



OFFICIAL SELECTION  
2007  
**SUNDANCE**  
FILM FESTIVAL



GLEN HANSARD and MARKETA IRGLOVA

# ONCE

a Film by John Carney

Samson Films, 76 Irishtown Rd, Dublin 4, IRELAND

Tel: +353 1 667 0533 Fax: +353 1 667 0537

[www.uncethemovie.com](http://www.uncethemovie.com)

*"...a simple, classic story of two artists falling in love."*

The Guy works part-time helping his father, who runs a small, vacuum cleaner repair business, but dreams of having his songs recorded and landing a record deal. His girlfriend has recently left him and gone to London, and he is still coming to grips with that loss and is emotionally vulnerable.

One day while busking on Dublin's Grafton Street, he meets the Girl, an East European immigrant who has moved to Dublin to start a new life for herself and currently works as a house cleaner in an upper-class residence. She is struggling financially, and cannot afford the piano she yearns for, and is also in the process of making crucial decisions about her personal life.

In a Dublin that has grown increasingly affluent and materialistic during Ireland's unprecedented economic boom, they are both outsiders, struggling with their art and their hearts. Through

music, they find a common bond that brings them effortlessly together.

As the Guy and the Girl get to know each other over the course of an intense few days, their relationship blossoms as they share their music, put together a band to rehearse songs and record some demos, all of which results in them bringing some much-needed impetus to their artistic and personal lives.

Written and directed by John Carney, *Once* is produced by Martina Niland and executive produced by David Collins with music by Glen Hansard and Marketa Irglova. The director of photography is Tim Fleming, and the production designer is Tamara Conboy. Costume design is by Tiziana Corvisieri with casting by Maureen Hughes. *Once* financed by The Irish Film Board and RTE.



# Production Notes

## ONCE - About the Production

ONCE is the inspirational tale of two kindred spirits who find each other on the bustling streets of Dublin. One is a street musician who lacks the confidence to perform his own songs. The other is a young mother trying to find her way in a strange new town. As their lives intertwine, they discover each other's talents and push one another to realize what each had only dreamt about before. ONCE is their inspiring story.

Written and directed by John Carney (ON THE EDGE, BACHELORS WALK), ONCE is a nod to the classic musicals of the past, while it is also grounded in the bohemian world of struggling young Dubliners that he knew from his days as a young musician.

In the early 1990's, before devoting himself to a film career, Carney was a musician playing bass guitar with Dublin band The Frames. He understands and appreciates the power of a song, and how it can carry more weight than swathes of dialogue. In fact, conversations about this project started in 2005 at a Frames' concert. "As a filmmaker with a background in music, I wanted to try and make something that relied less on your conventional 90 page script, something that was a little bit more organic, and something that included



a lot of songs. That was the original starting-point," he explains.

As he developed the concept that would become ONCE, he sought "something that would express itself in ten pages of dialogue or script. A two-and-a-half-three-minute piece of music, I always feel, can be as powerful as a day's conversation with, for example, a young lady. You can talk and talk and talk..."

However, Carney did not want ONCE to be a classic song-and-dance musical where scenes ended with the key characters breaking into verse.

As he recalls, the fleshing-out of the characters became a part of his early morning routine. “It originated with just me sitting outside, having my breakfast, coffee and cigarette every morning, playing songs and thinking for months and months, how could I make a little film that has all these songs in it,” he explains. “I came up with the idea of a story of a busker mainly because I wanted to keep the characters in a musical world. I didn’t want them just singing, I wanted them to be musicians and singers. So it was more natural that they would sometimes say to each other, ‘Look, I’ve just written you a song and I want you to hear it.’ It would be natural for them to sing. So I came up with the idea of a busker and a pianist, who then ended up being an immigrant.” The music in the film would not work if it wasn’t incorporated in to who they were.

The story is set in Carney’s native Dublin, with Frames’ singer Glen Hansard as a songwriting guitarist, and Marketa Irglova – a musician from the Czech Republic who has collaborated with Hansard - as an immigrant pianist. Despite Carney’s background as a former member of The Frames, he hadn’t initially considered either Hansard or Irglova for the key roles, even though he had Hansard contributing songs from the beginning.

