

Pathé Pictures and Sony Pictures Classics present

# Breakfast on Pluto

A Neil Jordan Film

Running Time : 129 minutes

"Oh, serious, serious, serious!"  
--Patrick "Kitten" Braden

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## **BREAKFAST ON PLUTO**

### **Cast**

PATRICK	CILLIAN MURPHY
FATHER BERNARD	LIAM NEESON
CHARLIE	RUTH NEGGA
IRWIN	LAURENCE KINLAN
BERTIE	STEPHEN REA
UNCLE BULGARIA	BRENDAN GLEESON
PATRICK (10)	CONOR McEVOY
BILLY HATCHET	GAVIN FRIDAY
PC WALLIS	IAN HART
EILY BERGIN	EVA BIRTHISTLE
MA BRADEN	RUTH MCCABE
INSP ROUTLEDGE	STEVEN WADDINGTON
RUNNING BEAR	MARK DOHERTY
EILY'S BOY	SID YOUNG
HORSE KILLANE	CIARAN NOLAN
JACKIE TIMLIN	EAMONN OWENS
WHITE DOVE	TONY DEVLIN
MR SILKY STRING	BRYAN FERRY
LAURENCE (10)	SEAMUS REILLY
CHARLIE (10)	BIANCA O'CONNOR
CAROLINE BRADEN	CHARLENE McKENNA
SQUADDIE (DISCO)	JO JO FINN
SOLDIER	NEIL JACKSON
BENNY FEELY	PARAIC BREATHNACH
BIKER 1	JAMES MCHALE
MOSHER	LIAM CUNNINGHAM
DEAN	OWEN ROE
HOUSEKEEPER	MARY COUGHLAN
MRS FEELY	MARY REGAN
PEEPERS EGAN	PAT McCABE
MRS HENDERSON	CATHERINE POGSON
PUNTER 1	GERRY O'BRIEN
PUNTER 2	CHRIS McHALLUM
BROTHER BARNABAS	PETER GOWAN
STRIPPER	ANTONIA CAMPBELL-HUGHES
GARDA	JONATHAN RYAN
EILY LOOKALIKE	EVA BIRTHISTLE
ORDERLY	CHRIS ROBINSON
MRS COYLE	RYNAGH O'GRADY

RASTA SON  
MRS CLARKE  
ASSISTANT IN HABERDASHERY  
BISHOP  
BISHOP'S SECRETARY  
IRWIN (10)  
BOUNCER 1  
BOUNCER 2

DEREK ELROY  
BRITTA SMITH  
DOREEN KEOGH  
TOM HICKEY  
MALCOLM DOUGLAS  
EMMET LAWLOR McHUGH  
STEVE BLOUNT  
KEITH McCOY

## Principal Crew

Director	Neil Jordan
Producer	Alan Moloney Neil Jordan
Screenplay	Stephen Wooley Neil Jordan Patrick McCabe
Based on the original novel	<u>Breakfast on Pluto</u> by Patrick McCabe
Director of Photography	Declan Quinn
Film Editor	Tony Lawson
Production Designer	Tom Conroy
Costume Designer	Eimer Ni Mhaoldomhnaigh
Casting Director	Susie Figgis
First Assistant Director	Robert Quinn
Production Manager	Patrick O'Donoghue Breda Walsh
Production Sound Mixer	Brendan Deasy
Supervising Location Mgr.	Get Daly
Supervising Sound Editor	Mark Auguste
Stills Photographer	Patrick Redmond
Re-Recording Mixer	Tom Johnson Peter Laffery

## Synopsis

London, mid-1970s. A fashionable young beauty (Cillian Murphy) ambles down the street pushing a pram. Construction workers whistle and catcall on the scaffolding above, but she's quick with a salty retort; her story, the story of PATRICK "KITTEN" BRADEN, is too strong stuff for the likes of them...

Tyreelin, Ireland, 1958. From a bird's-eye view, a picture-postcard Irish village. Only the early-bird robins witness a slim, blonde figure deposit a baby on the doorstep of the parish presbytery and hurry away. Does the priest who answers her knock look shocked, anguished, guilty? FATHER BERNARD (Liam Neeson), as the gossiping robins report, hasn't looked the same since the pretty blonde housekeeper left.

The foundling is hurriedly consigned to the foster care of MA BRADEN (Ruth McCabe), harridan pub owner, who, 9 or 10 years later, is outraged to walk in on young PATRICK (Conor McEvoy) wearing his step-sister's dress and applying her lipstick. Disgustedly, Ma rues the "cursed day I ever took you in." With the revelation that Ma is not Mother comes Patrick's burning question: who is my real mother?

Grim though home may be, Patrick is far from friendless. Girl CHARLIE (Bianca O'Connor), boy IRWIN (Emmet Lawlor McHugh), and their intrepid mate LAURENCE (Seamus Reilly), who has Down's syndrome, constitute Paddy's crew. Together they "die for Ireland" as gun-toting IRA rebels, annihilate the town with Laurence in killer-robot ("Dalek") gear, and ponder the mystery of Paddy's parentage. Laurence's sympathetic dad BENNY (Paraic Breathnach) tells Patrick three momentous truths: that his mother was EILY BERGIN (Eva Birthistle), the prettiest girl in town; that she resembled film star Mitzi Gaynor; and that he spotted her once on the street in London. "The biggest city in the world, and it swallowed my mother up," says Patrick.

