

**ERIN ISLAND IS UNDER ATTACK...
AND THE LOCALS ARE GETTING PISSED**



GRABBERS

PRESS KIT

OFFICIAL SELECTION
2012
SUNDANCE
FILM FESTIVAL

SCREENING TIMES

PREMIERE

MONDAY, JANUARY 23, 11:45PM
LIBRARY CENTER THEATRE, PARK CITY

PUBLIC SCREENINGS

WEDNESDAY, JANUARY 25, 9:45PM
BROADWAY CENTRE CINEMA 3, SLC

THURSDAY, JANUARY 26, MIDNIGHT
EGYPTIAN THEATRE, PARK CITY

FRIDAY, JANUARY 27, 11:30PM
PROSPECTOR SQUARE THEATRE, PARK CITY

P&I SCREENING

WEDNESDAY, JANUARY 25TH, 12:30PM
HOLIDAY VILLAGE CINEMA 2



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L-R: Russell Tovey (Smith), Richard Coyle (O'Shea), Laila Rouss (Paddy), Ruth Bradley (Lisa)

SYNOPSIS

On Erin Island, an idyllic fishing village off the coast of Ireland, charming but somewhat work-shy Ciaran O'Shea, is tasked with greeting Lisa Nolan, a straightlaced young officer who has arrived from the mainland. Not that there is much for them to do, aside from dealing with the occasional drunk, and that's usually O'Shea himself.

But strange doings are afoot: the crew of a fishing boat disappears, whales start appearing dead on the shore, a local lobsterman catches a strange tentacled creature in his trap. Soon it becomes clear to O'Shea and Nolan that there's something big out there, and that it's hungry. It's time to rally the villagers, arm the troops...and head to the pub.

WHAT IS A GRABBER?

Irish-born screenwriter Kevin Lehane wrote *Grabbers* in 2007 and the inspiration came to him whilst he was backpacking around the world the previous year. "While I was away travelling I kept getting bitten by mosquitoes and everyone gave me the advice to eat lots of Marmite, because the Vitamin B makes you - what I guess you'd call - 'inedible' to mosquitoes. I thought that was kind of fascinating, so I made a note of it.

I continued on my travels, weeks passed and I was still being savaged and bitten every night, then one night while I was having a beer on a veranda on the Cook Islands I noticed a mosquito on my knuckle and I made one of those drunken jokes about hoping the mosquito got as drunk as me and flew into a wall and killed itself. That was it, the two things fused together and I made a note in my journal the next morning: 'Get drunk to survive!'

As far as influences from other films are concerned, Lehane admits that *Tremors* was something of an inspiration with regard to tone, "Being sincere about the story and focusing on the characters and the charm of them and the place was a big influence, as were films like *Gremlins* and *Jaws*. But *Tremors* really was the benchmark film that I kept going back to, just the structure of it, the tone of it, the emphasis on characters, and the monsters bringing out the best of those characters. Then I think Jon (Wright, *Grabbers* director) really brought in the John Carpenter style elements and that made it quite atmospheric and cool".

"I've never seen any sort of film like that come out of Ireland and when I sat down to write it, I just specifically wanted to write something that I would go and see myself" explains Lehane, "I actually asked myself, would you go and watch this on a Friday night first weekend that it's out, even if it's raining? My answer was 'yeah I would'".

Lehane was keen to avoid painting the Irish characters as parochial cartoon characters

as he feels many recent films coming out of Ireland have, "I wanted the characters in this to be natural and clever and the solution they actually come up with is the smartest one you could come up with. It's not about being Irish, it just happens to take place in Ireland and the characters just happen to be Irish. They're just modern characters and no-one ever mentions them being Irish or pays much attention to it. The look is also very natural; it doesn't look stylised or false. I wanted it to be like a clash of the serene with the obscene and sort of just play off the dichotomy of that. It certainly looks as good as I wanted it to be".

Tracy Brimm and Kate Myers at Forward Films received the script from Kevin's agent. Myers and Brimm recognised that *Grabbers* was an ambitious project, but they loved the potential of it, "When we first read the script, we loved it because it had such an original voice and was a very entertaining concept" recalls producer Kate Myers, "and it had heart, and it's something that's really vital to the final film".

"There are references to other films but it's original and this kind of film hasn't been made in this part of the world before" notes Brimm, "it was ambitious because we were making something there's no track record for, so in terms of financing that can be difficult. But it's a universal story at heart and we knew we could make it in a contained way".

For Brimm and Myers, the key to giving a project momentum was bringing on board the right director from the start and they suspected this was exactly the kind of material Jon Wright would respond to, having worked with him on teen British horror, *Tormented*. And indeed he jumped at it.

The journey from script to production was an unusually speedy one. The film went into production just over a year after Kevin Lehane met with Forward and Jon Wright.

The actual creation of the grabbers was intrinsic to bringing Lehane's vision to reality. London-based visual effects specialists, Nvizable were key partners on the film and producer Kate Myers pays tribute to their invaluable contribution, "Obviously digital technology has advanced so much, that's what realistically makes a film like this possible, and for us, it was about our partners".

"I knew that Nvizable were going to be involved quite early on and I know I get pretty descriptive in my language, so the creature they've brought to life looks exactly as I'd written it, so I'm hugely pleased about that. I visualised the monster as a black spidery, slimy tentacled thing, like spaghetti rolling down walls and the guys just latched on to that and then director Jon Wright took it up a notch" notes Lehane.

Cameras finally rolled in Belfast, Northern Ireland in November 2010 during one of the harshest winters the UK has seen in many years, "Ambitious is the recurring word of this production" laughs producer Tracy Brimm and it would be ambitious to film in Ireland and not expect rain, so the producers were prepared for that, but on their tight budget and tight schedule, they weren't prepared for the massive December 2010 snow storms that hit the UK, "We were on night shoots and suddenly we had ten inches of snow and there came a point where we just had to say 'we can't carry on'" recalls Brimm. "The crew were just incredible but people were getting close to frost bite and we'd probably bought Belfast city centre's entire stocks of winter and wet weather clothing!"

