COME TO DADDY Production Notes

94 minutes / English / Color / New Zealand - Canada - Ireland

Publicity Contacts:

Brandy Fons Brad Johnson
Fons PR Fons PR
brandy@fonspr.com brad@fonspr.com

LOGLINE

A sincere invitation sends 30-something Norval to his estranged father’s remote coastal cabin with hopes of reconciliation. Hope turns to panic, as he uncovers his father’s shady past and is forced to face his inherited demons.

SYNOPSIS

Norval Greenwood, a privileged man-child arrives at the beautiful and remote coastal cabin of his estranged father, who he hasn’t seen in 30 years. He quickly discovers that not only is dad a disapproving jerk, he also has a shady past that is rushing to catch up with him. Now, hundreds of miles from his cushy comfort zone, Norval must battle with demons both real and perceived in order to reconnect with a father he barely knows.

SUMMARY

Norval (Elijah Wood) is a Los Angeles DJ who receives an invitation to visit his father Brian (Stephen McHattie) after a lifetime of estrangement. Once Norval arrives at Brian’s isolated seaside home, he discovers that reconnecting with the cynical old man – and fitting himself into his dad’s messy life – won’t be easy.

Also featuring performances by Michael Smiley, Madeleine Sami and Martin Donovan, COME TO DADDY is a thoughtful, character-driven thriller spiked with uncommonly dark comedy and more than a few outrageous turns. The film is the directorial debut of acclaimed producer Ant Timpson (THE GREASY STRANGLER, TURBO KID, HOUSEBOUND, THE ABCs OF DEATH).

THE ORIGIN

Like the best stories, COME TO DADDY sprung from a deeply personal place. First-time director Ant Timpson, after a dozen years producing smart, dark, irreverent films, had a story he needed to tell. “I don’t think I would have jumped into the [director’s] seat on any other project,” he says, “because it was kind of initiated from my father’s passing. So it wasn’t like I was sitting around reading a bunch of scripts,
deciding on which one to pursue. It was really driven by an epiphany after Dad dying, and just thinking, ‘Oh my God, life’s short. Get your act together.’”

The passing of a parent is life-changing under any circumstances, but Timpson experienced the loss in a rather more unusual way. “My dad’s partner thought it’d be a good idea to bring the body back after embalming to spend some time with the grieving family,” Timpson recalls. “And then I ended up living with my father’s corpse for a week in his house.” For much of the week, Timpson was alone in the house with the body resting in an open coffin, as he slept in his father’s bed and wore his clothes. Strangers came and went, paying their respects to a man who sounded nothing like the man Timpson knew. “They spoke about their shared past with him and mentioned faraway places and strange anecdotes – stories from people I had never heard of. It seemed to me like they were talking about someone else.”

During the week, Timpson endured dark, intense dreams, and his mind started playing tricks on him. As a “film obsessive,” he processed this strange, sad time the only way he knew how: “After some time had passed, I approached the wonderful UK writer Toby Harvard, whom I had worked with previously on THE GREASY STRANGLER, with an idea of making a very contained film using that experience as a starting point.”

A few weeks later, Harvard came back “like a maniac with a pretty impressive first draft,” Timpson says. “The story came together fast,” Harvard adds. “I returned to my childhood bedroom, surrounded by a lot of bric-a-brac of my past. It was a strange time. I was adjusting to being a father myself. I was reading a lot of Roald Dahl’s TALES OF THE UNEXPECTED and watching many ‘70s Giallo movies. And drinking copious amounts of Rooibos tea – often up to five bags per cup.”

What finally arrived felt like a wild amalgam of sly thrillers like Mankiewicz’s SLEUTH (1972), Lumet’s DEATHTRAP (1982) and the Coen Brothers’ FARGO (1996). Harvard streamlined the script, keeping it contained to a few locations and characters. As this would be Timpson’s first time in the director’s chair, he “definitely didn’t want a film that I needed to create or find in the edit. I knew I’d feel more comfortable with a simple, linear narrative as pretty much the finished film.”

