



An Experimental Feature Arts Documentary
Under the Reel Art Scheme funded by
The Arts Council of Ireland / An Chomhairle Ealaíon
Administered by Filmbase
Produced by Besom Productions Ltd.

THE FAR SIDE OF REVENGE

Production Notes

A Feature Documentary

Produced & Directed by Margo Harkin

Theatrical Version Duration: 72 minutes

Updated 15 November 2013

For more information please contact:

Margo Harkin

Besom Productions Ltd.
Top Floor
26-28 Bishop Street Within.
Derry BT48 6PP
Northern Ireland (U.K.)
Tel: + 44 2871 370303
Fax: + 44 2871 370728

margo@besomproductions.co.uk
www.besomproductions.co.uk

PRINCIPLE CREDITS

Produced and Directed by Margo Harkin
Photography: Mark McCauley, Mark Garret, Paul Littler
Editor: Sé Merry Doyle
Composer: Ger Kiely

Featuring

(In order of appearance in the character introductions
– as they each look into the camera –
before the Title caption)

Kathleen Gillespie
Catherine McCartney
Anne Walker
Maria Murphy
Ruth Moore
Therese McCann

(and after the title)

Teya Sepinuck

CONTENTS

PRINCIPLE CREDITS..... 2

SHORT SYNOPSIS 4

LONG SYNOPSIS 4

CREW LIST 5

CAST LIST – INTERVIEWEES 7

THEATRE OF WITNESS PROFILE / BACKGROUND 9

PROFILE Besom Productions Ltd. 13

AWARDS, MENTIONS & SHORTLISTS - Besom Productions & Margo Harkin..... 16

CURRICULUM VITAE for MARGO HARKIN – Producer /Director 19

FINANCIER: THE ARTS COUNCIL (of Ireland) / AN CHOMHAIRLE EALAÍON & REEL ART PARTERS..... 20

PRODUCTION NOTES

SHORT SYNOPSIS

Teya Sepinuck is the bomb disposal expert of troubled spirits. Her hybrid form of drama puts marginalised people at the core of a new type of theatre performance in which they perform their own, often shocking, stories to the public.

LONG SYNOPSIS

The documentary 'The Far Side of Revenge' explores Teya Sepinuck's engagement with a group of Northern Irish women from backgrounds and histories so diverse that it would be difficult to imagine them sharing a space, let alone creating a public, cultural event together. In the film they create a theatre performance titled 'I Once Knew a Girl' which was performed in Derry's Playhouse Theatre in December 2010 before going on tour.

Kathleen, whose husband, along with 5 British soldiers, was blown up by the IRA in 1990, now performs on stage with Anne, a former quartermaster in the IRA whose uncle was killed by the British Army on Bloody Sunday in 1972. Under Teya's guidance six cast members allow themselves to reveal the deep emotions that can be explored only now in post-conflict Northern Ireland. Her revolutionary 'Theatre of Witness' is an adventure in human relations that surprises even the performers of this most unusual form of public expression. Filmmaker Margo Harkin delivers a penetrating insight into a process of creation where the pain of individual stories is counterbalanced by the joyful bond that deepens between the women over a nine-month period.

CREW LIST

Production Assistants

Lynda Mullan

Fiona Edwards

Magdalena Weiglhofer

Production Accountant

Christine Whiteman

Art Director

Nicola Moroney

Props

Kevin McCabe

Special Effects

Nick Morton

Myke Woods

Lighting Camera

Mark McCauley

Mark Garrett

Paul Littler

Additional Camera

Alison Millar

Declan Keeney

Chris McAlinden

Lighting Camera Assistant

Reilly Garrett

Rigging

HW Rigging

Sound

Deke Thompson

Additional Sound

Guillaume Beauron

Kevin McCarthy

Rory McSwiggan

Music Mixer

Declan Quinn

Composer
Ger Kiely

Online Editor
Nicky Dunne

Assistant Editor
Jake Murray

Editor
Sé Merry Doyle

Produced and Directed by
Margo Harkin

CAST LIST – INTERVIEWEES

Kathleen Gillespie from Derry: Kathleen's husband, Patsy Gillespie, was blown up in 1972 by the IRA who used him as human proxy bomb. He was chained to a vehicle loaded with semtex and ordered to drive to a British Army checkpoint at Cosquin on the border between Derry and Donegal. Five soldiers were also killed in the massive explosion. After years of hatred Kathleen re-directed her rage into peace and reconciliation work with ex-combatants - while still seeking justice for her husband. Kathleen was invited to become a member of the cast of 'I Once Knew a Girl' directed by Teya Sepinuck of Theatre of Witness - and performed her own story on stage in a touring show.

