

MONGREL MEDIA, BBC FILMS, TELEFILM CANADA, BORD SCANNÁN NA
hÉIREANN/THE IRISH FILM BOARD, SODEC and BFI

Present

A WILDGAZE FILMS/ FINOLA DWYER PRODUCTIONS / PARALLEL FILMS /
ITEM 7 co-production

Produced in association with
INGENIOUS, BAI, RTE And HANWAY FILMS

BROOKLYN

Directed by JOHN CROWLEY

Produced by FINOLA DWYER and AMANDA POSEY

Screenplay by NICK HORNBY

Adapted from the novel by COLM TÓIBÍN

Starring

SAOIRSE RONAN
DOMHNALL GLEESON
EMORY COHEN

With

JIM BROADBENT
And
JULIE WALTERS

Distribution



1352 Dundas St. West
Toronto, Ontario, Canada, M6J 1Y2
Tel: 416-516-9775 Fax: 416-516-0651
E-mail: info@mongrelmedia.com
www.mongrelmedia.com

Publicity

Bonne Smith
Star PR
Tel: 416-488-4436
Fax: 416-488-8438
E-mail: starpr@sympatico.ca

INTRODUCTION

BROOKLYN is the story of Eilis, a young woman who moves from small-town Ireland to Brooklyn, NY where she strives to forge a new life for herself, finding work and first love in the process. When a family tragedy brings her back to Ireland, she finds herself confronting a terrible dilemma - a heart-breaking choice between two men and two countries.

Adapted from Colm Tóibín's New York Times Bestseller by Nick Hornby (Oscar® nominee for *An Education*) and directed by John Crowley (*Intermission, Boy A*), BROOKLYN is produced by Finola Dwyer and Amanda Posey (*Quartet*, Oscar® nominees for *An Education*).

BROOKLYN stars Saoirse Ronan (*The Grand Budapest Hotel* and Oscar® nominee for *Atonement*), Domhnall Gleeson (*About Time, Anna Karenina*), Emory Cohen (*The Place Beyond The Pines*), Jim Broadbent (Oscar® winner for *Iris*) and Julie Walters (Oscar® nominee for *Billy Elliot* and *Educating Rita*).

Production design is by François Séguin (*The Mortal Instruments: City of Bones*, Emmy nominated for *The Borgias*) and Yves Bélanger (*Wild, Dallas Buyers Club*) is Director of Photography. Costumes are by Odile Dicks-Mireaux (*The Constant Gardener* and BAFTA® nominee for *An Education*) with make-up design by Morna Ferguson (*Calvary, In America*). BROOKLYN was filmed for three weeks in 2014 in Enniscorthy, Wexford and Dublin, Ireland, before moving to Montreal, Canada for a further four weeks.

BBC Films, Telefilm Canada, Bord Scannán Na hÉireann/The Irish Film Board, SODEC and BFI present a Wildgaze Films/ Finola Dwyer Productions / Parallel Films / Item 7 co-production, produced in association with Ingenious, BAI, RTE and Hanway Films.

SHORT SYNOPSIS

BROOKLYN is the story of a young woman, Eilis (Saoirse Ronan) who moves from small town Ireland to Brooklyn, NY where, unlike home, she has the opportunity for work and for a future - and love, in the form of Italian-American Tony (Emory Cohen). When a family tragedy brings her back to Ireland, she finds herself absorbed into her old community, but now with eligible Jim (Domhnall Gleeson) courting her. As she repeatedly postpones her return to America, Eilis finds herself confronting a terrible dilemma - a heart-breaking choice between two men and two countries.

LONG SYNOPSIS

Opportunities are scarce in rural Ireland, particularly for young women like Eilis Lacey.

All she has to look forward to are slick-haired and slack-jawed rugby players, woeful weather and selling groceries at mean-spirited Miss Kelly's store.

So when her sister Rose, with the help of former local priest now based in Brooklyn, Father Flood, arranges for her to emigrate to New York to seek a better life for herself, Eilis knows she has no choice but to leave behind her mother, sister and home for the first time.

Packing her meagre belongings, Eilis sets off on a stomach-turning trip across the Atlantic, learning about seasickness the hard way and picking up some valuable advice on the new life ahead of her from a kindly stranger.

Arriving in Brooklyn, Eilis is at once shocked by its bright lights, brownstones and brash confidence compared to the tranquility of the life she left behind.

Checking into the boarding house run by the inimitable Irish landlady 'Ma' Kehoe, Eilis encounters the lively and gossip-obsessed fellow boarders who have found themselves under Ma Kehoe's roof for varying reasons.

Despite their best efforts to help her adjust to life away from home, and the job in the Brooklyn department store Bartocci's that Father Flood had set up for her, Eilis finds homesickness a terrible burden to bear. After Father Flood discovers this, he enrolls her in book-keeping classes and the girls continue to

try to take her mind off home by taking her to Saturday night dances at the local church.

At one of these dances Eilis meets Tony, a young Italian-American plumber who is instantly smitten at the sight of her. They take their first tentative steps towards romance, meeting Tony's family, visiting Coney Island in summer and taking in a baseball game. Soon, Eilis finds herself reciprocating Tony's love for her.

But, just as she starts to settle in her new life in Brooklyn, at work and with Tony, Eilis receives the tragic news from Ireland of her sister Rose's sudden death, leaving her mother bereft and alone. Wishing to return to Ireland immediately to comfort her mother, Tony begs her to marry him in secret before she leaves, which she agrees to do, and promises to be back very soon.

Back home in Enniscorthy, everyone is struck by Eilis's newfound American sophistication. She finds comfort from her grief in the company of her old friends, and one new one, a young, charming Irishman by the name of Jim (Gleeson). A slick-haired rugby player but seemingly cut from a different cloth to those she used to encounter, Eilis finds herself drawn to Jim's companionship in her time of need.

Jim begins to woo Eilis, encouraged by her mother, who desperately wants Eilis to settle back home to stave off the loneliness of a life without Rose. With old friend Nancy about to be married a few days after her proposed departure date, Eilis extends her stay in Ireland and even finds herself covering Rose's old job in accounting at the local firm, Davis's. Another life, away from the one she'd already created for herself in Brooklyn, begins to form.

Tony, despite being unpracticed in writing, sends regular letters to Eilis informing her of news from back in Brooklyn and telling her just how much he misses her. Eilis is conflicted between her love for Tony and the comfort of Jim's presence, and soon begins to leave Tony's letters unopened to alleviate her guilt.

Matters come to a head when Miss Kelly calls her to her old place of work for a meeting, where she reveals that a relative from Ireland witnessed her marriage to Tony and that she knows her secret. Eilis realises at once; while

she remains in Ireland she can never truly live her own life, free from the claustrophobia of small-town Enniscorthy.

Eilis is torn, between staying in Ireland for her mother, her friends and a burgeoning romance with Jim; or revealing the truth of her secret wedding and escaping, back to the new life she has forged for herself in America with Tony.

Whatever her decision, Eilis must take her future in her own hands and choose where her home, and her heart, truly lies.

ABOUT THE FILM

THE GENESIS OF THE PROJECT

It made her feel strangely as though she were two people, one who had battled against two cold winters and many hard days in Brooklyn and fallen in love there, and the other who was her mother's daughter, the Eilis whom everyone knew, or thought they knew.

Colm Tóibín, **Brooklyn**

After acquiring the rights to Colm Tóibín's BROOKLYN, a heartfelt coming of age tale in 1950s Ireland and America, producers Finola Dwyer and Amanda Posey tasked Nick Hornby with adapting the beautiful, yet understated prose of Tóibín's book.

For Hornby, the cinematic potential was obvious. "The way that Colm depicted the pain of wanting to be in two places at once, it's such a beautiful balancing act and it seemed to me to lend itself particularly well to film."

"If a young woman can identify with any of the characters in Pride and Prejudice they'd be able to identify with Brooklyn" he continues. "At its heart there is a sort of timeless choice story between two different kinds of young men."

"It's not only the journey from Ireland to America but it's the journey from just coming into womanhood to becoming the woman she wants to be" says producer Amanda Posey. "It's about a young woman finding her voice and finding her ability to choose, especially during a historical time when a lot of choices were restricted."

Achieving a balance between an engaging character study and social commentary on a part of Irish-American history needed a director who understood more than most the emotional pressures that Ellis and others like her must have felt.

John Crowley, an Irish native now living in England, first made his name as a director with 2003 Irish comedy *Intermission* and went on to direct BAFTA-winning drama *Boy A*.

Author Colm Tóibín saw the similarities in John and the character of Ellis. "John has been through that experience of being from an Irish place living under English skies and moving between the two places, so as soon as we started to talk about it, was something he understood."

Crowley was drawn to the universality of Ellis's experience, before Hornby had even written the script.

"I had read and loved the novel so I leapt at the chance to read the script. Nick's screenplay was, and still is, a really beautiful rendering of Colm's novel" says Crowley.

"Colm's attempt to tell the story and his version of it is so brilliant, delicately constructed and so un-melodramatic, but so fantastically emotional. It's a deceptively simple book and upon reading it you could be forgiven for thinking 'I'm not sure there's a film in there, that it's not very dramatic' but actually, her choice between two countries and two men is about as dramatic as it gets."

Both were left in no doubt about BROOKLYN'S dramatic potential after reading Hornby's completed script; not least the author himself.

"I was really amazed at the clarity of it; that he actually understood the central emotion was one about love, someone being torn between two possibilities." says Tóibín.

To *Tóibín*, Ellis's journey was not just one of emotional maturity; it was physical, too.

"This is the secret history of two countries, of my country of Ireland, that over the last one hundred and fifty years every family has lost one or two members, people who left who never came back" he says. "So it's the secret history of Ireland but it's also the secret history of the United States."

Hornby's understanding of the social mores of small-town Ireland in particular was immediately apparent to lead actress, Saoirse Ronan.

"The incredible thing about Nick is that he's not even from Ireland! Yet, he managed to completely capture the spirit of that country and the people from there. The script writing was so beautiful, and so beautifully subtle."

Julie Walters, who plays Mrs 'Ma' Kehoe in the film is another admirer of the source material. She was equally impressed by Hornby's distillation of the novel into an understated and emotional rich script to work with.

"When you read a novel and then you see a film it's very hard, because nothing can compete with your imagination" says Walters. "But this script was wonderful and it didn't disappoint me at all, to the point that I thought Nick Hornby had to have Irish somewhere in his lineage."

For Crowley, achieving a balance in the film between both journeys Ellis embarks upon was absolutely vital. "Vast numbers of people in the world do not live in the country that they were born in. A lot of it is economic migration and some of it is through personal choice. But equally, I think the story as Colm wrote it and then as Nick developed it and took it to a cinematic level with his screenplay, is completely relevant and truthful to that experience emotionally."

To draw such emotion out of his actors meant a very patient, hand-on approach for Crowley. As producer Finola Dwyer points out; "It's a very performance-driven story, a real actors' piece, and he is great with actors. He gets great performances. "

"The notes that he gives you are so specific. Sometimes it will take a while to get there but he understands that and he respects that", says Saoirse of

Crowley's tutelage. "He always knows exactly what's going on and he knows exactly what you're doing as well, and if you can do better. "

Domhnall Gleeson, playing love interest Jim Farrell, agrees. "The script is very subtle and I think John is a very subtle director, in the best possible way.

"He talked about what he needed from me and I talked about what I perhaps might need from him and then we both set about giving that to each other. I think he's wonderful with actors, and you can see that he's great with the crew."

Julie Walters sums up the attraction of working with John perfectly. "He's just very, very bright, very gentle and calm and you feel safe in his hands."

CASTING BROOKLYN

"I think in the book I was trying to build a character who wasn't self conscious; didn't spend her time looking in the mirror and wasn't pushy, yet had beneath her a sort of depth of feeling; almost stubbornness at times."

So Colm Tóibín describes the lead protagonist of BROOKLYN, Eilis. Finding a lead actress to portray the subtleties and sensitivities of the character was central to the success of the story's translation to the big screen. That person was Saoirse Ronan.

Born in New York to Irish parents and raised outside Dublin, Saoirse first found fame in Joe Wright's *Atonement*, gaining a Best Supporting Actress Oscar® nomination for her performance as Briony. She went on to make starring roles in *The Lovely Bones*, *Hanna*, *How I Live Now* and most recently Wes Anderson's *The Grand Budapest Hotel*, all by the age of 20.

Ronan, like Crowley, was able to draw immediate parallels between Eilis's background and her own.

"I think it was very close to my heart because it was about my people. It was the journey that my parents went on back in the '80s; they moved over to New York and they kind of went through all the same things, even though it was a different era and a different time.

I was lucky because I'm very Irish in some ways but I do have an American kind of sensibility as well and I was born in New York," continues Ronan. "I think that made it even more emotional for me, because I had such a strong connection to both of these places and these people."

And the correlation between Saoirse and Eilis wasn't restricted to social and geographical circumstances. It was intensely personal, too.

"Everything that Eilis goes through was exactly what I was going through at that point in my life, and I'm still going through now. So emotionally, it was extremely close to where I was at in my own life. "

As a consequence, Ronan found it increasingly hard to separate the emotions of her character from those of her own.

