



and

CORSAN
present



WAITING FOR DUBLIN

A Film by Roger Tucker

Starring

Andrew Keegan • Hugh O'Connor • Jade Yourell

UK-Ireland-Benelux 2009

In English

Running Time: 83 minutes

Dolby Stereo

Not Rated

PUBLICITY CONTACT

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AWARDS



THE CAST

MikeAndrew Keegan
MaggieJade Yourell
Twickers.....Hugh O’Conor
Thaddius.....Frank Kelly
Dinky.....Jenne Declair
KlugeGuido De Craene
Mrs. Kelleher.....Britta Smith
Dr. MahoneyKevin Flood
HeneghanDavid Wilmot
EamonnDon Foley
PaddyPat Laffan
Father QuinlanDes Braiden



THE FILMMAKERS

Directed by.....Roger Tucker

Written by.....Chuck Conaway

Produced by.....Paul Breuls
.....Catherine Vandeleene

Co-ProducersKieran Corrigan
.....Jeff Abberley
.....Julia Blackman

Executive ProducersMartin DeWitte
.....Guy Collins
.....Keith Cousins
.....Michael Ryan

Director of Photography.....Marc Felperlaan

Production Designers.....Crispin Sallis
.....Alan Farquharson

Edited by.....Les Healey

Costume Designers.....Aisling Byrne
.....Maggie Reynish

Music by.....Alfred Van Acker



ABOUT THE FILM

SHORT SYNOPSIS

Chicago Nightclub – New Year’s Eve 1944. Lt. Mike Clarke is a fighter pilot and is celebrating the night before he is scheduled to ship out to Europe. After too many drinks, he meets a stranger, Vito Massucci, who suckers him into making a \$1,000 bet. The terms dictate that Mike must become a “war ace” by shooting down at least five enemy aircraft. However, after sobering up Mike realizes the figure was changed to \$10,000 and also that Vito’s uncle – who witnessed the contract -- is none other than the notorious Al Capone!

LONG SYNOPSIS

Chicago Nightclub - New Year's Eve 1944

Lt. Mike Clarke celebrates the night before shipping out to Europe as a fighter pilot. After far too many drinks he meets a stranger, Vito Massucci, who suckers him into making a \$1,000 bet. The terms dictate that Mike must become a "war ace" by shooting down at least five enemy aircrafts.

After sobering up, Mike realizes the figure was changed to \$10,000 (enough to buy a nice house in those days) and also that Vito's uncle, who witnessed the contract, was none other than the notorious Al Capone.

Somewhere over Europe - April 1945

Mike and his co-pilot, Lt. "Twicky" Twickenham, become lost while returning to England from a nighttime combat mission. Low on fuel, they land in a remote field (presumably enemy territory) and are met by two pitchfork wielding farmers.

Mike asks if they speak English. The older one, Paddy O'Dea replies: "Aye. This is very common here in Ireland." Mike and Twicky, both shocked and relieved, spend the night at Paddy's cottage. The next morning, Mike stumbles downstairs and bumps into Otto "Dinky" Dinkelgruber (a German lad decked out in a Luftwaffe uniform), who is having breakfast with Paddy.

Mike - who is not the kind of guy who appreciates rules of engagement during wartime situations - jumps Dinky and a wild fight breaks out. When calm finally prevails, Paddy discovers that Twicky is one of those bloody damn "land grabbing Brits." This triggers another fist fight between Paddy and Twicky!



After consuming many pints of Guinness, they all become friends. It seems that Dinky, tired of Hitler's nonsense, had defected the night before in his Messerschmidt (German turbo jetfighter aircraft).

Soon Mike and Twicky meet a bunch of colorful Irish characters. But Mike - highly stressed in that he's only shot down four German planes - desperately needs number five. He must go back to his base in England and rejoin the war. But the only phone in the entire village is out of service, so there's no means of communicating with the outside world.

Normally the only one who ever visits here is Constable Thaddius McCafferty who makes his rounds once a week from Dublin. So Mike and Twicky will have to wait for him. And meanwhile there are no single women around...although Paddy did mention something about having a granddaughter.

In that the Republic of Ireland has remained neutral during the war, Mike and Twicky are officially considered under arrest by Paddy O'Dea. If there was ever a nice way to be interned as a prisoner, this is it.

Paddy indeed does have a granddaughter; Maggie is young, beautiful and very strong-minded. Upon meeting Mike, she promptly turns his world upside down. And before long they fall hopelessly in love -- though not without a good deal of cultural and religious miscommunications.

The locals like and support Mike ("the crazy Yank") as he schemes to bag one more enemy aircraft. Mike convinces Dinky to fly the Messerschmidt so that he (Mike) can "carefully" shoot him down and allow him to parachute safely. If Mike can pull it off, he will be credited with his fifth enemy aircraft hit and avoid a fatal rendezvous with Al Capone and his thugs back in Chicago.

