

32A



A FILM BY MARIAN QUINN

Featuring Ailish McCarthy, Sophie Jo Wasson, Orla Long, Riona Smith
with Aidan Quinn, Orla Brady and Jared Harris

Winner of the Tiernan McBride Award for Screenwriting

Written and Directed by Marian Quinn

Produced by Tommy Weir

Roshanak Behesht Nedjad, Co-Producer

James Flynn, Executive Producer

Adrian Devane, Line Producer

PJ Dillon, Director of Photography

Paki Smith, Production Designer

Gerry Leonard, Composer

Driscoll Calder, Costume Designer

Lars Ginzel, Sound Designer

Rune Schweitzer, Editor

A Janey Pictures/Flying Moon co-production, 2007

89 minutes, certification TBD



Summary

How does life measure up for a 13-year old girl?

Dublin 1979. The Northside. Maeve Brennan gets up and puts on her first bra. The summer holidays beckon for Maeve and her trio of friends, Ruth, Orla and Claire. But they still have to suffer the indignities of the vigilant Sister Una as she patrols the school for latecomers. At home, the put-upon Maeve washes her bra and fears it's already lost its luster... Until an encounter with Brian Power, the local heart-throb, sets her on a collision course with her friends. Ruth needs her support when her estranged father wants to meet her, but Maeve is torn when Brian asks her to the Grove, the local club. It's Cleary's clock vs. the Grove... Is Maeve woman enough to make the right choice?

Production Companies:

Janey Pictures <http://www.janeypictures.com/>

Flying Moon <http://www.flyingmoon.com/>

Financiers:

Bord Scannán na hÉireann/Irish Film Board <http://www.irishfilmboard.ie/>

Broadcasting Commission of Ireland <http://www.bci.ie/>

RTÉ <http://www.rte.ie/>

Medienboard Berlin-Brandenburg <http://www.medienboard.de/>

Mitteldeutsche Medienfoerderung <http://www.mdm-online.de/>

Beta Cinema <http://www.betacinema.com/>

i2i Media Programme http://ec.europa.eu/information_society/media/index_en.htm

Production Stories

THE PRODUCER AND DIRECTOR

Marian Quinn, Director

When I was a teenager, I read Edna O'Brien's trilogy, *The Country Girls*, *The Girl with Green Eyes*, and *Girls in their Married Bliss*. I remember thinking that it would be interesting to follow women of my generation as they go through the changes that women go through over the years. Where to start? I decided it would be more interesting to start before they become worldly teens but while they're still children on the cusp of womanhood. When it's all still new. You know there's been plenty of films with girls losing their virginity but I wanted to set it at a point before all that.

First I wrote a short story but that was just a starting point. I developed the characters and story from there. But I never wanted to put a big plot on it because it didn't seem to suit it. The piece is a mood really, it's about feelings rather than events and maybe needed a more delicate treatment. I wanted to tell stories. It can be frustrating sometimes as an actor waiting for a part to come. I just wanted to do something. From the first time I was on a film set in the first role I had, I was intrigued by the process of filmmaking. It's really a director's medium as opposed to theatre which is more the actor's medium.

Coming of age is a bit of a tired label put on films, I've enjoyed many directors first films, often they're coming-of-age, from Truffaut to Barry Levinson, I also loved Fellini's *Amarcord*. But I hadn't seen that many stories told from a girl's point of view.

Back then my friends were really important to me, I think that girls stick together and then they tend to go apart with their respective boyfriends and then they come back together again. It's a strong bond.



Tommy Weir, Producer

It was pretty funny that the two of us grew up in Raheny, but only met in New York. We were still in New York when we first sent it to the Film Board, who were just set up.

Marian Quinn

I remember telling you about this idea for a story about girls. And you kept telling me to just write it.

Tommy Weir

You gave me your notebook with the first partial script in it. It was about Raheny and the Grove, all these elements form my childhood, I read it in the heat of New York and thought how good it would be to see this on screen.

