
SONY PICTURES CLASSICS

THE GUARD

Written & Directed by
John Michael McDonagh

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2011 Tribeca Film Festival

www.theguardmovie.com

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SYNOPSIS

THE GUARD is a comedic fish-out-of-water tale of murder, blackmail, drug trafficking and rural police corruption. Two policemen must join forces to take on an international drug-smuggling gang - one, an unorthodox Irish policeman and the other, a straitlaced FBI agent.

Sergeant Gerry Boyle (Brendan Gleason) is an eccentric small-town cop with a confrontational and crass personality and a subversive sense of humor. A longtime policeman in County Galway, Boyle is a maverick with his own moral code. He has seen enough of the world to know there isn't much to it and has had plenty of time to think about it.

When a fellow police officer disappears and Boyle's small town becomes key to a large drug trafficking investigation, he is forced to at least feign interest when dealing with the humorless FBI agent Wendell Everett (Don Cheadle) assigned to the case. Left to run his territory to his liking for many years, he is not at all impressed when the FBI comes to town.

Agent Everett has led an American life of privilege, complete with the highest levels of formal education. Consumed with his pursuit of justice, Everett has no interest in the district of Connemara other than as a backdrop to solve the case. He underestimates the townspeople, especially Sergeant Boyle. Everett looks down on Boyle as a low-level provincial policeman with a limited and flippant view of the world. Boyle sees Everett as a by-the-book policeman with a chip on his shoulder and no understanding of how the real world runs.

Despite the fact that Boyle seems more interested in mocking and undermining Everett than in actively working to solve the case, Boyle finds that circumstances keep pulling him back into the thick of it. First, his tiresomely enthusiastic new partner disappears. Then his favorite hooker attempts to blackmail him into turning a blind eye to the case. Finally the drug-traffickers he's trying to find try to buy him off - as they have every other member of the local police force.

As unconventional as Boyle is, these events unwittingly offend his murky moral code. He realizes that he needs to take matters into his own hands, and that Everett is the only person he can trust. And so the scene is set for an unlikely friendship and explosive finale.

THE GUARD stars Brendan Gleason, Don Cheadle, Liam Cunningham, David Wilmot, Rory Keenan, Mark Strong, Fionnula Flanagan, Dominique McElligott, Sarah Greene and Katarina Cas. Shot by Larry Smith against the epic grandeur of Ireland, the scenery juxtaposes with the inventive soundtrack from Americana/alternative country band Caexico. Written by John Michael McDonagh (*Ned Kelly*), **THE GUARD** marks McDonagh's feature directorial debut. The film is produced by Chris Clark, Flora Fernandez Marengo, Ed Guiney, Andrew Lowe; Executive produced by Martin McDonagh, Don Cheadle, Lenore Zerman, Ralph Kamp, Tim Smith, Paul Brett, David Nash.

THE CAST

Sgt. Gerry Boyle
FBI Agent Wendell Everett
Francis Sheehy-Skeffington
Liam O'Leary
Garda Aidan McBride
Clive Cornell
Eileen Boyle
Aoife
Sinead
Gabriela McBride

BRENDAN GLEESON
DON CHEADLE
LIAM CUNNINGHAM
DAVID WILMOT
RORY KEENAN
MARK STRONG
FIONNULA FLANAGAN
DOMINIQUE McELLIGOTT
SARAH GREENE
KATARINA CAS

THE PRODUCTION TEAM

Written and Directed by
Produced by

Director of Photography
Production Designer
Editor
Music by
Costume Designer
Casting Director

JOHN MICHAEL McDONAGH
CHRIS CLARK &
FLORA FERNANDEZ MARENGO,
ED GUINEY & ANDREW LOWE
LARRY SMITH
JOHN PAUL KELLY
CHRIS GILL
CALEXICO
EIMER NÍ MHAOLDOMHNAIGH
JINA JAY

DIRECTOR'S STATEMENT

THE GUARD is a Western. The Wild West, in this case, being the West of Ireland, where an isolated frontier town has for its lawman an eccentric individual with a dying mother, a fondness for prostitutes, and a heightened sense of the absurd.

Sgt. Gerry Boyle takes nothing and no one seriously, but when a fellow police officer disappears and the small town Boyle patrols becomes an important location in the greater scheme of things, he is forced to at least feign interest when dealing with the humorless FBI agent assigned to the case.

So what do we have here? We have an original lead character with a jaundiced, melancholic outlook. We have three unpredictable villains. We have a bewildered sidekick who has no idea what the hell is going on. We have action. And we have a strange, unusual location: Connemara, whose landscape lends itself to a kind of epic grandeur.

All in all, we have the ingredients for a visually-stylized, poetic, widescreen film, with a mythic resonance and a darkly comic sense of humor, in the classical tradition of John Ford and Preston Sturges.

The exciting and original films produced in US cinema in the Seventies are a template that was followed, movies (whether dramas, comedies or thrillers) that had a melancholy undertow to them, an evanescent quality that I sought to capture throughout. Coupled with the kind of black comedy that is determinedly reliant on the idiosyncratic and the unexpected, and a defiantly stylized production and costume design, **THE GUARD** arrives out of left-field in relation to UK and Irish filmmaking, and is a million miles away from recent downbeat trends.

-- John Michael McDonagh

ABOUT THE PRODUCTION

Boyle's Law

Eleven years ago, John Michael McDonagh wrote and directed his first film, a short entitled *The Second Death*, introducing, in a minor role, a young policeman named Gerry, played by Gary Lydon (Inspector Stanton in **THE GUARD**). “He’s a funny character – he deliberately does stuff to unnerve people,” says McDonagh. “I always thought I’d like to do something with him at some point.”

A couple of years later he started writing another short film featuring the same character, setting it aside while he undertook some other work, including his award-nominated screenplay for Working Title’s first Australian project, *Ned Kelly*, starring Heath Ledger. After completing his work on *Ned Kelly*, McDonagh was writing a variety of scripts, ranging from big-budget projects that he would sell for other directors to bring to the screen, to sub-\$10m movies that he felt he could direct himself. He was determined that, if he wasn’t able to complete these smaller projects personally, then they would not be made. When a feature film - which he had intended to direct - failed to materialize, he decided to look again at the incomplete draft screenplay of his short film. Those ten pages became the scene where Gerry Boyle examines the dead man in the cottage at the beginning of **THE GUARD**.

“That scene was the core of it, so we moved on from there. Then it was basically bang, bang, bang. I wasn’t writing it in order, but I had an idea and I put that at the end of the script. I thought ‘now we’ve got to get there’, so I was just slotting stuff in. Usually, when you are doing that, you have to go back over it and say ‘that doesn’t make sense in relation to this.’ But that didn’t happen. It all sort of flowed. So, I would write and just look at what I had written and then it was ‘OK, keep going, keep going’ and in thirteen days of actual work over three weeks it was done.”

McDonagh and his colleagues at Reprisal Films (Chris Clark and Flora Fernandez Marengo), who had produced his short *The Second Death*, teamed up with Ed Guiney and Andrew Lowe of the premier Irish independent film and television company Element Pictures and pre-production and casting began.

