

DOLMEN FILMS

presents

THE
CATHEDRAL

starring

NIGEL MERCIER

NIGEL MERCIER

Nigel is a well-known Irish actor who has been in the business for over 30 years. He has starred in the RTE flagship soap, "Fair City", as well as the internationally popular series "Love/Hate". He has also had roles in the Netflix series "Jack Taylor" and starred in feature films such as "The Martini Shot" and "Hexing". The role of Fr. Noel required a level of physical acting that only actors at the professional level could manage, making Nigel perfect for the role.





Turlough Ó Cinnéide – Director, Writer, Editor, Producer

An Irish film director from Co. Clare, he earned his Bachelor of Science in Creative Broadcast & Film Production with First Class Honours from Shannon University TUS. He has been nominated for the Lord Puttman Scholarship 2022. He is an award-winning director with his first short film “Gaslight” and, most recently, his short documentary “Born From Fire”, which has won 9 awards and 5 nominations in 10 different countries in only its first few months in the festival circuit. He also directed “The Breaking” a short drama which is bound to win awards when it embarks on its festival run. He is Managing Director of Dolmen Films, which he founded in 2016.



Joseph Palmer – Producer and Actor

An American expat from El Paso, Texas, he graduated from New Mexico State University a Bachelor of Business Administration with a minor in Business Computer Systems. Having led a successful career as an independent consultant in the retail financial industry, managing multi-million dollar projects from concept to implementation and performing pre-sales pitches for prospective clients at SAP, he turned to the film industry to apply his skills there. He is an award-winning producer for the short documentary “Born From Fire” and horror short “Law of Retribution”. He has also been nominated for an award for the feature screenplay “Law of Retribution” which he wrote in 2020. He was brought on as CEO/Producer of Dolmen Films in 2021.

A DOLMEN FILMS PRODUCTION

FULL CAST

NIGEL MERCIER
MICHAEL IRWIN
PADDY FARRELLY
JOSEPH PALMER
MANOLO MARCENO
GREGORY PALMER
TATIANA EVONUK
ALICE KENNEDY

FR. NOEL
FR. GRADY
THE MONK
FR. CONSTANTINI
FR. CONSTANTINI (VOICE)
SON
REBECCA
BABY

EXECUTIVE PRODUCERS

MICHAEL SIWY
VOLKER PLASSMAN
JOHN WOULE

PRODUCERS

TURLOUGH Ó CINNÉIDE
JOSEPH PALMER

DOLMEN FILMS
DOLMEN FILMS



FULL CREW

TURLOUGH Ó CINNÉIDE
GERGELY KOZMA
LASAIRFHIONA KENNEDY
MORGAN MESCAL
CONOR MEHAN
AIDEN MURRY
MARTIN CASSIDY
TONY WALSH
BARRY SMYTH
TONY ROGERS
MARTIN CASSIDY
MARTIN NEE
TURLOUGH Ó CINNÉIDE
TURLOUGH Ó CINNÉIDE
MARTIN NEE
KARLA MCGARRITY
TERRY MCGARRITY
TURLOUGH Ó CINNÉIDE
JOSEPH PALMER
JOSEPH PALMER

DIRECTOR
DIRECTOR OF PHOTOGRAPHY
1ST AD
1ST UNIT DIRECTOR
2ND UNIT DIRECTOR
SET COORDINATOR
GAFFER/ELECTRICAL
SOUND
SOUND
SOUND
1ST ASSISTANT CAMERA
2ND ASSISTANT CAMERA
EDITOR
SOUND DESIGN
COLOURIST
LANGUAGE CONSULTANT
LANGUAGE CONSULTANT
LOCATIONS
LOCATIONS
TRANSPORTATION/CATERING

FAQ

What was the budget? Most of the cast and crew donated their time, effort, and top-notch equipment because they believed in the project. Total out-of-pocket expenses came to around 750 euros, not including festival fees.

How many locations did you use and where were they? There were 5 locations (3 churches, one house, and a forest trail) from Limerick to Galway and in between. Everything was within a 45-mile radius.

How long did the shoot take? 5 overnight shoots and 2 days of pick-ups.

