

# All Capitalists Must Die

Writer/Director:

Ken Fanning

Producer:

Pearse Moore



A  
KEN  
EVIL  
THING





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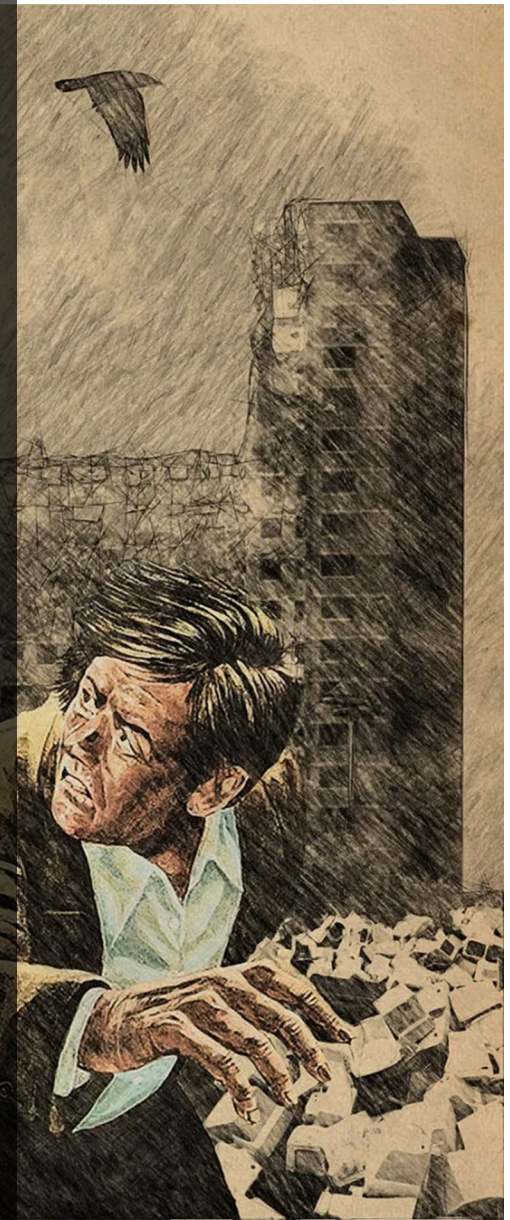
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# All Capitalists Must Die

## \* One Line Pitch

Hunt. Kill. Consume.

Four radical anarchist women have been sent to a remote forest to hunt down the last remaining capitalist.

## \* Not so Brief Synopsis

Four women are part of an Anarcho-Syndicalism group that have been sent by The Council to protect and guard a large remote forest.

They grow vegetables, read books, martial arts, circus, axe throwing, archery, perform rituals to appease the forest and occasionally hunt and kill rogue capitalists who wander into the forest.

Only a few capitalists remain in this new the world, however they are a prevalent and persistent danger, and must be eliminated.

THE BUTCHER arrives with a prisoner, an estate agent who has information about a bunch of escaped capitalists who are held up in a secret hideout in the woods planning their comeback.

The Estate Agent is cunning and has witch like skills who THE BUTCHER leaves with the four women. The estate agent uses her powers of persuasion to undermine and control the women in order to escape. The women friendship began to untangle due to the pressure.

The women pursue The Estate Agent through the forest, they finally find her in at the capitalist hideout, Dumporado.

The women are out numbered, hungry, wounded and tired but they remain loyal to the Council directive, 'All capitalists must die' and overcome the wild capitalists and the stress placed on their personal relationships in the process.

## \* Brief Synopsis

Hunt. Kill. Consume.

The world's last remaining capitalist prepare their return from their hide out in the forest.

The council has sent a squad of 4 radical anarchist women to hunt them down.

A Utopian comedy thriller.



# Creative Outline

"All Capitalists Must Die" is a utopian fantasy set in a future Ireland where a great battle has been fought between the Council and wild, corrupt gangs of capitalists. The Council emerged victorious, establishing a new society founded on natural law and mutual aid.

Life thrives in this future Ireland, where abundance and diversity reign supreme, offering ample opportunities for drinking and partying. However, the tranquility is disrupted when the occasional rogue capitalist appears.

Our heroes, four Irish women of color, are dispatched by the Council to an off-grid idyllic cottage. Each possesses unique characteristics, embodying traits and names inspired by Irish female folk and pagan legends. Together, they form a formidable force tasked with defending the new utopian Ireland.


Meanwhile, the capitalists, depicted as cartoonish white men, represent the remnants of an old, corrupt regime driven by greed and power. Their relentless pursuit to regain control clashes with the women's unwavering commitment to uphold the Council's orders "All capitalists must die"

The story also introduces two key characters: The Butcher, an archetype alpha warrior suffering from PTSD, and the Estate Agent, a cunning and manipulative figure with supernatural powers. Their presence further complicates the dynamics within the group of women, testing their unity and resolve.



CAPITALISM  
FREE ZONE





At its core, “All Capitalists Must Die” is a comedic morality play that explores the conflict between good and evil, gender dynamics, and the intersection of race, class, and economics.

