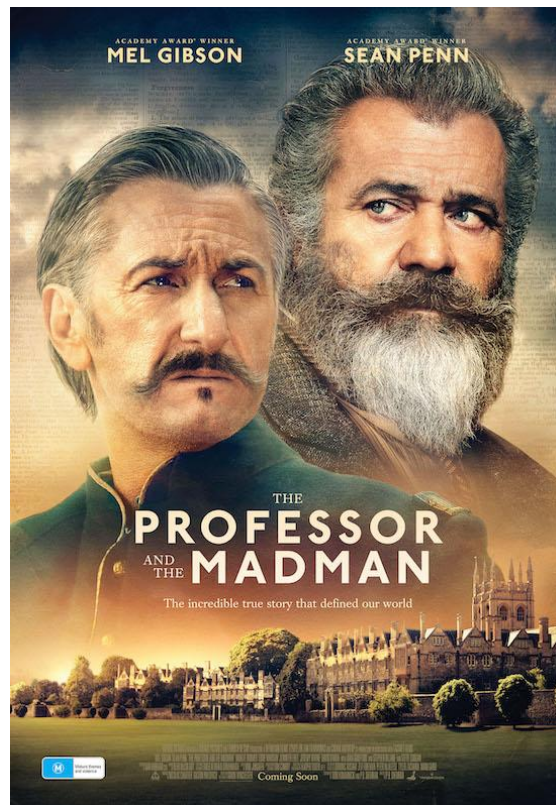




VOLTAGE PICTURES PRESENTS  
A VOLTAGE PICTURES AND FÁBRICA DE CINE PRODUCTION  
A DEFINITION FILMS 22H22 ZIK ZAK FILMWORKS  
AND CAVIAR ANTWERP CO-PRODUCTION  
IN ASSOCIATION WITH FASTNET FILMS

**MEL GIBSON SEAN PENN**



**NATALIE DORMER EDDIE MARSAN JENNIFER EHLE JEREMY IRVINE  
DAVID O'HARA WITH IOAN GRUFFUDD AND STEPHEN DILLANE  
AND STEVE COOGAN**

BASED ON THE BOOK BY **SIMON WINCHESTER**  
SCREENPLAY BY **TODD KOMARNICKI AND P.B. SHEMRAN**  
DIRECTED BY **P.B. SHEMRAN**

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**IN AUSTRALIAN CINEMAS FEBRUARY 20, 2020**



**TRANSMISSION**

## **LOGLINE**

Professor James Murray begins work compiling words for the first edition of the Oxford English Dictionary in the mid 19th century and receives over 10,000 entries from a patient at Broadmoor Criminal Lunatic Asylum, Dr. William Minor.

## **SYNOPSIS**

Based on the worldwide best-selling novel by Simon Winchester, *THE PROFESSOR AND THE MADMAN* is an extraordinary true tale of madness, genius, and obsession about two remarkable men who created history with the writing of the Oxford English Dictionary.

The compilation of the Oxford English Dictionary began in 1857 and was one of the most ambitious, and revolutionary projects ever undertaken. Professor James Murray (Mel Gibson) took on the challenge of creating the most comprehensive dictionary ever compiled, but knew that it would take him and his team over a century to compile all known definitions. However, by “crowd sourcing” the work, that is, by enlisting definitions from people all over the world, the dictionary could be compiled in mere decades.

As definitions were collected, the overseeing committee, led by Professor Murray, discovered that one man, Dr. W.C. Minor (Sean Penn), had submitted more than ten thousand words. When the committee insisted on honoring him, a shocking truth came to light: Dr. Minor, an American Civil War veteran, was a convicted murderer and being held at an asylum for the criminally insane.

## DIRECTOR STATEMENT

**“When I read, no one’s after me. When I read, it’s me that is chasing... Join the chase.”**

– *Dr. William Chester Minor*

Drama, murder, betrayal, love story, *The Professor and the Madman* interweaves multiple genres into a compelling and unforgettable true tale about two extraordinary men who through an unlikely friendship and against unbelievable odds together scaled one of the highest peaks of academic pursuit and in so doing propelled us into the modern world.

