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A
Warp Films Production

SUBMARINE

A FILM BY RICHARD AYOADE



DIRECTED & WRITTEN BY RICHARD AYOADE
BASED ON A NOVEL BY JOE DUNTHORNE
STARRING CRAIG ROBERTS, YASMIN PAIGE, NOAH TAYLOR,
PADDY CONSIDINE & SALLY HAWKINS

One boy must fight to save his mother from the advances of a mystic and simultaneously lure his eczema-strafed girlfriend in to the bedroom, armed with only a wide vocabulary and near-total self belief. His name is Oliver Tate.

OLIVER TATE'S SHORT SYNOPSIS

I have been waiting too long for the film of my life. My name is Oliver Tate. This film will capture my particular idiosyncrasies, for example, the way I seduce my classmate Jordana Bevan using only my mind. Also, since my parents' marriage is being threatened by a man who runs courses on Mental and Physical Wellbeing, the film will probably feature some elaborate set-pieces of me taking him down. There will be helicopter shots. There will be slow-mo, but also transcendent moments, like when I cure my father's depression. Knowing me as I do, I will be surprised if this film runs to less than three hours. Note to the press: appropriate adjectives to describe this film include "breath-taking" and "irresistible" as well the phrase: "a monumental achievement".

Q & A WITH WRITER AND DIRECTOR RICHARD AYOADE

What was *Submarine's* journey from novel to feature film?

Submarine is a book by Joe Dunthorne. Ally Gipps, who works at Warp Films, has known Joe for years, and Warp optioned the book before it came out. I'd done a music video for Warp, an Arctic Monkeys video, and they gave me the book to read and I really liked it. Warp then asked me to write a script with a view to directing it. Joe and I met several times and talked about what might translate well from the novel to a film.

Much of the humour in the novel lies in the tension between what you think has happened and how Oliver is describing it. The question was how to do that effectively in the film. The idea was to keep Oliver's unreliability as a narrator but to juxtapose that with an actual reality – not just one that Oliver describes. But, saying that, the film is quite subjective as well. I think Eric Rohmer was amazing at doing that. A big reference was *Love in the Afternoon*. I'd say the film has moved away from the book a good deal, but I hope that it's kept the spirit of the Oliver Tate character that Joe wrote.

Joe has been great throughout – I think I would be terrible if someone was adapting something I'd just written. Joe was so encouraging and always there with good comments. I couldn't have asked for better in terms of the source material and how kind he was about it.

What attracted you to the character of Oliver Tate?

Traditionally in films, if the main character is an adolescent they're quite sympathetic. In films where you have a young hero they're often portrayed as blameless. I liked that Oliver was sort of mean and distant and selfish. There was something very interesting about that and the voice of Oliver was very funny and pompous. I've always liked books that deal with people of that age like 'The Catcher In The Rye', 'Franny and Zooey' and films like *The Graduate*, *A Ma Soeur*, and *Harold & Maude*.

What made you choose Craig Roberts and Yasmin Paige to play Oliver and Jordana?

Often when you're casting it's a case of what you don't want: you don't want it played in a certain way, but you're not quite sure exactly what you want. You're hoping to meet someone who makes sense of your idea of the character. With Craig there was something unexpected about him. He had a Pete Townshend-ish haircut with a very short fringe, but with big bags under his eyes. He had a pleasing look. Throughout each call back I was just willing him to be as good as he seemed - and he was always much better.... And I really liked him. He's naturally funny and charming. Yasmin is a great actress. She is very watchable and very intelligent. Her instincts on everything were always the right ones.

I just felt very fortunate because the film would have been inconceivable without Craig and Yasmin. You just start off hoping you'll find people as good as them. And also to find people you like and enjoy being around. That's probably the most important thing.

How did you approach working with such young lead actors?

With Craig and Yasmin it was just hanging out with them a lot and getting to know them. How they spoke - things like that. We shot two days as a kind of screen test and then we rehearsed quite a bit. It's cheap, rehearsal time, and it's really useful. They were just natural. They've both acted since a very young age, so they were really professional and incredibly consistent. There was no difference in approach because of their age. They were just brilliant actors and their inherent skill had absolutely nothing to do with me! You just hope to enable them to see the character, answer questions they have and create an environment that allows them to work well.

I'm used to the comedian approach of winging it - never saying a line the same twice. It was completely different to anything I'd done before, but they made it very easy. I couldn't have asked for better, I was very lucky.

The other members of the principle cast are a very experienced and acclaimed group of actors. How and why did you cast Noah, Sally and Paddy?

Noah Taylor (Lloyd Tate)

Noah is always great in everything he's in. My wife and I watched *Flirting*, the film he did with Nicole Kidman and Thandie Newton, which is sort of similar territory in a way. We were watching it before we'd cast and we said, 'Oh, Oliver has to be like him'. So it's just great that Noah ended up being Oliver's father because he seemed like he would have been like Oliver when he was young. Noah's great, really funny, but also completely affecting in everything he's in. I think he and Craig really got on and seemed to really like one another. The family seemed really right. It was a real honour to meet and work with Noah.

