


TRANSMISSION

Presents

MAUDIE



Directed by **AISLING WALSH** / Release Date **AUGUST 24, 2017**

Starring **SALLY HAWKINS, ETHAN HAWKE** and **KARI MATCHETT**

PUBLICITY REQUESTS:

Transmission Films / Amy Burgess / +61 2 8333 9000 / amy@transmissionfilms.com.au

IMAGES

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Log-line:

Based on a true story, MAUDIE charts the unlikely romance between Maud Lewis, a folk artist who blossoms in later life, and the curmudgeonly recluse, Everett.

Short synopsis:

MAUDIE, based on a true story, is an unlikely romance in which the reclusive Everett Lewis (Ethan Hawke) hires a fragile yet determined woman named Maudie (Sally Hawkins) to be his housekeeper.

Maudie, bright-eyed but hunched with crippled hands, yearns to be independent, to live away from her protective family and she also yearns, passionately, to create art. Unexpectedly, Everett finds himself falling in love. MAUDIE charts Everett's efforts to protect himself from being hurt, Maudie's deep and abiding love for this difficult man and her surprising rise to fame as a folk painter.

Long synopsis:

Everett Lewis (Ethan Hawke) is a man who owes nothing to anyone. Tall, skinny and shabby, abandoned by his parents at a very young age, he has nevertheless managed to become a proud and self-sufficient man, largely by collecting scraps and peddling fish. He lives in a 10x12 foot house that has neither running water nor electricity, but at least it's all his. Everett is his own boss and has everything he needs, except maybe a woman to clean the house and cook his meals.

Long Synopsis cont.

When he posts an ad for a live-in housekeeper, the only interest generated is from a strange looking woman - short, hunched over, with gnarled up hands and two huge bright brown eyes. And her name is Maud Dowley (Sally Hawkins).

Though Everett resists at first, he finally hires Maud. But he is suspicious of her. She talks too much, has too many opinions. She's a terrible housekeeper and keeps talking marriage whenever he tries to have sex. She spends most of her time painting doodles on cardboard and the walls of his house. Everett realizes he hardly got what he bargained for. At least, the little cards that Maud paints begin to sell, so she can start pulling her weight around the house.

But what's worse is Everett is starting to need Maud. When she isn't near him, his life is dull and grey. As years pass and Maudie becomes a recognized folk artist, Everett has more difficulty hiding from his feelings. His fears of abandonment rise to the surface and become intolerable whenever he feels at risk of losing her. He has to decide whether he'll shut down and protect himself from ever being hurt, or if he will take the risk and let love into his life, even if it means his heart will break for doing it.

Without love, there is no purpose.

MAUD LEWIS: HER LIFE and ART

Maud Lewis exemplified the simple life. But simple doesn't mean dull. The simplicity of her paintings, brushed initially with scrounged paint from local fishermen onto ubiquitous green boards and post cards, continue to evoke feelings of innocence, of child-like exuberance as enduring as the spring times she loved to paint. And today she still captures audiences intrigued by everyday scenes as diverse as hard-working oxen and whimsical butterflies.

Maud Dowley Lewis was born March 7, 1903 in South Ohio, a community near Yarmouth. Her father Jack would provide a moderately prosperous living as a respected craftsman, making harnesses and serving as a blacksmith. Agnes, her mother, favored artistic pursuits including painting, folk carving and music. Born disfigured with sloped shoulders and her chin resting on her chest, Maud led a confined but happy home life after she quit school at 14, perhaps in part to escape the mocking of her peers. "What is life without love or friendship?" she once confided to a friend. Her mother lovingly taught her to play the piano before juvenile rheumatoid arthritis crippled her hands. Physical deformity may have been her lot, but even more tragic was the loss of both her parents within two years. Who would care for Maud? Thankfully, an aunt who lived in Digby took her in. There she would later answer a newspaper ad that would determine the course of her life. A man named Everett Lewis wanted a housekeeper for his cottage in Marshalltown. She married him in 1938 at the age of thirty-four and would never travel more than an hour's drive from her birthplace. "I ain't much for traveling anyway," she said later, "as long as I have a brush in my hand and a window in front of me, I'm all right." Cameo cigarettes added their share of comfort as well.

Although short in stature with hands gnarled by arthritis as the years passed, she stood tall when she plied her brush over green-backed particle board. Everett Lewis, a stingy, parsimonious but certainly hard-working man, kept house and made meals allowing Maud to spend most of her time delving into her world of wonder and creating fanciful works of art. Maud gathered images from her happy childhood and limited excursions in a Model T with Everett to paint cheerful images on dust pans, scallop shells and even on her house. They would settle into a routine where Everett enjoyed peddling and haggling over the paintings Maud would love to paint. The happiness she painted first attracted neighbours, then tourists and eventually even international attention. It started with a Star Weekly newspaper article and then a 1965 CBC Telescope program featuring her unique works. Her notoriety began to bloom like the cherry trees that garnished several of her paintings. Orders came in so fast that the paint hardly had time to dry--one reason you may notice fingerprints on some edges of her paintings.

Her style became as fanciful as her subjects. She painted a world often without shadows, autumn leaves on winter landscapes, and even 3-legged oxen. Was she adding humour in her subtle, shy way? Her gentle nature and magnetic smile might give that away. Awkwardly bent over a painting, she may have been squinting and intense, but her inner joy escaped onto her panels with unrivalled determination and vitality. Small wonder her work garnered the attention of even the Nixon White House. Ever pragmatic, Maud wrote to ask that funds be forwarded before she sent the requested two panels to the President! Today her work unequivocally demands status as “important art” in numerous fine-art collections around the world.

Much like her American counterpart, Anna Marie Robertson (Grandma Moses), Maud was uniquely creative, self-taught, specialized in painting everyday rural life, loved animals and appreciated the beauty of nature. Both initially sold their paintings for just a few dollars, but saw their work increase dramatically over the years. The works of Grandma Moses command prices in the \$30,000 to \$600,000 range. Of comparable quality, Maud's paintings currently fetch \$6,000 to \$20,000, holding much promise for the future.

Not formally trained, Maud adopted a style that emerged from inside the heart of a true artist. As such, she could produce images of enduring quality and appeal, images that transformed her maritime surroundings into painted visions. The irresistible charm of her art had triumphed over the arrows of adversity.

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MAUDIE CAST OF CHARACTERS

SALLY HAWKINS as MAUD LEWIS

Maud Dowley (32) is bright-eyed woman who sees nothing but colour and beauty in the world. She was born with a severe form of arthritis that limited her physical abilities, and was considered to be a burden by her family. She is hired by Everett to be his housekeeper. Much to Everett's surprise, Maudie turns out to be terrible with housework and worse yet; she begins to cover the walls of his tiny home with her colourful paintings. Maud sees joy and beauty in everything around her and as she paints with new freedom in the Lewis cabin she begins to fall in love.

ETHAN HAWKE as EVERETT LEWIS

Everett Lewis (48) is a man who owes nothing to anyone. Tall, skinny and shabby, abandoned by his parents at a very young age, he has nevertheless managed to become a proud and self-sufficient man, largely by collecting scraps and peddling fish. A recluse, he lives in a 10X12 foot house that has neither running water nor electricity, but at least it's all his. That is until a tiny little woman, Maud Lewis, arrives on the doorstep.

KARI MATCHETT as SANDRA

Sandra (37) is a sophisticated, intense and iconoclastic New Yorker who summers in Digby in part to escape her unhappy marriage. An astute collector, Sandra is amazed by Maud's native artistic talent, and becomes one of her earliest patrons. In the process the two become unlikely friends and confidants.

GABRIELLE ROSE as AUNT IDA

Aunt Ida (60) is Maud's aunt, who has taken care of Maud ever since her early disgrace. Aunt Ida is a hard-working, well-intentioned pillar of her community who treats Maud like an invalid, and her personal cross to bear.

ZACHARY BENNETT as CHARLES DOWLEY

Charles Dowley (30) is Maud's brother, a handsome jazz musician who has taken control of the Dowley family inheritance and delivered his crippled sister to Aunt Ida's care.

BILLY MACLELLAN as FRANK DAVIS

Frank (30) is a young fisherman who supplies fish for Everett to sell door to door. Easy going and a bit sardonic, he greets Maud with interest, but is appalled by the shabby way that Everett treats her.

GREG MALONE as MR. HILL

Mr. Hill (70) is a kindly man runs the local orphanage, where Everett once lived.

MAUDIE: **DIRECTOR'S VISION STATEMENT**

A broken bird and a scarecrow. An artist and a fish-peddler. A mismatched pair. Two souls existing on the fringes of society who find one another and change each other in the course of their lives together. MAUDIE is the intimate portrait of these two people. Maud and Everett Lewis, two outsiders who become a pair. Their journey to discovering love is the dramatic heart of this film.

The film has two landscapes. The vastness of Nova Scotia. The big skies. The seasons that traverse it. The beauty. The bleakness. The isolation. In that landscape the intimacy of the 12' X 13' hut that stands at the side of the road. The drab, grey, Everett Lewis house that Maud transforms into the colourful Painted House where every inch of every surface is transformed.

The second landscape of this film is Maud's interpretation of the world that surrounds her. The landscape of her paintings, the colour and simplicity, naive and ever hopeful. Her paintings are the world as she sees it in her mind eye. Her paintings are not crowded out by people. Mostly she and Everett are the only figures represented.

If Maud is a wounded bird, then Everett is the scarecrow. These two mismatched figures standing in the landscape together. The wounded bird and the ragged tall figure often clothed in red. This is my Maud and Everett Lewis. The tiny lady looking out onto the world from the

window of her cabin at the man she has come to live with. We watch as she falls in love with this tall often silent figure. Andrew Wyeth's lone figures in his immense rural landscapes along with the more intimate portraits of Elmer Bischoff's expressionist paintings are my first reference. There is stillness and silence to Wyeth's portraits. The seasons change. The skies shift. The colours merge.