A few years later the pieces begin to fall into place when Patrick, now a teen sporting glam-rock mascara (Cillian Murphy), steams open a letter to Ma containing a check from Father Bernard. Aha! Since childhood, the church confessional has been the site of Patrick's encounters with an uncomfortable Father Bernard, and there again Patrick confronts the Father. As Patrick speaks insinuatingly of long-lost Eily Bergin, Father Bernard dashes from the confessional, leaving Patrick abandoned yet again.

To the outrage of Patrick's schoolmasters, he submits an essay describing in hilarious detail the imagined story of Father Bernard ravishing his innocent housekeeper. Authoritarian efforts at school and home to squelch Patrick's

increasing outrageousness merely incite him to further flamboyance, and his thoroughly out-of-the-closet new persona, "Kitten," is born.

Androgynous Kitten—very femme but still recognizably male—turns heads and provokes would-be bashers when he hits the local dance club accompanied by faithful friends Charlie (Ruth Negga), Irwin (Laurence Kinlan), and Laurence. One night, escaping from violent toughs, the friends are rescued by a gang of peaceable bikers who turn them on to druid mysticism and good dope; the biker chief (Liam Cunningham) croons spacily about cruising the astral highways, "eating breakfast on Pluto." The idyllic night is an eye-opener for Patrick—a call to get out of town, cruise the world, expand the mind. When he's finally expelled from school for one too many outrages, he bids farewell to Ma Braden and sticks out a hitchhiker's thumb.

The beat-up van that picks Patrick up is the tour vehicle of BILLY ROCK AND THE MOHAWKS, an unlikely bar band blending rockabilly, glam face makeup, and a Wild West Indian theme. Much to the dismay of his fellow band members, the seemingly straight Billy Rock (Gavin Friday) takes a romantic shine to Patrick, who sees in Billy a knight and protector. The honeymoon's tarnished, however, by Patrick's first foray into show biz: his onstage singing, dressed in full Indian squaw regalia, gets the band booed and pelted offstage. Billy reluctantly exiles Patrick from the band, but sets him up in a rundown old caravan trailer parked out in the countryside on a cliff over the sea. He inherited it from his mother, Billy explains, and it needs looking after.

Patrick's delighted—busily tidying the dumpy caravan, fussing and cooking when Billy visits, playing Kitten in her very own home. This enthusiastic housekeeping turns up a trap door with a weapons cache below the floor; Patrick is well aware of Billy's pro-IRA sentiments, but he refuses to be alarmed by the guns (Kitten's "Oh, serious, serious, serious!" is the equivalent of Scarlett O'Hara's "Fiddle-dee-dee!"). One night as Patrick feigns sleeps, he overhears Billy conducting business with local IRA men; Billy, unaware that Patrick has found the guns, assures the men that Patrick knows nothing.

Though Tyreelin's on the Irish Republic side of the border, its proximity to Northern Ireland brings the civil war raging in the north close to home. Patrick visits with Charlie and Irwin, who are now a couple bickering over Irwin's growing involvement with the IRA. Irwin swears he's doing nothing but selling the pro-IRA newssheet, but Charlie suspects he's in it deeper. Hearing a commotion in the streets, the friends run to see police cordoning off a car. A bomb-seeking robot—eerily similar to Laurence's "Dalek" costume—approaches the car, and the crowd watches in horror as Laurence suddenly appears, drawn to the familiar robot. Laurence dies in the explosion.

Returning to the caravan from Laurence's funeral, Patrick resolves to do some "spring cleaning." He takes the guns from the cache and dumps them off the cliff into the sea. When the IRA men come looking for the guns, Patrick acts the dithery fool till the furious gunmen have him down on his knees with a gun to his head. Something in Patrick's defiant manner—and his mention of friendship with Irwin—convinces the gunmen that he's "not worth the bullet."

Now suspicious of Irwin, the IRA men force him to come along on a retaliatory raid; they suspect that the bomb that killed Laurence was planted by anti-IRA unionist men trying to discredit them. Terrified, knowing that he's now in far deeper than he ever intended, Irwin witnesses the gunmen carry out their murder.

Patrick, meanwhile, decides to head to London to seek the Phantom Lady, the elusive Eily Bergin. At the central records office, he locates two possible old addresses, but they're both dead ends. With nowhere to go, he wanders through London, stumbling upon a strange miniature fairy-tale castle. He climbs in and falls asleep, to be awakened next day by JOHN-JOE (Brendan Gleeson), a boozy old Son of the Sod dressed up in a "Wombles" costume (as "Uncle Bulgaria"); the fairy castle is part of a "Wombles" kiddie theme park, and Patrick suddenly finds himself employed as a costumed Womble.

A night out drinking with John-Joe ends with Patrick stumbling along the pre-dawn pavement, catching hell from a hooker protecting her turf. Patrick is rescued when a posh Mercedes, driven by suave MR. SILKY STRING (Bryan Ferry), pulls over and picks him up. Patrick plays the flirty Kitten to the older man, but this is no sugar daddy—he's a murderer, out to strangle a pick-up. Biting and scratching, Patrick barely escapes thanks to a close-range blast of Chanel Number 5 right to his attacker's eyes.

Fortune turns for Patrick yet again when kindly BERTIE (Stephen Rea), a cheap-suit magician, chats him up in a café. Sweet and lonely, Bertie is besotted with beautiful Kitten, her tragic orphan's tale, and the intriguing bruises around her neck. Soon Kitten has been incorporated into Bertie's act, getting sawed in half and playing the shill in a hypnotist routine. There's a cruel edge to the fun, however; Kitten pretends to believe that one inappropriate person or object after another is her long-lost Mummy. One day, Charlie walks in on the act and is appalled at this humiliation. She slaps Kitten and strong-arms her away, leaving a desolate Bertie behind.

