

A SHINE OF RAINBOWS PRODUCTION NOTES

LOGLINE

A loving mother, a reluctant father, and the extraordinary journey that brings a young orphan home.

SYNOPSIS

A poignant tale of a loving mother, a reluctant father, and the extraordinary journey that brings a young orphan home. Maire O'Donnell is a loving woman as rare as a double rainbow. Joyful, warm and caring, she adopts a young orphan named Tomas and whisks him off to a new home on remote Corrie Island, off the coast of Ireland. Maire shares with Tomas the joys of her island home and introduces him to the whimsical local folklore, including the secret of the seals, and teaches him that everything you need is inside of you- if you really look.

But Maire's stern husband Alec silently disapproves of Tomas' timidity and halting speech. He can't hide his disappointment that Tomas isn't the kind of child he was hoping for and his reluctance to get to know the boy makes Tomas unsure of whether he really belongs.

Soon though, Tomas too falls in love with his home, befriending local children, descending into a secret bat-filled cave, and saving a stranded baby seal.

When tragedy strikes however, Tomas is faced with his greatest challenge yet. He'll lose everything unless he can find- and share- the unique gifts inside of him. Risking all, Tomas embarks on a perilous journey where he will need to call on his ability to see joy and color even when in the darkest place, in order to triumph and come home.

A Shine Of Rainbows is a story about the transformational power of love, about finding acceptance, discovering ourselves, and realizing that rainbows are all around us- and within us too.

THE PRODUCTION STORY

As a mother, producer Tina Pehme wanted to make a film that her whole family could enjoy. She wanted to find a story that would touch hearts and have a timeless quality—something that could be watched in 20 years and still ring true. When director Vic Sarin suggested she read the book “A Shine of Rainbows” by Lillian Beckwith, Pehme immediately recognized a story that would lend itself well to film.

Explains Sarin, “We were looking for a good story. Very few books stay with me but I remembered this one. A family member had told me about it some years ago and it made an impression on me. I could immediately visualize it as a film. The story has an elegance and simplicity to it that all classic films have. It is a wonderful account of conquering grief and finding love. Nothing is permanent in this life and we should all consider what kind of footprint we leave behind.”

Pehme loved the positive message and that it was an empowering story for adults and children alike. She was drawn to the authentic way in which the drama unfolds in the story encompassing joy, sadness, humor, tragedy, courage and hope told in a very real, yet magical way. She was moved by the subtle way that Maire gave Tomás the tools to find inner strength, something Pehme believes we should all take the time to do with our children. “Through Maire’s relationship with Tomás” she continued, “we see what a difference one person can make in a life, even if they only touch us for a short period of time. A Shine of Rainbows sends this message in an entertaining and beautiful way.”

Well known novelist Lillian Beckwith wrote with a grace and charm that attracted Pehme to the story and that inspired the same sort of poetic story telling maintained in the screenplay.

Beckwith, a celebrated UK-born novelist, is best known for her semi-autobiographical stories taking place in the Scottish Hebrides in the 1940’s and 50’s. She penned the novel A Shine Of Rainbows in 1984. Though she passed away in 2004, the novel was optioned directly from her, and producers have been in regular contact with her family, sending drafts of the script along the way.

Producers Kim Roberts and Tina Pehme decided to develop the project as an international co-production with the idea of a Canadian creative team working with a partner in a part of the world where the film could be fully realized.

“There were a number of places where we could have set the film”, recalls Pehme. “It could have been Scotland, Ireland or Newfoundland. The island is a major character in the story and we were looking for somewhere foreboding and beautiful at the same time”.

Upon making the decision to make the film in Ireland, the next step for Roberts and Pehme was to find an Irish co-producer who was equally as passionate about the project as they were. The Irish Film Board introduced the two to several potential co-producers. James Flynn (Octagon Films) and his partner Morgan O’Sullivan (World 2000

Entertainment Ltd.) quickly stood out as the perfect choice. As two of Ireland's top producers, the two have produced and executive produced such projects as P.S. I Love You, King Arthur, Ella Enchanted, and Angela's Ashes and specialize in international co-productions including the Canadian-Irish co-production, The Tudors.

"James immediately loved the timeless quality of the story that had appealed to us," recalled Pehme. "We knew that he shared our vision for the film and felt that he and Morgan would be the perfect match".

Turning her mind to locations, Pehme began talking to the Irish Film Board with initial scouting taking place in north of Ireland. Then she met Aideen Doherty from Donegal County Council who jumped at the opportunity to film a major movie in their county. "Aideen was wonderful" enthused Pehme. "We came here because of her. She had read the script and said that she had a number of locations that would be suitable. She took me to The Wee House Of Malin, which would become the rocky beach where Maire teaches Tomás how to talk to the seals. Everything was within a 10 mile radius and we actually found a number of locations on our very first trip. The beaches are fantastic and the sunsets are spectacular. All the little villages have unique personalities and we have adapted the locations into the script. The visual grandeur of the Inishowen Peninsula is stunning on camera".

Director Vic Sarin is renowned for his unique visual story telling style exemplified in such films as Partition, Margaret's Museum and Cold Comfort and has garnered numerous international awards for both direction and cinematography. Having traveled and worked extensively around the world Sarin had something very particular in mind for the location for A Shine Of Rainbows but even so, was awestruck by the beauty of the Inishowen Peninsula.

"After Tina had identified the area, I came over and met Aideen. The first spot she showed me was Five Finger Strand and with its breathtaking vistas, aquamarine water and endless sand dunes. We parked the car beside the strand but it was so windy, we could not even get out. We knew we would have to be very lucky with the weather but we decided to give it a go. This was one of those occasions when you have to go with your instincts. Five Finger Strand became the location for our first day of shooting and I have never regretted that decision. Now people who have seen the film, come up to me and say 'where did you find that place?'"

Given the title of the movie, capturing rainbows on camera was a priority for the Sarin. "Colour is very much part of the movie, with the rainbow a recurring positive motif. I was chasing rainbows all over Donegal to film them," he laughed. " There are lots of them here because of the climate. The rainbows are wonderful in this part of the world! I had never heard of Donegal before, let alone the Innishown Peninsula. But after my very first scout I knew it was the place to set the movie. The physicality of the film is so important." Sarin used the spectacular landscape to underscore the emotions of the story.

