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## Logline & Synopsis

# PATRICK'S DAY

### LOVE IS MADNESS

When a young man with mental health issues becomes intimate with a suicidal flight attendant his obsessive mother enlists a dysfunctional cop to separate them.

Patrick is a warm, open, twenty-six year old virgin schizophrenic. Pills and his mother's protection mean he is no threat to himself or anyone else. Until he falls in love. The object of his desire, Karen, a suicidal flight attendant, has no idea the intimacy she shares with Patrick might reintroduce her to living. Patrick's obsessive mother Maura doesn't realize her own misguided love may be more dangerous than hate. To pull Karen and Patrick apart, she enlists the help of dysfunctional detective Freeman, who will use his position to help her, for a price. A provocative and heart-breaking love story about the right to intimacy for everyone, Patrick's Day proves, when it comes to love, we're all a little crazy.

# Director's Notes

By Terry McMahon

## Background

Over twenty years ago I worked in a psychiatric home. Out of respect for the privacy of the residents I won't name the place but it was a hospital for that group of people who were described at the time as 'the mentally handicapped.' There were two large wards separating the men and women. I was seventeen at the time and went in as a trainee nurse but what I didn't know was I'd just stepped into the middle of an ongoing struggle between management and staff relating to attempts to introduce male nurses onto the female ward.

Opinion among the female staff was split, with the more liberal among them suggesting it was a fine idea, while the others vociferously protested against it. Unaccustomed to siding with management in general I sided with the morally righteous nurses. Barely beyond being a boy myself, I immaturely agreed with their steadfast assertion that a female ward was no place for a man. But, determined to try out their new divide-and-conquer policy, management decided to use this dumb seventeen-year-old as a guinea pig, and I found myself stepping onto the female ward.

Long story short, the staff and the families of the residents scrambled to protect their moral positions and the welfare of the residents became less important than the preservation of repressive morality. I knew someday I'd find a way to write about the imposition of moral or sexual codes of conduct on those we deem 'mentally handicapped' particularly when it might be us who needed the lesson in humanity from those we claimed to be protecting.

Fast forward years later and director Robert Pejo flies me over to New York for us to work together. I had become a dodgy television writer and unproduced screenwriter and in between Bacchanalian bouts of booze we agreed I was going to write the script and Robert was going to direct, despite neither of us knowing what the hell I was going to write. Robert mentioned he had an associate with mental health issues and I immediately knew this was an opportunity to return to the themes experienced in that psychiatric hospital. I had worked with respected producer Rob Walpole in the past and he came on board to produce. Originally set in New York, the screenplay came close to being made a few times but, for various reasons outside of our control, it didn't happen at that time.

The Irish Film Board, who were funding development, were fervent advocates of the script, and felt it should be reset in Ireland, but my heart was in New York. Time passed, Robert Pejo went on to make other movies, as did Rob Walpole, and I was getting fat and lazy from writing a hundred episodes of a mainstream soap opera. The cash was decent but the mediocrity was gangrene and I knew if I didn't roll the dice to make a movie immediately it was never going to happen. I went on to make my debut feature as writer-director Charlie Casanova and, in the process, lost my job, my financial security, and nearly my mind. Intended as a kind of rage-fuelled punk rock political provocation, Charlie Casanova became a surprise breakthrough film at festivals and it was picked up by Studio Canal for UK and Irish cinema distribution. It also inspired unprecedented critical savagery and nothing could have prepared us for the shit storm that would follow that film. Yet, despite the mauling, there were also a few champions of the film out there too.

One such advocate was old-school producer, Tim Palmer. I had known Tim by reputation because he'd produced several gems of Irish cinema, including 'Into The West' and 'A Love

# Director's Notes

By Terry McMahon

Divided', but I'd never met him until we both attended a festival where we had our films screening. We got drunk, talked about cinema all night and decided to somehow work with each other. Tim read several of my screenplays over one weekend - a rarity for any producer - and we settled on making 'Patrick's Day' on condition that it be reset in Ireland and we make it hard and fast. Mentor, confessor, and enabler, I took to calling the beautiful old bastard "Dad." Robert Pejo and Rob Walpole showed incredible (and massively appreciated) generosity by stepping aside and, and, Tim, joined by our smart-as-hell co-producer, Rachel Lysaght, set about the financial realities of getting a film together.

Enter Rory Gilmartin. Sinewy, powerful and ready for the best kind of fight, Rory was the new boy in the Film Board and, though he was a constant force of good for us, he was taking no prisoners. Ten years on the front line of distribution and production in London made him intolerant of the fools, the poseurs and the wannabes. Casting was always going to make or break 'Patrick's Day' but restrictive budget realities had to be observed too. Great actors weren't going to work for less than their deservedly high fees so we had to be realistic. Only problem was Rory Gilmartin believed the script would attract a quality cast if we got brave and wrote letters to the actors we most wanted.