Constable Thaddius is set to leave Dublin in a police-issued motor car to conduct his weekly country rounds. Dieter "Klugie" Kluge is a "visitor" to Ireland who bribes Thaddius with a bottle of whiskey so he can join him during his tour of the Ring of Kerry. Needless to say, in due time we learn that Klugie is actually a Gestapo Agent who has been dispatched from Germany to exterminate poor Dinky.

Twicky is bed-ridden with the flu, which leaves Mike to find a new co-pilot to maintain his aircraft on a steady course while he attempts to shoot down Dinky in the Messerschmidt. With less than forty people living in the small village and all of the young and able-bodied men away for the war effort, Mike's options are limited.

The next problem is weaponry. Mike and Twicky exhausted their plane's ammo during their last mission. Other than Mike's .45 pistol, the only weapons found in the village are a rusty old WWI rifle and a crossbow. Mike chooses the rifle.

Facing slim pickings for a flying mate, Mike reluctantly selects Maggie as his co-pilot. At the break of dawn they take off. Shortly into the mission, Maggie takes a quick evasive action to avoid hitting a



seagull which causes Mike to drop the rifle into the angry Irish Sea. The incident leads to an argument and Maggie begging for another chance. But Father Quinlan, who is senile, is Mike's next choice for co-pilot.

Mike and the priest take off. Unfortunately - having missed his mandatory morning cup of tea - Father Quinlan falls asleep at the controls. Mike takes over and struggles for dear life to safely bring the plane down.

Mike and Maggie get into another major spat and Mike's pistol is inadvertently destroyed in the aftermath. This means the weapon of choice is down to one, a crossbow.

With very little fuel remaining, Mike has one final chance to accomplish his goal. Logic would suggest that he give Maggie (who dearly wants to fly again) one more crack at it. Yet to everyone's astonishment, Mike picks Eammon Muldoon, a very old WWI veteran -- who is blind!

Though the mission isn't very pretty, Mike and Eammon manage to succeed. After getting wounded with the crossbow and "shot" down, Dinky bails out of his plane, which veers off over a cliff before being swallowed up by the Irish Sea.

In the end

The village phone service is finally restored. When the postmistress phones Dublin, she's surprised to learn that the war ended several hours earlier. Bottom line -- shooting down the Messerschmidt will not qualify Mike as an ace.

Making matters worse, Klugie shows up that night. Still, because he is a consummate professional, Klugie would never kill Dinky if someone could convince him the world was at peace. Mike haggles with Klugie and finally convinces him the war has ended. The village members cheer, as Mike-the-Yank has saved Dinky. But just at that moment Father Quinlan absentmindedly causes a physical blunder, which leaves poor Klugie painfully wounded (think about the crossbow) in a very embarrassing part of his body. He is administered an Irish sedative (a good dose of whiskey) by the local doctor and patched up. Meanwhile Mike internalizes with the thought that he needs an "Irish" miracle to get credit for his fifth kill and thereby avoid the wrath of Al Capone.

Then, a miracle happens -- Mike is awarded his fifth kill in a totally unexpected manner. Next another miracle, of sorts, occurs -- Mike caves in and proposes marriage to Maggie; although, the blessed event will be deferred until Maggie can go to America.

Things are capped off with a raucous engagement party at the village pub. Drinks flow, music blares, singing and dancing breaks out as Mike-the-Yank, Twicky-the-Brit, the two Germans and a gaggle of Irish villagers raise hell while they forge lifelong friendships.



FILMMAKER NOTES

Q & A WITH DIRECTOR ROGER TUCKER



How was your experience filming in small village in Ireland?

Roger: Some of our locations in Ireland dated back to a time before they had farm gates. To get cattle in and out they had to take down walls dividing the fields and then build them up again afterwards. But nowadays, Ireland is no longer the poor place it once was and it proved difficult on occasion to avoid the bungalows painted in lurid shades of crushed raspberry, blackcurrant and lime. Only the elderly preserve the simple ways of old.

What was it like working with Andrew Keegan – teen heartthrob?

Roger: A star's life is not all glamour. Andrew came straight from surfing the beaches of California to being drenched with gallons of icy water on a windswept hillside in Ireland in mid-winter. But he took it like a man. The physical endurance needed to be a film actor is something that is often not appreciated. For an actor to preserve concentration while their teeth are chattering, and to give the illusion of spontaneity while their joints are seizing up, is no mean thing. Of course, off-camera Andrew often had a posse of girls in hot pursuit; but, in some rural areas the actor causing the biggest stir was Frank Kelly, who plays Thaddius, the policeman from Dublin bribed with two bottles of whiskey. The Irish authorities today are very sensitive about their country being portrayed as a land of drunks. But nevertheless, Frank has become a national treasure through playing a priest who is permanently blotto in a long-running series on Irish TV. Jade ("Maggie") was cast after extensive interviews to embody the feisty spirit of Irish womanhood. It was my idea to give her that wild banshee hair.

Tell us about the process in filming the WWII airplane sequences – over water?

