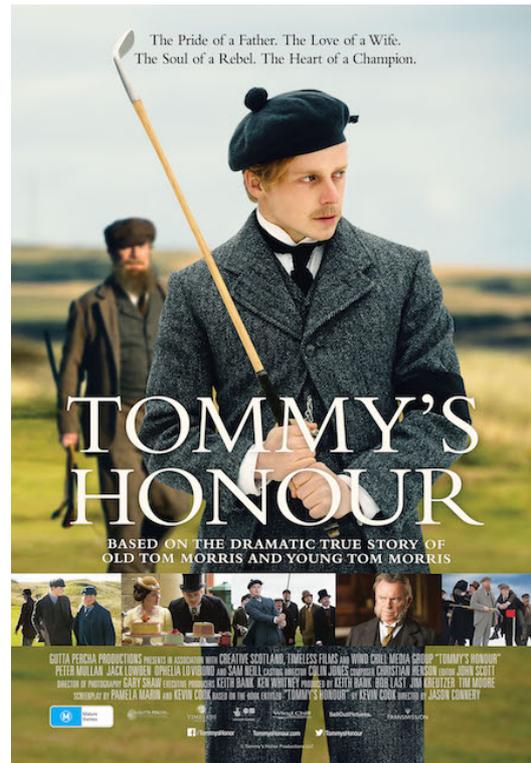




Presents

# TOMMY'S HONOUR



Directed by **Jason Connery** / In cinemas **7 September 2017**

Starring **JACK LOWDEN, PETER MULLAN, OPHELIA LOVIBOND** and **SAM NEIL**

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## IMAGES

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## INTRODUCTION

**TOMMY'S HONOUR** tells the true story of the founding family of golf. With eight Open wins between them, Old Tom Morris and his son Tommy Morris transformed the game forever. Yet as their fame and fortune grew exponentially, their own relationship was touched by deep drama and personal tragedy.

**Peter Mullan** (“Sunshine on Leith”, “War Horse”, and a BAFTA-nominee for “The Magdalene Sisters”) and Olivier-winning **Jack Lowden** (“71”, “War and Peace”) star as Old Tom Morris and Tommy Morris; alongside **Ophelia Lovibond** (“Elementary”, “Guardians of the Galaxy”) and **Sam Neill** (“Jurassic Park”, “The Piano”).

**Peter Ferdinando** (“A Field In England”); **Max Deacon** (“Summer In February”); **Therese Bradley** (“Filth”); and **Ian Pirie** (“Sunset Song”) round out the first-rate supporting cast.

Rising British filmmaker **Jason Connery** (“Pandemic”, “The Philly Kid”) directs from a screenplay by **Pamela Marin** and **Kevin Cook**, adapted from Cook’s own award winning book of the same name. The film was produced under the Gutta Percha Productions banner by Keith Bank, Bob Last, Jim Kreutzer and Tim Moore. Also on board, behind the camera, are the likes of Director of Photography **Gary Shaw** (“Moon”); Editor **John Scott** (“Sexy Beast”); Production Designer **James Lapsley**; Costume Designer **Rhona Russell** (“My Name Is Joe”); and Hair and Make-up Designer **Magi Vaughan** (“Downton Abbey”).

The film was shot in Scotland over six weeks in the summer/autumn of 2015, in locations including Falkland, Balcarres, Musselburgh, East Lothian, Dunbar and the story’s spiritual home of St. Andrews.

Timeless Films is handling international sales.

## SHORT SYNOPSIS

A father wants only the best for his son, but struggles to guide him in a world that's changing as fast as the boy himself.

A son blessed with talent and fuelled by ambition, chafes at his father's commands as he hurtles toward adulthood with all the excitement and adventure of untarnished youth.

In every generation, a torch passes from father to son. And that timeless dynamic is the beating heart of **TOMMY'S HONOUR** – an intimate, powerfully moving tale of the real-life founders of the modern game of golf.

Set in St. Andrews, Scotland during the hidebound Victorian era, the story opens in 1866 as 15-year-old TOMMY MORRIS (Jack Lowden) heads to the links with his father, TOM MORRIS (Peter Mullan). Already a legend, "Old Tom" is greens keeper for the Royal & Ancient golf club, where he established the standard of 18 holes per round; as well as the town's club and ball maker; and thrice winner of the first major golf tournament, the Open Championship – which he founded in 1860.

Tom Morris has secured his place in the history of the ancient game. But Tommy will soon outshine him, retiring the Open's prize Championship Belt while still in his teens (by winning it three times in a row), and, as the "dashing young man of golf," drawing flocks of spectators to the sport and becoming its first touring pro. The early chapters of golf were markedly different from today's game, as it featured, closely packed crowds involved in the action, drinking and unruly behaviour on course betting, and an undercurrent of class tensions.

Despite their shared passion, father and son repeatedly clash over the unwritten rules of social class, culminating in Tommy's marriage to a woman of lower standing with a shameful secret in her past. Tommy's beloved wife MEG (Ophelia Lovibond) figures in this true story's climax, as Tom makes a fatal misjudgement that strips Tommy of everything he holds dear. From the ashes of that fateful choice, Old Tom rises to a mission that carries him through the final decades of his life: Honouring Tommy.

## LONG SYNOPSIS

1903. The Scottish Coast, cloaked in fog. An eager young journalist from The Times comes calling to conduct an interview with the legendary Tom Morris: 'The Grand Old Man of Golf'. But Tom has little interest in telling his own tale. Instead, he begins to recount a story he has been stewing over for nearly 40 years: that of his son...

1866. St. Andrews Links. Master greens keeper and three-time Open Champion Tom Morris plays a round with his eldest child Tommy. A precociously talented lad of just fifteen, the younger Morris has spent his entire youth on the course. Much to his mother Nancy's chagrin, Tommy is never happier

than when dashing from church to spend every waking moment on the greens, honing his craft. Dispensing advice as they go from hole to hole, Tom struggles to disguise his paternal pride.

Coming to the end of their round, a trio of watching club members – led by Major Molesworth, Durie another gentleman; remark that the boy might one day make a fine caddy. As his father strides over to provide the gentlemen with golfing lessons, kneeling to place the balls on the tee, Tommy seethes with resentment and a silent shame: vowing to bow to no man – especially those with half his talent.

And when R&A Club Captain Boothby strolls into the Morris Shop later that day to offer Tommy a role as his caddy for an upcoming tournament, the headstrong youngster incenses his father by refusing. Tommy vows then and there to become a true golfer – not a mere golfer for the upper classes.

Banker Charles Kinloch meets with Tom, reminding him of his mounting debts. Tom has put food on the table for his family all these years by scratching a living as a professional golfer – taking on professionals at other clubs in money games, as club members on either side stake hundreds on the outcome. But he has lost rather too many games recently, and his backers are getting impatient. Kinloch says that a man must ‘use every club he has’...Why not partner with Tommy?

