



FOX SEARCHLIGHT PICTURES
BORD SCANNÁN NA hÉIREANN / THE IRISH FILM BOARD
and BFI Present

In Association with LIPSYNC PRODUCTIONS LLP

A REPRISAL FILMS and OCTAGON FILMS Production

CALVARY

BRENDAN GLEESON
CHRIS O'DOWD
KELLY REILLY
AIDAN GILLEN
DYLAN MORAN
ISAACH DE BANKOLÉ
M. EMMET WALSH
MARIE-JOSÉE CROZE
DOMHNALL GLEESON
DAVID WILMOT
PAT SHORTT
GARY LYDON
KILLIAN SCOTT
ORLA O'ROURKE
OWEN SHARPE
DAVID McSAVAGE
MÍCHEÁL ÓG LANE
MARK O'HALLORAN
DECLAN CONLON
ANABEL SWEENEY

WRITTEN AND DIRECTED BY..... JOHN MICHAEL McDONAGH
PRODUCED BY CHRIS CLARK
..... FLORA FERNANDEZ MARENGO
..... JAMES FLYNN
EXECUTIVE PRODUCERS ROBERT WALAK
..... RONAN FLYNN
CO-PRODUCERS ELIZABETH EVES
..... AARON FARRELL
DIRECTOR OF PHOTOGRAPHY LARRY SMITH BSC
CASTING JINA JAY
PRODUCTION DESIGNER MARK GERAGHTY
EDITOR..... CHRIS GILL
COSTUME DESIGNER..... EIMER NÍ MHAOLDOMHNAIGH
COMPOSER..... PATRICK CASSIDY
MUSIC SUPERVISOR LIZ GALLACHER

Running time 104 minutes

CALVARY

CALVARY's Father James (Brendan Gleeson) is a good priest who is faced with troubling circumstances brought about by a mysterious member of his parish. Although he continues to comfort his own fragile daughter (Kelly Reilly) and to help members of his church with their various problems, he feels a foreboding sinister force closing in, and begins to wonder if he will have the courage to face his own personal Calvary.

Fox Searchlight Pictures, Bord Scannán Na Héireann, The Irish Film Board And BFI present, in association with Lipsync Productions LLP, a Reprisal Films And Octagon Films production, CALVARY starring Brendan Gleeson, Chris O'Dowd, Kelly Reilly, Aidan Gillen, Dylan Moran, Isaach De Bankolé, M. Emmet Walsh, Marie-Josée Croze, Domhnall Gleeson, David Wilmot, Gary Lydon, Killian Scott, Orla O'Rourke, Owen Sharpe, David McSavage, Mícheál Óg Lane, Mark O'Halloran.

The film is written and directed by John Michael McDonagh (THE GUARD). Producers are Chris Clark (JOHNNY ENGLISH), Flora Fernandez Marengo (THE GUARD) and James Flynn ("The Borgias"); executive producers are Robert Walak (SHAME) and Ronan Flynn ("Foyle's War"); co-producers are Elizabeth Eves and Aaron Farrell with Patrick O'Donoghue as line producer. The filmmaking team includes director of photography Larry Smith BSC (ONLY GOD FORGIVES); casting by Jina Jay (THE GRAND BUDAPEST HOTEL); production designer Mark Geraghty ("Vikings"); editor Chris Gill (THE BEST EXOTIC MARIGOLD HOTEL); costume designer Eimer Ní Mhaoldomhnaigh (ONDINE); composer Patrick Cassidy (LAYER CAKE) and music supervisor Liz Gallacher (ELYSIUM)

CALVARY

About The Production

Cal·va·ry \ˈkal-v(ə-)rē\ noun, plural Cal·va·ries.

1. (often lowercase) a sculptured representation of the Crucifixion, usually erected in the open air.
2. (lowercase) an experience or occasion of intense mental questioning or transformation though anguish.

CALVARY, John Michael McDonagh's blackly comic drama, begins with an audacious threat.

In a small Irish parish – in the midst of his confession – a man tells the notoriously good-hearted local priest, Father James, that he should settle all his affairs since the confessor plans to murder him this coming Sunday: thus begins a pre-murder mystery. Over the next seven days, the marked priest will move through his doubt-ridden community making amends and meeting with the various hostile suspects who seem to be everywhere in this small town – from a caustic, agnostic, opinionated doctor to a guilt-ridden financial speculator with a “business proposition” for the priest, to a jealous husband and a cheating boyfriend who do not wish to be judged.



As he engages with a wide swath of parishioners who each may have their reasons, justified or otherwise, for vendettas against him, an increasingly sinister atmosphere seems to close in around Father James. Yet, with the Sunday showdown rapidly approaching, the priest finds himself confronting not only the confounding limits of modern faith and his own impending mortality, but also realizing his strength in the lost arts of grace, forgiveness and humility.

The film is the second written and directed by John Michael McDonagh, following the acclaimed THE GUARD, utilizing much of the same accomplished ensemble cast which garnered a Golden Globe® nomination for CALVARY star Brendan Gleeson.

THE GUARD was a raucous crime comedy, a buddy cop movie with friction between a corrupt Irish policeman (Gleeson) and an uptight FBI agent (Don Cheadle). CALVARY, though fiercely witty, heads into more emotionally complex and unabashedly moral territory. The result is a wickedly droll portrait of an embattled man of the cloth (Gleeson) forced to confront modern life's volatile mixture of desire and sin, corruption and compassion, while keeping his faith alive.

As Gleeson recalls: “What must it be like to be vilified for the sins of others, as part of an organization that you have joined, albeit with different aspirations? What intrigued us was the

idea of how difficult it must be to uphold a sense of truth and a sense of goodness when you're being vilified. John said, 'If I wrote a good priest would you play him?' I said, 'Yes I would,' without hesitation."

The story follows the contours of a conventional thriller, but rather than a whodunit, McDonagh wrote a "who's-gonna-do-it?" with his inquisitive priest trying to come to terms with why a parishioner feels driven to the depths of murder, at the same time as he comes to terms with the unresolved strands of his life, his profession and his own personal search for comprehension and relevance. The kicker is that he has only seven days to do so.

"The plot's ticking clock is both a reference to Hitchcock's *I CONFESS*, and to the five stages of grief," McDonagh comments. (The stages of grief, based on the model of psychiatrist Elizabeth Kübler-Ross, include denial, anger, bargaining, depression and acceptance, each of which manifests in the midst of the story's murder-mystery.)

And yet, the writing of *CALVARY* is significantly outside the normal bounds of the crime genre because its main character is very much fueled by virtue. "It's a lot more difficult to write for a good character because the narrative drive in a thriller is usually more from the anti-heroes or villains in the story, so that was a bit tricky," admits McDonagh.

Though the eternally harsh beauty and current economic distress of Ireland might echo the story's themes, McDonagh always saw *CAVALRY* as a reflection of what is going on all around the world, transcending the charms of its locale. "It's not a film about Ireland and Irish troubles, it's a film about everybody's troubles," the writer-director says.

The script brought aboard Reprisal Films' producers Chris Clark and Flora Fernandez-Marengo who also produced *THE GUARD*. They were hooked from the very first words of the script, a shocking confession of horrific childhood abuse followed by the merciless intent to kill an innocent man – namely, the priest.

"You start with a priest threatened in confession," explains Clark, "and then he has to wrestle with his demons about whether, and how, he's going to face his would-be killer. There's a mounting sense of suspense throughout, almost a Western feel . . . where you anticipate a *HIGH NOON* moment is coming."

Clark and Fernandez Marengo were also thrilled to reunite with McDonagh. "John is a very confident writer-director," says Fernandez-Marengo. "He knows what he wants. He plans in a very detailed and thorough way. His screenplay drafts are already highly developed. In the case of *CALVARY*, you had a draft that you could go out and cast immediately."

As production got underway, James Flynn of Octagon Films (executive producer on the premium television hits "*The Borgias*" and "*The Tudors*") came aboard. He too was lured by the script. "The film is set up brilliantly," says Flynn. "There's the thriller element - but then there's also a very poignant story that is about family, age, dysfunction and love. It's a broad and sweeping story covering a lot of themes and spectrums."

CALVARY brought together an array of literary, artistic and cinematic threads in a deeply layered story in which macabre comedy is constantly dissolving into existential darkness, and vice versa. “The humor is anarchic, dark and lacerating, à la Bunuel; the *mise-en-scène* indebted to Andrew Wyeth; the philosophy to Jean Améry; and the transcendental style inspired by Robert Bresson,” remarks McDonagh.

That swirl of themes and moods would all emerge in a 29-day shoot in the starkly lyrical fishing village of Easkey in County Sligo, Ireland. There, the raw, weather-beaten landscape remains largely unchanged, but where the world of a priest such as Father James has shifted seismically.

FATHER AND DAUGHTER

As Father James tours his village in the eventful seven days after his deadly threat by a would-be assassin, he encounters worshipers who seem to simultaneously revile his presence yet yearn for his counsel. They are such a flamboyant mix of mischievous cynics, nihilists and hedonists – a distinctly modern mélange of the broken, disaffected and irreverently disillusioned – that the diversity of the ensemble drew a particularly accomplished cast, with many of the film’s actors taking unpredictable turns.



"It's a script for actors, so it was a gift. We got an amazing reaction from the acting community," recalls Fernandez Marengo.

