

G R I N D

WRITTEN AND DIRECTED BY
JOHN FRANCIS SCALLY

Directed by John Francis Scally

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Michael's life and career are irrevocably changed after surviving an abduction by urban cannibals - but when he returns to work after the abduction, Michael's mind and body begin to change, and he becomes gripped with an insatiable hunger for meat.



Contents

- 4. Synopsis
- 5. World
- 7. Characters
- 9. Director's Vision
- 10. Tone
- 11. Production Design
- 12. Cinematographer's Notes
- 17. Sound Designer's Notes
- 18. Composer's Notes
- 19. Editor's Notes
- 21. Producer's Notes
- 27. Production Schedule
- 29. Budget
- 33. Crew

Director - John Francis Scally

Producer - Emily McGee

Cinematographer - Samuel Bernad González

Editor - Blaise Robinson

Sound - Aoife Flynn Fallon

Score - Samantha O'Neill

Synopsis

Grind is a psychological horror film about consumption, cannibalism and flesh.

It follows Michael, an unambitious insurance salesman who is abducted by Bunny and Metzger, urban cannibals operating a butcher's shop as a place to slaughter their victims. Instead of killing him, they force-feed Michael human meat and release him. Horrified, but unable to tell anyone for fear of not being believed, Michael tries to move on and return to work. Despite his efforts to forget what's been done to him, Michael's behaviour begins to change. He becomes more confident, assertive, and begins to succeed more at work, and develops a growing friendship with his coworker Leah. Michael quickly realizes that his personality isn't the only thing that's changing, as he develops an overpowering hunger for meat.

Michael's growing hunger forces him to attack Leah one night, driving him back to the butcher's shop in a search for answers that ends in bloody tragedy.

World

Grind is a modern interpretation of the Wendigo myth - that of people who become addicted to human flesh, transforming into monsters - transplanted into the world of 21st century corporate capitalism. Michael's world initially seems like ours, but in the dark alleys, claustrophobic office spaces and derelict storefronts, cannibalistic murderers stalk, unobserved and invisible. People are commodities to be used and consumed by those who lack the empathy to see them as human. We see this world through Michael's eyes - the dark underbelly is revealed to us with him. Initially, it's one of disgust and revulsion, a world that wants to turn Michael into butchered meat. As he transforms into a member of their tribe, however, flesh turns from an object of disgust to an object of obsession.

Metzger's Shop

A seemingly derelict butcher's shop in the inner city, it is actually the nest of Bunny, a monstrous cannibal, and her personal butcher Metzger, picking off vulnerable people to process into meat. The empty storefront is the mouth of a trap, concealing the killing floor where Metzger slaughters his victims while Bunny gorges on offal.

The bird

A small sparrow that wounds itself by flying into the window of Michael's apartment. The bird becomes a focal point of Michael's changing behaviour - while nursing it back to health, Michael begins to project his bitterness and resentment at Leah and his coworkers onto the bird. His devouring of the bird after attacking Leah is the first step into the steep downward spiral to the end of his transformation.

Characters

Michael

A middle-aged insurance salesman. Initially meek, unambitious and bitter about the way his life has gone, his encounter with Bunny and Metzger changes him completely - behaviourally and physically. As he becomes more ambitious and impulsive, Michael also becomes more cruel, allowing his bitterness at his lot in life to come to the surface - which culminates in tragedy.



Bunny

A cannibal who spends her days finding vulnerable people to lure to their deaths. A cruel misanthrope who hides her sadism behind a cynical, acerbic sense of humour, Bunny sees herself and people like her as 'real', and has long since depersonalised the 'little people' that she preys on. She is the one who chooses to make Michael a member of their tribe, seeing a kindred spirit in him - as well as an opportunity to create a financier for herself and Metzger.



Metzger

The butcher who prepares Bunny's kills. A flamboyant entertainer, Metzger enjoys the theatre of luring Bunny's victims into the shop. Metzger is an amateur philosopher who enjoys musing to his victims. He takes genuine pride in his craft as a butcher, as well as pride in keeping Bunny well fed. He doesn't have any schemes or plans - he's just happy to go along with Bunny's ideas, so long as he gets to use his knife.

Leah

A supervisor in Michael's insurance firm, and the only friend he has. A kind, empathetic person, Leah is content with her job and life, and initially pities Michael his dead-end life. She is happy for him as he begins to change, and they grow closer - unfortunately for her, Michael's transformation alienates him from 'little people' like her, and she becomes his first victim.

