



Magnolia Pictures, Ingenious and Fís Éireann/Screen Ireland
present

In Association with Embankment

A Subotica Production

JOYRIDE

A film by Emer Reynolds

Starring: Olivia Colman, Charlie Reid, Lochlann Ó Mearáin

Ireland / 2022 / 94 minutes

Official Selection

2022 Newport Beach Festival

FINAL PRESS NOTES

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SYNOPSIS

Fleeing from his father, Irish 12-year-old Mully steals a taxi and is shocked to find a woman, Joy, in the back seat with a baby. Joy has decided to give her child away to a friend, and Mully needs to get some distance from his debt-ridden dad, who's after the cash Mully has with him. And so two lovable rogues, a complicated middle aged mother and a troubled adolescent, go on a journey across Ireland, gradually finding the friendship, love and learning they never knew they needed in each other.



DIRECTOR'S STATEMENT

'Only connect'

E M Forster

*"With his bold courage and righteous rage,
he hacked through all my shit, to break out the mother in me" Joy*

When I first read the script for JOYRIDE, I was stopped in my tracks by a key moment when the teenage Mully helps a struggling and belligerent Joy feed her newborn baby for the very first time. A stunned Joy 'baptized' the baby with her tears. In this moment, I knew these characters, I knew this film. I deeply connected with them and with what the film had the potential to be. I was blown away by the size of the story's heart. Here was a film that could connect with audiences in a powerful, cathartic and authentic way, without cynicism or sentimentality; one that we could hope would resonate in a real, tender and relatable way.

Set and filmed in the wilds of gorgeous Co. Kerry, on the southwest coast of Ireland - "where the buffeting winds might catch the heart off guard and blow it open" (Seamus Heaney) - JOYRIDE is a huge-hearted, wickedly funny and emotional story about hope; a story of how we can heal the wounds of our past with love, spirit and courage. The film, at its heart, is a meditation on friendship and the miracle of forgiveness. Or if forgiveness is not possible, then at least acceptance. It tells a powerful story of healing and of motherhood. Having lost my mother when I was just four and having remained childless as an adult, I felt compelled, challenged, privileged and intrigued to undertake this journey of exploration. Into the heart of what it means to be, to have, to lose, a mother. We look at motherhood in all its beauty and challenges. The film hopes to talk of friendship, of trust, and ultimately, of the interconnectivity of all our lives, and asks us to reimagine the idea of family.

We wanted the film to be colorful and warm, joy-filled and spontaneous, bold and irreverent. Like all great cinema duos, Joy and Mully are an odd and mismatched pair. I particularly related to the character of Joy. She is a very real and messy woman in a world that even now, does not often afford women the complexity we all experience. I feel this neutralization of our shadows, intricacies and darkness's, is particularly acute when the character is a mother; as though the very act of becoming a mother, both elevates and silences. I longed to explore Joy - this erratic, angry, funny and broken mother, who is as wild, recalcitrant and messy as they come. And of course, when Olivia Colman came on board, Joy exploded into vivid, unpredictable life. She is matched step by step on this journey by her co-star Charlie Reid, a 14-year-old newcomer, whom we found through months of intense and deeply rewarding deep-dive casting. As they travel the twisty back roads of beautiful Kerry together, and begin to learn from, care for, and heal each other, I hope their path culminates in a beautiful, magical and rewarding release for the audience - a tender moment of catharsis, understanding and pure joy.

-Emer Reynolds



THE STORY OF JOYRIDE

JOYRIDE began life when screenwriter Ailbhe Keogan was walking along the backroads of County Kerry with her baby. “I was very down, because I was having such a hard time breastfeeding my firstborn, Leo, and it just wasn't working,” she shares. “As I was pushing the pram, I heard this news story on the radio, about a young fella, a joy rider in Tipperary, who'd stolen a car, and there was a baby in the backseat. I suppose some part of me thought, could he steal me away in the car? Could he help me breastfeed my child? I was so desperate for help and answers at that point. That was the initial kind of spark for the whole film and I grew out then from the midpoint.” The seeds of the story were born, and Keogan began to develop her central characters. “I like a lot I like about Joy. She's hard not to like because she's so human and she's trying despite herself, but what I love is that she still has the capacity to make meaningful connections with people despite herself. She's not going out looking for this kind of attachment she makes with Mully, she's inherited this toxicity from her parents that could have rendered her a really closed off and bitter woman and yet she isn't that. She thinks she is, but there is a kindness and compassion to Joy that means she makes these meaningful connections. I love her for succeeding despite the inheritance of a failed parenthood. Mully makes her realize she can offer this child something and thus her healing begins.”