Tom battles with his conscience, wondering if to draw his son into this cut-throat world. Eventually he breaks. Father and son partner up. Father and son win their first match. A mere child when he left the house that morning, Tommy is now a golf professional; an instant success. It is the start of a very fruitful partnership. The pair take on top golfers around the country – thrown together into the rough and tumble of the embryonic nineteenth century game: nowhere better demonstrated than by the mass brawl that breaks out mid-match on the greens of Musselburgh.

1868. A seventeen year-old Tommy introduces himself to the world with a hole in one at the Open Championship at Prestwick. He takes home the title, the youngest man to ever do so. He wins again the following year, and then the next; making history in the process as the first man to win three in a row; surpassing his father’s own feats on the course. Tom toasts young Tommy’s success – never prouder.

Now dubbed the Champion Golfer of Scotland, Tommy’s attentions are caught by an older, and vivacious waitress Meg Drinnen. Meeting more than his match, Tommy takes his shot at winning her over. But his burgeoning romance is far from the only drama for the sporting star, as Molesworth makes a tempting proposal that Tommy come join his newly established club, Blackheath, down in England. His father catches wind of the offer, and tension creeps in between the pair, as the teen starts to question his sense of duty to his family.

With Meg now at his side, Tommy begins to truly emerge as his own man – taking on the aristocratic establishment, marching into the R&A Clubhouse and successfully forcing Boothby to hand over match fees upfront, ensuring the lion’s share of the stake falls into the pockets of the professionals, not the gentlemen. Emboldened, he takes his game on the road, challenging all-comers on courses throughout the UK; his talents heralded both in Scotland and across the border.

The Morris name is now legend, and the London press clamour to profile the founding father and son of the modern game. But for the father it increasingly feels like he is yesterday’s man, a sense not helped by a caddy’s tribute to Old Tom at the 1873 Open, a bittersweet moment, which feels like something of a eulogy.

The family dynamic is further shaken by Nancy's discovery that Meg bore a child out of wedlock five years previously. She forbids Tommy from seeing her. With typical rebellion, he vows to marry her anyway. Tom and Nancy stay at home, as Tommy slips a ring on his new bride's finger, watched only by his brothers and sister. Setting up in a home fit for a gentleman, it is only by the sheer force of Meg's will that she is able to finally win over Nancy, and unite the Morris family once more. They rejoice as she falls pregnant.

1875. With Tommy's regular partner injured, he decides to team up with Old Tom one last time for a grudge match against the Park brothers, their arch-rivals at North Berwick. Dubbed 'The Match of the Century', unprecedented sums rest on the outcome, as the match rapidly captures the public imagination. Tom has not won in a long-time, but with his son back by his side, and revelling in a bear-pit atmosphere, he rolls back the years, with a performance reminiscent of his very peak.

Only three holes remain when Tom receives a telegram: A nearly-due Meg calling for Tommy to return to her side. With a famous win in sight, and old glories within reach, he makes the fateful decision to pocket the message and conclude the game...

Victory is seized with the final shot, but celebrations are short-lived as Tommy learns of his father's deception. The pair make haste for home on a ferry across the Firth of Forth, but arrive tragically too late. Meg lies bloody and lifeless in the marital bed, her newborn baby boy dead in a blanket.

His spirit shattered, lost to depression, and bereft without his Meg; Tommy agrees to one final challenge – anything to stem the pain. Taking on the son of Major Molesworth, and faced with a severe handicap, Tommy must find the spark from somewhere to play a champion's round.

Old Tom follows his grieving boy around the course, desperate to make amends for his folly. As the snow closes in from all angles, and Tommy's body weakens beyond repair, Tom caddies for his broken child. Father and son walking the greens once again; the Morris men together at the last, and with the odds stacked overwhelmingly against them...

On the last hole, with the match all square, Molesworth commands his son to "Stymie him". With Molesworth's ball in between Tommy's and the hole, the match looks to be a draw, but Tommy takes a rut iron from his Father, and chips his ball over Molesworth's and into the hole. As all around the cheers ring out, Tommy walks away, the game that was once his every breathing thought, no longer of any interest.

As we find father feeding his son soup back at the Morris house, Tommy's two brothers looking on, there is a knock at the door. Major Molesworth has brought a gift, his son's fur lined coat "for your next winter battle". Tommy, shaking from exhaustion and his fever, stares blankly at the Major, as Tom shows the gentleman out. The two brothers sent to bed, father and son sit alone, as Tom continues to feed his son soup, while talking of his extraordinary exploits on the last hole, "A rut iron on a green, you'll have all of Scotland trying it, ruining all my greens"! In that moment Tommy looks at his father and says "I forgive you Dad". We see the emotion emanating from Old Tom as he looks lovingly at his son.

Time passes as we move in on Young Tommy and arrive to see that on Christmas day he is dead, six weeks after his beloved Meg. Old Tom, grief stricken, lays his hand over Young Tommy's eyes and closes them for the last time.

We are back in the Graveyard, back with Old Tom and the young reporter from the beginning of our story. "People say Tommy died of a broken heart, but I will leave that kind of talk to those with a fanciful turn of mind. Poets, fortune tellers, your like, Mr Atwood".

As Old Tom and Mr Atwood walk away from Tommy's grave, we hear in voice over from Old Tom. "He was better than I, better than all of us"

We pull back away from the cemetery, away from St Andrews, as the sun is setting, the shadows long, over the sea, and hover just for a second. Footage from the 1920's of crowds running to the 18<sup>th</sup> hole at St Andrews straining to get a closer look behind the rope, then fans all clapping and waving at the camera with excited faces; then with the majestic building of the Royal and Ancient in the background, a last putt on the 18<sup>th</sup> green. We then see photos of the Morris men, first Tom, then Father and Son, and ending with our hero Tommy Morris.

## ABOUT THE PRODUCTION

### Before a ball was hit...

Sporting legends and pioneers of a multi-billion dollar industry; by rights, the story of Old Tom Morris and his son Young Tommy ought to be known the world over. Old Tom, Master greens keeper of the iconic St. Andrews Links, struck the very first ball at the inaugural Open Championship in 1860, going on to win the tournament on four occasions. His extraordinary feats were matched by teenage prodigy Young Tommy soon after – establishing the Morris family at the forefront of the emerging sport, and as the pride of their countrymen. Yet the pair’s tale extends well beyond the drama of the course. Theirs is a story of love and loss, unfettered ambition and rich human emotion; triumph and tragedy all played out against the tumultuous backdrop of the Scottish coastline.

