Clothes and the forthcoming *Bel Ami*, as well as television dramas *Mr Wroe's Virgins* and the BAFTA nominated *The Green Man*. The recent feature documentary *We Are Together* won multiple awards including the Audience Award at the Tribeca Film Festival, Amsterdam International Documentary Film Festival, Amnesty International Film Festival and the Special Jury Award at the Prague One World Film Festival.

KENJI KAWAI – Composer

Guitarist and music composer, Kenji Kawai was born in 1957. His first venture into feature film music composition was with Mamoru Oshii's *The Red Spectacles* in 1987. He is considered as Oshii's musical muse and has composed the scores for all of his movies ever since. He has won numerous awards for his film scores including The Japan Gold Disc Award, Best Music Composer Prize and Grand Jury Prize at the AMD Awards. His score for *The Sky Crawlers* received the Best Soundtrack Award at the 41st Sitges International Film Festival of Catalonia.

Kawai has composed the scores for many of Hideo Nakata's projects including *Ringu* (1998), *Ringu 2* (1999) *Chaos* (1999), *The Last Kiss* (2000), *Dark Water* (2002), and *Kaidan* (2007). Other past credits as Composer include *Ghost in the Shell* (1995), *Sakuya: Slayer of Demons* (2000), *The Princess Blade* (2001), *Premonition / Yogen* (2004), *Reincarnation / Rinne* (2005), and *Death Note* (2006). Last year he composed music for the landmark French historical documentary TV programme *APOCALYPSE - The Second World War*.

CREDITS

Si	JACOB ANDERSON
Jim's Father	MATTHEW ASHFORDE
Emily's Mother	DOROTHY ATKINSON
Jim	MATTHEW BEARD
Man on Mobile Phone	ALEX BLAKE
Woman at Book Launch	NOA BODNER
Mrs. Sinclair	AMANDA BOXER
Yorkshire Housewife	LORRAINE CHESHIRE
Grace	MEGAN DODDS
Rosie	MICHELLE FAIRLEY
Young Jim	MATTHEW FENTON
Ushi	ELARICA GALLACHER
Paul	NICHOLAS GLEAVES
Large Camden Man	ROSS GURNEY-RANDALL
Tony Layton	GERALD HOME
Japanese Girl	KARIN ICHIHASHI
William	AARON JOHNSON
Mo	DANIEL KALUUYA
Gymnastics Coach	ABIGAIL LEONARD
Young 'Dorfli' Boy	JAMES LESTER
Charlotte	OPHELIA LOVIBOND
Keisha	REBECCA McLINTOCK
Ripley	RICHARD MADDEN
Candy	TUPPENCE MIDDLETON
Tony Layton as Girl	JODIE MILLER
Brazilian Bully #4	CLAUDIO MONIZ
Emily	HANNAH MURRAY
William as Girl	ALEX PECK
Brazilian Bully #3	FABIO PEDROSA
Eva	IMOGEN POOTS
Psychiatrist	MARY ROSCOE
Betsy	SCARLETT SABET
Brazilian Bully #1	SIMON SILVA
Brazilian Bully #2	MICHAEL SMART
Laura	EMILY SPIRES
Brazilian Boy	OLIVER SWAINSTON
Production Coordinator	LIVIA BURTON
Assistant Production Coordinator	EDEL KAVANAGH
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Second Assistant Director	MATTHEW HANSON
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Grip	ANDY SAUER

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Camera Trainee	RICHARD SWINGLE
Video Playback	JOSEPH WARD
Trainee Grip	JACK FORAN
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Sound Maintenance Engineer	JIM HOK
Sound Trainee	HELEN McGOVERN
Script Supervisor	KRISS LANDIN
Gaffer	JULIAN WHITE
Rigging Gaffer	DAN LOWE
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Standby Rigger	STEVE FITZPATRICK
Electricians	JULIAN PERRIN
	SUSANNE WILLETT
Genny Op	EIFION HUGHES
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Assistant Art Director	IVAN WEIGHTMAN
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	CHRIS CHANDLER
	ROBERT JUDD
Standby Props	KEVIN DAY
	ANDY FORREST
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Assistant Costume Designer	SHAIDA DAY
Wardrobe Supervisor	JANE MARCANTONIO
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	ANNA REYNOLDS
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HOD Plasterer	JAMIE POWELL
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MATT AMOS	HARVEY WOODWARD
ANDREA BOND	ZAMAN GHULAM
AMANDA WADDINGTON	
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Sword Master	MATT STIRLING
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NICK HOBBS	JASON HUNJAN
MAURICE LEE	GUY LIST
ANDY MERCHANT	DONNA C. WILLIAMS
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Animation Director of Photography MATTHEW JAMES DAY
Animation Modeller COLLETTE PIDGEON

