



MacLeod Nine Productions Présente - Presents
Un film de G. Scott MacLeod / A film by G. Scott MacLeod

D'après un conte de /
A story by Mike Burns

PRODUCTION NOTES AND RESEARCH GUIDE

The SAGA of MURDO MACLEOD

And his first contact with the Abenaki



The MacLeod clan on its way to Gould. Animation by G. Scott MacLeod.

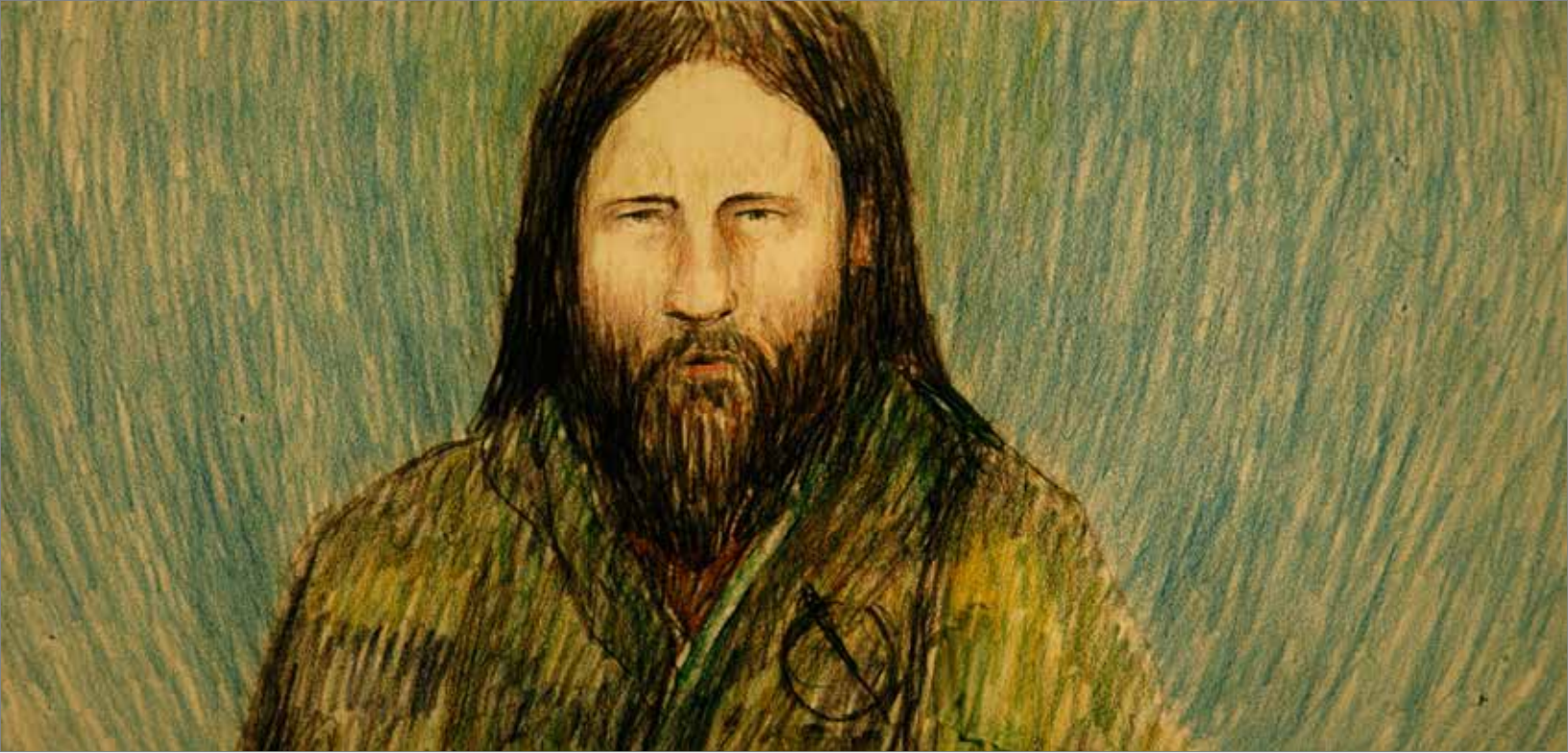
2

And the Lord said, I have surely seen the affliction of my people which are in Egypt, and have heard their cry by reason of their taskmasters; for I know their sorrows. And I am come down to deliver them out of the land of the Egyptians, and to bring them up out of that land unto a good land and a large, unto a land flowing with milk and honey.

EXODUS: 6-8

Table of Contents

4	Introduction
5	Synopsis
6	Bios G. Scott MacLeod (Director and Animator) Artist's Path Mike Burns (Storyteller) Artist's Path
8	Project Description and Rationale
10	Pre-Production Film Influences Research The Oral Tradition Storyboarding
14	Production Location Shooting in Gould Recording the Story Pre-Editing – Animations Offline and Online Editing Music Sound Design and Final Mix
22	Educational information People Music and Songs History Books Films
	Credits



Murdo Macleod. Animation by G. Scott MacLeod.

INTRODUCTION

4

Welcome to the *The Saga of Murdo MacLeod*, Production Notes and Research Guide. This downloadable PDF is designed for educators and all viewers who are interested in animated films, storytelling and history. My aim with this educational tool is to share technical insights into the animation and production processes and to provide a database of historical and cultural information on the Scottish and Abenaki peoples. I hope you will find this package useful and that it will enable and encourage further study and understanding of animation and the Abenaki and Scottish peoples of Canada.



First Nations filmmaker Alanis Obomsawin. Animation by G. Scott MacLeod.