“I had an Irish actor in mind for the leading role of the film, who can sing as well, but it didn’t work out for him. And it just gradually occurred to me as I was putting [Glen] on tape, asking him about his songs, giving him script pages. He’d go off and write something according to them, or I’d write some scenes according to the song he gave me. It occurred to me this guy’s the guy to do this role, really. Because he’ll sell these songs better than any actor would as they’re his songs.”

Hansard also had some previous acting experience, having played the part of Outspar in Alan Parker’s film of the Roddy Doyle novel, *THE COMMITMENTS*. But while Carney acknowledges that aspect of Glen Hansard’s past, he insists that The Frames’ front man had even more to bring to the role.

“Glen has a little bit of acting experience but, more importantly, he’s just a very naturally charismatic guy: he’s very laidback, he doesn’t try too hard,” he insists. “And the great thing about Glen is that he’s not an actor, so he doesn’t actually care, in a way. Sometimes, working with professional actors, you realize you’re just helping them put their show-reel together. A professional actor can rarely get behind a production in the way a non-actor will, which is understandable. I



like working with non actors because they’ll give you their all.”

For Marketa Irglova, then only 17, the concept of acting was alien, although she had been aware of the project and was enthused by it. “I heard about the idea of the film from Glen, because he was asked to write music for it,” she recalls. “I saw some of John’s films before and I thought that was very cool. The idea of the film sounded nice, and then one night I got a phone call from Glen, asking if I’d like to act in the film. I thought he was joking! But he was serious, saying that John was considering casting me in the film, that he wanted me to audition for it.

“I thought it was really crazy as, obviously, I haven’t done any acting. Because I’m so young, I’m kind of up for anything,” she laughs. “I didn’t really take it so seriously. I thought:

‘Ah yeah, they tell you that you might be in a film and then they just don’t cast you, they take someone else.’ So I didn’t put too much hope in it, but the idea was very exciting. Part of the reason I was so excited was because Glen’s music would be in it, and I love Glen’s music. So I did the audition, I played some piano music for John, I read a bit of script, and that was it.”

At that stage, Carney felt very comfortable with the people around and involved with the film. As well as having Glen and Marketa on board, the crew were people whom he’d befriended while also having utmost faith in their abilities.

“They were all people that I knew and trusted,” he explains. “They got the whole idea of this not being your conventional film. So once my mates were making this film with me, then

# Production Notes

I was like: 'Brilliant!' This is back to how we were when we were 16, with a camcorder and friends and some songs. And I think people who've seen the film have responded very warmly to that, because they've seen that nobody's trying to sell them anything here. That's the vibe."

Quite often, getting a film produced can prove to be a daunting exercise. But in the case of ONCE, John Carney's experience was quite the opposite. For one thing, he was on familiar territory. "I've known Samson Films for years," he explains. "So when I had the idea of the film, I was thinking of various ways of producing it, and when I decided that I wasn't going to go with a big actor in the lead role - or any actor - I went to Samson and said I have this idea for a film, and it's kind of scripted and these songs are written, do you guys want to get on board with it? And they did."

"We had a great relationship — myself, the producer Martina Niland and executive producer David Collins. We just had a very relaxed relationship producing this film, because it was made for a small amount of money and everybody pulled in and joined together for this short period of time to make it work. Samson is a good company for that, because David Collins is at a place in his life where he does not need to prove himself as a producer; he just wants to make what

he wants to make. And this appealed to him, and I think working with me again - because we had done a film a few years ago, and also he was one of the executive producers on BACHELORS WALK - meant we had a good relationship, and I wanted to work with producers that I didn't have to explain everything to."

Martina agrees adding that "It was a real back-to-basics form of filmmaking and certainly the kind that has always attracted me the most and got me excited about ONCE from the early days of chatting to John about his ambitions for the project. We avoided bureaucracy and red tape as much as possible and everyone got to concentrate 100 percent on what's on the screen. I think that shows when one watches this film."



# ONCE - About the Production

The backdrop largely consists of Dublin city streets, shops and the less-than-salubrious interiors of the main characters' homes; neither has their own place, with the Guy having moved back in with his father following his mother's death, while the girl lives with her non-English-speaking mother, and her young child. Gradually, their two worlds cross over, through their shared love of music.

