



A TEMPLE FILMS Production for RENAISSANCE FILMS
in association with BORD SCANNÁN NA hÉIREANN/IRISH FILM BOARD

DISCO PIGS

Starring

Elaine Cassidy Cillian Murphy

Directed by Kirsten Sheridan

Produced by Ed Guiney

Written by Enda Walsh

Executive Producers Stephen Evans and Angus Finney

Associate Producer Sophie Janson

Original Music by Gavin Friday and Maurice Seezer

Running Time: 94 mins

www.discopigs.com

INTRODUCTION

Filmed over seven weeks in Dublin and Cork, Ireland during Spring 2000, **DISCO PIGS** is a twisted rites of passage story starring **ELAINE CASSIDY** (Atom Egoyan's *Felicia's Journey*) and **CILLIAN MURPHY** (*On The Edge, The Trench*). Funny, sexual and violent, **DISCO PIGS** is written by acclaimed Irish playwright **ENDA WALSH** and marks the feature film debut of director 24-year old **KIRSTEN SHERIDAN**, whose short films *Patterns* and *The Case of Majella McGinty* have earned her over 20 prestigious awards at festivals across the world. In addition, she received the Film Institute of Ireland/Guinness Outstanding Young Irish Talent Award in 1998.

ED GUINEY (*On The Edge, Sweetie Barrett*) produced **DISCO PIGS** through his independent production company Temple Films with finance provided by **RENAISSANCE FILMS** and **THE IRISH FILM BOARD**.

Enda Walsh's original stage version of **DISCO PIGS** premiered at the Dublin Fringe Festival in 1996, where it won Best Production. In 1997, it went on to enjoy resounding success at the Edinburgh Festival and received the Scotland on Sunday Critic's Award and the Stewart Parker and George Devine Awards. Since touring the UK in 1998 to huge critical acclaim, **DISCO PIGS** has been translated into 12 languages and staged in over 17 countries.

Co-starring Brian O'Byrne (*Everlasting Piece*) and Geraldine O'Rawe (*Circle of Friends, Resurrection Man*), **DISCO PIGS** is executive produced by Renaissance Films' Stephen Evans and Angus Finney.

DISCO PIGS will have its world premiere screening in the Panorama section at the Berlin Film Festival 2001.

SHORT SYNOPSIS

Pig (CILLIAN MURPHY) and *Runt* (ELAINE CASSIDY) born on the same day, in the same hospital, moments apart. Twins, all but by bloodline. Inseparable from birth, they are almost telepathic. They are one, needing no one else, inhabiting a delicate, insular and dangerous world where they make their own rules and have their own language. They are also partners in crime, with an appetite for recklessness, exploration and destruction.

But days before their 17th birthday the perfect balance of their world begins to shift. *Pig's* sexual awakening and increasing jealousy begins to threaten their private universe. Unable to contemplate the loss of *Runt*, *Pig's* unpredictable nature spirals out of control in a trail of violence and destruction. The inseparable are about to separate, and which one will survive will depend on which one can break free.

90 minutes you will never forget.

LONG SYNOPSIS

The King and Queen of Pork City, Pig (CILLIAN MURPHY) and Runt (ELAINE CASSIDY) are born on the same day, in the same hospital, only moments apart from each other. Their life-long friendship begins as new born babies, when they magically reach out over the space between their cots and join hands, and "from that moment they become one, and they need no one else, nobody".

Now sixteen, they have created a delicate, insular, and dangerous world where they make their own rules and invent their own language. Lashing out at "the same sameness of it all", they are searching for a Palace for the King and Queen. They fall asleep holding hands through a wall between their houses, Runt asking Pig what the colour of love might be, and they count down the days to their 17th birthday.

They are a force, a combined energy which creates an appetite for recklessness, exploration, and destruction. But days before their 17th birthday the perfect balance of their world begins to shift - Runt communicates with someone else, a classmate Marky (DARREN HEALY). This fires Pig into action and later that night the usual game they play turns to violence when Pig lashes out in a jealous rage at someone who has tried to kiss Runt.

As they race away from the disco Pig's energy overwhelms him and he grabs Runt, pushes her up against a wall, and kisses her forcefully. Runt is shocked and numbed, a shadowy concern begins to form in her mind, slowly puncturing the world of Pig and Runt.

Both parents and school are worried about the increasingly isolated and secret relationship between Pig and Runt and want them separated. Runt's parents decide to send her to a special institution in Donegal. Pig is devastated. Without Runt his world collapses into a violent spiral of helpless, unpredictable violence and destruction. He sets out to rescue Runt from the institution so that they can reunite for their impending birthday.

At first Runt is lost without Pig, as she cannot speak the harsh language of the institution. But, unlike Pig, she can make herself calm, as there is a silent strength within her. Her world begins to open up. She meets Mags (TARA LYNNE O'NEILL), a posh troublesome teenager, who manages to create another small crack in the once indestructible world of Pig and Runt.

On the morning of their birthday Pig arrives to rescue her, climbing atop the canteen tables as her saviour. But Runt has a distant cloud over her, which throws Pig into further violent insecurity; his love for Runt becomes a dangerous obsession.

They return to Cork with a renewed turbulent energy, and immediately become mired in trouble. With Runt as the catalyst Pig's pent up energy is let loose. They hurtle along like a high-speed train heading for an inevitable crash. After Pig smashes up an off licence they take refuge in a local bar. Pig gets carried away while singing a karaoke birthday song for Runt, which results in Runt being beaten up by locals. Runt's friend Marky helps her out and it is clear there is an affection between the two. Pig is torn apart.

It now appears there is nothing Pig can do to stop Runt from slipping away, and nothing Runt can do to stop Pig going insane. She knows it is her driving him there. The invisible thread between them is stretched to breaking point, the inseparable are about to separate; and which one will survive depends on which one can break free.

PRODUCTION NOTES

“The idea is like a hybrid of different stories, but it’s basically about my relationship with my girlfriend at the time and about that ending” says **DISCO PIGS** writer **Enda Walsh**. “It sounds so crass, but I just think it will appeal to anyone who’s been completely and utterly fucked over and heartbroken”.

“I first saw it in the Dublin Theatre Festival in October 1996” says **producer Ed Guiney**, “it was in the fringe and it had already been on in Cork. I saw it in a big nightclub, which had been turned into a theatre. It was full of students and younger people and they all absolutely loved it and they’re not the types of people who normally go to the theatre. I was transfixed. I just loved it too. It’s such a magnetic love story that I felt it would speak to a big audience as a film.”

