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BRING THEM DOWN



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SHORT SYNOPSIS

Starring Oscar-nominee Barry Keoghan (*Saltburn*, *The Banshees of Inisherin*) and Christopher Abbott (*Possessor*, *Sanctuary*), *Bring Them Down* is a tense and gripping thriller about two warring families set against the harsh landscape of rural west Ireland. When the ongoing rivalry between farmers Michael (Abbott) and Jack (Keoghan) suddenly escalates, it triggers a chain of events that take increasingly violent and devastating turns, leaving both families permanently altered. From first-time filmmaker Christopher Andrews and co-starring Colm Meaney, Paul Ready and Nora-Jane Noone, this is a fierce, muscular debut that signals a bold new cinematic voice.

LONG SYNOPSIS

Featuring standout performances from Oscar-nominee Barry Keoghan (*Saltburn*, *The Banshees of Inisherin*) and Christopher Abbott (*Possessor*, *Sanctuary*), *Bring Them Down* is a tense and gripping thriller about two warring families set against the harsh landscape of rural west Ireland.

Michael (Abbott), the last son of a farming family, lives an isolated existence with his ailing, cantankerous father Ray. Burdened by a terrible secret from his past, Michael has isolated himself from the world and dedicates himself to his prized flock. When the ongoing conflict with rival farmer Gary and his wayward and unpredictable son Jack (Keoghan) stirs old tensions and grievances, it triggers a chain of events that take increasingly violent and devastating turns, leaving both families permanently altered.

Directed and co-written by first-time filmmaker Christopher Andrews and co-starring Colm Meaney, Paul Ready and Nora-Jane Noone, *Bring Them Down* is a fierce, muscular debut that signals a bold new cinematic voice.

THEMES & SETTING

PRODUCTION STORY

Growing up in a family divided by long-standing resentment, director Chris Andrews was keen to explore this conflict. As he elaborates:

'Some of the context of the family feuds in the film reflects my own experience of growing up between Catholic and Protestant families, as well as the long shadow cast by family patriarchs. But despite it being an area of conflict, the church was also the space in which I felt most secure - there was a comfort there. One of the stories I learned in church led to a central question of this film: 'What if the good shepherd, after leaving the ninety-nine saved souls to rescue the lost sheep, returned to find that someone rustled or murdered his flock?'

In addition to the religious elements, Chris wanted to focus on themes of masculinity: 'From a personal point of view, the story reflects my own journey of being able to detach myself from my father and my family, to become my own person. I have always been conscious not to let my son or daughter have the issues that I've had growing up.'

Real-life news reports of gangs attacking sheep on farms further developed the story: 'The brutality of the attacks seemed to go hand in hand with the idea of war, the innocent casualties of toxic masculinity, and the inability to communicate and settle grievances like adults.'

Once Chris had written the script, producer Jacob Swan Hyam became involved, following their collaboration on short film *Stalker*. As Jacob recalls: 'As we were making this short film, I read the first draft of *Bring Them Down*, then once the short was completed, we started properly developing this project.'

When fellow producer Ruth Treacy first read the synopsis, she was drawn to the darker themes explored in the film and the quality of Chris's writing. As she states: 'The empathy that Chris brings through the characters was really strong, and I found it an emotional read. Already impressed by Chris' inclusion on the Screen Stars of Tomorrow List 2019, we instantly knew that we wanted to be a part of this project once we read the script.'

Producer Ivana MacKinnon admits that when she read the script, she immediately fell in love with the world and the characters: 'I just really loved it and couldn't help but get involved. What appealed to me is Chris' very muscular writing that is so rooted in character and drama. The themes are universal - those of toxic masculinity, anger, and how misunderstandings can spiral into something very dangerous. Wars start easily but are very difficult to end. So, this very small story about these two farming families is actually this really epic story about the things that make us the most human in the best and worst possible ways.'

Christopher Abbott, who plays Michael, was keen to sign on due to the challenges of the role. As he states: 'Chris wrote a really great script and, when I met him, I liked him a lot. For me, as an American, I looked at it as a new challenge. The world that the story takes place in is a challenging one, which always excites me.'

Barry Keoghan, who plays Jack, was drawn to the project because of the script and the chance to work with Chris Andrews: 'Chris is a brilliant writer. It brings me back to Ireland again, and I'm always looking to work with first-time feature directors. It's such a physical role, so I wanted to step into that as well.'

A TRADITIONALLY MASCULINE PURSUIT

One of the themes that Chris wanted to include in the story was that of toxic masculinity, something that is rampant in communities like these and the often male-dominated farming world.

THEMES & SETTING

As he states: 'The pressure on men that live in these communities – not being able to communicate the way that they feel. You just have to grin and bear it. You have a job to do. You can't speak to anyone about your feelings. That is dangerous. That is what leads to dangerous things.'

He was keen to show the multiple facets of masculinity and how it affects different characters in this community: 'We see the story mainly from Michael and Jack's point of view, and how they have both been twisted and moulded by toxic masculinity, which is mostly inherited from their fathers. Michael's father, Ray, is a belligerent, uncompromising and generally unpleasant human being, and Gary, Jack's father, is vain, bullying and aggressive.'

One of the main things that Christopher Abbott drew from the script, and through discussions with Chris Andrews, was the dependency of the men on the land, and how it almost seems inescapable: 'Throughout a lot of the script, history repeats itself – sons becoming fathers. They're either repeating mistakes or going through the same motions. As a character, Michael spends a lot of time on his own, that's the nature of the job.'

However, despite the way the characters present themselves, Chris Andrews knew that he also wanted to show a different side – how this is mostly just an act, these men have been conditioned to act the way that they do. As he states: 'With these characters, there is a different side – a softness. In moments, you can see that it is almost a pressure, an overwhelming burden, that you must carry yourself in this way, and behave in this manner. For example, with Jack, he can be very angular and aggressive, but it also feels like sometimes what he needs is a hug.'

For Ruth, an interesting aspect of the film is what happens when these men, who are living with repressed trauma, are forced to confront parts of their past that they have never confronted before. As she states: 'The men in his film have become so isolated from other people for so long that they have almost lost the ability to communicate with others. Their whole world is their farming. The animals are their life. Michael, who harbours deep sadness and trauma, has never dealt with the things that happened in his past. When the unthinkable happens to Michael's flock, that is the catalyst, and he is pushed into action and forced to address his demons.'

Ivana agrees, stating: 'It's about people carrying enormous things without ever really being able to express them. It's interesting because what appealed to a lot of actors about this script is how little dialogue there is. It's all about what people do and how they carry themselves – the physicality of how we move through the world. It speaks to how difficult it is for these men to communicate, and how they break through that as the story progresses.'

For Jacob, this film shows the multiple facets of masculinity, showing a more sympathetic side: 'Yes, the film deals with masculinity in a way we all know, but it also shows how fragile these men are. They are trying to enact a place for themselves in the world and a lot of their actions are about processing their own trauma, something that they have never been able to do.'

Colm Meaney, who plays Ray, was familiar with the characters of the film, having known multiple generations of farmers: 'These guys are part of a community and part of a culture that has operated in this way for hundreds of years. Ray is a farmer, his son is a farmer, his father and grandfather were farmers. So, it's easy to see how this lifestyle becomes more and more oppressive over time – everyone just becomes more and more stuck in their ways.'

As one of the few female characters in the film, Nora-Jane Noone, who plays Caroline, understood the importance of her character and how she fits in amongst these men: 'There are a lot of men who feel desperately insecure, who are hurt and feel lacking in some way. With Caroline, her coping mechanism is different. She takes care of everybody – that's her way of dealing with things in life. She's tough, she's not a wilting flower in any sense. But she is a carer at heart.'