With Glen Hansard and Marketa Irglova sharing most of the screen time, their characters form an artistic bond and, as a result, they fall in love. And although neither are actors, both Hansard and Irglova carried off their roles with an impressive naturalness and warmth. "They have a good relationship, so that really helped," says Carney. "I love the benefit of having the actors know

each other. It certainly taught me to get actors to hang out with each other before going into a certain style of film making. That was the good thing about BACHELORS WALK; by Series Three the guys were three mates. They just do it - there was none of the 'finding it' that you had to do in the first series."

Irglova impressed with her performances throughout the shoot and, as Hansard puts it, "she didn't have any problems, slipped straight into it and really got it."

ONCE was shot very quickly over the course of a couple of weeks. "It was super-fast," recalls Glen Hansard, who insists that he'd never swap his life as a musician for a career in front of cameras. "I'd experienced a little bit of this from THE COMMITMENTS, as in getting up early and working throughout the day, but I don't remember being as exhausted at the end of every day," he recalls.



"We were up at six every morning, we were working all day, and it drains the life out of you. Being in a band is so much easier. You get up at midday, you head to the airport, you get on a plane, you get to another country, you sound check around five or six, doors are at eight, you've got your gig at nine. It's very chilled-out. It's all evening work. With this, we were just knackered, going back home and literally being a shell of yourself. You

were just completely gone until the next morning. It was very intense.”

It was a similar experience for Marketa Irglova, who admits that she has “mixed feelings” about the shoot “because it was really exhausting. If you woke up and had some problems in your personal life, you had to be up for the scenes you were shooting and you had to be convincing, because being an actor is being a good liar. You have to convince everybody that you’re feeling everything that you’re supposed to be feeling, which is really hard, and really demanding of your emotions. We had really tough days; it was nothing like when you play music.”

Ultimately, though, she found the experience very fulfilling. “I really enjoyed being a part of a team. It was very compact. John, Glen and I were at the center, but there were other people around it that took care of their own parts and I really enjoyed working with everybody, meeting new people, and watching the film afterwards, and this feeling of achievement of doing good art; looking at it afterwards and feeling we did something good here.”

The songs are, obviously, an essential element of ONCE. The fact that Glen Hansard and Marketa Irglova ultimately played the parts of the Guy and the Girl could only add layers of emotion, not just to their roles, but especially to the songs they had recorded together.

John Carney describes Hansard as “a good lyricist because his songs are never literal. His songs are very much about pictures and images and ideas, and moments in time. They’re quite vague, in a very good way that good songs are. And they’re also very open to interpretation, they’re like a good poem, which is meaningless one day and then suddenly has real meaning when you’ve been there, or when you’ve had that experience. He paints little pictures with the songs. I’d write a scene, or come up with a character note based on a song.

What also appealed to Carney about this project was the fact that it allowed him and Hansard to combine their talents and interest in each other’s craft. “I left The Frames to make films,” he recalls. “But Glen was always very interested in films, we always had a lot to talk about, about movies. He was doing THE COMMITMENTS just as the band started. But apart from that, Glen was always interested in Bergman films and French films. He’s certainly a film fan, and an independent or arthouse film fan as well.”

And despite taking different paths, the two remained friends and would discuss the possibilities of working together. “Occasionally our paths would cross and we always had a quick chat about doing something collaboratively, whether it would be that I’d make a rock video for them, or that he’ll write a song,” Carney recalls.

## Production Notes

### ONCE - *About the Production*

“And I used his songs in a couple of other films that I’d made, but it was never quite satisfying enough, so this was a great opportunity to really work together.

“Glen loves films, but he’s not a filmmaker. He’s a very visual guy, he does a lot of artwork for their albums. And I’d be the same, in reverse. I’d spend half my day at the computer screen writing a script, then I’d go off and play the piano, for no reason other than it entertains me. I don’t do it professionally, but it means a lot to me. I love music. It was never a career for me, really, apart from when I was young and in the band. It’s an entertainment thing. For Glen, film is an entertainment. So it was interesting, the two things coming together. That was a good experience we both, I think, responded well to that.”

Glen Hansard sees ONCE as a source of much pride as well as an exceptional experience. “It’s definitely a lovely

thing for me to look back and say that I was involved. It basically came up trumps as far as I’m concerned. I can look back and be proud of it, and not only for the fact that we managed to act our way through it, but also that the songs are there and they’re kind of immortalized in this film. Which is great.”