What cameras and other equipment did you use? Both Camera A and Camera B were BMPCC4Ks. We used Samyang lenses, ARRI HMI lights, two smoke machines, a Tiffen Steadicam and a DJI Gimbal

What was one of the challenges and how did you overcome it? During the summer in Ireland, there are only 4 hours of darkness per day, so we had to shoot overnight for 5 straight days in 5 different locations. We were practically dead by the last day. We were able to shift some of the crew around to accommodate working schedules. We overcame this obstacle by sheer willpower and stubbornness.

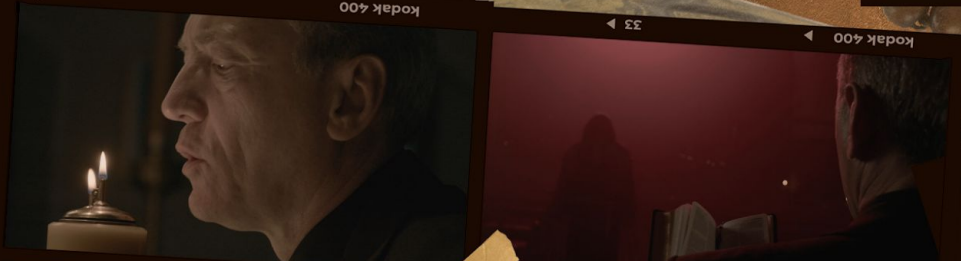
If you could do it again, what would you do differently? Not schedule night shoots in mid-summer to give us extra time to play with the setups (lighting, etc.)

Were there any hard decisions that had to be made (babies to sacrifice)? We decided to remove an entire scene from the edit because it didn't work as well on film as it did on paper. It was a lovely scene but it just wouldn't have added anything to the film.

Explain some of the artistic choices in the film. Horror shouldn't be all about blood and gore, it should be about the heightened senses that come with an adrenaline rush; how the sounds in the dark unknown places affect a person. It should be about not knowing your adversary and the internal battle with your own fear. We wanted to capture that.

What were your influences? We wanted to reinvent an old Irish legend in contemporary times in an organic way, so, our influences were some of the more terrifying Irish legends and stories that I had heard as a child around the fire.

What direction would you like to see Irish horror take and how would you like to influence it? Irish horror should take its inspiration from the landscape and old ghost stories told in Ireland. These stories are terrifying but sadly are forgotten by many filmmakers. We will also start focusing more on the thriller aspect rather than simple horror based on current viewer trends leaning more towards terrifying thrillers.



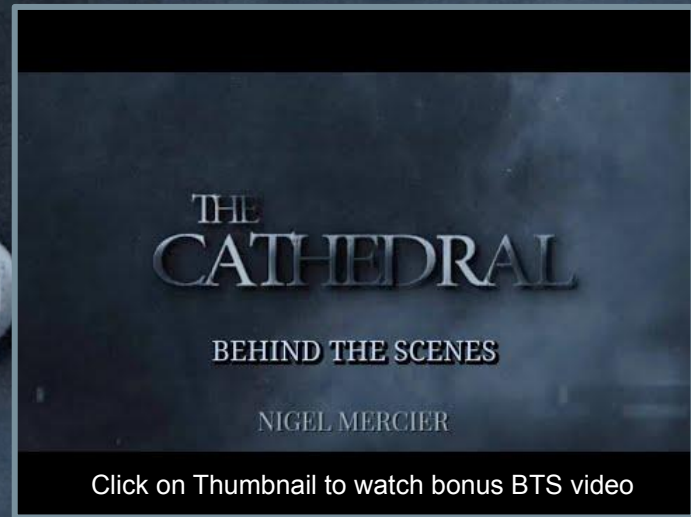


THE CATHEDRAL



TECHNICAL SPECIFICATIONS

Genre:	Horror, Thriller
Runtime:	18 min 5 sec
Aspect Ratio:	16:9
Cameras:	BMPCC4K
Shooting Format:	1080p 23.95 fps RAW (pro res)
Video Encoding:	H.264
Language:	English
Country of Origin:	Ireland
Completion Date:	June 1, 2022
Age Rating:	15A



CONTACT DETAILS

Email: dolmenfilmsirl@gmail.com

Website: www.dolmenfilms.com

©2022 Dolmen Films

NIGEL MERCIER