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A MATTHEW METCALFE Production

of

A LUCY LAWLESS Film

NEVER LOOK AWAY

“She wanted to be where the shit was happening.”

- Joe Duran, Margaret Moth's friend.

“It has to be filmed. It has to be told. The story has to be told.”

- Margaret Moth.

The unbelievable, yet entirely true, story of a incredible woman comes to vivid light in NEVER LOOK AWAY, the new film about Margaret Moth, a pioneering news camerawoman dedicated to documenting the civilian impact of war, who stared death in the face but refused to look away.

Acclaimed actor and activist Lucy Lawless (*Xena: Warrior Princess*, *My Life Is Murder*) makes her directorial debut with NEVER LOOK AWAY, a feature documentary that tells the remarkable story of how Margaret Moth lived her life to the absolute fullest while covering war zones for CNN, and paid a significant price.

When she was shot in the head by a sniper in Sarajevo in 1992, Moth lost the lower half of her face, which had to be reconstructed across more than a dozen surgeries. But she wasn't done covering war zones, and refused to let her drastic injuries hold her back. She bravely returned to Sarajevo as soon as possible, and went on to cover multiple subsequent wars for CNN, becoming even more committed to showing the impact of war.

The film details how, in between her work on the frontlines of some of the most violent conflicts of the last several decades, Moth embraced a hedonistic, pleasure-forward lifestyle that included skydiving, recreational drugs and multiple lovers.

Margaret Moth's hunger for sensation, extreme beauty, tenacious courage and mysterious background bewitched all in her orbit, and throughout NEVER LOOK AWAY we hear from former lovers, friends, colleagues and family members, as well as key figures from the television news business, such as iconic journalist Christiane Amanpour, with whom Moth often worked.

As Lawless explores in the film, Moth was a uniquely courageous woman overflowing with contradictions. She endured extreme trauma in childhood, then grew up to seek out the most dangerous situations she could find, and made a name for herself as one of the most fearless operators in a male-dominated field. She brought light and excitement into the lives of all those around her, but it was always on her own terms.

In addition to testimonials from the people that knew and worked with her, NEVER LOOK AWAY showcases dramatic footage from the war zones Moth covered – often shot by Moth herself - as well as aesthetically bold dioramas created by Wētā Workshop which illustrate the physical realities of the extraordinarily perilous environments Moth put herself in.

Margaret Moth was one of a kind, and NEVER LOOK AWAY tells her inspirational story in all its messy, cinematic glory.

LEGACY

When Margaret Moth died of cancer in 2010, she bequeathed her estate, including her extensive archive, to her best friend and fellow camera person Joe Duran, whom she had first met when she started working for CNN in Houston in 1990.

In the years following her death, Duran had made some attempts at getting a documentary about Moth up and running, but the notion properly kicked into gear once he got in touch with producer Robert Tapert, who suggested to Duran that his wife, Lucy Lawless, might be interested.

A highly successful actress still best known for starring as Xena: Warrior Princess in the hit TV show of the same name, Lawless responded immediately to Duran's overture.

“Within 90 seconds of reading the email, I answered back and said, ‘I will find the money, I will find the team to do this, this has to happen,’” says Lawless. “I don't know where I got the brass neck to say that. But I was just compelled and propelled immediately to claim it. I had no thought of directing at that time. I just wanted to enable the project.”

After speaking with Lawless, Duran sensed that he had found the right person to make the project happen.

"It became more and more apparent to me that she was perfect to direct this film, even though she had never directed before," says Duran. "She really was passionate about Margaret's story. She got Margaret immediately from the very beginning. There were very fluid conversations with her that made me think there was no better person than Lucy to direct this film."

Like Moth, Lawless is a New Zealander, and she had some recollection of Moth's shooting, which was big news at the time. But she was mostly unaware of Moth's story. The more she learned, the more she knew she had to be involved with bringing the story to light.

"I just felt this kinship or some weird reason that I had to jump on it," says Lawless. "She's just a Kiwi woman who goes her own way, she's a bit of a lone wolf. She went somewhere that angels definitely fear to tread. Going off to war - what was it that made her like that? The more I found out about her the more baffled I was."

DOCUMENTARY

With Lawless committed to getting Moth's story told, she set about facing the practical realities of doing so.

"So the first thing I did was ring Matthew Metcalfe, who I worked with when we were both young," says Lawless.

