

PRESS NOTES

RIALTO

DIRECTED BY
PETER MACKIE BURNS

WRITTEN BY
MARK O'HALLORAN



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2019
Official Selection

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SHORT SYNOPSIS



At 46, Dubliner Colm (Tom Vaughan-Lawlor) has a comfortable life: a managerial job in the city's docks, two healthy teenage children, and a kind, loyal wife in Claire (Monica Dolan). After the death of his father, a destructive figure, Colm's emotional life cracks open, and his downward spiral continues when he is made redundant. Drinking heavily and unable to confide in Claire, Colm finds himself drawn to Jay (Tom Glynn-Carney), a 19 year-old who dabbles in prostitution. Their sexual encounters and tentative friendship become Colm's only solace from the pressures he feels – but this recklessness puts his family-life at risk.

Masculinity, familial dysfunction and the very nature of love come under the microscope in this nuanced and powerfully affecting drama from the director of DAPHNE and the writer of ADAM AND PAUL and GARAGE, centred upon a stunning lead performance by Tom Vaughan-Lawlor (AVENGERS: INFINITY WAR).

LONG SYNOPSIS

Colm (Tom Vaughan-Lawlor) is a 46-year-old Dublin man employed in a management position at the same shipping company he's worked at for thirty years. Colm's progress up the professional ladder is reflected by a comfortable lifestyle with his wife Claire (Monica Dolan), son Shane (Scott Graham) and daughter Kerry (Sophie Jo Wasson). The recent death of his father, however – an alcoholic who cheated on his mother – has left Colm edgy and morose; and his workplace is in upheaval due to a foreign takeover of the company. At home, he drinks heavily, and his relationship with the teenage Shane is increasingly volatile. Clearing out his father's belongings, he clashes with both his grieving mother and his sister. Claire offers her support, but Colm, unable to open up to her, finds his attention drawn elsewhere. He becomes fixated on Jay (Tom Glynn-Carney), a rough, cocky 19 year-old boy he's seen around the docks, and pays him for sexual encounters. Though Jay starts by blackmailing Colm for more money, an intimacy develops between the two, with Jay confiding that he engages in prostitution to support his own newborn daughter.

At work, Colm is offered a redundancy package. He begs to stay; even declaring that he will accept a pay cut, but he is told his job no longer exists. He once again takes solace with Jay, who reveals more about his life, including the fact that he first sold sex at the age of fourteen. Ahead of his father's "month's mind" (a Catholic mass marking one month since his death), Colm encounters his father's former mistress, Kathleen (Ger Ryan). He invites her to attend, but she rejects him angrily. Claire confronts Colm about his heavy drinking, but he still cannot be honest with her about how he feels. Kathleen comes to the month's mind. Afterwards, Colm's mother acknowledges to him how difficult his father was. Though he has promised to take Claire out, Colm gets drunk and goes to Jay's flat. He reveals to Jay that his father died in front of him, that he tried and failed to revive him and that he has not been himself since. As Colm is speaking about wanting to leave a different legacy than his father, Jay's baby, Chloe, wakes up and cries in another room.



Seeing the infant awakens Colm's conscience, and he returns home; but he cannot face Claire's expectations for the evening, and sneaks out again alone. When he returns Claire tells him that she can no longer stand being pushed away and is going to stay with her sister. His daughter Kerry treats Colm tenderly, but Shane is furious with him, triggering a rage that sees Colm confront him with the reality of his relationship with Jay. Colm returns to Jay, and expresses his love to him, but Jay declares that to him their encounters are solely about money. Colm returns home. He clears out rubbish from the family garage, preparing a bonfire. Someone, unseen, returns home.

NOTES ON THE FILM

"If we told people what was really in our heads – if we admitted it to ourselves, even – what would happen, do you think?"

