



Presents

THE SECRET SCRIPTURE



Directed by **JIM SHERIDAN**/ In cinemas **7 December 2017**

Starring **ROONEY MARA, VANESSA REDGRAVE, JACK REYNOR, THEO JAMES** and **ERIC BANA**

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A Noel Pearson production

A Jim Sheridan film

Rooney Mara Vanessa Redgrave Jack Reynor Theo James
and Eric Bana

THE SECRET SCRIPTURE

Six-time Academy Award© nominee and acclaimed writer-director Jim Sheridan returns to Irish themes and settings with *The Secret Scripture*, a feature film based on Sebastian Barry's Man Booker Prize-winning novel and featuring a stellar international cast featuring Rooney Mara, Vanessa Redgrave, Jack Reynor, Theo James and Eric Bana. Centering on the reminiscences of Rose McNulty, a woman who has spent over fifty years in state institutions, *The Secret Scripture* is a deeply moving story of love lost and redeemed, against the backdrop of an emerging Irish state in which female sexuality and independence unsettles the colluding patriarchies of church and nationalist politics. Demonstrating Sheridan's trademark skill with actors, his profound sense of story, and depth of feeling for Irish social history, *The Secret Scripture* marks a return to personal themes for the writer-director as well as a reunion with producer Noel Pearson, almost a quarter of a century after their breakout success with *My Left Foot*.

SYNOPSIS

Lady Rose (Vanessa Redgrave) is an elderly woman who has lived in a hospital for over 50 years. Despite her bleak surroundings there is a light in her eyes that cannot be extinguished. Dr. Stephen Grene (Eric Bana) is drawn to her, compelled to discover her past and help gain her freedom. Through Lady Rose's 'scripture', a life of extraordinary love and great injustice emerges, revealing a remarkable young woman of courage, whose only crime was to fall in love. Set against a backdrop of troubled times locally, and chaos internationally, we learn of her ultimate triumph.

OUTLINE

Diagnosed as criminally insane for having killed her baby, Roseanne 'Lady Rose' Clear (Vanessa Redgrave) has been a patient at St Malachy's mental hospital, Co. Sligo in the west of Ireland for over half a century, and is now its last resident. There are plans to close the hospital to make way for a five star hotel and spa, and as the hospital's last inmate Rose – who insists her name is Rose McNulty - must move to a new facility. Psychiatrist Dr. Stephen Grene (Eric Bana) has been brought in to confirm Rose's mental incapacity but he quickly discovers that Rose is no ordinary case and through the discovery of her 'secret scripture', he is drawn into an investigation of the reasons why she believes she is innocent and how she ended up in St Malachy's.

Rose's reminiscences transport us to Autumn of 1942 – the 'Emergency' – when the Irish state remained officially neutral during WWII but retained a hard core of anti-Britishness in its IRA heartland. Evacuating Belfast on account of the war, the young Rose (Rooney Mara) returns to her childhood home of Ballytivan, Co. Sligo where she takes a job at Prunty's Temperance Hotel, owned and run by her mother's sister Aunt Eleanor Prunty (Aisling O'Sullivan). Young, beautiful and Protestant she is an exotic object of fascination and distraction for the young men of the small town, and the advances of Jack McNulty (Aidan Turner) and more troublingly Fr. Gaunt (Theo James) bring unwanted attention and a suggestion of scandal which prompts Mrs Prunty to seclude her young relation in a disused cottage in the woods. She is no sooner there however when Michael McNulty (Jack Reynor) – another local lad who has become an RAF pilot - crash lands in the woods where he is discovered by Rose who hides him from the local IRA. Outsiders within the deeply conservative sexual and political climate of 1940s Ireland, Michael and Rose find an instant attraction to one another that quickly turns to a passionate love. Their idyll is shattered

however as the local IRA gang - led by Tailor O'Donnell (Tom Vaughan Lawlor) - hunt down and eventually kill Michael as a traitor to Irish nationalism.

Realizing that Rose has rejected him in favour of Jack (though there were no signs she was attracted to him in the first place), Fr. Gaunt writes a letter committing her to St Malachy's mental hospital on the grounds that she is a 'nymphomaniac'. Bewildered by this injustice Rose begins to lose her sense of reality. Her disorientation is further exacerbated by the realization that she is also pregnant. She is then brought to St Ignatius' convent – a 'Magdalene laundry' – to hide her 'shame' from Irish society where her baby will be taken from her and sent to adoption. Just before childbirth she manages to escape but is pursued by police and Fr. Gaunt. Swimming to a nearby island, she is seen bashing her newborn child with a rock. For this act of infanticide she is immediately arrested and sent back to St. Malachy's asylum where she spends the rest of her days in a state of emotional confusion, speaking of her husband and child and writing apparently indecipherable notes and pictures in the bible discovered by Dr. Grene.

The narrative returns to the present day. Grene's confirmation of Rose's mental state – initially considered a formality which could be concluded 'by lunchtime' by the callous Dr. Hart (Adrian Dunbar) - has been complicated by his developing relationship with his patient, who is perhaps not so mad as she seems. Through his conversations with Nurse Caitlin (Susan Lynch), Grene slowly uncovers an alternative story and the meanings underlying 'the secret scripture'. And the more he understands, the more surprising, and personal, the revelations become.

ABOUT THE PRODUCTION

Jim Sheridan is an instinctive storyteller whose best work – *My Left Foot; In the Name of the Father; In America* - has centered on themes of family and justice. *The Secret Scripture* deals with both, and introduces us to elements both familiar and new: a strong female protagonist caught up in the currents of war-time politics, the power of the Irish Catholic church and state over independently minded individuals, and the subversive powers of love and the imagination.

Producer Noel Pearson optioned Sebastian Barry's prize-winning novel soon after its publication and a draft of the screenplay was completed by the late Irish screenwriter, Johnny Ferguson. Jim Sheridan explains that: "Noel asked me to read it, so I met with Johnny and a

long conversation began between us. When Johnny passed away, I just couldn't get the story out of my mind, it kind of haunted me, and I wrote a long email to Noel explaining where I thought the film should go. As I was writing I began to see a movie that I felt I would want to make. So the project kind of chose me." Nevertheless he was equally aware that he would want to make some alterations to the source material: "When I came on board as director, the first thing I did was call Sebastian to tell him that I would like to make changes and he was OK with that. Once he gave me that permission I felt I could shape and develop the story the way I wanted to. Sheridan explains that while, "It's an incredibly lyrical and beautifully written book – more like Samuel Beckett than a movie really - the challenge was to bring a story that is inside her head out onto the screen. She's been committed to the mental institution by the priest (Fr. Gaunt) and lives for a very long time afterwards during which she writes her 'scriptures'. The problem from a dramatic point of view is that she's really a rather passive character." Sheridan therefore began by compressing the narrative: "limiting the past section to a few months (Autumn 1942) and the present section to just four days so we have a greater sense of tension and pressure in the story." We now have these two moments contrasted against each other, both centering on Rose and the men who seek to control her.

