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# SHADOW DANCER

Directed by JAMES MARSH

Screenplay by TOM BRADBY

Produced by CHRIS COEN

Producers ANDREW LOWE, ED GUINEY

Starring ANDREA RISEBOROUGH, AIDAN GILLEN, DOMHNALL GLEESON,  
BRÍD BRENNAN, DAVID WILMOT, STUART GRAHAM, MARTIN McCANN  
with GILLIAN ANDERSON and CLIVE OWEN

100 mins - 35mm - Ireland / UK

For images: [www.wildbunch.biz/films/shadow\\_dancer](http://www.wildbunch.biz/films/shadow_dancer)

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## SHADOW DANCER

Set in 1990's Belfast, *Shadow Dancer* is a heart-wrenching thriller about a woman forced to betray all she believes in for the sake of her son.

### SHORT SYNOPSIS

Single mother Collette McVeigh is a Republican living in Belfast with her mother and hardliner IRA brothers. When she is arrested for her part in an aborted IRA bomb plot in London, an MI5 officer (Mac) offers her a choice: lose everything and go to prison for 25 years or return to Belfast to spy on her own family. With her son's life in her hands, Collette chooses to place her trust in Mac and return home, but when her brothers' secret operation is ambushed, suspicions of an informant are raised and Collette finds both herself and her family in grave danger.

### LONG SYNOPSIS

As a child in the '70s in violence-ridden Belfast, Collette McVeigh accidentally sent her little brother to his death by the simple action of sending him to get a pack of cigarettes for their father, instead of going herself. Caught in a crossfire of bullets on their residential street, the boy was carried back into the house and died on their kitchen table.

Now a single mother in her twenties, she has atoned for her childhood mistake by becoming a loyal and radicalised member of the IRA. She lives with her mother and brothers, Connor and Gerry, who have also become key high-ranking officers within the organisation.

When Collette is arrested for her part in an aborted bomb plot in London, an MI5 officer named Mac presents her with evidence that her little brother may not have been killed by the British forces at all, but by an IRA bullet. He then offers Collette a choice: go to prison for 25 years and never be a mother to her son, or return to Belfast as an informer and turn against all she believes in – including her own family. With her son's life in her hands and all of her deepest now in question, Collette is forced to place her trust in Mac and return home.

Once Collette arrives back in Belfast, Mac pressures her into giving up information on an assassination her brothers are planning. When their plot is then ambushed by British Security Forces, it is clear to them that there is a mole amongst their most intimate ranks and the

obvious link is Collette. She is taken in for questioning by Kevin Mulgrew, a relentless and ruthless IRA investigator who will stop at nothing to find out the identity of the person who has betrayed them. Collette barely escapes with her life.

Mac, concerned about the behavior of his colleagues, and the way in which the ambush was handled as well as the safety of his asset, starts to dig deep within MI5. He fast discovers that both he and Collette have been set up: she is merely a decoy to distract from the identity of another, more important mole – and his bosses see Collette as a necessary sacrifice for a greater gain.

In the meantime, with tension and suspicion growing within the IRA ranks, Kevin Mulgrew is hot on the trail of the suspected informant. With the list of suspects shortening the net is ever-closing on Collette, and a desperate Mac promises he will secure their safe escape and risks his own life to try and find out who the other mole is. What Mac uncovers, however, has shocking ramifications for them all and he makes a fatal decision that will forever change Collette, Mac and her family's life.

## ADAPTATION “THAT’S YOUR COVER STORY” (Mac)

*Shadow Dancer* is an intense thriller set in a very real conflict. Its dedication to the facts has furnished the film with powerful, convincing characters set against a compulsive and gripping reality.

From its beginnings as a book written by Tom Bradby during his time as a TV correspondent in Northern Ireland in the 1990s, there has been an honourable intention to dig deep into the heart of the plight. Remarked Bradby: “In a way, writing this book was an opportunity for me to inform people about some aspects of the conflict, like the world of running informers, that you couldn’t put on the TV news at night. I built the portrait of the story as a way of telling what was really happening in this war and the real intensity that lay at the heart of it.” Bradby used his contacts on both sides of the conflict to research the running of agents. “What interested me was the relationship between a male handler and a woman agent: he is effectively trying to keep this woman alive and she is effectively betraying everyone around her in order to try and protect her son, and therefore at some point they become the only point of reality to each other. I thought that was a really interesting idea to lie at the heart of a novel and then a film.”

It was fifteen years after the publication of his novel that Tom Bradby suggested that Chris Coen read *Shadow Dancer*. From the opening Coen was hooked. “I loved the story of Collette’s journey and the jeopardy she finds herself in when she goes back to Ireland after being given the impossible choice to spend 25 years in prison or become a spy in order to have the opportunity to be with her son and watch him grow up. Immediately I thought that it’s such a powerful thing – it pulls you right into the story. I knew I wanted to option the book.”

Bradby had always had an interest in writing for the screen and was confident about approaching the material for this purpose. “As a novelist I’ve always been used to being brutal with my own work so I took that into screenwriting because you need to be ruthless,” remarked the writer. “The male character [Mac], for example, is quite different from the character in the book who was much younger. For the first few drafts of the script I’d kept him as he was, before realising that it wasn’t working. The whole process of Collette putting her life in this guy’s hands works much better if he is older and a bit more mature, so I killed him off and started again.”

After two years of development, Chris Coen sent the script out to Oscar-winning director James Marsh (*Man on Wire, Red Riding, Project Nim*). “Every producer has a favourite hit list and James was at the top of mine.” However Marsh says that he picked it up with a heavy heart. “It was about Ireland and the Troubles and we are all glad to have got beyond that, but when I started reading it I realised there was a great premise in the story.” Although intrigued, at this stage the script had a strong political direction and lots of epic set pieces and Marsh wanted to take it in a new direction. He phoned Coen and pitched his own version. “When he called and I heard his take I was immediately sold,” said Coen. “James pitched a real cinematic experience, one that transcended the politics in order to focus on the thriller aspect and the characters. It was just everything we needed to hear.” As a result the match was made and James came on board the project.

The redrafting started. “I liked the central story of Collette,” said Marsh, “so Tom and I got to work on the script and focussed very much on Collette’s predicament.” Tom Bradby was ecstatic to be collaborating with Marsh. “James is an incredibly insightful, intelligent director. Every time we focussed on a scene that he wasn’t quite happy with or that he thought could be better, the ideas he came up with were perfect and made me think I wish I’d thought of that!”

As the process of honing continued and the story pulled tighter around Collette and her experience, the tale started to take shape as something that felt emotionally driven and far more universal. “We can all try to understand what it’s like to betray our family and betray our own political conviction,” said Marsh, “so the fact that it is set in Northern Ireland at a certain time is a circumstance that allows these things to happen but it’s not really about politics.” This shift in focus attracted financiers. “We won people over because we made a concerted effort to keep the politics as the backdrop of the movie,” he added. BBC Films were the first to come on board, then the BFI (then UKFC) and by the time they started shooting Paramount had come on board as the UK distributor.

## CASTING “THIS ISN’T WHO YOU ARE, COLLETTE” (Mac)

Casting *Shadow Dancer* was a joy. “I think James is just one of those directors that actors want to work with,” said Chris Coen. The integrity and passion with which Marsh works is very appealing to actors and actresses and can be seen in his commanding documentaries *Man on Wire* and *Project Nim*. Andrea Riseborough, who plays lead character Collette McVeigh, explains that documentary makers offer something fresh and honest: “They have a very good relationship with reality and so don’t always adhere to usual film protocol when telling the story emotionally and I found that really refreshing.”

