

THE BANISHING

EEN FILM VAN CHRISTOPHER SMITH



VOD release:

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TVOD release: vanaf 9 juli 2021

Horror, thriller - 2021 - VK - 97 minuten

Meer over de film: [Cineart.nl/films/the-banishing](https://www.cineart.nl/films/the-banishing)

Persmaterialen: [Cineart.nl/pers/the-banishing](https://www.cineart.nl/pers/the-banishing)

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SYNOPSIS

THE BANISHING vertelt het verhaal van het beruchtste spookhuis van Engeland tegen de achtergrond van het opkomende Nazisme in Europa. In de jaren dertig nemen een jonge dominee, zijn vrouw en dochter intrek in het landhuis dat een gruwelijk geheim herbergt.

Linus is door bisschop Malachi gevraagd de parochie nieuw leven in te blazen. Zijn vrouw Marianne en hun dochter Adelaide arriveren in het prachtige landhuis om een nieuw leven op te bouwen. Hier lijkt een wraakzuchtige geest het op Adelaide gemunt te hebben, maar ook Marianne wordt geconfronteerd met onverklaarbare verschijningen. Malachi lijkt meer te weten, maar zorgt ervoor dat het gezin het huis niet kan verlaten.

THE BANISHING is een intrigerende en spannende horrorthriller van Christopher Smith (CREEP, TRIANGLE en BLACK DEATH) met een sterke hoofdrol van Jessica Brown Findlay (DOWNTOWN ABBEY) als Marianne.



CHRISTOPHER SMITH

DIRECTOR

Chris Smith is a highly established British filmmaker having directed some of Britain's most popular genre films to date. In 2004, Chris wrote and directed his debut, *CREEP*, a horror that follows a woman trapped on the London underground whilst being hunted by a mysterious attacker.

His next film was the comedy-horror *SEVERANCE*, which screened at festivals all over the world. In 2009, Chris directed the mystery-thriller, *TRIANGLE*, followed by the epic medieval action thriller *BLACK DEATH* in 2010, which starred Eddie Redmayne and Sean Bean.

Chris then went onto write and direct the family-comedy, *GET SANTA*, starring Jim Broadbent and then *DETOUR* in 2016. Recently, Chris has been focusing on TV, and last year directed episodes of Sony's highly-anticipated TV reboot of Anthony Horowitz's *ALEX RIDER*.

FILMOGRAPHY

2020	THE BANISHING
2016	DETOUR
2014	GET SANTA
2010	BLACK DEATH
2009	TRIANGLE
2006	SEVERANCE
2004	CREEP
1998	THE DAY GRANDAD WENT BLIND (short)
1997	THE 10000TH DAY (short)



THE GENESIS OF THE BANISHING

After collaborating on the screenplay for the Australian outback set thriller *BIG RED*, the writers David Beton, Dean Lines and Ray Bogdanovich were eager to find a new project, something leaning more into their beloved horror genre. It was eventually decided the apparently true story of an old haunted rectory in Southeast England would be an excellent basis for such a movie. After some deep research into what was known at the time as Borley Rectory and after narrowing down the long history of disturbing goings on there to a specific time and place, the writers set about creating the kind of classic period horror movie they'd love to see up on the big screen. A story mixing the very real issues of class and faith along with the horror of a supernatural secret, long since buried. Using real life events as a jumping off point but allowing the story to follow its own distinct path, the terrifying screenplay for *THE BANISHING* was born.

Finance outfit The Fyzz Facility optioned the script and approached Producer Jason Newmark with the project due to his long running relationship with director Christopher Smith (who made *CREEP*, *SEVERANCE*, *TRIANGLE & DETOUR* together). Newmark's Bigscope Films was looking for an inherently commercial and traditionally British ghost story, so introduced the project to director Christopher (Chris).