"I've always been able to separate myself at the end of the day, leave the story behind, just go home and be myself again, but there were times when I was on set and it was so realistic for me that it would remind me of something that's happened in my own life, and I would just start crying.

"The biggest hurdle that you go through in your life is leaving the security of your family and your friends and the place that you've grown up in."

John Crowley saw Saoirse's ability to sympathise with Eilis as an incredibly important element in translating the emotion of the novel to the big screen.

"It's the part that Saoirse seems to have been waiting for. There's an intersection there between the actor and the role which happens, I think. If you're lucky, it happens once in your career and every word that that Saoirse spoke on set she could have just been making up off the top of her head.

"The performance has an immediacy to it and emotional depth that is astonishing. You can't detach her from that role in any way. It's completely hers. "

Colm Tóibín was equally impressed by the way Ronan inhabited the character of Eilis so completely. "She has an extraordinary facility to deal with suggestiveness, to suggest a great deal by doing very little. That's a most fascinating idea, not only for people watching the film but for writers because that's what you always try to do.

"She has something, which is a mixture of being very, very vulnerable as an actress, pure vulnerability, pure innocence, but at the same time decisive."

Nick Hornby agrees. "I think she's incredible in the film. There's so much detail in her performance and empathy, and I think she breaks your heart. "

Ronan's fellow actors are just as effusive in their praise for her performance as Eilis. "She's extraordinary for a girl of just twenty and only just, I mean she has a great centred calmness about her as an actor" says Julie Walters.

"You can't imagine anyone else in the role," says Jim Broadbent who plays Eilis's conduit to and confidante in New York, Father Flood. "She just sits right into the story as perfectly as one could imagine."

Both for Finola Dwyer and Amanda Posey, the timing was perfect. "We felt very lucky to have captured Saoirse at just the right moment. An outstanding child and teenage actress, this was her first role as a woman, and indeed her very first Irish lead. "

Just as important to the translation of the story from book to screen was the casting of Tony Fiorello and Jim Farrell, two equal temptations to Eilis on opposite sides of the Atlantic.

Emory Cohen, born and raised in New York City, was a natural choice for the part of Brooklyn-ite Tony. Though, having made his name playing more troubled characters in NBC's *Smash* and Derek Cianfrance's *The Place Beyond The Pines*, the move towards a mild-mannered, affectionate young man was a step in a different direction for Cohen.

"I have always thought about the film in regards to young love. What does it mean to be a good man? What does it mean to love full heartedly? What does it mean to enjoy the simple things? Things that I never had to answer in dark movies where I would end up punching people!"

Cohen's natural ability and authentic instinct was the deciding factor for John Crowley.

"Emory did a reading, put himself on tape for this and it was immediately apparent that he was our guy, no question" says Crowley. "He had the charm and the masculinity and the vulnerability and the authenticity. It just felt like

he was getting up behind those lines and speaking them in a way, before a single note from me or anybody, in a way that was taking them over. You didn't want to see anybody else playing that role after that."

Producer Finola Dwyer sums up the ultimate attraction of Emory playing the role; "It was really important that we cast somebody that the audience would be rooting for her to go back to."

To counterbalance the attraction of Tony, the film needed someone in the role of Jim Farrell that makes Eilis's difficult decision a believable one, too. Domhnall Gleeson, renowned actor of stage and screen and best known to film audiences for *About Time*, the *Harry Potter* film series and *Frank*, fitted the part perfectly.

"It's my job to make Jim worth staying for, the love worth staying for," says Gleeson about his character's motivation. "To create a connection with Saoirse together that's worth fighting for."

"There's a consummate intelligence to Domhnall," says Crowley. "He's very, very thoughtful about what he does, he thinks very deeply about all his roles and there's an intensity to it."

"It was very important that Jim and Tony occupied vastly different spaces in the film and feel completely plausible, but totally opposite versions of men that Eilis could see herself with. They have such completely different feelings as performers."

Backing up the leading cast members on both sides of the pond was a stellar supporting cast. In Enniscorthy, Jane Brennan as Eilis's mother Mary, Fiona Glascott as Eilis's sister Rose, Eileen O'Higgins as Eilis's friend Nancy and Brid Brennan as 'Nettles' Kelly brought a strong home-grown influence to the scenes filmed in her hometown.

Elsewhere in Montreal, standing in for the wide streets, restaurants and department stores of Brooklyn, the supporting cast included Emily Bett Rickards, Eve Macklin, Nora-Jane Noone and *Mad Men*'s Jessica Paré.

Providing emotional and familial support in the roles of Father Flood and Mrs Kehoe were veteran British actors Jim Broadbent and Julie Walters.

Broadbent's feeling for the original novel was instrumental in his attraction to the role of kindly priest who arranges Ellis's passage to America and acts as her guardian and mentor during her time in Brooklyn.

"It's such a beautiful story, the novel. It's heartbreaking and heart-warming, but it's not sentimental. It's very honest about people and their vulnerabilities and strengths."

The origin of attraction was the same for Walters.

"I'd read the novel when it came out and I loved it, so first of all when I heard they were doing the film and they wanted me to play a part in it, I thought 'oh fantastic,' " says Walters. "A lot of novels, they just go and you forget them but when they mentioned Mrs Kehoe, it was the character I had really remembered."

John Crowley had Walters and her innate comic sensibility in mind when it came to casting the role of Mrs. Kehoe.

"I knew Julie had an Irish mother and I had a suspicion that she would know that woman inside out, and of course she did. She said 'she's exactly like my aunt! I had an aunt when I was growing up and this is exactly what she was like!'

"So she knew who she was, right down to what her hair should look like and what she should dress like. Her accent's impeccable and of course she's a hysterically funny actress, but here she's doing it in a very real way. It's beautifully played."

CREATING A SENSE OF PLACE

"This is where I'm from" says Colm Tóibín about his home town of Enniscorthy, one half of the setting for BROOKLYN and an ever-present influence on the cast and crew as they filmed there.

"My parents were from there, my grandparents were from there, and this was a small town of six thousand people. It's not just that the film was set in the town, it was set in the very streets which I was thinking about in the book."

Filming the Irish part of the story in the very town that inspired Tóibín to write the source material had a powerful effect on the cast, particularly Saoirse Ronan, who grew up not far from the town itself.

"It's always going to affect your performance if you're shooting in the real life town, because you just get a spirit for that place" says Ronan. "Even when I was younger I used to go to Enniscorthy there was a cinema by the river that me and my school friends used to go to. Having some sort of connection, whether through your own experience or just through talking to the people in the town, it was nice to have such a strong connection to this place.

The town's residents were an influence, too, Ronan continues, "Because the characters are so Irish and so grounded, it was really great for us to be around people who were like that in real life, and had the Enniscorthy accent and who had grown up there. It was brilliant to be surrounded by that."

Gleeson was just as enamoured with the warm welcome of the Enniscorthy residents, it seemingly having more of an effect on his performance than filming in the streets of the town.

"Going back there, being surrounded by the accents of the people, the locality of the place, and the actual place names down the road. But more than any of that really, it was about the spirit of the people in Enniscorthy who really welcomed us, and I think enjoyed having us in the town."

For the second half of filming the complete opposite of the Enniscorthy shoot was the challenge; for much of the time, Brooklyn wasn't Brooklyn, but rather Montreal.

Though much of the Brooklyn shoot was completed in Montreal, the iconic brownstone buildings and stoops so synonymous with the borough could not be found elsewhere; so the unit moved to New York to capture the brownstones and the unique location of Coney Island.

Also helping to recreate the era in the minds of actors were the beautiful clothes sourced and created by Costume Designer Odile Dicks-Mireaux to evoke all the style and grace of 1950s New York.

"It was a complete pleasure to go down the racks and pull out clothes for the characters on this film," says Dicks-Mireaux, "even if it wasn't right for the

character; just to look at some of the craftsmanship and the invention of the clothes.”

Early street photography by the likes of Vivian Maier and Elliott Erwitt was a huge inspiration in helping to find the authentic look for each New York character. And despite the availability of mass media and particularly advertising in particular during that period, Dicks-Mireaux actively avoided drawing from these.

“John’s specific brief was not to look at any fashion magazines; it was to look at real people. They weren’t Hollywood stars, they were working class girls trying to make their living in New York. That was actually quite difficult, to keep reminding yourself of.”

Dicks Mireaux continues: “I spent a lot of time looking at all the American photographers of this period, of which there is a huge wealth, then I would go on to getting pictures of specific things like street people in New York or Ellis Island. So, when you start looking and pulling for costumes, it’s natural when you have to go really fast when the cast comes in.

“Luckily there is a lot of really good, authentic clothing around, so there’s no need to make it. John wanted it to be very natural and real.”

The clothes transported Emory Cohen completely “It is transformational; all of a sudden you’re in a different world. “

The contrast in style between fashionable Brooklyn and the more austere look seen in Enniscorthy could not have been greater.

“There is a huge difference between America and Ireland post-war. America had not had any kind of contact with deprivation it seemed, and the style of their clothing was very different” says Dicks-Mireaux.

In America, “There was colour. There were reds, caramels and yellow ochres, pinks and pale colours that just did not exist in Ireland.”

The colours in Ireland were muted and the cut of the dresses more demure, though still retaining a sense of beauty. For the gentlemen, however, the 1950s Irish style wasn’t quite as inspirational.

"The cars are fun, I don't know about the clothes!" says Domhnall Gleeson. "They're difficult ensembles to carry off, but Odile has been very generous in trying to make it work. The ladies look fantastic; I don't think the guys come out of it quite so well!"

One of the challenges for Dicks-Mireaux and director John Crowley was how to show Eilis's increasing maturity through her look and style.

"In showing John the references that we were looking at, we were trying to find somebody in the period that she could key in to, that she could go towards" remembers Dicks-Mireaux. "One we thought Saoirse could go towards was that soft beauty of Grace Kelly, when she was quite young. "

The sense of place created by the locations and costumes added to each scene, but one scene in particular stands out for its aural evocation of the story.

After Eilis volunteers to serve Christmas lunch with Mrs. Kehoe and Father Flood, one of the downtrodden Irish men begins to sing an Irish lament, as both workers and guests listen, enthralled and enraptured.

Colm Tóibín had told Finola Dwyer and Amanda Posey that the unique voice of Irish singer Iarla Ó Lionáird had been a particular inspiration to him while writing that scene.

To bring another level of authenticity to the shoot, Dwyer and Posey approached Ó Lionáird and were delighted to be able to bring him to Montreal to perform the scene live, in between international touring commitments.

The song he performs on screen, 'Casadh an TSúgáin', captured the essence of Eilis's emotional journey completely.

"It's a love song, in which the repeating chorus talks about a man asking the woman to define in what way she's connected to him." explains Iarla.

"That resonates very well with the character of Eilis, in that she's kind of connected to two worlds and at one point with two men, two lives and two possible futures. In the song, the man is asking the woman *'if you're with me,*

you're with me' and he says *'be with me in front of everybody, show everybody, be clear.'*

"She has to step into her own future and she has to decide what that is. So oddly – perhaps not oddly! – the writer picked a very apt song."

The song and the singer struck a chord with Saoirse Ronan.

"Iarla was home for us. Through this incredible voice, he was just able to communicate every kind of emotion that you go through when you're away."

EILIS'S DECISION

You'll feel so homesick that you'll want to die, and there's nothing you can do about it apart from endure it. But you will, and it won't kill you. And one day the sun will come out...And you'll realise that this is where your life is.

Nick Hornby, **Brooklyn**

Eilis's decision between Tony and Jim, Brooklyn and Ireland, is the cornerstone of the film. Everyone reads the story in their own way and responds differently to her decision; cast and crew included. This conflict was one that producers Finola Dwyer and Amanda Posey knew would form the dramatic heart of the film.

"Some people will agree with her choice and some people won't agree with her choice," says Posey. "We knew what we wanted her to do as filmmakers, and John did too, but it's still possible for the audience to come away from that and make their own decision."

"They represent different things. I think it explores different kinds of love because her first love experience with Tony is a very particular kind of love. The love she has with her sister and with her mother is you know a different kind of love again and it's really about how those loves can tear you apart."

The love with Jim I think comes out of a very emotional place, since her sister's dead and she's at home with her mother who's on her own" adds Dwyer. "I think it can get very mixed up as emotions."

For Posey, Ellis's decision was the right one. "A part of growing up is realising that when you go in one direction you're closing a bunch of other doors. What's rather wonderful about where I think she finds herself is that she does that, and she knows it's the right thing to do."

Nick Hornby is in agreement. "She's sort of duplicated her Brooklyn life in Ireland and she has to choose which version she wants.

"As someone who grew up in the suburbs and was counting the days until he could get somewhere else then I identify more with the American part of the journey than the Irish."

For the actress playing Ellis, the decision isn't quite as clear cut. "This story is about choice, it's about a choice that life at a certain stage will allow you to make." says Saoirse Ronan. "I don't know if she makes the right decision – I think they both offered her happiness."