Sally Hawkins (Jill Tate)

Sally I knew before and have known for a long time and she, as a favour, has done lots of small things in shows or videos I've done. She's just terrific. I suppose actresses generally never play people who are older than them because most actresses are quite vain or it's seen as bad for their career, but Sally is not vain at all. Again, just

very funny I think, but never in a way that looks like her brain is thinking that what she's doing is funny... You don't feel that awful brain-whirr you see in more obviously comic performances. She's terrific and so versatile. And again she's just a joy to be around and a great friend.

Paddy Considine (Graham T. Purvis)

Paddy has a longstanding connection with Warp so [Producer] Mark Herbert was able to show him the script. We worked on his character a bit together. Paddy's such a good writer that it would be daft to ignore how much he can add. So it was good to be able to work with him, coming up with how he should speak - that kind of transatlantic cadence that Graham's ended up having.

Paddy really works at it. He really likes to research the characters and he sort of stays in character. You create a biography for the character and you work all that stuff out together and then he can just seemingly improvise infinitely within those parameters.

Did you choose to set *Submarine* in a particular period and how did that inform the style of the film?

The idea was that it shouldn't be set in a particular time frame. Partly because it didn't seem important and partly because I think you can just get into radiating a lot of information that doesn't have any bearing on the story. It's too specific in a way. I like films where you don't really know what era they are from, especially films where you don't know the culture very well - like Satyajit Ray films. I don't know if the Apu films are set in the childhood that he had or a slightly more modern time or an older era. They feel slightly fable like. Or *400 Blows*, is that set in 1959 or is it in an era closer to Truffaut's childhood? It's just in a slightly remembered past. We tried to avoid things that might date the film, but I hope that there's nothing overly retro about it.

What influenced the look of *Submarine*?

Erik [Wilson, DP] and I really like Néstor Almendros as a DP and he, I guess, was the main influence in that he doesn't really light. It's natural light, often shooting at dawn or dusk and just trying to be simple with it; not being fancy, not having lots of big film lights...We were in Wales and it was autumn and it was freezing cold so there was a very specific kind of watery, thin light.

Gary [Williamson, Production Designer] did my friend Paul King's film *Bunny And The Bull* (also Warp Films), which has amazing production design, and it just felt like he liked the same films and references we were going for. Most of the conversations with Gary were about trying to avoid double-glazing, just Gary being furious about the proliferation of double-glazing in Wales and it's affect on the national housing aesthetic.

ABOUT THE PRODUCTION

In a film business notorious for stalled projects and screenplays stuck in 'development hell', *Submarine* is a rare example of simplicity and plain sailing. The film has its origins in the relationship between two long time friends whose separate career paths into film and literature became a successful collaboration. As producer Mark Herbert explains: "What's great about *Submarine* is the story behind it. Ally Gipps, who's now Associate Producer on the film, was an intern with us for three or

four years. His friend, Joe Dunthorne, is the person who originally tipped Ally off about the job at Warp. Ally got hold of his best friend's book, brought it in and gave it to Mary Burke, one of our producers. Mary read it and said, 'God, this would make a good film' and there you go. I don't think you can get much more organic than that. All those little connections and here we are."

Mary says: "When I first read the book in 2006, I fell in love with the originality of voice and unyielding wit in Joe's novel. It's not a familiar British coming of age story, so I thought it would be refreshing to see the work rendered as a film. The encyclopaedic nature of Oliver's character unveiled through his internal monologues, I felt would be a good match for Richard's wonderful and detailed knowledge of film. There was something beautifully timeless about the book, and thought Richard's nostalgic directing style would bring that out. And of course, we all knew he could execute the comedy because he is one of the funniest people working in the UK today."

Securing writer-director Richard Ayoade's involvement in the project was similarly intuitive, as Herbert explains: "Richard was a writer-director that we were really aware of and thought was a promising talent. We talked about doing pop videos and Richard said he was into the Arctic Monkeys and could we set something up. That became a video for the song 'Fluorescent Adolescent' and that sprung a relationship between Richard and the band and ourselves, including the film *Arctic Monkeys At The Apollo*. So the relationship with Richard started four or five years ago and has slowly built up to this."

The next stage, finding partners and investors with enthusiasm for the project was also unusually straightforward: "There's been a momentum behind the project for quite a while ... Straight away we had enthusiasm from Film4, who gave us development money. We then got a first draft underway, during which Joe Dunthorne consulted with Richard. Everybody has always been behind the book. It's one of those: when you've got the material, it's easy," says Herbert.

Tessa Ross, controller, Film and drama at Channel 4 says "Katherine Butler, our then Head of Development, had read the novel pre publication and so when Mary Burke rang her to tell her that Richard was interested in adapting, she immediately said she'd be keen to support the bid to option the novel. We knew Richard through his acting work on C4's 'IT Crowd', but also via his directing work on the Arctic Monkeys promos, and felt his previous work, his incredible cine-literacy and his approach to the material was a perfect match. It has been a tremendous pleasure working with Richard alongside our long standing partners at Warp Films".

Submarine the novel is told entirely from the perspective of 15-year-old hero Oliver Tate as he navigates the pitfalls of young love with girlfriend Jordana Bevan. A successful film adaptation required strong lead performances from young actors who could carry the film. *Submarine's* producers and director embarked on a comprehensive search for their teenage stars. Producer Andy Stebbing takes up the story: "We had quite an intense casting period; we were doing street casting, we were going around to every agent possible. We looked at hundreds of actors for both parts and I think both Craig and Yasmin really stood out from the crowd. They're both fantastic and we're very lucky."

