

BANKSIDE FILMS present with the participation of BORD SCANNÁN NA hÉIREANN/the  
IRISH FILM BOARD and SCOTTISH SCREEN and HEADGEAR FILMS/METROL  
TECHNOLOGY a FANTASTIC FILMS PRODUCTION in co-production with MAKAR  
PRODUCTIONS

# OUTCAST

## PRODUCTION NOTES

### **INTERNATIONAL SALES**

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# LOGLINE

Beware the beast within.

# SYNOPSIS

When Mary (Kate Dickie) and her teenage son, Fergal (Niall Bruton), move to yet another new home, it soon becomes clear they live their lives on the run, hiding from someone or something, terrified of being found.

Trying to make new friends or connections wherever they go, Fergal finds himself caught between the affections of his beautiful and feisty neighbour Petronella (Hanna Stanbridge), and his fiercely protective mother, who will stop at nothing to protect her precious son.

Mary has strict rules that govern Fergal's life without which chaos and terror threaten to ensue.

Their hunter is Cathal (James Nesbitt), a dangerous and terrifying man, intent on tracking down and killing Mary and Fergal. What's more, he is using a dark form of magic to find them. Mary's only defence is to use the same ancient form of magic in order to protect her son.

But how long will it be before Cathal manages to outsmart her?

When local residents begin to be brutally murdered by an unknown life force, the sense of fear escalates. Is Cathal the beast responsible for the killings? Or is it the beast that he is trying to destroy?

## ORIGINS OF THE STORY

The concept of Outcast was initially dreamed up by director Colm McCarthy, who worked on the story with his brother Tom for five years.

Says Tom “Colm wrote the initial outline for Outcast and then I wrote the first draft, which was really the first thing I’d ever written. It was full of plot holes and more like a long story than a proper screenplay but from that point onwards, Colm and I were able to work on it together.”

While the brothers were working on early drafts of the script, Tom lived on a council estate in Edinburgh, a fact he believes was a positive inspiration on their writing.

“We were both teenagers in council estates in Edinburgh at different times and I think we both talked for a long time about telling a story that dealt with all that side of our lives and those experiences.”

Another huge influence on the script came from their father.

“Elements of the script are based on Irish mythology,” says Colm. “These were inspired by stories told to us both by our father, who’s a wonderful storyteller. As children, he would tell us mythological tales of the ‘Sidhe’ (*pronounced: SHE*) and ‘Shape shifters’.

“We also did quite a lot of research into different beliefs, not just ancient Celtic myths, but beliefs and ideas from across the world, from cults, to witchcraft to modern organised religion.

Unsurprisingly, there is a vast amount of information on the internet. It was quite frightening to read about what some people believe in and what some people do.”

In the end, they created a new and original mythology on which to base their film. Says Colm, “It’s something that we’ve come up with ourselves, but the research was hugely important and many

different influences fed into it. I feel we've come up with something believable, with its own innate structure and rules.”

Since he was a teenager, horror was a genre that always appealed to Colm McCarthy. “I’ve grown to like work that’s rooted in the semi-fantastical world of magical realism. That was part of the appeal in making this film. It was to try and make a film that we wanted to see. All too often modern horror films rely on slash, guts and gore, whereas to me they should be more like adult fairytales. Fairytales used to be cautionary tales designed to frighten people into realising the dangers that exist in life. **OUTCAST** is a story about the dangers of suppressing your masculinity and sexuality, how that suppression can ultimately lead to violence, rage and the emergence of an inner beast.”

## PRODUCING THE FILM

Producer John McDonnell was very aware of the need to ground the horror elements of the story in a recognisable reality, while still creating a film that was charged with dramatic tension.

“It’s a difficult balance to achieve because there is a core audience for horror films and it’s very important that you respect and strive to maintain that core audience. The people who track these films are very interested in seeing things like *The Beast* and various horrific scenarios that occur in the script, but it was also important to us that we brought something to the film that was unique and different. Part of the appeal of this film is the unique love story and it was very important for us to develop that and make it integral to the narrative. Horror certainly delivers a different emotional charge to, say, a romantic comedy, but at the end of the day making a film that has an impact on an audience, for me, is what it’s all about, regardless of the genre.”

John McDonnell first worked with director Colm McCarthy on a short film about six years ago and it proved to be a successful and collaborative partnership.

John says, “I was impressed with Colm’s immense talent from day one and I believe he has a huge future ahead of him. We enjoyed working together and began developing a number of scripts together, *OUTCAST* being one of them.”

