

Inseparable Coil – Electronic Press Kit

Inseparable Coil – Electronic Press Kit	1
Media and Press Contact	1
General Details	2
Production Details	2
Lead Actors	2
Supporting Actors	2
Synopses	3
One Line / Log Line	3
One Paragraph	3
Director’s Statement	4
Director’s Filmography	4
Festivals and Markets	5
Festival Screenings	5
Film Markets	5
Press & Publicity	6
Cast Biographies	7
SAM KENNARD – Lead Actor – <i>Daniel Hanson</i>	8
MATT KENNARD – Lead Actor – <i>Peter Hanson</i>	8
BRENDAN CLEARVIN – Supporting Actor – <i>Stan</i>	9
TONY BONNER – Supporting Actor – <i>Doctor Peterson</i>	9
Crew Biographies	10
AGNES GOULD – Producer	10
EMILE OLIVER – Production Designer	10
PETER A. HOLLAND – Cinematographer	11
ADRIAN ROSTIROLLA – Editor	11
DANIEL SADOWSKI – Composer	12
OWEN ARNOLD and WARREN COLLIER – Regatta Studios - Sound Design & Mix	12
Anecdotes	13
Finding Twins	13
Vehicles	13
Trivia	15
Credits	17

Media and Press Contact



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Website: <http://www.davidgouldstudios.com>

General Details

Name: Inseparable Coil
Director's Name: David Gould
Running Time/Duration: 21:27:18 (21 mins 28 secs)
Date of Completion: 9th March, 2009
Country of Production: Australia
Genre: Action/Drama
Language: English
Tagline: Not all mistakes can be forgiven
Film Website: <http://www.inseparablecoilmovie.com>
Copyright: © 2009 David Gould Studios (Sole Copyright Owner)
Shooting Format: RED One Camera 4K
Preview Format: PAL Widescreen DVD (Dolby 5.1)
NTSC Widescreen DVD (Dolby 5.1)
Screening Format: PAL Widescreen DVD (Dolby 5.1)
NTSC Widescreen DVD (Dolby 5.1)
Digital Betacam PAL
Digital Betacam NTSC
Vision: Colour
Screen Ratio: 2.39 (Cinemascope)
Sound: Dolby Digital (5.1)

Production Details

Producers: Agnes Gould, David Gould
Production Company: David Gould Studios
Address: P.O. Box 706, Burleigh Heads, QLD 4220. Australia.
Telephone: +61 755762424
Fax: +61 755762424
Email: davidgould@davidgould.com
Website: <http://www.davidgouldstudios.com>
Distributor/Print Source: No Distributor, Print Source is David Gould Studios
Funding: The film was financed through private investment.
Shooting Locations: Gold Coast and Brisbane, Queensland. Australia

Lead Actors

ACTOR'S NAME	CHARACTER/ROLE
Sam Kennard	Daniel Hanson
Matt Kennard	Peter Hanson

Supporting Actors

ACTOR'S NAME	CHARACTER/ROLE
Brendan Clearkin	Stan
Tony Bonner	Doctor Peterson
Jacob Worth	Ben Hanson
Evert McQueen	Hitman

Synopses

One Line / Log Line

A brother must decide between revenge and reconciliation when his twin returns after many years and unwittingly destroys his world.

French Translation

Un frere doit decider entre la vengeance et la reconciliation lorsque son frere jumeau reapparait apres de longues annees d'absence et inconciemment detruit son univers.

One Paragraph

Daniel's once quiet family life is thrown into turmoil with the return of his twin brother Peter. Mortally wounded, Peter seeks one last chance to make amends after many years of bitter separation. Peter's criminal world soon follows and Daniel's family is caught in the crossfire. Daniel accidentally kills a police officer and loses his son in the ensuing gun fight. From his prison cell, Daniel vows revenge at any cost. Unbeknownst to Daniel, Peter is putting his own plan into action. Both plans will collide in an unexpected ending that confirms that the bond between brothers is truly inseparable.