“When Flora sent the script to us, it was pretty much fully-formed, which is very unusual,” Andrew Lowe recalls. “John’s a remarkable writer and my first reaction was that it was hilarious – I loved the dark humor in it.” Ed Guiney agrees: “It was one of those scripts that’s damn near perfect and when you get them, they’re gold dust.” Script in hand, all of the producers were surprised at the speed with which the production then came together. “I first read it in the middle of January,” says Chris Clark, “and we were shooting the film by the middle to end of October – in my experience that’s pretty rare!”

“**THE GUARD** was written and shot within the space of twelve months, so although you could say that I’ve been sitting on this character for ten years, it was just percolating in my mind,” says McDonagh. “It’s great to be able to write a character that will do or say anything. You just think ‘what’s the worst thing someone could say in this situation?’ and he just keeps going. I think he is at the end of his tether and is willing to say anything at any moment. That’s the point I had gotten to in the film business – I was so pissed off and angry that all of that stuff came out in a sublimated way. So, if you’re wondering if I have ever met a policeman like Gerry Boyle, I *am* Gerry Boyle!”

Casting

“I didn’t write it for Brendan Gleeson,” explains McDonagh, “but it became clear that if he didn’t want to do it that the role would have to be played in an entirely different way. If it were a younger actor, there wouldn’t be that sense of melancholy and it became quite clear that if Brendan had turned it down, it could have all come to a halt.” But Gleeson, who had had a huge success with *In Bruges*, directed by John’s brother Martin McDonagh, read the script and accepted very quickly.

“It was the writing,” admits Gleeson, “and the fantastic part. Anybody who didn’t take that part should lock himself into a small room and shoot himself. Obviously it’s hilariously funny, but there’s also something that’s really interesting about the humanity of this guy and his quest to recalibrate the notion that heroism is possible, or the notion that facing down greater odds is possible – and that he would be up to it when it comes to it. It’s very like an old Western in that way.”

Don Cheadle, who was McDonagh’s first choice for the role of the FBI agent, was immediately impressed by the quality of the screenplay. “It’s really rare that you see a script that’s as fully realized as this one and a story that’s so complete. These characters are all so full and rich. It came to our attention and I knew that John had Brendan interested in doing it and I love Brendan as an actor. Seeing a project that is at this stage and it doesn’t yet have a home, we - my partners and my company - really wanted to jump in, to see if we could help get it made.” Cheadle joined the film both as co-star and executive producer.

“From that point on,” remembers producer Clark, “it gave us the opportunity to go to Cannes with a script, with a director and with two great leads and then, when we realized that the finance was coming towards this project, we were able to start casting the other roles. We could not have been luckier.”

Of the drug-smuggling villains, the busy and versatile Mark Strong was suggested to McDonagh by casting director Jina Jay. Liam Cunningham and David Wilmot had both worked with the director before and he had written their characters with them specifically in mind (Cunningham fondly characterizes McDonagh’s writing style as “poetic madness on a page”).

Stage actor and voice artist Rory Keenan, a Trinity College drama graduate, who had recently appeared in John Carney’s *Zonad* for Element Pictures, joined the cast as the young and

overenthusiastic Garda Aidan McBride, who arrives from Dublin to find things very different on the Wild West coast.

Fionnula Flanagan has worked with such diverse directing talents as Robert Zemeckis, Ricky Gervais and Anthony Hopkins. One of Ireland's most distinguished actresses, she is perfectly suited to the role of the policeman's spirited, though bravely moribund mother, Eileen Boyle. Dominique McElligott, fresh from co-starring as Sam Rockwell's wife in Duncan Jones's acclaimed *Moon*, hooks up with Sarah Greene as a pair of vivacious Dublin prostitutes hired by Sgt. Boyle for an afternoon of fun in Galway. Additionally top Irish comedian, actor and all-round entertainer Pat Shortt was cast as the IRA armorer, Hennessy, in a single, colorful scene. Making her international film debut is Slovenian actress, model and TV personality Katarina Cas. "She came out of nowhere, really," says McDonagh. "And she's now having great difficulty convincing people back home that she's been playing the female lead in an English-language movie with Brendan Gleeson!"

John Michael McDonagh's affinity with his cast is a key element in his success as a director. "He's a strong character, with strong views. He's very visual and he has a very strong sense about what he wants to do visually, but he is able to strike up a special relationship with the actor he is working with," declares Chris Clark. "And from that comes a brilliant communication about what that character is supposed to be doing in that specific scene, but also in a bigger way about who the character is. The result, as you can see in this film, is strong characters and that is real talent."

The Crew

According to Andrew Lowe, McDonagh had equally strong ideas about the crew he wanted to work with. "He was very clear that he wanted us to get the best people we could find. A lot of first-time directors want to work with all of their friends from film school, but he was smart enough to want to surround himself with people who knew more about their particular area than the director did."

The department heads were all new to McDonagh, although he was familiar with their work. "I was looking forward to working with (cinematographer) Larry Smith, as he had done *Eyes Wide Shut* and *Bronson*, so he'd done both a big-budget and a mini-budget movie. Usually those sorts of DPs either do one or the other – they don't go back and forth once they become well-known. I got along very well with him – he's a Londoner, too. A lot of DPs don't like storyboards, I don't know why. It was my first movie and everything had to be storyboarded, but Larry was fine with it and we went through everything and we had a great relationship – I think the film looks great.

"As for John Paul Kelly the production designer and costume designer Eimer Ní Mhaoldomhnaigh, I explained to them that we weren't doing gritty kitchen-sink realism, everything had to be stylized – the clothes, the sets, we stylized them. What would be in a policeman's room in the west of Ireland? We decide what was going to be in there. What would he wear? We decide what he wears. It doesn't have to be realistic. Brendan kept asking what

the poster of singer Daniel O'Donnell in his room meant and we eventually came up with the explanation that it represents Boyle's conscience!

"The designers are waiting for something like this. They might have done films that are more naturalistic and kitchen-sink, but they want to do stuff that's more expansive and they want to be able to push with color. They might not have had those opportunities before, so they're immediately enthusiastic. My favorite is the blue interrogation room, with little Billy in his blue Adidas and the two guys in different shades of blue shirts. I like Katarina's clothes – I'm a great fan of Nicholas Ray; he used that kind of red color a lot – and that stylized room at the G Hotel, for that scene with Don and Gary Lydon. We actually do know what we're doing. We're planning this and not just wandering into a hotel and shooting it."

Eagle-eyed cinemagoers may spot that, although the film is set in one of the remotest parts of Ireland, the Garda uniforms worn by the cast are the latest issue, which were not even available to serving policemen during the film's production.

The music McDonagh had in mind was as stylized as the rest of the film's design and he found it in the music of an indie band from Tucson, Arizona. "I picked Calexico, because I didn't want tiddly-i-di Irish music. I wanted it Ennio Morricone-style. I was listening to a couple of their albums and every so often a song would come along, or an instrumental and I'd think, that's very cinematic. How could I get them? And then I'd say to myself, no, they won't do it. But I asked and they came back to me and wanted to see the script. They told me they loved it and I said I'd like to ask them to 'do' Morricone for it and they agreed."

The Locations and the Elements

"We had a fairly clear-cut ambition as far as finding the locations was concerned," says Ed Guiney "because John had written about a part of the world he knows incredibly well and it was all laid out in the script." The locations were very familiar to McDonagh, whose parents moved back from London to live in Spiddal, County Galway, which he visits several times a year. "The locations were in my mind when I was writing it," he admits. "Sometimes you get an approximation of what you want, but sometimes you actually get the exact place." They ranged from the edgy glamour of the G Hotel in Galway, where Boyle entertains his 'hoors', to the lonely beauty of the coastline and open moorland.