Catherine McCartney from Belfast: Catherine was brought up on the Shankill Road and did not integrate with Catholics for most of her life. Periods of intense trauma experienced during the Troubles were exacerbated when she suffered crippling post natal depression after the birth of her second child. She overcame her depression by becoming a community worker with young people in the Glenvale area of the Shankill Rd. Catherine was invited to become a member of the cast of 'I Once Knew a Girl' directed by Teya Sepinuck of Theatre of Witness - and performed her own story on stage in a touring show.

Anne Walker from Derry: Anne joined the Provisional wing of the Irish Republican Army (IRA) when she was a young woman. She served as a Quarter Master moving and hiding arms and munitions in Derry and throughout Ireland. She was asked to take part in an ambush operation one evening but it was called off when she became severely ill. She was rushed to hospital where she was diagnosed with a brain haemorrhage. She believes it was God's way of stopping her doing something she was opposed to deep down. Anne was invited to become a member of the cast of 'I Once Knew a Girl' directed by Teya Sepinuck of Theatre of Witness - and performed her own story on stage in a touring show.

Maria Murphy from Derry: Maria was brought up in a one parent family after her father left when she was a young child. She suffered sexual abuse as a child and felt abandoned by her father. In adulthood she became one of a growing number of Catholics to join what had been predominantly a Protestant police force. She believes her personal experiences help her empathise with people in distress. Her partner Robyn Young, also a police officer, took part in the first Theatre of Witness production in Derry 'We Carried Your Secrets'. Because of his experience Maria was happy to join the cast of 'I Once Knew a Girl' directed by Teya Sepinuck of Theatre of Witness - and performed her own story on stage in a touring show.

Ruth Moore from Enniskillen: Ruth was brought up in Enniskillen in a deeply evangelical family. Her parents are members of the Free Presbyterian Church and were close friends of Dr. Ian Paisley. Ruth struggled with her upbringing and the sectarianism she saw all around her. She left Northern Ireland to escape the stifling constrictions of her social background - but respect and love for her elderly parents brought her home again. Nowadays she tries not to turn her back on her past entirely but is forging a new path for herself as a woman moving freely across social and political boundaries. She looks to her biblical namesake Ruth as a model of compassion and tolerance among those who were not her kin folk. Ruth was invited to become a member of the cast of 'I Once Knew a Girl' directed by Teya Sepinuck of Theatre of Witness - and performed her own story on stage in a touring show.

Therese McCann from Belfast (now living in Derry): Therese has endured many violent experiences in her life – including her family being forced to flee to Dublin as refugees when they were burned out of their Belfast home by their Protestant neighbours at the height of the 'Troubles'. Despite feeling unloved by the mother she adored she did everything to be a model child - cooking and cleaning for her brothers and sisters. Instead she became the 'invisible one' and was seriously sexually abused for years by her uncle and his son. She married and had several children but her unresolved sexual abuse led to the failure of her marriage. Subsequently she entered a violent and abusive relationship which shattered her spirit almost totally. She had been reduced to virtual silence by the time she was rescued by a community organisation called 'Newpin'. When Teya Sepinuck met Therese for the first time she had *never* spoken in a group. She joined the cast of 'I Once Knew a Girl' and performed her own story on stage in a touring show.