SYNOPSIS

5

Within the huge diversity that is modern-day Canada, all non-aboriginal people share an immigrant history. For some, the stories are fresh. For many others, the struggles of distant ancestors have long been lost through the passage of time. In *The Saga of Murdo MacLeod*, the first film in his animated series on Canadian history from Mike Burns' four published stories, *L'Eau de La Vie /The Water of Life* (Chemin des Cantons, 2009), Montreal filmmaker G. Scott MacLeod fuses rich pencil animation with new digital media to provide a deeply moving depiction of an iconic early Canadian immigrant experience.

Expelled from their land on the Isle of Lewis in Scotland, Murdo MacLeod and his clan are given passage as ballast on a timber ship bound for Lower Canada. It is the late 1830s. Those who survive the voyage arrive in Quebec City with nothing more than axes in hand and speaking only Gaelic amongst the French and English population. With winter fast approaching, they find their only hope for survival in the hands of an unlikely ally.

Marrying MacLeod's painterly animations with Burns' masterful storytelling, *The Saga of Murdo MacLeod* provides a deeply moving depiction of an early Canadian immigrant experience. It is the second film in *The Water of Life*, MacLeod's animated series on Canadian history based on stories by Burns.

G. SCOTT MACLEOD

DIRECTOR AND ANIMATOR



Photo by Alyson MacLeod.

G. Scott MacLeod is a multimedia artist in the truest sense of the term. A critically acclaimed painter and photographer whose work is in many permanent collections, including that of the National Gallery of Canada, he is also a performing songwriter and recording artist.

Engaging his lifelong interest in history, with support from the National Film Board of Canada's Filmmaker Assistance Program and a Main Film Grant, in 2009 MacLeod added filmmaker to his list of endeavors with the release of *After the war with Hannelore - A Berliner War Child's Testimony from 1945 to 1989*. The 22-minute documentary had several high-profile screenings, including at Les Rendez-vous du cinéma québécois and Berlin's Arsenal 2 Institut für Film und Videokunst and One World Berlin Film Festival.

The Saga of Murdo MacLeod is the second film in MacLeod's four-film series entitled *The Water of Life*, a collaboration with celebrated Montreal storyteller Mike Burns. It is MacLeod's third film.

Based in Montreal, MacLeod holds a BFA and a Masters in Art Education from Concordia University. His thesis project was the documentary film *Dans l'Griff-In Griffintown*, about the French community in Montreal's Griffintown neighborhood.

ARTIST'S PATH

“I have tried to define myself in my work through my personal ‘myth’ or what Joseph Campbell refers to as ‘following one’s bliss’ (Campbell, 1990 p. 211). This is a metaphor for pursuing one’s life path through the labyrinth, which for me has been a journey via my learning, art and teaching practices. This journey has given me courage to live, it has made me humble, it has fed and sheltered me, given me a voice and enabled me to do the same for others, through teaching, outreach and fundraisers. As a result of this work, I have better understood humanity’s place on this planet and have tried to be a positive influence for political and social change.”

MIKE BURNS STORYTELLER

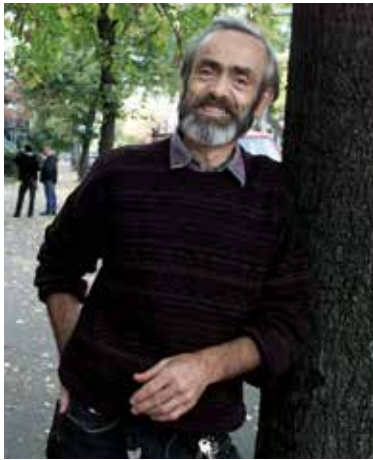


Photo by John Mahoney

Irish-born, Montreal-based storyteller Mike Burns is a true keeper of the oral tradition. Known across Canada and Europe for his spellbinding performances, his hundreds of stories include tales and legends of his native Ireland and original history-based stories about his adopted home in Canada.

Fluent in Gaelic, English and French, Burns is regarded as pioneer in the revival of storytelling in Quebec. His works have been collected in numerous publications including, most recently, *The Water of Life/L'Eau de la vie* (Chemin des Cantons, 2009), which contains the story *The Saga of Murdo MacLeod*.

8

ARTIST'S PATH

“Born into a storytelling family in the South-West of Ireland, I am one of the few tellers in North America that continues the pure oral tradition. I tell hundreds of traditional stories in Gaelic, French and English. I have been telling for nigh 50 years and I have the feeling I may yet come good at it. I got a lazy start, not having to leave the fireplace in my father’s house to hear stories and ‘Seanchas.’ A pioneer in the revival of storytelling in Quebec, I have recently begun the creation of original history-based stories, following my experience of telling the story of the first Scottish colonists of the Eastern Townships in Gould in 2003. My experience as member of the Loups Garous collective creation in 2005-2006 was a further step in my exploration of new forms of storytelling.”