*Tommy’s Honour* is the product of a four-year journey for producer Jim Kreutzer; a passion project with a deeply personal origin. It started when Kreutzer was putting the finishing touches on planning a once-in-a-lifetime bucket list trip to St. Andrews with a sick friend. “We were going to jump into the experience,” he recalls, “I made a CD of Scottish music for us to listen to, and purchased a copy of the book *Tommy’s Honour* for us to read, so we could understand where we were and what we were doing.” Kevin Cook’s story provided an invaluable guide to the legendary links, and introduced Kreutzer to the tale of golf’s founding family. And like an amateur player after that first sweetly struck stroke – he was instantly hooked. “Since I read the book and took the trip with my friend – blessedly alive and relatively healthy to this day – our bucket list has turned into something far bigger.”

Amazed that the Morris’ story had never been explored on the silver screen, Kreutzer placed a cold call to Kevin Cook. The author confirmed that the rights had just become available, and after hearing Kreutzer’s passion at first hand, the rights were signed over. “It takes one or two people to champion a project to get it from germination to completion. And *Tommy’s Honour* was my project.” Kreutzer’s once-in-a-lifetime trip to Scotland soon became a regular occurrence, as he quickly began racking up the air miles to get the project off the ground. “I had to leave the golf clubs behind, which was very hard for me to do! I spent weeks in Scotland going back and forth between the east and west coast going to places relevant to the story like Prestwick, Edinburgh, and the old courses.”

A key part of those early visits was establishing the relationships that would be so vital later down the line. He recognized the challenge of “getting a level of acceptance to an American purchasing the film rights to this legendary family, in this small village, in a country that is so fiercely proud of its history, and of the Morris family.” He soon proved himself to be a worthy custodian of their heritage: “I could not be more overwhelmed with how gracious the Scottish people have been in accepting me.” Now Kreutzer needed the remaining pieces of the filmmaking puzzle necessary to fulfil his vision, and adequately honour the Morris name.

Interviewing several directors, Jason Connery stood out from the crowd. Also an actor known for the likes of *Shanghai Noon*, the rising helmer had served notice of his directorial promise with *The Devil’s Tomb*. A regular visitor to St. Andrews, and a keen golfer, “he absolutely got the story and knew exactly what I was talking about,” said Kreutzer. Connery was an immediate fan of Cook’s book, and

was determined to be the one to bring the project to fruition: “I relate to it in a personal way as I grew up on a golf course with my father. I really understand the relationship that Tom & Tommy have together, and their shared passion for the game as my father and I do. Then for me as a father; I have a son who is trying to make his way in the world - which I can also see in Tom & Tommy’s relationship. There’s a certain synchronicity for me with the story - especially with it being set here in Scotland.”

Connery was soon joined by veteran Scottish based producer Bob Last of Sellout Pictures. Last brought a seasoned filmmaking sensibility and valuable “hands on” production experience to the team, while kicking off the preliminary budgeting and scheduling phases of the film, as well as formulating a plan to attract the key necessary crew and political support.

Shortly thereafter, Chicago based entrepreneur and venture capitalist Keith Bank came on-board, adding an additional shot of energy and experience to the project. He was tasked with putting the structure in place for Gutta Percha Productions, Kreutzer and Bank’s production company, with establishing and executing on a business and financing plan for the project, and with forging key marketing, distribution and strategic relationships. Within a remarkably short period after having joined the team, Bank and Last led the effort to successfully marshal the resources necessary to allow for *Tommy’s Honour* to get made, and it was now taking shape.

## The Players

With the key creative, production and financing team now well in place, the next stage was to find their players – the men and women capable of bringing this great story to life. Kreutzer recalled that “Jason’s thought was to have primarily Scottish actors cast; not English or American actors, in order to make it as realistic as possible.” The team was in immediate agreement about the man who would be their Old Tom. “Peter Mullen was our first choice from the get go. He provides an authenticity to Old Tom that you can’t get from an American actor,” said Kreutzer. “Not only is he Scottish; but he also has the gravitas, he has the weight and deliberation,” adds Connery of the BAFTA nominee and star of a number of critically acclaimed films.. For Young Tommy, the part called for a star on the rise, and in Olivier Award-winner Jack Lowden they found “a force to be reckoned with in the future”, much like the junior Morris himself. He “brings a very different energy. Tommy is all about drive and moving forward, and Jack is fantastic in that way,” says his director.

The chemistry of the two leads was evident from the get-go, Last remarked, “Peter brings a centered calm to his performance in the film, an intense but stoic presence that is the perfect foil for the sometimes insolent energy Jack brings to the young Tommy”. Lowden was delighted to partner up with Mullen: “As far as I’m concerned he’s the best actor we ever produced by a country mile. I mean, we’ve got some magnificent actors but Peter is in a league of his own, so it’s a massive privilege to do stuff with him and spend time with him.” The parallels with Old Tom are there too: “You can see that everything that he’s ever done or said in his life has made him who he is.” Mullen was only too happy to reciprocate the praise towards his young co-star; “He’s an absolute delight and we had a great time doing this. Again he’s a fantastic young actor, so it’s a breeze and we have a laugh and go through the scenes. It’s really that simple. It’s like a dance when you’re working with actors of that calibre.”

Equally important to the story was finding the perfect fit for the character of Meg Drinnen too. Hot off roles in *Guardians of The Galaxy* and television’s *Elementary*, Ophelia Lovibond was Connery’s choice

for the pivotal role. Meg and Young Tommy's romance drives much of the script's drama; his decision to marry signalling a rift within the Morris family, with her love and support lending Tommy the confidence to step out of his father's shadow and become very definitively his own man. Cook's source material makes it clear how much they adored each other. It was, says Connery, "a very modern marriage." Lovibond felt an immediate affinity with her character, and recognized its importance as a document of changing home values. "They were very much a team. She wasn't just his wife to support his ideals and make a home; it was very much a partnership, which wasn't typical of the time. She wasn't going to be taken for a fool...She's a feisty character and that's what really appealed to me."

However, the challenge of bringing this romance to life was made that much harder by the production's scheduling. Thrown into the deep end, the pair's very first scene together – indeed, the very first time they'd ever met - was their wedding day at an old church in Port Seton. "It's quite extraordinary that they met the day they got married as far as our shooting is concerned", laughs Connery. Luckily for the actors, the rather high-pressure introduction broke the ice nicely. "It was strange," admits Lovibond, "but fortunately he was lovely, so it was much easier to marry him." Their director was delighted with the on-screen relationship that blossomed; "Their great foundation together adds to their painful dramatic arch of Tommy losing Meg. It's a really rich one dramatically. These two actors really capture that."

The creative team felt it was clear that the richness and breadth of both script and source material meant that *Tommy's Honour* represented something far greater than a golfing story. Connery asserted that "we're not making a historical documentary... we're telling a dramatic story." And while "the backdrop happens to be golf, as that is what dominated these people's lives; it's primarily a father-son story and a love story between a young man and his wife." Or as Lovibond puts it: "It's a film about familial love" of all kinds.

