

Ovington Avenue Productions  
in association with  
Bernard/Scura Productions presents

# WHITE IRISH DRINKERS

Starring

Stephen Lang

Peter Riegert

Karen Allen

Nick Thurston

Geoffrey Wigdor

Leslie Murphy

Written and Directed by John Gray

Produced by

John Gray, Melissa Jo Peltier, Paul Bernard, James Scura

## WHITE IRISH DRINKERS

### Synopsis

It's early autumn of 1975 in Brooklyn and 18-year old Brian Leary (Nick Thurston) is killing time, pulling off petty crimes with his street tough older brother Danny (Geoff Wigdor), whom he both idolizes and fears. He doesn't really want to be a criminal, but he doesn't share the dreams of his old friends from their working class neighborhood either. They all yearn for the culturally-approved 9-5 Civil Service jobs with benefit packages that will carry them through weekends of beer into lazy retirement. Brian doesn't want to end up in a soul numbing job like his buddies, but he's sure he doesn't want to be like his best friend Todd (Zachary Booth) either. Todd has betrayed their blue-collar roots by accepting a scholarship to college.

Brian has a secret — he's a talented artist. In the basement of the bagel shop beneath his parent's apartment, he creates impressionistic charcoal and watercolor images of the stifling city that surrounds him. When he puts on his headphones and paints, shouting matches between Brian's longshoreman father Paddy (Stephen Lang) and world-weary mother (Karen Allen) fade into the distance. But even his private world can't block out the brutal beatings a drunken Paddy inflicts on Danny. Though Paddy has never been physically abusive to Brian, every time he sees his brother's suffering, his heart breaks a little more.

Besides his art, Brian finds respite in working for Whitey (Peter Riegert), a kindly curmudgeon who runs the failing Lafayette movie theater in Bay Ridge. Brian's been helping

Whitey pay his debts to local mobster Jimmy Cheeks (Ken Jennings) by bringing in rock groups to play gigs at the theater. With money problems mounting, Whitey decides to call in a lifelong favor from an old friend, now the tour manager of the Rolling Stones. The Stones will stop to play the Lafayette for one hour only on their way to Madison Square Garden...a plan Whitey hopes will solve his loan shark problems forever.

The small Brooklyn neighborhood buzzes with anticipation of the Stones' arrival, which gives Brian the courage to talk to pretty Shauna Friel (Leslie Murphy), the girl he was too shy to approach in high school. Shauna, a travel agent, is awaiting transfer to a glamorous new job in Los Angeles, and dreams of traveling the world before she's 25. She and one of Brian's other friends, the college-bound Todd, begin to plant new seeds of hope in Brian's doubtful mind. Perhaps his art could be a ticket for him out of his dead end life and into a future of possibilities.

When one excessively violent beating from Paddy convinces Danny he can't stay at home anymore, he tries to enlist Brian in one last scheme - to rob the Lafayette on the night of the Rolling Stones concert. Danny sees this as their only chance to get enough money to skip town and start them both off in a new life, somewhere far away from Brooklyn. As the theater fills with revelers, Brian is torn between his love and loyalty to Danny and his real fondness for Whitey. In the twists and turns that follow, both brothers must reexamine their dreams, and make decisions that will change their lives forever.

## WHITE IRISH DRINKERS

### Cast

Brian	NICK THURSTON
Danny	GEOFF WIGDOR
Margaret	KAREN ALLEN
Patrick	STEPHEN LANG
Whitey	PETER RIEGERT
Shauna	LESLIE MURPHY
Todd	ZACHARY BOOTH
Ray	ROBBIE COLLIER SUBLETT
Dennis	MICHAEL DRAYER
Jerry	HENRY ZEBROWSKI
Jimmy Cheeks	KEN JENNINGS
Little Brian	REGAN MIZRAHI
Little Danny	ANTHONY AMORLM

### Crew

Written and Directed by	JOHN GRAY
Producer	JOHN GRAY
	MELISSA JO PELTIER
	PAUL BERNARD
	JAMES SCURA
Director of Photography	SEAMUS TIERNEY
Line Producer	TRACEIGH SCOTTEL
Music by	MARK SNOW
Costume Designer	NICOLE CAPASSO
Production Designer	TOMASSO ORTINO
Editor	NEIL MANDELBERG, A.C.E.
Casting Director	RUSSELL BOAST

## WHITE IRISH DRINKERS

### About the Production

One of the first tenets of screenwriting is to “write what you know,” so it’s certainly not unusual that filmmakers take events and memories from their childhoods and imagine them into their films. Often, these stories are clouded in nostalgia and a yearning for a better, simpler time. But John Gray, the writer and director of *White Irish Drinkers*, had a different intention when he returned to the Brooklyn of his formative years for the setting and characters of his film *White Irish Drinkers*. The life-changing experiences of the Leary family that shape the film’s story are not sentimental, but rendered with brutal honesty and attention to period detail.

