

CALM WITH HORSES

Production Notes

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CALM WITH HORSES

Synopsis

In rural Ireland, ex-boxer Douglas 'Arm' Armstrong has become the feared enforcer for the drug-dealing Devers family, whilst also trying to be a good father to his autistic young son. Torn between these two families, Arm's loyalties are truly tested when he is asked to kill for the first time.

Production Information

CALM WITH HORSES, a drama set in rural Ireland, is the directorial feature debut of Nick Rowland, whose previous work includes *Slap*, a Bafta-nominated short film, and television episodes of the BBC prime time drama *Hard Sun* and Amazon's *Ripper Street*.

Joe Murtagh adapted the script from a short story in *Young Skins*, an acclaimed collection by Irish writer Colin Barrett.

Cast includes Cosmo Jarvis (*Lady Macbeth, Annihilation*) as Arm, Barry Keoghan (*Dunkirk, The Killing of a Sacred Deer*) as his business partner Dympna Devers, and Niamh Algar (*The Drummer and the Keeper, The Virtues*) as Arm's ex-partner. Additional cast include Ned Dennehy (*Mandy, Peaky Blinders*), David Wilmot (*Anna Karenina, Calvary*), and Simone Kirby (*Notes on Blindness, Jimmy's Hall*).

DMC Film (*Slow West, Macbeth, Assassin's Creed*), the production company founded by Michael Fassbender and Conor McCaughan, developed the project with Film4.

Daniel Emmerson is producing, with Fassbender and McCaughan serving as executive producers, for DMC. Further exec producers are Ed Guiney and Andrew Lowe for Element Pictures (*Room, The Favourite*), Sam Lavender, Sue Bruce-Smith and Daniel Battsek for Film4, Will Clarke and Mike Runagall for Altitude, Celine Haddad for Screen Ireland, and Sarah Dillon for the WRAP Fund. Element's Rory Gilmartin (*Rosie*) and Kate Glover (*Black Mirror, McMafia*) are serving as co-producers.

Key crew include casting director Shaheen Baig (*Lady Macbeth, God's Own Country*) director of photography Piers McGrail (*Never Grow Old, The Cured*), production designer Damien Creagh (*Yardie, Notes on Blindness*), costume designer Sharon Long (*Guardians of the Galaxy, Jack the Giant Slayer*), and hair and makeup designer Emma Scott (*In Fabric, '71*).

The editors are Nicolas Chaudeurge (*Still Alice, Fish Tank*) and Matthew Tabern (*Top Boy*).

Electronic musician Blanck Mass composed the film's soundtrack. First coming to prominence as half of cult band Fuck Buttons, Blanck Mass has toured internationally, and worked on various musical projects, including the opening ceremony of the 2012 Olympics for Danny Boyle.

Altitude Film Sales has boarded international rights. Altitude Film Distribution and Element Pictures Distribution are looking after the film's release in the UK and Ireland.

CALM WITH HORSES was filmed on location in the counties of Galway and Clare in Ireland.

The Cast

Douglas "Arm" Armstrong
Dympna Devers
Ursula Dory
Paudi Devers
Hector Devers
Jack Dory
Maire Mirkin

June Devers
Rob Hegardy
Needles
Fannigan

COSMO JARVIS
BARRY KEOGHAN
NIAMH ALGAR
NED DENNEHY
DAVID WILMOT
KILJAN TYR MORONEY
BRÍD BRENNAN

SIMONE KIRBY
ANTHONY WELSH
RYAN MCPARLAND
LIAM CARNEY

The Production Team

Director
Writer
Based on the short story by
Produced by
Co-Producers
Executive Producers

Associate Producer
Director of Photography
Editors

Production Designer
Music by
Costume Designer
Hair and Makeup Designer
Casting Director

NICK ROWLAND
JOE MURTAGH
COLIN BARRETT
DANIEL EMMERSON
RORY GILMARTIN, KATE GLOVER
MICHAEL FASSBENDER, CONOR
MCCAUGHAN, ANDREW LOWE, ED
GUINEY, SAM LAVENDER, DANIEL
BATTSEK, SUE BRUCE-SMITH, WILL
CLARKE, MIKE RUNAGALL, CELINE
HADDAD, SARAH DILLON

THEO BARROWCLOUGH
PIERS MCGRAIL
NICOLAS CHAUDEURGE, MATTHEW
TABERN
DAMIEN CREAGH
BLANCK MASS
SHARON LONG
EMMA SCOTT
SHAHEEN BAIG

Director's notes

"At first glance, CALM WITH HORSES can be seen as a tense crime thriller, which has one foot planted in visceral genre filmmaking. However, the heart of the film is about loyalty, family and fatherhood. It is a film about how bad relationships dictate the life of the abused and sedate their self-awareness through fear and habit. I wanted to explore how a community can misunderstand, or even take advantage of vulnerable people, and show how it's also possible to turn your back on these abuses.

I was fascinated by how the characters are chained together by co-dependence and a selfish love. Dympna is best friends with Arm because he uses him for his dirty work. Arm wants Ursula and Jack to stay close because it suits him; not because it is good for his son. Paudi hates that Hector may, one day, fall in love with the widow and run away, leaving him alone. Breaking this cycle is, I guess, in part what the film is about.

During the adaptation process and planning of this film, my focus has been on staying true to the elements of the source material that make it so unique and rich, while developing and expanding the story to make it an emotional and cinematic experience for the audience.

It has been great to have Colin Barrett's advice and support throughout the process, and it was a huge honour to be able to play with the world and characters he created. The challenge has been to retain the sense of poetry and sensitivity found in the prose, and translate it into the language of film.

The world of CALM WITH HORSES is energetic, eccentric and beautiful as much as it is dark and threatening. It is a place where violence or laughter could erupt at any moment. I loved how the audience are propelled forward by the youthful energy and spirit of the central characters. Above all else, I wanted to take the audience on a deeply emotional journey, as we explore this brutal world through the eyes of our deeply vulnerable protagonist, as he grapples with his conscience and desire to do what is best for his son."

- Nick Rowland

Genesis

Daniel Emmerson knew he wanted to produce films, but he hadn't worked out how he was going to do it. He was working as an assistant for Working Title when a friend sent him *Dancing In The Ashes*, a short film made by director Nick Rowland when he was an undergraduate at Bournemouth University.

Emmerson was impressed. "It's an incredible piece, set in Nazi Germany about a Jewish ballerina. They must have made it for £6,000 and it was insanely ambitious. Nick had never made anything before. It's a period piece and the final scene looks like something out of *Inglorious Basterds*. I thought, 'How did this guy have the balls to make that?'" Emmerson and Rowland connected and talked about working together in the future.