With the film's ending being quite open for a sequel, when asked if they'd endure another winter in Ireland, most of the cast and crew were attracted to the sequel being set in the Caribbean, "We've been thinking 'exotic destination' for the next one" jokes Brimm. "There's definitely a hint at the end of the film that there's room for a sequel!" teases producer Kate Myers.

SELECTED QUOTES

JON WRIGHT DIRECTOR

ON HUMOUR

"We paid very close attention to tone – it was always a big issue from the start, we wanted it to be very consistent. It is a funny film but, we never chased the laughs, we never break the reality of the movie in order to get a laugh from the audience. We try to make it believable and true to life, and that was something we worked really hard on. We'd test jokes – if something was funny we'd double check it to see if have we'd strained it or gone too hard after that, and as a result we lost a few of the jokes.

If you look at one of my favourite movies, *American Werewolf in London*, for example, it's actually not that funny – the laughs when they come are big hearty belly laughs, they're almost the laughter of relief, but if you count the jokes up there aren't actually that many. It's much more concerned about maintaining a plausible world and having a realistic romance".

ON INSPIRATIONS

"Our modern day *Gremlins* are in the bar scene, but it's different in that *Gremlins* had a spoofy quality to it, you had them breakdancing and a lot of little jokes that took you out of the reality of the film, which are great fun, but we've kept it quite realistic. We've worked out a little personality for every baby grabber you see in the sequence and I could give you a back story on what they've been drinking, what they're thinking and I'm sure that's something for the IMDB message board down the line – something the future film student can look back on!"

ON PADDY EASON, VFX SUPERVISOR

"Paddy is a visual effects genius. Paddy's very bright and has a brilliant mind, and he's probably, if I'm being honest here, the only person on set who actually understood exactly what we were shooting when we were shooting it, so he was my right hand man. In my view, visual effects supervisors should have a different credit nowadays, they should

probably be called 'director of visual effects', or something like that, because the role has grown so much and they're so involved in the actual creative decision-making of the movie, the framing and the energy of the scene and how it's working. Paddy's a good guy to have around, and he's worked on some of the biggest movies in the UK - lots of the *Harry Potters* and *Sunshine* and he put his heart and soul into them. I think it's fair to say Paddy loves Grabbers - it's been a labour of love for him."

ON DESIGNING THE MONSTERS

"It was a collaborative process. We worked with a concept artist, starting out with an original sketch which I asked Kevin to do. I knew Kevin couldn't draw but I wanted him to show me his best representation of a grabber as he visualised it, which was basically a kind of scribbled black star with lines coming out of it. I felt instinctively that the grabber shouldn't be too complicated or too fussy – something that belonged in an H.P. Lovecraft world that was quite primal and you would just instinctively be frightened of it – a tentacled monster.

A lot of modern movies tend to over-complicate and over-fuss about things. I think we've gone for something simple and bold, stark and primal, and we've not been ashamed to have weird echoes of bits of the body you wouldn't normally get in a mainstream film.

Our mission statement when designing the creatures in *Grabbers* was that they have to be totally convincing. This film is absolutely not a b-movie, and so it is vital that the monsters never look like a special effect. Although the movie is a comedy horror, the characters within the story are always fully realised and whilst their actions are sometimes humorous, they are always believable. We had to make sure that the creatures would also abide by these rules or the audience would be taken out of the story whenever they appeared.

The creatures themselves are like nothing anyone has seen before. A male adult grabber is an 8 metre high, many tentacled black beast with a huge retractable beak in the centre of its body that is surrounded by eight eyes on stalks. It is definitely an alien, let's put it that way! The design of the monster is only the tip of the iceberg though. Also key is how these

creatures move and react ergonomically to their surroundings.

Our goal was always to create this fully believable 25ft intergalactic space monster and we knew instinctively when we had nailed it. This thing needs to be scary, and let me tell you, when you see a grabber slithering towards you, it triggers an instinctive mechanism within the human brain. Watching it on screen all you can think is 'Get that thing the hell away from me!"

ON WHAT THE GRABBERS ARE AND WHERE THEY COME FROM

"They come from outer space, we know they arrive in some sort of flaming meteor-like transport, but they remain quite mysterious. I've tried to view them with a kind of intelligence akin to what I always loved about Ridley Scott's *Alien* - you had a certain sense that this thing was quite enigmatic and clever. The grabber is sneaky, and it doesn't rush in, it sneaks, it grabs and it does a lot of thinking and pondering and it's quite hard to draw it into a trap. I'd like to think that when people watch it, they'll see a personality there and that it's one of the big characters in the film.

There are obviously different variations of the grabbers – there's the big one who is the daddy if you like, there's the smaller grabber who is the female, and there are the little squishy squashy grabbers who are the babies, and they all have

different personalities – the babies are childish, so they're not too bright, they like to muck about, so they have a different agenda again, and they're hungry."

ON CHARACTERS AND CASTING

"With any film, there's always the pressure to cast famous people because they help tremendously with the financing of the film. As a result, you see a lot of films and think, 'Why's actor x playing that part?' They're completely inappropriate for that role but somehow they've managed to get it. So, again it comes back to me really wanting to cast the right people for the roles, and we went through quite a long casting process and I stuck to my guns quite doggedly about getting people I thought were absolutely right for the characters. I think we've got a lovely ensemble of very talented actors who are having a lot of fun and are doing excellent work. I'm so pleased with the different faces and the different personalities we've ended up with. They feel like such a motley crew - there's a shot where we pan across our band of brothers who are going into battle against the grabbers and they look like the most, unlikely rag-tag assortment of misfits that you could ever have, and I was quite pleased with that! It felt like a sort of drunken Irish *Kelly's Heroes!*"



RICHARD COYLE CIARÁN O'SHEA

ON THE SCRIPT

"I thought it was fun. It was in the tradition of the old school horror movies, like *Jaws*, *Gremlins* and *Tremors*. I liked the fact it was set on a holiday island, I liked that it was Irish, because it brought a lovely set of characters who fall into a communal peril, which is always fun to play".

ON HIS CHARACTER

"I liked O'Shea as soon as I read the script. I liked that sense of a man lost and washed up and away before his time and finding himself through saving his community. He rises to the challenge, steps up to the plate and becomes the man he should be and he finds love. It's a great journey".