PROJECT DESCRIPTION AND RATIONALE

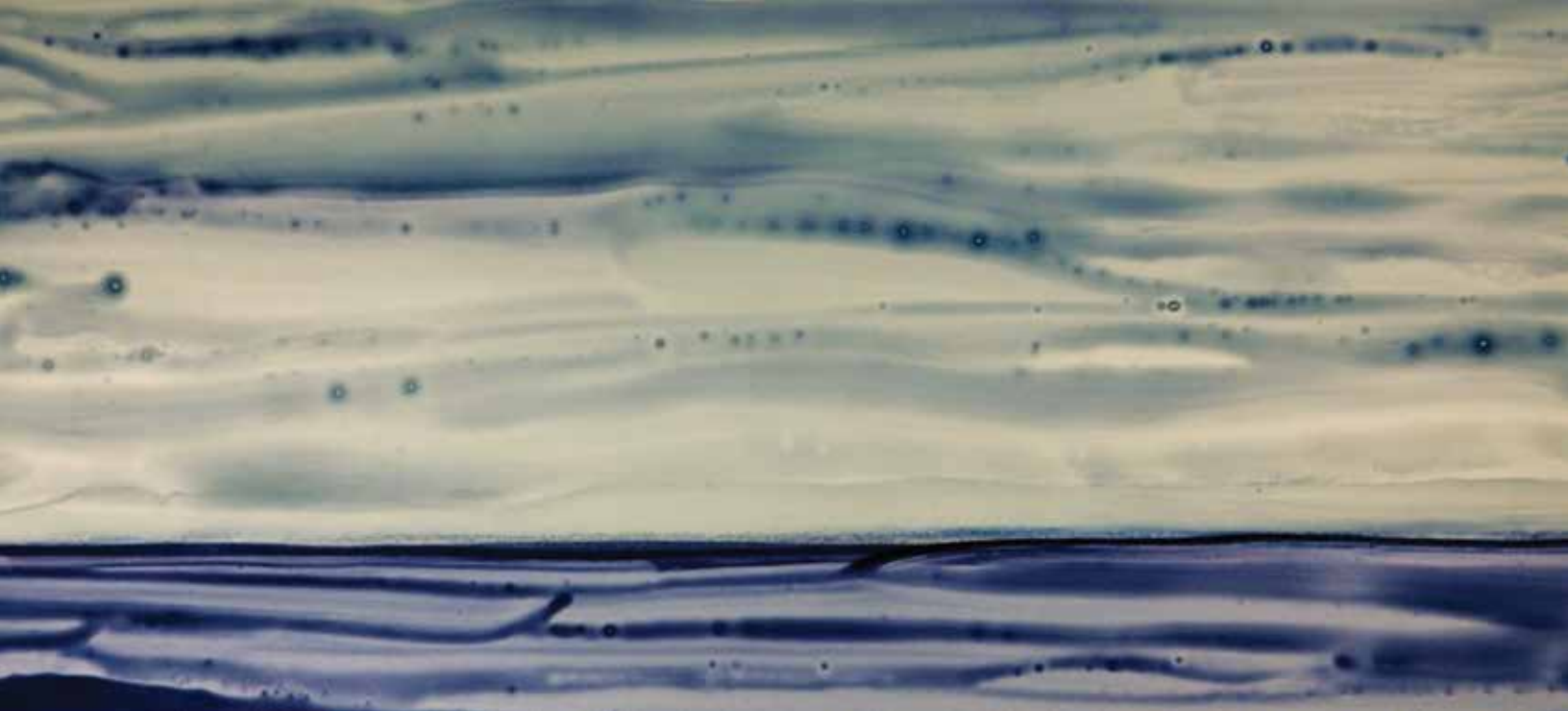
9

During the creation of this 16-minute animation I used my skills as visual artist, photographer, musician and filmmaker to produce an animated short of one of the stories from Irish-Canadian storyteller Mike Burns' series *The Water of Life*.

The consensus from my 2009 film, *After the War with Hannelore - A Berliner War Child's Testimony from 1945 to 1989*, was that my animations were the strongest part of the documentary; therefore, I decided to make my next project an animation. Directing, animating and composing music for *After the War with Hannelore* also helped me realize the range of my interests as a multimedia artist. I believe that fusing my multiple interests, which include storytelling and visual arts as well as the various components of filmmaking, contributed to a new phase of my artistic development.

I feel fortunate to be producing animations at a time in history when new technologies and media are providing artists with unlimited possibilities to innovate and create interesting work. With *The Saga of Murdo MacLeod* I wanted to experiment with my traditional drawing style and fuse it with digital programs in an effort to innovate and push my animation practice and knowledge further.

I have found that the film and animation fields have enabled me to expose my work to a broader audience, unlike my 2-D fine art mediums, which have been limited to gallery and museum settings. This is an exciting change for me, to be free from the bulk of material work that comes with large painting exhibitions, i.e., framing, shipping, studio and storage costs. Due to new affordable technologies now available to artists and smaller production houses, I feel I can do world-class projects with less of this material burden and with the ability



Atlantic Ocean by G. Scott MacLeod.

to disseminate my work on web-based platforms that are more cost effective. I must thank both the Conseil des arts et des lettres du Québec and the National Film Board of Canada's Aide au cinéma indépendant - Canada (ACIC) funding programs which enabled me to complete the production and post-production phases of this film.

Thematically, *The Saga of Murdo MacLeod* represents one of the many untold European-First Nations first contact stories in Quebec. I believe there is still more room for Canadian animators and filmmakers to explore this area of history, as these stories are unknown to many Canadians and the world at large. I am interested in these cross-cultural stories from our history as a result of growing up in the culturally diverse city of Montreal, coming from Scottish lineage, and working with Mohawk, Squamish and Cree Nations over my three-decade career in music and art.

I am also interested in maintaining the oral tradition via storytelling. In Walter J. Ong's work, *Literacy and Orality in Our Times*, he states: "Writing entails losses of much that was good and true and beautiful in the old primary oral culture" (Ong, 1979, p.18). I also believe that the oral tradition supports the democratic idea of the common space where all can listen to the live storytelling experience and engage in the open forum of the performance. In his 2007 article, "The Emancipated Spectator," Jacques Rancière supports the idea of bringing the "stage back to a level of equality with the telling of a story and the reading of a book" (p. 280). "It should call spectators who are active interpreters, who render their own translation, who appropriate the story for themselves, and who ultimately make their own story out of it," creating "an emancipated community of storytellers and translators" (Rancière, 2007, p. 280). This is what I have fundamentally tried to do with *The Saga of Murdo MacLeod*—to visually and sonically interpret and serve the story and make it accessible to the public.