### **STORY & THEMES**

When Mel Gibson asked me to take a stab at adapting Winchester’s book, I found myself elated and daunted. It’s the most complex, thrilling and emotionally wrenching story I have ever encountered. And as I was writing the script something became very clear to me. In the news, Google was talking about its “moon shot” project of scanning every book ever written onto the Internet. Apple was releasing its latest iPhone, a device in your pocket that contains all the information in the world. Facebook was connecting you to every person you’ve ever known and beyond. And Wikipedia was asking us, ordinary users, to help create (i.e. “crowdsource”) the most comprehensive encyclopedia ever conceived.

What I had in front of me was a story as vibrant and relevant to our time as “The Social Network” and “The Imitation Game” have been. The hopes, ambitions and struggles of the Professor and his collaborator Madman do not just bear a striking resemblance to those of Zuckerberg, Jobs and Gates but they presage them. Not a period movie, it is a thoroughly current movie that just happens to be set in a period back then, and it needs to be told that way. It will strike the audience as something pertinent to our moment now in how it looks, how we shoot it, how we design it and how the performances will be delivered. No stiltedness or languid gazes at the ornamental. This story will be loose, and it will move.

## **TONE**

In keeping with the modern themes of the story, the tone of the film will be contemporary, telling a present-day relevant story that happens to be set in the past. This was a time of high ambition for the British Empire, just as it is today for western civilization as a whole, and the camera framing will capture this. It will be ambitiously epic and wide. Huge building works. Grand projects. Architecture and infrastructure taking leaps into the future. None of these wides will be framed like picture-postcards but rather will be angled and designed to unapologetically show the grind, danger and sometimes ugliness that went into making the modern world.

## **PACE**

There was an intense restlessness and constant sense of urgency in the making of the Oxford English Dictionary and the lives of all the people associated with it. The primary directive is to move.

There are numerous inherently thrilling sequences, from the opening set piece with its visceral first-person night chase across the slums of Victorian London, in a bone chilling freeze that plunges us into a helter-skelter moment of confusion and chaos that ends in a savagely violent murder, to sequences taking us directly into the raw and squirm-inducing visuals of late 19<sup>th</sup> century emergency surgery, to the unfiltered horrors of clinical psychiatric cures administered up close, in detail and without cutting away.

But the pace will also manifest itself in the Oxford English Dictionary scenes. The team of editors led by Mel Gibson's character will be overwhelmed to the point of exasperation by the enormous mystery before them of how exactly to crack the un-crackable. Here too the camera will capture that energy with a deliberately urgent style, placing us right in the middle of the action.

## **CINEMATOGRAPHY**

Keeping to the same approach as the rest of the elements in the film, the lighting and camera movement will also have a very contemporary feel.

The theme of progress plays out in a recurring image throughout the film of a transition from darkness to light. Where insanity is darkness and sanity is light. Ignorance and chaos are darkness and knowledge and order are light. Murder and punishment are darkness and forgiveness and redemption are light. The film will play on this metaphor in its lighting, both organic and manufactured, so that when characters seem to be at the darkest moments, hints of the light to come are played out visually. The transitional qualities of the story from the up-close macros of writing and book pages up to the super-wides of the grand Oxford facades will occur in single cuts, sometimes even in single shots. The end result will be a film that will look simultaneously deeply intimate and epically expansive.

The film will be beautiful. There are many breathtaking locations in the film, primarily Oxford, with its dusk-lit lawns, quads and stain-glassed interiors. But there is also a difference between the beautiful and the pretty. Many of the things depicted are ugly – murder, blood, war, poverty, anger, rage, insanity – and even though our lens will not shy away from showing these things in the truest possible way, we will still find the beauty in them in the lighting.

## **PRODUCTION DESIGN & COSTUME**

The audience has to be transported. As much as the themes and events of this story will resonate with a modern audience for all the contemporariness of the characters and their pursuits, the film is set over a hundred years ago.