But the Morris clan also required an appropriate adversary to stand in the way of their irresistible rise. Sam Neill was chosen to play Alexander Boothby, Captain of The R&A. By no means a typical moustache-twirling villain (though Neill does joke that it was the facial hair that attracted him to the project: "If there's a job with decent sized sideburns I'm there."), Boothby nonetheless personifies the social attitudes that were meant to keep men like Tommy in check. Bank was delighted to be able to bring Neill on-board: He "brings a certain sense of power and strength to the cast... and is the antithesis of Old Tom's family."

Indeed, it is impossible to ignore the political statement that Young Tommy Morris was making each and every time he stepped out onto the course – and the threat he posed for men like Boothby. For Mullan, this element was one of the key draws to the project, and a big factor in his decision to step into Old Tom's hallowed shoes: "It's about the class system they had over here and how it could discriminate against people like the Morris' and Meg Drinnen. Because the values were of the bourgeois; and clubs and golf were seen as the domain of the aristocratic elite... Young Tommy really took on a system that had been in existence for 500-600 years. And he took them on and won, which is no mean feat because the aristocrats didn't give up easily."

Far from being weighed down by the responsibilities of taking on these giant themes, Connery ensured that the set of *Tommy's Honour* didn't take itself too seriously during filming. "Jason understands actors, being one himself", says Mullan, "He lets you do what you need to do and if he

likes it he'll pat you on the back and move on. It's a lovely way to work." Lowden concurs that Connery was "a lot of fun to work with. He runs an incredibly relaxed set. Nothing is ever too stressful." For Lovibond, this way of working – fittingly for the Morris' story – ensured the entire cast crafted something of a family bond, with Connery, Mullan and Lowden leading the way: "Jack and Peter are so very friendly and easy...It's a really fun atmosphere."

### **Bringing the Links to life**

There was never any question that to tell the Morris story right, one would have to go directly to its source, and to the Scottish coastline that provided the backdrop to their tale. Dismissing the idea of shooting abroad, Keith Bank says "It was clear from the start that really Scotland was the only place to shoot this film. I mean it's very hard to recapture the majesty and beauty of this landscape, the golf courses, the Scottish baroque and the way Scottish people speak. We wanted this to be an authentic Scottish cast on location...I think we could not of made a better choice than to shoot it all on location." Kreutzer, by now something of an honorary Scot himself, agrees: "To shoot anywhere else but Scotland would have been difficult for many reasons and would not have done justice to the story."

Though as anyone who has holidayed in the country will know, the location came with its own impossible-to-avoid complications... "The weather can be so changeable," laughs Director of Photography Gary Shaw, "One minute you can be in raging sunlight and half an hour later you can be absolutely soaked through..." But the dodgy weather was easily outweighed by the myriad positives of filming in Scotland. As Peter Mullan says, gesturing around him at the medieval village of Falkland that hosted the surrogate Morris home; "You could shoot somewhere else but you'd never capture this... For a film like this you need to film it in Scotland and this town alone gives you so much more than you could ever get on a film set. The brickwork, the trees and the colours...it would have to be Scotland."

Both cast and crew fed off the unique energy and history of the various locations. Connery recalls an emotional day shooting at the site where Tom and the Morris family were buried: "To be able to use the actual ruins and gravestones was huge to a production like this. If we had to build this, it would never be as good, and it would never have been as grand." Actor Peter Ferdinando remembers roaming the streets of St. Andrews on his day off to step into Major Molesworth's shoes and soak up the feel of the place. While for Lowden, the location provided all the inspiration he needed for pivotal scenes. Looking out over the Firth of Forth near Berwick, "you realize that this is the actual place Tommy found out the news his wife and child may have died. It provides an actual oomph on the day of shooting... I think it's been magnificent that we've been able to come here."

Getting the look and tone of the era right was crucial to all involved, and the crew were keen to avoid descending into stereotypical Victoriana with anything too kitsch. Production Designer James Lapsley says his goal was to make a "period drama that feels rich and feels dense, but at the same time not going too far to make it too unbelievable. The audience has to come away with an understanding that these things happened...It is someone's story and not a flight of fancy." With this brief in mind, Gary Shaw set out to shoot "as naturalistic as possible... We're trying to take the tones back a little bit so it doesn't feel like most period films that you would see. Period films tend to be very rich in colour and we're trying to rein that in a little bit."

Each department played a key role in contributing to this all-important sense of authenticity. “It involves a tremendous amount of different elements,” confirms Connery, “The hats; the wigs; the facial hair; the costumes...” The director lent Emmy®-winning Hair and Make-Up Designer Magi Vaughan his copy of book *The Golf Artist* to help guide her choices – the pair settling on recreating the seemingly ever-present soft and gentle beards and moustaches depicted in the water colour paintings of the players of the time. Costume Designer Rhona Russell also looked to images, paintings, and photographs from the era to recreate the distinctive fashions of 1800s Scotland. “The dates go from 1866 to 1875 so we’ve got a bit of everything in here. Every class has to be covered from the gentlemen to the poor,” says Russell. It resulted in the use of over 1000 costumes, with Jack Lowden in particular setting up a second home in Russell’s costume truck, with over 40 costume changes of his own throughout the shoot. And to make sure the sets were packed to the brim with period detail, Set Decorator Robert Jones and Prop Master Chris McMillan scoured the charity shops of Scotland, and benefited from an “awful lot of kindness” to complete the job.

The production’s attention to detail extended to ensuring that its stars were equipped with the sporting prowess necessary to effectively take on the roles of two titans of golf. Jim Farmer was enlisted to put Lowden and Mullen through their paces. Known around St. Andrews as ‘Mr. Golf’, Farmer has trained countless amateur and professional players, and lent his years of experience to the production. Mullan has nothing but praise for his work: “He’s a great coach with such an eye...” But Farmer’s work extended beyond merely coaching; he was also on hand to ensure the actors replicated the techniques and gameplay of the time. After watching hours of golfing footage taken from the 1920s and ‘30s, Mullan was keen to mimic the period’s fashionable swing, which saw the pros hit the ball and walk on in one smooth movement. “But Old Tom would never have done it. The guy I was asked to watch was Ernie Els, because, being an expert on Old Tom, Jim said Els was a real Steady Eddy. He was never the fanciest, but he had amazing consistency.” Lowden also benefited from Farmer’s tutelage, though he’s the first to admit that “Jim spent a lot of the first couple of lessons either laughing or ducking for his life...” Keith Bank credits Farmer’s on-set presence for the authenticity of the golfing scenes: “Not only did he teach them the actual swing of the day; he got them acclimated to St. Andrews and the whole history around them.”