The absurdity of the premise—women of color defending utopia against old white male capitalists—sets the stage for a clash of worlds filled with humor, dark satire, and fantastical elements.

Visually, the film juxtaposes the serene beauty of the women’s surroundings with the grotesque, trash-filled hideouts of the capitalists, creating a visually striking contrast. Action sequences are over-the-top and cartoonish, with characters displaying superhuman abilities and engaging in slapstick humor.

Dialogues between the women are characterized by banter and playful teasing, adding levity to the narrative. However, amidst the humor, there are moments of tragedy that lend depth and weight to the story, including the eventual demise of key characters and the unraveling of friendships.

As tensions rise and loyalties are tested, the women grapple with conflicting responsibilities, questioning their allegiance to the Council in the face of personal safety and the greater mission.

The Estate Agent emerges as a divisive figure, exploiting the divisions within the group to further her own agenda and sow discord.

“All Capitalists Must Die” is a wild and mischievous ride that blends action, comedy, and social commentary in a fantastical setting, offering audiences a thought-provoking yet entertaining experience.





## *“Barbie crossed with Fury Road...”*



### \* Social Commentary

Both films serve as social commentary, addressing themes of power, control, and resistance. “Mad Max: Fury Road” explores issues of environmental degradation and patriarchal dominance, while “All Capitalists Must Die” tackles concepts of capitalism, inequality, and systemic injustice.

By combining elements from Barbie films and “Mad Max: Fury Road,” “All Capitalists Must Die” offers a unique and captivating cinematic experience.

It merges the whimsy and empowerment of Barbie with the gritty, high-octane action of Fury Road, creating a genre-defying film that is as thought-provoking as it is entertaining.

The world is vibrant, colorful, and filled with fantastical elements, reminiscent of Barbie’s dreamlike settings.

## Director’s Visual Approach



### \* Strong Female Characters

Similarly, the protagonists in “All Capitalists Must Die” are fierce and capable women who defy stereotypes and challenge the status quo.

Themes of Friendship and Empowerment

In “All Capitalists Must Die,” the bond between the women is a driving force, highlighting the power of solidarity and collective action.

“All Capitalists Must Die” delivers a powerful message about fighting for justice, standing up against oppression, and creating a better world for future generations.



# Director's Visual Approach



## \* Punk Anarchist Vibes

"All Capitalists Must Die" leans into a punk anarchist aesthetic, embracing bold, over-the-top statements and rebellious imagery.

The visual style is anarchic and chaotic, mirroring the ideological clash between the protagonists and the capitalist antagonists.

"All Capitalists Must Die" offers its own brand of over-the-top action, including acrobatic fights and absurd stunts in High-Octane Action.

## \* Action

Action Sequences: Choreographed with inspiration from Jackie Chan films, featuring exaggerated stunts and comedic elements. The violence is over-the-top and cartoonish, with characters displaying superhuman skills and resilience.

## \* Bold, Cartoonish Aesthetic

The film embraces a bold and cartoonish aesthetic, amplifying the surreal and fantastical elements of the story. Colors are vibrant, lines are exaggerated, and proportions are skewed, creating a visually dynamic and immersive experience.

This aesthetic extends to the characters, props, and environments, infusing each scene with a sense of whimsy and theatricality.





## \*Creative Camera Techniques

The director employs creative camera techniques to enhance the storytelling and reinforce the film's thematic elements.

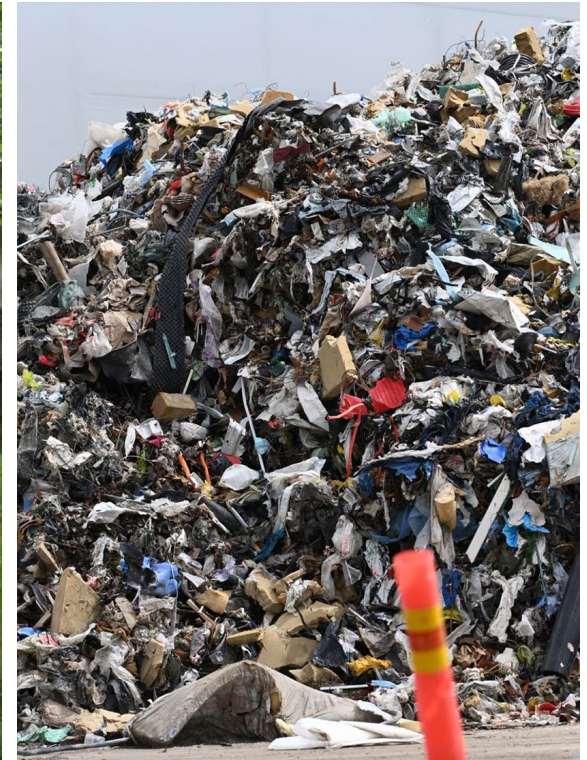
Like in Edgar Wright films, the camera is placed in unconventional locations, such as inside bins, on the side of shovels, or inside fridges, creating unexpected and visually striking perspectives.