Charlie and Irwin, still at odds over the IRA, have come to London with secret errands of their own: Irwin is seen passing mysterious packages to dangerous men, while Charlie confides in Patrick that she's pregnant, but hasn't told Irwin. She's come to get an abortion. Patrick accompanies her to the clinic, but Charlie

changes her mind at the last minute—she realizes that one messed-up “disaster” of an accidental baby, Patrick, is her dearest friend. She’ll keep her accidental baby too.

One night in a disco, Kitten dances happily with a soldier when an explosion rips the world apart. Cutting off wounded Kitten’s clothes, the emergency workers discover her gender and summon the police. An Irish tranny at the scene of the blast? She must be the bomber. At the police station, ROUTLEDGE (Steven Waddington) and WALLIS (Ian Hart) play good cop/bad cop, Wallis knocking Patrick around while Routledge calmly urges him to make a statement. Statement? That’s Patrick’s forte. He spins a yarn of infiltrating a terrorist cell, dressed in fashionable black leather, armed with nothing but his Chanel spray bottle. Infuriated by Patrick’s ceaseless quips, the cops lay on the pressure more and more. Once a week has gone by with no coherent information, however, the cops sheepishly concede they’ve made a mistake. Though Patrick would prefer the relative safety of his cell, he finds himself out on the street once again.

It’s a short trip from street to streetwalking. One day Patrick is surprised when Wallis, the “bad cop,” pulls over. Taking a protective interest in getting Patrick off the street, Wallis introduces him to a group of ex-hookers who have formed their own legal co-op peepshow. Into this safe haven steps Kitten’s past—Father Bernard. Through the one-way mirror of Kitten’s peep booth, Bernard admits that he has always loved Patrick but never knew how to tell him, so the best he can do is reveal where to find Eily Bergin.

Kitten arrives at Eily’s doorstep primly dressed as a business lady for the visit’s pretext—conducting a user survey for British Telecom. She faints after one look at Eily and her young son (Sid Young). Eily, pregnant, pretty, and still Mitzi-ish, offers a kindly cup of tea. Wholly unaware of Kitten’s identity, Eily is politely impersonal; the mysterious Phantom Lady is just an average housewife. Kitten’s half-brother—also named Patrick—is open and friendly. Overwhelmed with emotion, Kitten leaves hastily.

A letter from Charlie reveals horrible news: Irwin has been murdered. The police had planted dope on Charlie to coerce Irwin to inform on his IRA contacts, and his execution was their payback. Patrick returns to Tyreelin, arriving at Father Bernard’s doorstep. All is understood, accepted, and forgiven between them. Father Bernard has been sheltering the bereft Charlie in the presbytery, and the three form a menage that sets the local gossips’ tongues a-wag: the grey-haired priest, the unwed pregnant girl, and the boy-girl transvestite. For Bernard, this new-made family is a happy liberation from the years of loneliness and guilt, but to the stifling small town, it’s an outrage.



The outrage explodes in a Molotov cocktail hurled through the presbytery's window one night. Bernard dashes through the raging flames to rescue Patrick and Charlie, but the church and presbytery are destroyed. Charlie and Patrick head back to London with Bernard's promise that he'll come to see them when the baby is born.

One safe and successful childbirth later, we're back to the very beginning: here's Kitten pushing Charlie's baby down a London street, triumphing over all. Here comes Charlie, and they bump into young Patrick, Eily's son, and there's Eily, pushing her own pram, and there's Father Bernard, and Bertie the magician, and even John-Joe in costume, all their lives intersecting through Kitten...

## **Director Neil Jordan talks about "Breakfast on Pluto"**

"How does somebody survive a deeply aggressive world just by being himself?" This was the central question that Director Neil Jordan brought to his film adaptation of Patrick McCabe's 1992 novel Breakfast on Pluto. "In making the film, I wanted to turn it into a fairy tale, the fairy tale that the central character, Patrick, manages to create out of his own harsh life. As Pat McCabe and I worked on refining the script, in the back of my mind all the time was Candide" (Voltaire's fable of an eternal optimist who maintains that he lives in the "best of all possible worlds" even as ruin and mayhem envelop him). "Through this insane insistence on seeing the world as a beautiful place, Patrick never really loses even when he loses everything."

### **Life in a Precarious World**

Jordan finds unsettling parallels between the film's period and the precarious world of today: "I looked back on my memories of the '60s and '70s in Dublin and London and found an eerie resemblance to that time—think of the London bombings that just happened—and it made me a little reluctant to do this film. I had the script for three or four years and I didn't push it, but then I finally decided that the experience that the film represents is really quite instructive for anybody living in these times. With all these nasty ideologies trying to tell you what you should be, in a world where you can go into a bar and the bar may explode, how do you make your way in the world? Patrick does a pretty good job."

### **Tragicomedy and the Irish Storytelling Tradition**

For all the tumult of Patrick's life, "Breakfast on Pluto" is darkly funny. "The events of the film are like tragedy, but the central character turns it into a comic reality," says Jordan. "It's a thing that comes out of the Irish storytelling tradition; when Sean O'Casey first wrote his plays they hadn't got a word for them, they were neither comic nor tragic but both. I was after that kind of balance between the grotesque and horrific and Patrick's core of comedy—I just loved those transitions, like where the policeman who hammers the living daylights out of him later comes back and rescues him."