The look and feel of the Inishowen region wove a whole other layer and texture into the movie, explained producer Pehme. "Vic chose to work with a black and white colour

pallet at the beginning of the film. When Tomás is in the orphanage and when he first arrives on Corrie there is a drab, colourless feel to the picture. As Maire introduces Tomás to a different way of seeing the world, we too begin to see the island in a full and glorious technicolour- just as Maire does. We are truly seeing Corrie through Maire's, eyes. Later, when tragedy strikes, the colour fades again. It becomes up to Tomás to use the tools Maire has left him to bring colour back into the world around him. The spectacular scope of the landscape allowed us to use colour to emphasize story arcs."

For producer Kim Roberts, the location was also important for logistic reasons. "The Inishowen Peninsula offered something that we were not able to find anywhere else. It was not over-run by tourists but was incredibly beautiful," he explained. "It was so important having a place for people to live and get to the set easily. We could not have found a better location in terms of people who were open to a film crew working amongst them. It is extremely important for a crew to feel welcome in a location. It affects everything you do."

Roberts runs an entertainment law firm in Vancouver and has worked on a wide range of television and movie projects. "Vancouver is one of the biggest entertainment centres in North America," he explained. "Downtown Vancouver is a long way from Malin Head, in more ways than one, but it was the perfect place to shoot the film. And it was accessible; you could fly into Derry and be on the set in half an hour. Normally, getting to areas of unspoiled beauty takes a long time and lots of planning. Donegal was in a class of its own."

CASTING THE FILM

"While on the surface the story seems simple, what makes it complex are the characters themselves," says Pehme. This, to her, is what has always been so fascinating about the story. Each character has a clear arc and their influence on one another drives the story. Pehme loves the quality of magic in the film, "We have a choice in how we look at life. We can see beauty or what scares us. Maire shows Tomás that you can change whether or not you are scared of something just by the way you look at it. It's all a matter of perspective. For her, colour equals love. She brings colour into everything she does". "That", adds Sarin, "is in essence the backbone of the whole story."

"It was really important that we cast the right actress as Maire" comments Sarin. "She is definitely the sort of person who sees the glass as half full instead of half empty. In a dark world Maire always seeks the light. Her attitude is so special. We wanted an actress who could capture that positivism and gentleness but also have a sense of fun. Connie was our first choice and she is so wonderful in the role. She absolutely radiates warmth."

"Maire opens the door to Tomás to help him see the world in a much more optimistic way. We all worry about what tomorrow may bring, but by doing this, we are sometimes guilty of bypassing all the good things in life." Sarin explained. "Maire helps Tomás gain the tools to find the good in people, and to see the colour in the world around him."

Producers Pehme and Roberts agreed that Connie Nielsen embodied the warmth and straightforward sensibility of Maire that they were looking for. Pehme recalls that she was confident that Nielsen would have the warm, compelling and loving qualities that the character possessed. Indeed she brought all and more to the part. Pehme knew that Nielsen felt the same because she responded to story as soon as she read it.

“I was crying uncontrollably by the time I had reached Page 16,” said Nielsen. “The story was talking about something I found compelling. I only do movies that I have a reaction to, either politically, emotionally or intellectually. There was something pure about the characters.”

Sarin had wanted Quinn for the role of Alec and knew that the wonderful Irish actor had a tremendous track record on his native soil. “Aidan’s eyes are wonderful. He clearly feels good about working in Ireland and I really believe this will be one of his best films. Right from the start, I wanted Aidan to take the role. And it is not just about his Irish roots. Alec is an extremely complex character. He has to be self absorbed but must be warm enough to embrace young Tomás. Those strong piercing eyes are something special. The viewer knows there is warmth there, although it is slightly hidden.”

Adds producer Pehme, “Aidan has the ability to fill a room without saying much. This was important because the character has few words for much of the film. The character is cold but it was important that the audience still root for who ever played him.”

The script interested Quinn right from the start “It is a terrific story and I loved the characters. It is a movie that my 11-year-old daughter will be able to watch and that is a very welcome rarity in the movies that I do. It has a light touch and is definitely for a family audience”. It also spoke deeply to him as a parent and family man. “It had some unusual themes about parenting. The message is about not abandoning or forsaking children who do not have parents. Parenting is very important to me – no one is perfect and you constantly have to reinvent yourself as a parent. Family life is very important to me and that was the example given to me in my upbringing. All my family are still very close and I am determined to maintain that. The legacy my parents left was the importance of family life”

“It was also very good to work with Connie again. We did Return to Sender about four years ago. It was about a woman on death row and I was an ex lawyer who became a tabloid journalist and took on the American legal system.”

The Danish born actress had also enjoyed working with Aidan on their previous production and she was happy to work with him on another project. “Aidan is lovely to work with, carefree and natural and we built up a good working relationship,” she went on. “That helped enormously when we had our scenes as this particular couple.”

Producer Roberts says it is always fascinating to see what good actors bring to a screenplay. “We knew we had a top class story and a screenplay that would work”, he added. “I have worked on enough productions to realize that actors bring so much to the

project. With good direction, actors elevate the material to a whole new level. That was exactly the case on this film.”

While Nielsen and Quinn are household names and have a long list of successes behind them, there was also a need for a young newcomer. With the help of veteran casting directors John and Ros Hubbard (Lord of the Rings, King Kong, The Bourne Supremacy), who have been responsible for discovering some of Hollywood’s young talent such including Kate Winslet, Jonathan Rhys Meyers and Colin Farrell, producers launched a wide search for just the right child. They needed to find someone who had the frailty and vulnerability but could also blossom into someone strong, confident and self possessed. Further, since movies aren’t shot in sequence, they needed an actor who could play both of these things in one day. With Tomás in almost every single scene it was essential to find someone who was young enough and had a certain vulnerability, but who also had the stamina to carry a feature film. They found just that in Scottish newcomer John Bell. Recalls Pehme, “We auditioned so many kids who had lots of potential but they weren’t the right kid for the part. Generally when we are casting a film, as soon as the right person reads the part there isn’t anyone else. That’s how it was with John. It was game over when he came in the door. Everyone felt the same way. We knew we had found Tomás”.

Sarin strongly believes that young Bell is a major discovery in the acting world. “Without John we could not have made the film. He is the pivot. We were so fortunate to have him and he is a very special talent.” That is a view backed up by the two experienced stars and Nielsen says Bell was an absolute joy to work. “He was always willing to go for the emotional scenes”, she recalls.

Quinn also believes that Bell has a bright future. “In many ways the movie is seen through the eyes of young John. He is a wonderful actor and he has great natural talent. He is more the lead than anyone else and I believe he will be successful in his first movie.”

