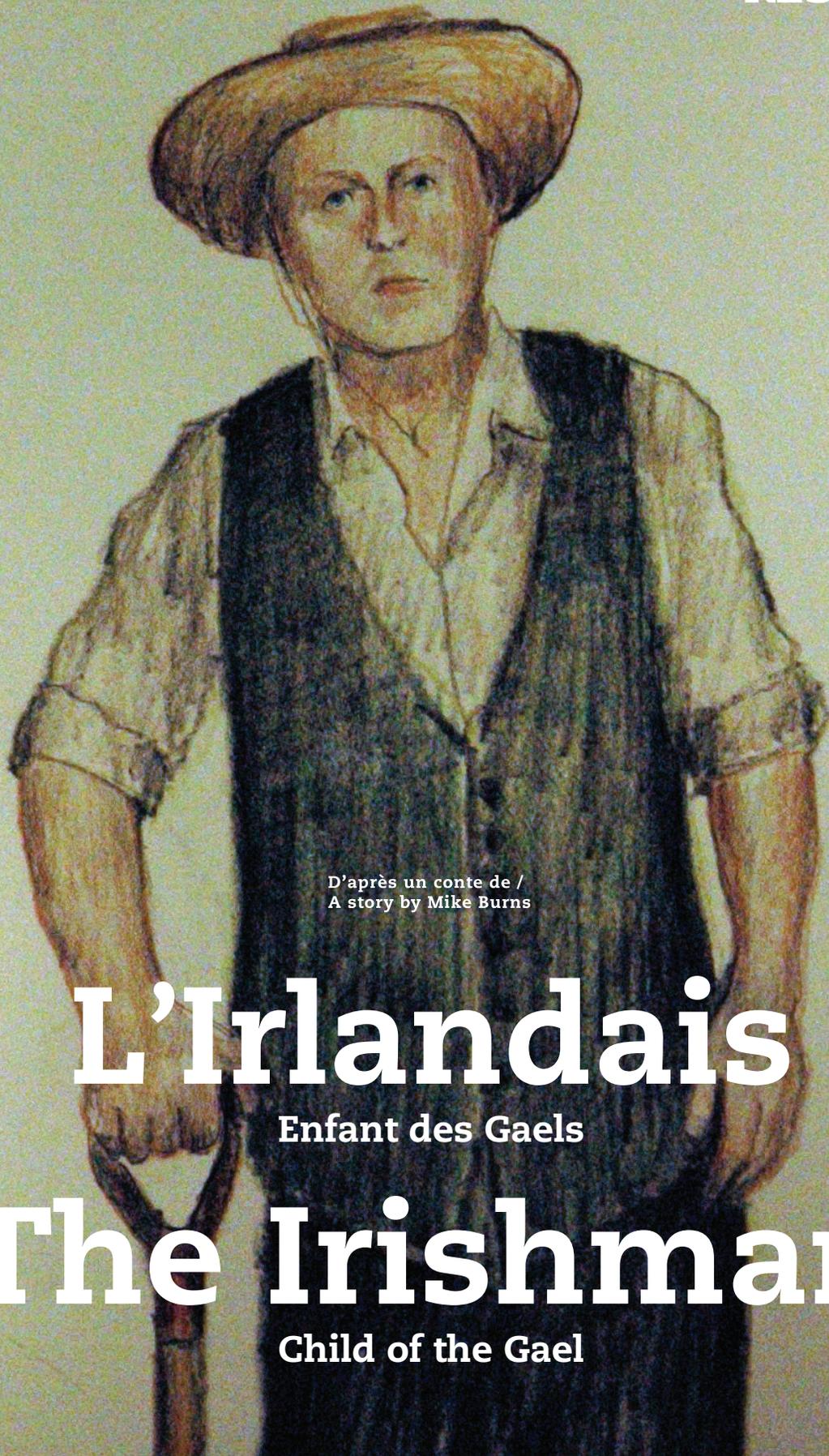


MacLeod Nine Productions Présente - Presents  
Un film de G. Scott MacLeod / A film by G. Scott MacLeod

PRODUCTION  
NOTES AND  
RESEARCH  
GUIDE



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

# L'Irlandais

Enfant des Gaels

# The Irishman

Child of the Gael



Famine victims, production still. Animation by G. Scott MacLeod.

