

HOW TO HAVE SEX

Written and Directed by Molly Manning Walker



2023 | UK - Greece | English | 98min



PRIX UN CERTAIN REGARD
FESTIVAL DE CANNES

INTERNATIONAL PRESS

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LOGLINE

Three teenage girlfriends navigate sex, consent, and friendships old and new on a euphoric post-exams vacation on a Greek party island.

SYNOPSIS

It's supposed to be the best summer ever. Tara, Skye and Em touch down on the Greek party resort of Malia for the vacation to end all vacations, the girls trip every British teenager ticks off at the cusp of adulthood. Tara, the last remaining virgin, is on a mission to change that: and her best friends are causing chaos right alongside her. The 16-year-old drinks and dances her way through the strip – with all its messy bars and grimy nightclubs – until she meets a couple of boys on the neighboring hotel balcony who she hopes might give her a summer to remember.

Making her debut feature with a vibrant, compassionate look at sex, friendship, consent and the sweet smell of a boozy sunburned summer holiday, director and cinematographer Molly Manning Walker (*Scrapper, Good Thanks, You?*) paints an exhilarating, moving, and painfully familiar portrait of young adulthood.

ABOUT THE PRODUCTION

ORIGINS AND DEVELOPMENT

How To Have Sex took Molly Manning Walker by surprise. After training as a DOP at the National Film and Television school, going on to lens work across TV and commercials including the TV mini-series 2021's *Mood* and the 2023 World Cinematic Grand Jury Prize winner at Sundance, *Scrapper*, Walker knew it was time to take on her feature debut.

After her first short film *Good Thanks, You?* was selected to play in the 2020 Critics' Week sidebar in Cannes, Film4 offered the filmmaker the chance to write a treatment for consideration.

Inspiration came to Walker at a wedding, surrounded by school friends and reminiscing about a party holiday at a Mediterranean resort: a rite-of-passage vacation British teenagers yearn for, a spiritual sibling to a spring break, albeit – deliberately – tackier, sweatier, grimier, and, if possible, even more sexually uninhibited. Walker thought she had imagined some of the events of that one girls trip - "I was talking about a blow job that had happened on stage at a club, half convinced I must have imagined it, but everyone remembered it the same way."

This gave Walker the beating heart she needed to write the story. "I hadn't realized how much sexual influence it had had on my life, but also on everyone I spoke to at that wedding," Walker says, these party holidays "are worlds built around sexual pressure, which is such a strange thing."

What started as a treatment snowballed into 58 pages – once Walker cracked open those memories, the story of these girls, girls we’ve either been or known, just flowed. All the writer and director had to do was follow its path. Film4 agreed. Walker used photos as her compass, recalling the world of garish resorts - like Malia, Magaluf, Ibiza - and über-cheap nightclubs bunched together on one single road akin to an adult Disneyland and dubbed the “strip”.

Ivana MacKinnon and Emily Leo from *Wild Swim* joined Walker on *How To Have Sex* in the development stages, absorbed by the energy of her writing and the psychic proximity to these young girls. “Molly had created a deceptively simple world and a story, but which touched on huge, very complex questions that can be difficult to speak about.”

How To Have Sex was accepted into the Cannes Next Step 7th Session workshop, run by Semaine de la Critique, which is when the penny dropped: thanks to Cannes, and the symbolic timeline between her successful short film and upcoming feature, Molly Manning Walker knew her film was finally going to get made.

Good Thanks, You? charts the aftermath of a rape, and gave Walker the tools to explore what happens next – how the conversation about sexual assault is often choked by silence, with consent misunderstood and manipulated at all ages. “People are suffocated by the subject,” Walker says. “I’ve been affected directly by this, and I feel passionate about it – I didn’t feel I was finished talking about it.”

Walker hoped that the conversation and attitudes might have evolved in the years since her girls’ holidays, but the filmmaker had to know whether that hope bore out. The director and her team conducted focus groups across the UK, focusing on key cities including Manchester, Nottingham and London to map how young people feel about sex today.

The young people Walker and her team spoke to were separated into male and female groups and invited to read parts of the script for *How To Have Sex* and share feedback. “They would read the first assault scene and be like, ‘Oh, this isn’t assault’, and at one point a girl even said, ‘Girls need to take responsibility, and not get so drunk.’ So at the end, we were even more sure this was an important film to make,” says Walker.