Once script development had progressed to a certain stage, about three years ago, John and Colm joined forces with Brendan McCarthy, John McDonnell’s long time producing partner. While John continued to develop the story with Colm, Brendan began talks with various financiers in order to begin financing the production of the film.

Producer Brendan McCarthy says the first financiers who committed to funding the film were the Irish Film Board. “The film was developed with the support of the Irish Film Board. They had contributed towards development funding when Colm was writing the script so it was a given that we would seek funding from them as we knew they supported the script. Since it’s a natural Scots/Irish story we wanted to get Scottish Screen involved next so once both public funders agreed to partly co-finance the film we felt we had enough financial momentum or critical mass to get market money involved.”

Scottish Screen funding meant that the Irish producers needed to find a Scottish co-producer in order to access the UK financing. Luckily they had just the person in mind, Eddie Dick, of Edinburgh based Makar Productions. Eddie read the script and was immediately impressed.

“The script was a very fresh take on a genre,” says Eddie. “The edge to this film was the idea of it being infused by Celtic mythology, so the Scottish/Irish connection really made sense. The other deciding factor was seeing Colm McCarthy’s work. I thought it had a very powerful vision and purpose. So it was two things that got me on board - the script and the man.”

## CASTING

There was no doubt in director Colm McCarthy's mind about who he wanted to play Mary.

“Red Road was one of my favourite films of the last ten years and a lot of that is down to Kate Dickie's performance. She is an outstanding actress. Coincidentally, casting her worked in our favour as we needed to get some Scottish talent involved in the project. Kate's incredibly brave, brilliant to work with and enormous fun as well.”

Although Colm McCarthy wanted to cast Kate Dickie from the beginning, James Nesbitt was not an obvious choice for the role of Cathal.

“The character of Cathal is quite removed from the characters that Jimmy is known for, so it was an unusual choice for him. But working with him, I realised what a versatile actor he really is. He's known for playing very charismatic, cheeky chappie roles but he can do just about anything as an actor. He's got a great deal of range and flexibility and he also has a darkness about him. I thought he could portray the darkness inside Cathal, while keeping him human and vulnerable.”

Producer John McDonnell praises casting director Des Hamilton. “Des proved to be real star. He managed to pull together an absolutely amazing cast, brilliant character actors like Ciaran McMenemy and James Cosmo, who we wouldn't initially have thought of but were so delighted to work with. “

Casting the two young stars of the film was perhaps the biggest challenge, although it went surprisingly smoothly. Eddie Dick explains, “Finding the kids was actually a really quick process. Des is not someone who casts from his desk. He is quite literally out in



the streets, looking for people. We had open calls in Scotland and Ireland for the kids, which resulted in some great casting. Niall and Hanna are brilliant new talents and have great acting careers ahead of them if that's the direction they want to go in."

Hanna Stanbridge plays Petronella, the young girl that Fergal meets when he and his mother move to a new block of flats.

"I got the full script by email, and I was told to look as young as possible as the character of Petronella was 16-years-old and I was 23 at the time," Hanna recalls.

"I met Colm and Tom McCarthy at the first audition. I read for them for about an hour and they kept giving me directions. It felt like a lesson in acting. I was called back and read with Niall, and then got the call to say I had the part!"

Niall Bruton who played Fergal says. "It was like no other audition or interview I had ever done before. I sat in the waiting room, shaking with nerves until I was called into the room where I met Colm McCarthy. He was so calm. He sat me down, chatted away to me for a while and in mid-conversation flicked on the camera and recorded what I was saying. A few days later I found out I had been cast as Fergal."

Hanna and Niall got on extremely well together and any qualms they had about the intimate scenes between Petronella and Fergal soon disappeared. Says Hanna, "Niall's 18 so at first I thought it might turn out to be very difficult, but he's such a very mature 18-year-old, and I can be such an immature 23-year-old, that it worked really well. Right up until "action" we would be having a laugh but then we would totally switch into our characters. We put each other at ease and I felt really comfortable with him. We were really lucky."

# DIRECTOR Q AND A COLM MCCARTHY

## **HOW MUCH HAS THE SCRIPT CHANGED SINCE THE FIRST DRAFT?**

We haven't actually done an enormous number of rewrites but we did go down some wrong turns early on in the development of the film. It's now probably closer to the original script than it was half way through the development process. I think we tried to make it more of an American style, commercial horror movie at one stage, but the story didn't work in that context so we pared it back. They say films aren't written, they're rewritten and I suppose we are going through another rewriting process now in the edit and that's part of the process. But I think the core idea of what the film is about has never really changed.