Bell, from the village of Kilmacolm near Greenock, Scotland, has done stage, television and radio work before but A Shine of Rainbows is his first feature film and he has thoroughly enjoyed it. Some youngsters new to the movie industry might have felt daunted by the prospect of playing opposite two such big names, but that was not the case for young Bell. “Connie and Aidan were brilliant to work with. I felt that they were just ordinary people. It was very easy to get on with them. They are such good actors”, he observes. “I would certainly love to do other movies. It has been a great experience. I am practically in every scene because Tomás is a central character. I find it very strange that my face is going to be so big, up on the cinema screen.”

Bell may be new to the world of professional acting but he was a born natural. During the audition process, all of the young hopefuls were all given the same two scenes to read. Impressed by his first read, producers and director Sarin gave John a challenge. They handed him the very emotional hospital scene, and gave him ten minutes to learn it and come back in and perform it. Bell and his mother Susan ducked around the corner from

the waiting room so that he could rehearse the scene and within moments John was sobbing with Tomás' sadness, needing almost no preparation at all. Susan recalls the other parents giving her very strange looks from the waiting room. It wasn't until another father whispered to her just after John went back in to perform the scene, "it's all very stressful for them isn't it?" that she realized they thought she was an overbearing stage mother forcing her son in to audition against his will! Indeed, to his delight, Bell's natural talent easily won him the part.

Since wrapping *A Shine of Rainbows*, John has been busier than ever, landing a recurring role in the upcoming BBC sitcom, *The Life of Riley*, opposite popular British star Caroline Quentin and he has very definite ambitions in the movie world, "I suppose I would really like to see my name up there in lights, saying I do all my own stunts. I would love to be in a movie where I jump through fires, climb down big buildings and hang on to wires. I suppose if I had a choice I would love to be the next Indiana Jones." Watch this space!

SHOOTING THE FILM

"There is no doubt that the landscape was a key character in the story," notes Pehme. The wind and the ocean are so powerful. The weather was also very important and we were incredibly lucky with that. The scenery around Inishowen is rugged and raw. It is beautiful but it also has the ability to be frightening."

Sarin also believes the production was very lucky to enjoy such good weather. "It was a big gamble to shoot the film here because of the uncertain weather," he said. "We chose to shoot in May because is historically the fairest month of the year but weather is always a gamble in the northern part of Ireland. We were extremely happy to get the weather we did. In fact we worried the weather would be *too* good as we needed atmosphere for many of the darker, more moody scenes in the film!"

Production designer Tom McCullagh has worked on a string of top Irish productions including *Hunger*, *Closing The Ring*, *Ballykissangel*, *Loves Lies Bleeding* and *Mickybo and Me*. He was faced with a few unique challenges on *A Shine of Rainbows*. "We could not find a suitable house in the area for Maire and Alec's home and so we had to build a cottage at Malin Head. When you are putting up buildings like this, research is the key. I generally keep a library of information and constantly refer to it." The cottage was erected in record time. "We managed to put it up in four weeks. It was a scaffold structure and was timber clad. We also hired a local thatcher to do the roof and that worked well."

Another key design element was the construction of the standing stones which capture the imagination of the children and which they infuse with a magical quality. "The team also had to build standing stones and they became something of a tourist attraction in their own right, although some people were not sure about how long they had been there" comments McCullough. "I sketched them first and then got a sculptor in to make a clay model. The standing stones were 14 feet high. One was made of sand and cement and the

others were made with polystyrene. Visitors to the area thought they were real, standing on the edge of the cliffs. It was fascinating to see people looking at the stones and believing that they were centuries old just like the ones on Easter Island.”

Although much of the shooting in *A Shine of Rainbows* was outside, set against the wonderful backcloth of the Malin Head scenery there were also interior scenes that were very important to the story.

The Gaelic Football club in the centre of Malin village is usually the location for big local sporting events. The club has excellent playing fields and a good clubhouse, which became a sound stage to the crew and actors. The interior of the cottage was built inside the club. This included a living room and two bedrooms. There was even a turf fire that was a major part of life in Donegal in the early 60s, and still in some areas today.

The former Mental Institution in Letterkenny was used for the scenes in the orphanage. “When we first went there, it was derelict and abandoned apart from the pigeons,” said McCullagh. “This was an old grey building, with no colour. It really did not look that impressive but in fact it worked very well as the orphanage which is central to the start of the movie and sets the scene for what is to follow.”

THE WARDROBE

Designer Susan Scott has a strong background Irish film and has worked on *Some Mother's Son*, *Dancing at Lughnasa*, *The Boxer* and *The Devil's Own*. She made an impression on the film's producers with her enthusiasm for the project and knowledge of the trends of the story's era and locale. She impressed Pehme and Roberts before even coming on board with the film by sending them an intricate collage of clothing from the 1950's and 60's and coming up with a style that would accurately portray what the characters would have worn. Recalls Pehme, “The story takes place in the early 1960's but it is set in the rural, Irish countryside. Susan pointed out that the trends would have been about 10 years behind so much of the wardrobe is made up of 50's inspired pieces.”

“I got the biggest kick out of doing the research,” she explained. “I looked at lots of vintage photos, I went to Ardglass in Co. Down to talk to fishermen, and I talked to weavers. It was very important to get the right look for that time, and of course it had to be done very quickly. It was quite a big challenge and of course there is also a deadline to meet. In a way that makes it all the more exciting”.

Scott relished dressing the character of Maire. “Maire is crucial to the film and while everything around her is so drab and black and white she is colourful. Everything about her is based on colour and that is very important for the storyline. We wanted to use materials from Donegal – tweeds and linen”.

When Nielsen was confirmed as Maire, Scott was able to email her information and outline suggestions for the character. “Then when Connie came over for fittings, we had a

fantastic afternoon. She seemed very happy and loved all of her clothes. I have found that if you get your research right, everything else falls into place.”

THE DONEGAL ACCENT

Belfast based dialect coach Brendan Gunn (Sweeny Todd, P.S. I Love You, Snatch) is recognized as one of the very best in his business. He has helped perfect the Irish accents of a galaxy of stars such as Brad Pitt, Richard Gere, Robert De Niro, Edward Norton, Daniel Day Lewis and Kate Blanchett. “Working on A Shine of Rainbows was terrific,” said Gunn. “I have a house in Rathmullan, which is not far from the filming, so it was almost like working at home. I spend a lot of time in the area and love it.” Although the characters would have spoken with a strong Donegal accent says Gunn, “obviously you have to give the actors a language and dialect that most people will understand” and he set about creating a middle-Irish accent with a definite Donegal sound but that would sound clear to international audiences. “With actors, it is very important to remember it is all about the character they are playing. I prefer to get people to realize their character through the dialect. They will have their own style.