Roger: The flying machines were the real prima donnas and had to be pampered accordingly. There are only a small number of these WWII planes left that can still be flown and every one of them is



known and numbered. No one is prepared to throw them around and bounce them over rough fields the way that the flyboys did during the war. Every bit of ground they went over had to be closely examined and while our pilots were only too eager to pull stunts, the weather conditions had to be just right. This was almost our undoing. On the days when they were scheduled to be in the air blustery winds prevailed. At last, with only a few hours of light remaining, the signal was given that we could go and everyone scrambled like a real-life air-raid. Our carefully planned storyboards went to the wind and we just had to grab anything and everything we could.

Since this film takes place during a very specific time period, what were some of the wardrobe challenges, if any?

Roger: The real challenge to the wardrobe department was that they had to find the period clothes not once, but twice. During our move from the studio in Galway to a location in Wicklow, the entire costume cache was inexplicably lost. With no time to spare, they had to start over and worked strictly according to the shooting schedule to provide costumes as required. The uniforms were relatively easy because these are standard, but all the others were unique period pieces which had to be matched. It is remarkable that I am yet to meet anyone who has noticed any glitches in the continuity.

In addition to the wardrobe malfunctions, what was the most challenging aspect of making the film?

Roger: I think that making a film is a bit like going to war. You know from the outset that you are going to sustain losses, so you have to start out with a lot of good ideas to see you through. This was one of the toughest shoots I've had, and at one time, few thought the film would ever be finished. But when you are through to the other side, it is not the pain that you want to remember, but the moments of pleasure. I am thrilled that all our efforts were rewarded at the Moondance Film Festival and that the film is now going to be seen by a wider audience.

Share with us your favorite "Irish" moment.

Roger: At one time Andrew became perplexed that the Irish dialogue seemed to keep on repeating itself. He suggested that half of it was redundant and should be cut. All the Irish actors looked at each other and then back to Andrew. Before Des Braiden, who plays Father Quinlan, explained: "Ah, but we always say things twice, so we do." To which the others all chimed in: "Aye, that we do." Andrew had to concede that in Ireland, the usual rules do not apply.



FILMMAKER NOTES

Q & A WITH ANDREW KEEGAN



Tell us about Michael Clarke, a WWII flying ace and how you prepared for the role?

Andrew: Michael is a hot-shot flyboy, eager to take down five enemy aircraft so that he can win a bet that he made with mobsters back in Chicago. I'm a bit of a history buff...I know that might surprise some people...so I really enjoyed reading about the era and watching historical documentaries. That was the first step in my preparation. I was also very fortunate to meet with some members of the [429th squadron](#) who actually flew in WWII. They were the real deal – the 'Top Guns' before Tom Cruise came on the scene. I met with Paul Hissey, a First Lieutenant with the U.S. Army Air Corps during the war who flew a Mustang aircraft in the Europe. I was able to spend several days with him in Los Angeles, looking through photos and listening to his stories. There aren't that many flyboys from his era still around so it was a real treat.

After spending a few days with him, I realized that, first off, these guys were really young – 19 and 20-year olds – so the responsibility was tremendous. Can you imagine balancing life and death decisions at that age? And of course they were cocky -- they had to be! To be in a war of that magnitude required an aggressive mindset and high degree of toughness – real *cojones*.

I also did some flight training with an instructor and we went up in the air and before I knew it, he let go of the yoke and said, "Have at it!"

When all of the training was complete, the final piece is the uniform – slipping into the brown leather bomber jacket and the uniform from that era really makes you feel like a man.

Do you feel Irish?

Andrew: I'm not Irish, but after filming there and meeting so many wonderful people – both cast and crew – I'm feeling the shamrock now.



The pace is different there. I spend most of my time in Los Angeles and New York, which means I'm going a mile a minute. The pace at which things happened in Ireland was definitely slower, calmer...more Irish.

I very much enjoyed working with this great Irish cast – they are all well respected actors in Europe -- Jade Yourell and Hugh O'Connor. I learned a lot from them. We had some rollicking good times learning about the Irish pub tradition and sampling the Guinness and Irish whiskey. My research indicated that most of the pubs are usually dark, built hundreds of years ago from stone, rocks or wood and are usually the lifeblood of the community. No need for "social networking" websites in Ireland – you just go to the pub for the news.

There was an "incident" of the Gallic pub-crawling variety. The craft services team wanted to give me a local experience, so they invited me to a home-cooked Irish meal. After the meal they suggested I sample the local brew, "[poteen](#)." They poured a thimble-sized shot, which I immediately tossed back and like Michael in the film -- somewhat cocky -- I asked for more. Well, there's a reason they pour those thimble-sized shots – it's basically moonshine and is very, very strong. I had a second shot, maybe more, and the next thing I remember was waking up in my hotel room feeling as if a parade of leprechauns had stomped on me head. (Laugh.)

During the shoot, we were able to travel the country a bit...we made it to Galway. My father and brother came out to visit me on set and we were so amazed by the greenness and majesty of the landscape and of course the richness of history found in European countries. It makes you realize how young our country (the U.S) is.

Do you have a preference between doing television shows or feature films?