## Casting

Casting director Rebecca Roper is a veteran of casting for the likes of Christopher Nolan and Oliver Stone but Rebecca is a busy woman and only agreed to do this as a personal favour to me, on condition she'd be in and out fast. She ended up staying for several weeks and I think I broke her gorgeous huge heart a hundred times. We needed a powerhouse young actor to play Patrick and an equally powerful actor to play his mother Maura. Then there was Patrick's lover, Karen - how do you find someone who can carry all that baggage yet still be beautifully broken? And don't get me started on the cop, detective Freeman; a serially unfunny, resolutely unempathic weirdo. How do you fill these roles with people who are real yet complex, surreal yet convincing?

Different names came up and those different names became other names and the whole thing became the standard casting nightmare. Then we struck gold. I asked Rebecca what were the chances of us getting somebody "like" Kerry Fox? I used the word "like" because I was referring to somebody of her talent, not the woman herself - that would be impossible, wouldn't it? Rebecca said she could get a letter to Kerry. Now, just to contextualise this, I had adored Kerry Fox for over twenty years. Her work in Jane Campion's 'An Angel At My Table' blew my mind and I would seek out every film she did afterwards from 'Welcome to Sarajevo' to 'Shallow Grave' to 'Intimacy' (for which Kerry won The Silver Bear in Berlin.) There was no way she was going to even read this damn script of mine much less be in our movie. I wrote the letter, Rebecca sent it with the script and, within twenty-four hours, Kerry Fox said yes.

I saw the great Alan Clarke's movie 'Scum' at an age when movies felt like a punch in the stomach. The acting is superb throughout but Philip Jackson as Greavsie struck deep and, like Kerry Fox, I watched him over the decades as he blossomed into one of the world's great actors. I always talked about Philip to people and, though he wasn't the household name he deserved to be, when I'd explain to them what they may have seen him in they'd invariably exclaim how much they loved him. Rebecca sent the script, and, just like Kerry Fox, within twenty-four hours, Philip said yes and a vital relationship in the film was born.

# Director's Notes

By Terry McMahon

Now that we had two hardcore talents in those roles we had come up with comparable talents for the younger lovers. I didn't have to look too far for Karen. A close friend with a titanic talent, Catherine Walker was born to play Karen. Then we had Patrick. The agents sent in every twenty-something in town and many more from outside. Some were great, some were shit but I couldn't find in any of them the combination of danger and delicacy that comes from longterm repression. I considered going older with the character; anything to shake off the limitations of so many of these beautiful young kids, many of whom looked like they'd never suffered a day in their life except for that one terrible time they left their hair gel in the gym. Then Rebecca Roper brings in somebody real. There's danger in his eyes but he's trying to hide it. There's power in his gait but he's trying to conceal it. There's knowledge in his audition but he won't flaunt it. His name is Moe Dunford and we have our Patrick.

## The Shoot

First choice for cinematographer was always Michael Lavelle and first choice for editor was always Emer Reynolds. Michael's talent was already evidenced by his Sundance Award for Cinematography but Tim and I had spent time with him during a development week where Michael was working on his own script and his magnanimous temperament and insatiable pragmatism verified he was our man. Tim sent him the script, he said yes and Michael and I went to the film library in IADT to pour over photography, cinema and art books in an attempt to form the visual language of the film. We knew we'd only have eighteen days to shoot so we broke the script down into its component parts, interrogating it for every opportunity to repeat set-ups that reflect the narrative and thematic deconstruction of memory. Those same themes meant the colour palate often became self evident too and the invaluable shorthand we formed, apart from illuminating many a dark moment, gave us a structure and form that often saved our asses when time was against us. And, at eighteen days it always was.

Sound was always going to be imperative on this film and I was insistent we use source sound throughout. Most sound recordists would have patronised me with a soft smile then forgot all about the dumb bastard director demanding source sound. But Hugh Fox is not most sound recordists. Nor is his boom operator Louie. These men are artists.

Tim's on-set savvy kept us rocking at great pace without ever compromising the important stuff. Always vigilant, he'd never speak unless necessary and even then always quietly and respectfully. A revelation, frankly. Rachel's equally potent production savvy kept us on schedule which meant that, though she is younger than both Tim and I, she became our tough-love older sister and we adored her for it. Apart from giving a staggering performance, Kerry Fox was like a guide sent from the gods of experience and, protecting every moment, she became everybody's mammy. Not a lot of people know that when they use the expression "who's your Daddy?" they're actually talking about Philip Jackson. He is the daddy. And Catherine Walker and Moe Dunford set the tone for the entire production by doing their most devastating scene on their first day before the mammy or daddy had even arrived; two kids showing us all just how great the next generation of actors can be.