ON RESEARCHING AND CREATING THE CHARACTER WHO STARTS OFF A GRIZZLED, BORDERLINE ALCOHOLIC

"Well it's true, we actors do spend a lot of time drunk and bemoaning the fact that we can't get any jobs, so yeah, there was some real research going on".

ON WORKING WITH VISUAL EFFECTS

"As an actor, you can't do it [a visual effects movie] half-heartedly and you can't do it in any way self-consciously, you just have to throw yourself into it, otherwise it looks terrible. It's quite difficult when you've got a tennis ball on the end of a stick with some crew member running around motioning for you to 'look at this'... it's quite ridiculous but quite fun actually. It's the magic of the movies".

ON THE STUNTS

"I love doing stunts, so I did as many as Nick, the stunt coordinator would let me do. I did push to let me do more because I like doing them - I get a real thrill out of it.

The most dangerous one was probably the pit at the end where we confront the grabber. It was winter, it was very cold and icy and your footing wasn't very secure so Nick, the stunt coordinator, was very reluctant to let me do that more than twice but I wanted to get it right, and I think it works better for Jon the director with me doing it".

ON WORKING OUTSIDE IN IRELAND DURING THE COLDEST WINTER IN YEARS

"It was bitter. I mean it - it was Baltic! But you just have to get on with it and as soon as they shout cut, you get inside somewhere warm".

ON WORKING WITH HIS CO-STARS

"Ruth (Bradley)'s fabulous. She's brilliant, she's very funny and easy to work with, which is a joy. She's got a great sense of humour, she's great company, and I think she's a terrific actress.

I had a ball with the whole cast, David Pearse (Brian) was just hilarious, Pascal Scott (Dr. Gleeson) was brilliant, Lalor Roddy (Paddy) was terrific, Russell Tovey (Smith) was amazing and then we had Bronagh Gallagher (Una), who of course is a big fixture on the Irish acting circuit, she was terrific too. It was an absolutely magical job, partly because of the people involved. We laughed a lot shooting this movie, almost to the point where there was a lot of corpsing going on and we had to try and keep it together when the cameras were rolling. There were times when Jon would have to cut because we were just giggling too much".



RUTH BRADLEY LISA

ON HER PREPARATION FOR THE ROLE

"We did some horrific research to prepare for it! Myself and Jon our director thought it would be an interesting experiment to set out with the intention of getting really drunk, just like Lisa has to in the film. The plan being, to film me drunk and see just what kind of different mannerisms you have when you're drunk. It seemed like a great idea beforehand, then we did it, and I was sickened and I was like, I never want to do that again! Every time I have a drink now, I think God, am I doing that again, it's horrible, all the things you do, just the mannerisms. It was certainly an eye-opener!

The day after when Jon and I sat down and watched it, I said let's get rid of the tape. He let me stamp on it actually - I stamped on the evidence - it's gone! I hope he didn't make a cheeky copy he didn't tell me about it but I hope not, I would just die of embarrassment".

ON THE VISUAL EFFECTS

"Funnily enough, I'd just finished about 9 months of non-stop green screen for a TV series, so I was working with nothing all the time, which was kind of a good preparation for the effects stuff on this because I knew what I was getting in to. I was used to the stick with a silver ball on it where you just pretend and play make-believe like a four year old!

Sometimes you do think to yourself, "What a weird job I have, I'm just looking at this man holding a tennis ball and making faces at me, but it's all part of the fun".

ON THE WEATHER DURING THE SHOOT

"It was horrific! Shooting a mad monster movie outdoors in November December and January... ugh! On top of the natural bad weather, snow and cold, we had rain machines too - I'm surprised nobody keeled over with pneumonia, but it was grand, we all got used to it, lots of hot water bottles and running on the spot!"

ON THE STUNTS

"I did my own stunts for the first time ever really. In the first week I said I wanted to try the stunts and there's a whole sequence where Lisa gets dragged by the grabber so it was a full day of mental stunts and I was pretty black and blue afterward but I thought, if I can do this, I can do the whole film. I did ask Nick our stunt coordinator how the professional stunt people avoid getting black and blue and he said they can't avoid it - it's just their job!"

ON THE HIGHLIGHTS OF THE SHOOT

"Pretty much every second of the day was hilarious, the whole thing was a highlight being surrounded by all those people and just having such a laugh. I particularly enjoyed hanging out of a JCB screaming obscenities over the hills - that was very liberating!"



RUSSELL TOVEY SMITH

ABOUT THE STORY

"It's about a community coming together at a time of crisis and about how important it is that you look out for your neighbours.

What interested me was the fact that it was set in Ireland, I'd never worked in Ireland before and I just thought it seemed like a clever, fun and individual film. It's got a nice vibe. When you tell people it's about aliens descending on an Irish village and the community work out that the only way to defend themselves is by having alcohol in their system, so they have a village lock in, every time you tell that idea to people, they're like, that's clever, that's funny".

ABOUT THE SCRIPT

"It was first and foremost a really good script, the writing's great. It's very funny and I like the character I play".

ON HIS CHARACTER SMITH...

"A script can be great but if your character's not great then it's not of interest. I think Smith is the kind of character who could be a stand-alone, he could have a spin-off story which is something I think they should definitely look into!

Smith is the Englishman amongst this Irish community. He's an Oxbridge graduate; he's posh, pompous, self-assured and a bit of a knob".



L-R: Ruth Bradley (Lisa), Richard Coyle (O'Shea), Russel Tovey (Smith)

PADDY EASON VFX SUPERVISOR

Visual Effects Supervisor Paddy Eason and his team from Nvizible were delighted to be involved with the project from very early on. "It's always a good idea for filmmakers to get the visual effects guys involved early, if there's a sizeable amount of effects stuff in there", said Paddy.

"We didn't go through that normal stage where somebody says; I want it to look like that, a bit like that, a mixture of this and a mixture of that. It was actually much more of a straight line back to the script. One of the great things about Kevin's script is that the descriptions of the creature are very visual, and there are certain lines in the script where we try - when we're designing our final shot, two years later - to still go back to the original words and say, 'Have we done what Kevin described there?'

