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Presents

# INTERMISSION

Directed by John Crowley

SCREENPLAY BY MARK O'ROWE

PRODUCED BY STEVE WOOLLEY, NEIL JORDAN AND ALAN MOLONEY

DIRECTED BY JOHN CROWLEY

Not Yet Rated by the MPAA. Running Time: 106 Minutes

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## SYNOPSIS

*Intermission* is an urban love story about the varying journeys we all take in the eternal quest for happiness.

Insecure in his relationship, a young man tells his girlfriend that they are breaking up, in the hope that she will fight him on his decision and commit to stay with him forever.

This ill-timed and badly executed test sets off a chain of events that impacts nearly everyone the couple comes in contact with.

There is the hapless romantic and his sex-starved best friend. There's the hot-shot detective and the petty crook he is after. There's the pretty girl on the rebound and the older married man she takes up with (not to mention his newly deserted wife). An ambitious TV producer, an abandoned fiancé, a preteen runaway – all unaware that the slim thread that separates us all is fraying at the edges and threatening to snap.

As one life collides with another, they are jarred from their day-to-day routines, routines they weren't aware that they were stuck in. During this time, one by one, they get an outside glimpse of their lives, some realizing their potential to take charge, others realizing that maybe it's just too late.

## CREW

Director	John Crowley
Writer	Mark O' Rowe
Director Of Photography	Ryszard Lenczewski
Editor	Lucia Zuchetti
Production Designer	Tom Conroy
Art Director	Susie Cullen
Costume Designer	Lorna Marie Mugan
Executive Producer	Paul Trijbits
Executive Producer	Rod Stoneman
Executive Producer	Tristan Whalley
Producer	Alan Moloney
Producer	Stephen Woolley
Producer	Neil Jordan
Associate Producer	Romany Turner
Associate Producer	John Erraught
Associate Producer	Susan Mullen
Line Producer	Des Martin

## THE CHARACTERS

Cillian Murphy (JOHN) - Insecure in his relationship, he tests his girlfriend Deirdre's love and devotion to him by suggesting they break up. When his plan backfires a series of events are set in motion . . .

Kelly Macdonald (DEIRDRE) – Broken hearted but determined to pretend that everything is O.K., she quickly rebounds and takes up with what one may call the wrong man.

Colin Farrell (LEHIFF) – A rootless and morally vacant petty crook, he is planning a job, one that will supply him with the money to finally settle down. But he can't do it alone.

Colm Meaney (JERRY) – A maverick detective on a personal crusade against crime -- determined to leave his mark on the world.

David Wilmot (OSCAR) – John's best friend and supermarket co-worker. Desperately searching for love in far too many wrong places.

Brian F. O'Byrne (MICK) – A recently unemployed bus driver who gets in on a scam to sort out his money troubles and get the new kitchen that he promised to his wife.

Shirley Henderson (SALLY) – Deirdre's sister, deeply damaged from a dysfunctional relationship. She is letting herself go, withdrawing from the world.

Michael McElhatton (SAM) – A middle-aged bank manager in the throes of a mid-life crisis.

Deirdre O'Kane (NOELEEN) – Sam's ex-wife, thrown into turmoil when her marriage falls apart.

Ger Ryan (MAURA) – Widowed mother of Deirdre and Sally

Tom O'Sullivan (BEN) – The TV producer yearning to expose the underbelly of society by making a documentary.

Owen Roe (MR. HENDERSON) – John and Oscar's boss at the supermarket, a control freak hooked on self-help tapes, taking every opportunity to misuse his authority and bully his employees.

Taylor Molloy (PHILLIP) – A young troublemaker, unaware of the chaos he is capable of.

## ABOUT THE PRODUCTION

John Crowley's *Intermission* is a slice of contemporary life seen through the lives of fifty-four characters -- all linked by their search for some form of love. The film was shot entirely on location in Dublin in September and October of 2002.

*Intermission* had its origins in the burgeoning Irish theatre community. Theatre director John Crowley and playwright/director Mark O'Rowe were familiar with one another's work and when they met, discovered a mutual interest in making films, and were soon working together on a second draft of O'Rowe's screenplay for *Intermission*.

"I didn't have a specific story in mind", explains Mark. "I started with a scene and a couple of characters, got them talking to see where it took me. I found them meeting new characters as they went along and suddenly I was following a whole bunch of people instead of one or two."