Despite some of the wettest weather of recent times, the production managed to dodge the worst of it and complete principal photography on schedule. "We had the worst weather for three hundred years, apparently, but nearly every time we needed to be outside, it stopped raining. And when it was bucketing down, we were inside. We got away with it. Brendan was saying that we must have sold our souls to the devil!" laughs McDonagh. "We did lose a night to the rain in Wicklow Harbor, but the local authorities managed to re-schedule it for us and we were able to bring the actors back."

Mark Strong, who plays the villainous Clive Cornell, remembers trying to perform a particularly dramatic scene in some even more dramatic weather. "We couldn't finish it. We were out in the

middle of nowhere and I'd never seen horizontal rain before! I'd gotten out of the car, instantly soaking wet and, as I realized in retrospect on the way home, I'd then done the scene as if this massive Atlantic storm hadn't been smashing into my head and face. It was unusable. What's wrong with Cornell? Is he mad, doesn't he notice it's raining?" McDonagh eventually had to admit defeat: "We actually lost the last hour of that day because of the rain, so that scene ended up being shot in two locations on opposite sides of the country – Connemara and Wicklow!"

"The pier sequence was the one part of the film we didn't shoot in the specific location for which it was written," says Guiney. "It involved an awful lot of firepower in terms of electricians, special effects, armory, stunts, etc – it was a very big number. Trying to shoot that in Spiddal would have been logistically very challenging and possibly would have compromised what John wanted out of it." The production moved to Wicklow for this spectacular set-piece, but as Guiney recalls, there was no escaping the weather.

"We did become a cropper on the pier. Effectively, that one night was a write-off, but I think it worked out terribly well. It is a great finale to the film and fulfils all our ambitions for what we hoped it would be."

THE CHARACTERS

Brendan Gleeson on Sgt. Gerry Boyle:

He's the last of the independents – according to himself – who has seen quite a lot of life, in the sense that not an awful lot has happened to him and he's had plenty of time to think about it. He's quite erudite and well-read. He listens to music and watches films, to quite a staggering degree, but you wouldn't know it from his general conversation, as he keeps it well hidden. He's a bit of a hard-bitten man, but as with a lot of cynics, there's an idealist hidden in there somewhere.

His main flaws are that he's closed-up. He's a bit of a maverick and he does take the odd illegal substance – just to try them out. He's quite stringent about integrity. He has a ferocious honesty and that does not allow him to consort with people who are fudging issues all over the place. But, at the same time, he's not a rigid stickler for the letter of the law, if it's nonsensical and not really in the human interest. He has no real time for it, which is a little bit of a disadvantage in a guardian of the peace. Or maybe not?

Don Cheadle on FBI Agent Wendell Everett:

He's a man who's near and dear to my heart. He comes from a privileged background. He comes from very good schools, but I think he's probably always interested in justice – and he's good at his job. He's from various places around the South, although he's originally from Kenosha, Wisconsin, and he's a bit of a nomad. He has come to this place that he knows very little about and has very little interest in knowing anything about; other than to solve the case of

these drug traffickers. He's an interesting guy – he has a good heart and he's also funny. He has some quirks that are really funny and a chip on his shoulder that makes him a great person to needle.

The unique landscape of the West of Ireland is perfect for this character to come into. It can be inhospitable and it's very foreign and very different from anything Everett would be used to. Therefore, it really plays into the character's dynamic and how he interacts with all of the other characters in the movie.

He's secure in his job, but potentially insecure everywhere else. He doesn't like being made fun of. He doesn't get the joke, but when it's about the work, his strength is in the loyalty he shows.

Mark Strong on Clive Cornell:

He's a career criminal and he's bored with it. I think he's got to the point in his life where he's been a successful and rather nasty criminal and has just decided that everybody he deals with in his daily working life is letting him down. I think he's really got to the end of his tether with the whole crime thing. He's disappointed in the police. He's disappointed in other criminals; the crimes that they do...He's got plenty of money, he has got everything he wanted and he's entered a melancholy phase.

He's a middle-aged criminal; he's pretty much done everything and is fed up with crime and fed up with the people he has to deal with. He says at one point that he's looking for a 'meaningful relationship'. That would be quite some task, as he's a fairly heavy, vicious bastard, but he's a guy who's bored with what he's doing. He doesn't care anymore. He doesn't care what people think of him and he's stopped monitoring his thoughts. He just says what he thinks and is generally abusive and difficult to be around, as a result.

Liam Cunningham on Francis Sheehy-Skeffington:

He's a much-misunderstood individual, I'd like to think. He's a man that's trying to get ahead in the world. He started off quite lowly and is trying to educate himself, and he supplements his educational needs financially by the importation of half-a-billion dollars' worth of drugs. I suppose he'd consider himself to have a certain amount of honor. He's a good organizer, he's a snappy dresser, he considers himself a businessman and he reads a lot of philosophy – he's very learned.

David Wilmot on Liam O'Leary:

Apparently he's a sociopath – I think his brain has been destroyed by Lithium, because he can't remember things. He's the hard man with the bad guys, the mad dog they send in to do the dirty work. He has no moral compass, so he doesn't mind killing people. He's unhinged.....

Rory Keenan on Garda Aidan McBride:

Garda Aidan McBride is a policeman who's been transferred from Dublin to this backwater place out in Connemara. He's young and impressionable. He's served a few years, but initially he's the foil to Boyle. He's a nice guy - an honest fellow - but he tries too hard to impress, which leaves him exposed for Boyle to be Boyle.

Fionnula Flanagan on Eileen Boyle:

She's a woman who is nearing her death. She's very ill. She's got cancer, but she and her son have a very interesting relationship. She reads a lot, she's very interested in philosophy and she's quite articulate. She's a passionate woman and has had a full life.

Katarina Cas on Gabriela McBride:

She's a thirty-year-old Croatian woman who has married her husband for a visa,. When her husband goes missing, she finds herself alone in Galway- in this rainy, beautiful countryside. She's good-hearted. She's a bit naïve, maybe a bit shy, and not really comfortable in Ireland yet because of the language. I think she's a good person and she's a fighter. She's a manager at the G Hotel, so she knows what she wants, but I don't think her love life is a happy one. She and Boyle click, because he's really straightforward. He doesn't care about what's proper and what's not – he's honest in his heart.

ABOUT THE CAST

BRENDAN GLEESON (Sgt. Gerry Boyle), a Dublin-born former teacher, left the profession to pursue a career in his first love, acting and joined the Irish theatre company Passion Machine. He landed his first starring role in *I Went Down*, which was followed by his much acclaimed role in John Boorman's *The General*. His performance gained him awards not only for Best Actor at the 1998 Boston Society of Film Critics Awards and Best Actor at the 1998 ALFS, but also the Best Actor award at the 1999 Irish Film & Television Awards.

Gleeson's rise to fame began when he appeared in Jim Sheridan's *The Field*, followed by a number of small roles in such films as *Far and Away* and *Into the West*. He attracted the attention of Hollywood when he starred as Hamish in the film *Braveheart*, alongside Mel Gibson. Other notable screen credits include John Woo's *Mission: Impossible II*, Steven Spielberg's *A.I.: Artificial Intelligence*; John Boorman's *Tailor of Panama* and *Country of My Skull*; Danny Boyle's *28 Days Later*; and Martin Scorsese's *Gangs of New York*.