Domhnall Gleeson views the potential conflict in audience as the most vital element of the conclusion, rather than the decision itself. "To me, it's about decisions that have to be made, and how you can't know whether the decisions you've made are the right ones."

"Perhaps it is possible to love two people at once" he continues, "that's something in the film that is unusual but I think it can happen, and I think it's a good thing to talk about vociferously with somebody who disagrees vehemently with you."

"The audience won't know which way it will go and they won't know which way they will want it to go," adds Jim Broadbent.

For the director, the hope in creating BROOKLYN is that the audience are emotionally invested and really care about the decision she makes, regardless whether they think it's the right one.

"I'd like people to be moved primarily by the story" says Crowley. "I think that it's sort of the strongest aspect, actually; it quietly creeps up on you for a story which is ostensibly undramatic."

ABOUT THE CAST

Saoirse Ronan / Ellis Lacey

Saoirse Ronan is probably best known for her starring role in the feature film *Atonement*, directed by Joe Wright, starring opposite Keira Knightley and James McAvoy. Ronan was 13 years old when she earned an Oscar® nomination as well as Golden Globe and BAFTA nominations for the critically-acclaimed performance.

She was recently seen in Wes Anderson's *The Grand Budapest Hotel* which details the adventures of Gustave H, a legendary concierge at a famous European hotel between the wars. The film also starred Ralph Fiennes, Adrien Brody, Jude Law, Bill Murray and Edward Norton.

She will next be seen in Ryan Gosling's directorial debut, *Lost River* which follows a single mother who is swept into a dark underworld and her son who discovers a secret underwater town. The film had its premiere at the 2014 Cannes Film Festival.

She was also seen in *The Host*, the film adaptation of Stephanie Meyer's popular novel. Ronan starred as the lead character 'Melanie Stryder,' who fights daringly against aliens who have taken over Earth. She also lent her voice in *Justin And The Knights Of Valour*, an animation film directed by Manuel Sicilia which also stars Antonio Banderas.

Ronan starred in *How I Live Now*, which premiered at the 2013 Toronto Film Festival, about an American girl who goes on holiday in the English countryside only to find herself fighting for her life as a war breaks out. Directed by Kevin Macdonald, Ronan played the lead role of 'Daisy' opposite George MacKay, Tom Holland, and Harley Bird.

Ronan also appeared in *Byzantium*, which tells the story of a mother vampire who turns her own daughter into a vampire and the pair form a lethal partnership, sometimes posing as sisters. She stars opposite Gemma Arterton in the film directed by Neil Jordan which premiered at the Toronto Film Festival in 2012. Ronan was seen in 2010 starring in the action-thriller *Hanna*, directed by Joe Wright. Ronan played the title character, a teenage girl trained from birth to be an assassin. The cast includes Cate Blanchett and Eric

Bana. She was also seen in *The Way Back*, directed by Peter Weir and starring Ed Harris, Colin Farrell and Jim Sturgess. Inspired by Slavomir Rawicz's novel *The Long Walk: The True Story of a Trek to Freedom*, the film tells the story of a small group of multi-national prisoners who escaped a Siberian gulag in 1940 and made their way across five countries.

In 2009, she starred in *The Lovely Bones*, directed by Peter Jackson, and based on the popular novel. Ronan portrayed 'Susie Salmon' a young girl who is murdered and watches over her family. Ronan was honored for the performance by the Santa Barbara International Film Festival and was nominated for a BAFTA Award in the Leading Actress category.

Saoirse will soon be seen in *Stockholm, Pennsylvania* alongside Jason Issacs and Cynthia Nixon.

Domhnall Gleeson / Jim Farrell

Domhnall is currently working on *The Revenant* directed by Alejandro González Iñárritu and recently completed filming JJ Abrams' *Star Wars: Episode VII*. In December 2014 he began rehearsals in Dublin for Enda Walsh's *The Walworth Farce*, directed by Seán Foley, which he will star in alongside his father Brendan Gleeson and brother Brian Gleeson.

In 2015, he will be seen in Alex Garland's sci-fi film *Ex Machina* and he has just appeared in Angelina Jolie's *Unbroken*.

His previous lead roles in film include Lenny Abrahamson's *Frank* with Michael Fassbender and Maggie Gyllenhaal, Richard Curtis' *About Time* opposite Rachel McAdams and Bill Nighy, and *Sensation*, directed by Tom Hall. He received Irish Film and Television Awards for playing Bob Geldof in *When Harvey Met Bob* and Levin in Joe Wright's *Anna Karenina*.

Supporting roles in film and television include John Michael McDonagh's *Calvary*, Charlie Brooker's *Black Mirror* on Channel 4, Mark Romanek's *Never Let Me Go*, Joel and Ethan Coen's *True Grit*, the role of Bill Weasley in *Harry Potter and the Deathly Hallows (I & II)* directed by David Yates, and Martin McDonagh's Oscar-winning short *Six Shooter*. He also appeared in *Dredd* directed by Pete Travis, *Shadow Dancer* directed by James Marsh, Ian

Fitzgibbon's *Perrier's Bounty*, *A Dog Year* for HBO films opposite Jeff Bridges, Paul Mercier's *Studs*, Stephen Bradley's *Boy Eats Girl*, and John Butler's *Your Bad Self*, for which he co-wrote sketches with Michael Moloney.

Domhnall's work onstage includes *Now or Later* at the Royal Court, *American Buffalo* and *Great Expectations* at the Gate, Druid's production of *The Well of the Saints*, *Macbeth* directed by Selina Cartmell, and *Chimps* directed by Wilson Milam at the Liverpool Playhouse. Domhnall was nominated for a Tony Award for the Broadway production of Martin McDonagh's *The Lieutenant of Inishmore*. He received a Lucille Lortel Nomination and a Drama League Citation for Excellence in Performance for the same role. He earned an Irish Times Theatre Award nomination for his role in *American Buffalo*.

Domhnall wrote and directed the short films *Noreen* (starring Brendan and Brian Gleeson) and *What Will Survive of Us* (starring Brian Gleeson). Domhnall also created *Immatüritiy for Charity*, comedy sketches shot with family and friends in aid of the St. Francis' Hospice.

Emory Cohen / Tony Fiorello

New York City native Emory Cohen is one of Hollywood's fastest rising young stars. His stand-out roles include the troubled teen AJ in *Place Beyond The Pines*, starring alongside Bradley Cooper and Ryan Gosling, and in *Beneath The Harvest Sky* as Casper, a loyal friend who finds himself caught up in the illegal prescription drug trade in northern Maine, which screened at the 2014 Tribeca Film Festival.

Cohen can next be seen in *The Gambler* in the role of Dexter opposite Jessica Lange, Mark Wahlberg and John Goodman. The film centers on a literature professor with a gambling problem who runs afoul of gangsters. The film was released in the U.S.A in December 2014.

In 2015, Cohen will also be seen in *Stealing Cars* and *By Way Of Helena*.

In *Stealing Cars*, Cohen stars opposite John Leguizamo, William H. Macy and Felicity Huffman in the role of Billy Wyatt. The film centers on a rebellious teenager who navigates his way through the juvenile court system. The film is set to release in 2015.

In *By Way Of Helena*, he stars in the role of Isaac, opposite Woody Harrelson, Liam Hemsworth and Alicia Braga. The film is about a Texas Ranger who investigates a series of unexplained deaths in a town called Helena.

His past film and television credits include: NBC's *Smash*, playing Leo, the son of Debra Messing's character for two seasons, and *Four*, reviewed as "A Remarkable and Moving Portrait of Solitude." The cast won "Best Performance in the Narrative Competition" at the Los Angeles Film Festival in 2013. Additional credits include *Tess And Nana*, *Afterschool*, *Lucky Dog*, *Nor'Easter* and *Hungry Ghosts*.

Jim Broadbent / Father Flood

Jim Broadbent is an Academy Award, BAFTA, Emmy and Golden Globe-winning theatre, film and television actor, best known for roles in *Iris* (for which he won Best Supporting Actor at the Academy Awards and the Golden Globes in 2001); *Moulin Rouge* (for which he was awarded the BAFTA for performance in a Supporting Role in 2001) and the International phenomenon the *Harry Potter* franchise. He was BAFTA nominated most recently for his role alongside Meryl Streep in *The Iron Lady* (Phyllida Lloyd, 2011).

He has since continued to appear in an eclectic mix of projects, including John S. Baird's scurrilous Irvine Welsh adaptation *Filth*; Roger Michell's romantic comedy drama *Le Weekend* (for which he was nominated for a British Independent Film Award as Best Actor); and *The Harry Hill Movie*, in which he appeared in drag as a three-armed cleaning lady.

More recently Jim has starred in Christopher Smith's Christmas comedy *Get Santa*; and Paul King's critically acclaimed *Paddington*, based on the beloved children's books by Michael Bond. Jim also appears in Jalmari Helander's action adventure *Big Game*, starring Samuel L. Jackson.

Since his film debut in 1978, Jim has appeared in countless successful and acclaimed films, establishing a long-running collaboration with Mike Leigh (*Life is Sweet*, *Topsy-Turvy*, *Vera Drake* and *Another Year*) and demonstrating his talents as a character actor in films as diverse as *The Crying Game* (Neil

Jordan, 1992), *Bullets Over Broadway* (Woody Allen, 1994), *Little Voice* (Mark Herman, 1998); *Bridget Jones' Diary* (Sharon Maguire, 2001); *Hot Fuzz* (Edgar Wright, 2007); *The Damned United* (Tom Hooper, 2009) and *Cloud Atlas* (Tom Tykwer, Andy Wachowski, Lana Wachowski, 2012).

Also honoured for his extensive work on television, Broadbent most recently received a Royal Television Award and BAFTA nomination for his leading performance in *Any Human Heart* (based on William Boyd's novel of the same name), and had previously been recognised for his performance in Tom Hooper's *Longford*, winning a BAFTA and a Golden Globe, and his performance in *The Street* for which he won an Emmy. His earlier role in *The Gathering Storm* (2002) had earned him Golden Globe and Emmy nominations.

Other selected credits include *Birth of a Nation – Tales out of School* (Mike Newell, 1983); *Blackadder* (John Lloyd, 1983); *Only Fools and Horses*; *Victoria Wood: As Seen on TV*; *The Young Visitors* (David Yates, 2003); *Einstein & Eddington* (Philip Martin, 2008); *Exile* (John Alexander, 2011); *The Great Train Robbery* (James Strong, 2013). Jim is due to star alongside Ben Whishaw and Charlotte Rampling in *London Spy*, an original production by BBC America.

Having studied at the London Academy of Music and Dramatic Art, Broadbent has also appeared extensively on the stage, notably with the Royal National Theatre and the Royal Shakespeare Company. His work on the stage has seen him appear in acclaimed productions ranging from *Our Friends in the North* (John Caird at the RSC Pit) and *A Place with Pigs* (Athol Fugard at The National), through to *Habeas Corpus* (d. Sam Mendes at The Donmar) and *The Pillowman* (John Crowley at The National).

Julie Walters / Mrs Kehoe

Julie Walters is an award-winning British actress, who came to international prominence in the title role in *Educating Rita* in 1983 opposite Michael Caine. This won her an Oscar® nomination as well as a BAFTA and Golden Globe award for Best Actress. Walters received her second Oscar® nomination and won a BAFTA for her supporting role as the ballet teacher Mrs. Wilkinson in *Billy Elliot*, directed by Stephen Daldry in 2000. Julie is perhaps best known

internationally to young audiences for her role in one of the most successful franchises in big screen history, playing Mrs. Weasley in seven of the eight *Harry Potter* films.

Most recently, Julie starred as Mrs. Bird in Paul King's critically acclaimed *Paddington*, based on the beloved children's books by Michael Bond.

Over 30 years, Julie has appeared in countless British film productions, both highly successful and critically acclaimed, such as Roger Michell's *Titanic Town* in 1998, *Calendar Girls* (Nigel Cole, 2003), Richard E. Grant's *Wah-Wah* in 2005, *Driving Lessons* (Jeremy Brock, 2006), *Becoming Jane* (Julian Jarrold, 2007) and *Mamma Mia!* (Phyllida Lloyd, 2008).

Walters has also been honoured for her extensive work on television, recently coming fourth in the ITV network's poll of the public's 50 Greatest Stars in the UK. One of her first stand-out acting roles on TV was in the classic *Boys from the Blackstuff* (Phillip Saville, 1982) and was followed by a string of significant dramatic and comedic roles, including *The Secret Diary of Adrian Mole*, *GBH*, *The Wedding Gift* and *Pat and Margaret*.

Through the late 1990s, productions included *Brazen Hussies* (Elijah Moshinsky, 1996), *The Ruby in the Smoke* (Brian Percival, 2006), as well as WGBH / PBS's *Oliver Twist* (Renny Rye, 1999) *The Canterbury Tales* (Dermot Boyd, 2003) and the lead role of outspoken politician in *Mo Mowlam*. Julie is perhaps best known to British television audiences for her collaborations with Victoria Wood, appearing with her in the award-winning sitcoms *Wood and Walters*, *Acorn Antiques*, *Victoria Wood: As Seen On TV* and *Dinnerladies*.