"When you have been in the film business for as long as I have and seen as many movies as I have, it's rare to come across something truly different," says producer Stephen Woolley. "When I read Mark's script I thought it was extraordinarily original. It wasn't rooted in any one place, it felt very universal and the characters all driven by universal needs and desires. It's a very funny story with a very sharp sting in its tail."

Neil Jordan was also captivated by the script. "Stephen and I had just started Company of Wolves (their production company) and we were looking for interesting material to produce. At that time, Jordan and Woolley were working with Alan Maloney of Parallel Films and asked him to get involved in the arduous task of raising the money to shoot it.

"This was an unbelievably difficult film to fund," Recalls Woolley. "But in my experience films that turn out well usually are. We took it on that long journey and really stuck with it because we loved the material so much. We had this nihilistic, Kafkaesque wish-fulfilment attitude, we were *determined* to get it made."

"The film took a long time to fund because it's not really genre specific," explains Moloney. "Whilst being a comedy it's a really dark and as stories go it's very layered with 11 main characters, so I think marketing people had difficulty with it. Thankfully through the good offices of IFC, Buena Vista, the Film Council and the Irish Film Board we got it off the ground."

There was also a risk in using a first time film director on the project but Mark O'Rowe was delighted that Crowley remained on board. "When we

worked on the script, John understood it so well that I preferred to go with him as an untried director rather than a seasoned film director who didn't understand it. It was a risk worth taking.”

“I worked with John on a small film called *Come and Go*,” says Moloney. I had a feeling that whilst his experience was only in theatre, he was a natural when it came to film. He was extremely focused and knew exactly what he wanted.”

Stephen Woolley had worked with many first time directors and was impressed with how Crowley spoke about translating this kind of material to the screen. “John expressed great enthusiasm and intelligence and exhibited a sensitivity towards acting that was crucial for *Intermission* with its ensemble cast.”

The script was sent to a number of different actors and everyone who read it was electrified by it. “John sent the script to Colin Farrell whom I had worked with when he was just starting his career,” recalls Moloney. “We had him in mind for the romantic lead originally but he rang John to say he loved it and wanted to play Lehiff, who is the bad guy. When we thought about it, it was a good decision. Cillian Murphy, Colm Meaney, Kelly Macdonald all came on board around that time, about eighteen months before we started. Even though these are all high profile talent who are consistently in demand, they stuck with us through thick and thin and we are lucky to have such an amazing cast. They didn't have to stick with us, but they did and that made a huge difference to us. It also says a lot for Mark's script and how people respond to it.”

“Working with a cast of this caliber was easy!” declares Crowley. “The nature of the script is really performance-led with very specific dialogue that has to be carefully directed. But that side was fun for me with my theatre background.”

John was not used to having such a short rehearsal period – one and a half weeks for the film compared to four to seven weeks for a play. “With so little time, I was expecting mixed results from the performances. Time on set is non-negotiable, you just have to shoot within a certain time. I was dazzled in the first week by how fast the cast were, how quickly they were able to get to the proper emotional pitch of a scene.”

Alan Moloney recognized Crowley's unique rapport with the actors immediately. “John is a real actor's director. They get exactly where he is coming from and respond to him very well. We also had the benefit of a fantastic crew, talented, embracing and efficient who know exactly what we were trying to do.”

Colm Meaney agreed. “John knows actors very well. He’s a great actor’s director. Everything is relevant, to the point. He’s helpful and insightful and always guiding you to a better performance. Actors respond to him very well so John always gets great casts because everyone wants to work with him.”

Brian O’Byrne (Mick) found Crowley’s theatre background a ‘huge bonus.’ “His relationship with actors is extraordinary. He deals with us first and foremost--always. I hope he has a long career ahead of him in film.”

For Crowley, the biggest learning curve was thinking in terms of the camera. “(Director of Photography) Ryszard Lenczewski was my savior on a daily basis. He’s so fast, he’s able to look at any scene we rehearse and render it very quickly. He also has the ability to make minor adjustments and sometimes major adjustments on the spot. He can throw out these very big ideas and rearrange it for the frame instantly.” Crowley intends to continue doing theatre but this first experience of making a feature has really ‘hooked’ him on film. “Staging a scene for the camera was so different to the stage – they bear no relation to each other – whereas good acting is good acting and we had great actors. I do think that film and theatre feed each other and you can learn a lot from doing both.”