Producer Aoife O'Sullivan loved Keogan's story. “We were immediately drawn to the idea of a young boy who needs to learn that he's growing up too fast,” she says. “The influences in his life are not good influences, and he needs to find someone who will help him have a childhood. Joy was someone who needed the opposite journey. So her journey was to learn to let her childhood go and become more of an adult and find her maternal instinct.”

In early 2018, O'Sullivan and Keogan approached director Emer Reynolds, who was immediately drawn to the script. “Like all directors, I'm looking for a personal connection,” she says. “I'm looking for something about the script that moves me, that is specific to me and to what I'm interested in telling stories about exploring. And in this instance, it was the themes around motherhood. It was a story trying to deconstruct all aspects of motherhood: good mothers, bad mothers, the being of a mother, the influence of a mother, the loss of a mother, the acceptance of motherhood and motherhood in its darkness's, its weirdness's, its crankiness. It's not this floral beauty that it's portrayed as, you know, it's a dark and complex journey for a woman.”

The director was also very taken by Keogan's beautifully developed characters. “Ailbhe writes such incredible characters. She has such incredible heart. Her dialogue is so sharp, it's so funny, it's so warm, and the characters that go on a very profound emotional journey. It's also funny as all hell. I've rarely read such an incredibly complex, difficult, messy female character.” Reynolds - who has directed acclaimed documentaries - says there is a common theme in all her projects. “Over my desk, I have the words ‘Heart, Humanity, Honesty, Humor’. It's what I'm looking for in order to connect me to the characters, whether they're fictional or real contributors in a documentary. I wanted to bring characters to life in their honesty and their humanity and humor.”



Screenwriter Keogan was soon convinced that Reynolds was the right choice to direct JOYRIDE. “There is a natural integrity to Emer. I knew that she could see the film the way I saw it. That she wasn't afraid of the grizzlier kind of scenes regarding motherhood. It's messy, you know, the milk, the blood, the pain, everything. I trusted her and I liked her.”

Next came the casting. Olivia Colman was the first and only choice for Joy, says Reynolds. “You can't imagine our excitement and thrill when she agreed to play the role. She said that, once she read the character of Joy, she couldn't forget about it. She couldn't get her out of her head.” Colman enthuses, “I loved the character of Joy. I loved how it was all put together. I loved the story. I really wanted to do it.”

As for Mully, Reynolds reveals that Charlie Reid was a forerunner from very early on. “Charlie Reid is an incredible new talent and I'm so honored to have met him and to have cast him. He had this immediacy, this bravery. He was cocky. He was funny. He was bold as brass and yet he had the softness, the sensitivity, this gentleness that was nestled in there. There was great joy when we cast him.” As O'Sullivan says, “Charlie has this vulnerability that makes you want to watch him.”

Explaining how he found out about the role, Charlie says, “It's a funny story: my dad's friend tagged him in a post for it on Twitter. And we had emailed them and they were like, Yeah, we'd like to hear him on a few lines. And I literally read the first line and I was like: Yeah, I like this character. So we auditioned. I got Mully and it was the best night in my life. And then I went through the script with my mum, and it's an amazing script. It's a beautiful, nice-hearted script. It's a script for everyone, it really touches you.”

Lochlann Ó Mearáin was cast as Mully's father, James, after being equally won over by the screenplay. “When I read a script first, I'm always delighted that when I get to the end of it, I'm wanting more. It's definitely one of those scripts that you keep turning the pages and more and more is revealed. Also, I think it's an exceptional story from the viewpoint of a woman, a modern day woman, who's got the pressures of work, but also the pressures of creating life.”

Filming of JOYRIDE took place in Co Kerry, Ireland. “Kerry is the heart of the film. It's where it's set, it's where Ailbhe is from, it's what she writes about, all those locations that appear in the film,” says O'Sullivan. “We really wanted to set it there. We got massive help from Screen Kerry and from Kerry institutions. We got the regional tax credit as well, which really helped. And so Kerry was really important to the film. Kerry is absolutely gorgeous and it comes across on screen. It's underrepresented in Irish film, I think.”

The area was new to Olivia Colman. “Ireland is much more beautiful than I was ever led to believe,” she says. “We were so lucky with the weather. It's a green lush, roasting hot island with clear blue seas. It sort of looks like Greece but greener. Also, it's full of people who are just really lovely and say hello.”

Colman enjoyed getting stuck into the character of Joy. “Joy is a solicitor. She's very independent, quite fierce, you find out a bit about her upbringing and her possible lack of love



from her mum. I think that's why she can't settle with anyone and she looks for affection in one night hookups and things like that, because it's easier to deal with. I think it's all too hard. And partly why she doesn't want this baby is that she doesn't want to be as bad as her mum and is terrified of that. Lovely Mully makes her realise you're not your mum, you can be better."