Metcalfe, the New Zealand-based producer behind such acclaimed feature documentaries as *The Subtle Art of Not Giving a F*ck*, *McLaren* and *Billion Dollar Heist*, was eager to collaborate with Lawless.

"Lucy and I've known each other for a long time," says Metcalfe. "Lucy was an incredible supporter of mine when I was a baby producer. So when she rang me, my very first thought was, before she even told me anything, of course, I'm going to help you."

It helped that Metcalfe also responded to the material.

"She started telling me about this story of Margaret Moth which I found inherently interesting straightaway."

Metcalfe could sense how dedicated Lawless was to telling Moth's story without compromise.

"Lucy didn't want to pull any punches. She swore a lot, but she was swearing about not pulling any punches" laughs Metcalfe. "And that meant a lot because I came into this film with the desire as a producer to not try to homogenize the story. Lucy kept coming back to the central emotion of Margaret."

"It was really clear to me that she was inside Margaret Moth's head, and that she was sleeping, dreaming, pondering Margaret everyday. And that's what you need."

Metcalfe and Lawless wrote some proposals together and eventually managed to secure funding from the New Zealand Film Commission.

Producer/Co-Writer Tom Blackwell, who helped develop NEVER LOOK AWAY with Lawless and Metcalfe, credits Lawless' involvement with helping the project get over the line.

"I think people could feel the synergy of Lucy Lawless, who's obviously very famous for Xena and being a warrior princess, with Margaret Moth," says Blackwell. "The similarities in spirit between these two iconoclasts was really easy to explain to people."

STORY

Lawless, Metcalfe and Blackwell then set about developing exactly what a feature documentary about Margaret Moth would comprise.

"We said to Lucy, 'I think we've got to frame this as a war story,'" says Metcalfe. "We have to frame this as a heroic journey. And Lucy, at the same time, really wanted it to be female-focused."

Metcalfe says they looked to the works of Oscar-winning director Kathryn Bigelow (*The Hurt Locker*, *Point Break*) as relevant touchstones.

"One of the things that's interesting about Kathryn Bigelow, and what helped catapult her, is that she brought a female emotional sensibility to action," says Metcalfe. "And Lucy was really inspired by that. So we had to find a way to speak to the action, war, drama, life and death, but also speak to the feminine, which Lucy really wanted to bring to it."

"How do we tell the story so that it really gets under peoples' skin?" says Metcalfe. "And then a corollary of that is: what pictures are we going to show? And we wanted to try to show war."

The film certainly shows war, with a surfeit of incredible news footage shot by Moth and her peers. But part of the challenge of the film was working around the fact that even though Moth was so often in incredibly dramatic situations, she was usually behind the camera at the time.

"The difficulty is: how do you create a cinematic experience with very limited moving pictures of the subject?" says Lawless.

One of the creative solutions they conceived was to use physical scale dioramas to depict some of the environments Moth found herself in.

Metcalfe says he was inspired by the Australian War Memorial dioramas in Canberra he visited as a child.

"[They were] first built in the 1920s, when the Great War was less than 10 years old," explains Metcalfe. "There were lots of people who had no experience of what the war their relatives had fought in looked like, so the Australian War Memorial commissioned and built these giant battlefield dioramas. They're really amazing, every single person has a

different facial expression. I remember going to look at them over and over again. There's something about them."

In NEVER LOOK AWAY, we see a scale diorama of the so-called "Sniper Alley" in Sarajevo where Moth was shot while travelling in a news van.

"You can't create a war zone on a documentary budget, and animation only gets you so far," explains Blackwell. "Whereas diorama miniatures, you can create little moments in people's lives. The expression that you can achieve from setting up scale diorama was something that was really interesting to us. That was a breakthrough moment that transformed it from an archive/talking head documentary, into something that was going to be groundbreaking and cinematic."

"I was like, 'Oh my gosh, that's a really novel idea,'" says Lawless. "I love old technologies. I'm really not fond of CGI. It doesn't move me. I grew up in the '70s. I remember dioramas very well. It's so old that it's new again. It's a really fresh idea."

"Then Matthew bought Wētā Workshop on board," continues Lawless. "[Creative lead] Richard Taylor and [diorama production designer] Ben Milsom. Such phenomenal, generous spirits who really dug the project and gave it their all."