Eason and his team were keen to be involved in *Grabbers* having worked with director Jon Wright and producers Kate Myers and Tracy Brimm previously on *Tormented*. "Jon phoned me up and said he'd been given the script by Kate and Tracy and he basically gave me a one-sentence pitch: 'It's like *Father Ted* meets *Gremlins*'... from that I said, 'OK, brilliant. I'm in!'"

CAST BIOGRAPHIES



RICHARD COYLE
CIARÁN O'SHEA

A regular face on British television, RICHARD COYLE has appeared in such celebrated dramas as *Going Postal*, *The Whistleblowers*, *The History of Mr. Polly*, and *The Best Man*. Coyle's numerous other television credits include *Gunpowder*, *Treason and Plot*, Mike Barker's *Lorna Doone*, and the cult hit comedy series *Coupling*.

Coyle will next be seen in starring roles in both *W.E* directed by Madonna and *Vertigo's Pusher*. Previous feature credits include Mike Newell's feature *Prince of Persia: Sands of Time*, starring Jake Gyllenhaal and Gemma Arterton. His other notable film credits to date include Ridley Scott's *A Good Year*, Gerald McMorrow's *Franklyn*, Laurence Dunmore's *The Libertine*, Philipa Collie-Cousins' *Happy Now*, Mike Leigh's award-winning *Topsy-Turvy* as well as the cult hit *Human Traffic* and Franco Zeffirelli's production of *Jane Eyre* for Miramax. He has also carved out a successful theatre career, appearing in *After Miss Julie* and John Madden's production of *Proof* at the Donmar Warehouse, and in The West End in *The York Realist*, as Don Carlos, and in Harold Pinter's *The Lover/The Collection*.



RUTH BRADLEY
GARDA LISA NOLAN

RUTH BRADLEY has most recently shot *Titanic* for ITV, a brand new 4 part series written by Julian Fellowes. Prior to this she has appeared in many television series including; *Primeval* (Impossible Pictures); *Love/Hate* (RTE); Plus One (Channel 4); *The Innocence Project* (BBC/Tightrope Productions); *Legend* (RTE); *Stardust* - Best Actress Award, Irish Film and Television Awards 2007 (Merlin Films for RTE); *Golden Hour* (TalkBack Thames); *The Clinic* (RTE); *Sinners* (BBC); *Tubberware* (RTE); *Frannie* (RTE).

As well as television Ruth has worked extensively in Film. Credits include: *Grabbers* (Grab Film Productions); *I Am You* - Nominated for the Leonardo's horse award for Best Acting Performance (female) at Milan International Film Festival 2011 (Liberty Films); *Alarm* (Venus Productions); *Flyboys* (Ingenious Film Partners).

Ruth's theatre credits range from *Playboy of the Western World* (Abby Theatre, Dublin); *Sive* (Druid Theatre); *Buddleia* (Donmar Warehouse).





RUSSELL TOVEY SMITH

With an extensive background in television and theatre, RUSSELL TOVEY is best known for playing 'George Sands' in fantasy comedy *Being Human*, and currently stars in BBC3 comedy *Him and Her*. He has also starred in the current series of *Sherlock* with Martin Freeman and Benedict Cumberbatch. His numerous television credits include BBC's *Doctor Who* and the critically acclaimed BBC TV mini-series *Little Dorrit*. Tovey has also starred in *Gavin & Stacy*, *Ashes to Ashes* and Rob Brydon's *Annually Retentive*, amongst others.

After starring in Alan Bennett's 2004 play *The History Boys*, both at the National Theatre and on Broadway, he reprised his role of 'Rudge' in the 2006 film adaptation, directed by Nicholas Hytner. In 2008 Tovey starred in *The Sea* at the Theatre Royal Haymarket, and most recently in 2009 as 'Gary' in *A Miracle* at London's Royal Court Theatre. He has also played the title role in *Tintin* at the Barbican, and the role of Roger in *His Dark Materials* at The National Theatre.

His upcoming projects include Aardman's highly anticipated stop-motion animation *The Pirates! Band of Misfits* and period drama *Effie*, in which he will star alongside Dakota Fanning, Emma Thompson and Julie Walters.



LALOR RODDY PADDY

LALOR RODDY has been one of the busiest and most popular theatre actors throughout the island of Ireland for over 20 years. Over the last couple of years he has taken the steps into feature films appearing in *The Camera d'Or* winning film *Hunger*, *5 Minutes of Heaven* alongside Liam Neeson, *Cherrybomb*, *Jump* and of course *Grabbers* (officially the most fun he has had in his entire career he says) to name but a few. Lalor recently returned to the stage to realise a lifetime ambition, starring in Brian Friel's *The Faith Healer*, which played in every major theatre in Ireland.





DAVID PEARSE
BRIAN MAHER

One of Ireland's most prolific stage actors with leading roles at the Abbey, Gate, Rough Magic and Druid Theatre companies, DAVID PEARSE appeared as Johnny Pateen Mike in Martin McDonagh's *The Cripple of Inishmaan*, directed by Garry Hynes for Druid Theatre Company at the Atlantic Theater, New York, for which he was awarded the Outer Critics Circle Award for Outstanding Featured Actor (2009) and for which he was nominated for a Drama League of America Distinguished Performance Award in 2009. David recently appeared on RTE TV in the leading role of Lawrence in *Trivia*, a new comedy drama written by Damien Owens and directed by Tom Hall for Grand Pictures and RTE for which he was nominated in the Best Actor category at the Monte Carlo Television Festival 2011. He recently completed filming on comedy feature film *Grabbers* opposite Richard Coyle and Russell Tovey and due for release in 2012. He appeared in *The Runway*, directed by Ian Power for Fastnet Films and on general release across Ireland in 2011 and opposite Dom Cheadle and Brendan Gleeson in *The Guard*, directed by John McDonagh and recently released across Ireland and the UK. David has just wrapped filming on *Titanic: Blood and Steel* directed by Ciaran Donnelly for the D'Angelis Group (DAP), which is due for transmission in 2012 and on *Keith Lemon: The Movie* which is also due for release in 2012.



