



KALEIDOSCOPE
ENTERTAINMENT

BA BELEFAST STORY

Press Contacts:

KELLYPR (Belfast)

Teri Kelly 079 5714 2915 Teri@kellypr.co.uk

O'Herlihy Communications (Dublin)

Jill O'Herlihy +353 1 660 2744 Joherlihy@ohcpr.ie

A Belfast Story

Synopsis

What is peace? Is it when the bullets stop or the wounds heal?

A BELFAST STORY explores life after terrorism. Set in a city which has weathered hundreds of years of hatred, 30 years of bombs, and a war without winners, just victims. A new era brings new risks. There is peace, but that can also be deadly.

Colm Meaney stars as a man weary of doing right. Times are changing, car bombs are less common and terrorists find themselves out of work, but old habits die hard. And while most go quietly into the night, he must find the few who won't comply. Haunted by his own past failures, he knows that he may only get one last chance to repeat the same mistake, and this time, the blood will be on his hands.

When a series of murders awaken dormant memories, many fear the worst. A greying assassin has stopped walking his son to school, purely precautionary. And his old comrades are also refusing to die gracefully. Someone is laying plans for the future, but first they must secure the present.

Gripping characters, fiercely intelligent action, and deadly consequences... A BELFAST STORY is a film about the passing of a way of life... and the dangers that brings, because in Ireland:

Someone always has to buy the last round...

ABOUT THE PRODUCTION

A BELFAST STORY represents a unique collaboration between a top Hollywood team (24 Academy Award Nominations between them) and a stellar Irish cast led by Colm Meaney. Creating an authentic blend of talent and passion.

To match its original story the film also had an original conception. His debut project, Writer and Director Nathan Todd studied engineering at Queen's University Belfast, then juggled work with writing in the evening. Asked about his previous experience he smiles as he recollects "I was having a pint with Colm the night before we were going to shoot his first scenes and he brought up the same thing. Now he has a vicious sense of humour, so as we are sitting there, he leans over and says 'Now I know that I've seen your short films, just remind me of them'. Knowing full well that I've never worked in film I just take another drink. It was really great of him to come down on the strength of a script alone. That's how we got the whole crew. I called up Francois, who was Scorsese's Cameraman on the multiple Academy Award winning THE AVIATOR, and asked him to come across, you could hear the laughter over the phone, but in all fairness he called me back about a week later and still sounding shocked himself said 'I read the script, loved it, send me a ticket and I'll come over and shoot it for you'".

"So all at once we had this amazing crew, I was standing with Ian, a CASINO ROYALE and HARRY POTTER veteran, as we were attaching a camera to one of the cars and he can't stop smiling 'The last time I used this rig the Aston Martin flipped over several times, will that be happening today Nathan?' That was sort of the tone, these really experienced elder statesman film makers and me bringing the average age back down and leading the walking tours of the city's best alleyways."

Casting was another area in which A BELFAST STORY differentiated itself from what had gone before. From the beginning it was decided to draw on the deep pool of Irish acting talent, rather than importing and attempting to correct the accents. The result was a series of characters who truly embody their surroundings and their stories. "The authenticity was so important" recalls Nathan, "But that's not to say we didn't also have fun with the parts". As one theater actor from Dublin described his supporting role "I was beaten, drug

around unconscious, and then shot on some remote hill side.... Belfast was just like they warned me it would be.”

The remarkable influx of talent continued in post production. “Over in L.A. I met John Wright for lunch”, along with his multiple Academy Award nominations John is known for his blockbuster work on SPEED, DIE HARD WITH A VENGEANCE, and Mel Gibson’s THE PASSION, “it was completely surreal since THE HUNT FOR RED OCTOBER, which he edited, was the first film I’d ever seen. On the strength of the script and what we had in the can he agreed to edit the film, his only insistence being that he bring a few of his friends and collaborators along. Which is how we met Steve Scott.” Steve is one of Hollywood’s most respected colourists, known for his work on everything from THE AVENGERS and IRON MAN to TITANIC. “Then Kevin O’Connell came on board to do the mix. Having somebody who is on the Board of Governors of the Academy and has touched films like RAIDERS OF THE LOST ARK and STAR WARS THE EMPIRE STRIKES BACK sit down with you to finish what started out as this really genuine, small, Irish film was incredible.”