## **ARE THE CHARACTERS BASED ON REAL PEOPLE?**

That's difficult to answer. I suppose the thing is, there are aspects of lots of the characters that are autobiographical or based on people very close to me or my brother, but their behaviour in the story is much more extreme than those associated with the actual people that they might be based on. They are heightened versions of real human beings. Grossly heightened. Or we've taken certain attributes of people we know and based an entire character around those certain character traits.

## **HOW WELL DID YOU AND YOUR BROTHER WORK TOGETHER?**

Working with Tom was brilliant and we hope to do it again as soon as possible.

I think I'm probably more practical than him when writing, regarding what's feasible and what isn't because although this is my first feature I have directed quite a lot of television drama and I have a stronger grasp of structure and story. Tom, on the other hand, has a fresher, more unstructured approach, so we compliment each other very well.

Tom comes up with really original ideas - people always ask you where your ideas come from and I have to admit I have no idea where any ideas come from really, apart from an amalgamation of various experiences over the course of your life.

### **TELL US A LITTLE ABOUT YOUR WORKING RELATIONSHIP WITH JOHN MCDONNELL**

John really supported me when I first wanted to become a director. He was one of the first people in the business I worked with after I made my first short and he supported me and believed that I could become a feature film director. He pushed to develop material with me and put his hand into his pocket at a time when nobody else really would have, to pay for me to write the first draft of the script. The fact that he supported the project financially as well as believing in my ability was hugely important in terms of getting the thing going. Getting low budget feature films made can be very difficult, I couldn't do what those guys do, what the producers do. As a job it's beyond me how they manage it. I have a lot of respect for John, Brendan and Eddie. They have a wealth of experience, practical nuts and bolts film making experience.

### **TELL US ABOUT THE BEAST**

The idea that you can't escape your destiny, that people walk these tragic paths without the possibility of escape is a big theme in *OUTCAST*. Lots of Irish mythology, Diarmuid, the Children of Lir, Cú Chulainn follow these lines. But the Beast is more about the idea of what happens when you bottle up your sexuality and your

masculinity as a teenager. In a way, the Beast is a metaphor for the consequences of that repression.

We decided not to use CGI to create The Beast because I think the hardest thing to portray with CGI is human beings because we're so familiar with the human being and the closer the creature is to human the harder it is to do. So it was quite important to me that The Beast was really there in front of the camera and in front of the audience. We got a very good performer to play The Beast, Ian Whyte, a great physical actor who had been The Predator previously in the ALIEN V PREDATOR films. He's 7'1" as well which helps, and he's a multi-martial artist and a lovely bloke too. He's got huge stamina because his makeup could take up to eight hours each day, and that was before even getting to the set to begin his performance. I remember him coming out of his Winnebago, where he got his makeup done, covered from head to foot in KY jelly and absolutely freezing. It was minus four on one of the nights. He was just this naked wet man doing Kung Fu. There was nothing glamorous about what he was doing.

# JAMES NESBITT - CATHAL

## **DESCRIBE CATHAL**

The notion of doing a horror film had never necessarily appealed to me but I thought the script was very strong and dark and cerebral. The character of Cathal interested me because he was someone with this desperate mission, someone who could be perceived, in simplistic terms, as a “baddie” but in his own mind he was on a noble quest and was trying to do what he thought was the right thing.

He was someone who always felt like an outsider, someone who had, from an early age, gotten himself mixed up in dark arts, voodoo and witchcraft, and had become obsessed. I thought the notion of him being prepared to go to any extreme - murder, mayhem, even filicide - to somehow achieve the powers that had been denied to him as a mortal was hugely interesting.

It sounds fantastical but there was also quite a human, vulnerable element to his story. I thought it would be challenging to play a psychotic character so full of contradictions.

## **RESEARCHING THE SIDHE**

Colm recommended that I read some Alastair Crowley, an English occultist who wrote extensively about his involvement with mysticism in the early 1900's. There's a huge amount of literature about this subject, and a large network of people involved in the worship of various magical powers and deities. But to my mind, the script was so good that I mainly used that to ground myself in the occult world and traditions that Colm and Tom created. A lot of the time I didn't really know what was going on, but I trusted Colm and it worked out very well. As a director, Colm's very calm and focused. The fact that he turned down a lot of work to focus on this passion project with his brother speaks volumes really.