Sometime later, while attending National Film and Television School (NFTS) in London, Rowland discovered *Young Skins* (2013), a short story collection by the writer Colin Barrett.

"I read the whole collection in one sitting, which is rare for me because I'm very dyslexic so it was a good sign that I enjoyed it," recalls Rowland. One story, *CALM WITH HORSES*, stood out. It was cinematic; the world was interesting; the characters were funny. It felt unique. It had all the ingredients to make a good film."

While in his early 20's, Rowland's career began to snowball. He won Royal Television Society Student awards for *Dancing in the Ashes* (2012) and *Group B* (2015). His short *Slap* (2014) was nominated for a BAFTA; *Out of Sight* (2014) received a Sundance Grand Jury Prize nomination. Nevertheless, he was compelled back to Barrett's dark drama. He sent the story to Daniel Emmerson who was equally enthused.

"The writing, especially in *CALM WITH HORSES*, was amazing," recalls Emmerson. "There were elements of the Coen Brothers and Martin McDonagh: it was grounded but also darkly comedic and seriously cinematic. I wanted to option it with whatever beads I could scrape together."

Meanwhile, DMC Film (*Macbeth*, *Slow West*, *Assassin's Creed*), a production company founded in 2011 by the actor Michael Fassbender and agent Conor McCaughan, was hunting for new projects. "Conor represented Michael for many years - they're good friends as well as agent and actor," explains Emmerson. "I guess Michael got to a moment in his career where people started to build things around him and he started to take roles as a producer."

McCaughan and Fassbender had also been sent *CALM WITH HORSES* separately and wanted to option it, and that was part of the reason that Emmerson joined forces with them. "I joined DMC about five years ago," says Emmerson. "Michael said, 'It's all about your generation of filmmakers now, so go for it – and the short story was the first thing we optioned'. They've been amazingly supportive throughout the journey on *Calm With Horses*."

Shortly after DMC optioned Barrett's short story, *Young Skins* won The Guardian's first book award and the Frank O'Connor Short Story Prize. The momentum had begun.

Adapting the novella

CALM WITH HORSES tells the story of Douglas "Arm" Armstrong (Cosmo Jarvis), a young man who works with a surrogate family of drug dealers. Arm and his friend Dympna (Barry Keoghan) get their marijuana from Dympna's uncles, Hector (David Wilmot) and Paudi (Ned Dennehy), two mad men who live on a farm with guns, dogs and explosives.

At the start of the story, Arm, has been asked to kill for the first time. Simultaneously, he learns that his ex-girlfriend Ursula (Niamh Algar) wants to take his autistic son to a special school on the other side of Ireland. Arm finds himself at a crossroads.

"Arm's main moral dilemma in *CALM WITH HORSES* is that his loyalties are torn between these two families," explains Rowland. "Ursula, his ex-girlfriend, tells Arm that she doesn't want Arm to be a part of her life anymore, because of his criminality, so he has to decide what sort of man he wants to be and what kind of father he wants to be."

Cosmo Jarvis could relate to the story: "There's something about Arm's situation that seemed a good metaphor for my life and a lot of men's lives. It's a story about family, loyalty, and trying to discern where your loyalties are best invested."

CALM WITH HORSES is set in the fictional town of Glanbeigh. "They live right on the edge of the Atlantic: on the edge of the world," muses the actor Ned Dennehy.

"There's something about the way Colin writes that is specific yet feels universal," says Emmerson. "Nick grew up in Banff, a small town in Scotland. Glanbeigh felt like Banff for him. I grew up in London so I don't know small rural towns, but it felt like I did from the prose, and the little tales about the characters. Beautiful details were mixed with graphic violence. There's a sparseness, but it never felt bleak: it felt cinematic, the characters felt big, the dialogue felt exciting. I wanted to know these characters."

Niamh Algar concurs: "I loved the story. I could connect with each of the characters. These are characters you can see in every social dynamic."

While attending the National Film and Television School in London, director Nick Rowland made short films with the screenwriter Joe Murtagh. The pair became close friends, so when the opportunity came to adapt CALM WITH HORSES, Murtagh felt like a natural collaborator.

"The film is set on the west coast of Ireland and Joe's whole family is from that area, so he knew the world," says Rowland. "Also, Joe's writing style and eccentric sense of humour matched with Colin's writing in the original novella."

The adaptation was developed with Film4 over the course of a few years. "We needed to expand the story of CALM WITH HORSES in order to fill the length of a feature film, and to build an arc for Douglas Armstrong, the main character," continues the director. "One of the challenges was making Arm more active, giving him more agency, while retaining the essence of the character and the story."

"The outstanding quality of Joe Murtagh's writing attracted me to CALM WITH HORSES," says Damien Creagh, the film's production designer. "Much in the same way my favourite writers Cormac McCarthy and DBC Pierre immerse the reader in the fabric of a story's world, it took little imagination to picture Joe's Glanbeigh and feel its unique energy."

Cosmo Jarvis was impressed by the linguistic identity, which Joe Murtagh imbued in the finished screenplay. "When I first read it, I was a big fan of the language and the fact that it felt very self-contained within the world it was presenting," remarks the actor. "Language in screenplays is interchangeable and supersedes the scenario a lot of the time. This script felt like one coherent piece of work."

Barry Keoghan adds: "When I first read the screenplay I thought it was unique. Gorgeously written with great characters." Murtagh "cleverly shifted things around", according to Ned Dennehy. "But Colin's words are very much there."

Showing Colin Barrett the first draft of the adapted screenplay was a tense moment for everyone involved. But the author gave his blessing. "Joe has done the most brilliant job and we feel lucky that he's now writing two other films for DMC," remarks Emmerson. "He took Colin's creation, characters and dialogue, and turned it into something incredible for the screen."

Casting

When it came to finding an actor to play the lead role of Arm in *CALM WITH HORSES*, Shaheen Baig turned to one of her discoveries from the 2016 film *Lady Macbeth*: Cosmo Jarvis.

"We needed to find an actor that could embody the physical presence of ARM but also his complex sensitivity. Cosmo was the perfect fit. He is a multi-layered actor, what you see is not what you get at all! He captured it all so beautifully."

Plenty of actors read for the role, but Jarvis resonated on another level. Despite his nerves, he recreated an emotional moment from the story while in tears. Dan Emmerson, the film's producer, describes his audition as vulnerable yet powerful. "He did the scene about four or five times. He had nailed it the first time, but he kept going. It was clear from the first reading, and the round of call-backs, that he had connected with the character."

"I was hoping that Nick Rowland, the director, would feel the same way," says Jarvis.

