

The A24 logo is displayed in a white, stylized, sans-serif font. The '2' is notably smaller and more compact than the other characters. The background of the entire image is a photograph of a man and a woman standing outdoors in front of a building with large windows. The man is on the left, wearing a tan, textured zip-up sweater and dark pants, looking down with a somber expression. The woman is on the right, wearing a dark, long-sleeved top and blue jeans, with her arms crossed and a similar somber expression. The overall mood is melancholic and contemplative.

God's Creatures

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Cast 17

Crew 22

Credits 29

Publicity

International

GodsCreatures@premiercomms.com

100 minutes

Not yet rated

UK/ Ireland

English

Color

Synopsis

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In a windswept fishing village, a mother is torn between protecting her beloved son and her own sense of right and wrong. A lie she tells for him rips apart their family and close-knit community in this tense, sweepingly emotional epic.

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About the Film

Powered by quietly intense performances and incisive, exquisite filmmaking, *God's Creatures* enters the life of a small, windswept Irish fishing village and a family whose bonds are as tumultuous as the sea upon which their survival depends. From those relentless elements emerges a gripping story, epic in its moral dimensions. The tale begins as Brian O'Hara returns home to his family's hardscrabble oyster farm after seven estranged years abroad. But a mother's answered prayer becomes her cross to bear. When Brian is accused of a terrible crime, his mother, Aileen, instinctively lies to protect him. Self-sacrifice and defense of one's own define her maternal identity. As the consequences ripple through the village and tensions long left unspoken bubble to the surface, the film reveals a mother's stoic devotion and its tragic undoing.

Few sons ever reappear in this coastal village of fading opportunity. It's a place haunted by acts never accounted for, secrets never told, apologies never uttered—by memories as restless and unsettled as apparitions. It's also a place of stark self-preservation, where the local fishermen purposely refuse to learn to swim, despite the constant perils of drowning, lest they be obligated to risk their lives to rescue others. Aileen is overjoyed to see her prodigal son come home to revive the family business, no matter how precarious. She watches with pleasure as he falls back into the elemental rhythms of the tides and the balm of hard work. But when the police inform her that Brian is suspected of sexually assaulting her factory co-worker, it is Aileen who finds herself in an accelerating nightmare. Caught between love, shame, and the urge to protect what little she has in the world, Aileen must reckon with the silence and denial that have long held sway in the village.

Directing partners Saela Davis & Anna Rose Holmer weave a poetic tapestry of intersecting relationships: mother and son, past and present, humanity and nature. They tell a story of reckoning that feels of a piece with the craggy mercilessness and dark wit of the Irish coast. They bring a unique vision that is tender and unflinching, at once authentic to the place and alive with rich, luminous color—a vision that takes the story full circle to two defining moments: one of harrowing surrender and another of affirming reclamation. The directors were captivated by the achingly beautiful screenplay by Shane Crowley. But most of all they were drawn to Aileen.

“Aileen really moved us because she felt like someone we'd not experienced before in this way. We saw an opportunity to deconstruct and re-imagine the archetype of a mother constrained to the role of bystander by placing her at the center of our narrative,” says Davis. Continues Holmer, “It was Aileen's story, her psychology, and her change of heart that inspired us to make a film where the lives of the women in particular are full and thorough, where their interior lives are as cinematic as those sweeping vistas.”

Origins

God's Creatures began as the story does—with the implacable sea. It was the film's producer, Fodhla Cronin O'Reilly, who first had the notion of looking beneath the maritime charm of an Irish fishing village to the moral complications of the lives within. She grew up in such a fishing village in Kerry, on Ireland's tempestuous west coast. “I wanted to tell a story about the world I came from,” she says, “about the hardships of local fishermen against the cruel sea and how this landscape of crashing waves can make humble lives feel epic. In this primal landscape that seemed to hold us all captive, a disagreement

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over oyster licenses can carry the stakes of a grand territorial conflict. Here, the mundane and the ordinary seem to stretch into the realm of myth.”

Cronin O'Reilly took a chance on a screenwriter for the project: Shane Crowley, a childhood friend from a neighboring town in Kerry. At the time, Crowley had no professional training, but his long, poetic emails about his travels captivated Cronin O'Reilly with their atmosphere and human insights. “I found Shane's voice to be so lyrical and distinct,” she says.

The two began creating, sparking a process which blossomed into nearly a decade of script development. An idea came into sharp focus as they began to hear more and more stories about women across Ireland who had been disbelieved and effectively ostracized from tight knit communities after making allegations of sexual assault. “We were so dumbfounded as to how these women were being treated,” says Cronin O'Reilly, “It felt like these women, women I grew up with, were having their voices stripped away from them just as I was beginning to find my own. I was compelled to use my voice to highlight these stories that require attention.”

They envisioned a story of a mother and son, and a lie that she tells to protect him when he is accused of sexual assault. “We wanted to explore male privilege through a mother and son relationship,” says Crowley. Cronin O'Reilly continues, “And to explore the gender politics of our world. A story about the inner conflict of a mother torn between her unconditional love for her son and her own sense of right and wrong. It gave us the opportunity to investigate themes of gender, family, trauma, sexuality, desire, and emigration—and to ask the questions—how could people do this to sexual assault survivors, how could communities treat individuals like this?”

Ultimately, Crowley went to film school to give the script his all. “Shane found his voice during the development of *God's Creatures*. It was a real labor of love,” says Cronin O'Reilly.

Creative kismet struck next when Cronin O'Reilly saw Davis & Holmer's daringly original debut feature *The Fits* while touring the festival circuit with her lauded film *Lady Macbeth* in 2016. Cronin O'Reilly knew in her gut this was the sensibility for *God's Creatures*. When the time came to look for a director for the project, there was only one choice for the producer.

“*The Fits* drops you into the shoes of its main character, using visual craft and sound design to infuse that subjective experience with a pure lyricism. Saela & Anna understood the poetic soul of Shane's screenplay, the mythic romance of the landscape and had an innate sense of how to realize the film in a way that would feel epic as well as intimate,” says Cronin O'Reilly. And while the screenplay demanded close-up, personal knowledge of Irish culture, Cronin O'Reilly sought the clarity of an outside view. “We developed a story with great specificity and authenticity, but one which also had universal resonance. With Saela & Anna at the helm, we knew *God's Creatures* would be a challenging film of cultural significance.”

But perhaps most important to the producer was bringing on demanding, vividly emotional storytellers who connected deeply and sensitively to the creative process. “I ultimately wanted to work with Saela & Anna because of who they are as people. They are incredibly kind and thoughtful; collaborators in the truest sense of the word,” says Cronin O'Reilly.