The figures at the centre hold their own space and exist in the story of his pictures. Bischoff's world of portraits is more colourful. It is more intimate. He paints couples and you feel as if you are in the room with them. He paints lone women and you feel you are quietly observing them. MAUDIE has something of the feeling of both these worlds, the immense landscape contrasted with the intimate portrait of two people. The wide open spaces contrasted with the intimacy of The Painted House. Darkness into light. A monochrome world into a radiant colourful one.

Most artists paint what's familiar. They paint themselves and the landscape around them. Maud didn't paint herself at first, instead she painted animals and the seasons as they changed around her. Two Oxen in snow. Three Cats in Spring. Deer in Summer.

I suspect when she finally tried to paint herself she saw a face she didn't like very much. Perhaps she couldn't quite understand it. Perhaps she was too shy. I imagine she looked out of the window and saw Everett. She observed him, this man in red as he worked. Then she made that first mark. Maud painted Everett again and

again. He becomes the figure observed in many of her paintings. As they're relationship develops Maud is finally able to paint herself, a very simple mirror portrait. She is no longer the lone figure but part of a couple. Maud and Everett Lewis together.

Aisling Walsh. July 2016

MAUDIE - Q & A with PRODUCER MARY YOUNG LECKIE

BACKGROUND - MAUD LEWIS

Who is Maudie? Maud Lewis is one of North America's preeminent Art Naïve painters. **Naïve art** is art that is created by a person who lacks formal education and training in art history, technique and perspective. Naïve art is recognized, and beloved, for its childlike simplicity and frankness. Maud never thought of herself as an artist. Painting was something that brought her happiness and a few dollars to pay the bills.

What is her affliction?

Maud began her life looking like every other child but by the age of eight her little chin had stopped developing and her growth was delayed. Her mother home schooled her to protect her from the taunts of other children so from an early age she watched the world through a window and imagined what a normal childhood was like. It is clear today that Maud suffered from Juvenile Arthritis that likely began around age four.

<http://www.notstandingstillsdisease.com/2013/06/maud-lewis-artist-and-juvenile.html> By the time she reached adulthood Maud was becoming quite deformed with a twisted back, gnarled up arms and hands and pain in her legs and feet. The disease worsened with age. There is no doubt she suffered terribly from her illness but the joy she shows in her paintings belies her condition. In her later years Maud also suffered from emphysema brought on most likely by a smoky stove Everett kept going all the year long, and by her beloved Craven M cigarettes. She died of pneumonia, a complication from her arthritis and emphysema.

What is the time period of the film?

Maud was born in 1903 and died in 1970. Our film begins in 1938 when she first meets Everett and ends with Maud's death in 1970.

What area of Nova Scotia do we see in the film?

Maud (nee Dowley) Lewis was born in Ohio, Nova Scotia. She was raised in Digby and moved to Marshalltown near Digby upon her marriage to Everett Lewis. MAUDIE is set mainly in Marshalltown & Digby.

So Maud & Everett really did live in a 10 x 12 foot house by the side of the highway outside Marshalltown! Where is the House now?

Maud & Everett's house is widely considered to be the jewel of Maud's life work. After Everett's death in 1980 the little house by the side of the road began to deteriorate from the elements and from vandals taking bits and pieces of the shingles, shutters and doors. In reaction, a group of concerned citizens from the Digby area started the **Maud Lewis Painted House Society**; their only goal was to save this landmark. In 1984, the house was sold to the Province of Nova Scotia who turned it over to the care of the **Art Gallery of Nova Scotia** in the city of Halifax. The little house has been lovingly restored to its original condition and is installed in the gallery as part of a permanent Maud Lewis exhibit. A steel memorial sculpture based on her house has been erected at the original site of the Lewis homestead in Marshalltown, Nova Scotia.

Where was the film shot?

Filming took place in Newfoundland. Due to the remote nature of the north Atlantic Island, development stood still for many years in some parts of Newfoundland allowing the production to capture the period of the 1940'S to 1970 with greater accuracy and ease than if filming had taken place in the province of Nova Scotia.

Where are her paintings now?

Maud's work is in collections big and small all over North America. Her art can be found on the walls of Super Yachts & remote Labrador Hunt Camps, in seaside cottages and most likely in dusty attics around Canada. The first generation of Maud's collectors are now in their late 80's and beyond. Many of her pieces are unknown to the next generation of owners and may not even be on display. In the art world, Maud Lewis is valued as a great Art Naïve pioneer. Maud has two major private collectors in Canada and the jewel of her work "The Little House" along with many of her more famous works can be found in the Art Gallery of Nova Scotia, Halifax.

Were Maud's own paintings used in the film?

The Art Gallery of Nova Scotia holds the worldwide copyright to all Maud's work. This extends to work owned by private collectors as well as the work housed in the Gallery. The AGNS granted the rights to certain of Maud's images for use in the making of MAUDIE including the Little House itself and the furniture and household articles within it.

The actual paintings, scallop shells, rocks and various household bits and pieces of Maud used in the film were recreated by a group of talented artists who were engaged in the Art Department. Sally Hawkins spend much of 2015 preparing for the role and took painting classes with an Art Naïve painter before filming. Sally painted some of the paintings used on camera and when you see Sally as Maud painting walls and windows, that is all Sally. Sally Hawkins parents are both illustrators and Sally was torn between an art career and acting as a young student.

How was the Little House recreated?

After many different options were discussed by Production Designer John Hand and Director Aisling Walsh, it was decided that all of the filming would take place in a replica of the the Lewis homestead, recreated by Newfoundland carpenters & scenic artists built just slightly larger than scale, on a site outside St. John's , in Raymond's Bridge. With so much of the action taking place at the Lewis's, Aisling and DOP Guy Godfree needed the freedom to shoot in and out and all around the location site. The house was built with filming concerns in mind and with incredible attention and commitment to recreating not only the building but also Maud's art that decorated every inch of the house. The Art Department and Production shot in chronological sequence (something seldom done in film) as the house and the cast had to evolve and age together to make MAUDIE work.

This decision also drove the choices for other locations in the area including the Orphanage, Aunt Ida's and the town of Digby. Only the Attic scenes were shot in a separate structure, in studio due to the cramped nature of the upper floor of the Little House. Distant locations were required to recreate the isolation and remote nature of Digby 1940's so the team moved to KEELS & TRINITY BAY for the filming of the WHARF, THE CAUSEWAY, THE GENERAL STORE & THE MARRIAGE CHAPEL.

Despite the rather unruly nature of weather on the remote north Atlantic Island of Newfoundland, MAUDIE was blessed with perfect weather including sun when needed, rain when desired and even snow just when we were ready to shoot the winter sequences. Aisling and Sally are convinced Maud herself had a hand in that!

How did the Original Song come about?

The Original Songs “**Dear Darling**” by Canadian singer songwriter **Mary Margaret O’Hara** & “**Little Bird**” by Lisa Hannigan were chosen early in post production by Aisling Walsh and editor Stephen O’Connell who included them in the earliest temp tracks. “**Dear Darling**” is a love letter to Mary Margaret’s boyfriend who died tragically in a canoeing accident. It perfectly evokes Maud’s longing and as she paints, we see and feel her fall in love with Everett. “**Little Bird**”, the song over the closing credits is by Irish songwriter & singer Lisa Hannigan who began her career singing with Damien Rice. The song captures the wistful whimsy of Maud’s life and art. The Original Score is composed by Cowboy Junkies Michael Timmins and was created in a series of composing and recording sessions working alongside Aisling and Stephen during the editing process. The final song, “**Something More Besides You**”, over the last credits is by Canadian legends the **Cowboy Junkies**.

What look was the Costume Designer Trysha Bakker going for?

Trysha was inspired by the colours of Maud’s paintings and by photographs of the real Maud & Everett. Knowing that Maud & Ev were of limited means, Trysha determined the ‘closet’ for both characters would be limited since they would likely have found their clothing in church basements and thrift shops. And they would most likely have worn clothes till they fell apart, regardless of current fashion. Maud favoured bright colours and wore little patterned aprons over her skirt and blouse. She also fancied charming hats and brooches. One of her most iconic brooches, a painters palette was likely a gift from a patron. Trysha had the brooch recreated to Sally’s delight. Everett was a working man who chopped wood, tilled his garden and gutted and cleaned fish. His clothing was functional and

hardy. Working outdoors meant many layers and heavy boots were his standard. Maud's image of the working man of the land is believed to be inspired by her beloved Everett, and since she always painted him in a red coat, Trysha featured a Lumberjack style outdoor coat on Ethan who was very at home in the utilitarian wardrobe. Sandra, a New York society woman provides a sense of time through style as she would have been always at the vanguard of fashion. The other characters costumes reflect both their means and station in life; Charles when he was "in the money" and later when he was older, stouter and down on his luck; Ida keeping up her appearances. The texture and colour of the periods were recreated using vintage fabric that was sourced for the film and cutters and sewers created the costumes to Trysha's design.

RE-CREATING THE PAINTED HOUSE

By Aisling Walsh

One of the biggest challenges on Maudie was how to re-create The Painted House. How to do it. Where to put it in the landscape and how to alter it as it would have done over the course of the 30 years that Maud lived there.

Filming in Newfoundland in the autumn has its challenges too. September/October is typhoon season. There can be horizontal rain for days on end with fierce winds. With that in mind we discussed building the house in a studio and replicating it in part out in the landscape. It sounded like a really neat idea until I started to think about how our two actors would respond to this slightly false space heavily lit from above. A false landscape created in some way outside the windows and door. It was never going to work. So the solution was simple. I decided we had to build the house in the landscape much as it would have been and brave the weather as it came at us.

After a lot of searching we found a location about half an hour outside St John's that was perfect. It was a dirt road, you could happily look in every direction and the landscape would change beautifully with the seasons as we filmed. We visited the site several times and at all times of the day and evening before committing to it.