Timpson next looked for the right producers to help him tell the story. In August 2018, producers Mette-Marie Kongsved and Laura Tunstall formed Nowhere, and COME TO DADDY will be the production company’s second feature. “This project wouldn’t exist without Mette-Marie, who was so supportive of the script from day one,” Timpson says. “She was really the driving force.”

In fact, Kongsved was supportive of the story well before it became a screenplay. The two producers have known each other for years through the indie genre film world, and in 2016 they had dinner together in Los Angeles. “He said, ‘Did I ever tell you about my dad, and how he died?’ I said, ‘No, I don’t think I’ve ever heard that
story,” Kongsved remembers. Timpson went on to relay the surreal circumstances surrounding his father’s passing, and then pitched the story that would become COME TO DADDY. Kongsved replied, “Well, that’s really phenomenal and crazy and weird – and right up my alley.”

When the script was ready, Timpson sent it to Kongsved, who had by then formed Nowhere with Tunstall. “We both read it and were both like, ‘Yep. Yes, please,’” Kongsved laughs. “This is the exact kind of thing that we’re drawn to, which is kind of off-center, kind of weird, kind of dark, kind of funny. All of the above. And, of course, it having a personal core that you feel throughout the whole thing is essential to us.”

Because as many strange, surprising places as COME TO DADDY goes, it all comes back to that personal core, to Timpson’s “cathartic, eureka moment” after his father died:

“As sons, we always have unfinished business with our fathers. So I thought, ‘What would happen if that unfinished business came looking for us?’”

**THE SON**

COME TO DADDY’s son would be played by veteran actor Elijah Wood. “I was familiar with Toby Harvard’s work from THE GREASY STRANGLER, and Ant had talked about COME TO DADDY for a bit, and I’ve known Ant personally for a while,” Wood reveals. When Timpson told Wood he was making a film loosely based on his own experiences, Wood read the script, “and I fell in love with it.”

Despite the personal angle of the story, Timpson wasn’t looking for a stand-in for himself, but rather the best possible actor for the film. Wood was it. Norval is a peculiar character, a somewhat pretentious LA export with a carefully cultivated look: monk cut, pencil mustache, draping layers, wide-brimmed hat, “limited edition gold phone designed by Lorde.” He describes his career in the music industry in the most self-congratulatory terms. “I’m not someone you can pigeonhole, if I’m completely honest. Do I DJ? Yes. Do I produce blazing beats? Yes. Do I tinkle the ivories? Yes. Do I promote high-profile events pertaining to music and the performance of music? Yes.”

“He’s maybe kind of an asshole,” Wood admits, “a little douchey. But also human, too.” Wood skates an unlikely balance between those two Norvals, the one inspired by Timpson and the one that inspired Timpson to send a picture of Skrillex to Wood as character reference. The result was a thoughtful collaboration between actor and director. “From my perspective, I was trying to distill some of Ant’s maybe more crazy ideas for what Norval was supposed to look like, and make him feel a little bit more realistic, whilst also feeling slightly other.”
“He was game for anything,” Timpson enthuses of Wood. “All those nerves I had about trying to get him into the really outrageous, embarrassing outfits, and the haircut and everything – he was just down, totally. So it was just a joy to go through that. And we had heaps of fun.”

Norval’s look is crucial to the story, as it firmly establishes the character as a fish out of water in his father’s remote, rural setting. Timpson and Wood worked with costume designer Angela Ganderton to fine-tune Norval’s striking ensembles, finding local designers with work inspired by edgy high-fashion out of Tokyo such as Y-3. “I just thought that, in terms of the location we had, the rugged nature of the environment,” Timpson explains, “the more it could look like he walked out of downtown Tokyo to suddenly being dropped into the middle of the forest and the beach, this isolated house, it’s going to make such a great juxtaposition for the character’s isolation.”

“He did something really special with Norval’s character,” Kongsved says of Wood, “which could have easily been a cartoon, but he infused humanity into it. He is the movie. He’s in every frame of the film, and I think the whole thing works because he made Norval human.”