Charlie Reid was touched by his characters' tenderness towards Joy. "Mully acts the big man a lot of the time, but he has a big heart, you know? He's had quite a tough few years, but when Joy comes into his life, everything kind of changes."

Lochlann Ó Mearáin also found a human side to his more problematic character. "On paper, it's very easy to look at James as a two-dimensional bad guy. My job is to make him a real person. So even though he is responsible for endless acts of manipulation and deceit and theft, he's doing it because he thinks it's the right thing to do. He's trying to look after his family. So I'm trying to find the reality in it. You're talking about a real person who's got addiction problems as well. And they've got out of control. And his wife has died about three years ago. So that's a very heavy mourning period, which I don't think he had the chance to mourn."

The experience of filming JOYRIDE with her dream cast was a joyful one for director Emer Reynolds. "Olivia is so warm and funny and playful and enthusiastic and brings this incredible energy with her. When the cameras roll you want to fall on the floor with joy, with her honesty, her depth, the complexity, the courage, how deep she goes..." she raves. "She is has all heart - she doesn't have cynicism, she just opens. Every day she thrilled me and surprised me." O'Sullivan thinks that audiences will feel the same way. "Olivia Colman and all the cast are outstanding. I think it's going to make people laugh and cry, and go back and see it again."



ABOUT THE CAST

OLIVIA COLMAN (Joy)

Olivia was recently Oscar-nominated for her leading role in Maggie Gyllenhaal's directorial debut, *THE LOST DAUGHTER*, opposite Dakota Johnson, Jessie Buckley and Peter Saarsgard. She can also currently be seen starring in the HBO/SKY limited series, *LANDSCAPERS*, opposite David Thewlis.

Olivia is currently in production in Marvel's action series *SECRET INVASION* alongside Kingsley Ben-Adir, Emilia Clarke and Samuel L. Jackson. She will soon begin lensing Paul King's *WONKA* alongside Timothée Chalamet and Sally Hawkins, as well as Sam Mendes' film *EMPIRE OF LIGHT* opposite Michael Ward.

Recently, Olivia won an Emmy Award in the category of Outstanding Lead Actress in A Drama Series for her role as Queen Elizabeth II in Season 4 of the critically acclaimed Netflix Original series *THE CROWN* opposite Tobias Menzies and Helena Bonham Carter. This is a reprisal of her role from Season 3, for which she won a Golden Globe Award in the category of Best Performance by an Actress in a Drama Television Series in 2019.

In 2021 Olivia was nominated for an Academy Award in the category of Best Performance by an Actress in a Supporting Role for her part Florian Zeller's *THE FATHER*. For this performance, Olivia also garnered nominations for a Golden Globe, SAG and Critics Choice Award. Most notably, Olivia won the 2019 Academy Award in the category of Best Performance by an Actress in a Leading Role as Queen Anne in Yorgos Lanthimos's critically acclaimed *THE FAVOURITE* opposite Emma Stone and Rachel Weisz. The same year she also won the Golden Globe for the category of Best Performance by an Actress in a Motion Picture (Musical or Comedy); the BAFTA award in the category of Best Leading Actress; British Independent Film Award in the category of Best Actress, the Critics' Choice award in the category Best Actress in a Comedy, and the Volpi Cup for Best Actress at the 2018 Venice Film Festival. It marked her second collaboration with Lanthimos following her role in his critically acclaimed, dystopian romantic comedy, *THE LOBSTER*, for which she received a British Independent Film Award in the category of Best Supporting Actress, and a nomination for an Evening Standard British Film Award for Best Comedy Performance.

In 2011/2012 Olivia won the Best Actress prize at the British Independent Film Awards, Evening Standard British Film Awards, London Critics' Circle Film Awards and Empire Awards for her brilliant performance in Paddy Considine's feature directorial debut *TYRANNOSAUR*, opposite Peter Mullan and Eddie Marsan. The film also won the World Cinema Special Jury Prize for Breakout Performance at the Sundance international Festival the same year.

Other film credits include: Eva Husson's *MOTHERING SUNDAY*; Will Sharpe's *THE ELECTRICAL LIFE OF LOUS WAIN*; Sarah Smith, Jean-Philippe Vine and Octavio E. Rodriguez *RON'S GONE WRONG*; Michael Rianda and Jeff Rowe's *THE MITCHELLS VS THE MACHINES*; Britt Poulton and Dan Madison Savage's thriller *THEM THAT FOLLOW*;



Kenneth Branagh's MURDER ON THE ORIENT EXPRESS; Carol Thatcher opposite Meryl Streep in Phyllida Lloyd's THE Iron Lady; Rufus Norris 'LONDON ROAD, Roger Michell's HYDE PARK ON HUDSON; Steven Knight's LOCKE; James Griffiths 'CUBAN FURY; and Edgar Wright's HOT FUZZ.