Director's Vision

Grind has been fermenting in my head since I was a teenager. Aesthetically, it is an opportunity for me to experiment with the visual language of what I consider to be the best psychological horror directors of the past decade - Julia Ducournau, Robert Eggers, Ari Aster, Brandon Cronenberg. Everything in this project is something that I am magnetically drawn to in what I watch. Exploring our relationships with our own bodies as a source of horror, obsession and fixation and how they can consume our lives, beauty in ugliness, and the inherent revulsion attached to the way we view flesh. Much of the horror is drawn from Michael's relationship with his body, and how it becomes something hostile and alien to him, changing him in ways he can't control.

The story delves into themes that I am starving to explore, namely the way in which capitalism encourages cruelty and apathy as a path to success. Horror cinema often reflects the anxieties of the time it is made in - now, we labour under billionaires who devalue and commodify us, and all of our time has to be in some way 'productive'. *Grind* is a film about that commodification, and takes the idea of people being treated like products to a twisted conclusion; people in a system operated by machinery they can't know about being used up, like sausage meat in a grinder, and becoming both the consumer and the consumed.

Tone

Grind is a dark, disturbing story. The setting is dimly lit and claustrophobic, like Michael is stuck in a trap, a rat in a maze unstopably approaching a horrifying conclusion without knowing it's been laid out for him. The characters are flies landing on a web, lost and confused in a horrifying situation that they can't comprehend.

Much focus is given to obsession - taking inspiration from Julia Ducournau's filmography, Michael's fixation on meat (both as a revolting trauma trigger and an object of desire) is communicated nauseatingly to the audience through the soundscape and visuals. Indeed, revulsion is one of the most important emotions in Grind. Metzger's killing floor, Bunny's eating habits, Michael's physical changes, the injuries and ruined buildings and raw meat all come together to create an atmosphere of dread, disgust and unease. It's a stomach-turning peak into the mechanisms operating behind the scenes in a twisted world where people are meat to be processed.



Jennifer's Body, (2009) dir. Karyn Kusama

Production Design

Production Design will be a vital component in constructing the world and characters of *Grind*.

I have been collaborating closely with the art department during pre-production. Our production designer Jenny Fogarty is examining ways in which set dressing can be used to strengthen the atmosphere of dread and claustrophobia in this world, and evaluating the pros and cons of locations.

Jocelyn Hannon, our make-up artist, is experimenting with different techniques to create fangs out of moldable polymer, and with gore effects.

Costume design will be an important aspect of the visual storytelling - we meet Michael as a somewhat pathetic figure who dresses poorly. As his condition progresses, Michael loses weight due to not eating human flesh, but gains confidence and begins to dress better, although in clothes that hang off him. Ciara Hogan, our costume designer, is currently drawing up designs for these costumes.

Cinematographer's Notes

by Samuel Bernad González



Enemy (2013) Cinematography by Nicolas Bolduc

In this psychedelic and psychological horror, the cinematography establishes and immerses the viewer into a mysterious dark city.

The film explores the worst of the city, small, dirty and dangerous places.

There is a predominance of night scenes. Many scenes happen in different claustrophobic and dirty places where the illumination is key to achieving the true essence of a psychological thriller.



Nocturnal Animals (2015) Cinematography by Seamus McGarvey

The rainy, urban landscape of the city is the primary backdrop of the film.

The picture is going to use high contrast images with de-saturated tones, in shades of blue, shadows and murky mid-tones, inspired by film noir, and contemporary thriller and horror genres. The light will set the atmosphere of this unknown dark and rainy city where our main character, isolated from society, is experiencing his transformation.

The apartment is essential to describe the life and mental stage of our main character. A dark and almost empty place that we light using low key and practical's to guide the viewer's to what is important in the scene and maintain the dark atmosphere in the background.



Enemy (2013) Cinematography by Nicolas Bolduc

The Butchers shop is one of those places that you don't want to get in, a cold, sad place where nothing good can happen. It's lit with a bright, cold light coming from the display fridges that goes to every corner and shows all the imperfections of the old and wasting stands, all the black joints of the tiles and all the dirt accumulated from carrying human flesh from years.