“It just kept growing and growing until the point where we were ready to watch the first cut and I was the only person in the room without at least one Oscar nomination. That’s a screening experience that you just couldn’t invent.” The combination of expert care and local flavour percolated through in so many areas, especially sound. “You come all the way to L.A. and you meet a man from Donegal”. Supervising sound editor Sean McCormack and his partner Kami Asgar are Academy Award Nominees for their work on Mel Gibson’s APOCALYPTO, and have worked on many high grossing projects including THE MUPPETS. “As the technical quality rose we realised that we needed an immersive score to really compliment the depth of the world we were exploring. Nick and Mac collaborated together, and found the right note instantly.” Nick Glennie-Smith is an established composer and conductor known for his work on PIRATES OF THE CARIBBEAN, MAN OF STEEL, and THE ROCK, he also conducted the live portion of the 2012 Academy Awards. His skill was complimented by explosive new talent Mac Quayle, who’s last few busy years have earned him numerous credits from DRIVE, THE LINCOLN LAWYER, and Oliver Stone’s SAVAGES, through to blockbusters like CONTAGION.

Despite all of the talent on hand, from the beginning the primary character of A BELFAST STORY was always going to be the city itself. As much of the film as possible was shot on location: streets scarred by violence, walls built between communities, bunkers that serve as police stations, and chippys that serve the best cod in the world. Even amongst the veteran Hollywood crew sacrifices were eagerly made to facilitate the practical location filming. Everyone perceived how vital it was to respect the streets, their character, and their story.

The last element in the story, was perhaps the most unique choice. Dealing entirely with post peace Belfast and the modern reality facing the characters rather than following most films into the repeatedly examined past. As Nathan explained “God knows there have been enough documentaries made. From the very beginning we were determined not to use any black and white footage. We wanted to make something that honoured the city as it is now, and the people -all the people- who call it home.”

With all the elements in place, shooting could begin on a truly unique project. Colm Meaney plays against type as a Unionist former R.U.C. officer who failed to protect his own. Now as alliances shift, and times change, he finds himself called back to protect the very I.R.A. men he holds responsible for their past guilt. As his conscience clashes with his duty his morality is outpaced by the brutal return of violence. Soon everyone is looking over their shoulder, and wondering if their sins will also find them out. “The great thing is that we were able to skip beyond the politics and catch up with the characters as they faced the consequences, it’s like turning the page to the end and asking what happens next, who has the strength to change their destiny?”

Asked if there were any issues with ‘leaving the past in the past’ Nathan responds “Well it is Belfast. One of the lads came in to read a part and just burst in swearing and brandishing the script. He looks at me and shouts ‘I’ve read this thing six times and I still can’t figure out what your F**ing bias is.’ Well, sometimes honesty really is the best policy, so I looked up and told him that I come from a long line of Protestant Nationalists. He stared back at me and then calmly sat down ‘Well that’s all right then...’”

ABOUT THE CREW

Sometimes a story is worth telling. His debut film, **NATHAN TODD (Writer/Director)** was joined by a multitude of seasoned talent as he left behind engineering to plunge into film. Bringing a unique multi-faceted perspective to the subject matter, he was educated in both extremes of Ireland: Cork and Belfast, as well as the enthusiasm to fill the big screen.

Long time Hollywood veteran **JOHN WRIGHT A.C.E. (Editor)** has twice been nominated for an Academy Award. His work includes genre defining titles such as SPEED, X-MEN, THE INCREDIBLE HULK, and THE HUNT FOR RED OCTOBER. As well as his frequent collaborations with Mel Gibson, THE PASSION OF THE CHRIST, APOCALYPTO and John McTiernan, DIE HARD WITH A VENGEANCE, and THE THOMAS CROWN AFFAIR. Known for his quick vision and relentless story telling his long career of success speaks for itself.

KEVIN O'CONNELL (Sound Mixer) is on the board of governors of the Academy of Motion Picture Arts and Sciences. His long career dates back to RAIDERS OF THE LOST ARK and STAR WARS THE EMPIRE STRIKES BACK, but also includes many modern blockbusters such as TRANSFORMERS, NATIONAL TREASURE, THE HANGOVER PART III, and PEARL HARBOUR. His dedicated stage on Universal's lot, entered via Hitchcock's alley, has been witness to the finishing touches on numerous epic films and also seen him garner a series of Academy Award nominations. When we were there a collection of old photos showed the progression of the room from Sam Peckinpah and George Lucas through to Michael Bay, Kevin being the constant in each.

An inspired artist blessed with an incredible attention to detail **STEVEN J. SCOTT (SUPERVISING DIGITAL COLOURIST)** has contributed his talents to many memorable films, including recent hits THE AVENGERS, IRON MAN, and RED. As well as being an accomplished digital colourist his background in fine art lends his work a timeless quality. It is easy to see why he has been in constant demand, even going back to earlier in his career, when he won an

Emmy Award for his work on THE X FILES. He is currently finishing up work on GRAVITY with George Clooney and Sandra Bullock.