Characters make surprise, unnatural entrances into the frame, adding an element of whimsy and unpredictability to the scenes.

Wide shots with a 35mm lens are used for sweeping panoramic views, slow tracking shots, and zooming effects, capturing the grandeur of the utopian landscape and the chaos of Dumparoda.

During emotionally charged moments, the director shifts to a more naturalistic style, utilizing close-ups with a 50mm lens and handheld camera movements to convey intimacy and intensity.

## Director's Visual Approach



## \*Utopian Paradise vs. Dumparoda

The world is depicted as a stark contrast between the utopian paradise inhabited by the protagonists and the dismal wasteland where the capitalists reside.

The forest where the women live is lush, wild, and teeming with vibrant wildlife and vegetation. Post-production effects will enhance the natural beauty, making it feel like a magical sanctuary.

Conversely, Dumparoda, the capitalist stronghold, is set in a literal dump. The environment is decrepit, polluted, and overrun with filth, reflecting the grotesque and buffoonish nature of its inhabitants.



# Director's Visual Approach

Overall, the director's visual approach in "All Capitalists Must Die" is integral to immersing audiences in a fantastical world filled with whimsy, rebellion, and larger-than-life characters.



## \* Idyllic Cottage

The cottage where the women reside is an idyllic haven, complete with solar panels, a thriving vegetable garden, free-ranging chickens, and colorful flowers. It exudes warmth, sustainability, and abundance, symbolizing their harmonious way of life.

## \* Grotesque Capitalist Dwellings

On the other hand, the capitalist dwellings in Dumparoda are exaggerated and caricatured, reflecting the absurdity of their greed-driven lifestyle. The buildings are haphazardly constructed from salvaged materials, portraying the chaotic and unsustainable nature of their existence.





# Main Character Outlines



## Mave

### (Leader of Anarcho-Syndicalism group)

Charismatic and sharp-witted, serves as the voice of reason and morality within the group. Her unwavering dedication to the cause inspires and motivates her companions.

She will use her optimism and dedicated to try and keep the gang together.



## Leo

### (Second in command)

Stoic and strong, with a knack for fixing things and a love for beer. Despite her tough exterior, she harbours a vulnerability that she hides especially to Bridget her lover. She is the muscle of the group, a bit of a loner and the deadliest fighter.

A bit of a loner – brut, butch. Very able very strong. The strongest in the group and best fighter. The Muscle, the MR T.



## Bridget

### (Follower)

The least committed to the cause she join the group because Leo did. She is a bit of a day dreamer and so is easily lead.

She is swayed by the promises of the The Estate Agent, leading to betrayal and personal conflict. Her journey from blind loyalty to weak and seduced will lead to her death and the break up off the gang.



## Dee

### (New recruit, Idiot)

She is the clown who fails at everything. Comic relief. She idolised the movement and idolised The butcher. She is loyal and passionate. She is the youngest and most unlikely looking warrior among all the women.

At the end of the film she will succeed for the first time and help turn the tide of the end fight scene.

Her journey from incompetence to triumph highlights themes of growth and empowerment.



## Other Characters



### The Butcher

A burnt-out war veteran suffering from PTSD, embodies toxic masculinity and serves as a divisive figure among the women.



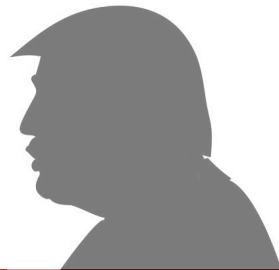
### Boiwolf

A mythical forest goddess. Part Sinead O'Connor, part 1980 single mother from an inner city housing estate in Dublin.



### The Estate Agent

The last female capitalist. A devious capitalist with supernatural powers, manipulative and cunning, challenges the women's unity and tests their loyalty to The Council.



### The Male Capitalists

Are a deluded mob of white bafoon men bent on destroying the Utopian Ireland and returning themselves to power.