### **Companion Pieces**

Despite the presence of political themes in many of Jordan's films, he doesn't necessarily see politics as central. "Look, I spent my twenties in Dublin and London. The fact that there was political violence in Ireland was like a blight on everybody's life. What interests me is how individuals work with what they've been given. But even though there are some obvious parallels between "Breakfast on Pluto" and "The Crying Game"" (both deal with transvestitism and terrorism) "it's almost incidental. "Pluto" is really much more of a companion piece to "The Butcher Boy,"" (Jordan's 1997 film adaptation of another Pat

McCabe novel). "They both feature childhoods warped by that strange Irish mixture of social pressures and madness. But "Pluto" is really more about a beautiful soul than about politics or violence.

"Patrick wins in the end because he has more grace, more humour, and in the end, more charity than all the grotesques that confront him. And he has much better clothes."

## About the Soundtrack

From the treacly melodrama of Bobby Goldsboro's "Honey" (Kitten's theme song about a bereft young widower mourning his lost bride), to a stirring Handel chorale, to disco and punk, music is a powerful force in "Breakfast on Pluto."

"In a way, Patrick saw the whole world through songs, didn't he?" says Neil Jordan, who chose the soundtrack selections. "He kind of believed in the naïve sugary hopefulness of the lyrics of pop songs. So I decided that the whole burden of the soundtrack would be carried by songs from the era." Apart from a few moments of piano music composed by Jordan's daughter, Anna Jordan, the film avoids a conventional score. "Sometimes it seems that scores drown out the emotion in films these days," notes Jordan.

The title phrase, Breakfast on Pluto, comes from a '70s song by Don Partridge, a one-man-band folkie who still goes by the name of "King of the London Buskers." The flamboyant music scene of the day is reflected not only in song selections: for example, smooth rock crooner Bryan Ferry is cast as a sinister Mercedes-driving assailant; the bar band "Billy Rock and the Mohawks" synthesizes various strains of entertainingly wretched pop, and Billy Rock is played by onetime punk hero Gavin Friday. Even the mascara and elephant-bell flares that Patrick sports as a young teen conjure up Marc Bolan and early Bowie.

### Soundtrack Selections

Sugar Baby Love	The Rubettes
Ghost Riders in the Sky	(instrm'l; production)
Les Girls film score	Cole Porter
The Quiet Man film score	Victor Young
You're Such a Good Looking Woman	Joe Dolan
Breakfast on Pluto	Don Partridge
Me & My Arrow	Harry Nilsson
You're Breaking My Heart	Harry Nilsson
Running Bear	Gavin Friday (production)
Wig Wam Bam	Gavin Friday (production)
Honey	Bobby Goldsboro
Sand	Gavin Friday (production)
Me & Mrs Jones	Billy Paul
Fuck the British Army	Paddy's Irish Clan
Everyday	Slade
The Moonbeam Song	Harry Nilsson
Chirpy Chirpy Cheep Cheep	Middle of the Road
The Wombling Song	The Wombles
Freelance Fiend	Leafhound
Tell Me What you Want	Jimmy Ruffin

Feelings  
Smoke Gets in Your Eyes  
Windmills of your Mind  
Caravan  
Children of the Revolution  
No More White Horses  
For The Good Times  
Dream World  
For What It's Worth  
Love is a Many-Splendored Thing  
Suede Flares  
Makes You Blind  
Rock Your Baby  
In the Rain  
Madame George  
Cypress Avenue  
Various Cues  
Fly Robin Fly  
How Much is That Doggy  
Handel's Zadok the Priest

Morris Albert  
Billy Livesey  
Dusty Springfield  
Santo and Johnny  
T-Rex  
T2  
Kris Kristofferson  
Don Downing  
Buffalo Springfield  
Jerry Vale  
library music  
The Glitter Band  
George McCrae  
The Dramatics  
Van Morrison  
Van Morrison  
Anna Jordan (production)  
Silver Convention  
Patti Page  
Huddersfield Choral Society

## About the Actors

### **CILLIAN MURPHY** (Patrick "Kitten" Braden)

Cillian Murphy first garnered international attention for his performance as the reluctant survivor Jim in Danny Boyle's 28 DAYS LATER, the sleeper hit thriller set in post-apocalyptic London.

This year, Murphy stars in three highly anticipated films. Currently, he appears as Dr. Jonathan Crane/The Scarecrow in Christopher Nolan's BATMAN BEGINS, the fifth installment in the Warner Bros. franchise. Murphy co-stars alongside Christian Bale, Michael Caine, Morgan Freeman, Liam Neeson and Katie Holmes.

Following BATMAN BEGINS, Murphy stars opposite Rachel McAdams in Wes Craven's RED EYE. RED EYE follows the story of a woman (McAdams) who is held captive on an airplane by a stranger (Murphy) who threatens to kill her father unless she helps him arrange the assassination of a wealthy businessman. DreamWorks will release RED EYE on August 19.

In the fall, Murphy stars in Neil Jordan's BREAKFAST ON PLUTO as Patrick "Kitten" Brady, an endearing, but deceptively tough young man in 60s/70s London. Abandoned as a baby in his small Irish hometown and aware from a very early age that he is different, Patrick survives this harsh environment with the aid of his wit and charm, plus a sweet refusal to let anyone and anything change who he is.

Based upon the novel by Patrick McCabe (The Butcher Boy), the film also stars Liam Neeson, Stephen Rea and Brendan Gleeson. Sony Pictures Classics will release BREAKFAST ON PLUTO on November 18.

Murphy just finished production on THE WIND THAT SHAKES THE BARLEY, directed by Ken Loach. Murphy and Liam Cunningham star as brothers who join the guerilla armies forced to do battle with the British Black and Tan squads trying to block Ireland's bid for independence in 1919. Pathe Pictures International will distribute the film in the UK.

