

TRINITY

present

A LIAR'S AUTOBIOGRAPHY

THE UNTRUE STORY OF MONTY PYTHON'S

GRAHAM CHAPMAN

A film by

Bill Jones, Jeff Simpson & Ben Timlett

Based on the book A Liar's Autobiography by Graham Chapman

Release Date: 25 January 2013,

Cert: 15,

Running Time: 82 mins

World Premiere at the Toronto International Film Festival 2012

epix

Brainstorm
M E D I A

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FIVE THINGS THE DIRECTORS WOULD LIKE YOU TO KNOW ABOUT THIS FILM

Dear Lovely Member of the Press,

Here are five things we would like you to know before you watch *A Liar's Autobiography - the Untrue Story of Monty Python's Graham Chapman* (some of which may be lies).

- Graham Chapman is completely dead, and has been for the past 23 years.
- Graham Chapman's voice in the film is provided by Graham Chapman, thanks to a series of audio recordings he made of his autobiography before he died (he didn't record very much after he died).
- This is not a Monty Python film, it's a Graham Chapman film.
- Although some bits of the film are funny (we hope), this is not a comedy - it's a bio pic. Graham was openly gay but secretly alcoholic, and his life had many ups and downs.
- The capital of Outer Mongolia is Ulan Bator (not relevant to the film, but very useful for trivia quizzes).

SYNOPSIS

Graham Chapman, probably best remembered as 'the dead one from Monty Python', writes and stars in the animated movie of his own life story, *A Liar's Autobiography*. He was born, he went to Cambridge and met John Cleese, he smoked a pipe, he became a doctor, he became a Python, he decided he was gay (well, 70/30, according to a survey he did on himself), he got drunk a lot, he stopped being drunk, he made some films, he had some sex (actually, a lot), and moved to Los Angeles. Finally, he was whisked up into space by aliens (although that might have been in a film).

Although Chapman selfishly dropped dead in 1989, he had taken the trouble to record himself reading his book, *A Liar's Autobiography* - and those recordings have now ingeniously been used to provide Chapman's voice for the 3D animated feature of the same name. Fellow Pythons John Cleese, Terry Jones, Michael Palin, and Terry Gilliam also turn up, playing themselves and other characters, along with a few surprise guests.

Not a documentary, not a Monty Python film, *A Liar's Autobiography* is Chapman's own take on his bizarre life and his search for self-knowledge. Incredible, yes. Surreal, certainly. True? Who knows? At his memorial service, John Cleese called Chapman "a freeloading bastard". Now, as the film re-unites Chapman with Cleese, Jones, Palin, and Gilliam for the first time in 23 years, he is set to earn a new title - the most prolific corpse since Elvis.

A LIAR'S AUTOBIOGRAPHY

WHAT IS IT?

A Liar's Autobiography - The Untrue Story of Monty Python's Graham Chapman is a feature-length animated movie by, about and starring Graham Chapman. The film is available in 2D and 3D (stereoscopic). It is directed by Bill Jones, Ben Timlett and Jeff Simpson, for Bill & Ben Productions.

A Liar's Autobiography is best described as a black comedy, in which Graham Chapman takes us through the highs and lows of his extraordinary life. Often dark and brutally candid, it's a biography that also treats us to constant flights of fancy, surreal moments, fantasy sequences and silliness.

Chapman was openly gay, but secretly alcoholic - so there is plenty of tension and drama in the story. As a writer, he doesn't shy away from any subject, from his drinking to his own sex life.

The film is definitely 'adults only' - although it's animated, it deals with grown-up subjects, and shows sex, swearing and naughtiness - all in a hilarious fashion.

All the other Pythons had successful careers beyond Python - Cleese as a comic actor, Terry Jones and Gilliam as directors, Palin as a presenter and writer and Idle as a musician. However, Chapman never really made an impact beyond Python itself. Then, in 1989, he rather selfishly dropped dead from throat cancer. For this reason, he has been somewhat forgotten in recent years. This film is a way of redressing that balance. However

It's not a Monty Python film. Although most of the Pythons are in it, this is a Graham Chapman film. It's by him, and about him. Python happens as part of the story, but so do other things in Graham's life, like his love life and his drinking. In many ways, Graham embodies the lunatic spirit of Python, and this infuses the humour throughout this film. But it's not Python, it's Chapman.

In keeping with the chaotic style of the narrative, the film uses different animation styles to illustrate different parts of his life. Overall, it can be seen as a kind of 'collage' making up a portrait of the author. It's also a showcase for a number of young, talented mostly British animators.

WHO'S INVOLVED?

