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MURIELAN ...
REDEMPTION

FROM THE PRODUCERS OF THE ...

TALL

STORY

PICTURES

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***Redemption* comes to ITV1**

Acclaimed actress Paula Malcomson (*The Hunger Games* trilogy, *Ray Donovan*, *Deadwood*) takes the lead role in *Redemption*, a six part drama jointly commissioned by ITV and Virgin Media Television, Ireland in association with Fís Éireann/Screen Ireland.

Filmed in Ireland, *Redemption* was produced by leading independent production company, Tall Story Pictures, part of ITV Studios and producers of successful returning ITV drama *The Bay*. The project was co-produced by Metropolitan Films, one of Ireland's leading film and television production companies.

Created by Sean Cook (*The Last Ship*, *The Code*, *Holby City*) and executive produced by Tall Story Pictures' Creative Director Catherine Oldfield (*The Bay*, *Sticks and Stones*, *Trauma*) and Executive Producer Patrick Schweitzer (*Bancroft*, *Save Me*, *SSGB*), the drama introduces plain speaking, no nonsense DI Colette Cunningham, whose fearless approach to policing has earned her the respect of her Merseyside Police Serious Crime Squad colleagues.

Career driven and dedicated, Colette is unflappable and an absolute force of nature. Until she takes a call from Garda Sergeant Luke Byrne in Dublin. The body of a young woman has been found and Colette is listed as the next of kin.

The name of the victim means nothing to Colette so she continues to efficiently go about her day job. Persisting with his enquiry, the young officer calls again and begins to describe the young woman rendering Colette speechless. She takes the next ferry to Dublin to identify the body of her missing daughter, Kate.

She's experienced this exact situation a million times, but never from the perspective of the next of kin. Kate left home 20 years ago aged 16, and clearly didn't want to be found. Always a police woman and with 30 years of experience kicking in, Colette has some searching questions. But is she prepared for what she finds?

***Redemption* comes to ITV1**

With her life turned upside down, and grief consuming her every thought, Colette resolves to stay in Ireland to work for the Garda. But what will she unearth about the events leading up to Kate's death, and the life that her daughter chose to build for herself? Consumed by feelings she may have failed Kate in life, Colette is determined to do right by her now.

Redemption was commissioned for ITV by Head of Drama Polly Hill and Commissioning Editor, Huw Kennair Jones. Huw oversaw the production of the drama from the channel's perspective. The drama was jointly commissioned by Virgin Media Television in Ireland's Content Director Bill Malone. The series was produced by John Wallace (*Rialto*, *End of Sentence*, *Cellar Door*) and directed by John Hayes (*Dublin Murders*, *Bancroft*) with investment from Screen Ireland and BAI. The series producer was Ingrid Goodwin.

Joining the writing team, alongside Sean Cook, are Noel Farragher (*Law & Order: UK*, *The Frankenstein Chronicles*) and newcomer Susan E Connolly.

**Paula Malcomson is *DI*
*Colette Cunningham***



Paula Malcomson is *DI Colette Cunningham*

How would you describe Colette?

Colette is a Detective Inspector, who clearly has a gift for the job. She's plain-speaking, she's relatable and empathetic, and she's got a great team, which she leads by example. But there's an unorthodox side to her, and a persistence. I love the first few scenes of this series, because you really get the measure of Colette – she's on a stake out, she collars the suspect pretty swiftly and takes them through an effective interrogation; it really sets her up very well. She's enjoying her job, she gets a lot of satisfaction from it and I really welcomed the opportunity to play her. It was important for me to play her as a very feminine character, and very much a woman, as opposed to a woman in a man's world or a woman playing male cop tropes. I really wanted her feminine attributes to be the reason why she's so good at what she does.

What was most attractive to you about this role?

She's such an interesting and strong character with her own agency, and she's in every scene, which was a lovely challenge for me. She's great at what she does and I thought it would be fun to pour what I have into that performance.

I've actually wanted to play a cop for ages and I've fantasised about writing my own cop show too. I worked with my beloved mentor David Milch on *Deadwood*, who created *Hill Street Blues* and *NYPD Blue*, and he always told me I should really play a cop, so it's something I've thought about for a long time. I just think that there's so much that we can bring to these roles as women that we haven't seen before on TV, so I've been looking for that opportunity to subvert the expectations of the audience.