Mark Herbert sees a comparison in the search for an Oliver to the process that made Thomas Turgoose a star in *This Is England*: "He [Oliver] carries the whole film and when we did *This Is England* with Tomo we had a similar challenge... We set out on a conventional casting route – going to drama schools, drama clubs, and workshops – finding kids who have acted before, but then we also went on a more 'Tomo' journey, which is street casting. Until the right kid walks in the room you just don't know, I don't think there's any science to it... Craig has got so much in his eyes and in his look and his performance even when he doesn't say anything. That, I think, was the key to Oliver."

Craig Roberts remembers a nervous wait to get the part: "My agency sent a tape up to Warp and then about two weeks later we got a recall. I went up to London and met Richard Lindsay and Karen Lindsay Stewart (casting director) and that was great. We did this improvisation and Richard was so funny. There was another audition and then a screen test with Yasmin. Then it was a long two and a half weeks wait to find out if I had the part or not. I eventually got the call and it was a big celebration – I was running around!"

Roberts was just what Richard Ayoade was looking for, but in real life he doesn't think he has a lot in common with the film's introverted hero: "I don't think I have anything in common with my character, Oliver. He shuts himself off, he's quiet and I wouldn't say that I'm quiet. But he's a great character to get into and I'm grateful for the opportunity to play him. I'd say Oliver is weirdly cool... most of the time he goes around in his own little world, in his own little bubble, but throughout the film he just gets bombarded with these problems."

Yasmin Paige, who plays Jordana, loved Dunthorne's original novel and identified with the bookish character of Oliver, "I think I'm quite like Oliver - quite uptight! Oliver reads the dictionary and when I was in years 10 and 11 at school I actually used to read the dictionary." Charged with playing a playground pyromaniac who gets Oliver hot under the collar, Yasmin studied the performances of another acerbic movie bad girl: "I watched a lot of Christina Ricci films because Richard said he thought she was good at being mean, which she is. Also we rehearsed a lot and went to locations and just chatted about the characters. It was all really helpful."

Sally Hawkins and Noah Taylor, who play Oliver's parents Jill and Lloyd Tate, sound suitably proud of Craig. Sally beams, "You forget how young he is. He totally took it in his stride and he's so professional. He's really cool, very bright, and really funny, and like Noah, he beautifully underplayed everything." Noah adds, "Craig is a joy to work with. I think he's a real find. He has an incredibly deft, light comedic touch. He doesn't try to sell big gags or mug and pull funny faces. He does a lot very economically and belies an intelligence way beyond his years. I think he's just a natural comedian... I'm proud to call him my on-screen son."

By all accounts on-screen family the Tates hit it off behind the scenes. Sally and Craig are both quick to praise Noah's sense of humour, something that contrasts with his portrayal of the severely depressed Lloyd. "Noah is probably the funniest guy on set. He comes out with the funniest things. It's between him and Richard I'd say for the title of the funniest. They're competing," says Craig, while Sally adds, "Noah has got an incredible dry wit. I really like Noah. I think he's a phenomenal actor. He

made me laugh a lot and it was quite difficult to keep it together, especially the Christmas scene, which will forever be one of my favourite moments.”

Disturbing the peace of the Tate’s quiet household is leather-clad life coach Graham T. Purvis, played by Paddy Considine. Graham’s attempts to cuckold Lloyd don’t escape the attention of Oliver, who is determined to keep his mum and dad together. Purvis is *Submarine*’s most conspicuously comedic character – a has-been TV star turned New Age charlatan created by the imaginations of Ayoade and Considine. Paddy explains Graham’s unusual background: “Graham is a sort of failed actor. He went straight from RADA to a BBC sci-fi series called ‘Heatseekers’, which only lasted for one season and after that he was pretty much on the scrapheap... Something extraordinary happened to him - he started to see colours in people. He comes to realise this is a gift... he made it his life mission then to educate people and help their lives by developing a system, the Graham T. Purvis system, which is a system to help you balance your life. He’s taken this show on the road and he’s very serious about it - that’s what his life’s about now.”

Considine enjoyed the process of creating such a bizarre character from scratch, “I didn’t read the book. Instead I met with Richard every few weeks and we developed the character, just coloured him in a little bit. I love that: when you work with a director and develop something together. There’s more input there than just being given something on a page, it’s more fun.” Paddy often stayed in character and improvised as Graham in scenes, which made an impression on co-star Sally Hawkins: “I never met Paddy, I met Graham! He was there from day one. That was great because I could then react just how Jill or I would. He’s incredibly charismatic and very funny and that’s how he copes with some of the extreme characters - he just puts the coat on in the morning and walks out the door. He’s very good at that.”

The freedom to be creative and create a character has been tremendously rewarding for Considine and working with writer-director Richard Ayoade one of his favourite experiences: “Brilliant, like the best I’ve worked with. They should all be like this. This for me is making films - the way that he [Richard] works. I think he’s got the tone right. He’s great with us. Great directors make you feel comfortable and make you feel safe and brave enough to try stuff. He’s there - he’s going to make great films.”