Teya Sepinuck: Teya is from a Jewish Immigrant background in America. Her family fled Europe to escape the Nazi pogroms which took the lives of many of their relatives. While her family settled easily in the USA Teya felt stifled as a child by her middle class existence. She identified more with people who were outside the mainstream of society. She trained as a dancer and a psychotherapist and later, in Philadelphia, she developed her hybrid form of theatre which she named 'Theatre of Witness'. In 1992 she was invited by The Playhouse Theatre and Holywell Trust to bring her Theatre of Witness to Derry to work with people who were emerging from over 35 years of conflict. Her first performance was called 'We Carried Your Secrets' and the majority of its participants were men. Her second 'I Once Knew a Girl' was comprised entirely of the women who feature in the documentary 'The Far Side of Revenge'.

THEATRE OF WITNESS PROFILE / BACKGROUND

Theatre of Witness is a form of performance, developed by founder and artistic director Teya Sepinuck that gives voice to those who have been marginalised, forgotten or are invisible in society. Their true, life stories, performed by the people themselves, are shared onstage so that audiences can collectively bear witness to issues of suffering, redemption and social justice. Theatre of Witness productions, performed in spoken word, music, movement and film projection, put a face and heart to societal issues of suffering and celebrate the power of the human spirit to grow and transform.

Teya Sepinuck has created more than 45 original, live Theatre of Witness pieces, films and workshops with a wide variety of performers in the United States and Poland since 1986. Performers have included: refugees from Vietnam and Cambodia, immigrants, survivors and perpetrators of domestic abuse, teenage runaways, prisoners and their families, people living in poverty or without homes, families of murder victims, as well as elders, women in transition, teen parents and people in recovery.

The productions are created after an intensive gestation period. During this time, Teya interviews potential performers, casts the production and uses a variety of creative modalities to uncover imagery, connections and themes. She scripts the piece directly from the performer's words, and then collaborates with composers and other artists to weave the stories into a full-length theatre production. After directing the performers, the productions often tour for up to two years in a variety of setting, including: theatres, schools, prisons, houses of worship, community centres and conference settings.

The use of storytellers as actors (rather than professional actors) adds authenticity and fosters community ownership, particularly for public performances becoming a tool to foster empathy and understanding, both for people who remember the events portrayed and for young people who have to now live with the consequences of how The Troubles affected their society and community. The potential that "Theatre of Witness" has to break down barriers and promote feelings of deep personal and communal change is perhaps best described in the words of a participant of previous project in USA:

"I cried as I had not cried in years. I had women put their arms around me and then draw me into their hearts, not just into their arms. This was new to me. I usually had to convince people that I was not a monster, yet these women knew I was not a monster before I had a chance to convince them. I cannot begin to explain what I felt, as this love and acceptance began to take hold of me. For the first time in many years, I truly began to relax and be relieved and be real. I will forever be in their debt."

Hakim Ali, an ex-offender and activist who spent nearly 40 years in state and federal penitentiaries.

Another member of a 'Theatre of Witness' project in USA described the impact of their project upon the audience thus:

"I remember that when I was performing, I wanted to grab the audience and say, "This is real and it hurts." I think we did that. People in the audience were so engaged with us that afterwards, they wanted to talk with each and every one of us. They wanted to know how we did it. They wanted to know how they could help."

Lydia Jenkins, a mother whose son was murdered.

Since 2009 Teya Sepinuck has been working at The Playhouse Theatre in Derry with people affected by The Troubles in Northern Ireland / Border Counties. Her work has brought survivors of violence together with former paramilitary combatants and witnesses to explore issues of accountability, guilt, healing, restorative justice, forgiveness and redemption. The finished productions performed by the people themselves have created safe public forums for audiences to move beyond entrenched positions and ideologies towards understanding and healing.

Audience Feedback after the Performance of 'I Once Knew a Girl'

"I am a seventeen year old girl from Donegal. Before coming to study here one month ago, I knew very little about the history of Northern Ireland. I can't explain how or why your production has affected me but it has. I thank every woman who had the courage to share their story tonight."

"Such strength, wisdom and vision – your stories have made my mind swell to the point of bursting. I have a terrible headache now – which will dissipate as I process your pain and courage over the next days and weeks. Thank you so much for being such wonderful leaders in our community. All power to you."

"Witnessing others pain is always difficult. You are all very brave, very normal in very unnaturally brutal situations. Trauma is like cancer- so damaging, devastating. I too find life difficult, but like you all I will strive and survive. Thank you."