This fall, Murphy will begin filming Danny Boyle's sci-fi thriller SUNSHINE alongside Chris Evans and Michelle Yeoh. Fox Searchlight will release the film worldwide.

Murphy's filmography also includes John Crowley's INTERMISSION (2003), a dark comedy in which an ill-timed and poorly executed break-up (initiated by Murphy's character John) sets off a chain of interwoven tales of love and crime. In Peter Webber's GIRL WITH A PEARL EARRING, he played Pieter, the local butcher boy who vies for the attention of the title character (Scarlett

Johnansson).

Other film credits include Anthony Minghella's *COLD MOUNTAIN*, Goran Paskaljevic's *HOW HARRY BECAME A TREE*, John Carney's *ON THE EDGE*, Stephen Bradley's *SWEETY BARRETT*, William Boyd's *THE TRENCH* and Nelson Hume's *SUNBURN*, which screened at Galway Film Fleadh.

Murphy first made his mark with a stunning performance in the award-winning stage version of "Disco Pigs." After receiving commendations for Best Fringe Show at the 1996 Dublin Theatre Festival and the Fringe First Award at the Edinburgh Festival 1997, "Disco Pigs" went on to tour extensively in Ireland, the UK, Toronto and Australia. Murphy later starred in the film version directed by Kirsten Sheridan.

On stage, his collaborations with Tony Award-winning director Garry Hynes include "The Country Boy," "Juno and the Paycock" (Johnny Boyle) and most recently "Playboy of the Western World" (Christy) at the Gaiety Theatre in Dublin. Murphy also starred as Konstantin in the Edinburgh Fest production of "The Seagull" directed by Peter Stein, as Adam in Neil LaBute's "The Shape of Things" at the Gate Theatre in Dublin and Claudio in "Much Ado About Nothing."

His major television credits include the lead role of Paul Montague in David Yates' BBC television drama "The Way We Live Now."

Murphy's short film *THE WATCHMEN* (written with Paloma Beaza) was short-listed for the Turner Classic Movie Short Film Award.

### **LIAM NEESON** (Father Bernard)

Liam Neeson previously worked with director Neil Jordan in the title role of *Michael Collins*, the 1996 drama about the Irish Republican leader, for which Neeson received Best Actor honors at the Venice Film Festival, a Golden Globe Best Actor nomination, and London's prestigious Evening Standard Award for Best Actor. The film also received the highest honor in Venice, The Golden Lion Award.

Taking on such challenging roles as his Academy Award nominated role of Oskar Schindler in Steven Spielberg's highly acclaimed *Schindler's List*, or his recent starring role as controversial sex therapist Alfred Kinsey in the critically acclaimed *Kinsey*, directed by Bill Condon, Neeson has become one of the leading international motion picture actors today with a stage and screen acting range matched by few.

In 2005 Neeson has already been seen in Ridley Scott's *Kingdom of Heaven*, which takes place during the Crusades of the 12<sup>th</sup> Century, and in Christopher Nolan's

*Batman Begins*. He portrays the voice of Aslan the Lion in the forthcoming *The Chronicles of Narnia: The Lion, the Witch, and the Wardrobe* (directed by Andrew Adamson), and will also be seen in John Hillcoat's *The Proposition*.

The Northern Irish-born actor had originally sought a career as a teacher, attending Queens College, Belfast and majoring in physics, computer science, math and drama. Neeson set teaching aside and in 1976 joined the prestigious Lyric Players Theatre in Belfast ("the best training any actor could have"), making his professional acting debut in Joseph Plunkett's "The Risen People." After two years with the Lyric Players he joined the famed repertory company of the Abbey Theatre in Dublin. Neeson appeared in the Abbey Theatre Festival's production of Brian Friel's "Translations" and a production of Sean O'Casey's "The Plough and the Stars" for the Royal Exchange Theater where he received the Best Actor Award.

In 1980, John Boorman spotted him playing Lennie in John Steinbeck's "Of Mice and Men" and cast him in his epic saga of the Arthurian legend *Excalibur*. Since that motion picture debut, Neeson has appeared in more than 40 films demonstrating a wide range of characters, from Jedi Qui-Gon Jinn in 1999's *Star Wars I: The Phantom Menace* to Jean Valjean in *Les Miserables* (1998), the title hero in *Rob Roy* (1995), Priest Vallon in *Gangs of New York* (2002), the tragic romantic *Ethan Frome* (1993) and many other memorable roles.

It was in 1993 that Neeson received worldwide attention for his starring role in the Academy Award winning film *Shindler's List*. In addition to winning an Academy Award nomination for Best Actor, he was nominated for a Golden Globe and BAFTA Award.

On stage, Neeson made his Broadway debut in 1993 in the Roundabout Theater's revival of Eugene O'Neill's 1921 drama "Anna Christie," co-starring Natasha Richardson, and received a Tony Award nomination. In 1998 Neeson played Oscar Wilde in David Hare's "The Judas Kiss" which opened in London's West End and subsequently on Broadway. Neeson returned to Broadway in 2002, co-starring with Laura Linney in Arthur Miller's classic "The Crucible." Mr. Neeson's performance as John Proctor earned him a Tony Award nomination.

Liam Neeson is married to Natasha Richardson. They have two children.