It Follows (2014) Cinematography by Mike Gioulakis

The office, a routine place where there is no room for creativity, will be light with uniform boring light, emulating fluorescent. As a contrast, we could see through the windows the grey tones of the city.



You were never really here (2017) Cinematography by Thomas Townend

The colour will use a narrow dynamic range in the highlights and mid-tones while retaining deep, rich black tones giving a mysterious and dark tone to the story. The colour palette is full of reds, pinks and purples.

Camera Movement

As a rule, the camera will be locked off on a tripod or dolly and moved smoothly, a movement always motivated by Michael and his emotions. The story is told from Michael's point of view, and we see and learn things as he does.

For the first scene in the Butcher's, Michael is being pushed to the back of the shop almost against his will. The idea is to film it using dollies pushing the camera towards Michael from the door to the back of the shop, giving the audience the feeling of walking into the lion's den.

As an exception the camera will be operated handheld for one scene, the scene taking place on the killing floor, where Michael finds himself disorientated in a situation of panic where his life is at risk.

Aspect Ratio

The film is going to use a classic widescreen aspect ratio of 2.35:1.

The main intention of this decision is to show how isolated is Michael in a dark and mysterious city and to immerse the audience into it. It will also set the genre and tone of the film.

Lenses

Sony Cine-Alta Spherical Lenses

Arri Alura Zoom 18-8



Enemy (2013) Cinematography by Nicolas Bolduc



Fargo (1996) Cinematography by Roger Deakins



It comes at Night (2017) Cinematography by Drew Daniels

Sound Designer's Notes

by Aoife Flynn Fallon

The sound design for Grind is important as it can add a lot of depth to the gore. The act of cannibalism should be visceral, sounding wet and textured. To achieve this, I plan to have a lot of detail in the more graphic moments leaving nothing left to the imagination. I want the audience to still have a sense of the gruesome acts even if they close their eyes from the visuals. I will layer a lot of slurping, dripping, ripping and tearing to give a lot of texture into the meat soaked in blood and being shredded apart.

The cannibals will have an audio effect on their vocals to differentiate them from the rest of society, and give them a sense of power with a looming deeper octave. I plan to duplicate the dialogue and experiment with the second clip. The same effect will be used for Michael when he accepts his new urges.

We will use a high pitch frequency when Michael is fixating on meat. To enhance the concept of Michael focusing I will lower and muffle the surrounding ambience and sounds around him.

Honing in on this ringing, when played over the visuals, will draw the audiences into Michael's current mindset.

I believe that motifs are incredibly powerful at evoking emotions in the viewer. I suggested to John the sound of birds could symbolise the loss of virtue. The idea comes from the scene where Michael first gives in to his carnivorous desires and attacks the bird he was caring back to health. This is the turning point in Michael's arc and a significant sound ringing out through that moment is an innocent bird screaming. Anytime we see the butcher shop or Michael beginning to crave meat we will hear a bird chirping. It will also be placed with other sounds, like the dying bird's scream mixed with Leah's scream when Michael lunges for her at the end of the film.

Similarly to the motif of birds sounds when Michael's behaviour changes, diegetic music could be very effective to influence the viewers mood and add depth to the characters. I feel a dark classical piece – something like *The Vampire Masquerade* by Peter Gundry – playing over the radio in the butcher when Michael first enters would add a sinister suffocated air to Metzger, as well as supplying an uncomfortable welcoming charm to the dangerous place. Later Michael can play different diegetic classical pieces – like *Salem's Secret* by Peter Gundry, showing Michaels progression into this society.

Composer's Notes

by Samantha O'Neill

The score of *Grind* will be inspired by the soundtracks of many modern horrors, using heavy synthetic sounds over orchestral instrumentation. The oppressive, dread-filled atmosphere will be aided by low, bassy drones, giving a sense of terrible anticipation to Michael's actions.

I want to experiment with using music to show Michael's changing mindset, his stepping from unwilling to willing participant in the evil happening around him. His first time on the killing floor is a horrific scene, but his second time, aiding in Leah's murder, is a triumphant beat, a moment of twisted self actualization, and the score will reflect that.