PRE-PRODUCTION

11

FILM INFLUENCES

Over the years I have studied feature works from countries like Australia [*The Chant of Jimmy Black Smith* (1978) by Fred Schepisi], Ireland [*The Secret of Roan Inish* (1994) by John Sayles] and New Zealand [*Whale Rider* (2002) by Niki Caro]. I've also studied animated works from Israel, including *Waltz with Bashir* (2008) by Ari Folman, and works from Canada, including *The Man Who Planted Trees* (1987) by Frédéric Back and *The Danish Poet* (2006) by Toril Kove, and finally *Felix in Exile* (2007) by South African artist William Kentridge. These films and animations influenced the making of *The Saga of Murdo MacLeod*. It was my aim to produce a story of equal caliber. While doing my research it was my hope to experiment with fusing the two primary cultural groups in the story—the Abenaki and Scots—to illustrate the differences as well as the strong symbolic similarities in their lore, history, language and music.

RESEARCH

To begin research on *The Saga of Murdo MacLeod* I referenced period illustrations of the Scottish and Abenaki peoples from the mid 1800s in an effort to maintain continuity with their proper dress, regalia, tools, boats and shelters. I also read *Scottish Exodus - Travels Among a Worldwide Clan* by James Hunter, which specifically dealt with the Clan MacLeod. I found Hunter's book helped me to understand the travails of the Scottish people in their homeland and their exodus to Canada, their proverbial "promised land." While it was more difficult



Immigrant Ship by G. Scott MacLeod.

12

to find literary sources for Abenaki traditional practices, I did have the privilege of showing my drawings and discussing this project with award-winning Abenaki stateswoman and filmmaker Alanis Obomsawin at the National Film Board of Canada. For years Obomsawin's films have been instrumental in giving the public insights into First Nations peoples' traditions and travails. I am grateful for her encouragement, support and work.

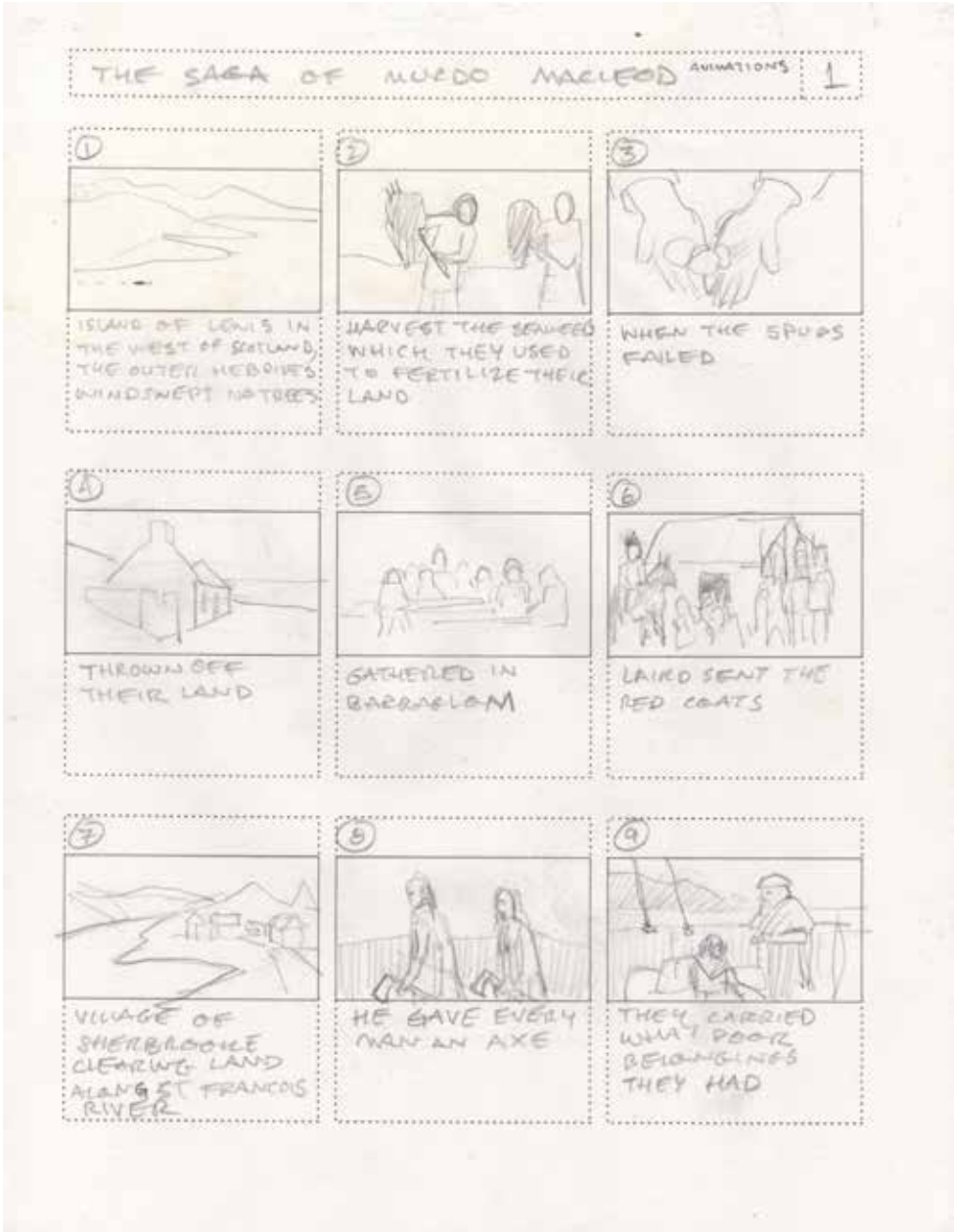
THE ORAL TRADITION

In the mid 1990s, I was introduced to Mike Burns at Hurley's Irish Pub by our mutual and late friend, the musician Toby Kinsella, to whom *The Saga of Murdo MacLeod* is dedicated. It was through Toby that I discovered the *seanachie*, which is the Gaelic term for a traditional Irish storyteller/historian. From that experience I realized the value of going beyond the literary side of my research and began to explore the oral traditions of cultures, which led me to Joseph Campbell's works on the great myths.