THEMES & SETTING

In addition to this, the dynamic of women in this environment is another struggle that we see through the eyes of Caroline. As Nora-Jane states: 'Oftentimes the traditional masculine roles are so strong and so embedded, that the women feel trapped – they're not given ownership of their lives. There are a lot of women who are financially dependent on men, so they don't have a lot of independence. However, that's evolving now, and women are making sure that they are able to make their own choices and not get trapped in that dynamic.'

Barry agrees that this sense of bottling emotions runs deep in the male Irish culture and is magnified in the film: 'It's Ireland. There's the whole traditional thing of keeping quiet and getting on with it. However, in the film, we do see Jack cave and give in a little, craving a maternal figure.'

Jack's father, Gary, played by Paul Ready, offers a different perspective into the mindset of these tortured men. Having moved into this community when he was older, he is seen as an outsider – someone who has to prove themselves. This attitude can lead to dangerous actions. As Nora-Jane states, 'If you've ever been to the countryside and gotten to know communities in Ireland, anywhere, people can be slow to accept outsiders. He was different. He was from somewhere else. Because of that, he is what we'd call a blow-in. Usually, everybody knows who you are. Everybody knows your business. They know everything about you.'

A VIOLENT TURN

Another theme that goes in hand with the theme of toxic masculinity is that of violence. For Chris, a large part of why he wrote *Bring Them Down*, was a response to the violence of the culture that he had grown up in, that seemed to have been accepted and internalised by those he grew up with. As he states: 'One of the questions I wanted to raise in the film was 'What does it take to start a war and what does it take to end one?' Wars can start over something so innocuous and small, but it takes humility and empathy, something that is not so simple, to end one. It's almost inconceivable for people in power to be able to hold their hands up and say sorry – to sacrifice themselves and their own sense of manliness for the greater good.'

As Ivana states: 'Chris has experienced a lot of violence in his life and writes about violence a lot in his scripts. It's never how it looks in movies – it's ugly, it's messy. We wanted to capture that. Violence is horrible, fights are messy. We really wanted to show how violence affects people – the repercussions rather than just the acts themselves.'

Jacob was also excited about how this film challenges the notion of farming life, and how non-farming people perceive that lifestyle. As he states: 'Farming life is often portrayed as somewhat romantic or pastoral. Whereas the reality is that it's hard and badly paid. Warring relationships is enormously common because every inch of land and every animal is so valuable. So, when neighbouring farmers come into conflict over land or animals, it inevitably causes big issues.'

Christopher Abbott acknowledges that, although the script features its fair share of violent scenes, they come from a place of truth and reality, rather than being exaggerated for the sake of the plot: 'The violence in this movie comes out of the story. It's not masturbatory – it's necessary and representative of what happens.'

Nora-Jane agrees, noting that as the film is so true to the human condition, the violence comes organically: 'As the film is so layered and true to who we are as humans, you really feel the violence and the trauma. From there, it's the choice of either being vulnerable and facing the problems or getting scared and blaming everyone else.'

Something that Chris found interesting when writing the script and discussing the plot, was the reactions towards violence against animals, versus violence against other human beings. As he states: 'People readily accepted the violence between human beings, but it was the

THEMES & SETTING

violence against animals that made people really uneasy. People found it abhorrent, and it is, but why is it so different? We're all animals sharing this planet together.'

AN IRISH SETTING

Having grown up in Cumbria, Chris originally set the story in that community but found himself drawn to the specificity of the landscape and culture in Ireland, where he also had roots.

Through setting the film in Ireland, Chris immediately saw a whole new aspect to the story. As he states: 'I was really drawn to the west of Ireland. The separation between the mountains doesn't feel as claustrophobic as Cumbria, where everything is quite high and close to you. We found some incredible locations. The story is set in a contemporary non-specific part of Ireland, almost like its own sort of parabolic world, rather than being location specific.'

Ruth recognised a strong parallel to some of the themes and pastoral lifestyles of Cumbria compared to rural Ireland: 'Even though it was written in Northern English colloquial dialogue, I could immediately imagine it being set in Ireland. As time went on, it became even more evident that this was a story that would work very well in an Irish context – with themes that are so relevant and pertinent in Ireland.'

On top of this, another hurdle for Chris to jump was having characters speak in Irish Gaelic. Not accustomed to the language himself, Chris worked with a dialect coach to help translate the English language into Gaelic. As he states: 'Translating the language was a really exciting process, because things don't mean the same. Using this language really helped us delve deeper into the characters and the nuances of their vocabulary. We are able to use language to show separation and difference, but also about preserving something culturally important.'

For Ivana, the unpredictability of the Irish weather was a worry especially as production took place in January and February. As she states: 'It's been a very challenging but rewarding production. Despite warnings, the weather has stayed on our side. It's a really tightly written story where you can't get anything wrong, and an enormously tight schedule. We shot up the top of mountains with nowhere to shelter, in really intense conditions, and the crew and cast have been brilliant throughout.'

Production filmed in Wicklow which, as Ruth confirms, had all of the aspects that the script required: 'It's a fantastic place to shoot in, it's got so many facilities on its doorstep. It's been cold but bright and the landscapes look incredibly stark. The winter sun hitting the mountains looks amazing in the rushes. It would be easy to shoot this film incredibly grainy and dull but having that cold sun on the hills is a great contrast to the dark emotions on display.'

For Nora-Jane, being with the landscape and being outside adds an extra dimension to the actors' performance. As she states: 'When you're inside, everything feels heavier, but being outside is more freeing, there is less containment. Everything is more changeable and there's a flow.'

Christopher Abbott reiterates this, stating that 'I can't tell you how many shots I've done of just walking around mountains with sheep and dogs. It's important to let the world of it soak into the characters.' Another main challenge for Christopher during pre-production was mastering not only the Irish accent but the specific Irish Gaelic dialogue. As he states: 'I knew it was going to be hard, and it was. But there's a sense of accomplishment there.'

For Colm, who understands how rare it is to have a film that includes Irish language, it was great to be able to share some of this culture: 'I speak very little Irish, and Christopher Abbott doesn't speak Irish at all, so there is an added complication there. But it's important for the film and for these characters.'

THEMES & SETTING

Another hugely important element in the production was working with animals and ensuring the challenging script was made with the health of the animals as a priority.

Producer Julianne Forde says 'We reprised our relationship with Eddie Drew as our chief animal wrangler on Bring Them Down. Through Eddie we worked with a great team of animal owners who brought their pets and flock to set and worked with us on the show to ensure the welfare of the animals was prioritised throughout. We were lucky enough to work with great model makers as well on the film who were able to create models that we could work with on screen. When combined with VFX we were able to achieve the effect that we set out to, while ensuring animal safety on the film.'

With the safety of the animals at the forefront of Chris' mind, he turned to sound design to replicate the sounds of distressed sheep. As he elaborates: 'On set, our priority was to work with animals in a humane and respectful way. I later discovered that one of my hidden skills was to mimic distressed sheep, which we were able to manipulate slightly to create the audio horror within the scenes.'

NOTES ON CHRIS ANDREWS

A HARDWORKING FLOCK

As much of the story is told from Michael's perspective, Chris Andrews knew that they needed an actor that could not only portray the emotional depth, but also be able to speak the Irish language. As Chris states: 'Christopher Abbott is an amazing actor. He's like a chameleon, he has this amazing ability to transform himself. You feel his pain, his sorrow, his guilt. Being American, learning the Irish language and accent is a huge commitment and he really put the work in. On top of that, he had to be comfortable around a flock of sheep.'