Marian Quinn

I played around with different ways of telling the story. At one point I thought of telling the four families stories separately and having four girls stories intertwine but I think it's easier for the audience to identify with one character. Besides on my first script I didn't feel skillful enough to tackle that. Maeve's family's story was initially more important but it faded into the background as Maeve's trials became more important and interesting for people. But ultimately, it was important to stay true to the original idea which was something quite simple and not plot laden. I took it to Moonstone Filmmaker's Lab and the Screenwriter's Lab, both fantastic experiences. Each morning in the Screenwriter's Lab, we would sit outside and listen to these really accomplished screenwriters arguing over our characters behind closed doors. I overheard Walter Bernstein say "I have to go read the bra one". The general consensus there was that it wasn't a big story and that I should work it accordingly. I received comments before that the relationship with the boy is over too quickly and why didn't I develop that more but the whole point was that it wasn't about a first boyfriend, it was really more about her girlfriends.



Tommy Weir

We were, on one level, very unlucky with financing until it finally came together. It was structured financially three times and we had cast the four leads each time. We needed to be able to persuade financiers that the girls could carry the film. And when the financing went away in the earlier versions we had to let them go. This was heartbreaking for them and for us, because you get attached to someone that we'd committed to. It's a really small window that we could use them for the roles, they become women so quickly.

Marian Quinn

It's a time when they are not children but not yet a woman. And each time we cast, the characters took on different aspects. In the final cast, Ailish is quite a quirky Maeve, She's comedic, she can certainly do physical comedy, and yet she has a lot of qualities that people can empathise with. People stay with her during the film and feel for her. She has a very open face which allows people in. Sophie Jo came in late in the auditioning process when we were 99% convinced we had our Ruth. She came in and stole the part away from the other girl. She was so perfect for it. It was a difficult role to cast because girls don't find it easy to be tough and play a harder character which Ruth can sometimes be. But Sophie Jo just went for it. The role of Claire is a part that women audiences seem to identify with.

She believes strongly in things. Riona has this really great way of rolling her eyes that shows a mixture of contempt and embarrassment - that was just perfect for Claire. Riona's strength is that she can't not be true, and we needed to sense that principle in Claire. Orla was cast first. We wanted to cast her after we saw about two minutes of her on video. She was only 12 and she had a great mixture of innocence and enthusiasm, a very natural choice for Orla. When we came back to her a year later, when she was 13, we were so relieved she still had all those qualities. Then with the adult cast, Aidan was doing me a big favour playing the role of Maeve's father, it was always a matter of hoping he wasn't on a big movie when we were finally ready to shoot. Orla I'd met a few years before when we thought we were going to shoot. She's just lovely and I was delighted when she committed. I thought they made a good couple and really worked together to create that couple who are worn down and frustrated but ultimately love each other. Jared is an old friend and again did me another favour, we'd worked together off-Broadway on Mike Leigh's *Ecstasy*, which ran and ran some years ago. I'd always wanted to work with him again. He came in for the few days, it poured rain and he spent most of them stuck on a low-loader with three giddy girls singing songs at the top of their lungs. After a while he just gave in and joined them. He's such a good sport.