Olivia's television work includes FLEABAG, THE NIGHT MANAGER, BROADCHURCH, LES MISÉRABLES, PEEP SHOW, EXILE and GREENWING.

On stage, Olivia's credits include LONG DAY'S JOURNEY INTO NIGHT (Lyric Theatre), ENGLAND PEOPLE VERY NICE (National Theatre), Hayfever (Noel Coward Theatre) and most recently Lucy Kirkwood's MOSQUITOES at the National Theatre, directed by Rufus Norris, for which she won Best Actress in the 2018 WhatsOnStage Awards.

Olivia has been awarded the title of Commander of the Most Excellent Order of the British Empire for her services to drama, and a BFI Fellowship.

CHARLIE REID (Mully)

Charlie Reid is a brilliant up and coming 15-year-old Irish actor and plays the co-lead in JOYRIDE. He was born in Dublin and raised in County Kildare. His past credits include the short film THE BIRD GAME (2009) and the CBBC TV series NOVA JONES.

LOCHLANN Ó MEARÁIN (James)

Lochlann Ó Mearáin began acting with Dublin Youth Theatre and has spent the past year working on standout roles in television and film, including a return to BBC/RTÉ co-production Smother, Spaghetti Western THAT DIRTY BLACK BAG (AMC), the adaptation of Graham Norton's novel Holding, and Danish production THE DREAMERS, opposite Connie Nielsen.

In addition to this, Lochlann has appeared in OUTLANDER (Starz), THE MUSKETEERS (BBC), STAN LEE'S LUCKY MAN (Sky), GENUIS (Amazon), INTO THE BADLANDS (AMC Productions), and cult Irish movie PILGRIMAGE (Savage Productions).

Lochlann has worked extensively in his native Ireland, with domestic credits including FINDING JOY (RTÉ), CAN'T COPE WON'T COPE (RTÉ/Netflix), Roddy Doyle's latest feature film ROSIE (Paddy Breathnach), the independent feature ROSE PLAYS JULIE and season one of WOMEN ON THE VERGE (RTÉ and Merman).

With almost two decades of experience in TV and film, some of Lochlann's credits earlier in his career include: MYSTIC KNIGHTS (Fox USA), GLENROE (RTÉ), King Arthur (Disney), HOLBY CITY (BBC), and guest roles in Irish based productions THE TUDORS, VIKINGS, STRIKING OUT and ROS NA RÚN (TG4). His previous feature film comedies include

POISON PEN (Filmbase), LOVE AND FRIENDSHIP (Blinder Films) and HOLY WATER (Amazon Prime).



ABOUT THE FILMMAKERS

EMER REYNOLDS - Director

Emer Reynolds is an Emmy award-winning Director and Film Editor, based in Dublin, Ireland. Having studied Theoretical Physics in Trinity College, Dublin, Emer enjoyed a successful and multi-award winning 20 year career as a Film Editor, spanning features, TV Drama and documentaries, before transitioning into directing.

THE FARTHEST, her multi-awarded feature documentary on the Voyager spacecraft, won the 2018 Emmy for OUTSTANDING SCIENCE AND TECHNOLOGY DOCUMENTARY and the prestigious 2018 National Academy of Sciences Communication Award.

Emer's debut feature documentary HERE WAS CUBA, telling the story of the Cuban Missile Crisis, garnered widespread acclaim for its riveting and visceral storytelling and was Grierson-nominated.

Her critically acclaimed third feature documentary SONGS FOR WHILE I'M AWAY - a poetic, celebratory and intimate look at the life and work of iconic Thin Lizzy frontman, Philip Lynott - has just enjoyed a wide international cinema release and was recently broadcast on BBC2. Emer is in pre-production to shoot an adaptation of acclaimed novel MONTPELIER PARADE by Dubliner Karl Geary.

AILBHE KEOGAN - Screenwriter

Keogan wrote the novel Molly and the Cyclops and went on to write 2013's RUN AND JUMP starring Maxine Peake, and the short film TAKE ME SWIMMING. She has several features in development, including PING PONG for Cowtown Films/Screen Ireland, SUNLIGHT for Screen Ireland POV scheme and she is writing episodes for the Merman TV series EMERALD with Sharon Horgan as show runner.