Ivana reaffirms Chris' comments, stating: 'Christopher has done incredibly diligent work learning Irish, spending time with farmers, spending time with animals. He has this incredible intensity on camera – it's almost as if his whole body changes. There is so much that he is carrying in every scene.'

Barry admits that he is a big fan of Christopher Abbott's work, and this drew him to the project. As he states: 'Chris has this sturdiness to him – it's rugged and he looks Irish in a way. He's just playing it brilliantly and his Irish accent is spot on as well, which is always a tricky one. He's a great actor.'

Julianne admits that Tailored had long wished to work with Barry Keoghan: 'We have always been absolutely captivated by Barry's presence on screen. His acting is expressive and powerful no matter what he's doing. He brings a lot to the role of Jack because he can say so much without saying anything.'

Chris Andrews knew that the actor who played Jack had to have the skills to show not only the harsh and more brutal side to the character, but also the vulnerability and the naivety. He was thrilled when Barry signed on, stating: 'Barry is an exceptional talent. He's got such an instinctive approach to the character. He elevated the character way beyond what was on the page. He had an amazing ability to play Jack as fractious and disagreeable, yet you could understand him and feel empathy for him. He really made Jack his own.'

As the main female role amongst all these men, it was important for Caroline not to be sidelined and to have her own voice. Ivana confirms that Nora-Jane brought a nuance to her performance which helped the character stick out. As she states: 'We are so fortunate to have Nora-Jane because she combines this vulnerability with toughness. You have to believe that this person is capable of the same things as the men in the story.'

Chris Andrews noted that Nora-Jane was a great collaborator on the film, offering her own insight into the character to assist his writing: 'She is a really careful and considerate actor, not just to her own character but to the other performers. It was brilliant being able to build Caroline with her and allow her to bring the character to life. She pushes through and reveals so much more of who Caroline is and the depth of her as a character, which is a tremendous skill.'

Given his stardom in Ireland, Chris Andrews was pleased to have Colm Meaney involved in the production: 'Colm is an Irish institution. You can't go to a bar with Colm without ten people buying him a pint. They have him on T-shirts and mugs. In the film, he has an amazing presence. He brings so much weight. He's delivered a cantankerous and difficult character in a way which is really unique. You can feel that he is also hurting. He really captures the tragedy of that character.'

For Ruth, Colm is someone that she has wanted to work with for a long time and was excited to see the dynamism of his portrayal of Ray. As she states: 'He played it really well. He had to retrain his approach to the Irish dialect as he is from a different part of the country, so he did a lot of preparatory work himself. I really saw a different side to the characters that he has portrayed in the past.'

NOTES ON CHRIS ANDREWS

Known for playing softer and more mild characters, Paul Ready really leant into the oftentimes psychopathic character of Gary. As Jacob states: 'Paul Ready playing Gary was terrifying. Paul has got a very quiet but very powerful presence when he was in that role, and it was really amazing. He was also doing quite a complicated accent that he'd taken on, and it was brilliant. He just dived into it and was really great.'

THE GUIDING SHEPHERD

Having worked in the camera department for many years, Chris was able to bring plenty of experience to the film, despite this being his first time at the helm as director. As Julianne states: 'I've worked with first time directors before and the advantage with Chris is that he has experience on a film set. He's a first-time director of a feature film, but he's very mature and experienced in many areas that contribute towards making that easier for him.'

Alongside his previous experience, Ivana also notes that, as the material is so personal to him, it benefited greatly when understand what he wanted from the cast and crew. As she states: 'This story is so rooted in his own life, his own experiences, and his own relationships – the things you carry from your childhood into your adulthood. It's very simple for him to connect with people and to really explain that through-line between who he is and what the film is.'

Nora-Jane agrees, confirming that, because so much is drawn from Chris' past, it allowed a shared understanding and more close collaboration: 'Chris has been fantastic – just so open and generous with his time. He shared all the backstories, all the characters with me. It was so nice to see the intersections and all these extra little details. Because all of this comes from his own experiences, they all feel very honest and well understood.'

For Christopher Abbott, he was impressed with the immense preparation that Chris had done and the knowledge that he had accumulated: 'Chris is very calm and measured. He has plenty of experience and he just has a connection and sensitivity to the material that he wrote. He's been with this for a long time, and he knows it inside and out, so couldn't be more prepared.'

Barry confirms that Chris knew exactly what he was doing, having wanted to make this film for a long time: 'He's brilliant. I can relate to him a lot. He's been trying to get this made for ten years and he's definitely ready.'

Colm reinforces this, stating: 'Chris is terrific. He's a lovely human being. I suppose the thing that strikes you most as an actor working with a director, is how quiet he is on set. He's extremely thoughtful and that is always reassuring. He knows exactly what he wants.'

“A FILM THAT HOPES FOR HUMANITY” - CHRIS ANDREWS

For Christopher Abbott, the film crosses a lot of genres, which boils down to the inspirations that Chris Andrews took from to piece the movie together: 'Obviously, a lot of film delves into the thriller genre, but there is a lot more at play. Chris Andrews' references are derived from different kinds of cinema – it's a real mixture of things. There's plenty in there for everyone, no matter what your taste.'

Something that struck Ivana when she was reading the script, was the sense of not knowing what was going to happen next. As she states: 'Chris is a real cinephile, he's really influenced by cinema. I think the experience of watching it will hopefully be very exciting for audiences because of the tension. It starts to ratchet up more and more, and I think that is what Chris has been aiming for.'

NOTES ON CHRIS ANDREWS

For Ruth, not only is the story thrilling, but it is also very timely, given the culture of silence in the farming community. As she states: 'This is something that is very much prevalent in Ireland, and in the UK, and is something that society is trying to address but hasn't gone all the way with as yet. You only have to look at the Irish news on any given day to see stories in the courts where landowners are in disputes over access to farms and fields, and that can escalate to violence or even death. That's happening across the board in Ireland today.'

Barry hopes the film will be a learning experience for audiences, not only into the mindset of these small communities, but also the farming practices: 'It brings you into the day-to-day world a little. We don't really see these kinds of movies, so alongside the more thrilling aspects, it will also be an education. Also, I won't eat lamb again...'

Colm agrees, stating that the film offers an uncompromising look at how bleak and grim this way of life can be: 'That's what the whole farm to table thing is about. You have these huge corporations making huge profits, and the people who produce the goods make very little. In this era of climate crisis, we need to understand that we should consume less. Hopefully something can be done about that.'

Chris Andrews sees the film as true to the human condition and hopes that the audience will too: 'It's very layered and very real. We're all broken in some way. You can either choose to be vulnerable and face it and not act from that place, or you can get scared and act out on the world and blame everyone else.'

ABOUT THE CAST

CHRISTOPHER ABBOTT

MICHAEL

Christopher Abbott is an actor whose critically acclaimed work spans both stage and screen. He most recently appeared in Yorgos Lanthimos' *Poor Things*, which won the prestigious GOLDEN LION award at 2023 Venice Film Festival and went on to win five BAFTAS and four ACADEMY AWARDS.

Up next is the feature adaptation of Deborah Levy's Man Booker Prize-nominated novel *Swimming Home*. Accolades include 'Best Actor' nominations from the INDEPENDENT SPIRIT AWARDS and GOTHAM AWARDS for his portrayal of the title role in Josh Mond's *James White*. Abbott also received a GOLDEN GLOBE nomination in the 'Best Performance by an Actor in a Limited Series' category for his work as 'Captain John Yossarian' in George Clooney's television adaptation of Joseph Heller's celebrated satirical novel *Catch-22*.