Tommy Weir

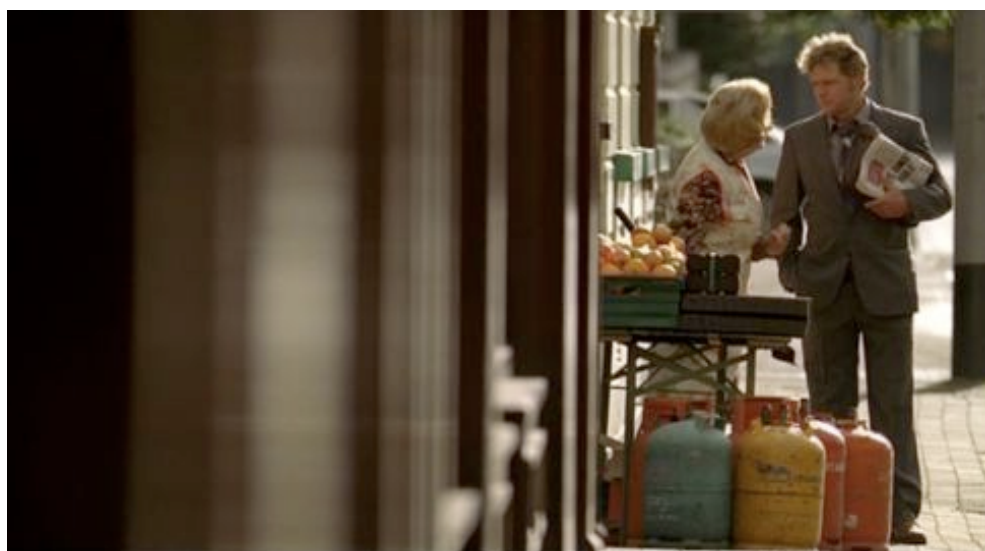
PJ had of course, shot our first short in New York, and we work well together.

Marian Quinn

He's another filmmaker and a true ally. We wanted to create a look for the film that suited its tone. We originally thought we could afford a digital post and play with effects like color reversal, but we ended up moving to a 35mm shoot with an optical post, so PJ experimented with different filters and stocks to give it the warmth and depth we wanted.

Tommy Weir

We knew that being on this kind of low budget for a period film was a challenge but we tried to use it to our advantage.



Marian Quinn

Yes, like using long lens shots which throw the modern environment out of focus but also give the film a visual identity and consistent look. We came under a lot of pressure to shoot on video and while that would have opened up possibilities in post and for re-shoots, we still felt that 35mm was the right choice for this story, given the feel and grain of film and the period it's set in. Myself, PJ, Paki and Driscoll spent a lot of time looking at photographs, working up looks, colors, tones and palettes which we developed as a team to give an overall plan for us to work from. I had never seen it as a film which we would cover in a conventional way: master, two shot and close-up, and that suited PJ. We planned each scene in advance, how we were going to shoot it, but we also tried to be open to what possibilities arose when we were in the space. And then with time constraints, there was never enough time, sometimes we had to find a way to cover the scene in one shot. Sometimes that worked wonderfully, sometimes it left us with a headache in the cutting room, but these are the challenges you face on our budget. I think PJ has a good eye and he came up with interesting ways to shoot each scene, as Charlie Huser, our grader in Switzerland said, 'He made nice pictures...'



Tommy Weir

I knew Paki Smith, our production designer, from my time working in galleries and when Paki was painting. We bumped into him in Ardmore studios between meetings and he was on his way to LA. I hadn't seen him in years and we told him what we were doing and got him the script.

Marian Quinn

It was a brave designer who'd take on 32A, given that it's a period film on a tiny budget, and so his strategy was to focus on having a great team around him, which was the right thing to do. They scoured car boot sales for months and convinced my friend's mother to give over her home as the principal location. It's not easy shooting in a semi-d built in the Fifties but he felt that this house had an authenticity that we couldn't match elsewhere. We wanted Maeve's house to have a lot of color and clutter and chaos, in comparison to Ruth's which was sparsely furnished and with pale colours. Neither Paki nor Driscoll took on the Seventies with a capital S because it's a subtle story and the design couldn't overpower it. So we didn't go crazy with the wallpapers and the patterns.



Tommy Weir

We didn't know Driscoll Calder, our costume designer, at all but she came highly recommended. The great thing about Driscoll is she doesn't see her job as just costume, she wanted us to establish the complete look of each character through hair, makeup and costume.