The film, based on Chapman's 1986 memoir, credits five authors: Chapman, his partner David Sherlock, Douglas Addams of Hitchhiker's Guide to the Galaxy, David Yallop and Alex Martin.

The film uses 14 animation studios, each describing a different section of Graham's life in a different style. They are: Not to Scale, Treat Studios, Peepshow, Steven Lall, Superfad, Made Visual Studio, Sherbet, Mr & Mrs, Cake, Trunk, ArthurCox, Beakus, A for Animation and Tundra. Most are based in London, although ArthurCox and A for Animation are in Bristol, and one, Superfad, is based in New York but run by a Welshman.

Graham narrates and plays himself in the film, thanks to a set of previously undiscovered audio tapes he made of his autobiography before he died. Other characters in the film are played by John Cleese, Terry Jones, Terry Gilliam and Michael Palin. Cleese plays himself and David Frost, Jones and Palin play Graham's mum and dad respectively, as well as various university dons, Gilliam performs an array of bizarre characters, while Python regular Carol Cleveland pops up as the other women in the film. There are a few other voice contributors who are Tom Hollander, Stephen Fry, Rob Buckman, Philip Bulcock and Lloyd Kaufman.

DIRECTORS' BIOGS

Bill Jones and Ben Timlett:

First meeting when they were 4 years old, Bill Jones and Ben Timlett grew up together in Camberwell, South London.

During their teenage years they developed a strong passion for films and filmmaking and spent a significant part of those formative years making short films together, predominantly pastiches of films they loved while growing up.

At the age of 18 Bill took a trainee editor's role on the film *The Wind in the Willows* directed by his father Terry Jones and was trained by Julian Doyle, Editor of Monty Python's *Life of Brian*, *Time Bandits* and *Brazil*. At the same time Ben was studying a BA Masters degree in Archaeology at the University of Reading. By the age of 21 Bill had developed into a superb film editor and Ben had decided that a career in Archaeology was not for him.

In 1998 Bill and Ben decided to form Bill and Ben Productions Ltd, a boutique film editing company in the heart of Soho, London. After several years of editing films, commercials and music videos for other people, Bill and Ben decided to focus their company on producing, editing and directing their own projects as well.

Bill and Ben productions include documentaries *Never Mind the Sex Pistols*, *Rebel Truce: The History of the Clash* and *Who Killed Nancy*. Film productions include *The West Wittering Affair*, *Mockingbird* starring Olivia Williams and *Chemical Wedding* starring Simon Callow.

In 2010 Bill and Ben both received two Emmy nominations for directing and

producing *Monty Python: Almost The Truth - The Lawyers Cut*. A six X 1 hour documentary series about the story of the Monty Python team for their 40th anniversary. The documentary series was broadcast on the BBC and Sky in the UK and IFC in the US, it was also shown in over 20 countries worldwide.

As well as *A Liar's Autobiography*, Bill and Ben are currently completing the feature length drama *Theatre of Dreams*, set in the 1980's telling a fictional story about the legendary Manchester United football manager Sir Matt Busby helping a wayward boy fulfill his dream. Starring Natasha McElhone and Brian Cox and scheduled for theatrical release in the UK in the summer 2013.

Jeff Simpson:

Is a producer and director with 20 years experience in the BBC. He has made a number of high profile television documentaries for BBC, specialising in 60 minute features on music, TV and popular culture. Prior to that, he was producer at the legendary music show, Top of the Pops. In his time, he has also been an entertainment journalist and broadcaster for BBC News, a movie reviewer for BBC Radio, and he has written two books on music and popular culture.

WHO WAS GRAHAM CHAPMAN? (Oh, him)

Probably best remembered for playing the lead characters in Monty Python's two most successful films, Graham perhaps best embodied the lunatic spirit of Python - both within the team, and in his chaotic private life. He joined Cambridge Footlights at the same time as John Cleese, and became Cleese's writing partner. As they became more successful, Graham gave up his career in medicine (he was a qualified doctor) to become a full-time writer and performer. With Cleese, he was one of the many writers for David Frost on BBC's *The Frost Report*, and he performed for the first time on TV in *At Last the 1948 Show*. At the same time, he came to terms with his own homosexuality, and met his long-term partner, David Sherlock.

In 1969, Cleese and Chapman teamed up with Palin, Jones, Idle and Gilliam to create Monty Python. At the same time, Graham was writing for numerous other TV shows, such as *Doctor in the House* and *Marty Feldman*. But as Python became successful, the pressure of work and of Graham's chaotic private life was starting to catch up with him, and he had become an alcoholic. His drinking threatened to disrupt the filming of *Monty Python and the Holy Grail*. Despite the film's success, the other Pythons gave him an ultimatum - that he could not be in the next film unless he dealt with the problem. Over Christmas 1977, Graham put himself through 'cold turkey', knowing, as a doctor, how difficult it would be. It's said that his calm and gentle performance as Brian in *Life of Brian* was a reflection of his own inner peace having conquered his addiction.

