

Shine

Directed by Scott Hicks

Produced by Jane Scott

Screenplay by Jan Sardi

RATING: PG

RUNNING TIME: 105 MINS

RATIO: 1:1.85



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CAST

Peter
David as a young man
David as an adult
Gillian
Sylvia
Katharine Susannah Pritchard
Cecil Parkes
Ben Rosen
Sam
Rachel
David as a child

and in order of appearance

Tony
Eisteddfod Presenter
Suzie as a child
Margaret
Jim Minogue
State Champion Announcer
Isaac Stern
Boy Next Door
Louise as a baby
Rabbi
Synagogue Secretary
Society Hostess
Soviet Society Secretary
Sonia
Postman
Roger Woodward (younger)
Announcer
Suzie as a teenager
Louise as a child
Viney

ARMIN MUELLERSTAHL
NOAH TAYLOR
GEOFFREY RUSH
LYNN REDGRAVE
SONIA TODD
GOOGIE WITHERS
JOHN GIELGUD
NICHOLAS BELL
CHRIS HAYWOOD
MARTA KACZMAREK
ALEX RAFALOWICZ

Justin Braine
Gordon Poole
Danielle Cox
Rebecca Gooden
John Cousins
Paul Linkson
Randall Berger
Ian Welbourn
Kelly Bottrell
Beverley Vaughan
Phyllis Burford
Daphne Grey
Edwin Hodgeman
Maria Dafnero
Reis Porter
Stephen Sheehan
Brenton Whittle
Mariana Doherty
Camilla James
David King

Registrar
Sarah
Muriel
Student
Ashley
Robert
Ray
RCOM Conductor
Suzie as an adult
Nurse
Beryl Alcott
Bar Customer
Jessica
Rowan
Roger Woodward (older)
Celebrant
Opera singers

Musicians

Vocallists

Hand double for Noah Taylor
Hand double for Alex Rafalowicz
Hand double for Geoffrey Rush

Danny Davies
Helen Dowell
Louise Dorling
Sean Carlsen
Richard Hansell
Robert Hands
Marc Warren
Neil Thomson
Joey Kennedy
Ellen Cressey
Beverley Dunn
Andy Seymour
Ella Scott Lynch
Jethro Heyesen-Hicks
John Martin
Bill Boyley
Teresa La Rocca
Lindsey Day
Grant Doyle
Leah Jennings
Kathy Monaghan
Mark Lawrence
Gordon Coombes
Luke Dollman
Margaret Stone
Tom Carrig
Helen Ayres
Suzi Jarratt
Samantha McDonald

Martin Cousin
Simon Tedeschi
Himself

It was like a scene from a movie...

... while a record-breaking snowstorm raged outside the 1996 Sundance Film Festival - Robert Redford's prestigious showcase for American independent filmmaking - the festival audience was on its feet wildly applauding an obscure new Australian film.

Before the night was out, frosted windows on cafes and restaurants around town were steaming up with the news that SHINE was the hottest property of the festival. The next day, cigar chomping movie moguls were engaged in a bidding frenzy which left the filmmakers not only shaken but stirred.



It was the last thing anyone had anticipated. "We'd raced like mad to complete the print in time for the festival" recalls producer Jane Scott. "It arrived at Sundance just about the same time we did. And we were extremely nervous about this film which absolutely nobody had seen."

And yet, as one of the characters in the film could have explained, the success of SHINE was written in the stars. "The reaction was extraordinary" says Scott. SHINE was already a Hollywood legend before it had been released. Within a few days sales had been secured for North America, and the world.

Production Background

The first ray of a light which was to change his life hit director Scott Hicks in 1986, when he noticed "a tiny newspaper story" about an eccentric pianist called David Helfgott.

Helfgott's performances in a lively Perth restaurant, where he amazed and delighted diners with a classical repertoire of the highest calibre, were already famous. His curiosity piqued, Hicks set off to a Helfgott concert that very night, with no idea of the impact the experience was about to have on him.

What he saw in the modest concert hall that evening was to dominate his imagination for the next ten years. Helfgott was not only an endearing eccentric with a knack for showmanship. He was a classically trained concert pianist; an interpretative genius whose disappearance from the world stage, and subsequent reappearance in a Perth restaurant ten years later, was the stuff that dreams, and nightmares, are made of.

"I wasn't quite sure what to expect," Hicks recalls of that first encounter, "but from the moment David sat down and started to play he quite simply transported us all in the room. I was utterly captivated."

After the concert Hicks felt compelled to meet both David and his astrologer wife Gillian. He already knew that here was a story he must make into a film. "Of course they said 'Well who the hell are you?'"

It took Hicks over a year to win the couples' trust. "But I persevered" explains Hicks, "because I was so inspired by David. I couldn't get over the fact that he had endured such a tortuous and chaotic life and come out the other side in this remarkable relationship, an eccentric but still brilliant

performer. I knew he was a wonderful story."

The more he got to know David Helfgott, the more fascinated Hicks was by the man, not just the events of his tumultuous life. "David is not driven by a need to control events" he explains, "and yet paradoxically, he has the power to stop the world in its tracks."

Then of course there was the music. "David's repertoire embraces the most widely popular romantic classics - Rachmaninov, Tchaikovsky, Chopin, Liszt - works which are not only brilliant, and tremendously challenging, but accessible to a vast audience, not just classical concert goers."

Having nurtured a special relationship with David and Gillian, and reached agreement as to how David's extraordinary story could be translated to the screen, Hicks began researching and developing the story of the film he wanted to make.

In 1990 he called on Jan Sardi, a renowned screenwriter whose work he knew well, to take on the challenge of writing the screenplay. Sardi had been script editor on Hicks' 1989 feature, *Sebastian and the Sparrow*.

Sardi was immediately taken by Hicks' passion for the story. "I very much wanted to be involved" he recalls. "But it's undoubtedly the hardest piece I've ever worked on. Not only did the story span three decades. When you're dealing with someone's life you tread that fine line between events that are known to have happened and your own creative license. And of course the film must be entertaining. It must begin and end within 100 minutes and take the audience on an emotional rollercoaster ride."

It was also important to both men, over the ensuing six years they spent perfecting the screenplay, that the film didn't read like a bio-pic. "It's a film inspired by David Helfgott" Hicks explains, "and it uses a certain set of events and a certain character, but it's not a documentary, or a biography, it's a story in its own right."