Connie Nielsen’s first language is Danish, although she speaks a number of languages. “We got Connie to listen to Mairead Mooney, the leader singer of the world famous folk group Altan. I think that suited Connie and she was able to stay in the accent during filming. That is an individual choice. Some actors like to do that, others want to revert back to their normal dialect when they are off camera.”

Throughout the six weeks of filming, Nielsen constantly used the Donegal accent. She even did a news conference with six newspaper journalists from Donegal and spoke to them in a very believable local accent. The newspaper journalists were very impressed by her professionalism and her mastery of their accent but there was even better to come.

Nielsen then did an interview with Ulster Television, again speaking in the local accent. And it was broadcast in a peak time slot with the Danish actress sounding every bit like a Donegal woman in the 60’s.

“All my conversations off the set were in the Donegal accent,” she said. “It is a very strong accent and we were lucky to have Brendan Gunn as our voice coach. It was important to stay in the accent and I kept it up even when I was making phone calls home to talk to my family. Sometimes they had difficulty understanding everything I said to them, but they soon overcame that.”

“This project is very close to me. It is a story about things that are close to my heart and I believe it will be a terrific film.”

The Irish accent was familiar to Quinn who has strong family roots in Ireland and is proud to point out that the homes of both his grandmothers are still in the family in Co. Offaly.

Although he lives in New York State he still feels there is still a home for him in Ireland. “Back in the United States, I listen to Irish music and I try to keep up to date with the news and what is happening in Ireland through the Irish Times.” Quinn has a good track record working in Ireland having made six films there. “I liked every one of them. I would like to work more in Ireland and I love coming back here. I feel good about making movies here. I have yet to work in Ireland and not enjoy it.”

Brendan Gunn had worked with Aidan Quinn a number of times in the past and enjoyed renewing the friendship.

About John Bell, Gunn said, “as for young John, he is one of the best child actors I have seen in a very long time. He is intuitive and has a wide range of ability. I took some of his native Scottish accent and worked on it, to bring it to Donegal. He was a very quick learner.” And the secret for Gunn is to keep the dialects true to the individual characters. “I suppose in a way, I carry a mixing deck around in my head. That’s the way I like to work.”

THE MUSIC

The beautiful Donegal scenery is enhanced by the film’s score. Composer Keith Power grew up less than a mile from the Atlantic Ocean, and now lives on an entirely different coastline, in Santa Monica, Los Angeles. His love of the sea is still there and had a major impact on him when composing the music for *A Shine of Rainbows*. “Having grown up half a mile from the ocean, surrounded by the rich traditions of Irish folk music, this was a project that I was instantly drawn too,” he explained.

“Our aim is to create a timeless score that gently helps tell the story of Tomás, Maire and Alec. We are combining traditional orchestra with smaller groups of Irish folk instruments. We are absolutely thrilled that the Henry Girls have agreed to contribute their talents to this score.”

The Henry Girls were finalists on *You’re a Star*, an Irish ‘American Idol’ style singing competition, a few years ago and play gigs to appreciative audiences all over Donegal. One of the group, Lorna McLaughlin, said it was fantastic to be asked to be part of the soundtrack. “I just think it is an amazing story,” she said. “An international film crew walks into a little rural country bar where we play every week, and the whole thing just takes off.”

Keith and fellow composer Brian Tyler, who have scored films such as *Rambo*, *Bangkok Dangerous* and *Eagle Eye*, are internationally renowned and have worked on major projects all over the world. They feel that *A Shine of Rainbows* is unique and they did not have to look far for their inspiration as Brian explained. “The images of Donegal that the Vic has so beautifully captured are images that immediately inspire melodies.” Power explained that themes were developed for each main character. There is also a theme that

represents magic in the film. The main themes were woven together to give a musical landscape to compliment the spectacular visual landscape.

SMUDGE

A major attraction in the film will be Smudge the seal, who is befriended by Tomás. The producers knew the creation of the animatronic character was crucial so they went to Oscar winning animatronics Neal Scanlan, who is best known for his work on the feature film, Babe. “I loved the project,” said Neal. “I had never done any seals before. I have obviously seen them on television but I never realized just how many different types there were. There are many breeds of seal, depending on their habitat and they all look different.” The storyline required a North Atlantic grey and Neal had to visit a seal sanctuary at Skegness to do research. “It had to look real and in fact have its own character. It had to be something that you would adore or fall in love with.”

The fact that the movie would be shot on location presented difficulties for Neal. “When you are entirely on location, there is no comfort of a studio to fall back on. We also had to get over the problem of exposure to salt water, so we had to design our models to suit the environment.” Three versions of Smudge were created, the stunt version which had no mechanical aspects, the hand puppet which was half a seal where the head and body could be operated and the “all singing – all dancing” seal, which contained electric motors, and could be shot from all angles. “We drove the three versions of Smudge from London to Donegal,” Neal went on. “The production still has two versions and we keep the full remote version in case we need a reshoot or pick up shots. “We enjoyed it very much and there was a lovely feeling about the team. Everyone mucked in and helped everyone else. We were battling against the elements but we all came through and I believe we achieved something that will have a fantastic appeal.”

VISUAL EFFECTS

Visual effects play a key role in A Shine of Rainbows. VFX supervisor Dermot Shane has worked in a variety of genres from documentary to music videos, television and feature film and his expertise has been in demand all over the world with jobs in Korea, China, Brazil, Cameroon, UK and the USA. Knowing that the effects would require a substantial amount of work, Shane traveled to Ireland several months before the beginning of production in order to prepare. “Vic and I went to Ireland in the early spring to start getting plates (elements of visual effects) so that we could smoothly integrate the effects into principal photography.” He and director Sarin also took the opportunity to film seals during those months. “Young seals are only available in February and March in the Inishowen Peninsula. After that they grow up and swim away. This was a major reason to go to Ireland early so that we could get plates that would allow us to create families of seals.”