# KATE DICKIE - MARY

## DESCRIBE MARY

Mary is part of the Sidhe people, an ancient race who are gradually disappearing. They were full of magic and were very visceral, animalistic people who had a very close bond with nature. Mary's family travelled around a lot and when she was 16 she had a baby, Fergal. I can't reveal too much, but she had to protect this baby from something terrible, so she does her best as a mother and tries to save him, but all the time she knows that the outcome is in some ways inevitable. *OUTCAST* begins when Fergal is 15, about to turn 16, and they move to a run down council estate in Edinburgh and Mary knows that what they've been running from is about to catch up with them. Mary is an extremely strong woman. She's lived a fairly isolated life with Fergal and she can be really harsh and violent with him but she loves Fergal to bits and is controlling him in order to save him, so there's a real complexity to her character.

I could really relate to Mary as a mother even though she's really extreme. I can understand how she got to where she is and the guilt she felt for doing what she had done, the loneliness. There are so many layers to her and that's what really excited me. There's magic to her and there are special powers - at one stage there are housing officers looking for them and Mary doesn't want to be found so she puts spells on the house so the housing officer can't find it. When you read it you might think "Oh that's really weird, how do you make that real" but for me it wasn't a problem at all because the character was so interesting and it was just a matter of going "OK, she's got a past steeped in magic and she's from a different race of people" and once you've got your head round that it's really easy to believe everything.

## **ON HORROR FILMS**

I've never done a horror before. I can't even watch horror films, I can't even listen to the opening bars of music because they frighten me so much! What interested me about this film is it's a really contemporary horror, a really urban horror and the language and setting are totally modern.

## **ON BEING CAST**

From what I can gather Eddie Dick had suggested me and I think Colm had seen **RED ROAD** and really loved the film. So I had a meeting with them in November 2007 and I read an early draft of the script. I had never done horror, never watched it and when **The Beast** appeared I thought "Oh my goodness" but what really drew me was that I just loved the dialogue. I thought Colm and Tom had written fantastic dialogue and fantastic scenes and as I said the more I got used to it, having reread the script, the more the horror and **The Beast** became part of the story and it didn't seem strange to me. It was just a part of the action. They wrote a beautiful script and that really attracted me.

## **ON WORKING IN EDINBURGH**

I tell you, Sighthill is run down but the community is amazing – the community centre, community workers and community policemen. People couldn't have been kinder to us. It's a pain having crews on your doorstep, maybe it's OK for a couple of days but three weeks, from early in the morning until late at night, gets very tedious. But everyday you opened your door and there were big crowds of people smiling at you. What a difference a place like that makes. It was lovely working in Edinburgh. I did a Northern Irish accent for **OUTCAST** and I really enjoyed that as well so maybe that helped. I'm not a big accent person because I've never had to do an accent before. I always like doing my own accent

because it feels natural but this was written as a Northern Irish accent so I did it and it felt alright.

## **RESEARCHING THE ROLE**

It is very difficult to get information on The Sidhe . Every time you google ‘The Sidhe’ you find Star Wars references! So I started reading all these stories, and I’m like “Wow, the history of `The Sidhe is really weird” and then realised I had been researching on a Star Wars fansite!

Some of the research was more gory. I had to slit pigeons with a knife (I’m vegetarian) and carry dead pigeons, and feed pigeons to my son. I’m quite an emotional person so that was difficult at times.



# NIALL BRUTON - FERFAL

## **DESCRIBE FERFAL**

Fergal is not your average teenager. From what I gathered from the script and from what you will see, he hasn't got a great social life. But it's not his own choice to be an outsider, his overpowering mother, Mary, has been harsh and patronising throughout his life, and has raised Fergal on her own, teaching him how to fend for himself, not to get involved with other people and most importantly, to avoid his father. From his 16th birthday, Fergal began questioning his mother about the "rules" that they live by and about his father, Cathal. His curiosity gets the better of him when he falls in love with the girl-next-door, Petronella, a beautiful Romanian. He begins to rebel against his mother and her way of living by spending a lot of time with Petronella. He becomes torn between the only two loves in his life, his mother Mary, the only person he's ever been associated with, who raised him as a single mother and Petronella, the girl who has shown him what it's like being a "real" teenager and what having friends is like. Fergal shows his true colours in the end by making the most important decision he will ever have to make.

## **WORKING WITH COLM**

Colm...I don't know where to start. He's a great man. He has a great beard!

He knows what he wants and how to get it and he treats people with the utmost respect. Of course I saw him as a boss, he is the director after all, but I also saw him as a good friend. When we weren't rehearsing or shooting we would just sit about having a great laugh. He's the most convincing man I have ever met.

I don't know who enjoyed filming more...me or him.. Every day he would walk onto set with the biggest grin I have ever seen and that would give me the re-assurance that I was in good hands. He's

great for pep talks as well, any tough scenes I had, he would take me aside and talk to me and give me a little boost and after each day shooting he would give the classic 'Colm Mc McCarthy hug'. He made me comfortable with what I was doing, and when you're far from home and the going gets rough; all that's all you need.

