

PRESS KIT



SYNOPSIS

This debut film from Photographer Martin Twomey follows the footsteps of a childhood adventure which compelled him towards a life of travel and discovery, and which would ultimately draw him back to the place where it all began.

Train Of Broken Light takes us back to a journey in the summer of 1975, when six boy scouts set out on a three-day hike through rural Ireland. It follows their route in search of what is hidden in the ordinary and to discover what it means to come home.

In childhood the adventurous amongst us often wonder what lies over the horizon, beyond home, beyond what we can presently see. We hanker for what is far away, not what is close to hand. Adulthood brings the opportunity to express that curiosity, to leave home far behind and explore distant lands and new cities. The film seeks to return with the eyes of a traveler and explore that landscape of home and how it connects to the rest of the world, contrary to the childhood sense that the rest of the world is separate, more exciting.

This is a film about seeing beyond the ordinary and valuing the simple. Each stop on the journey resonates with the childhood memory of first treading that path and with the echoes of those who have passed there before. The narrative peels back the layers of the ordinary revealing its connection to an often forgotten past and to the wider world beyond. It explores how experience changes our perception and how, no matter how often we return to a journey, it will never be the same each time.



DIRECTOR'S STATEMENT

As a photographer, one of the things I enjoy most is telling a story in pictures. I was searching for a story in my native Ireland when the memory of one from my own past came back to me. When I was thirteen myself and five other boy scouts were sent on 33-mile hike over three days without adult supervision, it was quite near to where I grew up, but of course I haven't lived there for over thirty years now and I left Ireland over twenty five years ago. As I thought about it, I realised I wanted to retrace that journey and document the places we went. Although the idea started as a stills photography project, I quickly knew I really wanted to see it in moving images.

Most of my shooting choices were driven by the visual images I wanted but others originated from the script research. That task took me through hundreds of documents and I learned some things I never knew about my own locality. Only a fraction of the research made it to the final script, but often you need to have a deep grasp of the subject just to inform your choices about the phrasing of a single line.

The project offered two of my favourite things, my passion for journeys and my obsessions with the aesthetics of the ordinary. A big part of the pre-production was researching the history of the area for the script, and also to help with deciding on shots. I was surprised what I was learning about my own place, and also by other memories from my childhood, provoked by reconnaissance trips and talking to people there.

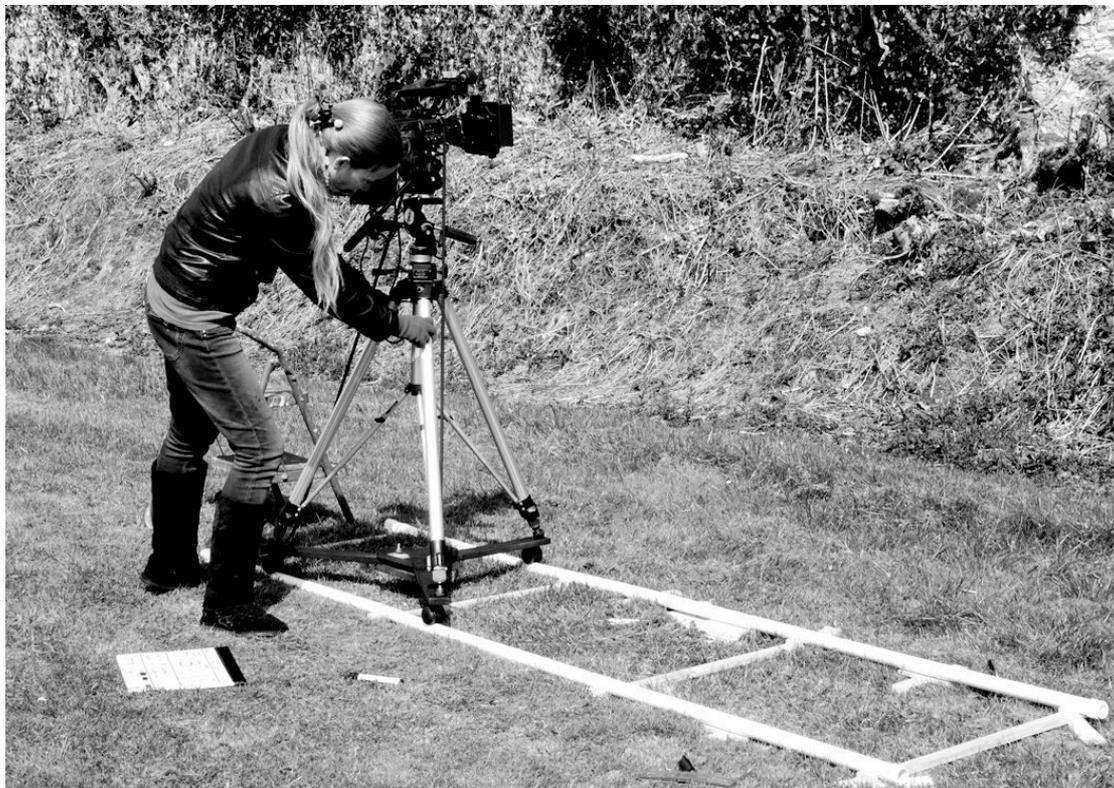
I guess the first decisions I made about the project were that it would mostly be shot as static images, and that I would not be in it myself, though I did end up doing the voiceover. I feel that the static shots, much like a photograph, force us look at the ordinary, things we pass daily and don't give a second glance. I believe that allows the viewer more opportunity to take something away with them, you have the time to see the subject in a more intimate way.