“I’ve always wanted to make a movie about growing up in Brooklyn,” recalls Gray. “I remember re-watching *Boyz in the Hood* several years ago, which I really liked, and it occurred to me that I haven’t seen many movies that deal honestly and authentically with the white urban, working class experience, especially in the 70’s. Coming of age in the Brooklyn of that era, I witnessed a lot of violence, but not always on the streets. For some people I knew, the most dangerous place was behind the doors of their own apartments.”

At the center of the story is Brian Leary, a shy, watchful 18 year old with a wry sense of humor about the world around him. As the son of an unpredictable, often violent alcoholic father, Brian has learned to blend into the woodwork at home in order to avoid becoming a target of his father’s explosive temper. Although he loves partying with his friends, whose dreams are mostly centered around getting good Civil Service jobs with benefits, Brian harbors a secret: He is a

talented artist. No one knows that he paints in the basement of the deli below his apartment building, not believing for a second that this talent could provide him with a future... but perhaps longing for it nevertheless. As a relationship develops between Brian and Shauna Friel, whose job as a local travel agent is about to pay off with a transfer to Los Angeles, Brian allows Shauna to see his work. Amazed that such creativity resides in Brian, she encourages him to have dreams and make them come true, as she is doing for herself. Easier said than done for Brian, who is steeped in the neighborhood tradition of don't stand out, don't attract too much attention, and don't be better than anybody else.

Brian's brother Danny takes after his father when it comes to being a two fist ed drinker with impulsive, sudden bouts of violence. Underneath the macho façade is a wounded soul, damaged by his father's withholding of the love Danny desperately seeks, but would never admit he needs. While Danny bears the brunt of his father's sometimes savage beatings, he has spent his life protecting his younger brother from his father's wrath. Now, as he enlists Brian in the petty crimes they pull off in the neighborhood, he hopes to earn them a way out.

"I've often felt that movies portray the blue collar world in cliché terms, as in everyone's a 'dese dems and dose' mouth breather," says Gray. "But the Brooklyn I remember was full of innately intelligent, savagely witty, street smart people who saw the world through a serio-comic lens, in spite of the economic and social problems they might have been struggling with. I wanted to make a film that would portray this particular working class neighborhood in all its complexities: the swagger, the pain, the wry humor, and the silent yearning that runs deeply underneath it all."

The story of Brian and Danny is not wholly autobiographical, Gray explains, but the events and situations in the film are based on very real people and experiences.

Creating the authenticity of the time period in the script was one challenge; but making 1975 Brooklyn come alive on an indie budget – with a tight shooting schedule of 17 days - was another. Gray’s long experience in directing features and high profile movies for television, as well as five years immersed in the episodic world on the series he created, helped him pull off the near-impossible. “Often, people making a feature at this level are first time directors. I had the great advantage of not only my own twenty plus years of experience, but also an incredibly seasoned team of producer-partners. Melissa Jo Peltier, Paul Bernard and James Scura have all been in the trenches for years and have learned how to work efficiently and cost effectively. We all know that preparation is the key.”

“In terms of the actors, we had three very important advantages: First, we had a phenomenal, talented cast, all of whom were really into the movie. No one was doing it for the money (what money?), but because the project spoke to them in some way. Another luxury was that we had a long time to cast. Casting Director Russell Boast and my producing partner Melissa Jo Peltier and I spent months in both New York and Los Angeles and read hundreds of young actors for the parts of Brian and Danny and Shauna, and their friends.” Seeing so many actors through initial auditions and multiple callbacks allowed Gray to pair up combinations of actors to test for chemistry. By the time they began working together on the set, Nick Thurston and Geoff Wigdor had already bonded as friends, and that intimacy is evident in their sometimes brutal, but touching relationship as brothers who are reluctantly growing apart.

One other luxury, insisted upon by Gray, was an extended rehearsal period, before cameras rolled. “We had a table read, then broke down and rehearsed individual scenes. We had a chance to really explore the character arcs and the relationships, and work through the beats of each scene. It got to the point where there was very little need for discussion on the set... we all knew where we were going.”