"They took months and months and months to build," adds Metcalfe, who says that Oscar-winner Taylor was also familiar with the Australian War Memorial dioramas that inspired him "It was with [the dioramas] that the idea of what I'll call that the emotional approach to telling the story of war started to come together."

Another element of the film that provides weight is the interviews with Moth's former colleagues, which include some of the biggest names in news journalism, such as Christiane Amanpour, Stefano Kotsonis (who was in the van with Moth when she was shot), Peter Humi and Tom Johnson, who was the president of CNN from 1990-2001, among others. All of whose involvement speaks to the reverence held for Moth in the journalism world.

"It was really important to have those people," says Metcalfe. "The gravitas of the film needed it."

Lawless travelled to multiple countries to conduct the interviews, but world events threatened to intervene.

"They were all very willing, but the Ukraine war kicked off that week," explains Lawless. "The day that we talked to Christiane was like, day two of the incursion into Ukraine. I could tell that their attention was very divided, but they were generous in carving out this time for Margaret, out of respect for Margaret."

The testimonials from Moth's peers help paint a picture of her dedication to such dangerous work, but even greater insights into Moth's unique personality are provided by her friend Joe Duran, and long term lovers Yaschinka and Jeff Russi, the latter of whom who opens the film describing his relationship with Moth, which began when he was 17 and she was 30.

"We started with Jeff so you experience Margaret first as a real person who has friends and a home, not some remote war hero from days gone by," explains Lawless. "And we

quickly learn that she was the ringmaster, the energy and the central figure in his life. They were so into sex and drugs and the pleasures of the flesh that it kind of hooks you, and then the flip side of that is war.”

Russi proves to be a central figure in the story, and key to accessing Moth's enigma.

“Lucy was in love with Margaret,” says Russi. “She was in love with the story. She had the passion and the energy and the insight to make her real again, and she did that.”

Participating in the documentary clearly kicked up some intense emotions for Russi.

“I can't even tell you how much Lucy's meant to me in the last couple of years,” says Russi. “She's been a good friend. She was so thorough in our interactions. We did some serious work. I have told Lucy more stuff about me, about my life than I've ever told anyone. She was just so into it. She's 100% genuine and she's 100% supportive.”

Even before funding for the film was secured, Lawless had begun interviewing people from Margaret's life, including Russi.

“There's a certain amount of stewardship to get people to trust you,” explains Lawless. “So I shot some of that stuff before I had the team together here. That was just on a wing and a prayer.”

“I didn't know exactly what I'd get out of each interview,” continues Lawless. “It was amazing what people would tell me in private but couldn't bear to say on camera. I guess every documentarian struggles with that.”

Insights into Moth's traumatic upbringing in New Zealand are garnered from interviews with some of her siblings and the film makes extensive use of Moth's own personal archive of home movies and photographs, courtesy of Duran, an executive producer on NEVER LOOK AWAY.

“There were times when it was upsetting because there were some photos when she was injured that I hadn't seen before,” says Duran. “But for the most part, it was a very satisfying, gratifying and positive experience for me to go through her material and bring back memories of our many years of friendship.”

As befits a documentary about a camera person, a wide variety of visual media is utilised in NEVER LOOK AWAY.

“One of the biggest challenges is how to make a story out of found objects,” admits Lawless. “We had to marry a hundred disparate elements so that they seem to belong in the same film: fresh interviews, old photos, vintage 16mm film, beta video, newspaper cuttings, animation, graphics, maps, diorama and dance sequences, news reports with different aspect ratios. I loved sitting in with my incredible post team doing the grading and elevating it all with music and sound design.”

INDIVIDUALITY

All these elements combine in NEVER LOOK AWAY to paint a portrait of a truly unique

woman who displayed incredible courage after suffering life-altering injuries.

“She was just a total iconoclast and wholly out for herself, without being an unkind person,” says Lawless. “She was hungry for sensation and it took her to a really, really scary part of the world and world history.”

The horrific shooting is addressed halfway through the film, and in Lawless' mind, it was at that point in her life when Moth's true nature really emerged.

“Up until the time she got shot, I think she was doing it for herself,” says Lawless. “I think at first she just she's seeking sensation because she'd grown up in such a merciless environment, where nothing nurtured her soul, so she filled her boots with sensation and wild experiences, even to the point of going to war. And then after the accident, to me, she became the woman she was always meant to be in how she fought back and found true meaning and purpose.”