Carney reflects on ONCE with a lot of personal satisfaction. “Experience is good; it’s easy to get people to have confidence in you when you have a bit of experience,” he says, looking back on the production. “Also I was at a particular stage in my career. I was a filmmaker for a while and then I got sucked into TV. So when I came back to filmmaking I’d lost a hold in the ladder slightly, and I was finding it hard to get a film made. Making ONCE wasn’t a career move, so much, it was just a decision to go back to basics, and prove myself again.”



## Director's Notes - *How Once came into existence....*



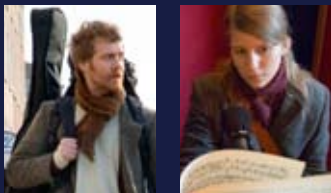
Conversations about this project started about a year ago at a Frames' concert in Dublin. As a filmmaker with a background in music, I had always wanted to make a film that, while not a traditional 'musical' (in the 1940's sense of the term), would still use a number of songs to tell a very modern, very simple love story.

I considered (then quickly abandoned) a number of approaches that I considered over-ambitious. I wanted to find a simple setting and storyline that could use songs in a way that a modern audience would accept. I finally settled on the idea of a busker on the streets of Dublin; someone who, having nothing, has nothing to lose. I developed a simple love story, essentially a two-hander, then

asked Glen Hansard (lead-singer of The Frames) to write a number of songs – which evolved in tandem with the emerging story. Over the next few months, Glen and I swapped ideas – a story line here, a song there. Feeding off each other's work, we eventually produced ten original songs and a 60-page script.

My intention was to make an original film, almost like a visual album, but with a realistic, modern love-story at its heart. We're in a world where a three-minute song is worth ten pages of dialogue; where the characters communicate more through the art of song than by talking or getting involved in traditional plot-points and dramatic situations. Of course, this is not to say that there isn't a three-act structure in the story; it's just a little more oblique than in your average film – and the songs themselves are the key to uncovering it.

John Carney (Writer/Director)



## About the Cast Members

### GLEN HANSARD (THE BUSKER)

Born in Dublin, Ireland in 1970, Glen Hansard is the lead singer, guitarist and a founding member of Irish rock group The Frames. He quit school at the age of 13 to begin busking on Dublin streets and gradually established himself as one of Irish music's most popular and greatest talents. He first came to public attention as guitar player Outspan Foster in the Alan Parker film *THE COMMITMENTS*.

Prior to *THE COMMITMENTS*, he secured a record deal with Island Records and subsequently formed The Frames in 1990. The band has been recording and touring ever since, and included filmmaker John Carney as bass player in its earliest incarnation. The band released their sixth studio album *The Cost* in September 2006 to widespread acclaim. The Frames are currently touring around Europe and will reach the USA in early 2007.

In April 2006, Hansard released his first solo album,

*The Swell Season*, in collaboration with Czech singer and multi-instrumentalist Marketa Irglova.

### MARKĚTA IRGLOVÁ (THE GIRL)

Born in Monrovia in 1988, and a resident of Prague in the Czech Republic, Marketa Irglova is a multi-instrumentalist and songwriter.

Although only 19, she has proved to be quite a talent, having already recorded an album of music with Glen Hansard while also co-starring alongside him in *ONCE*.

She began playing music at the age of seven, when her parents got her a piano and piano lessons. When she was nine, her father bought her a guitar and she immediately began playing and learning songs by ear. She met Glen Hansard when he was visiting Prague, and they began playing together and eventually collaborated musically, which resulted in the release of an album, *The Swell Season*.

# About the Filmmakers



### JOHN CARNEY

(Writer/Director)

John was born in Dublin in 1972, and began his film career writing, producing and directing two award-winning short films, *SHINING STAR* and *HOTEL*, and directing videos for Irish Band The Frames, with whom he also played bass guitar from 1991 to 1993.

His first feature film, *NOVEMBER AFTERNOON*, a low-budget black-and-white production, was voted Best Feature of 1997 by the Irish Times, and ran on the U.S. festival circuit.

John wrote, directed and scored his next project, the hour-long TV film *JUST IN TIME*, starring Frances Barber and Gerard McSorley. The Irish Times voted it Best TV Film of 1998.