Guiney loved the uniqueness and the magical elements of the story, “Pig and Runt aren’t siblings, they just clocked each other through their cots in the hospital where they were born and it turns out that they grow up in houses next door to each other. They develop this kind of private world and we pick up on it as that world is changing”.

“It’s a world that’s just about the two of them, it’s about nothing else and nobody else, it’s about their friendship and their love for each other. In this world they have a particular language, a kind of strange baby-speak with a Cork inflection. It’s a very secure, beautiful and warm world and one that’s very exclusive”.

Actor Cillian Murphy, who has portrayed the character of *Pig* on both stage and big screen, feels that the simplicity of the piece is what has caught people’s imagination, “there’s just these two kids whose lives are so entwined, they can’t exist without each other.

For **director Kirsten Sheridan** one of the major themes that stands out in **DISCO PIGS** is “The poetry and insanity and these two things trying to live together and how delicate it really is. The delicacy of *Pig* and *Runt*’s little womb-like environment. The more they take responsibility for themselves as the film goes on, the more that world starts to crumble and they try and get it back.

“When I first read it, the freshness struck me” says **Kirsten Sheridan**, “it’s original, it’s not about drugs, even though you’d think these two characters were on every drug imaginable! It’s not about the IRA, it’s not about sweeping landscapes of Ireland and it’s not depressing, so I hope it’s something completely new.

“The whole thing is a kind of roller-coaster. There’s a lot of conflict and violence, but it’s not *real* violence, it’s just an excessive amount of energy on *Pig*’s part and it has to come out somewhere. When he’s separated from *Runt*, there’s nowhere for that energy to go and it kind of eats away at him, goes inside him and at the end just explodes.

“This is such a heartfelt piece. As a writer, Enda never tries to make the film anything it’s not; he’s so honest. There’s so much emotion in there”.

Exploring the notion of twin relationships is something that particularly interested Enda Walsh, “The idea of worlds being created. When the audience steps into this

world, they're initiated, they have to learn the narrative and language, so when a tragedy befalls, it makes it bigger because they're hanging on to it and wanting that world to continue".

Adds **actress Elaine Cassidy**: "They have the same sort of bond as siblings, like that special bond between twins when they're younger, but they normally grow out of it. *Pig* and *Runt* are like the twins that don't grow out of it. Rather like with Siamese twins - there's always one who is stronger than the other and I think because *Pig* is so focused on her, he's the weaker of the two because she's always the one to calm them down".

Cillian Murphy: "It's almost an unhealthy obsession he has with her. It's almost a love that is so much and so all-consuming; it's harmful and dangerous in a way. I don't think he thinks for over twenty second intervals without her being in his thoughts".

Guiney traces the history of the project and describes **DISCO PIGS** as "an electric screenplay waiting for the right director to come along". And come along she did, in the form of 24 year-old Kirsten Sheridan. "In 1998, I saw a short film called *Patterns* at the Galway Film Festival. It was the graduation film of a 21 year-old film student called Kirsten Sheridan and it won the prize at Galway. I absolutely loved the short, for two main reasons, firstly it had a very strong visual element, which you don't often see in a student film, and secondly it had these fantastic performances and unusual characters. It was a very warm film with a real heart and I realised I'd found the director I'd been searching for".

"Originally, I didn't think it would translate to the big screen," **says Cillian Murphy**, "but Enda Walsh has expanded, added and changed the structure and introduced flashbacks. The play was only ever over the course of two nights in *Pig* and *Runt's* lives, but the film is over the entire course of their lives. I love the way Enda writes – he cuts straight to the core of a character. He writes very honestly and that's quite rare. **Disco Pigs** isn't a hugely dialogue-heavy piece. The characters speak with great conviction and great truth, and because they're speaking in a strange language it's kind of beautiful to listen to".

From director **Kirsten Sheridan's** viewpoint, the challenge was to achieve a delicate balance between the look and feel of **DISCO PIGS**. "It's about delicately balancing all these different things – the real world and the fantasy world, obsession and love, then absolute energy and chaos. It's also about balancing the two characters as they kind of go up and down throughout the film and then get back in sync. They're a bit like Siamese Twins in a way.

"I think there are only certain places in the script where it goes slightly surreal. It's not like the style of the piece is a separate thing to the actual content", **says Sheridan**. "The scene in the disco for example, we took the energy from *Pig's* character and just ran with it, so if things go out of focus and out of shot, that's OK because that's him. Whereas with *Runt*, her character is more akin to the beach scenes, which are very calm and kind of still-life".

"The way their worlds are portrayed in the film is in various styles, from the normal, boring, mundane world that they inhabit in real life, to their own particular, intimate exclusive world" adds Guiney. "There's a strong narrative that runs throughout and the dynamic is how their own private world is in conflict with the real world. When

the audience sees it, they'll want to be with *Pig* and *Runt* in that world and they'll see the other characters the way they see them”.

Elaine Cassidy sees *Pig* and *Runt*'s world as, “A kind of routine. They play the same games and role-play things the whole time. Rather like children, saying *shall we play that game again?* You grow out of that as you get older and you often reminisce about the games you used to play. But *Runt* and *Pig* are still in there and they have this dream that they're going to find a palace and he's going to be King and she's going to be Queen of Pork City”.

“When you go to primary school you learn to get on with other children, but you're growing every day. *Runt* and *Pig* have never done that, because it's always just been the two of them, they've almost been one person and you have to ask yourself, how long can that go on for?”

“The first three pages of the script, are in *Runt*'s voiceover in their own special little language” says Cassidy, “and I found it really strange at first, but then I got into it and completely fell in love with it. I'm a complete sucker for love stories but I don't like corny ones. This is different, it's dark and interesting and written totally from the heart”.

“I suppose in a strange way, when myself and Kirsten started off looking at casting, two of the first people we thought about were Cillian and Elaine” says producer **Ed Guiney**. “But, in order to make lives complicated for ourselves, we trawled the country, saw thousands and thousands of people and then came back to Cillian and Elaine. I think that was the right thing to do. We just had to be absolutely sure that they were right and they were.”

Guiney and Kirsten Sheridan's initial gut feeling about the two leads certainly paid off, “They were amazing,” says director **Kirsten Sheridan**, “they were really focused and really hard on themselves. They did not make it difficult at all, as they completely got to the bone of it. We constantly tried to pare it back and not intellectualise because it's the kind of film, as soon as you start intellectualising, it loses power and energy. Cillian and Elaine just went for their instinct every time”.

“Elaine and I spent a lot of time together, just chatting and hanging out” says actor **Cillian Murphy**, “I put a lot of store in that - people forming a relationship prior to filming, I think it transposes onto the film if you're comfortable with a person.”