# HANNA STANBRIDGE - PETRONELLA

## **DESCRIBE PETRONELLA**

Petronella is a Romanian living in the council estates of Edinburgh. She's what we call a "chav" or "ned". She's a typical council estate lass, pretty brash, pretty confident, 16-years-old, but from a dysfunctional home. Her mum is an alcoholic, she's got a disabled brother who she looks after because her mother does nothing around the house, and I think that has made her harsh, she has to be.

She has to fend for herself, she doesn't take any stick from anyone. She's that girl in school that everyone is intimidated by. She has a few friends but she finds it difficult to trust people and to feel safe with people and fit in with them.

## **RESEARCHING ROMANIAN CULTURE**

I was actually really lucky because I used to go to Telford college and one of the lecturers visits Romania frequently, often bringing his class. I spoke to him and he helped me out with some of the words and my pronunciation. He helped me a lot and I also did a lot of swotting up online and I bought a couple of books.

For my back story I thought she doesn't really remember Romania much but I wanted to know as much as I could anyway just to prepare myself.

## **WORKING WITH THE CAST**

I couldn't believe how much I'm learned from them. Even sharing a dressing room with Therese and Kate was amazing, - when you weren't watching them you were listening to them. We talked about what I should do next and they gave me loads of advice. Also, the way that they spoke, and the way they carried themselves was just such a learning experience. I wasn't in any scenes with

Jimmy but to watch Jimmy, even in the read through, was an eye-opener. It was so different to how I had pictured their characters and very exciting to watch.

And then to have a scene with Kate, because she's so still all the time and she's got so much power - I learned so much from the more experienced cast members.

## **FILMING WITH THE BEAST**

It was weird, when I first heard the word "Beast" I imagined a werewolf and then I saw him for the first time and I thought "wow". He was terrifying; he looked otherworldly, almost like a corpse. It was weird as well, not in a bad way, because Ian looked horrific but he's such a nice guy. He's one of the most gentlemanly men I have ever met. It was really weird sitting next to this guy who is almost completely naked and he's chatting away. Really surreal and very funny.

# IAN WHYTE - THE BEAST

## **DESCRIBE THE BEAST**

I play the role of “The Beast” the vicious, nightmarish alter ego of Fergal, played by Niall Bruton. The Beast is, in a nutshell, the personification of all of Fergal’s anger, frustration, desire, lust and revenge. I’m always attracted to roles which have an element of difficulty, a new set of problems to overcome in order to deliver the performance and the more horrible and disgusting the character, the better to completely let go of reality.

## **DID YOU HAVE ANY INPUT INTO THE BEAST’S CHARACTER**

The Beast doesn’t have any dialogue, so the script was basically just a guide. The thing is, you never really know how these things are going to work out until you’re in the full costume and in front of the camera. I would do what I thought was correct for the character, most of the time, without even consulting with Colm. If he liked it, he would say so. There aren’t really any hard rules for this sort of thing, it’s got to come organically.

## **WORKING WITH COLM**

Colm told me before we had even started that this was going to be a very difficult performance and he was absolutely right, but that did not detract from the experience of working with him. He is a very passionate and caring director, he knows exactly what he wants to see and he knows exactly when he’s got the shot... which is reassuring when you’re naked and freezing cold!

## **ARE YOU A HORROR FAN?**

Yes, always have been. I grew up watching Hammer and Universal classics and I love traditional style horror films that build the suspense gradually, rather than bombard you with shocking gory images as though it's a competitive sport. Gore is a necessary part of horror, it helps to build the reality. You can't eviscerate somebody without them bleeding a lot, that's just silly, but if you have people being sliced up in every scene then it becomes a procession of shocking images instead of a story. Don't get me wrong... there is plenty of gore in this film, but it is necessary.

# KEY CREW

<b>Director</b>	Colm McCarthy
<b>Producers</b>	Brendan McCarthy John McDonnell Eddie Dick
<b>Executive Producers</b>	Phil Hunt Compton Ross Carole Sheridan
<b>Writers</b>	Colm McCarthy Tom K McCarthy
<b>Cinematographer</b>	Darran Tiernan
<b>Production Designer</b>	Tom Sayer
<b>Editor</b>	Helen Chapman
<b>Costume Designer</b>	Rhona Russell
<b>Makeup Designer</b>	Niamh Morrison
<b>Composer</b>	Giles Packham
<b>Casting</b>	Des Hamilton

# FANTASTIC FILMS

Fantastic Films is a film production company with a focus on high quality genre and niche films. The directors of the company Brendan McCarthy and John McDonnell have a combined experience of over 40 years in the film industry. Since its inception, Fantastic Films has produced and collaborated on a variety of film projects and received over 50 international awards.

