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STREET**



Directed by Bharat Nalluri
104 Minutes / USA / 2017 / Rated PG

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#InventingChristmas

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THE MAN WHO INVENTED CHRISTMAS

Official Synopsis

The Man Who Invented Christmas tells of the magical journey that led to the creation of Ebenezer Scrooge (Christopher Plummer), Tiny Tim and other classic characters from A Christmas Carol. Directed by Bharat Nalluri (*Miss Pettigrew Lives for a Day*), the film shows how Charles Dickens (Dan Stevens) mixed real life inspirations with his vivid imagination to conjure up unforgettable characters and a timeless tale, forever changing the holiday season into the celebration we know today.

Full Synopsis

The bestselling writer in Victorian London sets out to revive his flagging career and reimagines Yuletide celebrations in *The Man Who Invented Christmas*, an entertaining and enchanting glimpse into the life and mind of master storyteller Charles Dickens as he creates the quintessential holiday tale, A Christmas Carol.

After a string of successful novels, world-renowned writer Dickens (Dan Stevens) has had three flops in a row. With the needs of his burgeoning family and his own extravagance rapidly emptying his pockets, Dickens grows desperate for another bestseller. Tormented by writer's block and at odds with his publishers, he grasps at an idea for a surefire hit, a Christmas story he hopes will capture the imagination of his fans and solve his financial problems. But with only six weeks to write and publish the book before the holiday, and without the support of his publishers – who question why anyone would ever read a book about Christmas – he will have to work feverishly to meet his deadline.

Dickens locks himself away to write, but his chaotic household, which now includes his profligate father (Tony® winner Jonathan Pryce), is a constant distraction. Working late into the night, the writer channels his own memories to conjure up the ghosts of Christmas Past, Present and Yet to Come, and place them on a collision course with the misanthropic

miser Ebenezer Scrooge (Oscar® winner Christopher Plummer).

Based on Les Standiford's 2008 book, The Man Who Invented Christmas: How Charles Dickens's A Christmas Carol Rescued His Career and Revived Our Holiday Spirits, the movie brings the imagination of one of the world's best-loved authors to vivid reality as he creates the masterpiece that has shaped modern-day Christmas celebrations for more than 150 years.

The Man Who Invented Christmas is directed by Bharat Nalluri (*Miss Pettigrew Lives for a Day*). Screenplay is by Susan Coyne ("Mozart in the Jungle," "Slings and Arrows") and is based on the book by Les Standiford. The film stars Dan Stevens ("Legion," *Beauty and the Beast*), Christopher Plummer (*Beginners*, *A Beautiful Mind*), Jonathan Pryce (*The Man Who Killed Don Quixote*, *Pirates of the Caribbean: Curse of the Black Pearl*), Justin Edwards (*Love & Friendship*, *The Thick of It*), Morfydd Clark (*Love & Friendship*, *The Falling*), Donald Sumpter ("Game of Thrones," *The Girl With the Dragon Tattoo*), Miles Jupp (*Journey's End*, *The Monuments Men*) and Simon Callow (*The Rebel*, *Victoria and Abdul*) with Miriam Margolyes (*The Age of Innocence*, *Romeo + Juliet*), Ian McNeice (*Ace Ventura: When Nature Calls*, *White Noise*) and Bill Paterson ("Fleabag," "Churchill's Secret").

The film is produced by Robert Mickelson (*Hard Choices*, *Traveller*), Ian Sharples (*Cruel and Unusual*, *The Color of Magic*), Susan Mullen (*Brooklyn*, *Albert Nobbs*), Niv Fichman (*Enemy*, *Blindness*) and Vadim Jean (*The Color of Magic*, *Leon the Pig Farmer*). Executive producers are Paula Mazur (*Nim's Island*; *Corrina, Corrina*), Mitchell Kaplan (*Delirium*, "One Christmas Eve"), Andrew Karpen (*Logan Lucky*, *Captain Fantastic*), and Laurie May (*Indian Horse*, *Choke*). Director of photography is Ben Smithard (*Goodbye Christopher Robin*, *The Damned United*). Production designer is Paki Smith (*The Dark Knight Rises*, *Free Fire*). Editors are Jamie Pearson (*King Arthur*, *MI-5*) and Stephen O'Connell ("Howards End," *Maudie*). Music is by Mychael Danna (*Life of Pi*, *Little Miss Sunshine*). Costume designer is Leonie Prendergast (*Love, Rosie*, *What Richard Did*). Hair designer is Lorraine Glynn (*Brooklyn*, *Bloody Sunday*). Make-up designer is Sonia Dolan (*The Hobbit* trilogy, "The Tudors"). Casting director is Amy Hubbard (*The Hobbit*, *The Lord of the Rings*).

ABOUT THE PRODUCTION

Charles Dickens' slender volume, *A Christmas Carol*, has fascinated and delighted readers, artists, playwrights and filmmakers for almost two centuries with its themes of family, benevolence, goodwill and festivity. In fact, it set a new standard for the holiday, inspiring the spirit of the traditional Victorian Christmas and beginning a host of customs that are still popular today. But while most readers are familiar with the beloved tale, few know the story behind it.

Les Standiford, author of the book that inspired the film and a prolific fiction and nonfiction writer in his own right, learned *A Christmas Carol* was almost never published. "I had no idea that he had to pay for the publication himself," he says. "Even though no publisher was interested in it, the book was responsible for changing the trajectory of Dickens' career. I set about to find a book that explained it all, but to my great surprise, there was no such book."

So Standiford decided to write one himself. A fascinating peek into the creative process of one of the world's greatest storytellers, it was quickly optioned by producer Robert Mickelson and executive producers Paula Mazur and Mitchell Kaplan. All Dickens buffs, like many involved in the making of *The Man Who Invented Christmas*, they discovered Standiford's meticulously researched account of this period in the author's life about eight years ago. "Paula and Mitch gave me the book," recalls Mickelson. "It was a story we weren't aware of at the time and exploring Dickens' creative process as well as his life fascinated me."

Kaplan says, "as a bookseller for 35 years and a good friend of Les', I knew that his delightful retelling of how Dickens brought his classic to print resonated deeply with readers, and if we put the right pieces together we would create something very special for moviegoers, as well."

For Mazur, the book offered a new perspective on A Christmas Carol. “In 1843, at age 31, Dickens was a literary rock star, which makes the story feel very contemporary,” she says. “He was wildly successful and was plagued by all the issues that are attendant to that.”

Published in 1843, A Christmas Carol was a last-ditch effort by Dickens to raise money to support the affluent lifestyle he and his family had grown used to. But the lavishly illustrated volume turned out to be more than just an instant moneymaker. It also renewed interest in, and enthusiasm for, a holiday that had fallen into disfavor.

There have been other Dickens biopics over the years, but ***The Man Who Invented Christmas*** focuses on the intense six weeks during which he wrote and self-published A Christmas Carol. The filmmakers envisioned a screenplay that presented Dickens as a modern man: flawed, fierce and funny all at the same time. Writer Susan Coyne, co-creator of “Slings and Arrows,” a Canadian TV series about a modern-day Shakespeare theater festival, had made an impression on Mickelson with the offbeat sensibility she infused into the show. “Her writing has a charm and character to it, as well as a great deal of humor,” says Mickelson. “I am a big fan.”

Coyne delivered a playful narrative in which Dickens interacts with his fictional characters as he gives birth to the tale of Ebenezer Scrooge. In Coyne’s screenplay, Dickens has long conversations with his creations as their stories unfold in front of him. “The characters become real to him,” she says. “We know that Dickens did carry on conversations with his characters, so that is based on the true story and we’ve invented his interior thoughts. He often talked about the characters in his plays and books being more real to him in some ways than the people in his own life.”

Coyne identified with the anxiety creative people often feel when they are under the gun. “Dickens was down and out at this point,” she says. “He’d had all these big successes like The Pickwick Papers, Nicholas Nickleby and Oliver Twist. And then he had a few flops. The more I read about him, the more fascinating he became. He was such a mixture of ambition, humanity, pettiness and largeness of spirit — a complex and remarkable person.”

Struck with writer’s block, Dickens develops an adversarial relationship with his characters, especially Scrooge. “Scrooge becomes his nemesis,” says Mickelson “And Dickens becomes a character in the story that he’s trying to write. It’s like he’s entered his own Dickensian novel. There are many layers woven into this tale.”

The script instantly attracted the attention of producer Ian Sharples of The Mob Film Company. “It’s always about a gut reaction to material for me,” he says. “***The Man Who Invented Christmas*** has an element of modernity about it. Even though we’re dealing with a real person from more than a century ago, Dickens seems familiar, and for me as a filmmaker, his journey is very familiar. The struggle of getting a piece of literature into the book shops in his day was just as hard as getting a feature film made today.”

Director Bharat Nalluri, best known for the charming period comedy *Miss Pettigrew Lives for a Day*, was selected to helm the film. “Bharat has a lightness of touch,” says Mickelson. “He gets great performances from his casts. We thought he would bring a perfect balance and capture both the humor and the energy of Dickens.”

Nalluri was impressed with the many layers of meaning with which Coyne infused the screenplay. “It’s a rare treat to get a script that’s so fully formed,” he says. “It’s a fun, enjoyable piece with great characters and visual flare. Underneath it all, it has a little something to say about the world we live in. In a way, it takes after Dickens, who created these larger-than-life, often very comedic characters and used them to tell stories that delivered a profound impact on society *and* were fun to read.”

With only a short time to shoot and a complex story to tell, Nalluri proved an able leader. “He is just fantastic,” says Mazur. “We had a lot of visual strands that had to be pulled together. He is one of those rare directors who is equally in command of the visuals and the story. Bharat was able to wrap his head around all of that and track it through a pretty complicated, fast shooting schedule. He also worked extremely well with the actors.”

Standiford, who spent time on the film’s Dublin set, was thrilled to see the story come to life on screen. “These filmmakers have brought the essence of the book out in the film and that’s particularly gratifying,” he says. “I think people who see this production are going to be entranced by it.”

They will also be entertained and amused, says Susan Mullen, the film’s Irish producing partner. “It’s funny, it’s heartfelt. I think what Dickens wanted was for us take it upon ourselves to be more generous. That we should lend a hand, that we must care for others — it’s a beautiful message. And it really did change the way everybody viewed Christmas.”

Creating Unforgettable Characters

Some of the U.K.'s most distinguished actors agreed to take on large and small roles in *The Man Who Invented Christmas*. Casting, says Mickelson, always starts with the script, and when a good one comes along, people line up to participate. "To our delight, a lot of great actors out of London had read it and were eager to come even for a day. It was quite remarkable. And when each one arrived, they brought something new and wonderful to the table."

Just 31 years old when he wrote A Christmas Carol, Dickens was still a dashing young man about town. With that in mind, the filmmakers offered the role to Dan Stevens, known to millions of "Downton Abbey" fans as the ill-fated heir Matthew Crawley. Instead of the gravitas associated with the older Dickens, Stevens invests the role with youthful energy, charisma and curiosity.

"It is such a charming script," the actor says. "This isn't a reverential biopic. It's the story of a gifted artist's creative drive and the pressure he puts on himself to produce. At the time, Dickens had four kids and one on the way. I also had one on the way when I was reading this, so that resonated with me. And it explores the complicated relationship with his father and the story of how one of the greatest books of all time was written. A Christmas Carol really permeates the culture in a way that no other Christmas story does — except perhaps the Nativity itself."

Nalluri describes Stevens' performance as "jubilant, exciting and dynamic — which Dickens was. He was a man always on the move. Dan tapped into that and delivered a wonderful, very modern take that really drives the whole movie. I think he was born for this role."

For anyone who only knows him from "Downton Abbey," says Sharples, Stevens' performance will be a revelation. "He is in pretty much every scene. That is a lot to rest on one person's shoulders, but he is incredible. He always brought full-on energy and enthusiasm to the set."