We have inherited a lot of photographs from the time and many films before us set in the same period have used this source material as a means to recreate the look of the time. Our approach will be different. We are going to create a look that supposes how those people looked in the non-photographed moments of their lives. The real day-to-day clothes they wore, the natural day to day hair styles, the feel and mayhem of life in a living room or office or

kitchen that had not been cleaned and ordered for a camera's eye. These messes and casualnesses are our means of transporting the audience right into our characters' lives.

## **MUSIC & SOUND**

Musically we are in the heart of the late romantic period when some of the most beautiful things ever written were being created and played to audiences. We will be taking some of the most iconic pieces of the time and building a score around them to give the audience something not only moving and unforgettable, but something that just like the themes of the film, bridged the old world to the modern. Music that captured the turmoil and hopes of progress and transition and left an indelible mark in its own right.

## END CREDITS

Produced in Association with  
ASIA PRODUCTION FUND ONE LIMITED  
SOUNDFORD LIMITED

An Irish/French/Icelandic Co-Production

Co-Produced by CAVIAR ANTWERP

Associate Producers  
AGUSTÍN COPPEL  
TONY DABDOUB

### Cast

James Murray	MEL GIBSON
William Chester Minor	SEAN PENN
Mr. Muncie	EDDIE MARSAN
Eliza Merrett	NATALIE DORMER
Ada Murray	JENNIFER EHLE
Frederick Furnivall	STEVE COOGAN
Richard Brayn	STEPHEN DILLANE
Henry Bradley	IOAN GRUFFUDD
Charles Hall	JEREMY IRVINE
Philip Lyttelton Gell	LAURENCE FOX
Benjamin Jowett	ANTHONY ANDREWS
Max Mueller	LARS BRYGMANN
Henry Liddell	BRYAN MURRAY
Church	DAVID O'HARA
Coleman	SEAN DUGGAN
Clare Merrett	OLIVIA McKEVITT
Iris Merrett	EMILY DALY
Jack Merrett	LUKE HARMAN
Peggy Merrett	TEEGAN DEVLIN
Peter Merrett	NATHAN HARTE
Olive Merrett	ALICE KELLY
	AIOFE KELLY
Oswyn Murray	PHONSIE WARDELL
Harold Murray	ROBERT McCORMACK
Elsie Murray	ABIGAIL COBURN
Hilda Murray	NORA COOPER
Sergeant Steggles	ANTHONY BROPHY
Defense Attorney Clarke	AIDAN McARDLE
George Merrett	SHANE NOONE
Head Board Member	BRIAN FORTUNE

Bailiffs

Declan Reilly  
Winston Churchill  
Sir Charles Troup  
Lord Chief Justice  
Jury Foreman  
Prosecutor Denman  
Colonel  
Parfit  
Lambeth Man  
Sir Richard  
Attendant  
Referee  
Wellington Player  
Gate Guard  
Newspaper Seller  
Angry Spectators  
  
Housekeeper  
Music Teacher

OENGUS MAC NAMARA  
BRIAN HARTY  
RUAIDHRI CONROY  
BRENDAN PATRICKS  
SIMON COURY  
BOSCO HOGAN  
DAVID HEAP  
PHILIP O'SULLIVAN  
MALCOM FREEMAN  
DAVID CROWLEY  
STEVE GUNN  
BRYAN QUINN  
JOE McKINNEY  
GORDON HUDSON  
PATRICK McCAW  
RAY MALONE  
BILL O'BRIEN  
SHANE GATELY  
GUY CARLETON  
TARA BREATHNACH  
KARL RONAN

Stunt Coordinators

Assistant Stunt Coordinator  
Stunt Performers

BRENDAN CONDREN  
EIMEAR O'GRADY  
GEE NAGYS  
DONAL O'SHEA  
MARTIN KENNY  
NORMAN KELLY  
MICHAEL HANNA  
DAVID FLYNN  
MARTIN WHITE  
PAUL THOMPSON  
STEPHEN RYAN  
DARREN COSTELLO  
PAUL CARROLL  
DAVID BYRNE  
LEMUEL BLACK  
GARETH ROBINSON  
PHILIP LONERGAN  
ANDY EADIE