John Crowley had a very definite feeling for the tone of the script. “The story has a unique quality. It’s extremely funny, but black. There’s a heightened reality to it. This feeling we got from the script determined our shooting approach. We used a quasi- documentary style with long lenses and lots of hand held footage.”

“In an odd way, the financial restrictions helped the film stylistically,” says Jordan. “It didn’t help in getting the film made practically, but it was the kind of story that needs to be raw. So, in forced circumstances, it was reduced to the bare bones which has given it an immediacy and a reality that’s unusual in a contemporary film.”

“*Intermission* gives you these little looks through the peephole of everyday life” agrees Colin Farrell. “It’s funny and violent, you can be laughing one minute and in horror the next so the story really tugs you around, it’s full of surprises and contrasts.”

Lehiff (Farrell), is a loner and petty criminal looking for a way out of his life of crime and planning one last score to finance his dream of going straight. “My character is a complete knacker! He’ll do anything for a few quid but he’s not as smart as he thinks he is,” says Farrell. “Like the other guys, he is looking for love or some kind of relationship, just searching for his idea of a better quality of life. So you’ve got this tough guy looking at kitchen utensils and woks, hoping to buy a nice ‘gaff’, maybe a little two up/two

down if he can get some bread together. He's still only at the thinking stage and has this kind of romantic idea of what it's like to be a man."

Lehiff's crime-fuelled path has many hurdles with Detective Jerry Lynch (Colm Meaney). A loner on the right side of the law, Jerry is on a personal crusade to clean up the streets. "When I first read it the story leapt off the page," recalls Meaney. "As an actor, reading a script like that you immediately want to be in it. All the characters are beautifully observed and complete. Jerry is a bit unhinged and although he functions well he invariably overreacts to situations. He is aware that his job has brutalized him to a degree and to balance that he maintains an interest in Celtic mysticism. He uses music to try and neutralize the ordeal of coping with filth and scum every day so there is a lot of humor derived from these two ridiculous extremes colliding with one another."

Cillian Murphy really liked the multi-narrative quality of the script. "*Intermission* has all these simultaneous stories going on and all the characters go on a journey of discovery. My character John has broken up with his girlfriend at the start and his journey is to try and win her back but he goes about it in the most convoluted and pointless way! As a result, he has all these adventures and the other stories continually overlap."

Shirley Henderson plays Sally, Deirdre's sister who has also just been through a break-up. Shirley thought that the story depicted love and relationships in a very real way. "There are lots of mad things going on in the story and its heightened for a cinema audience, but the way love is shown is definitely rooted in truth. My character has been terribly hurt so she has this huge inferiority complex and has let herself go to the extent that she doesn't bother with her grooming and allows her moustache to grow out. When someone is mean and horrible to you, you go into yourself and feel useless and ugly. That's how my character feels, unworthy of the world, and sadly some people do feel that way."

Kelly Macdonald sees the film as a comedy with a lot of sharp edges. "It's a story of people trying but no one has their lives together and there are lots of awkward, hilarious people. I play Deirdre who is very stubborn and although heartbroken by John, she's determined she's going to be fine. To her this means moving in with the first man who comes along to prove she's over John! She's a sensitive but dogmatic soul. Everyone's lives seem to go awry after the break-up and they learn a lot about themselves in the process of getting back together."

## ABOUT THE FILMMAKERS

### JOHN CROWLEY (DIRECTOR)

John Crowley is a graduate of University College Cork and is Associate Director at the Donmar Warehouse.

Recent work includes: *On An Average Day* starring Woody Harrelson and Kyle MacLachlan (Comedy Theatre, West End), *The Match Seller Girl* (Theatre Project Tokyo, Japan), *Macbeth* for Thelma Holt Productions (Queens Theatre, West End) and *The Turn of The Screw* (Welsh National Opera).

Productions for the Donmar Warehouse include *Tales From Hollywood*, *Juno And The Paycock* (and Broadway); Genet's *The Maids* (and a UK Tour), *How I Learned To Drive* and *Into The Woods*.

Productions for the Royal National Theatre include *Fair Ladies At A Game Of Poem Cards*.