Having studied at the Manchester Polytechnic School of Theatre, Walters has also appeared extensively on the stage; in regional theatre, stand-up comedy and cabaret. *Educating Rita* (Mike Ockerent, RSC Donmar Warehouse) launched her into the limelight earning her Variety and Critics' Awards for Best Newcomer, she then went on to play *Lady Macbeth* (Leicester Haymarket Theatre), *Judy* in *Last of the Haussmans* (Howard Davies, The National Theatre), *May* in *Fool for Love* (Peter Gill, NT Cottesloe) which won her an Oliver nomination for Best Actress and *Kate* in *All My Sons* (Kate Keller, NT Cottesloe) for which she won the 2001 Olivier Award for Best Actress.

In 2013, Julie Walters was awarded the Richard Harris Award for Outstanding Contribution by an Actor at the Moët British Independent Film Awards, celebrating her extensive contribution to the British film industry. This was followed in 2014 by the prestigious BAFTA Fellowship Award.

Jessica Paré / Miss Fortini

Jessica Paré recently wrapped production on the seventh and final season of the critically acclaimed, Emmy® winning AMC Original Series, *Mad Men*. In 2010, Pare joined the cast as the front desk receptionist, Megan Calvet, who quickly garners the attention of Jon Hamm's Don Draper, culminating in a marriage proposal in the season four finale.

On television, Paré previously starred in the WB show, *Jack & Bobby* alongside John Slattery and Logan Lerman. Paré starred as eventual First Lady, Courtney Benedict in the series created by Greg Berlanti, Brad Meltzer and Thomas Schlamme.

Paré has starred in a variety of films in both her native Canada, and in the U.S. In 2000, Paré had her breakthrough performance when she was handpicked by director, Denys Arcand, to star as the lead in his film, *Stardom*, after initially only auditioning for a bit part in the film. The film was screened at the 2000 Cannes Film Festival and launched Paré's budding career.

After starring in several independent features such as 2001's *Lost and Delirious* opposite Piper Perabo and Mischa Barton, and in the Canadian miniseries *Random Passage* and *Napoléon*, Paré made her Hollywood debut in *Wicker Park*, a remake of the French film, *L'Appartement*. Starring opposite Josh Hartnett, Rose Byrne and Diane Kruger, Paré played Hartnett's fiancée in a tangled tale of love and desire. Other credits include Jerry Ciccoritti's *Lives of the Saints*, Deepa Mehta's *Bollywood/Hollywood*, Jacob Tierney's *The Trotsky* and Rob Stefaniuk's *SUCK*. She can next be seen in *Standby* opposite Brian Gleeson.

A French-Canadian born in Montreal, Quebec, Paré currently resides in Los Angeles, and returns to Canada to film as often as possible.

Brid Brennan / Miss Kelly

Brid Brennan's previous theatre work includes *The Little Foxes* (Donmar Warehouse), *A Kind Of Alaska* (Donmar Warehouse/Lincoln Centre NYC), *Macbeth* (RSC), *Rutherford & Son* (National Theatre), *Dancing At Lughnasa* (Abbey Theatre Dublin/National Theatre & Phoenix Theatre London/Plymouth Theatre, Broadway), *Holly Days* (Soho Poly), *Edward II* (Manchester Royal Exchange) and *Playboy Of The Western World* (Druid Theatre Co. and Galway/Donmar Warehouse).

Her work in television includes *The Escape Artist*, *Quirke*, *Upstairs Downstairs*, *South Riding*, *Little Crackers*, *Dr Who*, *Trial & Retribution*, *Sunday*, *Cracker III*, *Four Days in July* and *Lorna and the Billy Trilogy*.

Brennan's film credits include *Shadow Dancer* for which she won Best Performance in a British Feature Film at the 2012 Edinburgh International Film Festival, *Felicia's Journey*, *Topsy Turvy*, *Dancing At Lughnasa* (which won her Best Actress At The 1999 Irish Film And Television Awards), *Trojan Eddie* and *Anne Devlin*.

Fiona Glascoff / Rose Lacey

Irish actress Fiona has worked extensively in Film, Theatre and Television. Her work includes *Omagh* (Paul Greengrass); *Goldfish Memory*, for which Fiona was IFTA nominated; *The Deal*, alongside William H. Macy and Meg Ryan; Caitlin in Grand Pictures' *The Legend of Longwood* (Lisa Mulcahy) and the critically acclaimed film of Anton Chekhov's *The Duel*, in which she played Nadia.

In the West End, Fiona has appeared in Terry Johnson's *Hitchcock Blonde* (also Royal Court) and in *The Country Wife* at the Theatre Royal, Haymarket, directed by Jonathan Kent.

On television, she plays Diane, Matt Le Blanc's fictional wife in the Golden Globe-winning and Emmy-nominated *Episodes*, created by David Crane and Jeffery Klarik.

Fiona most recently finished filming *Indian Summers* for Channel 4/PBS, a ten part drama set in 1932 following the final years of British colonial rule. Other work includes BBC's *The Musketeers*; *Foyles War*, Agatha Christie's *Poirot*; *Bachelors Walk*; *Spooks*; *Clone* and *The Long Firm*.

Nora-Jane Noone / Sheila

Nora's film credits include: *Brand New-U* for Finite Films, *Estranged* for Face Films, *Savage* for SP Films, *Decent: Part 2* for Pathe and Celedor, *Doomsday* for Rogue Pictures, *Speed Dating* for System Forty Eight Ltd, *The Decent* for Pathe and Celador, *Ella Enchanted* for Miramax and *Magdalene Sisters* for Miramax and Momentum Pictures.

Nora's television credits include, *Atlantis* for BBC, *Jack Taylor* for TV3, Channel 5 and RTL, *Deception* for TV3 and Tyrone Productions, *Garrow's Law* for BBC, *The Runaway* for Sky One and Company Pictures, *The Day Of The Triffids* for BBC, *Afterlife* for BBC and *Holby City* for BBC.

Michael Zegen / Maurizio

Michael Zegen is a fantastic New York actor who most recently played the iconic gangster "Benny Siegel" on HBO's *Boardwalk Empire*. Zegen also just had a great arc on Season 3 of HBO's highly successful series, *Girls*. Additionally, Mike was recently seen in Noah Baumbach's feature, *Frances Ha* opposite Greta Gerwig. On stage,

Zegen was the lead in Joshua Harmon's hit play *Bad Jews* which ran at the Roundabout Theatre. Other TV credits include *The Walking Dead*, *How to Make It in America* and *Rescue Me* (all seven seasons). Film credits include *Adventureland*, *The Box* and *Taking Woodstock*.

ABOUT THE CREW

John Crowley / Director

John Crowley began his career as an award-winning theatre director in Ireland with such plays as *Six Characters In Search Of An Author* (The Abbey Theatre, Dublin), *Phaedra* (The Gate Theatre, Dublin). *The Crucible* (The Abbey Theatre, Dublin) and *Double Helix* – which first appeared at the 1995 Dublin Theatre Festival & The Peacock, Dublin before winning the Kilkenny Cream of Ireland for Performing Arts in 1996.

Crowley next moved to London and to the Donmar Warehouse in particular, with directing credits there including *Tales from Hollywood* and *The Maids*, both by Jean Genet, *Juno and the Paycock* by Sean O' Casey, *How I Learned To Drive* by Paula Vogel and *Into The Woods* by Stephen Sondheim. Other London productions include *Fair Ladies at a Game of Poem Cards* at The Royal National Theatre, *Macbeth*, starring Rufus Sewell & Sally Dexter at the Queens Theatre and *Shadows* for The Royal Shakespeare Company.

Recent theatre productions include *On An Average Day* starring Woody Harrelson and Kyle MacLachlan (Comedy Theatre, West End), *The Pillowman* starring Jeff Goldblum and Billy Crudup (The Royal National Theatre and on Broadway, for which John was nominated for a 2005 Tony Award for Best Direction of a Play), *Love Song* starring Cillian Murphy & Neve Campbell, *A Steady Rain* starring Daniel Craig and Hugh Jackman and *A Behanding In Spokane* by Martin McDonagh, starring Christopher Walken, Sam Rockwell, Anthony Mackie and Zoe Kazan on Broadway.

Most recently, John directed *Playboy of the Western World* by JM Synge at the Old Vic, starring Robert Sheehan, Ruth Negga and Niamh Cusack and in 2013, *The Same Deep Water as Me* at the Donmar Warehouse, written by Nick Payne and starring Monica Dolan, Peter Forbes and Joanna Griffin.

Crowley first moved into film with the critically acclaimed 2003 feature *Intermission*, starring Colin Farrell, Shirley Henderson & Colm Meaney.

He followed this with an adaptation of Harold Pinter's *Celebration* (2005, starring Michael Gambon and Colin Firth), the BAFTA award-winning *Boy A* in

2007, starring Andrew Garfield and Peter Mullan and *Is Anybody There?* in 2009, starring Michael Caine.

Crowley's most recent film work saw him direct Eric Bana and Rebecca Hall in the 2013 feature *Closed Circuit*.

Nick Hornby / Writer – screenplay

Nick Hornby is an Oscar-nominated screenwriter and award-winning author.

His most recent screenplay is *Wild*, released in December 2014 in the US by Fox Searchlight, which Nick adapted from the NY Times bestselling memoir by Cheryl Strayed, directed by Jean-Marc Vallée, and starring Reese Witherspoon, who was Oscar nominated for the role.

Nick was Oscar® and BAFTA-nominated for his screenplay adaptation of Lynn Barber's memoir *An Education*, directed by Lone Scherfig and starring Carey Mulligan, Peter Sarsgaard, Dominic Cooper, Rosamund Pike and Emma Thompson, and he adapted his own memoir for the screenplay of *Fever Pitch* starring Colin Firth.

Many of Nick's international best-selling books have served as a rich stream of inspiration for filmmakers: the British film of *Fever Pitch* was re-made by the Farrelly brothers, starring Drew Barrymore and Jimmy Fallon; *High Fidelity* was directed by Stephen Frears, starring John Cusack and Jack Black; *About A Boy* was directed by the Weitz brothers, starring Hugh Grant, Rachel Weisz and Toni Collette; and *A Long Way Down* was directed by Pascal Chaumeil, starring Pierce Brosnan, Aaron Paul and Toni Collette.

Nick's other novels include *Slam* (2007) for young adults (currently being developed as an Italian language feature by the makers of *Il Divo*); *How to be Good* (2001); *Juliet, Naked* (2009); and his most recent novel *Funny Girl* was published by Penguin in the UK in November 2014, and by Riverhead in the US in February 2015.

As well as *Fever Pitch* (winner of the William Hill Sports Book of the Year Award), Nick has written several other works of non-fiction including; *31 Songs* (shortlisted for the National Books Critics Circle Award in America) and 'The

Complete Polysyllabic Spree', a collection of Nick's book columns for the influential US magazine *The Believer* (also subscribed to worldwide) and for which he continues to contribute a bimonthly column. Nick is also a recipient of the E.M. Forster Award by the American Academy of Arts & Letters.

In November 2011, Nick co-founded the children's writing charity *The Ministry of Stories*, located in East London, now expanding to other UK cities.

Colm Tóibín / Writer – novel

Colm Tóibín was born in Ireland in 1955. His novels are *The South* (winner of Irish Times/ Aer Lingus First Fiction award; shortlisted for the Whitbread First Novel Award); *The Heather Blazing* (winner of the Encore Prize); *The Story of the Night* (winner of the Ferro/Grumley Prize; shortlisted for the Prix Femina Etranger); *The Blackwater Lightship* (shortlisted for the Booker Prize, made into film starring Angela Lansbury and Dianne Wiest); *The Master* (winner of the LA Times Novel of the Year, the Dublin IMPAC Prize and the Prix du Meilleur Livre, shortlisted for the Booker Prize); *Brooklyn* (winner of the Costa Prize for Best Novel); *The Testament of Mary* (shortlisted for the Man Booker Prize) and *Nora Webster* (shortlisted for the Costa Novel of the Year).

His play *The Testament of Mary* was nominated for a Tony Award for Best Play in 2013. His collection of stories *Mothers and Sons* won the Edge Hill Prize, and his second collection *The Empty Family* was shortlisted for the Frank O'Connor Award.

Colm Tóibín has twice been a Stein Visiting Writer at Stanford University; he has taught at the University of Texas at Austin, Manchester University and Princeton. He is currently Irene and Sidney B. Silverman Professor of the Humanities at Columbia University. He served on the Arts Council in Ireland between 2006 and 2013. He is Chairman of PEN World Voices Festival in New York and a member of the Board of Druid Theatre.

He is a contributing editor at the London Review of Books, a member of the Royal Society of Literature and a Foreign Honorary Member of the American Academy of Arts and Letters. He has received honorary doctorates from the

University of Ulster, University College Dublin and the University of East Anglia. His work has been translated into more than thirty languages.