I also really love that this is a story about a woman in her 50s who has been there and done it, she's the boss and she can lean on her experience. I hope the audience will think it's nice to see a woman in her 50s, who's not a movie star, being afforded the opportunity to play a role like this.

How much do we learn about Colette's estrangement from her daughter?

That story slowly gets revealed. Colette hasn't seen or heard from her daughter in 20 years and there's this sense that Colette has spent that time dedicated to the pursuit of being the best cop she can be. But there's this kind of boxed off part of her and that's the story, it's this unveiling of her feelings. She's a survivor, but there's a great deal of regret and recrimination, and I think that plays into who she is now. So we learn more about the breakdown of their relationship as we go, and Colette is essentially investigating not just her daughter's death, but her life as well, a life that is completely unknown to her. She's getting to know somebody who isn't there, and that was really fascinating to me.

Colette walks into her daughter's home and looks at all the wee things that define her taste, where she may have travelled, what she was reading. The things that are left behind when someone dies are so beautiful, and it's all the more poignant because this is someone she didn't ever discuss these things with – she didn't know her as a fully formed adult. It's so beautiful, the opportunity to dwell on this kind of grief and regret.

Paula Malcomson is *DI Colette Cunningham*

Colette becomes a grandmother overnight – how does she react to finding this family she never knew she had?

Well, I became a grandmother overnight as well on this job – it's the first time I've played a granny and I was like, "Wait when did this happen? I'm not ready!" So in some ways I brought my own feelings about that with me. But as a granny, Colette does her best. I think there's an easier, freer relationship with these kids than there was with her own daughter. She's constantly being reminded of the missed opportunities and there's a tenderness, a softening and a thawing that takes place. One of the things I love is that this is so hard won for her, it has come at such a cost.

We'll see her take the law into her own hands – is she a maverick cop?

I think by her nature, she's doggedly persistent and that's one of the reasons she's a really good cop. Her style is unorthodox and there's both a naivety and a kind of fearlessness. She has an absolute need to find the answers, which I think is a very female quality, digging deeper and deeper to go down this rabbit hole. She's not stupid, she knows she is messing with the wrong people and she's up to her neck in danger, but she can't help herself. She needs to solve her daughter's murder and do the right thing by her, it becomes everything to Colette and she goes out on her gut and instinct a lot.

How does Colette cope with joining a new force and working with new colleagues?

Well in Siobhan she has a mentee and she's pretty motherly and patient with her, there's a lot of compassion there. That's dead easy to play when you've got someone like Thaddea Graham playing that role! It's a relationship that shows she's better with these young people than she was with her own daughter.

Then there's Patrick, and there's a real sense of connection between them, they're both people with experience, and there's a level of respect and simpatico in that relationship. We didn't go down the avenue of a romantic relationship, but there's a definite connection.

How did the reality of playing a police officer compare to your expectations?

Well, I've known cops my whole life and I've been on ride-alongs with them and had plenty of conversations, but I wanted Colette to be her own person, I didn't want to model her on anyone. Yes, she's a cop and she's very defined by her job, but she's a woman first. I really wanted to get under the skin of this interesting character and make her flesh and blood.

It was an interesting time to shoot because we were in the height of a pandemic, everything was closed off and it was all-encompassing work, so I had no distractions, I'd just go into work every day and it was completely immersive. I really enjoyed it, playing her authority and the agency of this woman. Of course, her family is very important in the story, but I loved the fact that she's not tied to a man in this series, in terms of her identity. I've spent too many years playing someone's wife on TV.

Paula Malcomson is *DI Colette Cunningham*

Is it still rare to find these kinds of leading roles for women?

It often feels like one step forward, two steps back – there are television dramas about women, with powerful tour de force female leads, but the stories themselves can still be disappointing and quite gratuitous. I think we're in an interesting time where there's an appetite for other kinds of tales to be told, but we still have the hangover of the male gaze. Redemption isn't like that – Colette is unencumbered and this is very much her story. It's commendable that we didn't even have to go down the road of giving her a love interest.

How did you tap into Colette's complex emotional journey?

I've got plenty of regret I can draw on, I think we all do if you get to the age of 50-something, and this is a story of missed opportunities. It's also a really valuable story of estrangement and second chances though, and I love this message about the ability to heal, to learn from your mistakes and not be defined by one's past. I love that positive aspect of this series and I love roles that are complicated. Maybe that's another reason why I haven't played a cop before, because there wasn't enough complexity of story, but Redemption really provided that for me.