Writer/director Chris Smith recalls his initial reaction when he was first sent the script: "What struck me, apart from that I was always interested in the period - the idea of an anxiety of impending doom of World War Two - was that I had never made a haunted house movie... I didn't want to explore the Harry Price story, the famous ghost story at the time... I didn't want this to be a story about just one thing. And as soon as I started to move towards my vision of it, I felt less encouraged to do a character that we had seen done a certain way before by other actors... So, I said, OK, let's base it in a true context which is the build-up to World War Two. Let's push the idea of the gathering storms of war and use the rich characters that were in the original script... and channel it in a different way... I'm actually much more interested in films like *THE SHINING* which is almost more of a psychological film than it is a haunted house movie, so this film very quickly went down the line of... ghosts being the demons that you bury away in yourself... what's haunting you."

CASTING

It had been over ten years since Chris made a horror film, and he drew on the talent relationships he had made over this period of time, to play the lead roles in the film. His first choice for the lead of *MARIANNE* was Jessica Brown Findlay, who Chris worked with on TV movie *LABRYINTHE*.

Jessica said: "I worked with Chris years before...I love how passionate he is about that subject (horror), his knowledge of film is ridiculous, I just wanted to work with him again... He works on instinct so much, you'll be doing something and suddenly something will click in his head, or vice versa it can be your click, but he's so open to you doing something you have not done yet. It doesn't matter about coverage, if we find it and it's one shot - great."

Chris reciprocated Jessica's enthusiasm to collaborate again: "She has an incredible technical side that has come on massively since I last worked with her 8 years ago, partly due to all the theatre she has been doing... Jess has just got this incredible vulnerability that she can put on screen with ease and grace, she can just inhabit a character."

Similarly, Chris had worked with John Lynch who plays *BISHOP MALACHI* before. John recalled: "I have a lot of respect for him and have worked with him a few times now and we just have a connection and an understanding that comes from a long-time collaboration."

Chris also called on Sean Harris to play *HARRY REED*. Sean was the monster in Chris's first feature film, *CREEP*. Chris says: "Getting Sean back was a real treat for me... He makes you work hard as a director... He works very hard, he preps very hard and he wants you to do your homework too... Sean brings a madness to a character that just changes what's on the page into something more".

CHARACTERS

Jessica was also drawn to the role of Marianne because it was a new challenge: "I've never explored the horror genre or psychological thriller, I have never been in that space. There is a lot of non-scripted suspended silence and that was really fun to play with... The physicality... It's like a dance when you are trying to flow with the camera, and moments when you want to look really odd, and moments where you want it to look very naturalistic, and playing that genre of when and where that's appropriate. Having fun with that I found really enjoyable."

John Lynch was also drawn to his character, BISHOP MALACHI, because it presented a challenge: "The second thing that drew me to the script was the character. He's a very complex and driven character. He's not very pleasant, and those are always interesting characters to play... I've not played anyone so overtly repellent... an innate nastiness in him that is very dark and interesting to play."

THEMES

There are many parallels in the film set in the 1930s, to contemporary society. John Lynch immediately picked up on this. He says: "On the surface it's a horror story but underneath it is an examination of fascism and extremism that feeds into the polarisation of the political world today". Chris echoes this: "I think it may well be my scariest film since CREEP in the sense that there are some really harrowing moments in it but it's also smart and interesting and doesn't lecture you, it makes you think about the old England and the new England, and what parallels there are, and should we be really scared not during the movie but when the movie ends and we come outside to the real world... with the "good old days" - did they ever exist?"

LOOK & FEEL

Chris explains his approach to the look and feel of the film:

"Whilst I was attracted to the idea of making a ghost film, I find the look of 90% of ghost movies fairly routine and reliant on gothic cliché, including an abundance of shadows and fog.

For me the ghosts are what lie within the characters, their demons are theirs and theirs alone. THE SHINING is proof that the house doesn't need to be dark for things to go bump in the night. I was also conscious of the large amount of TV drama that is set in the thirties and so was keen to keep away from the drab, graded look, that is now all too familiar.

Marianne is a modern forward-thinking young woman, her husband, a backward looking conservative. Her bright, primary coloured costumes are a rebellion to his stifling conformity. She is fertile and free spirited, with an illegitimate child; he is impotent and judging."