Rooney Mara plays the young Rose; an exotic siren to the sexually repressed and politically charged young men in the Co. Sligo town of Bally. in the west of Ireland. Mara explains that she was attracted to the character of Rose because "she was just such a complex female character and because of how many different stages there are – so many different stories - within the story. So, there's really a lot to work with and to play with, and a lot of different colors to bring to it as an actor." Rooney sees Rose less as a victim of religion than "of her time; I think similar things happen to many women in different contexts. Certainly back then in Ireland, religion was a source of a lot of tension and within the community she happens to live in – she's outnumbered. Being Protestant makes her the odd one out. But I don't think necessarily that if she were Catholic she wouldn't also have been locked up. I think that it's more her being a beautiful and dangerous young girl who's driving all these men mad." While Rooney accepts that some of the men in the town simply lust after Rose, she also thinks it is a more complex dynamic than that: "I think a lot of them have genuine feelings towards her; they've never really encountered anyone like her before . . . there is this attraction to her that they've maybe never felt before. I don't think it's just sexual – it's also the way about her, and her mind, and her personality. Part of the attraction to her is that she's not really someone that you could control - she definitely has a little fight in her. They're attracted to that spirit of freedom."

Vanessa Redgrave plays the older ‘Lady Rose’ who, following the discovery of her pregnancy and ‘killing’ of her baby, has been incarcerated for most of her adult life. A life-long and very public advocate of human rights, Redgrave is unsurprisingly moved by the injustice at the heart of the story: “Governments have been mainly responsible, Churches have been responsible; I wonder who spoke out and protested against these crimes during the 30s, 40s and 50s for instance? A tragic story, but it’s true. Truth should be told. And this film is part of telling the truth.” For Redgrave, the character of Rose is of particular interest because “She’s damaged, that’s for sure, but the question that really interests me, more than any other, is: who thinks they are sane?”

Eric Bana plays Dr. Gene, an esteemed psychiatrist charged with reassessing Rose’s mental condition in advance of her being moved from St Malachy’s mental asylum where she has spent the majority of her adult life. Dr. Grene brings a professional objectivity and compassion to his dealings with Rose that lead him on a path of discovery about her background and the truth of her story and put him on a collision course with Dr. Hart (Adrian Dunbar) who sees Rose as nothing more than a mad old woman obstructing the path of progress. “He actually ends up becoming more like a detective than a psychiatrist”, says Bana “so it’s quite an interesting predicament that he gets put into. His gentle unpeeling of her backstory makes Grene think that maybe there is a real tragedy here and maybe this is a woman was wrongly committed, and that the story she insists on is true.”

The Secret Scripture is structured by successive attempts to remove the ‘moral threat’ of Rose from 1940s Irish society. The first of these banishments is to a small rural cottage where she is sent by Mrs Prunty following the interest of Fr. Gaunt. The priest’s ambitions for his relationship with Rose never have time to develop however because no sooner has she moved to the cottage than she encounters Michael ‘Mick’ McNulty, Jack’s brother who has ‘fallen from the sky’ when his Royal Air Force plane crashes.

Jack Reynor plays Michael McNulty: “He’s someone who has joined the RAF and obviously he’s antagonized the hardline republicans, and his family too – especially his brother Jack - by doing that. I think when we meet him he doesn’t really care whether he lives or dies but through conversations and just being in her presence, he starts to find the will to live again and to have a life and to have a life with her.” Yet their happiness is to be short-lived as the local IRA gang, led by Tailor O’Donnell (Tom Vaughan Lawlor) have McNulty marked as a traitor and come looking for him. Vaughan Lawlor remarks that: “In the town Tailor O’Donnell leads the IRA cell that are charged with reconnaissance and intelligence and stuff

like that. That's at a political level, but he's also a young man in a small town with his own personal and sexual frustrations, like I suppose a lot of people had in those times. Rose is interested and very taken with Jack and that causes jealousy - he gets the girl."

For Jim Sheridan a fundamental decision in the process of adaptation involved the character of Fr. Gaunt: "One of the interesting things that happened in developing the screenplay was in relation to the priest. I felt he shouldn't be clichéd. We've seen lots of Irish priests in films down through the years that are very similar and of all the book's characters he went through the biggest transformation. Now he's a more sympathetic character, very handsome, very masculine and the dark aspects of his character have been toned down. I made those changes because I felt he'd be far more interesting and emotionally complex if we sympathized in some ways with his feelings for Rose." Gaunt is played by one of the film's many rising stars, **Theo James**: "This is a priest who is new to the parish, whereas in the book he's a stalwart he's very much part of the society. So he's not fully trusted but yet there is still a respect there. He's revered and people are a little bit scared of him but then there's the perception that he falls in love with Rose." What's tricky in a way is that the ultimate love story is with a different man, that she ultimately abandons him, and he her. It's interesting how that works out because he betrays her through his jealousy." Explaining the dynamic between Rose and Gaunt, Theo explains "he's a man of principle and a man of clarity, but that's compromised by the feelings that he has towards Rose character; he in love with her, which brings up other doubts, and so he becomes quite angry with God and with the church." When he attempts to 'defend' her from Jack McNulty in public however, Rose is more forthright: "You're a Priest who wants to be a man Stephen. Make up your mind. But don't involve me in it." For those who witness the priest's jealous eruption, the scene is scandalous.

One commonly expressed sentiment across the large and diverse young cast assembled for the film is an enthusiasm for working with Jim Sheridan, an opportunity which drew an extraordinary range of talented actors to the project. Theo James explains that, "What's nice about working with Jim is that there is a constant evolution. He sees how people will naturally play against one another and he can then mold it in a way which is very dynamic and responsive. Jack Reynor explains that in the process of working with Jim Sheridan, 'Michael McNulty' has developed considerably and the same is true of many of the film's characters. "We have got a lot more going on than was originally planned. Jim is an incredibly compassionate and empathetic person and that comes across in everything he does. He wants to gather as much perspective as he can on every character and I think that's his real skill. There are no filler scenes, it's all working towards something. It's all relevant to

somebody's character. **Tom Vaughan Lawlor** is effusive: "Jim's brilliant with actors. He loves actors and what actors offer and it's interesting watching him jump into takes and shows what he wants and you think wow he's really good. It's amazing and you think that's exactly spot on – that's exactly it. He's very passionate and committed, but even playing a fictitious character in a scene, you think that it's amazing to have a man behind the camera who understands acting and actors and it gives you great faith in him." When asked about his reputation for spontaneity on set Sheridan explains: "Well, it depends. Sometimes I stick exactly to the script as it was written but other scenes I like to keep them alive so I might make some changes or suggestions. What I try to do is take away the responsibility of performing from the actors so they might think that I'm ad-libbing or improvising but all I'm doing is protecting them: I'm saying, you can't mess it up here, be true, trust yourself. If you know exactly what's happening next then it's dead."

THE SIGHTS AND SOUNDS OF *THE SECRET SCRIPTURE*

Set in two historical time periods and a variety of Irish settings, the production of *The Secret Scripture* made particular demands on department heads in costume, production-design cinematography and music.

COSTUME

Joan Bergin is a hugely respected Costume Designer (five-time Emmy nominee and three-time winner for her work on *The Tudors*) and has worked on every Irish-produced Jim Sheridan film since *My Left Foot*.

In conceiving the costumes for *Secret Scripture*, Joan says that she was “very anxious not to do a typical 1940s period film because I feel that there has been so much of that and I also wanted it to be very true to an Irish country town with as much wit and dignity as I could bring to it, given that the story is so dark. So what I’ve done is found, rather than made, a great deal of clothes that are actually from the period - 70 years old - and that’s quite remarkable. You can be certain that is what people wore, these are actual garments from that time. I was very impressed at how well they dressed actually, because the 1940s have a lovely line to the clothes. The tricky bit was to make Rose stand out in the town but not have her look like something that came from Vogue magazine. So I’ve worked a lot with color and Rooney Mara has perfect coloring for the period. I’ve used a lot of beautiful shades of green, blue, turquoise, orangy-pink, pinks, gold with her. So among all the brown there is this flower. In terms of the locals, I’ve also tried to bring a bit more variety than you often see in film. Mrs Prunty for instance (Aisling O’Sullivan) is very well dressed and you can see what her background was through her clothes; she’s a notch above the rest of the town’s women in terms of style and social class.”