Elaine Cassidy is a firm believer in chemistry between actors, “Getting the chemistry right is about good casting. If you consciously try to get that chemistry, it just won't work. Maybe the fact that both Cillian and I were in love with the story and we got so into our characters, it helped. The chemistry has to flow and Cillian is such an amazing actor, at the end of most days, I'd feel like he'd completely shown me up!”

“I think anyone who's seen Elaine on screen can just tell through her face and eyes that she's brilliant at evoking emotion. I think she really captures the innocence that *Runt* has and the love that *Runt* has for *Pig*,” says Elaine's co-star **Cillian Murphy**.

“As a director, Kirsten is brilliant” enthuses **Murphy**, “she's very young, she's incredibly enthusiastic and she's a perfectionist. She knows exactly what she wants and she'll make you do it until she feels it's perfect”.

“Kirsten is utterly amazing both as a director and a person” echoes **Elaine Cassidy**. “She’s so focused and she’s such an actor’s director, because all she’s concerned with is getting the best performance she can from them. You can see her when she’s reading back over the script preparing for a scene and she’s thinking to maybe add something else to it. If it’s a sweet scene you can see her smiling and getting into the fantasy, living it. I’m completely amazed by how young she is but I don’t think it’s a matter of age. I think anyone can direct it, once they feel it. She completely feels it”.

“As my first feature, it’s been a very collaborative process from the beginning,” says **Sheridan**, “and I’ve tried not to pretend that I know it all. It’s been a huge learning experience for me – learning to accept that people can’t be something that they’re not. At the end of the day, you have to find out what’s within and try and bring it out, rather than impose a style on them.

“As a first-timer, it takes time to be able to trust the actors and say to them, *do what you think*. If they feel like they’re doing it, instead of being told to do it, it makes the whole thing more realistic”.

Much of the film was shot in the Irish city of Cork, situated on the westerly coast of Ireland, which has become writer **Enda Walsh’s** second home. “It was funny being there with the film crew, I spent so much time there and was very proud of the fact that local people were employed on the film. I feel like my Dad when I say that! He used to run a shop”.

Walsh’s roots however, are not the defining theme of the film. Says **Murphy**: “At the heart, *Disco Pigs* is a universal love story. I don’t think Enda ever thinks about writing a distinctly Irish piece. This is set in Cork and the characters come into contact with elements of Irish society, but it’s purely a love story. It’s very simply that. The fact that Enda is Irish and it’s set in Ireland, it hasn’t been embellished with any Irish traits or cliches that other films have suffered from.”

“*Disco Pigs* has a real fairytale quality to it. I know the audience will have invested enough into the characters of *Pig* and *Runt*, that they’ll believe their fantasies and hook in to the weird fairytale element that happens to go with that. I think that’s very important.”

Adds **Guiney**: “I think what Enda has created with *Disco Pigs* is a highly unusual drama. It’s certainly a film that when people see it, they won’t have seen anything like it. It has a lot of touchstones, in terms of the love between these two characters, in terms of their exclusivity from the rest of society and in terms of the dynamic of the storyline. It’s an incredibly rich story and every scene has something to make you laugh, then something to arrest you and slightly horrify you, then something to make you love the characters even more.”

THE CAST

ELAINE CASSIDY

Runt

Most recently seen with Bob Hoskins in Atom Egoyan's version of the novel *Felicia's Journey*, Elaine was also nominated for Most Promising Actress at the Geneva Film Festival in 1996 for her role in *The Sun, The Moon and The Stars*. TV credits include RTE's *Glenroe*, *Teenager's Dilemma* and *Mission Top Secret II*.

Theatre credits include *The Night of the Dolls*, *Much Ado About Nothing*, *The Children of Lir*, *The Sound of Music*, *Annie*, *The Witches*, *Alice In Wonderland* and *Charlie and the Chocolate Factory*.

Elaine has just completed filming alongside Nicole Kidman in Spanish director Alejandro Amenabar's *The Others*.

"*Runt's* real name is *Sinead* and she's best friends with her next door neighbour *Pig*, otherwise known as *Darren*. They've spent their whole lives together and they've never really grown up and they're just like excited kids really".

"*Pig* and *Runt* don't let the outside world in - they're in their own little world and are completely unaware of anything else that's going on. There's a lot of energy in both of them. *Runt* is the calmer of the two. She's always the one to say, *that's enough* if it's getting too out of hand".

"She's deeper than *Pig*, more in touch with her feelings. She's more spiritual in a way and he can't really understand that and she finds it funny, the fact that he sees everything in black and white".

"I think their story reflects a lot of relationships in the sense that when you meet someone, in the beginning, your relationship keeps growing and growing whatever relationship it is. When you get past a certain stage, if you're not prepared to keep changing with the relationship, if one person stays the same, it's going to end. It's so intense and unhealthy because they haven't developed properly as individuals".

I've been lucky with my roles – *Felicia* in Atom Egoyan's *Felicia's Journey* and then to get *Runt*. I'm in love with both of them just as much but in different ways and I just hope there'll be more parts that will be interesting and will have a kind of difference to them. I fall for the beauty in the story and I just forget all about the darkness".

CILLIAN MURPHY

Pig

Irish actor Cillian Murphy first made his mark with his stunning performance in the award-winning stage version of *DISCO PIGS*. After the production received Best Fringe Show at the 1996 Dublin Theatre Festival and the Fringe First Award at the Edinburgh Festival 1997, it went on to tour extensively in Ireland, the UK, Toronto and Australia. Murphy reprises his original stage role for the feature version of *DISCO PIGS*.

In the theatre Cillian has continued to attract attention for his role as Claudio in ***Much Ado About Nothing*** and in two plays for Tony Award director Garry Hines – as the lead role in ***The Country Boy*** and as Johnny Boyle in ***Juno and the Paycock***.

His major film and TV credits include John Carney's ***On The Edge*** for Universal, ***Sweetie Barrett*** directed by Stephen Bradley, ***Quando, The Ambassador*** for the BBC, William Boyd's ***The Trench, Saltwater***, and the lead in ***Sunburn*** which was featured in the Galway Film Fleadh. Cillian has just finished filming the young lead role in ***How Harry Became A Tree*** for director Goran Paskaljevic.

“My character *Pig*, is one half of ***DISCO PIGS*** and *Runt* is the other. An inseparable couple of 17-year olds, one is incomplete without the other. From the day they were born, neither has spent a day apart from each other. Their lives are so entwined, they can't exist without each other.

“There was a case of these two twins in Wales called the Gibbons sisters. They were two black girls who had this incredible connection. They were blood twins, but had this exclusivity. *Pig* and *Runt* aren't twins, but they have this connection too.