With what was essentially an access-all-areas pass, James Marsh had to make his casting choices carefully. Of highest importance for him was authenticity and neither he nor casting director Nina Gold were nervous about stepping off the beaten track to find it. “The two protagonists in the film came later,” said Marsh, “but the first person I cast in fact was Bríd Brennan, who is the mother in the story. I felt this was a really solid way to build the family, around the mother.” The fact that Bríd Brennan grew up in West Belfast during the Troubles was significant to Marsh. “A lot of our actors were Irish and that was important, firstly because it felt that they knew this world better than I did and I felt they could help me and guide me.” For Brennan the project was particularly resonant since it portrayed a period through which she had lived. “In West Belfast, it was near impossible to remain outside of that conflict,” she said. “I think that’s very well drawn in this story, which is a microcosm of what was happening over the decades there – the enormous pressure on a family and on individuals trying to live and survive.”

Brennan plays “Ma,” the matriarch of a family deeply involved in the conflict. Through her subtle and often silent performance she brings out the discord and contradiction that lies in the heart of a parent trying to raise her children in the midst of a conflict. As Andrea Riseborough commented, “Bríd is an extraordinary, extraordinary actress. Her eyes are pools and it’s almost impossible to hide anything behind them, which is ironic because a parent had to hide so much.”

Chris Coen and James Marsh’s attention was drawn to Andrea Riseborough after seeing her performance in Roland Joffé’s *Brighton Rock*, and they quickly realised that she was the perfect fit for the role of Collette. “I just feel she is one of the most exciting young actresses around,” said Marsh. “When we spoke I knew that she instantly understood the character of Collette.”

Once Riseborough came on board, she commenced the process of inhabiting the part of Collette. “Once you understand all the things she might have to sacrifice, you can start to instinctively feel what characteristics she might need to have,” remarked Riseborough. “I felt it was possible that she might have a real stillness and she had to be so very strong to survive what she did.” Through research she built a strong framework within which she was free to experiment. Said Marsh: “On any given shooting day, Andrea would often try things out, different reads of a character across a scene, and she would offer so much, so many different types of nuances. When I got to the cutting room I realised just how many options and choices she had given me and just how hard she had worked to create this character.”

Marsh approached Clive Owen very early on. “My first choice was always Clive Owen for Mac, right from the very first time I read the script.” Said Owen: “I read the script at a time that I wasn’t really going to work, but I felt I really had to do it because it was such a good piece of writing and I was also a fan of both James’ documentaries and the dramatic feature he had done. It was just one of those scripts that you read and feel I want to do this, I really like it.” Marsh was ecstatic. “Clive is a brilliant and iconic actor and this was an opportunity for him to really stretch himself, I think, in a role that was very much based on character as opposed to action.”

Clive interpreted the role of MI5 agent Mac in a subtle and caring way, which surprised Tom Bradby. Remarked the writer: “I had imagined Mac as a slightly more aggressive character and he decided to play it differently, which made it much more authoritative as a result.” Owen had

found a way into the heart of the role and was able to bring out Mac's internal conflict. Marsh added: "You start off in the film thinking you know him but then he develops a conscience. He is working for an organisation and is beginning to doubt the way they are doing things. He feels a responsibility to the girl that he's got working for him and he is trapped in the middle and he's not sure where to put himself."

Domhnall Gleeson first met James Marsh at the Tribeca Film Festival in New York. When he was offered the part of Connor, Collette's warmer, gentler brother, he was particularly excited. "When I met James Marsh I knew I wanted to work with him. He gives such good notes and everything you'd expect from a great director, but you know also in the edit he'll be really conscientious because he is used to taking stories from all different sides, so it's nice to feel supported in that way."

Aiden Gillen, who plays Collette's hardliner brother Gerry, was attracted by the fresh take on the well-trodden subject matter. "It is about the relationships and not just about events that we've seen on the news for too long." This freshness of approach infiltrated every level of the set and the actors were encouraged to explore, an opportunity that doesn't necessarily come about too often. The experienced actor David Wilmot, who plays the IRA's head of internal security, Kevin Mulgrew, spoke about how he noticed the unique atmosphere from the first moment he was called in. "At the audition James was very inventive so I immediately thought, this could be exciting." Marsh's original approach prepared Wilmot for what proved to be a stimulating experience. "The set seemed to have a flexibility to it which gave us the freedom to be very creative."

Gillian Anderson was cast in the role of the unflinching MI5 agent Kate Fletcher, whose ultimate remit is to save lives within the conflict. However, in order to do this effectively she also has to sacrifice lives too. So that she could understand the mindset of someone able to make such calculated decisions, Anderson researched the British perspective on Northern Ireland so she could "find a way to understand Kate's decisions and get into her thinking and the mentality around her approach." Anderson added: "I have played characters who are more scrupulous or who are on the side of a certain kind of justice before, but I found the idea of playing a very different agent whose decisions are very foreign to me incredibly interesting."

In order to help the members of cast who were less familiar with the politics and the era, Marsh read the history of Ireland from William the Conqueror to the present day. “When the actors had questions I was able to answer them and give them political context when they needed it. Ireland is a place where history really matters and as people in Ireland know about history I felt it was my duty to understand that and to offer advice.”

This detailed level of research, dedication and creativity infused the film, lending a weight and profundity to the performances that may, in the hands of a different director, have been lost. “Some people give performances,” said Marsh. “I felt I was given them as gifts in this film. I think that the collaborative and creative atmosphere during the filming allowed people to feel that they could take risks and not be punished for them.”

## COLLABORATION “IF YOU’RE IN, YOU’RE IN. AND SO AM I. WE DO THIS TOGETHER” (Mac)

James Marsh views his role as director as “a conduit for other people’s ideas as well as your own ideas.” He explains: “What I most enjoy about filmmaking is that collaboration of smart, committed people.” So choosing the people to work alongside him was a vital part of the process.

When Director of Photography Rob Hardy and Production Designer Jon Henson came on board, they flew to Copenhagen to meet with Marsh and went about ensuring that every part of the script serviced the heart of the story. “James wanted it to be a story about how it felt to be alive at the time, about the personal stakes,” said Rob Hardy. “We weren’t particularly talking in terms of the way the film was going to look – what we were interested in was how it felt for Collette.”

These discussions gave the trio an excellent foundation when they came to shoot. Said Hardy: “We all understood the heart of it and from that anything could happen. When you’ve got that foundation then every decision we make on set has already got a strong backing which is great for the actors as they can bring their own perspectives to something that is rock solid.”

A specific look and style began to emerge that was perfectly suited to the story. “We highlighted the juxtaposition between the thriller aspects and the domesticity of the story,” said Hardy. Costume Designer Lorna Marie Mugan used Collette’s clothes to further emphasize this idea.



“She is a Republican,” said Muga, “but she is also a mother so it was important to emphasise her feminine side with high heels and tight skirts.” In addition, Jon Henson explained how he chose locations that would make Collette “look vulnerable or exposed” as well as building sets that emphasized her loneliness.

Convention was not something that interested Henson. “I wanted to avoid the tried and tested world of MI5 activity and moved many scenes that were set in police stations and offices into less expected environments – for example hotel rooms. The all-important scene where Collette meets Mac for the first time really benefitted from its change of location as it put the audience as well as Collette in an interesting position.” As Hardy further explained: “Suddenly she’s in completely unfamiliar territory and no one knows what’s going to happen. There is a bed, a table and no other furniture, she knows she is being watched by cameras, so what is she going to do?”