“What’s remarkable is the quality of the local Irish tweeds from the period and I’ve used those with the men. A lot of men in the cast have been saying ‘why aren’t there clothes like this now?’ But you just couldn’t afford them because of the craftsmanship.”

“In switching to the contemporary part of the story I’ve tried not to have a complete break in style. So while Rose is in an institution and has to wear day clothes, she is confined a lot to her room and to the recreation rooms and so she’s a lot in nightdresses, wraps and cardigans that echo what she’s worn before. I want the audience to connect the two periods through the

clothes so that they are subconsciously aware of the person she was before and what she has lost.”

PRODUCTION DESIGN

Like Joan Bergin, Production Designer **Derek Wallace** also has a long and highly collaborative working relationship with Jim Sheridan. In preparing *The Secret Scripture*, he and Jim began by visiting old mental asylums around Ireland, getting a feel for both the architecture and the mindset which frame the film’s story.

Derek explains that “We met people who worked in these places and the main thing we noticed was that they all seemed to be tied to local communities. So we started building up a whole picture of what the institutions looked and felt like in the 1940s. Then it was a case of finding the right location to recreate these places and it took many months of looking and negotiations before we were able to use the unused wing of National Concert Hall – formerly University College Dublin. We’ve also used the Loreto Convent in South Dublin which has now closed down and is a fantastic location. And our third major location for the institutions is Collins Barracks, which gives a sense of scale.

Derek gives a sense of what was involved in creating the film’s institutional settings: “For the 1942 period we had to cut holes through walls and remove radiators. For the 1992 section we’ve painted and redecorated a whole wing of the old UCD building. We did a lot of construction, all the floors, windows, lights radiators, everything was built from scratch. So apart from all the other buildings like the cottage, it’s been a big job, and I think it’ll look like a big film for what is a relatively modest budget. We could have constructed all of that in a studio but it would have cost a huge amount of money and here we have a building that is exactly what is depicted in the film in terms of the period in which it was built.

In recreating the village of Ballytivan, the production went to Inistearg in Co. Killkenny which presented a huge challenge in recreating as a period setting. Derek explains: “We’ve repainted and decorated every house and shop in the style of the period, we changed interiors for Prunty’s hotel and every square metre of road was covered in tons of gravel and sand because they didn’t have tarmac roads in 1942. The council took down all the poles bollards and street signs, then we put in all our own period street lighting. But when you see the film its really worth it – there’s great depth in the frame which makes the story totally convincing.

Jim is a very visual director, so for me as a designer you have to be prepared for him to change his mind or made changes or additions and they're usually totally right."

CINEMATOGRAPHY

A final and key element in the visualization of the story has been the contribution of Russian cinematographer **Mikhail Krichman**. Jim Sheridan discovered Mikhail when he saw his work on *Miss Julie*, shot in Ireland in 2014. Says Jim: "Mikhail is just amazing. He's a true artist and brings a fantastic visual sense but also a sense of grandeur. I thought it could be really depressing for an audience to spend so much time in a dreary mental hospital and so I really wanted someone with a very strong visual sensibility who could express the larger themes of the story. When you have a Russian cinematographer you have someone with a completely different sense of time to ours in Ireland – we tend to think in decades, they think in centuries. And they have an extraordinary visual tradition to draw on, both in terms of painting and cinema. So he's constructed a visual world for the film that really transcends its historical points of contact. Working on set was interesting, mostly we worked without words actually, partly because of language barrier but partly because it wasn't necessary. I'm much more language based and he's much more visual so there's an interesting tension between our approaches."

MUSIC AND *'THE CRY INSIDE'*

When it came to composing the score for *The Secret Scripture*, Jim Sheridan approached Golden Globe nominated Brian Byrne, an Irish composer resident in Los Angeles with over 15 scores to his credit and a rapidly rising international reputation. Byrne had previously worked with Sheridan on a number of projects as other projects and was hugely enthusiastic to engage with the creative challenge of scoring an Irish set period film with strong psychological themes.

"When we initially discussed the music Jim had some ideas around traditional Irish airs like Moore's Melodies and particularly Moore's well-known song 'The Minstrel Boy' about a young man who has gone to war. I have traditional Irish music in my bones and so I set out to get the feeling of that but without replicating Moore or making the score sound maudlin or like a cheesy pastiche of Irish music."

“When I first read the screenplay my gut instinct was that the music had to convey a sense of the wisdom stored up by Rose over a very long lifetime but to do it economically with only two or three notes rather than the usual route of a huge theme or big Hollywood orchestration. So I took the traditional Irish music scale and wrote a three-minute violin melody which Kenneth Rice (Irish Chamber Orchestra) then recorded on one hundred year old violin. It’s not even so much the notes, but the way they’re played by Ken - the sound on the violin is eerie and stark, the way you’d expect a fiddle player in the west of Ireland might have played hundreds of years ago. Then I took just two bars of that – only a few notes - and built around that. What I was trying to capture was a timeless music without glamour or ornamentation.”

“Those few notes then became the basis of the score and then I’ve added European sounding piano for some scenes set in the 1940s and then some electronic elements for the more cerebral, institutional scenes set in the present.”

Brian explains that the main musical themes in the film emerged from Rose’s relationships. “Obviously the love theme for her and Michael (Jack Reynor) was crucial. We hear a snippet of it the first time she sees him as she arrives in the town and then fragments every time they see each other and most clearly when they get married and the scene on the beech. The starting point for this theme was the script detail that Rose plays Beethoven’s Moonlight Sonata on the piano in the mental hospital. So I took some minor elements of that and developed them. Although it’s quite distant in musical terms, it subtly connects her present and her past in terms of mood and tempo.”

The other important theme is her relationship is with the priest Fr. Gaunt (Theo James). “Again I’ve tried to do this fairly minimally with just a few notes and it has a 1940s style about it. It’s a similar theme to Rose and Michael’s theme but its darker and more distorted hinting at his own confusion.”

Byrne’s collaboration with Sheridan on *The Secret Scripture* went beyond creating a distinctive and original score. Brian recalls that “I like the idea of songs in movies that are linked to the score and in one of our first meetings Jim had an idea of composing a song for the movie. So that’s been in the back of our mind all along.” The elements of the song remained vague during the process of composing the score and then in the final days of mixing “the song started to present itself.” Byrne explains that while “Jim isn’t an experienced songwriter he is a great storyteller and so he wrote a number of pages of ideas, images and phrases and we began to work with those over a number of weeks until we had

shaped a song. Byrne explains that it was a challenge to find a suitable singer capable of recording the song within the time frame available but he contacted Kelly Clarkson, the first winner of *American Idol* and three time Grammy Award winner with sales of almost 14 millions album to date. Although she was only weeks away from giving birth to her second child, to Brian's surprise and delight Clarkson replied that she loved the song, was a huge fan of Jim Sheridan and would love to record the track, which she did at her home in Nashville. Brian is justifiably delighted by Clarkson's vocal contribution to '*The Cry Inside*' which he describes as "amazing and really exciting".