Marian Quinn

Maeve in her costume progresses from a child to a woman in the end. Her clothes are more childlike in the beginning and her last outfit shows off her more womanly curves at the end. We ended up going with a more hippie look for Ruth because it gave her a sort of freedom that suited her character. And Orla was quite buttoned up, by her mother really. Claire was, of course, the tomboy. We had to work really hard to take it away from a contemporary look because a lot of the styles are quite similar today. Giving each of the girls a hair cut helped establish their overall image. Driscoll had a mammoth task dressing a large cast in period costume, not to mention sequences such as the Grove with all the extras but she really pulled it off. She also works well with actors in terms of what they are comfortable with, there's no point in having someone in a great costume if they feel uncomfortable in it. The other thing about the costume is it was the Seventies and the girls wouldn't have had a new outfit every day of the week, which they would now. So that was another decision to have them in their uniforms a lot, with just a couple of outfits each.

Tommy Weir

And then we used another old friend of mine, Gerry Leonard, who had scored our first short film, *Come To*. We had always planned on working with him again on 32A. He's from the area the film is set in and he also went to The Grove and knew exactly the scene.

Marian Quinn

It was a remarkably easy process working with Gerry, he sent us, well before we started shooting, some themes which he had worked up. There was one in particular which we really liked which developed into Maeve's theme. When the film was being edited he ended up writing new stuff for everything but those initial themes formed a basis for what followed. We had always thought that Maeve, because she's an observer and doesn't say a lot, that the music or score

would express her emotional life. His music does that beautifully I think. We have different themes for different characters, Brian and Ruth each had their own themes as well, even the Flasher had one, though we decided to take it out in the end.

Tommy Weir

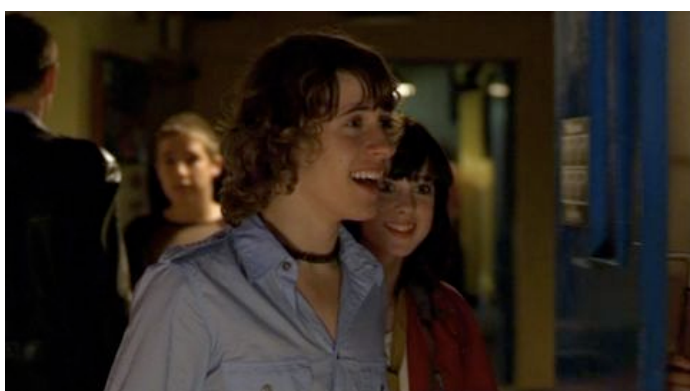
With Gerry being in New York and on tour around the world, and Lars Ginzel, our Sound Designer, being in Berlin and us in Leitrim, it was only something you could do with the Internet. Gerry would upload tracks and we would give feedback. Then it would end up with Lars downloading the files and working them into the premix. It was amazing to work with Lars, those sound guys have different ears than the rest of us.

Marian Quinn

What he did, which was very interesting, was come over for the entire shoot and he would map out each of the main locations, creating a 3D sound picture of each one. So then when he was back in Berlin and even if we had to replace dialogue he could make it sound great.

Tommy Weir

It was a pretty tough schedule, we shot the film in 28 days and we had restricted hours given the young cast. With the budget we had and the young cast there never seemed to be enough time.



Marian Quinn

Often we had just enough time for one or two takes. We had to cut some scenes while we were shooting. Dublin has changed a lot in the last five years or more which made locations very difficult and of course the suburbs and estates we shot in were so much more lush than they were thirty years ago but it makes it look exotic. On the first day, after completing the first set up we lost our location, which had a snowball effect on the schedule and we struggled over the rest of the shoot to catch up. We tried to shoot as much as possible in the original locations described in the script, from the Seafront, to St. Anne's Park and the estates of Raheny. St. Assams was the estate that Paki thought was ideal and was actually where Tommy grew up. Part of the Film Board's finance depended upon shooting outside the capital, and we naturally chose Sligo town, given our base here. It wasn't difficult to find places which could double for Dublin in the Seventies, from department stores to housing. We really enjoyed our shoot down here, involving cast we knew and the youth theatre.