Golden Globe-winning actress Sally Hawkins plays Oliver’s downtrodden mum Jill in the film. Following the huge success of her performance as the irrepressible Poppy in Mike Leigh’s *Happy-Go-Lucky*, it’s a surprising change of pace, but Sally has complete trust in her long-time friend Richard Ayoade: “I’ve known Richard for quite a few years and he’s a very good friend so I knew he was doing this film and it was very exciting, an adaptation of this cult hit of a novel. Richard is so bright and creative and lovely and if there’s a chance to work with him you just go ‘yeah!’ I didn’t really have to read it, I just said ‘yes’ over the phone. I’m very lucky to have him [Richard] in my life as a friend. I feel really honoured. He’s inspirational to be around on many, many levels.” Sally’s faith in Richard was borne out by his obvious comfort in the role of feature director, “I kept forgetting it was his first feature film. It’s like he’s been doing it for thirty years and I suppose he has in his own head. This is what he’s born to do.” Craig Roberts seconds Sally’s praise for Ayoade’s talent: “He’s a genius. He knows this whole film inside and out, he knows every character - it’s great. If we

need to tweak something or add something in he's there straight away and knows exactly what to do."

For the past eight years, Warp Films has pushed boundaries and created cult hits with a slate of unusual and groundbreaking productions. In other hands, a film version of Dunthorne's risqué novel *Submarine* could have become a very traditional coming-of-age comedy, but as producer Mark Herbert explains, the company's main objective is to give creative talent the room to express itself: "I don't think we have a house style at Warp. I think we just try to be as original as we possibly can in quite a conservative, mainstream industry and *Submarine* really had a distinctive voice. Richard is somebody with a really specific vision and style and I think marrying him with that material feels 'Warp'. Ultimately it's about finding brilliant directors and talent and trying to support what they want to do."

CAST & CREW

Craig Roberts – Oliver Tate

Born in Wales in 1991, Craig Roberts has previously appeared in the TV series 'The Story of Tracy Beaker', the BBC's 'Young Dracula' and 'Casualty'. Upcoming roles include a guest lead in the award-winning comedy show 'Being Human' and a guest lead in 'Phone Shop' a new comedy pilot directed by Phil Bowker. *Submarine* marks Craig's first lead role in a feature film. Craig was recently chosen by Screen International as one of their 2010 'Stars of Tomorrow'.

Yasmin Paige - Jordana

Yasmin has previously appeared in the film *Tooth* for which she won the Best Actress Award at The Annual Children's Entertainment Awards 2004, followed by roles in *Wondrous Oblivion*, *True True Lie* and *I Could Never Be Your Woman*. She is known to TV audiences for her role as Maria in 'The Sarah Jane Adventures' and as Michaela in 'Secret Life' which gained her a nomination at the Monte Carlo Television Festival 2008. Yasmin was recently chosen by Screen International as one of their 2010 'Stars of Tomorrow'.

Sally Hawkins - Jill

Sally Hawkins studied at the Royal Academy of Dramatic Art, London and since has enjoyed a successful career performing in theatre, television and film. Sally's lead role as Poppy in *Happy-Go-Lucky* (2007) won her several awards including a Golden Globe, the Silver Bear Award for Best Actress (Berlin Film Festival), the LA Critic's Award for Best Actress and the New York Critic's Award for Best Actress. Sally has also been commended for her roles in television, winning the Golden Nymph Award for Best Actress at the Monte Carlo Television Festival in 2007 and the RTS Award for Best Actress in 2008 for her lead performance as Anne Elliot in the ITV Drama adaptation of Jane Austen's *Persuasion*. Alongside *Submarine* Sally has recently finished filming as the lead in both *Love Birds* (2011), and *Made in Dagenham* (2010) on top of other roles in *Never Let Me Go* (2010) and *Jane Eyre* (2010). Other film credits include *An Education* (2009), *it's a Wonderful Afterlife* (2009), *Vera Drake* (2004) and *Layer Cake* (2004). Further TV credits include 'Shiny Shiny Bright New Hole in My Heart', 'Fingersmith' and 'Little Britain'.

Paddy Considine – Graham

Paddy Considine is known for his intense character portrayals across film and television. His long time collaborator Shane Meadows has directed him in *A Room for Romeo Brass*, *Dead Man's Shoes* (which he co-wrote) and *Le Donk and Scor-zay-zee*, the latter two for Warp Films. Other film roles include *The Bourne Ultimatum*, *Hot Fuzz*, *Cinderella Man*, *My Summer of Love*, *24 Hour Party People*, *In America*, *The Last Resort* and the upcoming *Submarine* for Warp Films. His television credits include 'Red Riding: In the Year of Our Lord 1980', 'Cry of the Owl' and 'My Zinc Bed'.

Paddy previously wrote and directed the short film 'Dog Altogether' for Warp Films, winning the Best Short Film BAFTA and BIFA awards as well as the Silver Lion award at Venice in 2007. *Dog Altogether* stars Peter Mullan and Olivia Colman and introduces the story which Paddy's feature debut *Tyrannosaur* now continues.