Director of Photography, Sarah Cunningham, talks about her approach:

"The story takes place in a pre-digital age and I wanted to create as analogue a feel as I could. I used Cooke S2 lenses with their gentle fall-off and flares, and bounced light off mirrors or channelled it through textiles, to create a world that felt as organic as possible. I operated many scenes with hand-held camera to heighten a sense of intimacy.

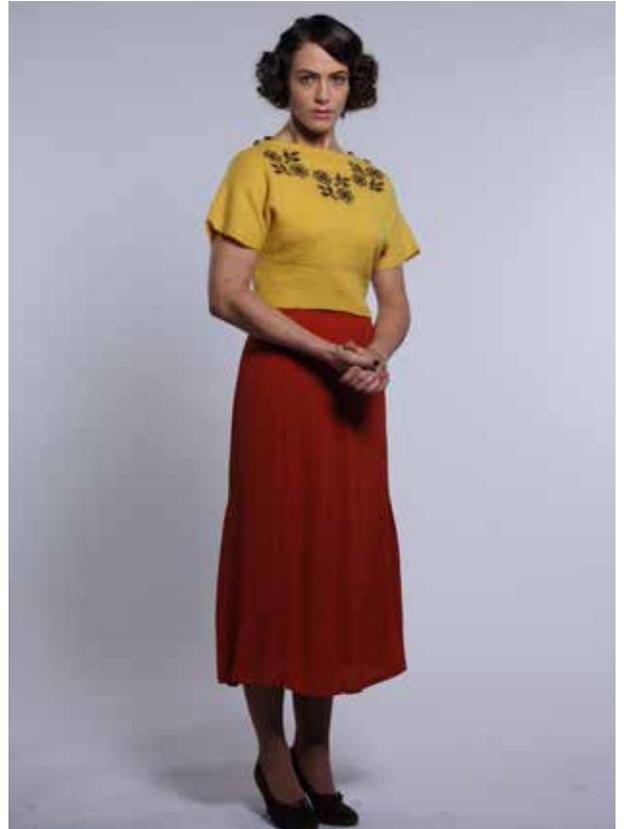
This house has many unlit corners and dusty crevices. It is wartime and electricity is used sparingly: night is a time of shadows illuminated only by intermittent lamps and candles. As Marianne's psychological state deteriorates I used wider lenses while remaining physically close, to reflect her anxiety and sense of things distorting. I increasingly filmed from above or below her eye level to give an impression of constant malign surveillance. As her world is knocked off its axis, so is the camera, viewing scenes at off-kilter angles and becoming giddily mobile and unpredictable."

CAST BIOGRAPHIES

JESSICA BROWN FINDLAY as Marianne Forster

Jessica leads Peacock / Sky's hotly anticipated adaptation of BRAVE NEW WORD, streaming now. She can also be seen on the acclaimed series HARLOTS (BBC/ Hulu) alongside Samantha Morton and Lesley Manville.

Her impressive body of film and television credits include: THE OUTCAST (BBC), JAMAICA INN (BBC), WINTER'S TALE, VICTOR FRANKENSTEIN, THE GUERNSEY LITERARY AND POTATO PEEL PIE SOCIETY and the Morrissey biopic, ENGLAND IS MINE. Jessica played Ophelia to Andrew Scott's HAMLET in Robert Icke's Olivier nominated production which transferred from the Almeida to the West End.



JOHN HEFFERNAN as Linus Forster

John is currently shooting one of the lead roles in BECOMING ELIZABETH for Starz & The Forge. Other recent credits include the role of Jonathan Harker in Mark Gatiss & Steven Moffat's critically acclaimed new BBC/Netflix hit drama, DRACULA, James Graham's BREXIT opposite Benedict Cumberbatch, BBC's COLLATERAL with Carey Mulligan and a standout role opposite Claire Foy as Lord Altrincham in the award-winning drama THE CROWN. He will next be seen on TV in the 3 part series THE PURSUIT OF LOVE, adapted and directed by Emily Mortimer from the novels by Nancy Mitford. His recent film credits include the brilliant political thriller OFFICIAL SECRETS and Philippa Lowthorpe's MISBEHAVIOUR, both opposite Keira Knightley, and THE DUKE with Helen Mirren & Jim Broadbent.