Apologising – the light, automatic kind of apologising – comes easily to Colm, the protagonist of *Rialto*. He frequently mutters "sorry" to people before they've finished speaking, because he is accustomed to the assumption that he's done something wrong, that he's a disappointment, that things are his fault. Colm also refers to himself as "useless" a lot. These are habits, we gradually learn, born of having a father who constantly sought to make him feel ashamed of himself. We don't see Colm's father in the film, because he has recently died, and yet his presence is everywhere: in Colm's grief and that of his widowed mother; in the belongings that still need to be sorted out and disposed of; in the inconvenient, wraithlike presence of the woman who was his mistress; and in the fraught relationship between Colm and his own son, Shane. As much as he might have loathed his father, Colm isn't ready to take on the mantle of his family's male elder. Why would he want to emulate the authority of a man who brought him so much pain? And what if he's not up to it anyway? After all, his fear of being exposed as "useless" is borne out when he suddenly loses the steady job he's held for thirty years... In the midst of his sorrow and confusion, Colm does something he's never done before: solicits sex from a young man. He doesn't know the etiquette of the situation. He doesn't even recognise that his pick-up, Jay, expects him to pay. Out comes that word he uses a lot: Sorry. Sorry.

That Colm works for a shipping company provides *Rialto* with some of its most beautiful imagery, as when this unhappy man - perhaps contemplating suicide, perhaps just in search of extremity – suspends himself precariously on a crane, far above ground and overhanging endless mysterious ranks of machinery and containers. But the port setting also invokes the theme of escape and belonging: the arbitrary nature of where we find ourselves moored, versus the ever-present possibility of disappearing for other shores. The freedom of seafaring has long been associated

with gay life, with port cities such as San Francisco and Amsterdam developing vibrant gay subcultures. Yet the idea that Colm is a long-closeted gay man who just needs to let out his inner sailor to be happy is interestingly absent from *Rialto*. The title refers to the area of Dublin where Colm grew up and where his mother still lives; his journey, implicitly, involves coming to terms with where he's from and who he is, not jettisoning both for a new identity. This film asks not "what does one individual need to be happy?", so much as "what do we owe to those who need us, those who are invested in us?" Personal fulfilment – so often a preoccupation of cinema narratives – may after all come not from the unfettered expression or enactment of desires, but from the full acceptance of how our desires impact upon others. A spiel of business-speak we hear from the new boss of Colm's company ("We don't see this as a simple acquisition, but rather as an opportunity to merge two strong, separate entities, and by sharing best practices in both, to make something new, something stronger...") might be cold comfort to those about to lose their jobs, but it's not a bad way to look at human relationships.

Colm is stunned when he himself becomes a victim of the cull. But within his cry that "I've never been nothing else!" is recognition of possibility as well as a howl of pain. Colm can, now, be something else - just as he can, in the absence of his father, be more than a bullied son. *Rialto* is a portrait of a man grasping for comfort, for pleasure, for emotional autonomy and - ultimately – for an identity. Subtle in its storytelling and complex in the emotions it depicts, it never forces us into a position with regard to what the outcome ought to be. Mark O'Halloran, one of Ireland's most celebrated screenwriters, has crafted a script that confronts powerful emotions without recourse to manipulation or melodrama; and Peter Mackie Burns builds on the promise of his acclaimed debut feature *DAPHNE* with another lucid, compelling and unpredictable study of how big questions affect little lives.

BIOGRAPHIES

PETER MACKIE BURNS

Peter was born in Glasgow, Scotland. He spent much of his childhood in rural England and attended boarding school in Germany. He studied at the Royal Scottish Academy of Music and Drama and completed his MA at Goldsmiths' College, London. He later studied screenwriting at the Binger Film Lab in Amsterdam. Peter worked in theatre directing new work before his short film MILK starring Brenda Fricker won the Golden Bear at Berlinale 2005. His second short RUN screened at Telluride 2007. Peter's debut feature film DAPHNE starring Emily Beecham premiered at Rotterdam International Film Festival 2017. RIALTO is Peter's second collaboration with The Bureau, which will receive its world premiere in the Venice International Festival 2019. He is currently developing a number of projects with The Bureau.