Rowland certainly did: "Cosmo was perfect to play Arm. On the page, Arm could be seen as an unsympathetic character. He makes lots of bad choices. He's violent, and can make selfish decisions, so it was important the audience are intrigued by him and can empathise with him. From the moment Cosmo came into the audition he brought an incredible vulnerability to the role. Despite the flaws in his character you still worry about him and want him to be okay. Without those qualities you may not root for him."

Jarvis was overjoyed when he landed the role and "was looking forward to forgetting everything to do with who I was, and just getting on with Arm."

Casting Ursula, Arm's former partner and the mother of his son, followed a similar thought process. The team wanted someone who could connect on a deep, emotional level with the character. Niamh Algar, a lead in the Shane Meadows drama *The Virtues* (2019), whose other credits include *The Drummer and the Keeper* (2017), ticked all the boxes.

"Niamh really cares about her character and brought so much strength and empathy to Ursula," notes Nick Rowland.

The pieces fell into place for the rest of the cast. Barry Keoghan, the Irish actor who came to prominence in the 2017 film *The Killing of a Sacred Deer*, Christopher Nolan's *Dunkirk*, Yann Demange's '71, and the 2019 TV series *Chernobyl*, was a perfect fit for Dymphna Devers, Arm's partner in crime.

"Barry is one of the most talented young actors of his generation," says producer Dan Emmerson. "We're lucky to have him." Rowland concurs: "Barry Keoghan is such an instinctive and natural talent. He's a huge bundle of energy. Every take he'll give you something new and unexpected. When he's in front of the camera, the scenes feel alive."

Ned Dennehy (*Peaky Blinders*, *Harry Potter and the Deathly Hallows*) was cast as Paudi, the central antagonist and leader of the Devers clan. According to the director, this Irish actor "brings tension but also manages to find humour and eccentricity in the role. Cosmo and the other actors looked up to him and were excited to be in scenes with him."

David Wilmot completed the role-call for the central characters in *CALM WITH HORSES*. The actor, whose credits include *Ripper Street* and *Anna Karenina*, brought a calming presence to the set, despite the unpredictability of Hector Devers, the character he plays.

"Amongst the chaos of trying to direct my first film, David was a great ally and a steady rock for me," recalls Rowland. "He's so professional and well prepared. He can switch it on and gives an amazing performance."

Finding someone who could play Jack, Ursula and Arm's five-year-old autistic son, was a challenge. The filmmakers initially consulted with the National Autistic Society (NAS), a British charity.

"Our charity provides a script reading and feedback process to make sure the portrayal of autism [in film] doesn't rest on unhelpful stereotypes, but gives light to autistic people's real strengths and challenges," said Tom Purser, from NAS. "So we were delighted when the DMC Film team approached us for our advice on their depiction of autism in *CALM WITH HORSES*. We worked closely with them for nearly two years and were really impressed by their integrity and commitment to portraying young Jack as accurately as possible."

Experts at NAS suggested that a child with autism might find the repetition of the meltdowns within the film traumatic, so the casting team began a lengthy search of Ireland to find an actor who could play the role.

A sole victor emerged: Kiljan Tyr Moroney. Niamh Algar believes Kiljan was the most professional actor on the set. "He's only five, but his ability to concentrate is amazing," she says. "I think it has a lot to do with the way Nick Rowland directs him within a scene."

Cosmo's method

CALM WITH HORSES is based in the west of Ireland, so Cosmo Jarvis was keen to nail his character's voice and accent. Dialect coach Peadar Cox (*Black 47*, *Pilgrimage*) helped out.

"I sent Cosmo MP3 files of his lines," recalls Cox. "Also, I sent him audio files of people from the west of Ireland, particularly GAA [Gaelic games] players."

The actor was already one step ahead, having watched a barrage of YouTube videos featuring people from the area. "We were singing from the same hymn sheet," continues Cox. "Cosmo has a very good ear. He's a musician, which helps. We discussed phrases over long Skype calls." Jarvis adds: "Myself and Peadar would talk a lot and try and slip in isms and colloquialisms into pieces of dialogue wherever we could."

Jarvis wanted to transform his physique, in order to inhabit the character of Arm, who is an ex-boxer. During the preparation process, he put on around two stone.

"I needed to eat a lot and lift a lot of weights and then find out about people who've boxed in the amateur leagues. I had to get bigger, but also to keep some of the fatness because Arm's out-of-shape. It was important that he wasn't a ripped guy. He should be big and imposing. Bulky, but not in an elegant way."

Five weeks before filming began, Jarvis moved to the west of Ireland to immerse himself in the environment and didn't come out of accent from then until the moment that the film wrapped. He would sit in fast food restaurants, listening to people at the table behind him, noting their turns of phrase in order to inform his approach toward the character of Arm.

"I used as much time as I could in Ireland to try and understand the essence of the people from the place," says the actor. "Everybody is an individual, but your environment is a big factor, so it was good to familiarise myself with the intricacies of how they talk. I hoped it would become second nature, so once we started shooting those habits would be inside me."

The process paid off, according to his colleagues in *CALM WITH HORSES*. "There's a physical element to Arm," says Niamh Algar, who plays Arm's ex-partner Ursula. "He's trapped within his own body. He's almost seen as a large, physical threat, but deep down, there's a vulnerable side to him that Cosmo balances beautifully."

From these early days of pre-production, through to the end of the 28-day shoot, Jarvis remained in character. "He's very much a Glanbeigh man in my eyes," says Algar.

While on set, Peadar Cox gave Cosmo Jarvis his seal of approval: "Even when he's phoning back home to England, he stays in accent. It's the first time I've come across it. Unless you tell people he's from England, they don't know. Local people think he's Irish. He's gone totally native. I could drop him anywhere in Ireland and they would not know he's English!"

Calm before the storm

The filmmakers wanted to anchor the aesthetic of the film in reality. So early in pre-production, they set out to find unique locations in the west of Ireland with the help of location scout Sean Burke (*Single-Handed*, *Song of Granite*) and director of photography Piers McGrail (*Without Name*, *Glassland*).

"Some scenes were scripted in living rooms or in cars, but when we were scouting we'd find places like derelict train tracks, sat in the middle of nowhere," recalls director Nick Rowland. "We'd think, 'Why don't we move the scene here', because it says so much about the world and how these characters are stuck with nowhere to go."

The filmmakers settled upon Kilkee, a coastal town in County Clare, as a double for the fictional town of Glanbeigh. "Kilkee feels cinematic and colourful but it's also quite empty," notes producer Daniel Emmerson. Rowland adds: "Kilkee had the amazing Irish coastline and huge cliffs, which felt impressive and beautiful but also dangerous."