Andrew: It's interesting to be able to concentrate on a project for a longer period of time and to develop a character and then to be able to walk away from it. It was also great to really immerse into a role set in a different era. The film process seems more like making art than television. Travelling is another great experience...either way, I am grateful that this is my job.

What is your favorite movie of all time?

Andrew: I'd have to say, *Stand By Me*. It came out at a time in my life when I was close in age with the characters and it has always stayed with me. Their journey seemed so fantastic and extraordinary, but possible. Rob Reiner did a great job! It's such a great story with such honest performances by the actors, especially River Phoenix.

When you aren't acting or surfing what else do you do?

Andrew: I work with [STOKED](#), which is an organization that mentors under-privileged or inner-city kids through action sports. We go surfing, skateboarding and snowboarding. We work with kids-at-



risk in Los Angeles and New York taking them to events. It's great because it allows the mentors to connect directly with kids in a one-on-one relationship and it gives me the opportunity to have a positive effect on a young person's life. STOKED shows everyday people how they can make a huge difference with their time and love by developing a relationship with a child in need.

I have also developed a close relationship with Jessie Billauer who started the "[Life Rolls On](#)" charity that helps people who have had spinal cord injuries. I have seen the amazing difference Jessie has been able to make in the lives of others and he is an inspiration to me and so many others.

From Teen Idol to Fly Boy...

Andrew: I've never considered myself a teen idol...or felt connected to that label. It was like an out-of-body experience hearing that applied to me by the media. Don't get me wrong, it's great to be recognized that way and I'm always appreciative when a fan stops me and tells me how much a film ("10 Things I Hate About You" "Broken hearts Club") has meant to them. But I guess I never felt like a 'Mr. Teen Idol.'

I grew up near Los Angeles and both of my parents worked in the industry, so I had a pretty realistic handle on things. I grew up in a beach community where low-profile was more valued than high-maintenance. So it never went to my head and I never got caught up with the illusion of fame. I'm fortunate that I have a close, supportive family that always keeps me real and that I'm able to keep my balance with acting, sports and family.

Life is about so much more -- growing as a person has so much more to offer than celebrity.

I live in the Venice area now, which is totally mellow. I'm close to the beach and I ride my bike, hang out with my dogs and surf.

What are you currently working on?

Andrew: In February, I'll start shooting the feature film in Seattle, WA called "The Riot." It's an action-thriller about a catastrophic economic crisis and a group of guys who band together to protect a politician. I'll be working with Ian Somerhalder ("Lost") and David Anders ("Heroes").

Any last words?

Andrew: Erin go bragh! How could I resist?



ABOUT THE CAST

ANDREW KEEGAN (Mike Clarke)

Andrew Keegan began acting as a child, appearing in commercials and guest star roles. His first big break came in 1994 when he starred in the motion picture comedy, "Camp Nowhere," alongside seasoned veteran Christopher Lloyd.

In 1997, Andrew landed a recurring role on the hit Fox show, "Party of Five," playing opposite Lacey Chabert as her hunky football player boyfriend. That same year, he was cast opposite Jessica Biel in the WB's longest running hit series, "7th Heaven," where he played a single teenage father who struggles with a relationship while raising a child.

Andrew's success in television led him to the big screen, and in 1999 he was cast in "10 Things I Hate About You," an adaptation of Shakespeare's "The Taming of the Shrew." Moving from comedy to drama, he then appeared in the film "O," this time based on Shakespeare's Othello. Next, playing against type, Andrew played a leading role in "The Broken Hearts Club," as the "newbie" in a cast of gay characters. The film won Gladd Media Award for Outstanding Film.

Andrew's recent credits include "Waiting for Dublin," in which he starred as a World War II Mustang fighter pilot, and the dark comedy, 'Doughboys.'

Currently Andrew has been cast in a lead role in the film "The Riot" which is set to start shooting in March in Seattle.

In addition to acting, Andrew is an accomplished surfer and beach volleyball player.

HUGH O'CONNOR (Twickers)

A young dramatic actor of film and television who has appeared in several dark big-screen dramas, the Irish-born O'Connor (not to be confused with the late American actor Hugh O'Connor) began acting at the age of eight. O'Connor was still a relative unknown pre-teen when he co-starred with Liam Neeson in the British-made feature, "Lamb" (1985), playing the ten-year-old Owen, a lonely epileptic boy who is temporarily rescued from a violent and oppressive children's home by Brother Sebastian (Neeson). It was three years before the actor landed another major film role, that of the youthful version of Martin Sheen's narrator (seen in flashbacks) in the 1988 film adaptation of Hugh Leonard's heartwarming Tony-winning play "Da."

His next film was the Daniel Day Lewis tour de force, "My Left Foot" (1989). Directed by Jim Sheridan, the film told the story of the severely handicapped writer, Christy Brown. Much lighter in tone was the big-budget remake of "The Three Musketeers" (1993), in which O'Connor played the Boy King Louis who is protected from assassination by the title characters. O'Connor's first starring role came with



Ben Ross' dark British comedy, "The Young Poisoner's Handbook" (1995), in which he was an amateur toxicologist unwisely paroled from prison after testing his theories on family and friends, with fatal results. The following year, O'Connor played a teen trying to form a rock band in 1959 Russia in "Red Hot" (1996). His most recent projects include: "A Film with Me In It," "The Man Inside," and "Wild Decembers."