Chris made his Broadway debut in 2011 with John Guare's *The House of Blue Leaves*. Other theatrical work includes Lucy Thurber's *Where We're Born*, Annie Baker's *John*, and Sam Shepard's *Fool For Love*. Other film credits include JC Chandor's *A Most Violent Year*, Trey Shults' *It Comes at Night*, Nicolas Pesce's *Piercing* with Mia Wasikowska, Mona Fastvold's *The World to Come* alongside Vanessa Kirby and Katherine Waterston, Brandon Cronenberg's *Possessor* opposite Andrea Riseborough, Lawrence Michael Levine's *Black Bear* opposite Aubrey Plaza, Jerrod Carmichael's directorial debut *On the Count of Three* and *Sanctuary* with Margaret Qualley. He's recently played "Danny" opposite Aubrey Plaza (once again) in the Off-Broadway revival of John Patrick Shanley's breakthrough play *Danny and the Deep Blue Sea*.

BARRY KEOGHAN

JACK

Barry has firmly cemented himself as one of the most exciting screen actors working today.

His performance in Martin McDonagh's *The Banshees of Inisherin* won him a BAFTA and earned him an OSCAR nomination. Previous film credits include the independent feature *Calm with Horses*, for which he was BAFTA and BIFA nominated, Marvel's *The Eternals* directed by Chloe Zhao, Bart Layton's *American Animals*, for which he was nominated for a Best Supporting Actor BIFA in 2018, Yorgos Lanthimos' *The Killing of a Sacred Deer* alongside Colin Farrell and Nicole Kidman, Christopher Nolan's *Dunkirk* and playing the iconic Joker role in Matt Reeves' *The Batman*. More recently, Barry starred in Emerald Fennell's *Saltburn* alongside Jacob Elordi for Amazon for which he earned rave reviews.

Television credits include the multiple Emmy and Golden Globe-winning HBO series *Chernobyl* and Netflix's *Top Boy*.

COLM MEANEY

RAY

With a career spanning over thirty years, Colm Meaney has appeared in a wide variety of acclaimed films, ranging from *Con Air* and *Kings* to *Get Him to the Greek*. More recently, he was seen playing Martin McGuinness in *The Journey* opposite Timothy Spall's Ian Paisley, opposite Nicholas Hoult in the biopic *Tolkien* and in *Seberg* opposite Kirsten Stewart. Recent theatre credits include Big Daddy in Benedict Andrews' critically acclaimed *Cat On a Hot Tin Roof* on the West End, and the Tony-nominated Broadway production of *The Iceman Cometh* opposite Denzel Washington.

He can currently be seen in *Gangs of London*, *The Banker*, *The Singapore Grip* and the feature film *Pixie*. He has most recently worked with Liam Neeson and Diane Kruger on Neil Jordan's

ABOUT THE CAST

Marlowe, and again with Neeson in Robert Lorenz's *In the Land of Saints and Sinners*, also starring Kerry Condon.

NORA-JANE NOONE CAROLINE

Nora-Jane Noone had her breakout role in the critically acclaimed feature film *The Magdalene Sisters*, directed by Peter Mullan and has worked prolifically since.

Most recently, Nora-Jane can be seen starring in the RTE/BBC series *Hidden Assets* Season 2 and in the Klaus Haro film *My Sailor, My Love*, which premiered at the 2023 Toronto International Film Festival. In 2021, Nora-Jane was nominated for the Irish Film & Television Academy 'Best Actress' Award for her work in Cathy Brady's *Wildfire*.

Nora-Jane's other notable credits include the ITV limited series *Ipcress Files*, the Oscar-nominated film *Brooklyn*, directed by John Crowley, Neil Marshall's *The Descent* franchise, a series regular in *Jack Taylor*, among many others.

PAUL READY GARY

Paul had a starring role in *The Bastard Son & The Devil Himself* on Netflix, and also appeared in a central role in major feature film *Heart of Stone*, opposite Gal Gadot, also for Netflix.

Paul is also well known for playing 'Dr Henry Goodsir' in AMC's *The Terror* on BBC One, 'Kevin' in three series of BBC comedy sensation *Motherland*, devious civil servant 'Rob MacDonald' in BBC's smash-hit *Bodyguard*, and hapless hitman 'Lee' cult thriller *Utopia* for Channel 4. More recently, Ready featured in a guest lead role in *A Gentleman in Moscow* opposite Ewan McGregor.

SUSAN LYNCH PEGGY

Susan Lynch is an established actress across film, theatre and television. Her film credits include *Ready Player One*, *Here Are the Young Men*, *Bad Day Off for the Cut*, *The Secret Scripture* and *Waking Ned Devine*.

Her television credits include season two and three of BBC's *Happy Valley*, as well as *Northern Lights*, *The Change*, *Close to Me*, season 4 of *Unforgotten* and *Apple Tree Yard*.

Recent theatre credits include the National Theatre's *Faith, Hope and Charity*, as well as *By the Bog of Cats*, *The Beauty Queen of Leenane* and *Dancing at Lughnasa*.

AARON HEFFERMAN LEE

Aaron stars as the regular role of Ashley in the hit Sky TV comedy *Brassic*, as well as the regular role of Ash in *War of the Worlds* on Disney+ opposite Gabriel Byrne and Daisy Edgar-Jones.

Other television credits include *Atlanta* for FX, Gino in *This Time with Alan Partridge* and BBC's *Mum* starring Lesley Manville. For film, Aaron recently completed filming on *Cold Storage* opposite Liam Neeson, and starred in independent feature *Femme* – recently nominated for 11 prestigious BIFA awards.

He has also been featured in *The Titan* and *Solo: A Star Wars Story*. On the stage, Aaron has appeared in leading roles for the National Theatre, Shakespeare's Globe, and the Young Vic.

ABOUT THE CREW

CHRIS ANDREWS WRITER/DIRECTOR

Chris' previous shorts include BAFTA longlisted *Fire* and *Stalker* which premiered at Edinburgh IFF 2019 and won the Cork Grand Prix. He was also named as a Screen Star of Tomorrow in 2019.

Chris is also a prolific writer, and current projects include the script of upcoming period thriller *Cavendish* for Ivana MacKinnon and Emily Leo of Wild Swim Films, to be financed by Studio Canal, and an adaptation of Man Booker Prize nominated *Frankenstein in Baghdad*. In television, he is developing original projects with Hera Pictures, Severn Screen and 60/40, as well as adapting Andrew Michael Hurley's *Devil's Day* for The Ink Factory and Range Media.

Chris is represented by Jack Thomas and Patrick Child at Independent Talent.

IVANA MACKINNON PRODUCER

Ivana's new company Wild Swim Films, a collaboration with Emily Leo, was founded in 2019, and has produced four films. Molly Manning Walker's *How to Have Sex* premiered at Cannes 2023, winning the prize of Un Certain Regard and being nominated for four BAFTAs; it was released internationally in late 2023. *Tuesday*, a mother-daughter fairytale starring Julia Louis Dreyfus and Arinze Kene, is being released internationally in summer 2024 after a premiere at Telluride 2023. *Nocebo*, a contemporary thriller directed by Loracan Finnegan and starring Eva Green, was released in theatres internationally in 2023.

Prior to Wild Swim, Ivana produced Michael Peace's *Beast*, which won the BAFTA for Best Debut Film 2019, was nominated for the BAFTA for Best British Film, and received 11 BIFA nominations. *Beast* was released internationally in 2018, after premiering at Toronto in the acclaimed Platform strand.

In 2013 Ivana Exec Produced *War Book*, a Jack Thorne-penned and Tom Harper helmed political thriller starring Sophie Okonedo and Antony Sher, having worked with both writer and director previously on their debut *The Scouting Book for Boys*.