## Potential Cast

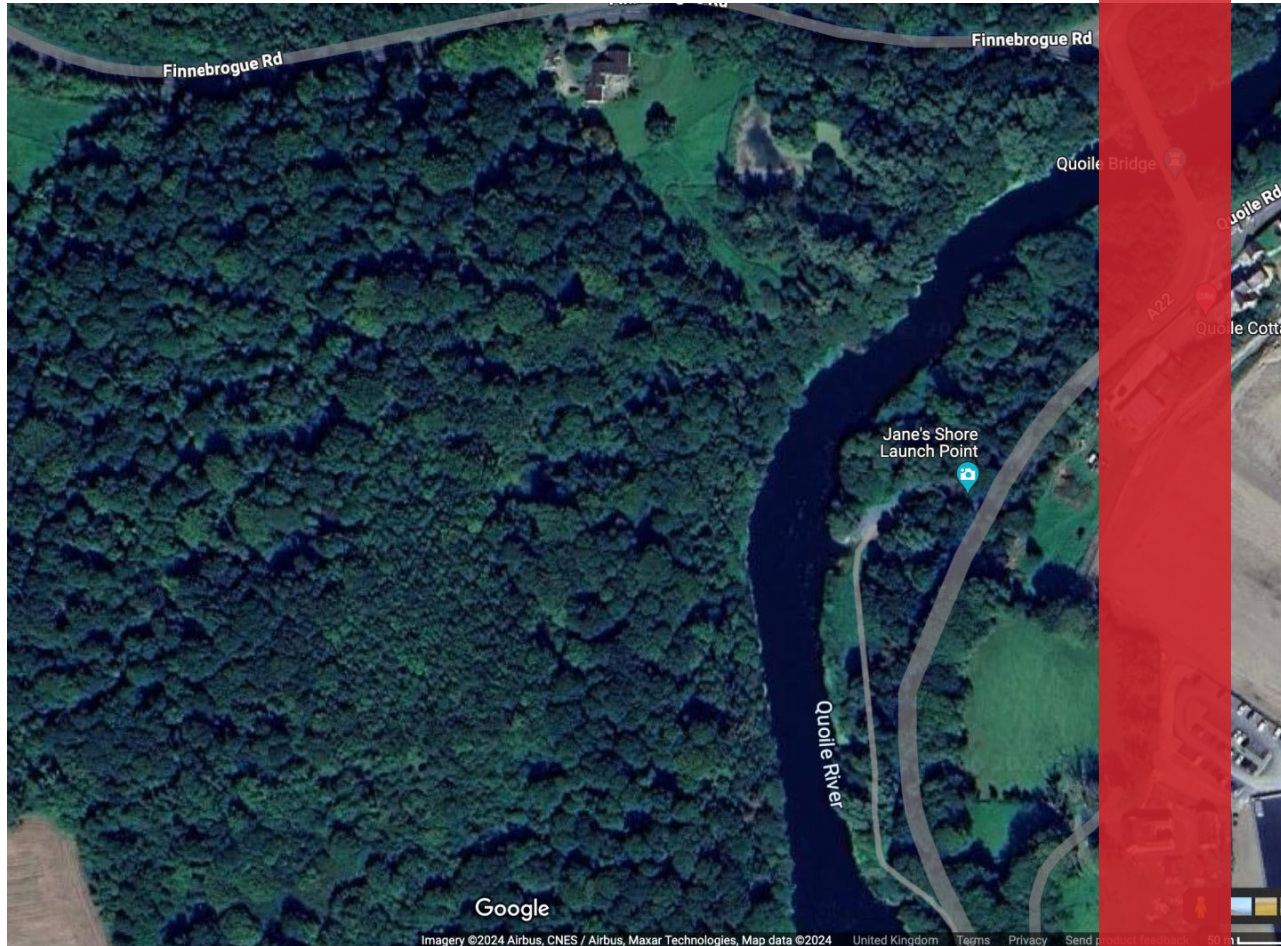
- \* Auditions will be held inviting Irish women of colour to play the 4 man roles.
- \* All should have experience in acting, comedy and some physical skills like dance or movement.
- \* All the women should be in the mid 20s with the exception of Dee who needs to look younger.
- \* The male Capitalists should be older men with a back ground in comedy acting, stand-up or clown.
- \* The roles of the Estate Agent and the Butcher should be older women in or above their 50s.





# Locations

We have already scouted and found suitable location for the film.



## \* The Forest

A privately owned forest ( Owned by one of the member of the rock band Ash)

## \* The Cottage

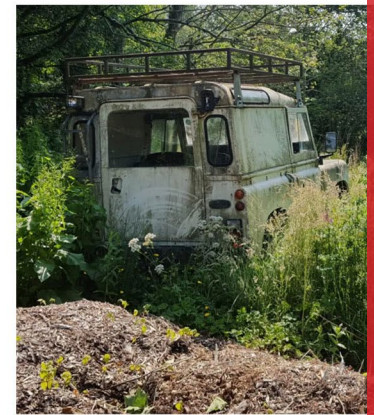
An airbnb that is suitable for the idyllic cottage that the women live in. Cast and crew could be base and accommodated in the cottage during shooting.





# \*Dumparado.

An abandoned mushroom farm that would be suitable for the capitalist hideout.



All the locations are in and around the area of Downpatrick in N.Ireland. All the owners have been approached and are keen to support the project.



## Animation concepts

Dumparado.









## The Cottage





## The Wolf





## Creative Team: Bios

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Writer / Director:  
Ken Fanning

**Ken Fanning** is a pioneering force in the world of contemporary circus, known for his visionary leadership as the Senior Artist and founder of Tumble Circus. Alongside Tina Segner, he established Tumble Circus over three decades ago in Belfast, Northern Ireland. Tumble Circus has since become a revolutionary name in the circus community, specializing in high-skill creative circus comedy theatre, both indoors and outdoors.