"That was the most powerful, moving theatre experience of my life. It is the only time that I have ever cried in the theatre. I don't know what else to say".

For more info please go to: <http://www.theatreofwitness.org>

To view a video of the 2009 Theatre of Witness production 'We Carried Your Secrets' [Click here](#).

Theatre of Witness Funded by:



The Special EU Programmes Body is the Managing Authority for the European Union's PEACE III Programme.

THE MAKING OF THE FILM – by filmmaker Margo Harkin

I was asked to review the Theatre of Witness production 'We Carried Your Secrets' for an Arts Review radio show. I went along with a heavy heart. I have seen too many poorly written and inadequately acted plays about the 'Troubles'. But this was different. Like everyone else in the audience I was literally choked with emotion 15 minutes into the performance and it didn't let up. In the Question and Answer session afterwards one audience member described it as: "...open heart surgery for the people of Northern Ireland."

I tried to work out how it had been done. I stayed behind to speak to Artistic Director Teya Sepinuck. I asked her: "How did you get real people to 'act' so well?" She replied "But they're not acting, they're telling their own story." I knew there was more to it than that – I knew that the editing of the personal stories was masterly. It had to be – because left to our own devices we are all given to rambling incoherence and an inevitable drift towards maudlin self-pity. This was entirely absent.

I became an admirer of Teya's work and when she asked me, rather late in the day, if I was interested in making a documentary about her new project I didn't hesitate. I attended the next workshop at her invitation. By then the cast and Teya were already deep into their process. I was fascinated and honoured to meet each of the very different women taking part and they all agreed to be filmed. I stressed I had no money for anything at that stage nor was I sure how to raise the money - but I had a belief that it would come right. They believed me too and I started filming. I did a master interview with Teya and with each cast member as I knew they would talk to me the way they talked to Teya and to each other. I knew that the play would probably not translate that well to film so the back story was crucial in bringing the audience to the stories and to Teya's extraordinary work. I continued to film their work in progress as it evolved right up to the Opening Night in The Playhouse Theatre and at a few venues throughout the North. We did multi camera shoots at several venues to get all the angles of each performance.

Alongside directing the filming I did my producer job and approached practically every main broadcaster in Ireland and Britain who might fund this type of work. All turned it down. By then I was in serious debt but I couldn't stop filming something that was evolving day by day. I had never taken such a risk. Suddenly the Reel Arts Scheme, funded by The Arts Council of Ireland/ An Chomairle Ealaion, came before me like a lighthouse in the fog. The Reel Art Scheme was very attractive in that it allowed total artistic freedom and the gift of experimentation. The relief when the project was shortlisted was fantastic and

when it was selected as one of the three commissions that year it felt like I had won some kind of moral victory. The film got completed. Master Editor Sé Merry Doyle was a champion in the edit. I couldn't have done it without his tolerance of my stressed condition by that stage and without his genuine deep engagement with the subject matter. He worked from home in the spare bedroom where I often slept. On one occasion he got up in the night and asked me to move to the sofa in the living room while he continued to work on the cut. That's the mark of the man – it's not just a job to him.

The film premiered at the Jameson Dublin International Film Festival on 21 February 2012 – to a packed house. It received a standing ovation. Seamus Heaney, whose line from 'The Cure at Troy' I borrowed as a title, and his wife Marie, were in attendance.

In the following days I became aware that people were divided about its politics - but that's OK. It's painful but it's also OK because it means it is touching people and we are discussing the issues and where we are and where we need to be at this time in our history and we are mindful that we cannot serve everyone in one film. There are more films to be made. May they get the space and support to come into existence.

I am deeply grateful for the Reel Arts Scheme and the freedom it gives to filmmakers for projects which otherwise would not get made.

Postscript

The BBC finally watched a DVD of 'The Far Side of Revenge' in July 2012. Two years after they turned it down they asked to me to make a one hour version for transmission on BBC NI in the Autumn 2013. The film was transmitted on BBC NI on 13 November 2013.

PROFILE Besom Productions Ltd.