JADE YOURELL (Maggie)

Jade Yourell was born in Ireland in 1978. Her father and mother, Philip and Helena, own "Philip Yourell Hair Design" – a well known hip hairdressing salon in Galway. Jade started her career doing amateur plays in Galway and then studied with Ann Kavanagh's Young Peoples Theatre Group in Dublin. She also studied Drama and Theatre at the Dublin Institute of Technology. Although she has starred in many theatre plays, *Waiting for Dublin* is her first feature film. She will be featured in the upcoming film, *Happily Ever Afters*, which is currently in post-production.

FRANK KELLY (Thaddius)

Kelly has been acting since 1968. He made his debut in "Wanderly Wagon," prior to taking a role in the original Peter Collison-directed, "The Italian Job" (1969). Frank has played in more than 17 movies, which include "Aristocrats" (1999) and "Rat" (2000).

JENNE DECLEIR (Dinky)

Decleir is a Belgian-born actor from Studio Herman Teirlinck where his father, Jan Decleir, was a teacher. He took his first steps as a professional actor in "Antonia" (1995). In 2001, he played the role of young Oscar in "De Verlossing." Decleir is also known from his guest appearances in various Belgian hit TV series.

GUIDO DE CRAENE (Kluge)

Craene is another Belgian-born actor who made his acting debut in "Mik, Mak en Mon" in 1987. His first love, and the medium by which he is most well-known, is on the stage having worked extensively in theatre on both sides of the pond.

BRITTA SMITH (Mrs. Kelleher)

Smith has made over 30 movies during her 20-year career. Her breakthrough role came in "Country Girls" (1984). She played Annie Maguire in 1993's "In the Name of the Father," alongside Emma Thompson and Daniel Day-Lewis. She teamed up with Day-Lewis again in "The Boxer" (1997) and also appeared in the critically-acclaimed film, "Circle of Friends," starring Chris O'Donnell and Minnie Driver. In 2002, Smith was one of the sisters in "The Magdalene Sisters." She is also a veteran of television in Ireland including the series: "Teenage Cics" and "The Clinic."

KEVIN FLOOD (Dr. Mahoney)

Kevin began his acting career in 1965. He played in Michael Dryhurst's, "The Hard Way" in 1979. He also acted with John Hewitt and Leann O'Malley in the successful "End of the World Man" (1985). In



1998, it proved to be a busy year for Kevin starring in both “The General” and “The Tale of Sweetie Barrett.”

DAVID WILMOT (Heneghan)

Wilmot is a well-trained actor with a long, impressive list of credits that include: “The Devil’s Own” (1997) starring opposite Harrison Ford and Brad Pitt; “The Field,” “The Treaty,” “Gentleman Caller,” “I Went Down,” “Home for Christmas,” “Intermission” and “Laws of Attraction.” In 2006, Wilmot won the Theatre World Award and was nominated for a Tony Award for Best Actor for his portrayal of Padraic in “The Lieutenant of Inishmore.” His most recent film is 2008’s “Dorothy Mills.”

DON FOLEY (Eamonn)

Foley began his career on Christmas morning in 1978 and has been cast in more than 20 movies in his career. He was Father Fly in the TV miniseries, “Scarlett” (1994). He also played the farmer in “Oliver Twist” (1997) and was in “The Boxer” with fellow cast members, Des Braiden and Frank Kelly. In 2002, he was in “Evelyn” with Pierce Brosnan

PAT LAFFAN (Paddy)

Pat has been working continually since making his debut in “Girl with Green Eyes” in 1964. Over the past four decades or so, he has played in more than 30 movies and a handful of roles in television. In 1989, he teamed up with Hugh O’Conor in “My Left Foot.” Another one of his notable performances was in “War of the Buttons” (1994).

DES BRAIDEN (Father Quinlan)

Braiden started his career in the made-for-TV film, “Kidnapped” (1995). He raised his profile with performances in “The Last of the High Kings” (1996), “Oliver Twist” with Catherine O’Hara, and Barry Levinson’s “An Everlasting Piece.”



ABOUT THE DIRECTOR

ROGER TUCKER

Roger Tucker has directed over thirty drama series for British TV, as well as single dramas, soaps, documentaries, current affairs, and arts programs. He has directed and written for TV and film companies in Germany, Holland, Belgium, Switzerland and in the U.S.

Roger will be the first to admit that he wasn't into movies as a kid. In fact, anything that was wild and out-of-box – action painting, bebop, beat poetry, existentialism – was what interested this young Brit. But on one particular day while walking home from school, he passed the neighborhood cinema that was showing continental films (which he claims was a euphemism for soft porn) and he decided to go in and check it out. At the end of the main feature, he was hooked. Done deal – film would be his life.