First Assistant Director  
DALE K. BUTLER

Second Assistant Director  
SIMONA DINU

Production Supervisor



JAYSON DE ROSNER

Production Managers  
EDMUND SAMPSON  
DAVID LOUW

Post Production Producer  
NANCY KIRHOFFER

Supervising Sound Editor  
UGO DEROUARD

Art Director  
NENA ZOMA McNAMEE

Standby Art Director	HELEN MAC DERMOTT
Assistant Art Director	IRINA KUKSOVA
Storyboard Artist	MAURICE PIERSE
Set Decorator	ANCA RAFAN
Graphic Designer	FIONA COONEY
Draughtsman	GREGOR ACHATZ
Art Department Trainee	NATALIE SCANLON
	ANN SCANNON
Graphics Trainee	LOUISE SMITH
Prop Master	CHAN KIN
Dressing Props Charge Hand	RENE KNOL
Dressing Props	PAT BYRNE
	GARETH BYRNE
Prop Hands	KEITH CULLEN
Standby Props	BRENTON LOCKETS
	ZACK VYMAZAL
Props Drivers	LIAM MAGUIRE
	DAVID YOUNG
Props Buyers	KATE McCOLGAN
	KEAVY LALOR
Assistant Props Buyers	JUSTINE WRIGHT
	JESSICA TIMLIN
Props Trainee	MURROUGH BRADY
	CONOR CULLEN
	ROBERT RYAN
	ALEXANDER FOSS BALL
Props Dailies	DARRAGH LEWIS
	JANET HOLLINGSHEAD
	BARRY DAVENPORT
	KWAKU FORTUNE

	TEX TOOMEY
	BRIAN GREY
	EDWIN GREY
	MARTIN SHEPHERD
	LUKE CULLEN
	JOEY KEEHAN
	LEWIS BYRNE
	FINN CARROLL
	MAT GARDENER
	JAMES GRIFFIN
	PAUL LITTLE
Lead Greensman	
Assistant Greensman	
A Camera First Assistant	DANIEL PARMO
A Camera Second Assistant	DAVID BOYLE
B Camera / Steadi Cam Operators	BARNEY DAVIS
	MARTIN STEPHENS
Camera Trainees	HOWARD JONES
	PAUL CANTWELL
B Camera First Assistant	BRIAN DUNGAN
B Camera Second Assistant	JOHN McCARTHY
Digital Imaging Technician	NIALL CULLINANE
Video Tape Operator	WILLIAM ROTHSCHILD
Video Tape Assistant	ADAM BROWNE
Still Photographer	PATRICK REDMOND
Sound Recordist	SIMON J. WILLIS
Boom Operator	ENDA CALLEN
Sound Utility	DEAN MURRAY
Chief Lighting Technician	EDDIE KNIGHT
Assistant Chief Lighting Technician	ROSS O'BRIEN
Electricians	DAMIAN HEFFERNAN
	ADAM MURPHY
	ROY ROWLAND
	DARREN O'LEARY
	DEAN KENNEDY
	GARY STEVEN NAGLE
	MARK STIBBS
Generator Operator	LENNY O'BRIEN
Desk Operator	DAVID TAYLOR
Chief Rigging Electrician	VINCENT MADDEN
Rigging Electricians	ROBERTO HAYES
	GEORGE FRIEL
Key Grip	JOHN CONNON
Best Boy Grip	PAT GILLIGAN
Crane Technician	MARTY KELLY
Crane Grip	STEVE NOURSE