Casting director Jina Jay became involved at least a year before production commenced to assemble the large ensemble cast. Though John Michael McDonagh had a fairly clear idea in advance of who he wanted for each role, securing the right people at the right time was the challenge.

Brendan Gleeson, who was there with McDonagh when he conceived the story (at a pub in Galway), was already a lock. Known for roles ranging from Scorsese’s GANGS OF NEW YORK to the action-adventure TROY to the comic thriller IN BRUGES (directed by McDonagh’s brother, Martin), and then THE GUARD, this role would take him to places he’d never before been, as he contemplated the full contours of the seemingly honorable yet mortally endangered Father James.

Gleeson’s earthy, humane priest was not that long ago himself a layman, married with a daughter until the crisis of his wife’s death provoked a spiritual change. Since then, he has devoted himself to a rather long-lost ideal – to being steadfast, decent and forgiving in a world where steadfastness, decency and forgiveness can come off as entirely absurd.

It's a comic truth that doesn't escape Father James. His parishioners make it plenty clear that they question the point of his metaphysical ideals, the arrogance of his authority, not to mention his relevance to their daily lives. Yet, there beneath the priest's unavoidable sense of self-irony and dismay, remains a current of longing that perhaps he can still comfort the sick, aid the desperate and absolve the ever-magnifying sins of his parish.

Father James seems to be almost the last of a dying tribe, a man defiantly out of sync with our cynical times -- which made him utterly compelling to Gleeson.

"The story is about the notion of goodness," says the actor. "We're in a very strange time, when it's difficult for people to believe in heroes any more. I play a lot of anti-heroes and that's easy to do when disillusionment has set in. But I believe we're swimming against the tide with CALVARY. It's kind of revolutionary now to think of goodness as an aspiration."

He was drawn to Father James as a man who genuinely believes in being good—but not in order to avoid being bad in some bland, benign way; rather, Father James aims at decency and humility because it is the most uncompromising, even courageous choice when surrounded by corruption and earned mistrust. The more he explored Father James' inner life, the more it took its toll – but like the priest he portrays, Gleeson says he tried to skirt despair.

"As we were making the film, the notion of this man suffering for other people's sins somehow became very real to me," Gleeson reflects. "It was almost as if I was some kind of syringe, sucking the toxic poison of cynicism out of people. Day by day, scene by scene, it was remorseless. I was supposed to be the good fellow who has all the answers. The priest is supposed to be a beacon of hope. But I did find it very difficult emotionally."

He continues: "When you are playing a character that is constantly under emotional assault, you also have to be in that place. It was a very intense shoot; a short, intense shoot. It could be relentless, absorbing all that contempt and hate and poison . . . and you begin to understand, in a personal way, the notion of Calvary," he continues, referencing the film's title, based on the locale of the Crucifixion, and a word which has come to mean any experience of intense mental questioning or transformation through anguish.

Though Gleeson acknowledges that the Catholic vestments have come to be viewed with warranted scorn and anger in the wake of so many shattering scandals, he says when he put them on, he saw them through Father James' eyes. "When you put the uniform on unashamedly, it becomes a very particular journey," he says. "I honestly felt like I was the protectorate of goodness."

That goodness, however, meets inner and outer obstacles at every turn and Gleeson relished exploring the details of Father James' rather slippery relationships with his challenging parishioners. "The ensemble cast is a big part of CALVARY," says Gleeson. "There's a larger-than-life quality in all the actors and they brought phenomenal energy. Each person came in with

the most amazing sense of commitment and preparation. It's a testament to John but it's a testament to them as well. Every week we had new presences taking the place by storm.”



Gleeson worked particularly closely with Kelly Reilly, who plays his self-described “troubled” daughter Fiona, arriving fresh off a botched suicide that has left her very much alive, if shell-shocked. Her presence becomes a kind of catharsis for the priest, both as a Father and as a father.

“The scenes that John had written between the priest and Fiona really broke my heart,” says Gleeson. “This is a man whose fatherhood, on both counts, is being undermined, when all he wants to do is love.”

Reilly, a rising English actress who has been seen in *FLIGHT* and *SHERLOCK HOLMES*, was drawn to Fiona’s fractured but palpable strength.

“John wrote a wonderful character in Fiona. I completely got her straight away,” says Reilly. “I love how smart and creative she is. She's sort of her own woman.”

As for her recurring death wish, Reilly says, “We don’t really know why. She just shows up in town lost, and we know she has very troubled relationships with men. Maybe she is bipolar, somebody who is very smart but cannot manage her depression. She has a lot of issues she needs to face – and one of the main issues is her relationship with her father.”

Reilly notes that though Fiona sees an uncrossable gulf between herself and her father – whose shocking choice to leave their family life and join the priesthood, of all things, felt like a kind of betrayal -- there is still an abiding love between them that has helped her stay afloat.

“We find out, during the course of the film, that after her mum passed away, Fiona’s father joined the priesthood, left his past life behind, returned to Ireland, and left Fiona bereft of both parents,” she explains. “It's not that they haven’t kept in contact. They do, but their relationship is not in a good place. Now, though she doesn’t know about the threat he is facing, she’s exploring - emotionally and intellectually – the demons between them that need to be expelled.”

IT TAKES A VILLAGE

Among Father James’ rather flawed flock, nearly anyone could be behind a death threat as the populace all seems to seethe just beneath the surface. A perfect example is local butcher Jack, the wronged husband of an unapologetically philandering wife, who is no exception. Taking a dramatic turn in the role is Chris O’Dowd, who first broke out internationally in the hit comedy *BRIDESMAIDS* and a Tony® nominee for his portrayal of Lenny on Broadway’s *Of Mice and Men* opposite James Franco.



O'Dowd notes that Jack struggles with a double whammy of complexes: invisibility and inferiority. "Jack has been sharing his wife with another man and he finds that tricky. He is the cuckolded man of the community. Everyone looks down on him and everyone thinks he's a bit pathetic. He's walked all over," O'Dowd observes. "Jack is definitely a damaged guy."

Like others in the town, he maintains an unstable relationship with such seemingly alien ideas in current society as devotion and unhesitating faith. "I think Jack actually likes the Priest, although he doesn't necessarily treat him well. Jack struggles with his faith and he has many reasons to," O'Dowd points out. "The sacrament of marriage, which he entered into probably with all the good will in the world, has chewed him up and spat him out."



On the other end of the spectrum is Michael Fitzgerald, the fabulously wealthy one-percenter who lacks for nothing but a scrap of meaning, living alone in his cavernous mansion, keeping company only with his guns and horses. Irish comedian Dylan Moran, who plays the character, says of him: "Michael Fitzgerald is somebody who has an emptiness at the heart of his life. He pushes everybody away because he's not able to be honest with anybody, including himself."

Still, Moran notes that Michael does harbor a vestige of belief, even if his approach to redemption is wholly monetary. As for his pursuit of the wary Father James, he says: "I think he desperately wants to talk honestly and openly to somebody, but he's afraid of what that emotional cost will be."

Meanwhile local surgeon, Dr. Frank Harte might be in the business of saving lives but gleefully disdains the business of saving souls. Taking the role of the hedonist atheist is Aidan Gillen, best known as the scheming power broker Littlefinger on HBO's "Game of Thrones" and Baltimore politician Tommy Carcetti on "The Wire."

"Dr. Frank Harte is doctor without a lot of heart," Gillen comments. "It's like one of those trick names in a comedy of manners that defines a character's personality. He's quite cold-hearted. He's a kind of cool, detached observer who sits back and watches people make their way to their graves. He's quite glib and very much a realist. He feels there's no any point in getting into any sort of state, tied up in any hysteria. Harte is not fickle."



However, he is a rather keen philosophical rival of Father James, arguing his POV with lacerating zeal every chance he gets. Gillen saw the doctor as one in a whole slew of forces aligned against Father James in the contemporary world. "I don't think there's a sense in the film that there's a witch hunt against the priest as a person," he explains. "Instead, you see a gradual turning of the tide against all that he appears to represent."



More amenable to Father James is Gerard Ryan, a venerable, ex-pat American novelist living in semi-seclusion on a local island, while seemingly on his last legs and contemplating his own final days. M. Emmet Walsh, known for his many collaborations with the Coen brothers, takes the role. He says of the character, “We don't know much about why Gerard came to Ireland, but probably to get away from something, or to be near something. He's befriends people easily enough, but he is naturally kind of solitary. The priest motors over once a week or so to bring him supplies and they have an intellectual relationship. I tease him about Catholicism, but I'm still going to church. Part of my character really does not want to grow old and feeble. When the time comes, Gerard wants to end it himself.”

The car mechanic Simon Asamoah is another resident at precarious odds with the priest, especially when Father James inquires about Simon's treatment of his new “girlfriend,” the butcher's wife. Taking the role is Cesar Award-winning actor Isaach de Bankolé (CASINO ROYALE, MOTHER OF GEORGE and numerous films with director Jim Jarmusch), who was intrigued by how Simon might fit into such a cloistered town as an outsider and immigrant.



“Simon is in this place maybe not by choice but by necessity,” he observes. “I think perhaps he had to face violence in his past, so now he's here in this small town and he doesn't really want to meet a lot of people. He's a car mechanic, so he has better communication with machines than humans.”