He subsequently co-wrote and directed *ON THE EDGE*, starring Cillian Murphy and Stephen Rea, for Universal Studios. John won the Silver Hitchcock Award for the film at the 2001 Dinard Film Festival. The film received positive notices for its "fine understated performances ... alternating between heart-warming and heartbreaking in equal measure ..." and "Carney's slick visual style and ear for quirky soundtrack choices." The film was distributed internationally by UIP.

After completing post-production, John turned his hand to TV writing, co-writing and directing

three series of the hit RTÉ television series *BACHELORS WALK*, the most successful independently produced drama in the history of Irish television. *BACHELORS WALK* was called "the Irish TV success story of the year" in 2002 by the Evening Herald.

John currently resides in Dublin and London.

### MARTINA NILAND

(Producer)

Martina Niland began working with Samson Films in the late '90s and has produced all of the company's short films, including: *SHORT* (1999), written and directed by Imogen Murphy; RTÉ/IFB Short Cuts productions *DOGSBODY* (2000), written and directed by Karl Golden, *BEACHED*, also written & directed by Karl Golden and *ALL GOD'S CHILDREN* (2002), written and directed by Tom Cosgrove. In 2001 she produced the documentary *HIGH FIVE* for RTÉ as part of their True Lives series.

Over the past seven years Niland has been developing a slate of feature film projects with Samson. In 1999 she was Associate Producer on the quirky, offbeat comedy *THE MOST FERTILE MAN IN IRELAND*, directed by Dudi Appleton. In 2002 she produced the critically acclaimed debut feature *THE HONEYMOONERS*, directed by Karl Golden, and in 2005 the multi-award-winning debut

feature by Perry Ogden *PAVEE LACKEEN*, which received the Best Irish Film Galway Film Fleadh 2005, IFTA Best Irish Film & Best Break Thru Talent and the Satyajit Ray Award London 2005. She has also completed a *Bachelors Walk* one-hour special, which was broadcast on RTÉ Christmas 2006. *ONCE* had its international premier at The Sundance Film Festival in January 2007, where it won the Sundance Film Festival World Cinema Audience Award.

She is an honours graduate of Communications (Film & Broadcasting) at the Dublin Institute of Technology.

### DAVID COLLINS

David Collins, Managing Director of Samson Films, one of Ireland's leading independent film and television drama production companies, co-founded Strongbow Film & Television Productions with John Kelleher in 1985. The company's productions include *EAT THE PEACH*, the Channel 4 television series *WHEN REASON SLEEPS* and the Revcom/ABC production *ACT OF BETRAYAL*.

Collins also co-founded Radius Television, one of Ireland's largest independent TV companies, producing over 60 hours a year of new programming for Irish and overseas broadcasters.

He is Chairman of Film Makers Ireland, the representative



association for Irish producers and directors, and he is also on the board of directors of Ireland's EU MEDIA Desk and the recently established Irish Screen Commission. He is also a member of the European Film Academy and a board member of the Film Institute of Ireland.

Samson has been awarded Incentive Funding by the European Script Fund and has a wide range of film and television projects in active development. Recently Collins has established a joint venture television drama company with Ed Guiney of Temple Films to specialize in long-running drama series for the international market. This company has been provided Company Development Funding by the Media II Programme.

Samson has developed strong links with many of the major film and television funding agencies in Ireland, the UK and Europe. In the last five years, Samson has produced and co-produced film and television projects with funding from, among others, Universal Pictures, British Sky Broadcasting, Channel Four, the Irish Film Board, the Northern Irish Film Commission, BBC Television, BBC Worldwide, British Screen, Eurimages, RTÉ, and has

accessed significant funding from private Irish investors. In addition to its own production portfolio Samson has worked in production partnership with a wide variety of independents through Europe, including Road Movies (Germany), Parallax (UK), Zephyr Films (UK), Victoria Film (Scandinavia), Fandango (Italy) and The Shooting Gallery (New York).

Samson also provides budgeting, location and logistical support on a regular basis to incoming feature films and television series, and can access funding where appropriate from the Irish Film Board, RTÉ as well as from Section 481 incentive pools.