MARK O'HALLORAN

Mark O'Halloran is a writer and actor from County Clare, Ireland. He has worked to great acclaim with the Irish director Lenny Abrahamson, scripting the television series PROSPERITY; the feature film GARAGE; and the feature film ADAM AND PAUL, which won the 2005 Evening Standard Award for Best Screenplay and in which he also co-starred. He scripted the acclaimed Havana-set feature film VIVA, directed by Paddy Breathnach. His stage plays include THE HEAD OF RED O'BRIEN; MARY MOTORHEAD; and TRADE, which won the 2011 Irish Times Theatre Award for Best Play and upon which RIALTO is based. O'Halloran recently co-starred with Stephen Graham in the Channel 4 miniseries THE VIRTUES, written and directed by Shane Meadows. He lives in the Rialto area of Dublin.

TOM VAUGHAN-LAWLOR

Born in Dublin in 1977, Tom Vaughan-Lawlor studied at London's Royal Academy of Dramatic Art, and has since worked extensively in theatre in Dublin, London's West End and the wider UK. He became familiar to Irish television audiences through his role in the highly acclaimed television crime series LOVE/HATE. He also appeared in series 3 of the BBC period crime hit PEAKY BLINDERS, and in Tony Marchant's 2016 BBC adaptation of Joseph Conrad's THE SECRET AGENT. Vaughan-Lawlor's film work includes Jim Sheridan's THE SECRET SCRIPTURE, Stephen Burke's hit historical prison drama MAZE, Peter Mackie Burns' debut film DAPHNE, and the role of Ebony Maw in AVENGERS: INFINITY WAR. He lives in Kent, England with his wife and two children.

TOM GLYNN-CARNEY

A native of Salford in the north of England, Tom Glynn-Carney attended London's Guildhall School of Music and Drama, and made his film debut Christopher Nolan's 2017 war epic DUNKIRK. He won the Evening Standard Theatre Award for Emerging Talent for his performance in Jez Butterworth's highly acclaimed play THE FERRYMAN, which was directed by Sam Mendes and transferred from the West End to Broadway. He has since appeared in the biopic TOLKIEN, directed by Tome Karukoski, and in David Michôd's Shakespeare adaptation THE KING (Official Competition - Venice 2019). He lives in London.

INTERVIEWS



MARK O'HALLORAN
SCREENWRITER

What were the origins of RIALTO?

It began as a short play, an hour-long thing called Trade, which we did at the 2011 Dublin Theatre Festival and which won the Irish Times Award for the best play of the year. I was surprised by the response to it in many ways - I thought the play was much harder, much more brutal than it was and actually people were very moved by. Even though this man did terrible things, they could understand his journey. So when I met Alan Maher [producer] and he was looking for ideas for films, I gave him a copy of the play and he was interested.

The film industry can seem preoccupied with supplying "sympathetic" characters...

Yeah, get that a lot! They want straight lines, and we don't live along straight lines. If you can show people being harsh and extreme and yet still understand that underneath it, there's proper human emotion going on - that's the anti-tabloidization of life. It does make it more difficult! It's easier to write something where you don't show those bits - where you just show someone in a bit of pain and then getting over themselves. But we wanted to leave this film feeling a little more open, and a little more difficult, and maybe the audience asking themselves what happens next.

Do you think of this as a film about Colm's sexuality?

I wanted it to be more complex than that. I think of him as somebody who is desperately going over the wreckage of his life, and going off on tangents. Sex is in there, but his interest in the boy is also about his failures with his son and his failures with his own father. The idea that you can find healing in some way through connection. I think he's grappling with his own masculinity - or trying to - and the failures that it represents for him.

And losing a father means confronting who he is as a man?

Absolutely. I lost my own father, and it put a huge amount of stuff into question about myself and about him and me... When he died I was reading Edmund White, and Edmund White said that when somebody dies, it's like a library burns down. And I remember thinking: "shit, I should have tried to save some of those books." Loads of really complicated emotional stuff going on. That's what's happening to Colm - he's lost all of that. He can't save that relationship now, so he feels like he's got to crack his life open and start again.

Do you feel the story is specific to the Irish or the Dublin context?