Productions for the Royal Shakespeare Company include *Shadows*.

*True Lines* won the 1995 Stewart Parker Award for Best New Play and in 1996 John won the Kilkenny Cream of Ireland Award for Performing Arts for his work on *Double Helix*.

Other productions include *John Hughdy – Tom John* for the Druid Theatre Company; *One For The Road* for the Pinter Festival at the Gate Theatre; *The Master Builder* for the Royal Lyceum, Edinburgh which he co-directed with Brian Cox and which he went on to direct for the Riverside Studios in London; *Asylum! Asylum!* at the Peacock Theatre, Dublin; *True Lines* for the Bickerstaff Theatre Company which was included in the 1994 Dublin Theatre Festival and subsequently at the Bush Theatre, London, *The Crucible* for the Abbey Theatre, Dublin, *Double Helix* for Bickerstaff Theatre Company which was included in the 1995 Dublin Theatre Festival and subsequently for the Peacock, Dublin; *Phaedra* for the Gate Theatre, Dublin and *Six Characters In Search Of An Author* for the Abbey Theatre, Dublin.

Film credits include *Come and Go* which was part of the Beckett Film Project 2000/1.

### MARK O'ROWE (WRITER)

Mark O'Rowe is a young writer from Dublin. His London debut, *Howie the Rookie*, (1999) has been successfully staged in Dublin, Edinburgh, New York and San Francisco following its premiere at The Bush Theatre, London in 1999. *Howie the Rookie* has won the Irish Times New Play Award 2000, the 1999 George Devine Award, the 1999 Rooney Award for Irish Literature and the Herald Angel for Best Production at the 1999 Edinburgh Festival Fringe. Mark O'Rowe has also written *Anna's Ankle* (Bedrock Productions), *From Both Hips* (Fishamble) and *The Aspidistra Code*. His work *Made in China* (2000) was premiered at Dublin's Abbey Theatre. Mark's most recent theatre production '*Crestfall*' premiered at the Gate Theatre in May 2003.

#### NEIL JORDAN (PRODUCER)

Born in 1950 in Sligo, Ireland, Neil Jordan's early career began as a writer. After setting up The Irish Writers' Co-operative in 1974, he went on to win The Guardian Fiction Prize for his book of short stories *Night In Tunisia* (1976). Since then he has gone on to publish three novels, *The Past* (1979), *The Dream of a Beast* (1983) and most recently *Sunrise With Sea Monster* (1994). Jordan's published fiction has been translated into several languages, including French, Spanish, Italian, German, Dutch, Swedish and Japanese.

In 1982 Neil Jordan wrote and directed his first feature film, *Angel*, for which he won The London Evening Standard's Most Promising Newcomer Award. *The Company of Wolves* (1984) was his next film and was honoured with Best Film and Best Director Awards by the London Critics Circle and a Golden Scroll for Outstanding Achievement from The Academy of Science Fiction and Horror Films.

*Mona Lisa* followed in 1986, starring Michael Caine, Cathy Tyson and Bob Hoskins, who won the Best Actor Award at the Cannes Film Festival, the Golden Globe Award for Best Actor and receiving an Academy Award nomination for Best Actor. The film itself was nominated for a Golden Globe Award, a Los Angeles Film Critics Award and Best Screenplay from The Writers Guild of America. It was also nominated in the categories of Best Film, Best Direction and Best Original Screenplay in the 1986 BAFTAS.

*Mona Lisa* was followed by two comedies. One, *High Spirits* (1988), set in Ireland starring Daryl Hannah, Steve Guttenberg and Peter O'Toole, the other, *We're No Angels* (1989), his first all-American production, starring Robert De Niro and Sean Penn. He then returned home again with a much smaller film *The Miracle* in 1991, which starred Beverly D'Angelo.

In 1992 Jordan wrote and directed *The Crying Game* which was nominated for six Academy Awards, including Best Picture, Best Director, Best Actor (Stephen Rea), Best Supporting Actor (Jaye Davidson) and which won Jordan an Oscar for Best Original Screenplay.