The company was a mixture of young unknowns in leading roles alongside veterans of stage and screen who had the talent and generosity to nurture along the newcomers. “Stephen Lang, Karen Allen and Peter Riegert are very seasoned professionals,” Gray says. “And they were very generous with each other, and with the other actors. Everyone brought their A game and I think it shows on screen.” As an example of the close bond between the newer and more established actors, Nick Thurston and Peter Riegert (who plays Brian’s beleaguered boss Whitey) spent time on the set talking about not only their roles, but the acting profession and how to manage a career. “There was a nice family atmosphere on the set,” says Gray. “Luckily, a family that was a little more functional than the family in the movie!”

Still, as the plans to make the film became a reality, and because the limited budget came from Gray’s own personal funds, a few compromises had to be made. “I wrote the script quite a few years ago, before the digital revolution. It had many more locations, some of which would be difficult to shoot, and a larger cast. Every year I would pull out the script, and think, ‘I really need to make this....’ One day I realized that if I could scale down some elements of the script and shoot it digitally, then I might have a shot of not only financing it myself, but also having a level of creative control that’s simply not possible when someone else is bankrolling a movie for you.”



With only limited resources, Production Designer Tomasso Ortino and his crew faced the challenge of bringing Gray's memories of 1975 Brooklyn to life. "Tomasso has done low-budget films before – okay, maybe not this low budget," Gray says, "but his philosophy from the beginning was 'don't do the big production shots, big exteriors.' That wasn't the right place to put our resources and our energy." Ortino encouraged Gray to focus on the small period details that the production could afford: the telephones, costumes, furniture, the odd knick-knacks, and one detail with special meaning to Gray – coupons clipped from the newspaper, a staple of every working-class household. "I remember my mother clipping those coupons, and rolling pennies; she was a miracle worker at somehow making ends meet." To find the right set decoration, the art department traveled to places as far away as Pittsburgh, looking in junk shops and thrift shops. "They did an amazing job spending pennies on vintage items that would have cost us a fortune to rent from a prop house," Gray recalls.

Gray's overall vision for the production was just to suggest the period, not highlight it. "I told everyone that what we didn't want to do with the look of the film was to put up a big neon sign saying 'Hey, it's the 70's and WE KNOW IT!'. So the mandate was no outrageous clothes, nothing that was out of character for these people, even if it did evoke the 70's."

Gray was also grateful for the CGI details that helped further sell the period, or at least hide the contemporary aspects of the neighborhood. "Again, nothing that would take you out of the movie, but we were able to digitally correct some buildings to give them more period accuracy." Mostly, that meant erasing hundreds of satellite dishes, and retro-fitting a few "Walk-Don't walk" signs.

The finished film evokes not only the era, but the place. In 1975, New York's borough of Brooklyn was, by population, the fourth largest city in America, but its mostly ethnic neighborhoods gave it the feel of a small town. "The Brooklyn I remember was very provincial," Gray says. "This was both good and bad. Growing up, you understood your environment; you understood the people, the rules, the parameters of life. But you also had a fear, usually masked by disdain, about what was out there in the bigger world that lay beyond... about what else might have been possible." On the other hand, Gray and his family and friends were sharply aware of the way their world contrasted with the "small towns" depicted on television. "My brother and I used to watch old reruns of *Father Knows Best*, and *Leave it to Beaver*, which depicted a way of life totally unreal to us. When we saw the gentle Ward with his pipe doling out wisdom to his sons, we thought it was hilarious, because it had no relation to the world we were part of."

In a story crafted with such precise authenticity, moments in the characters' lives emerge with clarity and a kind of brutal tenderness. The choices these people make, the struggles with their demons, their inarticulate yet powerful need to define themselves, and the complex ways in which they express frustration and devotion to each other are revealed with wrenching honesty. A mother's discovery of her son's ambitions for a life beyond her home. A father's inability to understand his own emotions. A failing businessman's desperate attempt to win just once. A group of lifelong friends mercilessly teasing one another. These are the small, real moments that *White Irish Drinkers* transforms into an emotionally resonant tale of family and community that both reveals and transcends its time and place.

## WHITE IRISH DRINKERS

### About the Cast

STEPHEN LANG (Patrick “Paddy” Leary)

In a career that has spanned three decades and encompassed everything from Broadway stardom to the biggest blockbuster of all time, Stephen Lang is one of the most respected and well-regarded members of his profession. A graduate of Swarthmore College and a member of the famed Actors’ Studio (where he also served as an artistic director), Lang is currently best-known to audiences around the world for his memorable turn as black-hearted Colonel Miles Quartich in James Cameron’s epic *Avatar*. Last year Lang received rave reviews for his performances in both *Public Enemies* with Johnny Depp and *The Men Who Stare at Goats* with George Clooney. Among his many notable film credits from years past include the historical epics *Tombstone*, *Gettysburg*, and *Gods and Generals*; as well as *Manhunter*, *Trixie*, *Band of the Hand*; and indie classics *Last Exit to Brooklyn* and *Niagara, Niagara*.