French Translation

Daniel mene une vie tranquille et familiale mais le retour de son frere jumeau Peter va changer cela. Apres de longues années de séparation et mortellement blessé, Peter reapparait afin d'obtenir une derniere chance de réconciliation. Mais son monde criminel le suit et la famille de Daniel se retrouve pris dans le tumulte. Daniel accidentellement tue un policier et perd son fils durant la fusillade. En prison, Daniel jure vengeance à n'importe quel prix. À l'insu de Daniel, Peter met son propre plan en action. Les deux plans se croiseront dans une fin inattendue qui confirme que le lien entre les frères est vraiment inséparable.

Director's Statement

The core premise of the film was born from the simple question: how much would one brother be willing to sacrifice for the other? The sibling relationship was expanded even further when the decision was made to have both brothers be identical twins. On the surface, it would seem that such brothers would always be close, however it is also true that they would have shared a lifetime of constant comparison. When one brother excels, what excuse does his identical twin have for not performing as well? Being a twin could then be the force that drives the brothers apart rather than together.

The style of the film is a mix of contemporary visuals that make use of contrasting lighting, and a hybrid soundtrack that combined both orchestral as well as modern rock elements. *Inseparable Coil* explores the issues that keep brothers together as well as apart. It balances the drama with action and visual elements that keep the tension high and the audience guessing.

Director's Filmography



David Gould was born in Southport, Australia in 1972. He studied software engineering with a specialization in computer graphics at Bond University. He has worked at such companies as Walt Disney Feature Animation (Los Angeles), NVIDIA (Santa Clara), and WETA Digital (New Zealand). His work as a senior visual effects artist has won many awards including the prestigious Autodesk Maya Master award. He has also written two respected textbooks on advanced computer graphics. Despite his background in visual effects, David's main focus as a writer/director is the portrayal of realistic, dramatic characters. His philosophy is that new technologies are there to support a strong story not overshadow it.

FILM	ROLE	YEAR
<i>Inseparable Coil</i>	Writer & Director	2009
<i>Awaken</i>	Writer & Director * Screen Australia funded animated film	2009
<i>King Kong</i>	Senior Technical Director	2005
<i>The Lord of the Rings: Return of the King</i>	Senior Technical Director	2003
<i>The Lord of the Rings: The Two Towers</i>	Senior Technical Director	2002
<i>Voyage Inside the Cell</i>	Computer Graphics Supervisor	1996

Festivals and Markets



Festival Screenings

YEAR	FESTIVAL	LOCATION	DETAILS
2012	Summer Vibes	Broken Hill, Australia	Official Selection
2009	Breckenridge Festival of Film	Colorado, USA	Official selection

Film Markets

YEAR	MARKET	LOCATION
2009	Palm Springs International ShortFest Film Market	Palm Springs, USA

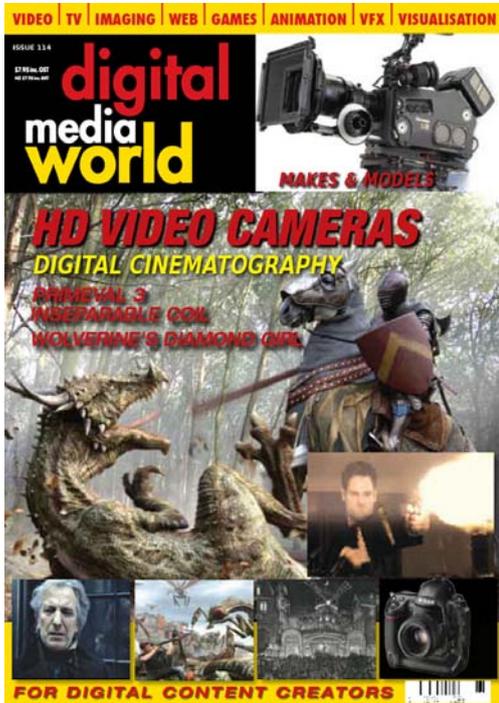
Special Screenings

DATE	DETAILS	LOCATION
Jan 2013	Summer Vibes Film Festival	Broken Hill, Australia
March 2009	Cast & Crew Screening	Bond University, Gold Coast
June 2009	'Rubberoom' - Film Industry Event Night	Cannon Hill, Brisbane
Aug 2009	'Local Film Focus' - Film Industry Screening	EVENT Cinemas, Robina