Emer Reynolds said no when we asked her to be editor because she was about to make her own documentary in Africa. Having seen several movies Emer had worked on I was bitterly disappointed because, apart from Emer being a multi-award winning editor, her character was vitally important for this film. Then events changed, suddenly she was available, and we got

# Director's Notes

By Terry McMahon

the woman we wanted. A force of nature, Emer is blissfully unaware that people are often terrified of her searingly passionate insight into the human psyche but I drank in every second of the gorgeous education while we put the movie together. Emer, like our cinematographer Michael, is also a writer and director, which means they are not just superb in their roles as editor and cinematographer, they are, just like pretty much everyone else on the set, mostly smarter than most folks, and always smarter than me.

# Producer's Notes

By Tim Palmer

I met Terry at a great little film festival in Clones where we were both screening our latest films. His was a micro budget movie called Charlie Casanova which went on to be picked up by Studio Canal and got the most extreme reviews I've ever seen – it was either loved or loathed by the critics and the ones who loathed it visited on it an extreme brand of vitriolic hatred. There were certainly no '3 Star' reviews. I thought it was great and I remember being struck that there were times in the film when I genuinely had no idea what was going to happen next – or who it was going to happen to. There and then I decided this was someone I wanted to work with.

A couple of months later we attended a writer/producer workshop together to develop a script called Oliver Twisted, a pitch black comedy dealing with such universal themes as sex and love (now the next film on the agenda). It was at this workshop that we met up with cinematographer Michael Lavelle. In the meantime Terry had another script he was determined to do. Called at that time Simple Simon, I read it and was immediately captivated. It also had been developed with the Irish Film Board who were keen on seeing it go into production. This was in July 2012. We decided we would make it in the new-year and the budget would be whatever I had managed to put together by January 2013! This is not generally a recommended approach to producing feature films, but I found it strangely enticing and liberating. At this point Terry and I met Rachel Lysaght from Underground Films and she became the third member of the team and the resident expert on the rigours of hands on production. As it turned out between us we were able to raise exactly what we needed from the Irish Film Board, RTE, Forefront Features, Screen Scene and Movie House Cinemas in the UK. And so Patrick's Day was able to start principal photography on a cold, sleety, blustery St. Patrick's Day in 2013.

# Kerry Fox

## ‘Maura’



Kerry Fox has starred in numerous award-winning productions across theatre, television and film. Kerry debuted on the big screen in Jane Campion’s acclaimed film *An Angel At My Table*, for which she won Best Actress Awards at the 1990 New Zealand Film & TV Awards and the Valladolid International Film Festival. Kerry then appeared in Gillian Armstrong’s *The Last Days of Chez Nous*, Danny Boyle’s *Shallow Grave*, and Thom Fitzgerald’s *The Hanging Garden*, for which she received an Australian Film Institute nomination for Best Supporting Actress in 1994.

Kerry has appeared in a wide variety of television programmes, including *New Tricks*, Danny Boyle’s *Mr. Wroe’s Virgins* and David Atwood’s *Saigon Baby* for the BBC; *Vera*, *Midsomer Murders*, *Footprints in the Snow* and *Whistleblowers* for ITV; BAFTA and Emmy-nominated *The Shooting of Thomas Hurndall*, *Déjà vu* and *40* for Channel 4; *The Affair* for HBO/BBC, *Cold Blood* for Granada, and *Falcon and Cloudstreet* for Sky Atlantic. Kerry also appeared in Michael Winterbottom’s *Welcome to Sarajevo*, Carl Schultz’s *To Walk With Lions* before winning the Silver Bear for Best Actress for Patrice Chereau’s *Intimacy* at the Berlin Film Festival in 2001. In 2009 she again collaborated with Jane Campion in *Bright Star*, for which she received Best Supporting Actress nominations at the British Independent Film Awards and the Australian Film Institute.

More recently, Kerry starred in Hans-Christian Schmid’s *Storm* alongside Stephen Dillane and Annamaria Marinca, and Juan Carlos Fresnadillo’s *Intruders* opposite Clive Owen. In 2012 she was seen in Jonathan Teplitzky’s *Burning Man*, Iain Softley’s *Trap for Cinderella*, PJ Hogan’s *Mental* and Andrew Adamson’s *Mister Pip* in which she plays Hugh Laurie’s wife. Kerry was recently nominated for Best Actress in a Leading Television Role by the Australian Film Institute for her portrayal of Oriel Lamb in the TV adaptation of Tim Winton’s bestselling novel *Cloudstreet* which was broadcast on Sky Atlantic in the UK in early 2012. Onstage, she has performed in productions such as *Blood Poetry* at the Circa Theatre in Wellington, *Cosi* at the Belvoir Theatre in Sydney, John Crowley’s *The Maids* at the Donmar Warehouse and Luc Bondy’s *Cruel and Tender* at The Young Vic in London. Most recently, Kerry starred in Toby Frow’s production of *Speaking in Tongues* at the Duke of York’s Theatre in London, and in Andrew Upton and director Simon Stone’s adaptation of Ingmar Bergman’s *Face to Face* at the Sydney Theatre Company in Australia

# Moe Dunford

## ‘Patrick’



Moe Dunford graduated from the Gaiety School of Acting Full Time Acting Course in June 2009.