“*Pig* has this absolute belief in *Runt* that makes him the character that he is. He can't conceive existing on his own or existing in a world that doesn't conform to their special world. Everything comes down to her”.

“I think *Runt* though, has this facility to see past him and *Pig* can't comprehend it, as he is just so blinkered. There's that inevitable growing apart as he thinks they'll move off and live in this *Pig* and *Runt* utopia – The King and Queen of the Magical Pork City. They see their world and they see this world around it which is very out of focus”.

“At the point where he has to deal with the *real* world, *Pig* is unable to and reacts violently, like a child reacting in violent way. He's unable to control it and only calms down when he's in *Runt's* presence. The violence happens for a reason and we believe it needs to happen”.

“*Pig's* personal journey gives you a huge raft of emotions and being able to portray that is a huge challenge. It was a brilliant role to do on stage and it's a brilliant role on film”.

THE FILMMAKERS

PRODUCER

Ed Guiney

After starting his career as Development Manager at Dublin's Windmill Lane Production, Ed Guiney formed Temple Film and Television Productions with Stephen Bradley. Under the Temple umbrella, he has produced several award-winning short films including, **3 Joes** (1991) and **Reaper** (1994), as well as several series and arts documentaries. In 1994 he produced **Ailsa**, a feature film written by Joe O'Connor and directed by Paddy Breathnach, which was awarded the Euskal Media Prize (\$400,000) at the San Sebastian Film Festival.

In 1995 he completed **Guiltrip** by Gerard Stembridge, a European co-production which premiered at the Venice Film Festival.

He went on to produce **Sweetie Barrett** by Stephen Bradley, which premiered at the Toronto Film Festival in 1998 and received its European premiere at the San Sebastian Film Festival.

Earlier in 2000, Guiney completed **On the Edge** for Hells Kitchen and Universal. Feature films in development include **Oyster** and **Voyeur** by Stephen Bradley, **The Poor Mouth** by Damien O'Donnell and **The Shaggy Dog Story** (working title), a new Gerard Stembridge project.

WRITER

Enda Walsh

As an Artistic Director of Ireland's Corcadorca Theatre Company with Pat Kiernan, Enda Walsh has written many plays for the company including a radical adaptation of **A Christmas Carol**, **The Ginger Ale Boy**, **Disco Pigs** and **Misterman**. **Disco Pigs** won the Stewart Parker Award in 1997. Enda's play **Sucking Dublin** and **Disco Pigs** both won the 1997 George Devine Award whose previous winners include Mike Leigh, Hanif Kureshi and Edward Bond. Both plays have been translated into several languages and productions of each are still being staged throughout Europe. He also wrote a short film entitled **Not A Bad Christmas** which premiered at the Cork Film Festival in October 1999 and was also chosen for the prestigious Clermont-Ferrand Short Film Festival.

Last year Enda wrote **Four Big Days in the Life of Dessie Banks**, a one hour play for RTE Radio One and most recently directed his play **Bedbound** for the Dublin Theatre Festival winning the Best Fringe Award and earning Enda and his two actors nominations for this years Dublin Theatre Awards. He is also working on various feature scripts, among them **Being Ugly**, for Temple Films.

DIRECTOR

Kirsten Sheridan

After studying film at the New York University Script Writing School, University College, Dublin and Dun Laoghaire College of Art and Design, 24 year-old Kirsten Sheridan went on to receive the Film Institute of Ireland/Guinness Outstanding Young Irish Talent Award. Her first feature length screenplay **HONOR BRIGHT**

won the Miramax Best Irish Screenplay Award '98 and development funding from the Irish Film Board and the European Script Fund.

As well as directing commercials for Toytown Films, writing a TV film **Christopher's Tenement** for BBC Northern Ireland, and writing a feature film **The Kid** for Temple Films, Kirsten has written and directed several award-winning short films: **Patterns**, earned her over a dozen Festival awards including the Grand Prix at Clermont Ferrand and Best in its category awards at Dresden, Aspen Galway and Cork; for **The Case of Majella McGinty** Kirsten was awarded the Best Irish Short at the Cork Film Festival, a 'Silver Spire' at the San Francisco Film Festival and a Jury prize at the Cologne Short Film Festival, as well as several other awards. **DISCO PIGS** is Kirsten's first feature as director and has led her to be selected as one of the three finalists in Europe for the Sundance/NHK International Filmmakers Award.

DIRECTOR OF PHOTOGRAPHY

Igor Jadue-Lillo

Through his beginning in music videos and commercials, Igor has a wide range of work amongst his credits. He has created the video images for such popular artists as Blur, Travis, B*Witched, Supergrass, Fatboy Slim, Skunk Anansie, Gomez, Beverly Knight, Cliff Richard, Peter Andre, Del Amitri and Mansun. Further credits include the photography on commercials for international brands Volkswagen, Nescafe, Nike, Nikon Camera and Puma.

His features film credits include, **The Lowdown** directed by Jamie Thraves, **Hairshirt**, directed by Dean Paras, **Football Stories** with Andres Wood directing and **Valparaiso** for Fauna productions with Mariano Andrade directing.

PRODUCTION DESIGNER

Zoe MacLeod

From her time as an art director, working with such acclaimed directing talent as Beeban Kidron on **Itch**, Danny Boyle on **Shallow Grave**, Andrew Birkin on **Salt on Our Skin** and David Hayman on **Finney** and **The Near Room**, Zoe MacLeod has equally impressive credits as a production designer. Most recent ones include, Gillies Mackinnon's **Small Faces**, **Hamish Macbeth**

with Robert Carlyle, **I Went Down** for director Paddy Breathnach, **History is Made at Night** for Finnish director Ilkka Jarvalaturi and most recently **Some Voices** for Dragon Pictures.

COSTUME DESIGNER

Lorna Marie Mugan

After making her film and TV debut as costume assistant on **Nothing Personal** and **Hanging Gale**, Lorna Marie Mugan went onto be Costume Designer on Temple Films' **Sweetie Barrett**. Other major feature film credits include, **On The Edge**, **When The Sky Falls**, **East is East** and **The American**. Other credits include **The Boy From Mercury**, **The Precious Blood** and **Falling for a Dancer**.

EDITOR

Ben Yeates

Disco Pigs is Ben Yeates second film as editor. Her debut was ***County*** directed by Kevin Liddy which recently won Best Feature Film at the Galway Film Fleadh. She has edited many short films, among them ***Between Dreams, Mir Friends, Bolt,*** and a one hour ***“Reel Time”*** for RTE. Ben has also worked as first assistant editor on many renowned feature films such as ***Notting Hill, Michael Collins,*** and as assistant on ***The Full Monty, Rob Roy,*** and ***Braveheart.***

THE PRODUCTION COMPANY

TEMPLE FILMS

Temple Films was founded in 1992 by producer Ed Guiney and writer/director Stephen Bradley and since then has established itself as one of the leading film production companies in Ireland. Temple was formed to develop and produce films with a particular emphasis on creating a portfolio combining new Irish work with larger scale European originated material. Major credits include ***Sweetie Barrett***, ***Guiltrip*** and ***Ailsa***.