Leo was shocked when a number of the girls and boys started talking about their own assaults, “sometimes for the first time, because there was a safe space in which to do so - and because they could see it was a shared experience.” Making the film became about capturing the “subtlety of the social pressures around sex”, admitting ourselves “a product of that environment” and finding a path forward with new solutions for the next generation to feel less alone.

Casting

Walker knew casting would be vital: finding three girls who could play best friends and take the audience on a journey, reminding us of the freedom and exhilaration of those first teenage

holidays was the mission. The process began early, anticipating a long search, but also to leave room for the story to grow with the actors bringing these characters to life as well.

Walker worked with casting director Isabella Odoffin, who cast her previous short films.

Mia McKenna Bruce, carrying much of the film on her shoulders as Tara, caught everyone's eye from the off. "It was really important to me that she wasn't playing a helpless two dimensional victim," says Walker. McKenna Bruce brings an effervescent energy to the screen, compassionate and caring when needed, and always full of a lust for life. "We wanted to make Tara loud and bubbly and funny even after the assault happens, because unfortunately that is also a reality for a lot of people: you have to pick yourself up and carry on."

To find actresses who felt like the true-to-life friends Walker was looking for, the director tasked auditionees to create a TikTok video to try and get a sense of their own personalities as people. But Lara Peake, who worked with Walker on *Mood*, went one further; creating a TikTok profile for Skye in character, winning herself the role of Tara's best friend.

There remained one jigsaw piece alongside McKenna Bruce and Peake, who already set the bar extremely high. "I think we saw 350 girls for Em," Walker recalls. But when Enva Lewis came in, she had what Manning needed: incredible acting chops and the ability to improvise, specifically when acting drunk.

And then it was about the boys: off the back of Clío Barnard's Northern gem *Ali & Ava*, Shaun Thomas was an immediate fit for Badger, the bleach blonde "hot legend" hollering to Tara's balcony. But his best friend Paddy, an "absolute nightmare of a guy" according to Badger, was more tricky. Paddy had to be complex, and relatable. Somebody you want to get close to, but never forget what it cost you. Samuel Bottomley (*Somewhere Boy, Get Duked!*) originally auditioned and was passed over for another role, before Walker and Odoffin realized they couldn't make the film without him. "We stared at each other for a second – we knew we had to get him back. He's such an amazing actor. We knew that men could see themselves in him."

With Samuel and Shaun both Bradford-born, the third person had to be local too. His name was initially Greg – but then a quick TikTok search changed things. "I thought that maybe Em could be gay when one girl came in to read for her, so to find a foil for that I typed 'Bradford lesbian' into TikTok and Laura Ambler came up, and Greg was no longer a boy. Laura thought it was a prank when we invited her to audition, she was shaking. But then she was amazing, she is so charismatic."

Setting

How To Have Sex was originally set in Magaluf, Majorca – home to countless post-GCSE holidays – as Magaluf was where Walker remembered the infamous on-stage blow job. "They'd had bad press out of it, it was quite disturbing to them to think about us recreating it," the director says of

the decision to then search elsewhere. “Our fantastic co-producers Heretic suggested Malia in Greece because it was a similar setting, and the infrastructure on the island was great.” It took some convincing for Walker, who knew exactly how crucial the scale of the strip was – but in the end it felt like destiny

“We had the best time of our lives shooting there,” she says. “Luckily we shot out of season, but we prepped in season, which was madness.” On the first Malia scout, the filmmaker was approached by a man who ended up having the key to 6 clubs and 4 hotels. “We realized that he was the key to our success. We were really supported by the community in Malia. They worked hard to get us everything we needed for the film. One day, we were supposed to be shooting on the strip but we had torrential rain - but it wasn’t an issue because one of the club owners just opened up for us.”

And the hotel with the penis-shaped swimming pool? A moment of sheer kismet. After seeing 30 or 40 hotels, and readjusting priorities as they went, the team knew the vision they had of a huge hotel with endless balconies – like in Magaluf – would have to slightly shapeshift. But one night, visiting a hotel on the strip, the team was met with the scream of a group of kids yelling “TARA!” And they just knew. “It really had the essence of a party hotel,” Manning Walker says. “It wasn’t till we were on our final tech scouts that we realized it had a dick-shaped pool. You could have never planned it.”