To prepare for the role, Stevens turned to several well-respected studies of the author, including Becoming Dickens, written by Robert Douglas-Fairhurst. "It is really about the period just before our film. It's less the venerable Dickens we all know and revere, and more a witty, ambitious, up-and-coming writer. I also read Michael Patrick Hearn's annotated edition of A Christmas Carol. Some of the details that made their way into the

film, like the way he stood in front of a mirror making faces and doing odd voices, come from letters written by his friends and family.”

Playing opposite Stevens as his creation and seeming nemesis, Ebenezer Scrooge, is Academy Award® winner Christopher Plummer. A character whose name has become synonymous with bitterness and greed, Scrooge has rarely been played with so much charm. “I can’t imagine anyone better for the part,” says Coyne. “Christopher captures both the menace of Scrooge and a tremendous warmth and dry humor that humanizes the character.”

Plummer’s approach to the role is unique, says Mazur. “It’s a quiet and tense Scrooge with very funny moments. Chris found a way to make him Dickens’ alter ego, the part of Dickens that he disliked about himself.”

Stevens agrees, adding, “Christopher discovered something really different and interesting about the character. He’s kind of sweet and mischievous.”

Plummer has been involved with the project since almost the beginning. “Susan Coyne created an extraordinary and magical story for a film,” he says. “When I was asked if I would be in it, I said damn right I will. I’ve been a lucky guy. I’ve played so many of the great parts, but never Scrooge. It seems like an obvious follow up to *King Lear*.”

An avid “*Downton Abbey*” fan, Plummer has nothing but praise for Stevens. “He was charming in that and very good in a very complex role,” the actor says. “He’s perfect for Dickens — both in his look and the way he attacked the role. Charles Dickens was not always a very nice man and Dan found all the colors.”

Plummer has equal regard for Nalluri, who he says deftly handled the movie’s humor. “Directors don’t always have a theatrical sense of humor. I was very pleasantly surprised. He’s a very funny guy with a lovely twinkle and he’s obviously very talented.”

The legendary actor’s presence on set created excitement for even the most seasoned filmmakers. Nalluri says he has been waiting to work with Plummer since he was 12 years old and saw *The Man Who Would Be King*. “It was very special,” he says of directing his longtime idol. “I didn’t really have to do much. We all sat in awe as he delivered his lines and then walked off set. He pretty much nailed it every time.”

According to producer Mullen, Dickens’ relationship with his father, John Dickens, underpins the entire narrative. Believed to be the inspiration for David Copperfield’s spendthrift Mr. Micawber, John Dickens was a flamboyant character who survived by his

wits — and was a great disappointment to his son. He ended up living on Dickens' name, selling off scraps of writing from the trash.

“Although Dickens adored his father, he often felt betrayed by him,” Mazur says. “When his father ran out of money, he forced young Dickens to work in a horrid shoe polish factory. Dickens *was* Oliver Twist. So we created a triangle between Dickens, his father and Scrooge, in which Scrooge forces Dickens to come to terms with his father in order to finish A Christmas Carol.”

As John Dickens, Jonathan Pryce exudes breezy confidence and bonhomie, making it difficult to dislike the man or to judge his actions. “Jonathan walks this fabulous, razor-thin line of, ‘Is he doing the right thing or not?’” says Mickelson.

Pryce did some preliminary research into the life of the elder Dickens, but his experience playing real-life characters has taught him always to rely on the script as his primary source. “What you always want to do is fulfill the screenplay,” he explains. “The character has to stand up in his own right and not rely on the fact that people will know about the background. If the screenplay is good, then the writer has done all the research that is necessary.”

The filmmakers initially met with Simon Callow, an acknowledged Dickens expert, while they were researching the script. They later asked him to play John Leech, the brilliant illustrator who created unforgettable evocations of Scrooge and the ghosts that haunt him.

Callow was introduced to Dickens when he was 13 and in bed with chickenpox. “Chickenpox is a vile affliction that makes you want to scratch yourself all day long,” he remembers. “My admirable grandmother put a copy of The Pickwick Papers in my hands to distract me. I was utterly entranced. I steadily read through all the books. Dickens' genius was in creating characters that made an immediate impression and became instant archetypes.”

Callow was impressed by the way the script uses the creation of A Christmas Carol to illuminate Dickens, both as a writer and as a man. “It is cinematically and narratively inventive in the same way that A Christmas Carol is narratively inventive. It weaves in and out of realism and fantasy.”

He hopes seeing Dickens as a young man will transform his reputation as a somewhat stuffy Victorian writer. “We all have this image of Dickens with his beard and his visionary eyes,” says Callow. “But he was once a terribly handsome and dashing young man,

brilliantly funny and fantastically good company. This will introduce a whole generation of people to the real Dickens.”

Miriam Margolyes, who plays the Dickens family retainer, Mrs. Fiske, has a similar enthusiasm for the screenplay. “I was intoxicated when I read it,” she says. “The writer presents to us that world of the 19th century, which seems such a long time ago, and yet holds within it the seeds of our own world.”

Margolyes also discovered Dickens as a youngster, starting at 11 with Oliver Twist. She has read all of his novels, essays and even his letters — all 14,000 of them that are extant. “It’s a personal passion,” she confesses. “He was the greatest writer of prose we’ve ever had. He created more characters — over 2,000 — than anyone else in history. He was an unabashed social climber; not always moral, but always deeply interested in the journey of life.”

Stevens, she says, is the perfect actor to play Charles Dickens. “First of all, he is enormously like him physically. As a young man, Dickens was a slender, ethereal figure, as is Dan. Within him there is sweetness, like Dickens, but because he’s a wonderful actor, he could also conjure from within him that terrifying dark side that was very much a part of Dickens.”

Dickens’ celebrity meant he was often surrounded by dubious hangers-on, but one of the associates he trusted was his friend John Foster, played here by Justin Edwards. The actor describes his character as Dickens’ unofficial literary agent. “He is a sort of a sidekick in the movie, as well a great supporter of Dickens,” says Edwards. “But he was quite a writer and a man of letters himself. He eventually published a well-respected biography of his friend. Foster is desperately trying to help him get the money he needs and to support him when he starts going to pieces over the book.”

Beyond the film’s historical aspects, Edwards found the script a page-turner. “The plot moves along at a terrific pace as they try to get the book published in time for the holiday,” he says. “Even though we know how it will turn out, getting there is fascinating. It’s alarming how last-minute it really was.”

An Ambitious View of Dickens’ London

The Man Who Invented Christmas captures the luxury of moneyed Victorians' lives as well as the hardship of life in 19th-century London. "It's a story within a story, within a story, within someone's head," says Nalluri. "Characters appear and disappear. And everyone has a different perspective on it."

In fact, Nalluri says, it is the most complicated project he has ever undertaken. Using an authentically detailed Dublin soundstage, he has replicated the stark contrast between rich and poor in a lush period drama with elements of fantasy and gritty street scenes, while using very few computer-generated effects.

Shooting the film almost entirely "in camera" made many things more challenging, he says, but it's also part of what made this film so special for him. "It's very easy to throw up a green screen and there's the Ghost of Christmas Past," Nalluri explains. "How do you do it without effects and still make it real and believable for a modern-day audience? There's a lot of simple, old-school stuff. The whole film is told through Dickens' imagination — and he's never seen a special effects movie!"

The director gives enormous credit to his production design team, including production designer Paki Smith, for the film's striking visuals. "When I talked to the department heads, I said two words: 'Be brave,'" Nalluri recalls. "We're not making the same old period movie. Just go out on a limb and we'll live or die by how brave we are."

Smith says he has always wanted to do a Christmas film, admitting that they are something of a guilty pleasure for him. "I absolutely love this script," the designer says. "I laughed out loud from beginning to end. It was quite an ambitious film with a relatively small budget, but it is one of those rare films where I felt that there was nobody who wasn't in love with what they were doing."

The production got a lucky break when Smith learned that the immense set of Victorian London created for the television series "Penny Dreadful" was available. A faithful recreation of the city's streets, homes and businesses, the set gives the film an authenticity that would be hard to achieve on an independent film budget.

Perhaps the most challenging task the designer faced was creating Dickens' study, where a significant amount of the story unfolds. A shambling refuge in which the writer shut himself away to write, the room inspired a design that draws on references Smith pulled from an old newspaper column called "The Writers Room," which included photographs of the workspaces of well-known writers. "I avoided working on the study like a child avoids

homework,” he admits. “I sketched all the other sets well in advance, but I couldn’t quite get it on paper. Eventually it became a cross between an office, a painter’s studio and an attic. I really like where we went with it.”

Once the sets came together, Smith worked with director of photography Ben Smithard to devise a unique lighting scheme for the film. “The theatricality of it allowed me to be more flamboyant with my lighting and with the way the camera moves,” says the cinematographer, whose previous credits include *Belle* and *My Week with Marilyn*. “Dickens was a bit flamboyant in life, so there’s quite a bit of color in this film. Paki Smith and his team did stunning work and I felt duty-bound to show it off.”

Costume designer Leonie Prendergast researched the era’s fashions exhaustively before creating the film’s wardrobe. “I have done a lot of Victorian work, but not 1843,” she says. “It’s a very beautiful period with full skirts and dropped sleeves for women, and cutaway and frock coats for men.”

Putting a personal stamp on the Ghosts of Christmas Past, Present and Yet to Come was a rare treat for the designer, who was able to indulge in a bit of fanciful costuming for the three specters. Working with Smith, she created an elongated silhouette with a classic Greek twist especially for them. “Christmas Present hints at Dionysus, while Christmas Past is more ethereal,” she says.

For Stevens’ Dickens, Prendergast took heed of a line the author delivers early in the film: “If there is one thing I have learned from my father, it is that people will believe anything if you are well dressed.”

“Dan wears clothes so well,” the designer says. “Everything looks good on him, whether it is today’s fashion or the look of 1843. All of his clothing was made for him by an amazing tailor, Sean Jackson. We went with a palette that suits his fabulous blue eyes.”

As Scrooge, Plummer is decked out almost entirely in black, but Prendergast combined variations in texture and hue to add depth to his outfit. “All the blacks are slightly different,” she says. “For example, his waistcoat is charcoal with a paisley soft print. Christopher emailed me and asked if I would I send my drawings and ideas to him. He was thrilled when he saw that we agreed on how Scrooge would be dressed to make him look cadaverous and sinister.”

Hair designer Lorraine Glynn had her hands full managing wigs, which are worn by almost all of the actors. “We pulled a lot of reference pictures from that period and tried

various looks on them,” she says. “For example, there are a few portraits of Dickens as a young man. He was quite slender and had a nice head of hair. Dan does not look unlike him, which is a wee bit eerie!”

As with wardrobe, Plummer was very specific about how he wanted his hair to look, according to Glynn. “We sent him some images before he arrived in Dublin,” she says. “There were top hats, caps, scrawny hair. We received a wig from London and Christopher made me cut the top off the wig with a razor when he sat in the chair. I would normally do that type of work on a wig block, so doing it on his head was a little nerve racking.”

For Sonia Dolan, head of the makeup team, the job was a dream. “A period piece with a fantasy element and a Christmas theme!” she exclaims. “But we had only one week for prep. That made for an extremely exciting collaborative week with hair, costume and art departments.”

Like Prendergast, she found designing for the ghosts most interesting. “We used a much stronger, more theatrical makeup look for them. We found inspiration in the original illustrations of A Christmas Carol as well as in previous adaptations.”

The names Ebenezer Scrooge, Jacob Marley, Bob Cratchit and, of course, Tiny Tim are still instantly recognizable to most people. Coyne believes they have endured because of the humanity they were imbued with by their creator. Born 205 years ago, Charles Dickens managed to create characters that remain believable, relatable and indelible to this day. “They are so real on the page,” she says. “Dickens makes us remember that there are bigger things in life than our own selfish interests.”

A lifetime of studying the author has convinced Margolyes that his enduring appeal lies in an ability to represent human strengths and frailties that continue to resonate almost two centuries later. “Dickens was profoundly human, with all the faults and all the delights that go with that,” she says. “He was filled with a sense that life is a journey upwards and that he had to make the world a better place. I think that’s why we still read him today.”