In addition to his remarkable contributions to circus, Ken is a prolific filmmaker under his company, Akenevilthing. His cinematic endeavors include four feature-length films, including "The Conspititor," "Gun Not Fun," "The Pitts Family Circus," and the critically acclaimed "Bathroom." Ken's films have graced international film festivals, earning him prestigious accolades such as the Best Director award at the L.A. Independent Film Festival.

In 2008 "This is what we do for a living" won best circus show at the Adelaide Fringe Festival. In 2023, he clinched the Critic Award at the Perth Fringe Festival for "Snatch and Grab," a show he co-wrote and directed.

Ken's creative journey is marked by a relentless pursuit of excellence and innovation. From directing and performing in groundbreaking circus productions to crafting compelling narratives on the screen, he continues to inspire audiences worldwide with his boundless imagination and unwavering passion for the arts.



Producer:  
Pearse Moore

**Pearse Moore** is Chief Executive of the Nerve Centre in Derry, Northern Ireland, a community based multi media arts centre.

As a founding director of the Nerve Centre, Pearse co-founded Raw Nerve Productions Limited in 1995.

Pearse has produced a number of short drama and animated films for BBC, British Screen and UTV including the Academy Award nominated DANCE LEXIE DANCE (Live Action Drama) BAFTA nominated animation The Crumblegiant. Animated films he has produced have won the animation award at the Celtic Film and TV festival three times. He has also been nominated for a IFTA for An Béal Bocht/The Poor Mouth.

Pearse also produces the video art for artist Willie Doherty which have included the Turner nominated installation, ReRun and Ghost Story for the Venice Bienalle narrated by Stephen Rea and filmed by Oscar nominated cinematographer, Seamus McGarvey.



# Full CVs of Creative Team

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## Ken Fanning

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Writer & Director

### EDUCATION

Drogheda Grammar School until 1989.

Has received a diploma at Circomedia for Physical theater and circus in 1998.

Has taken part in numerous circus, physical theater and clown workshop including studying under the master clown Philippe Gaulier

### HISTORY OF ARTISTIC PRACTICE

Senior artist and founder of Tumble Circus

Company History: Established by Ken Fanning and Tina Segner 20ish years ago, Tumble Circus are a revolutionary circus base in Belfast, specializing in high skill creative circus comedy theatre (both indoors and outdoors). Our shows are an absurd jaunt into the soul of man, alive with the endless possibility of the human body, the joy of performing, and the humanity of success and failure. At our core is a dedication to training, learning and constantly pushing the boundaries of our own work and the audience experience of circus.

Tumble Circus is Ireland's only non-traditional touring circus company.

Tumble Circus have toured extensively throughout Ireland, Europe and Australia. See below for highlights and in bold for funded projects by Arts Council NI, Irish Arts Council, Culture Ireland, Belfast City Council and ZEPA.

Akenevilthing

As well as a circus performer Ken Fanning has been making film for most of his life. Akenevilthing is

his film company. He had complete 4 feature length film. The Conspitiator (2010) Gun Not Fun (2016) The Pitts family Circus and most recently Bathroom (2019). His films have been shown at International film festival and he has won several awards. Including Best Director L. A. Independent Film Festival and Best mockumentary at the Kapow Intergalactic film festival in Hollywood.

2022 I was part of tumble circus season at the st Patrick Festival in Dublin. We then hosted a training program for 2 week in Late March. I was commission to make a short circus film called Torrential. 2 of my film were shown at the International circus film festival. We toured both Cycle Circus and our big top show in the summer of 2022.

2021 Wrote and Directed The MacCarnyson a circus film commission by St Patrick Festival Ireland. I collaborated on Snatch And Grab a film and show by Snatch circus. I directed and performed in Cycle Circus by Tumble Circus which toured festival through put Ireland. I produced directed wrote and performed in Winter Circus, Tumble Circus 3 weeks of show in our big top in December in Belfast.

2020 The show Spit that I collaborated on was performed at the Perth Ring festival. I collaborated on the creation of Spud, by Snatch Circus. Directed a 33 minute circus film for the Eargil film, non-essential circus content providers. Directed A Touch Of Colour for Lets Circus in Newcastle a circus film set in a Woodhorne mining museum.

2019 Performed at Bread and Circus Festival Christ church New Zeland. Spit performed at the Perth Fringe festival. Bathroom the movie premiered at the Belfast international Film Festival. Glastonbury preformed to over 4000 people the final show of Unsuitable in the main Circus and theater Big Top. Headlined the Circus Big Top at Glastonbury Festival with the final show of Unsuitable. September traveled to Broome WA and directed and wrote Circus Rabble, a community circus project. Directed and producer Winter Circus 3 weeks of big top shows in Belfast.

2018 Tour Unsuitable with the support of culture Ireland to Australia, Perth Fringe and Adelaide Fringe. Big Top tour of Ireland with Unsuitable Eargil festival, Sligo Arts festival, Clomel Junction festival, East side arts festival. Company preformed for all of July in Avignon Festival. 3 week winter season .