Roger made his first film while in school, which won a Young Filmmakers' Award and a grant from the British Film Institute. After a degree in psychology at Sussex University, he joined Granada as a production trainee and worked in current affairs, arts features and drama before leaving to become a freelance director.

As a freelancer, he worked on many of the classic action series including: "Gangsters," "Shoestring," "The Professionals," "Dempsey & Makepeace," and "Bergerac." He also directed the TV spy movie, "Deadly Recruits" and two mini-series in Scotland, "Bookie," and "Winners & Losers."

He is currently teamed up with producer Frederick Muller ("Tea with Mussolini" "Fatherland") on a drama entitled "Forever or Else," about a battle between two women over one man that ends with the perfect crime.



PRODUCTION COMPANY

Belgium-based Corsan, founded by Paul Breuls, is a fully integrated development, financing and production company which has been in operation for over twenty years producing films such as: "Anchoress," "The Box Collector," "Waiting for Dublin," "The Hessen Affair," and "Shades" which stars 2008 Academy Award® nominee, Mickey Rourke. In 2007, the company added international sales and distribution divisions to its structure. For more information, please visit www.corsanworldsales.com.

DISTRIBUTION COMPANY

Cinema Libre Studio is a haven for independent filmmakers with one-stop shopping for production and distribution. The company has been a leader in distributing social issue films with a full array of offerings including: acquisitions, theatrical distribution, international & television sales, grassroots outreach, digital download and post-production services. Headquartered in Los Angeles, the company is best known for distributing award-winning films that include: "Outfoxed," "Uncovered: The War on Iraq," "The Empire in Africa," and Participant Media's "Angels In The Dust" as well as independent narratives including: "Raising Flagg" starring Academy Award® Winner, Alan Arkin, "My First Wedding" with Rachael Leigh Cook, and "disFIGURED," written and directed by Glenn Gers, writer of "Mad Money" and "Fracture." The company will release "The End of Poverty?" in select US theatres in September 2009. For more information, please visit www.cinemalibrestudio.com.



FINAL END CREDITS

Directed by
ROGER TUCKER

Written by
CHUCK CONAWAY

Cast

ANDREW KEEGAN	Mike
JADE YOURELL	Maggie
HUGH O'CONNOR	Twickers
GUIDO DE CRAENE	Kluge
JENNE DECLEIR	Dinky
FRANK KELLY	Thaddius
DES BRAIDEN	Father Quinlan
PAT LAFFAN	Paddy
JACK LYNCH	Mr. Kelleher
BRITTA SMITH	Mrs. Kelleher
DON FOLEY	Eamonn
KEVIN FLOOD	Dr. Mahoney
DAVID WILMOT	Heneghan
TRISTAN HICKEY	Major Forbes
KARL SHIELS	Vito
JOE CASSIDY	Scarface
JOE GALLAGHER	Ronan
SHEILA FLITTON	Old Crone
SIOBHAN K ELLY	Cigarette Girl

Produced by
PAUL BREULS
CATHERINE VANDELEENE
MARTIN DEWITTE
KIERAN CORRIGAN
JEFF ABBERLEY
JULIA BLACKMAN
GUY COLLINS
MICHAEL RYAN



Cinematography by
MARC FELPERLAAN

Editor
LES HEALEY

Production Design by
ALAN FARQUHARSON
CRISPIAN SALLIS

Art Direction by
NICOLA MORONEY
PAUL GHIRARDANI

Music by
ALFRED VAN ACKER
MARK THOMAS

“Lili Marlene”
(Schultz, Leip)

Copyright by Universal Music
Arrangement by Alfred Van Acker
Mixed at AckerStudio by Matthias Aerts

Casting by
FRANK MOISELLE
KRIS VINCK

Costume Design by
AISLING BYRNE
MAGGIE REYNISH

Sound by
CLIVE COPLAN
MARK O’SULLIVAN

Make-Up by
PENNY SMITH

Assistant Directors
BARRIE McCOLLOCH 1st AD
IVAN McMAHON 1st AD



JILL DEMPSEY 2nd AD
 JONNY BENSON 2nd AD
 AMANDA WEBB 3rd AD
 KATE McLAUGHLIN 3rd AD
 JOHN WALLACE Trainee AD
 JONATHAN SHAW Trainee AD
 PAUL BYRNE Trainee AD
 PATRICK CULHANE Trainee AD
 STEF ROBBERECHTS 2nd Unit Director
 BRIAN MULVEY 2nd Unit AD

Production Management

JOHN BRADY Line Producer
 FREDERICK MULLER Line Producer
 COLUMBA HENEGHAN Unit Production Manager
 STEFFEN GEYPENS Production Supervisor
 STEPHEN BARKER Post Production Supervisor
 ELAINE WAUGH Production Coordinator
 NINA SAGEMOEN Productions Coordinator
 SUSAN McKENNA Production Assistant
 AOIFE AHERN Production Assistant
 MATHIEU BAYART Production Assistant
 EMELIE VERVECKEN Production Assistant
 SIOBHAN GEOGHEGAN Production Secretary
 ANGHELIKI SEGERS Public Relations
 BARBARA AUDENAERT Public Relations