After a long career in journalism for both the BBC and ABC during which he entered the Guinness Book of World Records as the first man to visit every country on Earth **JOHN TODD (Producer)** turned his attention to documentary making and writing. However he always knew that to capture the history of Belfast something more than a documentary was needed, so loaned his experience to the current film endeavour.

FRANCOIS ARCHAMBAULT, S.O.C. (“A” Cameraman), has deftly shot a wide array of emotions across a series of projects, from Martin Scorsese’s THE AVIATOR to the massive star filled rampage of RED 2. The consistent feature of his work is a careful attention to story, whether the threads of lives in the large scaled THE DAY AFTER TOMORROW and SOURCE CODE or a more intimate surprise success like WARM BODIES and LUCKY NUMBER SLEVIN. Currently he is collaborating with Bryan Singer on X-Men: DAYS OF FUTURE PAST.

ABOUT THE CAST

The ever popular **Colm Meaney (James the Detective)** has long thrilled audiences in a surprising range of roles. From the ever popular LAYER CAKE and CON AIR to playing against Jamie Foxx and Gerard Butler in LAW ABIDING CITIZEN. Also finding time for comedy in Russell Brand's GET HIM TO THE GREEK and terrorizing Steve Coogan in ALAN PARTRIDGE: ALPHA PAPA. He is equally loved in his character turns in everything from THE DAMNED UNITED to Irish cult classic THE COMMITMENTS. He is currently shooting the third season of the hit U.S. show HELL ON WHEELS.

How do you know what is right? In A BELFAST STORY Colm plays a long suffering Detective haunted by the consequences of his past actions, unsure of where he went wrong, and determined only to make sure that a new era remains untainted. Now he must race to save those that he used to hunt. Asking what happens when politics, justice, and the law demand three separate conclusions.

Known for his distinguished delivery, **Malcolm Sinclair (Chief Constable)** is clearly a veteran of the stage but he also boasts some wonderful screen credits including CASINO ROYALE and V FOR VENDETTA and numerous BBC character turns.

Here he navigates the changing political winds in which the gun is no longer king, but still very helpful. Sensing a changing order, he represents the new morality, even while he tactfully deals with the old.

Popular Dublin actor and playwright **Tommy O'Neill (First Minister)** has been refining his rugged charm for years. From roles in THE BOXER, THE GENERAL, and VERONICA GUERIN to character turns on popular dramas such as the THE TUDORS and TITANIC BLOOD AND STEEL.

In a world of his own making, the First Minister is discovering that sometimes history doesn't repeat itself. He has changed, but will the last shot be the one he fires? A new generation is rising, ignorant of the old ways. And a few old friends are stubbornly refusing to die gracefully.

Beloved Belfast actor and comedian **Tim McGarry (Police Station Bomber)** is one of Ireland's most recognizable television personalities, and

not just because of his 6ft 5in frame. After swapping a career as a barrister for the starring role in the BBC's GIVE MY HEAD SOME PEACE, which he also co-wrote, he has continued to inspire audiences with his latest one man show TIM McGARRY'S IRISH HISTORY LESSON.

Against type, Tim plays the Police Station Bomber, a deadly serious grandfather with skeletons in the closets, and scattered up and down several streets as well.

A noted character actor **Stuart Graham (Crony)** has long provided suave and composed appearances, cropping up in a variety of settings from TINKER TAILOR SOLDIER SPY to Steve McQueen's HUNGER.

In A BELFAST STORY he serves as the last link between the newly sanitized corridors of power and the quiet, but wary streets, the Crony is no longer sure where he should be comfortable and where he should be afraid.

Newcomer **Patrick Buchanan (Killer)** helps pour the raw ferocity of Belfast, along with its beguilingly simple problems that unfold into complex explanations, into a relatable human form. Having spent his life living and performing in the city, he provides a vibrant source of resonance for the film.

Accomplished local actress **Maggie Cronin (Sinead)** has long been a hidden gem, until recently playing the lead in Terry George's Academy Award winning short THE SHORE.

Sometimes things look less certain with the passage of time. Alone in her remorse, Sinead is no longer certain where her friends, or loyalties, lie.