BRONAGH GALLAGHER
UNA MAHER

Michael Winterbottom first cast BRONAGH GALLAGHER on the small screen in his two dramas *Flash McVeigh* for the BBC and *Island of Strangers* for Thames TV. Bronagh then broke through on the big screen in her unforgettable performance as Berni in Alan Parker's *The Commitments*. Bronagh has gone on to work with other film luminaries such as Quentin Tarantino in *Pulp Fiction*, Stephen Frears in *Mary Reilly* and George Lucas in *Star Wars: The Phantom Menace*. Recent film credits include *Tristan and Isolde*, *Middletown*, *Faintheart*, *Last Chance Harvey*, *The Big I Am*, *Malice in Wonderland*, *Sherlock Holmes*, and *Tamara Drewe*.

Recent TV work includes *Holy Cross* (for which she won Best Actress at the Biarritz International Festival, 2004) *Poirot*, *The Peter Serafinowicz Show*, the BAFTA award winning series *The Street*, and *The Accused: Helen's Story* and the BBC's adaptation of Denise Mina's novel *Field of Blood*.

On stage Bronagh has worked at the Abbey Theatre in Dublin, The Royal Court in London and extensively with Simon McBurney for Theatre de Complicite. Bronagh has recently appeared at the National Theatre, London in the revival of the critically acclaimed *Warhorse*, directed by Marianne Elliot and in Tom Stoppard's *Every Good Boy Deserves Favour*, directed by Tom Morris and Felix Barrett as well as *The Faith Machine* directed by Jamie Lloyd at The Royal Court.

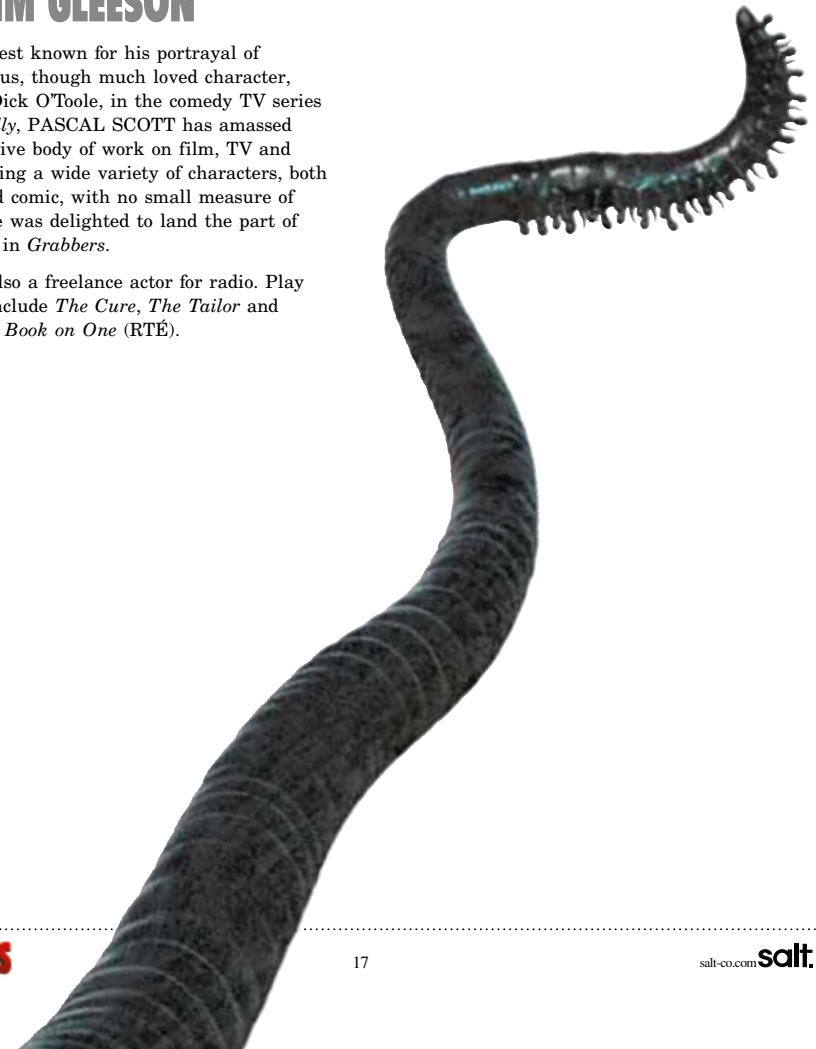
Bronagh is next set to star in the BBC series *Pram Face*.



PASCAL SCOTT
DR. JIM GLEESON

Probably best known for his portrayal of the nefarious, though much loved character, Sergeant Dick O'Toole, in the comedy TV series *Killinaskully*, PASCAL SCOTT has amassed an impressive body of work on film, TV and stage, playing a wide variety of characters, both serious and comic, with no small measure of success. He was delighted to land the part of the Doctor in *Grabbers*.

Pascal is also a freelance actor for radio. Play readings include *The Cure*, *The Tailor* and *Antsy*, *The Book on One* (RTÉ).



CREW BIOGRAPHIES



JON WRIGHT DIRECTOR

Jon has been writing and directing short films since he was blown away by *Raiders of the Lost Ark* as a ten year old. He went on to study Film and English Literature at the University of East Anglia.

In 2009 he completed *Tormented*, a teen horror comedy and his debut feature film. Produced by Forward Films and Slingshot Studios, it was released in 230 UK cinemas, the first British film under £1 million to get a "studio level" release.

His second feature, *Grabbers*, a monster movie comedy set in Ireland, will be released in 2012 in the UK by Sony Pictures and is produced by Forward Films.

Jon began his professional career directing pop videos and TV commercials. His latest short, *The Librarian's Dream*, won the BBC Talent Competition and - unusually for a short film - was sold for broadcast in a wide variety of countries including the UK, Canada, Sweden, Japan, Spain and New Zealand.

Jon has directed commercials and corporates (for clients like Microsoft, Waitrose and the Irish Government) and has also written music for commercials (for clients like Pepsi, Sony, and XFM).



KEVIN LEHANE WRITER

Kevin is an Irish screenwriter from Cork. He studied Film & Video Production at St. John's Central College in Cork, where he wrote, produced and directed short 16mm films (*The Making of Scared Stiff* and *Gonnabes*) which were screened at a number of Irish film festivals.