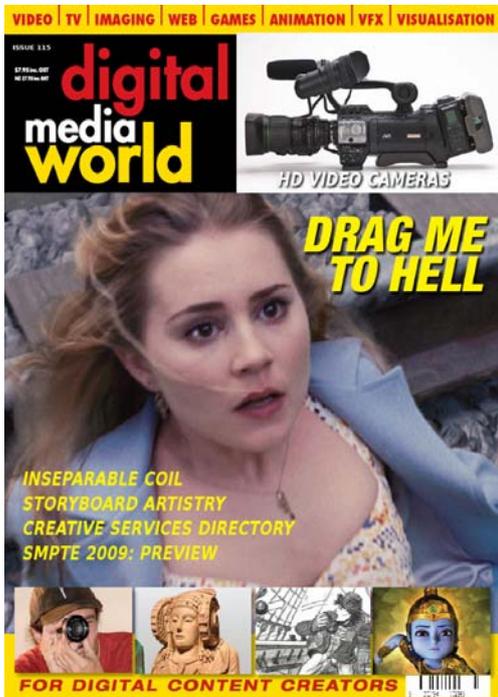
Press & Publicity

* Please contact us for high resolution copies of all press and publicity

- Feature article in June issue of **Digital Media World Magazine**.



- Second feature article in July issue of **Digital Media World Magazine**.



- Gold Coast Bulletin Newspaper Article

Global director wants Coast base



A scene from David Gould's animated film *Awaken*, which is attracting overseas interest

Movie man has big plans for us

by Maria Lewis
film industry reporter

AFTER working alongside Peter Jackson on the *Lord Of The Rings* trilogy and *King Kong*, local filmmaker David Gould has big plans for the Gold Coast.

In fact, the world-class director, animator, producer and screenwriter wants to build an empire on the Coast, similar to how Jackson has made Wellington a base for major international blockbusters.

With his new animated short film, *Awaken*, gaining momentum overseas and locally through the Gold Coast Film Fantastic, Gould is preparing to head to the American Film Market to pitch three film projects, all to be made at his Burleigh Heads studio.

The projects will be live-action, a combination of actors working with computer animated imagery, with sets being built in his studio and exterior's shot at various Gold Coast locations.

"The three feature film projects we will be presenting over there are different genres and different styles, but always with the main focus to make mainstream international films," said Gould.

"We don't make Australian films, we make international films for a mass audience but we want to shoot it all on the Gold Coast."

Gould and his team built a prison set at the studio for his



One of the central characters of the film

short film *Inseparable Coil* which he said is an 'appetiser' for the feature film that looks at the relationship between twin brothers and the events that test their bond.

The film screened at the 29th Breckenridge Festival of Film in Colorado and featured in Digital Media World magazine for its cutting edge technology.

"The film was set in Boston, but we shot it all here on the Gold Coast and you really couldn't tell the difference," said Gould.

"That's what we want to do with a lot of our films. There's a lot of potential for films in Australia

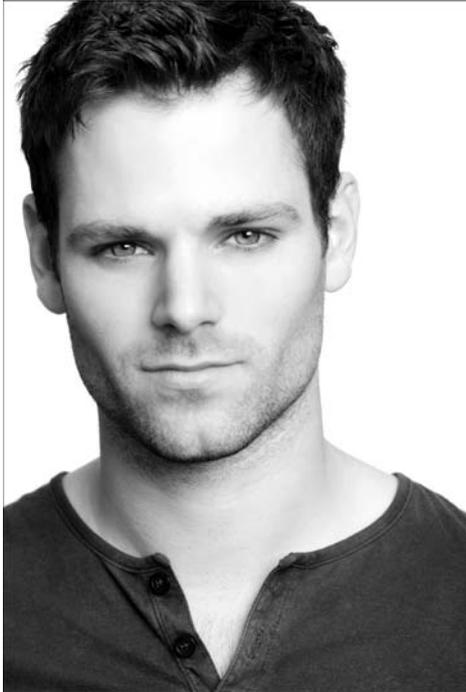
and we need to attract the talent.

"It's important to have a base, whether we shoot a film in Malaysia and do all the post production here or do the whole process from here."