A BELFAST STORY CREDITS

| | |
|--------------------|--------------------|
| Detective | COLM MEANEY |
| Chief Constable | MALCOLM SINCLAIR |
| First Minister | TOMMY O'NEILL |
| Eammon | PATRICK ROCKS |
| Damien | DAMIEN HASSON |
| Aide | SUSAN DAVEY |
| Killer 1 | GORDON MAHN |
| Killer 2 | PATRICK BUCHANAN |
| Sinead | MAGGIE CRONIN |
| PS Bomber | TIM McGARRY |
| Crony | STUART GRAHAM |
| Colum | IAN BEATTIE |
| Colleen | DEBORAH WISEMAN |
| Detective's Wife | OLIVIA NASH |
| Chipper Bomber | MICHAEL O'FLAHERTY |
| Alley Victim | PETER O'TOOLE |
| Victim 1 | BRENDAN CARRUTHERS |
| Victim 2 | SEAMUS FEERICK |
| Victim 3 | DEREK HALLIGAN |
| O'Sullivan | JAMES KEARNEY |
| Friend 1 | GERRY WADE |
| Nail Bomb Victim | LIAM FRIEL |
| Narrator | RICHARD CLEMENTS |
| Killer 1's Son | PADRAIG MANNING |
| Paddy | PAUL CADDELL |
| Teenage Sentry | DENIS HALLIGAN |
| Kelly | MARTIN CONDON |
| Shop Owner | ROBBIE O'BRIEN |
| Postman | GARY WILSON |
| Youth 1 | JOHN TRAVERS |
| Youth 2 | MICHAEL MASON |
| Friend 2 | MICHAEL CALVERT |
| Friend 3 | JIM GREEN |
| O'Sullivan Guard 1 | TIMOTHY FERGUSON |
| O'Sullivan Guard 2 | JOHN RENDER |
| O'Sullivan Guard 3 | JONATHAN McMAHON |

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|--------------------------|-------------------|
| Priest | MICHAEL O'DONOVAN |
| Serving Lady | DEBORAH MORAY |
| Younger Chipper Bomber | GERARD DANIEL |
| Girl in Chippy | EVE ELLIOTT |
| Attorney | JACK GRANT |
| Police Guard 1 | ADAM GILLIAN |
| Police Guard 2 | PATRICK MILLAR |
| Caretaker | SARAH MacKEEVER |
| Diamuid O'Brien | CLEM BELL |
| Young Man | PAUL KERR |
| Older Mourner | JOHN KERR |
| New Aide | KATIE LARMOUR |
| Alley Escape Toddler | ETHAN O'NEIL |
| Painter | SEAN McVEIGH |
| Young Killer 2 | FIONN O'DONOVAN |
| Young Killer 2's Brother | ROBIN O'DONOVAN |

Written and Directed By NATHAN TODD

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|-------------------------------------|-----------------------------|
| Director of Photography | PETER A. HOLLAND A.S.C. |
| "A" Camera and Steadicam Operator | FRANÇOIS ARCHAMBAULT S.O.C. |
| "A" Camera Focus Puller | PATRICK BEAULAC |
| "A" Camera Loader | ALMA KEANE |
| "B" Camera Focus Puller | BARNEY CROCKER |
| "B" Camera Loader /Video Technician | LISA TRINDER |
| Data Wrangler | IAN MARRS |

| | |
|----------|-----------------|
| Key Grip | IAN BUCKLEY |
| Grips | GRACE DONALDSON |
| | LIAM TAYLOR |

| | |
|-------------------------|----------------|
| Unit Production Manager | ANDY McPARLAND |
| 1st Assistant Director | PAUL MURPHY |

Location Manager RICHARD GLENHOLMES
Assistant Location Manager FREDRICK RYAN QUINN
Location Scouts DAVID COOKE
NORRO OANN
GERARD MORAN

Production Designer NIGEL DAVID POLLOCK
Property Master DARREN LYTTLE
Dressing Props MICHAEL CULLEN
Stand By Art Director LAUREN YOUNG
Stand By Props JAMES BARR

Concept Art FRANK McGRATH
Storyboard Artist PHOEBE JEAN TODD
KEZIE GRACE TODD

Costume Designer TIZIANA CORVISIERI
Wardrobe Supervisor CATHY YOUNG
Costume Assistant CLAIRE SNODDY
Costume Trainee CAROLINE HILL
Hair/Make Up Supervisor LIZ BOSTON
Hair Make Up Artist ANITA BROLLY

Editor JOHN WRIGHT A.C.E.
First Assistant Editor EMILY WALLIN
Assistant Editor TRUDY YEE
Post Production Coordinator JILL BREITZMAN
Post Production Assistant PATRICK OWENS

Music By NICK GLENNIE-SMITH
MAC QUAYLE
Music Editor MARK JAN WLODARKIEWICZ
Additional Music By ADRIAN VON ZIEGLER

Score Recording Engineer JASON LaROCCA
Score Mixed at IGLOO MUSIC
Score Mixed by GUSTAVO BORNER
Tin Whistle CHRIS BLETH
Guitar, Irish bouzouki, Mandolin KIM CARROLL
Cello JOHN GALT
Violin LILI HAYDN
Bodhran, Bones BRIAN KILGORE
Vocals ELIZABETH EGAN

Sound Mixed By KEVIN O'CONNELL
CHRISTIAN P. MINKLER

Supervising Sound Editors KAMI ASGAR M.P.S.E.
SEAN McCORMACK M.P.S.E.