Noah Taylor - Lloyd

Noah Taylor is one of Australia's most accomplished film actors and has worked with some of the world's finest directors and actors. His credits include *The Year my Voice Broke*, *Flirting* (both directed by John Duigan), *Nostradamus Kid* (director Bob Ellis), *Almost Famous* (director Cameron Crowe), *Tomb Raider*, *Shine*, *Max*, *The Life Aquatic* (director Wes Anderson), *Charlie and the Chocolate Factory* (director Tim Burton), *New World* (director Terrence Malick) and *Lecture 21* (director Alessandro Baricco). Recent credits include *Submarine*, *Red Dog* and Simon Rowley's *Red, White and Blue* which features Noah in a dark character portrayal, which highly contrasts from his earlier work. Noah has been nominated for many awards, and is a four-time winner of the Film Critic's Circle of Australia Best Actor Award. Noah is very active musically, both on his own and in numerous collaborations. He also regularly paints and enjoys drawing.

Director / Writer – Richard Ayoade

Richard Ayoade is a Perrier Award winning writer and director. In 2004 Ayoade co-created and directed Channel 4's spoof horror comedy series 'Garth Marenghi's Darkplace', in which he also appeared. This was followed with a sequel series 'Man to Man with Dean Lerner' which Richard directed and co-wrote and was broadcast on primetime Channel 4. He has performed in 'The Mighty Boosh' (as well as script editing) and the Emmy Award Winning 'IT Crowd'. After signing up with Warp Films to direct promos, Ayoade has made music videos for The Arctic Monkeys, the Yeah Yeah Yeahs, Super Furry Animals, Kasabian, the Last Shadow Puppets and Vampire Weekend. He also directed the feature-length concert film of the Arctic Monkeys at the Apollo which was released in 2008.

Writer of the novel 'Submarine' - Joe Dunthorne

Joe was born and brought up in Swansea. His debut novel, *Submarine*, is published by Hamish Hamilton/Penguin. It won the Curtis Brown prize and has been translated in to ten languages. His debut poetry pamphlet is published by Faber and Faber. He co-organises a monthly night of literary miscellany, Homework, in East London. He is a striker for the England Writers' Football Team. Now twenty-eight, he lives in London.

Producer – Andy Stebbing recently he produced *Kicks* directed by Lindy Heymann, released in 2010 by New Wave Films, he was the Line producer on Neil Marshall's *Centurion*, starring Michael Fassbender and Dominic West for Pathe and the Film4 adaptation of Monica Ali's book, *Brick Lane*. He was associate producer on the BBC production *Walter's War*. Production managing credits include *Tomorrow*

La Scala for BBC and *Brothers of the Head* for Film4, winner of the 2006 Michael Powell Award at the Edinburgh Film Festival.

Producer – Mark Herbert is the CEO of Warp Films. Mark has most recently produced Chris Morris' debut feature *Four Lions* which premiered at Sundance in 2010 and has gone on to become a commercial and critical success in the UK. Mark is the regular producer for director Shane Meadows – in 2009 he produced *Le Donk & Scor-zay-zee*, Shane Meadows' feature starring Paddy Considine and in 2010 Mark produced Shane's 4 part TV series, 'This Is England 86' to be aired in September 2010 on Channel 4. In 2008 Mark won the Best British Film BAFTA for *This Is England* directed by Shane Meadows. Since its release in early 2007 it has gained many awards including Best Film at the British Independent Films Awards and the Special Jury Prize at the Rome Film Festival.

In 2007 Mark set up the low budget film studio Warp X with Robin Gutch and produced the first 4 Warp X titles *A Complete History of my Sexual Failures*, *Donkey Punch*, *Hush* and *Bunny and the Bull*. Mark's first feature for Warp Films was *Dead Man's Shoes*, the Shane Meadows' film that opened to great reviews, which has been nominated for a record 8 British Independent Film Awards and won the Hitchcock D'or at the Dinard Festival. Before this, Mark won a BAFTA for 'My Wrongs', directed by Chris Morris as well as producing the critically acclaimed first series of 'Peter Kay's Phoenix Nights'. Mark received the British Film Talent Dunhill award at the London Film Festival in 2006 – an award that recognizes the achievements of new and emerging British writers, directors and producers who have shown great skill and imagination in bringing originality and verve to film-making.

Producer – Mary Burke works across both Warp X and Warp Films, where she has been responsible for cultivating fresh UK talent since the company's inception in 2002.

Submarine, is Mary's third feature, following Paul King's *Bunny and The Bull* (2009) and Chris Waitt's *A Complete History Of My Sexual Failures* (2008), which were both developed and produced on the Warp X slate. *A Complete History of My Sexual Failures* has been picked up by Universal Studios to be remade as a feature to be directed by Jay Roach. Mary's second project with Chris Waitt was 'Fur TV' - a dirty puppet comedy television series for MTV.

Originally joining Warp to work on Chris Morris' BAFTA award-winning short *My Wrongs 8245-8249 and 117*, Mary also produced the short *Rubber Johnny* for maverick video director Chris Cunningham in 2005 (Melbourne – Best Experimental Short) and since then has worked on a raft of projects for the Warp X and Warp Films slates including Shane Meadows' *Dead Man's Shoes* and *This Is England* and Olly Blackburn's *Donkey Punch* and the *All Tomorrow's Parties* film. Current projects for the Warp Films slate include director Peter Strickland's (*Katalin Varga*) hauntological horror feature due to shoot late 2010.