That Wood would be in so much of the film, and often by himself, came as a bit of a surprise to the actor. “Actually, I didn’t realize it until we were shooting it, so much of it is almost like a one-hander. I was by myself a lot. And in a way, there was a real intimacy to the production in that regard, because oftentimes there were no more than two people in one scene... It’s this really intimate setting that's almost like a play.”

With the film relying so substantially on his performance, Wood in turn relied on Timpson to help him find the authenticity behind Norval’s wilder characteristics. “He was so specific, and he had so many specific ideas of who this person is, what his experience is, and ultimately what his relationship with his father is, and trying to keep the emotional truth of that alive, as well – whilst also telling a pretty bloody, funny, genre tale.”

THE TONE

That equilibrium between emotional honesty and darkly funny violence makes for an atypical tone distinguishing COME TO DADDY from many other contemporary films. “I wasn’t concerned with having to fit any idea of genre templates,” Timpson reveals. “In fact, Toby and I wanted to break through those expectations and have the audience unsure of where it is going, from dysfunctional family reunion to psychological mindgames to possible supernatural overtones to a wildly over-the-top comedic thriller.”

Psychologically-driven chamber piece films, often out of the UK in the ‘60s and ‘70s, are all part of the film’s narrative DNA, including SLEUTH ("for the cat & mouse
twists), Glazer’s 2000 film SEXY BEAST ("for the jarring lead antagonist and turns from comedy to violence"), Losey’s 1963 thriller THE SERVANT ("for the mindgames with those we’re unavoidably linked with"), Friedkin’s 1968 adaptation of Harold Pinter’s THE BIRTHDAY PARTY ("for the pitch-black comedy of menace"), and Peckinpah’s 1971 masterpiece STRAW DOGS ("for the simmering violence awakened in the lead").

“The film is a tribute to the type of cinema I loved and watched with my father, growing up in the 1970s,” Timpson explains. “Gritty, character-based thrillers that were literate and laced with pitch-black humor, films driven by tough-guy actors like Gene Hackman, Robert Shaw and Oliver Reed. Toby created a Pinter-esque tale that will immediately draw in viewers, but then playfully keeps switching gears on them. Just when they have a handle on everything, we chicane again.”

COME TO DADDY’s dark, surprising playfulness can be credited in large part to the score, composed by New Zealand artist Karl Steven in a “really lovely collaboration” with Timpson. Steven’s also “a Cambridge scholar, just a super brain,” Timpson says. Timpson would play a track or a score and tell Steven what he liked about it, and Steven “would take that and say, ‘Okay, this is what you mean,’ and actually explain what it is I like about particular types of music.”

They worked together to come up with a core instrumentation for the film, with Timpson offering the sounds he wanted to inspire the score, “some of my favorite pieces from various composers – never forgetting that originally the musical equation for the film was Micah Levi’s ‘Death’ from UNDER THE SKIN fused with Lalo Schifrin’s ‘Reflections in the Window’ from ROLLERCOASTER.”

In addition to Schifrin and Levi, the music of COME TO DADDY was inspired by KPM stars like Barry Morgan and James Clarke, David Shire’s THE TAKING OF PELHAM ONE TWO THREE and ZODIAC scores, and Jerry Goldsmith’s THE MEPHISTO WALTZ. “I felt that the score and sound design had to have a perfect marriage, otherwise things were going to get dysfunctional very quickly,” Timpson says. “I pushed [Karl] to do some wild things, and then pulled him back when he did exactly that. Because I had this weird internal battle going on – an experimental creative who hates cookie cutter fare, at war with the movie lover who was shaped by the thousands of movies he grew up with. So Karl did a phenomenal job of pleasing both.”

“The music of COME TO DADDY really revolves around Norval and his dad,” Steven says. “To speak to that sense of a child’s impressions of their hazily remembered father, we used a beachy motif derived from play-along backing loops recorded in the ’70s for the Mattel Optigan home organ. These were added to, embellished, then processed through some weird reverbs to help give them that faded Polaroid-photo feel. This stuff was contrasted with a lot of bass instruments, again to reflect Norval’s feelings about his dad – electric bass and contrabass, often combined, as well as the bassier woodwinds using lots of extended techniques that really get close
to the player (Uwe Grodd)'s mouth, and so go to a much less musical and more visceral, almost creepily human, place.”