### **STEPHEN REA** (Bertie the Magician)

Stephen Rea has brought many characters in Neil Jordan's films to life, starting with *Danny Boy* (aka *Angel*) in 1982 and continuing through notable roles in *In the Company of Wolves*, *The Crying Game*, *Interview with the Vampire*, *Michael Collins*, *The Butcher Boy*, *In Dreams*, and *The End of the Affair*. His 1992 role as Fergus, the reluctant IRA volunteer in *The Crying Game*, won Rea international



acclaim and nominations for Academy Award and Golden Globe Best Actor awards.

Stephen Rea has appeared in over 30 films made in the UK, Ireland, the USA, and internationally. 2005 was a busy year, with *Breakfast on Pluto*, *River Queen* (Vincent Ward), *Tara Road* (Gillies MacKinnon), and *V for Vendetta* (James McTeigue) all due for release soon. From character studies like *Bloom* (Sean Walsh) in which Rea plays Joyce's great protagonist Leopold Bloom, to quirky dramas like *Life is Sweet* (Mike Leigh), to lighter fare like Robert Altman's *Pret-a-Porter*, Rea brings a hangdog poetry to all his roles.

Rea is equally at home on the stage and on television. Rea trained at the Abbey Theatre School in Dublin and has since divided his time between fringe theater, major stage productions, TV, and films; he has also starred in or directed all of the productions of the Field Day Theatre, a group he and playwright Brian Friel formed in 1980. He has starred in classic and contemporary theater on the Dublin, London, and Broadway stages, winning a Tony Award nomination for "Someone Who'll Watch Over Me."

### **RUTH NEGGA** (Charlie)

Stage, film, and television actress Ruth Negga is a bright light in her young generation of Irish talent. She trained at Trinity College in Dublin, and has won acclaim for her varied roles in many classic and contemporary stage productions for the legendary Dublin theatres The Abbey, The Peacock, and the Triscle Arts Centre in Cork. She toured internationally with the Royal Court Theatre's production of "Duck" and the Druid Theatre Company's "Playboy of the Western World." She has portrayed vivid women from Antigone to Lolita, along with heroines from Shakespeare, Chekhov, Wilde and many more. In addition to her role as Charlie in "Breakfast on Pluto," her film work has included Ciaran O'Conner's *Capital Letters*, Brian Cook's *Colour Me Kubrick*, and Billy O'Brien's *Isolation*.

### **LAURENCE KINLAN** (Irwin)

Like Ruth Negga, who plays his girlfriend Charlie in *Breakfast on Pluto*, Laurence Kinlan is a prominent young Irish screen, stage, and television actor. Kinlan won the lead role in the 1997 film "Soft Sand, Blue Sea" (directed by Pip Broughton) at an open audition with no acting experience; he left school at age 16 to continue his focus on acting. He has worked with Neil Jordan's production house Company of Wolves on *Nowhere Land* (Grace Joliffe); *Everlasting Peace* (Barry Levinson); *On the Nose* (David Caffery); and *Intermission* (John Crowley) in which he worked with Cillian Murphy. He has also been seen in Alan Parker's *Angela's Ashes*, *Saltwater* (Conor McPherson); and *The Kelly Gang* (Gregor

Jordan). His latest film, *Johnny Was* (Mark Hammond) will be released later this year. He has also appeared at Dublin's The Peacock Theatre and in television productions.

**GAVIN FRIDAY** (Billy Rock)

Musician, painter, and actor Gavin Friday was the lead singer and principal visionary of one of the more adventurous and avant-garde acts to rise out of the punk era, the Virgin Prunes, formed in Dublin, Ireland in mid-1977. Their outrageous early concerts, which borrowed more from the approach of performance art than the traditions of rock music, won them a cult audience, but Friday left the group in 1986 to concentrate on painting. He returned to recording, with a modern-cabaret sound, with 1989's "Each Man Kills the Thing He Loves." Friday has also contributed original songs and material to the soundtracks of films "In the Name of the Father" (1994), "Romeo and Juliet" (1996), "The Boxer" (1998), and "In America" (2003).

**BRYAN FERRY** (Mr. Silky String)

Son of a coal miner, Bryan Ferry cultivated his musical abilities while studying art at the University of Newcastle. The public Bryan Ferry emerged as if from nowhere in 1972 when he launched Roxy Music on an unsuspecting but highly receptive world. The band was the ideal vehicle for his multifarious talents as composer, singer and visual artist - the wildly innovative music was presented via equally original artwork, costumes and stage shows. A series of groundbreaking albums such as "For Your Pleasure" and "Siren" and hit singles like "Love Is The Drug" and "Jealous Guy" brought the group worldwide success, culminating in the album Avalon in 1981.

Ferry, starting with "These Foolish Things" in 1973, has meanwhile proved himself a masterful interpreter of other composers' songs with a series of solo albums. Since Roxy Music broke up in 1982 he has blended the two strands of his career into one, variously recording pop classics and his own material on the albums "Boys and Girls," "Bete Noire," "Taxi" and "Mamouna."

His album of songs from the 1930's, entitled "As Time Goes By," was released to commercial and critical success in 1999 and was nominated for a Grammy award. Since his solo release "Frantic" in 2002 Bryan has toured with a reformed Roxy Music and has continued with his own successful UK and International appearances. Bryan's latest release is "The Platinum Collection Album."

## About the Filmmakers

### **NEIL JORDAN** (Director/Producer/Screenwriter)

Born in 1950 in Sligo, Ireland, Neil Jordan's early career began as a writer. After setting up The Irish Writers' Cooperative in 1974, he won The Guardian Fiction Prize for his book of short stories *Night in Tunisia* (1976). He went on to publish three novels, *The Past* (1979), *The Dream of a Beast* (1983) and *Sunrise with Sea Monster* (1994). Jordan's published fiction has been translated into several languages.