Hicks then approached Jane Scott to produce the film. Once again, Helfgott's story inflamed a seasoned industry professionals' imagination. "I'd known Jane for a long time" says Hicks. "She made it her own passion to raise the money and produce the film."

"It was such a beautifully written piece" explains Jane Scott, "that I knew the commitment was going to be worthwhile. I fell in love with it. The trick was finding other people around the world who felt the same way about the project."

It was not long before Ronin Films expressed their interest in becoming the Australasian distributor and the Film Finance Corporation began to talk of getting behind the project too. "In the early stages this encouragement was crucial" says Scott. "It kept the project alive."

Jane Scott had no way of knowing, however, that producing SHINE would demand more than three years of her life. "A low budget would have been easier to finance but the film would have been harder to make properly" she explains. "A higher budget meant going overseas for a bigger proportion of the finance, which was immediately more challenging."

It also meant packaging the project with a strong cast and crew, drawing up hit lists and following every lead doggedly. "There were a number of times I thought it was all coming together" says Scott, "only to have my hopes dashed. I began to think I'd never get the combination right, and I'd have to stop and get a proper job - one that paid!"

For Hicks too, the long years of purposeful investment in the idea of SHINE were taxing. "The project did come seriously close to having the lid nailed down two or three times" he recalls. "But everytime it was almost financed, and then fell over again, I'd reassess. And I'd pick up the script and reread it again, and it said and it did the same things to me, and somehow I'd find the resolve and the drive to stay with it."

The persistence paid off when Jane Scott finally arrived at a combination which clicked. A deal with Pandora Cinema which acquired the international and US rights to the film ensued. "Once Pandora came in" recalls Scott, "it triggered the rest. The FFC, and the BBC and SAFC, and Film Victoria. It was quite a mixed bag. At one point I was dealing with eighteen different lawyers."

Once these negotiations had been settled, producer and director began putting the finishing touches to their plans to make SHINE - a procedure every bit as tricky as the tinkering they'd been through so far.

While several big names had been attached to SHINE throughout Jane Scott's years of carefully orchestrated pitching and packaging, the challenge was to balance intuition with pragmatism.

Hicks was convinced, for instance, that the character of David had to be played by an Australian, "and by someone who could create an idiosyncratic character without caricature."

In fact there was only ever one actor Hicks could imagine in the role, and he wanted to cast him before they had even met. But he was virtually unknown beyond the Australian stage.

"I'd seen Geoffrey Rush perform in the theatre over many years and watched him develop into an actor with no peer in Australia" Hicks explains. "He always seemed to play characters - like the fool in King Lear, and the lead in The Diary Of A Madman - whose minds wander the fine edges of sanity."

But for Hicks the decision was sealed in 1992 when he went to see the actor in Uncle Vanya at the Sydney Opera House. "There were these big stills of him in the foyer, and he had the most magnificent hands. Fancy finding an actor with the capacity to play this role who also had beautiful hands! I mean if he had stumpy fingers it would have been impossible. David expresses himself through his hands. So I saw these stills, and rushed into the play, and witnessed a mesmerising performance. Even when he was doing nothing he was riveting to watch.

Hicks had found the perfect Helgott, despite the fact that most people who read the script said "how will you ever cast this role?"

"But Geoffrey created a terrible dilemma for us," Hicks recalls. "At that stage the script was structured around two actors playing David. One was to play 18 to mid-30s - 40s, the other the child. But there was no way Geoffrey could play 18. If I went with Geoffrey I had to get a middle David."

So that led to the next problem - "where would I find someone who looked enough like Geoffrey to make a believable younger version. It wasn't just a case of appearances, but eccentricity."

While Hicks had known from the start he wanted Rush for the older David, he was also working on a hunch that Noah Taylor was the only person who could play the younger version.

"Geoffrey is about a foot taller than Noah, and looks quite different" says Hicks, "so it wasn't an immediately obvious choice. But I wanted to see them together before we abandoned the idea, so we brought them in and Noah was just brilliant. He had the right sensibility to be the young David."

Hicks auditioned many young actors for the role. "But I kept coming back to Noah" he says. "He's tough, and he's strong, but the camera also captures a fragility about him. He actually finds it irritating, because it's meant he is constantly cast as an adolescent."

"But he's such a mature performer he can reach back to 13 and then take David through that difficult transition into the world of confusion he experiences when he leaves his family, and then to the threshold of his breakdown - all with incredible poise."

For Taylor, a musician like David Helgott was a challenge he found he couldn't pass up. "Emotionally it was so weird and hard to play a character ten years younger than me. I'm this haggard 27 year old, so it was an unrealistic stretch. And it was so exhausting, such a responsibility to play someone you don't know, but you care for. David has more than survived. He brings so much joy to people."

But Helgott's eccentricities and his brilliance fascinated the young actor. "Music is my ultimate passion" he says, "and David is possessed. It's almost as if he's tapped into some weird radio wave. Everything about him, his speech, his movements, is musical."

Taylor was also intrigued to show "how a fairly normal person can be pushed just a little too far over the edge and how that can suddenly make them snap and break."

With the two hardest transitions in the hands of such consummate performers, the casting of the young David fell quite naturally to Alex Ratalowicz. "It's quite amazing," says Jane Scott, "but Alex had something of both Geoffrey and Noah in his look. He gave a very tender portrayal and he was still only seven. Young children usually have a problem in focusing and don't always listen to what's being told to them, but Alex was very serious and took everything in."

For the two older actors, the challenge of playing the same man at opposite ends of a devastating emotional crisis was not as daunting as it could have been. "We'd worked together in *On Our Selection* as brothers" explains Rush, "and then here we were as the same person. We looked at tiny behavioural details that we thought would be useful echoes from one to the other - how David holds a cigarette, how he adjusts his glasses."

But the actors were also helped considerably by the clever crafting of the script. "By the time we see the adult David" Rush points out, "he's spent more than a decade in psychiatric institutions and has changed quite considerably, which justifies two actors playing the one character."

With his major problem solved, Hicks and Scott accomplished a series of casting coups, which Hicks modestly attributes to the power of Jan Sardi's script. "It was my calling card" Hicks says. Just as the screenplay of *SHINE* had wooed Jane Scott, it served as a powerful bait for talent as diverse as Geoffrey Rush, who committed to the project after reading the script in 1992, and Sir John Gielgud, who pronounced it "quite extraordinary".