Despite Simon's anti-authoritarian stance with the priest, de Bankolé sees him as a spiritual person. “I feel Simon is a real Catholic and he likes God, but he doesn't like the way the church infiltrates people's lives. The priest is judgmental and wants to know what is happening in everyone's lives. Simon is from African descent and he wants to deal with people on equal terms. He doesn't like to be given orders. He doesn't give orders. He believes people should be free to do whatever they want, but with mutual respect.”



Amidst all the turmoil of his parish, Father James meets one kindred soul in the week after the lethal warning is issued: Teresa, a French tourist he encounters while administering last rites to her husband, who is mortally wounded in a car accident, played by Marie-Josée Croze (known for Julian Schnabel's THE DIVING BELL AND THE BUTTERFLY and Guillaume Canet's hit thriller TELL NO ONE).

Croze's character may be the sole person who, even in the midst of her own tragedy, joins the priest in a gut commitment to the primacy of faith. “Teresa and the priest exchange ideas about death and God and life, and they seem to have a kind of strange

intimacy on a spiritual level,” Croze describes. “She’s an interesting character. I’d love to meet a woman who would speak like she speaks to the priest; the way she reacts to the death of her husband is so very unusual. She tries to rationalize something that’s not rational, the loss of someone you love. She’s the only one who doesn’t want to spit in the priest’s face, the only one who keeps her head always above water.”

If Teresa gives Father James solace, the local serial killer Freddie Joyce, now thankfully put away for life, drags him into the darkest corners of human damage and indifference. Collaborating with his father once again and playing perhaps the blackest role is Brendan Gleeson’s son, Domhnall Gleeson, who recently starred in *HARRY POTTER AND THE DEATHLY HALLOWS*.



The younger Gleeson was challenged to embody a young man driven beyond all comprehension to rape, murder, and even cannibalism. “Freddie Joyce did some really bad stuff, and the research for the role was very upsetting,” the actor acknowledges. “I felt he had to be at a different level from anyone else in the film. I don’t know that what he does can be explained through logic or even through heartfelt investigation.”

Something Domhnall was very clear on was how deeply Freddie impacts Father James at this late hour. He says of the single scene that took father and son to a lacerating emotional edge: “My character’s function in the script is to take the priest, in his lowest moment, even lower and make him question the nature of love and God and forgiveness -- and see that it is possible to forgive,” Domhnall explains. “When you’re confronted with someone who may be pure evil, it takes you into another ring of hell.”



One person who is decidedly not up for any of the rings of hell is Father James’ often comically out-of-it cohort Father Timothy Leary, who is a by-the-book clergyman with little taste for actual contemplation.

“Father Leary is slightly inept,” confesses David Wilmot, who was recently seen in Joe Wright’s adaptation of *ANNA KARENINA*. “He’s an ordinary, slightly lost fellow in the wrong place. He would like to be in the priest’s good books -- but he doesn’t know how to get in them, and he never will get in them. The priest has high standards, whereas Timothy is mediocre and constantly picks up that he’s a disappointment. Of course, it’s not really a good time to be a priest in Ireland and he can’t cope with that either.”

Wilmot especially enjoyed the rapport with Gleeson and their on-set conversations. “The conversation I liked the most with Brendan was when he said that with our characters it’s sort of

like he and I are playing soccer for Barcelona and I'm a disgrace to the team. I've got the same gear on as he does, but he knows I'm not pulling my weight," he recalls.



The parish also includes the incensed barman Brendan Lynch, played by Pat Shortt of THE GUARD, who says, "My character hates a lot of the things that are going on right now with banks and the financial crisis -- and he somehow blames the priest for it. 'How come the church never speaks out?' Everyone seems to dislike the Priest in one-way or another. He's constantly bombarded."

Bombarded as he is, one person who seems unlikely to be able to protect the priest is the shady local Detective Inspector Gerry Stanton, played by Gary Lydon, who played the same character in THE GUARD.

"I have had the honor of playing the same character in three of John's films," Lydon explains. "Gerry was in [the short film] THE SECOND DEATH as a maverick cop. In THE GUARD, he was corrupt and took bribes. In CALVARY, he's become cynical about the way things are run. He's a rebel, a punk, a maverick. There's a lot of that in Ireland at the moment. People are disillusioned and I think he represents that cynicism."



There is also mild-mannered Milo who pines for love, or at least the chance to get laid, portrayed by Killian Scott, who was last seen in the Irish television series "Love/Hate." "Whereas Aidan, Chris, Orla and Isaach each play characters have quite sinister streaks in them, Milo lacks any of that," observes Scott. "The priest is the only person he can talk to about his problems, which are quite unusual and challenging. At the same time, he's clearly not very reflective or socially competent.

John described the character as though he might have Asperger's Syndrome."

The town provocateur is Veronica, the butcher's flagrantly unfaithful wife, played by Orla O'Rourke (HARRY BROWN). O'Rourke says she felt empathy for the character, despite her deceitful desires. "I think she's actually quite a sad character. She's lonely and looking for love -- but if she can't find love, then attention of any form will do," she remarks. "Meanwhile, the priest is trying to draw goodness out of people. Throughout the whole story, you see him desperately trying to do that with everyone, including Veronica."



Rounding out the sizeable ensemble are Owen Sharpe (THE GUARD) as “Good Time Leo,” the male prostitute with a Bronx affectation; David McSavage as Father James’ circumspect Church advisor Bishop Montgomery (who McSavage says is a “Pontius Pilate type of character who washes his hands of the whole situation”); and Mícheál Óg Lane (THE GUARD) as the cheeky altar boy and sketch artist who is one of the priest’s few confidantes.



INTO THE WEST (OF IRELAND)



From the moment John Michael McDonagh conceived the story of CALVARY, he knew he would set it in Easkey, on Ireland’s craggy, wind-battered West Coast – which is not an often filmed area, outside of his own films.

"We had some knowledge of working on the Irish West Coast from THE GUARD," explains producer Chris Clark. "There is no film industry in Easkey and Sligo. You can use local labor and talent, and we used some local actors for extra roles. Apart from that, you have to bring everything in."

Despite the logistics, the shoot was fast and intense, and began in the deep end. Recalls McDonagh: "In the first week, we had a six-day schedule, which included the final confrontation

on the beach. It was exhausting and nerve-wracking, but once it was achieved we could press on in the knowledge that we'd shot our ending."

The tight schedule demanded heightened preparation. Before production started, McDonagh drew up daily storyboards that were then attached to the call sheets to give everyone a vivid preview of what to expect from the day's shoot.

"It was the most amazing thing to do - the storyboards came out with the call sheet," recalls Brendan Gleeson. "You could read the comics, see what you were supposed to prepare, and be prepared. It made complete sense."

Producer James Flynn enjoyed this process. "I remember sitting in the car driving out to the beach and the driver was saying, 'That first shot is going to be really interesting,'" Flynn recalls. "Even he knew what was being shot. It got a buzz going with the whole crew. On some films you turn up on set and you're waiting for the director while he walks around, thinking about the set-up, whereas if you know what he's going to do in advance, you can plan ahead."

The film's stirring widescreen imagery was achieved digitally by director of photography Larry Smith, who also worked with McDonagh on *THE GUARD*, shot Stanley Kubrick's *EYES WIDE SHUT* and recently lensed Nicolas Refn's *ONLY GOD FORGIVES*.

"Shooting on digital brought the budget down to the extent that we could utilize a second camera," notes McDonagh. "This obviously helped with the intensity of the performances, but also with achieving the two big set-pieces in the film: the burning of the church and the confrontation on the beach. We could never have completed the schedule without the second camera."

Though Smith had much to work with in the rugged landscape replete with golden dunes and the near-mystical beauty of the grassy, table-shaped giant hill known as Knocknaree, he says the wind that helped carve these features made for constant adversity in production.

"It's very difficult to get cameras set up in high winds. We had howling wind every time we shot outside. We had to get windbreakers, which are large panels held up with scaffolding. You're talking about a lot of equipment brought down to these isolated beaches," Smith explains.

For the climactic confrontation on the beach, McDonagh and Smith used slo-mo, not to sensationalize what happens between the priest and his nemesis, but to make it more spacious and emphasize the powerful emotions, and basic humanity, of the moment.

Adding throughout to the building atmosphere of *CALVARY* is also the work of production designer Mark Geraghty (*EVERYTHING IS ILLUMINATED*, *TRISTAN & ISOLDE*), who was brought on board by James Flynn. "I first came across Mark on *THE COUNT OF MONTE CRISTO*. He made a huge contribution to bringing that film to Ireland by his sheer vision and presentation skills," says Flynn.

Geraghty, who crafted key locations including the town hospital, prison and airport, says his biggest challenge was creating the priest's church, which had to be both believable and flammable.

"We shot the interior in an old wooden barn, which we turned into the inside of a timber church. As you can imagine, there aren't many timber churches on this side of Europe," the designer notes. "We built the exterior in a fabulous location in North County Dublin that looked out over the sea. We built two sides and half a roof and it worked very well."

Later, the filmmakers used old school trickery to burn the building to the ground for the arson that proves to the priest that his nemesis is deadly serious. A special effects team set up flame bars, while fire retardant was applied to the wood, so the timber would burn in a dramatically slow fashion.