Damien Creagh, production designer, knew Kilkee was the best place to set the story as soon as he saw Nick's photographs of the town. He and the director convinced the production team to shoot there even though it was some distance from filming hubs in Ireland. "We visited Kilkee several times until we knew every street corner and understood how to present the geography of the Devers house and the other homes," recounts Creagh.

In *Young Skins*, his collection of short stories featuring CALM WITH HORSES, Colin Barrett references the Nephin mountains, a desolate outcrop in Connemara. The team also visited here in their hunt for locations.

"In the script and the original short story, Hector and Paudi Devers live in a regular farm," says the director. "But when we were scouting through Connemara we found an amazing salmon fishery that was beside the ocean and huge mountains. It felt so unique and specific, we said, 'Why don't we rewrite it and set it here instead?'"

Meanwhile, the visual design team - production designer Damien Creagh and costume designer Sharon Long - got to work creating the world of CALM WITH HORSES. Creagh, for example, created mood boards using photographs of 1980's Glasgow and 1990s Ukraine, with a few images by young, contemporary Irish photographers.

A week before production began, Nick Rowland assembled the actors for rehearsals. "A lot of films don't do this, but it's always helpful," notes David Wilmot who plays Hector Devers.

This time allowed Niamh Algar and Cosmo Jarvis the opportunity to bond with their on-screen son, played by Kiljan Moroney. Algar believes "it was important for Nick to build a relationship between Ursula and Arm and Jack, and see how they interacted before the story happens." Cosmo Jarvis continues: "Niamh and I needed to gain Kiljan's trust. A lot of the time that involved playing football!"

Barry Keoghan, who plays Arm's sidekick Dympna Devers, preferred not to bond with Jarvis before filming began. "I thought I should treat him, in the story, as my arm: a violent accessory. That's why he has that name. I didn't want to get too familiar with him."

Following a script read through at unit base in Galway, the filmmakers were ready to start shooting CALM WITH HORSES.

Into the West

CALM WITH HORSES was shot on location in the west of Ireland.

The region is a key character in the film: isolated with a small town mentality that traps its inhabitants, according to director Nick Rowland. "This isolation has allowed for more sinister elements to arise in the town: drugs, depression, vicious beatings, missing persons... The Guards [local police] do their best, but have little control over the mischievous occurrences; they are trapped there with the rest of them."

Rowland continues: "It was important to me that the film was authentic and specific in its sense of place and I was hugely inspired by locations we saw throughout Galway, and more specifically Connemara and Kilkee. While the world of the film is harsh, it was vital to me that its depiction was not bleak or depressing. I wanted to capture the epic scale of the mountainous, barren wilderness, the faded pastel colours of the weather-beaten houses and the energy and eccentric humour of the people within them."

The production took the actors to areas such as the seaside town of Kilkee in County Clare, where a key scene was filmed at the edge of a cliff. In Galway, they shot at an equestrian centre in Ballinasloe and a nightclub in Gort.

Barry Keoghan, whose career has taken him across the world, was delighted to be back in his home country. "It's nice to be back working in Ireland and supporting an Irish film. There's nothing like working at home," says the actor.

Nick Rowland had wanted to direct a feature film for many years; making his debut feature did not disappoint. "It has taken a lot of help from a lot of people to get this opportunity," he says. "I enjoy the collaboration and getting to work with so many talented and amazing people. I feel lucky to have the chance to work on such a great piece of source material with so many talented actors and partners and heads of departments."

His collaborators concur. "It's been a long time since my own first feature," says Piers McGrail, the film's cinematographer. "There were plenty of things thrown at Nick, which normally happens on a low budget film. Nick took them well. He did great work with the cast."

Ned Dennehy describes Rowland as studied and quietly methodical. Barry Keoghan, meanwhile, says the director has an incredible eye: "He's patient. Fantastic to work with."

Niamh Algar echoes this sentiment. "Nick is an actor's director. He's always conscious of the emotional beat of the scene. He gives you time to figure out the scene - he doesn't rush anything. He allows spontaneity to happen. He doesn't create boundaries."

Throughout the production, Cosmo Jarvis remained in character as Arm. "I like to stay in character for as long as I can in the hope that all the things that I've learned, all of the things I've built, can stay a part of me," explains the actor. "So when the time comes to do a scene, the only thing that I have to worry about is the emotion of it. The aesthetics of the character become more natural when you stay in character for a long period of time. I can experience the emotion and the circumstance of the scene without worrying."

Rowland particularly enjoyed directing the family scenes between Arm, Jack and Ursula.

"The chemistry between Niamh and Cosmo was amazing," says the director. "It was so satisfying to see their chemistry on screen, and discover the emotion of the piece with them. Before filming, Rowland was concerned about working with a child actor – "everyone says don't work with children or animals, and we had both" – but Kiljan Tyr Moroney, the five-year-old who plays Jack, was a true pro.

Some of the most challenging scenes involved genre elements. "We have a few scenes that involved smashing windows and firing guns, where you can only do a single take due to schedule and budget restraints, so those scenes were challenging due to the level of planning and detail that had to go into them," says Rowland.

Stunt co-ordinator Brendan Condren (*A Good Day to Die Hard*, *Vikings*) was on hand to plan and design fights in advance. "There was a lot of choreography involved, especially with the violent scenes in CALM WITH HORSES," adds the director.

For Barry Keoghan, the most daunting task was wrapping his head around his character's breadth of dialogue. "There's been a few challenging scenes because Dympna is quite dialogue driven," remarks the actor. "He has big words, which you might not expect from this character. I'm learning new words as I'm doing this movie!"

Cosmo Jarvis revelled working with so many fellow 20-somethings, in front of and behind the camera. "It was amazing to be part of something that had so many young people in it. Not that I've got anything against older people, but it I really felt like a lot of us were in it together because a lot of us were the same age. That made it more than a job."

Designing Calm With Horses

Costumes, design and cinematography, blend together to give CALM WITH HORSES its distinctive world. Tonally, the film is inspired by the fable-like quality of Coen Brothers' work such as *Blood Simple* and *No Country For Old Men*. In terms of performance and style, it veers between the intimate realism of films such as *Fish Tank*, *Rust and Bone*, and *Blue Valentine*, and the visceral, heightened expression of *Trainspotting*, *Dead Man's Shoes*, and *La Haine*.

Piers McGrail, the director of photography, whose work includes *Glassland* (2014) and *Tomato Red* (2017), worked with director Nick Rowland to avoid a typical indie gangster aesthetic and create a more stylised experience; he used anamorphic lenses to give the images texture.

