

An Element Pictures production in association with Fís Éireann/Screen Ireland, the
Broadcasting Authority of Ireland, and RTÉ



Rosie

Production Notes

Directed by Paddy Breathnach

Written by Roddy Doyle

Starring Sarah Greene, Moe Dunford, Ellie O'Halloran, Ruby Dunne, Darragh McKenzie & Molly McCann

IRELAND – 86 mins - 2018

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ROSIE

Production Information

ROSIE is a contemporary drama from the pen of Roddy Doyle, the Booker Prize Winning author whose writing has been adapted into films that include *The Commitments* (1991), *The Snapper* (1993) and *The Van* (1996). His screenplays include *Family* (1994) and *When Brendan Met Trudy* (2000). He has authored many novels, theatrical plays, and short stories.

ROSIE tells the story of a mother trying to protect her family after their landlord sells their rented home and they become homeless. Finding a room, even for a night, is a tough job and finding somewhere permanent to live is even harder. Over 36 hours, Rosie and her partner John Paul strive to maintain a loving home while shielding their young family from the reality of the situation around them. ROSIE examines how even in times of crises; the love and strength of a family can endure.

Paddy Breathnach (*I Went Down, Viva*) directs ROSIE, a film that explores the quietly apocalyptic ramifications of Ireland's housing crisis, from a screenplay by Roddy Doyle. ROSIE stars Sarah Greene (*Penny Dreadful, Rebellion, Black 47*) in the title role, alongside Moe Dunford (*Vikings, Black 47*) as her partner John Paul. ROSIE introduces Ellie O'Halloran, Ruby Dunne, Molly McCann and Darragh McKenzie, as their onscreen children.

Key crew include director of photography Cathal Watters (*Peaky Blinders, Viva*), production designer Mark Kelly (*Dublin Oldschool*), costume designer Louise Stanton (*Sacrifice, Michael Inside*), and editor Úna Ní Dhonghaíle (*Ripper Street, The Crown*). Music is composed by Stephen Rennicks (*Room, Frank*)

ROSIE is produced by Emma Norton, Rory Gilmartin and Juliette Bonass. Roddy Doyle serves as Executive Producer alongside Ed Guiney and Andrew Lowe for Element Pictures, who previously brought us *The Lobster* and *Room*. Dearbhla Regan is executive producer for Screen Ireland.

ROSIE was shot in and around Dublin, Ireland, and is backed by Fís Éireann/Screen Ireland, The Broadcasting Authority of Ireland and RTÉ.

The Cast

Rosie	SARAH GREENE
John Paul	MOE DUNFORD
Kayleigh	ELLIE O'HALLORAN
Millie	RUBY DUNNE
Madison	MOLLY MCCANN
Alfie	DARRAGH MCKENZIE

The Production Team

Director	PADDY BREATHNACH
Writer	RODDY DOYLE
Produced by	EMMA NORTON, RORY GILMARTIN, JULIETTE BONASS
Executive Producers	ED GUINEY, ANDREW LOWE, RODDY DOYLE
Exec Producer for Fís Éireann/ Screen Ireland	DEARBHLA REGAN
Director of Photography	CATHAL WATTERS
Production Designer	MARK KELLY
Costume Designer	LOUISE STANTON
Editor	ÚNA NÍ DHONGHAÍLE
Music	STEPHEN RENNICKS
Casting	LOUISE KIELY

Synopses

Logline (25 words)

36 hours with Rosie and her recently homeless family, as they try to maintain a normal life and stay afloat as their options run out.

Short Synopsis (45 words)

Rosie is a mother to four kids and partner to John Paul. They are a family without a home. Set over 36 intense hours, ROSIE is the story of a woman trying to protect her loved one's and maintain their dignity in a deepening crisis.

Medium Synopsis (91 Words)

ROSIE tells the story of a mother trying to protect her family after her landlord sells their rented home and they become homeless. Finding a room, even for a night, is a tough job and finding somewhere permanent to live is even harder. Over 36 hours, Rosie (Sarah Greene) and her partner John Paul (Moe Dunford) strive to maintain a loving family unit while shielding their young family from the reality of the situation. ROSIE examines how, even in times of crisis, the love and strength of a family can endure.

Longer Synopsis (293 words)

ROSIE follows a brief, intense 36 hour period in the lives of a Dublin family (ROSIE, JOHN PAUL and their children KAYLEIGH (13), MILLIE (8), ALFIE (6) and MADISON (4)) who find themselves homeless after their landlord sells their rented home.

At the heart of the story is Rosie. We watch as she searches for emergency accommodation while juggling the challenges of normal family life – the school run; washing clothes; toilet stops; snack time; homework. At first, Rosie manages to find a hotel room from the Social Welfare Housing list. It's cramped and only for a night, but better than nothing.

The next morning the search begins again. Despite Rosie's best efforts, the strain takes its toll on the kids. At the end of school day, Kayleigh can't be found. The search for a room is replaced by the search for Kayleigh. Eventually they find her at a friend's, just metres away from their old home. The youngest kids think that they've come back to their old house and rush to the door. Confusion reigns and emotions run high. Rosie and John Paul do their best to keep spirits up, but are both confounded by the situation they've found themselves in. This shouldn't be their life.