In addition to being moved deeply by Crowley's screenplay, Davis & Holmer felt a similar bond of purpose with Cronin O'Reilly. Davis recalls of their first cathartic meeting in 2018: “Fodhla is a rarity and a very bright light in this industry, a creative producer who herself is a filmmaker. We spent twelve

hours talking, laughing and sharing each of our emotional connections to the script. We felt a strong creative kinship with Fodhla and afterward knew we had to make this film.” They set out to honor the story’s profound sense of place, to capture the blood-pulse of a village shackled to the fortunes of the sea and a family trapped in inherited patterns, while bringing their own vantage point and love of viscerally compassionate filmmaking.

The development process once the directors had signed on was methodical and deeply collaborative. “We knew that this was going to be an authored piece, so it needed Saela & Anna’s sensibilities,” comments Crowley. “Their notes on story and visual storytelling—details of the hands and textures—were very specific and intentional. We worked pretty intensely for two years on it, folding in the way they were seeing the world within the story Fodhla and I had shared with them.”

Pivotaly, Davis & Holmer made their own trip to Ireland to immerse themselves in the blustery, fruitful, but unforgiving coastline that has carved the characters’ willful personas. “Going out oyster farming, getting a sense of the Irish wind, and feeling the textures of life in Kerry was as much a part of the preparation as anything,” says Davis. “It was so special to have that time. The sensory experience is a critical part of our filmmaking process.”

Soon, the pair began exchanging film references with Cronin O’Reilly and Crowley. These included Andrey Zvyagintsev’s *Leviathan*, a modern parable that unfolds against the mythic scale of a Russian coastal town, and Lynne Ramsay’s adaptation of *We Need to Talk About Kevin*, about a mother confronted by her son’s heinous criminal act. There were also a lot of open-hearted conversations about the themes of men and women, parents and children, staying and leaving. “It’s a very intimate process,” comments Holmer. “We were sharing deeply as humans, sharing where bruises or scars for each of

us show up in this piece. It was heavy material to carry, and it was good to share that weight.”

The O’Haras

For the complicated, and often internalized, central role of Aileen O’Hara there was one name that the directors kept returning to. Emily Watson takes Aileen through a stunning maternal transformation. Pushed to the edge, Aileen’s tenacious love for her son turns in a way she could not imagine—forcing her into a moment of the starkest reckoning. With her Shakespearean background, Watson has brought a mix of empathy and complexity to a broad range of film and television characters. She burst into the cinema world with a bold and unforgettable performance in Lars Von Trier’s exploration of faith and sexuality, *Breaking the Waves*, garnering an Oscar nomination. She was nominated again as cellist Jacqueline du Pré in *Hilary and Jackie*, has had memorable roles in *Gosford Park*, *Punch-Drunk Love*, *War Horse*, *The Theory of Everything* and recently was Emmy-nominated in HBO’s miniseries “Chernobyl.”

Aileen, however, would take Watson to very different places than any role she has tackled. What struck her immediately was the sense of classical tragedy. “My immediate impression of the script was that events beautifully worsen, like in a play, but it was very cinematic at the same time,” says Watson. “Nothing is what you expect. The emotion and the stakes become higher and higher as the story goes on, and at the same time, it was clearly written by someone rooted in this world of the water. Everything had that feel of authenticity.”

Watson continues, “To me, the story is also getting at unspoken cycles of intergenerational violence and suppressed emotion. The granddad has been violent with his son and the father is the same way with the boy. But nobody talks about it. Nobody addresses any of it.”

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The directors knew from their first meeting with Watson that they were about to witness an actor taking on a role that matched her powers. “Not only did it feel like we’d met Aileen through Emily, but it felt like we’d met an artist with a sacred process we could join forces with,” says Holmer. “Emily has an incredible depth of knowledge of filmmaking. Having her as our lead was a gift.”

Watson embodied pure ecstatic relief in the scenes when Brian first returns home. “I think Aileen feels utterly transformed when out of the blue, he walks back into her life,” she says. “She comes alive. She starts to glow. She starts to feel herself again. Yet she gives this relationship so much agency and so much power over her that it becomes very distorting.”

To give the cast an entire village history to chew on, the directors tasked Crowley with writing extensive bios for each of the story’s characters. Watson gleaned a lot from what he imagined for Aileen. “Shane wrote a very beautiful document about Aileen’s life before the film starts. And one of the things that became very clear is that Aileen isn’t someone trying to get away. This village is the center of the universe for her. There’s nowhere else on earth she wants to be. That was a big turning point for me.”

While most of the cast of *God’s Creatures* hails from Ireland, Watson is from London, so she dove into dialect training, which brought her further into all that has formed Aileen as a person. “Your voice is your center of gravity, and this was travelling a long way for me, to a very different idiom,” she reflects. “My English accent puts me in a very ‘heady’ place, whereas with this I felt I had to be much more in my body—it was more instinctive than cognitive.” Equally key to language was the land. “I had to wrap my head around *why* this place is the center of the universe for Aileen,” says Watson. “I had to experience the mystery and the power of the coast, the spiritual nature of it.”

She also saw that for all the hidebound ways of the village, Aileen finds real communion there. “She belongs to a community of really strong women doing hard physical work,” Watson notes. “They have a great sense of caring for each other. But as the story progresses, you realize a lot of these women have just lived with violence, they’ve inherited a mess of damaged relationships and sexual violence, but it’s never spoken about. Aileen is deeply enmeshed in this patriarchal moral framework where no one talks about these things.”

All of that led Watson to the murky place where Aileen lands when she lies for Brian, and then doubles down on her denial that he could do harm to others. “She instinctually lets go of her moral framework—driven by love, obsession and passion for her child,” Watson describes. “Brian was her sunshine child that she adored, but now she allows herself to be utterly blinded by her love.”

Yet even blindness cannot shelter her conscience, and in the film’s climactic scene, Aileen departs from everything she’s ever understood about herself. It was not easy for Watson to take her character to this extreme. “I had to do a lot of work with Saela & Anna just to get to a point where I was OK with it, because it goes against everything in a mother,” she says.

The ethical intricacies of Aileen’s choices hinge on the audience feeling her connection to Brian. Giving the role a rough-hewn intricacy is Paul Mescal, who has quickly risen into the ranks of this generation’s most mesmerizing screen actors. After coming to the fore with an instant depth as the lovelorn jock-turned-writer Connell in the hit series “Normal People,” he appeared in Maggie Gyllenhaal’s Oscar-nominated *The Lost Daughter*. In *God’s Creatures*, he plays his most psychologically complicated role to date. For Brian is a man of large contradictions—charismatic yet guarded, hard-working yet wayward, quiet yet dangerous. For Mescal, the challenge was to contain and shade all those contradictions without letting the character off the hook for his actions.