My Production Designer John Hand and I wanted to replicate the house as close as we could to the original. It was important to get as

close as we could to Maud's world as she lived it. I wanted every detail to be as close to the original as possible. From the paintings to the furniture to every little item that existed in the reference photographs we had and what is in the original house at The Art Gallery of Nova Scotia. So the hunt for those items in Newfoundland began. The stove in the original house is so iconic. We would need to find one unpainted, as it would have been at the start of Maud's life in the house and then paint it as Maud did in the 1950's. The cuckoo clock and the framed photograph of Everett that hang on the back wall were vital to replicate. The calendars that Maud collected over the years that were a huge source of imagery for her. The simple table and chairs. Then we had to work out how to achieve painting the interior walls, the window and the door as well as the exterior of the house as Maud had done. We would have to shoot in chronologically - start in 1930's when as far as we could discover the house was dark and dreary and very basic. This was how and where Everett Lewis had lived for most of his adult life.

There are no records of how Maud started painting the interior of the house. No records of the first mark she made and how that might have developed. I decided that first mark had to be something that came from the landscape around her. So we chose a simple tree. Simple flowers followed this tree then by a scene - a chicken in the yard.

Sherry's script gave us some great indications too. From a certain point on in our story Maud painted every day. She progressed from small cards to the walls of the house. She painted the door and the window. She also painted at least one 10"X12" painting every day.

The Art Galley of Nova Scotia was another fantastic source for us. We learned there that Maud's only self-portrait as far as they knew was a mirror that hung on the wall behind her. She painted flowers in a circular cluster. Whenever Maud stood and looked at her reflection this is the self-portrait she saw. At the gallery we were able to inspect everything in detail and measure every inch of the house.

We taped out the house to the exact measurements in a school classroom in St Johns. We taped out the window and door in another colour. Then we sat in the space and tried to imagine how our two actors were going to feel in it. It was at 12'X12' going to be too small to film in so we extended to 13'X13'5". That way we had enough room and things we still within a good scale.

Guy Godfree DOP is the closest to Ethan's height so we measured the ceiling using him and photographed it. The 6' of the original house was too low but at 6'4" was too high and loose so we settled at 6.3 giving Ethan just enough room to stand straight.

It was decided at the outset to build the attic space in a more controlled environment. The gymnasium in the school we were using as Production Offices was chosen. This would also give us weather cover for a day or two if we needed it.

So construction started. We had to build the house in stages and ferry it out to our location. The skeleton of the house was built out on site. It was made secure in case of bad weather. The sheds and outhouses

that Everett had were built out on site too. Behind the doors to the main shed two metal cargo containers were placed. There, containers hidden from view would become shelter for crew. Extra equipment could be stored and video village could be housed. It was important too that the house and the sheds would stand for a few months after main filming finished as we needed to return in the Winter to film some scenes in the snow.

In the school gymnasium the art department started to construct and paint the interior walls and door. These were constructed four times for the four different stages the house would go through across our timeline of 30 years. The final stage had also to be aged as in the last decade of her life Maud was unable to do anything around the house. I had always wanted the house to age as our characters aged. The doors inside and out as well as the storm door have to be constructed across four stages too.

To change the house from era to era took about a day. So scenes that were at the Orphanage in Aunt Ida's etc were scheduled to give the Art Department and the Construction Crew the time to do this. Final touch ups and additions were often made on the day. The dressing and props in the house also changed over the years, so this was added to.

The final stage of the house is as close as we could get to the original house in The Art Gallery of Nova Scotia. When Sally and Ethan finally visited the Gallery towards the end of filming they couldn't quite believe it. Our house and theirs were so similar.

The house was left in its final stage and stood on site until January 2016 when the cast and crew returned to film some scenes in the snow. Across the two days filming the house had to change back to an earlier era. This change was done overnight so as the house was ready for filming the next day.

The house was finally taken down and stored in late January 2016 and the site on which it stood for 6 months returned to what it had been originally - a very ordinary piece of scrubland at the side of a dirt road.

PRODUCTION DESIGN NOTES

By John Hand

There is a wonderful starting point already with Maud's work. Her paintings and the painted house itself - colourful - hopeful and full of life. Her colours are almost always primary. Her composition is simple and true. Aisling loves the intimacy of Andrew Wyeth's paintings. The detail of a shoe or the cover on a bed. A chair sitting in a room or flowers in a window. His colours are more muted. His landscapes wide and uncluttered. So we decided to start in muted shades - Everett's colours - and slowly bring Maud's colours into this world. As Maud and Everett's relationship develops so does the colour in their world.

Aisling also referenced the work of Bischoff and the Ashcan Painters of the 1930s. We also worked with references that Guy Godfree came with - some movies he loves - some old photographs from the archives in Halifax and some of his own still photographs taken over years depicting landscape - light - colour - mood and atmosphere. All three of us are huge lovers of the still image. I love the feeling of some of Tarkovsky's polaroids as well as the photographs of Norwegian photographer Elin Hoyland and of course Dorothea Lange who's work in the 1930's was a great reference for me. The detail - the patina - in her photographs was what we aimed to achieve. That worn out and down at heel feeling.

Sense of place is something that both Aisling and I feel so important. We need to have it to be able to work and create the world we are trying to place our story in. This was a challenge on Maudie as locations were sometimes hours apart. The town and shop were in different places as was Sandra's house and somehow they all had to become part of our Maudie world and sit into it seamlessly. So I made a map of 'Maudieland' for our crew. They needed to know where the town of Digby was. Where Aunt Ida's house was. How far Maud had to walk to the town - to Sandra's house - to the wharf. A causeway that we found near Trinity linked everything together and this small location with the ocean beyond it became so important.

I wanted the decades to be seamless too and as time progressed to have the modern world get ever closer to Maud and Everett's. An advertising hoarding placed in the field opposite their house and electricity poles appearing brought us into the 1950s and 1960's.

The house had to develop too - each decade brought change. Maud's paintings also to be develop from small simple flowers or birds on the back of a card to her iconic paintings - Two Oxen - Three Cats - Everett Hauling Logs. In simple terms it was creating a world where darkness became light and monotonous became colour.

INTERESTING FILM ANECDOTES

By Aisling Walsh

- Sally wanted to be able to paint in scenes. She studied painting in London with a naive artist for months before filming. They met weekly in an old Church Hall.
- The model T Ford driven by Ethan came from Ontario. It had been so carefully looked after and was like a museum piece when it arrived in Newfoundland. The Production Designer, the DOP and the First Assistant Director spent a weekend battering and aging it down so it looked old and worn.
- The fish in Ethan's cart were frozen every night after filming. Cod are quite scarce in Newfoundland. The fish were sprayed by the prop department just before each take to keep insects at bay.
- Two containers of flies were collected over weeks and were released into the house for the scene where Maud asks Everett for the screen door. If you look carefully you'll see them flying around. One landed on Ethan's nose during a take.
- The director contributed to the painting of the house by painting the first flowers on the walls in the scene where Maud does Everett's accounts.

- The average temperature when filming the winter snow scenes was minus 20.
- Ethan's handcart was built by the Production Designer in the construction workshop on Saturday afternoon. It is a replica of an authentic cart that our DOP Guy Godfree found in a photograph in the archives in Halifax.
- Each child in the orphanage scenes was hand picked by the director. They needed to look poor and hungry and skinny.
- Several people contacted us and turned up at the production office claiming they had Maudie paintings - all proved to be fakes.
- The chickens were rented from a local farmer but they lived on site for the duration of filming.
- The scenes on the causeway were shot within a window of half an hour. The camera continued to roll as Sally and Ethan crossed in each direction. Sometimes they changed costume quickly out of shot and walked back in. Or parked the car and got into the car and drove across.

- Passers-by on the road outside the House would stop and wonder why they hadn't ever noticed the house before it fitted into the landscape so well.
- The sheds at the side of the house contained two metal cargo containers. They housed 'video village' - the producer's office - lighting store - and a costume store.

MAUDIE – CAST BIOGRAPHIES

SALLY HAWKINS



Sally Hawkins is one of the UK's most respected actresses. In 2014 Sally received an Oscar 'Best Supporting Actress' nomination as well as nominations from AMPAS, BAFTA and the Golden Globes and won the Empire Award for her critically acclaimed performance in Woody Allen's *Blue Jasmine*.

Most recently Sally starred as 'Mrs Brown' alongside a cast including Ben Whishaw, Hugh Bonneville, Nicole Kidman and Julie Walters in Michael Bond's much-loved story *Paddington*.

Prior to this Sally lead *X+Y* which premiered at the London Film Festival to fantastic reviews, the film features a cast including Rafe Spall, Eddie Marsan and Asa Butterfield. She was seen in Gareth Edward's *Godzilla* with Aaron Taylor Johnson and Bryan Cranston. The film was a huge success taking over \$500m in ticket sales. She starred with John Hawkes in *How and Why*, written and directed by Charlie Kaufman (*Anomalisa* and *Eternal Sunshine of the Spotless Mind*) and produced by FX.

Sally has recently finished filming the second series of the highly acclaimed *The Hollow Crown*. Sally will take on the role of 'Eleanor, Duchess of Gloucester' opposite a stellar cast including Benedict Cumberbatch, Judi Dench and Michael Gambon. The trilogy of plays, *Henry VI Parts 1 and 2* and *Richard III*, will receive their world premiere on BBC this Spring as part of the Shakespearean 400 year anniversary celebrations.

Sally gained international success for Mike Leigh's *Happy Go Lucky*, in which her lead role as the playful 'Poppy' earned her a Golden Globe, as well as 12 other prestigious wins and nominations. In 2010, Sally's leading role of 'Rita O'Grady' in director Nigel Cole's (*Calendar Girls*) *Made In Dagenham* also earned her a nomination in the category of

'Best Actress' at the British Independent Film Awards with the film itself garnering four nominations for BAFTA awards, four nominations at the BIFA awards and a nomination at the London Critics' Circle Film Awards.

In 2011, Sally was involved in numerous critically acclaimed films; in 'Never Let Me Go' she played the role of 'Miss Lucy' alongside Carey Mulligan, Andrew Garfield and Keira Knightley. She was also seen in Richard Ayoade's critically acclaimed debut film *Submarine* with Yasmin Paige, Craig Roberts and Paddy Considine as well as playing 'Marylin' in Sherry Horman's *Desert Flower*.

