

# PROFESSOR MARSTON & THE WONDER WOMEN

A superhero origin tale unlike any other, *Professor Marston & The Wonder Women* is the incredible true story of what inspired Harvard psychologist and inventor Dr. William Moulton Marston to create the iconic feminist superhero Wonder Woman. While Marston's groundbreaking character was pilloried by censors for its sexual frankness, he was living a secret life that was equally controversial. Marston's inspiration for Wonder Woman were his wife Elizabeth Holloway Marston and their mutual lover Olive Byrne, self-empowered women who defied social conventions while they helped Marston advance his prescient behavioral research.

## SYNOPSIS

Writer/director Angela Robinson's *Professor Marston & The Wonder Women*, is a bold and illuminating true superhero origin story. It is also a tale of invention, perseverance and courage against the forces of oppression.

If behind every great man there is a great woman, Harvard psychologist Dr. William Moulton Marston (Luke Evans) had the good fortune to have two: his wife Elizabeth Marston (Rebecca Hall) and their mutual lover Olive Byrne (Bella Heathcote). In addition to helping him perfect the lie detector test, the women in Marston's life aided him in his forward-thinking human research studies and inspired him to create the feminist superhero, Wonder Woman, a barrier-breaking, iconoclastic heroine, beloved by millions for the past eight decades.

According to writer/director Angela Robinson, Marston's life is the story of "three unlikely rebels who dared not only to love each other but form a family together and how their collective experience led to the creation of Wonder Woman, one of the most enduring feminist icons of all time."

But there was a price to pay for the Marston's family's unconventional ideas. Professor Marston and his wife Elizabeth were banished from academia, financially hobbling their research and compromising their economic livelihood. In spite of these problems, the family persevered and Elizabeth and Olive's defiance and courage in the face of adversity moved the Professor to create

his dream woman, the first comic book superhero Wonder Woman, a phenomenon as well as a lightning rod for the censors.

Like most individuals born ahead of their time, Marston and his wonder women are a testament to survival against the dark undercurrents of repression that continue to plague society to this day.

## **STRANGER THAN FICTION**

Almost a decade ago, writer/director Angela Robinson (*True Blood*, *The L Word*), was leafing through a coffee table book about Wonder Woman, of whom she was a lifelong fan, when she came across some startling facts about the origins of the comic book superhero. “There was one section that blew my mind,” she recalls.

The chapter centered on the superhero’s creator, Dr. William Moulton Marston, who was also responsible for the lie detector test. (Marston invented the systolic blood pressure test, which he then combined with the polygraph, after his wife, Elizabeth suggested a connection between emotion and blood pressure). Also contained in the chapter was a discussion of the sexual bondage controversy surrounding the Wonder Woman comics in its early days and Marston’s polyamorous relationship with Elizabeth and one of his college students, Olive Byrne.

The information was bare bones, but after some careful sleuthing, Robinson unearthed a trove of equally fascinating information. Robinson read Marston’s treatise “Emotions of Normal People,” in which he propounded his “DISC theory” that all human interaction is broken down into four behaviors: dominance, inducement, submission and compliance. She also discovered that the character of Wonder Woman, which debuted in the early 1940s, was created as psychological propaganda. “Marston believed that women were the superior sex and they should be running the world,” Robinson notes. “When I shared all this information with my friends, they all said, ‘you should write this as a movie.’”

Her initial impulse was to create a Marston biopic, “but the more I learned about Elizabeth and Olive, the more I realized that I couldn’t understand him without understanding the role they’d played in his life.”

In particular, she was intrigued by the fact that Elizabeth and Olive (by whom Marston had two children each), continued to live together for thirty-eight years after his death, signifying a bond of affection and commitment beyond their connection to Marston. “Elizabeth even named one of her daughters after Olive,” Robinson mentions. “This wasn’t the story of a wife and a mistress living together. What I was looking at was a love story between three people.”

In writing about a polyamorous relationship, Robinson contends, changing point of view became an essential element. “Viewing the relationship from multiple perspectives was crucial in order for us to understand why the three of them stayed together.”

The script begins on Marston, then shifts to his wife, Elizabeth, and finally, to Olive, the object of their desire. Further, “all the scenes examine a facet of Marston’s DISC theory,” says Robinson, “looks and body language through which thoughts and intimacy are communicated. The power exchange was an important component of the story.”

In order to explore the bondage element of the Marston triangular relationship, Robinson met with female dominatrices, “because I wanted it to be explained from a woman’s perspective and to include the emotional and intellectual reasons Marston found it attractive. My consultants explained that the submissive person is usually in charge, the guide to what’s happening, which added another layer to their behavior.”

The script she produced won high praise, but Robinson could find no takers. “Part of it was because independent movies are hard to make, and frankly some people just didn’t get it,” she observes. “I mean, after all, I’d written a love triangle in which the principles get involved in bondage and, along the way, one of them creates Wonder Woman, and I was asking audiences to root for their love. That’s a pretty tall order.”

Another factor was that Robinson was ahead of the curve. No sooner had she moved the project to the back burner than there was an explosion of interest in Wonder Woman and its creator. Part of it had to do with the scheduled appearance of the Wonder Woman character on film for the first time ever in *Batman v Superman: Dawn of Justice*, in order to build anticipation for a long in development *Wonder Woman* stand-alone feature film. Then, in 2014, Jill Lepore’s book “The Secret History of Wonder Woman,” which was excerpted in the *New Yorker*, became a best seller. Other similarly themed books followed.

During a social encounter with producer Amy Redford, Robinson mentioned her long cherished project, and Redford expressed interested in reading the script.

For Redford, it proved to be love at first sight. “The script was timely and well-constructed and moving and interesting and strange,” she says. “I couldn’t believe this story hadn’t been told before.”

Not only were the female characters original and multi-faceted, Redford continues, but the male lead, Professor Marston, was a complex character as well. “You don’t usually get the combination of fascinating male and female characters in the same story,” she observes.

What separated the script from standard biopics, says Redford, was that in examining how the three central characters forged ahead with their lives in the face of opposition, "it invites us to reevaluate what we consider a family, and how that family can be made of up different constructs, something we are just now beginning to embrace as a society. Not only were the main characters' love for one another daring for the time, but so was the fact that Elizabeth and Olive were trying to have careers for themselves. They were true pioneers in that respect."

Another facet that stood out in Robinson's script, according to Redford, "is how it delineates the architecture of the Wonder Woman character through the experiences and lives of Marston, Elizabeth and Olive. We get to peer behind the curtain and discover where the essence of comic book superhero came from as well as her iconic symbols, the costume, the bracelets, the tiara."

And it was this last element that vaulted the project from script to actual production, mentions producer Terry Leonard. “The Wonder Woman aspect of the story proved to be our strongest selling tool in raising financing,” he says. "And once people read the script they became passionate about it."

## **THE FULCRUM**

The realization of writer/director Robinson’s vision of *Professor Marston & The Wonder Women* rested squarely on the shoulders of its three protagonists, the eponymous Professor, his wife Elizabeth and their lover Olive Byrne. According to Robinson, the chemistry between the three principals was vital to relaying both the literal story and the symbolic story of how Wonder Woman grew out of Marston’s theories on women and psychology.

Producer Terry Leonard mentions that Robinson fought hard to cast the ideal actors in these roles. "She could have made it easier on herself by attaching one or two big box office names. But she was right. The story called for actors who would embody the characters and not be overshadowed by their movie star personae. Her script was made for the actors she chose. They became these parts and I can't imagine anyone else in them."