Collins credits include: PURE MULE, BLIND FLIGHT, WATERMELON, BACHELORS WALK - SERIES 2, THE MOST FERTILE MAN IN IRELAND, THE ABDUCTION CLUB, COUNTRY, RAT, DOGSBODY, LOVE AND RAGE, JUST IN TIME, I WENT DOWN, THE AMBASSADOR, A FURTHER GESTURE, LOVING, GUILTRIP, THE DISAPPEARANCE OF FINBAR, EAT THE PEACH, THE WOMAN WHO MARRIED CLARK GABLE, PIGS, A BASKET FULL OF WALLPAPER and SHORT ORDER.

### TIM FLEMING (Director of Photography)

Involved in films for over 12 years, Tim Fleming's recent work includes SMALL ENGINE REPAIR (2006), TURNING GREEN (2005) and the award-winning documentary CINEGAEL PARADISO (2004), TV dramas WHATEVER LOVE MEANS (2005) AND MALICE AFORETHOUGHT (2005), and award-winners PAVEE LACKEEN (2005), MY SUMMER OF LOVE (2004), THE LAST TIME (2002) and NOSTRADAMUS AND ME (2004). He has also worked on many documentaries, both for Irish and British broadcasters.

### ROBERT FLANAGAN (Sound Mixer)

Robert Flanagan's sound work includes Irish features THE GARAGE, ONCE, SPEED DATING and DEAD BODIES and notable shorts such as SIX SHOOTER and FIFTY PERCENT GREY. Recent television work includes, for RTÉ, Flesh & Blood, three series of Bachelors Walk and Pat Shortt's Killinaskully.

### TAMARA CONBOY (Production Designer)

Conboy is a prominent young Irish designer with over 12 years experience in the world of film and television in Ireland and the U.S. She has worked in the capacity of graphic designer and Art Director on a variety of projects, including SPACE TRUCKERS, THE MEDALLION, IN AMERICA, BLOOM, KING ARTHUR and ISOLATION.

She has always encouraged film education and indeed has herself been involved in various workshops with organizations

## About the Filmmakers

such as Film Base and Moonstone.

### TIZIANA CORVISIERI (Costume Designer)

Italian-born costume designer Tiziana Corvisieri is based in Ireland, where she has been in the film industry since 1994. She has worked with a number of Irish directors including Thaddeus O'Sullivan and Richie Smyth. The director John Carney has used her on most of his projects to date, including the acclaimed, prize-winning television series BACHELORS WALK. In addition to her film work, she continues to work with music acts, styling them for stage and tour, and producing her own edgy handbag line.

### MAUREEN HUGHES (Casting)

Maureen Hughes also serves as Casting Director for the Druid Theatre Company in Galway in

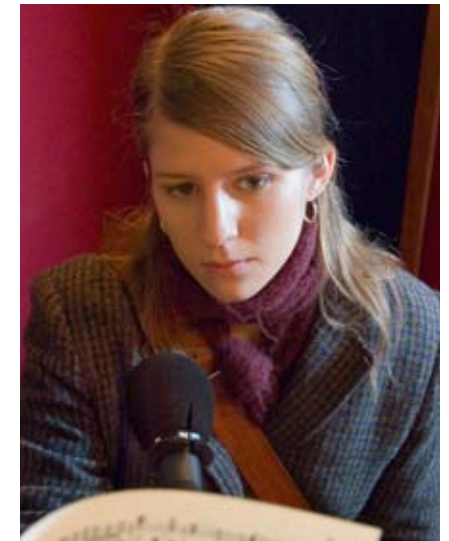
addition to her film and television casting work. She cast THE BEAUTY QUEEN OF LEENANE, winner of four Tony® awards in 2000, and THE LIEUTENANT OF INISHMORE, which recently played in London's West End. She formerly was Head of Casting at the National Theatre of Ireland (Abbey Theatre) from 1991 - 1994.

Her Casting Director credits include: BACHELORS WALK CHRISTMAS SPECIAL, HIDE & SEEK, STUDS, JELLYBABY, SIX SHOOTER, PROOF, LOVE IS THE DRUG, STEW, RIGHT NOW LADIES AND GENTS, BURNING THE BED, BODYBLOW, WATERMELON, THE ROMAN SPRING OF MRS. STONE, LSD '73!, SPIN THE BOTTLE, ANY TIME NOW, THE ABDUCTION CLUB, THE MAPMAKER, ON HOME GROUND, DISCO PIGS, SALTWATER, BORSTAL BOY, THE CLOSER YOU GET,

I COULD READ THE SKY, AGNES BROWNE, THE MOST FERTILE MAN IN IRELAND, ACCELERATOR, CHRONO-PERAMBULATOR, and CRUSH PROOF.