Sally's repertoire of films additionally features even more impressive titles. She was featured in Gurinder Chadha's (Bend it like Beckham) comic-thriller *It's a Wonderful Afterlife*. In the same year, she starred in *Happy Ever Afters*, a comedy opposite Tom Riley. In 2008 she also had a role in the BAFTA-winning and Oscar nominated *An Education* alongside Carey Mulligan and starred in *Love Birds* directed by Paul Murphy. Her other past film credits include Woody Allen's *Cassandra's Dream*, Matthew Vaughan's *Layer Cake*, *All or Nothing* and the three-time Oscar nominated *Vera Drake* directed by Mike Leigh.

In the feature adaptation of the Charles Dickens classic *Great Expectations* directed by Mike Newell, Sally starred as 'Mrs Joe' where she was cast opposite Ralph Fiennes, Helena Bonham Carter and Holliday Grainger. Sally also starred in the comedy *Lucky Dog* alongside Paul Giamatti and Paul Rudd.

Sally has also worked in many notable TV dramas. In 2006, she appeared as Anne Elliot in ITV's adaptation of *Persuasion* which won her the Golden Nymph Award for Best Actress at the Monte Carlo Television Festival as well as winning her a Royal Television Society Award. That same year she starred in BBC 2's *Shiny Shiny Bright New Hole In My Heart*. She also had a recurring role in three series' of the BBC's hit comedy *Little Britain*. In 2005 she was the lead in period crime piece *Fingersmith*, which was nominated for three BAFTAs. Her other television credits include *Byron* (BBC), *Tipping the Velvet* (BBC), *20,000 Streets Under The Sky* (BBC) and *Man to Man* with Dean Learner (BBC).

Sally also has an extensive theatrical background. Most recently Sally was seen on stage in *Constellations*; Nick Payne's Olivier nominated production which transferred to the West End after premiering at The Royal Court. She has performed at the Theatre Royal York, in the role of Juliet, in *Romeo and Juliet* and has also performed in both *Much Ado About Nothing* and *A Midsummer Night's Dream* (playing leading roles; Hero and Hermia respectively) at the prestigious Regent's Park Open Air Theatre. She was also cast in *The Wintering and Country Music* at the Royal Court Theatre. She played Adelea in Howard Davies' production of *House of Barnada Alba* at the National Theatre. Sally completed her Broadway debut run in the Roundabout Theater's revival of *Mrs. Warren's Profession* starring alongside Cherry Jones.

ETHAN HAWKE



"*Gather ye rosebuds while ye may*," is a phrase a young Ethan Hawke took to heart while filming "*Dead Poets Society*," the Academy Award-winning drama that launched his career as an actor. Twenty-five years and several Tony® and Oscar® nominations later, he has emerged a multifaceted artist, challenging himself as a novelist, screenwriter, and director.

Hawke can next be seen in Robert Budreau's "*Born to Be Blue*," for which he received rave reviews out of the Toronto Film Festival for his depiction of legendary jazz trumpeter Chet Baker. IFC will release the film on March 25, 2016. Hawke's film "*Maggie's Plan*," in which he stars opposite Greta Gerwig and Julianne Moore, also premiered at last year's Toronto Film Festival, and will be released by Sony Pictures Classics on May 20, 2016.

Hawke recently wrapped production on "*The Magnificent Seven*," directed by Antoine Fuqua. The MGM remake of the iconic film also stars Denzel Washington, Chris Pratt, Matt Bomer, and Peter Sarsgaard. The film will be released on September 23, 2016. He also recently filmed Blumhouse and Ti West's "*In a Valley of Violence*," which premieres at the 2016 SXSW Film Festival, as well as Noah Buschel's "*The Phenom*."

Hawke recently made his documentary directorial debut with "Seymour: An Introduction," which premiered at the 2014 Toronto International Film Festival and also played at the New York Film Festival. The project follows the life of the legendary pianist and piano teacher Seymour Bernstein. IFC released the film on March 13, 2015.

Hawke has collaborated with filmmaker Richard Linklater on multiple occasions, including "Fast Food Nation;" "Waking Life;" "The Newton Boys" and "Tape." Their most recent collaboration, "Boyhood," premiered at the 2014 Sundance Film Festival and was released by IFC on July 11, 2014. Hawke starred alongside Patricia Arquette and Ellar Coltrane in the critically acclaimed film that was shot intermittently over 12 years chronicling the life of a child from age 6-18. For his performance, Ethan received Academy Award, Screen Actors Guild (SAG) Award, Golden Globe Award, BAFTA Award, Film Independent Spirit Award, Critics' Choice Film Award, and Gotham Independent Spirit Award nominations for Best Supporting Actor.

Marking another one of their celebrated projects, Hawke starred opposite Julie Delpy in the critically acclaimed film "Before Sunrise" and its two sequels "Before Sunset" and "Before Midnight." The trio co-wrote the screenplays for "Before Sunset" and "Before Midnight" and received Academy Award and Independent Spirit Award nominations for both scripts. Hawke, Linklater and Delpy were honored with the Louis XIII Genius Award for achievement in cinematic works for the "Before" films at the BFCA Critics Choice Awards.

Tapping into the pop culture zeitgeist with Ben Stiller's 1994 comedy "Reality Bites," Hawke has starred in over fifty films, including; "Good Kill;" "Predestination;" "The Purge;" "Explorers;" "White Fang;" "Gattaca;" "Great Expectations;" "Hamlet;" "What Doesn't Kill You;" "Brooklyn's Finest;" "Sinister;" and "Before The Devil Knows You're Dead." Hawke received Academy Award and Screen Actors Guild Supporting Actor nominations for his work in Antoine Fuqua's "Training Day," opposite Denzel Washington.

Behind the lens, Hawke made his directorial debut in 2001 with his drama "Chelsea Walls." The film tells five stories set in a single day at the Chelsea Hotel and stars Uma Thurman, Kris Kristofferson, Rosario Dawson, Natasha Richardson, and Steve Zahn. Additionally, he

directed Josh Hamilton in the short film "Straight to One," a story of a couple, young and in love, living in the Chelsea Hotel.

At the age of twenty-one, Hawke founded the Malaparte Theater Co., which remained open for more than five years giving young artists a home to develop their craft. The next year, in 1992, Hawke made his Broadway debut in "The Seagull." Additionally, he has appeared in "Henry IV" alongside Richard Easton on Broadway; "Buried Child" (Steppenwolf); "Hurlyburly," for which he earned a Lucille Lortel Award Nomination for Outstanding Lead Actor and Drama League Award Nomination for Distinguished Performance (The New Group); Tom Stoppard's "The Coast of Utopia," for which he was honored with a Tony Award nomination for Best Featured Actor in a Play and Drama League Award nomination for Distinguished Performance (Lincoln Center); the inaugural season of The Bridge Project's double billings of "The Cherry Orchard" and "A Winter's Tale," which garnered Hawke a Drama Desk Award Nomination for Outstanding Featured Actor in a Play (Brooklyn Academy of Music and The Old Vic); and "Blood From A Stone" (The New Group) which earned him a 2011 Obie Award for Performance. In 2007, Hawke made his Off-Broadway directing debut with the world premiere of Jonathan Marc Sherman's dark comedy, "Things We Want". In 2010, Hawke directed Sam Shepard's "A Lie of the Mind," for which he received a Drama Desk Nomination for Outstanding Director of a Play as well as recognition in the New York Times and The New Yorker top ten lists of the leading theatre productions in 2010. In 2012, he starred in Chekov's "Ivanov" for the Classic Stage Company. In 2013, he directed and starred in "Clive," a stage adaptation of Bertolt Brecht's "Baal," by Jonathan Marc Sherman (The New Group), and completed a successful run of Lincoln Center Theatre's production of "Macbeth" in the title role.



Kari Matchett (Sandra)

Having portrayed a wide variety of characters, Kari Matchett has carved out a distinctive place in Hollywood. She is perhaps best known for starring alongside Piper Perabo for five seasons of USA's hit series, COVERT AFFAIRS.

Kari's career began in Canada. She trained and graduated from The National Theatre School in Montreal, and soon after worked in the Theatre for a few years, including the prestigious Stratford Festival, she was nominated and won numerous awards for her work in Canadian film and television. Some of her work includes POWER PLAY, MEN WITH BROOMS, NERO WOLFE, BETRAYED, and PLAGUE CITY: SARS IN TORONTO.

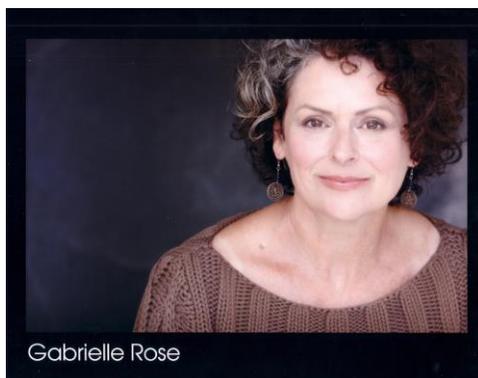
In the US, after her breakout role in the sci-fi drama INVASION, Matchett had a starring role on the hit FOX series 24. She went on to recur on NBC's STUDIO 60 ON THE SUNSET STRIP, alongside Matthew Perry and Bradley Whitford, and then starred opposite Treat Williams in HEARTLAND. Matchett also had a recurring role on the long-running drama ER, as well as an arc on LEVERAGE that spanned over four years. Matchett appeared in CRASH, the drama series based on the critically acclaimed movie of the same name, where she portrayed Jules, the CEO of a music company and daughter to Dennis Hopper's character.

Her other TV credits include ELEMENTARY, CRIMINAL MINDS, THE CLEANER, UGLY BETTY, THE PHILANTHROPIST, and SHARK. She was also previously seen in THE NATIONAL TREE with Andrew McCarthy and LEAD WITH YOUR HEART opposite Billy Baldwin both for The Hallmark Channel.

She will next be seen in the indie feature MAUDIE co-starring alongside Ethan Hawke and Sally Hawkins.

A native of Spalding Saskatchewan, Canada, Kari now resides in Los Angeles with her son.

Gabrielle Rose (Aunt Ida)



Gabrielle is one of Canada's critically acclaimed, Film, Stage and Television actresses with a career spanning over 150 projects.