Post Production Sound Services By 424 POST
Supervising Assistant Sound Editor TIM TUCHRELLO
ADR/Dialogue Supervisor Editor ERIN OAKLEY M.P.S.E.
Sound Editors BENJAMIN L. COOK
JEFFREY A. PITTS
Foley Artists JEFF WILHOIT
JAMES MORIANA
Foley Mixer BRETT VOSS
Foley By HAPPY FEET
Re-Recording Mix Tech STEVE SCHATZ
Re-Recording Engineers DAVE BERGSTROM
MIKE MORONGELL
ADR Services Provided By KA-BOOM STUDIOS
Ka-Boom ADR Supervisor ZACH WILLIS
ADR Recordist WILL McCONNELL
London ADR Services Provided By DE LANE LEA STUDIOS
Re-Recording Engineer ANDY STALLABRASS

Script Supervisor DAVID MORAN
Sound Recordist MERVYN MOORE
Boom Operator MATTEO DE PELLEGRINI
Sound Trainee JAMIE CAIRNS

Main Title Sequence IRUSOIN
Main Titles Produced By NEREA RODRIGUEZ & XABI BERZOSA
Main Titles Directed By UNAI GUERRA
Main Titles Design and Composition By PICTURA STUDIO
Main Titles Illustrator BORJA AGUADO
Main Titles Compositor ALEX LAREO

Gaffer CHRIS GEORGAS
Best Boy PAUL STARKEY
Lighting Technician DAVID BAKER
Electrician NIALL CRAWFORD
GEORGE HOLDSWORTH
ANDY STEWART
ANTHONY CARROLL
TOMMY HAMILTON
DAVID MITCHELL

Construction Manager CIARAN TWOMEY
Joiners EAMMON TWOMEY
CONOR McCONNELL

Stunts Coordinators CHRIS REYNOLDS
NICK MORTON
JOE CONDREN

Stunt Performer ROBBIE O'BRIEN
Armorer GARY CAMPBELL

Production Coordinator KATRINA McBRIARTY
3rd Assistant Director PAUL GEORGE
Trainee Assistant Director CHRIS McCORMICK
Production Assistant SUZANNE MORROW

Executive Producer SHELLY JACKSON

Producer JOHN TODD
Personal Assistant to John Todd NICOLA LUSK
Driver for John Todd JOHN CRAWFORD
Facilities Manager LEE McFADDEN

Drivers TOMMY HAMILTON
ANTHONY CARROLL
TOM HEANEY
ROY McMANUS
JOHN CRAWFORD
JEFF AKIN
PHILLIP WIGGINS

Visual Effects By FLASH FILM WORKS
Visual Effects Supervisor WILLIAM MESA
Visual Effects Co-Supervisor JOHN P. MESA
Visual Effects Editor LINCOLN KUPCHAK
Compositing Supervisor ARTHUR MESA
Compositor ETIENNE ANDLAU
Consulting Compositor JEREMY NELSON
3D Animation DON MYERS

Transcoding By PICTURE HEAD
MATTHEW FLINT

Dailies By YELLOW MOON
CLARE CAMPBELL

Digital Intermediate Provided By EFILM
DI Supervising Colorist STEVEN J. SCOTT
DI Associate Colorist ANDREW FRANCIS
DI Producer MIKE DILLON
Core Project Manager HAL COHEN
DI Editor DIVA MAGPAYO
DI Colorist Assist JUAN FLORES

Assistant DI Producer TIM SELLON
DI Imaging Scientist KEVIN BRAN
Digital Opticals PAT CLANCEY

U.K. Legal Services Provided By LEE & THOMPSON
RENO ANTONIADES
ANWEN GRIFFITHS

U.S. Legal Services Provided By KEVIN KOLOFF

Production Accountants FITZMAURICE McCONVILLE & CO LTD

Camera Equipment Supplied by VAST VALLEY

Lighting Equipment Supplied by ARRI LIGHTING

Final Song
"GOD SAVE IRELAND"
Written and Performed by
Joseph O'Donovan