"The burning-of-the-church sequence was a very intense two nights of shooting, because if we didn't get it right there was no going back; the church was burnt to a crisp," McDonagh says. "We had four cameras running on the second night, which was tricky logistically, but it worked out very well."

Costume designer Eimer Ní Mhaoldomhnaigh (BRIDESHEAD REVISITED, THE GUARD) added the final touches to CALVARY's characters. For Brendan Gleeson, they utilized an old-fashioned, button-down cassock, which though rarely used anymore, harks back to the priests seen in classic Spaghetti Westerns.

"We wanted an iconic image," says McDonagh. "That image is sort of archaic and it sort of represents a church that is gone now."

Ní Mhaoldomhnaigh notes that all the surrounding characters have a kind of purposefully heightened quality that adds not only to the mystery of who is planning to kill the priest, but the more subtle mystery of all that is upending the souls of so many in this seemingly ordinary town.

"Some of the characters are hyper-real, but the key was to make sure they each fit into the story and they don't look like a bunch of crazy people," she summarizes. "These are people who each have their idiosyncrasies, which is so important to the overall story. You're meant to be thinking, 'There's something not quite right about this whole lot.'"

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ABOUT THE CAST

Internationally-acclaimed Dublin born actor **BRENDAN GLEESON's (Priest)** latest projects are **EDGE OF TOMORROW** with Tom Cruise, directed by Doug Liman, **THE GRAND SEDUCTION** directed by Don McKellar, and **THE SMURFS 2** directed by Raja Gosnell.

A former teacher, Brendan left the profession to pursue a career in acting – his first love – and joined the Irish theatre company Passion Machine. His rise to fame began when he appeared in Jim Sheridan's **THE FIELD**, followed by a number of small roles in such films as **FAR AND AWAY** and **INTO THE WEST**.

He landed his first starring role in **I WENT DOWN**, which was followed by his acclaimed role in John Boorman's **THE GENERAL**. His performance gained him awards for not only Best Actor at the 1998 Boston Society of Film Critics Awards and Best Actor at the 1998 ALFS, but also awards from the London Film Critics and the Best Actor award at the 1999 Irish Film & Television Awards.

It was his role as Hamish in **BRAVEHEART** alongside Mel Gibson that brought him to the attention of Hollywood.

In 2009 Brendan was nominated for Golden Globe and BAFTA awards for his role in Martin McDonagh's **IN BRUGES**, in which he starred alongside Colin Farrell and Ralph Fiennes. In the same year Brendan won an Emmy award for Outstanding Lead Actor in a Miniseries or Movie and an IFTA for best Actor in a Lead Role in Television for his portrayal of Winston Churchill HBO movie "Into the Storm," directed by Thaddeus O'Sullivan. He was also nominated for a Golden Globe for Best Performance by an Actor in a Mini-series or Motion Picture Made for Television and a BAFTA for Leading Actor for his performance. Also in 2009 he appeared on our screens in **PERRIER'S BOUNTY**, directed by Ian Fitzgibbon for Parallel Films. In March of 2010 Brendan appeared in **GREEN ZONE**, a Paul Greengrass film with Matt Damon, and also returned to our screens as Prof. Moody in **HARRY POTTER AND THE DEATHLY HALLOWS, Part 1**. In 2011 Brendan appeared alongside Don Cheadle in **THE GUARD**, directed by John McDonagh for Reprisal Films and Element Pictures. 2012 saw the release of **SAFE HOUSE** directed by Daniel Espinoza, **THE RAVEN** directed by James McTeigue, and **ALBERT NOBBS**, directed by Rodrigo García.

Other film credits include the role of August Nicholson in M. Knight Shyamalan's **THE VILLAGE**, **COLD MOUNTAIN** directed by Anthony Minghella, Ridley Scott's **KINGDOM OF HEAVEN**, **BREAKFAST ON PLUTO** directed by Neil Jordan, Wolfgang Peterson's **TROY**, **BLACK IRISH** directed by Brad Gann, **STUDS** directed by Paul Mercier, **HARRY POTTER AND THE GOBLET OF FIRE** directed by Mike Newell, **HARRY POTTER AND THE ORDER OF PHOENIX** directed by David Yates, John Boorman's **THE TIGER'S TAIL** and **BEOWULF** directed by Robert Zemeckis, John Woo's **MISSION: IMPOSSIBLE 2**, Steven Spielberg's **AI**, John

Boorman's TAILOR OF PANAMA and COUNTRY OF MY SKULL, Danny Boyle's 28 DAYS LATER, and Martin Scorsese's GANGS OF NEW YORK.

CHRIS O'DOWD (Jack Brennan) is well known for his starring role in BRIDESMAIDS opposite Kristen Wiig and Maya Rudolph. For his role in the film, Chris was nominated for a BAFTA Rising Star Award, a SAG® Award for Outstanding Performance by a Cast in a Motion Picture and won the Irish Film and Television Award for Best Supporting Actor – Film.

BRIDESMAIDS, directed by Paul Feig and produced by Judd Apatow, received two Oscar® nominations, a Golden Globe Award nomination for Best Motion Picture – Comedy or Musical, and was recognized by AFI as Movie of the Year. The film also won a Critics' Choice Movie Award for Best Comedy Movie, a People's Choice Award for Favorite Comedy Movie and was recognized by individual critics' groups throughout the country for Best Acting Ensemble. BRIDESMAIDS was also a box office success making almost \$300 million worldwide.

Chris also starred in Wayne Blair's THE SAPPHIRES. The film, already released in Australia and breaking box office records, garnered Chris the AACTA Award (Australian Academy of Cinema and Television Arts) for Best Lead Actor and THE SAPPHIRES won the award for Best Film. The film screened at various film festivals throughout the world and received several awards and nominations for Best Feature. THE SAPPHIRES was released in the US by The Weinstein Company.

Chris also starred in the series, "Family Tree" which was created by Christopher Guest and Jim Piddock. The series aired in mid-May 2013 in the US on HBO and UK on the BBC.

Additionally, he lent his voice to Chris Wedge's animated film, EPIC and also featured Beyoncé, Jason Sudeikis, Steven Tyler, Amanda Seyfried, and Aziz Ansari.

Chris wrote and produced a TV series based on his childhood titled "Moone Boy." The series was recognized by the Irish Film and Television Awards as Best Entertainment Programme and Chris was nominated for Best Supporting Actor – TV and Best Script Drama. Additionally the show was nominated for Best New Comedy Programme by the British Comedy Awards. "Moone Boy" premiered on Sky One in the UK and airs on Hulu. In addition to writing and producing, Chris will direct all the upcoming episodes.

Chris was most recently seen in James Griffiths' CUBAN FURY opposite Nick Frost and Rashida Jones, in Lena Dunham's HBO series, "Girls" and Judd Apatow's THIS IS 40. His other film credits include Jennifer Westfeldt's FRIENDS WITH KIDS opposite Jon Hamm, Adam Scott, Kristen Wiig and Maya Rudolph; Jay Roach's DINNER FOR SCHMUCKS opposite Paul Rudd and Steve Carell; Rob Letterman's GULLIVERS TRAVELS opposite Jack Black, Jason Segel, and Emily Blunt; Richard Curtis's THE BOAT THAT ROCKED opposite Phillip Seymour Hoffman; and FREQUENTLY ASKED QUESTIONS ABOUT TIME TRAVEL opposite Anna Faris. Chris also starred in FESTIVAL which was nominated for two BAFTA Awards including Best British Film, and

won him a BAFTA Scotland Award for Best Actor in a Scottish Film.

Chris' other television credits include starring in the cult comedy series "The It Crowd" for Channel 4 Television and the critically acclaimed series "Crimson Petal & the White," a four part adaptation of Michael Faber's best-selling novel directed by Marc Munden for BBC. He is well known in Ireland for having starred in the popular RTÉ One drama "The Clinic," which earned him a nomination for an Irish Film & Television Award in 2003.

On stage, Chris was recently nominated for a Tony Award for his role in *Of Mice and Men* starring opposite James Franco. He also starred opposite Catherine Tate, Francesca Annis and Lisa Dillon in Anna Mackmin's *Under the Blue Sky* at the Duke of York's Theatre in 2008.

Chris is from Roscommon, Ireland. He studied politics at Dublin University before training at LAMDA.

KELLY REILLY (Fiona) was reunited with director Guy Ritchie for SHERLOCK HOLMES: A GAME OF SHADOWS reprising the role she played in the 2009 hit SHERLOCK HOLMES, opposite Robert Downey Jr. and Jude Law.

Reilly was recently be seen in FLIGHT, a Paramount Pictures production directed by Robert Zemeckis in which she co-stars with Denzel Washington and John Goodman which received an Oscar nominated for Best Original Screenplay.

Reilly finished filming multiple projects. Earlier in the year she filmed vampire movie INNOCENCE, and A SINGLE SHOT, an adaptation of the Matthew F. Jones novel directed by David M. Rosenthal she then went on to film CHINESE PUZZLE.

In 2011 she was seen in the World War II drama EDWIN BOYD, which premiered at the 2011 Toronto Film Festival.

For her previous film work Kelly has received both critical and international acclaim. She garnered a Best Actress nomination at the British Independent Film Awards, for her riveting performance in James Watkins' debut thriller, EDEN LAKE opposite Michael Fassbender.