RENAISSANCE FILMS

Renaissance Films has developed from its production base (***Henry V***, ***The Madness of King George***, ***The Wings of the Dove***, and ***Much Ado About Nothing***) to become a well-financed vertically integrated UK based studio. Headed by joint Managing Directors, Stephen Evans and Angus Finney, Renaissance Films has recently added a US\$210 million revolving credit line from Dexia Banque Internationale a Luxembourg to its existing US\$40 million of equity investment from one of the City of London's leading pension fund managers, Hermes Investment Management.

Renaissance also enjoys a three year co-financing and co-producing deal with Microsoft co-founder Paul Allen's Clear Blue Sky Productions which will contribute a minimum of five films to Renaissance's sales slate. The first in-house production to be part of this deal was Marleen Gorris' ***The Luzhin Defence*** starring Emily Watson and John Turturro which will be released in the US by Sony Picture Classics in Spring 2001. The second film to be part of this deal is Rose Troche's, ***The Safety of Objects***, currently in post-production in New York, co-starring Glenn Close and Dermot Mulroney, alongside Jessica Campbell, Patricia Clarkson, Moira Kelly, Robert Klein, Mary Kay Place and Timothy Olyphant in a witty American suburban drama. Other current projects include ***Morality Play***, ***Disco Pigs***, and ***Human Traffic***.

BORD SCANNÁN NA HÉIREANN / THE IRISH FILM BOARD

Since its reconstruction in 1993, Bord Scannán na hÉireann/The Irish Film Board has been involved in over 70 feature films, including ***About Adam***, ***Nora***, ***When Brendan Met Trudy***, ***Borstal Boy***, ***Peaches*** and ***Disco Pigs*** to name but a few. The Board runs five short film schemes ranging from digital animation to Irish language and has also been involved in documentaries and a number of television drama series, including ***Aristocrats*** and ***Rebel Heart***.

THE MUSIC

“In approaching the soundtrack, we always talked about doing something quite classical. Not classical in the true sense of the word, more classical with a modern, contemporary feel – I suppose the closest reference point would be the *Romeo and Juliet* soundtrack,” says producer **Ed Guiney**.

“**DISCO PIGS** takes place in the world of night clubs, bars and late night Cork cityscape, so clearly there’s going to be modern music there, but we didn’t necessarily want to put in the latest techno that’s filling the dance floors. We wanted something much more enduring and haunting,” adds Guiney.

“We collaborated with well-known Irish composers Gavin Friday and Maurice Seezer on the music score. They’ve done a lot of scores for feature films but are also working rock musicians and have a great feel for the **DISCO PIGS**”.

Gavin Friday & Maurice Seezer

After breaking up Virgin Prunes, the band he founded, Gavin Friday turned his talents to painting, culminating in an exhibition of his work in 1987. Later that year, Friday created *The Blue Jaysus*, a popular Friday night cabaret in Dublin, where he met and teamed up with the classically trained pianist Maurice Seezer.

Friday and Seezer performed their first gig together at an AIDS benefit in Dublin in October 1987 and went on to sign a contract with Island Records during the Spring of 1988. Their first album was followed by a six-date tour of Ireland, with a European and US tour in 1989. A second album was released in 1992 and extensive world tour later that year.

In September 1993 Friday and Seezer collaborated with Tim Simenon and Bono on the soundtrack to Jim Sheridan’s acclaimed film *In The Name of the Father*, and went on to contribute to the soundtrack to Robert Altman’s *Short Cuts*.

A third album and tour was followed by work on the soundtrack to the award-winning Australian feature, *Angel Baby* comprising their first fifteen minute film score and two tracks. During the summer of 1996 they recorded and arranged Michael Hutchence’s *The Passenger* for the *Batman Forever* soundtrack.

In September 1996, Nellee Hooper remixed Friday and Seezer’s *Angel* for the acclaimed soundtrack to Baz Lurhman’s feature film version of *Romeo and Juliet*. The following year Friday and Seezer were invited by director Jim Sheridan to score his film *The Boxer*, which opened to critical acclaim in the US in December that year, with the soundtrack receiving a world-wide release in February 1998.

CAST

| | |
|--------------------------|-------------------------|
| Runt | ELAINE CASSIDY |
| Pig | CILLIAN MURPHY |
| 5 Year Old Runt | SARAH GALLAGHER |
| 5 Year Old Pig | CHARLES BANK-FRISBY |
| Pig's Mam | ELEANOR METHVEN |
| Runt's Mam | GERALDINE O'RAWE |
| Runt's Dad | BRIAN O'BYRNE |
| Marky | DARREN HEALY |
| Mags | TARA LYNNE O'NEILL |
| Foxy | MICHAEL RAWLEY |
| Headmaster | EOGHAN HARRIS |
| Counsellor | DAWN BRADFIELD |
| Ms. Monroe | MARIE MULLEN |
| Old Man in Bus | DERBY POWER |
| Salesman | MARK DOHERTY |
| English Teacher | MORNA REGAN |
| Bitch | AOIFE LOWRY |
| Paschal Stankard | GAVIN FRIDAY |
| Dee | EVA BARRETT |
| Bad Dancer | MARK DUNNE |
| Young Beer Drinker | AIDAN KELLY |
| Singer | GRAHAM ROE |
| Singer 2 | JER O'LEARY |
| Bad Dancer 2 | DERMOT WHELAN |
| Marky's Girlfriend | SARAH O'TOOLE |
| Pretty Disco Girl | ZOE GIBNEY |
| Baby Runt | KATIE KEARNS |
| Baby Pig | JACK MADDEN |
| Hitchhiker | ENDA WALSH |
| Baby & Mother in station | SADHBH & NIAMH COSGROVE |