Unlike the other Pythons, Graham didn't have much of a 'second career' after Python. In the late 70s, he moved as a tax exile to Los Angeles, and hung out with stars like Keith Moon and Harry Nilsson. He co-wrote his own autobiography with five other authors, including Douglas Adams of *Hitchhiker's Guide to the Galaxy*. By the mid-80s, he was back in England, lecturing about his unusual hobbies, such as his membership of the Dangerous Sports Club. A life-long pipe-smoker, he was diagnosed with throat cancer, and died in October 1989.

His contribution to Python is perhaps best summed up by John Cleese's account of writing the famous Parrot Sketch. Cleese arrived at the team meeting with a sketch about a man taking a broken toaster back to the shop. The others wrestled with the sketch, trying to make it work, while Graham stood staring out of the window and smoking his pipe. Eventually, he turned round and suggested, 'it would be funnier if it was a parrot'.

DIRECTOR'S STATEMENT

When the New York Times announced that *A Liar's Autobiography* was in production, they wrote that the project was coming together 'in keeping with the scrambled nature of all things Python'. Well, they didn't know the half of it.

Based on an autobiography which credits six authors, the film has three directors, and uses 14 different animation companies, working in 17 different styles. Oh, and the narrator and star has been dead for 23 years.

So how on earth could something like this possibly come together? The answer, from the directors' points of view, at least, is that it was remarkably easy. Because, really, we had no idea what we were doing.

The three of us had backgrounds in documentaries and live action films. But none of us had done full animation, let alone in 3D. All we really knew was that we didn't have a Hollywood budget, and that animation takes a very, very long time. Placing it with a number of different animation studios would at least save time. We went with 3D as a marketing gimmick, fully aware that we were jumping on last year's band-wagon, but really because we liked the idea of having a sticker on the DVD saying 'Graham Chapman - Dead in 3D'.

Originally, we thought we'd have around eight different styles, representing the different periods of Graham's life. But when we saw what great stuff all the animation companies were offering, we simply couldn't resist - so we went for 17 different styles. The animators, whose average age is 28, were keen and enthusiastic, and eager to take on the unusual task of bringing a dead Python back to life. But none of them had worked in 3D (or stereoscopic, as we have to call it) either. Each company had a completely different method of crafting their styles and whenever you talk to our animators about this project, the words 'steep learning curve' come up very early on in the conversation.

One thing we did have, though, was complete creative license. Somehow, we managed to get the project funded, while retaining the final cut for ourselves. Even the Python organisation was prepared to trust us. Although this is not a Monty Python film, we're very aware that this project benefits from the warm glow around the beloved Python name. But thankfully, Python were also happy to let us get on with it.

We were thrilled that everyone was trusting us with the project, but underneath, we had our fingers firmly crossed, hoping for the best. We started to make a film. First, we sifted through the tapes of Graham's voice, and pulled out all the bits of the audio book which used dialogue and played like scenes. Then there was a lot of bits of paper stuck to the wall in the office, which were stared at a lot, and got moved around every couple of days. And somehow a script emerged.

Then various Pythons started arriving in the studio to play themselves and the other characters. Palin and Jones turned up together, just like old times, and gave wonderfully warm and assured performances as the mum and dad. Cleese was in St Lucia, with us 'directing' over Skype from London, just in awe of the master at work, and thinking 'what can we possibly do to direct

this performance? He's John Cleese!'. As he was playing himself a lot of the time, we couldn't really say 'could you make a bit more like John Cleese'? And Terry Gilliam, nervous as hell about doing his recording. We gave him a lot to do, including the key role of the doctor, forgetting that in Python, Terry had only really played grunting grotesques, he'd never really even done proper dialogue. But thankfully, he threw himself in to the whole thing, and gave a series of deliciously over the top performances.

It was only when we'd edited the Python performances into the audio, that we felt that we might actually have a film. There's a long scene of dialogue between Graham and John, set in Ibiza. The recordings were made 23 years apart - but when they were cut together, it worked perfectly, they knew each other's rhythms and comic timing, and it sounded bright and fresh. Cleese and Chapman were working together again.

Then it was time to hand the audio over to the animators, let them do their thing, and wait nervously for the animatics to arrive.

When they did, we started to realise we were going to get something which was way beyond our expectations. Despite our not having Pixar-style budgets to splash around, these young, hungry animators were throwing themselves into the project with everything they had. And always, it turns out, with a look over their shoulder at what the other companies were doing, determined not to be out-done.