Mike Burns has maintained this tradition through the rigor of consistently performing over the years, the result being his commitment to memory of hundreds of stories. Incredibly, Mike was able to give us *The Saga of Murdo MacLeod* in one take, in both English and French. He flawlessly gave us the story with all of the appropriate verbal and emotional inflections, truly a remarkable achievement.

STORYBOARDING







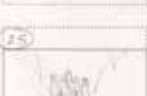

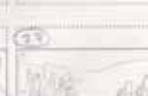
The first step in producing this animation was to break the script down into a storyboard outlining the key points in Mike's story. I also edited a preliminary version of the animation in Adobe Premiere with Montreal film company Studio Parsons to help us secure a research and creation grant from Conseil des arts et des lettres du Québec.



THE SAGA OF MURDO MACLEOD - PART 2

 <p>11 THE WIFE STOOD AS BALESTRAH & SAID THAT WAS A GOODING MAN QUEBEC CITY</p>	 <p>12 OLD PEOPLE TALKED TO HIM</p>	 <p>13 AND THEY WERE TALKING OVERBOARD</p>
 <p>14 MURDO MACLEOD SAID THEY WERE IN QUEBEC CITY</p>	 <p>15 THEY WERE LAUGHED AT BY THE PEOPLE</p>	 <p>16 WALKING IN THE DEAD FOR SHEBROKE</p>
 <p>17 THE WHITE AREN'T HERE IN QUEBEC CITY</p>	 <p>18 ANOTHER MAN SAID HE WOULD TAKE THEM WITH HIS DOGS</p>	 <p>19 HE WENT WITH DOGS BACK TO ICE BEHIND HIM</p>

THE SAGA OF MURDO MACLEOD - PART 3

 <p>17 WRAPPED HIS FEET IN BAGS</p>	 <p>18 WENT AWAY BEHIND DOGS</p>	 <p>19 ARRIVED AT THE HOUSE OF THE BARRON</p>
 <p>20 SAW SMALL STORES FOR MERCHANTS AND KINGS AND PEASANTS</p>	 <p>21 HE SAW A CHURCH AND ST. BUCKLE</p>	 <p>22 HEARD IN DIFFERENT CATHEDRAL NAMED 'ST. BUCKLE' PARISH</p>
 <p>23 DRANK FROM SKEWERS OF FISH FROM THE FISH MARKET</p>	 <p>24 HE SAW DOGS WITH THEM</p>	 <p>25 HEARD VOICES THEN</p>

THE SAGA OF MURDO MACLEOD - PART 4

 <p>26 WALKING ALONG THE RIVER</p>	 <p>27 PITIFUL PARISH</p>	 <p>28 DROPPED DOWN THERE'S MADE OF ICE SHIPPED SKIFFERS</p>
 <p>29 BANK OF ABERNETHY HUNTING</p>	 <p>30 HE WAS DRIVING HIS WOLF DOGS FROM SOUTH OF THE DOG</p>	 <p>31 HEARD WHITE ALICE IN TOWN</p>
 <p>32 SCOTS AND ABERNETHY SPEAKING IN SCOTLAND</p>	 <p>33 ABERNETHY LEARN THAT BLOCKS OF ICE ARE THE SIDE OF THE GAV</p>	 <p>34 ABERNETHY SAW SCOTS HOW TO MAKE ICE BURIAL</p>

THE SAGA OF MURDO MACLEOD - PART 5

 <p>35 ABERNETHY HELP TOOD SCOTS THROUGH ICE BEHIND AND TALKING TO THEM WITH DOGS</p>	 <p>36 HE HEARD SCOTS' DEATH BED</p>	 <p>37 HE REQUESTS THAT A CHURCH BE BUILT</p>
 <p>38 HEY CLIMBED FORWARD AND PEOPLE CARRIED FROM THAT TOWN</p>		



Church Eastern Townships, Quebec. Photo by G. Scott MacLeod.



St. Francois River, Eastern Townships, Quebec.



Joy MacDonald is interviewed at Maison MacAuley, Gould, Quebec.



Crew Gould, Quebec. Photo by Ivor De Neeve.