Story and character was at the forefront of everyone’s minds. Remarked Henson: “Primarily we spent a lot of time trying not to overstate the design. I didn’t want it to be distracting in any way and as we began to see how strong Clive and Andrea’s performances were, this became more and more important to me.”

## LOCATION “THIS IS MY HOME. I CAN’T LEAVE” (Collette)

*Shadow Dancer* was shot in Dublin, which lent the film a distinctive setting. Jon Henson explains: “Mainly I wanted to avoid the classic red brick estates that we associate with Belfast and the Falls Road. Being in Dublin helped us avoid these overused locations. We found a great grey monotone estate which was how I always saw it.”

For Andrea Riseborough, shooting in Dublin was more of a challenge, as she had to retain her Belfast-centric mindset. “It was wonderful being in Dublin and the crew were incredible. We had a wonderful time and a huge support network there but I was trying to imagine that I was in Belfast so had to shelter myself from Dublin in a way, and every moment I could I would go to Belfast on the train.”

*Shadow Dancer* is set in the 1990s, right at the end of the Troubles and the beginning of the peace process. As Hardy explains, “It was a tired world, a place where people were willing to

move on and start anew so there is a lot of dealings with reflections and the characters looking out onto the world as it passes by. You sense that the idea of transition and that longing to move on and to move away from what's going on and then you have other characters who are clutching on." As a period, the 1990s were challenging to reconstruct. "It's a very difficult period to deal with because the world hasn't really changed that much," said Jon Henson. "It's very easy to feel the need to telegraph it with blatant visual signals so I had to work quite hard to avoid this. I really wanted the design to be as delicate as the performance."

Costume Designer Lorna Marie Mugan explains they "took the best of the 1990s and tried to keep it true. The landscape was grey concrete and corrugated iron, we wanted to get away from that with some colour." Collette, in her bright red coat, provides a complete contrast from the landscape around her; she is deliberately separate from it as though she is looking for something else. "What she wants is have a life and be safe", remarked Andrea Riseborough. "There is this line where she says, this is my home, I can't leave. It makes perfect sense; it's her community, why should she leave? It's not like she wants to escape in that sense, she just wants a full and happy, safe life."

## FINALE "TELL ME THE TRUTH AND YOU'LL LIVE" (Kevin Mulgrew)

James Marsh brought a level of integrity to the project. "Documentary makers are not interested in anything fake or phoney," said Clive Owen. "They have spent their lives trying to capture the essence of something real, their sensibilities are very grounded and that's always very exciting. James had that sensibility and I really appreciated that and felt that that was a huge strength."

All the essential elements that combined to make *Shadow Dancer* – the seed of the idea, the cast and the director – were committed to finding a truth at the heart of the story, a truth that was a reality for the people living through the conflict. "It's not about clearly drawn lines of good or bad or right or wrong, it's about grappling with decisions," said Clive Owen. "It was a very complicated time for Northern Ireland and I think one of the strengths of the film is that it addresses this, and addresses the fact that people became trapped in situations, just as my character does, and Collette and her family do. All the characters are wrestling with issues and decisions; there are no clear cut answers, as there never are in situations like this."

## ABOUT THE CAST

### ANDREA RISEBOROUGH—COLLETTE McVEIGH

At the age of nine, Andrea Riseborough was recommended for an audition at the People's Theatre, home of the Royal Shakespeare Company (RSC) in Newcastle, and appeared in her first production. Later, having signed with a top agent while at Royal Academy of Dramatic Arts (RADA), Riseborough started taking acting roles, first in ITV's *Whatever Love Means* and then in Channel 4's *A Very Social Secretary* by Jon Jones. She was cast in the Oppenheimer Award-winning *A Brief History of Helen of Troy* (Soho Theatre), directed by Gordon Anderson (Catherine Tate Show), and was nominated for her performance as Best Newcomer at the 2005 Theatre Goers Choice Awards. Her first feature film experience was a cameo role in Roger Michell's *Venus*.

Riseborough embarked on a six-month stint at the National Theatre with Deborah Gearing's *Burn*, Enda Walsh's *Chatroom* and Mark Ravenhill's *Citizenship*. She then filmed the BBC's *The Secret Life of Mrs. Beeton* by Jon Jones, played 'Miss Julie' and 'Isabella' in Peter Hall's *Measure for Measure* (Bath Theatre Royal and RSC) and was awarded the 2006 first prize Ian Charleson Award 2006 for both performances. She filmed *Magicians* for Universal Pictures (by the writers of Peep Show), before embarking on her first lead role in the BBC2 TV series, *Party Animals*. Mike Leigh offered her a place in *Happy Go Lucky*, and two days after finishing the film, Riseborough started on Bruce Norris's *The Pain and the Itch* (Royal Court) for which she was nominated for Best Supporting Actress on the London Stage in the Theatre Goer's Choice Awards 2007.

Riseborough played Margaret Thatcher in the BBC film about Margaret Thatcher—*The Long Walk to Finchley*, directed by Niall McKormack—for which she was nominated for a BAFTA. She filmed the BBC3 pilot *Being Human* by Toby Whithouse, followed by Patrick Marber's short film *Love You More*, directed by Sam Taylor Wood. Riseborough filmed *Mad Sad + Bad*, written and directed by BAFTA-nominated Avie Luthra, completed a run of *Two Polish Speaking Romanians* (Soho Theatre) and then filmed Channel 4's serial *The Devil's Whore*, for which she won Best Actress at the RTS Awards. She played 'Sasha' in *Ivanov* (Michael Grandage, The Donmar) opposite Kenneth Branagh in the West End.

She filmed Fox Searchlight's *Never Let Me Go* (2010), an adaptation of Kazuo Ishiguro's novel, played 'Brenda' in Paramount's *Made in Dagenham* (2010) and, most recently, played 'Rose'

opposite Sam Riley, Helen Mirren and John Hurt in Rowan Joffé's adaptation of Graeme Green's *Brighton Rock*, for which she was nominated for both Best Actress and Best Newcomer at the BIFA's. Riseborough played 'Sylvia' in *The Pride* on the New York stage (directed by Joe Mantello), opposite Ben Whitshaw and Hugh Dancy in 2010 and can next be seen starring in Madonna's film *W.E.*, where she plays the role of Wallis Simpson. She stars in *Resistance* (soon to be released) with Michael Sheen, *Welcome To The Punch* with James McAvoy and is currently filming *Disconnect* in New York with Jason Bateman and Alexander Skarsgard.

#### CLIVE OWEN—MAC

Academy Award nominee and Golden Globe winner Clive Owen is celebrated by audiences in the UK, the United States and around the world. His diverse film credits demonstrate that he is one of the most versatile actors of our day. With his captivating performance in the title role of Mike Hodges's sleeper hit *Croupier*, critics have compared him to the likes of Bogart, Mitchum and Connery. In 2005 he proved himself a screen star by winning a Golden Globe and receiving an Academy Award nomination for his role as Larry in Mike Nichols's *Closer*. The film also starred Julia Roberts, Jude Law and Natalie Portman.

British actor Owen first came onto the scene in several British and American telefilms. In 1991 he starred in his first big hit, the UK television series *Chancer*. Other UK telefilm credits included the BBC's *Second Sight*, which aired on PBS's *Mystery*.

Owen made his film debut in Beeban Kidron's *Vroom* in 1988, in which he restores a classic-American car to take on the road with co-star David Thewlis. Then, in 1991, he went on to play a brother who acts on his incestuous feelings in Stephen Poliakoff's *Close My Eyes*. Later, he continued to play complex characters, such as his role as a reckless homosexual in corrupt pre-war Germany who finds unconditional love while in a Nazi war camp in Sean Mathias's *Bent*. He starred in Joel Hershman's offbeat British comedy *Greenfingers* in 2001 and the next year in Robert Altman's star-studded *Gosford Park*.