Lawless says she was hesitant to prescribe an interpretation of Margaret Moth in NEVER LOOK AWAY.

“I didn't ever want to tell the audience anything,” says Lawless. “I want them to infer things. She wasn't a perfect person, who wants her to be? I'm not interested in that. I wanted to show her proper humanity. I want people to have their own experience.”

The nuances and contradictions of Moth's personality are what make her such a intriguing subject for a documentary.

“Lucy had a firm grip of how the characters people respond to aren't perfect,” says Blackwell. “And that there needed to be people in the film to actually do some forensic work on Margaret's unique way of life. So she's not a perfect hero. My belief is that audiences aren't interested in just a few people talking about how wonderful a person is.”

Lawless says her views on Moth evolved throughout the making of the film.

“I didn't really start out with the admiration that I ended with,” says Lawless. “I came to a point of real love for her. Love for somebody whose bloody mindedness bought them to some sort of state of grace.”

NEVER LOOK AWAY

With NEVER LOOK AWAY going out into the world, everyone involved is eager for audiences to learn about Margaret Moth.

If the audience is going to take something away from the film, Lawless says she hopes it's “that you don't have to be a saint to be on the side of the angels.”

Lawless also hopes viewers get a sense of Moth's journalistic philosophy.

“It strikes to the core of what she believed about exposing the civilian side of war and the human cost of war, and how we're so separated from it in most of the ways we see it. She believed it was important to be confronted with those images and that's a powerful idea in

itself.”

“Margaret displayed an almost alien level resilience where you not only keep moving forward, but you walk through fire,” says Blackwell. “It’s beyond stoicism. It’s using the trauma of your past as a secret weapon. That, I think, is really inspiring.”

“I think the film really captures what Margaret was all about,” says Duran. “And it’s not just the story of Margaret, but also a very compelling story about the atrocities and the horrors of war.”

“If you want to take anything from this film,” says Metcalfe, “it’s the importance of not looking away. That’s why it’s called NEVER LOOK AWAY. This is about a person that dedicated their life to never turning away from the difficult truth. As humans, we have to always be willing to bear our collective truths.”

“People should know about Margaret,” adds Russi. “She was a badass.”

BIOGRAPHIES

LUCY LAWLESS // Director, Producer, Writer

Never Look Away is Lucy Lawless’s directorial debut. Internationally known for her role as Xena: Warrior Princess, Lawless went on to star in a plethora of roles in film and television, notably: *Minions: The Rise of Gru*, *Parks & Recreation*, Jane Campion’s *Top of the Lake*, *Ash Vs Evil Dead*, *Bedtime Stories*, *Spartacus: Gods of the Arena*, *Battlestar Galactica*. Lucy executive produces and stars in Acorn’s (AMC) *My Life Is Murder*. Her cult appeal had her cast in culturally significant shows like *Curb Your Enthusiasm*, *the Simpsons* and *The ‘L’ Word*.

When first introduced to the story of CNN war cameraperson, Margaret Moth, Lawless immediately jumped at the chance. In local lore, Moth was a rockstar and an enigma. Having long eschewed directing, finally here was a story that Lawless could not resist. “It felt like destiny that I should be asked to tell the story of New Zealand’s, least known famous person, a true warrior princess. I had played one on TV, but Margaret Moth was the real deal.

I hope people will come away with a sense of love and gratitude for this, captivating, flawed human being, who was driven to bring us the Truth -at the cost of all.”

MATTHEW METCALFE // Producer, Writer (Produced by)

Matthew Metcalfe has worked for over twenty five years in the film and television industry. He has produced a number of New Zealand’s most well known films through his production company, GFC Films, including *MCLAREN*, *BEYOND THE EDGE*, *DEAN SPANLEY*, *LOVE BIRDS*, *DAWN RAID*, *WHINA* and *THE DEAD LANDS*, which was also adapted into a television show of the same name with AMC Networks.

Recently, Metcalfe produced *WHINA* with Cornerstone Films, *THE SUBTLE ART OF NOT GIVING A FUCK & MOTHERS OF THE REVOLUTION* with Universal Pictures, *CAPITAL IN THE 21st CENTURY* with Studio Canal and *6 DAYS* as a Netflix Original.