Rosie keeps searching for somewhere to stay, but as the day draws to a close nowhere is available. Rosie and John Paul, determined not to split the family, finally accept that they have no choice but to find a quiet carpark and try to settle the four kids down for the night. The car is too small for all of them. Rosie lies next to her children, desperate that this is what things have come too; outside John Paul sits sentinel, watching his family as night falls.

The birth of an idea

Roddy Doyle was at home in Dublin one morning listening to the radio when a news item grabbed his attention. A young woman, who had no home, was talking about her attempts to find a place to stay for the night with her family. The eloquence with which she told her story of homelessness fascinated the Irish novelist, dramatist and screenwriter. Doyle was shocked when he heard that her partner had a steady job, yet they were still unable to find accommodation.

“I found it extraordinary,” the writer recalls. “This was a story of an otherwise well-functioning family who don’t have anywhere to live. She told the story without getting emotional. Before she was finished, I realised there was a story here. I had been thinking about telling a story about the homeless crisis in Ireland.”

Doyle retreated to his office and began sculpting a treatment for ROSIE. We start in the late afternoon. Rosie is attempting to find a hotel room for her family to stay that night. She eventually succeeds. Just in time. We follow her through the night into the following day, as she starts seeking accommodation all over again. As the day progresses, it becomes apparent she may not be able to find somewhere.

“Rosie is the story of a young family made homeless through no fault of their own,” says Sarah Greene, who plays Rosie. “Rosie has four young kids and a partner. They’ve lived in a house for seven years but the landlord put it up for sale. We meet them two weeks after losing their home. It’s a story of loss, resilience. How the system and the government has failed them. This struggle is happening to lots of families in Ireland and globally.”

Rosie's family is a loving unit. Rosie and her partner John Paul have been together since they were teenagers and take good care of their four children: Kayleigh (13), Millie (8), Alfie (6) and Madison (4). “You immediately like this family,” remarks Paddy Breathnach, director of ROSIE. “Roddy gives them nobility and dignity. This story celebrates the dignity of ordinary people.”

Doyle nods: “They love their children. But they have nowhere to live. They haven’t had somewhere to live for two weeks and you can tell it’s beginning to affect them. It’s nibbling away at their stability. But for the fact they don’t have a roof over their head, there wouldn’t be a story to tell because they are a functioning family. They’re a typical young working class family... except they have nowhere to live.”

Sarah Greene describes Rosie as a strong mother. “She’s very patient. Way more patient than I would be if I was in this situation. She’d do anything to protect her family and keep them safe. Lots of stuff from her past has happened to her, but she refuses to be broken and become a victim. She has a strained relationship with her mother and goes to her to ask her for help. But herself and her family are completely alone. They have no one else but each other. That’s why it’s important for them to stay together.”

Doyle decided to set the story over the course of a day and half. Trying to find a room for the night, while caring for your small children, might seem like a mundane task, but when the spectre of homelessness is involved even small problems become quietly apocalyptic. Rosie is stuck in a groundhog day of phone calls, asking for accommodation, and receiving rejection.

“Rinse and repeat every single day just to try and find a roof over their heads,” says Greene. “Rosie spends her entire time in her car, on her phone, dropping off the kids, phoning hotels to try and find a place, then collecting the kids again. All the time, hoping she can find a place by 6pm and before it gets dark.”

While the world of ROSIE is small and intimate, the resonances are epic, suggests Breathnach. “Small things, like how Rosie inadvertently forgets to wash her child’s school sports clothing, can have big ramifications the following day. These are small, everyday details that become emotionally profound.”

In the story, Rosie's husband spends the day at work. Moe Dunford, who plays John Paul, describes his character as a loving husband. "John Paul is working a job in a kitchen. He works hard and when he's finished he meets Rosie and the kids and they try to find a place for the night. He's a supporting partner: a rock, a doer. There's nothing fancy about John Paul. He's solid. A caring character."

As the family's options for temporary accommodation begin to dwindle, the couple become increasingly frantic. There are huge stakes at play here, most importantly the stability of their children.

"The children are all very different," explains Greene. "Kayleigh, the eldest daughter, has her own troubles. She's embarrassed and ashamed of their situation. She knows a bit more about what's going on. Millie, the second oldest, is of an age where she takes it all in: she's a sponge, a mirror to her mother. She has issues at school, which reminds Rosie of her past. Alfie brings the comic relief. He's full of life. He bounds around and wants to play all the time. Madison, the little one, is enormous fun too."

Doyle has written novels, plays, and short stories, but he always considered ROSIE as a film. Within two days, he had produced a 10-page treatment. This became the skeleton of ROSIE.

Developing ROSIE

Roddy Doyle sent his treatment for ROSIE to Emma Norton at Element Pictures, who was bowled over by the story. He then wrote a 60-page first draft, which Element sent to Paddy Breathnach, the acclaimed Irish director behind works such as *I Went Down* (1997), *Man About Dog* (2004), and *Viva* (2015).

"I loved it," says Breathnach. "The writing is so good. It's so simple and pure. It had a wonderful rhythm to it, based on small details that were truthful and resonant. That simplicity and purity is something you don't get very often in screenplays. The possibilities it suggested for me were compelling. I wanted to work on it."