"Sir John Gielgud had always been my ideal Parkes" Hicks admits. "For years I had fantasised about how marvellous it would be if we could actually shoot those scenes between Parkes and David in London, at the Royal College of Music." As the film struggled through its various stages of

development, the director was acutely aware that "with every year that passed Gielgud was another year older."

"And then finally there I was, gazing out of the window at the Royal Albert Hall, in the very same room I had visited two or three times over the years. But this time I turned around and there were the cameras, and Sir John Gielgud, Noah Taylor, Geoffrey Rush, and Lynn Redgrave, and the whole crew. A wash swept through me of joy that we were actually doing it." In fact Gielgud celebrated his 91st birthday on the set of *SHINE*.

Sir John for his part found Hicks "most charming. Very young, very enthusiastic, but very quiet! I'm crazy about quiet directors like Resnais, Peter Greenaway and Scott Hicks! They don't make scenes and shout which is a great relief because all film sets are a bit of a hurly burly, with lots of people coming and going. And suddenly, in the midst of this, you have to turn on a little scene. It's not easy and as one gets older it becomes more and more of a responsibility. I'm very thrilled though that I can still do it!"

He says the challenge of playing a musician with a withered arm, "encouraging this strange Jewish boy to play the piano in England" was "rather charming. And of course I had to remember not to use one of my arms all the time!"

"Sir John was full of ideas about how his character would be, what he would wear" says Hicks. "He had amazing vitality and energy and a depth of complexity in his performance that few actors ever achieve. He was also very interested in my ideas."

"It's to Scott's great credit" Jane Scott points out, "that he was able to work with this extraordinary cast with such confidence. Not everyone would be

able to step up in front of Sir John and not feel a little nervous, but Scott was always very much at ease."

"Every actor has their own style and traditions" agrees Hicks. "But particularly where a story is quite fragmented, you have to make sure they're all singing the same tune. Directing Sir John was a delight, like playing a finely tuned instrument".

On the other hand, Hicks says "Noah works completely differently. He's a very instinctive performer. He'll always surprise you. You often watch him on set, and what he's doing seems very small and slight, and then you see it on the screen and you relive the nuance of it. That's what made him and Gielgud such an exciting combination."

Geoffrey Rush was different again. "Coming from a tremendous theatrical background, everything is based around the text with Geoffrey - learning every word and syllable" Hicks explains. "Most of what Geoffrey did was inspired by David's speech patterns."

"David babbles like a brook" Rush concurs, "but I found when I went over transcripts of his wonderful monologues, the rhythms and syntax were like poetry - as sophisticated as Shakespeare."

For the critical role of Peter, David's father, Hicks faced another casting hurdle.

"I had to find an actor who could give me the subtext" he says. "People who read the script tended to respond to the darker side of the character. But we needed an actor with the pain in his eyes. You can't write that down, and that's why it needed a monumental actor to pull off the rage and fury. Many actors could have played the black part of Peter with no

difficulty. But an actor who could communicate his own suffering, the victim in him, was rare indeed."

Armin Mueller-Stahl, a favourite of Fassbinder's in the German cinema of the 1980s, who has more recently worked in Hollywood on such films as Music Box, was suggested by the film's Los Angeles casting director.

"I had seen Armin in Music Box " says Hicks "and I knew that he was powerful. But the attraction for me was that he lets that power seethe under the surface. He's never obvious. He has the ability to be utterly charming but you know underneath there's a time-bomb waiting to explode."

For Mueller-Stahl the screenplay was the clincher. "I had a few scripts on my table, but this was by far the best" he says. It was the paradox of a love so strong it was destructive, that fascinated him. "I thought it was wonderful" he says. "As a child Peter wanted to play the violin but his father wouldn't allow it. So he tried to be the opposite of his father by pushing his son to be a great pianist. Because he's a very strong person, a true survivor, he pushes far too hard, which ultimately destroys David."

"To his great credit, Jan Sardi is not someone to write in every nuance" explains Hicks. "As he says, that's interpretation." And interpretation, Hicks found, was a very exciting process with an actor like Mueller-Stahl.

"The one thing Armin said to me when we met," recalls Hicks "was that too many directors cut as soon as they think they've got it. He said sometimes it doesn't happen until after. And I really took that to heart because he would often hold a moment and it would turn into something else."

All up, says Jane Scott, "we had a very strong cast right through to the

smaller roles." Google Withers was secured for the role of David's mentor and dear friend, the writer Katharine Susanah Prichard - a relationship which adds immeasurable warmth and richness to the film's emotional texture. "It was a brief appearance and we were very fortunate she wanted to do it" says Scott.

But the final coup was achieved when Lynn Redgrave agreed to take on the role of Gillian, David's wife. "She was always at the top of list" recalls Scott. But when Hicks saw Lynn in her one-woman show in Houston, "I knew immediately that she could play Gillian" says Hicks. "She had the range to be both tough and energetic, with a certain vulnerability and softness."

The key was how Redgrave and Rush would work together, to create the powerful chemistry needed for the love story at the core of David's emergence from those long lonely years of doubt.

"Lynn and Geoffrey just clicked into something immediately and became a very powerful act together" says Hicks.

"Both of us have a background in theatre," agrees Redgrave, "so we immediately spoke the same language. We talked through the permutations and possibilities of every little tiny moment. Geoffrey's a great actor" she adds simply. "He captured the essence of David. And he was just wonderful to work with."

Of course none of these performances would have registered if Hicks had not also chosen a cinematographer with the same instincts and passion as the actors.

"Geoffrey Simpson as Director of Photography was my first choice" says Hicks. "We'd worked together on a couple of projects, and we even went to school together. He's had a very fine career in Hollywood and Australia,

and he's an absolute perfectionist."

What Hicks particularly needed from his DOP "was all in the lighting" he says. "We had to take the film into some very dark places, and chart the characters' journey through that darkness, and out into the light again. And we agreed - let's not be frightened by shadows, dark corners and corridors. Lighting was the key to that."

The other technique Hicks really wanted to exploit was a lot of wide angle close-ups. "A camera that close is very intrusive. It's inches from the actor's face. But it gives you a tremendously powerful image. We used it particularly with the younger David."