PRODUCTION

15

LOCATION SHOOTING IN GOULD

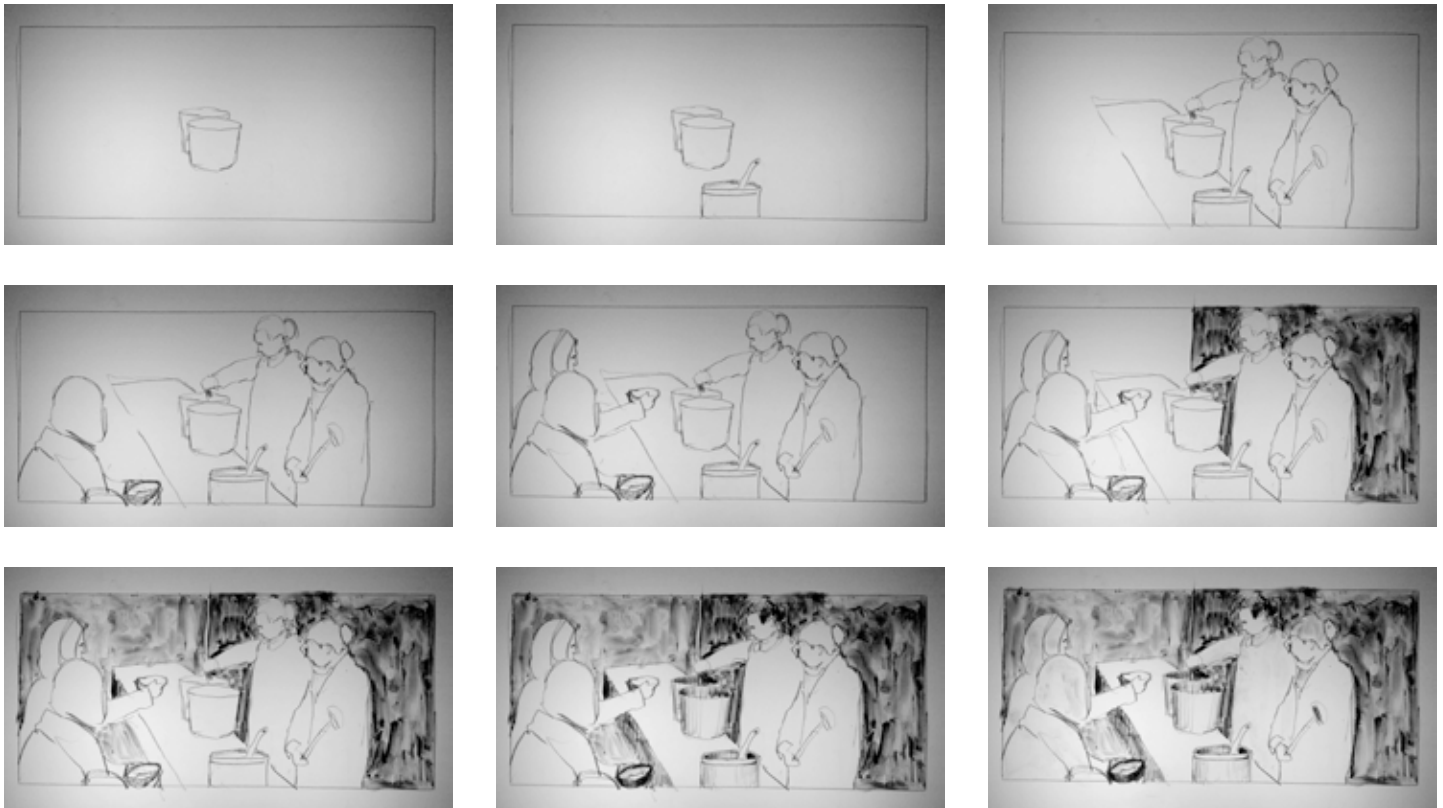
In February of 2011, my film crew (D.O.P Vuk Stojanovic and sound person Julia Innes) and I shot HD footage on location in Gould, Quebec, capturing on film some of the locations mentioned in Mike's story, such as the St. François and Salmon Rivers and the old church in the town of Gould. We also interviewed Joy MacDonald, Howard A. Beaton and Clyne MacDonald, local descendants of the Hebridean Scots that settled in the area in the mid-1800s. They were all kind enough to share their family histories, photographs and homes. I felt that this was important as it helped me create the physical environment for the story. During our stay in the Gould region we captured the winter landscape in video, in addition to gathering environmental sounds, including birds, wind and water. I also took a variety of stills of the region as reference material for the animation work I would produce.



Mike performing the Saga of Murdo MacLeod at the Hudson Village Theatre. Photo by Mike MacKell.

RECORDING NARRATION

Our storyteller Mike Burns is a third generation storyteller or what is known in Gaelic as a *seanachie*. Mike has maintained his traditional practice by performing at Montreal's Hurley's Irish Pub the last Sunday of every month and by touring extensively for over 30 years in Canada, the U.S. and Europe. We recorded Mike telling *The Saga of Murdo MacLeod*, one of the four stories from his 2009 book *L'Eau de La Vie /The Water of Life* (Chemin des Cantons) in both French and English as he is fluent in both languages. We recorded Mike with a vintage Neumann microphone in a comfortable home setting that was ideal for capturing the authentic emotions of his art form. As a result he gave us a great first-take performance of *The Saga of Murdo MacLeod*. It is a piece he has been performing over the past few years.



Soup Populaire - Animation by G. Scott MacLeod.

PRE-EDITING - ANIMATIONS

My aim in this project was to explore and experiment with various drawing, photo and collage media, essentially fusing my prior skill set with new animation techniques. The animations were drawn in stages on the same surface to capture the phases of the drawing. The Mylar sheets were taped to my glass animation table underneath my tripod and digital camera. The image was then backlit from underneath the frosted glass table with a series of angled lamps. The jpegs from each drawing were later assembled in QuickTime sequences and then dragged into Final Cut Pro (a video editing program) to be assembled and edited into the storyline.

For this project I have broken with conventional animation and explored new directions, such as the work of South African artist William Kentridge. Like Kentridge, I use the same piece of Mylar for each animation. Rather than using charcoal on paper like Kentridge, however, I used water-based graphite and colour pencils on Mylar (a material once used by architects) as my primary medium. I used this same process in my previous animations, *After the War with Hannelore* (2009) and *Empress Blue* (2010). In *The Saga of Murdo MacLeod* I used water-based graphite and colour pencils on Mylar and added water and collage to the drawings to create more washes and layers to emulate fire, snow, smoke



G. Scott MacLeod with animation boat sequence. Photo by Maria Ezcurrea.

18

and water. I also used *découpage* by cutting out pieces of Mylar and moving them on the surface of the drawings to give the impression of sea turtles swimming, ships sailing and falling stones and potatoes. An example of digital *découpage* would be the opening map sequence of the animation, which was reworked by Oscar winning animator Randall Finnerty (*The Danish Poet*, 2008) in a program called After Effects. I provided Randall with high-resolution scans of the individual elements on the map: the boat, snake, eagle, salmon, turtle and wolf. Randall then cropped and integrated the moving animals into the map in an effort to activate the animation while the ship moved across the Atlantic Ocean. This opening sequence represents the Scots' passage from the Isle of Lewis to Quebec.