Moe is currently filming the recurring role of Aethelwulf on season 2 of Vikings for History Channel/MGM which is due for transmission in 2014. He most recently appeared in RAW Series 5 in a recurring role on RTE and appeared in the recurring role of Christian in An Crisis Eile directed by Charlie McCarthy for Wildfire Films/TG4. Moe appeared in season two of Game of Thrones (HBO).

He recently appeared in Squat directed by Oonagh Murphy at the Cork Midsummer Festival and as Brutus in TEXT|Messages at the Kinsale Arts Festival 2012.

Most recently Moe appeared as Tybalt in Corcadorca’s production of Romeo and Juliet directed by Pat Kiernan at the Cork Opera House. He has appeared as Oberon in A Midsummer Night’s Dream at Summer Fest in Bray and as Bob in Four Last Things for the Dublin Fringe Festival 2009 at Smock Alley Theatre directed by Garrett Keogh which was nominated for a number of awards at the Best of the Fringe Awards, 2009. Moe went on to appear as Richard Leland in two episodes of Season 4 of “The Tudors” for Showtime/BBC.

Moe appeared as Andrew Aguecheek in Twelfth Night in Dublin and Bray Summer Fest and as Catesby in Richard III directed by Valerie O’Connor in the chapel at Dublin Castle.

Moe played various parts in Durang Durang for Brazen Tales Theatre Company.

Moe appeared in You Can’t Just Leave There’s Always Something by Spilt Gin Theatre Company (nominated for a number of awards at the Best of the Fringe Awards, 2011).

Moe played the part of The Drummer in Purple directed by Edwina Casey in Project Arts Centre and as Macbeth in TEXT|Messages 2013 in Project Arts Centre.

Moe recently finished shooting the lead role of Patrick in ‘Patrick’s Day’ directed by Terry McMahan.

# Philip Jackson

## ‘Freeman’



Philip Jackson is known for his many television and film roles, most notably as Chief Inspector Japp in the famous television series Poirot and as Abbot Hugo, one of the recurring adversaries in the cult 1980s series Robin of Sherwood.

He started acting while studying Drama and German at the University of Bristol, and has worked in the theatre in Leeds, Liverpool and London. His stage work includes Pozzo in Samuel Beckett's *Waiting for Godot* at the Queen's Theatre in the West End in 1991 and Willy Loman in Arthur Miller's *Death of a Salesman* at the West Yorkshire Playhouse, Leeds in 2010. He was nominated for a Screen Actors Guild Award for his role in *Little Voice* (1998)

His many television appearances have included *Robin of Sherwood*, *A Touch of Frost*, *Foyle's War*, *Midsomer Murders*, *Heartbeat*, *Little Britain*, *Hamish Macbeth* and *Last of the Summer Wine*. He has also appeared in films, including the 1979 *Scum* and Paul McCartney's *Give My Regards to Broad Street*, *'Brassed Off'*, *"Mike Bassett – England Manager"*, *"Grow Your Own"*, and *"My Week with Marilyn"*. In 2007 he guest-starred in the *Doctor Who* audio play *"Valhalla"* In 2009 he starred as Gaynor's father Roy in the BBC 2 sitcom *Home Time*. In *"Night Watch"*, he played Commander Vimes and in *"Mort"*, he played Death's butler/cook, Albert who is eventually revealed to be Alberto Malich. He also voiced Risda Tarkaan on the BBC Radio Drama version of *The Last Battle*. He recently read *"Gulliver's Travels"* as an audiobook, and Martin Cruz Smith's *"Three Stations"* for Radio 4 Book at Bedtime.

In 2011, Jackson starred as Ron in the three-part BBC comedy drama series *Sugartown* alongside *The Royle Family* star Sue Johnston and actor Tom Ellis

In 2012, he appeared in the twice Oscar nominated film *Week with Marilyn* as Marilyn's security guard.

In 2014, he appeared as Freeman in *Patrick's Day* directed by Terry McMahon

# Catherine Walker

## ‘Karen’



Catherine Walker is currently filming the lead role for new SKY medical drama *Critical*. Her feature film and short film roles include Niamh in *Dark Touch* directed by Marina De Van; Kayleigh in *Leap Year* directed by Anand Tucker; Elizabeth Cromwell in *Cromwell* directed by Maurice Sweeney; Niamh in *Perfect Day: The Funeral* directed by Paul Seed; Sinead in *Conspiracy of Silence* directed by John Deery; Jaqueline in *The Favourite* directed by John McKay; Catherine in *Debris* written and directed by Mark O’Rowe; Rosie in *Easier Ways to Make a Living* directed by Adam Randall; Helen in *Losing Her* directed by James Killough.