On stage, Lang was nominated for a Tony Award for his performance in *The Speed of Darkness*. Other credits include *Death of a Salesman* with Dustin Hoffman, portraying ‘Colonel Nathan Jessep’ in the original production of *A Few Good Men*; as well as co-starring with Quentin Tarantino and Marisa Tomei in *Wait Until Dark*. In 2008, Lang appeared in the critically acclaimed off-Broadway one man show *Beyond Glory* of which he also adapted. He received Drama Desk, Outer Critics Circle and Lucille Lortel Award nominations for his Outstanding Solo Performance.

Lang's television credits over the years include recurring roles on the Michael Mann produced series *Crime Story* and the 2000 version of *The Fugitive*. He also distinguished himself in television movies as the title character in *Babe Ruth*; in the Rod Serling-penned *A Town Has Turned to Dust*; and the ESPN mini-series *The Bronx is Burning*.

#### PETER RIEGERT (Whitey)

Has been acting, writing, directing and producing for the past 40 years. His movies include: *Animal House*, *Local Hero*, *Crossing Delancey*, *Chilly Scenes of Winter*, *Coldblooded*, *Utz*, *Oscar*, *Passed Away*, *The Mask*, *Traffic*, *White Irish Drinkers* and the short film *The Response*, which received the ABA Silver Gavel and was short listed for an Academy nomination for live-action short. Television credits include: *The Sopranos*, *Gypsy*, *Barbarians at the Gate*, *Concealed Enemies*, *Law & Order: Special Victims Unit* and *Damages*.

On Broadway he was in *The Old Neighborhood*, *An American Daughter*, *The Nerd* and *Dance With Me*. Off B'Way includes: *Sexual Perversity in Chicago*, *The Birthday Party*, *Mountain Language*, *Isn't It Romantic* and *A Rosen By Any Other Name*.

His directorial film debut was the Academy nominated short *By Courier*, which was followed by his first feature, *King of the Corner*, with Isabella Rossellini, Eli Wallach, Rita Moreno, Beverly D'Angelo, Eric Bogosian and Dominic Chianese.

He is currently preparing to shoot his next feature based on the novel *A Field of Darkness*, by Cornelia Read.

KAREN ALLEN (Margaret Leary)

After studying design for several years in NYC and traveling for a year in Central and South America, Karen Allen began her career as an actor at age 22 working in the theatre in Washington, DC after being inspired by the work of Polish director Jerzi Grotowski. Returning in 1976 to NYC to study with Stella Adler and Lee Strasberg, Karen was cast in her first film, *Animal House*. Over the next three decades she has spent her time between film work (*The Wanderers*, *A Small Circle of Friends*, *Raiders of the Lost Ark* (Saturn Award for Best Actress), *Shoot the Moon*, *Until September*, *Starman*, *Scrooged*, *The Glass Menagerie* (Independent Spirit nomination), *Malcolm X*, *King of the Hill*, *Falling Sky*, *The Perfect Storm*, *Poster Boy* and her return as Marion Ravenwood in *Indiana Jones and the Kingdom of the Crystal Skull*), and working in the theatre in NY (*The Monday After the Miracle* (Theatre World Award), *Extremities*, *The Miracle Worker*, *The Country Girl*, *The Glass Menagerie*, and *Speaking in Tongues*). Her television projects have included *East of Eden*, *Challenger*, *All the Winters That Have Been*, *Secret Weapon*, and *My Horrible Year*.

Karen is on the faculty of the Theatre Department at Bard College at Simon's Rock and has recently directed Joan Ackermann's *The Batting Cage* and Michael Weller's *Moonchildren*. In 2003 she returned to her design roots and opened a design studio "Karen Allen Fiber Arts," where she creates a line of extraordinary and unique cashmere knitwear on Japanese knitting machines.

She has just completed filming on the Dreamworks film *I Am Number Four*, directed by DJ Caruso, playing opposite Tim Olyphant, and on Hallmark's 2010 Christmas film, *November Christmas*, also starring Sam Elliot, John Corbett and Sarah Pawlson. In the works is a plan to

direct the film *The Batting Cage* and to mount another theatre production of *Moonchildren*.

Karen has one son, Nicholas, who is 20 and a student at NYC.