Metcalf has had multiple films shown at the Toronto International Film Festival. These include DEAN SPANLEY, BEYOND THE EDGE, GISELLE, THE DEAD LANDS and 25 APRIL. Metcalfe won Independent Producer of the Year at the 2013 SPADA Screen Industry Awards, and received a Tui Award at the 2002 NZ Music Awards for producing the iconic music video Fade Away by Che Fu.

TOM BLACKWELL // Producer, Writer

Tom Blackwell is a producer and Head of Development at GFC Films. Currently Tom is co-producing on A MISTAKE, Christine Jeff's film led by Elizabeth Banks, about a female surgeon pushing against systemic sexism in the workplace. Tom is a writer and co-producing Lucy Lawless's directorial debut film, NEVER LOOK AWAY, a feature documentary about trailblazing CNN war correspondent, Margaret Moth. Tom is also a writer and co-producing Helena Coan's new feature documentary about Grace Millane; a searing examination of male violence.

Independently of GFC Films, Tom wrote and is producing STYLEBENDER, Zoe McIntosh's feature documentary about Nigerian-New Zealander, Israel Adesanya, the middleweight world champion of the UFC. In 2019 Tom developed and co-wrote THE SUBTLE ART OF NOT GIVING A F*CK, a feature documentary adaptation of Mark Manson's NYT #1 Best Seller book (15 million copies sold) for Universal Pictures. In 2019 Tom also co-wrote BILLION DOLLAR HEIST for Universal Pictures, BAFTA and EMMY Award winner, Daniel Gordon's, feature documentary about the biggest cyber heist of all time.

WHETHAM ALLPRESS // Editor, Writer

A native kiwi Whetham began his career in London, where he worked for 15 years cutting natural history, true crime and current affairs docs for the BBC, Netflix, Vice, Channel 4 and independent documentary film producers. He returned to NZ in 2021 to join GFC co-writing and editing THE SUBTLE ART OF NOT GIVING A F*CK and BILLION DOLLAR HEIST for Universal Pictures. He's is currently writing and editing a feature documentary with Passion Pictures.

KARL SÖLVE STEVEN // Composer

Karl Sölve Steven is an award winning New Zealand/Swedish composer of music to picture. His score for "Come To Daddy" (starring Elijah Wood) was celebrated by reviewers (Variety, Rue Morgue, Film Music Magazine), won the APRA Screen Music Award for Best Music in a Feature Film, and was among the Film Music Institute's Best Scores of 2020. His long-form work has aired on BBC One, Acorn, Viaplay, Netflix, Seven Network, and BBC America. Karl's recent soundtrack to Universal's "The Subtle Art of Not Giving A #@%!" won the award for Best Original Music in a Feature Film at the 2023 APRA Screen Music Awards, and his score for the limited series "Black Hands" won Best Original Score in a Series at the APRA Screen Music Awards 2021 (selections from it having been performed in concert by the Kulios String Trio). Theatrical work includes Hamish Bennett and Paul Middleditch's feature "Uproar", Gaysorn Thavat's "The Justice of Bunny King", feature documentaries "The Girl on the Bridge" and "A Mild Touch of Cancer", and "Bellbird" (finalist Best Original Music in a Feature Film APRA Screen Music Awards 2019). Small-screen projects include limited series "The Bad Seed" (Winner Best Original Music in a TV Series APRA Screen Music Awards 2019), telefeature "Resolve" (Winner Best Original Score NZTV Awards 2018), and three seasons of Seven Network Australia and South Pacific Pictures' 800 Words (Winner Best Original Music in a TV Series APRA Screen Music Awards 2016, finalist Best Original Music in a TV Series APRA Silver Scrolls 2017).

JASON SMITH // Composer

Jason has been composing music for television and theatre for 22 years. As a keyboard player he has performed throughout New Zealand, Australia, Europe and the USA. His work as the Music

Editor on ABC/Disney's Legend of the Seeker (winner of a Best Music Emmy Award) and the STARZ network's Spartacus: Blood and Sand, Gods of the Arena, Vengeance, and War of the Damned, has been enjoyed by a global audience of millions. Jason built and runs Platform Studios in central Auckland. He works on a broad range of projects, including television, film, theatre, advertising and marketing campaigns, pop music, children's music, choral arrangements, string arrangements, musical improvisation, corporate events, radio drama and comedy, sound design, music production and engineering. Jason is also an emerging writer/director and producer. He is currently writing and developing an original comedy series for television.