Adds producer Amy Redford: "It was important to find actors who were compelling and charismatic and could handle all the difficult places these characters had to go. I'm still pinching myself at the dream cast Angela assembled."

The titular character was particularly risky. In the wrong hands, Marston could come across as insensitive and exploitative. The choice of Luke Evans, an actor who is as comfortable in period epics like *The Hobbit: The Desolation of Smaug* and *Beauty and the Beast* as in contemporary action and drama like *The Fate of the Furious* or *The Girl on the Train*, struck the perfect balance.

"I was looking for someone with a strong masculine energy, but also with the specificity and intelligence required to play Marston," says Robinson. "A younger Russell Crowe or Harrison Ford, which is surprisingly hard to find. For that reason, I was passionate about Luke, who I'd been tracking since *Dracula Untold*; and fortunately, he became available."

Observes producer Redford, "As an actor, Luke is inherently empathetic and understands human emotion on the level that this character requires. He immediately sunk his teeth into the role and never let go."

"Luke is a real star," says producer Leonard. "He completely delivers on this story of a man driven by passion and love and the storytelling talents he had inside of him. Luke brings that all out in a powerful way."

What fascinated Evans about the project is how the three main intertwined characters managed to survive at a time when their relationship was not accepted or understood. "They sacrificed a lot to be with each other," Evans observes.

Marston's feelings for Elizabeth and Olive expanded his world view, Evans believes. "There was a lot of love there. And though at times, their problems tore them apart, he fought for that love

and pulled them back together. Marston was one of the country's first vocal male feminists. He believed women were more loving and nurturing and if they were running the world it would be a better place. And I think this all grew out of living with two women and watching the love they had for each other and for their family."

Marston himself hailed from an upper-class historical Boston family. He was a scholar and researcher whose invention, the lie detector test, as well as the character of Wonder Woman were influenced by his DISC theory, says Evans. "He believed that all human interaction was broken down into four emotional categories, dominance, inducement, submission and compliance, and he stood by it his whole life."

In studying those theories, Evans discovered "how much fun it was to dig deeper into the mind and life of someone who actually existed on this planet and left his mark in two extraordinary ways. It wasn't difficult to slip under the skin of a man who lived his life to the fullest. He was extremely intelligent and loved his wife and Olive immensely. He had an enthusiasm for living and for discovery. He was also brave, unafraid to reach out and grasp at the unknown."

For the witty and brilliant Elizabeth Marston, Robinson zeroed in on actress Rebecca Hall who has shown her range in films as varied as *Vicky Cristina Barcelona*, *The Town* and *The Prestige*. "When Rebecca said she was interested in the role, I danced a little jig," laughs Robinson. "She's intelligent, sexy, bold and charismatic. And we were totally of the same mind about the character."

Robinson and Hall discussed some of the brilliant women they knew whose lives didn't turn out the way they wanted mainly due to lack of opportunity. "And for both of us, Elizabeth Marston was a perfect example of that struggle," says Robinson.

The beauty of an actress like Hall, according to Redford, "is her ability to communicate about twenty-five different things on camera in an efficient way and in a concentrated amount of time. She has an instinct of where a scene needs to go and what the tone should be, not only for herself but for the other actors. She understood that Elizabeth was a character we had to fall in love with, because in the film she's fighting an uphill battle, and women in that position can sometimes come off as shrill in the eyes of the public. She accomplished that by bringing heart, humor and sensuality to the character."

After reading Jill Lepore's 2014 article in the *New Yorker* about the genesis of Wonder Woman, Hall had herself flirted with the idea of making a movie about Marston. "Until that time, my understanding of Wonder Woman had been that she was a token female superhero, who had been sexualized, objectified. After reading Jill's article, I realized that actually, she'd been written as feminist propaganda, a tool to convince young boys that it was acceptable for women to be powerful. When I explored getting the rights, I learned that Angela had been working on this story for several years before Jill's article was written. Six months later, I heard they were looking for someone to play Elizabeth, and I immediately phoned Angela."

Hall's attraction to Robinson's depiction of Elizabeth was immediate. Her screen career to date has included playing both introverted and extroverted characters and Elizabeth Marston is definitely the latter. "I was drawn to Elizabeth because she was so charming, but also infuriating, loud, outspoken and dominant. It was very appealing playing someone who had so much power within the social dynamic."

"Elizabeth is definitely the more dominant partner in the marriage, more open minded," she continues. "When her husband develops a crush on one of his students, her gut response is to say she isn't jealous, though she is. But she becomes progressively interested in Olive herself, until she decides that the best way to deal with the situation is to suggest that they all have a relationship, which is a very complex truth to represent on film. Still, Olive and Elizabeth maintained a relationship for more than thirty years after Marston's death, so they must have had strong feelings for one another."

Yet, despite her outward bravado, Hall contends that Elizabeth was engaged in an inner struggle with herself and society at large. "She fought a deep-rooted puritanism and fear of being what she actually was, which today we would call someone on the queer spectrum," Hall says. "She's fluid in her sexuality and, in a way, the film is her journey to accepting that and submitting to it on some level."

Olive Byrne, the third member of this unorthodox triangle, was a character that required an actress who could balance youthful innocence with sexual curiosity and daring, since it is she who declares her intentions to both Marston and his wife. All those attributes were found in actress Bella Heathcote, who recently co-starred in the erotic hit *Fifty Shades Darker*, and before that, *The Neon Demon* and Tim Burton's *Dark Shadows*.

The role of Olive Byrne, says Robinson, was perhaps the most difficult to cast and she auditioned numerous actresses before meeting with Heathcote. "It's a deceptive part because Olive had to demonstrate different aspects of femininity as the film progressed: innocence, sexuality and maternity."

"I was blown away by Bella," Robinson reports. "Like the character of Olive, she had a surprising depth and a very pure way of conveying emotional honesty."

According to Redford, Heathcote committed to the role with dedication and a refreshing lack of vanity. "She had a huge arc to play in this movie in a story that spans decades," says Redford. "Bella managed to be strong and yet did it with grace, two elements that shouldn't be seen as mutually exclusive but, sadly, sometimes are."

"When Angela told me the Marston family story, I was shocked," Heathcote says. "When I told friends what it was about, they thought it was fiction."

In preparing for the role and discussing it with Robinson, Heathcote came to realize that in many ways she had the easiest part to play. "Olive's arc is right there in Angela's script," she said. "The other two characters sometimes play games, but Olive is always honest. She wears her heart on her sleeve. There's a lot of me in her, an openness and vulnerability."

Heathcote describes the three-way relationship as a tripod in that it needed all three legs to work in order to survive. "Olive and Bill try to manage Elizabeth's feelings, and Bill and Elizabeth make Olive feel safe. And both women love Bill despite his eccentricities, or perhaps because of them."

In addition to being a three-way love story, and a record of the man who invented the lie detector test and Wonder Woman, Heathcote sees the film as "a coming of age tale. All three characters grow so much over the course of the narrative, especially Olive. At the beginning, she is just a student, very unsure of herself. But over the course of the narrative, she figures out who she is and becomes comfortable with her sexuality. Her sense of self becomes more concrete."

## ABOUT THE PRODUCTION

*Professor Marston & The Wonder Women* was shot in Massachusetts—mostly in the Boston area—over a concentrated twenty-five days. The time and budgetary constraints necessitated a strong team spirit and a hit-the-ground-running enthusiasm.