Besom Productions' Filmography includes the following credits:

THE LEGENDERRYS

2012-in progress: Producer/Director Margo Harkin, 59' doc on three young Bursary winners from Derry, each taking part in a Leg of the Clipper Round the World race aboard the Derry /Londonderry yacht sponsored by Derry City Council as it circumnavigates the world. Due for transmission on BBC NI, autumn 2012.

THE FAR SIDE OF REVENGE

2011-12: Producer/Director Margo Harkin, 72' doc on the work of Teya Sepinuck of Theatre of Witness giving voice to Northern Irish women's stories in a post conflict society. Awarded Arts Council of Ireland / Filmbase 'Reel Art' scheme funding in January 2011 and will be premiered at the Jameson Dublin International Film Festival in February 2012.

SISTERS OF THE LODGE

2010-11: Producer Margo Harkin, 60' doc **directed by Alison Millar** in co-production with Erica Starling Productions about 'Orange Women' for BBCNI with co-funding from the Broadcasting Authority of Ireland. Transmitted 9.00pm on BBC1 N Ireland on 21 March 2011.

GREY FM

2010: Producer Margo Harkin, 30' doc on Belfast pensioners who run their own radio show, **directed by Aaron Black** in co-production with **Executive Producer Alison Millar** of Erica Starling Productions. TX BBCNI 31 January 2011.

BLOODY SUNDAY- A DERRY DIARY The Final Cut

2010: Producer/Director Margo Harkin: 86' (revised cut) authored doc following the Tribunal of Inquiry into Bloody Sunday from the POV of three people profoundly affected by the original events. The final version includes the verdict of the Bloody Sunday Inquiry under Lord Saville on 15 June 2010. Finance RTÉ, Irish Film Board, ZDF Germany, NIFTC Lottery Fund. TX on RTÉ on 24 June 2010 at 22.35 hrs.

FOR QUEEN AND COUNTRY

2010: Producer Margo Harkin, 40' doc. **directed by Alison Millar** in co-production with Erica Starling Productions (Belfast). Alison follows Harry Hamilton, lead singer of Queen tribute band 'Flash Harry,' as he moves onto the political stage for the first time, to stand for the Ulster Conservative and Unionist New Force Party in the Westminster elections. TX on 5 July 2010 at 22.35 hrs.

PARADISO

2008-09: Producer Margo Harkin, 60' multi award winning doc, **directed by Alessandro Negrini** on 'the Fountain' a disappearing

Protestant enclave in Derry - for BBCNI. TX on 19 Jan. 2009 at 22.35 hrs.