Aesthetic Preparation and Process

As a cinematographer, Walker knew the visual language of *How To Have Sex* would be crucial. She found a perfect collaborator in DOP Nicolas Canniccioni, whose handheld work on films like Xavier Dolan’s *I Killed My Mother* (2009) held the emotion and energy needed to capture this world through the eyes of the girls – that freedom and sense of possibility – without ever feeling manipulative. It was about trusting their young actors and allowing them to be who they wanted to be.

Canniccioni opted for light “with an expressive and natural quality”, always trying to “draw inspiration from the evolution of a day with the light variations that make it up”. Handheld camerawork led the way, to create an “intimate and instinctive” visual language that remained as close as possible to the characters. Walker storyboarded the entire film by hand, but kept it to herself, and then shotlisted the entire film with photographs – today, there is a 300-page “bible” of the entire film, shot by shot.

Much of Walker’s references come from TikTok, with Costume Designer George Buxton also stopping people on the strip in Malia and taking photos of their outfits for inspiration. Walker shot countless live videos on those nights out too, and cut together holidaymakers’ YouTube vlogs for production design and costume references. Buxton designed costumes around the characters – who they are, who their friends are, who they follow on Instagram or TikTok, what their drink of

choice would be. “We had to know them,” he says. “They could be our best friend, our sibling.” Every design also kept in mind the budget of a teenager: “I designed the costumes as if they only had a hand luggage suitcase worth of clothes – as no-one’s paying those mad checked bag fees!”

The costume designer worked closely with production designer Luke Moran Morris, where props became costumes and costumes became props: “The relationship between our teams is so critical – colour is everything and we bounced ideas off each other at every stage.” Morris names photography book *The British Abroad* by Peter Dench as a key reference text to inspire the Art Department. “It showed the fun, the wildness, the sadness and everything in between that takes place on these holidays,” he said.

Music

Although *How To Have Sex* is set in 2023, the film’s music nods to the strange space of these party holidays that remain stuck in time. “My Spotify is forever destroyed by this project,” Walker laughs. “These places are still playing Dizzee Rascal!”

She calls the sleepless vacations “unrelenting.” By 5am, often the end of a night out, it is already broad daylight. Music is almost constant. “I made a note of where there is silence in the film, and I think it’s just twice.”

But Walker then had to rise to the challenge of filling this essential space with music on a budget. Enter composer James Jacob, a former Ibiza and Ayia Napa DJ touring under the name Jakwob, who made 70 minutes of music just for the film. “A lot of the score is based around those huge club tracks and there are very few departures from club music,” says Walker. Jacob adds: “Having spent a large part of my music career DJing I know all too well the feeling of loud, disorientating places and people surrounding you dancing like zombies”. Jacob acknowledges that clubbing experiences, particularly for Brits abroad, are not always positive. “The isolation and exhaustion are very apparent in these big clubland locations,” he says. “We spoke about the ringing in your ears, and the way you can almost feel the effects of the club night in your bloodstream the morning after. The anxiety-inducing distant hum of bass, hangovers and comedowns.”

Shoot and Extras

The six-week shoot began in September 2022 in Malia, where Walker prioritised an enjoyable working environment. MacKinnon praises Walker’s collaborative approach which “made everyone feel valued”. At the end of the shoot, many crew members got the same tattoo to remember the experience. “It really made every day feel like a privilege – it was all a testament to the passion we all felt.”

Although the shoot took place between September and October, Walker and her team needed to recreate the high-octane atmosphere, the excitement, the adrenaline of a buzzing strip and heaving club of peak season.

“We needed 300 people between the ages of 16 and 21 every day for two weeks to look British,” said Walker. “We had about 2000 extras in total. George had to dress 300 extras in a day – I have never seen people get dressed so quickly! George made custom t-shirts saying things like ‘I heart threesomes’ and then we had to hide them – the local principal thought we were making a porn film!”

The Edit

Once the six-week Malia vacation was over, with Walker thriving in the chaos, the challenge was in the edit. “I found it tough to be stationary in a room,” she says. Sound design played a huge part in the edit in building the buzzing world of Malia heaving with British tourists, even if the shoot was off season. Sound Designer Steve Fanagan (*Normal People, Room*) worked with Walker’s request to have little silence and incorporated the sounds of quad bikes, bottles, balloons and more.