In 1994 Jordan returned to the United States to film an adaptation of Anne Rice's popular novel *Interview With The Vampire*, starring Tom Cruise, Brad Pitt, Antonio Banderas and Christian Slater. Next came the film of the Irish revolutionary *Michael Collins* (1996), starring Liam Neeson, Aidan Quinn and Julia Roberts, which won a Golden Lion for best film at the Venice Film Festival. In 1996 Jordan was also awarded the distinction of les Arts et Lettres, as officer in the order, on the occasion of l'Imaginaire Irlandais in France, for his contribution to cinema.

He went on to collaborate with Irish novelist Pat McCabe to adapt his novel *The Butcher Boy* for the screen in 1997. It won Jordan a Silver Bear award for Best Director at the Berlin Film Festival and newcomer Eamonn Owens received a special mention for his performance in the film.

In 1999 Jordan made the psychological thriller *In Dreams*, starring Annette Bening, Robert Downey Jr, Aidan Quinn and Stephen Rea. In the same year he went on to direct his own adaptation of Graham Greene's novel *The End of The Affair*, starring Ralph Fiennes, Julianne Moore and Stephen Rea. The film was nominated for four Golden Globe Awards, two Academy Awards and ten BAFTA Awards; Jordan was honoured with the BAFTA for the Best Adapted Screenplay.

Jordan soon went on to direct a fourteen-minute film based on Samuel Beckett's play *Not I*, which starred Julianne Moore and had its world premiere at the Cannes Film Festival in 2000.

Jordan recently completed *The Good Thief* starring Nick Nolte which was released earlier this year and is about to start filming *Borgia* starring Ewan McGregor and Christina Ricci. Recent production credits include Conor McPherson's *The Actors* starring Michael Caine and Dylan Moran.

Neil Jordan lives in Dublin, Ireland.

#### STEPHEN WOOLLEY (PRODUCER)

Producer STEPHEN WOOLLEY continues a long-term partnership with Neil Jordan that began with *The Company Of Wolves* in 1983. His most recent collaborations with Jordan include the forthcoming release *Double Down*, Oscar nominated *The End of the Affair*, *Michael Collins* and *Interview With The Vampire* which has so far grossed over \$250 million world-wide, and the Oscar-winning *The Crying Game* which grossed over

\$65 million at the US box office alone. Woolley also produced Jordan's *Mona Lisa* which won numerous international awards. The pair worked together again on *High Spirits* and on *The Miracle*.

Woolley's career began in the summer of 1976 at the Screen on the Green cinema in London, where he tore tickets, sold ice-cream, projected films and helped manage the cinema. After working with the Other Cinema he programmed and subsequently owned his own cinema The Scala, which won acclaim for its diverse, original and alternative programming. During this period, he also wrote film criticism, helped edit a film journal and produced a TV series for Channel 4 entitled *The Worst of Hollywood*.

In 1982 Woolley launched Palace Video in partnership with Nik Powell, releasing titles such as *Eraserhead* and *Mephisto*. Establishing a theatrical arm one year later, Palace acquired, marketed and distributed some 250 independent and European movies, from *Diva* to *When Harry Met Sally*. During this period Woolley's producing career flourished, with the controversial *Absolute Beginners* starring David Bowie, Ray Davies, Patsy Kensit and James Fox, and the dance comedy *Shag* for which Bridget Fonda was nominated for a Golden Globe. *Scandal* starring Joanne Whalley-Kilmer, John Hurt and Bridget Fonda, attracted phenomenal critical acclaim and box-office success on both sides of the Atlantic. More recent productions include *The Big Man* starring Liam Neeson and Joanne Whalley-Kilmer, *A Rage In Harlem* with Robin Givens, Forest Whitaker, Danny Glover and Gregory Hines, and *The Pope Must Die* starring Robbie Coltrane. Woolley also acted as Executive Producer on director Richard Stanley's first and second features *Hardware* and *Dust Devil* as well as *Waterland* starring Jeremy Irons, and Terence Davies' *The Neon Bible*.

Woolley received the 1992 Producer of the Year Award for *The Crying Game* from the Producer's Guild of America. His first film with his company Scala Productions was *Backbeat*, the story of the fifth Beatle. He has subsequently executive produced *The Hollow Reed* and *Fever Pitch*.