So really, as the wonderful animation started emerging before our eyes, all we had to do was a few tweaks for story, tightens for timing, and sit back and enjoy.

We gave the animators six months, we knew it would take a while. But we only put six to eight weeks in the schedule to do the sound design. Enter, Andre Jaquemin - sound guy extraordinaire, the man who did all the Python albums, who actually wrote Every Sperm Is Sacred, and who still works with Terry Gilliam. It soon became clear that the sound was what would really bring Graham and the film to life. Andre has a 'hyper-real' style, there is a sound for everything that happens on screen, which makes his work arduous and detailed. Over six months of long nights and incredible patience, Andre created a world of sound which really bound all the sections together, and, if this is the right word, 'animated' the animation. He still has all the original Python record studio recordings, including hours of Graham himself in out-takes. So, for example, he pulled out six different recordings of Graham sucking on his pipe. So every time we see Graham in the film smoking his pipe, we're actually hearing Graham himself with his pipe. He even found grunts, sighs, laughs, chuckles, shuffles, slurp, all the real Graham.

When we nervously started showing the film to test audiences, it was clear that it was taking on a life of its own. There were ideas in there, carried over from the book, which were emerging as strong themes. And, although we'd intended to pick the funniest scenes from the book, there was also a darkness lurking behind the humour.

So by the time it was up on the screen, we were actually able to sit back and enjoy it as a viewer. Which leaves the question, whose film actually is this? Film, they say, is a director's medium - but the auteurs here are definitely

not the three directors. We've certainly benefited from some great performances, some great animation, sound and music. But none of us who've worked on the film would want to claim authorship. That credit should go to Graham Chapman.

It's certainly true that as we stumbled into the unknown, there was always a guiding hand - that of Graham himself. His voice, his actual voice, sets the tone and provides the heart to the story. When it came to laying out that story, whenever we found ourselves with a difficult decision, we always found that Graham had been there before us when he wrote the book. All we had to do was look back on how he had done it.

At Graham's memorial, John Cleese accused him of being 'a freeloading bastard'. On this project, we feel like we've been the freeloading bastards. We've drawn on some great performances from John, Mike, Terry and Terry, and enjoyed some dazzling work from our wonderful animators. But on this one, we're the first to admit, it's Graham Chapman who's done the best work. And who's had the last laugh, even from beyond the grave.

So Who Are All These Animators?

In order of appearance in the film.

Introducing : Not To Scale : Oscar Wilde



London based Not To Scale specialize in creating all types of animated, illustrated and designed content for use across all platforms and media. Founded by Executive Producer Dan O'Rourke, the award winning studio lies in the heart of London's bustling Soho and has quickly garnered an international reputation for the quirky and the creative. To guarantee this continues to happen, Not To Scale have assembled an envious coterie of emerging and award-winning directors from eclectic backgrounds, each with a fresh and versatile approach to working with different creative disciplines and techniques. Led by director Chris Ketchell, and using animation techniques he pioneered in his advertising background, the film's opening sequence introduces us to Graham and reminds us of the other Pythons.

www.nottoscale.tv

Introducing : Peepshow : Polish Airmen



Based in East London's Hoxton, Peepshow is a multi-disciplinary collective focusing on illustration, animation and art direction.

Peepshow was founded in 2000 by graduates of the University of Brighton to facilitate self promotion, share clients and collaborate. Since then, as a collective and as individuals, they have worked extensively within the areas of illustration, advertising, art direction, moving image, set design, mixed media installation and fashion and textile design.

Peepshow is Luke Best, Jenny Bowers, Miles Donovan, Chrissie Macdonald, Pete Mellor, Marie O'Connor, Andrew Rae, Elliot Thoburn, Lucy Vigrass and Spencer Wilson.

www.peepshow.org.uk

Introducing : Steven Lall : Eton



Steven Lall is an independent animator, living in Oxford, England. His style mainly consists of hand drawn animation and Aftereffects. Having graduated with a B.A in Animation at the University of the Creative Arts, Farnham, in 2005, he began working in the film industry as a runner. Over the past five years he has had a broad range of experience spread across independent animation, live-action film, illustration and motion graphics.