“The film’s design in all parts, in costume, production design, and sound, music and grade, is split in two halves,” Walker explains of the final vision that emerged from the edit. “The first half is meant to be a joyous holiday, and the second part is a dark, fucked-up version. We shot in the same locations twice a lot: the first time we shot in the dark pathway it was clean, the second time there was rubbish. Slowly, the apartment gets dirtier. There is more junk about – everyone starts to get more drunk, demonic as it goes on. There are flares in the background, people are trashing stuff, fights going on. Everything gets more dark”

The Takeaway

Walker’s ambition is for the film to capture both the highs and lows of being a teenager. It’s about the darkness of sexual assault, yes, but also the resilience, and the parties – and, ultimately, the fun of it all. “Partying has given me a place to thrive in, it’s given me new friends and solace,” the filmmaker says. “I think it’s important to remember the joys of these spaces too.”

There can often be a binary conversation around sexual assault – *How To Have Sex* offers a more complex dialogue around consent, with more fluid language. Walker also wants to fight against what she calls the “non conversation” around these experiences, where “it sucks the air out of a room when you talk about it”. The goal, ultimately, is for young women to see themselves in these female friendships and understand the possibility of rolling consent.

The director is also anticipating some discomfort from male viewers. “It’ll disturb a lot of men, because a lot of men have been in these situations,” she says. “We aren’t portraying assault in a violent or excessive way, but as something real.” It’s something that many of the women who worked on the film discussed experiencing themselves – only proving Walker’s point.

The fundamental goal of *How To Have Sex* is to spark conversation – amongst teens especially - about the memories of that moment of exhilaration and the importance of friendships, but also of the moments too often cloaked in shame and silence. Molly Manning Walker wants friends to open up. Be it about sexual violence, assault, abuse, or coercion – to let those difficult experiences come alive with a newfound understanding “and for those conversations to help us start relearning how to have sex, emphasising and exploring female pleasure, and making sure that sex works for both people involved. Consent is the very minimum we should be expecting.”

BIOGRAPHIES

Molly Manning Walker – Writer / Director

Molly Manning Walker is a Cinematographer and Writer/Director based in London. She graduated from the NFTS Cinematography course in 2019.

Molly’s first short film 'Good Thanks, You?' was produced by DMC and Try Hard Films. It was included in the Semaine De La Critique program at Cannes and her debut feature, *How To Have Sex*, subsequently won the Next Step prize at Cannes for the script. Molly's second short, 'The Forgotten C' was also BIFA nominated.

How To Have Sex is set to debut in Un Certain Regard at the forthcoming Cannes Film Festival. The film is produced by Wild Swim’s Ivana MacKinnon and Emily Leo, alongside Heretic’s Konstantinos Kontovrakis. Film4 and BFI developed the project and financed alongside mk2 Films. MUBI acquired the film in multiple territories before the festival. While Condor acquired the film for French distribution.

As a DP, she works across formats from documentary, fiction and advertising and recently shot Sundance World Cinema Grand Jury Prize winning *Scrapper* with director Charlotte Regan.

She is represented by Independent Talent as a writer/director and for cinematography by Wizzo & Co and UTA.

Ivana MacKinnon – Producer

Ivana MacKinnon’s *Beast* won the BAFTA for Outstanding British Debut 2019, was nominated for the BAFTA for Outstanding British Film, and received 11 BIFA nominations. *Beast* was released internationally in 2018, after premiering at Toronto in the acclaimed Platform strand.

In 2013 Ivana Exec Produced *War Book*, a Jack Thorne-penned and Tom Harper helmed political thriller starring Sophie Okonedo and Antony Sher, having worked with both writer and director previously on their debut *The Scouting Book For Boys*.

Prior to that, Ivana was Head of Creative Affairs for Cloud Eight Pictures and Celador Films, working across films as diverse as *Slumdog Millionaire* and *The Descent*.

Ivana's new company Wild Swim Films, a collaboration with Emily Leo, was founded in 2019, and has produced four films: *Nocebo*, starring Eva Green; *Tuesday*, starring Julia Louis Dreyfus and Arinze Kene; Molly Manning Walker's *How To Have Sex*; and Christopher Andrews' *Bring Them Down*, starring Christopher Abbott and Barry Keoghan.