Thousands of the children of the Gael were lost on this island while fleeing from foreign tyrannical laws and an artificial famine in the years 1847-1848. God bless them. This stone was erected to their memory and in honor of them by the Gaels of America. God save Ireland.

*The Ancient Order of Hibernians  
Inscription on Celtic Cross on Grosse Île, August 15th 1909.*

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Mother, production still. Animation by G. Scott MacLeod.

## INTRODUCTION

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Welcome to the *The Irishman – Child of the Gael* Production Notes and Research Guide. This downloadable PDF is designed for educators, students and film lovers 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 Irish people in Canada. I hope you will find this package useful and that it will enable and encourage further study and understanding of the animation process and the Irish people, culture and history in Canada.



World War I trench, production still. Animation by G. Scott MacLeod.

## SYNOPSIS

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In *The Irishman – Child of the Gael*, our narrator Sean recounts his maternal and paternal ancestors' dramatic immigrant experiences in Canada from the 1800s to the early 20th century. Fleeing desperate conditions in Ireland, survival in the new world is a struggle of a different sort, involving quarantine, isolation and backbreaking employment, building the Victoria Bridge, constructing the railways and canals that will open Canada's frontiers to trade and settlement. The third film in his animated series on Canadian history, from Mike Burns' six published stories, *The Water of Life* (Chemin des Cantons, 2009), in *The Irishman – Child of the Gael*, 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. Written and narrated by Burns, a celebrated Montreal storyteller, *The Irishman – Child of the Gael* is the story of thousands of Irish immigrants to this country who arrived to unthinkable conditions and who went on to build the very roads and railways that made prosperity possible.

## 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.

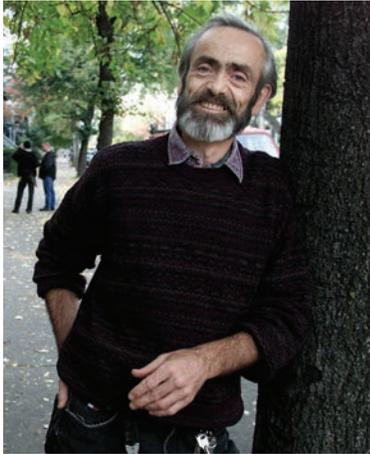
*The Irishman – Child of the Gael* is the third of six planned collaborations on Canadian history with celebrated Montreal storyteller Mike Burns. It is MacLeod's fifth film.

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 fund-raisers. 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



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 Irishman - Child of the Gael*.

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## ARTIST'S PATH

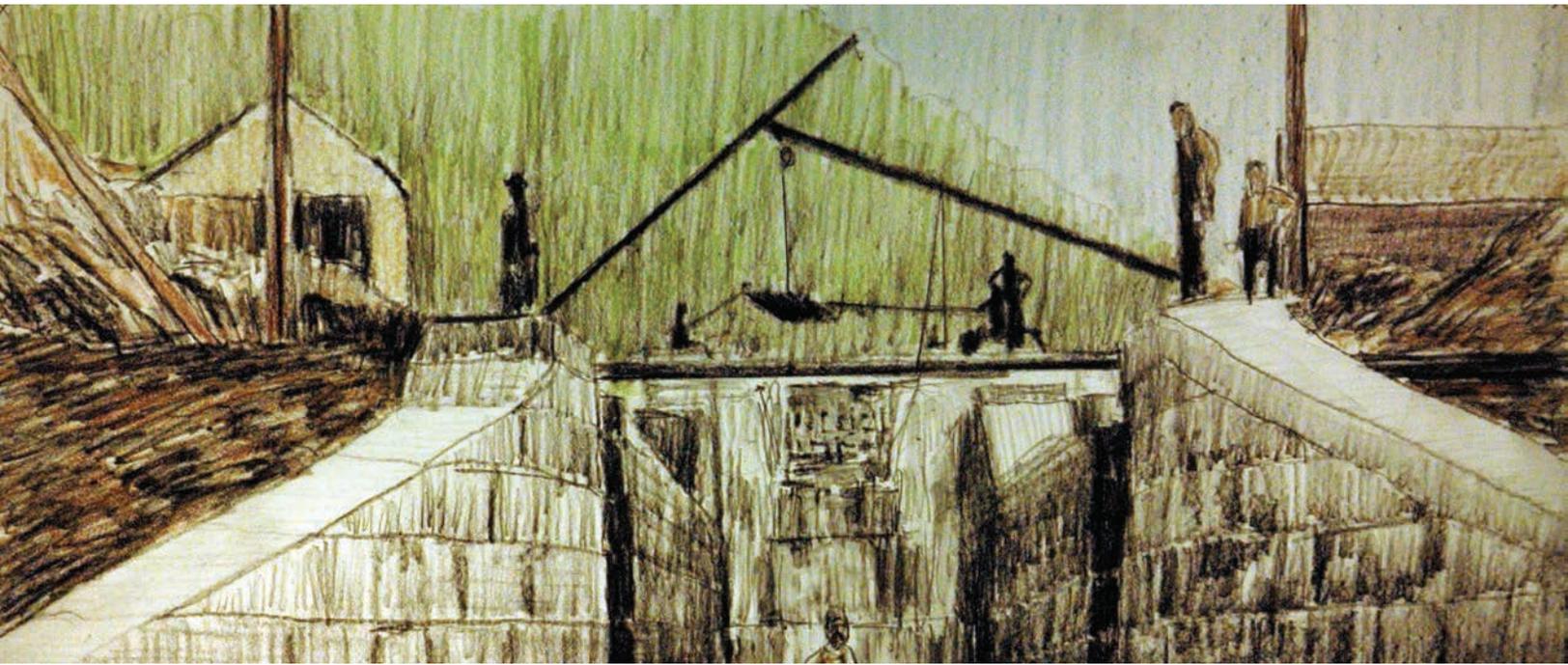
“Born into a storytelling family in the South-West of Ireland, I am one of the few tellers in North America that continues the pure oral tradition. I tell hundreds of traditional stories in Gaelic, French and English. I have been telling for nigh 50 years and I have the feeling I may yet come good at 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