#### NICK THURSTON (Brian Leary)

Nick Thurston is a California native from the San Francisco Bay Area. He has been acting since childhood, and has received training at several theatre schools, including the American Conservatory Theatre and the British American Drama Academy in London. He recently graduated from the University of Southern California in Los Angeles with a Bachelor of Fine Arts in Acting. He spent a semester abroad in England that opened his eyes to the masterful artistry and fresh energy of European theater, and he hopes to bring this dedication and excitement to his own work here in the United States. While abroad he played Edmund in *King Lear*, directed by RSC veteran Kelly Hunter. He has worked on an episode of *Ghost Whisperer* directed by Jennifer Love Hewitt and Guest Starred on *Cold Case*. He plays the lead in this year's release of *The Truth Below* on MTV and stars alongside Stephen Lang and Karen Allen in John Gray's *White Irish Drinkers*, which will premiere at the Toronto Film Festival. He just wrapped the Lifetime movie *Reviving Ophelia* in Toronto, Ontario. Recently, he spent two weeks volunteering in Haiti where he worked with the Jenkins/Penn Haitian Relief Organization.

#### GEOFF WIGDOR (Danny Leary)

Geoff Wigdor, a native New Yorker, has been working as an actor since childhood, where guest roles on *The Babysitter's Club*, *Loving*, and *The Cosby Mysteries* led to his big screen debut as a young teenager in the drama *Sleepers*, playing the younger version of the character

played as an adult by Ron Eldard. He also played the younger version of Robert Downey, Jr.'s character in Neil Jordan's thriller *In Dreams* and Holly Hunter's son in *Levity*, also starring Billy Bob Thornton. His television credits also include guest roles on *One Life to Live*, *The Guiding Light*, *Spin City*, *Law & Order*, *The Sopranos*, *Third Watch*, *Las Vegas*, *ER*, *The Black Donnellys*, and *Law & Order: Special Victims Unit*. He'll next appear in the comedy *Buddy Gilbert Comes Alive* with Elisabeth Moss.

#### LESLIE MURPHY (Shauna Friel)

*White Irish Drinkers* is the first feature film role for Leslie Murphy, who received her degree in theater from UC Berkeley. Her stage credits include playing the title role in Sarah Ruhl's *Eurydice* for New York Stage and Film; *Fear and Misery in the Third Reich* produced at the Oval Theatre in London; and in the Pasadena Playhouse production of *Rocket Science*.

## “WHITE IRISH DRINKERS”

### About the Filmmakers

#### JOHN GRAY (Writer / Director / Producer)

John Gray was born in Brooklyn, New York. Wanting to make movies almost as soon as he was out of the womb, Gray found ways to make 8mm films on the streets of his neighborhood, sometimes resorting to placing his actors in front of the display windows of furniture stores to create instant sets. Foregoing college to go to work at a post production house in Manhattan, Gray used their equipment on nights and weekends to make slightly more sophisticated 16mm movies. At the age of 21, he managed to “persuade” a production company in Washington DC to hire him to direct some low budget PBS television shows by bombarding them with “Let John Gray Direct” helium balloons, singing telegrams, and a giant cake. Several years later, while working in New York as a bartender, cook book salesman, and a street recruiter for CBS test audiences, Gray wrote a spec script that landed him an agent, and which became his feature directing debut, *Billy Galvin*. The film had a brief and all but anonymous theatrical release (“It was as if it were released by the Secret Service,” Gray recalls), and then aired on PBS for American Playhouse.

Balloons and cakes notwithstanding, it would be four more years before he would write and direct his next project, which was the critically acclaimed and highly rated movie for television *When He’s Not A Stranger*, starring Annabeth Gish and Kevin Dillon. Continuing to work in television, he went on to make three movies for the Hallmark Hall of Fame: *An*



*American Story* starring Kathleen Quinlan; the Emmy nominated *A Place For Annie* starring Sissy Spacek, Mary-Louise Parker and Joan Plowright, which also won the Humanitas Prize and the Christopher Award, and *The Seventh Stream*, starring Scott Glenn, Fiona Shaw, and Saffron Burrows. He also wrote and directed the TNT Original Movies *The Lost Capone* with Eric Roberts, *The Day Lincoln Was Shot*, starring Rob Morrow and Lance Henriksen, and *The Hunley* starring Armand Assante and Donald Sutherland.

In between this he managed to sneak in two unlikely feature film directing assignments: *Born to Be Wild* and *The Glimmer Man*, (Steven Seagal!) in which he got to blow a lot of things up. Both films were for Warner Brothers.