#### ALAN MOLONEY (PRODUCER)

ALAN MOLONEY started his career in production in 1985 initially as a researcher and subsequently as a Producer. During this period he has worked with networks such as RTE, Channel 4, Channel 10 (Australia) and the BBC, as well as a host of international distribution companies and a variety of advertising agencies. He has also been closely involved in successfully raising finance and sponsorship for television and film projects.

In 1993 he teamed up with Tim Palmer to form Parallel Film Productions Limited. Since then Alan has produced *The Signal Box*, a comedy drama

series starring Sean Hughes and David Kelly, written by Barry Devlin; *Where Do I Begin* about the painter Sean Keating and a television drama entitled *Boys And Men*. He was a Co-Producer of *The Last Of The High Kings*, a feature film produced by Parallel Films and was an Executive Producer of *Ballykissangel*, the highly successful BBC drama series now in its fifth season.

In 1998 Alan was Executive Producer of two mini series – *Falling For A Dancer*, written by Deirdre Purcell and *Amongst Women*, an Adrian Hodges screenplay of the award-winning John McGahern novel (which was BAFTA nominated and won ‘Best Mini-series’ and the overall Grand Prize ‘Best Television Programme in the World’ at the Banff International TV Festival 1999). Both mini series were Parallel Films Productions for the BBC, RTE and the Irish Film Board.

In 1999 along with Tim Palmer, he produced *A Love Divided*, a feature film written by Stuart Hepburn and directed by Syd Macartney.

In 2000 Alan produced *Beckett On Film*, film versions of the 19 dramatic works from the canon of Samuel Beckett. The project involves a number of high calibre international directors including Anthony Minghella, David Mamet, Neil Jordan, Atom Egoyan, Conor McPherson etc., and actors such as Julianne Moore, Kristin Scott Thomas, Jeremy Irons and John Hurt.

In 2001/2002 Alan produced the TV film *Sinners* for BBC 1, directed by Aisling Walsh.

#### RYSZARD LENCZEWSKI, PSC (DIRECTOR OF PHOTOGRAPHY)

A member of the Polish Society of Cinematographers, Lenczewski has shot over 30 feature films and TV series. He studied in Film School in Lodz, Poland receiving his diploma in 1975. Throughout his career he has won several awards including the Golden Camera for best cinematography for the film *Last Resort* at the 22nd Film Festival in Macedonia 2001. He also won a BAFTA Wales 1998 for the best cinematography for the *Bride of War*, directed by Peter Edwards.

In 2001, he received a BAFTA nomination for best cinematography on Company Pictures production *Anna Karenina* and in 2000 a nomination from the Royal Television Society for best Cinematography on the same production.

## ABOUT THE CAST

### COLIN FARRELL (LEHIFF)

Colin Farrell was born and raised in Castleknock in the Republic of Ireland. He is the son of former football player Eamonn Farrell and nephew of Tommy Farrell, both of whom played for the Irish Football Club, Shamrock Rovers, in the 1960's.

It was Farrell's early teenage ambition to follow in his father and uncle's footsteps, however his interest soon turned toward acting and he joined the Gaiety School of Drama in Dublin. Before completing his course, Farrell landed a starring role in Dierdre Purcell's miniseries *Falling for a Dancer*. He subsequently starred in the BBC series *Ballykissangel* and in Tim Roth's directorial debut, *The War Zone*. After *The War Zone*, he also had a small role in Thaddeus O'Sullivan's Dublin gangster movie *Ordinary Decent Criminal* opposite Kevin Spacey.

Farrell's first U.S. film was *Tigerland* directed by Joel Schumacher, which follows the story of a handful of American soldiers who are taken to the backwoods of Louisiana in 1971 to play war games in preparation for their first tour of duty in Vietnam. He was next seen as 'Jesse James' in *American Outlaws*.

His most recent film credits include the World War II drama *Hart's War* opposite Bruce Willis; Steven Spielberg's hit film *Minority Report* co-starring with Tom Cruise; *Daredevil* co-starring with Ben Affleck; co-starring with Al Pacino in *The Recruit*, as well as the starring role in the hit thriller *Phone Booth* directed by Joel Schumacher. Farrell also has a cameo in Schumacher's *Veronica Guerin*.

Farrell recently completed *At Home At The End Of The World*, based on the Michael Cunningham novel and is currently in pre-production for the Oliver Stone film *Alexander The Great* in the title role.

Farrell currently lives in Dublin.