Grip Grip Trainee	DAVE BEAKHURST RONNIE BYRNE
Facilities Supervisor On Set Facilities	STEPHEN FEARON JOHN FEARON
Script Supervisor	RENEE FOLEY BURKE
Assistant Costume Designer Costume Supervisor Key Set Costumer Costume Assistants	JUDITH DEVLIN ANNIE CRAWFORD CIARA McARDLE GABRIEL O'BRIEN BARBARA MILNE SUSAN DEMPSEY VAL KELLY
Key Costume Cutter Ladies Cutter Seamstress Tailor Millner Costume Trainees	KIRSTEN LOCK DENISE ASSAS UNA O'BRIEN DENIS DARCY CAROL SMITH GRACE LENNON KATIE O'BRIEN CONOR DALTON
Department Head Hair Hair Stylist for Mr. Penn Hair Assistants	LORRAINE GLYNN MASSIMO DURANTI MALVO KARPATE ARIANNA PELMUCCI
Head Crowd Hair Crowd Hair Daily Hair Dresser	AOIFE MAHER LORRAINE BRENNAN MAUREEN SMITH RACHEL MOLLOY
Department Head Makeup Makeup Artist to Mr. Penn Makeup Assistants	LYNN JOHNSTON MARIO MICHISANTI SONIA DOLAN ZOE GIBNEY
Crowd Makeup Supervisor Crowd Makeup Assistants	CHRISTINA PHELAN BLUE EVANS ÁINE BANE
Location Manager Assistant Location Managers	GORDON WYCHERLEY EOIN NAUGHTON JESSICA HEERY BARRY NEWMAN JOHN PAUL WHEARTY
Location Scout Location Trainees	NIALL MARTIN MICHAEL FARRELL PATRICK McNAMARA
Key Production Coordinator	NIKKI WICHMANN

Production Coordinator	JANE McCABE
Travel and Accommodation Coordinator	ORLA HEFFERNAN
Production Secretary	MARK BYRNE
Production Assistants	DAVID IVORY MARK DOLLARD
3 <sup>rd</sup> Assistant Director	MIKE HAYES
Set Trainee	SIOBAHN KAVANGH
Base Camp Trainee	EMILIE BALUSSON
Trainee Assistant Directors	FERDIA BRADLEY MURPHY AOIFE DOYLE ALICE FLANIGAN
Casting Associate	GEMMA SYKES
Casting Assistants	CLAIRE ROBINSON LAUREN JEROME
Historical Researcher	ANN MARIE O'BRIEN
Clearance Coordinator	PAULA BYRDEN
Assistant to the Director	GAVIN KILDUFF
Assistant to Mr. Gibson	MOSELLE FOLEY
Assistant to Mr. Penn	CHIP BADALATO
Assistant to the Producers	MONICA DANCILA
Dialogue Coach for Mr. Gibson	ADRIAN McCOURT
Production Accountant	NIALL DELANEY
1 <sup>st</sup> Assistant Accountant	EMER FITZPATRICK
Payroll Accountant	EMER EGAN
Petty Cash Accountant	SARAH BROWNE
Accounts Assistant	ALAN O'BRIEN
Casting Associate	GEMMA SYKES
Casting Assistant	LAUREN JEROME
Extras Casting Coordinator	DAVE KENNEDY
Extras Travel Coordinator	COLM O'BRIEN
Health and Safety Officer	GLENN FOX
Set Medic	JOE KIRWIN
Construction Manager	MARTIN HAYES
Construction Supervisor	DERMOT BUTLER
Supervising Stagehand	JASON KELLY
Stagehands	NICHOLAS BYRNE THOMAS MEEHAN PAUL O'NEILL RICHARD FEGAN GERRY FARRELL

Standby Stagehand  
Carpenters

GRANT DENIS  
RYAN O'TOOLE  
MICK COYNE  
RICHARD PHELAN  
IAN DOYLE  
DANIEL O'CONNELL  
DAVID LEE  
VICTOR SMYTH  
GABRIEL COATES  
WALTER McMAHEW  
RICHARD DUIGIUAN  
IAN FITZHARRIS  
TONY KENNEDY

Standby Carpenter  
Supervising Painters

KRISTIAN TIGHE  
RODNEY COOPER  
EDWARD RICHARDSON

Painters

RAY McCANN  
JAMES CAHILL  
KARL McCANN

Standby Painter  
Plasterers

JOHN DONOHUE  
PHILIP WATSON  
ANTHONY HUSSEY  
CHARLES KENNEDY

HOD Rigger  
Standby Rigger  
Head Scenic Artist  
Construction Runner

JAMES HENNESSY  
PAUL TREACY  
THOMAS LAVELLE  
BRIAN THOMPSON

Special Effects Supervisor  
Special Effects Floor Senior  
Special Effects Laborer  
Snow by  
Senior Snow Technician  
Snow Technicians