John's acclaimed stage performances include A SLIGHT ACHE in Jamie Lloyd's celebrated Pinter at The Pinter Season, the title roles in EDWARD II (Evening Standard Theatre Award Best Actor nomination) MACBETH, OPPENHEIMER, as well as SHE STOOPS TO CONQUER, THE HOT HOUSE and LOVE AND INFORMATION.



CAST BIOGRAPHIES

SEAN HARRIS as Harry Reed

Sean has worked extensively across theatre and TV, but it is in film that he is possibly best known, in the role as Solomon Lane in the films *MISSION: IMPOSSIBLE – ROGUE NATION* (2015) and *MISSION: IMPOSSIBLE – FALLOUT* (2018).

His notable roles include that of Joy Division's lead singer Ian Curtis in Michael Winterbottom's 2002 film *24 HOUR PARTY PEOPLE*. Harris also played Nick Sidney in the 2005 mockumentary *BROTHERS OF THE HEAD*, directed by Keith Fulton and Louis Pepe. In 2007, he appeared in his first feature film lead role as Eddie in *SAXON*, directed by Greg Loftin. In 2009, he played Stretch in *HARRY BROWN*, directed by Daniel Barber. In 2012, he played Fifield in Ridley Scott's *PROMETHEUS*. In 2014, Harris played Mick Santino in *DELIVER US FROM EVIL*, directed by Scott Derrickson and based upon the 2001 novel "Beware the Night" by Ralph Sarchie and Lisa Collier Cool.

That same year, he appeared as Gene Womack in Guy Myhill's *THE GOOB*. Myhill previously directed Harris in two film shorts, *TWO HALFTIMES TO HELL* (1997) and *THE FABULOUS BILSONS* (2001). Harris finished the year with his performances as Captain Sandy Browning in the critically acclaimed '71, directed by Yann Demange, for which he earned a British Independent Film Award nomination for Best Supporting Actor.

In 2015, Harris appeared as Solomon Lane in *MISSION: IMPOSSIBLE – ROGUE NATION*, directed by Christopher McQuarrie, and as Macduff in Justin Kurzel's *MACBETH*. Harris filmed *POSSUM* in 2016, a film by Matthew Holness, in which he plays the main character. He reprised his role as Lane in the sequel *MISSION: IMPOSSIBLE – FALLOUT* (2018). Other recent films include Netflix's *THE KING* (2019) and A24's *THE GREEN KNIGHT* (2021).

Harris won a British Academy Television Award for Best Actor for his role in the miniseries *SOUTHCLIFFE* (2013). He also received three consecutive BIFA Award for Best Supporting Actor nominations.

Sean will soon be seen in See Saw's *AN UNKNOWN MAN* opposite Joel Edgerton, and *SPENCER* alongside Kristen Stewart.



CAST BIOGRAPHIES



ANYA MCKENNA-BRUCE as Adelaide Forster

Anya has appeared in a number of high profile television series including ADULT MATERIAL (Channel 4/HBO Max - 2020), GHOSTS (BBC - 2019-2021), THE YEAR OF THE RABBIT (Channel 4/IFC TV - 2019), CLEANING UP (ITV - 2019), PLS LIKE (BBC - 2017) and SENSE8 (Netflix - 2015-2018). Anya will also star in the upcoming series SUSPICION for Apple TV+.

Anya's film credits include LONDON TOWN (2016) and upcoming THE ELECTRICAL LIFE OF LOUIS WAIN (Amazon Studios) and ZERO (BBC Films).

ADAM HUGILL as Frank

Adam Hugill graduated from the London Academy of Music and Dramatic Arts in the summer of 2018. Since graduating Adam has shot three feature films including HOW TO STOP A RECURRING DREAM, directed by Ed Morris and the multi Academy Award, Golden Globe and BAFTA winning 1917, directed by Sam Mendes.

In 2019 Adam starred in BBC1 and Mammoth Screen's series WORLD ON FIRE and made his stage debut in STANDING AT THE SKY'S EDGE at the Sheffield Crucible to great acclaim. He won The Stage Debut Award for Best Actor in a Musical for his performance.