www.stevenlall.co.uk

Introducing : Superfad : Scarborough & Teen Sex



Superfad was founded in 2001 and has produced award-winning work for many of the most respected brands worldwide. Most recently they have worked on Visa's Olympics 'Global cheer' campaign, creating congratulatory spots for athletes at London 2012. They also provided motion design for James Marsh's multi award-winning documentary *Project Nim* and are probably best known for their own internet short film sensation *Wiley Coyote*, and the wildly popular Durex *Get It On* balloon animal viral. Superfad's work runs counter to the trend of design studios who present a singular house style. Their declared mission is to see brands in unexpected ways and to express a brand's voice in an undeniably original fashion. With offices in Los Angeles, New York, and Seattle, they draw on a wide array of cultural and intellectual influences, from fine art, science, math, and literature to illustration, photography, and technology. The only non-British studio involved in Project Chapman, Superfad is run by a Welshman, Geraint Owen, who coincidentally had read *A Liar's Autobiography* as a young man.

www.superfad.com

Introducing : Made Visual Studio : Biggles



Made Visual Studio is a multidisciplinary creative studio based in Shoreditch at the heart of East London's creative hub. With the motto, 'Simply Put: An Idea To An Image', their projects range from animation and photography to branding, strategy and art direction. Their projects have led them to the Bolshoi Theatre when it was just a building site, Venice Beach LA with Adidas, Monsoon drenched Bandra in Mumbai, Bransoned private island via Skype and now to Graham Chapman.

Made Visual Studio was at the beating heart of 'A Liar's Autobiography' production for two years, with art director Justin Weyers taking on the role as the film's animation producer, at the sharp end of the learning curve in creating the stereoscopic animation, and overseeing the creative collaboration with all the studios. He is still recovering.

www.madevisualstudio.com

Introducing : Mr & Mrs Smith: Monkeys



Mr & Mrs Smith is a London-based animation studio, in the heart of Hoxton beside the 'silicon roundabout', whose portfolio of talents include character design, 2D/3D, stopmotion, claymation, and even paperfolding. The animation team led by Lee Danger Cooper (yes, his middle name really is Danger) created the monkey versions of the Pythons but they're keen to point out, they've never animated an STD-inspired song sung by monkeys before..

www.mrandmrsmith.tv

Introducing : Sherbet : Cambridge & Freud



Based in Clerkenwell, at the heart of the City of London, Sherbet is an independent production company and animation studio creating ground breaking visuals across an unlimited range of media. Set up in 1996, Sherbet has won numerous awards including a BAFTA for *The Man with the Beautiful Eyes*, an internationally acclaimed piece of traditional animation.

Sherbet has produced TV advertising campaigns through many of the world's foremost advertising agencies. With an expanding roster of directors, Sherbet is increasing its reputation for developing strong and original styles and adapting the work of established illustrators and designers for both 2D and 3D animation. Under the supervision of director Joe Pelling, who often works with collective This Is It, lead animators Nicos Livesey and Acusa Nakagawa were given the task of re-creating the father of psychoanalysis as a stop-motion puppet, all 3 went a little insane in the process.

www.sherbet.co.uk

Introducing : Cake : Queen Mum & Cock Car



Cake is a mixed media animation and live-action studio based in Clerkenwell, London, founded by Brazilian Thiago Maia and Spaniard, David Pocull. Described as a 'direction and animation bakery', Cake likes to create, from concept to delivery, stories in a playful and fresh way to bring to life the brand/product of their clients and also for their experimental projects.

With presence in London, São Paulo and Barcelona, they work for a wide range of clients in advertisement, broadcast, film and entertainment industries. Thiago Maia is also a co-founder of animation and design blog See No Evil. Cake most recently worked with Samsung to produce a series of unique animated videos about bloggers at the London 2012 Olympics.

www.eatcake.tv

Introducing : Trunk : Ibiza



Based in South London, Trunk is a multi-award winning animation production company creating projects for film, broadcast, commercials, music videos, interactive projects, tour visuals, and projections for live events. One of their most high profile projections was on Buckingham Palace for Her Majesty the Queen's Diamond Jubilee concert organised by the BBC.

Their portfolio ranges from small artistic projects for friends in the creative community, to international marketing and branding campaigns for large multinationals.

www.trunk.me.uk

Introducing : ArthurCox : Coming Out Party & Drying Out



Founded by award-winning filmmaker and Animation lecturer Sarah Cox and Sally Arthur in 2002, ArthurCox is a BAFTA-winning Bristol-based animation and digital production company that specialises in all kinds of moving image. They have created commercials for broadcast, interactive online content and internal communications and have won awards at film festivals around the world; from short animations and live action features through to archive footage and mobile apps. Their focus is on well-observed comedy, characters and strong narratives. Graham's 'coming out party' was directed by Matthew Walker, who's short *John and Karen* was nominated for the Cartoon D'Or. With a background in fine art, director George Sander Jackson created the groundbreaking 'drying out' sequence, making him the first person to create ink-on-glass animation in stereoscopic 3D.