Work so intense demands the stamina of a seasoned operator. In the fight scene with his father which drives David to leave his family, for instance, the camera was hand held throughout. "It was very difficult for Geoffrey" says Hicks. "You can see the wobble in the frame because he was running out of energy to hold the camera. Then David breaks from the scene and Armin steps back into the light - a good actor will always know where the light is - and then he takes off his glasses. The phrasing is perfect. Totally unrehearsed. And we got the whole thing."

Scenes such as these were captured in two or three takes. "A lot of Australian films in the past have been technically perfect to an astonishing degree," says Hicks. "But powerful energy mustn't be rehearsed till it's dead. So one of the great challenges of this film was to catch the energy that pulsates through the script."

"There were a number of scenes that were very like David's mind - very fragmented" Simpson says. "So much of the camera work was quite extreme. For instance, in one of the scenes we get tighter and tighter and end with a frame composed of just one of David's eyes." A special absolutely silent camera, in fact, was used throughout the film for this reason.

With everything in place, the filmmakers embarked on an ambitious shooting schedule which began in London in April 1995. "In London we had a lot of hassles especially because the cost of shooting there is phenomenal" recalls Jane Scott. "But once we'd decided we needed to shoot in London it was a matter of working out how." Pre-planning from Australia was difficult, but the local councils, parking restrictions and London's notorious traffic were even more of a problem.

"It was hard to work out but we wanted to give it that flavour of reality" explains Scott. "Seeing the real Albert Hall, the Royal College of Music and Trafalgar Square on screen gives the film so much dimension. Even though at the time it was extremely testing."

Back in Australia seven weeks of principal photography followed at over 40 locations in and around Adelaide. The film was completed in January 1996.

While Hicks describes Shine as the story of "an unlikely hero who nonetheless achieves the one thing we all desire: he finds his own place in the world, and someone with whom to share life, love and music" - at a personal level, the filmmakers certainly lived their hero's journey during the making of the film.

"It was so scary when we finally got the money" Hicks recalls, "because everyone loved the script so much, and now I had to do it justice. Every single day of the shoot I'd get up and think it's never too late to stuff it up. Don't let anything get away from you!"

In fact, this determination was passed to each and every person who worked on SHINE - from Hicks to Sardi to Scott. And then when the film was finished and everyone was pleased with the rushes, "I said, to our

wonderful editor Pip Kamei" says Hicks, "here's a perfect script, wonderful rushes - now it's over to you. It was like passing the baton. The same happened with the music when I turned the edited film over to David Hirschfelder."

This Olympian effort continued until the very day the film was screened at Sundance and the applause broke. At that moment the passion and care lavished on the project began to pay off - a result perhaps best summed up in the words of Steven Spielberg, who watched SHINE and then said: "At last, a great movie!"

Ruth Hessey

SYNOPSIS



Lost in the rain one night, David (GEOFFREY RUSH) stumbles into a wine bar. Although wildly eccentric, David is a brilliant pianist and impresses the owner, Sylvia (SONIA TODD), who gives him a job playing regularly at the bar.

David's father, Peter (ARMIN MUELLER-STAHL), had been a strict and domineering parent, determined to see his son, David, excel as a pianist. When young David (NOAH TAYLOR) shows extraordinary talent he attracts the attention of a well-known international musician, who offers him a scholarship to study in America. But Peter can't bear the thought of losing David and forbids it.

David forms a strong and touching relationship with a famous elderly writer, Katharine Susannah Prichard (GOOGIE WITHERS) and when another opportunity to study abroad appears, she urges him to accept. This time David defies Peter's authority and is banished from home.



At the Royal College of Music in London, David studies under a legendary professor, Cecil Parkes (SIR JOHN GIELGUD), himself something of an eccentric.

Parkes recognises in David the spark of genius. Despite his brilliance, David cannot cope with the separation from his family. He is



unable to care for himself properly and his life becomes fragmented. Although his performance at a major concert is a triumph, he suffers a nervous breakdown and returns to Australia to years of confusion, living in and out of psychiatric institutions.

A chance meeting with Gillian (LYNN REDGRAVE), a visiting astrologer, develops into an unlikely romance and they marry. Gillian's love brings stability to David's chaotic world and he returns to concert performance in triumph. Gillian helps David come to terms with the death of his father, resolving the traumas of his past.



NOAH TAYLOR - David as a young man

Noah Taylor is regarded as one of Australia's most talented film actors, noted especially for his leading performances in *The Year My Voice Broke* and its sequel *Flirting*, both directed by John Duigan.

Taylor has also starred in the features *Secrets*, *Lover Boy*, *The Nostradamus Kid* (for which he won the Sydney Film Critics' Award for Best Actor) and *On Our Selection*.

His acting career began at the St.Martin's Youth Theatre under the artistic direction of Helmut Bakaitas, Malcolm Robertson and John Preston. His theatre credits include lead roles in *Pierrot Lunaire*, *Bloody Mama*, *The Grim Reaper*, *Baron* in *The Trees* and *Eric and Verna*.

Numerous television credits include the series *A Long Way From Home*, *Dolphin Bay*, *Bangkok Hilton*, *The Last Crop*, *Inspector Morse* *Down Under* and the BBCs *The Boys From the Bush*.

GEOFFREY RUSH - the adult David

In 1994 Geoffrey Rush received the Sidney Myer Performing Arts Award for his work in theatre. The award is offered each year to an individual who has shown himself to be a fine, original artist, capable of initiative and daring in his work. Numerous other recent awards and nominations place him at the peak of his 23 year career as an actor and director in over 70 productions.

In 1989 his performance as Poproshin in Neil Armfield's production of *The Diary of A Madman* (Belvoir Theatre) earned him the Sydney Critics' Circle Award for Most Outstanding Performance, the Variety Club Award for Best Actor and a year later, the Victorian Green Room Award for Best Actor. This highly acclaimed production toured Moscow and St Petersburg before a triumphant return season at the Adelaide Festival in 1992.

Rush received Best Actor nominations in the Sydney Critics' Awards for the next three years - for his roles with the Sydney Theatre Company as Khlestakov in *The Government Inspector*, Astrov in *Uncle Vanya*, and John in *Oleanna*. In 1994 he was nominated as Best Supporting Actor as Horatio in *Hamlet* (Belvoir Theatre).