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“We did a casting tape with Paul, which is kind of ridiculous now,” laughs Davis. “When we saw him read, the nuances and complexities of Brian really came to life.” Adds Holmer, “He brought a sensitivity and care to the entire process. We trusted him as an artist wholeheartedly.”

The way Mescal sees it, Brian's intentions upon his return are to become the redeemed son who salvages the family business. But then he destroys that possibility. “Brian comes back to Ireland as somebody who is very damaged, and as someone who doesn't have the means to articulate his discomfort with life,” Mescal explains. “In the O'Hara family, they don't talk about their traumas. At first, Brian sees investing himself in the oyster farm as a very romantic thing. But all the underlying, unresolved issues he's got prevent him from really reintegrating into this world.”

Before production started, both Watson and Mescal went into physical training to learn the ways of harvesting oysters—backbreaking, bone-chilling work that takes place in often frigid, choppy waters. They did so at the oyster farm of Cronin O'Reilly's brother, John-Michael. “Hearing John-Michael talk about his oysters and the care that goes into them was incredible,” says Mescal. “He shares a lyricism with the fishermen in our script in that he talks about his oysters like they're his children.”

The training also brought him closer to Watson. “There is a bond that comes when you're working so hard physically, helping each other in and out of boats. That created a deep connection between Saela, Anna, me, and Emily amid all of this chaos of weather and tides,” he says.

Aside from acquainting him with the sheer physical toll of Brian's work, the directors wanted the jagged tidal landscape to seep inside and become part of how Mescal could access the volatility in Brian's psyche. “We gave him emotional tasks

as Brian—to keep a catalogue of sensations and to discover what it means to be out there on the water, to be a provider, and to have a connection to a lineage of fishermen,” Holmer explains.

Mescal found the environment entrancing. “It's not a sentimental place,” he notes. “It's crafted by the cold and wind. And I think you see how that can percolate into the mentality of someone like Brian.” The land is also stained with memories of violence, passed down through generations of men. “Shane made it clear there was violence from his father Con towards Brian so when Brian returns, that memory kicks in—this is your childhood all over again,” observes Mescal.

The most immense challenge facing Mescal was exploring how Brian reacts to what he has done, how he sees it differently from how Sarah sees it and from how the law sees it. It became something Mescal had to wrestle with throughout filming, but from his apprehension and deep questioning came a truer portrait. “I tried to root the character in something that's relatable—even though there's so much to me in Brian that feels unrelatable. And that was the scariest part: trying to find nuance in someone who does what he did. I think Brian believes his life isn't panning out the way it should, and with that sense of entitlement comes something very dangerous.”

Emily Watson was repeatedly taken aback by Mescal's performance. “It was a brilliant piece of casting for this role, because there is nothing about Paul that says he's going to be a dark and difficult character. He just bowled people over. He's the real deal,” she comments.

Sarah

To play the catalytic role of Sarah, who breaks the village's code of silence and ultimately breaks away from the past that Aileen remains bound to, the filmmakers chose Aisling Franciosi. She is perhaps best known as Lyana Stark in the

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“Game of Thrones” epic, but it was her harrowing performance in Jennifer Kent’s *The Nightingale* that stood out for Davis & Holmer. “We knew that Sarah had to have a voice that is haunting,” says Davis. “Aisling’s voice is not only hypnotizing but carries so much power. And for us, Sarah is a woman of great strength. Singing is one way she communicates and underneath each song lies a depth of subtext.”

Franciosi felt an immediate draw to Sarah in part because she wrestles with and aims to overcome those persistent ghosts to the degree that is possible for one woman. She saw the character as sorrowful but courageous, trying to make peace with the irreparable. “Sarah is a very grounded person, but because she’s experienced so much loss, she’s searching for the simple things in life, like someone to love. She’s very attached to her community, and what I love most about her is the strength she shows fighting for her right to lead her life in the village,” Franciosi says.

In the wake of speaking up, Sarah watches the things she loved about her village become double-edged. “People are fiercely loyal to each other here. They’re deeply proud of where they come from. They support each other,” says Franciosi of the village’s attributes. “But there are also things people won’t talk about, pain that doesn’t get addressed. People are willing to look away. They feel that anything that threatens the way they have always led their lives could upend it all.”

Franciosi notes that, like many women, Sarah felt she knew and even perhaps trusted her perpetrator. “That really resonated for me because it’s usually men you love, or who somebody loves. The greyness and humanness of people who commit horrible acts is what makes it more terrifying. And when it’s someone you know, the lines are not easy to draw. For me it felt important and challenging to explore these ideas, to look inside and ask hard questions.”

Franciosi appreciated that Davis & Holmer refused to exploit Sarah’s experience but allowed the character room to breathe and to say her piece. “Saela & Anna were always sensitive, not just saying the things people are supposed to say but asking the right questions, the ones people will ask when they see the film. They believe that understanding doesn’t mean excusing.”

Davis & Holmer always knew they would keep what happens between Brian and Sarah as hazy for the audience as it is for Aileen—and not put even a hint of the incident on film. Holmer explains their filmmaking philosophy, “We are interested in the echoes of trauma. Not what it looks like to act violently, but what it feels like to live amongst violence.” Davis expands, “We were never going to show the sexual violence on-screen. We never explicitly answer what the truth is because for us Sarah’s words are enough. That is the truth. Why can’t we just take women at their word? We were very clear in wanting to tell the story in this particular way.”

Adds Franciosi, “To Sarah it’s extremely clear what happened. But how can two people think two completely opposite things happened? It is heart-breaking and messy and real.”

To ensure Sarah’s story was given full authenticity, Davis & Holmer also brought in a clinical psychologist who worked closely with Franciosi. “We talked a lot about how trauma affects everything: the body, the mind, and the breath,” says Holmer. Adds Davis: “So much of Sarah’s story happens off-screen, but we didn’t want to be vague—in fact we needed to be more specific. We needed to really sculpt her movie in full even though we only see glimpses, because you can’t arrive at the end of the film without that work.”

Franciosi gave musical life to Sarah as well, with her voice becoming a conduit to feelings deeper than words. “I was a bit nervous about the singing,” she admits, “but music is such a big part of Irish culture, especially in smaller communities. It’s

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always an interesting challenge trying to match a character's voice and persona to their singing."

In the end, Sarah makes her own tough but hope-fueled choice for a different future. This was vital to Franciosi, who notes that many survivors are forced to leave the place they love in order to feel safe and to heal. Yet, for Sarah, the decision to depart the village, and all the memories there that have never received an accounting, is something bolder. It becomes a way forward, a way of taking back her agency—a flat rejection of the spectral past and a shot at carving a different path, rather than being tragically swept up in the cycles as Aileen seems fated. Sarah takes the chance to head into the promise of the unknown in the last frames of the film.

"I think Sarah is so brave," says Franciosi. "And it's very important to me that she gets the very last word in the film."