Gray also directed the CBS four-hour mini-series *Haven* starring the late Natasha Richardson, Anne Bancroft, Martin Landau, and Hal Holbrook, which also won the Humanitas Prize. This was followed by the highly rated ABC movie *Brian's Song*, a remake of the 1971 landmark television film, and, again for CBS, *Martin & Lewis* with Sean Hayes and Jeremy Northam as the legendary duo. He then wrote and directed the three hour CBS movie *Helter Skelter* with Jeremy Davies, Clea Duvall and the late Bruno Kirby, and then traveled to Rome to direct two hours of the six hour miniseries *Empire* for ABC.

In 2005, Gray created the hit CBS series *Ghost Whisperer*, which has just completed its fifth season. He wrote and directed the pilot, and was an executive producer on the show.

Most recently, Gray wrote and directed the Indie feature *White Irish Drinkers*, which will have its premiere at the Toronto Film Festival. The movie stars Stephen Lang, Karen Allen, and Peter Riegert.

Gray is based in New York, where he lives with his daughter Caitlin and his wife Melissa Jo Peltier.

MELISSA JO PELTIER (Producer / 2<sup>nd</sup> Unit Director)

A two-time Emmy Award-winning writer, director and producer, Ms. Peltier won her first Emmy for educational programming at the age of 23. Since then, she has accumulated over 50 national and international awards and accolades for her work as a producer, writer, director and editor of both documentary and dramatic television and films. Ms. Peltier wrote and directed the primetime documentary special, *Scared Silent: Exposing and Ending Child Abuse*, hosted by Oprah Winfrey. This multi-network simulcast was hailed as television's most watched documentary ever, and earned Ms. Peltier the Humanitas Prize. Following closely on its heels was the Peabody Award-winning *Break the Silence: Kids Against Child Abuse*, which Ms. Peltier also wrote and directed. She was producer-director-writer of A&E's four-hour documentary mini-series, *Titanic: Death of a Dream* and *Titanic: The Legend Lives On*, then the highest-rated program ever aired on A&E, which won two Emmy Awards, including an award to Ms. Peltier for outstanding documentary writing. Ms. Peltier was also an executive producer, writer and director of two critically acclaimed History Channel documentary mini-series, *Founding Fathers* and *Founding Brothers*. Three more Writer's Guild of America nominations for documentary feature writing followed, as well as three primetime Emmy Nominations for Best Reality Show as an Executive Producer of National Geographic Channel's *Dog Whisperer with Cesar Millan*, which won the 2010 People's Choice Award. With Mr. Millan, she co-authored four New York Times best selling books, with the 5<sup>th</sup> scheduled for publication in October. Peltier's dramatic

work includes writing the Lifetime movie *Nightwaves* starring Sherilyn Fenn, and the story, *The Collector*, for the hit CBS series, *Ghost Whisperer*. She is a co-founder of the Burbank-based production company MPH Entertainment, which has created over 350 hours of original documentary and reality television programming.

PAUL BERNARD (Producer / Assistant Director)

Paul Bernard has extensive experience working as a producer, director, and assistant director. Bernard, along with his producing partner, James Scura, specializes in producing studio quality movies on independent budgets. Prior to *White Irish Drinkers*, Bernard, produced Seasons 2 and 3 of TNT's hit TV series *Leverage*, Executive Produced by Dean Devlin and starring Timothy Hutton. Bernard also co-produced and was the 1st Assistant Director on the first season of the series.

Over the last several years, Bernard has produced numerous films including *A Fork in the Road* with Jamie King, *Follow the Prophet* with David Conrad and John Diehl, *Blank Slate* featuring Eric Stoltz, *The Air I Breathe* with Forest Whitaker and Kevin Bacon, *The Librarian: Return to King Solomon's Mines* with Noah Wyle, *Trust the Man* with Julianne Moore and Billy Crudup, *Venus and Vegas* with Jamie Pressly, *The Ghost of F. Scott Fitzgerald*, *Passionada*, and *Loose Women*, directed by Bernard himself, featuring Charlie Sheen, Keith David, and Giancarlo Esposito.

His numerous credits as assistant director include *The Kingdom*, *Ghost Whisperer*, *NYPD Blue*, *Raising Helen*, *Spanglish*, *The Day After Tomorrow*, *Vanilla Sky*, *The Patriot*, *Any Given Sunday*, *Three Kings*, *The Siege*, *Godzilla*, *Mars Attacks!*, *Mission: Impossible*, *City Hall*, *Die*

*Hard with a Vengeance*, and *Interview with a Vampire*. The directors and producers he has been fortunate enough to work with include Oliver Stone, Woody Allen, Michael Ritchie, Brian DePalma, Tim Burton, Roland Emmerich, Dean Devlin, Neil Jordan, Michael Mann, James L. Brooks, John Singleton, and Doug Liman.