CREW

| | |
|--------------------------|---------------------------------------|
| Written by | ENDA WALSH |
| Produced by | ED GUINEY |
| Directed by | KIRSTEN SHERIDAN |
| Executive Producers | STEPHEN EVANS ANGUS FINNEY |
| For The Irish Film Board | ROD STONEMAN |
| Director of Photography | IGOR JADUE-LILLO |
| Production Designer | ZOË MACLEOD |
| Line Producer | NOËLETTE BUCKLEY |
| Associate Producer | SOPHIE JANSON |
| Costume Designer | LORNA MARIE MUGAN |
| Original Music by | GAVIN FRIDAY AND MAURICE SEEZER |
| Editor | BEN YEATES |
| Sound Supervisor | PATRICK DRUMMOND |
| Casting by | MAUREEN HUGHES AMY ROWAN |
| Production Accountant | NIALL DELANEY |
| First Assistant Director | LUKE JOHNSTON |
| Location Manager | GORDON WYCHERLEY |

| | |
|---------------------------------------|--|
| Chief Make-Up Artist | MARGÔT WILSON |
| Chief Hairdresser | EILEEN BUGGY |
| Location Sound | MERVYN MOORE |
| Music Supervisor | LIZ GALLAGHER |
| Production Executive for Temple Films | JANE ROCHE |
| Production Co-ordinator | LISA DBAYNE |
| Assistant Production Co-ordinator | SANDRA CAMPBELL |
| Assistant to Producer and Director | BIRCH HAMILTON |
| Production Trainees | DOROTHY McDONNELL SARAH CARROLL |
| Post Production Supervisor | PAUL TULLY |
| First Assistant Editor | MAIREAD McIVOR |
| Assistant Accountant | DONNA FITZSYMONS |
| Second Assistant Director | MARY GOUGH |
| Third Assistant Director | MARCUS LYNCH |
| Trainee Assistant Director | ALEX JONES |
| Extras Co-ordinator | NESSA LINNANE |
| Additional Trainees | SANDRA CORBALLY AMANDA WEBB JIM DOYLE NIALL McLOUGHLIN JOHN BINGROSE NEIL McQUILLAN |
| Assistant Locations Manager | PETER CONWAY |
| Location Assistants | DONNACHA BRADY LORGAN BERNEY |
| Additional Locations Scouting [Cork] | ROBBIE HAMILTON SAM TAYLOR |
| Script Supervisor | CATHERINE MORRIS |
| Trainee Script Supervisor | CIARA HYLAND |
| Focus Puller | TADGH FLEMING |
| Clapper Loader | SARAH FRANCIS |
| Grip | PAUL TSAN |
| Camera Trainee | JOANNE NELLIS |
| Trainee Grip | ROBERT KELLY |
| Additional Grip | SAM PHILIPS |
| Boom Operator | DANNY CROWLEY |
| Sound Trainee | BRIAN CONNOLLY |
| Art Director | LESLEY OAKLEY |
| Assistant Art Director | TAMARA CONBOY |
| Stand-by Art Director | FIONA MULLALLY |
| Props Buyer | EMER MacAVIN |
| Property Master | NUALA McKERNAN |
| Chargehand Dressing Prop | NOEL WALSH |
| Stand-by Props | DAVID MARSH |
| Stand-by Prop Trainee | DEIRDRE BYRNE |
| Dressing Prop Trainee | STEVEN JOHNSTON |
| Props Buyer Trainee | NICOLA HUGHES |

| | |
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| Additional Props Trainee | JAMES McGETTRICK MICHAEL CONNERTY |
| Storyboard Artist | BRUCE RYDER |
| Wardrobe Supervisor | JESSICA O'LEARY |
| Costume Design Assistant | GILL HOWARD |
| Wardrobe Assistant | CIARA McARDLE |
| Additional Wardrobe Assistants | UNA TOWELL CLODAGH DEEGAN ROISIN RYAN O'BRIEN SARAH KING BARBARA CALLAGHAN |
| Additional Make-up Assistants | FIONA HOGAN CLARE LAMBE ROISIN O'REILLY |
| Additional Hair Assistants | BRID BROADBERRY MURIEL BELL MAUREEN SMITH |
| Gaffer | GARRET BALDWIN |
| Best Boy | PETER O'TOOLE |
| Electrician | MICHAEL FRAWLEY |
| Generator Driver | KEVIN SCOTT |
| Additional Electricians | TONY DEVLIN BILLY DOYLE DAVE KEOGH PAUL FAGAN EUGENE O'SULLIVAN |
| Disco Lighting Rigs | STEPHEN CARTHY |
| Neon Lighting | CULLY SIGNS |
| Rigger | JOHN HEFFERNON |
| Special Effects | TEAM FX |
| Special Effects Co-ordinator | BRENDAN BYRNE |
| Special Effects Crew | KEVIN BYRNE AIDAN BYRNE PAT REDMOND |
| Stunt Co-ordinator | ALAN WALSH |
| Stuntmen | EAMON A. KELLY DOMINIC HEWITT DONAL O'FARRELL |
| Action Vehicles | STEPHEN CARROLL |
| Action Vehicles Co-ordinator | PETER DOYLE |
| Mobile Communications | JOHN McKENNA |
| Construction Manager | TOM DOWLING |
| Construction Buyer | MAURICE THOMPSON |
| Supervising Carpenter | DARREN CRIMMINS |
| Master Painter | BRONWYN CLOHISSEY |
| Stagehand | TONY O'HANLON |
| Carpenter | SEAN DRUMM |
| Stand-by Carpenter | JOHN HAND |
| Stand-by Painter | PAT KELLY |
| Stand-by Riggers | BRENDAN McNICHOLL |

Plasterer
Additional Carpenter
Additional Painters

TED WELLINGS
ROY MURNAME
ALAN CHEEVERS
ALAN SIGGINS
MARTIN KENNY
WENDY KELLY

Additional Stagehands

JOHN McHUGH
STEPHEN BYRNE
JOHN DELANEY

ADDITIONAL PHOTOGRAPHY

Director Of Photography
1st Assistant Director
3rd Assistant Director
Location Manager
Sound Recordist
Boom Operator
Clapper Loaders
Grip

PETER ROBERTSON
LIZ GILL
PETER CONWAY
GER DALY
DAN BIRCH
ROBERT FLANAGAN
JOHN WATTERS
STEPHEN MURPHY
OISIN KELLY

Wardrobe
Gaffer
Electricians

MAURA McDONALD
JIM FARRELL
HOWARD GIBSON-STEELE
EAMON FOX
WILLIE SMITH
ADDO GALLAGHER

Dialogue Editor
FX Editor
ADR/Foley Editor

JON STEVENSON
CATHI WELDON
HUGO MONKS

Assistant Sound Editors
Re-recording Mixers
Foley Artists
ADR/Foley Recordists

CAOIMHE DOYLE
EILEEN GOGAN
JOHN FITZGERLAD
GERRY ROCHE
ANDY MALCOLM
CAOIMHE DOYLE
MICHELLE CUNNIFFE
GERRY ROCHE

Sound Re-Recorded at
ADR Recording
Sound Facility Supervisor
Dolby Consultant

ARDMORE SOUND, IRELAND
ARDMORE SOUND, IRELAND
ALAN COLLINS
JOHN ILES

Digital Effects
Inferno Artists

PLUTO
RUARI ROBINSON
HUBERT MONTAG
DOLORES McGINLEY

Scanning and Recording Services
Titles & Opticals Produced by
Optical Camera Facilities
Front Title Design
End Title Design