Graduating in 2002, Kevin had a number of feature specs optioned with Irish production companies and worked on a variety of writing assignments. In 2007, Kevin was accepted into Boston University's Writer in Hollywood program and interned at Richard Gladstein's FilmColony, and Jon Avnet's Brooklyn Films as a script reader.

After writing *Grabbers* in 2007, Kevin's script was then shortlisted on the 2009 Brit list. In October 2010, Kevin was selected as one of thirteen first-time British and Irish writers, directors and producers, based on their impressive bodies of work to make up 'The Vipers Nest' - a creative, collaborative body of individuals created by The Salt Company.

TRACY BRIMM & KATE MYERS PRODUCERS

Forward Films, a London based film development and production company set up by Tracy Brimm and Kate Myers, has established itself as a vital new presence in the British film community with a slate of projects including collaborations with renowned filmmakers as well as exciting projects from sought after up and coming talent. Writer and director relationships fuel Forward's slate of films.

Forward was listed in 'The Brit 50', Screen International's selection of the top fifty British feature production companies in December 2010. Forward's most recent feature films include *Skeletons*, written and directed by Nick Whitfield which won the Michael Powell award for Best New British Feature at Edinburgh Film Festival 2010, and garnered a BAFTA nomination for Nick Whitfield. *Tormented*, starring Alex Pettyfer (*I Am Number Four*, *Beastly*), was released by Warner Brothers in the UK in May 2009. Forward produced with Slingshot Studios and BBC Films financing with Screen West Midlands. Jon Wright made his directorial debut with this teen horror.

Forward's upcoming projects include African thriller, *Three Mile Horizon* by Richard Warlow with Saul Dibb (*The Duchess*) directing for Paramount and Andrew Bovell's (*Lantana*, *Edge Of Darkness*) adaptation of Nikki Gemmill's *The Bride Stripped Bare*.

The company is also developing *My Dirty Little Book of Stolen Time*, which will be Nick Whitfield's second feature film, with Creative England and the BFI.

In 2005 Kristian Levring became a partner in and patron of the company.



TREVOR FORREST CINEMATOGRAPHER

Trevor Forrest is one of the new wave of young British cinematographers appearing on the international scene. Earlier this year saw the release of his film *Huge*, starring Noel Clarke, Thandie Newton and Jonny Harris. The film received a nomination for the Michael Powell Award for Best New Feature at the Edinburgh International Film Festival.

Forrest shot the upcoming films *The Knot*, *Kara Murat* and *Comedown*. His features résumé also includes the horror/comedy *Tormented*, directed by Jon Wright and produced by Forward Films, which was a 2009 British Independent Film Awards nominee for Best Cinematography; *Una Noche*, winner of the 2009 Spike Lee Production Award; and *Someone Else* with writer/director Col Spector, described by Variety as "gorgeously composed in Panavision widescreen by d.p. Trevor Forrest."

In 2006, Forrest lensed *Bombil and Beatrice* with writer/director Kaizad Gustad. Shot on location in the back streets of Mumbai, India, Forrest captured the feel of the city at dusk to set a fairytale tone for the film. He has spent roughly 200 days, to date, shooting all over India.

Before *Bombil and Beatrice*, Forrest shot TV dramas *The Message* and *Made in China*. He continues to lens numerous commercials and music videos. Recent spots have won both the Cannes Lions Bronze Award and the D&AD Yellow Pencil Award. He is a founding member of the British Society of Cinematographers Master Classes.

Born in Manchester, Forrest grew up in the Bahamas; he works from London and New York and is represented in Los Angeles by Dattner Disposito and Associates.

MATTHEW PLATTS-MILLS EDITOR

Matthew studied at Bournemouth College of Art and Design. Upon moving to London in 1998 he started cutting corporate videos and music promos, quickly moving into documentaries. Since then he has edited over 50 long-form documentaries, including, in 2007, Simon Schama's *The Power of Art: Bernini*, which won the EMMY for Best International Arts Programming. This was followed by a Series Film Editor role on *Richard Dawkins: The Genius of Charles Darwin*, which won both a Broadcast Award and a Scottish BAFTA for Best Factual Series. In 2008, Matthew cut the first episode of Niall Ferguson's EMMY award-winning series *The Ascent of Money*. Also in 2008 he cut his first feature - *Tormented* - with director Jon Wright and producers Forward Films. Matthew is founder member and Managing Director of 4K London, an internationally recognised company unique in the world of digital cinema technology as a workflow consultancy and DIT agency. *Grabbers* is his second collaboration with Jon Wright and Forward Films.



CHRISTIAN HENSON COMPOSER

Christian is one of the UK's most talented and sought after score composers whose vitality and creative approach is very much at the vanguard of the next generation of score composers taking over this industry.

Having recently completed scoring the incredibly exciting and much anticipated new release from Forward Films, Samson Films and High Treason Productions, the wildly entertaining and madcap monster comedy *Grabbers*, Christian also this year finished the score for *The Devil's Double*, starring Dominic Cooper, which was released worldwide in early 2011 and was entered for competition, both at Sundance, and the Berlin Film Festivals.

Further recent highlights of Christian's career include two films with director Christopher Smith; *Triangle*, featuring the vocals of Dot Allison and the critically acclaimed *Black Death*, (which earned him a Best Original Score award at Screamfest LA), as well as the French blockbuster *La Rafle*, starring Jean Reno and Melanie Laurent, and a collaboration with Oscar winner, Dario Marianelli for Working Title's *Hippie Hippie Shake*. Christian has also scored the globally recognised Agatha Christie's - *Poirot*. He delivered an incredibly enticing score for 4 feature length specials, including *Murder on the Orient Express*. Since his debuts with *Les Fils Du Vent & Chasing Liberty* (which earned him a "Discovery Of The Year" nomination at the World Soundtrack Awards), Christian has used his broad experience both in orchestral and electronic disciplines to write an eclectic mixture of scores, including the children's blockbuster fantasy, *The Secret Of Moonacre* (featuring Bat For Lashes' Natasha Khan) and Chris Smith's cult horror hit *Severance*, (which earned him an Ivor Novello nomination for "Best Original Movie Score" in 2007).