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The consensus from the test screenings of *The Saga of Murdo Macleod and his first contact with the Abenaki* (2012) and *The Abenaki – People of the Dawn* (2013) was that I should complete the other stories in Mike Burns’ series, *The Water of Life. The Irishman – Child of the Gael* (2014), which is actually the third in the series, was produced over an 11-month period with support from the St. Patrick’s Society of Montreal and The National Film Board’s ACIC (Aide au cinéma indépendant, Canada).

Directing, animating and composing music for my recent projects has helped me realize the range of my interests as a multimedia artist. I believe that fusing these multiple interests—which include animating as well as the various components of filmmaking—has contributed to this new phase of my artistic development from visual artist to filmmaker-animator. As I have with my other productions I will seek to distribute, exhibit, broadcast and sell this work. I feel fortunate to be producing animations at a time when new forms of technology and media can provide artists with unlimited possibilities to innovate and create interesting work. I have found that the film and animation field has enabled me to expose my work to a broader audience, moreso than my 2D fine art mediums, which have been limited to the gallery and museum settings. This is an exciting change for me, to be without the bulk of material work that comes with large painting exhibitions, including 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 am also able to disseminate my work on web-based platforms more cost effectively.



Rideau Canal, production still. Animation by G. Scott MacLeod.

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During the creation of *The Irishman – Child of the Gael*, my animation skills and techniques have improved considerably. With the aid of my team and the technical resources of the National Film Board of Canada, I have developed my individual style, an expressive single-cell approach accomplished using watercolour pencil on Mylar. This technique was inspired by South African animator William Kentridge.

Completing *The Irishman – Child of the Gael* has contributed to the evolution of my work in this medium. This is one of many reasons for my wanting to continue to work in this format. My production team is another. I have enjoyed a great working relationship with them and I am looking forward to continuing working with them on the remaining films in this six part series.



Irish labourers, production still. Animation by G. Scott MacLeod.