Editor's Notes

by Blaise Robinson

When I first started talking to John about Grind, even before I asked for the script, I asked him what films he was inspired by. He referred me to A24 horror films, especially those of Robert Eggers (*The Witch*, *The Lighthouse*) and Ari Aster (*Hereditary*, *Midsommar*), and also of Jordan Peele (*Get Out*, *Us* and writer of 2021's *Candyman*). These films have helped define the last decade of the horror genre, and they all have a definite style and philosophy of editing that aids them in achieving their anxious, uneasy, and dreadful atmospheres, that in the end make for effective horror stories that haunt the audience well after viewing.

As an editor, it is one of my main responsibilities to help John develop his own sense of style for this film. It is very easy to say that we are inspired by and want to make something akin to A24 films, and it may not be too difficult to mimic the style either. However, I believe the true difficulty will be in achieving a sense of uniqueness to this film, to help it stand out from other horror films of this era while also taking inspiration from them.



Candyman (2021), dir. Nia DeCosta

With these films in mind, myself and John have decided to adopt a slow and tense style of editing that gently ramps up before dropping into a terrifying climax. Like ascending the peak of a rollercoaster, the audience may guess or try to predict what may be about to happen, but cannot escape, adding to the terror and dread. For Grind, the build-up will be just as, if not more, important than the climax.

Thankfully I have been involved earlier than an editor normally would, and I have been making suggestions about shots we may want, what does and does not work in the script from an editor's point of view, and how we can effectively tie everything up before it comes into the edit suite.

I am not usually one for horror films. Especially ones that are as gorey and as disturbing as Grind. However, I feel that my lack of comfort and exposure to films of this kind will give it a fresher perspective and allow for more exploration and experimentation, and I very much revell in the challenge of propelling this film to where John would like it to go.

Producer's Notes

by Emily McGee

The anti-capitalist commentary on consumer culture explored in this film really resonates with my own beliefs and perspective on the world we live in today. I've always been drawn to create films with a social or political commentary, as I feel it's important to use our voices in our art to create positive change in the world around us.

Given the ever-growing unrest in society at the moment, particularly following the pandemic and with climate change being accelerated by consumer culture, this film is being made at a very apt and relevant time.

The film tells an incredibly compelling story, as it follows an eclectic bunch of characters in this world that appears like our own, but is truly far from the one we're familiar with. The film is really effective in this way as the audience are truly captivated and entertained as they are immersed in this world, but also come to understand the similarities John presents between cannibalism and consumer culture. I believe the film will not only be highly entertaining, but quite an important and thought-provoking piece.

Budgeting

We have a budget of €4k for this production, and we hope to crowdfund €2k of this through GoFundMe. In this budget, I have prioritised spending on production design and casting. The film is very character driven, so finding a capable and suitable cast will be important. The film also relies on a lot of production design for its world building, so I have allowed a generous amount here to ensure there is the authentic and detailed design required to really bring the audience into the world of the film.

Casting

From the very beginning of pre-production, the director always emphasised the importance of casting the right people for Bunny and Michael's characters in particular. The director had a particular actor in mind for the role of Michael, but unfortunately he is unavailable for the shoot. The director and I are looking at resources online for casting each role, in particular the Videofiles recordings, and the online files on Teams of actors who have reached out to the NFS to work with us. We have also contacted a number of agencies, including Cast Annette Now, Lorraine Brennan and First Call, and looking at graduates and students from Bow Street Academy and the *Lír*.

At the moment, the director is combing through the online resources in the hopes to find someone there for each role. We hope to have confirmed our cast before the end of 2021.

Location

The film requires three locations: an office, a butcher's shop, and an apartment. Initially the director was considering creating a butcher's shop in Studio One in the NFS, however, we decided it would be too costly, and nothing would be quite as authentic as the real location. We have looked into filming in a warehouse location in Dublin for these scenes, however it may be out of our budget, so we are looking into other options. Some places we are considering are closed down butcher's shops, or else a functioning butcher's shop that will allow us to film outside of their working hours. However, we're not sure if this is a viable option as they may take issue with this for food hygiene purposes. We have a lead on the office location, and will hopefully have it locked soon. This location is the LIA office in Kimmage. I have family connections to the people who work there, so it should be no problem to film at the weekend or the weekday evenings, provided we don't get any of their branding in shot. As it's a real location and connected to family members, we can provide them with a gratuity payment, which saves us the cost of renting corporate office space.