Fortunately, says Rebecca Hall, writer/director Angela Robinson had provided them with a fascinating, in-depth script that cogently explores the dynamics of a three-way relationship. "It was all right there on the page," Hall enthuses. "It presented everything that is potentially glamorous and exciting about the idea, but also the problems and complications."

In a peculiar way, Hall found that the film harkened back to classic Hollywood romantic comedies, but with a very modern twist. "The story is very colorful. These characters have rich fantasy lives. They're very playful. But it's all rooted in an intellectual reality, which allows them to be quick-witted and verbose. It's a great deal of fun to play such intelligent characters."

Effectively rendering the wit and complex emotions of the characters, depended heavily on the actors' trust for their director, Hall continues. "For Angela, it was all about her art and putting it out into the world. And that's incredibly rewarding for an actor to be around. It makes you feel confident. She's very gentle but at the same time knows precisely what she wants. I love that in a director, because it allows you to be free."

The greatest pleasure of working with Robinson, Luke Evans says, was that she welcomed collaboration. "Angela worked on this project for eight years and she wanted us to understand why we were doing what we were doing and saying what we said. But she was completely open to ideas. It helped to be working with two such incredible actresses on such unusual subject matter. We all connected and thank God we did, because we had to dig quite deep into each other's psyches, physically and mentally. The film would not have worked otherwise."

Heathcote describes the atmosphere on the set as joyous. "Angela was always making us laugh and both my co-stars were irreverent and funny and intelligent. I really trusted Angela, which was important given the sexual demands of the role and the polyamory. She created a very safe space in which to play."

Filming scenes involving nudity and sexual intimacy is often tricky, and this film had the added element of three-way interaction and bondage elements. From her past experience directing the TV series like *The L Word*, however, Robinson had developed a way to put her actors at ease: Loud music. “I let the actors choose a playlist, then blasted it super loud while they were doing their scenes,” says Robinson. “Silence during intimacy can be uncomfortable and make it seem stilted. Using this technique, people get lost in the song and it dissolves their self-consciousness.”

The sex scenes, and particularly the bondage scenes, were approached without judgement, adds Robinson. “Usually in movies, ‘kinky’ scenes are shot as if what’s going on is bad. I wanted to show just the opposite. I was less interested in what they were doing than in their psychological connection. The characters were always checking with each other and who was guiding the sex. Their intent was dramatized and spelled out. There was never any confusion or coercion.”

The other vital component in executing Robinson’s vision was the assemblage of a talented crew, which included cinematographer Bryce Fortner (*Ingrid Goes West, Portlandia*), production designer Carl Sprague (*Infinitely Polar Bear, the upcoming Proud Mary*), and costume designer Donna Maloney (*The Reader, The Yellow Birds*), who were tasked with bringing a richness and texture to the story, which spanned the 1920s through to the 1940s.

Given the film’s limited budget, Fortner’s biggest challenge, he says, was maintaining a rich period feel throughout. “The story couldn’t feel small or ‘indie’ because that would cheapen the whole thing.”

Fortner and Robinson worked out a visual plan beforehand that enabled them to convey the passage of time, and were careful never to let the film’s look take on a nostalgic sheen. “It was important to both of us to keep the look real and grounded,” he relates, “especially because it was the kind of story that can get over-romanticized and seem far-fetched if not approached correctly. We agreed that the lighting and camera work should never call attention to itself.”

As the film progressed, and there were reversals in the Marston family’s life, Fortner sought to hint at the changes visually without being too obvious. “Angela and I didn’t want each decade to feel drastically different. I preferred to turn down the color saturation instead. In the beginning

the tones were warmer and the sun had more of a presence. As we went along the images became slightly cooler and we see the sun less and less.”

Camera movement in the film was limited “and we always did it with a purpose,” says Fortner. “I think performance should come first since dramatic momentum is key. If you slow things down on the set by setting up a move and relighting, it has to be for a good reason.”

While most of the film was shot in a more classical style, in the more intimate scenes Fortner opted for a handheld camera. “There is something immediate about handheld. It puts us right in there with the characters, which I believe makes those scenes more sensual, and also more real and tangible. The emotion becomes overt instead of us just getting caught up in ‘pretty’ shots.”

Like Fortner, production designer Sprague signed on knowing full well the time and budgetary restrictions he was facing. “The whole project became about ignoring those limitations,” says Sprague. “We dove in and just made it happen. There was no time to look back.”

Fortunately, the environs of Boston provided the production with a great many colorful locations, in particular the large, sprawling Tewksbury Hospital where more than half the film was shot. “Then there was Stonehurst with its magnificent H.H. Richardson interiors which provided all the 19th century Bostonian grandeur one could want,” says Sprague.

Crucial period exteriors were shot in downtown Lowell, Blue Hills, Waltham, Wheaton College, as well as Arlington Town Hall and the adjacent Masonic Lodge. “We were fortunate in all these locations were run by incredibly generous historians and curators. Even the location of the Marston house in Lowell belonged to Seth Cooper of the Tsongas Industrial History Center. All these people were as excited as we were to bring life to a past that is so beautifully preserved in these places.”

While some of the locations required few if any changes, many sets “were plugged and patched and pushed,” Sprague admits. The production lucked into a wholesale deal on reproduction Edison lightbulbs and Sprague’s art department unearthed vintage theatrical fixtures. Other searches including finding a period lie detector test, comic book graphics as well as vintage pornography and bondage materials. “It’s all out there somewhere,” Sprague mentions. “We just had to find it.”

Being able to shoot so extensively in Tewksbury was vital to bringing the film in on time and on budget. “We built three major sets at the hospital,” says Sprague. “Guyette's store was on the first floor, the DC publishing offices were on the second floor, and the Marston's Cambridge apartment was on the third floor. That last one was the most fun, because we had to open up five old attic bedrooms to create a plausible space. The paint and the windows were already perfect. But we had to lug a 1927 GE cheese box fridge up the stairs, and luckily it didn't burst its coils and leak toxic ninety-year-old ammonia coolant until the day after we finished.”

A true find was the Marston family home, which Sprague located in the town of Lowell. “The house was wonderfully untouched and except for some ‘groovy’ 1960s updates, it had a great Victorian vibe. We embraced all the wear and tear and filled the place with lots of brown furniture. The house's owner joked that it was probably some of the same stuff he'd just gotten rid of at his recent estate sale.”

Reflecting on her experience as costume designer on the film, Donna Maloney says, “I don't know how we pulled it off, but we had a great time doing it. I think it had a lot to do with the fact that we were all in it together. Everyone was wonderful and collaborative.”

Organization and teamwork were mandatory since the movie was shooting four or five scenes a day, entailing at least fifteen to twenty costume changes, and even more if the scenes included extras.

After researching the periods that are covered in the film, Maloney turned to vintage warehouses in New York and Pennsylvania. “There's a vintage dealer in Manhattan who contacted his vendors across the country and I chose clothes based on the photographs they sent me,” says Maloney. In the early scenes, the characters are wearing real 1920s shirts and blouses.”

Some suits and outfits were used several times with accessory changes, says Maloney, but that too is true to period and, in particular, to the characters portrayed. “In those days, most men owned only one or two suits and they would change their shirt or tie. It was very realistic.”

Dressing background performers sometimes necessitated scouting Boston area vintage clothing stores and finding apparel that approximated the period. “Some of it was done on a wing and a prayer,” Maloney recalls. “But let’s just say that every item we had was put to use at one point or another.”