Camera Department

TREVOR BROOKER Bluescreen D of P
 JAN VRINTS Camera Operator & Steadicam
 JAN DELLAERT Camera Operator
 HANS REYNAERTS Steadicam
 BART VAN OTTERDIJK Focus Puller
 FRANCIS SCHRAUWEN Focus Puller
 BJORN CHARPENTIER Focus Puller
 LOUISE McELLIN Clapper Loader
 OLIVIER VAN TENDELOO Clapper Loader
 MARTIN McGAGH 2nd Assistant Camera
 SIMON WERRY Aerial Cameraman
 SHANE LAWLOR Camera Trainee
 LARRY MANLY 2nd Unit D of P



MARTIN MCGAGH 2nd Assistant Camera
 JEDDA DOWNEY DVD Playback Assistant
 MATHIEU BAYART DVD Playback Assistant

Editing Department

MILENA TASSO Assistant Editor
 YVES BERTRAND Assistant Editor

Sound Department

NIAMH LEARMONT Boom Operator
 JOHN LEWIS Boom Operator
 DEREK HEHIR Boom Operator
 DARREN O'SHAUGHNESSY Utility Sound
 TERRENCE McDONALD Sound Trainee
 DADO DZIHAN Foley Artist
 GARETH RHYS JONES Foley Artist
 BURAK TOPALAKCI Sound Effects Recording
 MUSTAFA DURMA Sound Editor
 DANTON TANIMURA Sound Effects Editor
 SACHA WALKER Sound Effects Editor
 SRDJAN KURPJEL Sound Re-Recording Mixer
 ADAM DANIEL Sound Re-Recording Mixer
 GRAHAM DANIEL Sound Re-Recording Mixer
 PATRICK DODD Post Sound

Make-Up & Hair Department

MICHAEL DEVANNEY 1st Assistant
 FELICITY WRIGHT 1st Assistant
 CAROLINE McCURDY 2nd Assistant
 FLORENCE CARTER 2nd Assistant
 MELISSA LACKERSTEEN Make-Up Artist
 DOLLY BUCKLEY Make-Up Assistant
 MARY HILLMAN Make-Up Assistant
 MAUREEN SMITH Make-Up Assistant
 ANNA GRANERUS Make-Up Assistant
 NATHALIE DE HEN Make-Up Assistant

Costume Department

BREEGE FAHY Wardrobe Supervisor
 SARAH MELVIN Wardrobe Supervisor
 CHLOE SIMCOX Wardrobe Assistant
 COLLETTE MELLIN Wardrobe Assistant



DEBBIE MILLINGTON Wardrobe Assistant
 MAIRE JONES Wardrobe Assistant

Art Department

MAGS LINNANE Assistant Art Director
 TRACEY O'HANLO Assistant Art Director
 CIARAN PURCELL Art Dept Coordinator
 NOEL WALSH Props Master
 TONY NICHOLSON Props Master
 KEVIN DOWNEY Production Buyer
 ROBERT JONES Production Buyer
 ROISIN O'MEADHRA On Set Dresser
 IRINA PAWASSAR On Set Props
 MARK DOWDS On Set Props
 PAT BYRNE On Set Props
 KIERON McNAMARA Stand-by Props
 JOE DIPPLE Stand-by Props
 PAULA RICHARDS Assistant Props
 DAN WALLACE Assistant Props
 IAN WALLACE Prop Maker
 PAUL NEWMAN Lead Man
 RORY BRUEN Dressing Props
 BRIAN BRUEN Dressing Props
 DARA McGEE Supervising Painter
 BRENDAN POWER Supervising Painter
 CONOR NOLAN Painter
 LEE BETTS Painter
 JASON IVAL Painter
 JIMMY DUNLEVY Painter
 CHARLIE MALONEY Standby Painter
 PATRICK VANDERBORGHT Painter Plane
 MARK VRIJDAG Painter Plane
 THIERRY MULLIEZ Construction Manager
 LEIGH CHESTERS Supervising Carpenter
 MARK IRWIN Carpenter
 BRIAN SWEENEY Carpenter
 ARTHUR BELL Carpenter
 OWEN McCARTHAIGH Carpenter
 DAMIEN TWOMEY Carpenter
 TERRY LAW Carpenter
 ROY HANSFORD Carpenter
 TONY MARKS Carpenter



DAVID CHETTLEBROUGH	Carpenter
WAYNE HAMMOND	Carpenter
WOLFGANG OSTERHOLZER	Carpenter
DENNIS FARRELL	Carpenter
JOHN ARKINS	Carpenter
JOHN CONNELL	Standby Carpenter
TONY KENNEDY	Workshop Carpenter
SIMON FARLEY	Standby Rigger
SEAMUS CAMPBELL	Art Dept Driver
KEVIN RIDLEY	Art Dept Driver