For the apartment, we have a space we can use as a backup in the instance we don't find anywhere else, simply because the director pictured the scenes taking place somewhere slightly bigger. If it comes to it, we can film these scenes in the director's apartment in Ballintle Court, however we are still looking for somewhere more suitable. I will be reaching out to some people I know who may let us film in their homes, which I believe would be closer to what the director has in mind. The locations will be really important to get right also, as the film requires a lot of world building in order to suspend disbelief within the audience. The story takes place somewhere on the edge of our reality; a world within ours that few people are familiar with. We will be working closely with the production designer in order to establish this, and create an immersive experience for the audience. The film will be shot in Dublin, keeping the locations as close to each other, and as close to public transport routes, as possible. This will minimise the time lost to unit moves, as well as make it as easily accessible as possible to cast and crew, ensuring everyone can be well rested. We will also be renting a van for equipment, and if needs be, I have a connection to a former taxi driver I can get in contact with to drive cast.

COVID Compliance

We endeavour to make our film set as safe and hygienic an environment as possible. We will work in the pod system, and allocate specific spaces for each pod's equipment. Masks will be required at all times, and we are looking into the possibility of providing medical grade masks for cast and crew. These will need to be changed after a few hours, so two per crew member per day will be required. We will take breaks/lunches outdoors whenever possible, weather and location permitting. We are also looking into the possibility of having a designated Covid-compliance officer on set at all times to ensure all measures in place are being followed at all times.

Marketing plan

We will have a photographer on set for one to two days of shooting, to provide stills for any festivals that may require them, as well as for social media pages to create buzz around the film. At the moment we have a poster for the film designed by the production designer, but after the shoot, we may opt to use some images from the film and create another one to send to festivals.

We will be creating a social media account to create some buzz around the film, particularly when submitting to festivals, but also in pre-production in order to share our crowdfunding campaign as far and wide as possible.

In terms of our approach to festivals, I think the film is quite niche in terms of style and story, so we will be aiming for festivals that suit this kind of film. The main festival we will be targeting is Kurzfilm Festival Hamburg, as it seeks to find films that make a commentary on aspects of modern-day life, which Grind most certainly does.

We will also be targeting films that are Academy award qualifying, such as Cork International Film Festival and Foyle Film Festival. I also found another highly acclaimed festival that accepts films along similar lines to Grind, called Fantasia Film Festival.

We hope to see the film reach as many festivals as possible upon its completion

Production Schedule

ACTIVITY	TASK
Soft Prep	
9th November	FINAL DRAFTS DUE
w/c 15th November	Discussions on script – note NB story elements Casting and Locations. HOD update.
Pre-Production	
w/c 22nd November	Film Pitch Prep. Production Schedule / C19 Checklist / Locations & casting
Monday 29th November	
Thursday 2nd December	HODs finalised
w/c 6th December	Review casting tapes Contact Locations SUBMIT FILM PACK at 11AM FILM PITCH
w/c 13th December	Finalise Casting Contact catering Equipment requirements from HODs incl. art / HMW Lock Locations
w/c 20th December	
w/c 27th December	
w/c 3rd January	Tech recces / rehearsals
w/c 10th Jan	Lock remaining crew / cast / extras Lock equipment Lock Workflow

w/c 17 th Jan	Final Checks Contracts (incl. H&S Policy), Call Sheets, Schedules, RAs, LOs	
DAY BEFORE SHOOT	All cast and crew to be issued call sheet, LO, RA	
Production w/c 24th January		
Day 1	Shoot	Call Sheet, LO, RA to be sent for the next day Progress Report to stakeholders
Day 2	Shoot	Call Sheet, LO, RA to be sent for the next day Progress Report to stakeholders
Day 3	Shoot	Call Sheet, LO, RA to be sent for the next day Progress Report to stakeholders
Day 4	Shoot	Call Sheet, LO, RA to be sent for the next day Progress Report to stakeholders
Day 5	Shoot	Call Sheet, LO, RA to be sent for the next day Progress Report to stakeholders
Day 6	Shoot	Progress Report to stakeholders WRAP

Post-Production	
Week 1 31 st Jan	Ingest media and sort into scenes and takes, Editing & First Assembly
Week 2 7 th Feb	EDIT - send first assembly for feedback. Rough Cut
Week 3 14 th Feb	Notes - Fine Cut
Week 4 21 st Feb	Notes – Final Cut / VFX / SFX / Music Cues. Lock Cut.
Week 5 28 th Feb	Sound mix – conform
Export for Delivery	