Well I live in Rialto, which is kind of funny. It's an old, traditional city centre working class area with a lot of small cottages. It doesn't feel like a city centre. My cottage has a front door that you open and you're in the house, and upstairs is the only other room. It's a gorgeous little place, with a lot of very settled community there. I imagine that's where Colm's mother is from, and where he grew up. When we changed the title from Trade, I just went: Rialto. So I think it's very placed, yeah, I do. There are certain types of very set communities in Dublin; and it's also in a period of real flux, of real change. Older communities are wondering where they

are; a kid's relationship to how his mother lived or how his father lived has radically changed.

Homosexuality was only decriminalised in Ireland in 1993. So it's a massive transformation - but Colm was at the wrong side of it. He doesn't have a defined sexuality; he doesn't know who he is. He has these people around him, and he feels like screaming at them: "YOU DON'T KNOW ME." Although I imagine that his wife probably does know who he is. He hates himself so profoundly that he will push her away - but she does love him, I think.

Can you speak about Peter as director, and the main cast?

I had worked previously with Tom Vaughan-Lawlor - he just read it and really liked it and came on board. He had to kind of visually transform himself... he put on weight, he went shaggy and beardy-looking, and he inhabited it beautifully. Tom is an incredibly detailed performer - he works incredibly hard. We were very lucky that Peter Mackie Burns came along. And then Tom Glynn-Carney - everyone in this film has a double-barrelled name, I'm thinking of getting one myself - auditioned for it; he put himself on tape and I thought it was one of the best auditions I'd ever seen. It was just stunning. He's English, but he does the most absolutely spot-on Dublin city centre working class accent I've ever heard. It's a beautiful performance.

Monica Dolan of course we were delighted to have.

It's a difficult thing when you have a script and you hand it over to be made. It's like you drop your child for the first day at school and you're told to come back when they have a PHD. You're removed from it a little bit. But I'm delighted to have it in such prestigious festival. It's a delicate film, and this gives it the best possible life.

Plus, when in Venice, you can all go and stand on the Rialto Bridge.

Exactly. I wonder if the Italians will think we've made an Italian movie...

INTERVIEWS

PETER MACKIE BURNS
DIRECTOR

**How did you become attached to the project?
Were you familiar with Mark O'Halloran's
writing?**

I've been a great fan of Mark's writing for many years. ADAM AND PAUL and GARAGE are films I adore for their poetic language and pitch-black humour. So although I didn't know the play it was based on, I was immediately interested when producer Tristan Goligher suggested I read this script. I was gripped by Colm, and by the terrible predicament in which he finds himself. I found the story fresh, original - and quite unlike anything else I'd read. It was funny; sad; insightful; often painful, but full of a rising tension that I found really compelling. I knew immediately that I wanted to make it. I met with Mark and producer Alan Maher in Galway and we began to shape the project.

I don't know if Mark would accept the compliment but I think he's up there with the very best Irish writers working today.

What, for you, is this story about?

I hope the work will speak for itself in terms of meaning. What might resonate with an individual after seeing the movie? What questions or emotions may arise? Will particular moments or images linger? I hope people empathise with Colm, the central character, who has inflicted terrible damage but finds the courage to face himself.

The film explores the relationships between fathers and sons, and the mothers and daughters who deal with the fallout of a dominant and extremely dangerous type of masculinity that destroys generations of families. It examines the cumulative destructive power of shame, and the inability of men to articulate their innermost feelings due to their conditioning and role models. RIALTO also touches on the pressure that many families face in the context of global recession. Ultimately, though, it's about a complex character who finds himself re-examining his whole life in the course of the grieving process.

**To what extent do you consider this to be a film
about sexuality?**

The two central male characters create a deeply flawed "safe space" - an arena where they can talk openly to each other about their feelings, desires and regrets. It is the very act of defining this arena via commerce that initially frames and enables their relationship. Sex is part of the story; but it also explores questions of identity, and differing ideas and types of masculinity. At its centre is the relationship between two damaged men, both fathers. The death of Colm's father and the birth of Jay's daughter brings them together, and their relationship allows them to perform and reverse roles - father and son, exploiter and exploited, victim and aggressor, and finally, for a brief time, friends. This doesn't bring them any easy answers or trite endings, but I hope it rewards audiences with some resonant questions.