She has worked repeatedly with some of Canada's most notable directors including Atom Egoyan (The Adjuster,

Where the Truth Lies, Family Viewing, Speaking Parts and the two-time Oscar Nominated film The Sweet Hereafter), Bruce Sweeney (Excited, Dick Knost and The Crimes of Mike Recket) and Carl Bessai (Sisters & Brothers, Repeaters, Mothers and Daughter and Normal).

Gabrielle's awards include five Leo Awards, two Atlantic Film Festival Awards, National Board of Review (NY) and she has been nominated five times over for a Gemini and four times a Genie and is the recipient of The Sam Payne Lifetime Achievement Award and the ACTRA/UBCP Lifetime Achievement Award.

Zachary Bennett (Charles Dowley)



A multi-award nominated actor for over thirty years, Zachary Bennett has become a household name in Canadian film, television, and theatre. He released three albums with his band, Tin Star Orphans, and has written a numerous short films and feature length screenplays. His first feature film, REUNION, is slated to begin production this year with Zachary as writer, co-director and co-star. Zachary lives in Hamilton, Ontario with his wife Meaghan and their dog Charlie.

Billy MacLennan (Frank Davis)

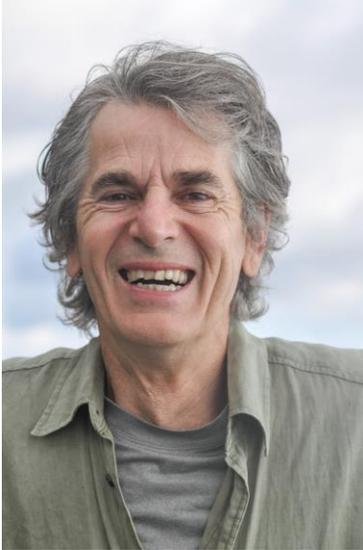


BILLY MACLELLAN

Billy MacLellan is a Gemini Award nominee (ReGenesis), multiple ACTRA Award nominee and ACTRA Award winner (Afghanada). Recent film & television credits include: The Expanse, Defiance (Syfy) Remedy (Global), Nikita (The CW), Played (CTV), Lost Girl (Showcase), Covert Affairs (USA Network), Saving Hope (NBC/CTV), Bomb Girls(Global), Flashpoint (CBS/CTV), Murdoch Mysteries, The Republic of Doyle,

Heartland & Afghanistan (CBC) & Rookie Blue (ABC).

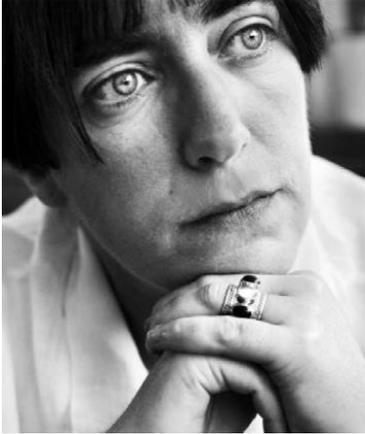
Mr. Hill (Greg Malone)



Greg Malone is perhaps best known for his wicked impersonations of political icons like George Bush, Pierre Trudeau, the Queen, and of course, Barbara Frum, for which he has received many awards. In recent years he has acted and directed Shakespeare at Perchance Theatre in Cupids. In 2015 Greg played Donald Rumsfeld in the international hit show Stuff Happens at the National Arts Centre in Ottawa. His 2015 film appearances include How to be Deadly, Away From Everywhere and Maudie. In 2015 Greg was honoured with ACTRA's Award of Excellence.

MAUDIE – CREATIVE BIOGRAPHIES

Aisling Walsh - Director



Aisling is a graduate of The National Film and Television School, Beaconsfield, England and Dun Laoghaire School of Art in Dublin.

Aisling has written and directed feature and television films as well as directing a number of highly acclaimed television serials. She has won over 25 international film and television awards.

Her film credits include the Sundance Film Festival premiered and multi award winning - Song for a Raggy Boy - starring Aidan Quinn and Iain Glen, which she wrote and directed. The award winning Joyriders for which she won the Irish Tribune Arts Award. The Daisy Chain - starring Samantha Morton and Invisible State – Ireland’s segment for the European Film Omnibus in 2004.

Her television film credits include – Damage – which she wrote and directed and which was nominated for the Prix Europa in 2007. Loving Miss Hatto with Alfred Molina and Rory Kinnear, which she directed for BBC1 in 2012. Room at the Top with Michael McNulty and Maxine Peake, which she directed for BBC4. Fingersmith – which was nominated for both BAFTA and Royal Television Society Awards in 2005. The multi international award winning 2002 television film – Sinners – starring Anne-Marie Duff. Trial and Retribution 1 and Trial and Retribution 2 and Doctor Finlay for which she won a BAFTA Scotland Award in 1992. In 2009 Aisling was nominated for a BAFTA Scotland Award for - The Tears Welled – part of the Eadar Clutch Series for BBC Alba in Scotland. She was nominated for a BAFTA Award in 2011 for her direction on Wallander starring Kenneth Branagh. Branagh won his first BAFTA for his role as the moody Kurt Wallander the same year. Aisling won a BAFTA Award in 2013 – Best Mini Series – Room at the Top and was nominated for an RTS Award the same year for Room at the Top. In 2014 she directed the single drama A POET IN NEW YORK for BBC 2 about the later life of Dylan Thomas which starred Tom Hollander and which was nominated for a

BAFTA and Welsh BAFTA for Best Single Drama. In 2015 she directed AN INSPECTOR CALLS for Drama Republic/BBC 1 starring David Thewlis, Ken Stott and Miranda Richardson for which she has just been nominated for a BAFTA for Best Director.

Sherry White – Writer



Sherry is a screenwriter and filmmaker based in Canada. She has written and performed on numerous comedy series such as 18 to Life, Hatching Matching and Dispatching, and Sophie, as well as drama series such as MVP: the Secret Lives of Hockey Wives, and Saving Hope. She is currently supervising producer and writer on her fifth season of ABC/Global's soapy cop drama Rookie Blue.

Sherry has written and performed in the feature films Down to the Dirt (2008) and The Breadmaker (2003) and also wrote and directed the genie nominated feature film Crackie (2009), which screened at over thirty festivals worldwide, including Toronto International Film Festival, Karlovy Vary, and Torino Film Festival, where it took home the jury prize. It was also named one of the top ten films in Canada for 2010, and screened at the MOMA in New York City March 2010. Her award winning shorts Diamonds in a Bucket and Spoiled have also screened nationally and internationally. Sherry is represented by Harrison Artist Management in Canada, and by United Talent Agency in the US.

John Hand - Production Designer

Originally a student of sculpture at the National College of Art and Design in Dublin, John gradually got involved in film making with students at the National film and television school at Beaconsfield while living in London in the early 1990's.

Design credits include award winning short films, 'Of Best Intentions' and 'Kid Kanturk'. Feature films include the award winning: 'Song For A Raggy Boy'. And 'Watermelon', 'True North', and 'Eden' for Samson films. The Hammer horror film, 'The Wake Wood' with Timothy Spall, Aidan Gillan and Eva Birthistle. The romantic comedy 'Happy Ever

Afters', starring Sally Hawkins. Re shoot of sfx for 'The Moth Diaries and the Irish portion of 'Ek Tha Tiger'. A Bollywood action thriller, highest grossing Bollywood blockbuster with some of Bollywood's top talent. Also 'Stay' A Romantic Drama starring Aiden Quinn and Taylor Schilling.

Television credits include 'Damage' by Aisling Walsh, the pilot and first series of 'Killinaskully' for Pat Shortt, and the acclaimed series 'Pure Mule' from the pen of Eugene O'Brien. Also the six part series 'Vexed' for BBC TV. 'Moonfleet' a period drama set in 1750's Dorset for SKY TV, based on the classic novel of the same name, it stars Ray Winstone.

Currently completed are two feature films. Cherrytree from Fantastic films and My Name is Emily premiered at Galway film festival 2015. He has designed many TV commercials, most recently for Voda phone, Charleville Cheese, and for Eircom. Credits for music videos include 'The Cranberries', 'Relish' and 'Joe Dolan'

Guy Godfree CSC - Director of Photography



Guy's feature film cinematography work includes WET BUM, directed by Lindsay Mackay, which premiered at the Toronto International Film Festival 2014, and also earned Guy a nomination for Best Theatrical Feature Cinematography from the Canadian Society

of Cinematographer's. Other recent feature work includes NATASHA, directed by the award winning novelist David Bezmozgis, and LOVESONG directed by So Yong Kim, a film that had it's world premiere at the 2016 Sundance Film Festival.

Guy won two consecutive Canadian Society of Cinematographer Awards for his short narrative camera work on FROST in 2013 and THE ARCHIVIST in 2014. Other awards for his work include Best Cinematography at Canadian Film Festival (PATCH TOWN, 2014), Vancouver International Women in Film Festival (THE

UNDERGROUND, 2015), Kodak's Emerging Filmmaker Award (REVELATIONS, 2010).

An alum of the American Film Institute in Los Angeles, Guy is originally from the maritime province of Nova Scotia, Canada and currently splits his time between New York City and Toronto. He is an active accredited member of the Canadian Society of the Cinematographers.

Trysha Bakker – Costume Design



Award winning Trysha Bakker is one of Canada's most talented designers. Her credits include a variety of successful International productions. Recent projects include the FOX/A&E TV series "Damien" with Bradley James and Barbara Hershey and the feature film "Maudie" starring Sally Hawkins and Ethan Hawke.

Her work, brilliant in any genre, especially shines when designing Sci Fi and Period productions. Her undeniable palette and collaborative approach has resulted in fruitful, long lasting relationships with producers and broadcasters alike. This is her fourth collaboration with Producer Mary Young Leckie.

Editor - Stephen O'Connell



Stephen O'Connell has spent over 20 years working across commercials, documentary but primarily drama in both Ireland and the UK. His documentary work includes the acclaimed Luke, The Pipe, and The House, as well as the award winning Miss Sarajevo for U2.