What I'd love audiences to get from this series is the idea of your past self getting the chance to speak to your present self, and that healing can take place from that. Being able to go back and speak to that younger person, and to forgive them, We're all flawed and complicated people, and I love how that comes out in the drama.

Do you get involved in many action scenes?

There was one scene where I had to jump through a window and I was so pleased with myself, because it was high up, I was busting through it and I was really quite agile. But they cut the scene! It wasn't to be. I'd have liked to have had a big fight scene, but I'm not brilliant at that stuff, it's not really my bailiwick.

Did you enjoy filming closer to home?

It's always so nice. We filmed in Dublin, but I managed to go home some weekends and it was nice to be close by. Dublin became such an amazing place for me to be, it's just a marvellous city and lockdown was interesting because it took away all the distraction and chaos of the place. It was great to be Irish in Ireland without the clanging of sectarian bells – I'm a very proud Belfast girl, but it gets a bit old sometimes, because there's still such a hangover from the troubles. This experience was totally free of that for me and that was such a relief.

How did you get through such an intense schedule with deeply emotional scenes?

The crew I was working with were a delight and I can't say enough good things about our director John Hayes, he was very supportive. It was intense and I spent the first month of the shoot building stamina, there was hardly even time to have a pee! But any chance I would get to pause for a second, I would just read poetry to the crew. I was reading Yeats and Heaney to the people working around me and it

Paula Malcomson is *DI Colette Cunningham*

was lovely, I had a very receptive audience. It was idyllic, the most beautiful job. Importantly, it was collaborative, which was very healing for me, because that has not always been the case in my career. Sometimes you have to battle so hard for your corner and voice, but this was a lovely experience.

"Working with Director John Hayes and Cinematographer Dirk Nel was a deeply faith restoring experience. I have enormous respect for both of them. John is wildly smart and has such integrity and elegance, and Dirk is just so skilled and has such easy artistry. I'm deeply grateful that the stars aligned in the way they did."



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An Garda Síochána
NAME: [unreadable]
ID: [unreadable]
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Keith McErlean is *Patrick Fannon*



Keith McErlean is Patrick Fannon

What appealed to you about the role of Patrick?

This is a really harrowing tale about a woman, Colette, who is estranged from her daughter. Patrick is a trusted friend and confidante, someone that Colette can confide in. He's an interesting character because he's prepared to bend the rules and fracture an occasional law if it ultimately means solving the case.

It's a dream part for me, having the opportunity to work with Paula Malcolmson, Thaddea Graham and Siobhan McSweeney, who are three incredible actors. We all had very different approaches to the work, but we found our common ground and gelled very fast.

How did you and Paula develop the relationship between Patrick and Colette?

We had a few days of rehearsal before we shot, which was a lovely luxury, and it gave us the chance to bore into these characters and discuss the scenes in detail. We worked really hard together, and there was good chemistry between us. It's a police procedural drama, but we still needed to find something real to tether these characters to, to ground them – it's not just cops investigating crime. We had an opportunity to do something else in this show, and when these characters talk about their personal lives it makes them more human, and gives the whole drama much more gravitas and weight.

Patrick and Colette are similar, not just in terms of age, but they're also estranged from their children. Patrick mentions very briefly that he has a son he doesn't see enough of, so he understands and sympathises with Colette's situation very much. I think Colette realises that too, so there's a real comfort and ease between them.

How does Patrick feel about keeping Colette's secrets?

She's bending the rules to get answers, but I think Patrick trusts that she is exceptionally good at her job. It's a very personal case for her, he understands that and he's just trying to help her in whatever way he can. He does find himself in a difficult position, because the organised crime team are married to their theory, with no emotional connection to this case, so they are writing off Colette's daughter's death as a suicide from the beginning. Patrick will do whatever he can to help her out because he knows there's something suspicious going on around this death.

How much research did you do for this role?

There are so many cop shows and murder documentaries now, that we already have a huge basic knowledge of forensic crime, some of us are couch experts. So, I had that background knowledge. But I also have a friend who has worked in the Dublin Metropolitan Police for 30 years, so I could talk to him about Patrick and the situation he finds himself in. I asked him what the risks would be of going behind another team's back, and what would be on the line for Patrick. He was a really valuable resource for this shoot, and I called him a few times so that I could go into certain scenes with confidence.