His influence is still felt in annual Yuletide celebrations, as families gather, gifts are exchanged, generosity is extended and feasts are served up all over the world. “Dickens is supremely relevant because he gives us hope,” says Nalluri. “He allows us to laugh, he makes us cry and he makes us think about the world around us.”

A Timeline of Dickens' Life

February 7, 1812: Charles Dickens is born to John and Elizabeth Dickens.

1824: John Dickens is arrested for his debts and sent to Marshalsea prison. A 12-year-old Charles Dickens is forced to work at Warren's Blacking Factory pasting labels on shoe polish containers to provide for the family.

1833: Dickens publishes his first story, "A Dinner at Poplar Walk," in *The Monthly Magazine*.

1836: Dickens begins monthly installments of his first novel, The Pickwick Papers. The novel becomes a publishing phenomenon, going from selling 500 copies of the first installment to over 40,000 of the last one in 1847.

1837: Dickens' first child, Charles Culliford Boz Dickens, is born — the first of his 10 children. He begins publishing monthly installments of Oliver Twist. The book, beloved by factory workers and Queen Victoria alike, make Dickens one of the most popular writers of his time.

1840: Dickens begins publishing installments of The Old Curiosity Shop, which quickly becomes the bestselling novel of its time with over 100,000 readers per issue.

1841: Dickens publishes Barnaby Rudge, which, while still popular, marks a notable decline in readership, dropping to about 30,000 by its last installments.

1842: Dickens travels to America with his wife on a reading tour. His latest novel, Martin Chuzzlewit, sees disappointing sales numbers.

October 5, 1843: During an evening walk after a fundraiser for the Manchester Athenaeum, Dickens begins to hatch the idea for a new novel, one that will touch on the ill effects of industrialization and the fate of children in such a world.

October to December 1843: Dickens works furiously on A Christmas Carol. He tells a friend that he composes much of it walking "the black streets of London... many a night when all the sober folks had gone to bed."

November 1843: He hires John Leech to create the illustrations for his book and works

with him to realize his vision of the story.

December 17, 1843: The final book has gone to the printer. Two days later, Dickens has 6,000 copies ready for bookstores.

December 19, 1843: In his review of A Christmas Carol, Charles Mackay relishes the book's sense of joy, writing, "If such spirits could be multiplied, as the copies of this little book we doubt not will be... what a happy Christmas indeed should we yet have this 1843!"

December 24, 1843: The first printing of 6,000 volumes sells out.

January 3, 1844: The book goes into a second and third printing.

January 24, 1844: The New York publishers Harper and Brothers have the first authorized U.S. edition of A Christmas Carol in stores — many unauthorized versions follow.

February 5, 1844: An authorized stage production of "A Christmas Carol" opens. Within weeks there are seven more unauthorized plays based on the novel in theaters throughout London.

1849: Dickens publishes David Copperfield.

1851: John Dickens, Charles Dickens' father, dies.

1852: Dickens publishes Bleak House.

1854: Dickens begins giving a series of very popular public readings of A Christmas Carol.

1859: Dickens publishes A Tale of Two Cities.

1861: Dickens publishes Great Expectations.

1870: Dickens begins publishing his last (and unfinished) novel, The Mystery of Edwin Drood.

June 9, 1870: Charles Dickens dies from a stroke.

Christmas Then and Now

As explored in the film, prior to Dickens writing A Christmas Carol the Christmas holiday was not celebrated quite the way it is today. Here are some of the most famous symbols of Christmas and the events that led to their significance in the modern holiday celebration.

CHRISTMAS CARDS

In May 1843, Sir Henry Cole commissioned illustrator John Callcott Horsley to create a card with the message “A Merry Christmas and a Happy New Year to You” on one side and an illustration of acts of charity on the other. While previous cards had pictures of flowers or other decorative elements, Cole’s card explicitly promoted Christmas scenes and spirit. By the 1880s, scenes from A Christmas Carol often served to illustrate Christmas cards.

CHRISTMAS CAROLS

Christmas carols originate from as far back as the 13th century, and the act of caroling, that being groups of public singers called “waits,” stretches back just as far, but caroling had a renaissance in the 19th century. William Sandys’ 1833 text Christmas Carols, Ancient and Modern, first published songs like “God Rest Ye Merry, Gentlemen” and “Hark! The Herald Angels Sing.” It also spurred songwriters to come up with new Christmas songs. “O Little Town of Bethlehem,” “Deck the Halls,” “It Came Upon a Midnight Clear,” and “We Three Kings,” were all written in the latter half of the 19th century.

CHRISTMAS TREES

While Christmas trees started appearing in England in the 18th century, many credit the German-born Prince Albert for making it part of the English consciousness in 1840, three years before the publication of A Christmas Carol. In December 1844, the craze had caught on so that one could buy a copy of The Christmas Tree, an illustrated guide on how to decorate the holiday standard. By 1848, a color engraving of the royal family encircling a decorated Christmas tree made it a national tradition.

CHRISTMAS TURKEYS

Scrooge calling out, “Do you know whether they’ve sold the prize Turkey that was hanging up there?” at the end of *A Christmas Carol* was an anomaly for a holiday that preferred to serve goose. But as Les Standiford points out in *The Man Who Invented Christmas: How Charles Dickens’s A Christmas Carol Rescued His Career and Revived Our Holiday Spirits*, “By 1868 the authoritative voice of Isabella Beeton, in *Mrs. Beeton’s Every Day Cookery and Housekeeping Book*, was assuring readers, ‘A noble dish is a turkey, roast or boiled.’”

MISTLETOE

Dickens wrote about mistletoe in *A Christmas Carol* and also included the famous holiday plant in his 1837 novel, *The Pickwick Papers*. However, it was an essay, “Christmas Eve,” in American writer Washington Irving’s 1819, *Sketchbook of Geoffrey Crayon, Gent.*, that publically made the connection between hanging the white berries and stealing kisses.

Celebrating Dickens Today

For the first time in history, from November 3, 2017 through January 14, 2018, the Morgan Library & Museum is hosting *Charles Dickens and the Spirit of Christmas*, an exhibition that will display the original manuscript of *A Christmas Carol* along with the manuscripts of four other popular Christmas books Dickens penned following its release. These novellas, *The Chimes* (1844), *The Cricket on the Hearth* (1845), *The Battle of Life* (1846), and *The Haunted Man* (1848), will be on display alongside the author’s own writing desk.

In the course of the exhibit, The Morgan will explore *A Christmas Carol*’s monumental impact on Dickens’ career, on society and how we celebrate the holiday season. After its release, the novel’s immense popularity prompted the author to resume reading tours, which led to a circuit throughout the United States. The Morgan’s exhibition marks the 150th anniversary of his famous travels around the nation.

For further information on *Charles Dickens and the Spirit of Christmas*, please visit themorgan.org. A special preview screening of *The Man Who Invented Christmas* will take place as part of their program on Tuesday, November 14. Tickets are available at <http://bit.ly/2xlyEhb>.

For more information on Dickens and his legacy, please visit the Charles Dickens

Museum [website](#). The museum houses many of the author's notable artifacts, first editions and manuscripts and is located at the home where he wrote Oliver Twist, The Pickwick Papers, and Nicholas Nickelby, which propelled him toward international stardom and acclaim.

ABOUT THE CAST

DAN STEVENS (Charles Dickens) recently starred as the Beast in Disney's *Beauty and the Beast*, a smash hit. He also stars in Noah Hawley's highly acclaimed Marvel series "Legion" for FX, currently in production on Season 2. Other upcoming projects include the romantic comedy *Permission*, opposite Rebecca Hall, and Gareth Evans' *Apostle*, in which Stevens plays a man who goes in search of his missing sister.

Previously, Stevens starred in *The Guest*, *Night at the Museum: Secret of the Tomb*, *A Walk Amongst the Tombstones*, *Criminal Activities*, *Colossal* and *The Ticket*. His television credits include the Golden Globe Award-winning drama "Downton Abbey," "High Maintenance," "Sense & Sensibility," "The Line of Beauty," "Frankenstein," and the telefilms "Maxwell" and "Dracula."

Stevens' theater credits include "The Heiress," on Broadway; "Arcadia," "The Vortex" and "Hayfever," in the West End; and "Every Good Boy Deserves Favour," at The National Theatre in London.

CHRISTOPHER PLUMMER (Ebenezer Scrooge) has enjoyed almost 70 years as one of the theater's most respected actors and is a veteran of over 100 motion pictures. He played the great novelist Tolstoy opposite Helen Mirren in *The Last Station* (2010), receiving his first Academy Award® nomination. He followed this turn with an Oscar® win for Best Supporting Actor in *Beginners*, from writer-director Mike Mills. Plummer won Tony Awards® for the musical "Cyrano" and drama "Barrymore." His seven Tony nominations include the title role in "King Lear" (2004) and Clarence Darrow in "Inherit the Wind" (2007). Plummer has also won three Drama Desk Awards and the National Arts Club Medal.

Plummer's more recent features include the highly praised animated films *Up*, *9* and *My Dog Tulip*, as well as the title role in *The Imaginarium of Doctor Parnassus*, directed by Terry Gilliam. He co-starred in David Fincher's *The Girl with the Dragon Tattoo*, Atom Egoyan's *Remember*, Michael Radford's *Elsa & Fred*, Dan Fogelman's *Danny Collins*, Philip Martin's *The Forger* and Peter Chelsom's *Hector and the Search for Happiness*.

In 2016 Plummer co-starred with Lily James, Jai Courtney and Janet McTeer in *The*

Exception, based on the novel The Kaiser's Last Kiss. Up next for Plummer are *Boundaries*, co-starring Vera Farmiga, and *The Last Full Measure* with Sebastian Stan, Ed Harris and Samuel L. Jackson. He is also doing voice work in the forthcoming animated feature *The Star*, from Sony Pictures Animation.

Raised in Montreal, Plummer began his professional career on stage and radio in both French and English. After Eva Le Gallienne gave him his New York debut in 1954, he went on to star in many celebrated productions on Broadway and London's West End, winning accolades on both sides of the Atlantic. He is a former leading member of the Royal National Theatre, under Sir Laurence Olivier, and the Royal Shakespeare Company, under Sir Peter Hall. For "Becket" Plummer won an *Evening Standard* Award for Best Actor. He also led Canada's Stratford Festival in its formative years under Sir Tyrone Guthrie and Michael Langham.

Since Sidney Lumet introduced Plummer to the screen in *Stage Struck* (1958), his range of notable films include *The Man Who Would Be King*, *Battle of Britain*, *Waterloo*, *The Fall of the Roman Empire*, *Star Trek VI*, *Twelve Monkeys* and the 1965 Oscar-winning musical *The Sound of Music*. More recently, he was seen in *The Insider* (National Film Critics Award), *A Beautiful Mind*, *Man in the Chair*, *Must Love Dogs*, *National Treasure*, *Syriana* and *Inside Man*.

The actor's television appearances, which number close to 100, include the Emmy®-winning BBC production "Hamlet at Elsinore," playing the title role; the Emmy-winning productions "The Thorn Birds," "Nuremberg," "Little Moon of Alban" and HBO's "Muhammad Ali's Greatest Fight," which earned seven Emmy nominations and won two.

Plummer was the first performer to receive the Jason Robards Award, in memory of his great friend. He also won the Edwin Booth Award and the Sir John Gielgud Quill Award. In 1968, sanctioned by Elizabeth II, Plummer was the recipient of the Companion of the Order of Canada (an honorary knighthood). An Honorary Doctor of Fine Arts at Juilliard, he also received the Governor General's Lifetime Achievement Award in 2000. In 1986 he was inducted into the Theater Hall of Fame and in 2000 he was honored on Canada's Walk of Fame. In 2012 Plummer returned to the Stratford Festival to perform "A Word or Two," the one-man show he created.

Plummer's best-selling memoir, In Spite of Myself (Knopf), has been much lauded by critics and the public alike.