Owen's next films added to his already brilliant and varied choice of film credits. He starred with Angelina Jolie in the romantic war drama *Beyond Borders*; in Mike Hodges' thriller *I'll Sleep When I Am Dead*; action war drama *King Arthur*, with Bruce Willis, Benicio Del Toro, Rosario Dawson and Jessica Alba in *Sin City*, opposite Jennifer Aniston in *Derailed*; opposite Denzel Washington and Jodie Foster in Spike Lee's thriller *Inside Man*; opposite Julianne Moore and

Michael Caine in Alfonso Cuarón's critically acclaimed, action-packed film *Children of Men*; in Michael Davis's *Shoot 'Em Up*; and with Cate Blanchett in *Elizabeth: The Golden Age*, in which he portrayed Sir Walter Raleigh. Most recently, Owen starred in Tony Gilroy's *Duplicity* opposite Julia Roberts, *The International* with Naomi Watts, Scott Hicks's *Boys Are Back*, *Trust* with Catherine Keener and Viola Davis (directed by David Schwimmer) and *The Killer Elite* with Robert De Niro and Jason Statham.

Next up Owen can be seen starring in *Hemingway and Gellhorn* opposite Nicole Kidman for HBO and in Juan Carlos Fresnadillo's *The Intruders*.

Also an acclaimed stage actor, Owen's stage roles include Romeo at the Young Vic, the lead role in Sean Mathias's staging of Noel Coward's *Design for Living* and the lead role in Patrick Marber's original production of *Closer* at the Royal National Theatre in 1997. In the fall of 2001, he starred in London in Lawrence Boswell's staging of Peter Nichols's *A Day in the Death of Joe Egg*.

Owen starred as "the driver" in the series of BMW Internet short features entitled *The Hire*, directed by John Frankenheimer, Ang Lee, Wong Kar-wai, Guy Ritchie and Alejandro Gonzalez Inarritu.

#### AIDAN GILLEN—GERRY McVEIGH

Aidan Gillen rose to prominence in 1999 with his starring role in the hit BBC drama *Queer as Folk*. This BAFTA-nominated performance as Stuart Jones led to further hard-hitting performances as Tommy Carcetti in the final two seasons of the HBO international hit series *The Wire* and Petyr Baelish in the historical fantasy drama *Game of Thrones*, and as Gus in Dominic Savage's flagship drama *Freefall*.

Away from the small screen Gillen has appeared in a host of high-profile feature films, including an award-winning performance in Jamie Thraves's *The Low Down*, action comedy *Shanghai Knights*, the Renny Harlin-directed *12 Rounds*, and a major role in the climax to the Christopher Nolan Batman trilogy *The Dark Knight Rises*.

Gillen has also enjoyed a hugely successful career on the stage, having been nominated for both a Tony Award for his highly acclaimed Broadway role in Harold Pinter's *The Caretaker* in

2003 and an Irish Times Theatre award for his 2007 portrayal of "Teach" in David Mamet's *American Buffalo*.

#### DOMHNALL GLEESON—CONNOR McVEIGH

Talented young Dublin actor Domhnall Gleeson has appeared in a variety of film productions, including the Coen Brothers' *True Grit*. Most recently he has been working on *Dredd* (an adaptation of the graphic novel *Judge Dredd*), and Joe Wright's *Anna Karenina*, both due for release in 2012. He appeared in Ian Fitzgibbon's *Perrier's Bounty* in 2008 and in a number of films in 2009, including *Sensation* and the hugely successful *Harry Potter and the Deathly Hollows*. He also appeared in the RTÉ (Ireland's national broadcaster) comedy sketch show *Your Bad Self* in 2009.

Gleeson's other film work includes *A Dog Year* for HBO Films opposite Jeff Bridges, *Studs, Boy Eats Girl* and the Oscar-winning short *Six Shooter*. His theatre work includes *Macbeth*, directed by Salina 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. Gleeson's TV work includes *The Last Furlong*, directed by Kirian Carney.

Gleeson won a 2006 Tony Award for the Broadway production of *Lieutenant of Inishmore* (directed by Wilson Milam) for Best Featured Actor, was nominated for a Lucille Lortel award as Outstanding Featured Actor, and received an Excellence in Performance Drama League Citation.

#### BRÍD BRENNAN—MA

Brid Brennan is currently appearing in Conor McPherson's *The Veil* at the National Theatre, London. She played Agnes in *Dancing at Lughnasa* in the original production at the Abbey Theatre, as well as in its productions in London's West End and on Broadway, for which she received a Tony Award in 1992; she was also awarded an Irish Film and Television Award (IFTA) for her appearance in Pat O'Connor's 1998 film version.

Brennan's Theatre credits include *Philadelphia Here I Come* and *Juno and the Paycock* (Gaiety Theatre Dublin), Sebastian Barry's *Dallas Sweetman for Paines Plough* (Canterbury Cathedral), Marina Carr's *Woman and Scarecrow* (Royal Court) and *By the Bog of Cats* (Wyndham's). She played Sister Aloysius in the Abbey Theatre production of John Patrick Shanley's *Doubt*.

At the National Theatre, Brennan appeared in *Pillars of the Community*, *Man Beast and Virtue* and *Rutherford and Son* for which she was nominated for an Olivier Award. She also played Lady Macbeth in *Macbeth* and Pina in *La Lupa* (RSC), as well as roles in *Bliss*, *Bone and Bailegangaire* (Royal Court); *The Cosmonaut's Last Message to the Woman He Loved in the Soviet Union*; Pinter's *A Kind of Alaska*, Lillian Hellman's *The Little Foxes* (Donmar Warehouse, London), for which she was nominated for another Olivier Award; *Absolutely, Perhaps* (Wyndhams); *Edward II* (Manchester Royal Exchange); *Intemperance* (Liverpool Everyman); *Silver Birch House* (Arcola); Mike Leigh's *Smelling a Rat* (Hampstead); *Playboy of the Western World* (Druid Theatre Co., Galway/Irish Tour/Donmar); *Holy Days* (Soho Poly), for which she won a Time-Out Award in 1988; and *One Flew Over the Cuckoo's Nest* (Gaiety).

Among Brennan's television credits are *South Riding*, *Dr Who*, *Trial and Retribution*, *Any Time Now*, *The Hidden City*, *Cracker II*, *Tell Tale Hearts*, *Hedda Gabler*, *The Daily Woman*, Mike Leigh's *Four Days in July*, *The Billy Plays* and *Ballroom of Romance*. Her film credits include *Swansong: Story of Occi Byrne*, *Dancing at Lughnasa*, *Sunday*, *Felicia's Journey*, *Topsy Turvy*, *Trojan Eddie*, *Words Upon The Window Pane*, *Guinevere*, *Ursula And Glenys*, *Anne Devlin*, *Maeve*, and *Excalibur*. Her recent radio work includes J.M. Synge's *Tinker's Wedding* and *Riders to the Sea* (BBC), Lucia Joyce in Thomas Kilroy's *In the Garden of the Asylum* (RTÉ) and *Medea in Medea* (RTÉ).