CAST BIOGRAPHIES

ROONEY MARA (ROSE CLEAR AS A YOUNG WOMAN)

Rooney began her career shortly after enrolling as a student at New York University. It was during her college years that she decided to explore her interest in acting, landing small parts in independent films and eventually moving to Los Angeles to pursue it full-time.

Mara mesmerized audiences and critics alike in the David Fincher directed, U.S. adaptation of the popular Stieg Larsson book *The Girl with the Dragon Tattoo* (2011). Mara portrayed the female lead “Lisbeth Salander” opposite Daniel Craig and Robin Wright. For this role, Mara was recognized by the National Board of Review for ‘Breakthrough Performance’ as well as earned a Golden Globe and Academy Award nomination for ‘Best Actress, Drama.’

In 2013, Mara starred in the 2013 Sundance Film Festival Competitive entry *Ain’t Them Bodies Saints* for writer/ director David Lowery with Casey Affleck and Ben Foster. The drama tells the story of a young mother who struggles to cope with life after her husband is imprisoned for a deadly crime.

Also in 2013, Mara starred in *Side Effects* directed by Steven Soderbergh and opposite Channing Tatum and Jude Law. Mara portrayed a woman who turns to prescription medication as a way of handling her anxiety and depression. The film was released by Open Road Films and was an official entry at the 2013 Berlin Film Festival. In December 2013, Mara appeared in the Academy & Golden Globe *Best Picture* nominated film *Her*. Directed by Spike Jonze and starring Joaquin Phoenix and Amy Adams, the film tells a story about a man who finds love and companionship with the computerized voice of a personal operating system.

Mara can be seen starring opposite Cate Blanchett in *Carol* (2015), directed by Todd Haynes. Based off the controversial romance novel “The Price of Salt,” the critically acclaimed drama tells a story about a burgeoning romantic relationship between two women in 1950s New York. The film premiered at the Cannes Film Festival where Mara won *Best Actress*. Mara was recognized with an Oscar, SAG, Golden Globe and BAFTA nominations for her performance.

In October 2015, Mara appeared as the role of Tiger Lily in Joe Wright’s *Pan*. She co-starred in the film alongside Hugh Jackman, and newcomer Levi Miller. The film was

released by Warner Brothers. Mara also starred in Stephen Daldry's film *Trash*, set in the slums of Brazil with a script written by Richard Curtis. Mara portrayed a government aid worker. The film premiered at the Rome Film Festival in October 2014 and was nominated for a BAFTA Award for *Best Film*.

Mara recently wrapped production starring alongside Ryan Gosling, Michael Fassbender and Natalie Portman in the "Untitled Terrence Malick" film. This feature involves two intersecting love triangles, sexual obsession and betrayal set against the music scene in Austin, Texas. Mara also recently completed production on the film adaptation of *Una* based on David Harrower's Olivier Award winning play "Blackbird." Starring alongside Ben Mendohson, the film, directed by Benedict Andrews, will be released in 2016. At the end of 2016, Mara co-stars in *Lion* with actor Dev Patel and Nicole Kidman for the Weinstein Company. *Lion* is an adaptation of the book "A Long Way Home" by Saroo Brierley and follows a young street kid from Calcutta who lands in an orphanage, only to be adopted to a couple in Australia.

Mara will lend her voice in the first of the three-picture animated series *Kubo and the Two Strings* by LAIKA and Focus Features. Set in ancient Japan, the story follows kindhearted Kubo, who lives a humble life caring for his mother in their village when a spirit from the past catches up with him and he's forced on the run from gods and monsters. The film also stars Matthew McConaughey, Charlize Theron and Ralph Fiennes and is set to release in August 2016.

Mara will soon begin production on two films including *Discovery* opposite Robert Redford and Jason Segal for director Charlie McDowell, and "Mary Magdalene" in the title role with director Garth Davis.

Mara is attached to produce and star in Annapurna Pictures' *A House in the Sky*. Based off *The New York Times* bestselling memoir, the abduction drama tells the story of Amanda Lindhout's 15-month imprisonment in Somalia.

Additional film credits include *Tanner Hall*, directed by Francesca Gregorini and Tatiana von Furstenberg; David Fincher's *The Social Network*; The Weinstein Company's *Youth in Revolt* and *The Winning Season* opposite Sam Rockwell.

On the small screen, Mara's credits include memorable guest starring roles on *ER*, *The*

Cleaner, Women's Murder Club, and Law & Order: SVU.

Mara is the Founder of the non-profit organization *Uweze*, which provides critical care and assistance to poverty-stricken orphans in Africa's largest slum in Kibera, Kenya.

VANESSA REDGRAVE ('LADY' ROSE CLEAR AS AN OLD WOMAN)

Vanessa Redgrave won the Academy Award and the Golden Globe Award, as well as awards from the Los Angeles Film Critics Association and the Kansas City Film Critics Circle, for her performance in the title role of *Julia* (1977), directed by Fred Zinnemann and adapted from Lillian Hellman's novel of the same name.

She has received five additional Academy Award nominations and eleven Golden Globe Award nominations, as well as been honored with a second Golden Globe Award win for her performance in the telefilm *If These Walls Could Talk 2* (2000). The latter performance also earned her an Emmy Award. She had previously won an Emmy Award for her portrayal of Holocaust survivor Fania Fénelon in *Playing for Time* (1980), and has been nominated for an Emmy three additional times.

The London native trained for eight years at the Ballet Rambert School and later graduated from the Central School of Speech and Drama. She made her U.K. stage debut with her father Michael Redgrave in *A Touch of the Sun*, in January 1958. In July 1961, she joined the Royal Shakespeare Company. Her theater work has since encompassed starring roles in *The Cherry Orchard*, *Lady Windermere's Fan*, *Daniel Deronda*, *The Threepenny Opera*, *Design for Living*, and *The Lady from the Sea*, among many other plays across the U.K. and the U.S. She produced and co-directed a staging of the newly discovered Tennessee Williams play *Not About Nightingales* at The National Theatre; and starred opposite Eileen Atkins in the latter's play *Vita and Virginia*.

In 2003, Ms. Redgrave won a Tony Award for her performance in the Robert Falls-directed Broadway revival of Eugene O'Neill's *Long Day's Journey Into Night*. In 2007, she starred on Broadway in *The Year of Magical Thinking*, written by Joan Didion and directed by David Hare, and was again a Tony Award nominee.

She previously starred for the latter director in his film *Wetherby* (1985), for which she was honored by the National Society of Film Critics with their Best Actress award. Her other films include Fred Zinnemann's *A Man for All Seasons* (1966), Michelangelo Antonioni's

Blowup (1966); Karel Reisz's *Isadora* (1968) (for which she won Best Actress awards at the Cannes International Film Festival and from the National Society of Film Critics); Sidney Lumet's *Murder on the Orient Express* (1974); Merchant Ivory's *The Bostonians* (1984) (for which she was cited as Best Actress by the National Society of Film Critics); Stephen Frears' *Prick Up Your Ears* (1987) (for which she was named Best Supporting Actress by the New York Film Critics Circle); Simon Callow's *The Ballad of the Sad Cafe*; Marleen Gorris' *Mrs. Dalloway* (1997) (adapted from the Virginia Woolf novel by Eileen Atkins); her son Carlo Nero's *The Fever*; and Roger Michell's *Venus* (2006). Ms. Redgrave was also seen on-screen in Lajos Koltai's *Evening* (2007), in which she starred alongside Eileen Atkins, Toni Collette, Meryl Streep, and her daughter Natasha Richardson.