JONATHAN PRYCE (John Dickens) is an internationally acclaimed, award-winning actor on stage and screen. His diverse film work includes lauded performances in Jack Clayton's *Something Wicked This Way Comes*, Terry Gilliam's *Brazil*, James Foley's *Glengarry Glen Ross* and Christopher Hampton's *Carrington*, for which Pryce won the Best Actor award at both the Cannes Film Festival and the Evening Standard Awards. Other credits include *Evita*, *Tomorrow Never Dies*, the *Pirates of the Caribbean* series and the *G.I. Joe* films.

Pryce's recent work includes Terry Gilliam's forthcoming *The Man Who Killed Don Quixote*, Björn Runge's *The Wife*, Alex Helfrecht and Jörg Tittel's *The White King*, Paco Arango's *The Healer*, Simon Curtis' *Woman in Gold* and Alex Ross Perry's *Listen Up Philip*. He will soon begin filming Fernando Meirelles' *The Pope*, alongside Anthony Hopkins.

Pryce's television work includes the FX drama "Taboo," co-starring Tom Hardy, and Sally Wainwright's one-off film for BBC television, "To Walk Invisible: The Bronte Sisters." His other recent TV roles include Cardinal Wolsey in the award-winning adaptation of Hilary Mantel's "Wolf Hall" and the High Sparrow in the hugely successful HBO series "Game of Thrones." He also starred in "Cranford," for which he received an Emmy nomination for Outstanding Supporting Actor in a Drama.

Pryce played Shylock in a landmark international theater tour of "The Merchant of Venice," following its critically acclaimed run at Shakespeare's Globe Theatre, London. His other extensive stage work includes "Comedians" in London and on Broadway, netting Pryce a Tony Award; The Royal Court production of "Hamlet," for which he received an Olivier Award; and "Miss Saigon," in which he starred on both sides of the Atlantic, winning both Olivier and Tony awards. Pryce also gave outstanding performances as Davies in Harold Pinter's "The Caretaker," in both London and New York, and in the title role in "King Lear" at London's Almeida Theatre.

Queen Elizabeth honored Pryce with a CBE in 2009.

JUSTIN EDWARDS (John Forster/Ghost of Christmas Present) is an actor and writer who recently appeared on the big screen as Sir Francis Drake in *Bill*. He was also seen in Paul King's *Paddington*, Saul Dibb's *The Duchess* and Lone Scherfig's *The Riot Club*. Edwards' other film credits include *Thor: The Dark World* and *Albatross*.

On the small screen, Edwards appeared in "Cradle to Grave," "Puppy Love," "W1A," "Veep," "The Suspicions of Mr. Whicher: The Murder in Angel Lane," "The Thick

of It,” “Skins,” “EastEnders,” “Black Mirror,” “The Trip,” “Reggie Perrin,” “The Old Guys,” “Ruddy Hell! It’s Harry & Paul,” “Black Books,” “Peep Show” and “The State We’re In.”

Edwards’ stage work include “The Rivals,” at the Arcola Theatre; “Art,” at Holders Festival; “Jeremy Lion Goes Green,” at the Pleasance Edinburgh; “The Comedy of Errors” and “Breakfast with Jonny Wilkinson,” at The Chocolate Factory; and “My Very First Kidnapping” and “Unaccompanied As I Am,” both at the Edinburgh Festival.

Edwards has written extensively for radio, including four series of “The Consultants,” the sitcoms “Double Science,” “Buy Me Up TB” and “In and Out of the Kitchen.” He also wrote for the children’s television series “Sorry I’ve Got No Head” and “Pixelface.”

MORFYDD CLARK (Kate Dickens) has been seen in such films as *Interlude in Prague, Love & Friendship, The Call Up, Pride and Prejudice and Zombies, The Falling, Madame Bovary* and *Two Missing*.

Clark is a graduate from the Drama Centre in London. She was recognized as a Screen International Star of Tomorrow in 2016. Her stage credits include “The Cherry Orchard” (Sherman Theatre), “King Lear” (The Old Vic), “Les Liaisons Dangereuses” (Donmar Warehouse), “Romeo and Juliet” (Crucible, Sheffield), “Violence & Son” (Royal Court), “Blodeuwedd” (Genedlaethol Cymru, Wales) and “No Other Day Like Today” (National Youth Theatre of Wales).

Clark’s television credits include “The City and the City” (BBC), “The Alienist” (TNT), “Arthur & George” (ITV), “A Poet in New York” (BBC) and “New Worlds” (BBC).

DONALD SUMPTER (Haddock/Ghost of Marley) is a veteran character actor with a highly recognizable face. He has been seen in such films as *In the Heart of the Sea, Bypass, The Girl with the Dragon Tattoo, Ultramarines, Eastern Promises, The Constant Gardener, K-19: The Widowmaker, The Point Men, Enigma, Richard III, Being Human, Bad Ronald, Rosencrantz & Guildenstern Are Dead, Meetings With Remarkable Men* and *The Black Panther*.

Sumpter has also appeared on a number of television series and co-starred in telefilms. His TV credits include “Peaky Blinders,” “Endeavour,” “Jekyll & Hyde,” “Doctor

Who,” “Coalition,” “One Child,” “New Worlds,” “Atlantis,” “The Mill,” “Quirke,” “The Secret of Crickley Hall,” “Wallander,” “Game of Thrones,” “Black Mirror,” “The Suspicions of Mr. Whicher,” “Merlin,” “Spooks,” “Being Human,” “Into the Storm,” “The Sarah Jane Adventures,” “Einstein and Eddington,” “Dracula,” “The Chatterley Affair,” “The Eagle,” “Eleventh Hour,” “Great Expectations,” “Cold Lazarus,” “Our Friends in the North,” “Between the Lines,” “Grushko,” “The Buddha of Suburbia” and “Agatha Christie’s Poirot: The ABC Murders.”

An acclaimed stage actor, Sumpter has trod the boards in stage productions such as “Hamlet” (Young Vic), “Ballad of Wolves and Silverface” (The Gate), “Titus Andronicus,” “Twelfth Night,” “Cymbeline,” “Il Candelaiò,” “The Loud Boy’s Life,” “Bastard Angel,” “Much Ado About Nothing” and “The Caucasian Chalk Circle” (RSC), “Mrs. Gauguin and Hedda Gabler” (Almeida), “An Honourable Trade” and “The Duchess of Malfi” (Royal Court), “Mary Barnes” (Birmingham Rep/Royal Court), “Edward II” (Bush Theatre), “Cowboy Mouth” (Soho), “The Tooth of Crime” (Bristol Old Vic), “Cowboy Mouth” and “The Entertainer” (Traverse, Edinburgh).

MILES JUPP (Thackeray) is an actor, comedian and writer best known for his role as Nigel McCall in the BBC series “Rev.,” in which he stars alongside Tom Hollander, Olivia Colman and Simon McBurney. He has been seen in such films as David Yates’ *The Legend of Tarzan*, Louis Leterrier’s *The Brothers Grimsby*, Tony Britten’s *ChickLit*, Jon Stewart’s *Rosewater*, George Clooney’s *The Monuments Men*, Lone Scherfig’s *The Riot Club*, Michael Winterbottom’s *The Look of Love*, Nigel Cole’s *Made in Dagenham*, Oliver Parker’s *Johnny English Reborn*, Guy Ritchie’s *Sherlock Holmes* and John Crowley’s *Is Anybody There?*

Jupp is the host of Radio 4’s “News Quiz” and can currently be seen on ITV’s “Bad Move,” starring Jack Dee. He will soon be seen in the new BBC adaptation of “Howards End,” the next season of Netflix’s “The Crown” and the new season of ITV’s “The Durrells in Corfu.”

Jupp starred in the second season of “Spy” and was seen on “A Young Doctor’s Notebook,” starring Daniel Radcliffe and Jon Hamm. Jupp wrote the hugely successful BBC Radio 4 sitcom “In and Out of the Kitchen,” which was turned into a BBC TV show. Other television credits include “The Thick of It,” “Stewart Lee’s Comedy Vehicle,” “Gary Tank Commander” and “Balamory.”

Jupp got his start performing stand-up on the Scottish circuit in 2000, and the

following year he won both the So You Think You're Funny? competition and The Leicester Mercury Comedian of the Year Award. He soon became a regular performer on both seasons of BBC Scotland's "Live Floor Show." Jupp was nominated for the Perrier Best Newcomer award for his debut in Edinburgh solo show "Gentlemen Prefer Brogues."

Jupp's most recent stand-up, "Miles Jupp Is the Chap You're Thinking Of," toured to sold-out venues around the U.K. His previous tour, "Fibber in the Heat," opened at the Edinburgh festival in 2010 and was revived in 2012 to coincide with the release of a book based on the tour.

Also a theater actor, Jupp has performed on the West End stage in Angus Jackson's "Neville's Island," alongside Adrian Edmondson, Neil Morrissey and Robert Webb; and Marianne Elliott's "Rules for Living," at the National Theatre.

SIMON CALLOW (Leech) is an actor, author and director. He studied at Queen's University, Belfast, and then trained as an actor at the Drama Centre in London. He joined the National Theatre in 1979, where he created the role of Mozart in Peter Shaffer's *Amadeus*. His many one-man shows include "Tuesdays at Tesco's," "The Mystery of Charles Dickens," "Being Shakespeare," "A Christmas Carol," "Inside Wagner's Head," "Juvenalia" and, most recently, "The Man Jesus." He has appeared in many films, including *A Room with a View*, *Four Weddings and a Funeral*, *Shakespeare in Love*, *Phantom of the Opera*, *Viceroy's House* and *Hampstead*. Callow can be seen in *Victoria and Abdul* and the forthcoming *Blue Iguana*.

Callow has been seen on the small screen in "The Rebel," "Outlander," "Galavant" and "The Life of Rock with Brian Pern." Also a director, he helmed "Shirley Valentine" in the West End and on Broadway, "Single Spies" at the NT and "Carmen Jones" at the Old Vic, as well as the film *The Ballad of the Sad Café*. He has written biographies of Oscar Wilde, Charles Laughton and Charles Dickens, as well as three autobiographical books: Being an Actor, Love Is Where It Falls and My Life in Pieces. The third volume of his massive Orson Welles biography, One Man Band, was published in 2015. Callow's Richard Wagner biography, Being Wagner: the Triumph of the Will, was released in 2017.

MIRIAM MARGOLYES (Mrs. Fisk) won the BAFTA for Best Supporting Actress for her performance in Martin Scorsese's *The Age of Innocence*. She played Professor Sprout in the Harry Potter franchise and Juliet's Nurse in Baz Luhrmann's *Romeo + Juliet*. Other credits

include *Magnolia*, *The Life and Death of Peter Sellers* and *Ladies in Lavender*. She plays Aunt Prudence on ABC's "Miss Fisher's Murder Mysteries." Most recently Margolyes worked alongside Richard Roxburgh in the acclaimed Australian hit series, "Rake."

Margolyes was born in Oxford and studied at Newnham College, Cambridge. After repertory in Edinburgh and Leicester, she worked in London's West End. Margolyes toured throughout Australia and played Madame Morrible in "Wicked" on Broadway. In 2010 she won the Theatregoers Choice (WhatsOnStage) Best Supporting Actress Award for her role as Nell in "Endgame." Her one-woman show, "Dickens' Women," was nominated for an Olivier Award and toured Australia in 2012 as part of a triumphant world tour for Charles Dickens' bicentenary. In 1989 Margolyes won Best Supporting Actress at the L.A. Critics Circle Awards for her turn in *Little Dorrit*.

Margolyes was the voice of Fly in *Babe* and has recorded more than 40 audio books.

Appointed an Officer of the Order of the British Empire (OBE) for Services to Drama in 2001, she became an Australian on Australia Day, 2013.

IAN McNEICE (Chapman) is an accomplished actor who has appeared in a number of films including *Top Secret*, with Omar Sharif; *The Lonely Passion of Judith Hearne*, alongside Maggie Smith; *84 Charing Cross Road*, opposite Anthony Hopkins; *Day of the Dead*, with Ving Rhames; *No Escape*, co-starring Ray Liotta; *From Hell*, with Johnny Depp; *Valmont*, alongside Colin Firth; *The Englishman Who Went Up a Hill But Came Down a Mountain*, opposite Hugh Grant; *Around the World in 80 Days*, with Pierce Brosnan; *White Noise*, alongside Michael Keaton; and *A Life Less Ordinary*, with Ewan McGregor and Cameron Diaz.