I found so much to include in the story of such a small place that it became an exercise in deciding what had to be left out. I set out to tell a short story about a childhood adventure and about the small histories of a small place, but by the time the twenty seven minute script was drafted and we were ready to shoot, I realised that it contained within it a wider story about my own journey, about leaving home to travel the world and discovering how profoundly doing that changes the way we come to see our own place of origin.

PRODUCTION STILLS



Day one on location, August 2011
Camera; Kara Sweeney & Director; Martin Twomey



On location in Castlemartyr GAA field, August 2011



Getting the shot before the clouds close in, near Whitegate August 2011



Setting up rack shot with Whitegate power station chimney in the distance, August 2011

THE MUSIC

Taken from the Album; 'In The Time Of' By Edel Sullivan

"When I first listened to Edel's album, I knew straight away that this was the music I wanted on the film. I always felt the music had to have a traditional flavour and be local to Cork, but I really needed it to be able to carry the mood of the film's narrative. Edel's work seems to do this beautifully, I was really lucky with this part of the film and I'm immensely grateful to her for coming on board the project".

Martin Twomey: Director



"...In The Time Of is a rarity to be championed."

- Earle Hitchner (Irish Echo, New York)

To listen to music from the album you can visit Edel's website:

www.edelsullivan.com

THE ROUTE



BIOGRAPHIES

Writer, Producer & Director: Martin Twomey

A London based Irish photographer working in the commercial photography sector including editorial, Architectural and the performing arts. He has completed stills and video documentary on the work of comedian Shazia Mirza in the UK and Pakistan, including performances at the Edinburgh Fringe Festival and Soho Theatre, London.

www.martintwomey.com

Executive Producer: Shazia Mirza

Shazia Mirza is an award winning comedian and writer. Columnist for Guardian and New Statesman she has toured internationally and appeared on such flagship programmes as **Have I got News for You** (BBC1) **60 Minutes** (CBS) **The Wright Stuff** (Channel 5).

www.shazia-mirza.com

Cinematography and Camera: Kara Sweeney

Graduate in film production in UK and experienced in short film location cinematography and editing in UK, Ireland and Taiwan.

Editor, Associate Producer Nuzhat Jabinh

Graduate of creative arts with experience in production, editing and sound postproduction work on short films.

Research Assistant, Ireland Sharon Cronin

Film studies undergraduate at St. John's Central College (Cork) and University of Greenwich (London).

Music: Edel Sullivan

From Cork City, Ireland, Edel originally studied classical violin at the CIT Cork School of Music (Suzuki Method) and Anglia University, Cambridge, U.K.

She has performed, composed, recorded and taught extensively, particularly in the Irish traditional style with gigs on the international folk festival circuit, to avant garde theatrical incidental music to Michael Flatley's show 'Lord of the Dance'.

Her debut solo fiddle album, 'In The Time Of' was described as "...the best traditional album I've heard all year....she manages to blend a smooth sweetness of tone with life, swing and spot-on rhythm. It's as a composer and arranger that she really stands out, though."— Sarah McQuaid, Hot Press. "Spellbinding." — Siobhan Long, The Irish Times "...In The Time Of is a rarity to be championed." — Earle Hitchner (Irish Echo, New York)'The most astonishingly beautiful recording I've heard in years.' (Sing Out! U.S.)

www.edelsullivan.com

Train Of Broken Light is a 27 minute essay style documentary shot in HDV and available on Blu-ray and HDCAM for exhibition, as well as on DVD.

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