



# SUBMARINE

## PRODUCTION NOTES



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# **SUBMARINE – PRODUCTION NOTES**

- Synopsis – page 3
- Interview with Writer and Director Richard Ayoade – page 4
- About the Production – page 7
- Cast Biographies – page 10
- Crew Biographies – page 12
- Credits – page 15

## **SUBMARINE – SYNOPSIS**

Meet Oliver Tate (Craig Roberts), a precocious 15-year-old whose worldview is exceedingly clever but largely delusional. He has two big ambitions: to save his parents' marriage and to lose his virginity before his next birthday.

Worried that his mom (Jill Tate, played by Sally Hawkins) is having an affair with a has-been TV star turned New Age life coach, Graham T. Purvis (Paddy Considine), Oliver tries to intervene to save his parent's marriage. He monitors their sex life by charting the dimmer switch in their bedroom, and also forges suggestive love letters from his dad (Lloyd Tate, played by Noah Taylor) to his mom.

But foremost in Oliver's mind is finding a girlfriend. Enter Jordana Bevan (Yasmin Paige), a feisty pyromaniac who suffers from eczema. Jordana becomes Oliver's willing accomplice in his mission to lose his virginity, but on condition that she supervises his journal writing - especially the bits about her.

SUBMARINE is directed by Richard Ayoade and executive-produced by Ben Stiller. The film's soundtrack features songs by Alex Turner of the Arctic Monkeys. Adapted from Joe Dunthorne's acclaimed novel, SUBMARINE is a captivating coming-of-age story with an offbeat edge.

### **A NOTE FROM OLIVER TATE**

I have been waiting too long for the film of my life. My name is Oliver Tate. This film will capture my 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 Well-being, 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 less than three hours. Note to the press: appropriate adjectives to describe this film include "breath-taking" and "irresistible" as well as the phrase: "a monumental achievement".

# **SUBMARINE – INTERVIEW 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 humor 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 and 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) 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 honor to meet and work with Noah.

I have known Sally Hawkins (Jill Tate) for a long time and she, as a favor, 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) 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, Gary being furious about the proliferation of double-glazing in Wales and its affect on the national housing aesthetic.

## **SUBMARINE - 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, has been working with us for five 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 encyclopedic 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 we 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 us, 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."

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 humor, 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 favorite 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 colors in people. He comes to realize this is a gift... he makes it his life mission then to educate people about 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 colored 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 favorite 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 honored. 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 30 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.”

## SUBMARINE - CAST BIOGRAPHIES

### **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 Bevan)**

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 Tate)**

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 Critics Award for Best Actress and the New York Critics 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 T. Purvis)**

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 Tate)**

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.

# SUBMARINE - CREW BIOGRAPHIES

## **Director/Writer – Richard Ayoade**

Richard Ayoade is a Perrier Award winning writer and director. In 2004 Ayoade co-created and directed Channel 4's 'Garth Marenghi's Darkplace', in which he also appeared. He has performed in 'The Mighty Boosh' and the 'IT Crowd'. 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 concert film of the Arctic Monkeys at the Apollo.

## **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-organizes a monthly night of literary miscellany, Homework, in East London. He is a striker for the England Writers' Football Team. Dunthorne now lives in London.

## **Producer – Andy Stebbing**

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**

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 AND SCOR-ZAY-ZEE, Shane Meadows' feature starring Paddy Considine and in 2010 Mark produced Shane's 4 part TV series, 'This Is England 86' which 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 Meadow's film that opened to great reviews, which has been nominated for a record eight 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 filmmaking.

## **Producer – Mary Burke**

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.

### **Associate Producer – Ally Gipps**

Gipps has been working for Warp Films and Warp X for the last five years. He has been involved in projects including THIS IS ENGLAND, A COMPLETE HISTORY OF MY SEXUAL FAILURES and FOUR LIONS; working from Development to Post Production. He has also, along with colleague Libby Durdy, produced and overseen 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 and KILL LIST. He is also producing a short film for Matthew Holness.

### **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 also shot 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 art-house classic THE ARBOR, which 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 Ayode'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. His most recent project is 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.

### **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 Marengi'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.