How was the casting process?

Great fun! I was extremely fortunate to work with the renowned Irish casting director Amy Rowan. Tom Vaughan-Lawlor and I had worked together on my previous film DAPHNE, and I thought he would be wonderful for the role of Colm. I first saw Tom in the Irish TV series LOVE/HATE and thought he was a truly great talent - his performance in RIALTO is extraordinary. Tom Glynn-Carney is a rising star who reminds me of a young Albert Finney. Monica Dolan is simply an amazing actor; Eileen Walsh is someone I've been keen to work with for a long time - it really felt like I lucked out with such an extraordinary cast. I'm thankful to all of them.



INTERVIEWS

TOM VAUGHAN - LAWLOR COLM

How did the part of Colm come your way?

I had worked with Peter on DAPHNE, and then I bumped into him at the Galway Film Festival. He said he was going to do the next Mark O'Halloran script, and there might be something in it for me. I think Mark is such a brilliant writer that I was like "if it's a day, if it's two scenes - I'll do whatever you want me to do." I was doing a play in the West End when I got sent the script, and I just couldn't believe it. I was breathless by the end. It was one of those un-turndownable parts! The journey he goes on, the depth of his suffering, his search for identity - it's an actor's dream, really. When the writing is that good, there's so much room for exploration. And Peter is sort of merciless in his drive to get you into certain places; so I was blessed by having the dialogue, and Peter as director, coming at me from both sides. It's just an astonishing part.

A little different from being part of the Marvel Universe...

Very different!! Some parts pay really well; other parts you feel like you really earn it...

Did you work out your own backstory for Colm?

I was lucky to have sessions with Peter and Mark where the three of us would go through the script and talk about the character's history and his reasons for the choices he makes. Essentially, the death of his father has exploded his life, and he's realised he's a man who has no idea who he really is. Then this young man comes into his life, and he steps through a door; it takes him out of himself.

The hardest scenes to film were the family scenes. He says to the young man, "there's no lies between us", and those scenes were - not easy, but there was a freedom and an honesty. Whereas with the family, there's all this buried shame, and guilt, and damage, and the legacy of addiction. It's awful. And yet - without giving anything away - I think there's a lot of hope in the film. The status quo in the house is so dysfunctional, it's so painful, but it's something they've all put up for years and years. In a way, this incident - it's an explosion that will be useful in the long term, strangely.

Mark's script is so multi-layered, it's so sharp. What was wonderful for me was that initially, I was really reading into it, trying to figure out what every metaphor was. And Peter was like, "All that stuff is irrelevant: you just have to be in it, and not worry, because that's my job!" He's a really interesting director, in that any whiff of sentiment or earnestness he's like: "No. F*ck that." He just wouldn't let me get away with anything sentimental. And yet, at the same time, he used to text me at the end of every day to make sure I was OK. His care towards me I found incredibly moving. You just feel so looked after as an actor. You don't always get that sort of trust.

How was it for you to watch the film?

It was so strange. I've never felt more inside a part, I found it hard to be objective even watching it. I can make a thesis about what he is or who he is, but I've no idea really, and that's a relief in a way. I don't intellectualise it. The biggest relief to me in watching it was that I just think it's a wonderful film. I think it's really poetic; I think it's strange and odd and ballsy and elegant... And [cinematographer] Adam Scarth shot it so beautifully; and all the performances are so truthful and low-key. I feel very proud of it.

Did you know Tom Glynn-Carney prior to filming?

No, not at all, but he's a gorgeous man and a brilliant actor. And his accent was so brilliant! When you're shooting intimate scenes that need all that vulnerability and tenderness, you've no idea how it's going to go - but it was a great match, I think. We had so many debates about their final moment together, and the end of the film - who comes home, what it all means. What's great is the ambiguity. It leaves everything open to potential and to possibility. Who knows?