Over the past few years Gleeson has become a household name after appearing in a number of successful films. His film credits include August Nicholson in M. Night Shyamalan's *The Village*; *Cold Mountain* directed by Anthony Minghella; Ridley Scott's *Kingdom of Heaven*; *Breakfast on Pluto* directed by Neil Jordan; Wolfgang Petersen's *Troy*; *Black Irish* directed by Brad Gann; *Studs* directed by Paul Mercier; *Harry Potter and the Goblet of Fire* directed by Mike Newell; *Harry Potter and the Order of Phoenix* directed by David Yates; John Boorman's *The Tiger's Tail*; and the motion capture *Beowulf* directed by Robert Zemeckis.

He also appeared in *In Bruges* in 2009, under the direction of Martin McDonagh, alongside Colin Farrell and Ralph Fiennes. It was nominated for a Golden Globe® and a BAFTA Award for his role. His recent credits include *Perrier's Bounty*, directed by Ian Fitzgibbon for Parallel Films and *Green Zone*, a Paul Greengrass film with Matt Damon. He also returned to the role of Professor 'Mad-Eye' Moody in the seventh installment of the Harry Potter series, *Harry Potter and the Deathly Hallows: Part 1*. He also won an Emmy Award for Outstanding Lead Actor in a Miniseries or Movie for his portrayal of Winston Churchill in HBO's *Into the Storm* directed by Thaddeus O'Sullivan. The film garnered fourteen Emmy nominations in total.

DON CHEADLE (Agent Wendell Everett) has consistently turned in powerful performances on stage and screen, since being named Best Supporting Actor by the Los Angeles Film Critics for his breakout performance opposite Denzel Washington in *Devil in a Blue Dress*. His subsequent film credits include: *Traitor*, an international thriller which he produced, starring opposite Guy Pearce; Kasi Lemmons' *Talk To Me*, with Chiwetel Ejiofor; the 2006 Oscar®-winning Best Picture, *Crash*, which Cheadle also produced; *Hotel Rwanda*, for which his performance garnered Oscar®, Golden Globe®, Broadcast Film Critics and Screen Actors Guild award nominations for Best Actor; Steven Soderbergh's *Ocean's Eleven*, *Ocean's Twelve* and *Ocean's Thirteen*, starring Brad Pitt and George Clooney; Mike Binder's *Reign Over Me* with Adam Sandler; the Academy Award®-winning *Traffic* and *Out of Sight*, with George Clooney and Jennifer Lopez, both films also directed by Soderbergh; Paul Thomas Anderson's acclaimed

Boogie Nights with Julianne Moore and Mark Wahlberg; *Bulworth*, directed by and starring Warren Beatty; *Swordfish*, with John Travolta and Halle Berry; *Mission To Mars* with Tim Robbins and Gary Sinise; John Singleton's *Rosewood*, for which Cheadle earned an NAACP Image Award nomination; Brett Ratner's *Family Man*, starring Nicolas Cage; and the independent features *Manic* and *Things Behind The Sun*.

Cheadle was honored by the CineVegas Film Festival and the Los Angeles Film Festival and received ShoWest's Male Star of the Year award. He is also well-recognized for his television work, including his remarkable portrayal of Sammy Davis Jr. in HBO's *The Rat Pack*, for which he received a Golden Globe® Award and a Best Supporting Actor Emmy nomination. That same year, he also received an Emmy nomination for his starring role in HBO's adaptation of the critically acclaimed, best-selling novel *A Lesson Before Dying*, opposite Cicely Tyson and Mekhi Phifer.

He also starred for HBO in Eriq La Salle's *Rebound: The Legend of Earl 'The Goat' Manigault*. Cheadle's TV series credits include his two-year stint in David E. Kelley's acclaimed series "Picket Fences," a guest-starring role on "ER" (earning yet another Emmy nomination) and a regular role on "The Golden Palace." He also starred in the thrilling live CBS television broadcast of "Fail Safe" opposite George Clooney, James Cromwell, Brian Dennehy, Richard Dreyfuss and Harvey Keitel.

Cheadle was born in Kansas City, Missouri, graduating from the prestigious California Institute of the Arts with a Bachelor's Degree in Fine Arts. Encouraged by his college friends, he attended a variety of auditions and landed a recurring role on the hit series "Fame", which led to feature film roles in Dennis Hopper's *Colors* and John Irvin's *Hamburger Hill*.

A talented musician who plays saxophone, writes music and sings, he is also an accomplished stage actor and director and was nominated for a Grammy Award in 2004 for Best Spoken Word Album for his narration/dramatization of the Walter Mosley novel *Fear Itself*. His most recent big screen appearances have been in Antoine Fuqua's ensemble crime thriller *Brooklyn's Finest* and Jon Favreau's *Iron Man 2*.

He is currently developing a movie based on the life of jazz legend Miles Davis.

LIAM CUNNINGHAM (Francis Sheehy) was born in Dublin and had begun working as an electrician when he saw an advertisement for an acting school and decided to give it a try. His first film role was as a policeman in Mike Newell's *Into The West*. Since then, he has been involved in many films and theatre productions on both sides of the Atlantic. His feature films include Alfonso Cuarón's *The Little Princess*; Jerry Zucker's *First Knight*; Michael Winterbottom's *Jude*; Neil Marshall's *Dog Soldiers*; Neil Jordan's *Breakfast on Pluto*; Rob Cohen's *The Mummy: Tomb of the Dragon Emperor*; and Daniel Barber's *Harry Brown*. He played the lead in John Michael McDonagh's first, short film, *The Second Death* in 2000.

Cunningham has been nominated six times for Irish Film and Television Awards, winning twice for his performances in Ken Loach's *The Wind that Shakes the Barley* and Steve McQueen's

Hunger. He was also named as one of the top five Irish actors of the Millennium in a poll conducted by the Ireland Film and Television Network. His most recent films are Neil Marshall's action-adventure *Centurion*, set in Roman Britain; Louis Leterrier's tale of warring Greek gods *Clash of the Titans*; and Larysa Kondracki's *The Whistleblower*, with Rachel Weisz as an American policeman in post-war Bosnia.

DAVID WILMOT (Liam O'Leary) is an award-winning Irish actor, whose theatre credits include his Tony-nominated Broadway performance as Padraic in *The Lieutenant of Inishmore*. On television he was nominated as Best Actor in the Irish Film and Television Awards for his role in the series "The Clinic". His feature film work includes appearances in Jim Sheridan's *The Field*; Neil Jordan's *Michael Collins*; Alan J. Pakula's *The Devil's Own*; Paddy Breathnach's *I Went Down*; John Schlesinger's *The Tale of Sweeney Todd*; John Boorman's *The General*; Peter Howitt's *Laws of Attraction*; and, most recently, Alicia Duffy's *All Good Children*. He was named Best Supporting Actor and nominated as Best New Talent at the 2003 Irish Film & Television Awards for his performance in John Crowley's *Intermission*.