### **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.

# SUBMARINE - CREDITS

<b>Written and Directed by</b>	<b>Richard Ayoade</b>
<b>Based On The Novel By</b>	<b>Joe Dunthorne</b>
<b>Produced By</b>	<b>Mark Herbert</b>
	<b>Andy Stebbing</b>
<b>Producer</b>	<b>Mary Burke</b>
<b>Executive Producers</b>	<b>Pauline Burt</b>
	<b>Peter Carlton</b>
	<b>Will Clarke</b>
	<b>Paul Higgins</b>
	<b>Linda James</b>
	<b>Tessa Ross</b>
<b>Executive Producers</b>	<b>Ben Stiller</b>
	<b>Stuart Cornfeld</b>
	<b>Jeremy Kramer</b>
<b>Line Producer</b>	<b>Cass Marks</b>
<b>Associate Producer</b>	<b>Ally Gipps</b>
<b>Director of Photography</b>	<b>Erik Alexander Wilson</b>
<b>Editors</b>	<b>Nick Fenton</b> <b>And</b> <b>Chris Dickens</b>
<b>Production Designer</b>	<b>Gary Williamson</b>
<b>Hair and Make-Up Designer</b>	<b>Tara MacDonald</b>
<b>Costume Designer</b>	<b>Charlotte Walter</b>
<b>Songs By</b>	<b>Alex Turner</b>
<b>Original Score By</b>	<b>Andrew Hewitt</b>
<b>Post Production Supervisor</b>	<b>Gisela Evert</b>
<b>Executive VFX Producer</b>	<b>Simon Whalley</b>
<b>Re-recording Mixers</b>	<b>Nigel Heath</b>
	<b>James Feltham</b>
<b>Cast By</b>	<b>Karen Lindsay Stewart</b>

**Starring**

**Lloyd Tate**

**Graham Purvis**

**Oliver Tate**

**Jordana Bevan**

**Jill Tate**

**Chips**

**Mark Pritchard**

**Zoe Preece**

**Keiron**

**Abby Smuts**

**Mr Davey**

**Kim-Lin**

**Jude Bevan**

**Brynn Bevan**

**Jackie**

**Malcolm**

**Miss Dutton**

**Gene**

**News Reporter**

**Dafydd**

**Rhydian Bird**

**School Boys**

**The Watkins Twins**

**Woman Who looks  
nothing like Jordana**

**Production Co-ordinator**

**Noah Taylor**

**Paddy Considine**

**Craig Roberts**

**Yasmin Paige**

**Sally Hawkins**

**Darren Evans**

**Osian Cai Dulais**

**Lily McCann**

**Otis Lloyd**

**Elinor Crawley**

**Steffan Rhodri**

**Gemma Chan**

**Melanie Walters**

**Sion Tudor Owen**

**Adrienne O'Sullivan**

**Jonny Wier**

**Lydia Fox**

**Lynne Hunter**

**Claire Cage**

**Edwin Ashcroft**

**Andrew Phillips**

**James Alexander Hill**

**Rikki Hall**

**Tom Ryan**

**James Jones**

**Sophy Brady-Halligan**

**Tanya Brady-Halligan**

**Sarah Pasquali**

**Hannah Simpson**



<b>Production Secretary</b>	<b>Victoria Wheel</b>
<b>Production Runner</b>	<b>Gwen Gorst</b>
<b>Script Consultant</b>	<b>Joe Dunthorne</b>
<b>Script Supervisor</b>	<b>Carole Salisbury</b>
<b>Northern Casting Director</b>	<b>Emma Stafford</b>
<b>Welsh Associate Producer</b>	<b>Rebecca Davies</b>
<b>1st Assistant Director</b>	<b>Joe Geary</b>
<b>2nd Assistant Director</b>	<b>Paul Cathie</b>
<b>2nd 2nd Assistant Director</b>	<b>"Ian ""Pebbles"" Hughes"</b>
<b>3rd Assistant Director</b>	<b>Dom Channing-Williams</b>
<b>Runners / Drivers</b>	<b>Iolo Rhisiart</b>
	<b>Janine Jones</b>
	<b>Phoebe Markham</b>
	<b>Alex Williams</b>
<b>Trainee Assistant Directors</b>	<b>Alex Bowman</b>
	<b>Sarah Thomas</b>
<b>Production Accountant</b>	<b>Craig Barwick</b>
<b>1st Assistant Accountant</b>	<b>Jane Trower</b>
<b>Post Production Accountant</b>	<b>Gareth Jones</b>
<b>Focus Pullers</b>	<b>Jonathan Garwes</b>
	<b>Iwan Prys Reynolds</b>
<b>Clapper Loader</b>	<b>Trevor Speed</b>
<b>Camera Trainee</b>	<b>Sarah Mahoney</b>
<b>Video Playback Trainee</b>	<b>Luke Chidgey</b>
<b>Grip</b>	<b>Del Strachan</b>
<b>2nd Camera Operator</b>	<b>Richard Phillpott</b>
<b>2nd Camera Assistant</b>	<b>Shirley Schumacher</b>
<b>2nd Clapper Loader</b>	<b>Bashart Malik</b>
<b>Gaffer</b>	<b>Andy Lowe</b>

<b>Rigging Gaffer</b>	<b>Lee Martin</b>
<b>Art Director</b>	<b>Sarah Pasquali</b>
<b>Stand By Art Director</b>	<b>Sophie Hervieu</b>
<b>Assistant Art Designer</b>	<b>Chris Rosser</b>
<b>Art Department Assistant</b>	<b>Philip A. Brown</b>
<b>Scenic Artist</b>	<b>Ren&amp;Ink</b>
<b>Construction Manager</b>	<b>Andy Smith</b>
<b>Set Decorator</b>	<b>Cathy Cosgrove</b>
<b>Property Master</b>	<b>Peter Hallam</b>
<b>Prophands</b>	<b>Ian Cooper</b>
	<b>Kim Miles</b>
<b>Dressing Prophan</b>	<b>Nic Stubbings</b>
<b>Costume Supervisor</b>	<b>Hannah Walter</b>
<b>Costume Assistant</b>	<b>Dan Sommerville</b>
<b>Costume Trainee</b>	<b>Carly Adey</b>
<b>Make-Up Artists</b>	<b>John Munro</b>
	<b>Jennifer Harty</b>
<b>Sally Hawkins' and Yasmin Paige's Hair</b>	<b>Paul Edmonds</b>
<b>Production Sound Mixer</b>	<b>Martin Beresford A.M.P.S.</b>
<b>Sound Maintenance</b>	<b>Lee James</b>
<b>Sound Trainee</b>	<b>Andy Sowerby</b>
<b>Special Effects</b>	<b>Real SFX</b>
<b>Special Effects Supervisor</b>	<b>Danny Hargreaves</b>
<b>Special Effects Technicians</b>	<b>Gareth Jolly</b>
	<b>Daniel Bentley</b>
	<b>Declan O'Donnell</b>
<b>Stunt Co-ordinator</b>	<b>Ray De Haan</b>
<b>Stunt Double</b>	<b>Claire Hay</b>
<b>Location Manager</b>	<b>Iwan Roberts</b>

<b>Assistant Location Manager</b>	<b>Jason Keatley</b>
<b>Dialect Coach</b>	<b>Emma Stevens</b>
<b>Stills Photographer</b>	<b>Dean Rogers</b>
<b>EPK</b>	<b>Matt McNally</b>
<b>Unit Publicist</b>	<b>Zoe Flower, Em-Foundation</b>
<b>1st Assistant Editor</b>	<b>Mark Neale</b>
<b>"Sound Edited and Re-Recorded by Hackenbacker Audio Post Production, London"</b>	
<b>Assistant Re-Recording Mixer</b>	<b>Alexander Fielding</b>
<b>Sound Effects Editor</b>	<b>James Feltham</b>
<b>Dialogue Editor</b>	<b>Ben Norrington</b>
<b>ADR Mixer</b>	<b>Oliver Brierley</b>
<b>ADR Editor</b>	<b>Lee Herrick</b>
<b>Foley Mixer</b>	<b>Keith Partridge</b>
<b>Post Production Co-ordinator</b>	<b>Jules Zabbar</b>
<b>Visual Effects by</b>	<b>Framestore</b>
<b>Lead VFX Artists</b>	<b>Paul O'Brien</b>
	<b>Savneet Nagi</b>
<b>VFX Artists</b>	<b>Oliver Bersey</b>
	<b>Alix Ludlam</b>
	<b>Darran Nicholson</b>
	<b>Will Yarrow</b>
<b>Title Design</b>	<b>Sharon Lock</b>
	<b>Darren Agnew</b>
<b>VFX Data Operator</b>	<b>James Long</b>
<b>VFX Co-ordinator</b>	<b>Magdalena Przewdzicka</b>
<b>Picture Post and Digital Intermediate by Dragon DI</b>	
<b>Colourist</b>	<b>Adam Inglis</b>
<b>Assistant Colourist</b>	<b>Jack Rhys Phillips</b>
<b>Online Editor</b>	<b>Rob May</b>
<b>DI Executive</b>	<b>Tony Ray</b>

<b>DI Producers</b>	<b>Myfanwy Harris</b>
	<b>Julie Harding</b>
<b>DI Supervisor</b>	<b>Paul J. Wright</b>
<b>Film Scanning Manager</b>	<b>Michele De Benedetti</b>
<b>Film Recording Manager</b>	<b>Simon Bance</b>
<b>Lab and Telecine</b>	<b>Deluxe London</b>
<b>Lab Contact</b>	<b>Paul Dray</b>
<b>8mm Reversal Processing</b>	<b>Film and Photo Design</b>
<b>8mm Processing and Telecine</b>	<b>Soho Film Lab</b>
<b>8mm Transfer</b>	<b>One7nine</b>
<b>Edited at</b>	<b>The Offline Editing Company</b>
<b>Post Production Script</b>	<b>FATTS</b>
<b>Costumes</b>	<b>Angels</b>
<b>Walkie Talkies</b>	<b>Audiolink</b>
<b>Caterers</b>	<b>JB Cosh</b>
	<b>Abadia Catering</b>
<b>Accommodation</b>	<b>"Capital Apartments, Cardiff"</b>
<b>Production Office and Facilities</b>	<b>ITV Wales</b>
<b>Facilities</b>	<b>Andy Dixon Facilities Llimited</b>
<b>Facilities Manager</b>	<b>Tony Cosh</b>
<b>Location Mini Bus</b>	<b>Heritage Mini Bus</b>
	<b>Mark Murray</b>
<b>Production Van</b>	<b>Eales on Wheels</b>
<b>Rushes Courier</b>	<b>Hare in the Gate</b>
<b>Security</b>	<b>Gold Security</b>
<b>Paramedics</b>	<b>Location Medical Services</b>
	<b>MDMedical Services</b>
<b>Payroll</b>	<b>Sargeant Disc Ltd</b>
<b>Film Stock Supplied by</b>	<b>Kodak</b>

<b>Camera and Grip provided by</b>	<b>Take2</b>
<b>Lighting Provided by</b>	<b>Take2</b>
<b>Neg Check</b>	<b>Capello</b>
	<b>Tonia Cohen</b>
<b>Auditors</b>	<b>Shipleys LLP</b>
<b>Insurance Services by</b>	<b>Steve Joberns Media Insurance Brokers Ltd</b>
	<b>Lisa Marsden</b>
<b>Bank financing provided by</b>	<b>Coutts &amp; Co</b>
<b>Legal Advisors to Coutts &amp; Co</b>	<b>Reed Smith LLP Neil Gillard</b>
<b>Completion Guarantor</b>	<b>Film Finances</b>
	<b>Neil Calder</b>
	<b>Ruth Hodgson</b>
<b>For Warp Films</b>	
<b>Managing Director</b>	<b>Robin Gutch</b>
<b>Head of Production</b>	<b>Barry Ryan</b>
<b>Head of Business Affairs</b>	<b>Alex Marshall</b>
<b>Head of Finance</b>	<b>Niall Shamma</b>
<b>Legal Services for Warp Films</b>	<b>Laurence Brown</b>
<b>Additional legal work by Natalie Bass at Lee &amp; Thompson</b>	
<b>For Film4</b>	
<b>Head of Development</b>	<b>Katherine Butler</b>
<b>Head of Production</b>	<b>Tracey Josephs</b>
<b>Production Manager</b>	<b>Fiona Lamptey</b>
<b>Legal &amp; Business Affairs</b>	<b>Louise Long</b>
<b>Head of Commercial Development</b>	<b>Sue Bruce-Smith</b>
<b>For UK Film Council</b>	
<b>Head of New Cinema Fund</b>	<b>Lenny Crooks</b>
<b>Senior Production Executive</b>	<b>Chris Collins</b>
<b>Production Executive</b>	<b>Emily Anderton</b>

<b>Senior Business Affairs Executive</b>	<b>Geraldine Atlee</b>
<b>Head of Production</b>	<b>Fiona Morham</b>
<b>Production Finance</b>	<b>Amanda Pyne</b>
<b>For Optimum Releasing</b>	
<b>C.E.O.</b>	<b>Danny Perkins</b>
<b>Head of Legals</b>	<b>Stephen Murphy</b>
<b>Head of Servicing</b>	<b>Kristy Thomason</b>
<b>Head of Acquisitions</b>	<b>Berenice Fugard</b>
<b>Acquisitions Manager</b>	<b>Alison Meese</b>
<b>Head of Marketing</b>	<b>Hugh Spearing</b>
<b>For Film Agency Wales</b>	
<b>Head of Talent</b>	<b>Keith Potter</b>
<b>Production Executive</b>	<b>Kate Crowther</b>
<b>Talent Development Services</b>	<b>Adam Partridge</b>
<b>Legal Services</b>	<b>Brehon &amp; Co.</b>
	<b>Mary Brehony</b>
<b>For Wales Creative IP Fund</b>	
<b>Fund Manager</b>	<b>Bethan Cousins</b>
<b>Investment Executive</b>	<b>Bethan Bannister</b>
<b>Fund Co-ordinator</b>	<b>Rachel Beardsley</b>
<b>Legal Services</b>	<b>Lee &amp; Thompson</b>
	<b>Christos Michaels</b>
	<b>Rebecca Pick</b>
<b>Orchestra</b>	<b>The Composers Ensemble</b>
<b>Musicians Contractor</b>	<b>Mary Wiegold</b>
<b>Music Recorded at</b>	<b>"Air Studios, London"</b>
<b>Recording Engineer</b>	<b>Jake Jackson</b>
<b>Music Editor</b>	<b>James Bellamy</b>
<b>Composer Assistant</b>	<b>Chris Lewis</b>
<b>Alex Turner's Congs Recorded at</b>	<b>Playhouse</b>
<b>Music Supervisor</b>	<b>Phil Canning</b>

**"Stuck on the Puzzel (Intro)"**  
Written and Performed by Alex Turner  
Produced by James Ford  
Licensed Courtesy of Domino Recording Company Limited  
Published by EMI Music Publishing Ltd

**"Hiding Tonight"**  
Written and Performed by Alex Turner  
Produced by James Ford  
Licensed Courtesy of Domino Recording Company Limited  
Published by EMI Music Publishing Ltd

**"Glass in the Park"**  
Written and Performed by Alex Turner  
Produced by James Ford  
Licensed Courtesy of Domino Recording Company Limited  
Published by EMI Music Publishing Ltd

**"It's Hard to Get Around the Wind"**  
Written and Performed by Alex Turner  
Produced by James Ford  
Licensed Courtesy of Domino Recording Company Limited  
Published by EMI Music Publishing Ltd

**"Piledriver Waltz"**  
Written and Performed by Alex Turner  
Produced by James Ford  
Licensed Courtesy of Domino Recording Company Limited  
Published by EMI Music Publishing Ltd

**"Stuck on the Puzzle"**  
Written and Performed by Alex Turner  
Produced by James Ford  
Licensed Courtesy of Domino Recording Company Limited  
Published by EMI Music Publishing Ltd

**"Power of Science"**  
(DWCD 0482)  
Composed by David Kelly  
"Published by De Wolfe Ltd., London"

**"Lux Aeterna"**  
Composed by Nigel W. Graham, Christian Telford  
Publisher / Copyright Owner West One Music Limited

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In Loving Memory of Layide Ayoade

Film4 and UK Film Council Present **Submarine** in association with **The Wales Creative IP Fund** and **The Film Agency for Wales** in association with **Optimum Releasing** and **Protagonist Pictures** in association with **Red Hour Films**. A Warp Films Production.

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