Tommy Weir

We were going to shoot in the original Grove, the school hall of St. Paul's in Raheny, but they were remodelling and noise would have been a problem. We ended up shooting in Baldoyle instead.

Marian Quinn

Both of us had gone to the Grove as teenagers and we kept coming across old Grove goers. Some crew and some parents of our cast had memories of this legendary disco of Dublin's Northside. We called Cecil, the DJ, and he filled us in on certain details. We ended up persuading him to play himself for the scene and he was great. Yet another challenge we faced was having authentic music from the time for the Grove sequence in particular. Gerry our composer, plays with David Bowie, who offered us *Boys Keep Swinging*, his single from 1979, so we said 'thank you!'. We pulled in other favours and the Board gave us a little more money to get this list of songs. We were lucky with the Rory Gallagher track, *I Fall Apart*, his brother Donal was really supportive, as was Elvis Costello and Blondie both of whom understood our budget range.

THE CAMERAMAN

PJ Dillon, Director of Photography

I used to live in New York at around the same time that Marian and Tommy were living there, and I would've met Marian when she was an actress in Ireland. I became reacquainted with her when I met her while working on a film in New York that she had a part in. When she was making a short film called *Come To* in New York, she asked me to be the cameraman on that. I also shot a short film that Tommy recently produced, called *Nightfall*. I've known them for 10-12 years now and I like them enormously.



The shoot was very difficult, because we were trying to shoot a period movie on a very, very low budget and that was the most difficult thing. But in fairness to Tommy and Marian, they were pretty insistent that the film should be shot on 35mm rather than on super 16 or on video. That was great for me as a cameraman, because obviously 35mm is still the best format to shoot on in terms of quality, resolution and everything. So I was very pleased about that.

Because Dublin has changed so much it was very difficult to find locations. The amazing thing is the amount of colour that's around now that wasn't there in 1979. We took a very conscious decision that we would try and do things photographically to hide that fact. We shot with a very shallow focus, so we could keep stuff out of focus, if there was modern stuff in the background. It made it kind-of more timeless.

It was great to work with Marian as a director because she was open to not being completely literal at times, so that you could make things a little bit abstract. It was more about getting the feeling, rather than being too literal which, as a cameraman, that's always great. Marian's very pleasant to work with. I think we had a very good working relationship. She's very gentle, and that suits me too. It was a tricky film as well because, when you're working with teenagers the hours were quite restricting. You couldn't work the hours that we would normally work. So generally we found that the pace of working was a little slower than it would normally be, but that again suits the film because it's quite languid in tone.

THE COPRODUCER

Roshanak Behesht Nedjad, coproducer

Women of a certain age tend to remember how it was when they were young. Every woman I know who read the script really fell in love with it, and the character, because basically it is a reminder of your own youth, and how you faced the awkwardness of being young. Becoming a woman, and not understanding - really - what is happening to you and your body. You're developing, but your soul has to travel with you, which is not easy for a 13 or 14-year-old girl. And that's all set in Dublin, and it is a very nice script and I liked it immensely, so that's the reason I was hooked.

Lots of colleagues who read the script were really, really entertained and it's a very good thing, nowadays, to have an intelligent script which is also entertaining and well-written. It was just fun to read. I read a lot of scripts, and it's very rare to get something that you don't want to stop reading. I really swallowed it hook, line and sinker; that's always a good sign.

It's a very, very good working relationship. It's fun. It's tough shooting a low budget film in Ireland, but it was a very good experience, and we're going to continue working together. There is one thing that people usually neglect to a certain extent in co-productions: you have to trust your partner. And you have not only to trust each other, you have to - to a certain extent - like each other, because you're spending a lot of time with each other. You have to have the same aims and the same tendencies and opinions.