Evening marked the second film in which she has starred opposite Natasha Richardson, following Merchant Ivory's *The White Countess* (2005). Ms. Redgrave has also starred opposite her daughter Joely Richardson, in several episodes of the hit television series *Nip/Tuck*.

JACK REYNOR (MICHAEL MCNULTY)

Jack Reynor first impressed audiences in his breakout role in Lenny Abrahamson's acclaimed *What Richard Did*, which screened at the 2013 Tribeca Film Festival to outstanding reviews. In the film, Reynor gives a striking portrayal of the fall of a school rugby star and golden boy whose world unravels after his involvement in an act of careless violence. He earned an Irish Film and Television Academy (IFTA) Award for Best Actor in 2013 for this performance.

Reynor followed this with a standout role in Dreamworks' *Delivery Man* (2013) opposite Vince Vaughn and shortly thereafter with a lead role in Michael Bay's *Transformers: Age of Extinction* (2012) opposite Mark Wahlberg.

Reynor was next seen in Gerard Barrett's *Glassland* (2013), in which he plays a young taxi driver who struggles to instill a sense of structure in his life while his mother suffers from severe alcoholism. The film garnered rave reviews at 2015 Sundance Film Festival, where Reynor took home The World Cinema Dramatic Acting Award for his performance.

Reynor was recently seen in The Weinstein Company's *Macbeth* (2015) opposite Michael Fassbender and Marion Cotillard in which he plays Malcolm, heir to King Duncan and later the King of Scotland.

Recent projects include John Carney's *Sing Street* (2016), *HHhH* (2016) alongside Rosamund Pike, Mia Wasikowska, Jack O'Connell, and Ben Wheatley's *Free Fire* (2016). He has also

completed work on Andy Serkis' feature *The Jungle Book* (2017) alongside Christian Bale, Cate Blanchett, and Benedict Cumberbatch. A monumental project that's serving as the next advancement in Andy Serkis' impressive motion-capture oeuvre, the feature uses cutting-edge facial recognition technology specifically invented for the project.

ERIC BANA (DR. STEPHEN GRENE)

Eric Bana was first introduced to American audiences in the title role of Mark "Chopper" Read in the feature film *Chopper* which premiered at the 2001 Sundance Film Festival and was then released in the U.S. to critical notice after its Australian success. Bana earned awards from the Australian Film Critics Circle and the Australian Film Institute for his portrayal of "Chopper".

Bana was seen co-starring in Ridley Scott's *Black Hawk Down* as Delta Sgt. First Class "Hoot" Gibson, one of a group of elite US soldiers opposite Josh Hartnett, Ewan McGregor and Tom Sizemore. The war epic, produced by Jerry Bruckheimer for Sony, is based on journalist Mark Bowden's best-selling account of the 1993 US mission in Mogadishu, Somalia. Following the US release of *Black Hawk Down*, Eric starred in the Australian comedy, *The Nugget*, a film which he portrays a working class man whose life is suddenly changed by discovering a "nugget" that provides him, and his two friends, with instant wealth.

Shortly thereafter, Eric starred as the title role of Bruce Banner in *The Hulk* for director Ang Lee and Universal Pictures, based on the Marvel Comics character. He was also featured as Hector the Prince of Troy in Warner Bros.' *Troy* for director Wolfgang Peterson. The film was based on Homer's "The Iliad", and co-starred Brad Pitt and Orlando Bloom. The following year, he starred in Steven Spielberg's critically acclaimed *Munich* about the aftermath of the 1972 Munich Olympics.

Bana also appeared as the title role in the Australian film, *Romulus, My Father*, based on Raimond Gaita's best-selling memoir, which premiered at the Toronto Film Festival. Next, he played the title role in Warner Bros.' *Lucky You*, opposite Drew Barrymore. Following *Lucky You*, Eric starred as Henry Tudor, opposite Natalie Portman and Scarlett Johansson in *The Other Boleyn Girl*.

Bana co-starred in J.J. Abrams' blockbuster hit, *Star Trek*, as the villain, Nero. He also featured in the Judd Apatow film, *Funny People*, opposite Adam Sandler, Seth Rogan and Jonah Hill, *The Time Traveller's Wife* opposite Rachel McAdams, based on the best selling novel by Audry Niffenegger, the action-thriller *Hanna*, opposite Saoirse Ronan and Cate

Blanchett, *Deadfall* opposite Olivia Wilde and Charlie Hunnam, *Closed Circuit*, opposite Rebecca Hall and *Lone Survivor*, opposite Mark Wahlberg, Taylor Kitsch and Ben Foster. He most recently starred in the thriller *Deliver Us From Evil* from producer Jerry Bruckheimer and *The Finest Hours* opposite Chris Pine, Casey Affleck and Ben Foster.

His first film as a director, the drama documentary, *Love the Beast* had its US premiere at the Tribeca Film Festival in 2009 starring Bana, Jay Leno, Dr. Phil, and, from BBC's *Top Gear*, Jeremy Clarkson. The film explores the meaning of his 25-year-long relationship with his first car, and the importance of the bonds that form through a common passion.

Bana will next star opposite Ricky Gervais in *Special Correspondents*, a satirical comedy that Gervais wrote and directed which Netflix will release April 29, 2016. Other upcoming projects include *Knights of the Roundtable: King Arthur*, opposite Charlie Hunnam and Jude Law directed by Guy Ritchie.

Bana currently resides in Australia with his wife and two children.

THEO JAMES (FR GAUNT)

Theo James is a British actor, whose roles in both film and television serve as a testament to his burgeoning talent.

James cemented his leading man status as "Four" in the film adaptations of the young adult *Divergent* series based upon the books by Veronica Roth. The Lionsgate franchise films stars Shailene Woodley and Kate Winslet. The first film in the series, *Divergent*, was released in March 2014, and has earned \$275 million in worldwide gross. The second installment, *Insurgent*, was released on March 2015, with Robert Schwentke helming. James can currently be seen in theatres in *Allegiant* with the final film to be released in June 2017.

Since this breakout role, James has worked steadily with the industry's most respected actors and directors. James stars in John Michael McDonagh's new comedy entitled *War on Everyone*, in which two corrupt New Mexico cops (Michael Pena and Alexander Skarsgard) set out to blackmail and frame every criminal unfortunate enough to cross their path. The film debuted at the 2016 Berlin Film Festival followed by SXSW.

James has recently completed shooting *Backstabbing for Beginners* in Morocco for director Per Fly. The project is a political thriller inspired by international relations veteran Michael

Soussan's memoir *Backstabbing For Beginners: My Crash Course In International Diplomacy*. James will star opposite Ben Kingsley. Parts & Labor Films are producing.

James recently appeared in the independent feature film *Franny* opposite Richard Gere and Dakota Fanning which debuted at the Tribeca Film Festival in April 2015.

Additional film credits include the lead villain in the British blockbuster comedy *The InBetweeners Movie*, and a role in Woody Allen's *You Will Meet a Tall Dark Stranger*.