The composer continues that, after reading the script, the first music he created for the film included “much larger, more demented orchestral pieces which sort of sounded like Morricone on crack. Once it was shot and we were able to play with assembled scenes we struggled to fit these musical monsters into the setting of the house, and so casted around a bit for a sound that could work with the action without putting a tyrannosaur in the breakfast nook. Ant steered me towards old production music albums from the 1970s for inspiration. Because these old recordings were knocked out fast by a small group of session players they use a stripped-back palate to convey a lot of drama using minimal elements. This proved a really useful sound to explore for the 'bigger' moments of the score. For the percussive components, rather than emulate the 1970s triangles and high bongos, we again favored bassier frequencies, so Chris O'Connor is playing circular saw blades and small drums with their skins heavily detuned (he’s also affecting their formants using his mouth as a resonator).” Using these unique methods and the inspirational touchstones provided by Timpson, Steven came up with an astonishing library of tracks that the director could shape into his different needs in the edit.

When it came time to cut the film, Timpson's desire for a "simple, linear narrative" made editor Dan Kircher's job a little easier – and a lot more fun. "This was actually the first film I've cut where they truly shot the script," Kircher says. "There was no 'finding it on the day' – it was shot methodically, classically, beautifully. As a result, there wasn't really any 'finding it' in the edit, either. The movie was always resolutely itself. This was a revelation. It meant we never had to spend days or weeks trying to fill plot holes or repurpose scenes. Instead, we were very quickly into the subtleties, the minute, intricate, intangible touches – the fun stuff.

Sometimes cutting a movie means every iota of your energy goes into reinventing, finding it, putting out fires; this time around I could use that energy to light a few fires, instead.

THE PRODUCTION

COME TO DADDY was filmed in a stunning, stilted house overlooking the sea and backdropped by forest and beach in the tiny town of Tofino, on the west coast of Vancouver Island. "It was perfect," Timpson says. "I can't imagine the film working elsewhere now."

But it almost had to, as shifting production schedules had COME TO DADDY shooting during Tofino's busy tourism season. The home and adjacent hotel, the Wickannish Inn, are owned by the McDiarmid family, "and because the film got bumped, as films often do in terms of shooting schedules, there was a real fear that the family would be like, 'Oh God, enough of these film people, let's just bail on them,'” Timpson laughs. “But they hung in there, mainly thanks to Mette-Marie's amazing charm.”
Beyond the “every egg in one basket” convenience of the location, Kongsved discovered that the home had an emotional backstory that made it even more perfect for the film. “We went and met with [the McDiarmids] and learned a little bit more about the history of that cabin, which actually turned out to be a father and son cabin.” McDiarmid had built the cabin with his father after moving to the area in 1955. “They built it together, with their bare hands, designed to be a place where father and son and family could go be together,” Kongsved says. “So when we pitched him the movie, we of course let him know that this was very much a father and son story, and even though it draws pretty freely on what actually happened, that the very core of our movie came from a son’s love for his dad, and their relationship, and everything that entails. So there was just a connection there immediately.”

And it doesn’t hurt that the McDiarmid home, and Tofino’s surrounding vistas, are breathtaking. "Our physical location played a huge role in shaping our aesthetic," says production designer Zosia Mackenzie. "Each day we were inspired by rugged mountains, endless ocean vistas, and the warmth of 'Daddy's cabin,' perched high above the rocky coast."

The locale is so instantly arresting that it went a long way toward achieving the celluloid look Timpson wanted for COME TO DADDY, that of “the gritty thrillers and bruised films I was enamored with growing up,” and he worked with DP Dan Katz to pull off the rest.

“Ant and I bonded over our near obsession with what would probably be called ‘transgressive cinema,’” says Katz. “He’s been in the game in one way or another for much of his life, and his exuberance is very contagious. From my standpoint, it’s decidedly easier to collaborate with a director who understands his genre inside out, has a near encyclopedic knowledge of film history, but at the same time is very trusting and generous in letting his collaborators get on with the task and express themselves.”