If you have such a good script and such a good cast, even with a first-time director, it's not that difficult to get the money together. It is difficult though to get broadcasting money. That's always difficult - in Germany at least. Because if you are a first-timer and it's not a German language film, they are quite hesitant to invest. It would have to be very edgy and experimental, but if it's something which is nice - which I mean as a compliment, - it takes a big talent to be able to write that way.

THE ACTRESS

Orla Brady, character: Jean Brennan

When I did Proof 1, about three years ago, I got sent the script. I pretty much loved it. It's a gorgeous script. I met Marian for a cup of coffee one day, and she's just utterly wonderful; clearly a very good director and a very good person. You always respond to writing or you don't. If you think the writing is not up to it, you're not interested from the out, and if you think it's good, you really want to be involved.

I'd met Aidan a few years ago when we were both doing films in Holland, and a whole crowd of us had run into one another one night. I thought that'll be great, I'd love to work with him. And in the finish I was not only working with him and Marian, but several other Quinns as well, because her children were in the film."

I think what is lovely about this is it's seen through the eyes of Maeve. It's very much her world seen from her perspective. She is at the stage in life - she's a nice child and they're a close family - but she's at the eye-rolling stage, the kind of 'My parents: they haven't got a clue!' But ultimately they're the kind of parents that you understand a few years later. It's those childhood years; they're just tired all the time. I saw absolute resonances with my own family, and I think that's what Marian's captured in the script: a very typical, hardworking, Dublin family.



Working with the four girls was a huge treat for us, actually. It's one of the things that both myself and Aidan were saying after a few days on the shoot: it's really refreshing. You arrive on set, and there are these four girls, and it's the most exciting thing in their lives. It made you smile all the time; it was like they were at their birthday party every day. It was just the best thing that had ever happened to them. And you just thought, 'This is an adventure. It's a bloody great job.'

In one sense it's play - I mean, you've to do your work - but at its very, very best it is also play. And you're being paid to play, and to imagine, and to step into another role, and to do something that children do very naturally. So working with somebody that young, it puts you back in touch with yourself as an actor. We did have a great time.

On a movie the feel of the production always comes from the top, so if the producer and the director are good people, then there's always a good atmosphere on set. And there was something very, very relaxed about them that worked in its favour. And also, as I've said, the script worked. You weren't trying to yank it around, the way you are with some scripts, to make it work. It just did work. I have high hopes for this. I think it's a lovely story, and it would be a fantastic family film: it would be great for a young audience, as well as an older audience.

A Janey Pictures / Flying Moon Production
 In association with the Broadcasting Commission of Ireland
 Medienboard Berlin-Brandenburg
 Mitteldeutsche Medienförderung
 RTÉ
 with the participation of
 Bord Scannán na hÉireann/ Irish Film Board

Ailish McCarthy
 Sophie Jo Wasson
 Orla Long
 Riona Smith
 with Aidan Quinn
 Orla Brady
 and Jared Harris

Written and Directed by	Marian Quinn
Producer	Tommy Weir
Co-producer	Roshanak Behesht Nedjad
Executive Producer	James Flynn
Line Producer	Adrian Devane
Director of Photography	PJ Dillon
Production Designer	Paki Smith
Composer	Gerry Leonard
Costume Designer	Driscoll Calder
Sound Designer	Lars Ginzler
Editor	Rune Schweitzer
Script Consultant	Judy Lunny
Casting Directors	Louise Kiely / Orla Fitzgerald

CAST

Maeve Brennan	Ailish McCarthy
Ruth Murray	Sophie Jo Wasson
Orla Kennedy	Orla Long
Claire Fox	Riona Smith
Brian Power	Shane McDaid
Frank Brennan	Aidan Quinn
Jean Brennan	Orla Brady
Dessie Brennan	Jack Kavanagh
Donal Brennan	Liam Weir
Sinead Brennan	Meadhbh Ní Dhálaigh
Ruth's Father	Jared Harris
Alice Murray	Marian Quinn
Joe Fox	Patrick Fitzgerald
Vera Kennedy	Anne O'Neill
Sister Una	Kate O'Toole
Caretaker	Jack Lynch
Miss Fagan	Julie Sharkey
Miss Murphy	Olivia Pouyanne
Grace	Anne O'Riordan
Louise	Seana Woods
The Flasher	Des Waddick
Dermot	Lucas Neville
Johnny Redmond	Michael McDonnell
Mary 1	Kerri Fleming