A true test was creating the two- piece leather “Wonder Woman” outfit Heathcote wears, and which inspired the look of Marston’s creation. Unsatisfied with her initial attempts, Maloney turned to a Boston seamstress who had spent many years working for the ballet. “Leather can be complicated to work with and she understood how it needed to form-fit the body. She did an amazing job and then I found these copper wired wings that I appliqued over the bust once the suit was finished that evoked the Wonder Woman symbol. The scene was lit from behind and it looked amazing.”

## **A MULTI-FACETED EXPERIENCE**

“America’s going to love the Marston’s,” says writer/director Angela Robinson. “I really think the actors brought incredible joy and chemistry and heart to the story. We engage with these unique people and learn a great deal about them.”

Apart from the historical aspects, says Rebecca Hall, the film is very entertaining. “It's going to make you really laugh and cry. It has a richness of feeling that I think people crave when they go out to the movies.”

Additionally, says Bella Heathcote, the film is relatable to contemporary audiences. “It’s a story about people trying to figure out who they are and what their place is, and who can't relate to that? It's also a beautiful love story and you watch these people grow and change over time. You see them struggle with their relationships and careers and their sense of self and emerge better at the end of it. I think audiences will be very satisfied with that journey.”

If nothing else, says producer Terry Leonard, he hopes audiences come away from Professor Marston inspired by the main characters' creativity and "how people and their creative ideas should never be put down by anyone. Marston created something special, which resonates to this very day. So, I'm hoping that people are inspired by that and by the truth of the story.”

As for the Wonder Woman origin aspects of the film, "I think people are going to see Wonder Woman in a completely different light after they've seen this movie," says producer Amy Redford. "They're going to be amazed at how this iconic character emerged from real life. And even if they have no particular attachment to Wonder Woman, they all have a family, a history, and a knowledge of the battles that women faced in the past, and even today. There are so many different ways to experience this movie."

For Luke Evans, the movie tells the origin story with depth and resonance. "It's the perfect moment to tell the story of how Wonder Woman came to be. You see, there's a reason that Wonder Woman has withstood the test of time. She represents female strength and the power women can have. She's different from Superman or Batman. She possesses attributes and energies and techniques that men fail at, miserably so. She doesn't use her super powers to defeat. She uses them to make people tell the truth."

In conclusion, Robinson believes that *Professor Marston & The Wonder Women* has something of importance to impart to audiences. "It's a powerful message about the nature of love and acceptance and having the courage to be who you are. Wonder Woman's mission is to stop violence, to stop war and to stand for peace. That's what I took away from the experience and I hope that's what everyone takes away."

## ABOUT THE CAST

### **Luke Evans** (*William Moulton Marston*)

In just a little over a decade, Welsh actor Luke Evans has made an immediate impression in Hollywood making his mark as a leading man across all genres. Evans began his career doing theater in London's West End and most recently starred as 'Gaston' in Disney's highly successful, live-action adaptation of the animated classic, *Beauty and the Beast*. Directed by Academy Award winner Bill Condon, the film has grossed over \$1.2 billion in the worldwide box office.

Currently, Evans is in production on TNT's upcoming drama series *The Alienist* alongside Daniel Brühl. Based on the international best-selling novel by Caleb Carr, Evans plays 'John Moore,' a newspaper reporter for the New York Times who is enlisted by newly appointed NYPD commissioner Teddy Roosevelt, to track down one of New York's first serial killers, along with Brühl's 'Dr. Lazlo Kreizler,' a doctor who studies deviant behaviors, after a series of haunting, gruesome murders of boy prostitutes. The show is slated to premiere in late 2017.

Evans has also wrapped production on the indie film *State Like Sleep* starring alongside Kathryn Waterston and Michael Shannon. The drama revolves around the basic need for human connection and love. In 2016, Evans starred in Universal Pictures big screen adaptation of the highly successful book of the same name, *The Girl on The Train*, opposite Emily Blunt and Justin Theroux, directed by Tate Taylor. Evans also starred in Ben Wheatley's suspense noir film *High Rise*, for which he received a Best Supporting Actor nomination at the British Independent Film Awards and was named one of the Best Performances of 2016 by The Hollywood Reporter.

Evans reprised his role as the iconic dragon slayer and archery expert, 'Bard the Bowman' in the final installment of Peter Jackson's *The Hobbit: The Battle of the Five Armies*. Evans also appeared in the third installment, "*The Hobbit: The Desolation of Smaug*." The films were released in December 2014 and 2015 and co-starred Martin Freeman, Ian McKellen, and Richard Armitage. Prior to this, Evans was seen in the lead role of the heroic Dragon-slayer 'Vlad' in Gary Shore's *Dracula Untold*. The role saw him star alongside Charles Dance, Dominic Cooper, and Sarah Gadon and strengthened his global recognition and was a global success.

For BBC, Evans starred in Chris Chibnall's *The Great Train Robbery*, as the infamous, real-life train robber 'Bruce Reynolds.' The special detailed the great train robbery of 2.6 million pounds from a Royal Mail train from Glasgow in 1962 and the aftermath when Reynolds spent five years on the run before being jailed in 1978. The mini-series that garnered awards recognition from BAFTA TV committee as well as the Monte Carlo Television Festival.

In Summer 2013, Evans starred as the villain 'Owen Shaw' in the sixth installment of Universal's *The Fast & Furious* franchise. Directed by Justin Lin, the film opened in May and has grossed over \$700 million world-wide. He returned to *Fast Seven* and has also been immortalized in the new *Fast & Furious: Super Charged* attraction at Universal Studios amusement park.

Between 2010 and 2012, Evans' career began to take off with supporting and starring roles in films such as *Immortals* for director Tarsem Singh, *The Three Musketeers* for director Paul Anderson, *The Raven* starring opposite John Cusack for director James McTeigue and *No One Lives* for director Ryuhei Kitamura.

Evans first co-starring role came in Fall 2010 when he portrayed the lead role of 'Andy' in acclaimed director Stephen Frears' *Tamara Drewe*, based on the hugely successful Guardian newspaper comic strip and graphic novel by the same name. This romantic comedy, which premiered at The Cannes Film Festival, told the story of a young newspaper reporter who returned to the town she grew up in as her family sold her childhood home. Evans earned many fans and turned the heads of critics and journalists both stateside and internationally for his charming performance.

Prior to his film career, Evans had successfully carved out an enviable stage career starring in West End plays and musicals such as *La Cava*, Boy George's *Taboo*, *Avenue Q*, *Dickens Unplugged*, *A Girl Called Dusty*, and, at the acclaimed Donmar Warehouse, *Small Change* and *Piaf*. His powerful, trained voice and engaging stage presence made him the perfect choice for leading roles such as 'Chris' in *Miss Saigon* and 'Roger' in *Rent*.

Evans made his UK feature film debut in the role of 'Clive' in the 2009 British Independent Film Academy nominated feature *Sex & Drugs & Rock & Roll*, Mat Whitecross's biopic of the London punk-rock scene founder 'Ian Dury' of "Ian Dury and the Blockheads." It was Warner Brother's action/fantasy/drama *Clash of the Titans*, however, that put Evans on the map, where

he portrayed the charismatic god, 'Apollo.' Evans was next seen in the Ridley Scott's remake of *Robin Hood*, playing the Sheriff's head henchman to Russell Crowe's interpretation of 'Robin Hood.'

**Rebecca Hall** (*Elizabeth Marston*)

Rebecca Hall is an acclaimed British-American actress whose career encompasses the multiplex, the art house cinema and the world's most respected theaters. She has worked with many of the industry's greatest artists, establishing herself as a leading talent as she challenges herself with each new role.