#### DAVID WILMOT—KEVIN MULGREW

David Wilmot's film credits include *Parked* (Darragh Byrne), *The Guard* (John McDonagh), *All Good Children* (Alicia Duffy), *Dorothy Mills* (Agnes Merlet), *Middletown* (Brian Kirk), *Studs* (Paul Mercier), *Six Shooter* (Martin McDonagh), *King Arthur* (Antoine Fuqua), *Laws of Attraction* (Peter Howitt), *Home For Christmas* (Charlie McCarthy), *Intermission* (John Crowley), *Rat* (Steve Barron), *A Love Divided* (Syd McCartney), *I Went Down* (Paddy Breathnach), *The General* (John Boorman), *The Devil's Own* (Alan Pakula), *Michael Collins* (Neil Jordan), and *The Field* (Jim Sheridan).

Among Wilmot's television credits are *Saving the Titanic* (Maurice Sweeney), *Treasure Island* (Steve Barron), *Father and Son* (Brian Kirk), *The Tudors* III and IV (Ciaran Donnelly), *The Clinic* series I and II (various), *Ultimate Force* (Tim Leandro), *The Tale of Sweeney Todd* (John Schleisinger), *Flush* (Frankie McCafferty), and *Lapsed Catholics* (Barry Devlin).

On stage, Wilmot acted in *The Lieutenant of Inishmore* (Wilson Milam, Lyceum Theatre, Atlantic Theatre Company Off Broadway, NY, RSC), for which he received a Tony Award nomination for Best Actor, *The Prisoner's Dilemma* (Michael Attenborough, RSC), *Couch* (David Wilmot, Bewleys), *Juno and the Paycock* (Garry Hynes, Gaiety Theatre), *Too Much of Nothing* (Michael Ford, Bewleys), *As You Like It* (Maeliosa Stafford, Druid Theatre), *The Lonesome West* (Garry Hynes, Druid Theatre), *Philadelphia, Here I Come* (Paddy Cunneen, Druid Theatre), *The Leenane Trilogy* (Garry Hynes, Druid Theatre), *At the Black Pigs Dyke* (Maeliosa Stafford, Druid Theatre Co), *Belfry* (Maeliosa Stafford, Druid Theatre), *The Dublin Trilogy* (Paul Mercier, Passion Machine), *Six Characters in Search of an Author* (John Crowley, Abbey Theatre), *King of the Castle* (Garry Hynes, Abbey Theatre) *Rosencrantz and Guildenstern Are Dead* (Brian De Salvo, Abbey Theatre), *A Child's Christmas in Wales* (Peter Sheridan, Abbey Theatre), *The Invisible Mending Company* (Ben Barnes, Peacock Theater), *The Plough and the Stars* (Joe Dowling, West End), *Juno and the Paycock* (Joe Dowling, West End), *Borstal Boy* (Joe Dowling, Gaiety Theatre), *The Risen People* (Jim Sheridan, Gaiety Theatre), and *Murder In the Cathedral* (Ronan Wilmot, Christchurch).

#### STUART GRAHAM—IAN GILMORE

Stuart Graham has had an extensive career across theatre, film and television. His feature film credits include such celebrated work as Neil Jordan's *Michael Collins* and *Butcher Boy*, the low-budget hit *Small Engine Repair*, Steve McQueen's Cannes-winning *Hunger* and, most recently, Tomas Alfredson's *Tinker, Tailor, Soldier, Spy*.

Graham's television credits range from the BAFTA winning *Omagh* to popular serial dramas *Waking the Dead*, *The Clinic* and *Waterloo Road*. He won particular critical acclaim for his portrayal of Howard Carter in the BBC's *Egypt*.

Graham's distinguished and extensive stage career includes many productions for the Irish National Theatre. Most recently, he performed in *The Painkiller* at the Lyric Theatre (alongside Kenneth Branagh and Rob Brydon) and is about to start rehearsal for *Da* by Hugh Leonard at the Gate Theatre, Dublin.

#### MARTIN McCANN—BRENDAN

Martin McCann's feature film credits include parts in Richard Attenborough's *Closing the Ring*,



the Warner Brothers International hit *Clash of the Titans* and the title role of Bono in Nick Hamm's *Killing Bono*. His forthcoming features include Kieran Walsh's *Jump*.

Among McCann's numerous television credits are *Pulling Moves*, *My Boy Jack*, the Dreamworks, the HBO epic war drama *The Pacific* and the forthcoming *Titanic: Blood and Steel*.

In 2011 McCann beat out actors such as Cillian Murphy and Liam Neeson to win Best Actor at the Irish Film and Television Awards for his performance in *Swansong*. McCann also has extensive theatre work, including roles in *Anthony and Cleopatra*, *Clockwork Orange* and *To Be Sure*.

#### GILLIAN ANDERSON—KATE FLETCHER, MI5

An Emmy, Golden Globe, and SAG award-winning actress, Gillian Anderson recently appeared in the television adaptation of *Moby Dick* on the Encore Network and starred opposite Rowan Atkinson in the British action comedy *Johnny English Reborn*. She has recently filmed *The Masterpiece*, a PBS/BBC adaptation of *Great Expectations*, in which she plays Miss Havisham.

Best known for her work in Fox's *The X-Files*, Anderson earned two Screen Actors Guild Awards, one Emmy, one Golden Globe for Best Actress in a Drama Series and numerous nominations. In 1998 she carried her role of Dana Scully over into the motion picture *The X-Files: Fight the Future*. The next year, she was the first woman to write and direct an episode of the series *All Things*. In 2008 Anderson reprised her role once again in *The X-Files: I Want to Believe*.

Anderson's other film credits include the critically acclaimed *The Last King of Scotland*, *How to Lose Friends and Alienate People*, Duncan Ward's *Boogie Woogie*, *The Mighty*, *Playing By Heart*, *The House of Mirth* directed by Terrence Davies and listed among the top 10 films of the year 2000 by critics from *Rolling Stone*, *Entertainment Weekly*, *Newsday*, *New York Daily News*, *The Village Voice*, and *New York Press*. Anderson won the British Independent Film Award for Best Actress and the Best Performance Award from the Village Voice Film Critics Poll for her portrayal of Lily Bart. She also won the audience Award at the IFTA Awards for her role in *The Mighty Celt*, directed and written by Pearse Elliot. Anderson had a cameo role in the comedy *Tristram Shandy: A Cock and Bull Story*.

Anderson's recent television work includes the 2011 mini-series *The Crimson Petal and the White* and the adaptation of William Boyd's novel *Any Human Heart*, which earned her a BAFTA TV Award nomination for Best Supporting Actress. She appeared in the BBC mini-series *Bleak House*, which earned her a nomination for Best Actress at the British Academy of Film and Television Awards, 2006. Anderson provided the voice of Queen Vorkana in the animated comedy short *Robbie the Reindeer in Close Encounters of the Herd Kind*.

Anderson made her London stage debut in Michael Weller's *What the Night Is For* in 2002 and then went on to the Royal Court's production of Rebecca Gillman's play *The Sweetest Swing in Baseball* (2005). In 2009 she portrayed Nora in Zinnie Harris's adaptation of *A Doll's House* at the Donmar Warehouse, for which she was nominated for an Olivier Award for Best Actress.

Anderson obtained her BFA from Goodman Theater School at Chicago's DePaul University. She performed in the Manhattan Theater Club production of Alan Ayckbourn's *Absent Friends*, for which she won a Theatre World Award in 1991. She appeared in Christopher Hampton's *The Philanthropist* (Long Wharf Theater, New Haven, CT).

Over the last 15 years Anderson has been strongly involved in many charity organizations—as a board member of Artist for a New South Africa, a spokesperson for Neurofibromatosis Inc., a founding member of Off The Street Kids and a patron of the Alinyiikira Junior School in Uganda, among many others.