Finola Dwyer / Producer and Amanda Posey / Producer – Wildgaze Films

Oscar-nominated producers Finola Dwyer and Amanda Posey produced *An Education*, written by bestselling author and screenwriter Nick Hornby, directed by Lone Scherfig and launching its star Carey Mulligan. *An Education* was nominated for three Academy Awards (including Best Film), nine BAFTAs (including Best Film and Best British Film, winning Best Actress), six BIFAs (winning Best Actress) and won Best Foreign Film at the Independent Spirit Awards.

They are currently in production on the feature documentary *Sons & Fathers* to tie in with the 2015 anniversary of the Nuremburg Trials, commissioned by BBC Storyville.

Finola and Amanda produced *A Long Way Down* the adaptation by Jack Thorne of the best-selling novel by Nick Hornby. The film was directed by Pascal Chaumeil (*Heartbreaker*) and stars Pierce Brosnan, Toni Collette, Aaron Paul, Imogen Poots, Rosamund Pike and Sam Neill, and had its world premiere at the 2014 Berlin Film Festival.

Finola produced Dustin Hoffman's directorial debut *Quartet*, from a script by Oscar-winner Ronald Harwood starring Maggie Smith, Tom Courtenay, Billy Connolly, Pauline Collins, Michael Gambon and Sheridan Smith. The film took over \$60m globally.

Finola and Amanda's Wildgaze Films were amongst the select few companies to be awarded the BFI Vision Award, which gives the company creative autonomy to acquire and develop projects for its slate.

Finola and Amanda are developing several projects which they will produce through their Wildgaze banner including *Their Finest Hour and a Half* (co-producing with Number 9 Films, BBC Films developing) based on Lissa Evans' novel, which Gaby Chiappe is adapting and Lone Scherfig will direct; an adaptation of Tim Winton's acclaimed Australian novel *Dirt Music* which Jack Thorne is adapting and is being developed with FilmFour; a film adaptation of

The Psychopath Test by NY Times bestseller Jon Ronson; and have commissioned Jon Croker (*Woman In Black 2*) to write an original idea as well as a number of TV projects.

Finola's previous producer credits include Iain Softley's BAFTA-winning debut *Backbeat*; Stephan Elliott's cult favourite *Welcome to Woop Woop*; Chris Menges' *The Lost Son*; Sandra Goldbacher's award-winning and BAFTA-nominated *Me Without You*, starring Michelle Williams and Anna Friel; Antonia Bird's EMMY-nominated *The Hamburg Cell*; Stephen Woolley's feature debut *Stoned*; Golden Globe, EMMY-nominated and BAFTA-winning *Tsunami: The Aftermath* by Abi Morgan, directed by Bharat Nalluri, starring Chiwetel Ejiofor, Tim Roth, Sophie Okonedo and Toni Collette which Finola produced for HBO/BBC.

Finola made her theatre producing debut with '*Elling*', starring John Simm. The sell-out West End run culminated in a Best New Comedy award and Olivier Award nominations including Best New Comedy and Best Actor. The Broadway production starred Brendan Fraser and Denis O'Hare. Finola is also the former Chair of the BAFTA Film Committee and a BAFTA Trustee.

Amanda's previous producer credits include *Fever Pitch*, based on Nick Hornby's best-selling memoir, which Hornby adapted, starring Colin Firth, as well as the US remake of *Fever Pitch* for Fox 2000, adapted by Lowell Ganz and Babaloo Mandel, directed by the Farrelly Brothers starring Drew Barrymore and Jimmy Fallon; and *Five Seconds To Spare* starring Ray Winstone and Andy Serkis. Amanda's earlier credits include working with Stephen Woolley on Neil Jordan's Oscar-winning *The Crying Game* and *Interview With The Vampire* (starring Tom Cruise and Brad Pitt) followed by heading up film development at Scala Productions, for Stephen Woolley and Nik Powell.

Finola and Amanda also spearheaded The Story Works 2010/2011, an innovative screenwriters' initiative for 10 UK writers, in conjunction with script editor Kate Leys and the Edinburgh International Film Festival, supported by Skillset. Masterclass speakers and mentors included Jane Campion, Ronald Harwood, Paul Greengrass, David Mamet, Christopher Hampton, John Madden, Will Davies, John Mathieson and Pietro Scalia.

Yves Bélanger / Director of Photography

Born in Saint-Jean-d'Iberville and raised in Québec City, Yves Bélanger moved to Montreal to study film production at Concordia University, where he became part of a new wave of Canadian cinema artists and also became bilingual.

Beginning in 1989, he made his mark in the music video industry, working as cinematographer on rock and country videos, which in turn earned him commercial work. In 1995, he began shooting feature films and television shows; with directorial collaborators including Alain Desrochers, Louis Bolduc and Jean-Claude Lord. Telefilms that Bélanger filmed have included *The Growing Pains Movie*, reuniting the original series' cast and directed by Alan Metter.

Among the feature films that he has been director of photography on are Alain Desrochers' *Gerry*, *Wushu Warrior*, *Cabotins*, and *La Bouteille* [*The Bottle*]; and Patrice Sauvé's *Cheech*, for which he received Canadian Society of Cinematographers (CSC) and Jutra Award nominations. Among the short films that he has been director of photography on are Tara Johns' *Killing Time*, for which he was a CSC nominee, and Geoffrey Uloth's *Wildflowers*, for which he won a CSC Award.

Another feature credit as cinematographer was Xavier Dolan's emotional epic *Laurence Anyways*, starring Melvil Poupaud and Suzanne Clément, who was honored at the 2012 Cannes International Film Festival for her performance. Bélanger was again a Jutra Award nominee for his work on the movie.

More recently, Bélanger worked with Jean Marc Vallée on two films; *Dallas Buyers Club* starring Matthew McConaughey and Jared Leto, the winner of best cinematography at the Rome International Film Festival and three Oscars®; and *Wild*, starring Reese Witherspoon and Laura Dern.

Bélanger has just completed his third collaboration with Jean Marc Vallée; *Demolition*, starring Jake Gyllenhaal, Naomi Watts and Chris Cooper.

François Séguin / Production Designer

A French-Canadian based in Montreal, Séguin has designed feature films, television series and live theatrical stage productions all around the world. He has won five Genie Awards for Achievement in Art Direction from the Canadian Academy of Film and Television, and has been nominated twice more. Séguin has collaborated with director François Girard on films such as *The Red Violin* and *Silk*, as well as on the Cirque du Soleil show, *Zed*, in Japan.

He designed Cirque du Soleil's Las Vegas show *Michael Jackson: One*, and travelled to China to design Dragon's production of *The Han Show*. Feature film credits include *Lucky Number Slevin* and *Push* for director Paul McGuigan; Billy Ray's *Shattered Glass*; *The Karate Kid* and *The Mortal Instruments: City of Bones*, for director Harald Zwart; and the Denys Arcand-directed *Jesus of Montreal* and *The Barbarian Invasions*.

Séguin also designed the acclaimed Showtime television series *The Borgias*, for director Neil Jordan, which earned him an Emmy Award nomination for Outstanding Art Direction.

Jake Roberts / Editor

Jake is a well established editor who has enjoyed great success within the film and television industry. As a long-time collaborator with David Mackenzie and Sigma Films, Jake cut *The Last Great Wilderness*, *Perfect Sense*, *You Instead* and *Starred Up* which was nominated for Best British Independent Film at the BIFAs in 2013.

Jake recently collaborated with Lone Scherfig on *The Riot Club* featuring Douglas Booth, Max Irons and Sam Claflin for Blueprint Pictures.

He has also edited several award winning short films including *I Love Luci* which won the Scottish BAFTA Award for Best Short Film in 2011 and his television credits include the hugely popular *Misfits* series along with *Skins Redux* with director Charles Martin. Jake also has co-editing credits on the feature films *Citadel*, *Jump* and *Donkeys* which was nominated for Best

Feature at the Scottish BAFTAs and recently did a polish on Ron Scalpello's *Pressure*.

Michael Brook / Composer

Michael Brook is a Golden Globe and Grammy nominated composer, producer and recording artist recognized for his unique style of composition that traverses ambient, world, Americana, electronic and orchestral territories.

His work often contains unusual combinations of instruments, sounds and moods that create a powerful, unique and emotional impact.

His music career began as a recording artist, guitar player, producer and collaborator, working with artists such as , Brian Eno, David Sylvian, Nusrat Fateh Ali Khan, The Pogues, on ground breaking labels such as 4AD and Peter Gabriel's Real World Records.

As his music began to be licensed in films such as *Heat* and *Any Given Sunday*, he developed an interest in composing for film and moved to Los Angeles from the UK in 1999.

Among the notable films that he has scored are *The Perks Of Being A Wallflower*, *The Fighter*, *Into The Wild*, *Chavez*, *An Inconvenient Truth* and the Oscar® winning documentary *Undeclared*.

Glen Freemantle / Sound Designer/Supervising Sound Editor

Glenn began work in the cutting rooms at the age of sixteen and has since become one of the UK's most experienced sound designers, with over 100 films to his credit. Over the past 40 years he has produced soundtracks for films from all over the world, working with some of the industry's best known Directors and Producers.

He recently picked up a Best Sound Editing Oscar® and Best Sound BAFTA for *Gravity*, as well as a Best Sound BAFTA and an Oscar® nomination for

Slumdog Millionaire. He has received nominations for his work on *127 Hours*, *Marley*, *28 Days Later*, *The Golden Compass*, *Bruc. La llegendra*, and *Agora*. His collaborations with Finola Dwyer (*Welcome to Woop Woop*, *Quartet*, *A Long Way Down*) has seen him receive two nominations, one for *An Education* (MPSE) and the other for *Backbeat* (BAFTA).

His most recent credits include *A Theory of Everything*, *Everest*, *Ex Machina*, *Far from the Madding Crowd*, *Paddington* and *Trash*.

Odile Dicks-Mireaux / Costume Designer

Odile Dicks-Mireaux, who is fluent in French, studied theatre design at the Central School of Art and Design. After leaving college she went on to work in fringe theatre with companies such as Pip Simmons and Belt and Braces.

Odile joined the BBC in 1979 as an assistant. In 1982 she became a designer in her own right designing the costumes for the Award winning series *Blackadder* starring Rowan Atkinson. Other BBC projects include Jon Amiel's *Silent Twins*; Angela Pope's *Sweet As You Are*; and Warris Hussein's *Clothes In The Wardrobe* starring Jeanne Moreau, Joan Plowright and Julie Walters, for which she won an RTS Award for Best Costume Design.

In 1996 Odile left the BBC to work freelance, since then she has worked consistently in both film and television. Television work includes *Great Expectations* for which she won a BAFTA Award for Best Costume Design; *Gormenghast* for which she was nominated for both BAFTA and RTS Awards for Best Costume Design; *The Lost Prince* for which she received an Emmy Award and an RTS Award for Best Costume Design; *The Deal* with director Stephen Frears; and most recently *The Hollow Crown*, *Richard II*, directed by Rupert Goold, with Ben Wishaw and Rory Kinnear, for which she was again nominated for a Best Costume Design BAFTA.

Film credits include: *Buffalo Soldiers* starring Joaquin Phoenix, Ed Harris and Anna Paquin, Stephen Frears' *Dirty Pretty Things* starring Audrey Tautou and Chiwetel Ejiofor; Fernando Meirelles' *The Constant Gardener* starring Ralph Fiennes and Rachel Weisz, *An Education*, her first collaboration with director Lone Scherfig, for which she received a BAFTA nomination, *London Boulevard*,

Roger Donaldson's *The Bank Job* starring Jason Statham and Saffron Burrows and *One Day* starring Anne Hathaway and Jim Sturgess.

More recently, Odile has worked on *Bel Ami* starring Robert Pattinson, Uma Thurman and Kristin Scott Thomas, *Quartet* directed by Dustin Hoffman starring Maggie Smith, Tom Courtenay and Michael Gambon, *A Long Way Down* directed by Pascal Chaumeil starring Aaron Paul, Toni Collette and Pierce Brosnan.

Odile has recently finished working on Ben Wheatley's *High Rise* starring Tom Hiddlestone, Jeremy Irons and Elizabeth Moss.

Morna Ferguson / Makeup Designer

Morna trained at the BBC in 1975, working in Northern Ireland until 1977 and RTE Dublin until 1978. She then spent a period working for Thames TV until 1981.

Morna then started as a freelance artist in 1985. Her first job was *The Jewel of the Nile* filmed in Morocco in 1985. Morna's make-up awards include a TV BAFTA for *My Boy Jack* in 2007 and a IFTA award for *The Take* in 2009.

Morna's film credits include Makeup Designer on *In America* (2002), and more recently on *The Guard* (2011), *Jimi: All Is By Side* (2013) and *Calvary* (2014).

Lorraine Glynn / Hair Designer

Lorraine Glynn started her film and television career in 1995 with Thaddeus O'Sullivan's *Nothing Personal*, before going on to work on such films as *Bloody Sunday* (2002), *Breakfast on Pluto* (2005) and Sofia Coppola's *Marie Antoinette* (2006). She also worked with BROOKLYN director John Crowley on his debut feature *Intermission* in 2003.

Glynn's TV work includes *Murphy's Law* (2006/7), *My Boy Jack* (2007) *The Take* (2009) and the two part mini-series *Neverland* (2011), starring Keira Knightley and Rhys Ifans.