Hall will soon be seen in Brian Crano's subversive romantic comedy *Permission* alongside Dan Stevens, Gina Gershon and Jason Sudeikis. The film tells the story of a couple who were each other's first every-things: first kiss, first love, first and only relationship. Now, ten years in, at Anna's 30<sup>th</sup> birthday party, as Will is about to propose, the couple's best friend makes a drunken toast, suggesting that they should sleep around before their inevitable marriage. The joke lands like a lead balloon, but the thought lingers until Anna proposes that they try opening their relationship – as a sexual experiment. Together, they venture out of the purely monogamous boundaries of their relationship and, along the way, evolve. The film made its debut at the 2017 Tribeca Film Festival and is slated to be released by Good Deed Entertainment February 2018.

Additionally, Hall is set to star in in Etan Cohen's mystery-comedy, *Holmes and Watson*, as Dr. Grace Hart, the first female doctor to practice in London. The film is inspired by Sir Arthur Conan Doyle's legendary detective Sherlock Holmes and is scheduled for release November 9, 2018 by Columbia Pictures.

Last year, Hall starred in Antonio Campos' *Christine* with Michael C. Hall, Tracy Letts and Maria Dizzia, in a portrayal that garnered critical acclaim. Based on true events, the film captures the young and troubled newscaster, Christine Chubbuck, during her time at a small-town television station in the 1970s. Notably, Hall's additional work includes Woody Allen's *Vicky Cristina Barcelona* alongside Penelope Cruz, Scarlett Johansson and Javier Bardem. Her lauded performance received Golden Globe, BAFTA Orange Rising Star, London Critics Circle and Gotham Award nominations in the performance and breakthrough categories.

Other film credits include Oren Moverman's *The Dinner*, co-starring alongside Richard Gere, Laura Linney and Steve Coogan; Steven Spielberg's *The BFG*, with Mark Rylance and Ruby Barnhill; Joel Edgerton's *The Gift* opposite himself and Jason Bateman; Sean Mewshaw's *Tumbledown* opposite Jason Sudeikis; Wally Pfister's *Transcendence*, opposite Johnny Depp and Paul Bettany; Patrice Leconte's *A Promise*, starring alongside Alan Rickman; John Crowley's *Closed Circuit*; Shane Black's *Iron Man 3*; Stephen Frears' *Lay the Favorite*; Nick Murphy's *The Awakening*, for which she earned a British Independent Film Award Nomination and Gotham Independent Film Award nomination for Best Actress; Ben Affleck's *The Town*, which received the 2010 National Board of Review Award for Best Ensemble; Dan Rush's *Everything Must Go*; Nicole Holofcener's *Please Give*, for which the cast and filmmakers were honored with the Independent Spirit Robert Altman Award and a Gotham Independent Film Award nomination for Best Ensemble Performance; Oliver Parker's *Dorian Gray*; Ron Howard's *Frost/Nixon*; for which she shared in a Screen Actors Guild Award nomination for Outstanding Cast Performance; Christopher Nolan's *The Prestige*, for which she received UK Empire Award and London Critics Circle Award nominations for Best Newcomer; and Tom Vaughan's *Starter for 10*, her first feature film debut.

Furthermore, Hall starred in Susanna White's acclaimed miniseries *Parade's End* for HBO and BBC, which was adapted by Tom Stoppard from Ford Madox Ford's tetralogy of novels. For her role, Hall received a Broadcasting Press Guild Award for Best Actress, a BAFTA TV Award nomination for Leading Actress, and a Critics' Choice Award nomination for Best Actress in a Movie or Miniseries. Her other television credits include Julian Jarrold's *Red Riding: 1974*, for which she won a BAFTA TV Award for Best Supporting Actress; Philip Martin's *Einstein and Eddington*; Stephen Poliakoff's *Joe's Palace*; Brendan Maher's *Wide Sargasso Sea*; Stuart Orme's *Don't Leave Me This Way*; and Peter Hall's *The Camomile Lawn*.

On stage, Hall received an Ian Charleson Award for her West End portrayal of 'Vivie' in *Mrs. Warren's Profession*, and the following year she was recognized with an Ian Charleson Award for her portrayal of 'Rosalind' in *As You Like It*, which opened at the Theatre Royal Bath and later toured in both the UK and U.S. Building on this success, Hall received the same commendation for her portrayal of 'Hermione' in The Bridge Project's production of *A Winter's Tale*. She made her Broadway debut in the Roundabout Theatre Company's *Machinal*,

directed by Olivier-winner Lyndsey Turner. Recently, Hall was seen in The Atlantic Theater Company's production of *Animal*, directed by Gaye Taylor Upchurch.

**Bella Heathcote** (*Olive Byrne*)

Bella Heathcote is an Australian actress who won the "Australians in Film/Heath Ledger Scholarship Award" in 2010. The Hollywood Film Awards honored her with the "Spotlight Award" and Variety highlighted her in its "10 Actors to Watch" issue in 2012.

Bella is currently in production for the third season of *The Man in the High Castle* as a series regular for Amazon. Previously, she was featured in Nicolas Winding Refn's *The Neon Demon* and filmed a supporting role in Universal's *50 Shades Darker*. Bella has also starred in Screen Gems' *Pride and Prejudice and Zombies* opposite Jack Huston and Lily James; *The Rewrite* opposite Hugh Grant and Marisa Tomei; Tim Burton's *Dark Shadows*; opposite Johnny Depp; and David Chase's *Not Fade Away*.

**Connie Britton** (*Josette Frank*)

Connie Britton is a Four time Emmy nominate actress who continually receives accolades for her work in television and film. After stand-out roles on series such as *Spin City*, *24* and *The West Wing*, she starred in one of the best reviewed shows on television, NBC's *Friday Night Lights* created by Peter Berg, for which she received two Emmy nominations.

Britton returned to the small screen fall of 2012 starring in ABC's *Nashville*, in which she played 'Rayna James' for five seasons, earning Britton her first Golden Globe nomination and fourth Emmy nomination. Britton also starred as the female lead in the first season of *American Horror Story*, Ryan Murphy and Brad Falchuk's Golden Globe and Emmy nominated series for FX for which she also received an Emmy Nomination. She most recently teamed up with Murphy again for *American Crime Story: The People v. O.J. Simpson* in which she played 'Faye Resnick.'

Britton recently completed production on *Land of Steady Habits* based on the debut novel from Ted Thompson, written and directed by Nicole Holofcener. She can most recently be seen in *Beatriz at Dinner*, which premiered at the 2017 Sundance Film Festival.

Britton's other recent film credits include: *Me & Earl & the Dying Girl* directed by Alfonso Gomez-Rejon, which premiered at The Sundance Film Festival where it earned the prestigious Grand Jury Prize. *This Is Where I Leave You* based on the novel by Jonathan Tropper with Tina Fey, Jason Bateman and Adam Driver; *The To-Do List* alongside Aubrey Plaza and Andy Samberg; *Seeking A Friend For The End Of The World* with Steve Carrell and Keira Knightley; and *American Ultra* alongside Kristen Stewart, Jesse Eisenberg and Topher Grace.

Britton received two individual nominations from the Television Critics Association and *Friday Night Lights* was the organizations most nominated show in its first season and won Outstanding New Program of the year in 2007 and won the award for Program of the Year in 2011. It won the prestigious George Foster Peabody Award for broadcasting excellence. The American Film Institute also named the show one of the ten best TV shows of the 2006-2007 season and it received Teen Choice Award nominations two years in a row. Connie was also nominated for a Women's Image Network Award (WIN), which honors work that features female protagonists.