### PAUL MULLEN (Editor)

Paul recently edited, for Accomplice Television, THE BACHELORS WALK CHRISTMAS SPECIAL. Other television work includes sports, wildlife and comedy documentaries. He is currently editing Druid Theatre's interpretations of J.M Synge's THE SHADOW OF THE GLEN and THE WELL OF THE SAINTS for Wildfire Films.



Written & Directed by	John Carney	Production Designer	Tamara Conboy
Produced by	Martina Niland	Costume Designer	Tiziana Corvisieri
Executive Producer	David Collins	Casting Director	Maureen Hughes
Director Of Photography	Tim Fleming	Editor	Paul Mullen
Sound Recordist	Robert Flanagan		

**Guy**  
Girl  
**Timmy Drummer**  
Lead Guitarist  
**Bassist**  
Eamon  
**Guy's Dad**  
Girl's Mother  
**Heroin Addict**  
Bill  
**Ex Girlfriend**  
Bob  
**Men watching TV**

Bank Manager  
**Drunk**  
Hari Krishna  
**Baby**  
Husband  
**Singers at party**

Shop Assistant Bogarts  
**People on Stoop**

Shop Assistants  
Bernard Gibsenen  
Paul Clarke  
**Lady on Bus**  
Host at party  
Dave Cleary

**Guy in piano shop**  
Keith Byrne

Production Co-ordinator  
Yvonne Burke

**Production Executive Samson Films**  
Holly Ní Chiardha

Development Executive Samson Films  
Neal Rowland

**Production Administrator Samson Films**  
Lindsay Cambell

Production Accountant  
Con Cremins  
**Location Manager**  
Steven Davenport

Assist. Location Manager  
Evelyn O'Neill  
**Art Director**  
Standby Props  
Anthony Nugent

**1st Assistant Director**  
John O'Donoghue  
**2nd Assistant Director**  
John O'Donoghue  
**Trainee Assistant Director**  
Caitriona Glynn  
Extras Co-ordinator  
Cathy Griffin  
**Camera Operators**  
John Carney  
Tim Fleming  
Ron Coe

Camera Assistant  
Tanya Doyle

**Boom Operator**  
Crane Operator  
**Script Supervisor**  
Wardrobe Supervisor  
**Chief Make-up**  
Chief Hair

**Stills Photographer**  
Transport Captain  
**Minibus Driver**  
Legal Advisor  
**Post Legal Advisor**  
Insurers  
**EPK**  
Walkie Talkies  
**Camera Rental**  
Lighting

**Paul Naughton**  
Paul Tsan  
**Peggy Brazil**  
Una Towell  
**Barbara Conway**  
Conor McAlistar

**David Cleary**  
Fiacre Gaffney  
**Mark Alvey**  
Mark Byrne  
**James Hickey**  
Media Insurance Brokers  
**Steven Short**  
TV & Film Services  
**Great Western Films**  
Production Depot

ADDITIONAL PICK UP CREW

**Director Of Photography**  
1st Assistant Director  
**2nd Assistant Director**  
Adrienne Greenhalgh  
Trainee Assistant Director  
**Sound Mixers**

Make Up

**Mark Waldron**  
Gail Munley

Nic Jay  
**Paul Emerson**  
**Pat Doyle**  
Patricia Flood

POST PRODUCTION CREDITS

**Post Production Facility**  
Post Production Supervisor  
**Music Supervisor**  
Supervising Sound Editor  
**Sound Editor**  
Michelle Fingleton  
Dubbing Mixer  
**Re-Recorded At**  
Di Colourist  
**Di Finishing Assistant**  
Di Finishing

**Screen Scene**  
Jim Duggan  
**David Donohue**  
Niall Brady

Ken Galvin  
**Screen Scene**  
Gary Curran  
**Simon Thornton**  
Warren Dowling

**And The Healing Has Begun**  
Written by Van Morrison  
Performed by Glen Hansard  
Published by Universal Music Publishing Ltd.