INTERVIEWS



T O M G L Y N N - C A R N E Y
J A Y

What led you to become involved with RIALTO?

My agent got in touch with me about it, and when I saw the words 'Written by Mark O'Halloran' I knew immediately that I would be interested. ADAM AND PAUL is one of my all-time favourites. As for the script itself, I was captured by it from the first page. I found Jay to be so layered and complex - battling with poverty, major responsibility, trauma and vulnerability, but with a taste for the unknown.

Jay is such a vivid character – how did you build him?

A lot of him was created by Mark's beautiful writing. I had a friend in mind that I wanted to use as a foundation for the way he moved his body - idiosyncrasies; even the way he used his eyes. But he was definitely born from his story and his situation.

Everyone has raved about the accuracy of your accent: is this a particular skill set of yours?

I've been lucky enough to play a fair few Irish characters now, but this was my first Dubliner and a different challenge altogether. I had to retrain my mouth and brain to hear all the sounds I'd learnt in a different way and find the tune of the inner city Dubliner. I had some help from [Dublin actor and writer] Emmet Kirwan, who was brilliant; and I made the decision to remain in the accent for the length of the shoot, which drove my friends and family mental.

What is your view on the relationship between Jay and Colm?

Sexuality really wasn't a big talking point for me. For me, this is a story about a man who has experienced loss and a huge shift in his life, which has made him aware of how precious life is, and how important it is to seek fulfilment and happiness whilst we have the chance. The journey toward this can be bumpy, but finding your true self and being honest to yourself and to others can save lives. Love can form in a variety of ways, and this is a love story of sorts. Jay and Colm are from completely different worlds, but validation becomes their common ground.

Was the shoot an intense or a challenging experience?

This was definitely one of the darker projects I've been involved in, and tragically very personal to so many - so I felt the duty to really invest in what it was I was trying to portray. Society sets people like Jay up to fail: he's curious, brave, willing to explore but still a very vulnerable member of society with a huge target on his back. I worked hard to find glimpses into his world.

Tom Vaughan-Lawlor was an absolute dream to play alongside. His keen eye for detail, immense focus and generosity were everything I needed to do my job. He's a remarkable actor - such nuance and subtlety. The man also has an infinite supply of anecdotes, mainly featuring older actors and tales of their weird and wonderful behaviour! Tom, Peter Mackie-Burns and Michael Smiley (who were also a pleasure to work with) were real experts in lightening the mood when it all got a bit too heavy.

How are you feeling about the film being seen by audiences?

Making RIALTO has made me aware of the lengths you have to be willing to go to if you really want to throw yourself in at the deep end. It's vital for me as an actor to believe in my situation as much as possible. I find the feelings stick around for a little while afterwards - but that's a small price to pay for the story you're telling.

I'm excited and nervous for the world to see RIALTO. It's exposing, dark, painful, funny and tragic - but the film shows real human beings who, even at their ugliest, are seeking the love and attention they need to make them feel alive.

I'm sure many will find resonances with their own lives, and I hope it will shed light on under-discussed subjects.

COWTOWN PICTURES

COWTOWN PICTURES is a narrative and documentary film production company founded and run by producers Alan Maher and John Wallace. Cowtown's most recent completed production, RIALTO, will premiere in the Orizzonti section of the 76th Venice International Film Festival. Written by Mark O'Halloran and directed by Peter Mackie Burns, RIALTO stars Tom Vaughan-Lawlor, Tom Glynn-Carney, Monica Dolan and Michael Smiley. It is co-produced by The Bureau Films and sold by The Bureau Sales. John was most recently co-producer on Elfar Edelstein's END OF SENTENCE starring John Hawkes and Logan Lerman, which premiered at the 2019 Edinburgh International Film Festival, and Viko Nikci's CELLAR DOOR, winner of Best First Irish Feature at the 2018 Galway Film Fleadh. Alan's feature film SONG OF GRANITE was released theatrically in 2017 to critical acclaim, following a successful A-list festival run, by Oscilloscope in the US and Thunderbird Releasing in the UK and Canada. SONG OF GRANITE was Ireland's Official Entry for the Foreign Language category of the 2018 Academy Awards.