She also gained international acclaim playing a supporting lead role in the Stephen Frears directed film MRS HENDERSON PRESENTS, a role for which she won Best Newcomer at the London Critics' Circle Film Awards and a nomination as Best Supporting Actress at the British Independent Film Awards in 2005. That same year Kelly also won the award for Best Newcomer at the Empire Film Awards, which also recognized her performance as the haughty and manipulative 'Miss Bingley' in the successful Working Title re-make of PRIDE AND PREJUDICE. She also appeared alongside Johnny Depp in Laurence Dunmore's directorial debut THE LIBERTINE. It was for her roles in these three films that she was awarded the Steinmetz Award for Best Breakthrough at the 2006 pre-BAFTA London Party.

Additionally, Kelly won the Chopard Award as the Female Revelation at the 2005 Cannes Film Festival, as well as a 'Best Supporting Actress' nomination at the prestigious Cesar Award as 'Best Supporting Actress' for her performance in the internationally successful French film LES POUPEES

RUSSES (RUSSIAN DOLLS), directed by Cedric Klapisch; a sequel to the award-winning AUBERGE ESPANOL. Among her other film credits are a wide range of international releases including MEANT TO BE, TI PRESENTO UN AMICO' Richard Linklater's ME AND ORSON WELLES, TRIAGE, with Colin Farrell and LAST ORDERS.

Kelly is also well known for her stage work. She became the youngest-ever Olivier Award nominee in the category of Best Actress when she was nominated in 2004 for her performance in *After Miss Julie*, presented at London's Donmar Warehouse Theatre; she was also nominated as Best Actress at Evening Standard Theatre awards for the same role.

In 2008, she received another Olivier Award nomination in the same category for the role of Desdemona in the Donmar Warehouse production of *Othello*. She also received praise for her role in *Look Back in Anger*, opposite David Tennant at the Edinburgh Lyceum Theatre and previously stole the show in The Comedy Theatre production of *Sexual Perversity in Chicago*.

Other theatre credits include parts in *Piano/Forte* (Royal Court), *A Prayer for Owen Meany* (Royal National Theatre), *Blasted* (Royal Court), *The Graduate* (Gielgud Theatre), *Three Sisters* (for which she was nominated as Actress in a Supporting Role for the Barclays TMA Awards) and *The London Cuckolds* (Royal National Theatre) for which she was a finalist for an Ian Charleson Award.

Kelly has most recently been seen revisiting her lead role of DC Anna Travis in "Silent Scream," the third series of "Above Suspicion," ITV's hugely successful adaptation of Lynda La Plante's bestselling novels. She has also starred on the small screen in an adaptation of Jake Arnott's "He Kills Coppers," opposite Rafe Spall, as well as in Stephen Poliakoff's "Joe's Palace," co-starring Rupert Penry-Jones and Michael Gambon for BBC/HBO.

AIDAN GILLEN (Dr. Frank Harte) played Stuart Alan Jones in the ground-breaking Channel 4 television series, "Queer as Folk," and its sequel, for which he received a British Academy Television Award nomination for Best Actor.

He was nominated for an Irish Times Theatre Award for his portrayal of Teach, in the Dublin Gate Theatre's 2007 production of David Mamet's *American Buffalo*, the same year playing Richard Roma in the West End production of *Glengarry Glen Ross*.

In 2004 having been spotted by producers in the Broadway production of *The Caretaker*, Gillen joined the main cast of HBO's acclaimed television series "The Wire," portraying Tommy Carcetti for three seasons, for which he received an Irish Film and Television Award for Best Actor in a Lead Role in Television.

In 2011 Gillen joined the main cast of HBO's award-winning series "Game of Thrones" portraying Petyr 'Littlefinger' Baelish, for which he received his second Irish Film and Television Award nomination.

He starred with Jason Statham and David Morrissey, as cop killer Barry Weiss, in the British crime-thriller BLITZ. Gillen played crime boss John Boy in the acclaimed Irish crime-drama

LOVE/HATE for which he received his third Irish Film and Television Award nomination and second win. That same year he won the best actor award at Milan Film Festival for his performance in TREACLE JR, also picking up a best actor nomination at the British Independent Film Awards.

He played the CIA agent in the opening of THE DARK KNIGHT RISES and starred with Clive Owen and Gillian Anderson in the British/Irish spy-drama SHADOW DANCER. He also appeared in the SIGUR ROS VALTARI MYSTERY FILM EXPERIMENT in Nick Abrahams contribution EKKI MUKK.

Recently completed projects include British feature STILL, MISTER JOHN, U.S. indies BLUE POTATO and SCRAPPER, and a BBC radio 4 adaptation of F. Scott Fitzgeralds "The Last Tycoon." He has also been presenting the music programme *Other Voices* for RTE and BBC Northern Ireland.

Irish comedian **DYLAN MORAN (Fitzgerald)** was born in Navan, County Meath in 1971. Leaving school at the age of 16 and without any qualifications, Moran quickly became attracted to stand-up comedy and debuted in 1992 at a comedy club in Dublin, The Comedy Cellar.

A year later, he won the Channel Four comedy newcomer's So You Think You're Funny award at the Edinburgh Festival, and began developing his comedy routines into a one-man show, *Gurgling for Money*, for which he won the prestigious Perrier Comedy Award in 1996, and which he subsequently took to a nationwide tour of the UK. His exposure at the Edinburgh Festival also led to him getting programmed at international stand-up comedy festivals worldwide. He has gone on to entertain audiences with such successful shows as *Dylan Moran: Yeah, Yeah; What It Is and Like Totally*.

He made his acting debut in Roger Mitchell's NOTTING HILL, in which he played the cameo role of Rufus the book thief opposite Hugh Grant. Dylan went on to star in SHAUN OF THE DEAD, directed by Edgar Wright, and RUN FAT BOY RUN, directed by David Schwimmer, which also co starred Simon Pegg, Nick Frost, Hank Azaria, and Thandie Newton.

Dylan's other Film and Television credits include; COCK & BULL STORY, directed by Michael Winterbottom, TELL IT TO THE FISHES, directed by William Sinclair, *A Film With Me in it*, directed by Ian Fitzgibbon, and the hit series "Black Books" (Series 1-3) in which he played the lead role of Bernard Black.

Dylan is based between Edinburgh and London.

ISAACH DE BANKOLÉ (Simon Asamoah), César award winning (BLACK MIC MAC) French/African actor, who is also a recipient of French Legion D'Honneur, was born on the Ivory Coast. Mr. De Bankolé has an extensive filmography, and in 2011, the Museum of Art and Design, in association with the Alliance Francaise in New York presented a month long career survey of his work.

Mr De Bankolé's recent releases include Andrew Dousomu's *MOTHER OF GEORGE*, in which he stars alongside Danai Gurira, *WHERE THE ROAD RUNS OUT* which he shot in Equatorial Guinea, South Africa and Rotterdam, Lavinia Currier's *OKA!* (Telluride 2010) shot in the Central African Republic, and Gabriel Range's *I AM SLAVE* (Toronto Film Festival 2010), about a Sudanese father's search for his daughter who has been abducted from the Sudan to be a slave in London. Other recent projects include, Clair Denis' critically acclaimed *WHITE MATERIAL*, Cannes and BAFTA award winning film *THE DIVING BELL AND THE BUTTERFLY*, directed by Julian Schnabel, and Jim Jarmusch's *LIMITS OF CONTROL* in which Mr De Bankolé plays the lead role of a mysterious hit man, with a supporting cast that includes Gael Garcia Bernal, Tilda Swinton, and Bill Murray.

Isaach featured in the James Bond film *CASINO ROYALE* playing Obanno, head of the Lords Resistance Army. He has also appeared in such US films as Michael Mann's *MIAMI VICE*, *THE GUITAR* (Sundance 2007) in which he stars opposite Saffron Burrows, Stuart Townsend's directorial debut *BATTLE IN SEATTLE*, and Amir Mann's *THE FIFTH PATIENT*.

Isaach also starred in Lars von Trier's sequel to *DOGVILLE*, *MANDERLAY*, alongside Bryce Dallas Howard and Danny Glover. Some of his indie film lead roles include, Barry Strugatz' *FROM OTHER WORLDS* in which he plays a watch salesman abducted by aliens, and *5UP 2DOWN*, in which he plays a Caribbean artist whose life is spinning out of control.

Isaach was discovered by a French Film director on the streets of Paris while studying to be an airline pilot. He received his master's degree in Mathematics from the Jussieu Paris Sept, and went to the drama school *Les Cours Simon*.

He received critical acclaim for his performance in Claire Denis' *CHOCOLAT* in 1988, followed by many roles in popular French films such as *S'EN FOUT LA MORT*, *LES KEUFS* and *VANILLE FRAISE*. He has also starred in many international films, including *OTOMO* (Germany), *HOW TO MAKE LOVE TO A NEGRO WITHOUT GETTING TIRED* (Canada), *BATTU* (Africa), Pedro Costa's *CASA DE LAVA* (Portugal), and Nicholas Roeg's English film version of *HEART OF DARKNESS* where he co-starred with John Malkovich and Tim Roth.

Isaach is a favorite actor of cult indie director Jim Jarmusch, and in addition to his star turn in *LIMITS OF CONTROL*, he has appeared in Jarmusch's *GHOST DOG: WAY OF THE SAMURAI*, *NIGHT ON EARTH*, and *COFFEE AND CIGARETTES* alongside Cate Blanchett and Bill Murray.