"We used a lot of grain and contrast in the grade," explains McGrail. "Crime films tend to employ low saturation and use little colour. We weren't afraid of colour. We wanted to embrace a rich palate and keep it punk: gritty but not grim. We wanted to create a slightly magical quality."

"We very quickly came to an agreement about how we would visually tell our story," says Rowland. "The audience needed to build an intimate relationship with Arm's inner character. He has more sensitivity and soul than is perceived from the outside. This subjective view point allowed us to show the world in an expressionistic and sometimes poetic way, using music and emotive camera movement to juxtapose with the objectively vicious and uncompassionate situations."

Young Skins, Colin Barrett's collection of short stories, has a punk attitude that is reflected in the often anarchic costume designs of Sharon Long in CALM WITH HORSES. "It's a contemporary story but these people wear what they want to wear, there's no conformity," she says. "They're not shopping on the high street. They're isolated and in their own world."

Rowland adds: "Rather than design the characters along the lines of social realism, we took inspirations from punk gangs of the 1970s, and Eastern European fashion to try and give the Devers a tribal quality that would make them stand out from the rest of the town."

Dympna Devers, played by Barry Keoghan, captures this aesthetic. "My physical transformation is important," says the actor. "I always want to change my accent or change my look, so I went for peroxidized hair, tattoos, chains, and put on a bit of weight."

In the screenplay, Paudi, Dympna's psychotic uncle, is described as having "thick, black, unkempt beard, dirty hair, dirty clothes, piercing eyes." Ned Dennehy, who plays the character, rose to the

occasion. "We went for a vest, cardigan and a filthy, rancid suit," says the actor with pride. The costume designer wanted Paudi's suit to look as though he had lived in it for years. "He doesn't change his clothes," nods Long. "He looks filthy."

When dressing Arm, Cosmo's character, Long had to consider his bulk, size, and violent impulses. "He's an ex-boxer, so I had to consider what he would feel comfortable wearing," she says. "He would have spent a lot of his life in training kits and gym kits. We introduced boots because he needs to be able to kick people and be violent. We were thinking about the physical side of Arm: his origins and his history."

Production designer Damien Creagh (*Notes on Blindness, Road Games*), completed the visual design team. An old priest's home doubled for the Devers family abode, where Arm lives with Dympna, Dympna's mother June, played by Simone Kirby, and his sisters.

"I decorated it with old wallpaper that I could tear to suggest wilful carelessness and neglect," says Creagh. "We added graffiti, as the family doesn't respect conventional norms of respecting your own house. I painted Arm's bedroom blue. Nick and I felt it was the right colour for him: a shade deep enough to entrap his darkest thoughts. I wanted the paint to be peeling off the walls, dampness rising through the plaster, embodying Arm's inner conflict."

Paudi's and Hector's home was set in a working salmon farm in Connemara. "It gave a sense that if you screamed for your life here, no one would ever hear you," continues Creagh. "If you were murdered here, no one would ever find you. I liked the idea that Paudi and Hector were two characters so deeply entrenched in their own isolated domain that if World War Three broke out, they would be the last to find out... and the sole survivors."

Nick Rowland was impressed with what Creagh and Long created with such limited resources. "We wanted to create a heightened world that fused together the epic landscapes found in westerns, with a frontier town that felt lived in and intimate, but had a vibrancy and eccentricity to it," explains the director.

"We quickly fell in love with the idea that the world of the film was a time capsule. It's difficult to define when and where the story takes place, as though it is trapped in the past. We used design elements from the 1970's to 1990's to give it the sense of a time warp. We tried to avoid anything feeling too digital. We wanted this world to feel analogue."

Road rage

Prior to becoming a film maker, director Nick Rowland competed in motor sport and rally driving competitions. At the age of 15, he built his own car. He even made a short film, *Group B* (2015) about rally drivers. So a car chase, filmed towards the end of the schedule in Connemara, was always going to be a directorial highlight in CALM WITH HORSES.

In the story, Dympna Devers drives a beaten-up old Toyota Corolla, charmingly nicknamed the shit-box. "The shit-box is a nice car to drive," says Barry Keoghan, who plays Dympna. "It's fast. Every time I get into it, I feel like I've got a chance to do handbrake turns."

Cinematographer Piers McGrail hadn't shot many car chases in the past, but he and Rowland had a good idea of what they wanted to do. "We didn't have a huge budget, so we weren't going to film it like a Hollywood car chase. We took inspiration from stuff like *The French Connection*: gritty and grounded," says McGrail.

But there was a problem. The team planned on using a 'pod car', in which a stunt driver steers the car from a rig on its roof. However, they couldn't fit this to Dymna's Toyota Corolla. Damien Creagh, production designer, takes up the story: "We searched high and low for another Corolla to no avail until Kate Glover, one of our producers, called a contact of hers in Croatia. Next thing, a left-hand drive Corolla is on its way to Ireland. We got to work, ripping out the dash and swapping it from left to right, while fitting steering, acceleration, brake and gears to run through the car to a seat mounted on its roof."

McGrail mounted a camera on the bonnet, facing Arm, and placed another near the number plate to create a frenetic sense of movement. He also placed a side mount to the car. "We planned out the route, filmed it, changed the mounts and did it over and over again. We didn't want to be too slick about it. It came together really well," says the cinematographer.

"Brendon Condren, the stunt coordinator, controlled the car while I pretended to drive," says Jarvis. The car chase was shot over the course of a single day: a testament to the tenacity of the cast and crew of CALM WITH HORSES.

Universally speaking

CALM WITH HORSES was sculpted in post-production by editors Nicolas Chaudeurge and Matthew Tabern. Composer and musician, Blanck Mass crafted the film's score.

Nick Rowland, the film's director wanted the score to focus on the melancholic, emotional heart of the story, as opposed to creating a sense of place or location. Blanck Mass collaborated with Matis Rei, the production's sound designer, to create a soundscape that connects the audience to Arm.

"We didn't want the score to purely underscore the background," explains the director. "We liked the idea of recurring themes and motifs that tether scenes and characters in the film."

This world could be anywhere. "It's set in a small coastal town in Ireland, but it could be set in an apartment block in New York," says Niamh Algar, who plays Ursula. "The family dynamics and relationships are universal."

"If the audience has absorbed themselves in Arm's world, understood his pain and tribulations. If they can relate to Ursula's drive to build a life for herself and Jack, then job done for me," remarks Damien Creagh, production designer.

Director Nick Rowland hopes people will leave the cinema feeling thrilled and emotionally moved. CALM WITH HORSES takes place in a dangerous crime world, but Arm's relationship with his little boy, and his battle in coming to terms with the fact that his son is non-verbal and autistic, is at the heart of the story.