Associate Producer – Ally Gipps

Gipps has been working for Warp Films and Warp X for the last three years. He has been involved in projects including *This is England*, *A Complete History of My Sexual Failures* and *Donkey Punch*; working from Development to Post Production. He has also, along with colleague Libby Durdy, produced and overseen the last three years

of the BBC New Music Shorts scheme. This is a new and emerging talent scheme that produces 3 to 5 short films a year with young filmmakers and is funded by the BBC. Throughout his time at Warp Ally has focused on development, and he is now the Associate Producer on *Submarine*.

Director of Photography - Erik Wilson

Erik Wilson is a Norwegian DoP living in the UK. Erik lit 2nd Unit for Wes Craven on *The Hills Have Eyes I & II* through 20th Century Fox, and in 2006 he shot the documentary *The Journalist and The Jihad* that won two Emmy nominations. In 2007 he shot Main Unit on the horror features *Pumpkinhead: Ashes To Ashes* and *Pumpkinhead: Bloodfeud*. More recently Erik shot ITV's 'Murderland' starring Robbie Coltrane, followed by the feature *Submarine*. He has just wrapped on Paddy Considine's first feature, *Tyrannosaur*, also produced through Warp Films.

Editor – Nick Fenton

Nick Fenton is a BAFTA winning editor with considerable experience across all genres of film and TV. His feature credits range from low budget comedy, such as Chris Cooke's *One For The Road* (2003), to the forthcoming art-house classic *The Arbor*, which recently won at the Tribeca Film festival. Documentary features include, the BAFTA nominated feature *Taking Liberties* (2007) and *Starsuckers* (2009) both for Chris Atkins. His music based features include the much garlanded *Heima* for Sigur Ros (2007), and Richard Ayoade's Arctic Monkeys at the Apollo (NME best DVD 2008).

Nick's experience in TV is just as varied. Documentaries include "The Battle Of Orgreave" (2001) directed by Mike Figgis, and the Emmy and BAFTA winning "The Boy Whose Skin Fell Off" (2004). By contrast, he has also edited several era-defining cult comedies such as, "Nighty Night" (2005) with Julia Davis and "Nathan Barley" for Chris Morris (2004). Nick has also cut many shorts and experimental films that have won awards the world over.

Editor – Chris Dickens

Chris Dickens ACE graduated from the Bournemouth Film School in 1990 and began his filmmaking career as a film and linear editing assistant in television documentaries at Channel 4 and the BBC. During this time he began to cut comedies and later he crossed over to cutting dramas. While working on the TV series *Spaced*, Chris developed a relationship with writer-director Edgar Wright and went on to edit his first feature film, the cult hit *Shaun of the Dead*. Alongside *Submarine*, other features include *Gone*, *Hot Fuzz*, *Goal*, *The Dream Begins* and *The Seed of Chucky*, but he is best known for his work on Danny Boyle's *Slumdog Millionaire*.

Chris has received several award wins and nominations, most recently the Academy Award® for Film Editing, BAFTA Award for Best Editing, and the American Cinema Editors Award for Best Edited Feature Film, Dramatic, all for his work on *Slumdog Millionaire*. He is currently cutting *Paul*, for director Greg Mottola.

Art Department – Gary Williamson

Gary Williamson's film work includes another Warp production, which was Nominated for a BIFA, *Bunny and the Bull* (Dir: Paul King), *Wah Wah* (Dir: Richard E. Grant), *Twice upon a Time* (Dir: Antoine de Caunes), *Double Zero* (Dir: Gerard Pires) and *The Escort* (Dir Michel Blanc). In his TV portfolio are Albert's Memorial and Alibi

directed by David Richards; 'She's Been Away' (RTS award) directed by Sir Peter Hall; and the RTS award-winning 'Lipstick on your Collar' and 'Karaoke' by Dennis Potter (Dir by Renny Rye). Gary worked with Dennis for four years and designed *Secret Friends*, the only feature film which Dennis directed. As Production Designer, he has also worked with directors including Anthony Minghella, Danny Boyle, David Bailey, Ian Emes, Nicolai Fuglsig, Vince Squibb and Charles Beeson. www.gary-williamson.co.uk

Original Score - Andrew Hewitt

Andrew Hewitt is a BAFTA Nominated Composer who has scored drama, comedy, advertising and animation. Recent features include thriller *Cuckoo* (Richard E Grant, Tamsin Greig), *The Four Horsemen* (Noam Chomsky), and *Hindenburg* (Discovery). Recent television projects include the Channel4 series 'Catastrophe', advertising from ITV Drama Spots to Pot Noodle songs, the award-winning short 'Optician' (Chris Barrie), plus animations for Cartoon Network and Baby Cow (Steve Coogan). Andrew has scored several previous projects with Richard Ayoade including the two C4 series 'Garth Marenghi's Darkplace' and 'Dean Learner'. Classically trained since childhood, he won many prizes and scholarships during training, is a graduate of Cambridge University, and has also performed in film scores including *Star Wars* and *The Lord of the Rings Trilogy*. www.andrew-hewitt.co.uk

Original Songs – Alex Turner

Alex Turner is a member of Arctic Monkeys and The Last Shadow Puppets. Turner has a long standing relationship with Warp Films who have produced many of his bands videos including "Leave Before The Lights Come On" and the short film for "Scummy Man". Richard Ayoade has directed several award winning videos for Arctic Monkeys and The Last Shadow Puppets including "Cornerstone" and "My Mistakes Are Made For You" as well as directing the film "Arctic Monkeys at the Apollo". *Submarine* is the first music Turner has written for a film.