Other American films include *THE KEEPER*, Merchant-Ivory's *A SOLDIER'S DAUGHTER NEVER CRIES*, *THE KILLING ZONE*, *SAM*, *SKELETON KEY*, *STAY*, and the lead in Slamdance 2004's winner for Best Narrative Feature *HOMERWORK*, which also screened at the Tribeca film festival, which he also produced.

Isaach directed the documentary *TRAVELING MILES*, documenting the 1998-touring schedule of jazz singer Cassandra Wilson in Australia and New Zealand.

Television credits include guest starring roles on such shows as “The Sopranos,” “The Unit,” and a large guest arc on the 2009 season of “24.” Isaach has graced the stages of Paris in such plays as *Quai Ouest*, *Dans la Solitude des Champs de Coton*, *Le Retour au Desert*, *Martin Luther King ou la Force d’Aimer*, and he toured Africa and France in his one man show *Ma Vie dans la Brousse des Fantomes* (*My Life in the Bush of Ghosts*).

On the New York stage, he appeared alongside Lili Taylor in Wallace Shawn’s *Aunt Dan and Lemon*. Mr. De Bankolé has also written and will direct the film *One Way Ticket*, a mystical African tale loosely based on his experiences living in New York City.

M. EMMET WALSH (Gerald Ryan) defines himself as “a working actor.” With talent spanning both the comedy and drama arenas, Walsh has over 100 feature films and over one hundred-fifty television credits to his name. He completed work on the feature *ARTHUR NEWMAN GOLF PRO* with Colin Firth and Emily Blunt and recently guest starred on Lifetimes’ *Army Wives* and on *Damages*, as Glenn Close’s father.

Recent films include: the Disney film *THE ODD LIFE OF TIMOTHY GREEN, YOUTH IN REVOLT* directed by Miguel Arteta for The Weinstein Company and starring Michael Cera, Portia Doubleday, Ray Liotta, Fred Willard, Justin Long, Steve Buscemi, Jean Smart and Mary Kay Place.

DON MCKAY was accepted to the Tribeca Film Festival and the USA Film Festival in Dallas. The film’s first time director Jake Goldberg wrote the role for Walsh. Just completed is *SAM STEELE AND THE JUNIOR DETECTIVE AGENCY* starring with Luke Perry for Tom Whitus.

Walsh starred as newspaper editor, *Randall Evans* in HBO’s comedy series, *The Mind of the Married Man*. This show took a funny, insightful look at the challenges of modern-day marriage from a decidedly male perspective. Last year he did a pilot for and with William H. Macy called *Family Man* for TNT.

Walsh spent his childhood in Swanton, Vermont and still maintains a home there on Lake Champlain. After receiving a Bachelor’s Degree in Business Administration from Clarkson College, with a major in Marketing, he moved to New York City and graduated from the Academy of Dramatic Arts.

His first job in professional theater was at Buck’s County Playhouse, Pennsylvania, as a prop man. The following summers found him performing stock throughout New England. He also did regional theater seasons in Buffalo, New Haven, Philadelphia, Cincinnati and Washington D.C., and has been an artist in residence at colleges in Kentucky, Vermont and Oklahoma. Numerous off-Broadway productions eventually led to Broadway and runs in *That Championship Season* and *Does The Tiger Wear a Necktie?*

In 1999 he starred in *Sweet Bird of Youth*, by Tennessee Williams at the La Jolla Playhouse. In 2000 *All My Sons*, by Arthur Miller at the Arena Stage in Washington, D.C..

In 2007 he was delighted to star with Christine Lahti in The Geffen Playhouse's presentation of Wendy Wasserstein's last play *Third*.

Walsh made his on-screen debut in *END OF THE ROAD*. Other late 1960's films include; *ALICE'S RESTAURANT*, *THE TRAVELING EXECUTIONER*, *COLD TURKEY* and *THEY MIGHT BE GIANTS*. He moved west to California in 1970 with *WHAT'S UP DOC?* and *AIRPORT '77*, helping to establish him as a working actor in Hollywood.

His films attest to a Yankee work ethic; "I approach each job thinking it might be my last, so it had better be the best work possible." Walsh, the premier character actor, has worked with the best actors of our time.

He appeared with Dustin Hoffman in *STRAIGHT TIME*; Paul Newman in *SLAPSHOT*; Geraldine Page in *THE POPE OF GREENWICH VILLAGE*; Harrison Ford in *BLADE RUNNER*; Chuck Norris in *MISSING IN ACTION*; Goldie Hawn in *WILDCATS*; Denzel Washington in *THE MIGHTY QUINN*; and Gene Hackman in *NARROW MARGIN*. For his role in the Coen Brothers' feature *BLOOD SIMPLE*, he was given the first Independent Feature Projects West Spirit Award for Best Performance by an Actor. He also received critical praise for his performance in *CLEAN AND SOBER* as a straight-talking Alcoholics Anonymous veteran sponsor who befriends a chemically dependent Michael Keaton.

After an appearance in *BRUBAKER*, Robert Redford brought him back to play Timothy Hutton's swimming coach in *ORDINARY PEOPLE* and again as the Governor of New Mexico in *THE MILANGRO BEANFIELD WAR*.

Walsh was featured as Joe O'Neal, father of the groom, (Dermot Mulroney) in the comedy hit film, *MY BEST FRIEND'S WEDDING*, with Julia Roberts, 'The Apothecary' in *WILLIAM SHAKESPEARE'S ROMEO AND JULIET*, with Leonardo DiCaprio and Clare Danes, and a cameo (quite a legal witness) as 'Dr. Bass,' in *A TIME TO KILL*.

He starred in *THE MAN IN THE CHAIR* with Christopher Plummer, a film festival favorite, 'Walt Disney Pictures' live-action comedy adventure *SNOW DOGS* with Cuba Gooding Jr. and James Coburn and *WILD, WILD WEST* with Will Smith, Kevin Kline and Kenneth Branagh. Other films include; *THE JERK*, *HARRY AND THE HENDERSONS*, *GLASS SHIELD*, *FLETCH*, *BACK TO SCHOOL*, *BLACK PANTHER*, *FREE WILLY II*, *THE KILLING JAR*, *PORTRAITS OF INNOCENCE*, *GOODBYE SUNRISE* and *POOR WHITE TRASH*.

Walsh provided the voice of 'Earl Stutz,' in the sleeper hit animation feature, *THE IRON GIANT*, and has voiced character of 'Mack' in the television cartoon series, *Big Guy and Rusty the Boy Robot*. He currently is the voice of 'Olaf' on the new TV series *Pound Puppies*. He was heard on two series produced by Ken Burns for PBS, *Baseball* and *The Civil War*.

A sampling of Walsh's favorite television credits include appearances as 'The Colonel,' Jill's father (Patricia Richardson), on *Home Improvement*, *Ed*, *X-Files*, *NYPD Blue* and *The Guardian*.

Movies of the week include; *The Abduction of Kari Swenson*, *The Lottery*, *Fourth Story*, and mini series *Deliberate Stranger* and *Murder Ordained*.

Walsh was honored by the Breckenridge Film Festival for his memorable portrayals in films. *STRAIGHT TIME* and *BLOOD SIMPLE* were screened as representative of his contribution to the cinema. He's also been honored at Film Festivals in Austin and Fort Worth, Texas.

Walsh makes his home in Los Angeles, summers in Vermont and slums in a New York City co-op, which he bought when the market was high. Away from show business, Walsh (who lettered in four sports) can be found sailing and he carries a respectable golf handicap of twelve.

Walsh is reasonably content and considers himself to be a fortunate man, "I'm being paid for what I'd do for nothing."

MARIE JOSÉE CROZE (Teresa Robert) is a Canadian actor who recently became a French National. She won the Best Actress Award at the 2003 Cannes Film festival for the Academy Award winning foreign film *THE BARBARIAN INVASION*.

Her film credits include Denis Villeneuve's *Maelstrom*, Atom Egoyan's film *ARARAT*, Steven Spielberg's *MUNICH* in which she portrayed a Dutch Assassin, *TELL NO ONE* alongside Kristen Scott Thomas, the critically acclaimed *THE DIVING BELL AND THE BUTTERFLY*, *THE NEW PROTOCOL*, *JE L'AIMAIS*, *MERES ET FILLES* in which she starred alongside Catherine Deneuve, *A VIEW OF LOVE* with Academy Award winner Jean Dujardin, and *ANOTHER SILENCE*.

She's currently shooting Denys Arcand's *DEUX NUITS*.

In terms of TV credits, she has featured in Agatha Christie's "Poirot," "Le piège afghan," BBC's "Birdsong" and "La chartreuse de Parme."

In 2005, Marie Josée trod the boards in William Faulkner's *Requiem for a Nun*.

DOMHNALL GLEESON (Freddie Joyce) was recently chosen as one of Variety's 10 Actors to Watch and received an Acting Award as part of the Hamptons International Film Festival Breakthrough Performers Program at the 20th Annual Festival in October 2012. He was also nominated for Best Supporting Actor at this year's British Independent Film Awards for *SHADOW DANCER*.

