

## PRESS NOTES

### ESSENTIAL INFORMATION

**Title:** Wifey Redux  
**Genre:** Comedy, Drama, Short Film  
**Runtime:** 22:24  
**Shooting Format:** Digital  
**Country:** USA / Ireland  
**Director:** Robert McKeon  
**Based on a story by:** Kevin Barry  
**Screenplay by:** Robert McKeon  
**Produced by:** Michael Donnelly V  
Robert McKeon  
**Cinematographer:** Daniel Katz  
**Original Score by:** Kevin Seaton  
**Featuring Music by:** Grouplove  
**Executive Producer:** Robert McKeon  
**Starring:** Aidan McArdle  
Angeline Ball  
Wallis Day  
Shane O'Meara  
Lauryn Canny  
Craig Grainger



### Logline

A man becomes maniacally obsessed with chasing off his teenage daughter's handsome new boyfriend, putting his familial bonds, and his own sanity, to the test. Based on the short story by Kevin Barry.

### Screening Info

TBD

### Contact Info

mckeon.bob@gmail.com / (310) 804-4123

www.wifeyredux.com

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## **Synopsis**

All is well in the Prendergast household. Or at least, that is what Jonathan Prendergast would have us believe as he recounts his rollicking, sexy, romantic courtship of and marriage to his high school sweetheart Saoirse, and the birth of their daughter Ellie.

Fast forwarding to the present, we find the family settled into cool, mildly dysfunctional equilibrium - until Ellie, now coming into her own as a teenager, brings home her new boyfriend, Aodhan. Fearing Ellie's imminent corruption by Aodhan, Jonathan tries to rally Saoirse into helping him drive Aodhan out of their home, and Ellie's life, but Saoirse rebuffs him at every turn.

Finally, a nightmare drives Jonathan to put his foot down concerning Ellie's relationship with Aodhan. But when he marches to her room to lay down the law, he discovers that an unexpected development has occurred.

## **Director's Statement**

Have you ever been unable to confront an uncomfortable truth? Perhaps out of fear of upsetting the status quo. Or to avoid embarrassment. Or maybe to avoid contradicting a personal narrative?

That is exactly the type of situation in which Jonathan Prendergast, the main character of Kevin Barry's short story "Wifey Redux," finds himself. In that story, upon which this film is based, Barry captures the frustration, humiliation, and anxiety that accompany Jonathan's struggle in an engaging and humorous, but empathetic, way.

I identified with those difficult and uncomfortable feelings while reading the story, and was exhilarated by the potential challenge of bringing those precarious and unsettling emotions to the screen, while striking the emotionally grounded and humorous notes that Mr Barry so deftly does in his story.

Of course, I was, myself, avoiding the uncomfortable truth of how truly daunting a challenge I was about to confront - that is until the incredibly amazing cast and crew assembled. Suddenly the prospect of capturing the fraught, emotional poignancy, biting humor, and engaging narrative of the story became a much more realistic one. I am incredibly proud of the film that resulted. My deepest thanks go out to the cast and crew for everything that they did to make it happen, and to Kevin Barry, for allowing us to adapt his story to the screen.

- Robert McKeon

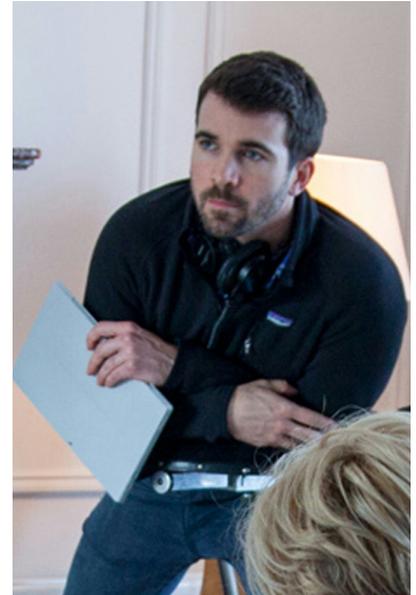
## **Biographies**

### ***Robert McKeon - Producer, Director, Screenplay***

Robert's first job in film was as a clerk at his local video rental store while attending high school in his home town of Darien, Connecticut. He was eventually promoted to Assistant Manager.