## ABOUT THE CREW

### JAMES MARSH—DIRECTOR

James Marsh is a director of both documentary and narrative feature films. His most recent documentary, *Project Nim*, won the best director award (World Documentary) at Sundance 2011 and was theatrically released in the US and UK this summer. Prior to that, Marsh directed the dramatic film *Red Riding: 1980* for Channel 4. The film was theatrically released in the US by IFC Films in 2010.

Marsh's documentary *Man on Wire* premiered at the 2008 Sundance film festival and won an Academy Award for Best Documentary the following year. Marsh's earlier work includes the feature film *The King* (Un Certain Regard, Cannes 2005) and the documentary *Wisconsin Death Trip* (Venice, Telluride, San Sebastian 1999).

Marsh was born in Truro and grew up in Cornwall and London. He now lives between London and Copenhagen with his wife and two daughters.

### TOM BRADBY—WRITER

Tom Bradby is a journalist, novelist and screenwriter. He joined the UK's main commercial news station ITN as an Editorial Trainee in 1990 and has successively been Ireland Correspondent, Political Correspondent, Asia Correspondent (during which time he was shot and seriously wounded in a riot in Jakarta), Royal Correspondent and UK Editor (responsible for covering matters relating to intelligence and terrorism). He has been Political Editor since 2005. He maintains a wide array of contacts and has been responsible for many exclusives, including the only-ever interview with Prince William and Kate Middleton at the time of their engagement in 2010, which was watched by hundreds of millions of people all over the world.

Bradby started writing his first novel, *Shadow Dancer*, whilst he was ITN's Ireland Correspondent in the early nineties. He has since written five other thrillers and is currently at work on his seventh. He has worked on a number of screenplays, including a re-imagining of eighties Cold War thriller *Defense of the Realm*, which draws heavily on his experience of British politics.

He lives in Hampshire, England, and is married with three children.

## CHRIS COEN—PRODUCER

Chris Coen started working in the film business in 1989 for The Moving Picture Company as a runner before leaving to become a freelance Assistant Director (AD).

In the capacity of AD Chris worked on some 200 commercials, numerous television series and feature films including: *Shining Through*, *Judge Dredd*, *Patriot Games*, *Hardmen*, *Ex*, *Murder Most Horrid*, *A Kind of Hush*, *Poirot* and *Boston Kickout*.

In 2000 Chris made the transition to producer, moved to Los Angeles and started Halcyon Entertainment LLC, where he was based for 5 years.

Whilst in LA he produced *Deepwater*, starring Peter Coyote and Lucas Black, and *Wristcutters: A Love Story*, starring Shannon Sossamon, Tom Waits and Patrick Fugit. The film was nominated for an Independent Spirit Award for Best First Feature and was accepted into dramatic competition at the Sundance Film Festival 2006. After Dark Films subsequently released it theatrically in the US.

In 2005 Chris optioned the remake rights to Michael Haneke's *Funny Games*. In 2006 he moved back to the UK to produce the film, which was directed by Michael Haneke and starred Naomi Watts, Michael Pitt and Tim Roth. The film was shot in New York City and was accepted to the London Film Festival 2007 and Sundance 2008. Warner Independent Pictures bought the US rights and released the film theatrically in late 2008.

During 2008-2010 Chris opened Unanimous Releasing and released 10 films theatrically in the UK including: *The Visitor*, *Girl in the Park*, *Funny Games*, *Ano Una*, *Lemon Tree* and *Wristcutters: A Love Story*.

2011 saw a move back into production with the production of *Shadow Dancer*, which was directed by James Marsh and stars Andrea Riseborough and Clive Owen. The film has been selected to premier at Sundance 2012.

2012 will see the production of *Single Shot*, starring Sam Rockwell and William H. Macy, and *Godmother*, starring Rosamund Pike.

#### ANDREW LOWE—PRODUCER

A qualified chartered accountant, Andrew Lowe was Head of Business Affairs at the Irish Film Board prior to setting up Element Pictures. Andrew has acted as executive producer/producer on most of Element's productions/co-productions. Lowe is Chair of IBEC's Audiovisual Federation and Chair of Screen Producers Ireland's industrial relations committee. He is also a board member of the Dublin Fringe Festival and is a board member of ORBIS Ireland, the Irish branch of the international eye-care charity.

#### ED GUINEY—PRODUCER

Prior to setting up Element Pictures, Ed Guiney ran Temple Films, where he produced *Disco Pigs*, *Guiltrip*, as well as TV series *Bachelors Walk* and *Pure Mule*. Guiney has produced all Element's projects and acted as executive producer on most of its co-productions. A member of BAFTA, he is on the Irish Film Board's strategy review group that is due to deliver a five-year blueprint for the development of the industry in 2011.

#### KATIE GOODSON-THOMAS—ASSOCIATE PRODUCER

Goodson-Thomas has worked in the film industry for over fifteen years on over 16 film and television productions. She joined Unanimous Entertainment as Head of Film in early 2011 and is the Associate Producer on all of their productions. Previous to that she worked as Senior Production Executive for David Thompson's Origin Pictures overseeing productions including Justin Chadwick's *First Grader*, Nick Murphy's *The Awakening* and Mark Munden's *The Crimson Petal and The White*. She also worked as Head of Development and Production for Jon Finn's Bog Pond Productions working on Marc Evan's *Hunky Dory*. Other positions include Head of Film at October Films and previous to that as Associate Producer at Mission Picture working on films including *Danny Boyle's Millions*.

#### ROB HARDY BSC—DIRECTOR OF PHOTOGRAPHY

Rob Hardy is one of Britain's hottest cinematographers. He recently shot the upcoming feature *Broken* by multi-award winning director Rufus Norris, starring Cillian Murphy and Tim Roth.

Other credits include the award-winning *Red Riding: 1974* directed by Julian Jarrold; Josh Marston's second feature *The Forgiveness of Blood*, which won a Silver Bear in Berlin; Justin Chadwick's film based on a true story, *The First Grader*; Lionsgate's action movie *Blitz*; and Dom Rotheroe's chilling *Exhibit A*.

As well as *Is Anybody There?* starring Michael Caine, Hardy worked with director John Crowley on the highly acclaimed Channel 4/Weinstein Co.'s *Boy A*, starring Andrew Garfield and Peter

Mullan, for which he won a BAFTA award for Best Cinematography, 2008.

Hardy's most recent television credits have seen him re-team with director Justin Chadwick on the BBC film *Stolen* for which he won a BSC Award for Best Cinematography, 2011.

Hardy studied at Sheffield Film School, renowned for its art and music scene. His short films as both cinematographer and director have won various awards including Best Short at London's Raindance and a BAFTA nomination. He is also a prolific lenser for commercials and music videos, for which he has won many industry awards.

#### JON HENSON—PRODUCTION DESIGNER

Jon Henson originally trained and worked as an actor in the 80's but went on to study Theatre Design at Wimbledon School of Art. After leaving college he co-founded Art Effects, a design company specialising in design for television dramas and commercials. After 9 years, Henson left the company to work independently.

In 1999 Henson designed his first feature: *Beautiful People* directed by Jasmin Disdar. Since then he has worked on both film and television projects, including *Esther Kahn* for French director Arnaud Desplechin, starring Summer Phoenix and Ian Holm; the award-winning television film *Kid In The Corner* directed by Bille Eltringham; *THIS Is Not A Love Song Again* for Bille Eltringham; *Never Never* directed by Julian Jarrold; Gillies McKinnon's *Pure*, starring Keira Knightley, and Mark Brozel's *Macbeth* for which Henson won an RTS Award for Best Production Design.