In Belfast city centre with Tumble Circus. Directed Spit a one women circus show with Angelique Ross. This won the award for Wit at the dublin fringe festival, and toured to several Irish and international festivals. Directed and producer Winter Circus 3 weeks of big top shows in Belfast.

2017 Successful tour of Unsuitable at Earagail Arts Festival, Donegal and Eastside Arts festival, Belfast Director and coach for Cirque de Gaillimh, a show with 60 young people from Galway Community Circus and Galway Youth Orchestra.



Solo show Starman appeared at Glastonbury festival.

Write and direct The Pitts Family Circus, a feature length film shot in Australia, Switzerland and Belfast. The Pitts has won several international film awards, including best director. Directed and producer Winter Circus 3 weeks of big top shows in Belfast.

2016 Australian tour of Starman, funded by Culture Ireland that led into an Irish tour funded by Touring and Dissemination Award north and south (ACNI and ACIE).

Summer tour of Death and Circus around Ireland, UK and Germany.

Developed and re rehearsed Unsuitable for Dublin Fringe

Big Top Christmas Show in Belfast for two weeks December supported by Belfast City Council through Small Grants Heritage and Festival Award, over 2,000 people attend.

Write and direct Gun Not Fun, a feature film shot in east Belfast.

2015 3 week research and development for a new ambitious show, Unsuitable, with 6 circus performers, funded by Arts Council Ireland Project Award.

Australia Tour of Damn the Circus, supported by Culture Ireland. Australia premier of Starman at Perth Fringe World.

Performed Starman as part of CQAF, Belfast  
Performed Starman at Circus Village, Cirkus Xanti, Oslo, Norway  
Irish and German tour of Death or Circus, outdoor circus show.

2014 Due to the birth of Tina's son Kasper in April Tumble Circus's tour was not as extensive as other years.

Irish and Scandinavian tour of outdoor show Death or Circus.  
Premier of Starman, Ken Fanning's solo show at Dublin Fringe

All Ireland tour of Damn the Circus starting in October and finishes early December, funded by Touring and Dissemination Award (ACNI and ACIE).

Started a relationship with Strand Arts Centre, East Belfast by hosting Carny Noir cabarets.

2013 Three months of Australia tour of This is what we do for a living and UpAbove, runner up for Best Circus Show at Perth FringeWorld. Kindly supported by Culture Ireland

Irish premier of DAMN THE CIRCUS at Earagail Arts Festival, Letterkenny, followed by a 2 week residency at La Breche, Cherbourg to further develop the show.

Performed Damn the Circus in our Big Top at Belmont Park and Falls Park at Belfast International Arts Festival, kindly supported by Arts Council NI through Small Grants Award.

Irish and N. Irish premier of Death or Circus at Carnivale of Colours, Derry and Waterford Spraoi.

Premiered This is what we do for a living at Volcano Circus Festival, Iceland. Kindly supported by Culture Ireland

2012 Developed, devised, rehearsed and premiered a new indoor show, DAMN THE CIRCUS, with a 2 week residency at Seachange Arts, Great Yarmouth and 1 week in the MAC, Belfast.

Premiered This is what we do for a living at the Edinburgh Fringe Festival in the Udderbelly (supported by Culture Ireland), Underbelly Productions and at Absolut Fringe in Dublin.  
Winner Best Circus and Physical Theatre show at Adelaide Fringe with This is what we do for a living, kindly supported by Culture Ireland.

Nominated for Best Circus Show at Perth Fringe World in February with This is what we do for a living.

Toured UpAbove and This is what we do for a living extensively to major arts festivals around Europe.

2 week residency at Culture Commune, Loos-en-Gohelle, France where we developed and premiered a new outdoor show 'Death or Circus', supported by ZEPA.

2011 Nominated for Best Circus Show at Adelaide Fringe Festival in February with This is what we do for a living, kindly supported by Culture Ireland.

Represented Ireland at the National Museum of Australia, Canberra at their Irish exhibition 'Not Just Ned'.

The first international act ever to be chosen for a 2 week residency at Le Fourneau, National Centre for Street Theatre, Brest, France [www.lefourneau.com](http://www.lefourneau.com)

Continued to work with ZEPA.

Toured UpAbove and This is what we do for a living extensively to major arts festival in Ireland, UK, Canada and Europe.

2010 New show Nouvelle Carny 2, performed in Belfast Circus School (supported by Arts Council NI via Small Grants Award), Clonmel Junction Festival, Earagail Arts Festival.

Selected to be part of ZEPA (a cultural street theatre exchange between UK and France) [www.zepa9.eu](http://www.zepa9.eu).

Worked closely with Le Fourneau, Brest (France's national creation centre for street arts).  
Toured UpAbove extensively to major arts festival in Ireland, UK and Europe (Galway Arts Festival, Glastonbury Festival, Passage10 – Helsingør, Denmark).

Selected for Fira Tarrega ([www.firatarrega.cat](http://www.firatarrega.cat)) one of the most important street theatre and circus showcase festivals in Europe and supported by Culture Ireland.