He proceeded to earn his Bachelor's in Economics from Trinity College in Hartford, CT, and then moved to Los Angeles to work in a number of jobs in the entertainment and advertising industries before directing commercials for various corporate clients, and viral content for a number of L.A. - based comedians.

"Wifey Redux" is his first film.



### ***Michael Donnelly V - Producer***

A prolific producer of commercials, music videos, and short films, Michael's career got its start in college with the production of the documentary *Christy*, whose success led to further award-winning projects with his collaborators on the web and in television, including a broadcast pilot with RTE, and the web series *The Taste of Home*, which was Graham Linehan's inspiration for the BBC series *The Walshes*.

In 2010, Donnelly and partners Stevie Russell and Rebecca Bourke set a goal of providing a very different kind of commercial production company in Dublin, and founded Tidal. In its two years of existence, Tidal produced eight commercials, twenty music videos, numerous short films, resulting in numerous award wins, including wins at Cannes Lions, Kinsale Sharks, the IMTV awards, and a UK Music Video Award.



Since then, Michael has continued to produce commercials, music videos, and films under his new banner, MDV, including Irish Film Board Signature short film *Rockmount*,

which capped off a successful festival circuit run with an Irish Film & Television Academy Award for Best Short Film in 2015.

### **Daniel Katz - Cinematographer**

Daniel was born and raised in Dublin, Ireland, and attended film school at Ballyfermot College. After completing a summer residency in cinematography at the Rockport, Maine Film and Television workshops he moved to New York City. From there he split his time as a lighting technician on major studio films including *I Am Legend* and *Funny Games*, and as director of photography on acclaimed indie shorts, *Impostor*, *Block* and the Academy Award winning *Curfew*.



Since then Daniel has photographed a number of feature films including *Revenge for Jolly* starring Kristin Wiig and Oscar Issacc, which was produced by Atlas Entertainment and distributed by Sony Pictures, and *Before I Disappear*, winner of the SXSW Audience Award and was selected for the prestigious Venice Film Festival's directors fortnight.

Daniel has also lensed dozens of commercials working for clients such as Nike, Pepsi, AT&T, Sony and DKNY.

He resides between NYC, LA and Dublin.

### **Kevin Barry - Author of "Wifey Redux"**

Kevin Barry is the author of the highly acclaimed novel *City of Bohane* and two short-story collections, *Dark Lies the Island*, which contains "Wifey Redux," and *There Are Little Kingdoms*. He was awarded the Rooney Prize in 2007, and won the Sunday Times EFG Short Story Award in 2012. For *City of Bohane*, he was short-listed for the Costa First Novel Award and the Irish Book Award, and won the Author's Club Best First Novel Prize, the European Union Prize for Literature, and the IMPAC Dublin Literary Award. His short fiction has appeared in *The New Yorker* and elsewhere. His most recent novel, *Beatlebone* was released in late 2015 to wide acclaim. He lives in County Sligo in Ireland.



### **Aidan McArdle - Jonathan Prendergast**

Aidan McArdle was born in Dublin, and studied at the Royal Academy of Dramatic Art in London. He has since become a mainstay of Irish and British stage, screen, and film. His work with the Royal Shakespeare company includes the titular role in *Richard III*, and the role of "Puck" in *A Midsummer Night's Dream*. He also appeared in the title role of a stage adaptation of John Irving's *A Prayer for Owen Meany* at London's Royal National Theatre, along with the role of "Joseph Surface" in Deborah Warner's *School for Scandal* at the Barbican Center. He has appeared

in numerous shows on British television, including starring roles in BBC Two's *Beautiful People*, and *Garrow's Law*, and he plays the villainous Lord Loxley in ITV's *Mr. Selfridge*.