Budget

Title: Grind				Budget Dated: Nov-21		
Production Company: NFS IADT				Shooting Dates: 24-30/01/21		
Acct	Description	#	# Units	Unit	Rate/Amt	Total
01	STORY RIGHTS					
	Option	1	1	---	0.00	0
		1	1	---	0.00	0
01	TOTAL - STORY RIGHTS					0
02	SCREENWRITER					
		1	1	allow	0.00	0
02	TOTAL - SCREENWRITER					0
04	PRODUCER(S)					
		1	1	allow	0.00	0
04	TOTAL - PRODUCER(S)					0
05	DIRECTOR					
		1	1	allow	0.00	0
05	TOTAL - DIRECTOR					0
06	CAST - LABOUR AND RIGHTS (e.g. Cast, Extras, Stunts, Rights Fees, Casting Expenses)					
	Michael	1	6	day	100.00	600
	Bunny	1	4	day	100.00	400
	Metzger	1	2	day	100.00	200
	Leah	1	2	day	100.00	200
10	TOTAL - CAST - LABOUR AND RIGHTS					1,400
TOTAL "A" - DEVELOPMENT COSTS ("Above-The-Line")						1,400

Acct	Description	#	# UNIT	UNIT	RATE/AMT	Total
12	PRODUCTION OFFICE - LABOUR (e.g. Production Manager, Coordinator, A.D.s, P.A.s, Location Manager, Accountant, Continuity Supervisor)					
	Production Manager	1	1	day	0.00	0
	1st AD	1	1	day	0.00	0
	2nd AD	1	1	day	0.00	0
	3rd AD	1	1	day	0.00	0
	Trainee	1	1	day	0.00	0
	Production Assistant	1	1	day	0.00	0
	Continuity	1	1	day	0.00	0
12	TOTAL - PRODUCTION OFFICE - LABOUR					0
13	ART DEPARTMENT - LABOUR (e.g. Labour for Production Design, Construction, Set Dressing, Props, SFX, Animals)					
	Production Designer	1	1	allow		0
	Art Director	1	1	day	0.00	0
	Props Master	1	1	day	0.00	0
	Standby Props	1	1	day	0.00	0
	Trainee	1	1	day	0.00	0
	Graphics	1	1	day	0.00	0
13	TOTAL - ART DEPARTMENT - LABOUR					0
19	HAIR / MAKEUP / WARDROBE - LABOUR (e.g. Labour for Costume design, Wardrobe, Makeup and Hair design)					
	Makeup/hair	1	1	allow	100.00	100
	trainee makeup/hair	1	1	day	0.00	0
	Costume	1	1	allow	100.00	100
	trainee costume	1	1	day	0.00	0
19	TOTAL - HAIR / MAKEUP / WARDROBE - LABOUR					200
21	TECHNICAL DEPARTMENT - LABOUR (e.g. Camera, Electric, Grip, Sound)					
	DOP	1	1	allow	0.00	0
	Assistant Cameraman	1	1	day	0.00	0
	Grips	1	1	day	0.00	0
	Focus Puller	1	1	day	0.00	0
	Trainee	1	1	day	0.00	0
	Gaffer	1	1	day	0.00	0
	Stunts	1	1	allow	0.00	0
	Sound	1	1	day	0.00	0
	Boom Op	1	1	day	0.00	0
21	TOTAL - TECHNICAL DEPARTMENT - LABOUR					0