In addition to his background in film production, Bernard also has experience producing music events and concert tours, serving as Line Producer and Production Manager for the Grateful Dead 1992 Summer Tour, Billy Joel's PBS concert in 1993, and Pete Townsend's Psychoderelict tour (1993). Bernard received a Bachelor of Arts in Media and Film from the University of South Carolina, where he now teaches on occasion and serves as one of the heads of the university's film board.

#### JAMES SCURA (Producer)

James Scura is currently unit production manager on the TNT program *Leverage*, starring Timothy Hutton, filmed on location in Portland, OR. He also served as producer/UPM on Jim Kouf's *A Fork in the Road*, currently being distributed by Shoreline Entertainment, and *Follow the Prophet* with Diane Venora and Tom Noonan. Prior to that, Scura was an executive producer on the film *Two Tickets to Paradise* directed by and starring D.B. Sweeney, with John C. McGinley, Moira Kelly, and Ed Harirs. Scura was also producer on the Los Angeles unit of the feature *The Air I Breathe*.

Along with partner Paul Bernard, James produced *Passionada* with Jason Isaacs, and Emmy Rossum, directed by Dan Ireland. He also produced *High Times' Potluck* with Jason Isaacs, Jason Mewes and Tommy Chong. He was co-producer on *Mixing Nia* with Isaiah

Washington, and began his career as executive producer of Paul Bernard's *Loose Women* with Charlie Sheen and Giancarlo Esposito.

On his own, Scura wrote and produced *The Titanic Chronicles*, a historical documentary. He has also been a media consultant for the International Rescue Committee (IRC), a non-profit organization specializing in the relief of children. He is also co-owner of Scura Enterprises, a privately held company consisting of various retail/video rental outlets. Scura is currently serves on the board of AirFlow Catalyst Systems Inc., a developer of leading edge materials for catalytic converter technologies. He graduated from Bucknell University with a degree in Accounting and Finance, and is a member of the Director's Guild of America.

TRACEIGH SCOTTEL (Line-Producer / Unit Production Manager)

Traceigh Scottel spent the early part of the last decade developing her production skills by coordinating such films as *Thank You For Smoking* and *Don't Come Knocking*. Since, she has spent the latter half of the decade serving as co-producer, line-producer, unit production manager, or production supervisor on a number of independent feature films and movies for television, including *Already Dead*, *Mostly Ghostly*, *Soul Men*, *Backwoods* and the upcoming releases *Leonie*, *The Perfect Age of Rock 'N Roll*, and *Look at Me*. Ms. Scottel also produced the short film, *Big Guy* and currently has two feature films in development.

## SEAMUS TIERNEY (Director of Photography)

A distinguished graduate of the American Film Institute, Seamus spent several years in Hawaii before moving to Australia where he spent the majority of his childhood. In 1996, returning to the states to pursue his film career, Tierney worked his way up the ladder in the lighting department on hundreds of commercials, music videos and feature films. He was the lighting designer for the famous photographer Steven Klein for three years, creating a look that set a new standard in fashion photography.

Tierney started to gain recognition as a cinematographer in the late 1990s shooting a student Academy Award-winning short *Zen: The Art of Landscaping*, which was the first in a series of films that won awards from festivals all over the world including Sundance and Cannes. Recently, Seamus shot the comedy *Sin Bin* directed by Billy Federighi; Josh Radnor's directorial debut *HappyThankYouMorePlease* starring Radnor, Malin Ackerman, Kate Mara and Richard Jenkins, which won the audience award at this year's Sundance Film Festival.

His other credits include second unit work on NBC's *Kings* starring Ian McShane; *Adam* released by Fox Searchlight starring Hugh Dancy and Rose Byrne; *The Good Guy* starring Bryan Greenberg and Scott Porter; and *The Narrows* directed by François Velle and starring Vincent D'Onofrio. Other recent accomplishments include *Veronika Decides to Die*, directed by Emily Young and starring Sarah Michelle Gellar, Jonathan Tucker and Erika Christensen based on Paulo Coelho's novel and the Korean film *Hers*. He has shot over 45 short films including *Artistic License*, which won the audience award at the Austin Film Festival. His accolades also include *Movie Theatre Hero*, recipient of the 2002 Coca-Cola Refreshing Filmmakers Award that screened in AMC theaters across the country.

### TOMASSO ORTINO (Production Designer)

Tommaso Ortino spent the early part of his career in Europe, after graduating from the Accademia di Belle Arti of Florence, and receiving his Masters in film from the University of Paris. In 2001, he moved to New York City and began working on what is fast becoming an impressive and diverse list of award winning credits including, *Sangre de mi Sangre*, Grand Jury Prize Winner at the 2007 Sundance Film Festival and released theatrically by IFC Films; and two selections at the 2009 Sundance Film Festival, *Against the Current* and the acclaimed *Toe to Toe*. He also designed the 2009 Tribeca Film Festival hit *The Good Guy*.