However, the difficulties of turning two actors into passable elite sportsman paled in comparison to the production’s biggest undertaking: re-creating the embryonic St. Andrews Links. Preparing for the shoot, Connery studied hundreds of images taken by Thomas Rodger, a prolific local photographer of the time, and an invaluable documenter of the early days of the sport. The director found that it wasn’t just the matches themselves that were more rough and ready than today’s, but the courses too. Touring the region, “it soon became really obvious that a lot of the courses were far too manicured.” As Shaw adds; “There were no mowers in 1876, so the surface didn’t look like someone’s carpet. If you’ve been to St. Andrews, you’ll know there’s not a blade of grass that’s longer than any other. It’s like a billiards table. And that just didn’t happen in those days.” There were additional period details to consider too. “Back in the day, the R&A Clubhouse was a single story building, and now it’s a two story building, so if we had managed to shoot at St. Andrews it would’ve meant we’d have had to remove the top of it”, says Shaw. The bold solution? Build their own golf holes and clubhouse from scratch.

Heading to wind-beaten Balcarres, 15 miles south of St. Andrews; Last and his production team had just seven weeks to turn a cow pasture and muddy patch of grass into a vista fit for the 18<sup>th</sup> hole of

golf's most famous course. Lapsley says the land was chosen because the "relationship between the land and what is the fairway and ocean is the closest to what St. Andrews is and actually was." Digital Supervisor Campbell McAllister had a more blunt assessment: "It looked like a field with lots of cow pats... It didn't look much like a golf course." However, with McAllister's team sending drones over the area to take 3D scans of the terrain, and creating an invaluable pre-visualization model of the area, the necessary work involved to make the transformation came into true focus, and the crew set into motion the task of "going back in time 150 years making a golf course where there never has been one."

Speaking to the St. Andrews greens keepers, and with access to the archives of the University of St. Andrews; Lapsley and company were able to recreate the rugged links of the time, digging deep trenches to bring the hazardous Swilcan Burn to life, with a small-scale replica of the legendary stone bridge to the 18<sup>th</sup> putting the finishing touches to the job. But, the piece de résistance was surely the construction of the Clubhouse. "There are only two photos that exist to show it in the state we've got it in story terms", but Lapsley believes they've ended up with a "full blueprint of what the exterior of the building would have looked like in that point of time." And with around 30 members of his team working tirelessly across Fife to bring the replica into being, the final product will transport audiences back to a time in which father and son walked the course, creating history with every stroke. From the very conception of the project, the team "wanted to be true to the story and time period," says Keith Bank, "And it has exceeded my wildest expectations."

### **After the 18<sup>th</sup> hole**

All involved in the production felt the vast responsibility of telling the Morris story correctly; affording these characters – pioneering sportsman; fantastic and flawed humans – the respect they deserved. Discussing his character, Lowden notes that "when you play a real person - especially someone that died over 100 years ago - you can get in to the trick of thinking about him as fictitious and romanticised... And when you go to St. Andrews and you can see him up on the wall, it *is* quite romantic, and as if somebody has written this. But every now and again when looking at the script you realise that, 'Wow, this was a real guy who was a 24-year-old genius'. You do feel the weight of it." Mullan agrees, and hopes that the film will give cinema-goers a true sense of the achievements of Old Tom and his son: "It would be lovely for an audience to get to know who he was...so an audience walking around St. Andrews cathedral and seeing the plaque of Young Tommy and Old Tom Morris on the wall would be able to know some of the background behind it through this film. It would be lovely if they understood that they were two very talented men from very humble beginnings who really did try to achieve something in their chosen field. Young Tommy had quite a tragic life really, but for all that tragedy within his life he was given a gift and used it to its highest order."

Keith Bank's intention is that the film can "leave a legacy for the game of golf", by outlining its beginnings, and the characters that helped shape it and brought the sport to the attention of the wider world. Because the Morris family *did* indeed shape a sport that now forms the primary pleasure and pastime of millions across the globe. Though they couldn't have realized it when they went into battle on a muddy field in Musselburgh, or took their game on tour across the border, they were laying the foundations for today's professionals. As Connery notes; "There wasn't this sense that golfers were people to be revered or morally incorruptible. They were just working class people that

were loved and championed by people from their towns.” Pointing to the chaotic clash between the pros of St. Andrews and Musselburgh depicted on screen, Connery says that it is particularly “visceral, as it creates a sense of something starting somewhere and arriving to where we are now: with golf being a multi-billion dollar industry.”

Yet the Morris story is about so much more than that. Connery’s film movingly portrays Old Tom paying tribute to the spirit of his son. Ultimately, it all comes down to the film’s title, *Tommy’s Honour*. Honouring his game, yes, but his contributions to breaking class divides too; his sense of pride, of adventure; his love for his wife and unborn child; and, crucially, his relationship with his father. At the end of a long journey, Kreutzer hopes that *Tommy’s Honour* accomplishes all of this. “Old Tom has been with me for more years than you could imagine. Not only in the New Club, but walking up the 18<sup>th</sup> fairway, or waking up in the morning and saying what do I need to do today to get this project moving forward, and hours spent on the phone with Keith, Jason and Bob. Together I feel we’ve brought Old Tom to the 21<sup>st</sup> Century... And I’d like to think that any sort of legacy that we might leave behind would be viewed by the family - and the ghosts that we may have around us - positively and favourably... I can almost imagine that the day we have the first viewing for the public I would hope that the Morris family could be sitting in one of those rows, and saying ‘good job’.”

## **THE CAST ON THEIR CHARACTERS**

### **PETER MULLAN ON OLD TOM MORRIS**

It was easy for me because I didn't know about him. I'm not a golfer and didn't know who Old Tom Morris was. It's been great to realise how famous he is. I went online and found the top 20 golfers of all time and Tommy was 16<sup>th</sup> and Old Tom was 19<sup>th</sup> so it's incredible to think that there's no footage of them and there's only a few photographs to refer to. I'm glad I didn't know him as I've got no pre-conceptions of the man and I'm not intimidated by what he achieved. I'm playing him as a real human being who had a passion for golf and loved his kids dearly and Tommy in particular. He's very proud of Tommy, who was the better golfer. It amazes me in the script that there's not an ounce of jealousy from Old Tom - well not that I can detect - and that's saying something for someone who was a ground breaker as he was, and then to have his son be better and far more accomplished than you. Back in the day that would have been a tough thing. But he's got that generosity of spirit; which I think every father should have, but not every father does have; which is that he's proud of his son's achievements and doesn't feel jealous of them.

### **JACK LOWDEN ON TOMMY MORRIS**

Tommy Morris had a little bit of arrogance - which you don't get much of in Scottish sport. It's kind of been drummed out in this country... You're not expected to talk or build yourself up - which is a great and good trait we have. But I thought this was a bit different because this kid had a kind of swagger... I am proud to play Tommy because I'm Scottish and I get to play a great Scottish hero and one that not everyone would necessarily know about either. So I'm very proud and hopefully it will bring this guy to a bigger audience, because people need to know about him.

### **OPHELIA LOVIBOND ON MEG DRINNEN**

Meg Drinnen is really feisty and in the various accounts of her in books on Tom Morris' golf legacy she is described as being quite popular, quite vivacious, and gregarious. Even with her family unit she was very popular in her local parish church and favoured by the people there, which is quite interesting considering she had quite a colourful life and wasn't the most Christian.