- RUA** **2007: Directed by Mary Crumlish, Produced by Margo Harkin;** 52' doc. on the history of Red Hair - in the Irish language for TG4. TX 19 March 2008 at 21.30 hrs.
- WAVERIDERS** **2006-08: Directed by Joel Conroy, Produced by Margo Harkin;** multi-award winning, feature length, creative documentary, in co-production with Inís Films, about surfing on the North Coast of Ireland. Financed by IFB, NIS, Interreg III ICBAN, BBCNI, Revenue Commission of Ireland, S481 and Broadcasting Authority of Ireland (BCI). Screened in festivals worldwide and in the cinema in Ireland and UK. Currently being distributed internationally. TX on BBCNI (1 hour version) on 10 May 2010 at 22.35 hrs.
- BLOODY SUNDAY-
A DERRY DIARY**
(Unfinished cut) **2002-07: Produced and Directed by Margo Harkin;** 83' long term doc following the Tribunal of Inquiry into Bloody Sunday from the POV of three people profoundly affected by the original events. Finance RTÉ, Irish Film Board, ZDF Germany, NIFTC Lottery Fund. TX on RTÉ 6 Feb. 07 & ZDF/Arte on 29 January 2007.
- OCRAS** **2006: Directed by Margo Harkin, Co-Produced by Joel Conroy and Margo Harkin;** 63' doc in Irish language on the 1980/81 Hunger strikes for TG4. Co-production with Inís Films, Dublin. TX on TG4 on 4 October 2006
- THE HUNGER
STRIKE** **2006: Directed by Margo Harkin, Co-Produced by Joel Conroy and Margo Harkin;** 60' documentary on the 1980/81 hunger strikes for BBCNI. Co-production with Inís Films, Dublin. TX 28 June 2006 at 10.40 hrs.
- YOU LOOKING AT
ME?** **2002/03: Produced and Directed by Margo Harkin;** 75' drama on Personal Development for 4 Ventures, Channel 4 TV, co-financed by C4, NIFTC, IFB & the Community Relations Council. TX 1 December 2003.
- THE LAST
STORYTELLER? /
AN SCÉALAI
DEIREANACH?** **2002: Directed by Desmond Bell, Produced by Margo Harkin;** 52' doc., in co-production with Asylum Pictures on the storyteller Seán Ó hEochaidh for RTÉ, TG4, the Irish Film Board & the Arts Council of Northern Ireland, Lottery Unit.
- COOLABOOLA** **2001: Directed by Sean Maguire, Produced by Margo Harkin,** 3 x 30' series on dialects including a series of drama sketches and a 30' drama written by Teresa Godfrey: for 4 Learning, Channel 4.
- AT THE CUTTING
EDGE** **2001: Directed by Lavinia Darby, Produced by Carrie Nathan, Executive Produced by Margo Harkin;** 52' doc on the rise of cosmetic surgery in Ireland for RTÉ.
- LOOKING FOR
LUNDY** **2000: Produced and Directed by Margo Harkin;** 40' doc, a personal journey by Unionist Roy Garland into the traitor Lundy at the Siege of Derry – for BBC NI.
- A PLAGUE ON
BOTH YOUR** **1999: Produced and Directed by Margo Harkin;** 59' doc on mixed religion marriages in Northern Ireland for BBC NI.

HOUSES

FATAL EXTRACTION

1998: Directed by Colin McKeown, Produced by Margo Harkin, Written by Malachy Martin, 8' short drama in film noire style for BBC Bristol.

CLEAR THE STAGE

1998: Directed by Margo Harkin, Produced by Fionnuala Sweeney: 40' arts doc on internationally acclaimed Irish playwright Frank McGuinness for BBC NI.

12 DAYS IN JULY

1997: Directed by Margo Harkin, Co-produced by Fionnuala Sweeney and Margo Harkin with additional Location Directors Michael Hewitt and Dearbhla Walsh; 52' doc on the politically volatile Orange march at Drumcree for Channel 4. (Critically acclaimed in reviews).

DOWN TO EARTH

1996-97: Directed by Diarmaid Lavery and Margo Harkin, Produced by Fionnuala Sweeney, Executive Produced by Margo Harkin; 5 x 15 geography series for C4 Schools in Co-production with Doubleband Films, Belfast. .

SONGS & SOUNDS BY LEAPS & BOUNDS

1996: Directed by Joanne Kaplan and Margo Harkin, Produced by Fionnuala Sweeney; 5 x 20' series on music and movement for C4 Schools.

NYPD NUDE

1995: Directed by Margo Harkin, Produced by Fionnuala Sweeney, 52' doc for Channel 4, shot in New York, about female cop who posed for Playboy,

REVIEWING THE LANDSCAPE

1993-94: Directed by Margo Harkin, Produced by Antonella Ibbá, 5 x 20' series on the geography of Northern Ireland for C4 Schools.

AWARDS, MENTIONS & SHORTLISTS - Besom Productions & Margo Harkin

MOTHER IRELAND: 52' doc Directed by Anne Crilly, Produced by Margo Harkin while with Derry Film & Video Workshop - for Channel 4 Television.

Winner: Best Documentary Femmes Cathodiques, France

HUSH-A-BYE BABY: 77' feature drama Directed and Co-Written by Margo Harkin, Produced by Tommy Collins while with Derry Film & Video Workshop - for RTÉ and Channel 4 Television. Distributed internationally & widely anthologised.