AOIFE O'SULLIVAN - Producer

After lecturing in film studies and media analysis, Aoife turned to production and joined Subotica in 2000. Her first producing credit was on SMALL ENGINE REPAIR in 2006, and her other film credits include HORIZON LINE; TERMINAL; MISS JULIE; MICHAEL INSIDE, THE OTHER LAMB and AISHA. Her TV work includes PROFESSIONALS; RED ELECTION and NORTH SEA CONNECTION. Aoife is Chairperson of the Film and TV Drama Committee of Screen Producers Ireland.

TRISTAN ORPEN LYNCH - Producer

Tristan Orpen Lynch is a leading international film and TV producer based in Dublin, Ireland. Through Subotica, established in 1998, he has produced and co-produced numerous productions in Ireland and internationally. Appointed by the Irish Minister for Arts, John O'Donoghue, Tristan served as a director of the Irish Film Board for eight years. His many producing credits include feature films SONG FOR A RAGGY BOY; THE DAISY CHAIN;



GOLD; HORIZON LINE; YOUNG ONES; MISS JULIE, THE OTHER LAMB, AISHA and TV dramas PROFESSIONALS; RED ELECTION and NORTH SEA CONNECTION.

JAMES MATHER - Director of Photography

Mather has worked on a wide range of TV and film productions including FRANK OF IRELAND, THE RACER, VIKINGS, INSIDE No.9, RIPPER STREET, PENNY DREADFUL and COLD FEET.

TONY CRANSTOUN - Editor

Editor Cranstoun is known for his work on films including VIVARIUM, JOHNNY ENGLISH STRIKES AGAIN, THE FARTHEST, I GIVE IT A YEAR and MR BEAN'S HOLIDAY.

RAY HARMAN - Composer

Ray Harman is one of Ireland's best known and busiest TV and Film composers. His work has been nominated for and won several awards including two IFTAs (Irish Film and TV awards) and best original score for Liam Gavin's horror, A DARK SONG (Monster fest, Australia). He scored Emer Reynolds' acclaimed THE FARTHEST documentary. His recent TV work includes the acclaimed series BLOOD, THE YOUNG OFFENDERS, TAKEN DOWN, INSPECTOR GEORGE GENTLY, and LOVE/HATE.

JOE FALLOVER - Production Designer

Joe Fallover is a production designer based in Dublin. His design for Emer Reynolds' multi award-winning feature documentary THE FARTHEST was Emmy-nominated for Outstanding Lighting Direction and Scenic Design. He received an IFTA (Irish Film and Television) nomination for Best Production Design for THE LODGERS and an IFTA nomination for Best Production design on the feature WOLF.

Other recent credits include the award-winning feature EXTRA ORDINARY (Netflix) starring Will Forte, Barry Ward and Maeve Higgins; and BBC TV Drama CROSSFIRE starring Keeley Hawes.

KATHY STRACHAN - Costume Designer

Kathy is an IFTA award winning Costume Designer with extensive experience across both film and TV. Her recent credits include DEADLY CUTS, MODERN LOVE series 2 episode 'A Second Embrace, with Hearts and Eyes Open', with director John Carney, starring Sophie Okonedo and Tobias Menzies; and AISHA, with director Frank Berry, starring Letitia Wright and Josh O'Connor.

LORRAINE MCCRANN - Make Up Designer

Lorraine has worked as a Make Up Artist across a broad range of features and TV productions including BECOMING JANE and the Emmy nominated PENNY DREADFUL. She was a Key Make Up Artist on AMC's INTO THE BADLANDS and Netflix's FATE - A WINK SAGA.

Having recently upgraded to Make Up Designer, Lorraine has worked on a variety of productions such as THE YOUNG OFFENDERS, KIN, SMOTHER and THE DRY.



LYNDSEY HERRON - Hair Designer

Lyndsey Herron is a two-time IFTA nominated hair designer who has worked in the Irish and UK film and television industry for over 20 years.

Key film productions include director John Carney's SING STREET; THE RACER and ROSE PLAYS JULIE. TV series include FATE: THE WINK SAGA, SMOTHER and KIN.



CREDITS

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and
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present

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JOYRIDE

Directed by: Emer Reynolds
Written by: Ailbhe Keogan
Produced by: Aoife O'Sullivan, Tristan Orpen Lynch
Olivia Colman
Charlie Reid
Lochlann Ó Mearáin
Executive Producers: Tim Haslam, Hugo Grumbar
Executive Producers: Peter Touche, Christelle Conan, Dearbhla Regan, Ailbhe Keogan
Director of Photography: James Mather I.S.C.
Editor: Tony Cranstoun A.C.E.
Production Designer: Joe Fallover
Composer: Ray Harman
Costume Designer: Kathy Strachan
Hair Designer: Lindsay Herron
Make-up Designer: Lorraine McCrann
Sound Recordist: Niall O'Sullivan
Location Manager: Karl King
Casting Director: Elaine Grainger C.D.G.