Ivana was Head of Creative Affairs for Cloud Eight Pictures and Celador Films from 2002-2012, working across films as diverse as *Slumdog Millionaire* and *The Descent*.

JACOB SWAN HYAM PRODUCER

Jacob's credits include the Creative England-backed short *Stalker*, also by Christopher Andrews which premiered at Edinburgh IFF 2019 and won the Cork Grand Prix the same year as well as *Springsteen & I*, a feature documentary he co-produced for Scott Free, directed by Baillie Walsh. At the time it was one of the highest grossing day and date releases. It has subsequently been acquired by Netflix. More recently he produced *The Veiled City*, a short directed by Natalie Cubides-Brady, backed by BFI: DOC SOCIETY which premiered in competition at Berlinale Shorts 2023, and has so far gone on to play Vienna and Sundance London and won the Mikeldi for Best Short Documentary at Bilbao International Festival of Documentary and Short Film, ZINEBI.

He has produced 100s of commercials and music videos over the last 10 years for the world's top directors including Gary Freedman, Kim Gehrig, Jonas Akerlund, Tom Kuntz, Nick Gordon, Phoebe Waller-Bridge and Sophie Muller and the work has been nominated and won MTV

ABOUT THE CREW

awards, D&AD pencils, AICP and BTAA craft awards. Prior to all this he started as a production assistant at The Directors Bureau in LA and assisting for Killer Films in New York.

RUTH TREACY PRODUCER

Ruth is an award-winning Irish producer / director and a graduate of the National Film School IADT. She established Tailored Films with film school colleague Julianne Forde soon after graduation in 2006. The company has grown to a staff of seven and its vision is to be renowned for producing smart, genre focused film and TV content, which is underpinned by a strong societal theme.

Ruth has produced 10 TV series and six international feature films to date, including *The Apprentice* (2024), *Bring Them Down* (2024), *Let the Wrong One In* (2023), *The Winter Lake* (2020), *The Lodgers* (2018), and *Stitches* (2012). Ruth is a lead producer on all projects on the Tailored slate as well as being the director of several previous series produced by Tailored.

The Apprentice is an official Irish-Canadian-Danish co-production feature film directed by Ali Abbasi (*Border*, *Holy Spider*, *The Last of Us*) and written by Gabe Sherman. Co-produced with Scythia Films, Profile Pictures, and Louis Tisné for Film Institute, the film premiered at Cannes in 2024 in competition for the Palme d'Or and is due for release later this year. The film stars Emmy & Golden Globe Award Nominee, Silver Bear Winner Sebastian Stan as Donald Trump, Emmy, Golden Globe Award, and SAG Award Winner Jeremy Strong as Roy Cohn, and Academy & Golden Globe Award Nominee Maria Bakalova as Ivana Trump. 'The Apprentice' premiered at Cannes in 2024, in competition for the Palme d'Or.

Let the Wrong One In is a Horror-comedy funded by Screen Ireland and MPI Media Group, starring Anthony Head (*Buffy the Vampire Slayer*), Karl Rice (*Sing Street*), and Eoin Duffy (*Deadly Cuts*). The film screened at Sitges, DIFF, Fantastic Fest, Fantasy Filmfest, Screampfest (for which it won Best VFX), Trieste, Glasgow FF, and BIFFF before releasing theatrically in January 2023. *The Winter Lake* is an official Irish / Canadian co-production starring Emma Mackey (*Sex Education*), Michael McElhatton (*Game of Thrones*) and Charlie Murphy (*Peaky Blinders*). The film is a dark coming of age thriller, directed by Phil Sheerin and written by David Turpin. *The Lodgers* premiered at Toronto International Film Festival in 2017 and was released theatrically in 23 countries, before securing a large global Netflix deal. *Stitches* was released in over 100 cinemas in the UK and Ireland and sold worldwide, screening at many festivals internationally before winning the Midnight X-treme prize at Sitges International Film Festival, as well as Best Death at Film4 Frightfest. The film has since gone on to secure cult status.

Ruth also produces and directs TV drama series, predominantly for younger audiences. Her latest work includes directing four episodes of *Louise Lives Large* which was released in early 2024 as RTÉ's largest ever commission for Young People. The series also Family became the number one show on Family Channel in Canada.

She has produced and directed 10 TV series, and was a producer for three series of the popular German TV crime drama series *Der Irland Krimi*. She has experience in international co-production work and was the Irish delegate for the EFP Producer on the Move initiative in 2021. She is also a graduate of Screen Leaders and EAVE and a member of the European Film Academy and European Producers Club. Tailored secured slate development funding from Screen Ireland in 2020, as well as Creative Europe company slate development in 2022 and 2024, and has approximately 6 feature projects and 4 TV series in active funded development. Ruth has been a mentor on the Screen Ireland Mentoring Scheme on four occasions since 2021.

ABOUT THE CREW

JULIANNE FORDE PRODUCER

Julianne Forde is lead producer and head of technical and logistical production at Tailored Films. Julianne has over 17 years industry experience working as a producer in Ireland and internationally and is a graduate of the National Film School and the new business development programme in TU Dublin. Julianne has produced 10 TV series and six international feature films to date, including *The Apprentice* (2024), *Bring Them Down* (2024), *Let the Wrong One In* (2023), *The Winter Lake* (2020), *The Lodgers* (2018), and *Stitches* (2012).

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In addition to recently producing the popular YA series *Louise Lives Large*, an official co-production with Canada (Verité Films) and Belgium (Storyhouse), Julianne has led produced three series of *Der Irland-Krimi* (Irish Crime) a hugely successful large-scale Irish-German TV series co-production for German national broadcaster ARD Degeto. The previous two seasons scored the highest TV ratings on their broadcast premieres. *Der Irland-Krimi* is co-produced with Good Friends GMBH and distributed internationally by Beta Film.

As well as being head of logistical production, Julianne is also highly skilled and experienced in post producing, cinematography, location management, previsualisation for special effects and VFX. She led the visual effects team for *The Lodgers* which won the Irish Academy award for VFX in 2018. Julianne is a Screen Leaders alumnus and a VFX script to screen graduate.

GEORGE CRAGG EDITOR

George Cragg is an award-winning editor of both drama and documentary. He has worked extensively in Europe and the UK on a wide range of productions from Rugano Nyoni's BAFTA-winning *I Am Not a Witch* to Alexander Nanau's double Oscar-nominated *Collective*. He recently completed work on Savannah Leaf's *Earth Mama* for A24.

In television, he worked with Clio Barnard's on *The Essex Serpent* for Apple TV, starring Clare Danes and Tom Hiddleston and is currently heading up the edit team for Måns Månsson's eight-part series *Estonia*.

ABOUT THE CREW

HANNAH PEEL COMPOSER

Hannah Peel is a Northern Irish artist, composer, producer and broadcaster.

Often inspired by the connections between science and music, her solo record career includes the shortlisted 2021 MERCURY MUSIC PRIZE electronic album, *Fir Wave*; 2016's *Awake but Always Dreaming*, which became an ode to her grandmother's mind as she lived with dementia; and connecting our brain neurons to stars in our solar system, the space-themed Mary Casio: *Journey to Cassiopeia*, scored for synthesisers and a 30 piece colliery brass band. In 2023 Hannah Peel won the IVOR NOVELLO Best TV Soundtrack award for her score to Sky's *Midwich Cuckoos*.

A regular collaborator with Paul Weller, in 2018 she conducted and wrote all the orchestral arrangements for his shows at London's Royal Festival Hall and contributed to his new no.1 album *On Sunset*. A year later, Peel composed and recorded the soundtrack for *Game of Thrones: The Last Watch* which earned her a 2019 EMMY nomination for 'Outstanding Music Composition for A Documentary Series or Special (Original Dramatic Score)'.