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Foley Editors SIMON EPSTEIN
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CLAIRE MAHONEY
Voice Casting VANESSA BAKER

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Music Consultants SEB CHEW
SASHA NIXON

Music Supervisor MATT BIFFA
Music Services by Cutting Edge Music Services Ltd

Strings AKIRA UCHIDA STRINGS
Harp TOMOYUKI ASAKAWA
Keyboards & Other Instruments KENJI KAWAI
Musician Coordinators SHIGERU OTAKE
AKIKO IDA
Recording Engineer TERUAKI KITAGAWA
Mixing Engineer KYOHEI FUKUSHIRO
Assistant Engineers TOMOKO HASEBE
KEI MATSUBARA
Recording Studio AZABU O STUDIO
Recording & Mixing Studio AUBE STUDIO

Production Management by AUBE Inc.
REIKO YASUDA TOMOKO NAKANO
MAYUMI OKUSAWA EMI OKUBO
Original Music published by Resonant Music (1) Limited Partners

Post Production by Molinare (London)
Colourist TIM WALLER
VFX Supervisor SIMON CARR
VFX Executive Producer TOM HORTON
VFX Line Producer BECKY ROBERTS
Head of VFX Production SHANAULLAH UMERJI
Lead 2D Artist, Titles Design SIMON KILROE
Titles Producer JOLA PIESAKOWSKA
2D Artists ANTHONY WEBB
NIK MARTIN
RICK McMAHON
Lead 3D Artist NISHANTH SHRINIVASA

Post Production Manager ANDREW DEARNLEY
DI Film Consultant JUSTIN LANCHBURY

On-Line Editors JUSTIN EELY
NICK ANDERSON
Supervising DI Conform Editor ANDY RICHARDS
Digital Film Supervisor MATT JAMES

DI Technicians GEMMA TOWNSEND
STEVE KNIGHT
KATY PIGGOTT
Digital Film Technicians TIM DREWETT
MIKE ANDREWS
Film Consultant LEN BROWN
Film Supervisor SOREN KLOCH

For Ruby Films
Assistant to Alison Owen ANDY BRUNSKILL
Financial Controller CHRISTINA JULES
Business Affairs DAVID BOARETTO
Production Coordinator LYNSEY MILLER

For WestEnd Films

Development & Acquisitions ANN PHILLIPS
Assistant to Executive Producer KYLIE RUTKOWSKI

For Film4

Head of Business Affairs HARRY DIXON
Head of Commercial Development SUE BRUCE-SMITH
Head of Production TRACEY JOSEPHS
Production Manager FIONA LAMPTEY

For UK Film Council

Head Of New Cinema Fund LENNY CROOKS
Senior Executives HIMESH KAR, EMILY ANDERTON
Senior Business Affairs Executive GERALDINE ATLEE
Head of Production Finance VINCE HOLDEN
Head of Production FIONA MORHAM

For Molinare (London)

Chief Executive Officer STEVE MILNE
Chief Financial Officer DEEPAK SIKKA

Completion Guarantor FILM FINANCES

Insurance Services NEIL CALDER, JAMES SHIRRAS
MEDIA INSURANCE BROKERS,
RICHARD MOORE

Production Legal Services LEE & THOMPSON
NATALIE USHER, REBECCA PICK

Auditors SHIPLEYS LLP, STEVE JOBERNS

Payroll Services SARGENT-DISC LTD.

Banking Services BARCLAYS BANK

Camera Equipment ARRI MEDIA

Lighting Equipment PANALUX

Grip Equipment FERAL GRIPS EQUIPMENT

Walkie Talkies WAVEVEND

Clearance Advisor DEBBIE BANBURY MORLEY

Facilities ANDY DIXON FACILITIES

Action Vehicles GARY WEEKES, REEL VEHICLES

Unit Catering ACE FILM CATERING

Travel Services STRAND TRAVEL

Stationery Supplier MEDIA SERVICES

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