RORY KEENAN (Garda Aidan McBride) graduated with a BA in Drama and Theatre Studies from Trinity College, Dublin and attended both the Coffee School of Drama and Young People's Theatre Group. His extensive theatre credits include leading roles at Dublin's Gate and Abbey Theatres and in London's West End and he won the Irish Times Theatre Award as Best Supporting Actor 2007 for his performance in *Last Days of the Celtic Tiger* by Paul Howard. His television credits include roles in the popular drama series "The Clinic" and "On Home Ground" (RTE), "Showbands" (RTE), "Pride and Joy" (RTE) and "Aristocrats" for the BBC. On the big screen, he has appeared in films such as Rob Bowman's fantasy adventure *Reign of Fire*; John Crowley's *Intermission*; the romantic comedy *Ella Enchanted*, starring Anne Hathaway; and, most recently, John Carney's *Zonad* (for Element Films) and Conor Horgan's *One Hundred Mornings*.

MARK STRONG (Clive Cornell) studied English and Drama at London University, and then Acting at the Bristol Old Vic Theatre School. He now boasts an award-winning career spanning film, theatre, television and radio, working with such directors as Danny Boyle, Ridley Scott, Guy Ritchie, Peter Weir, Kevin Macdonald and Roman Polanski, to name but a few. With more than thirty credits on the silver screen, his recent feature films include: Ridley Scott's *Body of Lies* (for which he was nominated as Best Supporting Actor at the London Critics' Circle Film Awards); Ridley Scott's *Robin Hood*; Matthew Vaughan's *Stardust* and *Kick Ass*; Pete Travis' *Endgame*; *The Young Victoria* for Jean Marc Vallee; *RocknRolla* and *Sherlock Holmes* for Guy Ritchie; Kevin Macdonald's *The Eagle*; and appearing as the villainous Sinestro in the forthcoming *Green Lantern* opposite Ryan Reynolds.

His next film project is Andrew Stanton's upcoming *John Carter of Mars*, a project that has been in development since 1932. His television appearances include "The Long Firm", for which he was nominated for the Best Actor BAFTA and won the Best Actor Award at the Broadcasting Press Guild Awards, "Henry VII", "Prime Suspect", "Emma", "Anna Karenina" and the multi-

award-winning “Our Friends in the North”. His stage appearances include starring roles with the Royal Shakespeare Company, the National Theatre and at the Donmar Warehouse, where his performance in “Uncle Vanya” brought him an Olivier Award nomination as Best Supporting Actor.

FIONNULA FLANAGAN (Eileen Boyle), born in Dublin and trained at the Abbey Theatre, is a star of the Broadway and world stage and a prolific co-star in such Hollywood-generated films as *The Others* (teamed with Nicole Kidman) and *The Divine Secrets of the Ya-Ya Sisterhood* (with Sandra Bullock, Ellen Burstyn and Maggie Smith).

The versatile actress has also displayed her roots with starring roles in such distinctively Irish films as *Waking Ned Devine* and *Some Mother's Son*. She starred with Felicity Huffman in *Transamerica*, winning an Irish Film and Television Award (IFTA) for Best Supporting Actress and also recently appeared on the award-winning Irish language television mini-series “Paddywhackery”.

A recurring character (Eloise Hawking) in the TV phenomenon “Lost” for ABC, she starred in all three seasons of “Brotherhood”, the hit television series for Showtime and won an Emmy award for her role in the epic drama “Rich Man, Poor Man”.

Her most recent film credits include *Slipstream* with Anthony Hopkins and *Yes Man* starring Jim Carrey, with whom her voice was also featured in 1999's animated *A Christmas Carol*. She also recently starred with Ricky Gervais and Jason Bateman in *The Invention of Lying*, and with Val Kilmer in *Kill the Irishman*.

DOMINIQUE McELLIGOTT (Aoife) studied at the Ann Kavanagh School of Acting and was recently praised by Duncan Jones, director of the acclaimed feature *Moon*, for her performance in his film. She made her film debut in 2008 in *Dark Floors*, a horror vehicle for the Finnish metal band Lordi, followed by *Satellites and Meteorites*, a festival success in the US. She recently completed *Leap Year*, Anand Tucker's romantic comedy starring Amy Adams. On television, she has appeared in continuing roles in the Irish drama series “On Home Ground” and “Raw” and the global action adventure series “The Philanthropist”, starring James Purefoy and Neve Campbell.

SARAH GREENE (Sinead) is originally from Cork and graduated from the full time professional acting course at the Gaiety School of Acting in June 2006. She has appeared in several acclaimed stage productions with the Druid Theatre, at the Abbey Theatre, on tour and in Tokyo and, more recently, in the award-winning Edinburgh Festival Fringe production of “Little Gem”. In addition to a variety of television work, she has appeared in the feature films *Eden*, directed by Declan Recks, which won awards at the Tribeca Film Festival and John M. Smith's *Love and Savagery*, filmed on location in Ireland and Newfoundland.

KATARINA CAS (Gabriela) has been in the entertainment business in her native Slovenia since she was a child, acting, performing in commercials, modeling and presenting television game shows and music programs, including The Eurovision Song Contest. She graduated in movie marketing from the University of Ljubljana's Faculty of Economics, and her commercial work has included ads for Fiat and Max Factor; while as a model she has graced the covers of Elle, Cosmopolitan and Maxim. She has acted on stage and on television and has worked as an assistant director in the film industry. Before joining the cast of **THE GUARD**, she appeared in the Slovenian feature films *V petek zvečer (Friday Night)* and *Reality*.

PAT SHORTT (Hennessy) is one of Ireland's favorite comedians, having formed D'Unbelievables with Jon Kenny soon after he left art school, touring the world and producing chart-topping videos. A sell-out solo stand-up artist and an accomplished musician, he is a familiar face on Irish television in a variety of popular shows. His film credits include *Angela Mooney Dies Again*, with Mia Farrow; Paul Quinn's *This Is My Father*, with Brendan Gleeson; *The Closer You Get* with Ian Hart, Niamh Cusack and Sean McGinley; and *Man About Dog*, written by Belfast-born Pearse Eliot. He recently appeared in *Strength & Honor*, with Michael Madsen and Vinnie Jones, and played the leading role of Josie in Lenny Abrahamson's award-winning *Garage*.

DARREN HEALY (Moody) made his film debut in John Boorman's *The General*, followed by the lead in *Crush Proof* and a variety of roles in Kirsten Sheridan's *Disco Pigs*; Paul Greengrass's *Bloody Sunday*; *Dead Bodies*; Matthew Vaughn's *Layer Cake*; John Carney's *Once*; and the award-winning short *Frankie*. On television he has played recurring roles in "On Home Ground", "Love Is The Drug" and "The Clinic" and his most recent film appearance was as the leading character in Brendan Muldowney's *Savage*.

ABOUT THE CREW

JOHN MICHAEL McDONAGH (Writer/Director) was born and brought up in Elephant & Castle, South London, by Irish parents, his mother a native of County Sligo and his father being originally from County Galway, the setting for **THE GUARD**. John and his younger brother, playwright-screenwriter-director Martin McDonagh were educated in England, but made frequent visits to Ireland to visit their family. He left Salesian College, Battersea, at the age of 16. In 2000, he wrote, produced and directed his first film, the 11-minute short *The Second Death*, which starred Liam Cunningham and also featured **THE GUARD**'s Gary Lydon and David Wilmot and producers Chris Clark and Flora Fernandez-Marengo. Three years later, his screenplay for Gregor Jordan's film *Ned Kelly*, starring Heath Ledger as the legendary Australian outlaw, with Orlando Bloom, Geoffrey Rush and Naomi Watts, won him award nominations from the Australian Film Institute and the Film Critics' Circle of Australia.