28	PRODUCTION OFFICE - EXPENSES (e.g. Office, Office supplies, Computers, Security)					
	Allowance	1	1	allow	0.00	0
28	TOTAL - PRODUCTION OFFICE EXPENSES					0
31	STUDIO AND LOCATION - EXPENSES (e.g. Scrutiny, Rentals, Repairs, Security)					
	Location manager	1	1	day	0.00	0
	Location expenses	1	1	allow	450.00	450
31	TOTAL - STUDIO AND LOCATION EXPENSES					450
32	UNIT CATERING AND CRAFT SERVICE (e.g. Meals, Craft service supplies, Support rooms, First Aid)					
	Catering	1	1	allow	800.00	800
32	TOTAL - UNIT CATERING AND CRAFT SERVICE					800
34	TRANSPORTATION EXPENSES (e.g. Travel, Vehicle rental, Gas, Parking)					
	Allowance	1	1	allow	500.00	500
	Driver	1	1	day	0.00	0
34	TOTAL - TRANSPORTATION EXPENSES					500
36	ART DEPARTMENT - EXPENSES (e.g. for Art department, Construction, Set Dressing, Props, SFX, Animals)					
	Allowance	1	1	allow	300.00	300
36	TOTAL - ART DEPARTMENT - EXPENSES					300
41	HAIR / MAKEUP / WARDROBE - EXPENSES (e.g. Rentals, Purchases, Repairs)					
	Allowance	1	1	allow	0.00	0
41	TOTAL - HAIR / MAKEUP / WARDROBE - EXPENSES					0
45	TECHNICAL DEPARTMENT - EXPENSES (e.g. Camera/Electric/Grip/Sound Equipment, Expendables)					
	Allowance Camera Dept	1	1	week	0.00	0
	Allowance Grip Dept	1	1	week	0.00	0
	Allowance Lighting Dept	1	1	week	0.00	0
45	TOTAL - TECHNICAL DEPARTMENT - EXPENSES					0
50	RAW STOCK AND TRANSFERS - EXPENSES (e.g. Production media stock, Transfers, Rushes)					
	Data wrangler	1	1	day	0.00	0
	Hard Drives			Allow	130.00	130
50	TOTAL - RAW STOCK AND TRANSFERS EXPENSES					130

Acct	Description	#	# Units	Unit	Rate/Amr	Total
60	POST PRODUCTION LABOUR (e.g. Post Supervisor, Picture Editor(s), Sound Editor(s))					
	editor	1	1	allow	0.00	0
	sound editor	1	1	allow	0.00	0
	Grade	1	1	allow	0.00	0
	Assistant editor	1	1	allow	0.00	0
60	TOTAL - POST PRODUCTION - LABOUR					0
62	PICTURE POST EXPENSES (e.g. Equipment/Room(s), Offline, Online, Expendables)					
	Allowance	1	1	allow	0.00	0
62	TOTAL - PICTURE POST EXPENSES					0
63	SOUND POST EXPENSES (e.g. Equipment/Room(s), Expendables, Sound FX, A.D.R., Foley, Sound Mix)					
	Allowance	1	1	---	0.00	0
63	TOTAL - SOUND POST EXPENSES					0
64	FINISHING AND DELIVERY EXPENSES (e.g. Screen credits, Versioning, Protection copies, Storage, Digital distribution expenses, Distributor/Broadcast deliverables, Library and Archives requirements)					
	allowance	1	1	allow	0.00	0
64	TOTAL - FINISHING AND DELIVERY EXPENSES					0
66	MUSIC - LABOUR AND EXPENSES (e.g. Composer, Stock music, Music rights)					
	Commercial Music	1	1	allow	0.00	0
	Composer	1	1	allow	0.00	0
--	TOTAL - MUSIC - LABOUR AND					0
TOTAL "C" - POST PRODUCTION COSTS ("Below-The-Line Post")						0
Acct	Description	#	# Units	Unit	Rate/Amr	Total
70	PUBLICITY AND PROMOTION (e.g. Publicist, Social Media Publicist, Production stills and photography, EPK, Promotion, Launch strategy - traditional and social media campaign)					
	EPK	1	1	allow	0.00	0
	Festivals	1	1	allow	100.00	100
70	TOTAL - PUBLICITY AND PROMOTION			%		100
71	GENERAL AND INDIRECT EXPENSES (e.g. Insurance, Legal, Post accounting, Bank charges, Interim financing, ISAN registration, Corporate Overhead)					
	Bank Charges	1	1	Allow	0.00	0
71	TOTAL - GENERAL AND INDIRECT EXPENSES					0
TOTAL "D" - PROMOTION COSTS ("Other")						100
Acct	Description			%	Amount	Total
80	CONTINGENCY			5.00%	2,380.00	119
	INSURANCE			1.20%	2,380.00	
80	TOTAL - CONTINGENCY					119
GRAND TOTAL						3,999

Confirmed crew

Director - John Francis Scally

Producer - Emily McGee

Cinematographer - Samuel Bernad González

First AD - Amy O'Reilly

Editor - Blaise Robinson

Location sound - Ella Brandt

Post sound - Aoife Flynn Fallon

Production design - Jenny Fogarty

Make up design - Jocelyn Hannon

Costume design - Ciara Hogan

Score - Samantha O'Neill