Mary 2	Caitriona McCarthy
Anto	Philip Coyne
Christy	Steven Morris
Benny	Cormac McDonagh
Simon	Paul O'Brien
Skinheads	Justin Capocci
	Padraig Dooney

Grove DJ (as himself)	Cecil Nolan
Girls outside Grove	Dayna McKiernan
	Ruth McGuire
	Niamh Brannigan
Bouncers	Alan O'Neill
	Steve Blount
	Ivan Robertson
Brian's friends at Grove	Rebecca Reamon
	Gary Rutledge
	Darragh Connor
	Amy Carey
Jackie	Isabelle Green
Imelda	Glynis Casson
Chip shop owner	Gerry Moore
Drunk in Chipper	Columb McBride
Bra sales woman	Noirín Hennessy
Bridie	Joan Fitzpatrick
Milk boy 1	Luc Myler
Milk Boy 2	Eoin Cantwell

CREW

1st Assistant Director	Kevan Barker
2nd Assistant Director	Brian 'Joker' Mulvey
3rd Assistant Director	Connor Gibbons
Key Set PA	Micaela Wöll
Extras Co-Ordinator	John Norton
1st A. Director, preproduction	Nick McCarthy
3rd A. Director, preproduction	Timothy McCarthy
Production Co-ordinator	Rachel Smith
Production Accountant	Orla Collins
Supervising Accountant	Síle Dorney
Post Production Accountant	Billi Webster
Trainee Accountant	Lee Russell
Assistant Prod. Co-ordinators	Stephen Kendrick Katherine O'Riordan
Production Trainee	Holly Frew
Personal Assistant to Director	Edel Kavanagh
Pre Production Co-Ordinator	Lindsay Campbell
Script Supervisor	Odetta Gaffney
Additional Script Supervision	Franziska Werners
Chief Make Up	Louise Myler
Assistant Make Up	Patricia Flood
Chief Hair Designer	Eileen Buggy
Assistant Hairdresser	Anna Grönerus