In 1975 Rush completed the Directors' Course (British Theatre Association) in London and then studied for two years at the Jacques Lecoq School of Mime, Movement and Theatre in Paris. On his return to Australia he played the Fool opposite Warren Mitchell's King Lear and co-starred with Mel Gibson in *Waiting for Godot*. He was a principal

member of Jim Sharman's Lighthouse ensemble (1982-83). His major roles included Oberon in *Midsummer Night's Dream*, Sir Andrew Aguecheek in *Twelfth Night*, Allen Fitzgerald in the world premiere of Sewall's *The Blind Giant is Dancing* and the title role in *The Marriage of Figaro*.

As a theatre director, he created Clowneroonies for the Queensland Theatre Company 1978; *The Small Poppies* (Adelaide Festival, 1986) which came at the climax of two years as Director of the Maggie Theatre for Young People; and for the Belvoir Theatre in Sydney, *Pearls Before Swine*. The Popular Mechanicals, *The Wolf's Banquet* and his own co-adaptation with satirist John Clarke of *Aristophanes' Frogs*.

Prior to *SHINE*, he made only rare appearances in films: Gillian Armstrong's *Starstruck*, Neil Armfield's *Twelfth Night*, and as Dave in *On Our Selection*. Following *SHINE*, he took a leading role in *Children of the Revolution*.

In the film *Rush* is frequently seen at the piano (although it is David Helfgott's playing heard on the soundtrack). "I did all my own stunts at the keyboard! I already knew my way around a piano and I can read music. I had a fantastic piano tutor to assist me and I worked very hard. If you're going to play *Hamlet* you know you've got a big sword fight at the end, so you work on it. I was playing a concert pianist and so needed to pull off those moments that are similar to the sword fight!"



ARMIN MUELLER-STAHL - Peter, David's father

The brilliant German actor Armin Mueller-Stahl is perhaps best-known for his role opposite Jessica Lange in Costa-Gravas' drama, *The Music Box*. But he has many other films

to his credit in international cinema, among them Barry Levinson's *Avalon*, Jim Jarmusch's *Night on Earth* and John Avildsen's *The Power of One*.

In his native (former) East Germany, Mueller-Stahl was a veteran of over 76 feature films and an even greater number of stage plays prior to his blacklisting, imposed by the government in retaliation for Mueller-Stahl's endorsement of the Biermann Resolution, a manifesto critical of the Erich Honecker regime. A Renaissance man (violinist, pianist, accomplished painter), he used this "exile" to write the critically-



acclaimed *Ordered Sunday*, a book which chronicles this difficult period in his life.

After emigrating to West Germany in 1980, Mueller-Stahl resumed his acting career. "I was almost fifty when I began my second career," he says. "Fassbinder called me and asked me to make *Lola* for him - that was an important step for me. I was very keen to concentrate on film. In the early part of my career I had performed on stage for twenty-five years in the same theatre in Berlin! After that I had become quite tired of acting and I still to this day have no desire to return to the stage." *Lola* was followed by many other films in Germany including Veronika Voss also for Fassbinder; Istvan Szabo's Academy Award-winning *Colonel Redl*; and Agnieszka Holland's *Angry Harvest* for which he won Best Actor Award at the Montreal Film Festival.

Mueller-Stahl later moved to Los Angeles where he now spends much of his time.

JOHN GIELGUD - Cecil Parkes

Sir John Gielgud is a highly distinguished and prolific performer who is considered to be one of the finest actors of his generation. A graduate of the Royal Academy of Dramatic Arts in London, Gielgud played his first Hamlet in 1930 and quickly established himself as one of the most eminent Shakespearean interpreters of his time, as well as a respected director. He made his screen debut in 1924 in *Who Is The Man?* and appeared in Hitchcock's *Secret Agent* in 1936 as well as several Shakespearean adaptations such as *Julius Caesar* in 1953 and *Olivier's Richard III* in 1955. Since the late 1960s he

has increasingly appeared in character roles.

Other film credits include: *St Joan*; *Becket* (for which he was nominated for an Oscar for his portrayal of King Louis VII of France); *The Charge Of The Light Brigade*; *Oh What A Lovely War*; *Portrait Of The Artist As A Young Man*; *The Elephant Man*; *Arthur*; *Chariots of Fire*; *Gandhi*; *Scandalous*; *The Shooting Party*; *The Far Pavilions*; *Plenty*; *The Whistleblower*; *Bluebeard*; *Arthur 2*; *Prospero's Books*; *Shining Through*; *The Best of*

Friends; *The Power of One*; and *First Knight* with Sean Connery and Richard Gere.

The more recent of his numerous television credits include the BBC's acclaimed series *Brideshead Revisited*; *Wagner*; *The Master of Ballantrae*; *Oedipus*; *War and Remembrance*; *Quatermain's Terms*; *A Man For All Seasons*; *Dante and Virgil*; *Scarlett*; and *Inspector Allyn*. Comments Sir John: "I also did a film called *Providence* for Alain Resnais which I thought was rather successful. I enjoyed *Brideshead Revisited* very much and also *Prospero's Books*, although it was very exhausting. Those three films are the ones I would say I'm most pleased with. Arthur was also great fun and came at a time in my life when I really didn't imagine that I would be wanted for a leading role. And what luck! I got my Academy Award for that."

Sir John has also written three novels - *Early Stages* (in 1939), *Stage Directions* (in 1963) and *Distinguished Company* (1972).



Arthur 2; Prospero's Books; Shining Through; The Best of

LYNN REDGRAVE - Gillian

Lynn Redgrave is the youngest child of Sir Michael and Lady Redgrave and sister to Vanessa and Corin Redgrave. She is aunt to Natasha and Joely Richardson and to Jemma Redgrave, actors all. The Redgrave name now stands for five generations of fine actors.

Lynn Redgrave made her professional debut in 1962 in *A Midsummer Night's Dream* at the Royal Court Theatre. She then auditioned for Laurence Olivier who invited her to become a founding member of Britain's National Theatre where she remained for three years appearing in *Hamlet* with Peter O'Toole in the title role and her father, Sir Michael, as Claudius. Her numerous theatre credits include *The Recruiting Officer*, opposite Maggie Smith and Olivier; Zeffirelli's production of *Much Ado About Nothing*; Noel Coward's *Hay Fever*; *Andorra*, opposite Olivier; the highly acclaimed production of Chekhov's *Three Sisters*, opposite her sister Vanessa and niece Jemma (this was the first time that the Redgrave sisters had worked together on stage); *Mrs Warren's Profession* (for which she received a Tony nomination); *Aren't We All?*, opposite Rex Harrison and Claudette Colbert, for which she was nominated for a Drama Desk Award; and *George Bernard Shaw's Don Juan In Hell*, with Stewart Granger.