“CALM WITH HORSES has deep emotional drama, and visceral, violent action elements,” explains Cosmo Jarvis, who plays Arm. “Throughout all the terrible things that happen, Arm has to figure out what the right thing is to do. What is important in your life? Who is important? It's a question that is often convoluted and forgotten. We all fake it and it's a sad, horrible mess. This film speaks to the search for trying to find what is worth living for.”

What does Niamh Algar hope audiences will take away from CALM WITH HORSES?

“The importance of learning from your mistakes, and allowing yourself to forgive yourself for mistakes you have made,” she replies. “That's what Nick is trying to tell in this story. It's okay to forgive yourself.”

The Characters

Cosmo Jarvis on Arm

Arm is what a lot of people would call a simple fellow. He's not somebody who makes plans for the future or has many thoughts about the past. He sees things practically. This leads to massive problems sometimes. I don't think he even considers himself a violent person.

At the start of the story, we find Arm many years into being an enforcer for the Devers family. He hasn't started thinking about the possibility of life beyond the Devers family. He sees Dympna as an equal and a friend. There is no power play. Only a few times do we see Arm challenging the dynamic of his place within the Devers family.

Arm's relationship with his son Jack is not like most parental relationships. He loves the kid, but he's not a responsible father. They get on like a house on fire and he loves spending time with him and messing about with him, but problems arise when he's expected to demonstrate some level of parental responsibility... and he's not capable of that.

There's a lot of unresolved issues between Arm and Ursula. Ursula is like his mom, as well as Jack's mom, in a lot of ways. A lot of the stuff that she says is logical, but he can't understand why it's an issue for her.

Arm is told about the possibility of his son having autism, which he can't understand in the slightest, and then he's asked by the Devers family to murder somebody. His loyalty lies with the Devers, but he has a son that he wants to set an example for. He is torn between being a hired murderer and Ursula's idea of a good father. That's where the shit kicks off.

Barry Keoghan on Dympna

Dympna is the instigator, the wild one, the one who wants to rise up the ranks and take over from his uncles and be what his father was once. He gets high, sells weed and parties. He's a businessman. I'd describe the Devers family as a tight bunch: tight and close. Dympna cares about his sisters, being the only boy he feels a responsibility to look after them.

Dympna is a girl's name. I think it was given to him by his father so he would have to stand up for himself throughout life, which is interesting and very cruel.

He uses Arm as the dog, it's like 'Sic, get 'em boy'. He's constantly using him. He took Arm in as well, though, so he has a certain amount of respect for him.

Hector and Paudi are the top dogs of the town. They don't treat Dympna too seriously, so he's not capable of being what he wants to be. Dympna is constantly trying to outsmart them.

Niamh Algar on Ursula Dory

Ursula is the emotional heartbeat throughout the story because of her connection with her son Jack and Arm. Jack is autistic. He's non-verbal. He has violent outbursts when he's over stimulated with sound and noise. She once led a reckless life, almost like the Devers. When Jack was born it forced her to grow up very quickly.

I think Jack is the best thing that has ever happened to her. She's almost like a lioness. She's there to protect her little cub. If anything gets between her and him, they better watch out. At the start of the story, Ursula is studying special needs assistance courses. She's saving up money to leave and bring her son Jack to a facility in Cork.

She's almost blamed by the Devers clan for Jack's condition. She understands the importance of getting out of this town in order to protect her son from the rumours that her previous drug taking is a reason for his autism, which is ridiculous. But she fears these rumours will have a negative effect on Jack as he grows older.

Ursula's relationship with Arm is complicated. They've got a kid together. They grew up together and were part of each other's worlds. They have a strong connection. She understands what he's going through. She understands his hurt and how he blames himself for his past. She's desperate for him to forgive himself because she understands his potential.

Deep down she still loves Arm. What she loves most about Arm is the fact he doesn't see Jack as being different to any other five-year-old. As this story progresses, she sees how much danger Arm is in. She just wants him to grow up and move away with her. She wants a future for Jack with his father - it's tested throughout the story.

So she's desperate to get out of the town of Glanbeigh. She sees what the Devers are doing to Arm and how they have this hold on him. It's breaking her heart.

Ned Dennehy on Paudi

Paudi is paranoid but clever. That's a dangerous combination. He thinks events and people are conspiring against him, which may or may not be true. He smokes a lot of weed because that's the business he's in. Paudi is on a level of macabre. He's the hidden dangerous element: the evil that is out there somewhere, a loose cannon.

The film is a kind of a western. Cosmo is the dude who wants to hang up his guns. Paudi is in a horror film. That's where the two will meet. Paudi has guns and he's outside the law and normal life. He's concerned about some girl who he's probably never met, due to his misguided loyalty to his family. Hector, his brother, is cavorting with some old one in romantic terms. This is something else that Paudi believes is a massive issue.

Paudi is going to fix things. He talks in circles, which makes him very dangerous. He's not straight up. He's not showing his anger. He's playing with Arm and Dympna. He's in control.

David Wilmot on Hector

Hector is second in command, or second lieutenant to a criminal family in the west of Ireland. He's a drug dealer, but it's under the guise of running a fish farm, so to all intents and purposes he's a fish farmer, but really he's growing marijuana.

Dympna and Arm have to report to him, so I'm kind of their boss. They sell our drugs and give me the money. His brother Paudi is a psychopath, a sociopath. Everybody is scared of him, including myself because he's so unhinged.

Hector has a relationship with a widow called Maire Mirkin. He's trying to get his hands on her money, so he dons a costume. He's conning her, pretending to be a different type of person.

Biographies

Cosmo Jarvis – Douglas “Arm” Armstrong

Cosmo recently finished his run in Richard Jones' latest theatrical venture THE TWILIGHT ZONE at the Almeida which swiftly followed his shoot on Adewale Akinnuoye-Agbaje's autobiographical Independent Feature, FARMING alongside Gugu Mbatha-Raw, Kate Beckinsale and Damson Idris. Cosmo's theatrical debut took place alongside Bobby Cannavale in Richard Jones' stunning revival of Eugene O'Neill's THE HAIRY APE at the New York Park Avenue Armory. Cosmo can also be seen in the recently released Indie LADY MACBETH for which, as mentioned above, he has been nominated as Best Newcomer at this year's BIFA's. LADY MACBETH sees Cosmo play opposite Florence Pugh in William Oldroyd's intense, austere, charged piece with their tumultuous affair at the heart. Screen Star of Tomorrow, Cosmo also recently shot new BBC One series MY MOTHER AND OTHER STRANGERS, the latest series of Kudos and BBC's Sci-Fi Drama HUMANS, Alex Garland's latest Feature ANNIHILATION lead by Natalie Portman and Oscar Isaac after finishing his shoot as the lead alongside Jo Woodcock Thomas Lawes' Indie Feature MONOCHROME.