Lighting Department

IRWIN ROODHART	Gaffer
PAUL NOBLE	Gaffer
MICKY HAND	Gaffer
ANGUS MACRAE	Best Boy
LIAM MORAN	Best Boy
KRIS MURPHY	Lighting Technician
KEVIN McFADDEN	Lighting Technician
HUGH THOMAS CAVANAGH	Genny Operator
DAMIEN HEFFERNAN	Electrician
CHRISTOPHE VAN HOUTTE	Electrician
GERT VAN BIESEN	Electrician
DIETER VEKEMANS	Electrician
LIAM PELHAN	Rigging Electrician
MARK STEPHENS	Rigging Electrician
MARIO NIJSEN	Genny Driver

Continuity by

MARY REDMOND
LESLEY CROSS

Grip Department

IAN BARTON	Key Grip
FRANK VANDERHAEGHEN	Key Grip
CAROLINE McLOUGHLIN	Grip Assistant
MARK E. MURRAY	Grip Assistant
JOHN MACLEOD	Grip Assistant
PHILIPPE DE SMET	Grip Assistant
JAN LEMMENS	Grip Assistant
MARC FREYENS	Grip Assistant
AIDAN GRIFFIN	Crane Grip



Bluescreen

PIETERJAN VAN DEN BERG Screenservice
WILLIAM PENNING'S Screenservice

Location Department

SEAN BURKE Location Manager
PADDY McCARNEY Location Manager
DECLAN O'TOOLE Assistant Location Manager
DICKIE GLENN Assistant Location Manager

Finance Department

JO BREULS Supervising Controller
WILLY EGGERS Supervising Accountant
MARIE LOUISE VANTHILT Legal Coordinator
PATRICIA CAPENBERGHS Production Accountant
JERRY TWOMEY Production Accountant
PAUL CADIOU Production Accountant
AEDIN NIC FHLANNCHADHA Assistant Accountant

Catering

MARY McINERNEY Catering Manager
IVAN MELIA Catering Manager
CAROLINE JOYCE Catering Manor House

Transport Department

LIAM KELLY Transport Coordinator
AL MORRIS Transport Captain
THOMAS McDONAGH Transport Captain
TONY MULALLY Minibus Driver
JIMMY SWAN Minibus Driver
PATRICK MURPHY Minibus Driver
JIMMY DEVLIN Driver
MAIRTIN SEOIGE Driver
GRAHAM McWILLIAMS Driver
PADDY McCAUGHEY Driver
KEN QUINN Driver
BRIAN KELLY Driver
JOHN BYRNE Driver
PAUL HAYES Driver
JOE KELLY Driver
NIGEL DOOLEY Driver



TRAMPAS Driver
TOM BRACKE Trux

Aircraft Crew

The Old Flying Machine Company
LEE PROUDFOOT Pilot/Operations Manager
NIGEL LAMB Pilot/Flight Coordinator
SARAH HANNA Coordinator
MIKE FENTON Engineer
GERRY HUMPHRIES Brittas Airfield

Antwerp Stampe Center vzw
DANNY CABOOTER Operations Manager
PAUL SOONS Supervisor
EDDY CAMPERS On Set Supervisor

Special Effects

KEVIN BYRNE SFX Supervisor

Visual Effects & 3-D Animation

RUDY VERBEECK Nazooka
NATASCHA HEDDENDORP Nazooka
TIM BEMINDT Nazooka
MELVIN MUKRAB Nazooka
RALITSA BONEVA Nazooka
WIM HUYGHE Nazooka
NEVILLE MARCINKOWSKI Nazooka
GUNTHER VINCKE Nazooka
PETER VERSWYVELEN Nazooka
FREDERIK DEWACHTER Nazooka
BENJAMIN VOS Nazooka
HUGUES DEJONGHE Nazooka

Stunt Department

PHILIPPE ZONE Stunt Coordinator
GEE NAGYS Stunt Performer

Stand-Ins

CLAUDINE O'MARA Maggie double
MATHIEU BAYART Mike double



Additional Crew

COLM HOGAN	Stills
TOM LYNCH	Armourer
JOHN MCKENNA	Armourer
EDDY PODEVIN	Armourer
JUDY CAZABON	Animal Wrangler
SABINE JOYCE	Nurse
FERGUS RYAN	Nurse
WILLIE WADE	Nurse
PIET BAETE	Script Editor

Facilities

PANAVISION IRELAND	Camera Equipment
HOLLAND EQUIPMENT	Camera Equipment
BFC RENTAL	Camera Equipment
GRIP EQUIPMENT HIRE	Grip Equipment
CINE QUA NON	Grip Equipment
CINE ELECTRIC	Lighting Equipment
LITES LIGHTING	Lighting Equipment
KODAK BELGIUM	Stock Material
2FRAME	Editing Facilities
MEN@WORK	Editing Facilities
ZOUND	Sound Editing Facilities
COLOR BY DEJONGHE	Laboratory
CONCORDE ANOIS TEO	Studio Facilities
ANGELS & BERMAN	Costumes
COSTUME MILL	Costumes

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CAROLINE MANNAERTS and REIMOND VAN DER STUYFT (KBC)

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