Toured in N. Ireland with Cahoots NI with Leon and the space between  
Write and directs The Conspirator a feature length film shot in Belfast.



2009 Selected and performed at Trapezi Festival, Reus, Spain ([www.trapezi.org](http://www.trapezi.org)) one of the biggest contemporary circus and street theatre festivals in Europe.

Runner up of Audience Choice at Mueca Festival, Tenerife with Toin Thar Ceann.  
Toured extensively throughout UK, Ireland and Europe with UpAbove.  
Invested in a circus Big Top, [www.jossers.com](http://www.jossers.com)

2008 Performed at Dublin Theatre Festival with Circus by Barabbas.  
Toured extensively throughout UK, Ireland and Europe with UpAbove.  
Nominated for award at World Street Theatre Festival, Christchurch, New Zealand for UpAbove. Performed at Adelaide Fringe with UpAbove.

2007 Devised and premiered Circus by Barabbas in the Project Theatre, Dublin.  
Performed with Olivier award winning show La Clique, Dublin fringe Festival.  
Performed Toin Thar Ceann, Dublin Fringe Festival.  
Premiered UpAbove at Festival of Fools, Belfast.

2006 Toured with Adventures in Circus  
Temple Bar Cultural Trust commissioned Tumble Circus for a new show, Toin Thar Ceann

1999-2005 Moved to Belfast 1999.

Worked professionally as a performer and circus tutor, toured nationally and internationally with Tumble Circus.



# Pearse Moore

## EDUCATION

1988 – 1991	BSC(Hons) in Economics and BusinessQueen's University, Belfast.
1991 – 1992	MA in Economics, University of Kent at Canterbury,
1997 – 1998	Postgraduate Certificate in Cultural Management, University of Ulster, Belfast
2001	EAVE, European Film Producers Course, Training in Cyprus, Sweden and Dublin

## WORK

1992 – Now	Chief Executive, The Nerve Centre, 7-8 Magazine Street, Derry
1995 – Now	Director / Producer, Raw Nerve Productions Limited
1995 – 1998	Lecturer, Business and Statistics, North West Regional College

## PRODUCTION CREDITS

### ANIMATION

2020	<b>A Different Kind of Different</b> for Wellcome Trust, RCA and Matt's Gallery Animation Director - John McCloskey
2017	<b>The Poor Mouth</b> by Flann O'Brien for BAI, Irish Language Broadcast Fund and TG4 Best Animation – Galway Film Fleadh Writer/Director – Tom Collins Animation Director - John McCloskey
2009	<b>GUNS, BEES &amp; TADPOLES</b> for Irish Film Board Writer/Director - John McCloskey
2009	<b>The Boys of St Columbs</b> , Director Tom Collins Animated Inserts - Director - John McCloskey
2008	<b>JAM TARTS</b> for Flixerpix NI Animator - John McCloskey
2008	<b>PULLIN THE DEVIL BY THE TAIL</b> – The Series Director, Stephen McCollum 5 new animated tales, NI Screen and Irish Film Board
2008	<b>Irish Language Reversioning Project</b> for BBC 2 NI In 2008 Raw Nerve reversioned over 2 hours of material into the Irish Language, NI Screen and BBC NI

2007	<b>THE CRUMBLEGIANT</b> for Irish Film Board Writer/Director - John McCloskey BAFTA Nomination – Best Animation February 2008 Galway Film Fleadh - Second Place Best Animation
2006	<b>LUCY AND THE MOON</b> – NI SCREEN Director - John McCloskey, <b>SPOT</b> – Irish Flash for Irish Film Board Director – James Doherty For cinema release in Ireland 2004 <b>Pullin the Devil by the Tail</b> –Irish Film Board Director, Stephen McCollum UIP Animation Award, Cork Film Festival Best British Animation, Edinburgh Film Festival
2001	<b>Flip Sides</b> - animation series for BBC, CRC and ACNI Director - John McCloskey
2000	<b>The King's Wake</b> - Irish Film Board, CRC and ACNI 30 Minute Animated Feature, Director - John McCloskey Best Animation, Celtic Film Festival
2000	<b>The Goblin Market</b> , RTE/ Irish Film Board Director - Suzanne Arnold
1998	<b>The Beautiful Ones</b> , RTE/ Irish Film Board. Director - Michael Goldie
1997	<b>Midnight Dance</b> , animation for RTE/ Irish Film Board Director - John McCloskey Best European Animation, Cinimina First Prize, Palm Springs International Film Festival Best Animation, Celtic Film Festival
1994	<b>Cu Chulainn</b> , 6 part animated series for BBC NI. Director - John McCloskey

### DRAMA

2018	<b>Don't Be Afraid</b> for Northern Ireland Screen Writer – Desmond J Doherty Director – Mark McCauley
2015	<b>Afterwards</b> (Executive Producer) Writer/ Director – Michael Barwise
2014	<b>The Girl From the North Country</b> (Executive Producer) Writer/ Director – Michael Barwise
2014	<b>I AM HERE</b> (Executive Producer) Writer – Lisa Barros D'Sa, Director – David Holmes
2014	<b>A Short Film About Fear</b> (Executive Producer) Writer/ Director – Keith O Grady
2010	<b>VOICES</b> – film for the successful UK City of Culture bid for Derry~Londonderry (NI Screen, ILEX, DCC, SIB)