Keith McErlean is Patrick Fannon

Did you enjoy filming so close to home?

It was lovely to be back in Dublin, and to be able to travel back to see my family on my days off, that was a luxury. It was also great that our director John wanted to make Dublin a part of the show, to make it a really strong character in its own right. It's got such a rich history and beautiful buildings, and when you put that on screen it looks fantastic.

How did you cope filming some of the more emotionally demanding scenes?

That was mostly hard for Paula, because she had to be so emotionally engaged on camera all day every day for 12 weeks. So it was an easier job for me, but yes, there were difficult days and there was a different energy on set for those scenes, we all had to tread more softly and be very respectful of each other's methods.

Everybody had to come in with their A game because of the serious nature of the work, it's very heavy from the get go, but we all trusted each other straightaway and we had a great time filming the series. Sometimes you do muck about between takes because the subject matter is so heavy and you have to do that to stop it becoming overwhelming. It was extraordinary to watch Paula work, because she knows exactly when and how to switch the emotion on and off.

There are many layers to Redemption as a crime drama, with cases of the week and investigations into organised crime. What do you think that adds to the series?

There is a heavy gangland criminal scene in Dublin now, so reflecting that makes this drama feel right on point. We shot a chase sequence early on, in an area that is notorious in Dublin, so it's very close to the bone. When you're shooting scenes of this nature in an area like this, you can't help but be aware of that, it feeds into everything.

Did you have many action scenes?

Yes I did some of my own stunts, which just involved running very fast! But when you're in your mid 40s, you can't run as fast as you imagine in your head unfortunately. I had a stunt double on set, who I didn't use most of the time bizarrely, he just stood and watched me. Then half way through the shoot I realised, I should use him! I got the bad guy in the end though, so it's all good.

What do you hope the audience will most enjoy about the series?

I think it's compelling that we have three female leads playing really strong, well-drawn characters and that still feels new and interesting in such a harsh, heavy drama. They got extremely lucky casting these actors, who are at the top of their game and to watch them working together is very special. I think their performances will grab the audience and keep them interested.

Is the drama left open for a second series?

Yes absolutely you could come back for a second series if there's a genuine interest from viewers. If that same creative team were to come back alongside those fantastic actors, I would be jumping at the chance.



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Executive Producer Catherine Oldfield

Where did the idea for Redemption come from?

I've known the writer, Sean Cook, for a long time, and he came to me with the bare bones of an idea about a grandparent, who suddenly finds they have to take care of their grandchildren. We talked about it for ages, and then he went away and came up with what is now Redemption.

I really love the character of Colette – I love that she's flawed; she's not innately a good character. I do think she's a good human being, but she has made mistakes. I also really liked the emotional theme at the heart of the show, which is about second chances. It felt like this was more than just a crime show; it was also a story about a family. I hope the audience will find that in it.

Colette is a remarkable character – she's not your average grandmother, is she?

It's so great to see a woman over 50 as the lead in a TV drama, having her own agency and not just being the wife or girlfriend of someone. Colette is the person the story turns around and I feel that I don't see that very often on screen. You see a lot of Grannies who knit on TV, but I have friends in their 50s who are grandparents and are very much still working, lively and engaged. I just don't think we see enough of that reality on TV. So, it was great to be able to centre a drama around someone like Colette.

I just want to hang out with Colette, I think she's great. She doesn't have a side to her, she's hugely professional and she has achieved an awful lot in her career, but it has come at a cost. The minute she recognises that cost, she decides to go all out to make things right, and I think that's something the audience will really engage with. It shows a strength of spirit in Colette – when she's in, she's all in.

Why was Paula Malcolmson the right person for the role?

Colette was never written with any particular actress in mind, but once we saw Paula that was the end of the search. She's absolutely fantastic because she's got huge grit in her performance, but loads of empathy too, and it just carries you along. We were so lucky that she was available because she works so much in LA, but the pandemic slightly helped us as she'd been back in Belfast to see family. Understandably she's quite selective about what she takes on, but she loved the scripts and the universe aligned.