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Though the village in *God's Creatures* is fictional, it needed to be completely alive, needed to have a palpable heartbeat of its own, like it had been there for centuries accruing memories, wounds, regrets, and specters of the past. The filmmakers searched through Kerry for the perfect locale, but ultimately found the space they needed in the Northwest of Ireland, in the tiny fishing village of Teelin (population: 300) in County Donegal, which features rolling green hills and a deep, silvery harbor. Explains Davis: "We had a very specific idea of how the factory needed to be visible from our other locations in the village. It was important that all the locations felt connected. Teelin offered us that and was incredibly intimate. It had the right feel as well as the right look."

Teelin locals were happy to pitch in finding locations, sourcing props, acting as extras and advisors, even teaching the actors how to gut fish and motor currachs. Says Holmer, "The

community was very respectful and generous. The finished film wouldn't have been possible without their support."

Joining members of the local community is an accomplished ensemble of Irish actors. "We were so grateful to our supporting cast," says Cronin O'Reilly. "They had to feel like they had this place in their bones, that they'd lived there all their lives. Everyone took the work incredibly seriously, preparing with Saela & Anna to ensure everything felt true."

Working with dual directors was an exhilarating experience for all, as people were struck by how Davis & Holmer seem to collaborate on their own private creative wavelength. "They just have this beautiful way of communicating with each other," observes Toni O'Rourke, who plays Erin O'Hara, Brian's fiercely independent sister. "They support each other so wholeheartedly that this quality extends to everyone else, so you just feel supported and loved and cared for."

Mescal was equally impressed by the directors' immersion in the project. "The level of detail they bring to characters, the prep they bring—the minute you come to set they have answers – they know exactly what they want from everything. It's built by them."

Holmer explains of their collaborative style: "Our strength is that there are two perspectives always approaching the same issue. Once people see us in motion they understand. We have an unspoken language." Being a twosome also has distinct advantages when it comes to working with actors. Holmer continues, "For example, in one scene, I might speak to Emily while Saela will speak to Paul—so they're each getting one-on-one direction. Sometimes you don't want another actor to hear the direction. This way we can tune the performances from the inside while still providing that personal feedback."

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Sums up Watson, “Saella & Anna had such a clear and deep understanding of every moment and gave very simple, emotional direction. They were so gentle but in a profound way. They gave us emotional pathways and the freedom to take them as far as we could.”

Further lending the everyday life of the village both a reality and a mythic sensibility is the cinematography of Chayse Irvin. Known for the iconic images of Beyoncé’s visual album *Lemonade*, and his work with Spike Lee and Andrew Dominik, Irvin’s elegant, timeless style felt like a match for Davis and Holmer. Says Davis: “We’ve admired Chayse for a long time. He’s a very Zen character and has a calm energy that creates a positive atmosphere on set. He really cares about what each character is feeling and that motivates how he photographs. It’s never just about camera angles.” Adds Holmer, “For Chayse, every take has a sacredness. That aligns with how we work.”

“I loved the script,” says Irvin. “I thought it asked really stimulating questions about our perception of rightness and wrongness—very human things that I adore in cinema. I like films that don’t tell you what to think and can interpret in the way you want. You can project your own soul onto the screen. I felt the tragedy and empathy on almost every side of the story.”

For the filmmaking team, the story of the assault and the village closing ranks to discredit the accuser felt like a global problem—a universal story, firmly rooted in the specificity of their own lives and a world they knew so well. “We didn’t want to hitch the film to one particular real-life incident,” says Cronin O’Reilly. “We didn’t want to allow the audience to compartmentalize what they saw, or push it into the past. That’s why we never refer to the name of the village, or the year that the film is set in. We wanted that sense of timelessness. These problems aren’t going away. It feels like the themes we wanted to explore are more important than ever.”

For Irvin, the timelessness of the film comes from the emotions and characters depicted on screen. “Timelessness comes naturally when you pare away extraneous things and focus on the premise and core,” he says. “When you’re concentrating on universal themes that are really poetic—feelings and needs and judgements—the more timeless it becomes.”

Irvin felt drawn to the script’s mix of the empathetic and unsparing and was excited to take his cues from the wildness of the mercurial Irish coast. His emphasis was on letting the moment dictate the image. “The weather became a kind of gift,” he explains. “You go with it and let that energy be the divinity of the film. It becomes less about choice, more about necessity.”

Production designer Inbal Weinberg (*The Lost Daughter*, *Suspiria*) also worked intently to forge a living, breathing village—filling the homes of the main characters with personal details. Israeli-born Weinberg had previously spent a year studying in Ireland, but she now gathered lots of stories from Irish natives. “I talked a lot with my Irish crew about the specifics of this world as I’m a guest in this culture,” she says. “We also took ideas from Sarah’s final monologue where she speaks about the ghosts of the houses, about the souls of their interiors.”

The entire world had to be tactile, layered, and feel like it had experienced the shifts of time. But the directors did not want darkness. Says Holmer: “Chayse and Inbal understood that our world was going to be vibrant, full of life and color. We could have made it drab and monochromatic, but that’s so far from where we wanted to go: we all wanted to infuse the film with saturated tones.”

Weinberg meticulously crafted the factory layout in an empty warehouse, so the camera could glide through the space for

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the tense long takes in the last act of the film. Everything down to the machinery was sourced from local fishermen. “It had to be authentic,” she states.

That maxim also stood for the O'Hara's oyster farm, a remote world few outsiders ever see. Irish oyster farming involves placing young oysters on large steel trestles that allow the water to flow around them, helping them grow. At low tide, the trestles are exposed but at high tide, the oysters are submerged in deep, nourishing waters. The process can be dangerous, even for the experienced. Tides are unpredictable and can rush in much faster than expected. Sinkholes are invisible and potentially deadly. It was thrilling to capture but logistically, there were extreme challenges. “You could have a general idea of when the tide would come in and out, but never how high or how fast,” explains Davis. “That caused us the most grief when we were planning scenes—you'd go out there and it would look totally different to how it had the day before.”

Even accessing the locations was a herculean effort. Says Irvin: “We were all walking through waist-deep water just to get to work.” Alongside the wooden currach boats holding the actors, Irvin's team had a single camera boat with a mounted crane. “It became like a floating dolly. We were moving the set and the actors continuously. It was crazy logistics,” comments Irvin.

For the climactic sequence, Watson and Mescal spent hour after hour sodden in icy water, wearing waders designed to allow seawater in to prevent them from getting too heavy. “At the end of the day you felt euphoric because you'd got through it,” recalls Watson. “Although we had wetsuits, we had to have holes to let the water in, and once it's gone down inside you, you feel it. It was exhausting in those dead weights, climbing back into the boat, hysterical, barely able to move because of

the cold. And then added to that we had this huge emotional cliff to go over.”