Britton received accolades for her starring role in Edward Burns' acclaimed independent film *The Brothers McMullen*. This popular low-budget film went on to win the Grand Jury Prize at the Sundance Film Festival. Some of her other feature credits include Michael Bay's *A Nightmare on Elm Street*, Edward Burns' *No Looking Back*, *Looking for Kitty*, *The Lather Effect* and the critically acclaimed independent feature *The Last Winter* opposite Ron Perlman which received a Gotham Award nomination for Best Ensemble Cast.

In April 2014 Britton was appointed as a Goodwill Ambassador for the United Nations Development Programme. In this role, she will raise awareness of UNDP's work in poverty eradication and women's empowerment, advocating to the American and global public.

### **Oliver Platt** (*M.C. Gaines*)

Oliver Platt has enjoyed success in film, television and on stage. He currently stars in *Chicago Med* for NBC and he recently wrapped production on Farren Blackburn's feature *Shut In* opposite Naomi Watts. Platt starred in G.J. Echternkamp's *Frank and Cindy* opposite Rene Russo; Robert Edwards' *When I Live My Life Over Again* alongside Amber Heard and Christopher Walken; Alexandra Aja's *The Ninth Life of Louis Drax* opposite Jamie Dornan and Aaron Paul; and Lee Tamahori's *Emperor* opposite Adrien Brody and Sophie Cookson. Before

that, Oliver shot *Chef* opposite Jon Favreau and Dustin Hoffman; Michael Cuesta's film *Kill the Messenger* opposite Jeremy Renner; and *Cut Bank* with Teresa Palmer and Billy Bob Thornton.

He's also featured in the HBO documentary, *Love, Marilyn*, which premiered last July, as well as *Bessie*, an HBO TV Movie where he plays legendary American writer and artistic photographer, Carl Van Vechten. Oliver also starred in Showtime's hit series, *The Big C* as well as the Marc Turtletaub comedy *Gods Behaving Badly* alongside Christopher Walken, Sharon Stone, John Turturro and Edie Falco.

Platt was previously seen in Sally Potter's *Ginger & Rosa* with Elle Fanning, Annette Benning, and Alessandro Nivola; the fifth installment of the blockbuster series *X-Men: First Class* alongside James McAvoy; Ed Zwick's *Love and Other Drugs* with Jake Gyllenhaal and Anne Hathaway; Roland Emmerich's *2012* opposite John Cusack and Amanda Peet; Ron Howard's *Frost/Nixon* opposite Frank Langella, Kevin Bacon and Sam Rockwell; and in the Harold Ramis comedy *Year One*, opposite Jack Black and Michael Cera. He also starred in Nicole Holofcener's *Please Give*, which won critical acclaim at the 2010 Sundance Film Festival and Tribeca Film Festival. Other film credits include *The Oranges*, *Casanova*, *The Ice Harvest*, *Funny Bones*, *Bulworth*, *Married to the Mob*, *Working Girl*, *Flatliners*, *Postcards from the Edge*, *Indecent Proposal*, *The Three Musketeers*, *A Time to Kill*, *Doctor Dolittle*, *Simon Birch*, *Lake Placid*, *Don't Say a Word* and *Pieces of April*.

Platt made his producing debut on the indie film *Big Night*, which was co-directed by Stanley Tucci and Campbell Scott. He would later re-team with Tucci in *The Impostors*. On television, he was seen playing the role of George Steinbrenner on the hit ESPN miniseries *The Bronx is Burning*, opposite John Turturro and Daniel Sunjata, which earned him a SAG® nomination. Platt graduated from Tufts University with a degree in drama and immediately began working in regional theater, as well as off-Broadway in such productions as *The Tempest* and John Guare's *Moon Over Miami*. He also starred in the Lincoln Center production of *Ubu* and Jules Feiffer's *Elliot Loves*, directed by Mike Nichols, and received rave reviews for his performance as Sir Toby Belch in Brian Kulick's *Twelfth Night*.

## ABOUT THE FILMMAKERS

### **Angela Robinson** (*Writer/Director*)

Angela Robinson is a celebrated filmmaker who explores and exposes the breadth and complexity of humanity in an extensive body of work across both film and television. Filtering her storytelling through the multi-faceted prism of identity, Robinson uses the power of her unique voice to intelligently and empathetically bring compelling, intersectional stories—specifically those of women, people of color, and LGBTQ individuals—to the mainstream in a way that is entertaining, emotional, and thought-provoking.

Most recently, Robinson wrote and directed the upcoming film *Professor Marston & The Wonder Women*, starring Luke Evans, Rebecca Hall and Bella Heathcote. The origin story behind one of the world's most famous superheroes, Wonder Woman, the passion project explores the relationship between creator Professor William Moulton Marston, his wife, Elizabeth, and their student, Olive Byrne, and how the two women inspired the iconic comic character. The culmination of over a decade of perseverance, this film is slated to premiere at the 2017 Toronto International Film Festival and will be released by Annapurna in October.

Moving fluidly between film and television, Robinson has an overall deal with ABC Television Studios and recently served as a Consulting Producer on ABC's hit series *How to Get Away with Murder*. She previously both wrote and directed as an Executive Producer on boundary-pushing series for HBO including *Hung* and *True Blood*, as well as on Showtime's groundbreaking *The L Word*. Currently, she is also in development on a series for EPIX and Annapurna Television exploring the intersecting lives of Golden Age stars Greta Garbo and Marlene Dietrich.

Previously, Robinson made her directorial debut with the 2004 cult hit *D.E.B.S.* starring Jordana Brewster and Meagan Good for Sony and Screen Gems. Additionally, she directed the film *Herbie Fully Loaded* with Lindsay Lohan for Walt Disney Pictures. Robinson received a B.A. in Theatre from Brown University and her M.F.A. from NYU's Graduate Film Program.

### **Terry Leonard** (*Producer*)

Terry Leonard has produced over forty-five feature films in his fourteen year career. His

movies have screened or won awards at Sundance, Tribeca, Berlin, Slamdance, Woodstock, Hamptons, The Los Angeles Film Festival, South by Southwest and countless regional festivals as well as accolades from the Directors Guild of America and the Independent Spirit Awards. In 2016, A24 released Leonard's feature *Mojave*, written and directed by Academy Award winner William Monahan and starring Oscar Isaac, Mark Wahlberg, Walton Goggins & Garrett Hedlund. Samuel Goldwyn Films released Leonard's critically acclaimed documentary feature *Chicken People* and Vertical Entertainment is releasing *The Hollow Point* starring Patrick Wilson, Ian McShane & John Leguizamo.

Drafthouse Films released the award-winning feature *Amira & Sam*, IFC released both *Match* starring Patrick Stewart and *Before I Disappear*, which was the audience award winner of SXSW film festival in 2015. Currently Leonard is now in production a highly anticipated new original series for Apple and has a new slate of scripted and documentary films with his company Strongman. Some of Leonard's other past films include *Houndog*, *Cold Comes the Night*, *How to Be a Man*, *Allegiance*, *The Forgotten Kingdom* and *Stephanie Daley*. He is also an active member of the Producers Guild of America and the Directors Guild, where he speaks on panels, mentors up-and-coming producers, writers, and directors. Leonard holds a BFA in film from Emerson College and splits his time between New York City and Los Angeles.