DANILO BOLLETTINI  
PASQUALE CATALANO  
DANIEL FEARON  
SNOW BUSINESS INTERNATIONAL LTD.  
OLIVER GUY-WATKINS  
JEROME ELLIS  
MARTY McLAUGHLIN  
STEVE SHELLEY

Transportation Captain  
Cast Drivers

EDDIE CULLEN  
DAVID MURPHY  
LIAM NEVILLE  
MICHAEL CUNNINGHAM

Driver for Mr. Davey  
Drivers

STEPHEN O'HANLON  
FIONA MULVEY  
ROBERT ROONEY  
LLOYD ROONEY  
GEOFF CULLEN  
JOHN SCALES  
JOE SUTCLIFF  
JOE KEATING

Catering Provided by

SAVAGE FOOD COMPANY DUBLIN

Manager  
Chef  
Assistant Chefs

CAROLINE CASSIDY  
ALBERT HAYES  
MEDEA VEZELY  
ANN SWAN  
NANDOR PIRNYAK

Post Production

Dailies  
Dailies Colorists

WINDMILL LANE PICTURES  
DAVE HUGHES  
MATT BRANTON  
MAURA MURPHY

Dailies Facility Coordinator

Additional Editing by

MATTHEW MCGIVNEY

Assistant Editor (Ireland)  
Assistant Editor (Los Angeles)

CARLY TURNER  
RACHEL WATSON

Audio Post Production By  
Supervising Sound Designer

UGOSOUND STUDIOS  
UGO DEROUARD

Post Sound Mix  
Re-Recording Mixers

THE DUB STAGE  
MARTI HUMPHREY CAS  
SHAUN CUNNINGHAM

Sound Designer  
Dialogue & ADR Consultant  
Dialogue Editors

ROLAND N. THAI  
CHRISTOPHER T. WELCH  
SUSAN KURTZ  
MIGUEL RIVERA

ADR Engineer  
Sound Effect Editors

MEHRNAZ MOHABATI  
KIM B CHRISTENSEN  
ROLAND N. THAI

Foley Supervisor  
Foley Engineer  
Foley Artist

ROBERTO ALEGRIA  
JO CARON  
MONIQUE REYMOND

Foley Editors

GUY FRANCOEUR  
SIMON MEILLEUR  
ROBERTO ALEGRIA  
DONALD FLICK

Foley Assistant  
Assistant Sound Editor  
Recordist

THOMAS GARANT  
JUSTIN M. GREEN  
DAVID COBB

The Dub Stage Studio Manager  
Studio Intern

ART ESPINOSA  
JORDAN DOWDY

Conducted by  
Score Produced by

BEAR MCCREARY  
BEAR MCCREARY  
STEVE KAPLAN

Score Mixed & Recorded by

STEVE KAPLAN  
NICK SPEZIA

Additional Mixing by	ALLAN HESSLER
Recording Engineers	RYAN SANCHEZ
	RYAN SANCHEZ
	RYAN WALSH
Orchestrated by	JASPER LEMASTER
	SEAN BARRETT
	BENJAMIN HOFF
Music Editor	JAMIE THIERMAN
Additional Music by	MICHAEL BABER
	JASON AKERS
	SAM EWING
Scoring Coordinator	KAIYUN WONG
Scoring Assistants	COOPER FUQUA
	ANDREW HARRIS
	JESSE HARTOV
	DAVID MATICS
Assistants to the Composer	MARISA GUNZENHAUSER
	ANGELINA PARK
Music Consultants	ADAM KNIGHT GILBERT
	EDWARD TRYBEK
	HENRI WILKINSON
	JONATHAN BEARD
	SAMMY SANFILIPPO
Music Preparation	ALAN UMSTEAD
Orchestra Contractor	