Offline editor Phyllis Lewis at the National Film Board of Canada. Photo by G. Scott MacLeod.

OFFLINE EDITING

Oscar-winning editor Phyllis Lewis (*The Danish Poet*, 2008) edited *The Saga of Murdo MacLeod*. Phyllis first established a chronology using the recording of Mike's story. The audio file was then transferred into Final Cut Pro (editing software) which enabled Phyllis to create a timeline and estimate the length of the animation. She then placed the QuickTimes of the animations in sequence. During this first assembly phase, Phyllis and I decided what animations would be used and which would be left out. Invariably I had to redo some of the earlier animations and create new ones in order to best serve the story. Once the assembly and storyline were secured, a series of camera moves were decided upon. This involved moving the camera focal point right or left or pulling in or out. These movements were necessary as many of my images are one-cell animations and often appear quite static if left full frame. In other words, once the drawing unfolded and became static it was important to have the focal point change to maintain a visual flow in the image. Once I felt that the editing served the story, Phyllis locked the picture for the online phase of the editing.



Online Editor Yannick Carrier at the National Film Board of Canada. Photo by G. Scott MacLeod.

ONLINE EDITING

I submitted the offline version of the film to the National Film Board of Canada's ACIC program in order to get access to high-quality post production facilities and experienced technicians. It was through this filmmakers assistance program that I did the online edit and sound mix phases of the film. The online phase was done by editor Yannick Carrier over the course of a week. Yannick worked in HD on an AVID editing system. At this phase we added the four animations that were reworked in After Effects by special effects animator Randal Finnerty. Once Yannick and I cropped the images according to the 16-9 widescreen aspect ratio, we finalized all the camera moves and did the colour correction and contrast adjustments.

MUSIC

For the soundtrack I used traditional Scottish instrumentation: violin by Jonathan Moorman and the Walsh shuttle pipes by Jeff McCarthy. The female voices were provided by the late Ishbel MacAskill who was from Isle of Lewis and Linda Morrison from Montreal. We used traditional drumming to represent the Abenaki culture in the film. Stacy Le Gallee produced the music which became a fusion of instrumental jigs and vocal pieces. The opening piece, “The Waulking Set”, was sung by Ishbel MacAskill and is typical of the call and answer “waulking songs” from the Hebrides. Jane Brewer explains: “The women on the Outer Hebrides for centuries kept alive a tradition of working their woollen cloth accompanied by song. The tradition was still alive about 50 years ago and has never died out completely. The women shrank the cloth, making it strong enough to wear when it came off the weaving loom. This particular process is known as waulking (pronounced “walking”). They used a long narrow board to put the cloth on that was raised on trestles known as the waulking board. The women sat around the waulking board with the cloth in their midst, as they waulked and sang pounding the cloth on the board, swaying backwards and forwards and from side to side as they worked” (Brewer, 2008 p.1).

21

Linda Morrison sang “An Atraireachd Àrd – The High Surge of the Sea”, also a traditional solo voice piece sung in the “Seanog” style. Our aim with the soundtrack was to contrast and fuse the Celtic melodies with the heartbeat of the Aboriginal drumming and to have the viewer’s emotions shift from desperation to celebration. I was interested in fusing music of both cultures and in doing so I explored how I might blend the Celtic musical genre with the Aboriginal. We used multi-tracking to weave the Scottish voices and instrumentation into Native drumming, like the weaving of a tapestry from both cultures.

Stacy and I went through the live bird and wind sounds that Julia Innes collected from the field recordings in Gould. During the sound design process we used some of the live sounds from Gould and selected sound effects from online banks to contextualize my animations. We selected environmental sounds such as ocean waves, wind, creaking boats, birds, fire, footsteps and so forth. The challenge when selecting these sound effects was to marry the music with the found sounds and sound effects. Successful sound designs are ironically the ones that do not jump out but simply (and effectively) serve the story and image.



Soundtrack and sound design producer Stacy Le Gallee at the National Film Board of Canada. Photo by G. Scott MacLeod.

22

FINAL MIX

Stacy and I did the final stereo and 5.1 Surround Sound mixes for the film with sound engineer Serge Boivin at the National Film Board of Canada. We worked in Theatre 3, a full-size cinema space with a mixing console in front of the film screen. During the weeklong session we adjusted the levels and sound of the music tracks and sound effects tracks. We added some light reverb to some of the music to create a sense of space. Serge also created a wide 5.1 stereo mix to suggest the vast open space of the Atlantic Ocean and Quebec. He played with the positioning of individual tracks in the five speakers, such as the geese traveling from left to right on screen. Our overall aim was to evoke both the duress that Murdo's clan endured during the journey and the celebration and arrival of spring as they made it through the winter safely with the help of the Abenaki.

References

- Brewer, Jane. (2008). *Waulking and Waulking songs from the Outer Hebrides*.
Campbell, Joseph. (1990). *The Hero's Journey*, Harper Row.
Ong, Walter J. (1979). *Literacy and Orality in Our Times, Profession '79*, published by the Modern Language Association.
Rancière, Jacques (2007). *The Emancipated Spectator*, *Artforum*, March, p. 271- 280.