On the small screen, McNeice played the Nazi Gerhard Klopfer in the 2001 BBC/HBO television film "Conspiracy," with Kenneth Branagh and Stanley Tucci. He went on to appear in the 2000 miniseries "Dune," as the evil Baron Harkonnen. He later reprised the role for the 2003 sequel "Children of Dune." McNeice was seen in all seven seasons of ITV's "Doc Martin" as well as HBO's "Rome."

McNeice appeared as Winston Churchill in four episodes of "Doctor Who" in 2010 and 2011. He had previously played Churchill in the 2008 play "Never So Good" at the National Theatre, and later played him again in the 2012 stage version of "The King's Speech" in London's West End.

The actor's early career was spent in the theater, with four years at the Royal

Shakespeare Company. This culminated with the groundbreaking nine-hour version of “Nicholas Nickleby” seen on Broadway in 1981. His television breakthrough came in the BAFTA Award-winning series “Edge of Darkness.” He played the alcoholic sous chef Gustave La Roche in the television series “Chef!” McNeice’s debut in American films came as Fulton Greenwall in *Ace Ventura: When Nature Calls* (1995), opposite Jim Carrey.

BILL PATERSON (Mr. Grimsby) was most recently seen in Oliver Parker’s World War II comedy *Dad’s Army*, alongside Michael Gambon, Bill Nighy and Catherine Zeta-Jones. He is a regular on the British comedy series “Fleabag.” Other film credits include *High-Rise*, *Creation*, *How to Lose Friends & Alienate People*, *Miss Potter*, *Bright Young Things*, *Richard III*, *Truly Madly Deeply*, *The Witches*, *The Adventures of Baron Munchausen*, *Comfort and Joy*, *The Killing Fields* and *A Private Function*.

Paterson was born in Glasgow and made his professional acting debut in 1967, appearing alongside Leonard Rossiter in Bertolt Brecht’s “The Resistible Rise of Arturo Ui” at the Glasgow Citizens’ Theatre. After two years as an actor and assistant director of the Citizen’s Theatre for Youth, he joined Billy Connolly in “The Great Northern Welly Boot Show” at the 1972 Edinburgh Festival and became a founder member of John McGrath’s 7:84 theater company, touring the U.K. and Europe with plays such as “The Cheviot,” “The Stag” and “The Black Black Oil.”

Paterson’s stage credits include Dominic Cooke’s “The Low Road” and James McDonald’s “No More Shall We Part.” He performed in his own play, “Astonishing Archie,” at the Oran Mor in Glasgow. The actor’s National Theatre credits include “Earthquakes in London,” “The Marriage Play,” “The Good Person of Szechuan” and “Guys and Dolls.” For his performance as Shweyk in the “Second World War,” Paterson was nominated for an Olivier Award. Other stage credits include “Death and the Maiden,” “Who’s Life Is It Anyway?” and “Misery,” all in the West End. He was most recently seen opposite Brian Cox in “Waiting for Godot” at the Lyceum in Edinburgh.

On the small screen, Paterson has appeared in “The Rebel,” “Churchill’s Secret,” “Outlander,” “Spanish Flu: The Forgotten Fallen,” “Law & Order UK,” “Doctor Who,” “Criminal Justice,” “Little Dorrit,” “Sea of Souls,” “Wives and Daughters,” “The Singing Detective,” “Traffik,” “The Crow Road,” “Auf Wiedersehen, Pet,” “Smiley’s People” and “Play for Today.”

Tales From the Back Green, Paterson's collection of autobiographical stories for radio, was published in 2008.

ABOUT THE FILMMAKERS

BHARAT NALLURI (Director) is a British director of Indian descent. He made his name in the U.K., directing the pilots for three iconic BBC dramas: "MI-5", "Hustle" (which he also co-conceived) and "Life on Mars." "MI-5" went on to win the BAFTA TV Award for Best Drama, "Hustle" earned him a UK Directors Guild nomination and "Life on Mars" garnered the International Emmy for Outstanding Drama.

Nalluri followed this with "Tsunami: The Aftermath," a HBO miniseries that dealt with the harrowing events of the 2004 Asian tsunami. He was nominated for an Emmy as director and cast members Chiwetel Ejiofor and Toni Collette both received Golden Globe nominations.

Next, Nalluri directed Frances McDormand and Amy Adams in the feature film *Miss Pettigrew Lives for a Day*. A critical success in the U.S., it was followed by Nalluri directing and executive producing the pilot for the Emmy-nominated drama "The 100."

The director currently lives in Washington, D.C. with his wife Kylie Morris, the Washington correspondent for the U.K.'s Channel Four News, and their two children.

SUSAN COYNE (Writer) is renowned as the co-creator and co-writer of the internationally acclaimed miniseries "Slings and Arrows," for which she won three Gemini Awards and three Writers Guild of Canada awards. "Slings and Arrows" also had a second run in the U.S. on the Sundance Channel, where it was a critical and audience favourite. A Brazilian adaptation, "Som e Fúria," was nominated for an international Emmy. Coyne is currently working as a supervising producer on the fourth season of Amazon Studios' Golden Globe-winning series "Mozart in the Jungle."

Coyne has three series in development in Canada that she will write and executive produce. She also wrote two of the three "Anne of Green Gables" telefilms produced by Breakthrough and YTV. The first, which stars Ella Ballantine, Sara Botsford and Martin Sheen, was acquired by PBS.

For the stage, Coyne has adapted plays by Chekhov ("Three Sisters" and "Platonov") and Turgenev ("A Month in the Country"). She also has enjoyed a distinguished career as an

actress, having recently appeared in Will Eno's "The Realistic Joneses," directed by Richard Rose, at the Tarragon Theatre.

LES STANDIFORD (Author) is an accomplished author whose work includes *New York Times* bestsellers Last Train to Paradise, Meet You in Hell, Bringing Adam Home and The Man Who Invented Christmas. The latter, which tells the story of how Charles Dickens struggled to publish A Christmas Carol, was a *New York Times* "Editors' Choice." Standiford's work in nonfiction has been compared to that of William Manchester and David McCullough. It has been praised by luminaries such as Erik Larson (Devil in the White City).

The author's upcoming book, Palm Beach, will be published by Grove Atlantic next fall.

Standiford is a graduate of the University of Utah, where he earned an M.A. and Ph.D. in literature and creative writing. He also attended the U.S. Air Force Academy and Columbia School of Law. Additionally, he is a former screenwriting fellow and graduate of the American Film Institute in Los Angeles.

ROBERT MICKELSON (Producer) is an award-winning Canadian film and television producer and director. His feature credits include *Hard Choices*, featuring John Sayles and Spalding Gray, which premiered at the Sundance Film Festival and made numerous Top 10 lists; *Prayer of the Rollerboys*, starring Patricia Arquette, which was nominated for a Saturn Award; *Pros & Cons*, a winner at the Aspen Comedy Film Festival; and *Traveller*, starring Mark Wahlberg and Bill Paxton, which was released nationwide. He also directed and produced the comedy *Off the Lip*, featuring Adam Scott. His comedy feature *I Am Comic* was the closing night film at Slamdance. For television, Mickelson has developed and executive produced numerous series pilots and MOW's for networks such as ABC, Fox, Showtime, HBO, CBC, CTV and Global.

Mickelson is currently in pre-production on the rock 'n' roll thriller *I Just Stopped By to See the Man*, written by award-winning English playwright Stephen Jeffreys.

The producer studied at New York University's graduate film school and was a protégé of Nicholas Ray at the Lee Strasberg Institute.

IAN SHARPLES (Producer) is a BAFTA-winning producer of feature films and TV drama. Since 2000 his productions have been run through his London production company The Mob Film Co. Sharples' 2017 documentary *Cruel and Unusual* follows the cases of the Angola Three, Black Panther prisoners held in solitary confinement for decades for a crime they did not commit. The film took over eight years to complete.

Up next for Sharples is another Dickens-related project, a biopic of Lionel Bart. The '60s icon and writer extraordinaire of stage musicals penned such classics as "Oliver!" Vadim Jean is directing Geoffrey Rush, Michelle Dockery, Stephen Fry and Jason Isaacs.

In 2014 Sharples served as line producer on *Breaking the Bank*, a comedy starring Kelsey Grammer and directed by Vadim Jean. Between 2005 and 2010 Sharples produced or executive produced three miniseries adaptations of Terry Pratchett's bestselling Discworld novels. The first, "Hogfather" (2006) was the most-watched multi-channel show of the year in the U.K. and the highest-rated Sky drama to date. Sharples won a BAFTA for his work on the associated interactive campaign. Follow-up "The Color of Magic" starred Sir David Jason, Sean Astin and Tim Curry and the third production, "Going Postal," starred Claire Foy and Charles Dance. "Going Postal" picked up two prestigious Royal Television Society Awards (Best Photography and Best Original Music).

SUSAN MULLEN (Producer) joined Parallel Films, based in Dublin and London, in 1997, and since that time has worked on the wide-ranging Parallel slate of feature films, television series and miniseries.

In 2014 Mullen was co-producer on the Oscar-nominated feature *Brooklyn*, directed by John Crowley, starring Saoirse Ronan, Domhnall Gleeson and Emory Cohen. The film received three Oscar nominations, including Best Picture and Best Actress for Ronan, as well as five BAFTA nominations, winning the BAFTA for Best British Picture. *Brooklyn* was produced by Wildgaze Films, Parallel Films and Item 7.

In 2015 and 2016 Mullen was a producer on the Canadian-Irish feature *Maudie*, directed by Aisling Walsh and starring Sally Hawkins and Ethan Hawke. *Maudie* was produced by Screen Door, Small Shack Productions and Parallel Films. *Maudie* had its world premiere in September 2016 at the prestigious Telluride Film Festival, followed by a special presentation at the Toronto International Film Festival. In February 2017 it also screened at the Berlin Film Festival and was the opening film of the Dublin International Film

Festival. *Maudie* broke records at the Canadian box office when released in April 2017 by Mongrel Media, and is currently in release in the U.S., the U.K. and Ireland, distributed by Sony Pictures Classics.

In 2016 Mullen was also a co-producer on the Belgian-Irish co-production *I Kill Giants*, directed by Anders Walter, starring Zoe Saldana, and produced by 1492 Pictures, XYZ Films, Umedia and Parallel Films. The movie had its world premiere at TIFF in 2017. Mullen is currently co-producing with Item 7 in Montreal the Canadian-Irish feature *Birthmarked*, from director Emanuel Hoss-Desmarais, starring Toni Collette and Matthew Goode.

NIV FICHMAN (Producer) is one of the founding partners of Rhombus Media in Toronto, Canada's preeminent feature film production company. The company's 38-year history has yielded a rich compilation of features, documentaries, performing-arts films and series television. Rhombus' dedication to excellence is reflected in the awards the company's projects have garnered: an Oscar, seven Emmys, numerous Genies and Geminis, Golden Pragues, a Golden Rose of Montreux and a Prix Italia. Fichman is known for such films as Denis Villeneuve's *Enemy* (2013), starring Jake Gyllenhaal, Mélanie Laurent, Sarah Gadon and Isabella Rossellini; *Hobo with a Shotgun* (2011), starring Rutger Hauer, which exploded onto the scene at the Sundance Festival; Fernando Meirelles' *Blindness* (2008), written by Don McKellar and starring Julianne Moore, Mark Ruffalo, Danny Glover and Gael Garcia Bernal; and Paul Gross' World War I epic *Passchendaele* (2008), the top-grossing Canadian film of 2008 and a Genie winner for Best Picture.

Early 2017 saw the premiere of the second season of Don McKellar's "Michael: Everyday," the acclaimed TV series starring Bob Martin and Matt Watts. The producer's recent projects include features such as Patricia Rozema's *Into the Forest*, starring Ellen Page and Evan Rachel Wood; Pedro Morelli's *Zoom*, starring Gael Garcia Bernal and Alison Pill; Paul Gross' *Hyena Road*, starring Rossif Sutherland; and Stephen Dunn's first feature, *Closet Monster*, which came away with the award for Best Canadian Feature at the 2016 Toronto International Film Festival.