Christian first became immersed in the world of film composition early in his career through his highly acclaimed work within the UK Drum & Bass, Breakbeat and Pop scene; working with the likes of LTJ Bukem, The Freestylers, Scott Walker & Roy Ayers. Through writing for over 50 hit and cult TV series, combined with programming and assisting for a number of film composers including, Anne Dudley, Harry & Rupert Gregson Williams, Dario Marianelli and Patrick Doyle, Christian began forging what is now proving to be one of the most successful film and TV scoring careers in the UK.



PADDY EASON VISUAL EFFECTS SUPERVISOR

Paddy Eason is a London-based visual effects supervisor and part-owner of Nvizable, the company that created the creatures for *Grabbers*. A graduate of Bournemouth University's well-regarded National Centre for Computer Animation, Paddy has been working in digital film effects in London since the early '90s, first as a compositor at Framestore-CFC, and later as a lead artist and supervisor at Double Negative and the Moving Picture Company. Paddy was VFX supervisor on *Vantage Point*, *Wallace & Gromit in The Curse of the Were-Rabbit*, *Sleepy Hollow*, *Big Fish* and *Chicken Run* - the last three of which he was nominated for a BAFTA on. Paddy loves to work on independent genre films, but realises that *Grabbers'* combination of a great script, wise producers and talented director doesn't come along all that often.

SHAUNE HARRISON SPECIAL EFFECTS

Shaune is one of the top creature effects designers in the film industry, his work can be seen in such films as all the *Harry Potter* films, *Star Wars Episode 1: The Phantom Menace*, *The Mummy*, *Sleepy Hollow*. Recently he worked on the character of Red Skull for Marvel's *Captain America: The First Avenger* and *World War Z*.

Shaune is also a multi award winning short filmmaker and is working on his directorial feature debut, *Decay*.

TOM MCCULLAGH PRODUCTION DESIGNER

Production Designer Tom McCullagh started his design career in 1986 working as an art director for BBC Northern Ireland in Belfast. During that time he worked on numerous in house film dramas with various directors such as Danny Boyle, Alan Clarke and Pat O'Connor. In 1994 he started as a freelance designer on the BBC film drama *Shannongate* shot in Dublin and USA. Since then he has designed for a variety of TV Dramas, both period and contemporary such as *Eureka Street*, *Murder Rooms*, *Vicious Circle*, *Rebel Heart* and *Sharpe*. His first feature as production designer was on *Gold in the Streets* shot in Dublin and New York. His other feature film credits include *Mickeybo and Me*, *The Mighty Celt*, *The Closer You Get*, *Closing The Ring* and most recently, Steve McQueen's *Hunger*, for which he won an Irish Film and Television Award for production design on the film.

He recently finished design work on the feature *Killing Bono*, which was shot in Belfast and directed by Nick Hamm.

HAZEL WEBB-CROZIER COSTUME DESIGNER

Hazel Webb-Crozier has been working in the film industry for 26 years, and in 2005, won an Irish Film and Television Award for Best Costume Design for *Mickeybo and Me*.

Having worked with many directors over her career, on films such as *The Mighty Celt*, *Wilderness* and *How About You*, in 2007 she worked with Lord Richard Attenborough on *Closing the Ring*, citing the experience as the highlight of her career to date. In 2009 she worked on *Cherrybomb*, and in 2011, medieval adventure-comedy *Your Highness*, starring Natalie Portman and James Franco.

She is currently working with Leigh Frances on his first film, *Lemon*, to be released early 2012, and comedy *A Whole Lotta Sole*, also due early 2012.



ABOUT

IRISH FILM BOARD

The Irish Film Board is the national development agency for the Irish Film Industry investing in feature film, documentary, animation and shorts. The agency supports and promotes the Irish film industry and the use of Ireland as a location for international production.

The IFB has earned international recognition at the highest levels, with Irish films scooping awards at the world's major film festivals including Cannes, Berlin, Venice, Sundance, Tribeca and Toronto. The IFB is the competent authority for Irish co-production and Section 481, the Irish tax incentive for film and television is worth up to 28% and delivers on first day principal photography.

The IFB has invested in 22 films this year including Ciaran Foy's *Citadel*, Rodrigo Garcia's *Albert Nobbs*, Thaddeus O'Sullivan's *Stella Days*, Alan Brennan's *Earthbound* and Rebecca Daly's *The Other Side of Sleep*.

www.irishfilmboard.ie

THE BFI FILM FUND

Grabbers was backed by the BFI Film Fund, which funds bold and exciting British films and brilliant filmmakers.

Films backed by the Film Fund include Steve McQueen's *Shame*, Phyllida Lloyd's *The Iron Lady*, Martin McDonagh's *Seven Psychopaths*, Fernando Meirelles's *360*, Omid Nooshin's *Last Passenger*, Ken Loach's *The Angel's Share*, Carol Morley's *Dreams of a Life*, Terence Davies's *The Deep Blue Sea*, James Marsh's *Project Nim*, Ben Wheatley's *Kill List*, Peter Strickland's *Berberian Sound Studio*, Michael Winterbottom's *Trishna*, Rufus Norris's *Broken* and Jonathan Glazer's *Under the Skin*.

Recent releases include the American Academy® award-winning *The King's Speech* directed by Tom Hooper, Lynne Ramsay's *We Need To Talk About Kevin*, Andrea Arnold's *Wuthering Heights*, Paddy Considine's *Tyrannosaur*, Joe Cornish's *Attack the Block*, Richard Ayoade's *Submarine*, Clío Barnard's *The Arbor*, Nigel Cole's *Made in Dagenham*, Mike Leigh's *Another Year*, Peter Mullan's *Neds* and *Max Giva* and Dania Pasquini's *Streetdance 3D*.