With more than 15 years in visual effects and computer graphics, Gould has worked for Walt Disney Feature Animation and Peter Jackson's company Weta Digital, where he was the senior technical director on *King Kong* and 3D lighting technical director on *Lord Of The Rings: The Two Towers* and *Lord Of The Rings: The Return Of The King*.

Cast Biographies

SAM KENNARD – Lead Actor – *Daniel Hanson*



Sam began his acting career at a young age appearing in stage productions of many musicals in and around the north of England. He had his first break in television at the age of eleven playing Damien in three series of *I hate this house* for BBC. Sam went on to guest appearances in other shows for BBC and ITV before landing a presenting role on ITV's *The Disney Club* with his twin brother Matt.

More recently Sam has completed the feature film *Freight* for Stuart St Paul playing the role of Stevie Taylor. Early in 2009 he filmed the short film *Hotel* with Art Malik and Danny Webb in London. Sam is currently finishing the feature film *Born Of Hope* playing the part of Elrohir for Kate Madison Robinson.

MATT KENNARD – Lead Actor – *Peter Hanson*



Matt has had an extensive and varied career in film and television. Most recently playing the east end cage fighter, Sonny Taylor in Stuart St Pauls new, gritty Brit flick *Freight*.

Matt recently left BBC1's award winning medical drama *Doctors* after two seasons playing Archie Hallam. He won rave reviews for his portrayal of Manchester United legend 'Duncan Edwards' in *Munich- Surviving Disaster*, for the BBC last year.

BRENDAN CLEARKIN – Supporting Actor – *Stan*



Brendan recently starred in the feature film *THE NOTHING MEN*. Prior to that he had a supporting role in the feature film *GABRIEL* which has been picked-up by Sony for international distribution. He recently had a role on *UNDERBELLY II* alongside other television roles on *TWO TWISTED*, *HOME & AWAY*, *CLUBLAND* and many more credits in short films and on stage.

TONY BONNER – Supporting Actor – *Doctor Peterson*



Tony is a legendary Australian actor who's recent credits include feature films *PUNISHMENT* and *THE LEGEND OF BILLY SING*. He has worked on stage, screen and television in Australia, UK and U.S. Credits include, but are not limited to: *NEIGHBOURS* (Ten), *SKIPPY*, *MURDER SHE WROTE* (CBS), *THE LAST FRONTIER* (CBS), *QUIGLEY DOWN UNDER* (Warner Bros.) *THE MAN FROM SNOWY RIVER* (Dir. George Miller) and *YOU CAN'T WIN EM' ALL* w/ Tony Curtis and Charles Bronson.

Crew Biographies

AGNES GOULD – Producer



Agnes was born in Choisy-le-roi, France in 1974. She studied Sales Strategies and Business, and then Insurance. She has managed and supervised productions in the areas of animation from initial conception to its final completion.

As Lead Rotoscope Artist at such companies as WETA Digital, Clemenger BBDO, Tide Edit, Kojo Group, Fin Design, Babyfoot, she worked on numerous commercials, and film productions such as *The Lovely Bones*, *DayBreakers*, *Rogue*, *King Kong*, *I-Robot*, *Van Helsing*, *The Lord of the Rings: The Return of the King*.

EMILE OLIVER– Production Designer



Emile is passionate about antique dealing and the Art Department.

He is a Production Designer, Buyer, Set Dresser, and Props man with feature film credits such as *The Pacific*, *The Condemned*, *Kokoda*, *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, *Peter Pan*, *the The Great Raid* and many more.

He is currently working on the third feature of *The Chronicles of Narnia*.

PETER A. HOLLAND – Cinematographer



Peter started his career as a camera/lighting assistant working on major feature films including Babe 1 & 2, the Matrix trilogy, Birthday Girl and Moulin Rouge.

In 2002 Peter graduated with a Masters Degree in cinematography from the national film school in Sydney, AFTRS.

Peter's first feature film as D.P. was the highly acclaimed 'Gabriel' which earned him an ACS Gold Award. This film was shot on a miniscule budget of \$200,000 and was purchased by Sony Pictures for International Theatrical distribution.

Peter has been a leading proponent of digital cinematography and a pioneer of the Red 4K camera, shooting with this system on three feature films in the last year.