In 2020, she created the soundtrack for the BBC documentary, *Lee Miller - A Life on the Frontline* and scored the 4-part Channel 5 TV thriller *The Deceived* which was announced as Soundtrack Album of the Year 2020 by Electronic Sound Magazine (Released by Silva Screen Records), won the UK Original Score Recording Of The Year from the UK's Music Producers Guild and won the Best TV Soundtrack at the Royal Television Society Awards in Northern Ireland.

In 2021, Hannah completed work on the soundtrack to the UK Netflix film *Rogue Agent* starring James Norton & Gemma Arterton and Sky TV's 7-part series *Midwich Cuckoos*, released in 2022. In 2023 Hannah completed scores to Netflix's *Scoop* starring Gillian Anderson and BBC Film's upcoming *Silent Roar*. She is also a regular presenter on the BBC Radio 3 show, *Night Tracks*.

NICK COOKE DIRECTOR OF PHOTOGRAPHY

After beginning his film career as a camera assistant at the BBC, Nick Cooke was awarded a Kodak Scholarship to attend the National Film and Television School (NFTS) and specialise in cinematography – leading to his work on Student Academy Award-winning short *Miss Todd* in 2013.

Nick's career has since taken him to global locations including Spain (*Pikadero*), Swaziland (*Emkhatsini: Between*) and Syria (*The Translator*). Nick's first feature-length project *Pikadero*, directed by Ben Sharrock, won Best British Feature at the Edinburgh Film Festival 2016, with *Screen Daily* citing his contribution as a 'triumph'.

After continuing to work on a diverse set of short films, spanning both fiction and documentary subjects, Nick shot his next feature, *Butterfly Kisses*, with director Rafael Kapelinski, for which they achieved the Crystal Bear for Best Film in the Generation section of 2017's Berlinale. Nick followed this up with *The Hungry*, a Shakespeare adaptation set in New Delhi, India, and *Pond Life*, directed by Bill Buckhurst and featuring Nick's 'gorgeously sun-soaked cinematography' according to *Sight and Sound* magazine. Nick has since lensed Claire Oakley's first feature *Make Up*; Kudos drama *Responsible Child* for BBC2; Emre Kayis' feature *Anatolion Leopard*, which won the FIPRESCI Jury Award at TIFF, and the BAFTA-nominated *Limbo*, collaborating again with Ben Sharrock, which won both the Best Director and Best Feature Scottish BAFTAs in 2021 and earned Nick a nomination for the Best Cinematography BIFA. His latest credits

ABOUT THE CREW

include Tom Kingsley's episodes of the BBC series *This is Going to Hurt*; Moin Hussain's *Sky Peals* and the first three episodes of Netflix's series adaptation of *One Day*, with Directors Molly Manners, Kate Hewitt and Luke Snellin.

FLETCHER JARVIS PRODUCTION DESIGNER

Fletcher Jarvis is an Armenian-English Production Designer based in the UK and Portugal. As a teenager in 2007, he began his career as a musician and during this period was involved in the production of many music videos, short films and before long a micro-budget feature film.

From 2014 onwards Jarvis securely established himself in the film industry by working his way up through a diverse range of roles within the Art Department including Standby Props, Set Builder, Special Effects Assistant and Prop Maker on acclaimed films such as *You Were Never Really Here* directed by Lynne Ramsay and *Rocks* directed by Sarah Gavron.

His experience eventually culminated in multiple credits as an Art Director on films such as Nathalie Biancheri's *Nocturnal* and Faye Gilbert's upcoming *Zero* before his enthusiastic undertaking of Production Design responsibilities which had long been an aspiration.

Fletcher went on to design Peter Strickland's 2022 Berlinale-selected feature *Flux Gourmet* which earned him a BIFA nomination. Fletcher continues to develop his skills to hone the practice of visual storytelling and supporting the narrative through Production Design.

MADONNA BAMBINO MAKE-UP DESIGNER

Madonna Bambino is a Make-Up, Hair & Effects Designer with over 18 years of experience. Madonna studied at I.A.D.T Institute of Art Design and Technology in Dun Laoghaire in Make-up for Film, TV, SFX, Theatre and Fashion.

Working across a broad range of disciplines including TV, Film, & commercials, recent projects include *Baltimore* directed by Joe Lawlor and Christine Molloy, *Let the Wrong One In*, directed by Conor McMahon, *The Bright Side* directed by Ruth Meehan and Ivan Kavanagh's *Never Grow Old*.

HANNAH BURY COSTUME DESIGNER

Hannah Bury is an Irish Costume Designer. She Studied at BIFE (Bray Institute of Further Education) where she completed a Btec Course In Fashion Design. She later graduated with a BA degree in Fashion Design from the University of The Creative Arts In Rochester, UK. She showcased her final collection at The Historic Dockyard in Chatham.

In 2014, Hannah returned home to Ireland where she began her career in film. Initially interning to gain experience, she quickly progressed into full time Productions such as *Penny Dreadful* and *Vikings*. Progressing throughout the years in the industry from Trainee to Co-Ordinator to Assistant Designer. She has recently finished designing her second feature film this year *Christy* which is directed by Brendan Canty.

Hannah takes inspiration from both fashion and costume designers alike and has a special fondness for vintage especially the 1930's and 40's. She comes from a background of sewing,

ABOUT THE CREW

where her grandmother and Mother were both dressmakers and a major influence in her career path.

PEADAR COX DIALOGUE COACH

Peadar Cox works extensively as an actor, writer and dialogue/dialect coach, specialising in West of Ireland English accents and Irish language and has had particular success in training non-Irish actors to successfully reproduce Irish accents in both English and Irish. He was nominated for an IFTA for Best Actor in a TV Drama (*Ros na Rún*). He holds an honours degree (NUI) in both English and Irish Language and Literature.

Peadar's dialogue credits include the following features *Cry from the Sea*, *Four Letters of Love*, *The Problem with People*, *Trad*, all in post-production. Released credits include *Black 47*, *Calm with Horses*, *God's Creatures*, *Joyride*, *Pilgrimage*, *Let the Wrong One In* and *Winter Lake*.

Peadar's TV credits for dialogue include, *The Woman in the Wall*, *Derry Girls*, *Samhlú*, *Fir Bolg*, *Seacht*, *Rásaí na Gaillimhe* and *An Bronntanas*.

As well as dialogue coaching, Peadar has starred in: *The Wonder*, *Kin*, *Black 47*, *Out of Innocence*, *Song of Granite*, *Samhlú*, *Doineann*, *Róise & Frank*, *Ros na Rún*. Peadar also has writing credits for Irish language soap opera, *Ros na Rún*.

DIARMUID DE FAOITE DIALOGUE COACH

Diarmuid writes and performs across all media in English and Irish as well as facilitating, producing, coaching and lecturing. His latest feature film performances include *Froggie* and *Watchers*, all in post-production. Other recent film performances include *Foscadh Arracht*, *Finky* and *Black 47*. Diarmuid co-wrote the feature *Finky* with director Dáithí Keane.

Diarmuid was nominated for an IFTA for his role in the *Corp + Anam* series. Recent television performances include *FBI: International* and *Der Irland Krimi*. Diarmuid narrated the documentaries *Percy French: Siúlach Scéalach*, *Dessie* and the award-winning series, *An Bhoireann* for TG4. *An Bhoireann* will be released as a feature length documentary at the end of 2023.

Diarmuid has just completed dialect coaching on the series, *The Villa* and on the BBC documentary series, *Emerald Isles/Inis na nIontas* with Ardal O'Hanlon.