CHRIS CLARK (Producer) joined Working Title Films in 1996 as a story editor. He was promoted to Senior Development Executive and worked on all films developed out of the UK office, including *Elizabeth*, *Notting Hill*, *Bridget Jones' Diary*, *About A Boy* and *Pride and Prejudice*. He was a producer on the international hit *Johnny English*, starring Rowan Atkinson. In January, 2005, Chris transferred to the Los Angeles office as Senior VP, Development, during which time he managed a slate of projects. In 2007 Chris set up RedRum Films in Los Angeles and remains a partner in London-based Reprisal Films. He recently produced *And Soon The Darkness* (for Studio Canal/Abandon) and is executive producer on *Patagonia* (directed by Marc Evans). He is currently in production on *Johnny English Reborn* (for Universal/Working Title and starring Rowan Atkinson). His upcoming projects include *A Spy By Nature* (written by John Hodge), *Kipper* (John Michael McDonagh's follow-up to **THE GUARD**) and *The Rip* (for Working Title/Universal).

FLORA FERNANDEZ-MARENGO (Producer) was born in Buenos Aires, Argentina and is now based in London. She initially worked with writer-director John Michael McDonagh and alongside fellow producer Chris Clark on Reprisal Films' first production, the short film *The Second Death*. Her second film as producer, *The Betrayal – Nerakhoon*, the moving true-life story of a Laotian family's forced emigration to the United States, earned a 2009 Academy Award® nomination for Best Documentary Feature. A second short film followed, *The Stars Don't Twinkle In Outer Space* and she has recently completed two full-length features, both with Argentinean locations. *Patagonia*, directed by Marc Evans and starring Matthew Rhys and pop singer Duffy, combines two parallel road movie stories which highlight the curious historical connection between Wales and a remote region of Argentina. Marcos Efron's *And Soon The Darkness*, the story of two young American girls on a cycling holiday in Argentina, is a re-working of Brian Clemens and Terry Nation's 1970 screenplay for Robert Fuest's disturbing thriller.

ED GUINEY (Producer) and **ANDREW LOWE** (Producer) run film and television drama production company **Element Pictures** with offices in Dublin and London. The company also operates an Irish film distribution company, **Element Pictures Distribution**. Element have just completed production on Paolo Sorrentino's upcoming feature *This Must Be the Place*, starring Sean Penn and Frances McDormand, which Element co-produced.

Other recent productions include *All Good Children*, Alicia Duffy's first feature which was selected for Director's Fortnight at Cannes 2010; and *Essential Killing*, directed by Jerzy Skolimowski, which won the Special Jury Prize and Coppa Volpi for Best Actor at the 2010 Venice Film Festival and was selected for the Masters section at the 2010 Toronto Film Festival.

Other productions include *Zonad* from John Carney (*Once*); *Cracks* the first film from director Jordan Scott starring Eva Green and co-produced with Scott Free which had its world premiere at the Toronto International Film Festival 2009; *Five Minutes of Heaven*, directed by Oliver Hirschbiegel and starring Liam Neeson and Jimmy Nesbitt which premiered at the Sundance Film Festival 2009, winning the Best Director and Best Screenplay Awards; and *Garage* (Lenny Abrahamson) winner of the CICAIE Art and Essai award at Cannes Director's Fortnight 2007.

Other Element films include; *Death of a President* (Gabriel Range) which won the International Critics Fipresci Prize at the 2006 Toronto International Film Festival and the International Emmy in 2007; *The Wind That Shakes the Barley*, directed by Ken Loach, winner of the Palme d'Or at the Cannes Film Festival and the most successful independent film ever released in Ireland; *Adam & Paul* (Lenny Abrahamson), which premiered at the Berlin Film Festival; *Omagh* (Pete Travis), which won the BAFTA for Best Single Film 2004, the Discovery Award at the 2004 Toronto Film Festival and the prize for Best European Film at the San Sebastian Film Festival 2004; as well as *The Magdalene Sisters* (Peter Mullan) which was a major critical success, winning the Golden Lion at Venice 2002, the Discovery Award in the Toronto Film Festival 2002 and the Audience Award at the Ljubljana Film Festival 2002.

The company has been a leading television drama producer in Ireland for RTÉ, the national broadcaster and an active co-producer for UK television drama including; “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 Pictures Distribution is a theatrical distribution company focussed primarily on the Irish market, which handles all of Optimum Releasing (Studio Canal) titles in Ireland, as well as acquiring approximately half dozen Irish titles for distribution each year. Recent titles released by Element Pictures Distribution in Ireland have included: *His & Hers*, *Zonad*, *The Yellow Bittern*, *Waveriders*, *Kisses* and *Garage*. Projects on our slate for release in 2011 include **THE GUARD**, *Essential Killing* and *This Must Be the Place*.

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”. Ed has produced all Element’s projects and acted as executive producer on most of its co-productions. A member of BAFTA, Ed 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.

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/coproductions. Andrew is Chair of IBEC’s Audiovisual Federation and Chair of Screen Producers Ireland’s industrial relations committee, 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.

LARRY SMITH (Director of Photography) worked with Stanley Kubrick for almost 25 years, first as chief electrician on *Barry Lyndon*, then as gaffer on *The Shining* and finally as cinematographer on *Eyes Wide Shut*. His television credits include “Cold Feet”, “Love in a Cold Climate”, “Prime Suspect 6”, “Elizabeth I” and “Marple: Nemesis”. His feature film credits include the international thriller *The Piano Player* (released stateside as *The Target*) with Christopher Lambert and Dennis Hopper; Nicolas Winding Refn’s *Fear X*, with John Turturro and Deborah Kara Unger; and his award-winning *Bronson*, with Tom Hardy. He is also responsible for Tom Hooper’s *Red Dust*, with Jamie Bartlett, Hilary Swank and Chewetel Ejiofor

and, most recently, the Singaporean murder mystery, *The Blue Mansion*.

JOHN PAUL KELLY (Production Designer) moved from Ireland to London to study architecture. He followed this with an MA in Design for Film and Television at the Royal College of Art. His first feature film was Carine Adler's award-winning *Under the Skin* (1997), starring Samantha Morton, followed the same year by Shane Meadows' *24 7: Twenty Four Seven*. For television he designed a variety of productions, including Stephen Poliakoff's "Shooting the Past" and, also for the BBC, Tim Fywell's romantic drama series "Madame Bovary". In 2002, he designed Paul Greengrass's multi-award-winning *Bloody Sunday* for Granada TV and, the following year, his production design for Poliakoff's heartbreaking historical drama "The Lost Prince" won him both a BAFTA award and a Primetime Emmy. Amongst his recent big-screen credits are Roger Michell's *Enduring Love* and *Venus*; Michael Winterbottom's *A Cock and Bull Story*; Justin Chadwick's *The Other Boleyn Girl*; and Beeban Kidron's *Hippie Hippie Shake*.