Breathnach began collaborating with Doyle on the beats in the screenplay: "looking closely at some of the scenes and trying to find moments of beauty, poetry and drama." Breathnach conducted his own research into homelessness in Ireland, hearing testimonies from people in emergency accommodation.

"Many of them had small and simple complications that suddenly placed them into a position of difficulty. A young woman who doesn't get on with her mother, or her mother's new partner, for example. All of a sudden, she can't stay in the family home and goes into this system of emergency accommodation."

Moe Dunford and Sarah Greene were at the top of Breathnach's list to play the two leads. As a fan of *Viva*, the director's 2015 Spanish-language drama, set in Cuba, Dunford was keen to be involved.

"I read the screenplay in one sitting and what hit me first was the short time span," says the actor. "So much happens in the space of two days. I was taken aback by the family's humour, especially the humour of the kids, and their desire for a good life. The parents want to provide for the kids. It's sad because it's such a resonant topic. Roddy has done such a good job of showing reality in everyday language and everyday situations. I was taken aback by that. I was bowled over by the strength of the parents and the kids."

Sarah Greene, who plays Rosie, had a similar reaction. "I think it's the finest screenplay I've ever read. I cried from start to finish. It's a beautiful piece of writing. Harrowing. It's a story that needs to be told. It's a really important issue. I think with Roddy's voice behind this, people will sit up and listen. He is a

prolific writer of our time. He captures a humanity, rawness and realness, in Ireland. Very rarely do I get a female-led script. This story is through the eyes of Rosie. It shows everything: strength, motherhood, sorrow. It's a gift of a part; a gift of a story. I'm grateful I could be a part in telling it."

Casting Rosie and John Paul's children was a challenge. Breathnach was initially daunted by the practicalities. The working day is shortened when filming children. If the kids couldn't deliver great performances, then the production might be in jeopardy.

Alongside Louise Kiely, casting director, he began auditioning youngsters. Ellie O'Halloran first came to the fore for the role of Kayleigh, the family's oldest child.

Paddy Breathnach: "As soon as I saw Ellie's audition tape, I was impressed by her vivacious quality. Ruby Dunne had a fantastic attitude: humour, quick-wit, a sense of fun, but was also able to deliver moments of poignancy. Molly McCann improvised all the time. She brought something new to every take; she's a great little actress. Darragh McKenzie had relatively little experience. In his first take he was good, in the second take he was better, in the third even better. The trajectory of where he could go was clear. Here was a bright, talented, young boy, but he was able to meet the challenge. That impressed me."

On the road

When Roddy Doyle heard a homeless woman tell her story on the radio, he thought "Her life is in the car. She is terrified that her life will always be in a car'. So it made sense to locate much of ROSIE within the constraints of an automobile. Paddy Breathnach made a stylistic decision not to observe the family through the car windows. Instead, the camera is inside with them at close quarters. "It's not an observed naturalism, but a kinetic one, where you move with the action and follow the action," explains the director.

"Cathal Watters, our cinematographer, had a rig behind me, or to the side of me, in the car," notes Sarah Greene. "Sometimes the camera was resting on my lap. It was pretty squashed. The majority of the film was shot in the car, which was challenging."

Breathnach previously worked with Watters on his 2015 film *Viva*, so the pair already had a creative shorthand. Authenticity and naturalism was important for them both in telling the story of ROSIE and they used visual cues to achieve this. In the car, for example, condensation on the windows leaks through to a wider motif of water in the film. "This aesthetic submerges them," says Breathnach. "Often in a naturalistic film, there is a tendency to de-saturate and shy away from colour. We wanted romantic colours in order to confound preconceptions of how a story like this might normally be told."

The crew filmed in a few interior locations - including a hotel, school, and restaurant workplace - but most of the drama is located outdoors in Dublin city. In ROSIE, the family live a nomadic existence and the locations reflect this. "Car parks, streets: places that have a transitory or a temporary nature," continues Breathnach. "There's a sense of this family being outside and locked out of the world."

Breathnach's quest for naturalism required shooting in busy environments where regular city folk sometimes doubled for extras. One scene involving John Paul, played by Moe Dunford, was filmed on the LUAS public transport system in Dublin City. "There was a concert on that night in the local arena, so you have John Paul getting onto the LUAS and trying to fall asleep as all the pop fans are behind him," recounts Dunford. "Shooting in these kinds of environments adds an energy. All the locations helped ground the story."

During production, Roddy Doyle visited the set a few times. Although he wasn't involved in the filming, he was impressed by the chemistry the actors brought to their roles.

“When I saw Moe and Sarah together, they seemed like a couple,” says the writer. “The children seemed to be their kids. They all seemed to have been in each other’s company for years. The first time I saw a rough cut of the film, that was confirmed to me. As a collective, they look as if they have known and loved each other for years. Together, and individually, they’re quite brilliant.”

Moe Dunford, who plays John Paul in the film, lavishes praise on his co-star. “I’ve known Sarah Greene for ten years. I always thought she was brazen and brave in the roles she takes on. I saw how deeply Sarah cared about this story. She was so there for the kids. She really threw herself into it. She’s a trooper.”