He began directing feature films in 1982 with "Angel", for which he won The London Evening Standard's Most Promising Newcomer Award. He followed this with "The Company of Wolves" and "Mona Lisa," starring Bob Hoskins in a riveting performance for which he was nominated for an Oscar. "High Spirits" and "We're No Angels" represent Jordan's first encounter with the Hollywood system after which he returned to Ireland to direct a small, deeply personal film based on his early stories, "The Miracle," starring Beverly D'Angelo. "The Crying Game," based on his own provocative and politically charged screenplay, proved almost impossible to finance, but when it was released in the United States in the fall of 1992, it became the sensation of that year, being nominated for six Oscars and gaining Jordan one for Best original Screenplay.

Jordan then returned to Hollywood to make "Interview with the Vampire", starring Tom Cruise and Brad Pitt. The success of this enabled him to finally find financing for "Michael Collins", a long-cherished project about the Irish revolutionary, starring Liam Neeson and Julia Roberts, which won two Golden Lions at the Venice Film Festival, for best actor and best film.

He went on to collaborate with Irish novelist Pat McCabe to adapt his novel "The Butcher Boy" for the screen in 1997. It won Jordan a Silver Bear award for Best Director at the Berlin Film Festival. In 1999 Jordan made the psychological thriller "In Dreams," starring Annette Bening, Robert Downey Jr, Aidan Quinn and Stephen Rea. In the same year he went on to direct his own adaptation of Graham Greene's novel "The End of the Affair," starring Ralph Fiennes, Julianne Moore and Stephen Rea. The film was nominated for four Golden Globe Awards, two Academy Awards and ten BAFTA Awards, Jordan was honored with the BAFTA for the Best Adapted Screenplay.

Jordan soon went on to direct a fourteen minute film based on Samuel Beckett's play, "Not I," which starred Julianne Moore and had its world premiere at the Cannes Film Festival in 2000. Neil's next film, "The Good Thief," was shot in the South of France, with Nick Nolte. In 2004 Neil published his fourth novel *Shade*, which received critical acclaim and since been published widely throughout

Europe and the US. 2005 has seen the completion of his second collaboration with writer Pat McCabe on the film "Breakfast on Pluto," based on McCabe's novel of the same name.

Neil Jordan lives in Dublin, Ireland.

**ALAN MOLONEY (Producer)**

Alan Moloney started his career in production in 1985, initially as a researcher and subsequently as a Producer. In 1993 he teamed up with Tim Palmer to form Parallel Film Productions Limited. Amongst other successful projects, during this period he was a Co-Producer of *The Last Of The High Kings*, a feature film produced by Parallel Films, and was an Executive Producer of *Ballykissangel*, the highly successful BBC drama series.

In 1998 Alan was Executive Producer of two miniseries: *Falling For A Dancer*, written by Deirdre Purcell, and *Amongst Women*, an Adrian Hodges screenplay of the award-winning John McGahern novel (which was BAFTA nominated and won "Best Mini-series" and the overall Grand Prize "Best Television Programme in the World" at the Banff International TV Festival 1999). In 1999, along with Tim Palmer, he produced *A Love Divided*, a feature film written by Stuart Hepburn and directed by Syd Macartney.

In 2000 Alan produced *Beckett On Film*, film versions of the 19 dramatic works from the canon of Samuel Beckett. The project involves a number of high calibre international directors including Anthony Minghella, David Mamet, Neil Jordan, Atom Egoyan, Conor McPherson etc., and international cast names such as Julianne Moore, Kristin Scott Thomas, Jeremy Irons, and John Hurt.

In 2001/2002 Alan produced the TV film *Sinners* for BBC 1, directed by Aisling Walsh.

In 2002/2003 Alan produced the feature film *Intermission* with Stephen Woolley and Neil Jordan of Company of Wolves. The film, an urban black comedy, was directed by John Crowley and written by Mark O'Rowe and starred Colin Farrell, Shirley Henderson, Kelly Macdonald, Colm Meaney and Cillian Murphy. *Intermission* broke all box office records for an independent release in Ireland and is due for a US release in March 2004.

Last year Alan was also executive producer on a highly successful medical drama series for RTE entitled *The Clinic*. This series is currently in production on its second series.

In 2004, in addition to producing *Breakfast on Pluto*, Alan also produced the two hour TV drama for RTE entitled *Showbands*.

### **STEPHEN WOOLLEY(Producer)**

Producer STEPHEN WOOLLEY continues a long term partnership with Neil Jordan that began with *The Company Of Wolves* in 1983. His collaborations with Jordan include the forthcoming release *Double Down*, the recent hit *Intermission*, Oscar nominated *End of the Affair*, *Michael Collins* and *Interview With The Vampire*, which has so far grossed over \$250 million world-wide, and the Oscar winning *The Crying Game*, which grossed over \$65 million at the US box office alone. Woolley also produced Jordan's *Mona Lisa* which won numerous international awards. The pair worked together again on *High Spirits*, *The Miracle*, *The Butcher Boy*, *The Actors*, and *The Good Thief*.

Woolley makes his directorial debut in 2005 with *Stoned*, the story of Rolling Stones guitarist Brian Jones' fast life and early death, which receives its North American premiere at this year's Toronto Film Festival. Woolley and his partner Elizabeth Karlsen recently founded a new production company, Number 9 Films.