CINESITE [Europe Ltd]
THE MOVING PICTURE COMPANY
MILL FILM
NEIL HORNER
STUDIO 51

Unit Publicist
Stills Photographer

JULIA JONES, DENNIS DAVIDSON ASSOCIATES
PAT REDMOND

| | |
|-----------------------------------|---------------------------------|
| EPK | HORSEPOWER PRODUCTIONS |
| Promo | PICTURE PRODUCTION COMPANY |
| Additional EPK | AUDREY O'REILLY |
| Stills Processing | REPRO35, DM PRINTS |
| Screening Room | THIRTEEN DENZILLE |
| Unit Nurse | CATHERINE O'RORKE |
| Dialogue Coach | GERBY GRENELL |
| Canary Wrangler | EDWARD DREW |
| Security | JOHN NOONAN |
| Facilities provided by | MOVIE-GO LTD. |
| Facilities Manager | CLARKE TRACEY |
| Transport Captain | DAN BREEN SNR. |
| Minibus Driver | TONY MULALLY |
| Director's Driver | MICKEY TOWHILL |
| Camera car Driver | REGGIE BLAIN JNR. |
| Construction Truck Driver | CONRAD PHILIPS |
| Lighting Truck Driver | TERENCE MORRISON |
| Stand-by Prop Driver | FRANK HUDSON |
| Wardrobe Truck Driver | MITCH MASTERSON |
| Dressing Props Drivers | PAUL CLARKE |
| | THOMAS CLARKE |
| Low Loader/Tracking Vehicles | KELLY STUNT SERVICES |
| Cherry picker | HEIGHT FOR HIRE |
| Catering | FRONTLINE CATERING |
| Catering Team | ROBBIE MAHER |
| | TERESA O'REILLY |
| | JENNIFER McEVOY |
| | DANNY LOVOWITZ |
| Lightworks Facilities provided by | EDITLINE |
| Lightworks Consultant – Ireland | NICKY DUNNE |
| Music recorded at | "THE HORSE STUDIO", DUBLIN |
| Engineered by | MAURICE SEEZER |
| Studio Preparation | KERRY HOPWOOD |
| Pro-Tools Transferral | CIARAN CAHILL |
| Piano, Keyboards, Programming | MAURICE SEEZER |
| Voices | GAVIN FRIDAY |
| Wind Instruments | RENAUD PION |
| Acoustic Guitar | MARTIN DUNLEA |
| Orchestra Recorded at | WINDMILL LANE RECORDING STUDIOS |
| Performed by | THE IRISH FILM ORCHESTRA |
| Music Orchestrated & Conducted by | BRIAN BYRNE |
| Engineered & Mixed by | ANDREW BOLAND |
| Assistant Engineer | KIERAN LYNCH |
| Orchestral Management | CAITRIONA WALSH |
| Runner | DAVID HUGHES |
| Written, Arranged & Produced by | GAVIN FRIDAY & MAURICE SEEZER |
| Published by | BLUE MOUNTAIN MUSIC 2001 |
| Artist Management | ANNE-LOUISE KELLY |
| Music Production Co-ordinator | LIZ DEVLIN |
| Friday/Seezer Security | MUTTLEY |
| Bella Denna | MARIA PIZZUTI |
| Music for 2nd Disco | |

| | |
|--------------------------------|--|
| Performed and Composed by | BELL HELICOPTER |
| Film Laboratory | TECHNICOLOR FILM SERVICES |
| Lab Liaison | KEITH BRYANT |
| Film Grader | PETER FERRARI |
| Rushes Telecine | DAILIES 21 |
| Transfers | MIDNIGHT TRANSFER |
| Film Stock | PHOTOLOGIC |
| Neg cutting & Sound Transfers | PROFESSIONAL NEGATIVE CUTTING LTD |
| Post Production Scripts | SAPEX SCRIPTS |
| Retail Banking | BANK OF IRELAND, UPPER ORMOND QUAY |
| Financial Services | MICHAEL O'SULLIVAN, ANGLO IRISH BANK |
| Completion Bond | FILM FINANCES SERVICES LTD. |
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| Legal Advisors | RUTH HUNTER/JAMES HICKEY, MATHESON ORMSBY PRENTICE SOLICITORS |
| Insurance Advisors | AON/ALBERT G. RUBEN |
| Legal Advisors | RUTH HUNTER/JAMES HICKEY, MATHESON ORMSBY PRENTICE SOLICITORS |
| Auditors | BDO SIMPSON XAVIER |
| Temple Films' Accountants | BROPHY GILLESPIE |
| Travel Agent | FLAIR TRAVEL |
| Couriers | AERLY BIRD/WELLS CARGO |
| Camera Equipment supplied by | VFG IRELAND LTD. |
| Lighting Equipment supplied by | CINE ELECTRIC LTD. ELECTRIC LIGHT COMPANY |
| Grip Equipment supplied by | VFG / PAUL TSAN |
| Computer Services provided by | SARGENT DISCS [LONDON] |

FOR RENAISSANCE FILMS

| | |
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| Finance Director | ANNE SHEEHAN |
| Marketing and Publicity Manager | MICHAELA PIPER |
| Legal Representatives | THEODORE GODDARD |
| Technical Consultants | CINESERVE |