CHRIS GILL (Editor) began his career in television, editing a variety of classic series and modern dramas. He won the RTS Television Award for his work on Julian Jarrold's "Crime and Punishment (2002), having previously received a BAFTA nomination for his editing of the Robbie Coltrane crime drama series "Cracker". In 2001, he began his association with director Danny Boyle on the BBC TV film *Vacuuming Completely Nude in Paradise*, continuing the partnership on another Jim Cartwright-penned TV movie, *Strumpet*. In 2004 he edited Danny Boyle's *Millions*, followed by *Sunshine* and *28 Days Later*. His other feature film credits include Julian Jarrold's version of *Brideshead Revisited*, on which he also served as second unit director; Aisling Walsh's *The Daisy Chain*; Philip Ridley's *Heartless*; Ricky Gervais' *The Invention of Lying*; and Neil Marshall's Roman epic *Centurion*.

EIMER NÍ MHAOLDOMHNAIGH (Costume Designer) studied at the Limerick School of Art and Design. The recipient of multiple nominations at the Irish Film and Television Awards, she was nominated for a Primetime Emmy for her work in the costume department of the 2000 mini-series version of Charles Dickens' "David Copperfield". Her first costume designer credit was on Orla Walsh's *The Visit* in 1992 and she has worked as a costume designer on a variety of television productions and short and feature films. Her credits in the costume department include Mike Newell's *An Awfully Big Adventure*; Michael Lindsay-Hogg's *Frankie Starlight*; Neil Jordan's *Michael Collins* and *The Butcher Boy*; and Pat O'Connor's *Dancing at Lughnasa*. In 2002, she designed the costumes for Jim Sheridan's *In America* and since then has designed for productions such as the award-winning television film *Omagh*; Neil Jordan's *Breakfast on Pluto* and *Ondine*; Ken Loach's *The Wind That Shakes the Barley*; Julian Jarrold's *Becoming Jane* and *Brideshead Revisited*; and, most recently, Anand Tucker's romantic comedy *Leap Year*.

MORNA FERGUSON (Chief Make-Up Artist) won the BAFTA TV Award for Best Make Up & Hair Design for "My Boy Jack (2007), having also received Irish Film and Television Awards

nominations for the same film and, previously, for *Middletown* and *Laws of Attraction*. She began her career as a make-up artist on the TV comedy series “Shelley” in 1979, moving into feature films with Mike Newell’s *Into the West* in 1992. Her career has alternated between television, such as Stephen Frears’ TV film of Roddy Doyle’s *The Snapper* and feature films, such as *The Van*, Stephen Frears’ version of the final book in Doyle’s Barrytown trilogy. Her television credits include Paul Greengrass’s *Bloody Sunday*; *The Roman Spring of Mrs. Stone* with Helen Mirren; the series “Murphy’s Law” and “Inspector George Gently;” and the TV film of Dickens’ *The Old Curiosity Shop*. Her films include Jim Sheridan’s *The Boxer* and *In America*; Thaddeus O’Sullivan’s *Ordinary Decent Criminal*; Joe Johnston’s *Hidalgo*; Jordan Scott’s *Cracks*; and Neil Jordan’s *Ondine*.

ORLA CARROLL (Chief Hair Designer), like costume designer Eimer Ní Mhaoldomhnaigh, made her debut with Orla Walsh’s *The Visit*, as hair stylist and make-up artist. She has previously styled and designed the hair alongside Morna Ferguson’s make-up on *Widow’s Peak*, *The American*, *Durango*, *In America*, *The Roman Spring of Mrs. Stone*, *The Honeymooners*, *Cracks* and *Ondine*. Her work has also featured in such notable titles as Jim Sheridan’s *In The Name of the Father*, Terry George’s *Some Mother’s Son*, Alan Parker’s *Evita*, John Boorman’s *The General* and *The Tailor of Panama*, Wolfgang Petersen’s *Troy*, Ken Loach’s *The Wind That Shakes The Barley* and Mel Gibson’s *Apocalypto*.

JINA JAY (Casting Director) began working in films in the casting department of *Carry On Columbus* in 1992 and was involved in the casting of such films as Mel Gibson’s *Braveheart*, Adrian Lyne’s *Lolita*, Michael Hoffman’s *Restoration*, John Boorman’s *The Tailor of Panama*, Wes Anderson’s *The Darjeeling Limited* and Alejandro Amenábar’s *Agora*. Her first feature as casting director was John Boorman’s *The General*. Since then when she has cast such varied films as Jake Scott’s *Plunkett & Maclane*; Tim Roth’s *The War Zone*; Mike Figgis’ *Miss Julie*; Stephen Daldry’s *Billy Elliot* and *The Reader*; Paul McGuigan’s *Gangster No. 1*; Alejandro Amenábar’s *The Others*; Gregor Jordan’s *Ned Kelly*; Edgar Wright’s *Shaun of the Dead*; Alfonso Cuarón’s *Harry Potter and the Prisoner of Azkaban*; Matthew Vaughn’s *Layer Cake*; Ridley Scott’s *Kingdom of Heaven*, *A Good Year*, *Body of Lies* and *Robin Hood*; Joe Wright’s *Pride & Prejudice* and *Atonement*; Steven Spielberg’s *Munich* and *The Adventures of Tintin: Secret of the Unicorn*; Kevin Macdonald’s *The Last King of Scotland* and *The Eagle of the Ninth*; Martin McDonagh’s *In Bruges*; and Peter Jackson’s *The Lovely Bones*.

ROBERT FLANAGAN (Sound Mixer) was nominated for the Irish Film and Television Award for Best Sound for his work on *Garage* (2007). Since he started in the industry ten years ago, he has worked on more than 40 films, including documentaries, prize-winning shorts and features including John Carney’s *On The Edge* and his Oscar©-winning *Once*; Kirsten Sheridan’s *Disco Pigs*; Tony Herbert’s *Speed Dating*; Leonard Abrahamson’s *Garage*; Cathal Black’s *Learning Gravity (aka the Undertaking)*; Lance Daly’s *Kisses*; Tom Hall’s *Wide Open Spaces*; Ian Power’s *The Runway*; and Janez Burger’s *Circus Fantasticus*.

DONAL O'FARRELL (Stunt Coordinator) has worked in the film industry for more than 30 years, performing stunts in such films as John Boorman's *Excalibur* and *The General*; Neil Jordan's *Angel*; Ron Howard's *Far and Away*; Jim Sheridan's *In The Name of the Father* and *The Boxer*; Mel Gibson's *Braveheart*; and Steven Spielberg's *Saving Private Ryan*. His first film as stunt coordinator was Anjelica Huston's *Agnes Browne* in 1999. Since then when he has arranged and coordinated stunts for a variety of titles, including Peter Howitt's *Laws of Attraction*; the BAFTA-winning *Omagh*; John Boorman's *The Tiger's Tail*; Julian Jarrold's *Becoming Jane*; Richard LaGravenese's *P.S. I Love You*; Aisling Walsh's *The Daisy Chain*; John Carney's *Zonad*; Jordan Scott's *Cracks*; and Anand Tucker's *Leap Year*.