ADRIAN ROSTIROLLA – Editor



Adrian is a feature film editor with credits such as *Kokoda*, *Gabriel*, *Bomb Harvest* (doco), *The Nothing Men* and *Coffin Rock*.

He also edited the Oscar nominated film *Birthday Boy* and the AFI nominated shorts *Small Boxes* and *The Ground Beneath*.

At the 2008 Screen Editors Guild awards he won an award for Best Editing for *The Ground Beneath* and was nominated for an episode of the SBS doco series, *Inspiring Teachers*. In 2006 he was nominated for Best Editing for *Kokoda* at the IF Awards.

DANIEL SADOWSKI – Composer



Daniel Sadowski is a composer for film, television and videogames. He is passionate about creating emotional, powerful, and appropriate music to enhance the drama of a story. Daniel studied music at Western Washington University, and is an alumni of the Pacific Northwest Film Program. He has worked with the likes of Hummie Mann (*Robin Hood Men In Tights*, *Year of The Comet*) and has received praise from the likes of Angelo Badalamenti (*Dark Water*, *Twin Peaks*, *Indigo Prophecy*).

His latest and current projects include the feature film, *The Long March*, *Flinders*, a historical epic film, and a new television series that is soon to be released.

For more information, please visit

www.danielsadowski.net

OWEN ARNOLD and WARREN COLLIER – Regatta Studios - Sound Design & Mix



Regatta Studios is a post audio facility located in Brisbane, Australia.

The studio is a collaboration between composers and sound designers, Warren Collier and Owen Arnold. Since studying together at the Queensland Conservatorium of Music in the '90s, the pair have worked on numerous musical projects and in 2006 founded Regatta Studios.

The studio is rapidly gaining a reputation as the source for creative film sound with scores for international TV commercials, TV themes and mixes for film productions within Australia. Whilst still a young company, Regatta Studios endeavors to become Queensland's premier post audio facility.

Anecdotes

Finding Twins

We undertook the search for male twins that could play the lead roles. We found many twins that were models as well as some that were actors. In all cases we didn't find twins that had the necessary acting acumen.

We gave up on the search and began auditioning a single actor that will play both twins. We'd use a combination of old-school in-camera effects as well as digital compositing to have the same person appear in the shot as two different people.

It was around this time that David received an email from Lance Reynolds, an Executive Producer in the US. He'd found out about our production serendipitously through his sister. She had received our newsletter about our animated film *Awaken* and forwarded it onto her brother, Lance. He skipped the part about the animation in our newsletter but noticed that we were looking for twins. He used to represent Sam and Matt Kennard in England. He'd since stopped representing actors and was now pursuing executive producing.

The twins were sent the script and they responded very positively. We got in touch with Sam and Matt and they traveled down to London to perform an audition. Their audition was recorded and sent to us via the internet. We reviewed it and decided to go ahead.

For the story it was important that one brother be able to take the place of the other. Sam agreed to work out at the gym and get in shape, so that he would better match Matt.

Despite their confidence in the script, they were still stepping out into the unknown. They would be paying their own way to fly to Australia for three weeks to work on a short film from a first-time live-action director.

Sam had made the comment that his worst fear was that he'd arrive at Brisbane Airport and that there would be no-one to meet him. Fortunately our trusty production assistant, Steve Caldwell was there to pick him up.

With both Matt and Sam in Australia we began rehearsals. Something that wasn't possible while they were overseas. With such a short schedule they didn't have time to get over their jetlag before shooting started so there were plenty of cat naps during the first week as their body clocks adjusted.

Vehicles

We didn't hire any stunt or picture vehicles for the film. Instead we used cast and crew cars. In the scene where Daniel is getting outside his car having just returned home we used a production assistant's car. We had issues with the rain during that scene and decided to shoot some pickups later in the schedule. She left for New Zealand and we then had to use someone else's car for the pickups. One car was white, the other a light gold. Fortunately you can't notice.

For Stan's car, our makeup supervisor, Naomi Watts, offered to lend us her rental car. This worked out well except while away on weekend she got a flat tire. The rental company offered to send someone to replace her car. She explained that they couldn't do that since the exact same car was

needed for further shooting in the film. Despite this they still brought another car. She had to explain that she needed to keep this exact car. Finally they fixed it and we have the same car throughout all the scenes. We're sticklers for continuity.