Notable and recent television appearances include Alice in *The Clinic* Series 5, 6 & 7 for RTE. Other television credits include Mairead McKenna in *Strike Back* Left Bank Pictures for SKY/HBO, Carol in *Life of Crime* by Ecosse Films and directed by Jim Loach, Sarah Casey in *The Silence* alongside Genevieve Barr by Company Pictures for BBC, Fiona McKendrick in *Lewis* for ITV, Gerry in *Bittersweet* for RTE directed by Declan Eames, Eleanor Tilney in *Northanger Abbey* directed by Jon Jones for Granada, Lisa Tobin in *Waking The Dead* for BBC directed by Bob Bierman, The lead as Sam in *Animals* for channel 4 directed by Neil Rawles, Jodie in *Holby City* for BBC, French Lady in *Passengers on Board* for Tomato Productions, directed by Simon Taylor, Travelling Woman in *Sweeney Todd* directed by John Schlesinger.

Catherine has also appeared in numerous theatre productions, and most recently played Stella Kowalski in *A Streetcar Named Desire* in the Gate Theatre, Dublin; Elena in *Uncle Vanya* at the Gate Theatre directed by Robin Lefevre; Maeve Brennan in *Talk of the Town* in Samuel Beckett Theatre; and Suzanne in *The House* at the Abbey Theatre directed and written by Mark O’Rowe.

## The Cast

PATRICK FITZGERALD  
MAURA FITZGERALD  
KAREN PRESCOTT  
JOHN FREEMAN  
FREDDIE  
ENDA  
DR. MEYER  
SAM  
NURSE STEPHANIE  
ROBERT BEEP-BEEP  
CAROLINE  
MICK  
MALICIOUS RESIDENT  
GARDA JOE  
NEWSREADER

MOE DUNFORD  
KERRY FOX  
CATHERINE WALKER  
PHILIP JACKSON  
AARON MONAGHAN  
DAVID HERLIHY  
CONOR MULLEN  
TOMMY O'NEILL  
DONNA DENT  
TERENCE ORR  
CAITLIN RICHARDSON  
CIARAN BERMINGHAM  
TONY MURPHY  
JOHNNY ELLIOT  
BRIAN JENNINGS

## Additional Cast

EMMET SCANLON  
JOE HANLEY  
JOANNE CRAWFORD  
VALERIA BANDINO  
DONAL HAUGHEY  
HANAN DIRYA  
EOIN GALAVAN

# Key Crew

WRITER/DIRECTOR  
PRODUCER  
CO-PRODUCER  
EXECUTIVE PRODUCERS

CINEMATOGRAPHER  
EDITOR  
COMPOSER  
PRODUCTION DESIGNER  
SOUND RECORDIST  
SOUND DESIGN  
COSTUME DESIGNER  
HAIR & MAKE UP ARTIST  
CASTING DIRECTOR  
STORY BY

FIRST ASSISTANT DIRECTOR  
PRODUCTION CO-ORDINATOR  
SCRIPT SUPERVISOR  
LOCATION MANAGER  
FOCUS PULLERS

DIT

CAMERA GRIP  
2ND ASSISTANT DIRECTOR  
3RD ASSISTANT DIRECTOR  
BOOM OPERATOR  
ART DIRECTOR  
ASSISTANT COSTUME DESIGNER  
STUNT CO-ORDINATOR  
FIGHT CHOREOGRAPHER  
LOCATION SCOUT  
GAFFERS

ELECTRICIAN  
JIMMY GIB OPERATOR  
ANIMAL HANDLER  
MAKE UP TRAINEE  
PRODUCTION TRAINEES

CAMERA TRAINEES

TERRY MCMAHON  
TIM PALMER  
RACHEL LYSAGHT  
JOHN WOLSTENHOLME  
DOUG ABBOTT  
RORY GILMARTIN  
ROBERT WALPOLE  
BRENDAN MCCAUL,  
MICHAEL MCADAM  
MICHAEL LAVELLE  
EMER REYNOLDS  
RAY HARMAN  
EMMA LOWNEY  
HUGH FOX  
NIKKI MOSS  
GABY ROONEY  
GILL BRENNAN  
REBECCA ROPER  
TERRY MCMAHON  
ROBERT PEJO  
JOHN BURNS  
LINDSAY CAMPBELL  
DAVE MORAN  
STAN NANGLE  
ROBERT HALLINAN FLOOD  
JOSHUA BOURKE  
NIALL CULLINANE  
NIALL JOHANSSON  
RICHIE EGAN  
CONOR SLATTERY  
AOIFFE HEWSON  
LOUIE TRUSSELL  
EDGAR BIRD  
ANOUCK SABLAYROLLES  
JOHN SHERIDAN  
PAUL VALENTINE  
WILL GORE  
DERMOT COLEMAN  
SEAN CAHILL  
PAT RYDER  
MICK WHELAN  
FIRCROFT  
GILL BROWN  
HOWARD JONES  
RACHEL EVANS  
LUKE MURPHY GILLIGAN  
RICHIE LACEY  
JOEY O'CONNOR