That emotional cliff became the fulcrum of the edit, during which Davis & Holmer collaborated with both editors Julia Bloch and Jeanne Applegate. “We say that editing is the final draft of the film. During the process, it will constantly evolve. It becomes a case of new discoveries that lead to the strongest version of your film.” the directing team says.

Throughout the film, diegetic music plays an important role in establishing a strong sense of place and tone. Says Crowley, “We wanted everything to work thematically so we used typical traditional Irish folk songs, like ‘The Boys of Barr na Sraide’, a song that is particular to County Kerry and its people, which Brian sings with Paddy, to clearly establish the community's sense of identity, rooted in place and culture. At the same time, there's a counterpoint to that in Sarah singing Connie Converse songs, the idea that this doesn't have to be a community stuck in the rhythms of repeating itself. It can look outward, pick ideas up, sing a different tune.”

For the film's finishing atmospheric touches, the team turned to Sound Designer Chris Foster and award-winning composers Danny Bensi and Saunder Jurriaans, with whom they'd collaborated on *The Fits*.

“A vibrant auditory perspective is key to our cinematic approach,” says Davis. Adds Holmer: “Chris understands and appreciates how much sound informs our direction and is meticulous in his craft. We love how his precise design work enriches and heightens the experience in the theatre to immerse us in our character's point of view.”

Early discussions about the tone and style of the score were wide-ranging, with no fixed ideas. Says Bensi: “It was a dream job. Saela & Anna encourage experimentation, but they also have the knowledge, vocabulary, and sensibility to come

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up with suggestions. They knew what they wanted but also wanted to be surprised by us.”

The composers embraced the specificity of Irish music without romanticizing it. “We took inspiration from Irish music, but we never tried to make Irish music,” says Jurriaans. Adds Bensi, “We’ve done a lot of films that take place in other countries, and we like to bow to the traditional music of that culture really subtly—and this was one of our subtlest.”

It was Holmer who came up with using a flute rather than more obvious instrumentation. “We started experimenting with overtones that felt almost like a penny whistle. It sounded very Irish without being Irish. And that became a pillar of the sound and the score,” recalls Jurriaans.

Just as much as the cinematography and performances, the music for *God’s Creatures* had to be in constant dialogue with the wind, the waves, and the battered shore but also with the lingering essence of the past and things too long left unaddressed. “There’s a haunted-ness to the whole film,” says Jurriaans, “and that’s what we tapped into with the flutes and strings. The music is a character in the film as a ghost—a ghost of history and what hasn’t been said.”

The Cast

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The Cast

Emily Watson

Aileen O'Hara

Emily Watson is one of the industry's most acclaimed stage and screen actresses, highlighted by her OBE honour in 2015 for her services to drama. Emily first came to the attention of the film world with her memorable performance in Lars von Trier's *Breaking the Waves*. For this, Emily received the 'Best Actress' award at the New York Film Critics Circle, National Society of Film Critics, European Film (Felix) Awards and was named British Newcomer of the Year at the London Critics Circle Film Awards. Emily was also nominated for 'Best Actress' at the Academy Awards, The Golden Globes, and BAFTA Awards. *Breaking the Waves* was Emily's first film.

Two years later, Emily was again nominated in the 'Best Actress' category at the Academy, Golden Globe, BAFTA and Screen Actors Guild Awards for her portrayal of real-life classical cellist Jacqueline du Pré in *Hilary and Jackie*, starring opposite Rachel Griffiths and directed by Anand Tucker. The performance also earned her the British Independent Film Award for 'Best Actress'. In 2012, Emily was again a Screen Actors Guild and Golden Globe Award nominee, for her performance opposite Dominic West in the miniseries *Appropriate Adult*. Her portrayal of Janet Leach in the real-life tale also earned Emily a BAFTA Award for 'Best Leading Actress'.

It's been announced that Emily will star opposite Paul Mescal in the upcoming A24 psychological drama *God's Creatures*, with Saela Davis and Anna Rose Holmer directing. Emily recently starred in the ITV psychological thriller *Too Close*, written by author and screenwriter Clara Salaman. Last year, Emily also appeared alongside Jude Law in the HBO/Sky psychological thriller-folk horror drama series *The Third Day*.

Emily starred in the multi award-winning HBO/Sky five-part miniseries *Chernobyl* in Craig Mazin's dramatization of one of the worst man-made catastrophes in history. Starring alongside Jared Harris and Stellan Skarsgård, Emily played Ulana Khomyuk, a Soviet nuclear physicist committed to solving the scientific mystery of what led to the disaster at Chernobyl to prevent it from ever happening again. The series premiered to widespread acclaim, picking up multiple awards that includes ten Emmy awards, including the award for Outstanding Limited Series, and a Golden Globe and BAFTA for Best Miniseries or Television Film. Emily was also nominated for multiple awards that include an Emmy, Golden Globe and Critics' Choice Award for 'Best Supporting Actress' in a Limited series or Television Movie'.

Emily's film credits include the award-winning *The Theory of Everything*; *The Happy Prince*; *On Chesil Beach*; *Testament of Youth*; *A Royal Night Out*; *Everest*; *Metroland*; *The Boxer*; *Cradle Will Rock*; *Angela's Ashes*; *Trixie*; *Punch-Drunk Love*; *Red Dragon*; *The Proposition*; *Wah-Wah*; *Corpse Bride*; *Separate Lies*; *Synecdoche, New York*; *Cold Souls*; *Oranges and Sunshine*; *War Horse*; *Anna Karenina*; *Some Girl(s)*; *The Book Thief*; *Belle* and *Gosford Park*, for which she won a Screen Actors Guild Award as part of the ensemble honoured with the top prize of Outstanding Performance by a Cast in a Motion Picture.

Television credits include, *Apple Tree Yard*, Richard Eyre's adaptation of *King Lear*, *Little Women*, *A Song For Jenny* and *The Dresser*.

The Cast

Emily Watson (cont'd)

A veteran of the London stage, Emily's theatre credits include *Three Sisters*, *The Lady from the Sea*, and *The Children's Hour* at the Royal National Theatre. She has worked extensively with the Royal Shakespeare Company, in such productions as *Jovial Crew*, *The Taming of the Shrew*, *All's Well That Ends Well*, and *The Changeling*. In the fall of 2002, she starred at the Donmar Warehouse in two shows concurrently, *Uncle Vanya* and *Twelfth Night*, both directed by Sam Mendes. These critically lauded productions were also staged at the Brooklyn Academy of Music in New York City

Paul Mescal

Brian O'Hara

BAFTA TV Award winner and Emmy nominated actor Paul Mescal trained at The Lir Academy, Ireland's National Academy of Dramatic Art. Immediately after graduating, Paul was cast in the title role of *The Great Gatsby* at Dublin's prestigious Gate Theatre. This was the first of several consecutive leading stage roles in both Dublin and London. His credits include: *The Red Shoes*, *Asking For It*, *The Plough And The Stars*, *A Portrait Of An Artist As A Young Man* and *A Midsummer Night's Dream*.