For the scene where two police cars arrive at the front of the house, we'd carefully calculated the height of the fence. Knowing that the entire cars wouldn't be seen, Emile our production designer borrowed two sets of police lights that were attached to the director's old Ford Falcon and Steve Caldwell's Commodore. The police lights mounted on the director's car were worth more than the car itself. When the cars drive into the shot you can't even tell that they are just plain cars.

Ironically just a few minutes before we were going to shoot this shot, two real police cars came screaming down the street. They were going to another location. If only we'd have filmed them go by.

Trivia

- Those with a keen eye will notice that the characters Stan, Peter, and the hitman are all wearing the same signet ring. It is silver with a red jewel. Are they all somehow connected?
- There was over seven months of preproduction, three weeks of principal photography, and eight weeks of post production, for a twenty minute short film. This is unheard of, but such was the need to ensure that the short film matched the quality seen in feature films.
- The prison cells are made of wood, foam, and plastic tubing. With careful painting they are made to look like concrete bricks and heavy steel bars. A fine coat of powdered graphite gives the plastic bars an even more metal appearance.
- Matt Kennard plays one of the patients waiting in the reception at the hospital. He's wearing a hat and glasses. Many of the crew were recruited to play patients.
- Sam Kennard plays one of the SWAT officers that arrive at the front of the house.
- Sam had to play his brother's part in the scene outside the house where Peter is bleeding. Matt was preparing to shoot the shot but ran out of time. He had to catch his flight back to England. Sam stood in for him.
- The hospital scenes were shot at the old Mater Mothers hospital. After many months of struggling to find a hospital without luck we contacted Mater Mothers. We ended up having the entire hospital to ourselves.
- We send out a general request looking for newborn babies for the film. One person sent us back an echograph photo of their, as yet, unborn child explaining that he would be born in time for our film.
- The babies in the film are not real. Instead they are "reborn" dolls. They are plastic baby dolls that have been painted with realistic complexions and additional hair added. To simulate breathing, a small plastic bag with a syringe was placed under the blanket.
- Despite firing many rounds of 9mm automatic machine gun and hand gun fire, we didn't get a single complaint. This is amazing considering that the house we were shooting in was surrounded by many neighbours and we were shooting late at night.
- The exterior of the hospital was in fact a local public library that we dressed with hospital signs and other items. This combined with the real ambulance that we had parked at the front fooled a member of the public to come and drop a patient off at the front door. Our kind production staff looked after them until someone could come and pick them up again.
- Over 1.25 terabytes of footage was shot on two RED One cameras. This amounted to 1,140 usable takes. The film was shot at both 4K and 2K. Slow-motion was shot at 100 frames per second.
- A lot of the film was shot in a warehouse that had a sewerage treatment works on one side and a four lane highway on the other; not good for the nose or the ears.
- The character Daniel's home was a house that we house-sat for a friend. It was also used as the accommodation for the cast as well as some of the crew and their equipment, making for a tight fit.
- Due to restrictions on how late at night you can shoot in a residential area, we put up black plastic around the living room and shot many "night" shots during the afternoon. Once the sun set the plastic was removed.
- The name tags on the male prison guards were OFFICER D GOULD and OFFICER S AGNES. David Gould was the director and Agnes Gould was one of the film producers.
- The domino that Ben plays with and Daniel keeps with him in prison has a dot on both ends. This symbolizes two identical parts, referring to the twins.
- Most toy stores no longer sell dominoes. We had to order them from a specialized store.
- The SWAT costumes were ordered from the USA, where many paintball fans dress up as SWAT and shoot each other with paint pellets.