Most recently, she wrote her own acclaimed one-woman show *Shakespeare For My Father* which she describes as "the most fulfilling and exciting thing professionally that has ever happened to me. I had no idea I could write until I sat down and wrote the play. I thought I had written a purely personal story, until I found that audiences greatly enjoyed

it. Writing is now something I'm keen to do more of, but the next one won't be autobiographical."

Redgrave won the New York Film Critics' Award for Best Actress for her performance in the title role of the 1967 film,

Georgy Girl, a comedy hit in which she starred with James Mason, Alan Bates and Charlotte Rampling. The film also brought her a Golden Globe Award and an Academy Award nomination.

Her other film credits include *Tony Richardson's Tom Jones*, with Albert Finney; *Girl With Green Eyes*, opposite Peter Finch; *The Deadly Affair*, with Maximilian Schell; and *Woody Allen's Everything You Always Wanted To Know About Sex*.

Australia has always had a special connection for Redgrave: her grandfather, Roy Redgrave, came to Australia in 1907 under contract to J.C. Williamson's theatre company and remained until his death in 1922. As well as many plays, he took leading roles in many silent Australian films including *The Christian* (1911), *The Road to Ruin* (1913), *The Hayseeds* (1917) and finally, *Robbery Under Arms* (1920).



SCOTT HICKS - Director

Scott Hicks is an Emmy Award-winning director whose work encompasses cinema features, television drama and documentary series, as well as commercials and rock clips.



After directing a feature Freedom (1981) and a highly praised telemovie, Call Me Mr Brown (1985) starring Chris Haywood, Hicks wrote, produced and directed a children's feature, Sebastian and the Sparrow (1985), which won awards at three international film festivals.

Hicks also directed and co-wrote the acclaimed documentary series The Great Wall of Iron, an extensive portrait of the People's Liberation Army of China in the months prior to Tianamen Square. This Beyond International/BBC Television co-production won the prestigious Peabody Award as Best Documentary Series broadcast in the U.S. in 1989 and became the highest-rating programme in The Discovery Channel's history.

The four-hour series Submarines: Sharks of Steel, which he also directed and co-wrote, broke the ratings record set for The Discovery Channel by his earlier work. In 1994 Hicks was awarded the Emmy for Outstanding Individual Achievement in directing for this series. As writer and director Hicks completed The Space Shuttle, and The Ultimate Athlete, both 2 hour specials commissioned by The Discovery Channel.

JANE SCOTT - Producer

Jane Scott, since entering the film industry in the UK in the late sixties, has established a prolific production reputation for herself, both at domestic and international levels. The lure of film wrested her from a promising career in magazine journalism. Scott's initial film experience was provided by the British Film Institute, first in Distribution and then in Production, where she "worked her film apprenticeship". After three years with the BFI it was time to venture out into the world of independent production.

Her first association with the Australian film industry was through Bruce Beresford and The Adventures of Barry McKenzie in the early seventies, followed a year later by Barry McKenzie Holds His Own. Production roles on various projects saw Scott make many trips to Australia over the next few years.

A permanent resident in Australia from 1979, Scott's producer credits include Crocodile Dundee II (dir. John Cornell), The Boys in the Island (dir. Geoff Bennett), Top Kid (dir. Carl Schultz), On Loan (dir. Geoff Bennett), Echoes of Paradise (dir. Phil Noyce) and Goodbye Paradise (dir. Carl Schultz). International television credits as producer include the award winning BBC series The Boys From the Bush (dir. Rob Marchand and Shirley Barrett) and the U.S. ABC's Stephen Kings The Tommyknockers (dir. John Power). She also line-produced My Brilliant Career (dir. Gillian Armstrong), Stormboy (dir. Henri Saffran), The Survivor (dir. David Hemmings), Baz Luhrmann's Strictly Ballroom and the international smash hit Crocodile Dundee.

Scott served as a Director on the Board of the South Australian Film Corporation from 1989 -1995.

SHINE represents the culmination of an impressive twenty-five years in the film industry. Scott is currently developing several other film and television projects.



JAN SARDI - Screenwriter

Jan Sardi has a strong reputation as one of Australia's finest screenwriters for film and television.



Amongst Sardi's feature film credits are *Moving Out* and *Street Hero*, both of which were nominated for Best Original Screenplay by the Australian Film Institute and the Australian Writers' Guild; *Ground Zero*, which received nine AFI nominations, including Best Screenplay and Best Picture and was a finalist at the 1988 Berlin Film Festival; *Secrets*; and *Just Friends*, a telemovie which received the Best Film Award at the Chicago International Festival of Children's Films.

Sardi's television series credits include *Embassy*, *Phoenix*, *Mission Impossible*, and *The Man From Snowy River*. His telemovie credits include *The Feds* and *Halifax f.p.*

He is currently adapting a novel *The Notebook* for U.S. company, New Line Cinema.

In July 1996, Jan Sardi won two AWCIE awards - Best Screenplay for a telemovie (for *Halifax f.p.*) and Best Original Screenplay for *SHINE*.

GEOFFREY SIMPSON - Director of Photography

Geoffrey Simpson, one of Australia's most successful directors of photography, is also known for the significant work he has done all around the world. He recently filmed *Somebody's Son* in Ireland, for director Terry George, which premiered at this year's Cannes Film Festival. Other film credits include *Little Women* for director Gillian Armstrong; *Peter Weir's Green Card*, shot on

location in New York; *John Avnet's Fried Green Tomatoes*; *Anthony Minghella's Mr Wonderful*, starring Matt Dillon; Gillian Armstrong's *The Last Days of Chez Nous*; *John Seales' 'Til There Was You*; and *Avnet's The War*, which featured Kevin Costner. Simpson began his career working on documentaries such as *The Migrant Experience*, *Nicaragua No Pasaran* and *Where Death Wears a Smile*. In 1981 he won the Golden Tripod ACS Award for the dramatised television documentary *Breaking Point*, which he followed in 1982 with a corporate documentary *Electricity* and the feature film *Centrespread*, both of which won Golden Tripod ACS Awards that year.