CREDITS

ANIMATED LOGOS

- | | |
|---|--|
| 1 | INGENIOUS |
| 2 | XYZ FILMS |
| 3 | NEW ZEALAND FILM COMMISSION
TE TUMU WHAKAATA TAONGA |
| 4 | GFC
GENERAL FILM & COMMUNICATION |

MAINS ON END

- | | |
|-----------|---|
| M1 | INGENIOUS MEDIA
NEW ZEALAND FILM COMMISSION
AND GFC PRESENT |
| M2 | IN ASSOCIATION WITH XYZ FILMS
AND IMAGES&SOUND |
| M3 | A MATTHEW METCALFE PRODUCTION
OF A LUCY LAWLESS FILM |
| TITL
E | NEVER
LOOK
AWAY |
| M5 | SOUND DESIGN
BRUNO BARRETT GARNIER |
| M6 | ARCHIVE PRODUCER
WENWEN LI
LINE PRODUCER
LESLEY HANSEN |

M7	ORIGINAL MUSIC JASON SMITH & KARL SÖLVE STEVEN
M8	CINEMATOGRAPHY DARRYL WARD RICHARD BLUCK
M9	EDITED BY WHETHAM ALLPRESS TIM WOODHOUSE
M10	EXECUTIVE PRODUCERS PETER TOUCHE CHRISTELLE CONAN ANDREA SCARSO
M11	EXECUTIVE PRODUCERS NATE BOLOTIN TAMIR ARDON MAXIME COTTRAY
M12	EXECUTIVE PRODUCERS JOE DURAN BETH PORTELLO PHILLIPE DIAZ ALEX BREINGAN
M13	WRITERS MATTHEW METCALFE TOM BLACKWELL WHETHAM ALPRESS LUCY LAWLESS
M14	PRODUCERS LUCY LAWLESS TOM BLACKWELL
M15	PRODUCED BY MATTHEW METCALFE
M16	DIRECTED BY LUCY LAWLESS

END ROLLER

FEATURING

CHRISTIANE AMANPOUR
JOE DURAN
SAUSAN GHOSHEH
PETER HUMI
TOM JOHNSON
STEFANO KOTSONIS
JEFF RUSSI
SUSAN STEIN
JAN WILSON
SHIRLEY WILSON
ROSS WILSON
YASCHINKA

1st Assistant Camera JONNY YARRELL
KIRSTEN GREEN

Gaffer/Grip	KYLE VAN TONDER
Best Boy	SIMON JONES
Gaffer	ADRIAN GRESHOFF
Sound Recordists	ANT NEVISON
	COLLEEN BRENNAN

Director's Assistant	FLEUR SAVILLE
Production Coordinator	ALEX GILBERT
Production Assistant	MONTY SANSOM

Streaming Technicians	HALCYON DIGITAL
	JOHNATHAN GUEST
	NICK BURRIDGE

Financial Controller	IAN NOBIN
Production Accountant	VICTORIA DABBS
Assistant Accountant	GILLY BLAKELY
Accounts Clerk	MICHAELA NOBIN

Crew - Brisbane

Field Producer	ANGELA MURPHY
Director of Photography	ADAM CLARK
1st Assistant Camera	JASON BINNIE
Data Technician	DAMON MCNAMARA
Gaffer	LUC CARTILLIER
Sound Recordists	SETH JACKSON
	ANDREW MCKEAN
Slinki Technician	JOHN BUCHANAN

Crew - Boston

Field Producer	ALEXANDER NORTON
Director of Photography	STEPHEN MCCARTHY
Sound Recordists	MARIO CARDENAS
	COREY MCMINN
2nd Assistant Camera	DANIELLE BRYANT

Crew - Texas

Directors of Photography	JENNA BOSS
	ZAC SPRAGUE
1st Assistant Camera	MARK ROETHKE
Sound Recordists	MATT KLUCHIN
	SEAN MCCORMICK

Crew - Atlanta

Sound Recordist	SAMER ALYATIM
Production Assistant	TYLER CLINEBELL

Crew - London

Director of Photography	RICHARD SIMKINS
1st Assistant Camera	QUINN JESSOP
2nd Assistant Camera	BRENDAN CLEAVES
Sound Recordists	TOM JESSUP
	CALUM THOMSON