Moe Dunford loved working with the children, notes Greene: “The kids adored Moe. He’s a father himself, so I think he found it easy”. Ellie O’Halloran, Ruby Dunne, Molly McCann and Darragh McKenzie, who play the children, brought their own special ingredients to the production.

Roddy Doyle recounts a scene in which Molly McCann, who plays Madison, the youngest of the clan, ties her toy rabbit Peachy to school railings and does a little dance: an unscripted moment. “It looks so natural, because it is so natural,” says Doyle. “It’s very moving. This is a little child whose happiness is under threat. If she’s lucky, she’s going to wake up in a different place every day. She’s not going to have her own room, or a room she shares with her sisters. She’s not going to have the daily rhythm that any child is entitled to”.

Paddy Breathnach recalls another scene in which Darragh McKenzie, who plays Alfie, instigates a chip fight in the car. The director took Darragh aside and asked him to throw chips around without telling the other children. The youngster embraced this opportunity with relish.

Dunford brims with enthusiasm when discussing his onscreen children. Darragh McKenzie “brought a real boy’s own quality to the role of Alfie,” he suggests. “I love the scenes between John Paul and Alfie when they are brushing their teeth. There’s a connection between father and son. I also loved the connection that Ruby Dunne, who plays Millie, brought to her role. She’s bright and bubbly, but she could tap into the character’s sadness as an actor.” Ellie O’Halloran, who plays Kayleigh, the oldest child, brought subtlety to the role, he continues. “Kayleigh can convey so much with her eyes without doing very much. I was so impressed with her as an actor and a person. She was the responsible one... most of the time.”

As for Molly McCann? “Whatever she does in life she’s fine, as long as she has Peachy, her character’s bunny rabbit. Every day, she’d ask, ‘Where’s Peachy?’ Her instincts were incredible. The kids were being themselves and Sarah and I fit around that. Sarah and I loved the kids. I’m proud of every one of them.”

Greene concurs: “We became a family by the end of it. They’re an incredibly talented bunch of children. I had a ball working with them.”

This house is not a home

From the outside looking in, Ireland has recovered from recession and is enjoying a newfound prosperity. Yet the country’s homeless crisis appears worse than ever. “Perhaps in the past few years, our economy has become a little more savage,” contends Paddy Breathnach, director of ROSIE. “The line of hardship has become closer to everybody, when it used to be something quite remote.”

“This situation has come about because certain people in power have closed their hearts and minds to people of a certain class: normal folk who want a normal standard of living,” says Dunford. “What this story tells me is that, even in times of crisis, there are speckles of laughter. Rosie and John Paul band together as a family. There are many real families going through this, so I hope this can broaden the discussion and we can get over this hurdle.”

Roddy Doyle says he feels ashamed, as a citizen of Ireland, of the country's homeless crisis. "I'm impatient about the idea of famous people trying to bring about change. It's never enough. Sometimes it's just superfluous, but as a writer this is my strength. This is what I do. So if I can contribute anything, it's a story."

Doyle's empathy for wonderful people caught up in terrible situations - their resilience, love, hope - is the resounding message of ROSIE. This story teaches us about the resilience of the human spirit, contends Sarah Greene, "especially when love is involved. Nothing can break the love this family has for each other. No situation too dark will tear them apart. They will do everything in their power to fight and stick together."

Cast Biographies

Sarah Greene – Rosie

Along with **ROSIE**, this year she also stars in **DUBLIN OLD SCHOOL**, written by Emmet Kirwan and directed by Dave Tynan, in cinemas in June 2018 and in **BLACK 47** (directed by Lance Daly for Fastnet Films) which premiered at the Berlin Film Festival 2018. Sarah is currently appearing as series regular Maxine Carlson in her second season of **RANSOM** on CBS.

Sarah is originally from Cork and trained in Dublin where she graduated from the Gaiety School of Acting in 2006. She was awarded the 2015 IFTA and Irish Film Board 'Rising Star Award' as well as winning the Best Supporting Actress IFTA for 2015 for her role in the feature film **NOBLE**. She adds these awards to her TONY Award nomination and Olivier Award nomination in 2013 and 2014 for her role as 'Slippy Helen' in Michael Grandage's production of Martin McDonagh's **THE CRIPPLE OF INISMAAN** with Daniel Radcliffe in the West End and on Broadway.

Sarah is currently appearing in her second season of **RANSOM** (CBS) as series co-lead Maxine Carlson with Luke Roberts and Nazneen Contractor, created by Frank Spotnitz and David Valola. She appeared in the recurring role of Hecate in two seasons of **PENNY DREADFUL** (Showtime) created and written by John Logan opposite Helen McCrory, Eva Green, Timothy Dalton and Josh Hartnett. Sarah also appeared in **BURNT** opposite Bradley Cooper and appeared as Laura in the TV mini series **THE ASSETS** (ABC).

Sarah starred as Christina Noble alongside Deirdre O'Kane, Liam Cunningham and Brendan Coyle in Stephen Bradley's independent feature **NOBLE** which has won awards Jury and Audience awards at the Boston Film Festival, Santa Barbara International Film Festival, Newport Beach Festival, Nashville and Dallas Festivals.