www.worldofarthurcox.com

Introducing : A for Animation : Sit On My Face



A for Animation is a full service, multi discipline, creative animation studio based in Bristol. They have over 25 years award winning experience creating and producing animation for film, television and digital, working in traditional 2D, digital 2D, CGI, and Flash. A for Animation work in commercials, titles, series production and short film and is almost the first animation company listed in the phone directory.

www.aforanimation.com

Introducing : Tundra* : Nightmare



Tundra* is a creative studio founded by 4 visual artists in London in 2002. Based in Shoreditch, Tundra* works with a diverse spectrum of media ranging from Animation, Film & Video to Illustration and all things art and design. All stages of productions are taken care of in-house - with great attention to detail and story - making sure clients connect with their consumers. Tundra* often produce creative solutions that organically mix contemporary digital and traditional handcrafted techniques in unique, refreshing and innovative ways. For Graham's nightmare sequence Tundra* went back to basics, taking 1000s of hand drawn illustrations which were animated digitally.

www.tundragroup.com

Introducing



Beakus : La Parties & Epistle

Based in London, Beakus is a commercial and broadcast animation production studio working across digital and traditional platforms. Beakus has a roster of BAFTA and British Animation Award-winning creative animation directors who work across 2D, 3D, and stop-motion, and specialise in design-rich projects with strong narratives and fine characterisation. Their clients include Google, BBC, Nickelodeon, McCann Erickson, The Science Museum, The Foundation, and The British Library. Most recently Beakus have created a viral clip called, *Olympic Vermin*, a playful take on an alternative Olympic torch relay featuring squirrels, pigeons and rats. The clip has already been viewed 177,000 times on Vimeo. 'LA Parties' director Matthias Hoeg is an award winning designer known for his much acclaimed short film *Thursday* which was nominated for a BAFTA in 2011 and British Animation Award in 2012. Both Hoeg and 'Epistle' director Daniel Chester graduated with an MA in animation from the Royal College of Art.

www.beakus.com

Introducing : Treat Studios : Space Pods



North London based Treat were formed by a loose collective of animators and illustrators who graduated from Kingston University in 2008. Many things have changed since then but not their love of making things move that aren't supposed to, e.g., Drawings, pictures, hearts, mountains, molehills, rock. They've already made a name for themselves in four short years since leaving university and have sprayed their work through TV, music videos, live visuals, installations and feature films. Treat's work is an eclectic mix of styles that fit together, they've recently created channel idents for E4 on *Skins* and the E4 *Slackers Club*.

www.treatstudios.com

FULL CAST AND CREW

Graham Chapman	Himself
John Cleese	Himself Exploding Don David Frost
Terry Jones	Himself Mother Biggles Anatomy Don Enormous Peter
Michael Palin	Himself Father Interview Don 1 Hibern Queen Mother
Terry Gilliam	Interview Don 2 Dr One Across Pilot Aleister Crowley Jose
Carol Cleveland	Masseuse Singing Telegram Stewardess
Philip Bulcock	David Sherlock
with	Stephen Fry Rob Buckman Jamielisa Jacquemin Diana Kent Lloyd Kaufman Tom Hollander
and	
Cameron Diaz	Seigmund Freud

ANIMATION

OSCAR WILDE - NOT TO SCALE

Executive Producer	Dan O'Rourke
Producer	Lisa Hill
Production Manager	Kelly Ford
Director	Chris Ketchell
Director's Assistant	Cheng Sheng
Technical Director/Stereoscopic Compositor	James Littlemore

Director of Photography	Hugh Gordon
Lead Animator	Nick Brooks
3D Simulation	Ste Dalton
Compositing	Steven Azancot
	Andrew Bayliss
	Nick Losse
Artworking & Animation	Daniel Murtha
	Ling Duong
	Daisy Jacobs
	Chris Wilder
	Amy Digby
Runner	Shakir Khadri

POLISH AIRMAN - PEEPSHOW

Design & Direction	Peepshow Collective
Art Direction & Illustration	Andrew Rae
Animation Direction	Pete Mello

ETON - STEVEN LALL

Animation Director	Steven Lall
Everything Else	Steven Lall

SCARBOROUGH / FISH SHOP - SUPERFAD

Executive Producer	Geraint Owen
Director	Sean Dougherty
Co-Director	Andrew Stubbs Johnston
Producer	Mike Tockman
Art Director	Andrew Stubbs Johnston, Pierce Gibson
Animation Supervisor	Michael Wharton
Concept Artist	Pierce Gibson
	Andrew Stubbs Johnston
Storyboard Artist	Tom Connor
Editor	Cameron Kelly
Look Development Lead	Pierce Gibson
Character Design	Pierce Gibson
	Chris Murray
Modelers	Edin Agovic
	David Alonso
	Michael Wharton
	Angel Negron
	Tim Weiser
	Domel Libid
Character Rigging Supervisor	Eric G. Thivierge
TD	Cesar De la Rosa
Animators	Matt Parent
	Michael Wharton
	Domel Libid
	Angel Negron,
	Carmine Laietta V