CAST (in order of appearance)

Rita - Elaine Kennedy
Young Mully - Seamus Kennedy
Mully - Charlie Reid
James - Lochlann Ó Mearáin
Pub Landlord - Tim Landers
Sideline Sue - Olwen Fouéré
Taxi Driver - Seán O'Connor



Baby Robin – Sean Crowe, Sam Crowe, Sé O’Neill Hasik
Joy – Olivia Colman
Wheeler Dealer - Damian Dargan
Angela - Aislín McGuckin
Joy’s Dad – Bill Condry
Trailer Driver – Diarmuid Griffin
Showband Singer - David Pearse
Garda - Tristan Heanue
Garda 2 – Shauna Courtney
Café Lady - Susannah de Wrixon
Catherine - Florence Adebambo
Ferryman - Tommy Tiernan
Olivia Colman Body Double – Shalome Mulligan
Young Joy – Kate Brick
Pink Bikini Lady – Brigitte O’Reilly
Noreen - Ruth McCabe
Mags - Aisling O’Sullivan
Boy on Plane – James McDermott
Stewardess 1 - Kate Finegan
Passenger 1 - Trevor Kaneswaran
Passenger 2 - Clara Fitzgerald
Stag Party Passenger - Leo Hanna
Stewardess 2 - Jade O’Connor
Chief Mummer - Conor O’Donovan
Olivia Colman Stand In – Sarah Grant
Charlie Reid Stand In – Taylor Fahy

Executive Producers: Sisse Graum Jørgensen, Gillian Berrie

Co Producers: Natalie McAuley, Anna Duffield

Line Producer: Gemma O’Shaughnessy

1st Assistant Director: Jonathan Quinlan

Production Accountant: Sophie Tebbitt

Production Manager: Gráinne Carroll

Post Production Supervisor: Moselle Foley

Production Executive: Subotica: Jamie Colclough

Assistant Production Coordinator: Cian Hennigar



Clearance Coordinator: Dan Murphy
Production Assistant: Erin Sugrue
Production Trainee: Alan O'Mahony
Production Intern: Sean Martyn

2nd Assistant Director: Ciara Lyons
3rd Assistant Director: Stephen Rigney
Extras Coordinators: Aisling O'Farrell, Debbie Byrne
Trainee Assistant Directors: Claire Cassidy, Michelle Lucy, Barry Costello

Assistant Locations Manager: Will Gore
Locations Assistant: Christy Niland
Locations Trainee: Laura Enright, Brian Barry

1st Assistant Camera: Carol Tormey
2nd Assistant Camera: Zianna Pfeiffer
Drone / B Camera Operator: Colm Hogan
Drone Pilot / Focus Puller: Roman Bugovskiy
Crane Operator: Fionn Mac Giolla Chuda
2nd Camera Operator: Paul Shanahan
DIT: Olaya Chesneau
DIT Intern: Stephen Dolan
Camera Trainees: Jack Desmond, Bláthnaid O'Toole
Camera Interns: Ike Omoregie, Miguel Lonergan

Script Supervisor: Orla Finucane
Script Supervisor Intern: Ally O'Toole

Art Director: Michael Moynihan
Standby Art Director: Annabel Konig
Art Department Assistant: Aislinn Delaney
Art Department Intern: Hannah Meyler

Set Decorator: Justine Wright
Production Buyer: Ciara O'Donovan
Trainee Buyer: Noreen Bingham

Props Master: June Connon
Dressing Props: Karl Freyne, Pat O'Brien
Trainee Dressing Props: Paul Mitchel, Girts Balodis
Standby Props: Zack Vymazal
Trainee Standby Props: Katie McDonagh
Props Runaround: Liam Maguire
Action Vehicles Coordinator: Anthony Pattison



Murals by: Alan Lambert
Mermaid Mural based on work by Gill Walton
Paper Maché Baby by: Odyssey Studios

Boom Operator: Dave Williams
Sound Assistant: Mo Benison
Sound Intern: David O'Connor

Standby Rigger: Corie Tracey
Standby Stagehand: Wayne Guthrie

Gaffer: James Maguire
Best Boy: Brendan Dempsey
Practical Electrician/ Genny Operator: Shaun Gannon

Key Grip: Dave King
Grip: Donn Whelan
Grip Trainee: Jake Whelan
Low Loader Operator: Dara McCormack
Precision Driver (Tracking Vehicles): Gary Greenberg

Costume Supervisor: Sarah Yeoman
Costume Standby: Jill Sartini
Costume Trainee: Ciara O'Connor
Pagan Rave Costumes: Billy Mag Fhloinn