## Key Crew

EPK

JOSHUA BURDON

FEDERICO REA

CIAN TRACEY

JOHN WALTERS

PAUL CULLEN

GERRY FRANCIS

MARTIN RYAN

PETER THORNTON

ADRIENNE O'SULLIVAN

FERGUS NOLAN

JIM SHORTALL

ISEULT NOLAN

SCREEN SCENE

ELISH SHERIDAN

ALLYN QUIGLEY

GARY CURRAN

WARREN DOWLING

FIADHNAIT McCANN

EOGHAN McDONNELL

TECH SOLAIS

VAST VALLEY

RUTH HUNTER AT MATHESON

TRAILER

TRANSPORT CAPTAIN

UNIT DRIVERS

ACCOUNTANTS

SUPERVISORY ACCOUNTANT

POST PRODUCTION FOR IGNITION

POST PRODUCTION FACILITIES

POST PRODUCTION SUPERVISOR

ASSISTANT EDITOR

COLOURIST

ONLINE EDITOR

FOLEY RECORDIST

FOLEY ARTIST

LIGHTING EQUIPMENT BY

CAMERA & GRIP EQUIPMENT BY

LEGAL SERVICES

(IRELAND)

LEGAL SERVICES

JAMES GREENSLADE AT SIMONS

MUIRHEAD & BURTON (UK)

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SARAH DILLON

COORDINATOR

# Michael Lavelle

## Cinematographer

Michael Lavelle is a cinematographer and writer/director. He is the winner of the World Cinematography Award for Documentary at Sundance in 2010 for 'His and Hers' and the Director of Photography on the IFTA and European Academy Award winning short film 'Undressing My Mother'.

As a writer/director he was nominated for the Berlinale Today Award in 2011 for 'Mummy's Little Helper' and for an IFTA in 2012 for the short film 'Cluck'. Set in the Congo, his debut feature screenplay '6 Hours' is in development with Samson Films ('Once'). Michael is attached to direct. In 2012 he was selected for the Binger Director's Film Lab and also for Guiding Lights, the UK film industry's most prestigious mentoring program and was mentored by Lone Scherfig ('An Education'). He recently completed principal photography as cinematographer on his first dramatic feature, 'Patrick's Day'.

### Cinematographers Notes

Working with Terry was a dream and one of the most rewarding creative experiences I've ever had. The visuals come from the excellent script - simply, the more we dug down, the more jewels it revealed. Much we planned and much we discovered as shooting progressed.

Terry and I spent a lot of time together looking at thousands and thousands of photos, searching for glimpses of the essence of the film we were trying to capture and talking about what the film was exploring at its heart.

The screenplay is very much about memory and false memories - so we knew that we had to find a visual language for that, that somehow permeated every frame of the film. It was important for us that the problems and emotions that our characters face in the film are experienced viscerally by the viewer rather than merely passively observed by them. This was the key to the visual style that we developed. We decided that in many situations we would lock a frame and hold it. Then, when we return to that place or that moment later in the film the audience experiences it in the same way again but now it has somehow changed. As the character begins to question his memory, his world, his reality, so too do the audience. This gave the film a language and a rhythm and began to lock us into very concrete ways of shooting scenes. After a while it became almost a joke on set. All my camera team would know where I wanted the camera and what lens I wanted. In a very real sense, the film began to tell us what it looked like. And we just listened.

I always get very excited when this happens on a film. If you can walk into a scene and put the camera anywhere you want and use any lens you like, then I think you're in trouble. To me it means you haven't yet found the language of the film.

I remember for one of the first scenes we used a 24mm lens to shoot Patrick and his mother interacting. The next time they were on screen together, on a hunch I asked for the 24mm again. It somehow worked, so we went with it.

Only later, as I returned again and again to the same lens to shoot the same two characters together did I begin to somehow find a way to verbalize why it worked so well. There is something about that lens that allows you to go very close to characters in a two-shot, with only the barest of distortions. To me the lens felt somewhat 'uncomfortably close' and 'slightly

# Michael Lavelle

## Cinematographer

distorted', which I think is exactly the words I would use if I was to define their relationship. So what you see is what you feel about these two people.