Crew - UK

Production Fixer	BENOIT GUILBAUD
1st Assistant Camera	ALIXIA MEJEAN
2nd Assistant Camera	KLAUDIA KACZMARCZYK
Sound Recordists	NICOLAS PATURLE
	GRACIELA BARRAULT
Electrician	ANSEL ARBOGAST
Location Assistant/Driver	HUGO DA SILVA FERREIRA

Crew - Diorama

1st Assistant Director	JOE NOLAN
1st Assistant Camera	MICHAEL KNUDSON
2nd Assistant Camera	MATTHEW BROWN
Video Operator/DIT	ANDRE WILLIS
Gaffer	ROB KERR
Best Boy	DANIELLE SCIASCIA
Lighting Assistant	JORDAN BARRON
Lighting Board Operator	REUBEN MORRIS
Key Grip	HARRY HARRISON
Grip Assistants	JIMMY ROWE
	MAURICE KAPUA
	HAMISH MACINTYRE
Haze Technicians	JAI INGRAM
	SHANN INGRAM
Health & Safety Officer	MIKE BOLTON
Runner	GRACE HASELDEN

Weta Workshop Creative Lead	RICHARD TAYLOR
Project Supervisor	BLAIR RYAN
Production Manager	KAROLIINA VARCOE
Head of Manufacture	ROB GILLIES
Head of Production	DANIELLE PRESTIDGE
Purchasing Officer	JON EWEN
Miniatures Pre-Visualisation	CHRIS WILLIAMSON
3D Team Supervisor	PETTERI MAKINEN
Lead 3D Modeller	MAX CHOW
3D Modelling & Manufacture	JONATHAN VAN DEN BRINK
	JACK TAYLOR
	KIERAN SMITH
	JANE WENLEY
	CHRISTIAN RAHENKAMP
	JOSEPH SHERMAN-MENDEZ
	TIGER KANG
Miniatures & Model Making Supervisor	MARCO WUEST
Miniatures & Model Making	PAUL van OMMEN
	FIL KOPELMAN
	DAVID TREMONT
	BRYN JONES
	BRETT BUTT
	XAN TWISSEL
	DOMINIC DI LEVA
	PAUL WICKHAM
	SANIT KLAMCHANUAN
Paint Supervisor	CHRIS HUNT
Paint	FREYA MILNER
	JOEL GEAREY
Production Designer	BEN MILSOM
Art Department Assistants	ISAAC ROBERTSON
	CALLUM NESDALE
	CHRIS MENGES

Crew - BUTOH
Dancer HANNAH TASKER-POLAND
Director of Photography TAITE PIERSON
Camera Assistant KADIN YEATES
Makeup Artist STEFAN KNIGHT

Studio STUDIO INC.

POST PRODUCTION

Motion Designer ROBIN CHARLES

Assistant Editors LORA PAVLOVA-HAWKES
DAN PAVIS

Translators TRISTRAM CLAYTON
NOVA ZULA
DALI MARTINEZ-GARNEAU
JEN RAOULT
LAURY POLLIN

Post Production Services New Zealand IMAGES & SOUND
Head of Images GRANT BAKER
Supervising Sound Editor STEVE FINNIGAN
Post Production Supervisor PAUL-KLEMENT SMITH
Post Production Co-ordinator BRITTANY SPENCER

Dialogue Editor MIKE BAYLISS
Sound Editing & Re-Recording Mixer BRUNO BARRETT-GARNIER

Colourist PAUL LEAR
Assistant Colourist JEMMA LEE

Online Editors ANDREW MORTIMER
MATT WILSHERE

Data Management REBECCA BOYCE
JESSE MURRAY
REID DOUGLAS
MATTHEW HOLDEN

EPK Director/Producer/Editor MARK WESTERBY
Camera Operators BEN WOOLLEN
MARC WEAKLEY
Stills Photographer MARC WEAKLEY
Unit Publicist DOMINIC CORRY

ORIGINAL MUSIC AND RECORDING BY JASON SMITH AND KARL SÖLVE STEVEN
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Viola ANITA CLARK
Electric Guitar NIGEL GAVIN
Guitar BEN JURISICH
Drums JULIEN DYNE
Piano, Jupiter 4 JASON SMITH
Pulsar 23, Oberheim KARL SÖLVE STEVEN

BARRACUDA

Performed by Heart
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SIDE ON

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[LOGO]

GFC
[LOGO]

XYZ FILMS
[LOGO]

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