The DP goes on to say that what first excited him about the project was COME TO DADDY’s “delight in its own genre-bending rules. One part a retro, ’70s, British exploitation chamber piece, one part J-Horror misdirect and, finally, a full-throttle, get-in-your-face revenge thriller.”

As for Timpson’s preferences regarding the film’s photography, Katz says, “Ant was very militant about eschewing any wishy-washy, low-contrast, post millennial ‘wispiness.’ He wanted a full-blooded, bruised negative that was unequivocally tactile. We were very lucky to have colorist Gary Curran come onboard the project early, who shared in our proclivity for elevated grime.”

He continues, “Ant set out to make a crowd-pleaser that masquerades as a ‘shot in the arm’ curio. In a parallel universe, a different iteration of the film's title could have been ‘Father’s and Son’s.’ I think it’s a virtuoso high-wire act that will play to
the fervor of a raucous midnight crowd, or to the more genteel sensibilities of a
Sunday afternoon matinee."

“Luckily we both spoke the same visual language, and he knew all the references,
and more importantly the overall aesthetic of what I wanted to accomplish within
the film,” Timpson says of working with Katz. “In my head I imagined the offspring
of Michael Mann’s THIEF and Fassbinder’s FOX AND HIS FRIENDS. It was always
going to be in scope because, even though I wanted the feeling of claustrophobia, I
didn’t want to be restricted when it was crucial to make our lead feel alone in the
frame. I needed the space.”

Tofino provided both space and spectacle, but it wasn’t perfect. “The water is pretty
cold out there, even in the summertime,” Wood says. “So unbelievably cold,”
Kongsved adds. “Brutally cold,” Timpson finishes. In one scene, Norval goes
swimming in the sea as Brian watches. “Elijah, the total gamer that he is,” Timpson
smiles, “agreed to do the sequence, which would see him spend a long time in the
water. There was some concern about his body temperature dropping, and it did. It
plummeted. We asked him how he was doing and all you could hear was teeth
chattering.”

“Obviously we had thermal gear and heating packets and hot tea and coffee and all
this waiting for him, including a whole tub filled with warm water, so that he could
dip in and then rush out and jump in. But Elijah being Elijah,” Kongsved chuckles,
“he commits sometimes to a fault, so he got sick of the whole dipping in and dipping
out and he was like, ‘No, let’s just do the scene.’ So he ended up being out in the
water for perhaps longer than he should’ve been, so he got real, real, real, real cold.”
Wood is characteristically mild on the subject: “So yeah, that was pretty intense.”

“No one complaint,” Timpson marvels. “The guy is a machine.”

Unfortunately, freezing water wasn’t the only challenge the actor faced on set. The
McDiarmid home is surrounded by rocky terrain, and both Wood and Timpson
managed to injure themselves during the course of the production. “Elijah and I both
broke our ankles during the shoot, which is not recommended,” Timpson says. “So
for quite a while, I was in a chair with a megaphone, actually. The sound department
gave me a mic and put speakers on the camera, so I’d be communicating to the
actors like that, which for a first-time director, that’s like going back to the Cecil B.
DeMille days, yelling through the old megaphone.”

Wood maintains his injury wasn’t as bad as Timpson’s. “He actually did break his
foot. I rolled my ankle,” he says. “The timing was so perfect. It was the last shot. So
we did two takes of what was ultimately my last shot in the film before we were
going to do a day of drone shots.” Wood ran from the beach toward a car, and after
the first take, he went to do another, and “I stepped down from a rock onto sand and
heard a pop, and felt a pop, and my ankle completely blew up. It was super, super
swollen. I went to the ER and it took about a month to heal? Which is hilarious.”
“As a producer, I think I’d just like to stress that we did have an excellent safety team on set,” Kongsved laughs. “Everybody was briefed. But yeah, we did have those pesky, treacherous rocks.”