Paul has also appeared in Lisa McGee's new TV drama *The Deceived* and short film *Drifting*. In January 2020, Paul played the title role in Martin McDonagh's critically-acclaimed *The Lieutenant Of Inishmore*, to outstanding reviews.

Paul is most well known for playing the lead role of Connell in the adaptation of the Sally Rooney novel *Normal People*, directed by Lenny Abrahamson. Paul won the 2021 BAFTA TV Award for Leading Actor for his role as Connell and was also nominated at the 72nd Primetime Emmy Awards for Leading Actor in a Limited Series and the Critics' Choice Award 2021. In 2020, Paul was named a Screen International Star of Tomorrow and one of The Hollywood Reporter's Next Gen Talent.

Paul was most recently seen in Maggie Gyllenhaal's acclaimed directional debut *The Lost Daughter*.

He will also star in leading roles in Benjamin Millepied's *Carmen*, A24's psychological drama *God's Creatures* alongside Emily Watson, *Aftersun* alongside Frankie Corio, *Foe* alongside Saoirse Ronan and *History of Sound* with Josh O'Connor.

The Cast

Aisling Franciosi

Sarah Murphy

Irish-Italian actress Aisling Franciosi is best known for her role as Katie Benedetto in Alan Cubitt's BAFTA nominated BBC Two crime drama *THE FALL*, starring opposite Jamie Dornan and Gillian Anderson. Aisling won an Irish Film and Television Award in 2015, firmly cementing her as one to watch within the industry.

Aisling was most recently seen in a pivotal role in the highly anticipated BBC One drama *Black Narcissus*, starring alongside Gemma Arterton, Jim Broadbent and Alessandro Nivola. In early 2020, Aisling also appeared in Derek Cianfrance's HBO TV mini-series *I Know This Much Is True*, where she starred with Mark Ruffalo. She also featured as Delta in Franka Potente's directorial debut *Home*, alongside Kathy Bates and Jake McLaughlin.

Aisling will soon be seen with Sandra Bullock, Viola Davis and Jon Bernthal in Nora Fingscheidt's latest project. The untitled Netflix feature film is a remake of Sally Wainwright's 2009 drama series *Unforgiven*. Also on the horizon is Sam Taylor-Johnson's *Rothko*, which charts Kate Rothko (Aisling) – the daughter of revered painter 'Mark Rothko' (Russell Crowe) being drawn into a well-published legal battle to honour her father's legacy. It has recently been announced that Aisling will star in the psychological drama *God's Creatures*, alongside Emily Watson and Paul Mescal. Saella Davis and Anna Rose Holmer have reunited to direct the film, following their award-winning feature *The Fits*.

The Venice Film Festival saw the premiere of Jennifer Kent's psychological thriller *The Nightingale* in 2018, along with a Special Jury Prize win. Set in 19th century Tasmania, Aisling starred alongside Sam Claflin, portraying a fearless young convict seeking revenge for a brutal crime against herself and her family. Aisling's performance garnered much acclaim, resulting in her being named a Shooting Star at Berlinale, as well as winning the coveted AACTA Award for Best Actress and the IFTA award for Rising Star.

In 2017, Aisling starred in the BBC Three drama *Clique*. Created by *Skins* writer Jess Brittain. The year before, Aisling joined the cast of the hugely successful HBO series *Game Of Thrones* as Lyanna Stark for the sixth and seventh series. 2015 saw Aisling feature as a series regular in series two of the American crime drama series *Legends*. Her other features also include Ken Loach's *Jimmy's Hall*, a 2014 Cannes Film Festival competition title, *Vera*, *Quirke* and *Trivia*.

Franciosi is also a classically trained opera singer, having performed in *La Boheme*, *Tosca* and *Trovatore*.

The Cast

Declan Conlon

Con O'Hara

Declan's recent TV credits include playing Sean Kelly in *Der Irland-Krimi* (Beta Film), Sir Malcolm Hayes in *Counsel* (BBC) and Wigstan in *Vikings* (History Channel/Netflix). In 2018, he featured as Declan in the Irish feature film *We Ourselves*, directed by Paul Mercier and also played Father in *Cavalry*, directed by John Michael McDonagh.

Declan has worked extensively across the stage, including the Abbey Theatre (Dublin), Royal Shakespeare Theatre and the National Theatre (London). Some of his recent credits include; *MY Eyes Went Dark* at the E59th Street Theatre (New York), *The Fall Of The Second Republic* at the Corn Exchange/Abbey Theatre, *The Ferryman* at the Gielgud Theatre, and *Anna Karenina* at the Abbey Theatre, along with *Quietly* at the Abbey Theatre (Dublin), *Traverse Theatre* (Edinburgh), *Soho Theatre* (London) and *Irish Repertory Theatre* (New York)

Toni O'Rourke

Erin O'Hara

Toni is working on *God's Creatures* this spring for *Nine Daughters / BBC Films*, playing Erin O'Hara. Before that she played Lisa Devers in the *Film4* feature *Calm With Horses*, directed by Nick Rowland. Other recent work includes Scandi crime drama *Cold Courage*, *Krypton* for *Warner Horizon/Syfy*, *Netflix* film *Cardboard Gangsters*, and *Wildfire*, written and directed by Cathy Brady for *Cowboy Films*.

The Crew

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Saela Davis &

Anna Rose Holmer

Directors

Saela Davis & Anna Rose Holmer are filmmakers based in Brooklyn, New York.

Over the past decade, Saela and Anna have collaborated on multiple short- and long-form fiction and nonfiction works. Each has assumed different craft roles (camerawoman, editor, writer, director, producer) specific to each project. Through these collaborations, their partnership has evolved and strengthened leading them to join forces as directors.

Their most notable collaboration is their critically acclaimed fiction feature film *The Fits* (Saela as editor/co-writer, Anna as director/co-writer). *The Fits* premiered at the 2015 Venice International Film Festival and screened at the 2016 Sundance Film Festival. It was nominated for Breakthrough Director at the 2016 Gotham Awards and Best First Feature at the 2017 Independent Spirit Awards, and won the Critics Award at the 2017 Deauville Film Festival.

Their psychological drama *God's Creatures* marks their feature debut as a directing team.

Fodhla Cronin O'Reilly

Producer

Fodhla Cronin O'Reilly is a BIFA, BAFTA and Academy Award® nominated producer and founder of Nine Daughters.