Emily Leo – Producer

Emily Leo is a BAFTA and BIFA-winning producer with a track record for discovering new voices and taking risks on distinctive material. Starting Wigwam Films in 2012, Emily sought out and backed the emerging voices on which the company was built. Babak Anvari's debut feature

Under The Shadow, produced by Emily, won a BAFTA for Outstanding British Debut, won prizes at festivals around the world, and was the UK's submission to the Oscars as a Foreign Language film. Her commission of an idea from emerging theatre writers Phoebe Waller-Bridge and Vicky Jones resulted in the TV Series *Run*, which Emily Exec Produced for HBO and One. While at Wigwam Emily also produced *An Evening With Beverley Luff Lin*, which premiered at Sundance 2018, and Netflix's first UK Original, *Boy*. In 2015 she was a Screen International "Future Leader"

In 2018 Emily and Ivana MacKinnon combined development slates to form Wild Swim Films. The company aims to tell creatively ambitious stories that seek truth through fable and genre.

The company has recently produced *Tuesday* directed by Daina O Pusic and starring Julia Louise Dreyfus, and *Nocebo*, directed by Lorcan Finnegan and starring Eva Green and Mark Strong.

Molly Manning Walker's debut film "*How to Have Sex*", is set to debut in Cannes 2023, and Christopher Andrews' debut "*Bring Them Down*" is in post production.

Upcoming projects include "*Cavendish*", a female driven chase movie set in the witch hunting forests of 17th Century England, and teen comedy '*Sumo*'.

Konstantinos Kontovrakis – Producer

Konstantinos Kontovrakis was born and raised in Athens, Greece. After years of experience as a film critic and festival programmer, Konstantinos moved to production in 2010 and in 2013 he set up Heretic (www.heretic.gr) together with fellow producer Giorgos Karnavas.

Since then, Konstantinos worked as a producer and co producer in more than 25 internationally acclaimed films, including Palm d'Or winner and Oscar nominated TRIANGLE OF SADNESS by Ruben Östlund, Angela Schanelek's Berlinale winner MUSIC, Semaine de la Critique winner FEATHERS by Omal el Zohairy, Siamak Etemadi's and Jani's Rafa debuts PARI (Berlinale Panorama) and KALA AZAR (IFFR Tiger Competition).

Konstantinos was Producer on the Move for Greece in Cannes 2014. He is a member of the European and the Hellenic Film Academies and is the national representative for Greece at EAVE Producers' Network. In 2018, Konstantinos received the prestigious European Co-production Award at the European Film Awards.

Mia McKenna Bruce

Rising star Mia McKenna-Bruce has garnered praise for her roles across television and film, appearing in iconic and global hit shows. With several exciting projects over the past year, she is firmly established as an up-and-coming actor to watch.

Mia will next star in *How To Have Sex*, premiering at the 2023 Cannes Film Festival. Writer and Director, Molly Manning Walker's, debut feature follows three British teenage girls on a rites-of-passage summer holiday and the intricacies of teenage friendship.

She was last seen in the popular TV series *Vampire Academy* for Universal Television and Peacock which premiered on September 15, 2022. The Young Adult drama, from Julie Plec and Marguerite MacIntyre, is based on Richelle Mead's book series. Mia plays witty, cutting, and ruthless, when necessary, 'Mia Karp', a student at St. Vladimir's Academy. The show is centered on the friendship between two young women of differing classes as they finish their education and enter royal vampire society.

In July 2022, Mia played the fan favourite role of 'Mary Elliot', the younger sister of Dakota Johnson's 'Anne Elliot' in Netflix's adaptation of Jane Austen's *Persuasion*. The film, directed by Carrie Cracknell and starring Henry Golding and Richard E Grant, is available to stream worldwide on Netflix.

She also appeared as 'Lily' in the independent film *Kindling*. The film, which follows eight friends as they come together to celebrate one last summer as one of them approaches the end of his life, was the debut feature from Conor O'Hara and also starred Conrad Khan and George Somner.

In 2017, Mia was nominated for a Royal Television Society Award for 'Performance of the Year' for her role of 'Tee Taylor' in the BBC's television series *The Dumping Ground*, a spin-off of the British hit series *The Story of Tracy Beaker* in which her character originated.

Other notable television credits include 'Bree' in BBC and Netflix's *Get Even*, 'Marilka' in Netflix's *The Witcher* starring Henry Cavill, *Cleaning Up* and *Vera* for ITV, and *Josh*, *Tracy Beaker Returns* and *The Marshlands*.

Film credits include 'Linda' in comedy feature Last Train to Christmas opposite Michael Sheen for SKY Cinema, The Rebels, and she made her debut as 'Ashley Tyler', Milla Jovovich's on screen daughter, in Sci-Fi thriller The Fourth Kind for Universal Pictures and Focus Films.