Stephen's film credits include Sheridan's Borstal Boy, The Sea – based on John Banville's novel, Andy de Emmony's West Is West, Sundance and Telluride hit VIVA, and more recently Aisling Walsh's Maudie starring Ethan Hawke and Sally Hawkins.

For BBC, he has edited many hit series such as Cutting It, A Thing Called Love and 55 Degrees North. Single films for BBC include Fantabulosa about the life and death of Kenneth Williams, Recovery starring David Tennant, the

Julie Walters film Filth - The Mary Whitehouse Story and Frank Cottrell Boyce's Framed. In addition to Titanic Blood and Steel he also cut the opening two episodes of Camelot for Starz and the BBC's adaptation of Whistle and I'll Come to You starring John Hurt. In 2008 he won an Irish Film and Television Award for editing Stardust.

Other credits include The Bletchley Circle with director Andy De Emmony, a thriller about female code breakers in the early fifties, Moonfleet starring Ray Winstone and Fortitude starring Stanley Tucci, Sofie Gråbøl and Michael Gambon for Sky Atlantic.

Michael Timmins – Composer



Michael Timmins has been producing music for over thirty years with his album productions selling over 2,000,000 copies worldwide.

He has produced or co-produced over ten albums for Cowboy Junkies which includes their gold and platinum albums; The Caution Horses, Black Eyed Man, Pale Sun/Crescent Moon and Lay It

Down. His production credits also include albums for several independent Canadian bands, including three albums for the band Lee Harvey Osmond, all three of which were long listed for the Polaris Prize and nominated for Juno Awards.

He has also composed and produced six film scores, his most recent being the award winning "My Father and The Man In Black". In 2010 he produced an album for the Grammy nominated New Orleans singer-songwriter Mary Gauthier. One of his most recent production is The Kennedy Suite (another Polaris Prize nominee) which includes performances by over a dozen of Canada's top artists, including Sarah

Harmer, Hawksley Workman, Jason Collett, Skydiggers, Marti Tielli and many more.

Mary Margaret O'Hara – Songwriter

“Dear Darling”

Undisciplined artist, Mary Margaret O'Hara is a graduate of The Ontario College of Art and Design who typecase herself with her 1988 album, Miss America. All over the creative map, if there is such a map, she loves drawing, painting, her original calligraphy, free improv, hosting her brother's events, making people laugh and cry, acting in and composing for theatre and film, doing wordless back up for singers and musicians, making noises on the fly, off the cuff, and out of the ballpark, composing for film and being with her brothers and sisters. You know who you are.

Mary Young Leckie - Producer



Mary Young Leckie is owner of Solo Films, and is co-owner and President of Screen Door, a Toronto-based production company. Mary's touch has been felt in the script rooms, edit rooms, casting sessions and on set of some of Canada's best know dramas, including the feature film Where The

Spirit Lives and mini-series: The Arrow, Shattered City: The Halifax Explosion, and Everest!

Acclaimed films for television include Tagged: The Jonathan Wamback Story; Burn: The Robert Wraight Story, Prom Queen, Spirit Bear, and CTV's Shades of Black -- based on the rise and fall of millionaire tycoon Conrad Black. Recent titles also include Lifetime Original Movies, Sworn to Silence starring Neve Campbell; directed by Stephen Gyllenhaal), An Officer and a Murderer; starring Gary Cole and Rossif Sutherland and Secrets of Eden starring John Stamos and Anna Gunn.

Leckie is co-creator of the hour long drama series MVP: The Secret Lives of Hockey Wives, set in the fast-paced world of professional sport. MVP airs on CBC in Canada and ABC and Netflix in the US. Maudie marks her return to producing feature films. On the slate for 2017 is ARMSTRONG'S WAR written by Colleen Murphy and CANDYMAN by Maudie screenwriter Sherry White.

Leckie's first Live Stage Musical PROM QUEEN will have its world premiere in Montreal in the fall of 2016. Leckie has served two terms as Director of the Board of the Canadian Film and Television Producers Association.

Mary Sexton- Producer



Mary Sexton is an award winning producer and director with over twenty years of experience in the Canadian film industry. Since co-founding Rink Rat Productions in 1994, Sexton has become one of the leading producers of television and film in Newfoundland & Labrador. In 2002 Mary earned her first Gemini Award for her directorial debut "Tommy: A Family Portrait". Mary also served as regional producer on the hit CTV elimination reality contest "Canadian Idol" for six seasons. In 2015

Mary produced "How to be Deadly", which went on to win best feature film at the Canadian Comedy Awards that year. In 2015 Mary co-produced the feature film "Maudie". Scheduled for release in 2016, "Maudie" stars Ethan Hawke and Sally Hawkins.

Mary is currently co-producing "Cold Water Cowboys Season 4", airing on Discovery in spring 2017. Mary is also developing two projects with her long-time colleague Rosemary House: 'Portuguese Boy', a feature film, and 'Auntie Vigilantes', a comedy television series as well as another feature film, 'Skeet', with her son, Nik Sexton.

Mary Sexton is a Board Member of the Canadian Media Producers Association.

Susan Mullen- Producer

Susan Mullen joined Parallel in 1996 and since that time has worked on the wide-ranging Parallel slate of feature films, television series and mini-series. Susan was Co-Producer on the feature films TRIAGE (director Danis Tanovic, starring Colin Farrell, Paz Vega, Christopher Lee), PERRIER'S BOUNTY (director Ian FitzGibbon, starring Cillian Murphy, Jim Broadbent) and THE ESCAPIST (director Rupert Wyatt, starring Brian Cox, Damian Lewis, Dominic Cooper) and the feature documentary JOE STRUMMER: THE FUTURE IS UNWRITTEN 15 (director Julien Temple) as well as TV mini-series' TREASURE ISLAND (director Steve Barron) and NEVERLAND (director Nick Willing). Susan was Associate Producer on the features INTERMISSION (director John Crowley, starring Cillian Murphy, Colin Farrell), BREAKFAST ON PLUTO (director Neil Jordan, starring Cillian Murphy, Liam Neeson), BYZANTIUM (director Neil Jordan, starring Saoirse Ronan, Gemma Arterton) and the Oscar-nominated ALBERT NOBBS (director Rodrigo Garcia, starring Glenn Close, Mia Wasikowska).

In 2007, together with Alan Moloney, Susan produced the feature A FILM WITH ME IN IT, (directed by Ian FitzGibbon, starring Dylan Moran); and in 2010 she produced the TV movie THE SANTA INCIDENT. Susan has also produced a number of short films and in 2003 produced the highly-rated television documentary mini-series on organised crime in Ireland, UNDERWORLD, for RTE. Since 2012 Susan has been engaged in a number of Canadian-Irish co-productions across both feature films and TV series. In 2014 Susan was co-producer on the Oscar-nominated feature BROOKLYN, directed by John Crowley and starring Saoirse Ronan, Emory Cohen and Domhnall Gleeson. Susan is currently producing another Irish-Canadian feature film entitled MAUDIE, starring Sally Hawkins and Ethan Hawke, which shot in Newfoundland in autumn 2015 with post-production taking place in Dublin.

Bob Cooper-Producer



Bob Cooper is the Co-CEO of Storyscape Entertainment, a newly formed, multi-faceted film and television production company.

Cooper began his entertainment career as host of the highly rated Sunday night CBC series OMBUDSMAN, which ran for 8 years, when he left the show to begin his producing career. He created HBO's first ever made-for-HBO movie, which was also the first ever made-for-cable movie: THE TERRY FOX

STORY starring Robert Duvall and Eric Fryer. Cooper then produced the highly-acclaimed and award-winning film MURDERERS AMONG US: THE SIMON WIESENTHAL STORY starring Ben Kingsley.

In 1988, Cooper became President of HBO Pictures where, over 8 years, he helped turn the nascent cable network into a major force. Movies on Cooper's slate during his tenure at HBO won Best Picture Emmy and Golden Globe Awards five years in a row, an unprecedented record. Cooper left HBO to become President of TriStar Pictures, where he oversaw the production of MY BEST FRIEND'S WEDDING, AS GOOD AS IT GETS, THE MASK OF ZORRO, STEPMOM and JERRY MAGUIRE. Cooper then became President of Production for DreamWorks, responsible for overseeing theatrical motion picture development and production of the studio's feature film slate, reporting to Steven Spielberg. His first picture for DreamWorks was AMERICAN BEAUTY, which won five Academy Awards, including Best Picture, and three Golden Globe Awards. His other films at DreamWorks included GALAXY QUEST and MEET THE PARENTS. Prior to Storyscape, Cooper headed Landscape Entertainment where his feature producing credits included THE ANGRICEST MAN IN BROOKLYN, JOHN TUCKER MUST DIE and MR. WOODCOCK.

Presently, Cooper's company is producing content across all media. In the feature arena, he is developing THE WAR MAGICIAN at StudioCanal with Benedict Cumberbatch attached to star and produce; ENTERING HADES at Broad Green with Michael Fassbender attached to star and produce; FBI WEDDING at Universal with Jason Bateman

starring and directing; STEALING TIME at DreamWorks with Colin Trevorrow; ANIMATED AMERICAN at Disney; and RFK at Endgame written by Steve Knight.

Storyscape's television division presently has 9 ongoing and limited series in development at HBO, Fox, ABC, TNT and USA.

MAUDIE- EXECUTIVE PRODUCERS

Heather Haldane



In 1999, producer Heather Haldane joined forces with Mary Young Leckie to found Screen Door - an independent Canadian production company focusing on high quality films with a solid creative base.

Award-winning dramatic films, event mini-series and series range from WHERE THE SPIRIT LIVES

(Gemini award for Best TV Movie) to SPIRIT BEAR (Audience Choice Award, TIFF Sprockets Film Festival) and EVEREST, an event mini-series starring William Shatner, Leslie Hope and Jason Priestley. Other Screen Door productions have garnered numerous Gemini awards, screen nominations and International film festival awards.