Adam will next be seen playing one of the lead roles in THE WATCH, a television adaptation of Terry Gilliam's Discworld novels for BBC America (KILLING EVE).

CAST BIOGRAPHIES

JOHN LYNCH as Bishop Malachi

John Lynch has appeared in numerous films related to Northern Ireland such as *CAL* (1984) with Helen Mirren, *IN THE NAME OF THE FATHER* (1993) with Daniel Day-Lewis, *THE RAILWAY STATION MAN* (1992) with Julie Christie and Donald Sutherland, *ANGEL BABY* directed by Michael Rymer (1995) for which John won the Australian Film Award for Best Actor, *NOTHING PERSONAL* and *SOME MOTHER'S SON* (1996), also with Mirren.

He starred as a supporting actor in Derek Jarman's *EDWARD II* (1991), as Lord Craven in Agnieska Holland's film of *THE SECRET GARDEN* (1993), as Tadhg in *THE SECRET OF ROAN INISH* (1994), and as Gerry in *SLIDING DOORS* (1998).

Lynch was nominated for a Satellite Film Award for the film *MOLL FLANDERS* in 1996. He worked with acclaimed Belgian director Marion Hansel on her adaptation of Booker-nominated author Damon Galgut's novel, *THE QUARRY* (also known as *LA FAILLE*; 1998), which won Best Film at the Montreal Film Festival.

He won Best Actor for the lead role in *BEST* at the Fort Lauderdale Film Festival in 2000, in which he played the part of football legend George Best. He also wrote and co-produced the film.

He was nominated for a BAFTA for *CAL*, as well as for an Irish Film and Television Award for his role in *THE BABY WAR*. He starred in *FIVE DAY SHELTER* as Stephen, which won a European Film Award and was in competition at the Rome Film Festival. He played the lead in Craig Vivieros' first feature film, the prison drama *GHOSTED*.

Other film and television credits include *PRIVATE PEACEFUL* (2012), *PAUL, APOSTLE OF CHRIST* (2018), BBC's BAFTA-winning *THE FALL* (2013-2016), *THE TERROR* (2018) and *THE HEAD* (2020) for MediaPro and HBO.

Lynch is also a novelist. His first novel, *TORN WATER*, was published in November 2005 by the Fourth Estate, a literary imprint of Harper and Collins, and his second, *FALLING OUT OF HEAVEN*, was published on 13 May 2010 by the same publisher.



CREW BIOGRAPHIES

DIRECTOR OF PHOTOGRAPHY

Sarah Cunningham

'By turns fuzzy-dreamy and jarringly vivid' was how The Hollywood Reporter described Sarah's cinematography on FLATLAND, Jenna Bass' contemporary feminist western set in South Africa's Karoo, which in 2019 opened the Panorama programme of the Berlinale and won Best African Feature at the Johannesburg International Film Festival. In 2017, Sarah's first feature, Miguel Clara Vasconcelos' ENCONTRO SILENCIOSO, won Best Portuguese Feature at IndieLisboa.

Sarah's work has screened in festivals all over the world, from Berlin to Cannes, Toronto to Rio. Her two self-directed documentaries, BIRDS GET VERTIGO TOO and LIKE LOVE, picked up more than a dozen awards, including for cinematography, while the BSC has showcased her work in their Emerging Cinematographers Night.

Sarah is passionate, dedicated, and keenly sensitive to accidental beauty. She is equally at home with film as with digital and loves being able to work in different contexts and languages.

Sarah is a founding member of CUT IT, a crew-led initiative which is challenging our failure as an industry to act proportionately in response to the climate crisis. She is a member of Illuminatrix, a UK collective of experienced female cinematographers, believing that visibility matters.

On her journey to becoming a DoP she has worked as operator and second unit DoP for the likes of Robbie Ryan and Ken Loach, Guy Maddin and Gavin Finney. She graduated with a Distinction in Cinematography from the prestigious national film school of France, La Fémis, and previously read Classics at Cambridge.

PRODUCER

Sharon Harel

Sharon Harel has been involved in producing and financing more than 50 films, personally and through Capitol Films, the company she co-founded in 1989 and sold in 2006.