COMPANY CREDITS

Optimum Releasing

Established in May 1999, Optimum Releasing is a key element within StudioCanal, the pan European film, production and sales distribution arm of French media group, Canal+. Optimum Releasing has established a reputation for an innovative approach to distribution and has enjoyed success with a varied mix of film titles across all genres. A passion for film and commitment to creativity is central to all of Optimum's activity.

Recent and current theatrical releases include Michael Moore's *Fahrenheit 9/11*, Shane Meadows' *This is England*, Guillermo del Toro's *Pan's Labyrinth*, Paul Haggis' *In the Valley of Elah*, Marjane Satrapi's *Persepolis*, Garth Jennings' *Son of Rambow*, Juan Antonio Bayona's *The Orphanage*, Darren Aronofsky's *The Wrestler*, Woody Allen's *Vicky Cristina Barcelona*, Steven Soderbergh's *Che: Parts One and Two*, Armando Iannucci's *In The Loop*, Anne Fontaine's *Coco Avant Chanel*, Kathryn Bigelow's *The Hurt Locker*, Jacques Audiard's *A Prophet* and Chris Morris' *Four Lions*.

Optimum Home Entertainment, the company's stand alone DVD division, was established in 2004 and has released over 800 titles to date, with sales in excess of \$70 million generated in 2008. In 2007 Optimum Releasing, StudioCanal and Lionsgate UK jointly acquired Elevation Sales. Elevation now handles the joint sales

and distribution of home entertainment product for both Optimum Releasing and Lionsgate UK.

On the production front, Optimum's ambitious plans include Rowan Joffe's *Brighton Rock* starring Sam Riley, Andrea Riseborough and Helen Mirren, in post production; Joe Cornish's *Attack The Block*, also in post production, the first project to emerge from the recently announced pact with Big Talk; Nick Murphy's debut feature *The Awakening*, starring Rebecca Hall, Dominic West and Imelda Staunton, shooting now, and the establishment of Warp X with Warp Films, the Film Council and Film4.
www.optimumreleasing.com

Film4

Film4, headed by Tessa Ross, is Channel 4 Television's feature film division. The Company develops and co-finances film productions and is known for working with the most innovative talent in the U.K., whether new or established. Film4 developed and co-financed Danny Boyle's *Slumdog Millionaire*, which won 8 Academy Awards last year, and produced Martin McDonagh's *In Bruges* for which star Colin Farrell won a Golden Globe Award. It also backed Steve McQueen's *Hunger*, winner of the 2008 Cannes International Film Festival's Camera d'Or; Mike Leigh's Oscar-nominated *Happy-Go-Lucky*, for which star Sally Hawkins won a Golden Globe Award; and Chris Morris' critically acclaimed *Four Lions*.

In addition to Richard Ayoade's *Submarine*, Film4's current productions include Danny Boyle's *127 Hours*, starring James Franco; Mark Romanek's *Never Let Me Go*, starring Keira Knightley and Carey Mulligan; Joe Cornish's directorial debut *Attack the Block*; Peter Mullan's *Neds*; Pawel Pawlikowski's *Woman in the Fifth*; Mike Leigh's *Another Year*, starring Jim Broadbent and Lesley Manville; and Kevin Macdonald's Roman epic adventure *The Eagle* (formerly known as *The Eagle of the Ninth*), starring Channing Tatum, Jamie Bell, Donald Sutherland and Mark Strong.
www.film4.com/productions

Protagonist Pictures

Protagonist Pictures has established itself in the international marketplace as a commercially minded and creatively-spirited sales company committed to strong relationships with film-makers, investors and distributors alike. It manages selected film rights from Film4, Vertigo Films and Ingenious Media (all shareholders) as well as from third-party producers. It also manages a successful library sales business, which includes the Film4 library, home to some of the most prominent British films and filmmakers of the past 20 years.

Protagonist's diverse slate currently includes the much-lauded *Monsters*, Gareth Edwards' debut feature which was snapped up by Magnolia for north America after its launch screening at SXSW; *Submarine*, Richard Ayoade and Warp Films' sublime comedy which stars Sally Hawkins, Noah Taylor and Paddy Considine; the Robert Pattinson-starrer *Belami*, with Uma Thurman, Kristin Scott Thomas and Christina Ricci, currently in post-production; and Paddy Considine's first feature *Tyrannosaur*.
www.protagonistpictures.com

UK Film Council

The UK Film Council is the Government's lead agency for film in the UK, supporting the UK film industry, celebrating UK film culture and nurturing UK film talent at home

and abroad. Since its creation in 2000 the UK Film Council has backed more than 900 films, shorts and features, which have won over 300 awards and entertained more than 200 million people around the world. The UK Film Council generates £5 for every £1 of Lottery money it invests.

Our support develops new filmmakers, funds exciting new British films and gets a wider choice of films to audiences throughout the UK. It also invests in training British talent, promoting Britain as an international filmmaking location and raising the profile of British films abroad. In addition, it funds the British Film Institute.