Lorraine has won Irish Film and Television Awards for her work on *The Take* in 2009, shared with Morna Ferguson, and *Albert Nobbs*, shared with Lynn Johnson in 2011.

Lorraine's most recent film credits as Hair Designer include *Byzantium* (2012) and *Jimi: All Is By Side* (2013).

Fiona Weir / Casting Director

Fiona Weir worked in Film Production before moving into Casting. She trained with the renowned Casting Director Mary Selway with whom she worked for many years.

Fiona has cast for some of the worlds leading Film Directors - Clint Eastwood (*J. Edgar, Invictus*), Roman Polanski (*Ghost Writer, Carnage*), Peter Weir (*Master and Commander*) and David Yates (*Harry Potter And The Deathly Hallows, Girl In The Cafe* - for which she was nominated for an Emmy). Fiona has cast five of the highly successful Harry Potter films in total.

She has worked previously for John Crowley on *Is Anybody There?*, *Closed Circuit* and the BAFTA winning *Boy A*.

Other recent work includes casting for Baltasar Kormakur on *Everest* (Jason Clarke, Jake Gyllenhall, Josh Brolin), Lenny Abrahamson on *Frank* (Michael Fassbender, Domhnall Gleeson) and *Room* (Brie Larson, Joan Allen, William H

Macy), Sarah Gavron on *Suffragette* (Carey Mulligan, Helena Bonham Carter, Brendan Gleeson) and Matthew Warchus on *Pride* (Billy Nighy, Imelda Staunton, Andrew Scott).

About Parallel Film Productions

Since its establishment in 1993, Parallel Films has illustrated consistent growth in both the film and television arenas, producing projects that have been highly acclaimed internationally as well as in Ireland and the UK where Parallel is based.

With well-established relationships with national, European and international partners in both the private and public sector, Parallel has access to multiple sources of finance and distribution. As a result, over the past years Parallel has put together a growing number of successful co-production structures thereby bringing various feature film and high-end TV projects to fruition.

In 2012/13, Parallel produced *Byzantium*, directed by Neil Jordan starring Gemma Arterton and Saoirse Ronan, which premiered at the Toronto International Film Festival. In 2011 they produced *Albert Nobbs* with Julie Lynn and Bonnie Curtis, directed by Rodrigo Garcia starring Glenn Close, Aaron Taylor-Johnson, Mia Wasikowska and Janet McTeer. The film garnered three Academy Award nominations for Best Actress, Best Song, Best Costume and three Golden Globes nominations for Best Actress, Best Supporting Actress and Best Song.

In 2014 Parallel also produced the second series of hit comedy/drama series *Damo & Ivor* for RTE Television. In 2010/2011 Parallel produced a busy slate of mini-series and TV movies for a variety of international broadcasters. These included an adaptation of Robert Louis Stevenson's *Treasure Island* directed by Steve Barron, starring Eddie Izzard as the infamous Long John Silver along with Donald Sutherland and Elijah Wood; and *Neverland*, a prequel to the classic J.M. Barrie tale 'Peter Pan' directed by Nick Willing, starring Rhys Ifans, Anna Friel and Bob Hoskins. Also in 2010, Parallel were Irish co-producers on Steven Soderbergh's *Haywire*, starring Gina Carano, Ewan McGregor and Michael Fassbender.

Over the past fifteen years Parallel has produced a range of feature films such as John Crowley's stunning feature debut *Intermission* (2003) starring Cillian Murphy and Colin Farrell; *Breakfast On Pluto* (2005), directed by Neil Jordan, starring Cillian Murphy (Golden Globe nominee, Best Actor), Liam Neeson and Stephen Rea; and the highly acclaimed *Beckett On Film* series (2001), comprising of film versions of the 19 stage plays of Samuel Beckett and

winner of a South Bank Award and a Peabody Award. Amongst the film directors that took part in the project were Oscar® winner Anthony Minghella, David Mamet, Atom Egoyan and iconic artist Damien Hirst, with international cast such as Julianne Moore, Kristin Scott Thomas, Alan Rickman, Jeremy Irons and John Hurt amongst many others.

In 2006 Parallel worked with Harold Pinter once more on the TV adaptation of Pinter's stage play *Celebration*, directed by John Crowley and starring Michael Gambon, Colin Firth and Sophie Okonedo. In 2007 Parallel produced the feature documentary *Joe Strummer - The Future Is Unwritten*, directed by Julien Temple (British Independent Film Awards, Best Documentary). The same year Parallel also produced *The Escapist*, a prison escape thriller written and directed by Rupert Wyatt which premiered at the Sundance Film Festival, starring Brian Cox, Joseph Fiennes, Dominic Cooper and Damian Lewis (British Independent Film Awards, Best Achievement in Production); and *A Film With Me In It*, a black comedy directed by Ian FitzGibbon starring Dylan Moran.

In 2008/9 Parallel produced *Triage*, directed by Oscar® winner Danis Tanovic starring Colin Farrell, Paz Vega and Christopher Lee. The same year Parallel also produced *Perrier's Bounty* directed by Ian FitzGibbon, starring Cillian Murphy, Jim Broadbent and Brendan Gleeson. Both films premiered at the Toronto International Film Festival in 2009.

Other television projects in Ireland and the UK include the hugely popular *Kingdom* (2007-2009; 3 seasons, 18 episodes) starring Stephen Fry; the multi-award winning *The Clinic* (2003-2009; 7 seasons, 64 episodes); *Sinners* (2002); and *Amongst Women* (1999) BAFTA and RTS nominee and winner of Best TV Drama at the Banff International Television Festival.

Founded in Montreal in 2009, ITEM 7 started the production of fictional feature films that placed the accent on captivating cinematography and original themes. Composing a strong and complementary team, Pierre Even and Marie-Claude Poulin were successful in combining their respective experiences in production and in national and international distribution. The first theatrical release for Item 7 was *Life Begins*, first feature film by theater director, Michel Monty, in co-production with Cirrus Communications. The film won a Bayard D'Or for Best First Film at the Namur Film Festival.

Their second feature, *Café De Flore*, from renowned director Jean-Marc Vallée (*C.R.A.Z.Y.*, *The Young Victoria*) was shot in Montreal and Paris starring Vanessa Paradis and Kevin Parent, and received its world premiere at la Mostra in Venice followed by a Special Presentation at TIFF. The film won 3 GENIE Awards and 3 Jutra Awards and has been sold in more than 35 territories. *Rebelle*, fourth feature by writer-director Kim Nguyen, was shot in Kinshasa (DRC) in the summer of 2011, and premiered in Competition at the Berlin International Film Festival in February 2012. *Rebelle* won the Silver Bear for Best Actress for Rachel Mwanza and a Special Mention from the Ecumenical Jury. The film also won Best Narrative Feature and Best Actress awards at the 2012 edition of the Tribeca Film Festival and the film is also nominated for "Best International Film" at 28th Film Independent Spirit Awards.

They also co-produce with Switzerland's PS Production, Severine Cornamusaz's *Cyanure*, and *The Colony* with Ontario's Alcina Pictures helmed by Jeff Renfroe starring Laurence Fishburne, Kevin Zegers and Bill Paxton. They released in 2014 *Meetings With A Young Poet* directed by Rudy Barichello (*In the Eye of the Cat*), *Miraculum* written by Gabriel Sabourin to be directed by PODZ (*19/2*, *Seven Days*, *10 ½*), and will be releasing at the end of the year *Les Maître De Suspense* written and directed by Stéphane Lapointe (*La Vie Secrete Des Gens Heureux*, *Tous Sur Moi*, *La Théorie Du K.O.*).

CREDITS

SAOIRSE RONAN

DOMHNALL GLEESON

EMORY COHEN

with

JIM BROADBENT

And

JULIE WALTERS

A Film by

JOHN CROWLEY

BROOKLYN

Directed by

JOHN CROWLEY

Produced by

FINOLA DWYER & AMANDA POSEY

Screenplay by

NICK HORNBY

Based on the novel by

COLM TÓIBÍN

Co---Producers

PIERRE EVEN

MARIE---CLAUDE POULIN

Executive Producer

ALAN MOLONEY

Executive Producers

CHRISTINE LANGAN

BETH PATTINSON

Executive Producers

THORSTEN SCHUMACHER

ZYGI KAMASA

HUSSAIN AMARSHI

Director of Photography

YVES BÉLANGER C.S.C.

Production Designer

FRANÇOIS SÉGUIN

Editor

JAKE ROBERTS

Music by

MICHAEL BROOK

Costume Designer

ODILE DICKS---MIREAUX

Make-Up Designer

MORNA FERGUSON

Hair Designer

LORRAINE GLYNN

Music Supervisor

KLE SAVIDGE

Sound Designer/Supervising Sound Editor

GLENN FREEMANTLE

Line Producer

CAROLINE LEVY

Casting by

FIONA WEIR

JESSICA PARÉ

EVE MACKLIN

BRID BRENNAN

FIONA GLASCOTT

JANE BRENNAN

NORA-JANE NOONE

JENN MURRAY

EVA BIRTHISTLE

MICHAEL ZEGEN

CAST

In Order of Appearance

Ellis	SAOIRSE RONAN
Priest	FATHER MATT GLYNN
Miss Kelly	BRID BRENNAN
Mary	MAEVE MCGRATH
Mrs Brady	EMMA LOWE
Shabby Woman	BARBARA DRENNAN
Timid Woman	GILLIAN MCCARTHY
Rose	FIONA GLASCOTT
Mary Lacey	JANE BRENNAN
Nancy	EILEEN O'HIGGINS
George Sheridan	PETER CAMPION
Georgina	EVA BIRTHISTLE
Ship Waiter	JAMES CORSCADDEN
Mrs Kehoe	JULIE WALTERS
Patty	EMILY BETT RICKARDS
Diana	EVE MACKLIN
Sheila	NORA-JANE NOONE
Miss McAdam	MARY O'DRISCOLL
Dorothy	SAMANTHA MUNRO
Bartocci Customer #1	JANE WHEELER
Miss Fortini	JESSICA PARÉ
Diner Waiter	ADRIEN BENN
Father Flood	JIM BROADBENT

Mr Rosenblum	AL GOULEM
Young Man	MAX WALKER
Frankie Doran	IARLA Ó'LIONÁIRD
Dolores	JENN MURRAY
Young Man At Dance	ELLIS ROCKBURN
Tony	EMORY COHEN
Bartocci Customer #2	ERIKA ROSENBAUM
Mrs Fiorello	ELLEN DAVID
Laurenzio	CHRISTIAN DE LA CORTINA
Mr Fiorello	PAULINO NUNES
Frankie Fiorello	JAMES DIGIACOMO
Maurizio	MICHAEL ZEGEN
Boy's Father	TADHG MCMAHON
Boy at City Hall	HUDSON LEBLANC
City Hall Official	PAUL STEWART
Jim Farrell	DOMHNALL GLEESON
Maria	NIAMH MCCANN
Mr Brown	DENIS CONWAY
Mrs Farrell	KAREN ARDIFF
Mr Farrell	GARY LYDON
Mrs Byrne	ÁINE NÍ MHUIRÍ
Girl On Deck	MELLA CARRON
1 st Assistant Director	CHARLIE WATSON
Post Production Supervisor	POLLY DUVAL
Financial Controller	LOUISE O'MALLEY

Music Editor YANN MCCULLOUGH

IRELAND UNIT

Line Producer PATRICK O'DONOGHUE

1st Camera Assistant NICOLAS MARION

Steadicam Operator DANIEL BISHOP

2nd Camera Assistant BRIAN DUNGAN

DIT / Downloader PAUL DEANE

Camera Trainee / Video Assistant SARAH DUNPHY

Camera Trainee JOHN MCCARTHY

Script Supervisor ROWENA LADBURY

Gaffer JAMES MCGUIRE

Grip PAUL TSAN

2nd Assistant Director ENDA DOHERTY

3rd Assistant Director NICK THOMAS

Extras Coordinator STEPHEN KIRK

Assistant Extras Coordinator DENIS FITZPATRICK

Sound Mixer BARRY O'SULLIVAN

Boom Operator ENDA CALLAN

Sound Trainee SEAN O'TOOLE

Production Accountant	SOPHIE TEBBITT
Assistant Accountant	EVELYN MCLOUGHLIN
Accounts Trainee	SUSANN CHANDLER
Production Coordinator	JANE MCCABE
UK Production Coordinator	ABBY MILLS
Assistant Coordinator	ORLA HEFFERNAN
Production Trainee	CIAN BOYNE
Director's Assistant	KIERON WALSHE
Assistant to Finola Dwyer	CHARLOTTE CAWTHORNE
Location Manager	GORDON WYCHERLEY
Assistant Location Managers	GRANT BOBBETT
	BRENDAN O'SULLIVAN
Casting Associate	ALICE SEARBY
Casting Assistant	SARAH WILSON
Art Director	IRENE O'BRIEN
Standby Art Director	MELANIE DOWNES
Assistant Art Director	CHRISTINE FITZGERALD
Trainee Art Director	FIONA COONEY
Set Decorator / Buyer	JENNIFER OMAN
Buyer	EMMA LOWNEY
Trainee Buyer	THERESE O'LEARY
Graphics Designer	PAUL BRADY