The stone giant was one of the most significant effects in the film, explained Shane. “Creating a huge standing stone, cloaked in mist was a major challenge. Because it was extremely windy on set, we couldn’t use mist or fog machines of any sort during the actual shoot. This all had to be created after the fact. Although we had a place maker for the stone on set, we had to enlarge it and make it much bigger and scarier in VFX and give it the facial expressions that Tomás sees when King Fingal comes to life.”

Another challenge for Shane and the VFX team was creating the magnificent Corrie rainbows that Maire reveals to Tomás, particularly the scene where Tomás is inside a rainbow. “Nobody really knows what it’s like to be inside a rainbow,” explains Shane, “so that scene was both a technical and creative challenge.”

In addition, Shane noted the difficulty of creating interesting and dramatic skies which would enhance the scenes but that were still realistic. “One of the most difficult things to do in visual effects is to create a ‘heightened reality’. It’s much easier to blow up a space ship because in that case the audience has already suspended disbelief. It was very important to us in this film to stay in the real world. It is a very fine line between what is real and what is enhanced reality. We didn’t want to break that barrier for the viewer.”

LASTING IMPRESSIONS

Producer Roberts believes *A Shine of Rainbows* is a family film that will appeal to both children and adults. “There is definitely enough in it for the adults,” he said confidently. “There is enough depth to hold their attention. Adults will appreciate what is going between the main characters. It is about a voyage of discovery for a young child but there is a lot else going on as well. The adults will understand and appreciate the complexities of family life. And I believe there is a message about people in families learning to live together.”

The film was a new venture for the production company. “We have not done a family film before,” said Roberts. “It is a totally new genre for us. We always wanted to do one and they are very enjoyable to work on. In fact there are not many people in the business who take the genre very seriously. Screenplays tend to focus on other genres. Scripts like this rarely come across your desk and it is rarer still to find one that is good enough to make into a feature film. It has exceeded our expectations – the performances are superb. This was a film that appealed to us from the start. Everyone has to be passionate about a major project like this and I think that comes through on screen. We believe we have a real winner on our hands.”

Says Pehme, “I hope audiences will walk away from this film realizing that we all have the ability to make a difference. The experience of making this film reaffirmed for me what is important in life. Watching performances and reviewing dailies every day, I was constantly reminded of significance of the small things in life and how much people matter. I think a certain magic was felt by all of us in making this movie and it is my hope that the audience feels that too.”

Director Sarin is excited about the end result of the film. “I believe this is the right story for the world we are living in right now. I hope that this film will touch people at a very human level.” He continued, “As often is the case, we had limited means to tell an ambitious story. This was one of those situations where that wonderful alchemy happens when you have a beautiful script, the perfect actors, a talented crew, fantastic location, and with a little bit of magic, it all just comes together.”

ABOUT THE CAST

AIDAN QUINN – ALEC

Born in Chicago, Aidan started his acting career on the Chicago stage and went on to play the title role in a modern day HAMLET directed by Robert Falls. In New York, he starred on Broadway in A STREETCAR NAMED DESIRE and Off Broadway in Sam Shepherd’s FOOL FOR LOVE and LIE OF THE MIND. More recently Aidan was seen Off Broadway in THE EXONERATED and SALOME directed by Estelle Parsons with Al Pacino. Aidan also performed THE EXONERATED at the Edinburgh Theatre Festival, and in Dublin and on London’s West End. Recently he starred at the Public Theater as Brutus alongside David Strathairn and Brian Dennehy in Richard Nelson’s “Conversation in Tusculum”

Aidan’s television credits include the ground breaking AIDS drama AN EARLY FROST for which he was Emmy Nominated and SEE YOU IN MY DREAMS opposite Marcia Gay Harden based on the short stories of Sam Shepherd and FORBIDDEN TERRITORY: *Stanley’s search for Livingstone*, title role alongside Nigel Hawthorne. Aidan also played the title character in NBC’s BOOK OF DANIEL. Aidan most recently starred in HBO’s BURY MY HEART AT WOUNDED KNEE for which he was nominated for last year’s Emmy.

Aidan has starred in over 35 feature films, among them DESPARATELY SEEKING SUSAN, STAKEOUT, THE PLAYBOYS, AVALON, BENNY AND JOON, LEGENDS OF THE FALL, MICHAEL COLLINS, LOOKING FOR RICHARD, THE ASSIGNMENT, MUSIC OF THE HEART and SONGCATCHER. He was also nominated for the 2005 Independent Spirit Award for CAVEDWELLER. He co-starred most recently with Meryl Streep in the independent feature DARK MATTER that premiered at last year’s Sundance Film Festival.

In Ireland, Aidan produced and starred in THIS IS MY FATHER, written and directed by his brother Paul and filmed by his brother Declan, an award winning cinematographer. He also co-starred with Pierce Brosnan in Bruce Beresford’s EVEYLN and starred in SONG FOR A RAGGY BOY (Sundance and Tribeca Film Festivals 2003) for which he was nominated for Best Actor at the Irish Film Awards. He will also be seen in his sister Marian’s upcoming film, 32A and in Vic Sarin’s SHINE OF RAINBOWS and Conor McPherson’s ECLIPSE.

CONNIE NIELSEN – MAIRE

Danish beauty Connie Nielsen consistently lights up the screen with an eclectic bevy of film roles. However it was her portrayal of Princess Lucilla, opposite Russell Crowe's Maximus in Ridley Scott's Academy Award-winning GLADIATOR, which first garnered a mass appeal. She most recently won Best Actress Awards from the Danish Academy Awards and from the San Sebastian Film Festival for her role in the Danish drama BROTHERS, which was distributed by Focus Features and IFC Films.

In 2005, Nielsen was also seen in Miramax's World War II drama THE GREAT RAID opposite Benjamin Bratt, Joseph Fiennes and James Franco for director John Dahl; the dramatic thriller RETURN TO SENDER directed by Billie August; and the action thriller ICE HARVEST with John Cusack, Lara Phillips, Randy Quaid and Billy Bob Thornton. In 2006, Connie starred in Philip Haas's THE SITUATION opposite Damien Lewis. In 2008, Connie will be seen in Michael Almereyda's TONIGHT AT NOON opposite Ethan Hawke.

In 2002, Nielsen started as an industrial spy in a corporate war in the critically acclaimed suspense thriller DEMONLOVER, directed by Olivier Assayas and starring Chloe Sevigny and Gina Gershon.