More recent credits include: John Crowley's *Boy A*, starring Andrew Garfield and Peter Mullan; *Last Chance Harvey* directed by Joel Hopkins, starring Dustin Hoffman and Emma Thompson; and the upcoming horror film *The Awakening* directed by Nick Murphy and starring Rebecca Hall.

#### JINX GODFREY—EDITOR

Jinx Godfrey has extensive experience editing documentary and narrative features, including James Marsh's highly acclaimed films: *Wisconsin Death Trip* (RTS Award Best Arts Documentary 2000); *The King* (Selection Un Certain Regard, Cannes Film Festival 2005); the film adaptation of David Peace's novel '1980' as *Red Riding: 1980* for Channel 4/Film Four

(Telluride, New York and AFI) and *Man on Wire*, which won 26 awards worldwide, including the Oscar for Best Documentary, a BAFTA for Best British Film, the Independent Spirit Award and BIFA award for Best Documentary, as well as the Jury and Audience prizes at Sundance. Godfrey won an Eddie at the American Cinema Editors awards in 2009. More recently, Godfrey edited Otto Bathurst's film based on the life of Dame Margot Fonteyn, *Margot*, for Mammoth Screen Ltd/BBC.

2011 has seen the release of feature-length contemporary thriller *Page Eight* for BBC2/HeyDay Films which Godfrey edited for David Hare and further documentary work with James Marsh on the critical hit *Project Nim*.

Her commercial work includes collaborations with high-profile directors Spike Lee, Errol Morris, Tony Kaye and Mike Figgis.

#### NINA GOLD CSA—CASTING DIRECTOR

Nina Gold is one of London's leading independent Casting Directors. Upon graduating from Cambridge University, where she first became involved in theatre, she began teaching drama in Paris. She is best known for her 14-year collaboration with Mike Leigh, including *Topsy-Turvy*, *Vera Drake*, *Happy-Go-Lucky* and most recently, *Another Year*.

Nina's recent feature film credits include the Oscar-winning *The King's Speech* directed by Tom Hooper; *Attack the Block* directed by Joe Cornish; *Jane Eyre* directed by Cary Fukunaga; *Hot Fuzz* directed by Edgar Wright; *Nowhere Boy* directed by Sam Taylor Wood; *Bright Star* directed by Jane Campion; and *Eastern Promises* by David Cronenberg. She has recently finished casting Ridley Scott's new feature *Prometheus*, Bryan Singer's *Jack the Giant Killer*, and Phyllida Lloyd's portrait of Margaret Thatcher starring Meryl Streep: *Iron Lady*.

Her television credits include *A Game of Thrones* for HBO and *The Crimson Petal and The White*. Other television credits include two series of the highly successful *Rome* for HBO, *The Red Riding Trilogy* (1974, 1979 and 1983) for Channel 4/Revolution Films, *Longford* for Channel 4/HBO directed by Tom Hooper and *The Devil's Whore* for Company Pictures/HBO directed by Marc Munden, and *The Life and Death of Peter Sellers* directed by Stephen Hopkins. In 2008, Nina won the Primetime Emmy for Outstanding Casting for a Miniseries for her work on HBO's *John Adams*. Most recently Nina won the Artios award for outstanding casting on *The King's Speech*.

#### DICKON HINCHLIFFE—MUSIC

Dickon Hinchliffe is a founder member of the British band *Tindersticks*, in which he wrote songs and played violin, guitar and keyboards. *Tindersticks* released six critically acclaimed studio albums – the first of which was Melody Maker’s Album of the Year – two live albums and two soundtrack albums on Island Records and Beggars Banquet. They toured internationally and have a following throughout the world.

Hinchliffe began scoring films with the acclaimed French director Claire Denis when she approached *Tindersticks* to write the scores to her films *Nenette et Boni* and *Trouble Every Day*. This was followed by *Vendredi Soir* which was Dickon’s first solo film score and attracted the attention of the American filmmaker Ira Sachs who asked him to compose the music for *Forty Shades of Blue*. The film won the Grand Jury prize at the Sundance Film Festival in 2005. Later that year he wrote a score and a song for the British feature film *Keeping Mum* directed by Niall Johnson. This was followed by Ira Sachs’ *Married Life*, which he recorded in New York.

His next film was the Golden Globe nominated romantic drama *Last Chance Harvey*, directed by Joel Hopkins. This was closely followed by the New York-based surreal drama *Cold Souls* that premiered in competition at the 2009 Sundance Film Festival and was directed by Sophie Barthes. He then scored the highly acclaimed *Red Riding: 1980*, directed by James Marsh.

Hinchliffe completed the music for the American film *Winter’s Bone*, directed by Debra Granik, which was nominated for four Oscars, including Best Picture. The film won the Grand Jury prize at the Sundance Film Festival in 2010. He has recently scored Mitch Glazer’s *Passion Play* and the Michael Mann production *The Texas Killing Fields*, directed by Ami Mann. He is currently finishing the score to Oren Moverman’s *Rampart*, scripted by James Ellroy.

The songs of *Tindersticks* and Hinchliffe’s compositions have been featured in television series including *The Sopranos*, *The Brotherhood* and *The Sins* and the feature films *Intimacy*, *Sleeping With the Fishes* and, most recently, *Medicine for Melancholy*.

#### LORNA MARIE MUGAN—COSTUME DESIGNER

Lorna Marie Mugan’s film credits include *Triage*, *All Good Children*, *Inside I’m Dancing*, *Intermission*, *Disco Pigs*, *East is East*.



Her television credits include *Treasure Island, Christopher and his Kind, Small Island, My Boy Jack, The Old Curiosity Shop, Five Days.*

Mugan has been nominated for five IFTAs for Costume Design. She has a BA in Theatre Design from Wimbledon College of Art.

#### **Eileen Buggy - Chief Hair Stylist**

After running a very successful salon, Buggy had her first break in the film industry in 1993 on the film *In the Name of the Father*. Within a short time she became one of the most sought after hairstylists in the film industry. Soon she found herself to be working on such productions as *King Arthur, The Butcher Boy, Angela's Ashes, Lassie*, and much more.

Her most recent work is on *Zonad*, John Carney's latest project since his Oscar winning film *Once*. Eileen has recently completed working on *The Silence* with the Emmy award winning director Dearbhla Walsh, and has worked with such actors as: Peter O'Toole, Samantha Morton, Kelly McDonald, Billy Connelly, Anna Friel, Julie Walters, Cillian Murphy, Brendan Gleeson, Emily Watson, Stellan Skarscard, Mads Mikelson, Robert Carlisle, Kerri Russell, Daniel Day Lewis, Eric Idle, John Lynch, Sally Hawkins, Martin Shaw, Andie Mac Dowell.

Buggy has been nominated for two Irish Film and Television Awards in the past two years.

#### **UNANIMOUS ENTERTAINMENT—PRODUCTION COMPANY**

Unanimous Entertainment is an independent film production company founded by Chris Coen in 2001 with the aim of producing high-calibre and commercial feature films.

The company's previous credits include Michael Haneke's first English-language film *Funny Games* starring Naomi Watts, Tim Roth, Brady Corbett and Michael Pitt; *Wristcutters: A Love Story*, an award-winning festival favourite directed by Goran Dukic and starring Patrick Fugit, Shannyn Sossamon and Tom Waits; *Deepwater*, directed by David S. Marfield and starring Lucas Black, Peter Coyote, Mia Maestro and Leslie Anne Warren; and *Protect, You + Me*, a short film directed by Brady Corbett, starring Daniel London, and premiered at the Sundance

Film Festival in 2008.