Fichman's other feature film credits include *The Red Violin*, *Thirty Two Short Films About Glenn Gould*, *Last Night*, *The Saddest Music in the World*, *Snow Cake* and *Silk*. In 2007 Fichman was named the Canadian Producer of the Year by the CFTPA and was honored by

the Canadian Civil Liberties Association in 2011.

Fichman's television projects include "Slings and Arrows," "Yo-Yo Ma: Inspired by Bach" and "September Songs: The Music of Kurt Weill."

VADIM JEAN (Producer) is best known as the writer and director of the BAFTA- and RTS-award-winning adaptations of Terry Pratchett's Discworld series for Sky, including "The Color of Magic" (Sean Astin, Tim Curry and Jeremy Irons) and "Hogfather" (Sir David Jason, Joss Ackland and Ian Richardson), the latter of which remains Sky1's highest-rated show of all time. Jean's most recent feature as a director was the British indie *Breaking the Bank*, starring Kelsey Grammer and Tamsin Greig. His comedy series "The Rebel," starring Simon Callow, Anita Dobson and Bill Paterson, aired in 2016 and was renewed for a second season.

Jean just finished work on the comedy series "Porters," starring Rutger Hauer, Matthew Horne and Sanjeev Bhaskar. He also contributed to "Henry IX," written by British comedy legends Dick Clement and Ian La Frenais. The UKTV show, starring Sally Phillips, Annette Crosbie and Colin Salmon, won the Rose D'Or for Best Sitcom of 2017.

Jean is in pre-production on *Consider Yourself*, a biopic about the writer of *Oliver!* done as a musical using Lionel Bart's own music to tell his story. The film is slated to star Geoffrey Rush, Michelle Dockery and Stephen Fry.

In 2010 Jean wrote and directed *In the Land of the Free...*, a feature documentary narrated by Samuel L. Jackson that focused on a miscarriage of justice in Louisiana. This co-production between Jean's company and Gold Circle Films (*My Big Fat Greek Wedding*) was nominated for Best Documentary at the *London Evening Standard* Awards in 2011. Follow-up documentary *Cruel and Unusual*, which completes the story after eight years of production, was released in 2017.

Jean made his American feature directorial debut with *Jiminy Glick in Lalawood*, starring Martin Short, Elizabeth Perkins, Kurt Russell, Steve Martin and Rob Lowe. His first movie, *Leon the Pig Farmer*, won the Chaplin Award for Best Feature at the Edinburgh Film Festival and the International Critics Prize at Venice. His subsequent features include *Clockwork Mice*, starring Ian Hart, Art Malik and Nigel Planer; *The Real Howard Spitz*, starring Kelsey Grammer and Amanda Donohoe; and *One More Kiss*, with Gerard Butler.

Jean's occasional dip of the toe into producing also saw him serve as executive

producer on *Scenes of a Sexual Nature*, starring Ewan McGregor, Sophie Okonedo and Mark Strong.

Also an established director of commercials, Jean won gold at Cannes for his Cancer Research U.K. campaign. His Volkswagen spot for DDB Berlin is the most highly decorated VW commercial of all time.

Jean directed his first play, “Cook & Moore – the Afterlife” at the Museum of Comedy in 2015. He had so much fun he now insists on proper rehearsals for all of his screen work and is itching to do another play.

Jean is the creative director of Renaissance Vodka, a new English artisanal vodka single-distilled from sugar beet and Yorkshire water. It recently won a silver prize at the prestigious International Wine & Spirits Competition.

PAULA MAZUR (Executive Producer), a producer of Academy, Emmy and Ace award-winning films is known for creating high quality projects. She has worked extensively from literary source material, taking numerous plays and books from stage and page to screen.

Paula’s producing credits include *Nim’s Island* starring Jodie Foster, Gerard Butler and Abigail Breslin, which she co-wrote, *Corrina, Corrina* starring Whoopi Goldberg, and the Academy Award winning *The Appointments of Dennis Jennings*.

Paula produced numerous stage to screen adaptations including Eve Ensler’s *The Vagina Monologues*, Lily Tomlin’s *The Search for Signs of Intelligent Life in the Universe*, and was a producer on Spalding Gray’s *Swimming to Cambodia*.

Mazur is now partnered with Miami bookseller Mitchell Kaplan in The Mazur/Kaplan Company. Their slate expressly brings books to film and TV. Soon to be completed is the film version of the New York Times #1 bestseller *The Guernsey Literary and Potato Peel Society*, directed by Mike Newell and starring Lily James.

Mazur’s upcoming film projects include *The Silent Wife* starring Nicole Kidman, and *All the Bright Places* starring Elle Fanning. For television, Mazur is currently executive producing “The Forgetting Time” starring Octavia Spencer for Fox TV, and “Major Pettigrew’s Last Stand” for BBC TV.

MITCHELL KAPLAN (Executive Producer) has been in the book business for close to 35 years and is the owner of Books & Books, independent bookstores located in South

Florida. His stores host over 800 author events a year and, as co-founder of the Miami Book Fair, he has been overseeing the programming of more than 500 writers who come to Miami to participate each November. A former president of the American Booksellers Association, in 2011 Kaplan was awarded the National Book Foundation's Literarian Award for Outstanding Service to the American Literary Community.

Teaming up with award-winning producer Paula Mazur, he created The Mazur/Kaplan Company with the objective of identifying, optioning and producing literary properties for film and television. Mazur/Kaplan recently wrapped production on Studio Canal's *The Guernsey Literary and Potato Peel Pie Society*, starring Lily James and directed by Mike Newell. They are in preproduction on *Silent Wife*, starring Nicole Kidman.

Kaplan lives in Miami with his wife Rachele, with whom he has three adult children: Anya, Jonah and Daniel.

ANDREW KARPEN (Executive Producer) is the CEO of Bleeker Street, an independently financed distribution company based in New York City. He has over 20 years of experience in film and television. Karpen was previously Co-CEO with James Schamus of Focus Features, which he joined in 2002 as COO. There, he was responsible for the company's finance, operations and strategic planning. Focus Features' Academy Award-winning films include *Dallas Buyers Club*, *Brokeback Mountain*, *Lost in Translation*, *Atonement* and *Milk*.

Karpen's company Bleeker Street has released such films as Steven Soderbergh's *Logan Lucky*, the Academy Award-nominated *Captain Fantastic*, the hit thriller *Eye in the Sky*, the critical favorite *I'll See You in My Dreams* and the Academy Award nominee *Trumbo*. Recent releases include *Megan Leavey*, with Kate Mara; *The Lost City of Z*, starring Charlie Hunnam; *Denial*, with Rachel Weisz; and *Anthropoid*, starring Cillian Murphy and Jamie Dornan. Karpen's upcoming films include *Breathe*, starring Andrew Garfield and Claire Foy.

LAURIE MAY (Executive Producer) *Bio forthcoming*

BEN SMITHARD (Director of Photography) *Bio forthcoming*

PAKI SMITH (Production Designer) is based in Dublin. He is currently prepping Peter

Strickland's upcoming feature *In Fabric*, shooting in London. He also worked on Haifaa Al-Mansour's period romantic drama *Mary Shelley*, starring Elle Fanning and Douglas Booth, which made its world premiere at the Toronto International Film Festival. Smith's other credits include Ben Wheatley's '70s action-thriller *Free Fire*, executive produced by Martin Scorsese and starring Brie Larson, Sharlto Copley and Armie Hammer; and Paddy Breathnach's Cuba-set drag-queen drama *Viva*, which premiered at the Telluride Film Festival last year.

JAMIE PEARSON (Editor) has worked extensively in the British television industry, editing some of the most critically acclaimed and popular series including "Spooks," "Ashes to Ashes," "Doctor Who" and "Black Mirror." His work on "Spooks" won him Televisual Bulldog Awards for Best Editing in 2007 and 2009 as well a nomination for Best Editing at the Royal Television Society (RTS) Awards in 2008. He was nominated for a further RTS Award for his work on "Happy Valley" in 2014 after being nominated the previous year at the RTS North West Awards for his work on "In the Flesh." Other shows he has edited include "The A Word," "Victoria and The Last Post" and the telefilms "Damilola, Our Loved Boy" and "Eric & Ernie," for which he received a BAFTA nomination.

In addition to television, Pearson has also cut the feature films *King Arthur*, directed by Antoine Fuqua and starring Clive Owen, Stephen Dillane and Keira Knightley, and *MI-5*, directed by Bharat Nalluri.

STEPHEN O'CONNELL (Editor) is an Irish film editor whose work encompasses a broad range of films. Documentaries he has edited include award winners *Luke*, *The Pipe* and *1916: The Irish Rebellion*, while his scripted work includes the features *Borstal Boy*, *West Is West*, *The Sea* and *Maudie*. For television, he has edited "Stardust," "Fantabulosa," "Whistle and I'll Come to You," "Camelot," "The Bletchley Circle," "Fortitude" and Kenneth Lonergan's upcoming "Howards End."

MYCHAEL DANNA (Composer) is an Academy Award-winning film composer recognized for his evocative blending of non-Western traditions with orchestral and electronic music. His body of work includes the Oscar- and Golden Globe-winning score

for Ang Lee's *Life of Pi* and multiple Genie Award-winning scores for longtime collaborator Atom Egoyan. Danna also collaborated with Lee on *The Ice Storm* (1997) and *Ride with the Devil* (1999). He worked with Bennett Miller on his multiple Oscar-nominee *Moneyball* (2011) and Oscar-winning drama *Capote* (2005). Danna shared in a Grammy Award® nomination for his work on *Little Miss Sunshine* (2006).

In 2015 Danna and his brother Jeff received an Annie nomination for *The Good Dinosaur* and scored the Oscar-nominated short preceding the film, *Sanjay's Super Team*. They also wrote the original score for the animated film *Storks* and the Ang Lee drama *Billy Lynn's Long Halftime Walk*, both of which were released in 2016.

Danna's forthcoming releases include the animated film *The Breadwinner*. He and his brother are also writing the music for the Netflix presentation "Alias Grace," based on the historical novel by Margaret Atwood.

The composer's passion for presenting complex ideas in a musically accessible way began when studying his craft at the University of Toronto. There, he was exposed to early and world music that later influenced his style. Danna earned the school's inaugural Glenn Gould Composition Award in 1985 and also began scoring for student theater groups while launching his artistic partnership with Atom Egoyan. Danna has scored all of Egoyan's films since 1987's *Family Viewing*, including such films as *Ararat* (2002) *Felicia's Journey* (1999), *The Sweet Hereafter* (1997) and *Exotica* (1994), all of which secured him Genie Awards from the Academy of Canadian Cinema & Television. He also won for his score for Deepa Mehta's Oscar-nominated film *Water* (2005).

Danna's other film credits also include Marc Webb's *(500) Days of Summer*, James Mangold's *Girl, Interrupted*, Billy Ray's *Breach* and *Shattered Glass*, Terry Gilliam's *The Imaginarium of Doctor Parnassus* and *Tideland*, and Mira Nair's *Vanity Fair*, *Monsoon Wedding* and *Kama Sutra: A Tale of Love*.

For television, Danna and his brother Jeff wrote the original music for the FX series "Tyrant," which earned them both 2015 Emmy nominations in the categories of Outstanding Music Composition for a Series (Original Dramatic Score) and Outstanding Original Main Title Theme Music. They were previously Emmy-nominated for "Camelot" in 2011. Danna also won an Emmy for the miniseries "World Without End."

LEONIE PRENDERGAST (Costume Designer) is based in Dublin. Her most recent

work includes “Ripper Street,” *Pilgrimage*, *Love, Rosie*, *Jimi: All Is by My Side* and *What Richard Did*.