Her credits range from THE HUNTED by director William Friedkin (with Tommy Lee Jones and Benicio Del Toro); to BASIC by director John McTiernan (opposite John Travolta and Samuel L. Jackson); to ONE HOUR PHOTO where she starred opposite Robin Williams; to MISSION TO MARS opposite Gary Sinise, Tim Robbins and Don Cheadle; to THE DEVIL'S ADVOCATE starring Al Pacino and Keanu Reeves.

Additionally, she has given unforgettable performances as an unmatronly Texas mother in RUSHMORE opposite Bill Murray, and as a German heroin junkie in PERMANENT MIDNIGHT opposite Ben Stiller. Other film credits include THE INNOCENTS opposite Jean Hughes Angleade and VOYAGE with Rutger Hauer and Eric Roberts.

In 2006, Connie played Detective Dani Beck (in a six-episode arc) in NBC's highly successful television series, Law and Order: SVU. This year, 2008, Connie starred in the lead role, Danny, in the new A&E pilot, Danny Fricke.

Born and raised in Copenhagen, Denmark, Nielsen began her acting career working alongside her mother on the local revue and variety scene. At 18 she headed to Paris to continue her pursuit of acting, which led her to further work and study in Rome, Milan and South Africa. In addition to being an accomplished actress, Nielsen is also a trained singer, dancer and is fluent in English, German, Danish, Swedish, French and Italian. She currently resides in San Francisco.

JOHN BELL – TOMAS

John is eleven years old and began acting when he was just seven. He attends the Royal Scottish Academy of Music and Drama (RSAMD) and is a very keen dancer. He plays the trumpet and enjoys school. His television acting credits include, LIFE OF RILEY, DR WHO, BLUE PETER and PURVES AND PEKKULA. On stage John has had roles with AN INSPECTOR CALLS and BEAUTY AND THE BEAST. ‘A SHINE OF RAINBOWS’ is John’s first feature film.

ABOUT THE PRODUCTION TEAM

TINA PEHME – PRODUCER

TINA PEHME PRODUCER BIO

Canadian producer **TINA PEHME** believes in making feature films that engage, entertain and resonate with audiences the world over. Since 1992, Tina has been developing projects and relationships internationally through her extensive work on Canadian, American and International co-productions. Tina’s background in line production/production management allowed her to bring hands on knowledge of physical production as well as the ability to anticipate production needs in variety budget ranges and co-production scenarios. Tina went on to join Sepia Films as a partner with filmmaker Vic Sarin, where she developed, consulted and produced for both film and television in Canada, the United States, India, The United Kingdom, China, South Africa, Ireland and Brazil.

In 2003 Tina expanded the Sepia banner, partnering with entertainment lawyer Kim Roberts and focusing exclusively on feature film production. With a mandate to make Canadian films with international partners that speak to a global audience Pehme and Roberts have produced such theatrical features as *Partition (2007)*, *Civic Duty (2006)* and *Love on the Side (2004)* as well as executive producing the documentary *The Making of Partition - A Journey of the Heart*. She and Roberts also established the development company, Honalee Productions to handle their growing development slate and to facilitate post-production in house.

Continuing with the mandate of making films for a global audience, Tina has just completed the magical family feature *A Shine Of Rainbows*, starring Connie Nielsen and Aidan Quinn, a Canadian/Irish co-production that she and Roberts produced together with Irish producers James Flynn and Morgan O’Sullivan. She recently wrapped post production on the theatrical music documentary *And The Beat Goes On...* starring Jimi Mistry, a Canada-UK co-production with England’s White Pebble Pictures, with a spin off TV series in the works.

Tina is currently packaging the Sepia Films feature film slate for 2009/2010 that includes the musical romantic comedy *Spinning Chelsea*, a Canada-Brazil co-production, with Vic Sarin directing, the rock 'n roll drama *James Dean Garage Band*, written and to be directed by David S. Ward, and the supernatural horror *Jawbone*, to be directed by Eric Styles. She and Roberts are also co-producing *Eclipse*, a high concept science fiction thriller – described as “dead calm in space”, with UK’s Spice Factory.

Tina continues to oversee Sepia Films and sister company, Honalee Productions’ production and development slates, as well as the creation of their television division to be launched mid-2009.

KIM C. ROBERTS – PRODUCER

KIM C. ROBERTS PRODUCER BIO

KIM C. ROBERTS brings to Sepia Films his expertise of two decades as an entertainment lawyer, having provided legal advice on a wide range of Canadian and international productions through his law firm Roberts & Stahl. At Sepia, Kim oversees co-productions, production financing, contract negotiations, E&O insurance and tax credits for Canadian and foreign productions and certification for Canadian productions, as well as all aspects of production legal. Kim has become increasingly involved in the development and production of Sepia’s feature film slate, contributing his expertise on both Canadian and co-production structure and finance, and strong working relationships with financial institutions, federal agencies and key creative elements which are necessary to finance and produce motion pictures in Canada. Together with Tina Pehme, Kim has produced Sepia’s feature films *Partition (2007)*, *Civic Duty (2006)* and *Love on the Side (2004)*. The pair also established the development company, Honalee Productions to handle their growing development slate and to facilitate post-production in house.

Kim and Tina recently completed the music documentary *And The Beat Goes On...* starring Jimi Mistry, as well as the magical family feature film *A Shine Of Rainbows* starring Connie Nielsen and Aidan Quinn. Upcoming projects include the musical romantic comedy *Spinning Chelsea*, a Canada-Brazil co-production with Vic Sarin directing, the rock 'n roll drama *James Dean Garage Band*, written and to be directed by David S. Ward, and the supernatural horror *Jawbone*, to be directed by Eric Styles. He and Pehme are also co-producing *Eclipse*, a high concept science fiction thriller – described as “dead calm in space”, with UK’s Spice Factory.

Kim also executive produced the award winning Canada/UK co-production *It’s All Gone Pete Tong*. Kim’s knowledge of the complexities of financing films in today’s marketplace and the experience to problem solve the challenges that arise during production are a tremendous asset to Sepia.

Kim continues to oversee Sepia Films and sister company, Honalee Productions' production and development slates, as well as the creation of their television division to be launched mid-2009.

DIRECTOR – VIC SARIN

A passionate and diverse filmmaker, Vic Sarin's career includes award winning feature films, documentaries and television movies.