Outside of acting, UK native, Mia currently resides in London where she spends her off time practicing dance, a skill she has performed since the age of 2.

Lara Peake

Lara is well known for her acclaimed performance in the BBC adaptation of Nicôle Lecky play MOOD (formerly Superhoe). Lara plays a central role opposite Lecky. Mood is the funny, dark and bold story of an East End Londoner who is introduced to the world of social media influencing by Lara's character 'Carly'. The show and Lara's performance received incredible reviews.

2023 will see Lara play a lead in HOW TO HAVE SEX from Molly Manning Walker. The independent feature will be screened in the Un Certain Regard category at The Cannes Film Festival. Lara is currently filming the role of Daisee in the Disney + adaptation of Gilly Cooper's RIVALS

At 15, Lara was cast opposite George Mackay in Duane Hopkins' independent feature BYPASS, which got rave reviews on the festival circuit. Lara was singled out by critics for her vulnerable performance of a young teenager living under the guardianship of her two older brothers, which earned her a spot on the 2015 BIFA Most Promising Newcomer list. Lara then booked a lead role in the coming of age feature SPACESHIP, the directorial debut from British director Alex Taylor which premiered at SXSW Festival.

Lara then booked a lead role in Channel 4's BAFTA nominated miniseries, BORN TO KILL. She went on to star opposite Elle Fanning and Nicole Kidman in John Cameron Mitchell's feature film HOW TO TALK TO GIRLS AT PARTIES and later that year in FINAL SCORE, opposite Pierce Brosnan and Dave Bautista. More recently she has been seen in Netflix's THE ENGLISH GAME and HBO's BRAVE NEW WORLDS.

Sam Bottomley

Samuel has just been nominated for Best Supporting Actor at this year's BAFTA TV Awards for Channel 4's SOMEWHERE BOY. He has recently completed shooting Molly Manning Walker's feature debut HOW TO HAVE SEX, and can currently be seen in AM I BEING UNREASONABLE? and LADHOOD S3, both on BBC. He stars opposite Tim Roth in feature film SUNDOWN, which made the official selection for the 2021 Venice Film Festival. He can be seen in a great role in EVERYBODY'S TALKING ABOUT JAMIE alongside Sarah Lancashire, Richard E. Grant and Max Harwood and leads Amazon feature GET DUKED!

In 2020 he starred in the three-hander film THE LAST RIGHT alongside Michael Huisman and Niamh Algar, winner of the Cork Film Festival Audience award. Samuel is probably best known for his role of RALPH in the much loved series LADHOOD for BBC. Other credits include Channel 4's ACKLEY BRIDGE, feature film GHOST STORIES and ITV's JERICHO in which he played the lead opposite Jessica Raine. Sam's first role was in Paddy Considine's TYRANNOSAUR, with Peter Mullan and Olivia Colman.

Shaun Thomas

Shaun was discovered by Amy Hubbard and cast in a leading role in Clio Barnard's BAFTA nominated film THE SELFISH GIANT (2013). They went on to work together again more recently on ALI AND AVA (2021) in which he starred opposite Claire Rushbrook and Adeel Akhtar.

His other film work includes Tim Burton's MISS PEREGRINE'S HOME FOR PECULIAR CHILDREN (2016) and The Brothers Grimsby (2016).

On television Shaun will next be seen in ITV thriller THE LONG SHADOW directed by Lewis Arnold. Shaun starred in three seasons of BBC comedy LADHOOD (2019-2022) and the BBC drama FOUR LIVES (2022) opposite Stephen Merchant.

Enva Lewis

Enva will be making her debut in Molly Manning Walker's HOW TO HAVE SEX.

Laura Ambler

Laura will be making her debut in Molly Manning Walker's HOW TO HAVE SEX.

Film4 and BFI present

In Association with MK2 Films

In Association with Headgear Films and Metrol Technology

In Co-Production with U-Media

A Wild Swim and Heretic production

WRITTEN & DIRECTED BY

Molly Manning Walker

STARRING

Mia Mckenna-Bruce - Tara

Lara Peake - Skye

Samuel Bottomley - Paddy

Shaun Thomas - Badger

Enva Lewis - Em

Laura Ambler - Paige

PRODUCED BY

Ivana Mackinnon

Emily Leo

Konstantinos Kontovrakis

EXECUTIVE PRODUCED BY

Farhana Bhula

Ben Coren

Kristin Irving

Giorgos Karnavas

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