### **Angeline Ball - Saoirse Prendergast**

Angeline Ball is an Irish actress known for her breakthrough role as "Imelda Quirke" in the 1991 film, *The Commitments*. Since then, she has appeared in various film and television series in Ireland, the U.K., and the United States. In 2003, she swept the Irish Film and Television Awards, winning Best Actress for her portrayal of Nora in *Any Time Now*, and Best Actress in a Film for her portrayal of Molly in *Bloom*. She recently starred as "Maggie" in the BBC series, *The Eastenders*, and



as “Gloria Meak” in the Channel 4 series, *Shameless*.

### **Wallis Day - Young Saoirse**

Wallis Day is a British actress known for starring role as “Holly Cunningham” in the Channel 4 show *Hollyoaks*. She has since appeared in numerous roles in television and film, and most recently appeared as “Olla” in the ITV show *Jekyll and Hyde*.



### **Shane O'Meara - Young Jonathan**

Shane O'Meara is an Irish actor best known for playing “Connor Mulgrew” in *Waterloo Road*. He has also appeared in a recurring role in the BBC show *Doctors*, and the film *Weaverfish*. He currently resides in Edinburgh, Scotland.



**Lauryn Canny - Ellie Prendergast**

Lauryn Canny is an Irish actress who made her debut in the film *1,000 Times Goodnight*, starring alongside Juliette Binoche in the role of Steph. She followed that up, starring in the titular role of “Amber” in the RTE series *Amber*, and has since starred in the films *Poison Pen*, and *The von Trapp Family: A Life of Music*.



**Craig Grainger - Aodhan McAdam**

Craig Grainger is an Irish actor known for the 2015 film *Invoked*. He has also appeared in numerous plays, short films, and music videos. He was recently featured in the *Irish Examiner* profile, “Five people to watch for in the year ahead.”



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## **Frequently Asked Questions** with Director Robert McKeon

### **Q: What attracted you to Kevin Barry's short story?**

I was hooked by Kevin's literary voice from the very first sentence of the story, "This is the story of a happy marriage but before you throw up and turn the page..."

As I read on, I couldn't help but think that the story would lend itself brilliantly to a short film adaptation - It had the aforementioned provocative first line as a hook. It had an engaging, layered narrative told by a charismatic, but complicated, narrator. And it had characters who were relatable and sympathetic, not only despite of their flaws, but also because of them.

I was especially drawn to the plight of the narrator and main character Jonathan - a man who is not quite unable to confront the dysfunctional reality of his family life, and tries desperately to maintain the picture-perfect narrative that he constructs for himself, and the audience.

I thought back to situations where I was confronted with a - probably much needed - dose of reality that I had been avoiding, and identified with the frustration, anger, and embarrassment that he felt - and I was exhilarated by the challenge of translating those precarious and uncomfortable emotions to the screen in a through an adaptation of this story.

### **Q: You're an American director based in Los Angeles. Why did you shoot in Ireland?**

The source material is an Irish story by an Irish author, Kevin Barry, and I wanted to be respectful to both.

There is a cadence and vocabulary to the narration and dialogue in the story that, as a fan of Irish cinema and literature, I recognized as being particularly Irish. With all due respect to my fellow Americans, to shoot it anywhere else but Ireland would have diminished one of the truly exceptional things about the original story, and one of the reasons that I was so attracted to it.

### **Q: But you flew all the way to Ireland to shoot a short. Are you insane?**

Yeah, I probably was - the story really got to me.

I was so utterly captivated and inspired by it - more so than by anything else that I had read in a long time - that there wasn't any other option than to try to adapt it to film, and to do it in Ireland.

After I finished reading it for the first time, I immediately ran to my laptop banged out a quick adaptation - more like a translation, really - to make sure that the story worked as a screenplay, drew up a rough budget, and then started figuring out how to get in touch with Kevin and his agent.