God's Creatures is Fodhla's fourth feature film, which she produced and co-created the story. Alongside *The King's Speech* producers See-Saw Films, Fodhla also produced the Cannes-selected *Ammonite*, starring Kate Winslet and Saoirse Ronan, from *God's Own Country* director Francis Lee.

Her debut feature film *Lady Macbeth*, starring Florence Pugh and Naomi Ackie, premiered at the 2016 Toronto International Film Festival and was released to universal acclaim. In 2017, *Lady Macbeth* was nominated for Best British Film, Best Debut and Rising Star at the BAFTAs, fifteen awards at the BIFAs and Best International Film at the Independent Spirit Awards. The film won five BIFAs (Screenplay, Actress, Newcomer, Cinematography & Costume Design) and the Discovery Award at the European Film Academy Awards.

Fodhla produced the documentary feature *My Generation*, starring Sir Michael Caine, which premiered at the 2017 Venice Film Festival. In 2012, her animated graduation film *Head Over Heels* premiered at the Cannes Film Festival and later won an Annie Award, the Cartoon d'Or and was nominated for Best Animated Short at the 85th Academy Awards.

Fodhla holds an MA in producing from The National Film & Television School and previously served on the board of BIFA. In 2019, she was named a BAFTA Breakthrough Brit and in 2020, received a BFI Vision Award.

The Crew

Shane Crowley

Screenwriter

Shane grew up in a small town called Killorglin in the West of Ireland, a place famed for crowning a puck goat King of the locality each and every August for the past 400 years. Unsurprisingly, where he hails from is an environment rich in tradition, storytelling and song, a world renowned for the dirty and rugged beauty of its falling and rising landscapes.

Shane's first screenplay, *God's Creatures*, went into production in 2021, produced by (and sharing a co-story credit with Shane) Fodhla Cronin-O'Reilly and her company, Nine Daughters, funded by A24, BBC Films, Screen Ireland and the WRAP Fund. The film was directed by Saela Davis & Anna Rose Holmer, and stars Emily Watson, Paul Mescal and Aisling Franciosi. It is slated for release in 2022.

Shane studied for a Master's in Screenwriting at the NFTS, where he co-wrote the graduation short films *Come Out of the Woods* (fiction, dir. Jonny Blair, nominated for an RTS award in 2018) and *True North* (animation, dir. George Bowler, premiered at Poitiers Film Festival 2017). He's also had poetry published at home in Ireland and had previously completed a Master's in Historical Research in UCC.

Shane is repped by Geoff Morley at UTA, and would maintain that it's an absolute joy telling and creating stories out of nothing for a living, a fact often left unsaid. He looks forward to working hard at getting those stories up on screens, big and small.

Chayse Irvin, ASC, CSC

Cinematographer

Chayse Irvin is an Canadian/American cinematographer best known for his collaborations with Director/Artist Kahlil Joseph.

Chayse' first feature film as cinematographer was *Medeas* (2013) in which he won the prestigious "Best Cinematography Debut" at the Camerimage Film Festival. Soon after Chayse began collaborating with Kahlil Joesph on numerous works of art eventually collaborating together on Beyonce's *Lemonade* in 2016. In 2017 at the Cannes Lions festival, Chayse won Gold for Sampha Process, Silver for John Malkovich x Squarespace, and Bronze for Apple Watch Series 2 Go Time. In the same year Andrea Poloraro's *Hannah* took home Best Actress award for Charlotte Rampling and soon after won the Silver Hugo for Best Cinematography at the Chicago International Film Festival. Since Chayse has gone on to shoot *Blackkkkiansman* for Spike Lee, and *Blonde* for Andrew Dominik. Chayse is a member of the Canadian Society of Cinematographers and American Society of Cinematographers. Chayse resides in Brooklyn New York.

The Crew

Jeanne Applegate

Editors

Editor Jeanne Applegate's work spans narrative, documentary and hybrid film. Feature film credits include Ekwa Msangi's *Farewell Amor*, Joshua Z. Weinstein's *Menashe* and Tim Sutton's *Dark Night*. Documentary credits include Jessica Beshir's *Faya Dayi* and Maxim Pozdorovkin's *Clínica de Migrantes*.

Julia Bloch

Editors

Bio forthcoming.

Inbal Weinberg

Production Designer

Israeli-born, New York-based Inbal Weinberg received her BFA in Film from NYU's Tisch School of the Arts in 2003. While at school, Inbal combined her passion for fine arts and film into a concentration on production design, and after graduating worked in various roles in the art department, including as art director on Stephanie Daley and Academy Award nominated *Half Nelson*, starring Ryan Gosling.

Inbal's first feature as a production designer was Hal Hartley's *The Girl From Monday*. She later designed Courtney Hunt's Academy® Award nominated *Frozen River*, Dee Reese's *Pariah* and *The Last Thing He Wanted*, Derek Cianfrance's Academy® Award nominated *Blue Valentine* and *The Place Beyond The Pines*, *The Perks Of Being A Wallflower* directed by Stephen Chbosky, *St. Vincent* by Ted Melfi, *Beasts Of No Nation* by Cary Fukunaga, *Indignation* by James Schamus, *Suspiria* by Luca Guadagnino and Martin McDonagh's *Three Billboards Outside Ebbing, Missouri*, which went on to win many awards, including 4 Golden Globes® and 2 Academy® Awards.

Inbal's latest projects are the Emmy-winning HBO mini-series *I Know This Much Is True*, directed by Derek Cianfrance, and the Oscar®-nominated *The Lost Daughter*, directed by Maggie Gyllenhaal.

Inbal was nominated for an Art Directors Guild award for *The Lost Daughter* and *Three Billboards*. She was also nominated for the Italian Academy Award, the David di Donatello, for her production design of *Suspiria*.

Inbal is the co-founder of the Production Designers Collective, a global community of production designers interested in sharing knowledge and promoting the craft of Production Design.

The Crew

Joan Bergin

Costume Designer

Joan is one of the most talented costume designers currently working in film, television and theatre. Her film credits include: Christopher Nolan's period drama *The Prestige*; *Reign of Fire*; *Veronica Guerin*; *In The Name of the Father*; *Dancing at Lughnasa*; *My Left Foot*; and *The Tudors*. She has won three Emmys® has nine other international awards. Other credits include: *The Secret Scripture*; *A Little Chaos*; *Greta*; *Disenchanted*; *The Catcher Was a Spy*; and television show *Vikings*.

She had the pleasure of co-designing *God's Creatures* with Lara Campbell.

Lara Campbell

Costume Designer

Lara Campbell: costume designer has had a long and varied career spanning many disciplines on both the national and international stage. Lara divides her time between the costume world of film and TV and working in theatre.