Adding to the variety of his film roles, James has also taken opportunities to explore the small screen. He played the memorable role of Turkish diplomat 'Mr. Kemal Pamuk' in the first season of the acclaimed series *Downton Abbey*, and starred as the title character 'Detective Walter Clark' in the critically acclaimed CBS series *Golden Boy* opposite Chi McBride. He also appeared as 'Jed Harper' in the British series *Bedlam*, 'Aidan Harper' in *Case Sensitive*, and 'Jack Wales' in *Room at the Top*.

A native of London, James trained at the prestigious Bristol Old Vic Theatre School in the UK.

SUSAN LYNCH (NURSE CAITLIN)

A native of Newry, Northern Ireland, Susan Lynch has built an esteemed career as actor on stage, film and TV. She received her theatrical training at London's Central School of Speech and Drama, where she won Kenneth Branagh's Renaissance Award for Most Promising Student.

Lynch broke into television in 1993, when she appeared in an episode of the popular BBC series *Cracker* and went on to act in a number of miniseries and made-for-TV movies, including *Kings in Grass Castles* (1998) and the well-received BBC dramatization of *Ivanhoe* (1997). While acting on screens big and small, she continued to appear on the stage, doing particularly notable work in a number of London West End productions, including August Strindberg's *Miss Julie*, in which she starred in the title role opposite John Hannah.

Susan first caught the attention of international audiences as a mythical half-seal, half-human Selkie in John Sayles' widely acclaimed *The Secret of Roan Inish* (1994). The same year, she had a small part as a vampire in *Interview With the Vampire*, and subsequently starred as a troubled single mother in the romantic thriller *Down Time*. In 1998, Lynch starred in the Irish

comedy *Waking Ned Devine*. The film, which cast the actress as a small-town woman in love with a pig farmer (James Nesbitt), was an international sleeper hit, and helped to give Lynch exposure outside of the UK. The following year, she won the role of Nora Barnacle opposite Ewan McGregor's James Joyce in *Nora* (2000), the story of the author's real-life relationship with the woman who would both inspire and challenge him throughout his life.

More recently she played the lead character Hester Swain, in the acclaimed 2015 Abbey Theatre production of Marina Carr's *By the Bog of Cats*.

AIDAN TURNER (JACK CONROY)

Aiden was born in Dublin, Ireland. He is best known for his roles as Kili in Kevin Jackson's three-part fantasy film *The Hobbit*. He also attracted widespread attention and acclaim for his lead performance as Ross Poldark in the 2015 BBC 1 mini-series *Poldark*. Other notable TV roles include Dante Gabriel Rossetti in the BBC 2 mini-series *Desperate Romantics*, the lead character of John Mitchell in BBC 3's *Being Human* (Season 1-2) and as Ruairí McGowan in the RTE series *The Clinic* (2008-2009)

CREW BIOGRAPHIES

NOEL PEARSON (PRODUCER)

Noel Pearson began his career in the music business, managing the internationally successful tradition music group The Dubliners. He moved from music into theatre and became chairman of the Abbey Theatre in 1987, later stepping into the role of artistic director from 1989-91. He has had a number of successes on Broadway as a theatre producer, including Brian Friel's *Dancing at Lughnasa*, which won four Tony awards and was later adapted into a film, also produced by Pearson, *Someone Who'll Watch Over Me* (by Frank McGuinness) and *An Inspector Calls* (a Tony Award winner, by J.B. Priestley).

Pearson's entrance into film production with *My Left Foot* (1989) was equally successful, with the film winning two Academy Awards and much critical acclaim. He followed this with *The Field* (1991), for which lead actor Richard Harris was nominated for an Academy Award. His subsequent credits include *Frankie Starlight* (1995) and *Tara Road* (2006).

ROB QUIGLEY (PRODUCER)

Rob has worked in film production for over 20 years on a range of productions, with locations spanning Europe, Africa and Asia. He has worked closely with Noel Pearson's Ferndale Films for the past 15 years on titles such as *Tara Road* and *How about You* and Executive Produced several documentary films. *The Secret Scripture* is his first feature film-producing role.

JIM SHERIDAN (DIRECTOR/WRITER/PRODUCER)

Born in Dublin, producer, director, writer and actor, Jim Sheridan is one of Ireland's leading film-makers, nominated for six Academy Awards, three Golden Globes and two BAFTAS. Actors in film directed by Sheridan have received scores of nominations, including Oscar wins by Daniel Day Lewis and Brenda Fricker from *My Left Foot*.

Sheridan studied English and History at UCD and where he became involved in student theatre and met Neil Jordan. In the 1970s, the Sheridan brothers were closely associated with Dublin's Project Theatre where they staged a number of ground-breaking plays, including *The Liberty Suit* (1977). In the early 1980s, Jim Sheridan left Dublin for New York with his family and undertook a six-week training course in filmmaking at New York University that constitutes his only formal film training. He also ran the New York Irish Arts Center. During this time he wrote the screenplay for *Into the West*, directed by Mike Newell in 1992.

In 1989, Sheridan broke into filmmaking as a director with his Academy Award film *My Left Foot* produced by Noel Pearson. He and Pearson also collaborated on *The Field* (1990). This was followed by Sheridan's version of the wrongful imprisonment of the Guildford Four, *In the Name of the Father* (1993), a film that was marked by considerable controversy as well as critical acclaim. Both *My Left Foot* and *In the Name of the Father* were marked by intense performances from Daniel Day-Lewis and he was the lead performer again in Sheridan's second Troubles film as director, *The Boxer*, (1997). Sheridan produced and co-wrote the screenplay for Terry George's *Some Mother's Son* in 1996. In 2003, Sheridan turned to more personal themes with the release of *In America*, drawing on his family's experiences. This was followed by a fictionalised biopic of rapper 50 Cent, *Get Rich or Die Tryin'* (2005), Sheridan's first film as director/producer not on an Irish topic.

JOHNNY FERGUSON (WRITER)

Johnny Ferguson worked in magazine publishing in London, moving swiftly to a successful copywriting career in advertising – D&AD Pencil and ICAD award-winning – in Ireland before throwing himself full-time into screenwriting. He is best known for *Gangster No 1* directed by Paul McGuigan and starring Paul Bettany, but also wrote for television including the mini-series *Fallout* and *An Cigire*. His adaptations for the screen include *A Long Long Way* by Sebastian Barry; *Winterwood* by Pat MacCabe; and *The Dead Spit of Kelly* by Flann O'Brien. He also wrote many unproduced original screenplays. He died in April 2013, from a rare form of cancer. He had just turned 50.

MIKHAIL KRICHMAN (DIRECTOR OF PHOTOGRAPHY)

Mikhail is a native of Russia and came to the attention of director Jim Sheridan for his work on the feature film *Miss Julie* (2015) directed by Liv Ullmann starring Colin Farrell and Jessica Chastain.

He has photographed all of Andrey Zvyagintsev's films, including *The Return* (2003), *The Banishment* (2007), *Elena* (2011) and most recently the Cannes Official Competition selection, *Leviathan* (2014) for which he won the top honor at Poland's 2014 Camerimage Festival, the world's leading festival for the art of cinematography. Other awards include a Golden Osella award at the 67th Venice Film Festival for *Silent Souls*.

DEREK WALLACE – (PRODUCTION DESIGNER)

Derek Wallace has worked in the film and television industry for the past 25 years; the last 16 as a Production Designer. His career has seen him work on a wide and varied collection of feature films and television dramas.

Derek's career as a Production Designer began when John Boorman asked him to design *The General* starring Jon Voight and Brendan Gleeson. Derek collaborated with John on three more films, *The Tailor of Panama*, *In My Country* and *Two Nudes Bathing*.