Hair Assistant: Rachel Molloy
Trainee Hair: Caitlin O'Donnell
Make Up Assistant: Ailbhe Fitzpatrick
Trainee Make Up: Sian Fitzgerald
Prosthetics by: Matthew Smith

SFX Supervisor: Kevin McManus
SFX Technician: Dean Tracey
Stunt Coordinator: Norman Kelly
Stunt Riggers: Chris Dowling, David Flynn
Stunt Performers: Orlaith Doherty, Terry Loughran, Martin White, David Byrne, Maya Hogan

Stills Photographer: Malcolm McGettigan
EPK: Michael Kelly
Casting Associate: Doireann Cooke
Extras Casting: MovieExtras.ie
Intimacy Coach: Roisin O'Donovan



Dialogue Coaches: William Conacher, Peadar Cox
Swimming Coach: Nuala Moore
Tin Whistle Coach: Joe Foley
Chaperones – Dominic Reid, Averil White Reid, Sam Crowe, Honora O’Neill, Ondrej Hasik
Health & Safety & Covid Officer: Anton Cullen
Unit Medic: Thomas White
Covid Coordinator: David Smyth
Assistant Covid Coordinator: Rhys Barry
Covid Marshalls: Grace Abbott, Sinead O’Donnell

Production Office Security: Bidvest-Noonan
Location Security: Pulse

Catering Manager: Martin McCann
Catering Assistants: Evan Stack, Blue Edgar

Transport Coordinator: Laura McElligott
Unit Drivers: Mike Dooley, Nigel Clarke, Jerry Horgan, Patrick Kennedy, Peter Carmody, Bertie Carmody
Facilities Manager: George O’Dowd
Drivers: Paul O’Dowd, Tom Casey, John Cashin, Gary Farrell
Camera Truck Driver: Thomas O’Brien
DIT Truck Driver: Chris Faulconbridge
Props Truck Driver: Angela O’Brien
Grips Truck Driver: James Finn
Sparks Truck Drivers: Kenny Flaherty, Donal Moynihan, Dan Sheehy, Con Mulvihill

First Assistant Accountant: Karen Cahill
Accounts Assistant: Carmel Mannix
Accounts Trainee: Aoife O’Toole
Post Production Accountant: Niall Malone
Additional Production Accountant: Ciaran Martin
Skills Development Officer: Elaine Nicell

Assistant Editors: Aaron McGurgan, Lara Stewart, Tom Pierce
Colourist: Gary Curran
Online Editor: Arnaud Rigaud
DI Assistant: Sam Noone
Post Production Facility: Outer Limits Post Production Ltd
Post Supervisors: Outer Limits: Brian Raftery, Ciara Walsh
Title Design: John Foley



Supervising Sound Editor: Samir Foco

Supervising Dialogue Editor: Peter Blayney

Dialogue Editor: Michelle Cunniffe

Foley Editor: Sinead Hegarty

Foley Artist: Caoimhe Doyle

Foley Recordist: Jean McGrath

Foley Recording Studio: The Foley Lab

Re-Recording Mixer: Brendan Rehill

Mixing Studio: Outer Limits Post Production Ltd

Visual Effects Supervisor: Andy Clarke

Compositor: Felix Serwir

Technical Support: Darragh O'Keefe

3rd AD Splinter Unit: Oisín McGovern

1st Assistant Camera: Graham Scully

2nd Assistant Camera: Evan Fanning, Daniel Barnwell, Donal Murphy, Cathal Mac Reamoinn, Daniel Kelly

Camera Trainee: Ian Birney

Drone Focus Puller: Kevin Smith

Drone Operator Assistant: Alfie Hollingsworth, Martin Nee, Kevin Minogue

Drone Operator: Martin Osbourne

Costume Assistant: Kate Howard

Costume Trainee: Audrey Dower

Electrical: Pádraic O'Flatharta

Grip/ Jib Operator: Mick Whelan

Grip/ Manitou Operator: Derek Burke

Grip/ Crane Operator: Jimmy Gillen, Phillip Gaffney, Stefan Greenberg

Grip: Michael Murray, Oisín Fennell

Hair Assistant: Liz Byrne

Hair Trainee: Francesca Apostoli

Make Up Assistant: Debbie McDonald, Edwina Kelly

Stunt Rigger: David Byrne

Stunt Diver: Joe Carey, David Flynn, Eimear O'Grady

Action Vehicles Tech: Shea Doherty, Dennis Healy, Billy O'Connell, Ken Doherty, William Carstairs, Peter Geraghty, Toni Kelly, Denis Ferry