### COLM MEANEY (JERRY)

Born in Dublin, Ireland, Colm Meaney is perhaps best known for his role as Chief Operating Officer Miles O'Brien on the television series "Star Trek: Deep Space Nine" and "Star Trek: The Next Generation."

Meaney has four films that he filmed abroad in the last year awaiting release, including John Irvin's *The Great Ceili War*, Jan Kounen's *Blueberry* with Vincent Cassell, and *Layer Cake* from the team of Guy Ritchie and Matthew Vaughn.

His feature film debut was in John Huston's *The Dead* (1987), but it was his performance in director Alan Parker's *The Commitments* that gained him wider recognition with North American audiences. He also starred in the other two films in the highly acclaimed Roddy Doyle Barrytown trilogy, *The Snapper* (for which he received a Golden Globe nomination) and *The Van*, both directed by Stephen Frears. He starred in two other Parker films as well, *Come See The Paradise* and *The Road To Wellville*.

Meaney has successfully bridged the gap of starring in large studio films such as *Con Air*, *Mystery*, *Alaska*, *Under Siege* and *Far and Away*, to highly acclaimed independent films such as *This Is My Father*, *The Englishman That Went Up A Hill, But Came Down A Mountain*, *Claire Dolan*, *Four Days, Into The West* and *Monument Avenue*. Meaney recently won best actor at the Newport Beach Film Festival for the indie film *How Harry Became A Tree*, a film for which he was also nominated for best actor at the Irish Film Awards as well.

On television, he was seen on the mini-series "Scarlett" and "Random Passage", and the TNT film "Boss Lear" opposite Patrick Stewart.

#### CILLIAN MURPHY (JOHN)

Irish actor Cillian Murphy is perhaps best known to audiences for his starring role in Danny Boyle hit film *28 Days Later*. Murphy first made his mark with his stunning performance in the award-winning stage version of *Disco Pigs* and went on to star in the film version directed by Kirsten Sheridan.

His major film and TV credits include John Carney's *On The Edge* for Universal, *Sweetie Barrett* directed by Stephen Bradley, *Quando*, *The Ambassador*, for the BBC, William Boyd's *The Trench*, *Saltwater*, *Girl with the Pearl Earring* and the lead in *Sunburn* which was featured in the Galway Film Fleadh. Murphy worked alongside Colm Meaney in *How Harry Became A Tree* for director Goran Paskaljevic.

#### KELLY MACDONALD (DEIRDRE)

Born in Glasgow, Macdonald was chosen from an open audition to play Diane in Danny Boyle's film *Trainspotting*. After the completion of *Trainspotting*, she played Amy in *Flowers of the Forest* followed by two

short films; playing Sharon in *Dancing Some Days* and Wendy in *Dead Eye Dick* . She played the lead role of Stella in *Stella Does Tricks*; Hortense in *Cousin Bette*; Elspeth in *My Life So Far* , directed by Hugh Hudson; Isobel Knollys in *Elizabeth* ; Susan in Mike Figgis's *The Loss of Sexual Innocence*; Mike in *Splendor*; Pia in *Entropy* ; Emma in *Tube Tales - Mr Cool* and Linda in *House!*

She also starred in Raymond DeFelitta's *Two Family House*, for which she was nominated for Best Female Lead at the Independent Spirit Awards 2001. She also portrayed Laura in *Some Voices* , which was selected for Director's Fortnight at Cannes Film Festival 2000, followed by Irene in Peter Capaldi's *Strictly Sinatra*. Kelly then went on to appear as Mary Maceachran in Robert Altman's *Gosford Park*, which won the SAG Award 2002 for Outstanding Performance by a Cast in a Theatrical Motion Picture. She also portrayed Aletta Pieters in *Girl In Hyacinth Blue* (Hallmark), followed by Peter Pan, opposite Johnny Depp, in Marc Forster's upcoming *Never Land* .

Most recently for TV Macdonald played Della Smith the highly acclaimed drama series *State Of Play* . In theatre, Kelly played Donna in *Hurlyburly* at the Old Vic, directed by Wilson Milam. For radio, she played Mary in Pete Townshend's drama with music *Life House* for BBC Radio.