Score recorded at  
OCEAN WAY RECORDING STUDIO. NASHVILLE, TN  
CAPITOL RECORDS

Featured Performers:  
ERIC BYERS, SOLO CELLO  
SANDY CAMERON, FIDDLE

Digital Intermediate Provided By	CAVIAR BRUSSELS
Technical director	FRANK TEMMERMAN
Executive producer	CORENTIN DE SAEDELEER
DI Producers	STEFFEN GEYPENS
	LAURA SCHEERLINCK
Colorists	KENE ILLEGEMS
Data Management Conform Editor	XAVIER ARIJS
Visual Effects Provided By	CAVIAR BRUSSELS
Visual Effects On Set Supervisor	CIARAN CROWLEY
Digital Compositors	KRIS JANSSENS
	SOFIE FAVERE
	HANS LETHANY

FOR VOLTAGE PICTURES

International Sales and  
Distribution Legal Affairs  
Music Administration  
Marketing  
Post Production Accountant  
Manager of International Sales

ALEXANDRA COCEAN  
SEAN WALSH  
MICHAEL WICKSTROM  
WILL WEISSMAN  
NATHAN LUCAS  
BORIS ISAAC

FOR FASTNET FILMS

Head of Development Ian Jackson

FOR CAVIAR ANTWERP

Head of Caviar Film Financing  
Head of International Co-  
Productions

KATRIEN HENDRICKX  
ROBIN KERREMANS

Collection Account Management  
Provided By  
E&O and General Liabilities Insurance  
Provided By

FINTAGE COLLECTION ACCOUNT  
MANAGEMENT B.V.  
ARTHUR J. GALLAGHER & CO

U.S. Production Legal Services Provided  
By

KONRAD DOWLING  
JAMES FOX  
EISNER, KAHAN & GORRY  
A PROFESSIONAL CORPORATION

Irish Production Legal Services Provided  
By

IRENE FLORES  
LEVIN LAW CORP.  
RONALD J. LEVIN  
RYLAN MITCHELL  
ARMEN MADIKIANS  
MATHESON  
RUTH HUNTER  
JOSETTE GALLAGHER  
BROPHY GILLESPIE

S481 Reporting Accountants  
International Servicing Provided By

BACKROOM INTERNATIONAL  
CHUCK MARSHALL

Stock Footage Provided By

GETTY IMAGES

POND 5

STORYBLOCKS

ADOBE STOCK

Cameras Provided By  
Camera Grip Equipment Provided By  
Camera Crane Equipment Provided By

PANAVISION IRELAND  
GRIP LOGIC IRELAND LTD.  
CELTIC GRIPS EUROPE LTD.

Behind the Scenes Provided By

DIDIER ALLOUCH

The Producers Wish to Thank



DUBLIN CITY COUNCIL  
TRINITY COLLEGE DUBLIN  
THE TOMKIN FAMILY  
CIARAN McNAMARA and ENDA WOODS  
THE HONOURABLE SOCIETY OF THE KINGS INNS, DUBLIN  
KILLRUDDERY HOUSE AND GARDENS, WICKLOW  
THE DEPARTMENT OF DEFENCE, IRELAND AND McKEE BARRACKS, DUBLIN  
THE RESIDENTS OF RIALTO COURT AND RIALTO COURT MANAGEMENT COMPANY, DUBLIN  
THE HSE AND ST. ITA'S HOSPITAL, PORTRANE, DUBLIN  
THE COURTS SERVICE, DUBLIN  
THE ROYAL HOSPITAL KILMAINHAM, DUBLIN  
THE RAILWAY PRESERVATION SOCIETY OF IRELAND  
IRISH RAIL  
JEREMIAH REYNOLDS  
SCHUYLER MOORE  
ROBERTO PAXSON  
ANA MARÍA GALINDO  
ROLF HELBIG  
FERNANDO MONTES DE OCA  
JOSÉ ESTEBAN PAVLOVICH  
ANDRÉS HONOLD  
BII NIZA  
CLAUDIA HELBIG  
HUGO CORONA  
TERESA MORENO

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The Government Of Ireland

Filmed On Location In Ireland

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Shelter investors.

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