Other than the cold and the rocks, COME TO DADDY’s shoot felt somewhat serendipitous, thanks to everything from the McDiarmid cabin’s history to an unexpected reunion.

“We were a sort of tri-country co-production, which is pretty rare,” Wood says. The film was a co-production among Canada, Ireland and New Zealand, “so we actually had a fair amount of Kiwis on our crew, including members of the crew who I had worked with before in New Zealand.” Kongsved chimes in, “So there was a bit of a LORD OF THE RINGS reunion happening with our key grip [Tony Keddy] and some of our sound people. That was pretty neat.”

“Yeah, it was really rad,” Wood adds. “These three countries coming together, and the rest of the crew was amazing. It was just like any small film: it’s always an extraordinary thing when that small group of people come together towards a specific vision and work their asses off to create under relatively tight budgetary and time circumstances. And this was no exception to that, and every day was a joy. We were working in some of the best conditions in regards to the part of the world where we were shooting it. It was just so beautiful. We saw bald eagles every single day.”

And there was one more small bit of kismet that touched the production. “So I wanted a chess set in the film,” Timpson says. When he was a child, his father gave him one, and Timpson wanted Brian and Norval to share a chess set in COME TO DADDY. He sent the production design department hunting across Vancouver to find a set, giving them no more detailed instructions than “nothing boring, please.” The night before the shoot began, Timpson surveyed the set, and “it looks incredible. I then see the chess set. My brain pulls a handbrake. It’s the same chess set my dad had bought me when I was a kid. Like exactly the same.” Timpson avers that this is no ordinary chess set, one that you’d expect to find at any game store. “I’ve never seen another one like it,” he says.

“I’m the biggest skeptic around, but I got chills about this – but then it turned from chilly to warmth, and it felt like a sign from my pops that all was going to be okay.”
CREDITS

BASED ON AN IDEA BY
Ant Timpson

STORY BY
Toby Harvard

ASSOCIATE PRODUCERS
Max Silva
Evan Horan

EXECUTIVE PRODUCER
Michelle Craig

CAST
(in order of appearance)
Norval Greenwood  Elijah Wood
Gordon            Stephen McHattie
Ronald Plum       Garfield Wilson
Gladys            Madeleine Sami
Brian             Martin Donovan
Jethro            Michael Smiley
Dandy             Simon Chin
Precious          Ona Grauer
Danny             Ryan Beil
Swinger #1         Raresh Dimofte
Swinger #2         Alla Rouba
Swinger #3         Noam Zylberman
Swinger #4         Gord Middleton
Young Norval      Oliver Wilson

Production Manager  Jacqueline Nguyen
First Assistant Directors  Jason Furukawa
                          Richard Worden
Second Assistant Director  Nathan Kay
Third Assistant Director  Connor Jenson

Stunt Coordinator  Jodi Stecyk
Co-Stunt Coordinator  Byron Brisco
Norval Stunt Double  Carl Fortin
Jethro Stunt Double  Jason Bell
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<td>Storyboard Artists</td>
<td>Christopher Donaldson</td>
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<tr>
<td></td>
<td>David Gunson</td>
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<tr>
<td>Special Effects by</td>
<td>Brant FX Inc.</td>
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<tr>
<td>Special Effects Supervisor</td>
<td>Brant McIlroy</td>
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<tr>
<td>First Assistant Special Effects</td>
<td>Geoff Ingeberg</td>
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<tr>
<td>Special Effects Technicians</td>
<td>Paulo Bronco</td>
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<tr>
<td></td>
<td>Kelsey McIlroy</td>
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<td></td>
<td>Jeremy Kirkwood</td>
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<td>Katrina McIlroy</td>
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<tr>
<td>Assistant Costume Designer</td>
<td>Kristen Meerse</td>
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<tr>
<td>Costume Buyer</td>
<td>Adam Dekeyser</td>
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<tr>
<td>Prep Costumers</td>
<td>Amelia Morris</td>
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<td>Chanel Bonin</td>
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<td></td>
<td>Karyna Barros</td>
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</tbody>
</table>
Makeup Designer  Michele Perry
Hair Designer     Leanne Hoare
Makeup Effects Designer  Tibor Farkas
Makeup Effects Coordinator  Devon Farkas
Lab Technician    Gideon Hay
3D Printing       Ian Nakamoto
Wig Maker         Brianna Rogers
Makeup Assistant  Emily Monk