Focus Puller	Ivan Meagher	Unit Nurse	Susan Dempsey
Clapper Loaders	Anthony Meade	Stills Photographer	Pat Redmond
	Declan King	Additional Stills Photography	Bernard Walsh
	Dochy Lowe		Alan Reevell
Camera Trainee	Rory O'Riordan		
		Additional Script Consultancy	Chryssy Tintner
Key Grip	Ian Buckley	Additional Script Editing	Eilish Kent
Grip	Robert Etherson		
Assistant Grip	Liam Taylor	Assistant Film Editor	Colm Farrell
Camera Truck Driver	Janet Hollinstead	Add'l Assistant Film Editor	Niamh O'Connor
		Dialogue Editor	Kai Storck
Gaffers	Con Dempsey	Sound Effects & Foley Editor	Anton Feist
	Michael Moggan	Foley Artist	Helmut Kowanda
Electricians	Con Dempsey Jnr	ADR Mixer	Günther Friedhoff
	Will Cash		
	Roy Hill	Music Supervision	Jackie Dimes
	Dick Nevin	Music Premix	Kevin Killen
Genny Driver	Billy Cooley		
		Title Design	Language
Sound Recordist	Jacob Ilgner		
Boom Operator	Günther Friedhoff	Post Production Supervisor	Ole Nicolaisen
		VFX Supervisor	Katja Müller
Location Manager	Peter Conway	Titles Production Supervisor	Christopher Berg
Assistant Location Manager	Grant Bobbett		
Trainee Locations	Eamonn Cleary		
		"I'm A Woman"	
Set Decorator	Julie Ochipinti	Written by Leiber/Stoller	
Art Director	Jenni Cooney	Under license from Hornall Brothers Ltd.	
Assistant Art Director	Brendan Heery	Singer	Susan McKeown,
Art Department Buyer	Deborah Davis	Guitar	Gerry Leonard
Art Department Driver	Patrick O'Neill	Drums	Doug Yowell
Art Department Trainees	David Boyle	Bass	Jeff Allen
	Bobby McGlynn	Guest Guitar	Earl Slick
Stand-By Props	Tony Nicholson	Guest Backgrounds	Pamela Sue Mann
Props Trainee	Anthony Nicholson	Recorded and Mixed at	Kyserike Station High Falls NY
Action Vehicles Co-Ordinator	Karl Moore Lewy	Basics recorded at	Clubhouse Studios Rhinebeck NY by Paul Antonell
		Music PreMix	Kevin Killen
Wardrobe Supervisor	Rachael Webb Crozier		
Wardrobe Assistant	Carol Breen	"Picture This"	
		Performed by Blondie	
Transport Captain	John Kavanagh	Licensed by courtesy of EMI Records Ltd.	
Drivers	Mick Murphy	Words and Music written by J.Destri / D. Harry / C. Stein	
	Matt Kelly	Published by Chrysalis Music Publishing Ltd.	
	Dave Connolly	Copyright 1978	
Dining Bus	Junior Farrell	Used by permission, all rights reserved.	
Chaperones	Susan Elliffe	"PJ"	
	Siofra Kavanagh	Written and performed by Earl Slick	
	Margaret Moggan	Published by Newsongs/BMI	
	Cuiva Smith		
SFX Companies	Gerry Johnston	"Oliver's Army"	
	and Special FX Ireland	Written and performed by Elvis Costello	
	Kevin Byrne and Team FX	©2007 Elvis Costello under exclusive license to Universal Music Enterprises, a division of UMG Recordings	
		Published by BMG Music Publishing Ltd.	
Caterers	Peter McEvoy (Dublin)		
	Brid Torrades (Sligo)		
		"Love and Affection"	
Additional Casting	Gillian Reynolds	Written by Armatrading	
		Published by Rondor Music (London) Ltd.	
Publicist	Kate Bowe	Performed by Joan Armatrading	
Choreographer	Niall Newman	Courtesy of A&M Records, part of Universal Music Group	

“Boys Keep Swinging”

Performed by David Bowie
Written by David Bowie and Brian Eno
Courtesy of RZO Music Ltd.
Published by Tintoretto Music/RZO Music Ltd., BMG Music Publishing Ltd. and EMI Music Publishing Ltd.

“I Fall Apart”

Performed by Rory Gallagher
Composed and arranged by Rory Gallagher
Published by Strange Music Ltd
Courtesy of Sony BMG Commercial Markets
on behalf of Strange Music Ltd.

“Shout it Out”

Performed by Donna Lewis
Composed by Donna Lewis
Courtesy of Peruzzi Music LLC
Published by Peruzzi Music LLC

Film Stock	Kodak GmbH
Sound Equipment	Location Sound
Laboratories	Schwarzfilm GmbH
Sound Postproduction	Digital Images GmbH
Camera and Grip Rental	Panavision Ireland
Electrical Equipment	Cian De Buitléar & Co.

Financing Services	Hypo Vereinsbank
German Accountant	Ursula Gill-Gaida
Production Assistant	Patrick Merkle
Interns Flying Moon	Petra Schultz Janina Schafft Anais Dupuis Julianne Jammer

Janey Pictures Ninjas	Margaret Moggan Noirín Hennessy
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Production Executive	Catherine Tiernan
Legal Services	Geraldine East, A&L Goodbody
Banking	Ulster Bank
Insurance	Media Insurances
481	Elaine Gill, Anglo Irish Bank

Production baby	Robyn Summer Elliffe-Devane
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