	Tim Weiser	Edin Agovic
	Cesar De la Rosa	
	Jaehoon Jung	
FX Animators	Angel Negron	
	Edward Tasick	
Lighting Lead	Michael Wharton	
Pipeline Supervisor	Todd Alan Peleg	
Compositors	Seth Hulewat	
	Chase Massengil	
	Jae Park	
Texture Painter	Julia Coelho	
	Pierce Gibson	
Designers	Chris Murray	
	Julia Coelho	
Special Thanks	Emmanuelle Leleu	
	Sebastien Iglesias	
	SolidAngle	
	Cesar Tafoya	

TEEN SEX LIST - SUPERFAD

Executive Producer	Geraint Owen
Director	Sean Dougherty
Co-Director	Andrew Stubbs Johnston
Producer	Mike Tockman
Art Directors	Pierce Gibson
	Andrew Stubbs Johnston
Character Design	Pierce Gibson
	Chris Murray
Director of Animation	Pierce Gibson
Animators	Jae Park
	Seth Hulewat

BIGGLES - MADE VISUAL STUDIO

Director	Justin Weyers
Modelers & Rigging	Andy Hay
	Gary Abrehart
	Ida Andersson
Flight Sequence Animation	Andy Hay
Character Animation	Ida Andersson
	Ben Ramasami
	Gary Abrehart
Texture Painter & Grading	Justin Weyers
Stereoscopic Compositor	Andy Hay
Special thanks to	Alex Tovey
	Rochelle Williams
	Jacinta Sullivan
	Martin Aggerholm
	Liam Stacey at Maxon

FREUD - SHERBET

Director Joe Pelling
Producer Sarah Essam
Stereo Supervisor Adam Aiken/Ben Sayer
Lead Animators Nicos Livesey
Azusa Nakagawa
Animation Assistants Aki Hayashi

Ami Matsumoto
Asako Yanagita

Fumiko Reid

Hideki Mori

Mayumi Takayasu

Misato Yonemasu

Shunsuke Koyama
Yoko Itoga

With thanks to our camera equipment supplier London Video Camera Hire

CAMBRIDGE - SHERBET

Director Joe Pelling
Producer Sarah Essam
Stereo Supervisor Adam Aiken/Ben Sayer
Compositor Ben Sayer
Cambridge Animators Joe Pelling
Blanca Martinez de Rituerto
Stephen Middleton
Tom McCaughan
Tom Clohosy Cole
Animation Assistants Amy Wolfe
Angus Dick
Ben Tobitt
Frank Burgess
Jing Li
Moirra Lam
Nickolay Voronstov
Nuno Neves
Sarah Essam
Stephen Poland
Tim O'Leary
Tom Bunker
Sean Weston
Zion Pool

MONKEYS - MR. & MRS SMITH

Directors & Lead Animation Lee Danger Cooper
Ashley Pay
Character Design Development Susie Jones
Executive Producer Sam Balderstone
Producer Diane Chan

Animation Interns

David Combe
Elizabeth Johnson
Silvia Villar

ST SWITHIN'S - CAKE

Director
Creative Director

Cake
David Pocull
Thiago Maia
David Pocull/Thiago Maia
David Pocull

Art Direction
Illustration

Annabel Baldwin
David Pocull
David Pocull
Thiago Maia
Andre Lucato
Andre Costa

2D Animator Director
Character Animation

Annabel Baldwin
Daniel Araujo
Fran Marquez
Ignasi Pi-Sunyer
Junior Pressendo
Marcelo Pirk
Marcos Silva
Nathalie Simonete
Rafael Braga
Rodrigo Rodrigues

3D Animation Director

Thiago Maia
Marcos Savignano

3D Modeling

Thiago Maia
Fabricio Lima
Renato

3D Texturing

Thiago Maia
David Pocull

Light & Rendering

Thiago Maia

3D Props Research

Manuela Tossi
Marcela Tossi

Special Thanks

Magali Martowicz
Alex Gavinho (Samba Creative)
Marcos Savignano
Fabricio Lima
Ariel Costa
Christian Debney
Edu Escanho
Conrado Galves
Chris Correia
Vinicus Naldi
Nick Campbell (GreyScaleGorilla) Saulo