Winner: Best Drama Celtic Film Festival, Gweedore 1990

Winner: Ecumenical Prize, Locarno Intl Film Festival, Switzerland 1990

Winner: Best Actress, Bronze Leopard (Emer McCourt) Locarno Intl Film Festival 1990

Official Irish

Entry: Young European Film of the Year, Glasgow, Scotland, 1990

Winner: Best Film, Journée Cinématographiques, Orleans Film Festival, France 1991

Winner: Best Actress for Emer McCourt, Premiers Plans Film Festival, Paris, France, January 1991

Winner: Best Actress, Pescara Film Festival, Italy 1992

FATAL EXTRACTION: 8' short film Directed by Colin McKeown, Produced by Margo Harkin, Written by Malachy Martin

Special Mention: Festival Mondial du Cinema de Courts Metrages, Huy, Belgium, 1998.

THE LAST STORYTELLER: 52'doc Directed by Desmond Bell, Produced by Margo Harkin for RTÉ & TG4

Selected: 59th Venice Film Festival Aug. 02

THE HUNGER STRIKE: 59'15" Directed by Margo Harkin, Co-produced by Joel Conroy and Margo Harkin in an Inís Films / Besom Productions Co-Production

Winner: Best Documentary, Boston Irish Film Festival 2007

BLOODY SUNDAY - A DERRY DIARY: 86' 04" Feature Documentary,
Directed and Produced by Margo Harkin

Nominated: Best Documentary Prix Europa 1997

Nominated: Best Documentary Irish Film & Television Awards 1997

WAVERIDERS: 80' feature Doc., for Cinema and BBC NI Directed by Joel
Conroy, Produced by Margo Harkin; currently being distributed internationally.

Winner: The Audience Award at the Jameson Dublin Intl. Film
Festival 2008

Winner: The George Morrison Feature Documentary Award at the
Irish Film & Television Awards 2009

Winner: Best Documentary, Beloit International Film Festival, 2009

Winner: Best Sports Documentary, Celtic Media Festival, Caernarfon
2009

Winner: Outstanding Achievement in Action Sports Filmmaking:
Newport Beach Film Festival, (USA) April 2009

Winner: Silver Sierra Award, Yosemite Film Festival, Sept. 2009

Winner: Best Documentary, 37th Annual Surfer Poll Awards, LA 15
September 2009

Nominated: The 2008 Grierson Awards (U.K.) 2008

Nominated: Irish Film & Television Awards 2009 for Best Sound

Nomination: 37th Annual Surfer Poll Awards 2009 – Heavy Water (Big
Wave) for Gabe Davies, Richie Fitzgerald, Alan Mennie and
Duncan Scott.

PARADISO 59' doc., Directed by Alessandro Negrini, Produced by Margo
Harkin for BBC Northern Ireland.

Winner: Best Documentary, The Slow Film Festival, Eger, Hungary,
July 2009

Winner: Best Documentary, Global Cinema Festival, Indore, India,
October 2009

Winner: Audience Award, Wurzburg Film Festival, Feb. Germany,
January 2010

Audience: Joint Best Film at 'Documentary in Europe' September 2009
Vote: conference event (along with Oscar nominated 'Rabbit à la
Berlin')

Winner: Best Documentary Dhaka Intl. Film Fest., Bangladesh, India,
January 2010

Winner: Best Documentary Archipelago Rome Film Festival, Italy,
July 2010

Winner: Best Documentary Padoa Int. River Film Festival, Italy, July
2010

Winner: Audience Award Chichester Inter. Film Festival, England, October 2010

Winner: Best Film in Category 'Rapprochement of Cultures' (to mark UN International Year for the Rapprochement of Cultures) 'We the People Film Festival' London November 2010

Winner: Best film in Festival, We the People Film Festival, London, November 2010

Winner: Audience Award, Milan Docucity Film Festival, May 2011

**Special
Mention:** Main Competition, Milan Docucity Film Festival, May 2011

Winner: Bronze Bear, Audience Award, 39th Festival of Nations, Ebensee, Austria, 18 June 2011

Winner: Best Documentary, Ischia Film Festival, Naples, Italy Jul 11

Winner: Best Director, Palermo Sole Luna Film Fest. Sicily, Italy Jul11

Winner: Best Documentary, 6th Lola Kenya Screen Film Festival, August 2011

CURRICULUM VITAE for MARGO HARKIN – Producer /Director

Margo was born in Derry and continues to live and work there through her company Besom Productions. She is a graduate in Fine Art (Hons) from the Ulster College of Art & Design 1974 and completed a 1 year post graduate course in Theatre Design with Percy Harris and Hayden Griffin at The Theatre Design Course, Riverside Studios in 1981.