Fantastic Films' first production was the award winning short film **The Making of a Prodigy** (2002, Colm McCarthy). Since then it has consistently developed a wide range of feature and short film productions. The company's first feature film **Song for a Raggy Boy** (2002, Aisling Walsh) premiered at Sundance and received numerous awards, including the Golden Swan for Best Film at Copenhagen, the Jury & Audience Awards at Amiens and the Irish Film & Television Awards (IFTA's) People's Choice Award.

Fantastic Films' second feature **Timbuktu** (2003, Alan Gilson), starring Eva Birthistle and Karl Geary, was shot in Ireland and Morocco. **Timbuktu** opened the Dublin International Film Festival and screened worldwide. The film was also nominated in seven different categories for the IFTA's.

In 2006 Fantastic Films produced **48 Angels** (2006, Marion Comer) which featured Shane Brolly and Ciaran Flynn.

Fantastic Films has also consistently produced award winning short films, including **Burning the Bed** (2003, Denis McArdle), **Close** (2004, Tom Hopkins), **Aroma** (2004, Damon Silvester), **Invisible State** (2004, Aisling Walsh), the landmark CGI short film **Prey Alone** (2004, Saint and Mather) and the 2006 BAFTA nominated and OSCAR™ winning short film **Six Shooter** (2004, Martin Mc Donagh).



Fantastic Films has just completed production on two innovative horror feature films originated and developed by the company.

**Outcast** (2009) is directed by Colm McCarthy and stars James Nesbitt, Kate Dickie, Niall Bruton, Hanna Stanbridge, Ciaran McNenamin and James Cosmo. The film will be released by Vertigo Films, UK and sold internationally by Bankside. **Outcast** is written by Colm and Tom K. McCarthy and produced by John McDonnell and Brendan McCarthy with Eddie Dick of Makar Productions, Scotland, with the participation of the Irish Film Board and Scottish Screen. **Outcast** is due for release in 2010.

**Wake Wood** (2008) is directed by David Keating and stars Aidan Gillen, Eva Birthistle and Timothy Spall. The original story was written by Brendan McCarthy. **Wake Wood** is produced by Brendan McCarthy and John McDonnell, in co-production with Magnus Paulsson of Solid Entertainment, Sweden, in partnership with legendary horror film company Hammer Films with the participation of the Irish Film Board.

For further information on Fantastic Films please visit [www.fantasticfilms.ie](http://www.fantasticfilms.ie)

## JOHN McDONNELL

John is one of Ireland's most experienced physical producers. His first feature, **Song for a Raggy Boy** (2002, Aisling Walsh), premiered at Sundance and received numerous awards, including the Golden Swan for Best Film at Copenhagen, the Jury & Audience Awards at Amiens and the Irish Film & Television Awards (IFTA's) People's Choice Award.

In 2003 John's second feature, **Timbuktu** (2003, Alan Gilson), opened the Dublin International Film Festival and screened worldwide. The film was also nominated in seven different categories for the IFTA's. John has also produced **48 Angels** (2006, Marion Comer), **Wilderness** (2005, Michael J. Bassett), co-produced **The Tiger's Tail** (2006, John Boorman), **Zonad** (2009, John Carney & Kieron Carney), and **Pelican Blood** (2009, Karl Golden).

Throughout his career John has continued to produce shorts, working with both emerging as well as established writers and directors. His credits include **The Making of a Prodigy** (2002, Colm McCarthy), **Burning The Bed** (2003, Denis McArdle), **Prey Alone** (2004, Saint & Mather), **Close** (2004, Tom Hopkins), **Invisible State** (2004, Aisling Walsh) and **Aroma** (2004, Damon Silvester).

In 2005 John co-produced **Six Shooter** (2004, Martin McDonagh) which went on to receive an OSCAR™ for Best Live Action Short 2006. He was also nominated as Irish "Producer on the Move" in Cannes 2006.

Fantastic Films has just completed production on two innovative horror feature films originated and developed by the company, **Wake Wood** (2008) and **Outcast** (2009).