A recipient of numerous accolades, he won the 1985 Golden Tripod ACS Award and Milli Award as Cinematographer of the Year for the feature film *Playing Beattie Bow* and won an ACS Merit Award in the same year for Scott Hicks' *Call Me Mr Brown*. *The Shiralee*, an Australian television miniseries, won him the Silver Tripod ACS Award in 1987, and in 1988 he won the Golden Tripod ACS Award for Kennedy Miller's tele-feature *Riddle of the Stinson*.

Simpson then completed the acclaimed feature film *The Navigator*, directed by Vincent Ward, which won both the 1988 Australian Film Institute Award and the 1989 New Zealand Film & Television Award for Cinematography.



PIP KARMEL - Editor

Australian editor Pip Karmel is also an award-winning writer/director. In 1993 she directed *The Long Ride*, winning Best Tele-feature at the 1994 Australian Film Institute Awards. In 1991 her short drama *Fantastic Futures* won several awards including the ITVA Grand Mobile and a Gold Award at the New York Film Festival.

A graduate of the Australian Film, Television and Radio School, Karmel's graduate film, *Sex Rules*, received wide acclaim at international festivals and won the Jury Prize at the 1990 ATOM Awards.

Karmel first worked with director Scott Hicks as First Assistant Editor on his 1985 tele-feature *Call Me Mr Brown* and went on to edit his next feature, *Sebastian and the Sparrow*.

DAVID HIRSCHFELDER - Music Director and Composer

David Hirschfelder is the musical genius behind Baz Luhrmann's acclaimed feature film *Strictly Ballroom*. In Australia the film was nominated for a staggering 13 AFI Awards, and, after being nominated in three categories at the British Film and Television Academy Awards (BAFTA), Hirschfelder took out the sole prize for Best Original Music. The soundtrack debuted in the Australian music charts at No. 6 and remained in the Top 10 for six weeks.

Hirschfelder has long been regarded as one of the key players on the Australian music scene. He first sprang to prominence in 1980, playing keyboards and producing for his jazz-fusion band *Pyramid*. He began composing theme music for television and won a Penguin Award for Best Musical Score in 1987 for *Suzy's Story*, a remarkable

award-winning documentary. In 1990 Hirschfelder composed the music for the Channel 10 mini-series *Shadows of The Heart*, which was nominated as Best TV Theme at the APRA Awards.

Hirschfelder has worked as musician, songwriter, programmer and arranger on the John Farnham albums *Whispering Jack*, *Age of Reason*, *Chain Reaction*, and *Full House*, as well as being Farnham's musical director on his numerous record-breaking tours. He also produced and performed on the Australian Cast recording of *Jesus Christ Superstar* (starring John Farnham) which debuted at No. 1 on the Australian music charts, went platinum on the first day and double platinum within eight weeks.

As a recording musician and producer, Hirschfelder has featured on albums by Peter Dinklage, Little River Band, Colleen Hewitt, Vanetta Fields and Dragon. (He produced Dragon's album *Bondi Road*, which earned a gold record).

At the 1993 ARIA Awards Hirschfelder was nominated as Producer of The Year for his production of the No. 1 song, *Everything's All Right*, sung by John Farnham and Kate Ceberano, adding this prestigious accolade to his already impressive list of achievements.

CREW LIST

| | | | | | |
|--------------------------|---------------------------|--------------------------------------|-------------------------|------------------------------|-----------------------------|
| Producer | JANE SCOTT | Production Manager | ELIZABETH SYMES | DAVID FOREMAN A.C.S. | BEN JOHNSON |
| Director | SCOTT HICKS | Production Coordinator | SERENA GATTILISO | Second Unit Camera Assistant | JOHN SANTUCCI |
| Writer | JAN SARDI | Production Secretary | HEATHER MUIRHEAD | Second Unit Gaffer | JON BLAIRE |
| Music | DAVID HIRSCHFELDER | Production Runner | SCOTT HEYSEN | Boom Operator | Costume Supervisor |
| Editor | PIP KARMEL | Producers Assistant | CHRISTINA NORMAN | SCOTT PIPER | JENNY MILES |
| Director of Photography | GEOFFREY SIMPSON A.C.S. | Production Accountant | CHRIS MCQUIRE | Gaffer | Standby Wardrobe |
| Production Designer | VICKI NIEHUS | Accounts Assistant | COLLEEN KENNEDY | TREVOR TOUNE | NINA PARSONS |
| Costume Designer | LOUISE WAKEFIELD | Second Assistant Directors | HENRY OSBORNE | Best Boy | Cutter |
| First Assistant Director | CAROLYNNE CUNNINGHAM | Third Assistant Director | GUY CAMPBELL | WERNER GERLACH | Costume Assistant |
| Casting | LIZ MULLINAR (Australia) | Second Assistant Director Attachment | TOM READ | Electrics | JENNY RAMOS |
| Sound Recordist | SHARON HOWARD FIELD (USA) | Third Assistant Director | JULIE BYRNE | ANDY SMITH | Costume Assistant/Cutter |
| Re-recording Mixer | ROGER SAVAGE | Third Assistant Director Attachment | LEILAH SCHUBERT | ROBERTO KARAS | MARRIOTT KEIR |
| | | Continuity | JO WEEKS | RICHARD HYDE | Costume Assistants |
| | | Location Manager | MAURICE BURNS | Key Grip | MONICA WILLIS |
| | | Location Assistant | JOSH MOORE | JON GOLDNEY | JEANETTE LUKE |
| | | Unit Manager | ANDREW MARSHALL | Assistant Grips | ANGELA WINTERS |
| | | Unit Assistants | TINA HENNEL | SCOTT BROKATE | Make-Up Artist |
| | | Camera Operator | DEB HANSON | PETER SANTUCCI | Lesley Vanderwalt |
| | | Focus Puller | GEOFFREY SIMPSON A.C.S. | Art Director | Paul Williams |
| | | Clapper Loader | SALLY ECCLESTON | TONY CRONIN | Additional Hair/Make-up |
| | | Video Split Operator | JASMINE CARRUCAN | Props Buyer/Set Dressers | FIONA REES JONES |
| | | Second Unit Cameraman | RENEE HANNA | ANDREW SHORT | LIZ DINGLE |
| | | | | ALICIA WALSH | RICK MARTIN |
| | | | | Standby Props | Stills Photographer |
| | | | | LEROY PLIMMER | LISA TOMASETTI |
| | | | | Art Department Coordinator | Story Research & |
| | | | | LOUISE CAMERON | Development |
| | | | | Art Department Runner | JOHN MACGREGOR |
| | | | | PERSCIA BROKENSHA | Extras Casting |
| | | | | Draughtsman | JAN KILLEN |
| | | | | ADAM MCCULLOCH | Stunts Coordinator |
| | | | | Greensman | RICHARD BOUE |
| | | | | BROCK SYKES | Special Effects Coordinator |
| | | | | Art Department Attachment | RAY FOWLER |
| | | | | JACQULI CANTY | Safety Report |
| | | | | ARTHUR VETTE | BERNADETTE VAN GYEN |
| | | | | Carpenter | Unit Nurse |
| | | | | KEVIN JARRETT | JENNY BICHARD |
| | | | | Scenic Artist | Publicity (Australia) |
| | | | | JOHN HARATZIS | TRACEY MAIR |
| | | | | Painters | |