She is executive producer of many films including; Robert Altman's GOSFORD PARK and THE COMPANY, David Cronenberg's SPIDER, Roman Polanski's DEATH & THE MAIDEN, SYLVIA starring Gwyneth Paltrow, DANCING AT LUGHNASA, starring Meryl Streep, LUCKY NUMBER SLEVIN, starring Bruce Willis and Josh Hartnett, Bruce Beresford's A GOOD MAN IN AFRICA, Merchant Ivory's A SOLDIER'S DAUGHTER NEVER CRIES, Stephen Frears' TAMARA DREWE, Oscar-Nominated ALBERT NOBBS, Ralph Fiennes' THE INVISIBLE WOMAN and Neil Jordan's BYZANTIUM.

In 2008, Sharon launched WestEnd Films in partnership with Eve Schoukroun and Maya Amsellem.

Sharon started her career as a producer with the award-winning Israeli classic HALAHAKA, which she co-wrote. After producing other Israeli feature films, including DIZENGOFF 99, she produced two films for Tri-Star pictures: EVERY TIME YOU SAY GOOD BYE starring Tom Hanks, and IRON EAGLE II, starring Louis Gossett Jr.

Sharon was awarded the Olswang Business Award by the Carlton Women in Film & Television in 2002. She is a graduate in Chinese Studies and Western Philosophy from the Hebrew University in Jerusalem. She is married to Sir Ronald Cohen and they have a daughter and a son.

CREW BIOGRAPHIES

PRODUCER

Maya Amsellem

Maya Amsellem graduated from the Law University of Nice in 1995 and was called to the Israeli bar in 1996, later qualifying as a solicitor in England. Maya practiced five years as a corporate lawyer in a well-established law firm in Israel.

In 2000 Maya moved to London, joining Capitol Films as Head of Legal and Business affairs working on the financing of such films as Robert Altman's THE COMPANY, David Cronenberg's SPIDER, Robert Town's ASK THE DUST.

She left Capitol in 2007 to start WestEnd Films with partners Sharon Harel and Eve Schoukroun in 2008.

PRODUCER

Jason Newmark

Starting in 2001 in partnership with director Chris Smith, Jason produced CREEP, SEVERANCE and TRIANGLE. CREEP premiered at Toronto's Midnight Madness while SEVERANCE became the first ever horror film to be selected for Telluride. In 2011 Jason set up Newscope Films, producing thriller HONOUR starring Paddy Considine and Channel 4's International Emmy-nominated political thriller SECRET STATE with Gabriel Byrne. Most recently Newscope produced Chris Smith's film DETOUR starring Tye Sheridan and Bel Powley.

In 2012 Jason established Bigscope Films to specialise in genre. Films include ALIEN OUTPOST, DON'T HANG UP, DARKNESS VISIBLE and Ron Scalpello's underwater survival thriller PRESSURE starring Danny Huston and Matthew Goode.

2018 saw Noomi Rapace-starring CLOSE, live-action dog movie AASHA & THE STREET DOGS and THE BAY OF SILENCE starring Olga Kurylenko, Brian Cox and Claes Bang. Currently in post-production is home invasion movie BARBARIANS which is the directorial debut of Charlie Dorfman.

Set for production in 2020 is sci-fi STARDREAM with Björn Runge (THE WIFE) directing and eOne-backed CONSECRATION, written and directed by Chris Smith.

PRODUCER

Laurie Cook

Laurie Cook began work as an Assistant Director in 2004, making the move to development in 2007, script reading for Brilliant Films, Qwerty Films and Element Pictures. In 2010 he began working on the micro-budget film HANGAR 10 as a producer with Jason Newmark.

In 2011 Laurie joined Jason Newmark's Bigscope Films as Head of Development and Producer, with a remit to develop and produce commercially positioned, high concept, elevated genre films with international sales appeal.

For Bigscope Laurie has produced alien invasion movie OUTPOST 37, underwater survival thriller PRESSURE, directed by Ron Scalpello and DON'T HANG UP, starring Gregg Sulkin and Garrett Clayton. Laurie is currently producing BARBARIANS, the directorial debut of Charlie Dorfman.