Other film and television includes: **RAW** RTE/Ecosse Films, **EDEN**/Samson Films, **SPEED DATING**/RTE, **BACHELOR'S WALK**/Samson Films/RTE. She played the leading role of Cathleen in the Canadian/Irish feature **LOVE AND SAVAGERY** directed by John N. Smith, **MY BROTHERS** (Treasure Films) and **THE GUARD** (Element) opposite Brendan Gleeson. She appeared as Judith in three episodes of **VIKINGS** (History Channel/MGM) and in the feature **STANDBY**.

Sarah appeared as Helen McCormick (Slippy Helen) opposite Daniel Radcliffe as Billy Claven in Martin McDonagh's **CRIPPLE OF INISMAAN**, directed by Michael Grandage at the Cort Theatre on Broadway, NYC. Sarah was nominated for a TONY award (Best Actress in a Featured Role) 2014 for her performance in this show, one for which she was already nominated for an Olivier Award in 2013 during its West End run and for which she was awarded the 2014 World Theater Award for Outstanding Broadway Debut

Moe Dunford– John Paul

Moe has just appeared in the leading role of Dan in **METAL HEART** (Treasure Films) directed by Hugh O’Conor at the Galway Film Fleadh 2018, as well as appearing in the lead role of Ronan in **THE DIG** which won Best Irish Feature at the same festival for Andy and Ryan Tohill who directed it, and as Fitzgibbon in **BLACK 47** which opened at the Berlin Film Festival 2018 and which closed the Galway Film Fleadh this year and is set for general release in 2018.

In 2017 Moe shot the role of Martin in Kevin Barry’s **DARK LIES THE ISLAND**, directed by Ian Fitzgibbon (Grand pictures), played the adult lead Dan in **METAL HEART**, directed by Hugh O’Connor, (Treasure Films) and appeared in **STRIKING OUT** season 2 , (Blinder/RTE) playing Sam opposite Amy Huberman on RTE and Acorn TV. At the end of 2017 he wrapped filming the lead role Ronan in **THE DIG** directed by Andy and Ryan Tohill which premiered at the 2018 Belfast Film Festival. He is currently appearing as Fitzgibbon in **BLACK 47** directed by Lance Daly for Fastnet Films and starring Hugo Weaving and Jim Broadbent which premiered at the 2018 Berlin Film Festival and in the Dublin International Film Festival. Moe appears as David in Frank Berry’s feature film **MICHAEL INSIDE** which won best feature at the Galway Film Fleadh and which won the Best Film award at the 2018 IFTA’s and which went on general release in April 2018.

Moe appeared in the series regular role of Aethelwulf opposite Linus Roache and Travis Fimmel in the hit TV series **VIKINGS** for History Channel/MGM for 4 seasons (2014-2018) culminating in his final appearance in Season 5 on History Channel and on RTE2. Moe was awarded the IFTA for Best Supporting Actor, TV Drama 2015 for his work across all his seasons of *VIKINGS* and was nominated in the same category again in the 2018 IFTA Awards.

Moe appeared as Pascal in John Butler’s award-winning feature film **HANDSOME DEVIL** opposite Andrew Scott, directed by John Butler and produced by Treasure Films in 2016 and appeared on **THE FLAG** with Pat Shortt, directed by Declan Recks and produced by Treasure Films in 2017 and in **THE LODGERS** directed by Brian O’Malley for Tailored Films in 2018. Moe was chosen as a **Shooting Star for Ireland at the Berlin International Film Festival 2015**.

Moe was awarded the IFTA 2015 for Best Lead Actor for his role as Patrick in **PATRICK’S DAY** directed by Terry McMahon. He was nominated for the prestigious Bingham Ray New Talent Award at the Galway Film Fleadh 2014 for his work on this movie which won the Best Feature Award at the same festival. Moe also won the award for best actor at the Hell’s Half Mile Film Festival in Michigan amongst several other international awards and nominations. Moe also picked up Best Actor for his lead role in **PATRICK’S DAY** at the 11th edition of ÉCU – The European Independent Film Festival.

PATRICK’S DAY received critical and audience acclaim at festivals across Europe and North America and was chosen as the Irish entry for the Directors Guild Finders Series Award. **PATRICK’S DAY** won the “Maverick” Grand Jury Prize winner of the 15th Woodstock Film Festival for best film.

Other screen work includes season two of **GAME OF THRONES (HBO)**, **RAW** Series 5 in the recurring role Niall for Octagon/RTE, the recurring role of Christian in **AN CRISIS** directed by Charlie McCarthy for Wildfire Films/TG and of Richard Leland in Season 4 of **THE TUDORS** for Showtime/BBC. Moe graduated from the Gaiety School of Acting Full Time Acting Course in June 2009.

Production Team Biographies

Paddy Breathnach – Director

Paddy Breathnach started his directing career making natural history documentaries. His first feature, **ALISA**, won the Award for Best First / Second Film at the San Sebastian Film Festival. His second feature **I WENT DOWN** (BBC films) starring Brendan Gleeson, also won the New Directors prize at the San Sebastian Film Festival in 1997. *I WENT DOWN* screened at Sundance in 1998 and won the Best Director awards at Thessaloniki and Bogota Film Festivals. He produced *SouthPaw*, a feature documentary that was selected for Sundance in 1999 and got a US and UK theatrical release. Breathnach went on to direct **BLOW DRY, MAN ABOUT DOG, SHROOMS** and **RED MIST**. In 2012 he completed the documentary **AN OICHE A GINEADH M'ATHAIR**. In 2016 his Spanish language film **VIVA** was short listed for the Academy Awards best Foreign Language Film. He's a board member of The Screen Director's Guild of Ireland.