Jamariqueli

FROST & IBIZA - TRUNK ANIMATION

Producer

Richard Barnett

Directors	Alasdair Brotherston Jock Mooney Layla Atkinson
Animation	Rok Predin Jon Clarke Aaron Lampert Aude Vitrant Marine Loscos Rosana Wan Phoebe Halstead Setaka Mizuno Robert Turner Denise Dean
Compositing	Alasdair Brotherston

DRYING OUT/MONOPOLY - ARTHUR COX

Director	George Sander-Jackson
Producer	Kaia Rose
Drying Out Assistant Director	Lottie Kingslake
Drying Out Assistants	Dave Preston Luke Elston Dominic Pitt
Monopoly Assistant Director	Kat Michaelides
Monopoly Backgrounds	Bella Tsiopani
Thanks to	Mary Murphy at UWE Susie Lou Chetcuti

STEWARDESS / COMING OUT PARTY / PISSED IN LA - ARTHUR COX

Director	Matthew Walker
Producer	Kaia Rose
Backgrounds	Daisy Hynes Charlie Miller
Animation Assistants	Tom Gran Adam Davis Rob Turner David Dymond
Colouring	Daisy Gould Chris Tober Daniel Tilley
Compositing Assistants	Helen Dallat Dominic Pitt Kayleigh Gibbons

LA PARTIES - BEAKUS

Animation Director	Matthias Hoegg
Designer	Matthias Hoegg
Producer	Steve Smith
Production Manager	Eleni O'Keefe
Stereo 3D	Edda Rós Jónsdóttir Leo Bridle
Animation	Matthias Hoegg

James Lancett
Sean Weston
Ross Phillips
Jonny Bursnell

EPISTLE - BEAKUS

Animation Director	Daniel Chester
Designer	Daniel Chester
Producer	Steve Smith
Production Manager	Eleni O'Keeffe
Animation	Daniel Chester Matthew Frost Stewart Harvey
Additional Designs	Isabel Greenberg

SIT ON MY FACE - A FOR ANIMATION

Director & Senior Animator	Jane E Davies
Art Director & Design	Leah-Ellen Heming
Storyboard	David Price David Vinicombe
Set Build, Compositing & Stereography	Paul Hill Peter Northcott
Animation	Christopher Bowles Owen Simons Stefan David Warren Kirsten Thacker
Additional Animation	Kate Derrick Dan Mitchell Rob Thomson Robert Brown Daisy Hynes Dan Lee
Producer	Maggie Hughes
Studio Producer	Mark Taylor

NIGHTMARE - TUNDRA*

Espen Haslene
Karine Faou
Oscar Arancibia
Lorenzo Miglietta
Zoe Bulbeck
Jose David

VOMIT / SPACE PODS - TREAT STUDIOS

Director	Matt Layzell
Stereoscopy & 3D Animator	Jonathan Harris
Backgrounds	Daniel Boyle

Animators	Robin Bushell William Crook Lori MacGregor Blanca Martinez de Rituerto Josef Sparrow
Directed by	Bill Jones Jeff Simpson Ben Timlett
Producers	Bill Jones Ben Timlett
Executive Producers	Meyer Shwarzstein Mark Sandell Mark Greenberg Douglas A. Lee Aurelio Landolt Hanspeter Jaberg
Co-Executive Producers	James Greenslade Christian Thum Christian Walliker Christophe Gruenig Claus Tumbraegel Dieter Reiff Frank Sauer Gareth Kervin Moritz Schildt Oskar Kaelin Rainer Mueck Roger Posch Rolf Helbling
Animation Producer	Justin Weyers
Line Producer	Margarita Doyle
Creative Consultant	David Sherlock
Stereoscopic Online Editor	Andy Lee
Stereoscopic Technical Supervisor	Andy Hay
Stereoscopic Training	Made Visual Studio David Cox
Sound Supervisor and Sound Design	André Jacquemin AMPS
Foley Editor	Jamielisa Jacquemin
Foley Artiste	Jerry Richards
Religious Advisor	Sonia Timlett
Sound Re-recording Mixer	Craig Irving
Composers	John Greswell & Christopher Taylor

at MPM London

Arranger

Andy Mellon

Musicians

Andy Mellon
Leo Taylor
Ben Nicholls
Matt Calvert
Caroline Li
Louise Hayter
George Philips
Jacqueline Hayter
Laura Llewellyn-Jones
James Adams
Peter Wareham
Ed Neuhauser
Tom Hollander
Shingai Shoniwa
London Gay Men's Chorus
John Greswell

Music Recording Engineer

Cameron Craig

Additional Music

Dave Howman
Andre Jacquémin

Production Lawyer

James Greenslade

Stills

Paul Jeffers