Publicity (International)
FIONA SEARSON (DDA)
 Caterer
STEVE MARCUS
 Catering Assistant
MELINDA PARKER
 Assistant Film Editor
MARK ELLIS
 Post Production Supervisor
SYLVIA WALKER-WILSON
 Sound Effects Editor
GARETH VANDERHOPE
 Dialogue Editor
LIVIA RUZIC
 Assistant Sound Editor
MARTIN BAYLEY
 Foley
GERARD LONG
 STEVE BURGESS
 Soundfilm Liaison
HELEN FIELD
 Psychiatric Advisor
STEVE CROOK
 Yiddish Advisor
SAL ALBA
 Bar Mitzvah Advisor
RABBI FIGDOR
 Assistant Musical Director
RICKY EDWARDS
 Music Production Manager
PETER HOYLAND
 Music Notation Editor
SAM SCHWARZ
 Music Mixing Engineer
MICHAEL LETHO
 Additional Music Engineers
ROBIN GRAY
ADAM RHODES
DAVID WILLIAMS
 Assistant Music Editor
MICHAEL COSTA
 Music Production Assistants
SANDY EDWARDS
STELLA OMALLEY

Source Music Clearances
KIM GREEN
CHRISTINE WOODRUFF
 Harpsichord Technician
VLADIMIR CHISHKOVSKY
 Disklavier Technician
BRENT OTTLEY
 Studio Technician
ROSS CLUNES
 Orchestral Leader
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ARTHUR CAMBRIDGE
 Post Production Sound
SOUNDTEAM
 Music Recording
ADELPHIA STUDIO
ALLANEATON STUDIO
 Titles
OPTICAL & GRAPHIC

UK CREW

Production Advisor
PAUL SARONY
 Production Coordinator
HILARY BENSON
 Production Secretary
SUSIE MENZIES
 Production Runner
SARA MORRIS
 Production Accountant
CHERRY FIDAMIAN
 Cashier
LESLEY CAMPION
 Continuity
SUSANNA LENTON
 Location Manager
CHARLES HUBBARD
 Assistant Location Manager
RIKKE DAKIN
 Second Assistant Director
STEPHEN WOLFFENDEN
 Third Assistant Director
TOBY COKE
 Stills Photographer
MARK TILLIE
 Art Director
DAVID MCHENRY
 Props Buyer/Set Dresser
JUDY FARR
 Assistant Art Director
JOHANNA GRAYSMARK
 Prop Master
PAUL PURDY
 Standby Prop
PETER LOOBY
 Dressing Prop
MIKE BARTLETT
 Standby Carpenter
ALISTAIR GOW
 Clapper Loader
LORRAINE LUKE
 Camera Trainee
ALIX MUMFORD

Steadicam Operator
JAN PESTER
 Focus Puller/Steadicam
SAM GARWOOD
 Grip
BARRY READ
 Gaffer
JOHN DONOGHUE
 Best Boy
WARREN EWAN
 Electrician
PETER ARNOLD
 Generator Operator
TONY BURNES
 Sound Recordist
JIM GREENHORN
 Boom Operator
JOANNE STEPHENS-SMITH
 Wardrobe Supervisor
ROS WARD
 Wardrobe Assistant
IONA KENRICK
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PAMELA HADDOCK
 Make-up Assistant
SUE BLACK
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HARRY SMITH
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WHY DO THEY DOUBT OUR LOVE

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POLONAISE in A flat major, Opus 53

Composed by Frederic Chopin
Performed by Ricky Edwards

FAST ZU ERNST - SCENES FROM CHILDHOOD Opus 15

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Performed by Wilhelm Kempff
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LA CAMPANELLA

From Violin Concerto in B minor by Niccolò Paganini
Transcribed for piano by Franz Liszt
Performed by David Helgoit

HUNGARIAN RHAPSODY No 2 in C sharp minor

Composed by Franz Liszt
Performed by David Helgoit

FLIGHT OF THE BUMBLE BEE

Composed by Nikolai Rimsky-Korsakoff
Arranged by Sergei Rachmaninoff
Performed by David Helgoit

GLORIA, IV 580

Composed by Antonio Vivaldi
Arranged by David Hirschfelder & Ricky Edwards
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SOSPITO

Composed by Franz Liszt
Performed by David Helgoit

NETLA IN MALINDO PAX SINCERA

Composed by Antonio Vivaldi
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Performed by Jane Edwards (Soprano)
Geoffrey Lancaster (Harpichord) and Gerald Keurmann (Cello)

DAISY BELL

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FUNICULA FUNICULA

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PIANO CONCERTO No 3 in D minor Opus 30

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PRELUDE in C sharp minor Opus 3, no 2

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Performed by David Helgoit
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SYMPHONY No 9 in D minor Opus 125

Composed by Ludwig van Beethoven
Arranged by David Hirschfelder & Ricky Edwards
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APPASSIONATA SONATA, no 23 in F minor Opus 57

Composed by Ludwig van Beethoven
Performed by Ricky Edwards

PRELUDE no 15 Opus 28

Composed by Frederic Chopin
Performed by David Helgoit
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TRILOGY

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