Roddy Doyle – Writer

Roddy Doyle is the author of eleven novels, a collection of stories, and **RORY & ITA**, a memoir of his parents. He has written five books for children and contributed to a variety of publications including *The New Yorker*, *McSweeney's*, *Metro Eireann* and several anthologies. He won the Booker Prize in 1993, for **PADDY CLARKE HA HA HA**.

Roddy has written for the stage and his plays included **BROWNBREAD** and **GUESS WHO'S COMING FOR THE DINNER**. He co-adapted with Joe O'Byrne his novel **THE WOMAN WHO WALKED INTO DOORS** and he co-wrote with Bisi Adigun a new version of **THE PLAYBOY OF THE WESTERN WORLD**.

He also wrote the screenplays for **THE SNAPPER, THE VAN, FAMILY, WHEN BRENDAN MET TRUDY** and co-wrote the screenplay for **The COMMITMENTS**. He lives and works in Dublin.

Cathal Watters – Director of Photography

Cathal a member of the Irish Society of Cinematographers and the winner of four international awards for his craft, including an IFTA in 2016 for the feature **VIVA** and at FilmOut San Diego for **HANDSOME DEVIL**.

He has shot twelve features and short films as Director of Photography and also lit prestigious TV Dramas in Ireland and England, including the BAFTA winning fourth series of **PEAKY BLINDERS** with director David Caffrey for the BBC, **DOMINION CREEK (AN KLONDIKE)** with director Dathai Keane for TG4 and First World War drama **DIALANNA ÓN GCOGADH MÓR** with director Shane Tobin.

Cathal's other credits include, **A DARK SONG, THE FLAG** and **STRANGE OCCURENCES IN A SMALL IRISH VILLAGE**.

Alongside **ROSIE**, Cathal also has the features **DARK LIES THE ISLAND** and **PAPI CHULO** in post-production.

Úna Ní Dhonghaíle – Editor

Multi-award winning editor, Úna Ní Dhonghaíle has worked on the leading lights of British drama in what some are calling “The Golden Age of Television”. Úna graduated with the highest degree in Film and Media in her native Dublin before specialising in film editing at the National Film and Television School (NFTS) from 1995-1998.

She has since gone from strength to strength, earning her first of four BAFTA nominations in 2009 for the Abi Morgan’s TV feature **WHITE GIRL**. She has edited three episodes of the Netflix phenomenon **THE CROWN** Series 1 and 2, starring Claire Foy and John Lithgow, Kenneth Branagh’s **WALLANDER, DOCTOR WHO, RIPPER STREET** and **THE MISSING SERIES 1**, amongst others. Over a five year period, she co-directed and edited a documentary **INVISIBLE MAN**, for which she won the 2016 IFTA for Best Editing in Television. Úna has also received much recognition for her editing of the highly acclaimed BBC drama **THREE GIRLS**, for which she has won the BAFTA award for Best Drama Editing, the Technicolour Craft Award from Women. In Film UK, the IFTA for best Editing, the RTS Award for Best Editing of Fiction, the RTS West of England Award for Editing and the British Bulldog Award for Editing.

Recent feature film credits include, **STAN AND OLLIE** starring Steve Coogan and John C Reilly, directed by Jon S Baird. Úna is currently editing the BBC drama **LES MISERABLES**, starring Dominic West, David Oyelowo and Lily Collins.

Stephen Rennicks – Composer

For over sixteen years, award-winning Irish composer, Stephen Rennicks, has been crafting inimitable soundtracks for the best of independent cinema and television in Ireland, the UK, Europe and America. 2015 saw Rennicks’ work gracing Academy award nominated film, **ROOM**, based on Emma Donoghue’s bestselling novel of the same name and starring Brie Larson, Jacob Tremblay, Joan Allen and William H. Macy. It marks Rennicks’ fifth collaboration with celebrated Irish director, Lenny Abrahamson, whose 2014 cult hit, **FRANK**, starring Michael Fassbender and Maggie Gyllenhaal, earned Rennicks several awards for his score and songwriting, including a British Independent Film Award and the Best Music Award at Les Arcs European Film Festival.

Rennicks’ work with Abrahamson has been one of contemporary cinema’s most extraordinary film partnerships. Their first feature film collaboration, **ADAM AND PAUL**, won Best Film at the 2004 Irish Film and Television Awards. They collaborated again in 2007 on **GARAGE** (Best Film at the Torino Film Festival, CICAIE Art Cinema Award at Cannes) and **WHAT RICHARD DID** in 2012, a film praised by the international press and awarded the Golden Tulip for Best Film at the 32nd Istanbul International Film Festival. **FRANK**, released in 2014, saw the Rennicks-Abrahamson collaboration hit a new high. A film with music at its heart, Rennicks’ songwriting, score and musical direction were unanimously praised, and the film’s soundtrack, released on Silva Screen Records, was named number three in Mojo’s top albums of 2014.