# FILMOGRAPHY

2009	<b>Outcast</b> (Feature)	Producer	Dir: Colm McCarthy
2009	<b>Pelican Blood</b> (Feature)	Co-Producer	Dir: Karl Golden
2008	<b>Wake Wood</b> (Feature)	Producer	Dir: David Keating
2008	<b>Zonad</b> (Feature)	Co-Producer	Dir: John Carney & Kieron Carney
2007	<b>The Keys</b> (Short)	Producer	Dir: John McDonnell
2007	<b>POV</b> (Short)	Producer	Dir: John Kennedy
2006	<b>48 Angels</b> (Feature)	Producer	Dir: Marion Comer
2006	<b>The Tiger's Tail</b> (Feature)	Co-Producer	Dir: John Boorman
2005	<b>Wilderness</b> (Feature)	Co-Producer	Dir: J. Michael Bassett
2005	<b>O</b> (Short)	Producer	Dir: Tom Hopkins
2004	<b>Prey Alone</b> (Short)	Producer	Dir: Saint & Mather
2004	<b>Six Shooter</b> (Short)	Co-Producer	Dir: Martin McDonagh
2004	<b>Invisible State</b> (Short)	Producer	Dir: Aisling Walsh
2004	<b>Aroma</b> (Short)	Producer	Dir: Damon Sylvester
2004	<b>Close</b> (Short)	Producer	Dir: Tom Hopkins
2003	<b>Timbuktu</b> (Feature)	Producer	Dir: Alan Gilsean
2003	<b>Burning the Bed</b> (Short)	Producer	Dir: Denis McArdle
2003	<b>The Struggle</b> (TV Doc)	Producer	Dir: Ruan Mangan
2002	<b>Song for a Raggy Boy</b> (Feature)	Producer	Dir: Aisling Walsh
2002	<b>The Making of a Prodigy</b> (Short)	Producer	Dir: Colm McCarthy

# BRENDAN MCCARTHY

Brendan McCarthy has worked as an independent producer and as a public funder. He worked as Head of Production and Development at the Irish Film Board from 2001 to 2005. He was involved in creating a new production finance initiative including the Low Budget Initiative and the Micro Budget Digital / Development fund. He was actively involved in the selection and funding of project for both development and production.

Brendan McCarthy has worked as Film Adviser to the Arts Council of Ireland from 2006 to 2010. His role involved consulting on both policy and project related issues. He has acted as the Irish delegate to Eurimages, the European co-production fund based at the Council of Europe since 2001. He has been active member in creating policy and project selection.

In 2006 Brendan joined Fantastic Films as the Head of Development and Financing. Fantastic Films has just completed production on two innovative horror feature films originated and developed by the company, **Wake Wood** (2008) and **Outcast** (2009).

In 2006 Brendan received 1st Class Hons MA in Scriptwriting from Dun Laoghaire College of Art, Design & Technology (DLIADT). His first script **Wake Wood** was produced by Fantastic Films in 2008, in co-production with Magnus Paulsson of Solid Entertainment, Sweden and in partnership with Hammer Film.

# FILMOGRAPHY

Independent Film Produced by Brendan McCarthy

<b>2009</b>	<b>Outcast</b> (Feature)	Producer	Dir: Colm McCarthy
<b>2008</b>	<b>WakeWood</b> (Feature)	Producer	Dir: David Keating
<b>2006</b>	<b>Gaelg�oir Nocht</b> (TV Feature)	Producer	Dir: Neasa Hardiman
<b>2001</b>	<b>Chaos</b> (Feature)	Producer	Dir: Geraldine Creed
<b>2001</b>	<b>Pitch ‘n’ Putt</b> (Short)	Producer	Dir: Donald Clarke
<b>1996</b>	<b>The Moon and the Stars</b> (Feature)	Producer	Dir: Geraldine Creed
<b>1994</b>	<b>The Stranger Within Me</b> (Short)	Producer	Dir: Geraldine Creed

Executive Producer - Irish Film Board – Selected Feature Film Drama

<b>2006</b>	<b>Studs</b>	Executive Producer	Brother Films
<b>2006</b>	<b>48 Angels</b>	Executive Producer	ZDF/ ARTE/ NIFTC
<b>2005</b>	<b>Dead Long Enough</b>	Executive Producer	Grand Pictures
<b>2005</b>	<b>Boy Eats Girl</b>	Executive Producer	Element
<b>2005</b>	<b>Trouble with Sex</b>	Executive Producer	Fubar
<b>2005</b>	<b>Isolation</b>	Executive Producer	Element/ Film Four
<b>2005</b>	<b>Breakfast on Pluto</b>	Executive Producer	Parallel Films/ Pathe
<b>2005</b>	<b>The Mighty Celt</b>	Executive Producer	BBC Films/ NIFTC
<b>2004</b>	<b>Halo Effect</b>	Executive Producer	Macdara Kelliher
<b>2004</b>	<b>Dead Meat</b>	Executive Producer	Horrorthon Films
<b>2004</b>	<b>Foreign Exchange</b> (TV Episode)	Executive Producer	Magma/ Southern Star/ RT�E
<b>2004</b>	<b>Omagh</b>	Executive Producer	Element Films/ Channel 4
<b>2004</b>	<b>Freeze Frame</b>	Executive Producer	Greenpark Films
<b>2004</b>	<b>Man About Dog</b>	Executive Producer	Treasure Films
<b>2003</b>	<b>Cowboys &amp;</b>	Executive Producer	Wide Eye Films