In 2020 Laurie will produce the Sci-Fi STARDREAM with critically acclaimed director Bjorn Runge (THE WIFE) at the helm, and CONSECRATION from director Chris Smith.

CREW BIOGRAPHIES

WRITER

Dave Beton

Dave is a screen-writer/director with five feature-film credits. His movie TOWER BLOCK (Sheridan Smith, Jack O'Connell) won the Grand Prize at the Sitges Film Festival and THE HATTON GARDEN JOB (Matthew Goode, Larry Lamb, Phil Daniels, Jolie Richardson, Stephen Moyer) received a nomination at the National Film Awards. The latter sold every territory worldwide after VOLTAGE PICTURES screened it at Berlin Film Festival 2017.

WRITERS

Dean Lines & Ray Bogdanovich

Dean Lines and Ray Bogdanovich are a UK based writing duo with a deep love of all things genre. Since their feature THE HATTON GARDEN JOB was released by Signature Entertainment in 2017, they've developed a slate of projects within the UK film industry. These include: sci-fi actioner ESCAPE THE NIGHT with Producer James Harris (THE STRANGERS 2, FINAL SCORE, 47 METERS DOWN), High-concept thriller PAST LIFE, with Director Simeon Halligan (SPLINTERED, WHITE SETTLERS, HABIT), DRAVEN a supernatural horror with Sonny Laguna & Tommy Wiklund (WITHER, PUPPET MASTER: THE LITTLEST REICH), HOUNDED, an urban survival thriller with Producer Ben Jaques and Signature Entertainment and GRIMM TALES, their modern-day re-imagining of the classic Brothers Grimm stories is being developed for TV with Producer Rachel Richardson-Jones at Not a Number Productions.



CAST

MARIANNE FORSTER	Jessica Brown Findlay
LINUS FORSTER	John Heffernan
ADELAIDE FORSTER	Anya McKenna-Bruce
HARRY REED	Sean Harris
FRANK PEERLESS	Adam Hugill
BISHOP MALACHI	John Lynch
BETSY	Jean St Clair
DR SUTTER	Jason Thorpe
AGNES PEERLESS	Amy Trigg
BURT	Nigel Travis
OLD MAN	Seamus O'Neill
BARMAN	Cokey Falkow
WOMAN IN RAGS	Sara Apostolaki
REVERAND HALL	Matthew Clarke
MONK 1	Keith Dunphy
MONK 2	James Swanton
MONK 3	Danny Shayler
VOICE OF GIRL IN REEDS	Francesca Fowler

CREW

DIRECTED BY	Christopher Smith
WRITTEN BY	David Beton, Ray Bogdanovich Dean Lines
PRODUCERS	Laurie Cook Jason Newmark Maya Amsellem
PRODUCERS	Sharon Harel
CO PRODUCER	Neil Jones
EXECUTIVE PRODUCERS	Hannah Leader David Beton
EXECUTIVE PRODUCERS	Manuel Chiche Violaine Barbaroux
EXECUTIVE PRODUCERS	Beata Saboova Bastien Sirodot
DIRECTOR OF PHOTOGRAPHY	Sarah Cunningham
EDITED BY	Richard Smither
PRODUCTION DESIGNER	Chris Richmond
MUSIC COMPOSED BY	ToyDrum
SOUND DESIGN BY	Ben Baird
COSTUME DESIGNER	Lance Milligan
MAKE UP & PROSTHETICS DESIGNER	Melanie Lenihan
CASTING DIRECTOR	Emily Jacobs
EXECUTIVE PRODUCERS	Ed Fraiman Adam Nagel Alistair Maclean-Clark Nick Wild Ken Steele Aurélie Dusausoy
ASSOCIATE PRODUCER	Kenneth O'Toole
STUNT COORDINATOR	Gary Kane, Ray Nicholas, Curtis Rivers
STUNT PERFORMER	Nadia Hansell, Christina Low, Andy Merchant, Steve Walsh
CHOREOGRAPHER	David Benitez