- The orange prison overalls are authentic inmate clothing ordered from prison suppliers in the USA.
- The shackles and handcuffs were the same used in the film 'Condemned'.
- All our wafting boards used to disperse smoke in a scene are made from machine cut, 3mm, medium density fiber board.
- Due to a limited budget, both the art department and lighting crew had to share the same truck which led to complex scheduling and increased blood pressures for those involved.
- The scene with Daniel arriving home and the hitman finding the drops of blood were shot at the same time. There were intermittent showers that night. When it rained we shot the hitman shots. When the rain stopped we turned the camera around facing the other way. We'd quickly dry the water off the car and shoot Daniel's arrival. This was repeated many times during the night as the rain started and stopped.
- Over 200 actors applied for parts in the film. Auditions were held on the Gold Coast and Sydney.
- The briefcase carried by the Daniel character was bought second hand at a garage sale. A cell phone, keys, and other items were put in it and closed. Unfortunately no one knew the combination to the briefcase so it was rather crudely reopened with a screwdriver.
- The glass door shattering when Peter fires his gun at the hitman was done as a visual effect. To build a single glass door out of safety glass would have cost over \$1,000 and could have only been broken once.
- The laundry van that Stan arranges to transport Daniel from the prison is an AVIS rental truck. While the logos on the front were covered in white cardboard the ones on the backdoors weren't. This required a lot of rotoscoping and compositing in post production to remove.
- The scene where Ben is in the kitchen and the glass vases shatter was shot in two steps for safety reasons. Firstly Ben was filmed then he left the set. Next the vases were smashed with projectiles and shot at high speed. The two parts were then combined using compositing during post production. The end result looks like Ben is perilously close to the smashing glass.
- There is a scene where the character Daniel punches a photo on the wall of his prison cell. A special wall was constructed of foam rubber to protect his hand. However this was painted with sand paint to give it a concrete appearance. When Sam, who played Daniel, punched the wall his hands were protected, however the sand paint resulted in his fingers and knuckles being cut and scrapped. In the final shot, some of the blood on the wall is in fact Sam's.

Credits

**Written and Directed By
DAVID GOULD**

**Produced By
AGNES GOULD
DAVID GOULD**

CAST

Daniel Hanson	SAM KENNARD
Peter Hanson	MATT KENNARD
Ben Hanson	JACOB WORTH
Jessica	DANIELLE LARKIN
Hitman	EVERT MCQUEEN
Stan	BRENDAN CLEARVIN
Matron	DIANE OBIERNE
Doctor Peterson	TONY BONNER
Prison Guards	ANTHONY EDWARDS
	GRANT SEE
	DANIEL LAZDINIS
Prisoners	OZZIE DEVRISH
	CHRISTIAN NEWLING
	JUSTIN CERATO
Prison Visitor	SHARRI HUGHES
SWAT Officers	COLIN BLAND
	GREG JONES
	GRANT SEE
Detectives	AASH AARON
	GRAHAM K. FURNESS
Paramedics	DREW
	RYAN CHEESMAN

CREW

Director of Photography	PETER A. HOLLAND
2nd Unit Director of Photography	BRIGHAM EDGAR

Focus Pullers	ROD HINDS BEN KILIN RODRIGO VIDAL-DAWSON
Camera Assistants	ADAM TROY HOWARTH ALAIN J. FRANCOIS
Data Wranglers	JUSTIN CERATO JARRYD HALL
Lighting Equipment	FLEET LIGHTING
Gaffer	DAVID CANE
Lighting Technicians	SIMON RICHARDS JAMES “JIMMY” LANDER COREY “CUDOX” JENSEN
Technocrane	LIGHT & MOTION
Crane Supervisor	STEVE ISAAC
Crane Grip	LAURIE “STINGER” RAE
Crane Tracks	NICK KARRUM
Steadicam Operator	MILAN HOLEC
Steadicam Assistant	REINA HIRAIWA
Production Manager	KRIS MARIC
First Assistant Director	LIAM STEWART
Production Assistants	STEVE CALDWELL JASON MATTAROLLO MARCUS NEWMAN JAMES XABREGAS ANGELA BARR NICK MCLEAN
Production Designer	EMILE OLIVER
Art Director	DWAYNE NICOL
Set Construction	CHRISTIAN NEWLING
Set Dressing	TIM ALLEN
Makeup Supervisor	NAOMI LYNCH
Makeup Assistants	NICOLE KORTHAL KATE BARDSLEY SABRINA BEAUFORT-LANGRIDGE
Costume Designer	DANNIELLE ALEXANDER
Costume Dept Assistant	SOMA HELMI
Costume Attachment	LAUREN WIDDICOME