TOP CREDITS

CAST
CHRISTOPHER ABBOTT
BARRY KEOGHAN
COLM MEANEY
SUSAN LYNCH
NORA-JANE NOONE
PAUL READY
AARON HEFFERNAN
CONOR MACNEILL
DIARMUID DE FAOITE
GRACE DALY
ADAM BEHAN
GAIL FITZPATRICK
DANNY POWER
EDDIE DREW

CASTING DIRECTOR
JULIE HARKIN

CASTING ASSOCIATE
LUCIE SMITH

LINE PRODUCER
CAROLINE KEALY

PRODUCTION COORDINATOR
EMER MOLLOY

ASSISTANT PRODUCTION
COORDINATOR
AMELIA DE BUYL PISCO

PRODUCTION ASSISTANT
STEPHEN MURRAY

PRODUCTION TRAINEE
KILLIAN CASEY

TRAVEL COORDINATOR
SAM HARMAN CONLON

FINANCIAL CONTROLLER
GARY SMYTH

PRODUCTION ACCOUNTANT
DANIELLE GONCALVES

PAYROLL ACCOUNTANT
JOSIAS DA COSTA

ACCOUNTS TRAINEE
ANA PAULA DA SILVA

POST PRODUCTION ACCOUNTANT
PATRICK KIEL

POST PRODUCTION
ACCOUNTS ASSISTANT
DANIEL POLEVOI

ART DIRECTOR
JAMES DONNELLY

SET DIRECTOR
KATYA GREENE

PROP BUYER
SARAH INGERSOLL

STAND BY ART DIRECTOR
DYLAN SCOTT

ART DEPARTMENT TRAINEE
EOIN KENNEDY

ACTION VEHICLE COORDINATOR
JUSTIN GALLAGHER

DAILY ACTION VEHICLE DRIVER
CHRISTOPHER BURKE

ANIMAL HANDLER
EDDIE DREW

SHEEP WRANGLER
PAT MOLLOY

1ST ASSISTANT DIRECTORS
TONY AHERNE
GLENN DELANEY

2ND ASSISTANT DIRECTORS
MEAGHAN MCKEON JOYCE

3RD ASSISTANT DIRECTORS
KEITH BARRY

TRAINEE ASSISTANT DIRECTORS
DANIELLE TREACY
SEAN TREACY

DAILY TRAINEE
ASSISTANT DIRECTORS
PATRICK GLEESON
AMY RYAN
STEPHEN MURRAY
KILLIAN CASEY

TOP CREDITS

SCRIPT SUPERVISORS

FIONA LANHAM
ORLA FINUCANE

DIALECT COACHES

PEADAR COX
DIARMUID DE FAOITE

1ST ASSISTANT CAMERA

JJ SULLIVAN

2ND ASSISTANT CAMERA

GOSIA ZUR

DIGITAL IMAGING TECHNICIANS

TOM REYNOLDS
EAMONN CAHILL

CAMERA TRAINEE

DANIEL KINNEY

ADDITIONAL 2ND ASSISTANT CAMERA

ROWAN SHERRARD

COSTUME DESIGNER

HANNAH BURY

COSTUME SUPERVISOR

NESSA O'REILLY

COSTUME TRAINEE

GAVIN QUINN

GAFFER

SIMON MAGEE

BEST BOY

DONAL LAFFERTY

GENNY OPERATOR

BRIAN O'MEARA

ELECTRICIAN

CJ DEMPSEY

DAILY ELECTRICIAN

EIMEAR ENNIS GRAHAM

KEY GRIP

EAMON MCGILLICUDDY

TRAINEE GRIP

JAMES FARRELL

MAKE UP & PROSTHETICS

DESIGNER
MADONNA BAMBINO

MAKE UP & HAIR ASSISTANT

ROISÍN CONDON

MAKE UP ARTIST

FRANCES GALLIGAN

HEALTH & SAFETY

CONSULTANTS
MICHAEL YOUNG
AOIFE MCCAFFERKEY

COVID-19 SUPERVISOR

PETER KEATING

MEDIC

LEE SMITH

LOCATION MANAGER

NIALL MILTON

ASSISTANT LOCATION MANAGER

NEIL O'BRIEN

LOCATION SCOUT

COLM NOLAN

LOCATION TRAINEES

CIAN CASEY
CALLUM KELLY

PROPS MASTER

ZACK VYMAZAL

STANDBY PROPS TRAINEE

GEORGIANA FINN

DRESSING PROPS

PAT O'BRIEN

DRESSING PROPS TRAINEE

MARK HAYDEN

DRESSING PROPS TRAINEE

MARK HAYDEN

TOP CREDITS

PROPS DRIVERS
MICHAEL CASSIDY
JEFF DUNCAN

STANDBY MECHANIC
CHRISTY BURKE

SENIOR CREATURE
& MODELMAKERS
GARRETT RYAN
KATE AUNGIER

MODEL MAKER
DARREN WARD

TRAINEE MODEL MAKER
SHAUNA MAHON SMYTH

CONSTRUCTION MANAGER
STEVE KINGSTON

CARPENTER
STEPHEN LOANE

PRACTICAL SPARK
ROB ATKINS

SFX
AIDAN BYRNE

ADDITIONAL MODEL MAKER
PHILIP HOYE

ADDITIONAL PROP MAKER
SARAH LEE LATCHIN

SOUND RECORDIST
LOUIS STORME

BOOM OPERATOR
LUCAS LE BART
SEAN CONDREN

STUNT COORDINATORS
JOE CONDREN
GARY CONDREN

STUNT RIGGERS
ARAN CONDREN
ROBBIE O'BRIEN
RACHEL WALKER

UTILITY STUNTS
TONY CONDREN
GAVIN COVENTRY
BRENDAN SWAN
JASON ROCHE

STUNT DRIVER
SHANE KENNEALLY

STUNT DOUBLES
PHILIP MCCLEAN
SEAN CONDREN

STILLS PHOTOGRAPHER
PAT REDMOND

EPK
HUGO CURRIE
TOMMY FITZGERALD
MARTIN CURLEY

TRANSPORT CAPTAIN
ALAN DIXON

UNIT DRIVERS
PJ QUIGLEY
MYLES MONKS
STEPHEN O'HANLON
BOBBY GILLESPIE
SEAN ÓG COTTER

CATERING
COLIN TRAINOR
CONOR O'NEILL
EVE HAMILTON

FACILITIES MANAGER
EAMONN MURPHY

FACILITIES
SAMIR BUDI
HAGICU BUDI

STANDBY TRUCK DRIVERS
JASON CLARKE
JASON CLARKE JR
LIAM MCDONNELL

TOP CREDITS

UK UNIT

CAMERA OPERATOR
DAN BILLINGHURST

ANIMAL WRANGLER
CHRIS BROWN

LOCATIONS PROVIDER BY
GODDARDS FARM

FOR FÍS ÉIREANN/SCREEN IRELAND

DEPUTY CHIEF EXECUTIVE
TERESA MCGRANE

BUSINESS AFFAIRS MANAGER
CIAN MCELHONE

HEAD OF DISTRIBUTION
& SHORT FILM
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PRODUCTION
LOUISE RYAN

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& COMMUNICATIONS
AILEEN MCCAULEY

FOR MUBI

LEGAL & BUSINESS AFFAIRS
SOPHIE OLLIVIER

PRODUCTION EXECUTIVE
AVA STRIKER

PRODUCTION COORDINATOR
IMOGEN FARIS

GLOBAL COMMUNICATIONS
SOPHIE RHATIGAN

FOR UK GLOBAL SCREEN FUND

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DENITSA YORDANOVA
ATTICA DAKHIL