Woolley's career began in the summer of 1976 at the Screen on the Green cinema in London, where he tore tickets, sold ice cream, projected films and helped manage the cinema. After working with the Other Cinema he programmed and subsequently owned his own cinema *The Scala*, which won acclaim for its diverse, original and alternative programming. During this period, he also wrote film criticism, helped edit a film journal and produced a TV series for Channel 4 entitled *The Worst of Hollywood*.

In 1982 Woolley launched *Palace Video* in partnership with Nik Powell, releasing titles such as *Eraserhead* and *Mephisto*. Establishing a theatrical arm one year later, *Palace* acquired, marketed and distributed some 250 independent and European movies.

During this period Woolley's producing career flourished, with the controversial *Absolute Beginners* starring David Bowie, Ray Davies, Patsy Kensit and James Fox, and the dance comedy *Shag* for which Bridget Fonda was nominated for a Golden Globe. *Scandal* starring Joanne Whalley Kilmer, John Hurt and Bridget Fonda, attracted phenomenal critical acclaim and box office success on both sides of the Atlantic.

More recent productions include *The Big Man* starring Liam Neeson and Joanne Whalley-Kilmer, *A Rage In Harlem* with Robin Givens, Forest Whitaker, Danny Glover and Gregory Hines, and *The Pope Must Die* starring Robbie Coltrane. Woolley also acted as Executive Producer on director Richard Stanley's first and

second features *Hardware* and *Dust Devil* as well as *Waterland* starring Jeremy Irons, and Terence Davies' *The Neon Bible*.

After receiving the 1992 Producer of the Year Award for *The Crying Game* from the Producer's Guild of America (for which he also received an Oscar nomination), Woolley's first film with his company Scala Productions, *Backbeat*, the story of the fifth Beatle, was produced in 1993. He has subsequently executive produced *The Hollow Reed*, *Fever Pitch* and *Little Voice*.

Woolley was until recently Chairman on the BAFTA film committee on which he served for ten years and was instrumental in ushering in a new era of modernization and success at the British Academy. He is also a member of the American Academy.

**PATRICK MCCABE** (Screenwriter, author of novel *Breakfast on Pluto*)

Playwright and novelist Patrick McCabe has twice collaborated with director Neil Jordan: they co-wrote the screenplays for Jordan's 1996 film adaptation of McCabe's novel *The Butcher Boy*, as well as for *Breakfast on Pluto*.

McCabe was born in 1955 in Clones, County Monaghan, Ireland. He was educated at St Patrick's Training College in Dublin and began teaching at Kingsbury Day Special School in London in 1980. Currently he lives in Sligo with his wife and two daughters.

He has published a children's story, *The Adventures Of Shay Mouse* (1985); seven novels including *The Butcher Boy* (1992) which won the Irish Times/Aer Lingus Literature Prize and was shortlisted for the 1992 Booker Prize; *The Dead School* (1995); *Breakfast on Pluto* (1998) which was shortlisted for the 1998 Booker Prize; *Emerald Germs of Ireland* (2001) and *Call Me The Breeze* (2003); and a collection of stories *Mondo Desperado* (1999). Patrick McCabe has written four plays: "Frank Pig Says Hello" which he adapted from *The Butcher Boy*, was performed at the Dublin Theatre Festival in 1992; "Loco County Lonesome" was first performed in 1995; "Shay Mouse" in 1996; and his play adaptation of "The Dead School" was performed at the Sligo Theatre Festival in 1998. His novel *Winterwood* is due from Bloomsbury next year.

**DECLAN QUINN, ASC** (Director of Photography)

Chicago-born Declan Quinn has worked with many notable directors, including Jim Sheridan, for whom he shot the forthcoming *Get Rich or Die Tryin'* (2005) and *In America* (for which he won the 2004 IFP Independent Spirit Award for

Best Cinematography); Mira Nair, on *Vanity Fair* (2004), *Hysterical Blindness* (2002), *Monsoon Wedding* (2001), and *Kama Sutra* (1998 IFP Independent Spirit Award for Best Cinematography); Mike Figgis, on *Cold Creek Manor* (2003) and *Leaving Las Vegas* (1996 IFP Independent Spirit Award for Best Cinematography); and Louis Malle on *Uncle Vanya on 42<sup>nd</sup> Street* (1995). His next project is *32A*, directed by his sister Marian Quinn (actors Aidan and Paul Quinn are also siblings).

## Historical Background

Patrick "Kitten" Braden's extraordinary tale plays out during an especially tumultuous period in Ireland's political violence. The 1960s and '70s saw an escalation of the longstanding conflicts among the Irish Republican Army, the Royal Ulster Constabulary, the British Army, and loyalist paramilitaries. Bombings, rioting, repression, and sectarian bloodshed spilled beyond Northern Ireland and brought havoc to English cities and the Irish Republic as well.

Tyreelin is a fictional town in the Republic of Ireland near the border of Northern Ireland. Patrick grew up at a time of border skirmishes between the IRA and the RUC; the IRA conducted raids in the north and retreated to the south to hide out and cache arms. While the south has been autonomous since Partition in 1921, the Troubles in the north continued to reverberate in the Republic.

### For further information:

Please see these chronologies of the history of the Troubles in Ireland from three different sources:

- Sinn Fein (republican political party): <http://sinnfein.ie/history>
- BBC:  
[http://www.bbc.co.uk/history/timelines/ni/troubles\\_begin.shtml](http://www.bbc.co.uk/history/timelines/ni/troubles_begin.shtml)
- PBS Frontline program on the IRA:  
<http://www.pbs.org/wgbh/pages/frontline/shows/ira/etc/cron.htm>  
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