He has recently designed *The Sea* (2013) adapted from John Banville's novel; the acclaimed feel-good movie *Good Vibrations*, which critic Mark Kermode said was on his top ten films of all time, and *Rebellion*, a major five-part TV drama set during the 1916 Uprising in Dublin.

Derek's evocative visual style and flexibility across a wide variety of genres ensures that he remains one of the busiest Production Designers in the film industry today. He is based in Dublin, Ireland.

DERMOT DISKIN (EDITOR)

A native of Co. Galway, Dermot is known for his work on *Stella Days* (2011), *Wake Wood* (2010), *Shrooms* (2007), *Man About Dog* (2004), *Goldfish Memory* (2003) and the RTE drama series' *Love/Hate* (2008-2013) and *Prosperity* (2007).

JOAN BERGIN (COSTUME DESIGNER)

Five-time Emmy-Award nominee and three-time winner Joan Bergin has a long and distinguished career in theatre, television and film.

During the 1970s and 1980s she was in-house Designer for Focus Theatre, Dublin and worked on many memorable plays such as *A Doll's House*, *Collier's Friday Night* and *A Month in the Country*. She also worked with Noel Pearson on many productions ranging from *The Pirates of Penzance* to Brian Friel's *Translations* on Broadway. Recent design work for stage includes productions by the Gate Theatre, b*spoke theatre company and the Abbey Theatre.

Her film career includes all of Jim Sheridan's Irish productions including *My Left Foot*, *The Field*, *In the Name of the Father* and *The Boxer*. Other film credits include *Reign of Fire*, *Veronica Guerin* and *The Prestige*.

Television highlights include *The Tudors* (for which she won three Emmy awards) *Vikings*, and *Camelot*.

BRIAN BYRNE (COMPOSER)

Golden Globe nominated composer Brian Byrne moved to Los Angeles from his native Navan, Ireland in July 2003 to expand his career as a film and television composer. Since then, Brian has consistently worked as a composer, conductor, songwriter, arranger and pianist – in the US and in Europe.

Brian recently won two World Soundtrack Awards and a Satellite Award for his music to the song and score for the movie *Albert Nobbs* starring Glenn Close.

From huge orchestral scores to minimal ensemble compositions, Brian has written music for films in many genres. He won the Irish Film and Television Award for his original score for the Irish Sci-Fi comedy *Zonad*, directed by John Carney. He then scored an indie drama called *The Good Doctor*, starring Orlando Bloom. Brian's previous film work includes conducting and arranging the scores to Jim Sheridan's Oscar-nominated *In America* and Kristen Sheridan's drama, *Disco Pigs*.

Brian has recently completed composing the music to *Heartbeat of Home* a new show from the producers of *Riverdance* featuring Paddy Moloney, Carlos Nunez, The RTE Concert Orchestra, Jessica Sanchez and guests.

In 2015 Brian composed the score to *The Price of Desire*, a biopic about Eileen Gray the famous Irish designer and also *Jenny's Wedding* starring Tom Wilkinson and Katherine Heigl. Brian has completed the score to *Boychoir* starring Dustin Hoffman and features a song co-written with Josh Groban.

CAST

Rooney Mara	Rose
Vanessa Redgrave	Lady Rose
Jack Reynor	Michael McNulty
Theo James	Fr. Gaunt
and Eric Bana	Dr. Grene
Susan Lynch	Nurse Caitlin
Aidan Turner	Jack Conroy
Adrian Dunbar	Dr. Hart
Pauline McLynn	Anne McCartney
Aisling O'Sullivan	Eleanor Prunty
Tom Vaughan-Lawlor	Tailor O'Donnell

CREW

Director	Jim Sheridan
Producers	Noel Pearson
	Jim Sheridan
	Rob Quigley
Written by	Jim Sheridan and Johnny Ferguson
Based upon the novel by	Sebastian Barry
Co Producer	Paul Myler
Line Producer	Mick Walsh
Executive Producers	Andrea Scarso
	Gavin Poolman
	Nicolas Chartier
	Jonathan Deckter
	Cormac Crawford
	Jere Harris
	Eoin Colfer
Director of Photography	Mikhail Krichman
Production Designer	Derek Wallace
Editor	Dermot Diskin
Composer	Brian Byrne
Costume Designer	Joan Bergin
Casting Directors	Frank Moisselle, Nuala Moisselle

END CREDITS

Line Producer	Jo Homewood
1st Assistant Director	Owen Magee
2nd Assistant Director	Jill Dempsey
Production Co-ordinator	Yvonne Burke
Post Production Supervisor	Tricia Perrott
Assistant Production Co-ordinator	Grace Kelly
Travel & Accommodation Co-ordinator	Ruth Power
Production Trainee	Cara Loftus
Production Accountant	David Sheehy
Assistant Accountant	Orla Collins
Accounts Assistant	Nóirín Holland Roy
Extras Payroll	Afie Fortune
3 rd Assistant Director	Daire Glynn
Extras Co-ordinator	Daniel Lloyd
Assistant Extras Co-ordinator	Chloe James
Additional Extras Co-ordinator	Denis Fitzpatrick
Trainee Assistant Directors	Conor Flannery
	Jillyan Jackson
	Orla King
	Stephen Rigney
Location Managers	Cathy Pearson
	Conor O'Carroll
Assistant Location Manager	JP Whearty
Locations Trainee	Robert Myler
Location Scout	Jane Pearson
Steadicam / B Camera Operator	Roger Tooley
1st Assistant Camera	Andrew O'Reilly
2nd Assistant Camera	Louise McElin
Digital Imaging Technician	Esme Pum MacNamee
Video Assist	Sarah Dunphy
Camera Trainee	Tom Griffin
Script Supervisor	Áine Máire Ní Thaibhís
Sound Mixer	Dan Birch
Boom Operator	Richard Hetherington
Sound Trainee	Steve Jackson
Art Director	Michael Higgins
Assistant Art Director	Shane Hanton
Standby Art Director	Til Frohlich
Graphic Artist	Judith Hynes
Storyboard Artist	Jason Groarke
Art Department Trainee	Cathy Hegarty
Art Department Clearances	Sinéad Barry

Rose's Bible Design
Additional Graphics

Máire O'Sullivan
Bryan Tormey
Ailbhe Diskin

Set Decorator
Prop Master
Prop Buyer
Assistant Prop Buyer
Prop Stores
Dressing Props

Jil Turner
Paul Hedges
Marion Picard
Paquita Rogers
June Connon
David Wallace
Chris Tobin
Tony Boston
Dave Hill
Paul Boulton
Murrrough Brady
Jonathan Fortune
Ethan Nzobe
Brian Wallace

Standby Props
Props Runaround
Props Trainees

Assistant Costume Designer
Costume Supervisor
Costume Assistants

Suzanne Keogh
Ger Scully
Gabriel O'Brien
Ciara James
Grainne Lynch
Siobhán Cahill
David Houghton

Costume Trainees

Make-up Designer
Chief Hair Designer
Make-up Assistants

Sharon Doyle
Lorraine Glynn
Katie Derwin
Sonia Dolan
Catherine Fox
Lorraine Brennan
Malvo Karpats
Aideen Bates