Script Supervisor  Monique Knight
Location Manager   Steve Hearn
Assistant Location Manager  Nigel Haynes

Key Production Assistants  
  Dan Holtendorp
  Darren Lundquist
  Nick Touchie

New Zealand Production Assistants
  Ashleigh Habedank
  Emma Mortimer
  Sophie MacDonnell

Location Production Assistants
  William Young
  Dillon Gibson
  Karla Robison
  Taylor Chambers

Office Production Assistant  Adele Cantin Tremblay
Production Assistants
  Justin Bond
  Cody Peterson

Location Scout       Tammy Shymko
Casting Assistant    Heather McGowan

Production Accountant  Neil Olsen
New Zealand Accountant  Cheree Cook
Assistant Accountant  Darlene Baksh

Production Coordinators  Amanda Verhagen
                         Jessica Wadsworth
Travel Coordinator  Tiann Arnault
Transportation Coordinator  Kelly Kruz
Cast Driver  Robin Metcalfe
Drivers  
Brian Fisher  
Brian Smithers  
Byrce Stetchman  
Cory Windover  
Deanna Amos  
Fredy Gutmann  
Ian Thompson  
Jeff Palmer  
Mathew Lindstrom  
Matt Armstrong  
Rey Lane-Smith  
Richard Bomford  
Robert Domjan  
Shannon Bomford  
Shayne Olsen  
Stephen Burnfield  
Timothy Chalmers  
William Bomford

Construction Coordinator  Hal Keown
Construction Foreman  Christian Snelgrove
Carpenters  
Darrell Dyck  
Shaun Witte
Painters  
Debbie Chang  
Adam Lefloch  
Greig Martin  
Elsa McGilvery
Catering provided by  Solidarity Snacks Catering, Ucluelet, British Columbia
First Aid/Craft Service  Trevor Didier
Additional Craft Service  Nick Goulding
Security  Clint Robison
Kim Touchie  
Corinne Ortiz-Castro
Lynn E. Frank
Deanna Amos
Steven Howard
Donald Mickey
Grace Frank

POST PRODUCTION
Post Production Supervisor Nicky Spencer
Data Management - Images & Sound
Gwendoline Taylor
Jonny Duncan
Thibault Deprez
Kieran Shalley
Tristan Simpson

Picture Post production by Outer Limits, Ireland
Colourist Gary Curran
Post-Facility Producer Jennifer McCann
VFX Supervisor Andy Clarke
Online Editor Rory Gavin
DI Assistant Sam Noone

Post Production Trainee Aoife McGlynn

Digital Compositors Kevin O'Brien
Andrea Micheletto
Andrew Rea
Darren R. Nash
Paul Barrett
Ryan P. Yates
Maximilian Tucudean

Sound Post by Images & Sound, New Zealand
Supervising Sound Editor Steve Finnigan
Sound Designer James Hayday
Sound Effects Editors Alan Kidd
Gareth Van Niekerk
Dialogue Editor Mike Bayliss
Foley Artist Narelle Ahrens
Foley Engineer Andrew Thorne
Foley Editor Brendan Hill
Re-Recording Mixer Ben Sinclair

Musicians
Violin Siobhannne Thompson
Contrabass Eric Scholes
Cello Ashley Brown
Percussion Chris O'Connor
Guitar Nigel Gavin
Oberheim Karl Steven
Flutes and Piccolo Uwe Grodd

Blinder Films
Director Kieron J. Walsh
Head of Development Yvonne Donohoe
Production Executive Sarah Jane Colgan

New Zealand Film Commission
CEO Annabelle Sheehan
Head of Development & Production Leanne Saunders
Head of Marketing Jasmin McSweeney
Business Affairs Executive Conal Thompson
Chief Financial Officer Mladen Ivancic
Incentives Executive Chris Tyson