**Say It To Me Now**  
Written by Glen Hansard  
Performed by Glen Hansard  
Published by Perfect Songs Ltd

**All The Way Down**  
Written by Glen Hansard  
Performed by Glen Hansard  
Published c/o Toby Darling

**Song Without Words**  
By Mendelssohn  
Performed by Marketa Irglova  
Public Domain

**Falling Slowly**  
Written by Glen Hansard / Marketa Irglova  
Performed by Glen Hansard / Marketa Irglova  
Published c/o Toby Darling

**Leave**  
Written by Glen Hansard  
Performed by Glen Hansard  
Publishing c/o Toby Darling

**The Fair City Waltz**  
Composed by Hugh Drumm/Adam Lynch  
Published by RTE Music Ltd.  
Courtesy of RTE Music Ltd.

**If You Want Me**  
Written by Marekta Irglova  
Performed by Marketa Irglova  
Published c/o Toby Darling

**Lies**  
Written by Glen Hansard / Marketa Irglova  
Performed by Glen Hansard/Marketa Irglova  
Published c/o Toby Darling

**Whiskey In The Jar**  
Trad. Arrangement  
Communal  
Public Domain

**Gold**  
Written by Fergus O'Farrell  
Performed by Fergus O'Farrell,  
Glen Hansard, James O'Leary,  
Colm McCaughey,  
Kevin Murphy. Publishing Fergus O'Farrell

**Trying To Pull Myself Away**  
Written by Glen Hansard  
Performed by Glen Hansard  
Published c/o Toby Darling

**When Your Minds Made Up**  
Written by Glen Hansard  
Performed by Glen Hansard/Marketa Irglova  
Published c/o Toby Darling

**Fallen From The Sky**  
Written by Glen Hansard  
Performed by Glen Hansard  
Published c/o Toby Darling

**The Hill**  
Written by Marketa Irglova  
Performed by Marketa Irglova  
Published c/o Toby Darling

**Once**  
Written by Glen Hansard  
Performed by Glen Hansard  
Published c/o Toby Darling

**Glen Hansard's recording services courtesy of Anti, a division of Epitaph**  
© Samson Films 2006

## WITH SPECIAL THANKS TO

Ciara Gogarty, Maggie Mitchell, Claire Leadbitter, Cliona Carney, Karina Finegan Alves, Damien Rice, Marina Guinness, Matthew Kelly, Tom Hall, Kieran Carney, Jim Carney, Martin Carney, Frances Knott, Adrian Frazier, Eva Polzerova, Katerina Sterbova, Janackova Konzervator V Ostrave, Gymnazium Valasske Mezirici, Noemi Ferrer, Simon Perry, Eilish Kent, Ed Guiney, Alan Conboy, Marcella Plunkett

## WITH THANKS TO

Peter and Staff at Brownes, Sandymount  
Mark at Alliance Electric  
St Stephen's Green Park and the OPW  
Caoimhe Allman, Historic Properties  
HMV, Grafton Street  
Dublin Bus  
Perfect Pitch  
Dun Laoghaire Rathdown County Council  
Gillian Culhane, Aer Lingus  
Ciara Carroll, Dublin Airport  
Heathrow Airport  
Simon's Place  
Ken Donoghue at Waltons Music  
Jeff Thornton (Thornton Pianos)

**Produced with the Assistance of**  
Bord Scannán na hÉireann  
The Irish Film Board (logo)

**Executive Producer for Bord Scannán na hÉireann/  
Irish Film Board: Noemi Ferrer**

**Made in Association with RTÉ**

The Characters, businesses and events portrayed in the film are entirely fictitious. Any resemblance between them and any actual individuals, businesses or events are coincidental, not intended and should not be inferred.

Ownership of this motion picture is protected by copyright and other applicable laws and any unauthorised duplication, distribution or exhibition of this motion picture could result in criminal prosecution as well as civil liability.

Dolby (logo)  
LipSync Post (logo)  
Screen Scene (logo)

Samson (logo)

© 2007 Samson Films Ltd. and Summit Entertainment N.V.

MPAA Globe & Rating Certificate # 43479

©2007 Twentieth Century Fox. All rights reserved. Property of Fox. Permission is granted to newspapers and periodicals to reproduce this text in articles publicizing the distribution of the Motion Picture. All other use is strictly prohibited, including sale, duplication, or other transfer of this material. This press kit, in whole or in part, must not be leased, sold, or given away.