Terry was very brave and constantly gave me license me to push the visuals to realms where many directors would fear to tread. It's perhaps a dangerous process because we shot the film in such a small time frame of 17 days.

I think my fondest memory, which sums up this well, was on the last day when we bagged 21 scenes in a blur of activity. At one stage, under intense time pressure, we were planning to shoot the intimate love scene between Patrick and Karen. I began to explain all the strange colours I wanted to use in the scene - red, green, blue and yellow changing constantly - and Terry just turned to me and said 'Michael if you want to go Austin Powers on it, go Austin Powers!' I did and the scene worked like magic. It was a wild, creative ride but one that continually defined its own very clear boundaries and pushed us all constantly. The main thing is I felt we were all making the same film, and I only hope it's as much of a pleasure to watch as it was to shoot.

# Emer Reynolds

## Editor

Emer Reynolds, triple IFTA-winning Film Editor and Director, is based in Dublin, Ireland. With editing IFTA's for 'Timbuktu' 2003, her work on the opening series of Channel 4's ground-breaking 'Shameless' 2004 and "My Brothers" 2011, other feature credits include 'I Went Down', 'The Actors', 'The Good Doctor' and 'The Eclipse'. Her documentary work includes 'We went to War', 'Broken Tail' and the multi-award winning 'The Secret Life of the Shannon' (aka 'On a River in Ireland'). Emer has written and directed four short films and directed the RTE 6 part drama series 'Trouble in Paradise'. 'Here Was Cuba', her documentary directorial debut on the Cuban Missile Crisis, is currently screening in festivals worldwide and was recently broadcast on More 4. She is currently editing "The Mask", a feature documentary on Yeats. She sits as a member of the advisory board for the National Film School Ireland. 'Patrick's Day' is her first collaboration with Terry McMahon.

### Editors Notes

Common to his approach with all his creative collaborators, Terry's direction to me during the assembly phase of 'Patrick's Day' was "just do what you do... trust your instincts" It was very freeing and exciting. I subsequently witnessed him take that approach with the grade, sound design and music and in each instance the results were transformative. He doesn't do micromanagement and in that open-ended creative space is built a thrilling place where people are happy to play. Even to fail. But always to explore. The blessings from this approach were very evident to me seeing the rushes. Every day raw, nuanced, electric performances from the remarkable cast Terry had assembled; and painful, visceral pictures from Michael Lavelle's camera, burst onto my avid in all their instinctive, freefall-without-a-parachute glory. We wanted to protect that spirit through the cut and screenings phase, and when we would show early cuts of the film to friends, test (-ish)-audiences or funders, that open, inquisitive heart was hopefully able to listen and respond. On day one of the fine cut, whilst viewing the assembly, I wrote "This is a Love Story" in my notebook, and Terry pinned on the notice board, a photo from the newspaper of a heartbreakingly-tiny, but knock-out brave Chinese baby being rescued from a drain. Somewhere between these two acts, we found the story of Patrick.

## Ray Harman

### Composer

Ray Harman is a Film Composer and Songwriter.

Credits include, "Love/Hate", "Food Guide to Love", "Life of Crime" , "Eliza Lynch, Queen of Paraguay" , "Here was Cuba", "RAW" "Inspector George Gently" "Broken Tail" , "Dead Bodies", "Timbuktu".

# Terry McMahon

## Writer/Director

Writer-Director Terry McMahon made his feature debut with the hugely controversial 'Charlie Casanova.' Winner of 'Best First Feature' at The Galway Film Fleadh, nominated for four Irish Film and Television Awards, and picked up for distribution by Studio Canal, 'Charlie Casanova' broke the mould for Irish independent film. McMahon followed that up with 'Patrick's Day' which will have its world premiere at SXSW and his next feature, the scabrously black romantic comedy, 'Oliver Twisted' is currently in development with The Irish Film Board and producer Tim Palmer. Awarded Best Director at Melbourne Underground Film Festival and winner of the RKO Pictures Hartley-Merrill International Screenwriting Award in Cannes, the Tiernan MacBride Screenwriting Award and nominated for The Irish Screenwriters and Playwrights Guild Award, McMahon has also lectured on screenwriting and acting in Trinity College Dublin, IADT, UCD, The John Huston Film School and The Casa del Cinema in Rome.

# Rachel Lysaght

## Co-Producer

Rachel Lysaght is an award winning Film & TV Producer, and a graduate of the European EAVE programme and the Samuel Beckett School of Drama in Trinity College, Dublin, Ireland. She has lectured for Staffordshire University's Masters in Creative Documentary Production (UK).

As Founder and lead Creative Producer at Underground Films, Rachel has participated in international pitching, financing and coproduction forums in France, Italy, Bulgaria, Luxembourg and the UK. She has produced work for Channel 4, RTÉ, TG4, BBC, NRK, TSR, as well as UK Film Council, British Film Institute, Film Agency Wales and Bord Scannán na hÉireann/the Irish Film Board.