His latest project is *FRANK*, directed by Lenny Abrahamson, in which he plays the lead role of Jon. Recent projects include Charlie Brooker's *BLACK MIRROR: BE RIGHT BACK*, for Channel 4 and *ABOUT TIME*, directed by Richard Curtis for Working Title, in which he plays the lead role of Tim.

Just prior to this he worked on *ANNA KARENINA*, in which he plays the role of Levin, directed by Joe Wright and also stars Keira Knightley and Jude Law.

In 2010 Domhnall appeared in the Coen brothers' TRUE GRIT (opposite Jeff Bridges and Josh Brolin), Mark Romanek's NEVER LET ME GO (alongside Carey Mulligan and Andrew Garfield), Ian Fitzgibbon's PERRIER'S BOUNTY and in HARRY POTTER AND THE DEATHLY HALLOWS: PARTS I & II, directed by David Yates. His other film work includes A DOG YEAR for HBO films opposite Jeff Bridges, STUDS, BOY EATS GIRL, and the Oscar-winning short, SIX SHOOTER.

Theatre work includes *Macbeth*, directed by Selina Cartmell, *Great Expectations* directed by Alan Stanford, *Chimps* directed by Wilson Milam, *Well of the Saints* directed by Garry Hynes, *She Stoops to Conquer* directed by Patrick Mason at The Abbey Theatre, and The Gate Theatre's production of *American Buffalo* directed by Mark Brokaw.

TV work includes "Your Bad Self" directed by John Butler (Domhnall was also part of the writing team) and "The Last Furlong," directed by Kirian Carney.

In 2006 Domhnall was nominated for a Tony Award in the category of Best Featured Actor for the Broadway production of *Lieutenant of Inishmore* directed by Wilson Milam. Other awards include a Lucille Lortel Nomination for Outstanding Featured Actor for *Lieutenant of Inishmore*, and a Drama League Citation - Excellence in Performance for *Lieutenant of Inishmore*. Domhnall won an Irish Film and Television Academy Award for his performance in Nicholas Renton's *When Harvey Met Bob*, in which he starred as Sir Bob Geldof opposite Ian Hart as Harvey Goldsmith. He was also named as a Shooting Star at the 2011 Berlin International Film Festival.

Domhnall is also a writer/director whose short film NOREEN was featured at the 2011 Tribeca, Boston, San Francisco and Newport Beach film festivals. Domhnall's father Brendan Gleeson and brother, Brian Gleeson, also star in the film.

DAVID WILMOT (Fr. Timothy Leary) is an award-winning Irish actor, whose theatre credits include his Tony-nominated Broadway performance as Padraic in *The Lieutenant of Inishmore*. On television he was nominated as Best Actor in the Irish Film and Television Awards for his role in the series "The Clinic."

His feature film work includes appearances in Jim Sheridan's THE FIELD, Neil Jordan's MICHAEL COLLINS, Alan J. Pakula's THE DEVIL'S OWN, Paddy Breathnach's I WENT DOWN, John Schlesinger's THE TALE OF SWEENEY TODD, John Boorman's THE GENERAL, Peter Howitt's LAWS OF ATTRACTION and, more recently, THE GUARD, SHADOWDANCER, GOOD VIBRATIONS, ANNA KARENINA, CALVARY, GOLD and '71 .

He was named Best Supporting Actor and nominated as Best New Talent at the 2003 Irish Film & Television Awards for his performance in John Crowley's INTERMISSION.

PAT SHORTT (Brendan Lynch) is arguably Ireland's best known and most loved actor, performer and comedian.

With Jon Kenny, he created *D'Unbelievables* – a comedy duo that took Ireland, Europe and the US by storm producing four critically acclaimed and sell-out shows. As a solo artist, Pat has gone on to create and produce three further smash-hit shows involving a host of his beloved comedy characters.

On television, Pat has created and starred in two long-running and award-winning shows for RTE. “Killinaskully” ran for five series up until 2008 and he has followed that up with “Mattie” – a series of 2-parters – that has played to great acclaim for the last three years.

As an actor, Shortt played the lead role of “Josie” in Lenny Abramson’s GARAGE. The film was a huge success and saw him win the Best Actor award at the IFTAs, the Evening Standard Film Awards and The Monte Carlo Festival in 2008. Other film credits of note include ANGELA MOONEY DIES AGAIN alongside Mia Farrow, THIS IS MY FATHER opposite Brendan Gleeson, MAN ABOUT DOG directed by Pearse Eliot and John Michael McDonagh’s THE GUARD.

He recently starred in Lance Daly’s LIFE’S A BREEZE and “Moone Boy” for Sky1. Other television credits include “Father Ted” and “The Fitz.”

Shortt is also an accomplished musician who has toured extensively throughout Ireland, Europe and the US with various bands. In 2006, he scored a big hit in Ireland with *The Jumbo Breakfast Roll* – a song that went quadruple-platinum and stayed at number one for six weeks. He also owns and runs a pub, Pat Shortt’s Bar, in County Cork where he indulges in his passion for fine, locally sourced food.

GARY LYDON (Inspector Gerry Stanton) was born in London, but moved to his father's hometown Wexford in the Republic of Ireland. After leaving school he joined Wexford Theatre Co-op, performing in plays by Sam Sheperd, Dario Fo and Joe Orton.

Currently, Lydon is treading the boards in Drumbelly at The Abbey Theatre in Dublin. He has many theatre credits to his name including *The Playboy of The Western World* (Old Vic), *Whistle in the Dark*, *The Wexford Trilogy*, Martin McDonagh’s *The Cripple of Inishmann*, *The Last Summer* by Declan Hughes at The Gate Theatre, *Belfry*, *Homecoming*, *Pygmalion*, *Trumpets and Raspberries* and *What the Butler Saw* among many others.

In terms of film, Gary most recently featured in *Stella Days* and *War Horse*. Last year, he collaborated with John Michael McDonagh for a second time on *Calvary* following the release of *The Guard* in 2011. Other film credits to his name include *In Like Flynn*, *The Country*, *Leprachauns*, *Last September*, *Ordinary Decent Criminals*, *The Hunted*, *Michael Collins*, *Nothing Personal*, *Strapless* and *A Soldier’s Story*.

TV credits of Gary’s include RTE’s *Pure Mule*, a long standing role in Irish ratings hit *The Clinic*, *Sinner*, *Fergus’s Wedding*, *Sunday*, *On Home Ground*, *Bramwell*, BBC’s *The Wexford Trilogy*, police drama *The Bill* and *Bergerac*.

KILLIAN SCOTT (Milo Herlihy) came to prominence on the smash hit series *Love /Hate* which was his first job out of drama school. He is one of the most exciting young actors working today with standout roles in such films as *GOOD VIBRATIONS* and John Carney's *The Rafter's*.

His television credits include four seasons of “Love/Hate” for RTE as well as “Jack Taylor” and “Single-Handed.”

He can next be seen in ‘71 directed by Yann Demange for Film4 and *GET UP AND GO* directed by Brendan Grant.

ORLA O’ROURKE (Veronica Brennan) was born in Zambia to Irish parents and at the age of 5 moved back to Ireland where her mother made sure she did every conceivable activity from studying three instruments to ballet and gymnastics.

At 13 she discovered drama school and at 16 performed in her first professional theatre performance *Adult Child/ Dead Child*.

After school, extensive traveling and minor acting roles, Orla undertook a degree in film & broadcasting. During her studies she gained her first regular role as Sinead Kelly in the award winning television show “The Clinic.”

Shortly after she worked on ITVs “Malice Aforethought” for director David Blair and her first Irish feature film *THE FRONT LINE* for director David Gleeson.

Soon after graduating she worked on British medical drama “Casualty” and Daniel Barbers “Harry Brown” with Michael Caine, Emily Mortimer and Charlie Creed-Miles.

Her most recent work includes “Case Histories” for BBC 1 with Jason Isaacs and HBO/SKYs “Strike Back II” with Liam Cunningham.

OWEN SHARPE’s (Leo McArthur) film credits include *THE GUARD* (Reprisal Films/Element Films), *BORSTAL BOYS* (British Screen Prods), *LEPRECHAUN* (Hallmark), *MY LEFT FOOT* (Palace Films), *THE SECOND DEATH* (Short) and *THE FAVOURITE* (Short).

Owen has a vast array of Theatre credits to his name: *66 Books - The Transgressor* (Bush Theatre), *Observe the Sons of Ulster Marching Towards the Somme* (Hampstead Theatre), *Piaf* (Vaudeville Theatre), *The Lord of the Rings* (Theatre Royal Drury Lane), *Aladdin* (Old Vic), *Oliver Twist* (Lyric, Hammersmith), *The Recruiting Officer* (Garrick Theatre), *She Stoops to Conquer* (National), *A Laughing Matter* (National), *The Lieutenant of Inishmore* (RSC), *Jubilee* (RSC), *The Barbarian Comedies* (Abbey & Edinburgh Fest.), *Mrs Warren’s Profession* (Abbey Theatre), *Shadows* (RSC), *Purgatory* (RSC), *Bartholomew Fair* (RSC), *This Lime Tree Bower* (RSC), *Madness in Valencia* (RSC), *The Cripple of Inishmaan* (National), *Pericles* (National), *Brighton Beach Memoirs* (Andrews Lane Theatre), *Dear Jack* (The Ark Theatre), *Macbeth* (Abbey Theatre), *Billy Liar* (Andrews Lane), *Jacko* (Hawks Well Theatre), *Madigans Lock* (Abbey Theatre), *Bugsy*

Malone (Olympia Theatre), *A Thief of Christmas* (Abbey Theatre), *The Recruiting Officer* (Gate Theatre) and *A Christmas Carol* (Gate Theatre).