Tracking Vehicle: Jim Cozier, Stephen Latta



Music Supervisors: Dina Coughlan, Rory McPartland

Vocals & Vocal Coach: Doug Sheridan
Vocals: Lisa Lambe
Violin: Kenneth Rice
Fiddle: Zoë Conway
Piano: Alan Connor
Guitar, Bass, Cello & Viola: Ray Harman
Bass: Robert Malone
Drums & Percussion: Liam Bradley
Child Singer: Sofia Stronge Fanning
Choir: The Mellow Tonics
Choir Mistress: Norah Constance Walsh
Score Mixed & Produced by: Chris O'Brien

“Minnie The Moocher”

Words and Music by Cab Calloway, Clarence Gaskill, Irving Mills
Published by EMI Mills Music Inc., Hi-De-Ho-Man Music (Calloway Entertain), Mills
Music
Performed by Charlie Reid

"Chirpy Chirpy Cheep Cheep"

Written by Harold Stott and Giuseppe Cassia
Published by WARNER CHAPPELL MUSIC ITALIANA SRL (SIAE)
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WARNER CHAPPELL OVERSEAS HOLDINGS LTD
Performed by Middle Of The Road
c/o 1970 SONY BMG MUSIC ENTERTAINMENT (Italy) S.p.A.
Licensed by Sony Music Entertainment UK Limited

"Are Your Eyes Painted On?"

Music by Doug Sheridan & Ray Harman
Lyrics by Ailbhe Keoghan and Doug Sheridan
Performed by David Pearse

“Home And Away (Theme)”

Written by Mike Perjanik
© 1988 Mike Perjanik Music PTY Ltd, published in the United Kingdom and Eire by
Classic Music Ltd.
Performed by Olivia Colman, Charlie Reid and Tommy Tiernan

“Dancing With Tears In My Eyes”

Written by Christopher Allen, Warren Cann, William Currie, Midge Ure



Published by Universal Music Publishing Ltd. on behalf of Hot Food Music Ltd., Jump-Jet Music Ltd., Mood Music Ltd. and Sing Sing Songs Ltd.

Performed by Ultravox

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‘Courage ’

Written by Conor O’Brien

Performed by Villagers

Licensed courtesy of Domino Publishing and Recording Companies

‘Coming Back To You’

Written by Thea Gilmore and Nigel Stonier

Published by copyright control

Performed by Thea Gilmore

Licensed courtesy of Fullfill Records

“The Blackbird” (Traditional)

Performed by Nicola Strathers

“It’ll Come Around”

Written by Noelle McDonnell

Performed by The Whileaways

Licensed courtesy of The Whileaways

“Love Is The Way”

Written by Declan O’Rourke

Published by Universal Music Publishing MGB Ltd.

Performed by Lisa Lambe with The Mellow Tonics

Arranged by Ray Harman and Norah Constance Walsh

Recorded, produced and mixed by Chris O’Brien

TV Footage Courtesy of:

Crossing the Line Films: The Secret Life of the Shannon

Suppliers, Ireland

Camera Supplies: 24-7 Drama

Electrical Supplies: Cine-Electric

Grip Equipment: Celtic Grips, Shotmaker Films

Taxis and Coaches: Kennedy Coaches

Facilities: Irish Film and TV Facilities

Drives: Chris Clune

Radios: Shoot Communications

Account Software: Sargent Disc

Insurance: MIB Insurance: John O’Sullivan, Lorcan Murphy



Solicitors: Matheson: Ruth Hunter, Nicole Mitchel
Auditors: HLB Ryan and Company: Derek Ryan, Conor Keating
Tax Advisor: Clancy and Associates: Elaine Gill

Special Thanks –

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Fís Éireann/Screen Ireland
Deputy CEO: Teresa McGrane
Business Affairs Manager: Cian McElhone
Marketing and Communications Manager: Louise Ryan
Production and Distribution Manager: Emma Scott
Business Affairs Executive: Aileen McAuley
Development Executive: Eimear Markey

Worldwide Sales & Distribution: Embankment Films
Jon Clifford
Libby D’Arcy
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Paulina Taher
Maite Villarino Vicente
Camilla Wesolowska

For Ingenious:
Samuel Fitzgerald
Lindsey Hunt
Sophie Hyde
Cressida Norton
Julian Schneiders
Elysse Welk



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Legal services for Ingenious provided by David Quli and Nancy Awad of Wiggin

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REVENUE LOGO

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Filmed on Location in Co. Kerry, Ireland

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Developed with support of the National Lottery through Creative Scotland ALONGSIDE CREATIVE SCOTLAND / NATIONAL LOTTERY high impact LOGO

Developed in association with Advance Party Films Limited

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