## SHIRLEY HENDERSON (SALLY)

Shirley Henderson was most recently seen in *Harry Potter and the Chamber of Secrets* in which she appeared as Moaning Myrtle. Upcoming features include *Wilbur Wants to Kill Himself* for director Lone Scherfig; *Hypnotic*, opposite Goran Visnjic; *Villa des Roses* directed by Frank van Passel; *American Cousins*, and the short film *The Girl in the Red Dress*. Henderson also recently appeared opposite Steve Coogan in Michael Winterbottom's *24 Hour Party People*, her third film with the director following *The Claim* and *Wonderland*. Other feature credits include *Bridget Jones's Diary*, *Topsy-Turvy* for which she received a London Film Critics Circle Nomination for Best Actress and *Trainspotting*.

Born in Dunfermline, Fife, Henderson attended London's Guildhall School of Music and Drama. Her many stage appearances include Sir Peter Hall's productions of "The Threepenny Opera," "The Winter's Tale" and "The Tempest" at the National Theatre. She has also played Juliet at the

Citizens' Theatre in Glasgow, Eurydice at the Chichester Festival and *Anna Weiss* at the Whitehall Theatre, directed by Michael Attenborough.

Among Henderson's television credits is a recurring role as title character Robert Carlyle's love interest in the popular series, "Hamish Macbeth" and most recently an adaptation of Anthony Trollope's "The Way We Live Now," in which she appeared as Marie Melmotte and for which she received a Royal Television Society nomination as best actress.

#### DAVID WILMOT (OSCAR)

An experienced theatre actor, Wilmot's credits include *Juno and the Paycock*, *The Leenane Trilogy*, *Philadelphia Here I Come*, *The Lieutenant of Inishman* and *The Prisoner's Dilemma*.

Wilmot also has an impressive list of film credits with Ireland's top directors such as Steve Barron's *Rat*, Paddy Breathnach's *I Went Down*, John Boorman's *The General*, Jim Sheridan's *The Field* and Neil Jordan's *Michael Collins*.

#### DEIRDRE O'KANE (NOELEEN)

An accomplished actress on stage and screen, O'Kane is also an established stand up comic and had her first solo show last year. O'Kane has toured worldwide for both her theatre and comedy career and has numerous TV credits including hosting "The Lounge," a ten part series of stand up sketches for RTE. Leading roles in the hugely successful RTE/BBC "Paths to Freedom" series and RTE comic drama series "Fergus's Wedding" have won her rave reviews. Film credits include Conor MacPherson's *The Actors* due for release early next year.

#### MICHAEL McELHATTON (SAM)

RADA trained, McElhatton has featured in numerous theatre, film and TV productions including *Aristocrats*, *I Went Down*, *Rebel Heart* and *Vicious Circle*. Recent work includes *The Actors* and *Blow Dry*. In Ireland he is best known for his role as Rats in the successful RTE/BBC series *Paths to Freedom* which Michael co-wrote with Ian Fitzgibbon. The pair followed up this success with *Fergus's Wedding* in which Michael starred as Fergus.

McElhatton is currently working with Fitzgibbon on a script based on his enormously popular character Rats.

#### GER RYAN (MAURA)

One of Ireland's best known actresses, Ryan's credits include starring roles in the award winning *A Love Divided*, *Amongst Women* and Stephen Freear's *The Van*. Her other film credits include *Far and Away*, *The Commitments*, *Moll Flanders* and *War of the Buttons*.

#### OWEN ROE (MR. ADAMSON)

An accomplished TV and theatre actor, Roe's credits include *Ballykissangel*, *The Ambassador*, *Making the Cut* and *Fair City* for RTE, as well as featuring in ITV's successful *The Governor*. Film credits include *Michael Collins* and *Though the Sky Falls*. His lengthy list of theatre credits include *The Gigli Concert*, *Great Expectations* and *The Crucible* and his most recent work is the Abbey's production of *The Plough and the Stars*.

#### TOMAS O'SULLIVAN (BEN)

Although he has only been acting for three years, O'Sullivan has already featured regularly in RTE's best productions including "On Home Ground," "Fergus's Wedding" and "Paths to Freedom."

#### BARBARA BERGIN (KAREN)

A popular Irish actress, Bergin's film credits include The Roddy Doyle trilogy of *The Snapper*, *The Van* and *The Family* and she is a firm favourite on RTE's successful TV series "Fair City."