Best Boy	SIMON MAGEE
Genny Operator	PADRAIC O'FATHARTA
Electrician	BRENDAN DEMPSEY
Practical Electrician	DAMIEN HEFFERNAN
Assistant Costume Designer	ELLEN CRAWSHAW
Wardrobe Supervisor	JUDITH DEVLIN
Standby Wardrobe Assistant	KAREN RIGG
Costume Trainees	LAURA ANNE MOONEY BÉBHÍNN MCGRATH
Assistant Make Up	NIAMH O'LOAN
Assistant Hair	LORRAINE BRENNAN
Property Master	NUALA MCKERNAN
Standby Prop	CHRISTINA BROSANAN
Standby Assistant	DANIEL O'FLAHERTY
Dressing Props	PAUL HEDGES JNR.
Dressing Props Assistants	MARK TIMMONS PAUL BOULTON
Stores Person	JANET HOLLINSHEAD
Props Trainees	PAUL CAIRNDUFF DYLAN SCOTT
Props Runaround Driver	LIAM MAGUIRE
Road Crew	LIAM DOYLE
Construction Manager	NICKY MACMANUS
Construction Chargehand	FEARGHUS MCHUGH

Supervising Carpenter	BRIAN TIGHE
Carpenters	ALAN FINGLAS KRISTIAN TIGHE LORCAN NOLAN GAVIN HACKETT
Scenic Artist	NEVILLE GAYNOR
Scenic Background Artists	JOSEPH GAYNOR DARREN KEARNEY
Painters	NIALL KEARNEY NORMAN DUFF
Rigger	ROBBIE CURRY
Stagehand	RAY BOYLE
Construction Driver	STEPHEN PRESTON
Standby Carpenter	GRAHAM WATERS
Standby Painter	DANIEL LYONS
Standby Stagehand	JASON ARKINS
Standby Rigger	JAMES DOYLE
Trainee Assistant Directors	JESSICA WHELEHAN DANIEL LLOYD KEITH BROWETT
Stand In / Trainee Assistant Directors	CONOR FLANNERY ROISIN EL CHERIF OLLIE KELLY MEGHAN MCLACHLAN
Dialogue Coach	BRENDAN GUNN

SFX Coordinator	BRENDAN BYRNE
SFX Technicians	ANDREW NOLAN LIAM MCDONALD MARTIN FITZPATRICK
Transport Captain	PAUL CULLEN
Unit Drivers	DAVID LEON MARTIN REILLY PETER THORNTON
Minibus Drivers	COLMAN SHARKEY EDWARD FORAN
Facilities	IRISH FILM FACILITES
Facilities Manager	NICO LINUL
Facilities	PETER HILL JOHNNY FORTUNE MERVYN EWING
Camera Truck Driver	GARY HAMILTON
Construction Truck Driver	GAVIN MCGLASHAN
Electrical Truck Driver	WILLIE COOLEY
Props Truck Driver	JAMES TANSEY
Paramedic	ANDREW WATERS
Health & Safety Officer	KEVIN KEARNS
Catering	LOCATER LTD
Catering Manager	GARY WALSH

Chef	MARIUS DZIKO
Catering Assistants	DANIEL PATACHI EMANUEL BACREDI NICOLETTA ROSO
Rushes & Editing Services	WINDMILL LANE
Windmill Lane Edit Assistant	MARTIN FANNING
Rushes Assistant	EOGHAN MCKENNA

CANADA UNIT

Line Producer	NICOLE HILARÉGUY
Production Manager	DIANE ARCAND
1 st Camera Assistant	NICOLAS MARION
Steadicam Operator	FRANÇOIS ARCHAMBAULT
2 nd Assistant Camera	MARIE-PIERRE GRATTON
Data Wrangler	SIMON DESROCHERS-LAPLANTE
Playback Operator	VINCENT GOUIN
Camera Trainee	SHAWN ANN RIBOTTI
Script Supervisor	ROWENA LADBURY
Gaffer	EAMES GAGNON
Key Grip	ALAIN DESMARCHAIS
2 nd Assistant Director	BRIGITTE GOULET
3 rd Assistant Director	KAVEN MACDONALD
Additional 3 rd Assistant Directors	EVELYNE RENAUD

	ANABELLE BERKANI
	STÉPHANE BYL
AD's Trainee	CLAIRE BAUMANN
Sound Recordist	CLAUDE LA HAYE
Boom Operator	FRANCIS PÉLOQUIN
Accountant	GUY AUMOND
Assistant Accountant	CHARLENE HODGE
Accounting Clerk	NOËLLA TURBIDE
Production Coordinator	MANON PAYANT
UK Production Coordinator	ABBY MILLS
Assistant Production Coordinator	MARJORIE CARON
Assistant to John Crowley	ELZA KEPHART
Office Runner	NICOLAS PRIVÉ
Unit Manager	PATRICK LEGAULT
Assistant Unit Manager	STEEVE LEBLANC
Set PA	CHRISTIAN BOURQUE
Truck PA	MICHEL BILODEAU
Production Assistants	KEVIN ST MARSEILLE
	ANDRÉE-ANNE FAUCHER
Location Manager	GUILLAUME BLANC
Location Scout	MICHELE ST-ARNAUD
Location Manager (boat)	MICHELINE SYLVESTRE
Assistant Location Manager	ALEXANDRE PIUZE-GUALMINI

Principals Casting	LUCIE ROBITAILLE
NY Casting	JIM CARNAHAN
Extras Casting	JULIE BRETON
Dialogue Coach	JULIA LENARDON
Dance Choreographer	ANDRÉ THÉORÊT
Art Director	ROBERT PARLE
Assistant Art Director	GUY PIGEON
Graphic Artist	CARL LESSARD
Art Department Coordinators	DIANE PAGÉ HÉLÈNE LAMARRE
Key Set Decorator	Suzanne Cloutier
Decorator	Louise Tremblay
Decorator	Manon Thomas
Best Boy Electric	PIERRE DAUDELIN FRANCK
Genny Operator	FARINA-SCHROLL
1 st Assistant Electric	CONSTANT LAVALLÉE
2 nd Assistant Electric	ROGER ROBICHAUD
Additional Assistant Electrics	CHARLES PÉLOQUIN DANIEL GOYENS
Rigging Gaffer	PETER MATHYS
Rigging Electrics	DANIEL VACHON MICHAËL OHAYON

Best Boy Grip	CLAUDE GERVAIS
1 st Assistant Grip	ERIC LEGENDRE
Grip	DANY PRÉVOST
Additional Grips	BENOIT DAOUST SAMUEL EUSANIO
Assistant Costume Designer	CARMEN ALIE
Key Extras Wardrobe Mistress	FRANÇOISE LABELLE
Extras Wardrobe Mistress	SYLVIE DAGENAIS
Assistant Extras Wardrobe Mistresses	CHRISTELLE DEFORCEVILLE ÉMILIE MARTINEAU DOMINIQUE THÉRIAULT JOSÉE BOISVERT DIANE DAOUST
Runner	JULIEN LATENDRESSE
Costumes Coordinator	CATHERINE FILION-VILLENEUVE
Key Dresser	MANON GIRARD
Dresser	CAMILLE DEMERS
Key Extras Dresser	JOHN STOWE
Additional Extras Dressers	GINETTE RÉGIS MARTINE PICARD ALBERT GRÉGOIRE NIAMH BUTLER VÉRONIQUE LE BLOND
Key Specialized Wardrobe Technicians	VALÉRIE DELACROIX ÉMILIE MARTINEAU FAUVE PARADIS JONATHAN GIRARD

	NOÉMIE POULIN
	ANNE-MARIE KEARNS-DRAPEAU
Seamstresses	JOSÉE COMEAU
	NICOLE LANGLOIS
Make Up Artist	MARLÈNE ROULEAU
Assistant Make Up Artists	MAGALIE MÉTIVIER
	EDWINA VODA
	JULIE MIGNOT
Hairdresser	MICHELLE CÔTÉ
Key Extras Hairdresser	ROCCO STALLONE
Assistant Hairdressers	COLETTE MARTEL
	MARIO HUOT
Additional Production Assistants	CÉDRIC ARCAND
	JEAN-FRANÇOIS HALL
	ALEXANDRA ELKIN
	JEAN-SÉBASTIEN HOULE
	LAURA NOËL
	ANNE-CATHERINE BOLDUC
	BRIGITTE DESHUSSES
	KEVEN P. PARENT
	ALEXANDRA MORIN
	ALEXANDRE BESNER
	LAURENT ULRICH
Unit Runner	MARTIN FRADETTE
Property Master-On Set Prop Master	DENIS HAMEL

Assistant Set Props	CAROLINE DAVIGNON
Assistant Props Buyer	ANIE LEBLANC
On Set Dresser	STEPHAN MCKENZIE
Swing Crew #1	STÉPHANE CARON FRÉDÉRIC CHAMORRO
Swing Crew #2	JOAO BAPTISTA FRANÇOIS ARCHAMBAULT
Swing Crew #3	DOUGLAS MACLEAN PASCAL TREMBLAY
Swing Crew #4	DAVID AMYOT JEAN-PIERRE RIVERIN
Swing Crew #5	SÉBASTIEN PERRON PASCAL CANUEL
Key Scenic Painter	ODETTE GAUVREAU
Scenic Painters	VINCENT RONSE BRIGITTE CÔTÉ SARA BÉLANGER SOUZAN TAWAKUL NATALJA SCERBINA JEAN-MARC CORMIER MATHIEU LÉVESQUE BLOUIN RENÉE BOULAIS JÉRÔME SINCENNE
Craft Persons	ROLAND CHAPUT MICHEL DICAIRE ETIENNE POULIN
Assistant Craft Person	JIMMY LEMAY

Picture Car Coordinator	RÉAL HAMEL
Assistant Picture Car Coordinators	ÉRIC BRAIS STÉPHANE BYL DENIS RAYMOND MAUDE BEAUNOYER
Assistant Captain Driver	MARC-ANDRÉ GOYER
Drivers	HÉLÈNE ÉMOND ROGER VAILLANCOURT RENÉ BRISSON TANIA VERI ANDRÉE ROY TONY PELLETIER GABRIEL FORTIN TAILLON
Production Vehicles	KIROULE
Picture Cars	RÉAL PICTURE CAR
Rushes Assistant Editors	GUYLAINE ALLARD GENEVIÈVE ROBERGE

NEW YORK UNIT

Production Manager	LINDSAY FELDMAN
Production Coordinator	SCOTT BREDENGERD
Accounts Department	CHRISTOPHER CONKLING

MATTHEW
BERNABEI

Visa Services SHERMAN KAPLAN AND BRIAN DINGLE

PRODUCTION SERVICES PROVIDED BY ATLANTIC PICTURES, CHRISTOPHER MARSH AND
DARREN GOLDBERG

1st Assistant Editor LEA MOREMENT

Assistant to Finola Dwyer ANNA KOCH

Post Production Coordinator CHRISTINA LEGKOVA

Sound Design & Post Production by SOUND 24

Sound Effects Editors MARK HESLOP

DILLON BENNETT

Supervising Dialogue Editor GILLIAN DODDERS

Dialogue Editors IAN MORGAN

EMILIE O'CONNOR

Foley Recorded at SHEPPERTON STUDIOS

Foley Editor PETER HANSON

Foley Artist JACK STEW

Assistant Sound Editor NICHOLAS FREEMANTLE

Re-recorded at PINEWOOD STUDIOS

Re-recording Mixers IAN TAPP, CAS

ADAM SCRIVENER

Foley Mixer GLEN GATHARD

Assistant Foley Mixer JEMMA RILEY-TOLCH

Sound Mix Technician	JOHN SKEHILL
ADR recorded at	GOLDCREST POST PRODUCTION
ADR Mixer	MARK APPLEBY
ADR Voice Casting	PHOEBE SCHOLFIELD
Visual Effects by	WINDMILL LANE VFX
VFX Supervisor	ANDY CLARKE
Executive VFX Producer	CIARAN CROWLEY
VFX Producer	CIARA GILLAN
VFX Coordinator	GILL RYDER
Studio	DARAGH CASEY
2D Artists	JOHN MCMAHON
	ROB HARTIGAN
	JENNY KEANE
3D Artists	TIM CHAUNCEY
	JAMES KENNY
Junior Artists	DAVE LEAHY
	STACY MANGAN
	KEVIN RYAN
	PEARSE TOOMEY
Additional Visual Effects by	MUNKY
VFX Supervisor	GARY BROWN
Lead VFX Artist	FABIO VONA
VFX Artists	RICHIE WHITE
VFX Artist	MIGUEL ALGORA
VFX Line Producer	GILLIAN MACKIE
Production Assistant	KATE WARBURTON