### **Amy Redford** (*Producer*)

Amy Redford brings a unique perspective after decades of experience on both sides of the camera. Redford is set to direct the feature film *Phoenix* and is currently executive producing the series *Talk* by Andrea Buchanon that was sold to SkyDance Media and she recently finished co-directing and producing the music video *I am a Wolf You are the Moon* by Craig Wedren, written for the television show *Wet Hot American Summer*. She also produced three music videos for Sony Music for the upcoming release of Jeff Buckley's *You and I*, of which she directed *Everyday People* and *Calling You*. Redford made her directorial debut with *The Guitar* starring Saffron Burrows, shot a short film called *Delivery* with Ethan Suplee and Lukas Haas and directed an episode of *Law & Order Special Victims Unit*. Upcoming projects include the features: *60 Feet, 6 Inches*, *Claude and the Birthday Cake* and the television series *Dick*. She is also the co-creator of the series *Bedlam*; she directed and produced *Aperture* for HG TV starring

Rosario Dawson; and she was president of production and co-founder of Boxspring Entertainment.

As an Actor, Redford will soon be seen in the film *Runners* and she recently starred in the feature film *Hate Crime*. Other credits include *Sunshine Cleaning* with Amy Adams; *First Person Singular* directed by Sam Neave; *The Understudy* directed by Hanna Davis and David Conolly; *This Revolution* with Rosario Dawson; *Cry Funny Happy* directed by Sam Neave; *Last Man Running*, directed by Damon Santostefano; *Maid in Manhattan* directed by Wayne Wang; *Strike the Tent*; David Scheerer's *The Music Inside*; *When I Find the Ocean* with Diane Ladd; and *Giving it Up* with Mark Feurstein.

Redford's theatre experience includes Daisy Foote's play *Bhutan*, directed by Evan Yanoulis; *The Golden Ladder*; *The Messenger*; *Touch My Face*; *Stuck*; *Who Will Carry the Word*; *Hello and Goodbye*; and *The Shape of Things*. Her Regional theatre work includes *The Shape of Things*, *Collected Stories* and *Hello and Goodbye*.

Redford also co-created Switch Track with Yael Farber and Darrill Rosen, developed at Mabou Mines and then the Sundance Playwrights Lab. She appeared in Rebecca Gilman's *The Crowd You're in With* and Karen Zacharias' *The Book Club Play* at the O'Neill Theatre Center. She also directed *Watersports* at EST. Redford has worked at New York Stage and Film, Williamstown Theatre Festival, the Eugene O'Neill Theatre Center, the Sundance Filmmaker and Theatre Labs, the Dorset Theatre, and the Tectonic Theatre Company.

Television credits include *Law and Order: Criminal Intent*, *Law and Order: Special Victims Unit*, *The Sopranos*, *Sex and the City*, *Dellaventura* and *Wonderland*. Redford did her postgraduate work at LAMDA, studied at ACT, The Actors Center, Circle Rep, CU and earned her BA from SFSU and University of Colorado, Boulder. She was president of production and co-founder of BoxSpring Entertainment and is on the board of the Sundance Institute and the steering committee of the Opportunity Agenda. Redford and her siblings are actively involved in the Sundance Resort in Utah and she lives in Los Angeles with her Husband and three Daughters.

Annapurna Pictures Presents

In Association with Stage 6 Films

A Toppie Pictures & Boxspring Entertainment Production

A film by Angela Robinson

Written and Directed by Angela Robinson

Produced by Terry Leonard p.g.a

Produced by Amy Redford p.g.a,

Executive Producers Andrea Sperling & Jill Soloway

Co-Executive Producers Clare Munn, Kai Cole & Buzz Koenig

Director of Photography Bryce Fortner

Edited by Jeffrey M. Werner, ACE

Production Designer Carl Sprague

Costume Designer Donna Maloney

Music By Tom Howe

Music Supervisor Howard Paar

Line Producer Mike Bowes

Casting By Eve Battaglia CSA

Luke Evans

Rebecca Hall

Bella Heathcote

JJ Field

Chris Conroy

Alexa Havins

With Oliver Platt

And Connie Britton

Unit Production Manager	Terry Leonard
First Assistant Director	Eric Berkal
Second Assistant Directors	Alex Schwerin Katie Kramer

In Association With Opposite Field Pictures

## CAST

William Moulton Marston	Luke Evans
Elizabeth Marston	Rebecca Hall
Olive Byrne	Bella Heathcote
Josette Frank	Connie Britton
Mary	Monica Giordano
Charles Guyette	JJ Feild
Brant Gregory	Chris Conroy
M.C. Gaines	Oliver Platt
Dorothy Roubicek	Maggie Castle
Molly Stewart	Alexa Havins
Kate	Sharon Kubo
Sara	Allie Gallerani
Fred Steward	Chris Gombos
Doctor	Forry Buckingham
Linda	Stacy Fischer
Student	Gabrielle Nail
Manager	Frank Ridley
Dean Liddy	Ken Cheeseman
Harry Peter	Tom Kemp
Teen Donn	Chris Richards
Teen Son	Sebastian Wood
Young Son	Nicholas Dias
Theater Performer	Lucinda Clare

Stunt Coordinators	Paul Marini Shawna Thibodeau Zak
Football Players	AJ Paratore Chris Walsh

## CREW

Set Decorator	Danica Chipman
Leadman	Guy Bermel
On Set Dresser	Adam Roffman
Buyer	Sarah Hill Richmond
Set Dressers	John B. Wilson Niko Diaz
Additional Set Dresser	Sean Martin Herve Desroches
Greensman	Brian Fry

Art Department Coordinator	Jared Patrick Gerbig
Script Supervisor	Lisa Arnone
Additional Script Supervisor	Jillian Roache
Operator "A" Camera	Joseph P. Lavallee
First Assistant "A" Camera	Darryl L. Byrne
Second Assistant "A" Camera	Talia Krohmal
First Assistant "B" Camera	Christian Hollyer
Second Assistant "B" Camera	Katherine Castro
Steadicam Operator	Brant S. Fagan
Still Photographers	Claire Folger
	Dana Starbard
	K.C. Bailey
DIT	Matthew Dorris
Production Supervisor	Michael Steiner
Production Coordinator	Janelle Canastra
Production Office Secretary	Jayvon Gomes
Production Office Assistants	Michael C. Mason
	Grant Lacouture
Costume Supervisor	Virginia B. Johnson
Key Costumer	Dana Pacheco
Costumer	Gianna Soprano
Additional Costumers	Amanda Hannan
	Hannah Rhein
Tailor	April McCoy
Department Head Make-Up	Sasha Grossman
Key Make-Up	Angela Marinis
Additional Make-Up Artist	Claudia Moriel
Department Head Hair	Shayna Passaretti
Hair & Wig Designer	Frank Barbosa
Additional Hair Artist	Monique Graham
Gaffer	Jesse Goldberg
Best Boy Electric	Ed Lalli
Electricians	Aaron Tyburski
	Phil Nason
	Jeff "Tangy" Tanger
Generator Operator	Zachary Lazar
Additional Electricians	Alexander Jay Nelson
	Charles Rudolph Jr.
	Michael S. Dynice

Key Grip  
Best Boy Grip  
Grips

Additional Grip

Dolly Grip  
B Dolly Grip

Sound Mixer  
Boom Operator

Location Manager  
Key Assistant Location Manager  
Location Assistants

Location Scout  
Additional Location Scout  
Location Security

Production Accountant  
First Assistant Accountant  
Accounting Clerk  
Post Production Accountant