	<b>Angels</b>		
<b>2003</b>	<b>Watermelon</b>	Executive Producer	Samson/ Granada/ TV3
<b>2003</b>	<b>The Honeymooners</b>	Executive Producer	Samson
<b>2003</b>	<b>Dead Bodies</b>	Executive Producer	Distinguished Features
<b>2003</b>	<b>Goldfish Memory</b>	Executive Producer	Goldfish Production

# MAKAR PRODUCTIONS

Makar Productions is run by Eddie Dick, and has a wide range of projects in development. Makar Productions is in partnership with London-based Parallax Independent, of which Eddie is also a director.

Makar Productions co-produced **Blind Flight** with Parallax Independent and Samson Films (directed by John Furse and starring Ian Hart and Linus Roache) which is based on Brian Keenan's book An Evil Cradling.

**Blind Flight** nominations and awards:

Tribeca Film Festival, New York: Ian Hart, Best Actor Award

BAFTA Scotland: Ian Hart, Best Actor Nomination  
Linus Roache, Best Actor  
Nomination

British Independent Film Awards: Ian Hart, Best Actor Nomination

Irish Film & Television Awards: Best Film Nomination  
Best Music Nomination

In 2006, Eddie produced **True North** with Ariel Films and Samson Films; a feature film written and directed by Steve Hudson and starring Peter Mullan, Gary Lewis, Martin Compston, Steven Robertson and Angel Li.

**True North** awards:

BAFTA Scotland Awards 2006: Best Film Nomination  
Best Director Nomination  
Best Screenplay Nomination  
Martin Compston, Best Actor  
Nomination.

Cherbourg Film Festival 2007: Won – Best Film (Jury Prize)  
Won – Best Film (Student Jury  
Prize)  
Won - Best Actress (Angel Li)

Celtic Film and Television Festival 2007:  
Won- Best Feature Length  
Drama (International Jury Prize)

Pamplona Film Festival, Spain, 2007:  
Won – Best Film.

Ourense Independent Film Festival, Spain, 2007:  
Won – Best Film  
Won – Best Director

British Independent Film Awards, 2007:  
Nomination - Douglas Hickox  
Best Debut Director Award

In 2007/8, Eddie produced **Trouble Sleeping**, a feature film about the lives of Muslim Refugees in Scotland. This innovative film is a co-production between Makar and the Theatre Workshop in Edinburgh. The film premiered at the Edinburgh International Film Festival in June 2008.



**Trouble Sleeping** Awards:

BAFTA Scotland New Talent Awards 2008:

Won – Best New Work 2008

Peace on Earth Film Festival, Chicago 2008:

Won – Best Feature Film

BAFTA Scotland Awards 2008: Nomination – Best Actress (Alia Alzougbi)

In 2009, Makar co-produced **Outcast** with Fantastic Films of Ireland. The film was directed by Colm McCarthy and stars James Nesbitt and Kate Dickie. It is in post-production with delivery expected in Spring 2010.

# EDDIE DICK

Eddie Dick ran the national agency for film development and production in Scotland, the Scottish Film Production Fund, for four years. As well as general responsibility for development and short film schemes such as Tartan Shorts, his main job was to run the local investment company, the Glasgow Film Fund, and be responsible for the Scottish National Lottery investments into film production.

Eddie Dick had executive production responsibilities for the following feature films:

**Shallow Grave** (dir: Danny Boyle)

**The Near Room** (dir: David Hayman)

**Small Faces** (dir: Gillies Mackinnon)

**Carla's Song** (dir: Ken Loach)

**Stella Does Tricks** (dir: Coky Giedroyc)

**Slab Boys** (dir: John Byrne)

**Regeneration** (dir: Gillies Mackinnon)

**My Life, So Far** (dir: Hugh Hudson)

**The Life of Stuff** (dir: Simon Donald)

**Orphans** (dir: Peter Mullan)

**Acid House** (dir: Paul McGuigan)

**The Debt Collector** (dir: Anthony Neilson)

Eddie is on the Board of the Edinburgh International Film Festival.