As a designer Lara has created for TV and film notably *Graham Norton's Holding* for ITV, *The Young Offenders* – BBC3, *Rasai na Gaillimhe* for TG4. Some of the feature films she designed include *End of Sentence* featuring John Hawkes and Logan Lerman. Lara also designed *The Hallow* directed by Corin Hardy which won Empire Magazine Best Horror Award and *Cellar Door* by Viko Nico which won best new film at Galway Film Fleadh.

She founded Bloodstone Theatre company and produced *The Seagull* with the Chekhov master Prof. Mikhail Mokeev of the Moscow Arts Theatre for the Galway International Arts Festival.

Chris Foster

Sound Designer

Chris Foster is a sound designer based in Brooklyn, New York. Over the past 15 years, he has worked on a number of narrative feature films that have premiered at various film festivals such as Cannes, Sundance, Berlin, Tribeca, Toronto and Rotterdam. Some of his recent work includes the feature films *Never Rarely Sometimes Always* (dir. Eliza Hittman), *Port Authority* (dir. Danielle Lessovitz), *Wendy* (dir. Benh Zeitlin), *Chained for Life* (dir. Aaron Schimberg), *Critical Thinking* (dir. John Leguizamo), *We the Animals* (dir. Jeremiah Zagar), and *The Fits* (dir. Anna Rose Holmer). In addition to narrative features, Chris' body of work also includes sound editing, design, and mixing for television shows, animated productions, documentaries, commercials, and experimental music.

**Danny Bensi &
Saunder Jurriaans**

Composers

Danny Bensi and Saunder Jurriaans are two award-winning film composers. They have been writing and playing music together for over twenty years.

Before both moving to New York in 2001, Danny was raised studying the cello in Europe, while Saunder grew up playing guitar in Seattle's thriving music scene. As a duo, they are known for bold unpredictability, uniqueness, and their ability to interpret a wide range of genres. Drawing from an array of modern classical styles and beyond, their compositions are filled with atypical orchestrations, sensuous melodies, and visceral soundscapes.

One of their first films, *Martha Marcy May Marlene* (Dir. Sean Durkin) garnered much attention for its sparse and suspenseful score. Soon after, their sinister score for *Enemy* (Dir. Denis Villeneuve) won "Best Musical Score" at the Canadian Screen Awards. In 2015, they scored Joel Edgerton's acclaimed suspense thriller *The Gift* and later his 2018 drama *Boy Erased*. More recent films include *The White Tiger*, *The Devil All The Time*, *The Rental* and *Windfall*. The duo has also written remarkable scores for documentaries *La 92*, *Amanda Knox*, *Tina*, *The Wolfpack* and many more.

In TV, Danny and Saunder have scored 4 seasons of Jason Bateman's *Ozark* as well as *The OA* and *Chef's Table*. Other television work includes *Fear The Walking Dead*, *American Gods*, *Becoming A God In Central Florida*, *The Outsider*, and *Pieces Of Her*.

Upcoming projects include *God's Creatures* (A24), *Tokyo Vice* (Hbo), *The Staircase* (HBO), *Outer Range* (Amazon) and *Night Sky* (Amazon)

Danny and Saunder currently live and work in Los Angeles, where they each have studios.

Emmet Fleming

Line Producer

Emmet has recently joined the team at Sleeper Films, having previously worked as Line Producer on a host of international film and TV projects for BBC Films, A24, Apple TV, and Viaplay, among others. Recent credits include *Herself* directed by Phylida Lloyd in 2019, TV series *Red Election* directed by Jill Robertson and Paul Murphy, starring Lydia Leonard and Stephen Dillane, in 2020, and *God's Creatures* directed by Anna Rose Holmer and Saela Davis, starring Emily Watson and Paul Mescal, in 2021. Prior to this, Emmet produced a number of award-winning short films and commercials, including *The Party* directed by Andrea Harkin, which was nominated for a Bafta in 2017 for Best Short Film.

Shaheen Baig

Casting Director

Shaheen formed her own company in 2002. Working across film and television Shaheen has cast award-winning work with new and established directors. Film credits include debut features from Anton Corbijn, William Oldroyd, Aleem Khan, Francis Lee, Sally El Hosani and Billie Piper. Established directors include Sean Durkin, Peter Strickland, Clio Barnard and Ben Wheatley.

Most recent film work includes *After Love*, *Mogul Mowgli*, *Ali & Ava*, *Calm With Horses*, *Everybody's Talking About Jamie*, Reggie Yates' feature directorial debut *Pirates* and Oscar[®]-winning short film *The Long Goodbye*.

In television Shaheen has cast all six series of *Peaky Blinders* and all series of *I Am*, the female led anthology series for CH4. As well as award winning dramas *Three Girls*, *Black Mirror* (Ch4), *Man Like Mobeen*, *The Virtues*, *Adult Material*, *The Third Day* and forthcoming Marlon James original drama *Get Millie Black* for HBO/CH4.

Shaheen is a member of BAFTA, Academy of Motion Picture Arts and Sciences and the Casting Directors Guild of Great Britain & Ireland. A trustee for Open Door, a non-profit organisation that helps young people access drama schools and co-founder of the Casting Certificate course with the National Film & Television School, she works to encourage and support a more inclusive industry.

Credits

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Credits

Crew

Directed by	Saela Davis & Anna Rose Holmer
Produced by	Fodhla Cronin O'Reilly
Screenplay by	Shane Crowley
Story by	Fodhla Cronin O'Reilly & Shane Crowley
Executive Producers	Rose Garnett Michael Wood Celine Hadad Sarah Dillon Richard Mansell Saela Davis & Anna Rose Holmer
Director of Photography	Chayse Irvin, ASC, CSC
Editors	Jeanne Applegate Julia Bloch
Production Designer	Inbal Weinberg
Costume Designers	Joan Bergin Laura Campbell
Sound Designer	Chris Foster
Music by	Danny Bensi & Sauder Jurriaans
Line Producer	Emmet Fleming
Casting Director	Shaheen Baig

Credits

Cast (in order of appearance)

Nigel O'Connor	Sean T. O'Meallaigh
Francie D'Arcy	Brendan McCormack
Aileen O'Hara	Emily Watson
Dennis Guiney	Steve Gunn
Mary Fitz	Marion O'Dwyer
Sarah Murphy	Aisling Franciosi
Sheila Breen	Leah Minto
John Ferris	John Burke
Paddy O'Hara	Lalor Roddy
Erin O'Hara	Toni O'Rourke
Dan Nell	Enda Oates
Emma Daly	Isabelle Connolly
Brian O'Hara	Paul Mescal
Con O'Hara	Declan Conlon
Patrolman Daragh West	Barry Barnes

Credits

Factory Worker 2	Wendy Dynan Gleeson
Factory Worker 3	Sarah Kinlen
Garda Mike	Andrew Bennett
Judge	Philip O'Sullivan

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