Recent producing credits include PATRICK'S DAY (Director Terry McMahon 2014), THE RELUCTANT REVOLUTIONARY (Director Sean McAllister 2012), DREAMS OF A LIFE (Director Carol Morley 2011) and THE PIPE (Director Risteard Ó Domhnaill 2010). Rachel played an integral part in the direct distribution of THE PIPE (UK/Ire), focusing on identifying and targeting potential audiences, creating added value through panel discussions and educational outreach and building strategic support through online communities, select screening venues, and national and grassroots marketing.

An important part of Underground Films' focus is finding and nurturing new talent and developing strong relationships with Writers and Directors. Rachel is currently involved in the creative development of a number of feature drama and documentary projects, including her own writing work. She has a track record in spotting new talent, having produced for many first time Writers and Directors, including JOYRIDERS (Rebecca Daly 2006) to great international festival acclaim.

Internationally, Rachel's productions have been selected for such prestigious awards and festivals as the Grierson Awards, SXSW, Berlinale, IDFA and Toronto, and have won Documentary awards in Boston, Arizona, Korea, Germany and Romania. Audience Awards for her short dramas have been won in Japan, France, Italy and Spain. Within Ireland; Rachel is a two time IFTA (Irish Film & Television Award) winner, in 2009 was awarded the Human Rights Film Award, Irish Council for Civil Liberties (ICCL), and was nominated for Cinema for Peace 2011.

# Tim Palmer

## Producer

Tim Palmer began his career in the film business as a film editor, working for CBS '60 Minutes' in London.

In the early nineties he formed Parallel Films to develop and make feature films and high quality television drama. Tim Palmer's feature credits include INTO THE WEST written by Jim Sheridan, directed by Mike Newell and starring Gabriel Byrne and Ellen Barkin, THE LAST OF THE HIGH KINGS with Jared Leto, Gabriel Byrne, Stephen Rea, Colm Meaney and Christina Ricci, and A LOVE DIVIDED with Orla Brady and Liam Cunningham.

In 2007, Tim Palmer formed Ignition Films to develop and produce a slate of feature films.

In 2011, Ignition shot A KISS FOR JED in New York. It is a comedy written by Barry Devlin and starring Mark O'Halloran and Jayne Wisener and was released theatrically in May 2012.

Also in development is a US based remake of classic Irish film INTO THE WEST with Jim Sheridan writing and directing.

In 2013 Ignition shot PATRICK'S DAY with writer/director Terry McMahon. The film stars Kerry Fox, Moe Dunford, Catherine Walker and Philip Jackson and will go on release in 2014.

For 2014 Ignition has a new project with Terry McMahon in development. It is called OLIVER TWISTED and it is black comedy about sex and love and everything in between.

# Screening History

## World Premiere

Narrative Spotlight Section at SXSW Film Festival  
Austin, Texas, U.S.A.  
March 2014

## European Premiere

New Perspectives Section at Edinburgh International Film Festival  
Edinburgh, Scotland, U.K.  
June 2014

## Irish Premiere

New Irish Cinema Section at Galway Film Fleadh  
Galway, Ireland  
July 2014

## Shanghai Film Festival

Irish Focus Section at Shanghai International Film Festival  
Shanghai, China  
June 2014

## Reviews for Patrick's Day

*“Patrick's Day is an amazing film about a young man with mental illness. . . . Patrick has schizophrenia, but is not defined by his illness in any way. . . . Patrick's Day is a must see film, and the scope extends far beyond the mental illness community.”*

Maurice Whitfield, Advocacy Coordinator, NAMI Texas Inc.

*“Meet Terry McMahon, an emerging Irish director whose approach and focus are incomparable. The emotional intensity of his work is unlike anything I have ever seen out of Ireland before. . . . McMahon is the director of "Patrick's Day," a quietly devastating new Irish film about a 26-year-old schizophrenic whose mother becomes enraged when she discovers he's having an affair. . . . Ten minutes into McMahon's new film will confirm he's one of the most insightful and unrelenting directors Ireland has produced in a generation.”*

Cahir O'Docherty, The Irish Voice

*“A stunning and shattering work with a profound sense of truth to it.”*

Nicolas Roeg

*“Very moving. Big emotions. Brilliant acting. The film that I cried most at Edinburgh Film Festival.”*

Mark Cousins

*“A heartbreaking sadness . . . flawless performances . . . Patrick's Day deserves to be seen, raved about, and then seen by even more people.”*

Kevin Matthews Flickfeast

*“Beautifully crafted script . . . phenomenal cast . . . Patrick's Day was my favourite film of SXSW”*

Matt Kerwin College Movie Review

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