Camera Equipment provided by Panavision Canada
"Star Virgin" Footage supplied by Vinegar Syndrome
Photo Album Photos supplied by Martin Donovan Elijah Wood
Publicity by Fons PR
Generators, Grip & Electric Equipment Provided by William F. White International Inc.
Drone Systems provided by Revered Cinema Inc
Location Support Equipment Provided by Flatland Production Services Inc.
Prosthetics created by Theta Effect Inc
"Sponsorship With Thanks"

Makeup supplied by MAC Cosmetics Canada
Skincare supplied by World Hair and Skin Canada

Walkies provided by All Types Communications
Payroll Services by EP Canada
Financial Institutions Royal Bank of Canada
Production Insurance Provided by MIB Insurance
         HUB Insurance
Legal Counsel Provided by Goldenberg Nahmias LLP
Production Attorney Daniel Goldenberg
New Zealand Production Legal Provided by
         Dominion Law
         Tim Riley
         Grace Alexander
New Zealand Auditor Grant Thornton

Irish Production Legal Provided by
         Matheson
         Ruth Hunter
         Tara Smith
         Darya Maynes
Irish Auditor Grant Thornton

Tango Business Affairs Rina Dhaliwal
Canadian Business Affairs Judith Cogan-Andrews

Assistant to Mr. Timpson Sarah Lemmon
Assistant to Mr. Bekerman Natalie Novak Remplakowski
Assistant to Mr. Ordanis James Enns

Title Report and Clearances Provided by Coastal Clearances

The Producers Wish to Thank
David Tomiak, Joan Miller, Alexandre Coutant, Meghan Henderson, Adam Osten, Ed Brando, Duncan McMaster, Royal Canadian Legion Branch #65, Ben Beens, Charles McDiarmid, Veronica Kwoon, Dolphin Motel (Tofino), Shoreline Studios, Sara Brown Casting, Vancouver Island Film Studios

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Adam Schwartz, Buttons Pham, Vince Herod, Sean Salcido, Ryan Metz, Robert & Isaac Boyd, Mari Glover, Gina Dorvilier, Kim Szarzynski, Darryl Davy, Julie Ciesielski, Unit9, Anna Leocha

Special Thanks from Director
To my dear Dad whose death & embalmed corpse started this wild ride.
To my understanding and patient wife Rebecca Wadey and our movie loving boys Vincent & Toby.
To my siblings Suzy, Matt, Brigit and the whole Timpson Clan.
And to Tim & Karrie League, Jim Hosking, Andy Starke, Joe Rubin, Luke Sharpe, Macon Blair, Leanne Saunders, Jasmin McSweeney & NZFC gang
Julian Barratt and The Hollywood Theatre

In Memory of
Tony Timpson
Julie Timpson

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The Directors Guild of Canada, BC District Council

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With the participation of the Government of Canada

With the participation of the Province of British Columbia Film Incentive BC

Filmed on location at:
Tofino, Vancouver Island, BC, Canada

and
Vancouver Island Film Studios, Parksville, Vancouver Island, BC, Canada

‘Avril 14th’
Written by Richard James
Performed by Aphex Twin
Published by BMG Rights Management UK Ltd., a BMG Company
Courtesy of Warp Records

‘Sao Lam Plearn’
Written and Performed by: Chaweewan Dumner
Courtesy of: Soundway Records Ltd & Soundway Publishing Ltd, by arrangement with Third Side Music
'Uay Porn Tahan Chaydan'
Written and Performed by: Sodsri Rungsang
Courtesy of: Soundway Records Ltd & Soundway Publishing Ltd, by arrangement with Third Side Music

'Crossbow'
Written by Karl Steven
Performed by Mind Quarry
Vocals by Tim Stewart and Caoimhe Macfehin

'Play the Game'
Composed by Tautz Werner
Produced by EXTREME AUSTRALIA PTY LTD

'Show Wong Molam International’
Written by Chris Menist & Nattapon Siangsukon
Performed by The Paradise Bangkok Molam International Band
Published by ZudRangMa Records