EDUCATIONAL INFORMATION

24

PEOPLE

COLIN MURDO MACLEOD –

The Scottish activist on whom I based my principle character.

<http://www.alastairmcintosh.com/colin.htm>

ISHBEL MACASKILL –

The Scottish singer who sang the the call and answer “waulking the cloth” songs during the opening map scene.

<http://freespace.virgin.net/ishbel.macaskill/>

http://www.allcelticmusic.com/music/68f62cce-f86e-102a-8020-000f1f67beb1/Essentially_Ishbel.html

ALANIS OBOMSAWIN –

Abenaki filmmaker and Aboriginal woman drumming in the animation.

<http://www.nfb.ca/explore-all-directors/alanis-obomsawin>

MUSIC

“An Atairechd Ard – The High Surge of the Sea”

Words by Donald MacIver

Melody by John MacDonald

Sung by Linda Morrison

Waulking the Cloth - Hebridean singing tradition

http://www.siliconglen.com/Scotland/8_2.html

<http://www.omniglot.com/songs/gaelic/index.php>

<http://www.musicscotland.com/cd/vol-3-waulking-songs-from-barra-gaelic.html>

Abenaki Music

http://www.youtube.com/watch?v=x8H_s_2aAL0

<http://www.youtube.com/watch?v=-vOjJKIcGyk&playnext=1&list=PL8D4E7D8DAACE1FF2>

<http://www.youtube.com/watch?v=7DTTCYupRTw>

<http://www.youtube.com/watch?v=2XLBhn2LZ5I>

<http://allthingsquebec.wordpress.com/2010/01/24/sylvain-rivards-traditional-drum-abenaki-algonquin-quebec-first-nations/>

<http://www.elnuabenakitribe.org/Nawihla2007.html>

25

HISTORY

Scottish

http://www.scottishhistory.com/articles/highlands/clearances/clearance_page1.html

<http://www.ltscotland.org.uk/higherscottishhistory/migrationandempire/migrationofscots/emigrationandsociety.asp>

<http://www.theclearances.org>

<http://www.electricscotland.com/history/clearances.htm>

http://www.bbc.co.uk/legacies/immig_emig/scotland/highland/

<http://www.bbc.co.uk/scotland/education/as/clearances/teachers.shtml>

Abenaki

<http://www.manataka.org/page380.html>

<http://www.accessgenealogy.com/native/tribes/abenaki/abenakihist2.htm>

<http://faculty.marianopolis.edu/c.belanger/quebechistory/encyclopedia/abenaki.htm>

http://www.bigorrin.org/abenaki_kids.htm

<http://www.tolatsga.org/aben.html>

BOOKS

<http://www.clanmacleod.org/clan-news/exodus-a-review.html>

FILMS

The Chant of Jimmy Black Smith (1978) by Fred Schepisi

The Secret of Roan Inish (1994) by John Sayles

Whale Rider (2002) by Niki Caro

Waltz with Bashir (2008) by Ari Folman

The Man Who Planted Trees (1987) by Frédéric Back

The Danish Poet (2006) by Toril Kove

Felix in Exile (2007) by William Kentridge

CREDITS

MacLeod Nine Productions

presents

A story by
MIKE BURNS

A Film By
G. SCOTT MACLEOD

**The Saga of
Murdo MacLeod**

Produced by
MACLEOD NINE PRODUCTIONS

Story
MIKE BURNS
From
THE WATER OF LIFE
CHEMIN DES CANTONS 2009

Narration
MIKE BURNS

Direction and Animation
G. SCOTT MACLEOD

Editor
PHYLLIS LEWIS

Sound Design
STACY LE GALLEE
G. SCOTT MACLEOD

Line Producer
VUK STOJANOVIC

Special Effects Animations **Randall Finnerty**

Image Stabilization **Jo Meuris**

Sound Recordist **Julia Innes**

Sound Mix (NFB) **Serge Boivin, Shelley Craig**

Sound Technician (NFB) **Pierre St-Germain**

Producer Studio Animation et Jeunesse (NFB) **Julie Roy**

Technical Coordinators (NFB) **Julie Laperrière, Daniel Claveau**

Online Editor (NFB) **Yannick Carrier**

Titles and Credits (NFB) **Serge Gaspard Gaudreau**

Soundtrack Producers **Stacy Le Gallee, G. Scott MacLeod**

Soundtrack Engineering, Mixing and Mastering **Stacy Le Gallee**

Musicians

Ishbel MacAskill Voice
Linda Morrison Voice
Jonathan Moorman Violin and Bazouki
Jeff McCarthy Walsh Shuttle Pipes

Traditional Scottish Tunes
Waulking set
a) Fill-iù Oro Hù O
b) Hè Mo Leannan, Hò Mo Leannan
c) Hèman Dubh
Arranged and Sung by Ishbel MacAskill

An Atraireachd Àrd – The High Surge of the Sea
Words : Donald MacIver
Melody : John MacDonald
Sung by : Linda Morrison

Off She Goes
Hector the Hero
MacCrimmon will never return

28

Additonal Scoring Jonathan Moorman, Jeff McCarthy
Still Photography G. Scott MacLeod
Location Research Gould, Quebec Joy MacDonald, Ivor DeNeeve
Opening Citation From Scottish Exodus By James Hunter
Tanslation Laure Péré
Press Kit Copy Editor Rob Lutes
Graphic Design Tagteam Studio
Webdesign Studio Parsons
DVD Authoring Mike Routliffe - www.thornapple.ca
Accounting Ted Cristeas

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In Memory of

Toby Kinsella, Ishbel MacAskill and Colin Murdo MacLeod

Produced with the financial participation of:



and in collaboration with:

