

PRESS KIT



RUSSIAN SNARK

Is it better to be a good man or a great artist?

©Godzone Snark Productions Ltd. 2010
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FACT SHEET

*“With this film I’ve sought to create an eccentric comedy drama, which is artistically engaging and accessible; thought-provoking and entertaining”, says writer/director **Stephen Sinclair**.*

TITLE: **Russian Snark**

WRITER/DIRECTOR: **Stephen Sinclair**

PRODUCER: **Liz DiFiore**

PRODUCTION COMPANY: **Godzone Snark Productions Ltd**

RUNNING TIME: **80 minutes**

LANGUAGES: **English & Russian (subtitles)**

STARRING: **Stephen Papps and Elena Stejko**

DIRECTOR OF PHOTOGRAPHY: **Steve Latty**

EDITORS: **Wayne Cook and Paul Maxwell**

MUSIC COMPOSED BY: **David Long and Stephen Gallagher**

PRODUCTION DESIGNER: **Lyn Bergquist**

HAIR AND MAKEUP: **Hayley Marlow**

COSTUME DESIGNER: **Cathy Pope**

CASTING: **Christina Asher Casting**

OTHER FACTS: **Shot on Location in New Zealand**

FILM FESTIVALS: **New Zealand International Film Festival July 2010
Carmel Art & Film Festival & Mumbai Film Festival Oct 2010
Maverick Movie Awards
Garden State Film Festival
Wairoa Maori Film Festival**

AWARDS & NOMINATIONS:
**Nominations: September 2010 Qantas
New Zealand Film & TV Awards
Best Director – Stephen Sinclair
Best Actor – Stephen Papps
Best Actress – Elena Stejko
Best Original Music – David Long & Stephen Gallagher
Best Visual Effects – Park Road Post**

Award * Best Supporting Actress –
Stephanie Tauevihi**
Award* April 2011 – Best International Film,
Garden State Film Festival**
Nominations: Dec 2011 – Maverick Movie Awards
Best Actor - Stephen Papps, Best
Supporting Actress – Elena Stejko
**Best Original Soundtrack – David Long &
Stephen Gallagher**

SHORT SYNOPSIS:

Misha (**Stephen Papps**), a once celebrated Russian filmmaker has fallen on hard times. He resolves to leave his homeland in search of a film-friendly country where he can pursue his career. With wife Nadia (**Elena Stejko**) in tow, he sets sail from Russia in a tiny lifeboat, drifting cross the Pacific to make land in New Zealand.

Before long Misha realises that New Zealand is no more receptive to his ideas and aesthetic than Russia. Yet he perseveres with his experimental film, ignoring his wife's pleas to find work, and increasingly withdraws into himself. Alone, his obsessions take hold and he steadily descends into madness.

Only a chance encounter with a young Polynesian woman saves him from the ultimate act of self-destruction. His friendship with Roseanna (**Stephanie Tauevihi**) inspires a re-awakening, as he begins to reconnect with the world around him.



“Russian Snark portrays the inner life of a filmmaker, and his relationship with others and with his work”, says Sinclair.

I did not want to create a story which concentrated solely upon the artist. Nadia, Misha's wife, has a prominent role in the story, and for many could be a more sympathetic character than Misha."

LONG SYNOPSIS:

A strange little boat sails into Waitemata Harbour – looking for all the world like a floating orange clog! It pulls up at the wharf, and out of the cabin emerge Misha and Nadia, a Russian couple who have travelled all the way from Vladivostok. Desperate to leave their impoverished homeland, they have made the journey by the only means they could afford: this modified lifeboat.

A celebrated filmmaker during the Soviet regime, Misha has achieved little since the demise of communism. He is determined to make a film in NZ to revive his career, and that of his actress wife. He meets with Nikolai, a fellow Russian living in Auckland, who promises to help.

Their first weeks in New Zealand seem quite auspicious, as they settle into their new digs, an old private hotel run by Neville and his Polynesian wife Roseanna. They explore Auckland, enjoying the sights and shooting scenes from the movie. However difficulties soon arise - of a financial nature. Misha resists finding menial employment; he didn't study film for twenty years to work at a supermarket checkout! He ignores Nadia's entreaties, becoming more deeply obsessed with his art.

In despair Nadia goes to see Nikolai, who introduces her to his business colleague Vincent, a thug who runs a seedy inner city bar. She begins stripping, a vocation she has fallen back on before when times were tough. Incensed, Misha robs a dairy and buys groceries with the proceeds – insisting that he can support them both and Nadia must stop this demeaning work.

But Nadia has had enough. She leaves Misha and moves into a flat Vincent has found for her. Misha goes completely off the rails. He tries to hang himself, and only Roseanna's sharp ears and quick response avert tragedy. She takes him back to her house to recuperate (Neville is no longer living with her – he has run off with another woman). Misha finds himself enjoying spending time with Roseanna and her two kids. Life isn't so bad after all. And he and Roseanna are starting to get quite close ...

Meanwhile Nadia faces a crisis of her own. Vincent orders her to sleep with a friend of his. When she refuses he throws her out onto the street. Distraught, she turns up at Roseanna's house, in the hope of repairing her marriage. Misha must decide between Nadia, or a new life with Roseanna and her children

ABOUT THE PRODUCTION:

The film was written to be performed by **Stephen Papps** and **Elena Stejko**. Casting director Christina Asher found other members of the cast from within the rich pool of the NZ acting fraternity.

Crew were sourced from within the well-established members of the film world in New Zealand as well as up and coming players. Producer Liz DiFiore and her production staff put the team together. The main criteria was passion for the subject of the film. There were excellent skills in all major areas and the film provided opportunities for a number of new crew to shine.

Part of what makes this movie distinct is the portrayal of two seemingly different cultures, Russian and Kiwi, in Auckland, New Zealand. This film will speak to the millions of immigrants who leave their homelands in search of a better life, only to find that their new country presents just as many obstacles and frustrations. The journey that Misha and Nadia make is more than just geographical, it is a journey of dreams and ideas. And just as Roseanna is the most unlikely saviour, so one never knows where a helping hand will come from. This film reflects the deeper meaning of what it is to be human.



CAST:

Misha – Stephen Papps

One of New Zealand's most prolific actors, **Stephen Papps** has appeared in projects that range from the critically acclaimed stage productions '**The Thirty Nine Steps**' and '**Mark Twain & Me In Maoriland**' to the feature films '**The Piano**' and '**Braindead**'.

His television appearances include such series as perennial favourite, '**Shortland Street**' and Disney's '**Legend of the Seeker**'.

In '**Russian Snark**', the award winning Papps plays the lead role of Misha, a Latvian born Russian filmmaker whose career has seen better days. In an attempt to rediscover his inspiration, Misha decides to set sail for New Zealand and the promise of a revived career.

Q: What attracted you to this project?

A: I guess the journey of the character, the story itself. Being a pretentious artist and discovering his humanity. I liked the directness and willfulness of the character. I think he's funny because he's rude, a fish out of water.

Q: You're an artist, playing the part of an artist. What was that like in terms of the cathartic process?

A: It's hard to pinpoint, really. I was in Wellington recently, rehearsing a play and we had to lie around as bodies on a landscape. It reminded me of

'Russian Snark', so in some ways it was like life imitating art. I don't know if I had a catharsis per se, but the day of the hanging scene, I felt emotional. However, as an actor, I'm able to switch on and switch off. I just enjoyed the experience.

Q: As an actor, do you have any specific processes you go through when preparing for a role?

A: Each role is different and demands a different approach. With Misha, I connected to the role immediately and didn't need to do much except learning Russian, which was very hard to do. I also had to try to learn how it would feel for that person, a foreigner to be in NZ. I went to university for a few lessons and Elena Stejko, who plays Nadia, assisted with the Russian dialogue in the script. It was fascinating to learn about another culture, albeit so briefly.

Q: What did you enjoy most about filming 'Russian Snark'?

A: The fact that I felt like I was part of something good! The character was strong, and I felt strong within myself, that I knew what I was doing. It made everything so much easier to do. And it's always a pleasure to work on a good script.

Q: You've worked on several big television projects and films. How does working on an independent film compare with that?

A: Well, everything is done with less money and on a smaller in scale, but it's more relaxing in a lot of ways. I felt more comfortable in front of the camera and when I'm more comfortable, I can work better. It's also better dealing with one person's vision (Stephen Sinclair's in this case) and to be answerable to him only. There were no networks involved, no middlemen and it's good like that.



Nadia – Elena Stejko

Ukrainian born actress/casting director/acting coach **Elena Stejko** has lived in New Zealand for the past 15 years. A student at the Kiev University of Culture, Stejko has taught the Chekhov and Stanislavsky acting methods for 8 years.

An accomplished actress, singer and dancer, she has appeared in television productions '**Mercy Peak**' and '**Shortland Street**', as well as directing several theatre productions.

In '**Russian Snark**', Stejko plays the part of Nadia, the wife and muse of a tortured artist. The actress brings an authenticity to the role that is at times haunting and heart-warming.

Q: What attracted you to this project?

A: What attracted me first of all, was the chance to work with Stephen Sinclair, a New Zealand writer who wanted to make a film about a Russian couple. It is an amazing story based on a true event. I have met the real couple and have listened to their compelling story and I often wondered HOW they survived? What gave them the courage? Was it the determination to pursue their dreams? Was it the love and devotion that they had for each other? What was to happen next on their journey? So, when you read a script that engages you on so many different levels - as a human, as a woman and as an actor you feel challenged and inspired, to want to know more, and to experience it.

Q: How does working on New Zealand based projects differ to the work you've done in your native country.

A: Most of my work in Russia was in theatre and short films. I left Russia at the age of 22 and went to Brazil with my little baby girl. So, my professional experience in films really began as foreign actor in Brazil and then carried on to New Zealand and Japan. What I love about NZ that everything seems possible. It has an open and easy-going atmosphere. Being a relatively young country it also has an eagerness to explore the unknown. In New Zealand You feel free to express your ideas, to collaborate with directors/writers on projects. It offers many opportunities to do what you love.

It really feels like this is a Land of the Long White Cloud where you can follow your dreams. Surrounded by talented, creative and passionate people, you are working with one of the most extraordinary crews in the world.

Q: You're a tutor in both the Chekhov and Stanislavsky methods. When working as an actress, what is the method you most prefer?

A: I don't think about my work in terms of method. I love M. Chekhov's technique. It is inspiring. His approach to acting speaks directly to your intuition, mind and imagination. As an actor you have to find your own way to create each character - using your imagination, intuition, personal experiences. The process in how you create it is what makes it uniquely different every time.

Q: What is the strangest thing that the role required you to do?

A: There were a few things. I don't swim and in this film we spent (what feels like) 30 percent of our time in the cold, freezing water. Things like "floating" are not possible for me. So, everyone on set was very creative in order to make me seem like I was "floating". At times it felt scary and it was a real challenge to stay warm. Later on, I had to do some naked scenes as well as strip scenes. My vulnerability had been tested to the limits... At times it felt like I have nothing LEFT to lose ...

Q: What did you enjoy most about filming 'Russian Snark'?

A: I will always remember the '**Russian Snark**' shoot as a beautiful world - challenging and loving. The notion of the film within a film added so many layers. I have enjoyed the easiness on set, the supportive and encouraging crew, stunning locations- that take your breath away every time. Also, I have enjoyed the challenges that I had to face. The creepy resemblance I felt with my character, my personal boundaries being pushed to the edge, trusting and taking risks... but I loved it all... I loved working with Stephen Papps – my husband on screen. It was a real joy. I really enjoyed working with Stephen Sinclair. I never wanted to finish the shoot day... In many ways it was a healing experience being Russian and playing a Russian so far away from home. Thank you to Stephen Sinclair.



DIRECTOR: Stephen Sinclair.

'Russian Snark' marks the (feature film) directorial debut of writer **Stephen Sinclair**.

As a screenwriter, Sinclair has worked with director Peter Jackson on **'Meet The Feebles'**, **'Braindead'** and **'Lord of The Rings: The Two Towers'**.

Stephen has directed several short films, including **'Home Video'** and **'Ride'**, which was selected for the Montreal Film Festival in 2004.

'Russian Snark' emerged out of the directors' love of Russian films and the desire to explore the emotional journey involved with the artistic process.

Q: You've had a prolific career as a writer. Was directing a feature something you'd always considered?

A: I became interested in directing film about ten years ago. It seemed a

natural progression from script writing – to see the project through to the end, and retain control over one’s own material. I spent several years making short films, but I guess from early on I had my sights on a feature. Short films are essentially a means to an end.

Q: Why this as a directorial debut? What drew you to the story?

A: I’d made a short film with Stephen and Elena, and thought they worked really well together, so I decided to write a feature for them. The real life story of the Russian couple who floated to NZ in a converted lifeboat had long interested me – ever since the media coverage when they first arrived – and I thought it would be a great vehicle for the two actors.

Q: Thematically, you’ve made a very layered film. If you could single out the one message contained therein, what would it be?

A: At its heart the film is about the artistic process, how obsessive and alienating it can become, and its destructive impact on relationships. As the character Misha says, ‘the logical conclusion of artistic enterprise is madness.’ Also: ‘... it is better to be a good man than a great artist.’

Q: As a director, what were your greatest challenges with this project?

A: The greatest challenge I faced was placating my wife! Spending personal funds on a project that took me away from the family for long periods of time was not conducive to conjugal harmony! However she seems to quite like me now, so I think I can say it was a challenge I – we! – overcame. I’m not the first person to observe that life behind the camera can start to mirror what’s going into the can.

Q: You’ve now had the opportunity to both write, and direct. Which do you prefer and do you have any plans to direct another film in the near future?

A: I enjoy both. I’ll never stop writing, but I surprised myself with how much fun I had directing **Russian Snark**, and I’m working on a couple of projects with a view to directing them myself. I don’t know about ‘in the near future.’ These things always take twice or three times as long as you anticipate.

PRODUCER: Liz DiFiore

Producer, **Liz DiFiore** has worked on over 50 local and international productions spanning genres such as drama, reality TV, documentary and comedy.

Born in New York, to New Zealand parents, Liz recently worked as UPM on several feature films including '**Anacondas**'. She also worked on the multi-E Emmy nominated '**Ike: Countdown to D-Day**', '**Murder In Greenwich**', '**Lucy**' and '**Blood Crime**'.

'**Russian Snark**' is Liz's second feature as producer. She has also produced and executive produced several internationally well-received short films, including '**Ride**', her first collaboration with Stephen Sinclair.



Q: In terms of independent filmmaking, how important do you think 'Russian Snark' is for the New Zealand film industry at this stage?

A: This film was a stretch for independent filmmaking. However, I think it raises the bar as to what is possible. Unlike many independent projects, the script and the shoot remained more or less in sync and manageable. It is also unique in that it is not North American centric and has a very European and Slavic feel to it, with both protagonists being Russian and the film having a strong existential perspective. The fact that we have about 40% Russian

language in the film also sets it apart and as far as I am aware this is the first NZ feature film to be made in Russian and English. It will definitely stand out in the crowd!

Q: As a producer, what were your greatest challenges with this project?

A: Working on any film is challenging. We all have expectations of ourselves and each and every one of us wants to contribute our best. Just because the money is tight, however, doesn't mean that people try any less hard if they believe in a project. Achieving the look of this film was very much dependent on the talents and skills Stephen brought to the table as a writer of some experience, and we were able to take advantage of the background I have in high and low budget drama to maximize our budget's potential. We, of course, were also very dependent on our wonderful cast and crews' eagerness to come on board and give their all to this unique film.

Q: What are your plans for the film?

A: We are planning to screen in the New Zealand International Film Festival, and we will continue to build local support for the film, as well as pursuing International Festivals, and distribution through theatrical, TV and VOD.

Q: Over the last couple of decades, New Zealand has really claimed its place as a filmmaking nation. In your opinion, what is it that sets the country apart in filmmaking terms?

A: Our experience here at the end of the world is very different from those who live in more crowded environments and I think this gives us a unique cinematic perspective. We do stand out as having a specific and distinct voice. Moreover our crews, who can hone their skills on international productions shot in NZ, are exceptionally talented technicians! The trickier local productions benefit enormously from their skill and passion.

Full Cast and Crew list -

Misha	STEPHEN PAPPS
Nadia	ELENA STEJKO
Roseanna	STEPHANIE TAUEVIHI
Neville	PETER ROWLEY
Nikolai	GARRY VOLK
Vincent	RENE NAUFAHU
Lani	TE WAIMARIE KESSELL
Ethan	ETHAN TAUEVIHI
Café Owner	PAUL GLOVER
Chicken Farmer	GREG JOHNSON
Fisherman	STEPHEN SINCLAIR
Elderly Indian Woman	MAHDU SHASHEA
Indian Shop Keeper	ABHUSHEK SINGH
Young Men	RYAN LAMP GLEN-PAUL WARU
Long Term Hotel Residents	GODFREY HALL LYN BERGQUIST RICHARD COOK
Auditionees	KINLOCH ANTISS SERENE LORIMER HANNAH MACLEAN ZOE STEWART MARK HUSTON ANASTACIA KOLTSOVA ANITA JENNINGS
Waitress	EMMA BROWN
Customers	DAVID MUNRO JASON BELL SIRI IARSTAD MATT BREMAN ADAM DUDDING
Russian Piano Carriers	MAXIM SMIRNOV VICTOR TOUROK IGOR NETESSOR ALEXEITCHIA DMITRI
School Kids	OPHELIA RUNDLE JAKOB RUNDLE WILL RUNDLE

Chinese Businessmen	EZRA LOW GARY YOUNG YEE YANG 'SQUARE' LEE
Vincent's Friend	BEN BAKER
Barmaid	VANESSA ANDREWS
Dancer	ROCHELLE MANGAN (NADIA)
Bar Girls	ALEXANDRA STEJKO ANGELA DA SILVA SAMANTHA CAIRNS-MORRISON HAYLEY MARLOW AMBER RHODES
Dressing Room Dancer	NATALIA GALVIN
Bar Patrons	JEREMY TAPSELL CIARAN PENNINGTON JAMES WATKINS STU WILSON NAOMI CHAFFEY TANYA CHAFFEY YOSHIKI HOSOKAMA CARL FIEBIG ROD JOHNS DESMOND MELLOR DAVID VISKOVICH GREG ANDERSON TIM SCHUJF
Smart Office Women	NATASHA WILCOX FRITH ALLEN
Mud Models	JULIAN BARTRAM SERENE LORIMER ZOE STEWART BIANCA HYSLOP HANNAH MACLEAN ERIN WILLIAMS TALIA DOIG
Rock Model	CHRIS OLWAGE
Body Painted Models	HANNAH TASKER-POLAND ANITA JENNINGS
Nude Model	KINLOCH ANSTISS
White Painted Models	MARK HUSTON ANASTACIA KOLTSOVA
Roseanna's Mother	MANA TAUEVIHI
Roseanna's Father	NIU TAUEVIHI
Picnic People	BEAU GALLAGHER SUMMA VLASVELD

JADE TONGALEA
 JOLENE THOMSON
 MICHAEL HYLAND-WEBSTER
 TAMARA TAUEVIHI
 MILLIE GEORGE
 CAROLINE TAUEVIHI
 JOYSELYN TAUEVIHI
 MAXZYENA TAUEVIHI
 MICHAELA-JANE TAUEVIHI
 VIO TAUEVIHI
 JOHNSON TAUEVIHI
 WALLACE JNR TAUEVIHI
 ELIZABETH SEIULI
 NATHAN SEIULI
 AIDAN SEIULI
 AGNES SEIULI
 GABRIELLE VAIFALE
 TYLA TEVAGA
 CECILIA SEIULI
 STEPHANIE VAIFALE
 ELIZABETH ANDREW
 LANZA ANDREW
 THERESA HOWARD
 CHARLTON COWLEY
 LORIELLE COWLEY
 EPA TUIOTI
 PAUITOA COWLEY
 FRANCESCA MAVAEAGA
 JOHN MAVAEALA
 AWANIAS MAVAEALA
 JOHZION MAVAEALA
 FALAGI TEVALA

Director/Writer	STEPHEN SINCLAIR
Producer	LIZ DIFIORE
Production Manager	ALEX CAMPBELL
Prod Coordinator/Manager	ANGELA DA SILVA
Production Secretary	SARAH VERCOE
Production Assistants	SORAYA PEARL JOLLY TIM JUDSON RACHEL CHOY SARAH JONES
Production Runners	FLETCHER SELARIES NATALIE FRIGAULT DONNA MCCARTHY RORY HOWARD MICHAEL GRAINGER DAVE CAPSTICK MICHAEL TUNBRIDGE

	BELINDA HART PASCAL PERRIN MARK WIGGLESWORTH ELLE CLARKE KERMATH DAVIES
Stand By Runner	KELLY LYNDON
Chaperones	OLGA PANASSENKO KELLY LYNDON SARAH JANE VERCOE
Location Managers	REBEKAH DE BEER-LAMONT PETRINA D'ROZARIO
Location Assistants	JANE BUCKNELL MARK WIGGLESWORTH
Location Scout	YVONNE BENNETT
Unit Manager	PAUL JAMES PASCAL PERRIN
Unit Assistants	HAMISH MASON AMY RUSSO
1st Assistant Directors	TONY FORSTER ANNIE FREAR
2nd Assistant Director	KATJA STRUDER
3rd Assistant Directors	REUBEN KING MINA JAFARI MICHAEL TUNBRIDGE
Continuity	KAT PHYN AWANUI SIMICH-PENE NICOLA CASTLE
Casting	CHRISTINA ASHER
Director of Photography	STEVE LATTY
Camera Operator/Focus Puller	KENT BELCHER
Focus Pullers	MATHEW HARTE
Camera Assistant/Video Split	RAJIV RAJ PEPE RAMOS ZOHRA TRINDER
Sound Recordist	ANDE SCHURR
Boom Operators	JEREMY LAWRY BEN CORLETT SAM GOOD
Gaffer LX Assistants	JAMES "SPLASH" LAINCHBURY LANCE DALEY MARTINO FRONGIA

	LINCOLN PHILLIPS
Key Grips	KEVIN DONOVAN CHRIS RAWIRI JIM ROWE
Grip Assistants	WINNIE HARRISON PEPE RAMOS LINCOLN PHILLIPS
Production Designer	LYN BERGQUIST
Additional Art Director	JAMES SOLOMON
Props Buyer	ADRIA MORGAN
Stand By Props	PIRIPI TARATOA
Art Department Assistants	RICHARD COOKE MICHAEL WILLIAMS PIETA HEYNEN
Key and SPFX Make Up Artist	HAYLEY MARLOW
Key Make Up Artists	SAM CAIRNS-MORRISON VANESSA HURLEY
Make Up Assistants	LUANA MILLER YOLANDER BARTHAM PAMELA MARSH CHARLOTTE HOUSTON-LOWE
Costume Designer	CATHY POPE
Standby Wardrobe	AMBER RHODES
Additional Wardrobe	DEIRDRE MCKESSAR SYVIA MCCLUNIE
Wardrobe Assistants	SOX TENG ANDREA MATYSIK
Safety - Water	ROB "GIBBO" GIBSON MARTY CLIST SAM COMETTI RICHARD REYNOLDS
Stunt Coordinator	TIM WONG
Editors	WAYNE COOK PAUL MAXWELL
Assistant Editors	NICK HOPKINS GARY YOUNG
Production Accountant	ANGELA HICKS NATALIE PRICE
Stills	NICK MONKS SASHA STEJKO

OLGA PANASSENKO

EPK Camera Operators	LIZ DIFIORE DAVID MUNRO
Additional EPK	LIZ DIFIORE
EPK Editor	NICK HOPKINS
Website Design	EMMA KNIGHT LUKE PITTAR
Credit Design Animation	SAM KNIGHT
Credit Roller	ALASTAIR TYE-SAMSON
Music Composed By	DAVID LONG STEPHEN GALLAGHER
Sound Designer	TIM PREBBLE
Dialogue Editor	CHRIS TODD
ADR Editor	EMILE DE LA REY
Foley Editor	SIMON RILEY
Sound Effects Editor	MATTHEW LAMBOURN

OFFLINE FACILITIES – IMAGES & SOUND

Post Production Consultant	GRANT BAKER
Post Production Coordinator	GWEN MCDONNELL
Online Conform	ALASTAIR TYE-SAMSON
Temp Grade	ALANA COTTON
Editing Assistant	BRAD SYMES
ADR Record	STEVE FINNIGAN BEN SINCLAIR
Temp Mix	JAMES HAYDAY

PARK ROAD POST PRODUCTION

Head of Digital Intermediate	DAVID HOLLINGSWORTH
Park Road Post Producer	TRACY BROWN
Park Road Post Coordinator	ALISON INGRAM
Digital Intermediate Colourist	MATTHEW WEAR
Digital Intermediate Online	KATIE HINSEN
HD Mastering & Deliverables	MATTHEW WEAR DANIEL EADY

	NINA KURZMANN
Taperoom Supervisor	VICTORIA CHU
Data Wranglers	NATALIE BEST JEANNIE YEUNG
Technical Director	IAN BIDGOOD
Head of Technology	PHIL OATLEY
Head of Sound	JOHN NEILL
Re-recording Mixers	GILBERT LAKE TIM CHAPRONIERE
Mix Assistant	BUSTER FLAWS
Foley Recordist	ROBYN MCFARLANE
Foley Artist	CAROLYN MCLAUGHLIN
Thanks To	PETER JACKSON AND FRAN WALSH