Alan's credits include; Tom Burke's feature documentary LOSING ALASKA, which premiered at IDFA in 2018; Maya Zinshtein's Emmy-Award winning FOREVER PURE (2016), which premiered at Toronto International Film Festival in 2016; and Anthony Wonke's BEING AP (2015), which premiered at Toronto International Film Festival in 2015. John's credits include John Murphy's PHOTO CITY (2017) which premiered at the Audi Dublin International Film Festival; STANDBY (2014) directed by Rob and Ronan Burke and sold internationally by Magnolia Pictures; Des Doyle's SHOWRUNNERS (2014) and sold by Submarine; Mark O'Connor's KING OF THE TRAVELLERS (2012); Kirsten Sheridan's DOLLHOUSE (2012) which premiered in Panorama at Berlinale 2012 and PJ Dillon's IFTA award winning REWIND (2010).

Forthcoming Cowtown Pictures projects include: SONGS FOR WHILE I'M AWAY, a feature documentary on Thin Lizzy frontman Phil Lynott, directed by Emer Reynolds, in co-production with Eagle Rock Entertainment and Universal Music; THE 8TH, a feature documentary by Aideen Kane, Lucy Kennedy and Maeve O'Boyle; and L.O.L.A., a sci-fi feature by Andrew Legge.

THE BUREAU

The Bureau is a BAFTA winning, César and Academy nominated production and sales company. Producing from London and Paris, The Bureau has produced over 40 feature films. Committed to working with the best filmmakers from around the world, our philosophy remains to discover, and guide talent towards the global recognition it deserves. The Bureau has worked with directors such as Asif Kapadia, Andrew Haigh, Rachid Bouchareb, Erick Zonca, and Roger Michell.

Recent productions include Jessica Hausner's first English language film LITTLE JOE selected to compete for the Palme d'Or at the 2019 Cannes Film Festival, starring Emily Beecham who received the Best Actress award at Cannes and Ben Whishaw, and Peter Mackie Burns' second feature RIALTO, selected in Venice 2019 official selection, starring Tom Vaughan-Lawlor and Tom Glynn-Carney.

Previous films include Andrew Haigh's Academy Award® nominated 45 YEARS, which premiered at Berlinale, winning two Silver Bears for the performances of Charlotte Rampling and Tom Courtenay, LEAN ON PETE, which premiered in the main competition section at Venice before continuing its festival run through Telluride and Toronto, Harry Wootliff's ONLY YOU starring Laia Costa and Josh O'Connor, and A LITTLE CHAOS by the late Alan Rickman, starring Kate Winslet and Matthias Schoenaerts.

Upcoming titles include Eva Riley's debut PERFECT 10, produced as part of the iFeatures programme.



CAST

TOM VAUGHAN-LAWLOR
COLM

TOM GLYNN-CARNEY
JAY

MONICA DOLAN
CLAIRE

SOPHIE JO WASSON
KERRY

SCOTT GRAHAM
SHANE

MICHAEL SMILEY
NOEL

DEIRDRE DONNELLY
MIRIAM

EILEEN WALSH
PAULA

DEIRDRE MOLLOY
CAROLINE

CREW

DIRECTOR
PETER MACKIE BURNS

SCREENWRITER
MARK O'HALLORAN

Based upon the stage play, TRADE,
by Mark O'Halloran

CINEMATOGRAPHER
ADAM SCARTH

EDITOR
TIM FULFORD

SOUND DESIGNER
JOAKIM SUNDSTRÖM

PRODUCTION
DESIGNER
SARAH FINLAY

COSTUME DESIGNER
ALLISON BYRNE

PRODUCERS
ALAN MAHER
JOHN WALLACE
TRISTAN GOLIGHER
VALENTINA BRAZZINI

TECHNICAL DETAILS

DURATION: 1H30'
FORMAT: HD
ASPECT RATIO: 1:85
SOUND: 5.1
LANGUAGE: ENGLISH

SALES AGENT

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