BRENDAN BYRNE (Special Effects Supervisor) began in the film industry as a production assistant on Ken Loach's *Hidden Agenda*, but his special effects career started in 1995, working as a technician on Thaddeus O'Sullivan's *Nothing Personal*. His special effects work includes such films as Neil Jordan's *Michael Collins*; Harry Hook's *St. Ives*; Thaddeus O'Sullivan's *Ordinary Decent Criminal*; Kirsten Sheridan's *Disco Pigs*; Ken Loach's *The Wind That Shakes The Barle*; and various TV episodes of "Ballykissangel". He has supervised or coordinated the special effects for films including Jim Sheridan's *In America*; Conor McPherson's *The Actors*; Antoine Fuqua's *King Arthur*; Steve Bendelack's *The League of Gentlemen's Apocalypse*; Steve Hudson's *True North*; and Julian Jarrold's *Becoming Jane*.

LIZ GALLACHER (Music Supervisor) started her career as a music researcher and associate producer for a number of UK-based TV companies. She then created Liz Gallacher Music Supervision in 1996 and quickly established herself as one of the most experienced and creatively diverse music supervisors in film and television today. Her work on projects such as *The Full Monty* (winner of a Brit Award for Best Soundtrack) and *Resident Evil* (Grammy nomination for Best Metal Performance) has garnered praise from producers, directors and the press. *24 Hour Party People* was short-listed for Film Music at the 2003 NME Awards. Liz's film credits also include the Oscar®-winning documentary *One Day in September*, the Golden Globe® winner *The Gathering Storm* and feature films such as *Layer Cake*, *Calendar Girls* and *Bend It Like Beckham*. Her recent film credits include *The Damned United*, *Is Anybody There?*, *Fishtank* and the Sundance 2009 award-winning documentaries, *We Live In Public* (Grand Jury Prize: US Documentary) and *The Cove* (Audience Award: US Documentary).

CALEXICO (Music) is a rock band based in Tucson, Arizona and is named after the border town of Calexico, California. The band's two main members, Joey Burns and John Convertino, first played together in Los Angeles as part of the group Giant Sand. They have recorded a number of albums on Quarterstick Records, while their 2005 EP *In the Reins*, recorded with Iron & Wine reached the Billboard 200 album charts. Their musical style is influenced by traditional sounds of mariachi/Tejano music and the music of the Southwestern United States and they have been described by some as indie rock. Calexico had its origins in 1990 when Burns, who was studying music at the University of California in Irvine, met up with Convertino, who was playing drums with Howe Gelb in Giant Sand. Burns joined them, after first playing upright bass on a European tour. Giant Sand moved to Tucson, Arizona in 1994. John and Joey formed

the Friends of Dean Martin (later the Friends of Dean Martinez) which scored a record deal with Sub Pop. However, the pair split up with Bill Elm, the co-founder of The Friends of Dean Martinez in 1996. The band subsequently became a kind of indie rhythm section for hire, working with the likes of Victoria Williams, Barbara Manning and Richard Buckner before forming Calexico. Their most recent album is *Carried To Dust* and their music was previously featured in the German film *Lammbock*.

CAST

(in order of appearance)

Young Men in Car	RONAN COLLINS PARAIC NIALAND JOHN PATRICK BEIRNE LIAM O'CONGHAILE CHRISTOPHER KILMARTIN
Gerry Boyle	BRENDAN GLEESON
Aidan McBride	RORY KEENAN
James McCormick	DECLAN MANNION
Photographer	LAURENCE KINLAN
Eugene Moloney	MÍCHEÁL ÓG LANE
Francis Sheehy-Skeffington	LIAM CUNNINGHAM
Billy Devaney	OWEN SHARPE
Eileen Boyle	FIONNULA FLANAGAN
Doctor Oleyuwo	WALE OJO
Wendell Everett	DON CHEADLE
Garda No. 1	MARK O'HALLORAN
Gerry Stanton	GARY LYDON

Jimmy Moody	DARREN HEALY
Detective	CONOR MOLONEY
Female Garda	LAURA HITCHINGS
Liam O'Leary	DAVID WILMOT
Clive Cornell	MARK STRONG
Gabriela McBride	KATARINA CAS
Sinead Mulligan	SARAH GREENE
Aoife O'Carroll	DOMINIQUE McELLIGOTT
Woman at the Bartley's House	SHARON KEARNEY
Bartley	DAVID PEARSE
Old Farmer	DERMOT HEALY
Priest	EAMONN OLWILL
Diner Waitress	YUYANG SHEILDS
Column Hennessey	PAT SHORTT
Musicians	GAY McKEON MARY CORCORAN COLM GANNON JOHNNY McDONAGH
Henchmen	DOMINICK HEWITT GIEDRIUS NAGYS GARY ROBINSON

CREW

Written and directed by JOHN MICHAEL McDONAGH

Produced by CHRIS CLARK
FLORA FERNANDEZ-MARENGO

Produced by ED GUINEY
ANDREW LOWE

Executive Producer MARTIN McDONAGH

Executive Producers DON CHEADLE
LENORE ZERMAN

Executive Producers RALPH KAMP
TIM SMITH
PAUL BRETT
DAVID NASH

Associate Producers ELIZABETH EVES
LEE MAGIDAY

Director of Photography LARRY SMITH, BSC

Production Designer JOHN PAUL KELLY

Edited by CHRIS GILL

Music by CALEXICO

Costume Designer EIMER NÍ MHAOLDOMHNAIGH

Casting by JINA JAY

Line Producer PAUL MYLER

Music Supervisor LIZ GALLACHER FOR CUTTING
EDGE MUSIC SERVICES

Original Score Published by Resonant Music (1) Limited Partners

“Rock Star”

Written by Pharrell Williams and Chad Hugo © 2000

Performed by N.E.R.D.

Licensed by Arrangement with EMI Music Publishing Ltd and Songs Music Publishing LLC

o/b/o Songs For Beans (BMI)

Licensed courtesy of Virgin Records Ltd.

“Star of the County Down”

Traditional Arranged by Gay McKeon,

Mary Corcoran, Colm Gannon and Johnny McDonagh

Published by Resonant Music (1) Limited Partners

“The Humours of Glin”

Traditional Arranged by Gay McKeon,

Mary Corcoran, Colm Gannon and Johnny McDonagh

Published by Resonant Music (1) Limited Partners

“Carrickfergus”

Traditional Arranged by Gay McKeon,

Published by Resonant Music (1) Limited Partners

“The Trip to Durrow”

Traditional Arranged by Gay McKeon,

Mary Corcoran, Colm Gannon and Johnny McDonagh

Published by Resonant Music (1) Limited Partners

“The Parting Glass”

Traditional Arrangement by Liam Clancy, Pat Clancy and Tommy Makem

Performed by Liam Clancy

Licensed by Arrangement with the Liam Clancy Estate

Courtesy of the Liam Clancy Estate

“Chirpy Chirpy Cheep Cheep”

Written by Harold Stott © and Guiseppe Cassia (A)

Performed by Middle of the Road

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“Ode to Billie Joe”
Written by Bobbie Gentry
Performed by Bobby Gentry
Published by Universal/MCA Music Ltd.
Licensed Courtesy of EMI Records Ltd.

“Everything Happens To Me”
Written by Matt Dennis and Tom Adair
Performed by Chet Baker
Licensed by Arrangement with Music Sales Corporation
Courtesy of Concord Music Group, Inc.

“Leaving on a Jet Plane”
Written by John Denver
Performed by John Denver
Licensed by Arrangement with Harmony Music Ltd/Cherry Lane Music Inc
Courtesy of Sony Music Entertainment Inc.

Excerpt from Rank Films’ “The Shout” courtesy of ITN Source/ITV StudiosCard 57