The BFI's ambition is to create a flourishing film environment in which innovation, opportunity and creativity can thrive by:

- Connecting audiences to the widest choice of British and World cinema
- Preserving and restoring the most significant film collection in the world for today and future generations
- Championing emerging and world class film makers in the UK
- Investing in creative, distinctive and entertaining work
- Promoting British film and talent to the world
- Growing the next generation of filmmakers and audiences

NORTHERN IRELAND SCREEN

Northern Ireland Screen is the government-backed lead agency in Northern Ireland for the film, television and digital content industry. As the national screen agency for Northern Ireland, we are committed to maximising the economic, cultural and educational value of the screen industries to the benefit of Northern Ireland. This goal is pursued through our mission to accelerate the development of a dynamic and sustainable screen industry and culture in Northern Ireland.

Northern Ireland Screen is primarily funded by Invest Northern Ireland (Invest NI) and part financed by the European Regional Development Fund under the European Sustainable Competitiveness Programme for Northern Ireland; the Department of Culture Arts and Leisure (DCAL) and is delegated by the Arts Council of NI (ACNI) to administer Lottery funding for film in Northern Ireland.

www.northernirelandscreen.co.uk

LIMELIGHT

The Limelight Fund was established by Michael Henry in 2006 to provide finance for producers of British independent films.

www.limelightfilm.com

HIGH TREASON PRODUCTIONS

High Treason Productions was founded by producer and finance specialist Eduardo Levy and screenwriter-producer James Martin with a core mission to develop, finance and produce smart genre-bending movies with universal appeal.

Understanding the transmedia possibilities that new technologies and their core young audiences created over the last decade, High Treason has also branched out to the world of comics with its own label, HT Comics. Additionally, through its direct connection to the Brazilian Film Network, High Treason is better positioned to generate content from, and negotiate it on behalf of, Brazilian and South American filmmakers in general.

www.hightreasonproductions.com

SAMSON FILMS

As one of Ireland's leading feature film production companies, Samson Films develops its own material and also acts as a co-producer and executive producer on a wide range of Irish, European and international projects. The company has been awarded slate funding by the Irish Film Board and the EU MEDIA programme. Recent films include *Snap* (Carmel Winters 2010) - official selection at the 2010 Tribeca Film Festival, *Cairo Time* (Ruba Nadda 2009) - winner of Best Canadian Film, Toronto International Film Festival 2009, *Eden* (Declan Recks 2008) - winner of Best Actress at the 2008 Tribeca Film Festival and *Foxes* (Mira Fornay 2009) - official selection at Venice Critic's Week 2009.

Samson Films are the producers of John Carney's *Once* (2006), the Oscar winning and Sundance Independent Spirit low-budget musical. Current projects include *The Moth Diaries* written and directed by Mary Harron and *Losing It* written and directed by Macdara Valletly.

Samson Films is owned and managed by David Collins. David is on the executive board of the Screen Producers Association and a founding director of the Lighthouse cinema in Dublin. He is also a member of the European Film Academy.

www.samsonfilms.com

NVIZIBLE

Nvizable is a team of visual effects artists, supervisors and production staff based in Soho, London. A privately held company, its directors strive to provide greater flexibility, accessibility and creative control to all filmmakers and aim to de-mystify the VFX process for both producers and directors alike and the company aims to create superb visual effects that exceed clients' expectations, both in terms of aesthetic excellence and value.

Recent projects include *Leap Year*, *The Infidel* and *Skeletons*. Past projects include *Malice in Wonderland*, *Tormented*, *44 Inch Chest* and *Fantastic Mr Fox*.

Paddy Eason, Nvizable's senior in-house supervisor has worked at both Framestore/CFC and MPC as a VFX supervisor and has been involved in a number of high profile productions. Gilbert James, who was with MPC for 6 years heads up the production side, whilst Hugh Macdonald (formally MPC & Rainmaker), leads 2D and R&D. Martin Chamney is the CG Supervisor and Nic Hatch is Managing Director, both of whom previously worked at MPC and Mill Film.

Collectively, the team has worked on major projects such as *The Dark Knight*, *Slumdog Millionaire*, *Quantum of Solace*, *Big Fish*, *Sweeney Todd*, *Charlie and the Chocolate Factory*, *Black Hawk Down* and a number of the *Harry Potter* films.

www.nvizable.com

THE SALT COMPANY

Salt produces, finances, markets, packages and sells films by new and established filmmakers: from *Dirty Girl* with Juno Temple, Milla Jovovich and William H. Macy (released by The Weinstein Co) to Fernando Meirelles' *City of Men* (released by Miramax). Other projects include Sundance hit *Donkey Punch* (released by Magnolia); Slingshot Studios' comedy hit *The Infidel* written by David Baddiel and starring Omid Djalili; *Killing Bono*, starring Ben Barnes, Robert Sheehan and Pete Postlethwaite (released by Paramount in the UK); *Grabbers* directed by Jon Wright (Sony releases 2012 in the UK) and shooting in Spring 2012 is *Twist*, a 3D Parkour action movie and re-imagining of Dickens' classic *Oliver Twist*. With combined experience on 70+ feature films over the last ten years, the Salt principals have raised in excess of \$150 million in production financing (excluding pre-sales).

www.salt-co.com

BORD SCANNÁN NA hÉIREANN / IRISH FILM BOARD and UK FILM COUNCIL present
a FORWARD FILMS production in association with SAMSON FILMS and HIGH TREASON PRODUCTIONS
with LIMELIGHT, NVISIBLE, NORTHERN IRELAND SCREEN and THE SALT COMPANY

GRABBERS RICHARD COYLE RUTH BRADLEY RUSSELL TOVEY

Casting Directors KELLY VALENTINE HENDRY CDG VICTOR JENKINS CDG

Costume Designer HAZEL WEBB-CROZIER

Production Designer TOM MCCULLAGH Music Composed by CHRISTIAN HENSON

Visual Effects Supervisor PADDY EASON Editor MATT PLATTS-MILLS

Director of Photography TREVOR FORREST

Executive Producers DAVID COLLINS ROBERT BEVAN CYRIL MÉGRET SAMANTHA HORLEY

Producers MARTINA NILAND EDUARDO LEVY JAMES MARTIN PIERS TEMPEST

Produced by TRACY BRIMM and KATE MYERS Written by KEVIN LEHANE Directed by JON WRIGHT



forward films



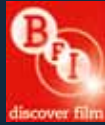
LIMELIGHT

nvisible

salt.

CUTTING EDGE

NI SCREEN



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