Barry Keoghan – Dympna Devers

Barry has recently wrapped filming the lead role of YORICK in the FX pilot Y: THE LAST MAN opposite Diane Lane and Imogen Poots. Prior to that, he was filming as DYMUNA in the independent feature CALM WITH HORSES alongside Cosmo Jarvis. Barry can most recently be seen as the role of PAVEL in the critically and commercially acclaimed CHERNOBYL for HBO / Sky. Barry was nominated as one of BAFTA's five EE Rising Stars for 2019 and can also be seen as SPENCER in AMERICAN ANIMALS for which he was nominated for a Best Supporting Actor BIFA in 2018. Barry was one of Variety Magazine's 'Top 10 Actors To Watch' in 2017. Recent credits include the lead in Yorgos Lanthimos' feature THE KILLING OF A SACRED DEER alongside Colin Farrell and Nicole Kidman, Christopher Nolan's DUNKIRK, Adam Smith's TRESPASS AGAINST US starring Michael Fassbender and Rebecca Daly's feature MAMMAL.

Niamh Algar – Ursula Dory

In 2018 Niamh Algar was named one of 'Screen International Stars of Tomorrow'. In the last 12 months she has had an exciting caliber of work released in the UK. Niamh is currently shooting RAISED BY WOLVES directed by Ridley Scott. Niamh plays series regular Sue opposite Travis Fimmel in the hugely anticipated sci-fi for TNT. The series is currently shooting in Cape Town South Africa.

Most recently Niamh has received widespread critical acclaim for her portrayal of Dinah in THE VIRTUES. Dinah is a sassy soul-locked wild girl with a dark checkered past searching for answers to her childhood, Niamh stars opposite award winning actor Stephen Graham whom the story centres. The series was directed by Shane Meadows (This Is England) and co-written by Jack Thorne. The Virtues has already received Best Series, and Best Actor awards at 'Series Mania'.

In tv this year Niamh has had leading roles in 'PURE', 'MOTHERFATHERSON' & 'THE BISEXUAL'. 'PURE' centres around a young girl battling OCD. The series sees Niamh star opposite BAFTA nominated Joe Cole (Peake Blinders), newcomer Charlie Clive & Anthony Welsh (Starred Up/Journeyman). PURE is the moving, warm and truthful exploration of one young woman's search for herself and her very real struggle with 'pure O' - an excruciating form of obsessive compulsive disorder where obsessions take the form of intrusive sexual thoughts and the compulsions are unseen mental rituals that deeply affect the sufferer's daily life and relationships.

Another complex and challenging character Niamh has had the chance to play this year was x army veteran Orla Reid in MOTHERFATHERSON opposite Billy Howle, Helen McCrory and Richard Gere. Niamh plays Orla a fractured young woman suffering from severe Post Traumatic Stress Disorder caused by her tour fighting in Afghanistan. The series premiered on BBC2 earlier in the year.

Last year Niamh also completed the film THE LAST RIGHT, currently in post production. The story centres on the mourning process, in a touching and heart-warming style, the comedy drama is inspired by a Radio 4 documentary about an Amsterdam local who buries dead people who have no one else to bury them. Niamh takes on the female lead opposite Michiel Huisman; directed by Aoife Crehan the film is due to release next year.

Niamh Algar's past film credits include WITHOUT NAME directed by awarded director Lorcan Finnegan & THE DRUMMER & THE KEEPER directed by Oscar nominated Nick Kelly in which she received a best supporting actress nomination for her role as Ingrid at the 2018 IFTAs. Niamh Algar is represented by Ollie Azis at Independent Talent Group.

Ned Dennehy – Paudi Devers

Ned Dennehy can soon be seen as Brother Swan in the much anticipated Panos Cosmatos action horror film MANDY alongside Nicholas Cage and Andrea Riseborough, which recently screened at Sundance and Cannes.

He has just completed work as Hastur, Duke of Hell on the Amazon/BBC six part series GOOD OMENS and is currently playing the part of Riktor opposite Daniel Radcliffe in Jason Lei Howden's film GUNS AKIMBO.

Ned won an IFTA for Best Actor in a supporting role for his part as Captain Pat Galvin in the Irish TV western series AN KLONDIKE.

He is proud to have been a part of two Jimmy McGovern series, playing Karl in BROKEN (BBC) and Letters Molloy in BANISHED (BBC).

He is a regular as Charlie Strong in the BBC 2 series PEAKY BLINDERS and Patrick Michael Fitzgerald in the ABC series GLITCH.

He played Father Etienne in VERSAILLES, Scrooge in DICKENSIAN, and Leader of the Labyrinthe in DAVINCI'S DEMONS. Other TV credits include LUTHER, PARADE'S END, EXILE, and CROSSING LINES.

Notable film credits include TYRANNOSAUR, CHILD 44, SUPERVIZED, HARRY POTTER, BLITZ, SERENA, THE EAGLE, DOWNHILL, THE KEEPING TOOM, REIGN OF FIRE and KING ARTHUR.

David Wilmot – Hector Devers

David Wilmot is an Irish stage, screen and television actor.

David drew acclaim for his role of Padraic in THE LIEUTENANT OF INISHMORE, which originated in Stratford-upon-Avon and later moved to Broadway in 2006, leading to David being nominated for a Tony Award for Best Performance by a Leading Actor.

On screen, David was recently seen playing a series regular in TNT drama, THE ALIENIST starring Dakota Fanning, Luke Evans and Daniel Bruhl. Other notable credits include, Starz', BLACK SAILS, THE TUDORS and BBC One's RIPPER STREET.

Some of David's notable film credits include, ANNA KARENINA (2012) starring Keira Knightley and Aaron Taylor-Johnson, James Marsh's, SHADOW DANCER (2012), starring Clive Owen, multi award winning, CALVARY (2014) with Brendan Gleeson, '71 (2014) with UNRBOKEN's, Jack O'Connell and WAR ON EVERYONE (2016), starring Alexander Skarsgård and Michael Peña. More recently, David starred in Lisa Barros D'Sa/ Glenn Leyburn's ORDINARY LOVE with Liam Neeson and Lesley Manville, which is premiering at the Toronto International Film Festival. He also featured in David Yates' iconic, FANTASTIC BEASTS and Jessica Hausner's LITTLE JOE starring Ben Whishaw.

David is currently shooting a series regular in BARKSKINS, a series for Fox 21 and National Geographic.