His most recent credits include *Holy Rollers* (which debuted at Sundance in 2010), *Coming and Going* for director Edoardo Ponti and producer Scott Rosenfelt, and *The Untitled Albanian Project* for director Josh Marston, which will be released next year.

### NICOLE CAPASSO (Costume Designer)

From a very young age, Nicole Capasso fell in love with how beautiful clothes looked in old black and white movies. It is this early love of costuming in movies, from great old westerns through to the 1980's, that inspired Nicole's career - period pieces are her passion. Nicole studied at Syracuse University, followed by the Fashion Institute of Technology in New York, where she earned a degree in Fashion Design and Patternmaking Technology. Nicole then moved to Los Angeles, and started in the business in 1995 designing costumes for a play at a small theater in North Hollywood. This experience jump started her career and led to her first movie work on a low budget feature film. Since then, Nicole has worked on numerous features and TV series in all aspects of the costuming field, including *Studio 60 on the Sunset Strip*,

*Weeds*, and *Bring It On*, to name a few. She has also been the costume designer for many feature films, including *Everybody Wants to be Italian* and *A Fork in the Road*.

NEIL MANDELBERG, ACE (Co-Producer / Editor)

Born in Brooklyn, N.Y., Neil Mandelberg moved to Los Angeles, California two days after graduating with a degree in Communication Arts. His first job in the industry was at a trailer house where he spent time with the editors whenever possible. He has worked as a sound editor, sound supervisor, assistant picture editor, picture editor, and producer of Post Production. He was invited to join the fraternal group for editors, American Cinema Editors, in 1989.

His work includes numerous Television series, Movies of the Week and feature films including *Coach Carter*, *Alvin and the Chipmunks*, a documentary that takes place in Iraq titled *The Road To Fallujah*, and *White Irish Drinkers* which has just been accepted in the 2010 Toronto International Film Festival. He was awarded 2 Emmy Awards for editing on the ABC series *Moonlighting*, plus a nomination for an Emmy Award for his work on the miniseries *The Temptations* for NBC.

Neil is about to embark on a new feature film endeavor titled “*Grassroots*,” to be shot in Seattle, WA, Summer 2010.



### RUSSELL BOAST (Co-Producer / Casting Director)

At the age of 21, Russell Boast won the prestigious Nelson Mandela Artists Award for his contributions to theatre in South Africa. At the same time, he was completing his BA in English and Communications at the University of South Africa, with a technical degree in Film, Theatre and Television. He graduated with honors in 1993. In the six years that Russell has been in Los Angeles, he has been involved in the staging of numerous theater productions and casting of over twenty films, and he has swiftly found himself in demand by the Hollywood film, television and theatre industries as a casting director, acting teacher, producer, director and ally to artists and entertainers across the world. He currently works as a casting director alongside Rick Pagano (*X-Men: The Last Stand*, *Alien: Resurrection*, *Hotel Rwanda*) and Debi Manwiller (24) for Pagano/Manwiller Casting and is a founding partner of Rocket Propelled Ltd. with Rick Pagano.

### MARK SNOW (Composer)

Brooklyn native Mark Snow has been making music since the 1950s. Following a start in the music industry as a popular recording artist with his band the New York Rock and Roll Ensemble, Mark made the switch to composer for television and film in the 1970s. He is best known for his scores for such television series as *The X-Files*, *Ghost Whisperer*, *Smallville*, *One Tree Hill*, *Kojak*, *Millenium*, *Dynasty*, *Falcon Crest*, *T. J. Hooker*, *Cagney and Lacey*, *Starsky and Hutch*, *Family*, and *Hart to Hart*. Snow is the only ASCAP composer to receive the “Most Performed Background Music” award every year consecutively since the inception of the award in 1985-6. He has been nominated 17 times for Emmys for his work on television series and

television films including *Helter Skelter*, *Children of the Dust*, *Oldest Living Confederate Widow Tells All*, and *Something about Amelia*. Recent film projects include the scores for the *X-Files* movie and the *Knights of Appletown*. He has also written scores for the legendary French director, Alain Resnais, (*Hiroshima Mon Amour*, *Last Year at Marienbad*), which include *Coeurs* (Snow received a Ceasar nomination) and *Les Herbes Folles*. He is currently working on *The Hunters*, a mystery thriller set in Europe.