LORRAINE GLYNN (Hair) entered the world of hair in the early '80s and went from the fashionable pop scene in Dublin and London to finding her niche in film and television. Glynn's passion for period costume dramas led her to design the hairstyles for a number of internationally produced films, including John Crowley's *Brooklyn*, Sofia Coppola's *Marie Antoinette*, Paul Greengrass' *Bloody Sunday*, Neil Jordan's *Breakfast on Pluto* and Rodrigo Garcia's *Albert Nobbs*.

Glynn is currently working on Farhad Safinia's *The Professor and the Madman*, a biopic starring Natalie Dormer, Mel Gibson and Ioan Gruffudd.

SONIA DOLAN (Makeup) has worked as a makeup artist for more than 15 years. Her film credits include *The Hobbit* trilogy, *Love, Rosie*, *Grabbers*, *The Secret Scripture* and the forthcoming *We Have Always Lived in the Castle*. Dolan's television work spans such series as “Vikings,” “The Tudors,” “Ripper Street,” and “Rebellion.” She is currently working on Farhad Safinia's drama *The Professor and the Madman*.

AMY HUBBARD (Casting Director) is an award-winning casting director with extensive experience on blockbuster features, critically acclaimed independent films and major television series. In 2012 Hubbard was nominated for an Emmy for her work on the History miniseries “Hatfields & McCoys” and in 2013 she won a British Independent Film Award for her work on *The Selfish Giant*. She just completed work on the feature *Mortal Engines*, for producer Peter Jackson and studios MRC/Universal, which hits theaters in 2018. She also worked with Peter Jackson on his trilogies *The Lord of the Rings* and *The Hobbit*.

Hubbard's other film credits include *Dark River*, *Notes on Blindness*, *The Siege of Jadotville*, *Hector*, *The Arbor*, *Albert Nobbs* and *Mary Shelley*. Her work for British television includes “The Moorside,” “Little Boy Blue,” “Broken” and the forthcoming “Little Women,” which airs on PBS/BBC for Christmas 2017. She has contributed to a wide variety of U.S. shows such as “The Bastard Executioner,” “Homeland,” “24: Live Another Day” and “Tyrant.” She also cast the miniseries “Saints & Strangers” and “Sons of Liberty.”

PATRICK O'DONOGHUE (Line Producer) is an Ireland-based line producer who has worked on films shooting across Europe. His film credits include John Crowley's *Brooklyn*, John McDonagh's *Calvary*, Neil Jordan's *Byzantium*, Rodrigo Garcia's *Albert Nobbs*, Rupert Wyatt's *The Escapist* and David Mackenzie's *Asylum*.

PRODUCTION CREDITS

Directed By BHARAT NALLURI
Written By SUSAN COYNE
Produced By ROBERT MICKELSON
IAN SHARPLES
Produced By SUSAN MULLEN
NIV FICHMAN
VADIM JEAN
Executive Producers PAULA MAZUR
MITCHELL KAPLAN
Executive Producers ANDREW KARPEN
LAURIE MAY

Produced with the participation of TELEFILM CANADA

and

BORD SCANNÁN NA HÉIREANN / THE IRISH FILM BOARD
ONTARIO MEDIA DEVELOPMENT CORPORATION

a

PARALLEL FILMS
RHOMBUS MEDIA
Production

In association with
MYSTIC POINT PRODUCTIONS
THE MOB FILM COMPANY
NELLY FILMS LIMITED

and

THE MAZUR/KAPLAN COMPANY

THE MAN WHO INVENTED CHRISTMAS

CAST

DAN STEVENS
CHRISTOPHER PLUMMER
JONATHAN PRYCE
JUSTIN EDWARDS
MORFYDD CLARK
DONALD SUMPTER
MILES JUPP
SIMON CALLOW
with
MIRIAM MARGOLYES
IAN MCNEICE

BILL PATERSON

Based on *The Man Who Invented Christmas* by
LES STANDIFORD

Director of Photography BEN SMITHARD, BSC
Production Designer PAKI SMITH
Editors JAMIE PEARSON
STEPHEN O'CONNELL
Music By MYCHAEL DANNA
Costume Designer LEONIE PRENDERGAST
Hair Designer LORRAINE GLYNN
Make-up Designer SONIA DOLAN
Casting AMY HUBBARD CSA, CDG
Line Producer PATRICK O'DONOGHUE
Executive Producers LISA WILSON
JOHANNA HOGAN
ALAN MOLONEY
SUSAN COYNE
Executive Producers DAVID LEIWANT
WAYNE MARC GODFREY
ROBERT JONES
Associate Producers KEVIN KRIKST
FRASER ASH

CAST

In Order of Appearance

Charles Dickens DAN STEVENS
Presenter MARK SHCRIER
Stage Manager PATRICK JOSEPH BYRNES
Mrs. Fisk MIRIAM MARGOLYES
Kate Dickens MORFYDD CLARK
John Forster / Ghost of Christmas Present JUSTIN EDWARDS
Signor Mazzini COSIMO MASSIMO FUSCO
Walter Dickens JASPER HUGHES-COTTER
Charley Dickens JAMES HEFFERNAN
Mamie Dickens ALEAH LENNON
Katey Dickens ELLA MAI DELANEY
Maid DONNA MARIE SLUDDS
Hall DAVID McSAVAGE
Chapman IAN McNEICE
Thackeray MILES JUPP
Garrick Club Waiter PAT MOONEY
Tara / Ghost of Christmas Past ANNA MURPHY
Mr. John Dickens JONATHAN PRYCE
Young Charles ELY SOLAN

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|----------------------------------|---------------------|
| Mrs. Dickens | GER RYAN |
| Young Charles' Brothers | SAM McGUILLICUDDY |
| | RORY O'NEILL |
| Young Charles' Sisters | NANCY QUINNEY |
| | ALLANAH |
| Society Lady | GLYNNIS CASSON |
| Mrs. Grimsby | AMELIA CROWLEY |
| Mr. Grimsby | BILL PATERSON |
| Toothless man | DEREK HANNAY |
| Grave Diggers | DEREK O'SULLIVAN |
| | JOHN DELANEY |
| Scrooge | CHRISTOPHER PLUMMER |
| Cleric | GERARD LEE |
| Clerk | PATRICK BALL |
| Pawn Broker | MARTIN PHILIPS |
| Haddock / Ghost of Marley | DONALD SUMPTER |
| Bailiff | KEVIN McCORMACK |
| Charlotte Wigmores | AIDEEN WYLDE |
| Leech | SIMON CALLOW |
| Fanny Dickens / Mrs. Cratchit | KATIE McGUINNESS |
| Rev Henry Burnett / Bob Cratchit | MARCUS LAMB |
| Henry Jr. / Tiny Tim | PEARSE KEARNEY |
| Warren's Foreman | PAUL KEALYN |
| Punch & Judy Voices | RICHARD COOMBS |
| Pie Man | MICHAEL JUDD |
| Scam Artist | EDDIE JACKSON |
| Newsagent | ANTHONY MORRIS |
| Butcher / Mr. Fezziwig | JOHN HENSHAW |
| Butcher's wife / Mrs. Fezziwig | ANNETTE BADLAND |
| Charwoman | LYNDA GOUGH |
| Cratchit Children | JACK GUNNING |
| | CHRISTINA MARTINA |
| | AVA MAY TAYLOR |
| Warren's Factory Boy | ADAM DOLAN |
| Poll | CAMERON SIMPSON |
| Christmas Tree Vendor | DEGNAN GERAGHTY |
| Constable Copperfield | JOHN COLLEARY |
| Mr. Grub | SÉAN DUGGAN |
| | |
| Grip the Raven | JAKE |
| Voice of Grip | JAMES DANIEL WILSON |
| Mittens the Cat | GEORGE |

CREW

| | |
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| 1 st Assistant Director | ANDREW HEGARTY |
| 2 nd Assistant Director | NESSA LINNANE |
| 3 rd Assistant Director | NICOLA JACKSON |

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| Crowd Coordinator | GEORGINA SHORTT |
| Extras Assistant | TANYA SHORTT |
| Trainee Assistant Directors | DECLAN BROPHY SIOBHAN KAVANAGH CHLOE JAMES |
| Daily Trainee Assistant Directors | CONOR FLANNERY JILLYAN JACKSON SARAH HARTE |
| Script Supervisor | ANGE SENIOR |
| Casting Associates | TAMSYN MANSON EMMA WALL |
| Production Coordinator | LORRAINE HEWSON |
| Assistant Coordinator | ISEULT TIMMONS WARD |
| Production Trainee | HOLLY DOWLING |
| Daily Production Trainee | DONAL SHEEHAN |
| Location Manager | COLM NOLAN |
| Assistant Location Manager | AYLA O'NEILL |
| Location Assistant | MICHAEL BYRNE |
| Location Trainee | JOE JOYCE |
| Daily Locations Assistant | EVELYN O'NEILL |
| Daily Location Trainees | MICHAEL FARRELL RICHARD WADE IVAN RYNN NEIL MORE O'FARRELL DANIEL KINLAN JOSEPH WALSH |
| Production Accountant | EVELYN McLOUGHLIN |
| Accounts Trainee | EMILY TEBBIT |
| Accounts Assistant | DANIEL RYAN |
| Daily Accounts Trainee | MICHAEL SHANAHAN |
| Supervising Art Director | NIGEL POLLOCK |
| Standby Art Director | PATRICK CREIGHTON |
| Assistant Art Directors | NIELL TREACY ALICE VIGNOLES-RUSSELL |
| Graphics | ANAÏS CHAREYRE GEMMA KINGSLEY |
| Scenic Artists | IRINA KUKSOVA KEN CARROLL ALAN LAMBERT |
| Model Makers | ANDREW CLANCY NICOLA ZEIDLER ROBERT CLARKE |

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| | GER CLANCY |
| | EUGENIA GENUNCHI |
| Set Decorator | JULIE OCHIPINTI |
| Property Buyers | KATE McCOLGAN |
| | JOHNNY BYRNE |
| Assistant Props Buyer | JUSTINE WRIGHT |
| Property Master | MICK FLOOD |
| Standby Props | RUPERT O'NEILL |
| Assistant Standby Props | IAN WALLACE |
| Lead Dressing Props | ROBERT FLOOD |
| Dressing Props | GARETH BYRNE |
| Stores Master Assistant | CONOR CULLEN |
| Dressing Props Assistant | DAVID FLYNN |
| Dressing Props Trainee | OISÍN EWING |
| Daily Dressing Props | PAT BYRNE |
| Daily Props Trainees | FINN CARROLL |
| | ROBBIE RYAN |
| | TEX D. TOOMEY |
| Props Runaround | BRIAN THOMPSON |
| | ANTHONY CARROLL |
| Puppeteer | RAY CUDDIHY |
| Puppet Maker | MELISSA O'BRIEN |
| Camera Operator – A Cam | BEN SMITHARD |
| 1 st Assistant Camera – A Cam | TRISTAN HALEY |
| 2 nd Assistant Camera – A Cam | JOHN McCARTHY |
| DIT | NIALL CULLINANE |
| 1 st Assistant Camera – B Cam | BRÍAN DUNGAN |
| 2 nd Assistant Camera – B Cam | AMY BREEN |
| Steadicam / B Cam Operators | SIMON BAKER |
| | RUSSELL GLEESON |
| Video Assist Trainee | PADRAIG CONATY |
| Camera Trainee | MEG O'KELLY |
| Still Photographer / EPK | KERRY BROWN |
| Grip | JOHN CONNON |
| 2 nd Camera Grip Assistant | JAMES MOONEY |
| Sound Mixer | DANNY CROWLEY |
| Boom Operator | GUILLAUME BEUARON |
| 2 nd Assistant Sound | ANDREW McARTHUR |
| Costume Supervisor | DERBHLA McCLELLAND |
| Crowd Costume Supervisor | SARAH YEOMAN |