Outside of Screen Door, Haldane's newest independent venture is to develop and produce high-end dramatic series for the International marketplace, and help finance International feature film projects. Her next film is READING IN THE DARK, based on a well-known Irish novel to be directed by award winning Tom Collins, an Ireland-Canada feature with Parallel Films slated for Spring 2017.

Alan Moloney

Dublin born Alan Moloney is a film and television producer. He established the award-winning Parallel Film Productions in Dublin in

1993. The company is now a market leader in feature film and television drama. His productions have received multiple nominations and awards including for the Academy Awards, the Golden Globes, The Peabody Awards, The British Independent Film Awards, US National Board of Review, US Critics' awards, the BAFTA's, the Royal Television society, Shanghai Film festival, British Independent Film Awards, the Celtic Film festival and IFTA's. His productions have screened in all of the major film festivals including New York, London, Toronto, The American Film Institute in Los Angeles, Cannes, Venice and Sundance amongst many others. He is a member of BAFTA, the European Film Academy and the Irish Film and Television Academy.

Johanna Hogan

Johanna joined Parallel in 2011 as Head of Legal and Business Affairs becoming Managing Director in 2012. Before joining Parallel, Johanna spent ten years in the Entertainment Law Department of Matheson, one of Ireland's leading law firms where she advised producers on all aspects of film and television production for both local transmission in Ireland and cable television in the US, as well as feature films for international distribution.

Johanna also advised productions on utilizing the tax incentives for film and television production available in Ireland and the UK alongside international incentives.

Johanna has taken on an Executive Producer role on Parallel productions JADOTVILLE, THE STRYPES: A LONG WAY FROM CAVAN, DAMO & IVOR, MAUDIE and A STORM IN THE STARS.

PRODUCTION COMPANIES

SOLO PRODUCTIONS

Solo Films is an Indie production company based in Toronto, specializing in scripted drama. Owned and operated by Executive Producer Mary Young Leckie Solo's series, movies and mini-series have featured some of North America's top drama directors such as Jean-Francois Pouliot, Stephen Gyllennhaal, Tawnia McKiernan, Bruce Pittman, Norma Bailey and Don McBrearty and stars including Dan Aykroyd, Aaron Ashmore, Scott Thompson, Christopher Plummer, Lara Flynn Boyle, Andrea Roth, John Stamos, Gary Cole, Anna Gunn, Richard Burgi, Pete Postlethwaite and Jason Priestly.

Young Leckie's career features hit TV programming including THE ARROW, SHATTERED CITY, COMMITTED, SHADES OF BLACK & MVP: The Secret Lives of Hockey Wives. MVP kick started Solo's move into the US marketplace with a record breaking run on the late great Soap Net Channel. AN OFFICER AND A MURDERER is Young Leckie's fourth scripted drama for A & E with HBO Canada, TMN, Movie Central & W.

MAUDIE marks SOLO's feature film debut and Young Leckie's return to Features (Where the Spirit Lives 1988). On Solo's development slate for 2016 is MANHUNT for BBC One & Discovery, ARMSTRONG'S WAR, a Feature Film based on the hit play by COLLEEN MURPHY & CANDY MAN a big screen comedy by Maudie writer Sherry White.

H IS 4 PRODUCTIONS

Heather Haldane's newest independent venture, H is 4 Productions, develops and produces high-end dramatic series for the International marketplace. Haldane also helps to finance International feature film projects. Her next film is READING IN THE DARK, based on a well-known Irish novel to be directed by award winning Tom Collins, an Ireland-Canada feature with Parallel Films slated for Spring 2017.

As partner of Screen Door, a Toronto-based production company, Haldane has produced award-winning dramatic films, event mini-series

and series range from WHERE THE SPIRIT LIVES (Gemini award for Best TV Movie) to SPIRIT BEAR (Audience Choice Award, TIFF Sprockets Film Festival) and EVEREST, an event mini-series starring William Shatner, Leslie Hope and Jason Priestley. Other Screen Door productions have garnered numerous Gemini awards, screen nominations and International film festival awards.

RINKRAT PRODUCTIONS

Founded in 1994 by producer Mary Sexton and writer Edward Riche, Rink Rat Productions has produced high quality content for over twenty years. Past productions include the television series' Dooley Gardens (1999-2000), Hatching, Matching & Dispatching (2005-06) and the feature films Violet (2000), Behind the Red Door (2003), How To Be Deadly (2014).

In 2016 Rink Rat will release the feature drama Maudie, based on the life of Canadian outsider artist Maud Lewis, starring Sally Hawkins and Ethan Hawke. Maudie is co-produced with Screen Door (CAN), Landscape Entertainment (US), and Parallel Films (UK) and is distributed by Mongrel Media.

Rink Rat Productions has also become a leading provider of locations and production services, from visiting, domestic one-off productions, to foreign-based service productions (films, MOW's, etc.) to sizeable indigenous productions for television. Some examples include The Juno Awards (2001, 2010), Canadian Idol (2003-08), Republic of Doyle (2010-14) and Cold Water Cowboys (2015).

Rink Rat Productions is based in St. John's, Newfoundland and Labrador Canada.

PARALLEL FILM PRODUCTIONS LTD.

Since its establishment in 1993, Parallel Films has illustrated consistent growth in both the film and television arenas, producing projects that have been highly acclaimed internationally as well as in Ireland and the UK where Parallel is based.

Parallel is currently in production on A STORM IN THE STARS, directed by award-winning Saudi Arabian director Haifaa Al-Mansour, and starring Elle Fanning, Douglas Booth and Bel Powley. Parallel is currently in post-production on the Netflix Original Film JADOTVILLE, directed by Richie Smyth, starring Jamie Dornan, Guillaume Canet and Mark Strong and also on an official Irish Canadian co-production MAUDIE, directed by Aisling Walsh and starring Ethan Hawke and Sally Hawkins.

In 2014 Parallel co-produced the Academy Award nominated feature film BROOKLYN, directed by John Crowley, starring Saoirse Ronan and Domhnall Gleeson. BROOKLYN was nominated for numerous awards, including three Academy Awards. It also won the Best British Film BAFTA.

In 2012/13 Parallel produced BYZANTIUM, directed by Neil Jordan starring Gemma Arterton and Saoirse Ronan which premiered at the Toronto International Film Festival. In 2011 Parallel produced ALBERT NOBBS with Julie Lynn and Bonnie Curtis, directed by Rodrigo Garcia starring Glenn Close, Aaron Taylor-Johnson, Mia Wasikowska and Janet McTeer. The film garnered three Academy Award nominations for Best Actress, Best Song, Best Costume and three Golden Globes nominations for Best Actress, Best Supporting Actress and Best Song.

Since its inception Parallel has produced a range of feature films such as John Crowley's stunning feature debut INTERMISSION (2003) starring Cillian Murphy and Colin Farrell; BREAKFAST ON PLUTO (2005), directed by Neil Jordan, starring Cillian Murphy (Golden Globe nominee, Best Actor), Liam Neeson and Stephen Rea; and the highly acclaimed BECKETT ON FILM series (2001), comprising of film versions of the 19 stage plays of Samuel Beckett and winner of a South Bank Award and a Peabody Award. Amongst the film directors that took part in the project were Oscar winner Anthony Minghella, David Mamet, Atom Egoyan and iconic artist Damien Hirst, with international cast such as Julianne Moore, Kristin Scott Thomas, Alan Rickman, Jeremy Irons and John Hurt amongst many others.

www.parallelfilms.com

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MAUDIE

Each number indicates individual card

Please note: all animated logos to be mute

OPENING TITLES - Financier Presentation Credits

- 1 TELEFILM CANADA Animated Logo
- 2 NLFDC Static Logo
- 3 IFB Animated Logo
- 4 CPC Animated logo
- 5 Mongrel Media presents
- 6 with the participation of
Telefilm Canada
- 7 with the participation of
the Newfoundland and Labrador Film Development Corporation
- 8 with the participation of
Ontario Media Development Corporation
and the Harold Greenberg Fund
- 9 with the participation of
Bord Scannán na hÉireann / the Irish Film Board
- 10 in association with
Corner Piece Capital, LLC
- 11 in association with
Citadel Canadian Films Inc
- 12 a Rink Rat Productions Screen Door Parallel Films co-production
- 13 MAUDIE

MAUDIE

MAIN TITLES AT END OF FILM

Each number indicates individual card

****Archive Footage****

1 Sally Hawkins

2 Ethan Hawke

3 Kari Matchett
Gabrielle Rose

4 Zachary Bennett
Billy MacLellan

5 A Film by
Aisling Walsh

6 **MAUDIE**

7 Directed by
Aisling Walsh

8 Written by
Sherry White

9 Producer
Bob Cooper

10 Producers
Mary Young Leckie
Mary Sexton
Susan Mullen

11 Executive Producers
Heather Haldane
Hussain Amarshi

12 Executive Producers
Mark Roberts
Sheldon Rabinowitz
Ross Jacobson

13 Executive Producers
Ed Riche
Tyler Mitchell

Executive Producers
14 Alan Moloney
Johanna Hogan

- 15 Director of Photography
Guy Godfree C.S.C.
- 16 Production Designer
John Hand
- 17 Editor
Stephen O'Connell
- 18 Original Score by
Michael Timmins
- 19 Costume Designer
Trysha Bakker
- 20 Supervising Sound & Sound Effects Editor
Steven Munro M.P.S.E.
- 21 Casting Directors
John Buchan C.S.A.
Jason Knight C.S.A.
- 22 Make up Designer
Mary Sue Heron
- Hair Designer
Peggy Kyriakidou

After CARD 22, END ROLLER

To follow after the End Card Credits

*Please note - roller to have a selection of
Maud Lewis paintings positioned
throughout the length of the roller*

CAST

(In order of appearance)

Maud Lewis	Sally Hawkins
Charles Dowley	Zachary Bennett
Aunt Ida	Gabrielle Rose
Mr. Davis (Shopkeeper)	Lawrence Barry
Everett Lewis	Ethan Hawke
Mr. Hill	Greg Malone
Frank	Billy MacLellan
Sandra	Kari Matchett
Kay	Marthe Bernard
Paul	David Feehan
Steven (CBC Reporter)	Nik Sexton
Ida's Nurse	Judy Hancock
Man at Bar	Mike Daly
Doctor	Brian Marler
Hospital Nurse	Denise Sinnott
Sally Hawkins Stand In	Shannon Crotty
Ethan Hawke Stand In	Darryl Hopkins