Films backed by the UK Film Council include forthcoming releases including Mike Leigh's *Another Year*, Stephen Frears's *Tamara Drewe*, Nigel Cole's *Made in Dagenham*, Joe Cornish's *Attack the Block*, Rowan Joffe's *Brighton Rock*, Lynne Ramsay's *We Need to Talk about Kevin*, Justin Chadwick's *The First Grader*, Tom Hooper's *The King's Speech*, Peter Mullan's *Neds*, and Andrea Arnold's *Wuthering Heights*. Films which we have funded include the UK's first 3D film, *Streetdance 3D*, *Man on Wire*, *In the Loop*, *Nowhere Boy*, *Bright Star*, *Fish Tank*, *Bend it like Beckham*, *The Constant Gardener*, *Gosford Park*, *Happy-Go-Lucky*, *The Last King of Scotland*, *Red Road*, *St Trinian's*, *This is England*, *Touching the Void*, *Vera Drake* and *The Wind That Shakes the Barley*.

www.ukfilmcouncil.org.uk

Wales Creative IP Fund

Since its inception in May, 2005, the Wales Creative IP Fund has made 35 investments, investing more than £10 million in 17 film, eight television productions, three new media projects, six factual documentaries and one music project. Finance Wales manages the IP Fund on behalf of the Welsh Assembly Government. The IP Fund provides equity investment for feature films, television productions, new media and music projects. Applicants must secure a minimum of sixty per cent of their budget from third parties and must be able to demonstrate that a proportion of the production's budget will be spent in Wales. www.financewales.co.uk/creative

Dragon DI

Dragon DI is a state-of-the-art DI facility with over 30 feature films to its credit. It specialises in the delivery of a class-leading service for digital intermediate, VFX and film restoration. Over the last four years we have built an enviable reputation for excellence in post production for feature films, shorts and cinema commercials, as well as TV drama - especially HDTV. Examples of our recent projects include the Cannes Camera d'Or winning *Hunger* and the BBC TV drama *Crash*. www.dragondi.co.uk

Film Agency for Wales

Established in July 2006, the Film Agency for Wales is the sole strategic Agency for film in Wales, working across the economic, cultural and educational aspects of film. In addition to its policy and advocacy work, the Film Agency offers a range of funding and support for cinemas, film festivals, education providers and for the development and production of feature films, with an emphasis on those films that support key Welsh talent, particularly writers, directors and producers. Recent productions include the multi-award winning *Mugabe and the White African* and *Sleep Furiously*, and the forthcoming features *Separado*, *Patagonia*, *Little Matador*, *I Am Slave* and *Submarine*.

The Film Agency for Wales is funded by the Arts Council of Wales, with development and feature support from the National Lottery; the UK Film Council and Welsh Assembly Government, via Creative Business Wales. www.filmagencywales.com.

Red Hour Films

Red Hour Films is a unique production company dedicated to discovering new writers and filmmakers while developing projects with a mainstream sensibility. The company's principals include Ben Stiller, Stuart Cornfeld and Jeremy Kramer. In 2008, Ben Stiller starred in, co-wrote and directed *Tropic Thunder* under the Red Hour Films banner. Starring Robert Downey, Jr., Jack Black and Tom Cruise, the film garnered several award nominations including an Academy Award®, BAFTA, SAG and Golden Globe® for Robert Downey Jr's portrayal of "Kirk Lazarus" as well as a Golden Globe® nomination for Tom Cruise's performance as "Les Grossman." The film also won the Broadcast Film Critics Award and Hollywood Film Festival Award for Comedy of the Year. Most recently, Red Hour announced it would develop a film based on Les Grossman, Tom Cruise's wildly popular and outrageous character.

Red Hour produced the animated feature *Megamind* starring Brad Pitt, Tina Fey, Will Ferrell and Jonah Hill which will be released by Dreamworks Animation on November 5th, 2010. Red Hour also has several films in production including *The Big Year* directed by David Frankel starring Steve Martin, Owen Wilson and Jack Black; and *30 Minutes or Less* directed by Ruben Fleischer starring Jesse Eisenberg and Danny McBride. Recently, Red Hour produced *The Boys: The Sherman Brothers Story*, a documentary about Academy Award® and Grammy® winning songwriters, Robert B. Sherman & Richard M. Sherman, most commonly known as The Sherman Brothers. In 2001, the company launched its first effort, *Zoolander*, the hit film based on a male model character Stiller co-created for the VH-1 Fashion Awards. Since then, the company has had a string of successes most notably *Blades of Glory*, *Dodgeball: A True Underdog Story*, and *Starsky and Hutch*.

CREDITS

**Written and Directed By
Richard Ayoade**

**Based On A Novel By
Joe Dunthorne**

**Produced By
Mark Herbert and Andy Stebbing**

**Producer
Mary Burke**

**Executive Producers
Ben Stiller
Stuart Cornfeld
Jeremy Kramer**

Executive Producers
Pauline Burt Peter Carlton
Will Clarke Paul Higgins
Linda James Tessa Ross

Line Producer
Cass Marks

Associate Producer
Ally Gipps

Director of Photography
Erik Wilson

Editors
Nick Fenton and Chris Dickens

Production Designer
Gary Williamson

Hair & Make-Up Designer
Tara MacDonald

Costume Designer
Charlotte Walter

Songs By
Alex Turner

Original Score By
Andrew Hewitt

Post Production Supervisor
Gisela Evert

Casting By
Karen Lindsay Stewart

Noah Taylor

Paddy Considine

Craig Roberts

Yasmin Paige

Steffan Rhodri

And Sally Hawkins