In terms of Television, Owen has featured in the following titles “Titanic” (ITV), “Doctors” (BBC), “The Changing Stages” (BBC), “A Sheltered Life” (BBC), “The Favourite,” “The Lolly Man,” “My Oedipus Complex” and “Deco” (RTE).

DAVID McSAVAGE (Bishop Montgomery) is one of Ireland’s most popular comedians and street entertainers. His cutting commentary and performances cover all aspects of life and nothing is safe from his truth induced interpretations. From The Barman (Mick The Bull) to Father Finnegan to former President Mary Robinson and Pat Kenny, audiences relate to each character from the many aspects of Irish life.

A regular guest on TV and radio shows in Ireland for many years, David has also appeared at all the major comedy festivals including the Edinburgh Festival and internationally in Australia, Germany, Japan and Scandinavia.

In 2008 he devised “Headwreckers” for the Channel 4 TV show “Comedy Lab.”

In 2009, he devised, wrote and starred in a new six part TV series called “The Savage Eye” for RTÉ. The show which has been critically acclaimed was again recently nominated for an IFTA award for Best Entertainment Series and Best Director.

ABOUT THE FILMMAKERS

As a troubled youth, **JOHN MICHAEL McDONAGH (Written and Directed by)** was once incarcerated for accidentally killing a swan. His time inside was a happy one, however, as he brutally subjected the other boys to a tyrannical reign of terror.

Upon his release, he worked in a pie shop, his weight ballooning to over eighteen stone, or five baboons.

He is married, disastrously, to a psychologically unstable Australian, though this imperfect union has produced two lovely children, Babs and Willie, both of whom are currently suing him for emotional neglect.

CHRIS CLARK (Produced by) is a producer who started his career at Working Title Films in London, working on films including ELIZABETH, NOTTING HILL, BRIDGET JONES' DIARY, ABOUT A BOY and PRIDE AND PREJUDICE. He was a producer on the international hit JOHNNY ENGLISH, starring Rowan Atkinson. In 2007 he left to set up RedRum Films, making AND SOON THE DARKNESS for Studio Canal and executive producing PATAGONIA. He is also a partner in London-based Reprisal Films, and produced THE GUARD, starring Brendan Gleeson and Don Cheadle. In 2011 he produced JOHNNY ENGLISH REBORN, starring Rowan Atkinson, for Working Title/Universal and in 2013 produced CLOSED CIRCUIT, a thriller starring Eric Bana and Rebecca Hall for Working Title/Focus. His upcoming project is WAR ON EVERYONE written and to be directed by John Michael McDonagh.

From her background as a producer of award-winning commercials, **FLORA FERNANDEZ MARENGO (Produced by)** transitioned into feature and documentary making. She initially worked with writer-director John Michael McDonagh on Reprisal Films' first production, the short film THE SECOND DEATH before notably producing 2009 Oscar-nominated and Emmy winner, THE BETRAYAL, directed by Ellen Kuras. Along with Chris Clark, she formed RedRum Films, producing PATAGONIA (directed by Marc Evans) and a thriller for Studio Canal, AND SOON THE DARKNESS, while remaining a partner in Reprisal Films (THE GUARD). Her upcoming projects include WAR ON EVERYONE written and to be directed by John Michael McDonagh and TWO/ONE, the feature debut of commercial director, Juan Cabral. She also runs Argentina's largest commercials production company, Labhouse.

JAMES FLYNN (Producer) is an independent producer of feature films and television dramas and the principal of Octagon Films, established in 2002.

In addition to two Academy Award® nominated projects during 2010, *THE DOOR* and *THE SECRET OF KELLS*, Octagon's recent production credits include *AS IF I AM NOT THERE*, directed by Juanita Wilson, *ONDINE* by Neil Jordan and *LOVE/HATE* Series 1, 2 and 3 by Stuart Carolan and David Caffrey.

James was Producer on all four seasons of "The Tudors."

During 2011/12, Octagon Films completed three major period drama series for U.S. cable television; "The Borgias" written and directed by Neil Jordan, "Camelot," written by Chris Chibnall and produced by Morgan O'Sullivan, and "Viking"s written by Michael Hirst Season 1.

James recently produced Season 3 of "The Borgias" in Budapest and "Vikings" Season 2.

LARRY SMITH BSC (Director of Photography) most recently lensed Nicolas Winding Refn's *ONLY GOD FORGIVES* starring Ryan Gosling that premiered at Cannes Film Festival and Jerusha Hess' *AUSTENLAND* for Sony Pictures Classics, which premiered in the Dramatic Competition at the 2013 Sundance Film Festival.

Mr. Smith came up under the tutelage of director Stanley Kubrick. Their history was first cemented on the set of *BARRY LYNDON* (where Smith was Chief Electrician) when they spoke in depth regarding lighting rigs. He started working on *THE SHINING* as a Gaffer about a year before principal photography, designing all of the lights using non-film lights built from scratch to achieve the effect of being in a real hotel. After thirteen years of working almost non-stop for Kubrick, Smith embarked on new challenges and shot over a thousand commercials throughout the next ten years, working with such renowned directors as Ridley Scott, Doug Liman, Adrian Lyne, Daniel Barber, and Paul Weiland. Upon reconnecting years later, Kubrick asked Smith to shoot *EYES WIDE SHUT*.

Mr. Smith has also shot several television programs for Tom Hooper, including "Elizabeth I" and "Prime Suspect 6" for HBO and "Love in a Cold Climate" for BBC on top of lensing Hooper's film *RED DUST* for BBC Films. Additionally, he won the Dinard British Film Festival Kodak Award for Cinematography for his work on *THE GUARD*, directed by John Michael McDonagh.

Throughout his career, Larry has enjoyed a successful relationship with director Nicolas Winding Refn, collaborating on *MISS MARPLE: NEMESIS*, *FEAR X*, *BRONSON*, and *ONLY GOD FORGIVES*.

MARK GERAGHTY (Production Designer) has worked in Ireland and internationally, designing films for acclaimed directors such as Kevin Reynolds, Mike Newell, Jim Sheridan and Stephen Frears to name but a few.

Mark trained in Ireland working on films that include *THE COMMITMENTS*, *MY LEFT FOOT*, and *INTO THE WEST*. Mark's recent work includes *DEATH OF A SUPERHERO* and a major new period drama for the BBC "Ripper Street."

EIMER NÍ MHAOLDOMHNAIGH (Costume Designer) studied at the Limerick School of Art and Design and The National College of Art and Design Dublin. The recipient of multiple nominations at the Irish Film and Television Awards, she was nominated for a Primetime Emmy for her work in the costume department of the 2000 mini-series version of Charles Dickens' "David Copperfield."

As assistant costume designer, Eimer worked on productions such as Mike Newell's AN AWFULLY BIG ADVENTURE, Michael Lindsay-Hogg's FRANKIE STARLIGHT, Neil Jordan's MICHAEL COLLINS, THE BUTCHER BOY and DAVID COPPERFIELD.

In 2000, she designed the costumes for the romantic comedy, ABOUT ADAM and since has designed the costumes for Jim Sheridan's IN AMERICA and productions such as the award-winning television film "Omagh," Neil Jordan's BREAKFAST ON PLUTO and ONDINE, Ken Loach's THE WIND THAT SHAKES THE BARLEY, Julian Jarrold's BECOMING JANE and "Brideshead Revisited," Anand Tucker's romantic comedy LEAP YEAR, "Neverland" for Syfy and John Michael Mc Donagh's THE GUARD. Eimer also designs for the theatre and is a lecturer in the National Film School.

CHRIS GILL (Editor) began his career in television, editing a variety of classic series and modern dramas. He won the RTS Television Award for his work on Julian Jarrold's "Crime and Punishment" (2002), having previously received a BAFTA nomination for his editing of the Robbie Coltrane crime drama series "Cracker". In 2001, he began his association with director Danny Boyle on the BBC TV film "Vacuuming Completely Nude in Paradise", continuing the partnership on another Jim Cartwright-penned TV movie, "Strumpet".

In 2002, he edited the game changing 28 DAYS LATER, then MILLIONS followed by SUNSHINE. There are numerous film credits, Julian Jarrold's "Brideshead Revisited", Philip Ridley's HEARTLESS, Ricky Gervais' THE INVENTION OF LYING, Neil Marshall's Roman epic CENTURION. Recent releases include WELCOME TO THE PUNCH, SUMMER IN FEBRUARY, PRAYER FOR BHOPAL, HALF OF A YELLOW SUN and A LONG WAY DOWN

PATRICK CASSIDY's (Composer) sublime aria, *Vide Cor Meum*, was composed as a mini Opera for the Ridley Scott film, HANNIBAL and subsequently utilized by the same director for the film KINGDOM OF HEAVEN.

Patrick Cassidy has also composed and contributed music for the following films: VERONICA GUERIN, KING ARTHUR, LAYER CAKE, ASHES AND SNOW, THE FRONT LINE, L'AVIATORE and KILL THE IRISHMAN.

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