Line Producer Mary Pantelidis

1st Assistant Director Dan Murphy

Script Supervisor Kathryn Buck

Production Accountant Jill Knox-Gosse

2nd Assistant Director Karl Irvine

3rd Assistant Director Walter Lawlor

Trainee Assistant Director Jana Gillis

1st Assistant Director (winter shoot) Terry Stone

Production Coordinator Redd Knight

Assistant Production Coordinators Christina Steele-Nash

Bryan Power

Accommodation and Travel Coordinators Melanie Mooney

Cara Powell

Script Coordinator Karen Moore

Assistant to Ms. Hawkins and Mr. Hawke

Jennifer Hawley

A Camera Operator
A Camera 1st Assistants

Ian Vatcher
Mark Cyre
Adam Penney
Joseph Chan
Jason Hamel
Nigel Markham
Jacob White
Aaron Elliot
Derm Carberry

A Camera 2nd Assistant
B Camera Operator
Camera Trainee
Digital Management Technician
Rushes services

Stills Photographers

Duncan De Young
Paul Daly
Greg Locke

Art Director
1st Assistant Art Director
Graphics
Art Department Trainee

Owen Power
Shelley Cornick
Thomas Thorne
Hilary Thomson

Set Decorator
Assistant Set Decorator
Set Dressers

Dara Hand
Lori Ann King
Duane Chard
Murray Riggs
Christian Baqueiro
Bernard Gollop
Steve Davis, The Flower Studio

Greens and Flowers

Construction Coordinator
Head Carpenter
Assistant Head Carpenter
Carpenter
Key Scenic
Head Painter
Assistant Head Painter

Marty Sexton
Paul Wade
Don Bursey
Barry Newhook
Derek Holmes
Jerry Evans
April Norman

Property Master
Assistant Props

Francois Senecal
Gina Rae Anderson

Assistant Hair
Assistant Makeup

Victoria Noseworthy
Andrew Squires

Assistant Costume Designers

Wardrobe Supervisor
Set Supervisor
Wardrobe Truck Supervisor
Cutter
Seamstresses

Marie Sharpe
Donna Butt
Christine Kenny
Jennifer King
Connie Walsh
Loreen Lightfoot
Amy Edwards
Nicole Vezina
Teresa Artibello

Locations Manager
Assistant Locations Manager
Locations Production Assistants

Noel Harris
David Fisher
Terry Ryan

	Peter Sansome Jeffrey Dodge Sam Jesso Jason Wells
1st Assistant Accountant Payroll Accountant 1st Assistant Payroll Accountant Accounting Clerks	Lynn Knox Cathy Corbett Lynne Wilson Nancy Osmond Lesley Clarke Tasha Grey Jim Shortall
Post Production Accountant	
Sound Mixer Boom Operator	Marco Dölle Mark Neary
Gaffer Best Boy Electricians Genny Op	Flora Planchat Thomas Kelly Victor Tilley Heather Rumanick Mike Clarke
Key Grip Best Boy Grip A Camera Dolly Grip Grip	Micah Martin Sean Doran Jason Andrews Phillip St. Aubin
Stunt Coordinator Special Effects Coordinator Special Effects On Set Key	Glenn Redmond Geoff Hill Dylan Hankinson
Transport Coordinator Transport Captain Head Driver Cast Driver Base Camp Driver Drivers	Graham Hillier Rod Jerrett Garth Sexton Andrew Jerrett Peter Jerrett Richard Kelloway John Vivian Rick Gosse
Picture Car Coordinator Base Camp	Barry King Herb Parsons
Story Consultants Story Editor	Jean Francois Pouliot Amnon Buchbinder
NL Casting Associate Casting Assistant Dialect Coaches Movement Coach Prosthetics	Danielle Irvine Alison Butler Carla Meyer Rea Nolan Leslie French Chris Bridges
Caterers	Extreme Catering Zapatras

Craft Service
Servers

Wade Whelan
Dora Santuccione
Zoe Balsom
Angela Rotman

Security Manager
Security

Kent Brown
Colin Mahoney
Jeff Budden
Jim Smeaton
Nathan Bulger
Reg Murphy
Samantha Green

EPK
Unit Publicity

Cody Westman
Duncan de Young
Andrea Cooper
Joanne Dullard

POST PRODUCTION

Edit & Post Production Facilities
Director of Post Production
Post Production Supervisor

Windmill Lane Pictures Dublin
Tim Morris
Maura Murphy

Assistant Editor
Additional Assistant Editor

Niamh Burke Kennedy
Martin Fanning

Colourist

Gary Curran

DI Conform
Online Editor
Title Design
Compositors

Dave Hughes
Robbie O'Farrell
Brían O'Durnin
Jenny Keane
Eric Dolan

Digital Cinema Mastering

Erik Goodbody
Martin Long

Post Production Sound Facility
Facilities Manager

Ardmore Sound
Rachel Donovan

Supervising ADR / Dialogue Editor
Additional Dialogue Editor
Additional FX Editor
Foley Artist
Foley Mixer
Foley Editors

Michelle Cunniffe
Michelle McCormack
John Loranger MPSE
Caoimhe Doyle
Jean McGrath
Sol O'Carroll
Carl Cullen
Garret Farrell

Re-recording Mixer

ADR Recording Studio Dublin
ADR Recordist

Number 4 Windmill Lane, Dublin
Michelle Cunniffe

Additional ADR Recording Studios

Technicolor Creative Services, Toronto
Trackworks Inc., Toronto
Pinewood Sound, Vancouver

Legal Services, Ireland	Matheson Ruth Hunter Jennifer Coyne
Collection Account Management by	Fintage Collection Account Management B.V.
Tax Credit Consultants, Canada	Global Incentives Inc.
Production Auditors, Canada	Kudlow McCann
Production Tax Advisors, Ireland	Clancy & Associates Elaine Gill
Production Auditors, Ireland	OCC Accountants Caragh Beggy
Production Vehicles Provided by	Enterprise Rent-A-Car Ryder The Atlantic Studios Cooperative
Travel Agent, Ireland	Selective Travel Management
Clearance Services provided by	The Rights Company
Archive Footage provided courtesy of	Canadian Broadcasting Corporation

MUSIC

"Winding Back The Years"

Written by Anders Johan Greger Lewen
Courtesy of FirstCom Music

"Dear Darling"

Written by Mary Margaret O'Hara
Performed by Mary Margaret O'Hara

"Benny's Zoot Suit"

Written by Anders Johan Greger Lewen
Courtesy of FirstCom Music

"Wild Wild One"

Written by Marc Ferrari & Pete Surdoval
Courtesy of FirstCom Music

"Little Bird"

Written by Lisa Hannigan
Performed by Lisa Hannigan
Courtesy of Lisa Hannigan Hoop Recordings Ltd. 2012

"Something More Besides You"

Written by Michael Timmins
Vocal by Margot Timmins
Courtesy of Cowboy Junkies

VERY SPECIAL THANKS

Alan Deacon
Greg Copeland
The Art Gallery of Nova Scotia

SPECIAL THANKS

The Estate of Bob Brooks
Sara Sexton Sr.
Marina Sexton
Nigel Markham
Jason Cornick

Glenn Charles Warner
Lena Cordina
Tim Bider
Thomas Walden
Kate Ross

Ryan Hawke
John Grant
Larry Taube
Peter Levine
David Schiff

Yvonne Hartley
Gail Lidstone
Tish Holland Artwork
Tom & Donna Burke
Ron Edmunds
Judi Cooper-Sealy
Joan and Dave Hiscock

Mel & Dina Segal
John McAndrew
Gale Anne Hurd
Carmen Cuba
Beatrice Springborn
Leighton Lloyd
Martin Harbury

Lucinda Prain
Tracey Hyde
Anne Currie
Judy Joel
Nikki Mitton
Lucy, Lauren & Joey Hand

WITH THANKS TO

The city of St. John's, the Goulds, the town of Brigus, the town of Keels, the town of Trinity,
the town of Champney's West, Newfoundland and Labrador Eastern School District, Selby Mesh, Jane Rolland,
Maura & John Mannion, John & Karen Hofstetter, Ann Fitzgerald, Colleen Hanrahan, Ralph Carey, Clare & Chris Priddle,
Mary Hearn, Kevin Rose, Roger Motty, Terry MacDonald, Kevin Williams, owners of antique cars in Newfoundland and Labrador

(Sound Equipment Logo)

(Grip & Electric Equipment Logo)

(Camera Equipment Logo)

(Lighting Equipment Logo)

Gap Financing
CPC LOGO

Produced with the participation of

(TELEFILM LOGO)

(NLFDC LOGO)

(HAROLD GREENBERG FUND LOGO)

(OMDC Film Fund logo)

(IFB LOGO)

(Mongrel International logo)

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Bell Media's Harold Greenberg Fund
the Ontario Media Development Corporation
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Produced in association with The Movie Network [The Movie Network Logo] a division of Bell Media

Produced in association with the Canadian Broadcasting Corporation (and CBC logo and year)

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the Government of Canada and the Government of Ireland

Produced with the generous participation of The Government of Canada
(CANADA LOGO)

(NL TAX CREDIT LOGO)

(ON TAX CREDIT LOGO)

Produced with the generous participation of

(ACTRA LOGO)

(SAG LOGO)

(WGC LOGO)

(IATSE 709 LOGO)

(IATSE 667 LOGO)

(DGC LOGO)

(CMPA LOGO)

Maud Lewis

Courtesy of The Art Gallery of Nova Scotia, all rights reserved.

No animals were harmed in the making of this motion picture.

The works of Maud Lewis, including the painted house, can be seen today
on permanent exhibit at The Art Gallery of Nova Scotia in Halifax, Nova Scotia, Canada.

This film is a dramatization based on a true story. Some of the names have been changed
and some of the events and characters have been fictionalized for dramatic purposes.

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ISAN NUMBER

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