We really wanted Redemption to have a very distinct sense of place, just like The Bay, which I also work on. So, it felt really important to make the drama authentic, to use local crew and Irish actors. It means there are lots of lovely touches in the show that wouldn't have come about otherwise. We were hugely blessed with our brilliant casting director, Louise Kiely, who did the casting for Normal People, so we've got the cream of Irish acting talent in the show, with some wonderful some new faces as well. Siobhan McSweeney, who people know from Derry Girls, is playing a role you wouldn't expect; a very straight-laced, by the book policewoman and she's fantastic.

Executive Producer Catherine Oldfield

How much research went into bringing this drama to life?

Loads! The audience is really smart, and they watch a ton of crime shows. There are a few shows that can get away with it, but generally I think the minute you step away from being authentic the audience tends to spot it, and you've lost them. It's especially true in a drama like this, which is a much slower burn - it's not a high-octane show with big twists every five minutes. It's much more measured, considered and character-led, so it was really important to lock down the authenticity of it.

Sean (the writer) went to Liverpool for a few days while he was writing, and met some local cops to get a real insight into the world that Colette would have worked in, and then we had police advisors in the Irish Garda, who were across everything from scripts to locations. There were times when we had to use dramatic licence, but they were very few and far between, and usually we were still very informed by what the police had told us.

Alongside Colette's personal story, there are also cases of the week to follow aren't there?

Yes, there is quite a lot going on, but the audience should be able to see the connection between all of the strands – everything is interlinked. So the cases of the week and the investigations that Colette is doing in her day job, they've all got little elements within them that tie into her experience with her daughter, or the mistakes she's made and things she would have liked to have done differently in her life. It's not played out heavily, but it's there in subtext, there are so many reflections of her own experiences. We deliberately tried to find cases that would ignite a little spark in Colette.

We also enter into the world of organised crime?

Yes, as we'll discover as the story goes on, Colette's daughter had a boyfriend who may not be quite as golden as he first appears and is part of a much bigger enterprise at work in the city. It all comes back to Colette though, and her personal story.

How would you describe the look of the show?

It's beautiful, our director John Hayes has created something absolutely stunning. The camera work is very naturalistic and it's lit beautifully. There are lots of urban environments that have unexpected flashes of beauty, so we've been wetting down roads so that we can have light bouncing off them and reflections in puddles. John is brilliant at shooting from unusual angles, so you might see a bit of a scene through something unexpected. It just looks gorgeous and you always get an interesting perspective.

It sounds like you've created a showcase for Dublin?

I've never seen Dublin look better. I've been trying to make a show in Ireland for years, because I love the country, and I love Dublin in particular. I'd never managed it until now, so I was delighted to get this opportunity. Dublin looks a billion dollars on screen, and John was keen to feature bits of the city that you might not have necessarily seen before, the areas that aren't shown a lot on TV. Of course, we've got the shots of places like beautiful Trinity College, but we also go down on the docks, and to the warehouses, back streets and more industrial areas too.

Executive Producer Catherine Oldfield

How does Redemption stand out from other crime dramas?

For me, Redemption is an emotional, character-driven thriller. On one level of course it is a police show, but it's more personal than that. The stakes are so high for Colette and her family: Will she get her second chance? Can she do right by her daughter, and for the grandchildren she's just inherited? For me, that's the driving force in the show, so I don't think of it as a cop show, although I know some people will.

I've cried so many times just watching the rushes of this show, I kept sending emails to the production office asking them to send me another box of tissues! I've worked on dramas for decades and I've never cried more than when watching Redemption – for all the right reasons, I hasten to add. It's not always an easy watch, it's quite sad in places.

What were the biggest production challenges when it came to filming Redemption?

The biggest challenge wasn't unique to us, but it was Covid and specifically travel restrictions. Patrick, my fellow Exec Producer, and I are the kind of executive producers who like to get on set and collaborate, but it was difficult – I went over to Dublin once, but I had to quarantine for five days on arrival. So I went for a week and I was on set for two days. That was tricky.

There's also the constant anxiety for the health and wellbeing of your team; you really do worry about that on a daily basis, but we had the most brilliant Covid Supervisor, Susie, who kept everyone safe. Luckily it's not a terribly touchy feely show, as distancing actors in tiny locations can also be a nightmare.

What do you hope audiences will most enjoy about Redemption?

I would love them to really invest in Colette and the journey that she goes on, because she faces a huge life change as she goes through these episodes. Emotionally, I hope they're gripped by this character and the concept that everyone deserves a second chance. I think there's something universal in that idea – none of us are without flaws and this drama shows what happens when you get an opportunity to make up for your mistakes. So I hope they feel emotionally engaged with the piece. It's definitely an emotional thriller – it has the twists and turns of a crime drama, but that's not our primary focus.