Titles Design by	MATT CURTIS
Digital Intermediate by	MOLINARE TV & FILM
DI Colourist	ASA SHOUL
DI Online Editor	GARETH PARRY
DI Producer	ALAN PRITT
Molinare Post Production Coordinator	CHARLOTTE AIRTH
DI Manager	MATT JAMES
DI Coordinator	FRANCOIS KAMFFER
DI Conform Editors	TIM DREWETT
	MICHELLE CORT
	STEVE OWEN
	TOM CAIRNS
	JOHNATHAN DICKINSON
	LIZZIE NEWSHAM
DI Online Assistants	BEREN CROLL
	KELVIN DALEY
Data Transfer Operators	MIKE ANDREWS
	WILL CATTERMOLE
	LEIGH MYERS
Film Consultant	LEN BROWN
VFX Production Manager	FATEMEH KHOSHKHOU
Stills Photographer & EPK Director	KERRY BROWN
Unit Publicity	PREMIER - JONATHAN RUTTER
Production Notes	PATRICK REED

FOR WILDGAZE FILMS

Associate Producer for Wildgaze Films	BENNETT MCGHEE
Head of Development	JOSEPHINE DAVIES
Accountant	JOHN MORGAN
Researcher	RAPHAEL VON BLUMENTHAL

FOR PARALLEL FILMS

Co-Producer for Parallel Films	SUSAN MULLEN
Production Assistant	ALISON NOLAN
Assistant to Alan Moloney	TOM PULLEN

FOR ITEM 7

Associate Producer for Item 7	JEANNETTE GARCIA
Coordinator	MARIA GRACIA-TURGEON
Assistant Accountant	ROSELINE LILI EGOUME
Business Affairs	SAM COPPOLA

FOR BBC FILMS

Senior Business Manager	MICHAEL WOOD
Head of Legal and Business Affairs	ZOE BROWN
Legal and Business Affairs Manager	NADIA LACHMAN
Marketing Executive	JACQUI BARR
Legal and Production Assistant	RUTH SANDERS

PRODUCED WITH THE PARTICIPATION OF TELEFILM CANADA

CAROLLE BRABANT

MICHEL PRADIER

STEPHANIE AZAM

SANDRA KARR

JULIE BLONDIN

ELSA GODIN

FOR IFB

Executive Producer for Bord Scannán na hÉireann / the Irish Film Board RORY GILMARTIN

Chief Executive JAMES HICKEY

Deputy Chief Executive TERESA MCGRANE

FOR BFI

Director of Lottery Film Fund BEN ROBERTS

Senior Production and Development Executive NATASCHA WHARTON

Head of Production FIONA MORHAM

Head of Production Finance IAN KIRK

Business Affairs Manager BEN WILKINSON

FOR INGENIOUS

CHARLES AUTY

ELEANOR WINDO

TED CAWREY

LESLEY WISE

BUSINESS AFFAIRS FOR INGENIOUS – DAVID QULI

FOR SODEC

MONIQUE SIMARD

CATHERINE LOUMÈDE

LAURENT GAGLIARDI

JULIE MORIN

WORLDWIDE SALES AND DISTRIBUTION: HANWAY FILMS

MATTHEW BAKER

JUSTIN KELLY

THOMAS MANN

AZI SAMINGAN

JAN SPIELHOFF

JONATHAN LYNCH-STAUNTON

CLAIRE TAYLOR

CHIARA GELARDIN

Camera Equipment Ireland VAST VALLEY

Lighting Equipment Ireland CINE ELECTRIC

Camera, Grip & Lighting Equipment
Canada VISION GLOBALE

Avid Equipment SALON RENTALS

Post Production Script FATTS

Digital Negative and Prints iDAILIES

Production Legal Services SHERIDANS

JAMES KAY AND NICK MAHARA

Insurance provided by GALLAGHER ENTERTAINMENT - KEVIN O'SHEA

Completion Guarantor Services by FILM FINANCES
GRAHAM EASTON, DAVID KORDA, JAMES SHIRRAS

Auditor SHIPLEYS LLP - STEVE JOBERNS

Collection Account Management by FINTAGE CAM B.V.

Score Recorded at ABBEY ROAD STUDIOS, LONDON

Engineer SIMON RHODES

Assistant Engineers TOBY HULBERT

STEFANO CIVETTA

Conductor NICK INGMAN

Orchestrator DAVID GLEN RUSSELL

Music Production CRAIG CONARD

Scored Mixed by RICHARD EVANS

Orchestra Contractor ISOBEL GRIFFITHS

Assistant Orchestra Contractor SUSIE GILLIS

Orchestra Leader PERRY MONTAGUE-MASON

Librarian PHIL KNIGHTS

Violin Soloist JULIE ROGERS

Clarinet Soloist MARTIN ROBERTSON

Piano Soloist TOM CAWLEY

Additional Music Recorded at TEMPLE LANE STUDIOS, DUBLIN

Produced by JOHN CARTY

Engineered by MICHAEL HEFFERNAN

SONGS

“TEDDY O’NEILL”

Traditional

Arranged by John Carty

Performed by John Carty, James
Blennerhassett, Paul Gurney and Jim
Higgins

“GOLDEN JUBILEE”

Traditional

Arranged by John Carty

Performed by John Carty, James
Blennerhassett, Paul Gurney and Jim
Higgins

“BOOLAVOGUE”

Written by Patrick Joseph McCall

Arranged by John Carty

Performed by John Carty, James
Blennerhassett, Paul Gurney and Jim
Higgins

“BE COOL AKA KEEP COOL”

Written by A Jacquest

Licensed by Rockin’ Music

Performed by Johnny Moore’s Three
Blazers

Courtesy of Ace Records Ltd.

“CASTLE FINN”

Traditional

Performed by Caoimhín Ó Raghallaigh
and Fiachna Ó Mongáin

“CASADH AN TSÚGÁIN”

Traditional

Performed by Iarla Ó Lionáird

“MACUSHLA”

Written by Dermot MacMurrough

Performed by John McCormack

Licensed courtesy of Naxos Rights Us Inc.

“SILVER THREADS”

Written by Hart Pease Danks

Performed by John McCormack

Licensed courtesy of Naxos Rights Us Inc.

"THE STACK OF BARLEY"

Traditional

Arranged by John Carty

Performed by John Carty, James
Blennerhassett, Paul Gurney and Jim
Higgins

"YELLOW ROSE OF TEXAS"

Traditional

Arranged by John Carty

Performed by John Carty, James
Blennerhassett, Seamus O'Donnell and
Jim Higgins

"DYNAFLOW"

Written by Jack Cooley

Courtesy of Embassy Music Corp./Music
Sales Creative

Performed by John Carty, James
Blennerhassett, Seamus O'Donnell and
Jim Higgins

"A GARDEN IN THE RAIN"

Written by Carroll Gibbons and James
Dyrenforth

Courtesy of Chester Music Ltd. trading as
Campbell Connelly & Co.

Performed by John Carty, James
Blennerhassett, Seamus O'Donnell and
Jim Higgins

"FIVE, TEN, FIFTEEN HOURS"

Written by Rudolph Toombs

Used by kind permission of Carlin Music
Corp.

Performed by Ruth Brown

Licensed courtesy of Warner Music UK
Ltd.

"WHAT'S IT TO YOU, JACK?"

Written by A Jacquest and J Carter

Used by kind permission of Carlin Music
Corp. and Lark Music Ltd.

Performed by Linda Hayes

Courtesy of Ace Records Ltd.

"ZING A LITTLE ZONG"

Written by Harry Warren and Leo Robin

Published by Music Sales Corporation
and Four Jays Music Co., administered
by peermusic (UK) Ltd. / Campbell
Connelly & Co. Ltd.

Performed by Bing Crosby and Rosemary
Clooney

Courtesy of Jasmine Records

"JESU JOY OF MAN'S DESIRING"

Written by JS Bach

Performed by David Kelly

Courtesy of De Wolfe Music

“CANON IN D”

Written by J Pachelbel

Performed by David Kelly

Courtesy of De Wolfe Music

“MY WILD IRISH ROSE”

Written by Chancellor Olcott

Arranged by John Carty

Performed by John Carty, James
Blennerhassett, Paul Gurney, Seamus
O'Donnell and Jim Higgins

'Singing In The Rain' poster and stills
licensed by

WARNER BROS. ENTERTAINMENT INC

'New York 1956' imagery supplied by

GETTY IMAGES

Clearances Coordinator

CHARLES EDWARDS

WITH SPECIAL THANKS TO

RICK GEKOSKI, BOB SULLIVAN, JEREMY THOMAS, DUSTIN HOFFMAN, CHRIS ANDREWS,

JENNIFER LAKE & DONALD DONOVAN, LISBETH SAVILL, ROGER & MARLIESE
DONALDSON

WITH THANKS TO

ADAM VENIT, PAUL LYON-MARIS, JENNE CASAROTTO, BEN ROBERTS, DAN ALONI,
RICHARD PAYTON & ANDREW MACKIE, PETER SUSSMAN, CHARLES LAYTON, ALISON
THOMPSON, LISA WOLOFSKY, SANDRA MARSH, JENNIFER KAWAJA & JULIA SERENY,
RONALD GILBERT, CHRISTINA PIOVESAN, CHARLIE DIBE, GAYLE VANGROFSKY, ANDREW
MCALPINE, RICHARD HOOVER, T BONE BURNETT & LARRY JENKINS

ENNISCORTHY CHAMBER OF COMMERCE, ENNISCORTHY TOWN COUNCIL,
ENNISCORTHY GARDAI SIOCHANA, WEXFORD COUNTY COUNCIL, ENNISCORTHY
ATHENAEUM COMMITTEE, JOHN O'CONNOR AND ENNISCORTHY ENTERPRISE
CENTRE, O'LEARY ESTATE AGENTS ENNISCORTHY, THE SHOWGROUNDS

ENNISCORTHY, ST AIDAN'S CATHEDRAL AND PARISH ENNISCORTHY, ST MARY'S CHURCH AND PARISH TAGOAT, ALL THE BUSINESSES AND RESIDENTS OF CASTLE STREET, COURT STREET, JOHN STREET, FRIARY HILL AND LOWER CHURCH STREET ENNISCORTHY, AERFAST INTERNATIONAL, MOVIE TONE FROCKS, CARLO MANZI LTD, RTE WARDROBE DEPARTMENT, FATHER MATT GLYNN, PAUL HAND OF DUBLIN FIRE BRIGADE MUSEUM, JOANNE BYRNE, PADDY BERRY, AOIFE WOODLOCK, NICHOLAS CAROLAN & BRIGITTE BARK, IRISH TRADITIONAL MUSIC ARCHIVE, DUBLIN

ELA MAISON BIRKS (Donald Morneau), COMPAGNIE DE LA BAIE D'HUDSON (Catherine Durand), SOCIÉTÉ DU VIEUX PORT DE MONTREAL, PATTISON, MINISTÈRE DE LA CULTURE ET DES COMMUNICATIONS, SOCIÉTÉ RADIO-CANADA, ESPACE, COSTUME INC., LES SERVICES BALDGORILLA INC., LOUIS RENE LAMARCHE OPTICIEN, SAVARD OPTICIENS, LES ENTREPRISES A & R BROCHU, Transport Desgagnés inc. and the crew boat of Camilla Desgagnés,

AQPM, AQTIS, ACTRA, SPACQ, ARRQ

PRODUCED WITH THE SUPPORT OF INVESTMENT INCENTIVES FOR THE IRISH FILM INDUSTRY PROVIDED BY THE GOVERNMENT OF IRELAND.

PRODUCED WITH THE PARTICIPATION OF SODEC SOCIÉTÉ DE DÉVELOPPEMENT DES ENTREPRISES CULTURELLES - QUÉBEC

A UK / CANADA / IRELAND CO-PRODUCTION

FILMED ON LOCATION IN IRELAND, MONTREAL AND NEW YORK



PRODUCED BY BUN AND
HAM PRODUCTIONS
LIMITED

PRODUCED WITH THE
FINANCIAL PARTICIPATION
OF CRÉDIT D'IMPÔT CINÉMA
ET TÉLÉVISION – GESTION
SODEC



INGENIOUS



FUNDED BY THE
BROADCASTING AUTHORITY
OF IRELAND WITH THE
TELEVISION LICENCE FEE



WITH THE SUPPORT OF E MEDIA
PROGRAMME OF THE EUROPEAN UNION



MADE IN ASSOCIATION WITH RTE

THE EVENTS DEPICTED IN THIS FILM ARE FICTITIOUS. ANY SIMILARITY
TO ANY PERSON LIVING OR DEAD IS MERELY COINCIDENTAL.

THIS MOTION PICTURE IS PROTECTED UNDER THE LAWS OF THE UNITED KINGDOM
AND OTHER COUNTRIES. UNAUTHORISED DUPLICATION, DISTRIBUTION OR
EXHIBITION
MAY RESULT IN CIVIL LIABILITY AND CRIMINAL PROSECUTION.

MADE WITH THE SUPPORT OF THE BFI'S
FILM FUND

DEVELOPED WITH THE SUPPORT OF BBC
FILMS



© Wildgaze Films (Brooklyn) Ltd / Coproductions Item 7 Inc / Parallel Films (Brooklyn)
Limited / British Broadcasting Corporation / The British Film Institute 2015