Originated on Eastman Colour Film from Kodak

The Production would like to thank the following

Lenny Abrahamson, Ballykea Productions, Peter Bark, Carmel & Vincent Barrett, Jonathan Blair, Jonathan Berger, Betty Ann Norton School of Acting, Paddy Breathnach, Dr. Derek Bromhall, Tony Byrne, Neil Calder, Simon Carmody, John Carney, Peter Carville, Ginette Chalmers, Caroline Chauncey, Chorien PLC & Enid Blyton Ltd, Kathryn & Eva Coffey, Jim Colgan, David Collins, Lisa Cook, Richard Cook, Cork Film Centre, Sara Curran, Will Davies, Edie Demas, Dermot Diskin, Hilda Doyle, Jill Doyle, Donal Dineen, Kevin Duffy, Jim Duggan, Hugh Drumm, Keith Faulkner, Lawrence Fee, May Frisby, Hugh & Magret Gallagher, Terry George, Ronan Gennane, Deirdre Green, Brian Guckian, Mick Hannigan, Paul Hickey, Pamela Hughes, Nina Hynes, Irish Film Production Group Unions, George Jackson, Marie Jewell, Ann Kavanagh, Hilary Kehee, David Lapin, Rupert Lord, Nick Marston, Nichola Martin, Charlie McCarthy, Amanda McGaughren, McDaniels, Teresa McGrane, Paul McGuinness, Lesley McKimm, Paul Moore, Raymond Morell, Kevin Moriaty, Lisa Mulchaly, Mark Mulqueen, Fiona Murphy, Doug Murray, Newpark School, Niamh Nolan, NRG, Fiachna O'Braonain, Aisling O'Dwyer, Rachael O'Hanagan, Gillian Oman, Avril O'Reilly, Grannie O'Rourke, Patrick O'Shea, Tricia Perrett, Stephen Rennicks, Emer Reynolds, Alexander Ross, Setanta Sport Ltd, Selmer, Shandon Tower, Gladys Sheehan, Peter Sheridan, The Sync Kitchen, Smallfilms, Gabby Smith, Sonya Supple, Caroline Taylor, Sam Taylor, Tallaght Civic Theatre, Kate

Triggs, Rob Walpole, Sarah Walsh, Maeve Widger, Caroline Wood and the Residents of Ballybrack.

Special Thanks to

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Filmed on location in Dublin, Cork, and Wicklow, Ireland

Produced with the support of investment incentives for the Irish Film Industry provided by the Government of Ireland.

Developed in association with Board Scannán na he Éireann/Irish Film Board.

BBC Northern Ireland, the European Script Fund [an initiative of the Media Programme of the European Union] and Mass Productions.

Based on the play "Disco Pigs" by Enda Walsh

The story, all names, characters, and incidents portrayed in this film are fictitious. No identification with actual person either living or dead is intended or should be inferred.

No animals or birds were maltreated or harmed in the production of this film.

Produced by DP Film Productions Limited for Temple Film and Television Productions Limited.

A Temple Films Production for Renaissance Films in association with Board Scannán na hÉireann/Irish Film Board

MUSIC CREDITS

SLIP INTO SOMETHING MORE COMFORTABLE

Written by Julius Waters, Mark Blackburn, Frederick & Karger and Robert Wells
Published by Zomba Music Publishers Ltd./
Barton Music Inc.
Performed by Kinobe
Courtesy of Zomba Records Ltd.
Includes samples from "From Here To Eternity"
Performed by Englebert Humperdinck
Courtesy of The Decca Music Group Ltd.

SWASTIKA EYES [CHEMICAL BROTHERS REMIX]

Written by Bobby Gillespie and Andrew Innes
Published by EMI Music Publishing Ltd.
Used by kind permission of Complete Music Ltd.
Performed by Primal Scream
Licensed courtesy of Creation/SINE a division of Sony Music Entertainment [UK] Ltd./
Astralworks Records

MAXIES DAMP SUIT

Written by Conor Kelly and Sam Park
Published by Copyright Control
Performed by Bell Helicopter
Licensed courtesy of Bell Helicopter

DEER STOP

Written by Alison Goldfrapp and Will Gregory
Published by Alison Goldfrapp and Will Gregory
Performed by Goldfrapp
Licensed courtesy of Mute records Ltd.

THEY'RE HANGING ME TONIGHT

Written by
David Ayers, Richard Thair and Ali Friend
Published by Warp Music /EMI Music Publishing
Performed by Red Snapper
[P] 2000 Warp Records Ltd
Licensed courtesy of Warp Records

NOSEDIVE

Written by Jeremy Healy, Amos Pizzey, Rickard Berg and John Themis
Published by Deconstruction Songs Ltd./
©Warner/Chappell Music Ltd.
By kind permission of Warner/Chappell Music Ltd
Copyright control/Rickard Berg
Performed by 'Bleachin'
Licensed courtesy of Boilerhouse Records/
BNG Eurodisc Ltd.

BRING ME SUNSHINE

Written by Arthur Kent and Sylvie Dee
Published by Campbell Connelly and Co. Ltd/
International Music Network Ltd.
Performed by Eric Morecambe and Ernie Wise
[P] 1969 Licensed Courtesy of EMI Records Ltd.

LE NOZZE DI FIGARO

Composed by Wolfgang Amadeus Mozart
In the Public Domain
Performed by Vienna Philharmonic Orchestra
Courtesy of The Decca Music Group Ltd.
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Licensing Division, part of the Universal Music Group

FIRESUITE

Written by Jeremy Williams, James Goodwin and Andrew Williams
Published by Bug Music Ltd.
Performed by The Doves
[P] 2000 Licensed courtesy of Heavenly Recordings

FOGGY DEW

Traditional Arranged by Frank Gilligan
Published by Outlet Music Licensed courtesy of Outlet Recording Company Ltd

MEN BEHIND THE WIRE

Written by Patrick McGuigan
Published by Waltons Ltd/P McGuigan
Licensed by Outlet Recording Company Ltd.

YOU REALLY GOT ME

Written by Ray Davies
Published by Edward Kassner Music Company Ltd.
Performed by Cillian Murphy
Licensed courtesy of Outlet Recording Company Ltd.

BLACK ISLAND

Written by Shara Nelson, Ashley Bates and Christopher Andrews
Published by © Warner/Chappell Music Ltd.
Performed by Cuba with vocals by Shara Nelson
[P] 1999 4AD. Licensed courtesy of 4AD

FIRST COOL HIVE

Written by Richard Hall
Published by © Little idiot music
Warner-Tamerlane Publishing Corp.
By kind permission of Warner/Chappell Music
Performed by Moby
Licensed courtesy of Elektra Entertainment/
Mute Records Ltd.

DIRGE

Written by Richard Fearless, Tim Holmes, John Yorke, Daniel Whitock,
David Harper, Simon Harper and Graham Cassie
Published by Deconstruction Songs Ltd./
BMG Music Publishing Ltd.
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Used by kind permission of Complete Music
Performed by Death in Vegas
Licensed courtesy of Concrete/

FLAME TURNS BLUE

Written by David Gray

Published by © Warner/Chappell Music Ltd.

Performed by David Gray

Licensed courtesy iht Records Ltd.

YOUR FACE

Written by Glen Hansard and The Frames

Published by Perfect Songs Ltd.

Performed by The Frames

[P] 1996 ZTT Records Ltd.

Licensed courtesy ZTT Records Ltd.

SO NEW

Written by Cillian Murphy

Published by Copyright Control

Performed by Cillian Murphy and Nina Hynes

Licensed courtesy Cillian Murph