### **SAM NEILL ON ALEXANDER BOOTHBY**

I always enjoy people that think they're more important than they really are. And that's Boothby. He thinks he's the biggest cheese in Scotland. And he's probably wrong... But hugely fun to play.

## **PETER FERDINANDO ON MAJOR MOLESWORTH**

Major Molesworth was an entrepreneur of his day and was very much involved with golf. He had three sons, and according to my research, they were all keen golfers who all went and toured around the country, playing these tournaments. But out of the three sons, Arthur was probably the most talented of the three and he put up the challenge to play the young Tom Morris, who was the champion of the day. Molesworth was a gambling man and he thought that his son, being a plucky amateur, could take on the four-time open champion... It was an interesting role to play. I don't always get to play a gentleman... It's only every now and then. I usually only play undesirables and you kind of initially feel that Molesworth's not such a great person and is a bit of a bad guy. But as the story unfolds you see that he's not as bad as you might think, and he does redeem himself at the end.

## CAST BIOGRAPHIES

**PETER MULLAN (Old Tom Morris)** has been lauded as one of his country's finest living performers. An actor, writer, and director; the Scottish star's role as a recovering alcoholic in "My Name is Joe" scratched his name onto the national consciousness, and won him the Best Actor Award at the Cannes Film Festival in 1998. Mullan boasts a variety of roles in acclaimed independent British fare such as Danny Boyle's "Trainspotting" and "Shallow Grave", and Paddy Considine's BAFTA-winning "Tyrannosaur"; balanced with performances in blockbusters including David Yates' "Harry Potter and the Deathly Hallows", Mel Gibson's "Braveheart", and Steven Spielberg's "War Horse". Further film credits include: "Sunshine on Leith"; "Sunset Song"; "Welcome to the Punch"; "Children of Men"; "Young Adam"; "Miss Julie" (1999); and "Riff-Raff" with regular collaborator Ken Loach. Mullan is also known internationally for television dramas such as BBC's "Top of the Lake" (for which he was nominated for an Outstanding Supporting Actor Primetime Emmy©) and "Olive Kitteridge" for HBO. Directing credits include television's "Cardiac Arrest", which earned a Best Director-nomination from the Royal Television Society; and feature films "Orphans", "Neds", and the award-winning "The Magdalene Sisters". The latter film, which Mullan also wrote, was recognized with BAFTA nominations in the Best British Film and Best Original Screenplay categories. Mullan's work has been honoured at film festivals around the world, with awards from Venice, Toronto, San Sebastian, and Sundance to date. He has been nominated six times at the British Independent Film Awards; and has two wins, and a further three nominations, from the London Critics Circle Film Awards. He will next be seen in the hotly-anticipated "Jungle Book: Origins".

**JACK LOWDEN (Young Tommy Morris):** Hailing from the Scottish Borders, the hotly-tipped Jack Lowden has already carved an enviable career in the theatre industry, and is beginning to leave his inimitable mark on film and television too. Trained at the Royal Conservatoire of Scotland, Lowden's theatre credits include: the National Theatre of Scotland's production of "Black Watch"; "Chariots of Fire" at Hampstead Theatre; and "Electra" opposite Kristen Scott Thomas at The Old Vic Theatre. He is best known for his heart-breaking 2014 display in Richard Eyre's "Ghosts", for which he was awarded a prestigious Olivier Award for his performance, and won the Ian Charleson Award for Outstanding Performance in a Classical Role. That same year, Lowden was named as one of Screen International's 'Stars of Tomorrow'. His film work includes: "uwantme2killhim" and Yann Demange's award-winning "71". Lowden has also accumulated a number of eye-catching television roles since his debut opposite Sheridan Smith in "Mrs. Biggs". He can be seen in the hugely-popular "The Tunnel"; as the lead in powerful BBC One drama "The Passing Bells"; and in the key role of Nikolai Rostov in this year's acclaimed "War and Peace", alongside Paul Dano and Lily James.

**OPHELIA LOVIBOND (Meg Drinnen)** is one of Britain's most luminous on-screen presences; a bonafide star on the rise. Born in London, she secured her first professional role in sitcom "The Wilsons" aged just fourteen. Since then she has appeared regularly across film and television, and is best known for her roles in James Gunn's superhero smash "Guardians of the Galaxy"; last year's "Man Up", opposite Lake Bell and Simon Pegg; and television's "Elementary", alongside Jonny Lee Miller and Lucy Liu. Lovibond has already worked with a number of Hollywood's leading talents.

Further film credits include: Roman Polanski's "Oliver Twist" (2005); Sam Taylor Johnson's "Nowhere Boy"; "London Boulevard", with Colin Farrell and Keira Knightley; "No Strings Attached", starring Natalie Portman and Ashton Kutcher; Noel Clarke's "4.3.2.1"; and "Mr. Popper's Penguins", with Jim Carrey. She's built a considerable roster of television roles, starring in the likes of "Nathan Barley"; "Delta Forever"; "FM"; "The Poison Tree", opposite Matthew Goode; "Mr. Sloane", with Nick Frost and Olivia Colman; and "W1A". Lovibond recently made her professional stage debut in the revival of Lucy Prebble's "The Effect" at Sheffield Theatres, drawing rave reviews for her performance. She can soon be seen in indie thriller "The Autopsy of Jane Doe", alongside Emile Hirsch and Brian Cox.

**SAM NEILL (Alexander Boothby)** is a three-time Golden Globe-nominee and one of the most recognizable on-screen faces of his generation. Born in Northern Ireland to army parents, a New Zealand-born father and an English-born mother; his family returned to the South Island of New Zealand in 1954. He went to boarding schools and then attended the universities at Canterbury and Victoria. He has a BA in English Literature. Following his graduation, he worked with the New Zealand Players and other theater groups. He also was a film director, editor and scriptwriter for the New Zealand National Film Unit for 6 years. His first feature film was "Sleeping Dogs" (1977). He then moved to Australia and his performance in "My Brilliant Career" (1979) was noticed in London by British actor James Mason who lobbied for Neill to get the lead role in "Omen III: The Final Conflict" (1981). Because of this, Neill moved to England where he also became famous as the title character in "Reilly: Ace of Spies" (1983). After his Great Britain stint, he moved back to Australia in the late 1980s. He now makes films all over the world to great commercial and critical success with a back-catalogue including "A Cry in the Dark" with Meryl Streep (1988); "Dead Calm" with Nicole Kidman (1989); "Jurassic Park" (1993); "The Piano" (1993), "The Horse Whisperer" (1998); "Jurassic Park III" (2001); "In Her Skin" with Guy Pearce (2009); "The Vow" with Rachel McAdams (2012); and "A Long Way Down" (2014). Acclaimed television work includes: "One Against the Wind" (1991); "Merlin" (1998); and "Peaky Blinders" (2013).