### **Q: How did you connect with your Irish cast and crew from the U.S.**

#### *The Crew*

As soon as I finished the first, quick draft of the script, I sent it to a good friend, who, it turned out, had met Irish cinematographer Daniel Katz at a party in L.A. the weekend prior. He said that Dan had been working a lot in the States and in Asia, but wanted to work closer to his family in Dublin. My friend connected Dan and I, Dan responded to the script, and he was the first collaborator on board.

I next looked for an Irish producer who could take the reins of the production in Dublin, and who I thought would gravitate towards the sensibility of the project. I poured through all of the recent short films and features sponsored by the Irish Film Board. There were a plethora of qualified and enticing candidates, but I ended up circling back to one of the first names that I had written down: Michael Donnelly V.

Mike, in association with the Irish Film Board, had recently produced a short called *Rockmount* for director Dave Tynan. The trailer for *Rockmount*, a film about the youth of the Irish captain of Manchester United, Roy Keane, along with Mike's music video and commercial work, indicated that he was at home working with projects with complex - maybe slightly dark - tones, and could execute them on a high level.

So I shot him an email, within a few days we met on Skype, and soon after, he was officially in!

Mike was an incredible collaborator: tenacious, resourceful, cool under pressure, willing to jump on Skype at odd hours due to the LA - Dublin time difference, and he brought on an absolutely incredible crew - it would be a lesser film without him, or them.

#### *The Cast*

I honestly have no idea how I ended up working with such an amazing and accomplished cast.

I attribute it to the strong source material found in Kevin Barry's story, and an awesome casting director in Louise Kiely.

**Q: How did the overseas collaboration work?**

Lots of emails and Skype meetings.

I also flew out to Dublin in early January of 2015 to meet Mike in person, get a feel for the area, and scout locations.

Then it was back to LA for more planning via emails and Skypes, and finally, in mid May, I returned to Dublin for two weeks of preproduction, and the seven day shoot, which began on June 1.

**Q: How did the shoot go?**

It was the best experience of my life.

So it went well, quite well.

The schedule was daunting. Tight. With little room for error. With late nights. And one especially intimidating final day/night, where we only had a few precious hours of Irish summer night darkness to accomplish a whole lot of integral night exterior shots.

But it all went off pretty much without a hitch, thanks to a cast and crew that are all amazing at what they do, and worked as an incredible team.

**Q: Are there any moments from the production that are particularly memorable?**

There are so many moments, but there is one that I think encapsulates all of them.

We were into the wee hours of the morning during the third day of the shoot, and due to a full, tricky schedule, a pivotal, demanding scene for the actors was one of the last up.

The scene is a turning point in the film. If it didn't work, the conclusion, and essentially the entire film, would fall apart. It involves a surprising and unusual interaction in between Jonathan (Aidan McArdle) and his daughter Ellie (Lauryn Canny).

The interaction itself, and its results, (no spoilers), are so unusual that the scene could *easily* come off as implausible and undermine the conclusion of the film.

The cast had delivered nothing but perfect performances up until this point - but I was asking a lot of the actors late in the night, and for the first time during the entire shoot, I was nervous.

We blocked the shot, rolled the camera on the rehearsal - and Aidan and Lauryn knocked it out of the park. I knew they were good, but they blew me away.

Afterwards, we wrapped for the day. I walked back to my apartment as the morning sun began to peek into the clouds over Dun Laoghaire Harbor. From the many months since I had first read Kevin Barry's short story, right up until that point, I thought that I might have a film on my hands. But after shooting that scene that night, I knew it.







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## CAST

**Jonathan Prendergast** Aidan McArdle  
**Saoirse Prendergast** Angeline Ball  
**Ellie Prendergast** Lauryn Canny  
**Aodhan McAdam** Craig Grainger  
**Young Jonathan** Shane O'Meara  
**Young Saoirse** Wallis Day