Make-up Trainee
Hair Assistants

Hair Trainee

Gaffer
Best Boy
Electrician
Genny Driver
Practical Electrician

James Maguire
Michael O'Mogáin
Ian Madden
Pádraic O'Fátharta
Noel Holland

Grip

John Connon

Construction Manager
HOD Carpenter
Carpenters

Colm Bassett
Dermot Butler
Gavin Walsh
Bill Buckley
Neil Fetherson
Martin Kenny
Tony Walsh
Tommy Lavelle
Jason Kelly
Danny Walsh
Mark Bassett

Painters

Head Stagehand
Head Scenic Artist
Stagehand
Standby Rigger
Standby Stagehand

Standby Carpenter	Alex Bassett
Standby Painter	Gary O'Donnell
Standby Driver	Paul Malone
Dialect Coach	Brendan Gunn
Production Executive, Ferndale Films	Rose Mary Roche
Production Executive, Hells Kitchen	Niamh Nolan
Assistants to Jim Sheridan	Helen O'Reilly
Assistant/Stand-in to Rooney Mara	Aoife Doyle
Documentarian	Sarah Harte
Documentarian Assistant	Zhara Moufid
Script Consultant	Oleg Ru
	Naomi Sheridan
Stunt Co-ordinator	Donal O'Farrell
Additional Stunt Co-ordinator	Alan Walsh
Stunt Safety Consultant	Garry Robinson
Height Safety Consultant	Cathaoir Dolan
Water Safety Consultants	Brian McAllister
	Alistair Rumball
Safety Consultant	Karen Cummins Munnely
Special Effects	Brendan Byrne
Action Vehicles Co-ordinator	Stephen Carroll
Animal Wrangler	Eddie Drew
Unit Nurses/Paramedics	Andy Waters
	Donal Joyce
Catering Manager	Peter McEvoy
Publicists	Gerry Lundberg
	Sinéad O'Doherty
Stills Photographer	Patrick Redmond
EPK	Ronan O'Leary
Transport Captain	John Kavanagh
Unit Drivers	Dave Beakhurst
	John Fearon
	Tommy Hamill
	Pat Larkin
	Graham McWilliams
Facilities Manager	Anthony Carroll
Camera Truck	Johnny Fortune
Electrical Truck	Derek Smith
Hair & Make-up Truck	John Nee
Costume Truck	Tony Joe
Props Truck	Graham McGlashin
Additional Photography	Mary Gilroy
Production Co-ordinator	Louise Fullam
Assistant Production Co-ordinator	Conor Hammond
Focus Puller	Tom Reynolds
1st Assistant Camera	Peter Delaney
Digital Imaging Technicians	

Sound Mixers	Niall Cullinane Niall O'Sullivan Hugh Fox
Boom Operators	Peter Slater Louie Trussell
Prop Buyer	Kate McColgan
Standby Props	Daniel Wallace Nuala McKernan
Assistant Props	Hicham Elafghane
Costume Assistant	Maura McDonald
Hair Designer	Sandra Kelly
Gaffers	Howard Gibson Steele Nicholas Fitzgerald
Electrician	Dermot Cole
Electrical Driver	Fiona Mulvey
Grip Equipment	John Murphy
Caterers	Ivan Melia Rosemarie Melia
Trainee Assistant Directors	Alice Flanigan Jordan Sutton Ian Adams
Costume Trainee	Roisin Lawrence
Trainee Grip	Emma Dunne
Post Production Co-ordinator	Mary Gilroy
1st Assistant Editor	Robert O'Connor
2nd Assistant Editor	Kevin O'Brien
Edit Assistant	Mark Little
Supervising Sound Editor	Paul Davies
Dialogue Editor	Peter Blayney
Additional Dialogue Editor	Fionán Higgins
Foley Artist	Eoghan McDonnell
Foley Mixer	Jean McGrath
Foley Editor	Carl Cullen
Re-recording Mixers	Ken Galvin Steve Fanagan
Dolby Sound Consultant	Rob Huckle
Audio Post Production Co-ordinators	Deborah Doherty Brian O'Hara Rachel Donovan
Mix Technician	Jorge Robles
Sound Re-recorded at	Ardmore Sound
DI Colorist	Dave Hughes
Dailies Colorist	Eoghan McKenna
DI Finishing	Robbie O'Farrell
Title Design	Cian McKenna
Additional Composer	Alan Foley
Head of Feature Post	Tim Morris
Post Facility Producer	Sarah Caraher
Post Production Facility	Windmill Lane Pictures

Windmill Lane VFX
VFX Supervisor
VFX Producer
VFX Executive Producer
VFX Production Co-ordinator
CG Artists

Matchmove Artist
Head of 2D
Compositors

Rotoscope Artist
Matte Painter
Head of Engineering
Pipeline Supervisor

Additional VFX

Ditch Doy
Lisa Kelly
Ciarán Crowley
Michelle Anderson
Barry Lawless
Manuel Martinez
James Sellers
Donal Nolan
John McMahon
Eoin Mahon
Stacy Mangan
Felix Serwir
Daryl McMahon
James Kenny
John Brady
Tim Chauncey

Declan Boyle
Andy Byron
Eddie Sheanon

XOFA PRODUCTIONS

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Charles Auty
Ted Cawrey

Jamie Jessop
Harjinder Tandy
Alex Lowe

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Deputy CEO
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Oisín O'Neill
Sarah Dillon

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Solo violin and viola
Part prep and clarinet
Vocal engineer
Whistles
Orchestra
Additional Orchestra
Score mixed by
Additional Orchestration

Brian Byrne
Ken Rice
John Byrne
Jason Halbert
Fraser Fifield
The Brian Byrne Film Orchestra
The Bulgarian Symphony Orchestra
Ciaran Byrne
Jeff Tinsley

'Waltz for Fran'

Composed and performed by Brian Byrne
© Secret Films Ltd.

'Moonlight Sonata'

Composed by Ludwig van Beethoven
Performed by Brian Byrne
© Secret Films Ltd.

'The Rattlin' Bog'

Traditional Air
Performed by Richie Kelly & Pat Ryan
© Secret Films Ltd.

'The Cry Inside'

Written by Brian Byrne and Jim Sheridan

Performed by Kelly Clarkson, Brian Byrne & The Bulgarian Symphony Orchestra

Published by Asamesa Publishing (ASCAP), Soleonthebone Publishing (IMRO)

& Songs For My Shrink (ASCAP)

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Never In The Field of Human Conflict

Performed by Winston Churchill

Courtesy of GB Decca Classics

Under licence from Universal Music Operations Limited

With thanks to the Estate of Winston S. Churchill

World War II Newsreel

Courtesy of

CriticalPast

AP Archive / British Movietone

Camera Equipment

Grip Equipment

Lighting Equipment

Special FX

Costume Hire

Wigs

Mobile Communications

Facilities

Caterers

Insurance Broker

Travel Agent

Negative Clearance

S481 Finance

Financial Consultant

Production Legal Services

Production Bank

Collection Account Management

Worldwide Sales by

Completion Guarantee

Production Executive

Legal Services

Panavision

Grip Logic

Cine Electric

Film FX Ireland

The Costume Mill

Angels Costumes

Peter Owen (Bristol)

TV & Film Communications

Irish Film Location Facilities

Blazing Kitchen

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Cormac Crawford

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WINDMILL LANE

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RTÉ

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No animals were mistreated during the making of this film

The characters, incidents, entities and events portrayed are fictitious and any
resemblance or similarity to actual events, entities or the name, character or history of
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In memory of Johnny Ferguson
1963-2013