Could Redemption come back for a second series?

It could absolutely be a returning drama if people wanted it, yes. Colette remains a policewoman by the end, in some form or another, so there is scope to bring it back and there's more to explore.



EPISODE SYNOPSES

EPISODE 1

Liverpool-based DI Colette Cunningham uproots to Dublin when she learns that her estranged daughter, Stacey, has committed suicide. Once there, Colette meets her two teenage grandchildren for the first time. Despite having never known of their existence she's their named guardian. Determined to do right by her daughter in her death, Colette joins the local Dublin Police and cares for the kids. However, not everything about Stacey's life is what it seems, Colette sets out to uncover the truth.

EPISODE 2

Confused about her latest discovery, Colette heads to the hospital where Stacey worked to speak to those who knew her well in the hope of understanding her daughter better. As she pieces together an image of Stacey and her life, something doesn't quite add up about her daughter's final days. At home, Colette's grandparenting skills are tested as she adjusts to living with Liam and Cara.

EPISODE 3

A visit from Organised Crime confirms Colette's suspicions that there's more to Stacey's death than suicide and that Stacey's boyfriend is more than the charming man he appears to be. Colette starts to piece together fragments from Stacey's home and work that point to one person knowing more than they are letting on. After successfully closing a case, Colette joins her team at the pub for a drink. At home, however, Colette rocks the boat with Cara and has to tread carefully to make amends.

EPISODE 4

After a charged confrontation, Colette's all but convinced Stacey was murdered but is resolved that she needs firm evidence before she can involve any of her colleagues. Meanwhile, Siobhán and Colette's case develops from a simple theft to something far more sinister that's not so easy to resolve. At home, things appear to be improving until Liam shares a secret that blindsides Colette. To make matters worse, someone from Stacey's past reappears and threatens Colette's new life in Dublin.

EPISODE SYNOPSES

EPISODE 5

Colette works a case that brings her into contact with someone who knew Stacey, opening up a new lead. Looking into Stacey's last calls, Colette uncovers an unknown number that belongs to someone much closer to the family than she expected. What was Stacey doing on that final night and where was she going in her final hours? Meanwhile, Colette struggles to adapt to the addition of Liam and Cara's father as he bids for guardianship.

EPISODE 6

A suspect firmly on her radar, Colette is determined to find out the truth. With the help of Patrick and Siobhán, Colette finally gets evidence to corroborate what she's always suspected: Stacey didn't kill herself. However, things take an unexpected turn when she discovers the house ransacked and Cara missing. Colette must think quickly as time runs out to uncover the truth behind Stacey's death and save Cara.



CHARACTER CREDITS

Colette Cunningham	PAULA MALCOLMSON
Cara Lockley	ABBY FITZ
Ross Corby	SCOTT GRAHAM
Siobhán Wilson	THADDEA GRAHAM
Niall Kilduff	IAN LLOYD ANDERSON
Liam Lockley	EVAN O'CONNOR
Patrick Fannon	KEITH MCERLEAN
Eoin Molony	MOE DUNFORD
Jane Connolly	SIOBHÁN MCSWEENEY
Kevin Cheng	SEAN HUGHES
Luke Byrne	DS PATRICK MARTINS
Debbie Gleeson	JADE JORDAN
Shane Kinsella	SEAN DUGGAN
Stacey Lockley	RACHEL O'BYRNE
Becky Jones	NICKY LEWIS
Tommy Brennan	SHANE FALLON
Marlene Johnson	EVA BARTLEY
Aisling Cary	FLORENCE ADEBAMBO
Dylan Horgan	DARRAGH MALONE
Priest	BRENT HEARNE
Ryan Shelby	EVALDAS KNEZEVICIUS



PRODUCTION CREDITS

Created by SEAN COOK

Written by SEAN COOK
NOEL FARRAGHER
SUSAN E CONNOLLY

Executive Producers CATHERINE OLDFIELD
PATRICK SCHWEITZER
CATHERINE TIERNAN
JAMES FLYNN
MORGAN O'SULLIVAN

Series Producer INGRID GOODWIN

Producer JOHN WALLACE

Director JOHN HAYES

Director of Photography DIRK NEL

Composer LAURA ROSSI