**PETER FERDINANDO (Major Molesworth)** is a highly respected character actor, with a growing back-catalogue of acclaimed work. The London-born star is probably best known for his frequent collaborations with the award-winning Ben Wheatley, with whom he has worked on "High Rise", opposite Tom Hiddlestone and Sienna Miller; and the BIFA-nominated horror "A Field in England". His starring turn in Gerard Johnson's "Hyena" saw Ferdinando take home the Best Actor prize at the 2014 Les Arcs European Film Festival. Further notable credits include: "300: Rise of an Empire"; "Starred Up"; and "Snow White and The Huntsman". Prior to his feature film breakthrough, Ferdinando was a frequent face on British television and has featured on the likes of "Soldier Soldier"; "The Bill"; "My Family"; and the BAFTA TV-nominated "Ripper Street".

**MAX DEACON (David Strath):** Swiftly emerging as one of Britain's most exciting young acting talents, Deacon has appeared in a number of feature films in recent years. Highlights include "I, Anna", opposite Charlotte Rampling and Eddie Marsden; "Summer in February", with Emily Browning, Dan Stevens, and Dominic Cooper; and the Richard Armitage-starring "Into the Storm". He can also be seen on television, with credits including: "Casualty"; "Hatfields & McCoys"; and "The Promise".

**THERESE BRADLEY (Nancy Morris):** The Scottish-born actress has enjoyed a varied career across film, television, and the stage. She is best known for her film work on the likes of "Young Adam",

opposite Ewan McGregor and her “Tommy’s Honour” husband Peter Mullan; “Filth” with James McAvoy; and “A Long Way Down”. Bradley also boasts credits in a number of Britain’s leading television series over the last decade, with roles in “Peaky Blinders”; “Midsomer Murders”; “Mr. Selfridge”; “Doctors”; “Taggart”; and “The Bill”. Trained in Middlesex, the actress has also built considerable theatrical experience, appearing on stage in a variety of productions – most notably, Josie Rourke’s “Men Should Weep” at The National Theatre.

**IAN PIRIE (Willie Park)** is an Aberdeen-born actor who has featured in a number of this century’s biggest films. Pirie last year starred alongside Peter Mullan and Agyness Deyn in Terence Davies’ highly-acclaimed “Sunset Song”. It capped a busy couple of years for the actor following key roles in “I Am Soldier”; “Who Needs Enemies”; and Tom Hooper’s Academy Award®-winning “Les Misérables”. Pirie has worked with many of the world’s leading filmmakers, with roles in the likes of Christopher Nolan’s “The Dark Knight”; Lee Tamahori’s “Die Another Day”; and Martin Scorsese’s “Gangs of New York”. He can be seen as fan favourite Captain Dragonetti in television’s “Da Vinci’s Demons”. The actor originally made his name as a ferocious on-stage presence. His theatrical credits include: “MacBeth”, opposite Sean Bean; “The Postman Always Rings Twice” with Val Kilmer; and “The Merry Wives of Windsor” alongside Judi Dench.

## **THE PRODUCTION TEAM**

**JASON CONNERY (Director)** started directing feature films six years ago through his production company Unconditional Entertainment. He directed and produced his first film, “Pandemic”, which was sold worldwide, and led to the Sony release of his second film, “The Devil’s Tomb”, starring Cuba Gooding Jr., Ron Perlman and Ray Winstone. Connery then went on to direct Syfy’s highest viewed film of the year, “51”, starring Bruce Boxleitner and John Shea. His most recent film, based on a true story, “The Philly Kid”, was made for Warner Bros., produced by Joel Silver, and starred Wes Chatham, Neal McDonough, and Michael Jai White. Connery has also been an actor for over thirty years, appearing in more than 100 films and television shows. While he continues to act, he is also commissioned to travel countrywide utilizing his expertise in teaching camera seminars. Additionally, Connery has directed many plays throughout his career; and founded Short Mondays: a venue for artists to exhibit their short films. Connery is perfectly placed to tell the story of “Tommy’s Honour”, having been educated in Scotland, and being the proud owner of a cottage in the country. He grew up on a golf course, playing with his father, Sean Connery, whose well-documented passion for the game has been a wonderful asset. Following “Tommy’s Honour”, Connery has a number of films in the works, including “Lion’s Den”

**KEITH BANK (Producer and Executive Producer)** is the founder of Chicago based venture capital firm KB Partners and has a diverse background in start-up companies, real estate and other entrepreneurial ventures. Mr. Bank has been a very “hands on” venture capital and angel investor in a wide variety of industries, including the feature film, cable TV, sports and golf, semiconductor, computer hardware and software, medical device and pharmaceutical, internet, consumer and retail, and social media arenas. He currently serves as Chairman of the Board of Directors of SteadyMed, Ltd. (NASDAQ:STDY), Versatile Sports Partners, and Club Champion Golf and serves on the board of

MVPindex. Prior to forming the KB Partners' venture funds, Mr. Bank co-founded and served on the Board and as President of MST Analytics, Inc., a semi-conductor product and services business and was a Principal at HSA, Inc., a Chicago based national real estate development, investment, management and brokerage firm. Mr. Bank is a founding board member and past Chairman of the Illinois Venture Capital Association. He also founded, and for 16 years, served as the Chairman of the Chicago Select Golf Invitational, the largest American Cancer Society golf fundraising event in the country, having raised approximately \$8 million since inception. Other career highlights include procuring the equity and debt financing for, and serving as the Producer of a feature film entitled *"Heaven Is A Playground"*. Mr. Bank is active in CEO's Against Cancer and NU Wave, an athletic fundraising vehicle for Northwestern University. He graduated magna cum laude with a B.S. degree in Economics from the Wharton School of Business at the University of Pennsylvania and holds an MBA in Finance with honors from the J.L. Kellogg Graduate School of Management. He is 99% of the way toward completing playing the Golf Digest Top 100 Courses in the U.S.

**BOB LAST (Producer)** has produced both live action and animated features during a long and successful career. Notable projects include: "House Of Mirth" and the award-winning "Sunset Song" starring Agyness Deyn and Peter Mullan, both from acclaimed filmmaker Terrence Davies; and Oscar©-nominee Sylvain Chomet's "The Illusionist", nominated for both a Golden Globe and an Academy Award©, and winner of the New York Film Critics Circle Best Animated Feature, the National Board of Review's Spotlight Award, the European Film Award for Best Animated Feature, and a Cesar; and 2015 BAFTA award winning children's animation series Ooglies. Television production credits include the prestigious documentary series "Century of Cinema", which saw episodes directed by the likes of Martin Scorsese, Jean-Luc Godard and Stephen Frears. Current projects in development under his SellOutPictures banner include "Cold Hands", a joint venture with Singer Films, adapted from the novel of the same name by John Niven. Before working in film, Last designed a number of shows for the Traverse Theatre in Edinburgh, and then founded the cult record label Fast Product, going on to manage bands including The Human League, Heaven 17 and Scritti Politti.