## CREW

**Directed by** Robert McKeon  
**Based on the Short Story by** Kevin Barry  
**Screenplay by** Robert McKeon  
**Produced by** Michael Donnelly V  
Robert McKeon  
**Cinematography by** Daniel Katz  
**Edited by** Chris Catanach  
**Additional Editors** Weston Cadwell  
Dan Swietlik, A.C.E.  
**Original Score Composed by** Kevin Seaton  
**Casting by** Louise Kiely  
**Additional Casting by** Sophie Holland  
**Production Design by** Kate Moylan  
**Costumes by** Sarajane Ffrench O'Carroll  
**Production Manager** Liam Ryan  
**Location Manager** Mick Swan  
**First Assistant Director** Sonja Otto  
**Third Assistant Director** Drew Maitland  
**Script Supervisor** Christine Dilworth  
**Makeup Artist** Julie-Ann Ryan  
**Hairdresser** Gary Carolan  
**Stunt Coordinator** Peter Dillon  
**First Assistant Camera** Joshua Bourke

**Second Assistant Camera** Adam Ozmin  
**DIT Technician** Dylan Knapp  
**Key Grip** John Foster  
**Dolly Grip** Stephen O'Brien  
**Gaffer** Andrew Hubbard  
**Best Boy** Steve McCarthy  
**Sound Recordists** Alan Scully  
Keith Grainger  
**Boom Operators** Stef Jaconelli  
Aiden Norris  
**Generator Operator** Sean Cray  
**Sparks** Eimear Ennis Graham  
Gavin O'Reilly  
Hugh Mulhern  
Stephen Kennedy  
**Set Dresser** Clare Hynes  
**Standby Props** John McHale  
**Graphic Designers** Manual Made  
**Production Coordinator** Andrew Wilkinson  
**On Set Photography** Charlotte Jardat  
**Additional On Set Photography** Stephen Gallagher  
**Trainee Assistant Director** Aisling O'Farrell  
**Extras Coordinator** Jenni Little  
**Wardrobe Assistant** Hannah Bury  
**Action Vehicles** Stephen Carroll  
**Transport Captain** Eddie Cullen  
**Driver** Fiona Mulvey  
**Security** Greenshield Security  
**Catering** Sidewalk Catering  
  
**Visual Effects by** Padraic Culham  
**Title Design by** Robert McKeon

**Digital Intermediate Provided by** Local Hero  
**Digital Intermediate Colorist** Lee Hultman  
**Digital Intermediate Technologist** Andrew Wahlquist  
**Digital Intermediate Producer** Jessica Clarke  
**Digital Intermediate VFX Producer** Worth Bjorn Walters  
**Conform Artist** Borja Ribes Blanquer  
**Digital Intermediate Mastering Artist** Borja Ribes Blanquer

**Sound Design and Mix by** 740 Sounds  
**Sound Executive Producer** Scott Ganary  
**Sound Supervisor** Rob Marshall  
**Re-Recording Mixer** Larry Winer  
**Sound Editor** Rob Marshall  
Eric Marks  
Scott Pinkston  
**Vida Pura Commercial Narrator** Remie Purtill-Clarke  
**Do-It-Rite! Commercial Narrator** Stephen Kilkenny  
**TV Station Announcer** Remie Purtill-Clarke  
**Baltimore Drug War Voice Cast** Adrian Shaw  
Katie Kozlowski  
**N’Gutha Ba’al** Sanjo Ogunseye

**Camera and Grip Supplied by** Vast Valley Ltd.  
**Lighting Supplied by** Teach Solais

**Music Supervisor** Brienne Rose

“I’m With You”  
Performed by Grouplove  
Courtesy of Atlantic Recording Group  
By arrangement with  
Warner Music Group Film & TV Licensing

“Endless Possibilities”  
by Peter McIsaac Music  
Under License from Premium Beat

"Argyle Heart"  
Written by Jim Roach  
Performed by Moon Talk  
Courtesy of Red Parade Music

"Good for Someone"  
Written by Jared Gutstadt and Jeff Jeudy  
Performed by The Regal Beagle  
Courtesy of Jingle Punks Music LLC

"African Heat"  
Written by Michael Maas & David Krutten  
Courtesy of Justement

"Love Will Save Your Soul"  
Performed by Grouplove  
By arrangement with  
Warner Music Group Film & TV Licensing

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