Vic Sarin was born in Kashmir and spent his teenage years in Australia where his father was a diplomat. It was there where his love for the cinema was born. Vic originally wanted to pursue a career as an actor but felt his accented English could stand in his way. Knowing his son's passion for the cinema, his father fortuitously gave Vic a 16-mm camera for his 16th birthday and Vic found his niche. As he tells it "I fell in love with the visual side of storytelling, because movies transcend all barriers, pictures are understood in every language. I felt that as a storyteller, it was through images that I could create something unique that would touch people and move the heart or provoke a thought."

Vic began his career in Australia making documentaries that he produced, wrote, directed and shot, while working for the Australian Broadcasting Corporation as a cameraman. He then emigrated to Canada and went on to become one of Canada's most celebrated Directors of Photography, receiving numerous accolades including **Genie**, **Gemini** and **Emmy** nominations and awards amongst others. He is the recipient of the prestigious **Kodak Lifetime Achievement Award** for having created some of Canadian cinema's most moving and memorable images. Vic's outstanding work on feature films such as *Margaret's Museum*, *Whale Music*, *Bye Bye Blues*, *Dancing in the Dark* and *On My Own* earned him world renown as one of Canada's premier cinematographers.

Vic then turned his focus to directing where he often wears both hats as Director and Cinematographer, creating a distinct look and feel with breathtaking visuals and a unique storytelling style that seamlessly weaves together the emotional and visual aspects of his films. As a director, Vic has won recognition for a diverse range of films such as the feature *Cold Comfort*, starring Maury Chaykin and Paul Gross, which garnered five **Genie** (Canadian Academy Award) nominations including Best Picture. He has thrice received **Emmy** nominations for his family films for television: *In His Father's Shoes*, starring Lou Gossett (five **Emmy** nominations including Best Direction and Best Picture), *Sea People* starring Hume Cronyn, (four **Emmy** nods including Best Direction and Best Picture) *The Legend of Gatorface* and *Trial at Fortitude Bay* starring Lolita Davidovitch and Henry Czerny which garnered both **Emmy** and **Cable Ace** nods. He received critical acclaim for the controversial television movie, "Murder Unveiled – A Love Story." He also directed the smash hit Christian feature film "Left Behind," based on the popular book series.

Vic wrote his first feature film screenplay *Partition*, a story of love against all odds, set against the turmoil at the end of the British reign of India in 1947, based on events he had heard about and witnessed growing up in Kashmir. *Partition* became a \$10 million feature that Vic directed and shot in India and Canada in 2006 starring Jimi Mistry, Neve Campbell, Kristin Kreuk and Irfan Khan. It was released theatrically internationally in 2007 and has won numerous accolades.

Continuing to work with the themes of belonging, family, and what we leave behind, Vic co-wrote the screenplay adaptation for the feature film *A Shine of Rainbows*, based on the novel by Lillian Beckwith. Vic has just completed production on *A Shine of Rainbows* in Ireland starring Connie Nielsen, Aidan Quinn and newcomer John Bell.

Vic's films, though unique in character and setting, share a common thread -- the exploration of the human need for connection, tolerance and opening the boundaries of the human heart. It is this quality that drew Vic to *A Shine of Rainbows*. "When I read the book, I knew that I wanted to translate it to film. I loved the simplicity with which the story unfolds, in contrast to the complexity of each of the three characters. I feel that whatever happens up on the screen must come from the behavior of the characters themselves, rather than being imposed upon them artificially by external forces. I was attracted to the dignity of the story, the way the layers are gently revealed little by little as these lives are interwoven and how the color of the human drama unfolds against the rugged starkness of the rural island setting. This film celebrates the human spirit and the journey of the heart and is a journey that I hope audiences the world over can identify with and embrace."

JAMES FLYNN – IRISH PRODUCER

James Flynn commenced his career in the Irish film industry with John Boorman's Merlin Films International as Head of Development having previously worked for the Investment Bank of Ireland. James was head of Business affairs of BES/IFB (Irish Film Board) from 1993 to 1998.

James has been involved as co-producer/executive producer with the following projects through Octagon Films – BECOMING JANE, TRISTAN AND ISOLDE, MICKEYBO AND ME, THE RETURN AND KITCHEN (TV Dramas), COWBOYS AND ANGELS, THE FRONT LINE, DOROTHY MILLS and MY BOY JACK and as a producer/co-producer for World 2000 Entertainment on THE TUDORS, P.S. I LOVE YOU and VERONICA GUERIN among other projects.

Various roles he has held include the Chair Designate of Moonstone International, an affiliate of Sundance Institute and the Chair of IBEC Audio Visual Production Federation – Film Finance Committee 2000-2005 among others.

KEITH POWER – COMPOSER

Keith Power is a Canadian born Composer of Music for Film, Television, and Video Games. Growing up less than a mile from the Atlantic Ocean, Keith's early years as a student of music were immersed in the rich musical heritage of Newfoundland - a tradition heavily influenced by the Irish and French Folk music that arrived hundreds of years earlier with the first settlers of the province. Now decades later, Keith has collected and mastered almost a hundred different percussion, wind, and stringed instruments from around the world, however, the music and instruments of his home province are closest to his heart.

Keith's most recent projects include arranging and programming for the Dreamworks movie EAGLE EYE and the Sony Pictures film THE LAZARUS PROJECT, composing for the Fox Television Series DRIVE, The CBC series HEARTLAND, and the Xbox 360/ Playstation 3 video game DARK SECTOR. He has also scored the independent feature film "OTIS E." which will be released in the fall of 2008. Continuing his association with Canada's most successful Celtic Band, Keith recently arranged the first single from Great Big Sea's latest album. Fortune's Favour debuted in the top 10 across Canada, thanks to radio and video play of the single "Walk on the Moon" Keith also recently co-scored the Mary Walsh directed, "Young Triffie's Been Made Away With" with Alan Doyle from Great Big Sea, as well as the Lifetime movie "GRIFFIN AND PHOENIX" with Roger Neill (King of the Hill).

In 2005, Keith moved to Los Angeles to work with A-List composer Brian Tyler. Since then, Keith has assisted in the score production of all of Brian's films including RAMBO for Lionsgate Films, FAST AND THE FURIOUS: TOKYO DRIFT for Universal Pictures, BUG for Lionsgate Films, and ANNAPOLIS for Disney.

Prior to Los Angeles, Keith spent five years composing full time for Toronto based music production company Keen Music, where he composed and produced hundreds of advertising campaigns for such products as Visa, McDonalds, Rabat's, Telus, and Sleeman. During this period Keith also wrote live production music for Disney World in Orlando Florida, and scored the Comedy Network series "The Gavin Crawford Show".