**JIM KREUTZER (Producer)** of Wind Chill Media Group began the film project based on the book "Tommy's Honour" after a "bucket list" visit to St. Andrews with an ill friend. Kreutzer is a partner in Gutta Percha Productions, formed for the purpose of financing and producing the film. His film career began as an executive producer on the feature film "Fever Lake" in 1994. He has since produced, consulted on, distributed and financed multiple feature films. In 2007, he founded Wind Chill Distribution LLC. Kreutzer's additional executive producing and producing credits include, "Just Write", "Last Great Ride", "Big Brother Trouble" and "Dexter Dickie". He acted as supervising producer on a 100 year edition compilation CD for the Chicago Cubs – one of the top selling sports CDs of 2008. Kreutzer has developed several reality TV projects and is currently developing another UK-based feature film, "Dolphin Bay". He has been involved in multiple aspects of film distribution, acquisition and development for nearly 20 years. He has recently accepted the position as Co-CEO and Head of Production for King Hawk Multimedia, a newly formed media production and distribution company based in California.

**TIM MOORE (Producer)** has overseen the physical production of all of Clint Eastwood's films since 2002. He served as executive producer on "American Sniper," the smash box office hit of 2015 starring Bradley Cooper and Sienna Miller. In addition, Moore was an executive producer on "J.

Edgar,” “Hereafter,” “Gran Torino” and “Changeling,” and served as a co-producer on the dual World War II epics “Flags of Our Fathers” and the award-winning “Letters from Iwo Jima,” which was Oscar®-nominated for Best Picture. His work with Eastwood also includes the dramas “Mystic River,” which earned six Oscar® nominations, including Best Picture, and “Million Dollar Baby,” which won four Academy Awards®, including Best Picture. Additionally, he was an executive producer on Rob Lorenz’s “Trouble with the Curve,” starring Eastwood, Amy Adams and Justin Timberlake, on the action hit “Need for Speed” and the movie version of “Jersey Boys”. In 2009, he executive produced the critically acclaimed drama “Invictus,” starring Matt Damon and Morgan Freeman, which received widespread acclaim and several Oscar® and Golden Globe-nominations, including a Golden Globe nod for Best Picture – Drama. He was also a producer on the award winning 2011 drama “In the Land of Blood and Honey,” which marked Angelina Jolie’s directorial debut, and on the ESPY-nominated biopic “Bobby Jones: Stroke of Genius.”

**PAMELA MARIN (Screenwriter):** A former feature writer for the Orange County Register and the Los Angeles Times, Pamela Marin has also written for Playboy, Redbook, Parents and other publications. Her work has also been featured on The Oprah Winfrey Show. Her critically acclaimed memoir, “Motherland”, was a Chicago Tribune “Editor’s Choice” selection in 2005. In recent years she has focused most of her efforts on screenwriting. “Tommy’s Honour” is her debut feature.

**KEVIN COOK (Screenwriter)** has written for Sports Illustrated, GQ, Playboy, The New York Times, Golf Digest and Golf Magazine. He is the author of “Titanic Thompson: The Man Who Bet on Everything”; “Flip: The Inside Story of TV’s First Black Superstar”; “The Last Headbangers: NFL Football in the Rowdy, Reckless ‘70s”; and an investigative biography of Kitty Genovese, “Kitty: The Murder, the Bystanders, the Crime that Changed America”, published in 2014. His first book, “Tommy’s Honour”, won the U.S. Golf Association’s Herbert Warren Wind Award as the best golf book of 2007; and he has since worked alongside Pamela Marin adapting the text into a screenplay.

**GARY SHAW (Director of Photography)** has served as a Director of Photography for almost two decades, having worked his way up the ladder from his humble beginnings as a runner. Exhibiting a deeply versatile, always arresting style to handsome effect, Shaw is best known for his work on feature film debut and multi-award-winner “Moon”, having previously collaborated with Duncan Jones within the commercial space. Further film credits include “Believe”; “Big Fat Gypsy Gangster”; and “Ill Manors”, for which he was honoured at the Dinard British Film Festival. Shaw recently worked on television’s “Fortitude”; while his commercial work has won a number of major awards, having shot for the likes of leading brands Ford; EA Sports; McDonald’s; Puma; Jaguar; Panasonic; and Lynx.

**JOHN SCOTT (Editor)** brings over fifty years of industry experience to the table, having worked in post-production since his breakthrough in Australia in 1962. The Melbourne-native has long been one of film’s hardest working and most consistent editors, working on award-winning projects across every genre. He is perhaps best known for his work on the Oscar®-nominated “Sexy Beast” and “The Quiet American”; in addition to the Golden Globe-nominated “Rabbit Proof Fence”. Other select credits include: “Septembers of Shiraz”; “Basic Instinct 2”; “Little Fish”; and “Roxanne”. A hugely respected figure in his home country, Scott has picked up three awards for Best Editing from the Australian Film Institute, and been nominated a further six times for his achievements in the field.

**JAMES LAPSLEY (Production Designer)** has established himself as a prominent figure within the industry following over a decade of feature film work. Having studied at the Glasgow School of Art/University of Glasgow, Lapsley progressed first as an Art Director, before graduating into Production Design. Film credits include “Let Us Prey”; “Skeletons”; and the BAFTA-nominated “Shell”. He has also worked extensively across television on the likes of “Fried”; “Pramface”; and “Shrink Rap”; in addition to finding success on commercials and within the theatre space.

**RHONA RUSSELL (Costume Designer):** A skilled and versatile Costume Designer for film and television, Rhona Russell boasts over twenty years of experience within the industry. She is best known for her work on Ken Loach’s award-winning “My Name Is Joe” starring Peter Mullan. Further film credits include “What We Did On Our Holiday”; “Neds”; “Outcast”; “Blind Flight”; and her feature debut “The Near Room”. Russell has also worked on a number of leading television series, such as the acclaimed “Monarch of the Glen”; “Taggart”; “The Book Group”; “Single Father”; “Scott & Bailey”; and successful mini-series “The Driver”.

**MAGI VAUGHAN (Hair and Make-up Designer)** is best known for her superlative work on television sensation “Downton Abbey”, for which she was recognized with a Primetime Emmy in 2014 for Outstanding Hairstyling for a Single-Camera Series, having been nominated in the same category the year before. Her work on the show has also drawn awards from the Hollywood Make-Up Artist and Hair Stylist Guild. Vaughan possesses a number of film credits, with the likes of “Four Lions”; “A Way of Life”; and “Cheerful Weather for a Wedding” on her résumé. Her work can also be seen in a number of highly-popular television series in recent years, including; “Robin Hood (2006)”; “Red Dwarf”; “The Musketeers”; and “You, Me and the Apocalypse”.