Unanimous has a busy year planned for 2012 with the upcoming production of *Single Shot*, written by Matthew F. Jones and directed by David Rosenthal. A strong ensemble cast includes Sam Rockwell, William H. Macy, Imogen Poots and Juliet Lewis. Also upcoming is *Godmother*, written by Ron Bass (*Rain Man*, *My Best Friend's Wedding*, *Sleeping With the Enemy*) and Rosamund Pike, who is also producing and starring in the movie; and *Blurred* by Matthew F. Jones, which is slated to go into production later on in the year.

Unanimous's future plans include an aggressive push to produce two to three films per year, all the while keeping a strict focus on high quality and commercially viable fare. The company has excellent relationships with talent on both sides of the Atlantic and expects to merge these relationships to continue to produce unique and original material. Among the talent attached to their current slate of films are Ricky Gervais (*The Office*, *Life's Too Short*), Ronan Bennett (*Public Enemies*, *Top Boy*, *Hidden*), Paul Andrew Williams (*Song for Marion*, *London to Brighton*, *The Cottage*); Keith Gordon (*Waking the Dead*, *The Singing Detective*, *Dexter*) as well as other exciting and emerging talent from both the UK and US.

#### ELEMENT PICTURES—PRODUCTION COMPANY

Ed Guiney and Andrew Lowe run the film and television drama production and distribution company Element Pictures, based in Dublin and London.

Element is currently in post production on *What Richard Did*, directed by Lenny Abrahamson, starring Jack Reynor, Roisin Murphy and Sam Keeley. Recent productions include *This Must Be the Place* (Paolo Sorrentino), starring Sean Penn and Frances McDormand, and *The Guard* (John Michael McDonagh), starring Brendan Gleeson and Don Cheadle, which is currently the most successful Independent Irish film of all time.

Other film projects include *All Good Children* (Alicia Duffy), which was selected for Director's Fortnight at Cannes 2010, *Essential Killing* (Jerzy Skolimowski) which won Jury Prize and Best Actor at Venice 2010, *Cracks*, the first film from Jordan Scott starring Eva Green, *Five Minutes of Heaven* (Oliver Hirschbiegel), which won the Best Director and Screenplay at Sundance 2009, *Garage* (Lenny Abrahamson) which won the CICA award at Director's Fortnight at Cannes 2007, and the BAFTA winning *Omagh* (Pete Travis). Ed Guiney also produced Gabriel Range's *Death of a President*.

Element has been a leading television drama producer in Ireland for RTÉ, the national broadcaster, having produced *Prosperity* (winning the best director for Lenny Abrahamson and best screenplay for Mark O'Halloran at the IFTAs); *Pure Mule* (winning five IFTA drama awards) and an active co-producer for UK television drama including; *When Harvey Met Bob*, *The Silence*, *George Gently*, *The Invisibles*, *Murphy's Law* and *Rough Diamond* for BBC, *The Take* for Sky and *Single Handed*, *Rock Rivals* and *Old Curiosity Shop* for ITV.

Element also operates an Irish distribution company, Element Pictures Distribution, handling the StudioCanal slate in Ireland as well as other acquisitions.

## CREDITS

BFI and BBC Films present A Unanimous Entertainment/Element Pictures/Wild Bunch Production in association with LipSync Productions with the participation of Bord Scannán na hÉireann/Irish Film Board.

ANDREA RISEBOROUGH  
AIDAN GILLEN  
DOMHNALL GLEESON  
BRÍD BRENNAN  
DAVID WILMOT  
STUART GRAHAM  
MARTIN McCANN  
with GILLIAN ANDERSON  
and CLIVE OWEN

Directed by JAMES MARSH  
Screenplay by TOM BRADBY  
Produced by CHRIS COEN  
Producers ANDREW LOWE, ED GUINEY

Executive Producers JOE OPPENHEIMER, BRAHIM CHIOUA, NORMAN MERRY, VINCENT MARAVAL,  
TOM BRADBY, RITA DAGHER

Associate Producer KATIE GOODSON-THOMAS  
Director of Photography ROB HARDY BSC  
Production Designer JON HENSON  
Film Editor JINX GODFREY  
Casting Director NINA GOLD CSA  
Music by DICKON HINCHLIFFE  
Costume Designer LORNA MARIE MUGAN  
Make-Up Designer LYNN JOHNSTON  
Hair Designer EILEEN BUGGY  
Co-Producer CAMILLE GATIN  
Based on the novel by TOM BRADBY

Cast in order of appearance

|                                   |                             |
|-----------------------------------|-----------------------------|
| <u>Gerry Senior</u>               | <u>Barry Barnes</u>         |
| <u>Young Collette</u>             | <u>Maria Laird</u>          |
| <u>Sean</u>                       | <u>Ben Smyth</u>            |
| <u>Ma</u>                         | <u>Brid Brennan</u>         |
| <u>Young Gerry</u>                | <u>Jamie Scott</u>          |
| <u>Young Connor</u>               | <u>Bradley Burke</u>        |
| <u>Collette</u>                   | <u>Andrea Riseborough</u>   |
| <u>Watcher 1</u>                  | <u>Daniel Tatarsky</u>      |
| <u>Watcher 2</u>                  | <u>Tom Bennett</u>          |
| <u>Female Watcher</u>             | <u>Nia Gwynne</u>           |
| <u>Agent 1</u>                    | <u>Jason Salkey</u>         |
| <u>Agent 2</u>                    | <u>Nicholas Asbury</u>      |
| <u>Mac</u>                        | <u>Clive Owen</u>           |
| <u>MI5 Officer</u>                | <u>Morgan Watkins</u>       |
| <u>Mark</u>                       | <u>Cathal Maguire</u>       |
| <u>Gerry</u>                      | <u>Aidan Gillen</u>         |
| <u>Connor</u>                     | <u>Domhnall Gleeson</u>     |
| <u>News Reporter</u>              | <u>Ian Patterson</u>        |
| <u>Liam Hughes</u>                | <u>Michael McElhatton</u>   |
| <u>Kate Fletcher</u>              | <u>Gillian Anderson</u>     |
| <u>Kevin Mulville</u>             | <u>David Wilmot</u>         |
| <u>RUC Officer</u>                | <u>Alan O'Neill</u>         |
| <u>Geoff</u>                      | <u>Gary Lydon</u>           |
| <u>Senior Staff Officer</u>       | <u>David Herlihy</u>        |
| <u>Ian Gilmore</u>                | <u>Stuart Graham</u>        |
| <u>Brendan</u>                    | <u>Martin McCann</u>        |
| <u>Bridget / Safehouse Woman</u>  | <u>Anne Brogan</u>          |
| <u>Henderson</u>                  | <u>Frank Smith</u>          |
| <u>Henderson Wife</u>             | <u>Kate Nic Chonaonaigh</u> |
| <u>Mulville's Driver / Gunman</u> | <u>Karl Shiels</u>          |
| <u>RUC Officer at Hospital</u>    | <u>Mark Huberman</u>        |
| <u>Brendan's Girlfriend</u>       | <u>Lisa Walsh</u>           |
| <u>RUC Constable</u>              | <u>Ronnie McCann</u>        |
| <u>Fletcher's Son</u>             | <u>Eoin Murtagh</u>         |
| <u>Social Club Barman</u>         | <u>Alan Devine</u>          |

Music Orchestrated & Produced by Dickon Hinchliffe  
Conducted by Andrew Skeet

“Night Whispers”

Composed by Simon Tindale, Joel Bevan and George Robertson

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