While working in Toronto, Keith also had the great pleasure of working as an arranger for the Broadway superstar Colm Wilkinson. Additionally, he was Musical Director, Arranger, Composer, and Record Producer for Jaymz Bee and The Royal Jelly Orchestra, as well as for the award winning vocal group The Beehive Singers. In 2000 "The Beehives" were awarded "Best Vocal Group" by Jazz Report magazine, and had a memorable string of sold-out performances at Windows On The World bar/restaurant atop the World Trade Center. During that time Keith also held a faculty position at the University of Toronto, where he directed the Downbeat Magazine award winning U of T Vocal Jazz Ensemble. Keith's commissions have been performed on stages around the globe from Carnegie Hall, NY, to the Papal Audience Hall, Vatican City, Rome. Originally from Goulds, Newfoundland, Keith currently resides in Santa Monica, California with his wife Erin, and son Owen.

DERMOT SHANE – VFX SUPERVISOR

Dermot Shane has traveled the road from documentary and music videos to focus on postproduction and effects work. He has won three Much Music awards, two for director of the year, and one for editing. His documentary film Letters from Brazil, which he co-produced, directed, shot and edited, was nominated for a Gemini award. He shifted his focus in the early 90's to being a part of the core team that created the groundbreaking 3D series ReBoot! – the first long form computer animation ever created. He helped form the tools and define the workflow that made this entire medium possible. This team has been given a place in the Smithsonian Institute in recognition of the role played in the invention of this new genre. He has since consulted, designed and built several high tech CGI facilities around the world in Seoul, Korea, Shanghai, China and Vancouver, BC. He has been highly involved with development of the tools we use, having completed beta site with many leading edge technologies and corporations. These corporations include Sony, Discreet Logic, Avid, Softimage, Alias Wavefront, among others, and has served on the CFTPA's committee to define high definition broadcasting in Canada. Dermot has also had a hand in creating the workflow and technology for one of the first high definition shows – Please Don't Eat The Kids. He was the Visual effects supervisor and high definition consultant on the series Flatland shot and effects work done in Shanghai, China.

Dermot manages the day-to-day postproduction operations and facility at Sepia Films. His expertise and extensive knowledge of our equipment and cutting edge technology give Sepia a considerable post production advantage, enabling Sepia to take a film through full video post production and color correction up to DI assembly and film-out ready. With our video post-production and visual effects in house, considerable savings and control over product quality are generated. All visual effects for Sepia's recent features Partition and Civic Duty were generated by Dermot in house.

Dermot rounds out the Sepia team by providing the technical and post production expertise vital to feature film production and delivery as well as overseeing the digital visual effects arm of the company and enabling the company to generate visual effects and 3D animation as well as many other post production functions in house.

NEAL SCANLAN – ANIMATRONICS EXPERT

Neal Scanlan began his career at the age of nineteen as a Stop Motion Designer for Cosgrove Hall, on their production of 'Wind in the Willows' (1981). Three years later he moved to London and began his Animatronics career on Walt Disney's 'Return to Oz' (1984).

Forming a working relationship with designer Lyle Conway, he freelanced as the Chief Mechanical Designer on films such as Dennis Potter's 'Dream Child' (1984), Jim Henson's 'Labyrinth' (1985) and the 1986 film version of 'Little Shop of Horrors', which was nominated for a Visual Effects Academy Award. Neal became a founder member of the Jim Henson Creature Shop with whom he enjoyed a successful eight-year relationship, first as an Animatronics Supervisor, then as Creative Supervisor. Some of

the projects that Neal was directly involved with include, 'The Storyteller' (1987), 'Witches' (1988), 'Greek Myths' (1989) 'Teenage Mutant Ninja Turtles 1 & 2' (1988 & 90) and 'Dinosaurs' (1991). In 1995 Neal Scanlan won the Academy Award for Best Visual Effects, for his work on 'Babe, A Gallant Pig' (Kennedy Miller).

Over the next few years Neal and his team produced the Animatronic Effects for Walt Disney's '101 Dalmatians' (1995) and the Special Make-Up Effects for Anthony Minghella's Academy Award winner, 'The English Patient' (1994). In 1996, Neal left the Jim Henson Organization to form the Neal Scanlan Studio. The Studio has, over the last 12 years, gone from strength to strength, providing the Animatronic and Prosthetic Effects for 'Fred Claus' (2006-7) Warner Bros, Designs & Maquettes for 'The Golden Compass' (New Line Cinema), Prosthetic effects for Steven Spielberg's 'Munich' (2005), Tim Burton's 'Charlie & The Chocolate Factory' (2004), George Miller's 'Babe, Pig in the City' (1998) (BAFTA Nominated Visual Effects), '102 Dalmatians', 'Kangaroo Jack' and the Animatronic Costume and Puppet Characters for the hugely successful Children's TV series; 'The Tweenies', 'The Fimbles' and 'Lazytown', to name but a few.

In 2007 the Neal Scanlan Studio worked once again with Tim Burton, providing the slit throat effects and prosthetic dummies for his production of "Sweeney Todd". His latest work involved making the animatronic versions of the seal pup 'Smudge' for 'A Shine of Rainbows'.

BRENDAN GUNN – DIALOGUE COACH

Brendan Gunn holds an MA and a PhD in Linguistics. He began working as a dialogue and dialect coach in 1986 after leaving the University of Ulster where he was a lecturer in linguistics. From the initial project A Prayer for the Dying with Mickey Bourke, Brendan has gone on to become one of the most 'in demand' vocal coaches around, especially after his work on the Jim Sheridan film In The Name of the Father which earned Oscar nominations for Daniel Day-Lewis and Pete Postlethwaite in their leading roles. Since beginning his career in film, TV and Theatre, Brendan has worked with some of the world's most well-known and talented actors and is constantly asked back to work with them again and again, as evidenced by Brad Pitt's request for his help on The Devil's Own, Meet Joe Black and Snatch. Similarly Edward Norton insisted Brendan be the one to construct voices for him in Kingdom of Heaven, The Illusionist and The Painted Veil. Brendan has also ended up supplying lines in different dialects in his appearances in various projects, ranging from Irish to English to American to Austrian and, basically, whatever is necessary.

After twenty years experience Brendan has tackled regional voices from all over the world and given them to his clients, so from the Americas to Asia he has used his linguistic skills to analyze and create vocal styles for the Hollywood 'A' list and the favorite doyens of theatre in the British Isles.