2006 **The Devil** – Drama for BBC  
Writer – James Ellis, Director – Frankie McCafferty

2005 **Tumble Turns** – financed by NIFTC  
Writer/director – Dave Duggan, Producer – Jim Curran  
**Hit and Run** - Drama for Irish Film Board  
Director - John McIlduff, Writer – Paul Callaghan  
Cinema Release in Ireland - 2004  
**Stinger** – short drama in Russian financed by NIFTC  
Writer/Director – Tony Melarkey  
Selected for Screening at the Imperial War Museum

2001 **Do Armed Robbers Have Love Affairs?** - BBC/ACNI  
Writer Ronan Bennett Director - Brian Kirk  
RTS Nomination - Best Short Drama 2002

2000 **Devil You Know**, - Drama for BBC and ACNI  
Writer/ Director - Colin Bateman

1998 **Surfing With William** – UTV/ British Screen  
Writer - Lisa Burkett, Director - Tracey Cullen

1998 **Gun** - Sky Television  
Writer - Colin McIvor, Director - Konrad Jaye  
Payback, (as associate producer)  
Producer – Paul Largin, Music by David Holmes

1997 **Dance Lexie Dance**, Drama for BBC  
Writer - Dave Duggan, Director - Tim Loane  
Academy Award Nominated – 70th Academy Awards  
Best First Film by a New Irish Director, Cork Film Fest  
Best Short Film, Celtic Film Festival, Ireland  
Special Jury Prize and Audience Award, Aspen Film Festival  
Best Short Film – Nantucket Film Festival

#### VISUAL ART WITH WILLIE DOHERTY

2020 **ENDLESS** – Featuring Christopher Eccleston  
For Galeria Peter Kiltchmann, Zurich  
Cinematographer: Conor Hammond/Angus Mitchell

2018 **INQUIETA/UNQUIET** - For Pepe Cobo, Madrid  
Composer – Brian Irvine, Cellist – Matthew Sharpe

2017 **NO RETURN** – Featuring Sam Turich  
For Mattress Factory, Pittsburg, USA

2016 **LOOSE ENDS** – Arts Council 1916/2016 Commission  
Featuring Sean McGinley  
Cinematographer: Conor Hammond

2016 **HOME** – Featuring Dermot Murphy  
Cinematographer: Conor Hammond

2014 **THE AMNESIAC**, Featuring Stephen Rea  
For Pepe Cobo, Madrid  
Cinematographer: Conor Hammond

2013 **WITHOUT TRACE**  
For Galeria Peter Kiltchmann, Zurich  
Cinematographer: Conor Hammond

2013 **REMAINS** – For City of Culture 2013, Derry  
Featuring Adrian Dunbar  
Cinematographer: Conor Hammond

2012 **SECRETION** – For Documenta, Kassel, Germany  
Cinematographer: Conor Hammond  
Selected for Edinburgh International Film Festival

2011 **ANCIENT GROUND** – For Hugh Lane Gallery, Dublin  
Cinematographer: Conor Hammond

2010 **SEGURA** – For Manifesta 8, Murcia Spain  
Cinematographer: Conor Hammond

2010 **UNFINISHED** – Alexander and Bonin, New York  
Actor: Richard Dormer, DoP: Conor Hammond

2009 **BURIED** - Edinburgh Film Festival  
DoP: Seamus McGarvey (Atonement, The Soloist)

2008 **THREE POTENTIAL ENDING**  
DoP: Seamus McGarvey (Atonement, The Soloist)  
Actor – Richard Dormer, Music – John O'Neill

2008 **THE VISITOR**  
Voice – Gerard McSorley, DoP: Seamus McGarvey

2007 **GHOST STORY** - ACNI at Venice Biennale  
Stephen Rea, Cinematographer: Seamus McGarvey

2006 **EMPTY** –Installation for Artist Willie Doherty  
Cinematographer: Conor Hammond

2006 **PASSAGE**  
Actors – Ciaran McMenamin, Michael Liebmann

2005 **CLOSURE** –Installation for Artist Willie Doherty  
Voice – Marie Louise Muir, Actor – Kathryn Brolly  
**NON SPECIFIC THREAT**  
Alexander and Bonin Galleries, Zurich and New York  
Cinematographer: Seamus McGarvey  
Narration – Kenneth Branagh  
**DRIVE** - Art Installation for Willie Doherty  
Cinematographer: Seamus McGarvey  
Actor – Stuart Graham

2001 **RERUN** – Visual Installation for Artist Willie Doherty  
Sao Paulo Biennial, IMMA, Dublin  
Cinematographer: Seamus McGarvey  
TURNER PRIZE NOMINATION - 2003





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