Outside of his partnership with Abrahamson, Rennicks has written acclaimed scores for Richie O’Donnell’s celebrated 2010 documentary, **THE PIPE**, Paddy Breathnach’s 2004 comedy **MAN ABOUT DOG**, Stephen Bradley’s 2005 horror comedy **BOY EATS GIRL**, and John Butler’s 2013 hit, **THE BATCHELOR WEEKEND (THE STAG)**. His recent television work includes Channel 4’s 2015 hit drama, **NOT SAFE FOR WORK**, written by playwright DC Moore and starring Zawe Ashton.

Rennicks’ scores appeared on Paddy Breathnach’s Irish-Cuban feature, **VIVA**, which was short listed as Best Foreign Language Feature Film at the 88th Academy Awards, and Maya Zinshtein’s **FOREVER PURE**, the extraordinary feature-length documentary on the transfer of two Chechen Muslim soccer players to Israel’s Beitar Jerusalem F.C. which looks set to replicate the success of earlier films by Passion Pictures like *One Day in September* and *Searching for Sugar Man*.

Element Pictures Company Profile

Element Pictures is run by Ed Guiney & Andrew Lowe, with offices in Dublin, London & Belfast, working across production, distribution & exhibition. Currently in post-production are Yorgos Lanthimos' **THE FAVOURITE**, starring Emma Stone, Rachel Weisz & Olivia Colman and Lenny Abrahamson's **THE LITTLE STRANGER** starring Domhnall Gleeson and Ruth Wilson.

Recent productions include Sebastián Lelio's **DISOBEDIENCE**, starring Rachel Weisz and Rachel McAdams; Lanthimos' **THE KILLING OF A SACRED DEER** starring Colin Farrell and Nicole Kidman, **ROOM**, an onscreen adaptation of Emma Donoghue's award-winning novel directed by Lenny Abrahamson and starring Brie Larson, Joan Allen, Jacob Tremblay and William H. Macy. **ROOM** was nominated for four Academy Awards® including Best Film, Best Director and Best Screenplay with Larson winning the award for Best Actress. The film was also nominated for three Golden Globes® with Larson winning a Golden Globe® as well as a SAG award. Other recent productions include Yorgos Lanthimos' **THE LOBSTER**, starring Colin Farrell and Rachel Weisz, which won the Jury Prize in Cannes and was nominated for an Academy Award® Original Screenplay; and **A DATE FOR MAD MARY**, directed by Darren Thornton.

Further production credits include **FRANK, WHAT RICHARD DID, GARAGE** and **ADAM & PAUL** (all directed by Lenny Abrahamson), **SHADOW DANCER** (James Marsh), **THE GUARD** (John Michael McDonagh), **OMAGH** (Pete Travis) and **THE MAGDALENE SISTERS** (Peter Mullan).

Element also produces TV drama and runs a distribution company which handles StudioCanal's slate in Ireland, as well as direct acquisitions. Element Pictures operates an online transactional video on demand platform, Volta.ie, which focuses on the finest Irish and international films. The company runs the four-screen Light House Cinema, one of Dublin's premiere art house cinemas; along with Road House Cinema, Ireland's only Mobile Digital Cinema; and in February 2018 Element opened the doors to Pálás, a three-screen art house cinema, restaurant and bar in Galway city centre.

Financiers

Fís Éireann/Screen Ireland

Fís Éireann/Screen Ireland is the national development agency for Irish filmmaking and the Irish film, television and animation industry, investing in talent, creativity and enterprise. The agency supports writers, directors and production companies across these sectors by providing investment loans for the development, production and distribution of film, television and animation projects. The agency also supports and promotes the Irish screen industries at major international markets and festivals, promotes inward investment, Ireland as a location for international production and provides support for companies filming on location in Ireland. The agency manages Screen Training Ireland, the national training and development resource, created specifically for the Irish screen sectors.

The Broadcasting Authority of Ireland

The BAI is the regulator of broadcasting in Ireland. Among its key functions is to provide, and award, funding for programming and archiving relating to Irish culture, heritage and experience under the Broadcasting Funding Scheme. The BAI consists of the Authority, the Contract Awards Committee, the Compliance Committee and the Executive. The remit of the BAI is set down in the Broadcasting Act 2009.

End Credits

cast (in order of appearance)

Rosie Davis	Sarah Greene
Madison Davis-Brady	Molly McCann
Alfie Davis-Brady	Darragh McKenzie
Millie Davis-Brady	Ruby Dunne
Kayleigh Davis-Brady	Ellie O'Halloran
John Paul Brady	Moe Dunford
Megan	Jade Jordan
Rick	Lochlann Ó Mearáin
Kellie	Aisling O'Mara
Darren	Killian Coyle
Svetlana	Natalia Kostrzewe
Sally	Clare Monnelly
Millie's Teacher	Johanna O'Brien
Brenda	Eva-Jane Gaffney
Mrs. Hennessy	Derbhle Crotty
P.E. Teacher	Ger Kelly
Rosie's Mother	Pom Boyd
Barry Mooney	John Dalessandro
Emma Mooney	Emma Jenkins
Daria's Brother	Andrei Turndeanu
Daria's Mother	Alexandra Didilescu
Daria	Nikoleta Simanaityte
Betty	Jasmine Russell
Restaurant Manager	Paul Alwright