INTERNATIONAL
CO-PRODUCTION FUND
CHRISTINE HOWARD

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ANNABEL GRUNDY

BUSINESS AFFAIRS EXECUTIVE
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PROJECT MANAGER
PHOEBE HALL

COMMUNICATION LEAD
NATASHA SOFLA

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PRODUCTION EXECUTIVE
MAIRTÍN DE BARRA

PRODUCTION COORDINATOR
EOIN WICKHAM

BUSINESS AFFAIRS EXECUTIVE
GARY RYAN

DEVELOPMENT MANAGER
CAL MCGHEE

ANIMATIC EDITOR
DIARMUID O'BRIEN

FOR FRAKAS PRODUCTIONS

EXECUTIVE PRODUCER
CHRISTOPHE HOLLEBEKE

LINE PRODUCER
EVA CURIA

CEO
ALINE FERRI

PRODUCTION COORDINATOR
ANNE-LAURE DECLERCK

PRODUCTION ASSISTANTS
SYLVAIN GODART
MAX MUCCIN

PRODUCTION TRAINEE
LÉA BIZZARRI

ASSEMBLY EDITORS
SAM HODGE

TOP CREDITS

ASSISTANT EDITORS
JAMIE KING
EUGENE RISDON
WILL FLETCHER

POST-PRODUCTION SUPERVISOR
DENIZ EREL

POST MUSIC SUPERVISOR
PHIL CANNIN

VFX BY BENUTS

VFX PRODUCER
MICHEL DENIS

VFX SUPERVISOR
TRISTAN LILLIEN

VFX SUPERVISOR ON SET
RONALD GRAUER

HEAD OF PRODUCTION
THOMAS VANTHUYNE
LINE PRODUCER
STÉPHANIE POTTIER

LEAD COMPOSITING
LIONEL JACOBS

COMPOSITING
SIMON BINAUT
THÉO COLLIGNON
NICOLAS DENISON
JOHN DOMINGO
DIMITRI GRUSZKA
CÉDRIC HERMANS TANIA
JAIME GONZALES
WARD LETEN
DAVID KLEIN
MAXIME POTTIER

MATTE PAINTING
JORDAN HERO
EMMANUELLE REMY

DATA WRANGLERS
MAXIME BADCOCK
AURÉLIEN JACQUES

TECHNICAL SUPPORT
GILLES DE SAINT-AUBERT
KEVIN LEMAIRE
FRANÇOIS THOORENS

ADDITIONAL VFX BY SELECTED WORKS

HEAD OF 2D
THEAJO DHARAN

COMPOSITING
GREG SPENCER
VALERIA SCALAMANDRE
MAHESH CHANDRASEKARAN
RICHARD ROBERTS

EXECUTIVE PRODUCER
ALEX FITZGERALD

VFX COORDINATOR
NOA VUAGNIAUX

VFX EDITORIAL
MATTHEW STEVEN

PICTURE POST BY DIRTY LOOKS BELGIUM

HEAD OF DI
TOM BALKWILL

COLOURIST
TOM CAIRNS

DI PRODUCER
AGATHE BOULOUS

DI OPERATOR
LAUREN DE RIGNY

SENIOR FLAME ARTIST
ROISIN

FLAME ARTIST
MARGO LAZARENKO

ADDITIONAL PICTURE POST BY DIRTY LOOKS LTD

DI PRODUCER
SARAH MOROWA

POST PRODUCTION
CO-ORDINATOR
DAVID LALE

TOP CREDITS

DI OPERATORS
JOE FISHER
LINDSEY STUDHOLME
GREG ZLOTNIKOV

ADDITIONAL DI VFX
JACK LANG

TITLE DESIGN
MATT NEEDLE

MUSIC PERFORMED
AND PRODUCED BY
HANNAH PEEL

PERCUSSION BY
BEIBEI WANG

RECORDED AT
SNAP RECORDING STUDIO, LONDON

ENGINEER
MARCO PASQUARIELLO

ASSISTANT
EVE MORRIS

COMPOSER ASSISTANT
DAVE MALKIN

SCORE MIXER
MICHAEL KEENEY

MUSIC AND SCORE EDITOR
KRIS STRONGE
MIREK COUTIGNY

**AUDIO POST PRODUCTION
BY SONHOUSE**

AUDIO POST PRODUCER
IVY VERMEYLEN

HEAD OF PRODUCTION
LYNN BERNAERTS

SOUND DESIGN
GERT JANSSEN

FOLEY ARTIST
JEAN-LOUIS VIROUX
FOLEY MIXER
PIERRE GRECO

FOLEY EDITOR
JEAN-LOUIS VIROUX

RE-RECORDING MIXER
JEAN-STÉPHANE GARBE
TECHNICAL ASSISTANTS
JEAN-STÉPHANE GARBE
ARTHUR LEGRAND

TRAINEE
MATIJS GUYPEN
SÉBASTIEN VAN DHELSSEN

FIELD SOUND RECORDINGS
ROBERT BERRY

**DIALOGUE EDIT
BY THE POST REPUBLIC**

DIALOGUE EDITOR
DAN JOHNSON

ADDITIONAL DIALOGUE EDITOR
JOE DE-VINE

ADR RECORDISTS
MILES HENRY AT GRAND CENTRAL RECORDING
STUDIOS
FREDRIK THOMANDER AT PALMA MUSIC
STUDIOS, MALLORCA
MIKE RIVERA AT HARBOR

ADR MIXERS
NICK BALDOCK CAS AT ART4NOISE
MARK FITZPATRICK AT GORILLA POST
PRODUCTION
ALEX STYLIANOU AT HARBOR
BOBBY JOHANSON AT HARBOR

CROWD ADR
DIARMUID DE FAOITE
EOIN GEOGHEGAN
MARCUS LAMBE
MARTIN GILLIGAN
BREDA HEGARTY

RADIO VOICES
DIARMUID DE FAOITE
BREDA HEGARTY

VOICE ARTIST
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CASTING DIRECTOR
PHOEBE SCHOFIELD

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PUBLISHED BY UNIVERSAL MUSIC PUBLISHING
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ASSOCIATE PRODUCER
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MARIE-PIERRE DINSART

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DAMIEN RIGA

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MICK AUDSLEY
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JAMES AMBROSE
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TIM GERKIN
PHILIP COOPER
RONAN FLYNN
DERMOT HORAN
MICHAEL BOSSMAN
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THANKS TO THE INVESTORS OF TAXSHELTER.
BE & ING, INCLUDING VENTILEC NV AND BRIZ
COFFEE
HAMISH AT FIRST ARTISTS MANAGEMENT

An Ireland–UK–Belgium Co-Production under the European Convention on Cinematographic Co-Productions

Produced with the support of the investment incentives for the Irish Film Industry provided by the Government of Ireland

Filmed on Location in Ireland

In co production with Frakas Productions, VOO et Be tv, Shelter Prod with the support of Taxshelter.be & ING, Tax shelter of the Belgian federal government

Developed with the support of Creative UK via the BFI NET.WORK

Stray Bear Films supported by the BFI's Film Fund

Made with funds awarded by the UK Global Screen Fund financed by the UK Government's Department for Culture, Media and Sport and administered by the BFI

The safety and protection of animal welfare was maintained and upheld under the supervision of a professional at all stages during the production of this film

TECHNICAL DETAILS

TITLE
BRING THEM DOWN

LANGUAGE
ENGLISH

YEAR OF PRODUCTION
2024

COUNTRY OF PRODUCTION
IRELAND

RUNTIME
105 MINUTES

ASSETS



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