In the 1970s she was employed as a secondary school teacher, community worker and festival organiser but reached a creative turning point in her career when she joined Field Day Theatre Company founded by Brian Friel and Stephen Rea in 1980. Starting out as Assistant Stage Manager Margo progressed to Stage Designer for Field Day and other companies before co-founding the Channel 4 funded Derry Film & Video Film Workshop in 1984. Her Filmography with Derry Film & Video includes Producer on the documentary **Mother Ireland** 1988 and co-writer and Director on the drama **Hush-A-Bye Baby**, 1990, both award-winning films.

Hush-A-Bye Baby was broadcast on RTÉ and C4 with TV broadcast sales internationally. Sinéad O'Connor wrote the score for the film and was cast in a small role. The film has been widely anthologised and forms part of Media Studies and Irish Studies curricula and discourse in universities in Ireland, Europe and America. In an anthology of Irish film it was described as 'a ground breaking film' – at a time when few films were being made in Ireland due to lack of state support. When the Derry Film & Video workshop closed in 1990 Margo worked as a freelancer for a short while - directing her first documentary **The Bloody Sunday Murders** with journalist Eamonn McCann for Channel 4 Television - before forming Besom Productions in 1992.

Margo has been a guest speaker on many third level media courses and events and at national and international conferences, seminars and film festivals. As a long-time advocate and lobbyist for film interests her board memberships have included:

- Co-founder & Director of the Board Northern Ireland Film Council
- Elected Director of the Board of the second phase - membership based - Northern Ireland Film and Television Council
- Vice Chair and D.E.N.I. appointed Director of the Board of the third phase - reconstituted Northern Ireland Film and Television Commission now known as Northern Ireland Screen
- Director of the Board, the Tyrone Guthrie Centre
- Director of the Board, The Irish Film Institute
- Director of the Board, The Irish Film & Television Academy

FINANCIER: THE ARTS COUNCIL (of Ireland) / AN CHOMHAIRLE EALAÍON & REEL ART PARTNERS

The Arts Council / An Chomhairle Ealaíon is the Irish government agency for developing the arts. We work in partnership with artists, arts organisations, public policy makers and others to build a central place for the arts in Irish life. 'The Far Side of Revenge' was funded by The Arts Council under the Reel Art Scheme. Reel Art is an Arts Council scheme designed to provide film artists with a unique opportunity to make highly creative, imaginative and experimental documentaries on an artistic theme. Operated in association with Filmbase and the Jameson Dublin International Film Festival, Reel Art will support three films with a grant of €70-80,000 per project. Reel Art films will be premiered at the Jameson Dublin International Film Festival each year.

http://www.artscouncil.ie/en/search_results.aspx?query=Reel%20Art



FILMBASE: Administrator and Partner in the Reel Art scheme

Filmbase is a not-for-profit resource centre for filmmakers. Our building on Curved Street, in the heart of Dublin's Temple Bar, is a public space where filmmakers can network, hire filmmaking equipment, take training courses and receive support and information about working within the Irish film industry. Filmbase also publishes the cultural magazine *Film Ireland* and administers a number of film and documentary production award schemes.

<http://www.filmbase.ie/awards/ReelArt2011.php>

THE JAMESON DUBLIN INTERNATIONAL FILM FESTIVAL - Partner

JDIFF is the foremost Film Festival in Ireland – taking place each year in February. It premieres international and indigenous films and is a partner in the Reel Art scheme – guaranteeing a premiere to each of the three awarded films every year. <http://jdiff.com/>

Link to Day 5 Festival video blog featuring a short interview with Margo Harkin
<http://www.jdiff.com/index.php/news/article/jdiff - day 5 - highlights/>

Link to Film Ireland magazine report on the Premiere of The Far Side of Revenge on 21 February 2012

<http://filmireland.net/2012/02/22/20903/>