Newscasters	Fiona Ashe
	Aengus Mac Grianna
	Brian Jennings

Line Producer	Emmet Fleming
First Assistant Director	Hannah Quinn

Production Co-ordinator	Sharon Cronin
Assistant Production Co-ordinator	Donal Sheehan
Production Assistant	Mark Dollard
Production Trainee	Aoife O'Shea

Production Accountant	James Cullen
1st Assistant Accountant	Rebecca Cullen

Second Assistant Director	Ciara Lyons
Third Assistant Director	Kieron Walshe
Extras Co-ordinator	Natasha Waugh
Trainee Assistant Directors	Ferdia Bradley Murphy
	Oisín Fleming

Location Manager	Emma Payne
Assistant Location Manager	Peter Freyne
Location Trainee	Katie Murphy
Additional Location Assistants	Jenny Guerin Con Colbert
Additional Location Scouting	Karl Daly Grant Bobbett
B Camera Operator	Kevin Cantrell
Grip	Richard O'Connor
1 st Assistant Camera	Graham Scully
2 nd Assistant Camera / DIT	Richard Lacey
Camera Trainees	Sonya Deegan James Culloty
Script Supervisor	Fiona Lanham
Production Sound Mixer	Hugh Fox
Boom Operator	Louie Trussell
Art Director	Emma Lowney
Standby Art Director	Aaron Stapleton
Assistant Art Director	Laura Elston
Art Department Trainees	Ellie Lowney Tazie Guirau
Props Runaround	Dave Young
Costume Supervisor	Mary Fox
Costume Trainee	Nicola Flynn
Chief Make-up Artist	Sharon Doyle
Make-up Trainee	Niamh Macken
Chief Hairdresser	Catherine Argue
Hair Trainee	Maeve Redman
Gaffer	Garret Baldwin
Best Boys	Kevin Fox Paul O'Connor
Stunt Co-ordinator	Brendan Condren Norman Kelly
Health & Safety Advisors	John Wilson Kevin Kearns
Paramedic	Derek Birmingham

Casting Assistant	Eva - Jane Gaffney
Stills Photographers	Peter Rowan David Sexton
EPK	Kate Bowe Communications
Child Chaperones	Mary Lachausee Noella Brennan Laura Brennan
Transport Captain	Paul Cullen
Transport Co-ordinator/Minibus Driver	Coleman Sharkey
Facilities Manager	Stephen Fearon
Unit Drivers	Eric Keogh Gerry Francis
Facilities & Standby Drivers	John Fearon Jason Clarke Junior
Catering	Catering North Dublin
Catering Manager	Conor McGloughlin
Grip Equipment	Vast Valley Ltd
Lighting Equipment	Cine Electric
Special Effects	Templeton FX Solutions
Camera Tracking Vehicle	Stephen O'Carroll
Mobile Communications	Cedel Communications
Security	Greenshield Elite
Facilities	Irish Film Location Facilities
Extras provided by	Movie Extras
Insurance Broker	MIB Insurance Services Ltd
Courier	Expert Air
Clearances	Paula Byrden, Film and TV Clearance
Auditor	Dylan Whelan, Brophy Gillespie
Post Production Co-ordinator	Mary Gilroy
Picture & Sound Post Production Facility	Screen Scene, Ireland
Post Production Producer	Alan Collins
Assistant Picture Editor	Sam Connor
Dailies Operators	Ger McCullagh Ben Miller
Sound Design & Supervising Sound Editor	Niall Brady
Dialogue & ADR Editor	Garret Farrell
Trainee Sound Editor	Matt Sweeney

Re-Recording Mixer Ken Galvin

Temp Mix Sound Editors Michelle Cunniffe
Michelle Fingleton

ADR & Foley Mixer Jean McGrath
Foley Artist Eoghan McDonnell

Colourist Donal O'Kane
Online Finishing Warren Dowling
Flame Artist Rob Murray
GFX Artist John O'Riordan

Fís Éireann/Screen Ireland

Chief Executive James Hickey
Deputy Chief Executive Teresa McGrane
Business Affairs Manager Cian McElhone
Production and Distribution Manager Emma Scott
Production and Development Executive Sarah Dillon

Element Pictures

Head of Business Affairs Mark Byrne
Head of Production Paula Heffernan
COO Annette Waldron
Finance Manager Leonie Quinn
Production Executive Emer O'Shea
Head of Development Chelsea Morgan Hoffman
Executive Assistant to Andrew Lowe Fiona Collins
Executive Assistant to Ed Guiney Niamh Plunkett
Production Runner Domhnall Doherty

Music Supervisor Juliet Martin, Silverstream Music
Orchestrator Brian Byrne
Conductor & Orchestra Fixer Joe Csibi
Orchestra the Orchestra of Ireland
Music Recording Studios Sponge Studios
Windmill Lane
Score Recording Engineer Ciarán Byrne

'Racing the Ponies'

Performed by Eamonn Doyle and Shea Fitzgerald

Trad Arr Shea Fitzgerald (IMRO)

Licensed Courtesy of Shea Fitzgerald

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