Post Production Supervisor

Assistant Editor

Sound Post Production  
Supervising Sound Editor  
Co-Supervising Sound Editor  
Re-recording Mixer  
Additional Re-recording Mixer  
ADR / Dialogue Editor  
Sound Effects Editors

Foley Artist  
Assistant Sound Editor  
ADR Mixers

ADR Facility Coordinator  
Studio Manager

Color and Finishing by  
DI Supervisor/Colorist

Woody Bell  
Rob Kelly  
Andrew Bell  
Ed Searles  
Derek Whittington  
Francis Richardson  
Jen Evans  
Dylan Peloquin

Jared Detsikas  
Santino Tartaglia

Jose Peter Gonzalez  
Jeff Dionne  
Anthony L. Rivera  
Jared Acquaviva  
Frank M. Moreno  
Jeramia Ortiz  
Romaldo Rivera

Reena Magsarili  
Emilia Groth  
Stephen Marchessault  
Jennifer M. Byrne

Eric Bergman

Ruben Sebban

Wildfire Sonic Magic  
Trevor Gates  
Michael Baird  
Chris David  
James Parnell  
Kristen Hirlinger  
Michael Baird  
Benjamin Gieschen  
Vicki O'Reilly Vandegrift  
James Parnell  
Travis MacKay  
Dan Timmons  
Chris Cleator  
Tom Kilzer  
Gergo Dorozsmai  
Kasey Destache  
Robert Dehn

Wildfire Finishing  
Aaron Peak

Conform Artist  
Online Editors

Jose Andres Cortes  
Aaron Peak  
Jose Andres Cortes  
Fernando Torres Idrovo

Special Effects Coordinator  
Special Effects Pyro Technics

Michael Ricci  
Brian Ricci

Visual Effects  
Visual Effects Supervisor  
Titles and Motion Graphics  
Title Design  
Additional Visual Effects  
Supervising VFX Artist  
Producers

Dave Tecson  
Eliza Pelham Randall  
Skylab 5  
Mark Thompson  
Point 360 Furious FX  
Brian Conlon  
Deanna O'Neil  
Alicia Vogt

Compositors

Amy D'Alessandro  
Mandy Arnold  
Rudy Lopez

Rope Supervisors

Lazarus  
Em Bonamie

Construction Coordinator  
Carpenter  
Propmaker  
Charge Scenic  
Additional Scenic Artist

Kurt Smith  
Steven Sousa  
Aram Maranian III  
Carrie Capizzano  
Kim Codner

Property Master  
Assistant Property Master  
Additional Assistant Property Master

Hilary Taillie  
Justin Bliss  
Rebecca Greene

2nd Second Assistant Director  
Additional 2nd Assistant Director  
Key Set Production Assistant  
Production Assistants

Chad Goyette  
Maggie Callis  
Eric Altieri  
Daniel Brito  
Stephen Turro  
Tony Scelsi  
Adam "Chip" Hamilton  
Andrew Frechette  
Amalia Luciano  
Nicholas Rexford  
Ryan Blake  
Samuel Lusted  
Laura Bill  
Lee Dorrough  
Chuck Slavin

Additional Production Assistants

Brendan Flaherty  
Chuck Cadwell  
Bradly Grenan  
Richard Ernst  
Ryan L. Brinkman  
Michael Bartholet

Local Casting By  
Casting Associate New York  
Extras Casting By

Angela Perri, CSA/ Boston Casting, Inc  
Karin Sibrava  
Boston Casting, Inc  
Julia Pendleton-Knoll

Transportation Captain  
Picture Car Coordinator  
Drivers

Mike Gwynn  
Chris Luciano  
Kevin Wright  
Dan Redmond  
Joseph C. Ferlito  
James Divito  
Bob "Bubba" Ferrara  
Eugene Todd  
Chris Johnson  
Paul C. Mueller

Additional Drivers

Set Medic  
Infant Nurse  
Studio Teacher

Roger T.S. Dillingham Jr.  
Stacy Paiva  
Marilyn Costello

Clearance Coordinator  
Assistant to Andrea Sperling

Tammy Saunt  
Kella Birch

Interns

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Assistant Chef  
Chef Assistant

Dolce Catering  
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Staci Missaggia

Craft Service  
Assistant Craft Service

David Steinwachs  
Cameron Goodrich

Dialect Coach

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Rick Lipton  
Kohil Calhoun

Music Editor  
Score Mixed By  
Score Mix Assistant  
Score Produced by  
Score Orchestrations by

Joanie Diener, MPSE  
Al Clay  
Alvin Wee  
Tom Howe  
Tom Howe  
David Butterworth  
The Village Recorder, West LA  
George Strezov  
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Paul Thomason,  
Laurentia Editha  
Jose Parody  
Griffin Boice

Score Mixed at  
Score Copyist  
Score Prep by

Technical Engineer  
Additional Recordist

Score Recorded at

Four Four Music and The Village Record West LA

Featured Woodwinds  
Featured Trumpet  
Featured Trombones  
Featured Saxophones

John Yoakum  
Graeme Flowers  
Barnaby Dickinson  
Jon Shenoy

Score Production Services  
Source Music Mixed by

Tammy Saunt  
Mike Reed

Music Coordinator

Adam Bennati

“The Speakeasy”  
Written by Tom Howe  
Performed by Jill Barber & Tom Howe  
Courtesy by Feature Production Music Ltd

“Streams”  
Written and Performed by Tom Howe  
Courtesy by Feature Production Music Ltd

“Feeling Good”  
Written by Anthony Newley & Leslie  
Bricusse  
Performed by Nina Simone  
Courtesy of the Verve Music Group

“East of the Sun (And West of the Moon)”  
Written by Brooks Bowman  
Performed by Frank Sinatra and the Tommy Dorsey  
Orchestra  
Courtesy of RCA Records

Under license from Universal Music Enterprises

By arrangement with Sony Music Licensing

“Promenade Stroll”

Written and Performed by Tom Howe  
Courtesy by Feature Production Music Ltd

“Old Timer”

Written and Performed by Tom Howe  
Courtesy by Feature Production Music Ltd

“Sing, Sing, Sing (With A Swing)”

Written by Louis Prima  
Performed by James Horner  
Courtesy of Hollywood Records

“Falling Feather”

Written by Tom Howe and Stephen Tait  
Courtesy of APM Music

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Star Tyner  
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Donaldson + Callif  
Michael Donaldson  
Chris Perez

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Cast and Crew

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Mac Cosmetics  
Mary Emmons  
Mara Tasker  
Max Johnson  
Mayor of Waltham  
McCrea's Candies  
Michelle Belcher  
Mitch Rosin  
Neal Lerner  
Nicole Martin  
Nicole Pfeffer  
Nne Ebong  
Noah Parekh  
Paten Hughes  
Patrick Moran  
Phipps & Bird, Inc. of Richmond, Virginia  
Pete Nowalk  
Peter Rotter  
PJ Ryan's Bar  
Ram Persude  
Richard & Nanci Leonard  
Sam Sommers  
Samantha Covington  
Sarah Self  
Seth Berg  
Shamanuti  
Shonda Rhimes  
Sophie Howe  
Stephen Feder  
Stonehurst estate  
Strongman LLC  
Sugar Coated Bakery Dracut  
Tara Hadaegh  
Tarte Cosmetics  
Todd Krutchkoff  
Tom Farrell  
TR Boyce  
Tracy Underwood  
Twesbury Hospital  
Twiggy Fannelli & Billie Jean Leonard  
Wende Crowley  
William Green