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| Costume Assistant | AOIFE McBRIDE |
| Set Costume Assistant | BARBARA MILNE |
| Costume Assistant | CAMILLE DE GEND |
| Costume Trainees | CONNOR DALTON |
| | KATIE O'BRIEN |
| | PAULA FAJARDO |
| Daily Costume Assistant | SUZIE COEN |
| Daily Costume Trainees | LIA MOORE |
| | LAIA BALLESTER |
| Breakdown Artists | ANNA ENGLAND |
| | ELAINE McFARLAND |
| | LETÍCIA KIYOMURA ARAKAKI |
| | DIANA ALVES CUNHA MOREIRA |
| | THAIS MUNIEZ |
| Seamstress | THERESA BURY |
| Men's Tailor | SEAN JACKSON |
| Ladies Tailors | GILL HOWARD |
| | DENISE ASSAS |
| | ANNE O'MAHONY |
| Hair Assistants | MALVO KARPATS |
| | ARIANA PALMUCCI |
| Extras Hair Trainee | DENISE MORAN |
| Daily Hair Assistants | AOIFE MAHER |
| | ANNA GRONERUS |
| | VAL SHERLOCK |
| | ALISON CAHILL |
| | LORRAINE BRENNAN |
| | IDA ERIKSSON |
| | BRID BROADBERRY |
| | MAUREEN SMITH |
| Daily Hair Trainees | MARTINA HUDSON |
| | EMILY BARKER |
| | SYLVIA MOORE |
| | LOUISE O'BRIEN |
| | RÓISÍN MALONE |
| | NOREEN DUFFY |
| | ROISIN COPELAND |
| Make-up Assistant | ZOE GIBNEY |
| Extras Make-up Assistant | PATRICIA FLOOD |
| Make-up Trainee | REBECCA DOYLE |
| Daily Make-up Assistants | CHRISTINA PHELAN |
| | AINE BANE |
| | ELAINE HOPKINS |
| Daily Make-up Trainees | HELEN BAILEY |
| | MARTINA JULIANA BYRNE GASCON |
| | THIAGO HERRERA AQUILINO |

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| | ELAINE FINNAN |
| | NIAMH MATTHEWS |
| | NIAMH O'MALLEY |
| | NICOLE PRINGLE |
| | CLARA EDWARDS |
| | VALERIE WARD |
| Gaffer | BARRY CONROY |
| Best Boy | PAUL McNULTY |
| Electricians | LOUIS CONROY |
| | IAN KEARNEY |
| | PAT RYDER |
| Genny Operator | JOHN MARTIN O'FLATHARTA |
| Daily Rigging Gaffers | ADDO GALLAGHER |
| | GARRET BALDWIN |
| Daily Electricians | GRAEME HAUGHTON |
| | BRENDAN DEMPSEY |
| | TOM KEYES |
| | PETER O'TOOLE |
| | IAN MADDEN |
| | JOHN CREAGH |
| | EIMEAR ENNIS GRAHAM |
| | GREGORY SAVAGE |
| | JAMES MOONEY |
| Daily Practical Electrician | ROBERT COLLINS |
| Daily Dimmer Board Operator | ALBA VALLES NOVELLA |
| Construction Manager | COLM BASSETT |
| HOD Carpenter | BILL BUCKLEY |
| Carpenters | STEPHEN TURNER |
| | GAVIN WALSH |
| | DAVID LEE |
| | GABRIEL COATES |
| | KRISTIAN TIGHE |
| HOD Scenic Artist | DARREN KEARNEY |
| Scenic Artist | MARK FORBES |
| Painters | THOMAS FARRELL |
| | KARL McCANN |
| Plasterer | JOHN BROWNE |
| HOD Rigger | JAMES HENNESSY |
| Riggers | PAUL TREACY |
| | ROBERTO HAYES |
| HOD Stagehand | ANTHONY WALSH |
| Stagehands | CLIVE FOLEY |
| | CLIVE McCARTHY |
| | NICHOLAS BYRNE |
| Construction Runaround | JOHN PAUL MALONE |

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| Standby Carpenter | DANIEL O'CONNELL |
| Standby Rigger | GEORGE FRIEL |
| Standby Painter | BOBBY RICHARDSON |
| Standby Stagehand | SHANE DONNELLY |
| SFX Supervisor | STEVEN TEMPLETON |
| SFX Floor Supervisor | FRANKIE WAITE |
| SFX Technician | CHRIS GREENE |
| Daily SFX Technicians | JOHNNY WAITE |
| | KEVIN McDONNELL |
| | CARL O'HAGAN |
| Stunt Co-ordinator | JOE CONDREN |
| Animal Handler | EDDIE DREW |
| Horse & Carriage Master | BEN GOOD |
| Horse & Carriage Coordinator | ANN O'NEILL |
| Horse & Carriage Assistant | VAL GOOD |
| Health & Safety Advisor | KEVIN KEARNS |
| Paramedic | ANDY WATERS |
| Daily Medic | ROBBIE KENNEDY |
| Choreographer | BELINDA MURPHY |
| Assistant to Christopher Plummer | GAVIN KILDUFF |
| Executive Assistant to Mr. Fichman | TIM MARCZENKO |
| Production Assistant, Parallel Films | JENNY SMITH |
| Chaperones | MARY LACHAUSSEE |
| | REBECCA O'BYRNE |
| | ANNE-MARIE MURPHY |
| | CARLA TIERNAN |
| | SABRINA LENNON |
| | JACLYN GURULE |
| | STEPHANIE KRATSCHMAR |
| | OLYVIA FLYNN SOLAN |
| | EILEEN KEARNEY |
| Unit Publicist, Ireland | JOANNE BYRNE, PRESENCE PR |
| Facilities Manager | NICO LINUL |
| Facilities Drivers | GEORGE LLOVAN |
| | CORIN POP |
| Camera Truck Drivers | JONATHAN DE MANGE |
| | MERVYN EWING |
| Grip Truck Driver | DAVE BREAKHURST |

Electrical Truck Driver DEREK SMITH
Standby Props Truck Driver GARY EWING
Standby Construction Drivers CHRISTIE BYRNE
JAMES O'DONOGHUE

Transport Captain PAUL CULLEN
Unit Drivers PETER THORNTON
MARTIN REILLY
Mini Bus Drivers TONY MONTGOMERY
COLEY SHARKEY

Sidewalk Catering IVAN MELIA
ROSE MARIE MELIA
ROBBIE CUMMINS
JOHN CLARKE
JOANNE KANE
JOE MAGUIRE
SHARON COLE
THOMAS MARVAN

POST PRODUCTION

Post Production Producer SARI FRIEDLAND

Assistant Editor NIAMH BURKE KENNEDY

Title Design JAMES MARCH

Visual Effects by
MAVERICKS VFX

VFX Supervisor GREG BEHRENS
VFX Executive Producer BRENDAN TAYLOR
VFX Producer MARTIN O'BRIEN
VFX Line Producer STUART WALL
VFX Coordinator JASMINE SCOTT
VFX Coordinator DENYA McLEAN
VFX Editor JAMIE TRACEY
VFX I/O Assistant ERIC WEINGARDEN
Assets Lead/ CG Lead DOMINIC CHEUNG
Comp Supervisor WINSTON LEE
Digital Matte Painter Lead BOJAN ZORIC
Digital Matte Painter JADRIEN COUSENS
Compositors ROB DEL CIANCIO
MJ CORTEZ
GEOFF SAYER
SUBIN KIM
CG Artist JOSH CLARK

FX Artist RONAK SHAH
Animator PHILIP EDWARD ALEXY
Camera Tracker/Layout Artist KEVIN McGEAGH

Audio Post Production by
TATTERSALL SOUND & PICTURE

Supervising Dialogue Editor DAVID McCALLUM
Supervising Sound FX Editor JANE TATTERSALL
Dialogue Editor BRENT PICKETT
ADR Editor BARRY GILMORE
Sound FX Editors BRENNAN MERCER
PAUL GERMANN
Assistant Sound Editor DAVID CAPORALE
Re-Recording Mixers LOU SOLAKOFSKI
JOE MORROW
Assistant Re-Recording Mixers ANDREA RUSCH
Project Coordinator ERIN LEWIS
Director of Operations ALEX ASLUND
Studio Coordinator ALEX TONG

Foley Recorded at
FOOTSTEPS POST-PRODUCTION SOUND

Foley Artists SANDRA FOX
GORO KOYAMA
ANDY MALCOLM
Foley Recording Mixers DON WHITE
KEVIN SCHULTZ
Foley Editors STEPHEN MUIR
JENNA DALLA RIVA

Loop Group SYNC OR SWIM

Digital Imaging by
TECHNICOLOR TORONTO

DI Colourist JIM FLEMING
DI Online Editor FRANK BIASI
Digital Imaging Supervisor ANDREW PASCOE
Digital Imaging Technician MARAGARET HUTZ
Vice President, Sales & Client Service GRACE CARNALE-DAVIS
DI Producers DARCY ARTHURS
PATRICK DUCHESNE

Post Production Facilities Dublin
WINDMILL LANE PICTURES

Director of Post Production TIM MORRIS
Facility Co-Ordinator SARAH CARAHER
2nd Assistant Editor MARTIN FANNING

MUSIC

Orchestrated and Conducted by NICHOLAS DODD
Score Mixer
Music Editor JOHN WHYNOT
MITCH BEDERMAN

“Yankee Doodle Dandy”
Performed by
The Band of The Royal British Legion

“Harrington Jig” and “Birthday Jig”
Written by Chris Perry
Performed by Peakfiddler

For Nelly Films Limited CHARLES AUTY
MAXIME COTTRAY
GIACOMO STUCCHI-PRINETTI
MEGAN FORDE

Scannán na hÉireann / The Irish Film Board Executive
Producer KEITH POTTER
Chief Executive JAMES HICKEY
Deputy Chief Executive TERESA McGRANE
Business Affairs Executive AILEEN McCAULEY
Production and Development Executive SARAH DILLON
Distribution Manager EMMA SCOTT

For The Mazur/Kaplan Company ALLY ISRAELSON
KIMI ARMSTRONG

US Legal SHELLEY SURPIN
JAMIE COGHILL

Canada Legal JORDAN NAHMIAS
KEN DHALIWAL

Neg Checks PAULA BYRDEN

Completion Guarantor FILM FINANCES
EMMA MAGER
MOIRA HOLMES
VALERIE LAURIE

Production Auditors, Ireland OCC ACCOUNTANTS
CARAGH BEGGY

Production Tax Advisors, Ireland CLANCY & ASSOCIATES
ELAINE GILL

Travel Agent, Ireland SELECTIVE TRAVEL
MANAGEMENT

Insurance MEDIA INSURANCE BROKERS
JOHN O’SULLIVAN

SPECIAL THANKS

MARVIN & ISA LEIBOWITZ
STEPHANIE AZAM
KENT SANDERSON
CAMILLE BERTRAND
PERRY ZIMEL
VICTORIA BELRAGE
DUNCAN MILLERSHIP
LAURA LEWIS
JESSICA SYKES
STEVE BORNSTEIN
DAVID ZITZERMAN
SALLY CATTO
DUNCAN BLICKENSTAFF
NICHOLAS SKALBA
JEFF GARTENBAUM
JINA HYOJIN AN
JILL SAMSON
PETER GIBSON
GREG PHILIPS, GEOFF WEBB, JOHN SCHMIDT
RESIDENTS OF HENRIETTE ST, DUBLIN
HOWTH CASTLE
POWERSCOURT HOUSE & GARDENS
DIGITAL HUB
OLYMPIA THEATRE
DUN LAOGHAIRE RATHDOWN COUNTY COUNCIL
DUBLIN CITY COUNCIL
ADRIENNE WHITE, AIB LOWER BAGGOT ST

Inspired by CHARLES DICKENS’ *A Christmas Carol*

International Sales by
The Solution Entertainment Group LLC
Myles Nestal & Lisa Wilson



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Produced with the assistance of



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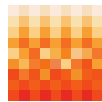


Produced with the support of incentives for the
Irish Film Industry provided by the Government of Ireland

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MAVERICKS VFX



TATTERSALL

● ● ● sound & picture

A SIM Group Company

WINDMILL LANE



Writers Guild of Canada

DGC
DIRECTORS GUILD OF CANADA
ONTARIO



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Filmed On Location In Ireland

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