CREW

Nick Rowland - Director

Nick Rowland is an award-winning directing graduate of the National Film and Television School (NFTS). Before graduating, his work as a director had earned him a Royal Television Society Award for *DANCING IN THE ASHES*, a nomination for Best Short Film at the Sundance Film Festival for *OUT OF SIGHT* and a nomination for Best Short Film at the BAFTA's and the BIFA's for *SLAP*. Before Nick committed to film, he also had a promising rally driving career. He was selected for the prestigious MSA British Rally Academy, before competing in the Chinese and British Rally Championships. This experience fed into the making of his last short, *GROUP B*, which earned Nick a Student Oscar nomination. Since the NFTS, Nick directed episodes of *CUFFS*, *RIPPER STREET* and *HARD SUN* for BBC One. Nick is currently directing his first Feature *CALM WITH HORSES*, starring Barry Keoghan, Cosmo Jarvis and Niamh Algar.

Daniel Emmerson - Producer

Daniel Emmerson started out at Working Title, before assisting Debra Hayward at Monumental Pictures and Kris Thykier at Peapie Films. Daniel then moved on to work with Andy Brunskill at SUMS, where he produced short film *SENKA*, India-set feature film *JET-TRASH* and continued to build up his own slate. In 2014, Daniel joined Michael Fassbender and Conor McCaughan's DMC Film (*SLOW WEST*, *ASSASSIN'S CREED*) as a producer. Earlier this year he wrapped on Film4 feature *CALM WITH HORSES*, starring Cosmo Jarvis (*LADY MACBETH*) and Barry Keoghan (*DUNKIRK*), which will premiere at the Toronto International Film Festival in September. Other projects on the DMC slate include dystopian thriller *THE KITCHEN*, written by BAFTA Rising Star Daniel Kaluuya (*GET OUT*) and directed by Kibwe Tavares, *GENTLE IN THE BONES*, the debut screenplay of Hayley Squires (*I, DANIEL BLAKE*), *DREADFUL NED*, written by Joe Murtagh, *GARAGISTAS*, written by James Graham and backed by BBC Films, and *GROUP B*, a rally-driving TV series written by Alastair Siddons and starring Michael Fassbender. In 2017 Daniel collaborated with Spiral Skills to put together the Future Filmmakers programme; a diversity initiative which connected twenty young people with high profile industry professionals. Daniel was selected as one of the 2015 Screen Stars of Tomorrow.

Piers McGrail – Director of Photography

Piers McGrail graduated from the National Film School in 2008. After a couple of years working on shorts, music videos and commercials, he shot his first feature, *Kelly+Victor* in 2011. It was released in 2013 to strong reviews and received a BAFTA for 'Outstanding Debut' in 2014. Since then he has shot several features and tv dramas. He became a member of the Irish Society of Cinematographers in 2015.

Damien Creagh - Production Designer

Born and raised in Dublin, Damien Creagh spent formative years off-grid in the West of Ireland, painting murals, decorating nightclubs and building stage sets and parade floats. An accidental conversation led Damien to design no-budget feature film, *THE BOOK THAT WROTE ITSELF*. A true baptism of fire, Damien loved meeting every challenge head on, and soon got the bug to make a career in film.

Moving to London, Damien learned his trade on short films, winning many numerous awards including an Emmy Short Documentary award for *NOTES ON BLINDNESS*.

While finding his feet Damien worked with several interior design companies, managing projects for David Adjaye, Honky and Nicky Haslam. He worked with Icon Studio, visual display design team

with clients including Harvey Nichols and Selfridges. Damien also art directed festivals and events, notably working with Sara Blonstein and Mother London.

After collaborating on several low budget features Damien worked with the Blaine Brothers on the critically acclaimed NINA FOREVER. The film won numerous awards including a British Independent Film Award. Further BIFA's were achieved for the effecting documentary NOTES ON BLINDNESS (feature version) for directors Peter Middleton and James Spinney, as well as nominations for three BAFTA awards including Outstanding British Film and Best Documentary.

Damien began working with Idris Elba (as director) on Playhouse Presents: King for a Term. They teamed up again on StudioCanal and Warp Films' YARDIE, an 80s crime drama set in London and Jamaica. Winner of Best Drama at National Film Awards, Damien's production design was singled out for praise: "Matters are steadied by Elba's precision, in everything from the patois to the quiet excellence of Damien Creagh's production design". Mike McCahill, The Guardian.

Calm With Horses is Damien's first time working with Nick Rowland but the two have formed a bond that will hopefully see further partnership in the near future.

Sharon Long – Costume Designer

Sharon Long is a London-based Costume Designer with credits on many acclaimed films. She started her career as Assistant Costume Designer, working on the likes of Gary Oldman's BAFTA winning NIL BY MOUTH, Scorsese's GANGS OF NEW YORK, Shekhar Kapur's ELIZABETH: THE GOLDEN AGE and James Gunn's GUARDIANS OF THE GALAXY.

Sharon then moved onto designing in her own right. Her design credits include the feature film THE SILENT STORM, directed by Corinna McFarlane, and produced by Neon Films, and BAFTA winning feature THE LEGEND OF BARNEY THOMSON, starring Robert Carlyle and Emma Thompson. More recently Sharon designed THE WHITE KING, directed by Jorg Tittel and Alex Helfrecht, and produced by Oiffy; and 10x10, directed by Suzi Ewing, and starring Luke Evans. Sharon's most recent work includes Nick Rowland's CALM WITH HORSES, for DMC Films and Film 4, starring Cosmo Jarvis and Barry Keoghan, and Henry Blake's feature, COUNTY LINES.

CREDITS:

Director Nick Rowland

Screenplay by Joe Murtagh

Based on the short story "Calm With Horses" from the collection "Young Skins" by Colin Barrett

Producer Daniel Emmerson

Co-Producer Rory Gilmartin

Co-Producer Kate Glover

Executive Producers Michael Fassbender, Conor McCaughan

Executive Producers Andrew Lowe, Ed Guiney
Executive Producers Sam Lavender, Daniel Battsek, Sue Bruce-Smith
Executive Producers Will Clarke, Mike Runagall
Executive Producers Celine Haddad, Sarah Dillon
Associate Producer Theo Barrowclough

Director of Photography Piers McGrail I.S.C.

Editors Nicolas Chaudeurge, Matthew Tabern

Production Designer Damien Creagh

Music by Blanck Mass

Costume Designer Sharon Long

Hair and Makeup Designer Emma Scott

Casting Director Shaheen Baig

Calm with Horses

Cosmo Jarvis

Barry Keoghan

Niamh Algar

Ned Dennehy

Kiljan Tyr Moroney

Bríd Brennan Simone Kirby Anthony Welsh

And David Wilmot