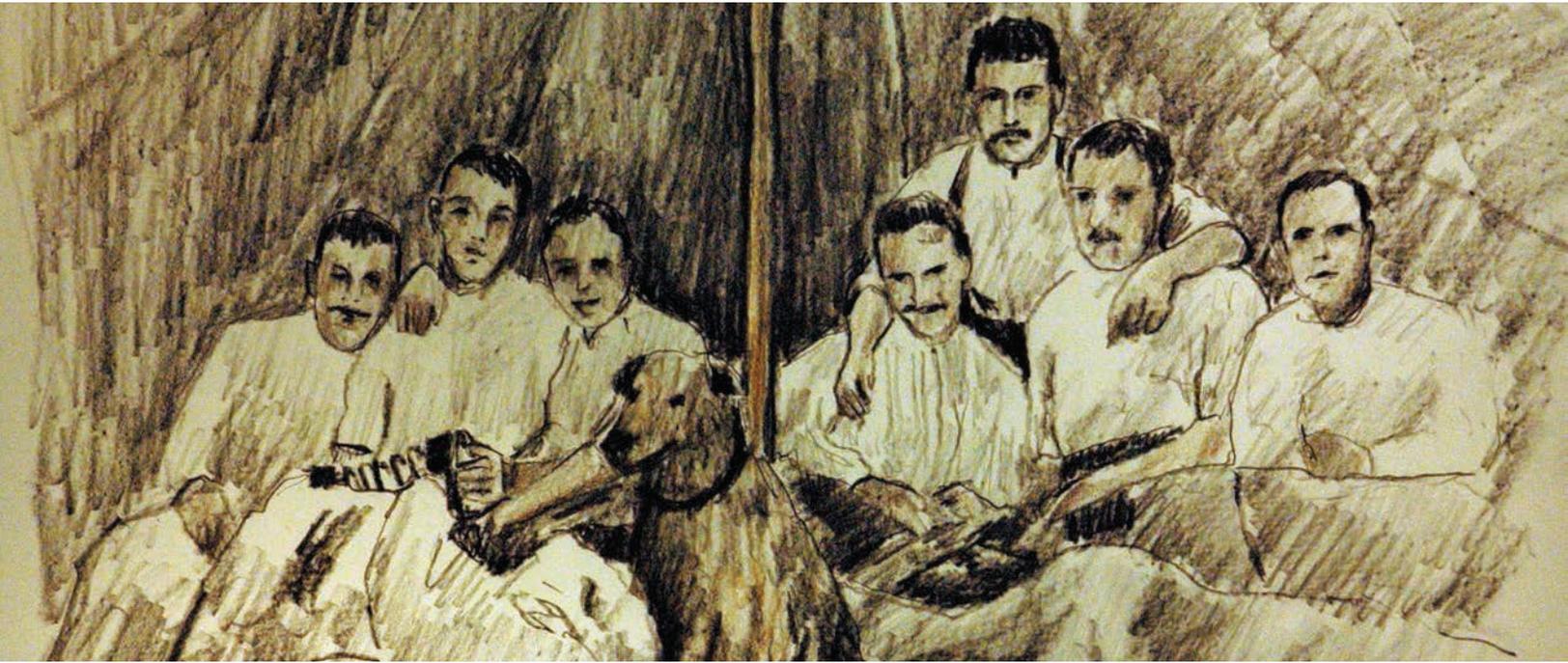
## PRE-PRODUCTION

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### FILM INFLUENCES

Over the years I have studied feature works including *The Chant of Jimmy Black Smith* (1978) by Fred Schepisi, *The Secret of Roan Inish* (1994) by John Sayles and *Whale Rider* (2002) by Niki Caro. I've also studied animated works including *The Man Who Planted Trees* (1987) by Frédéric Back, *Persepolis* (2007) by Marjane Satrapi and Vincent Paronnaud, *Valse with Bashir* (2008) by Ari Folman, *MacPherson* (2012) by Martine Chartrand and many of the animated works by William Kentridge. *The Irishman – Child of the Gael* shares the cross-cultural and allegorical themes of these films and animations and it was my aim to produce a story of equal caliber. While doing my research, I experimented with Mike's stories. Throughout this series, I wanted to illustrate the differences as well as the strong symbolic similarities in the lore, history, language and music of the six cultural groups featured in the films: Abenaki, American, Scottish, Irish, English and French.

*The Irishman – Child of the Gael* is just one of many untold European immigrant stories in Canada. I believe there is still more room for Canadian animators and filmmakers to explore this unique area of our 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 from my work with members of the Mohawk, Squamish and Cree Nations over my twenty-five year career as an artist.



Irish labourers, production still. Animation by G. Scott MacLeod.

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## RESEARCH

To begin research on *The Irishman – Child of the Gael*, I referenced period illustrations of Irish peoples from the mid 1800s in an effort to maintain continuity with their proper dress and other elements of daily life.

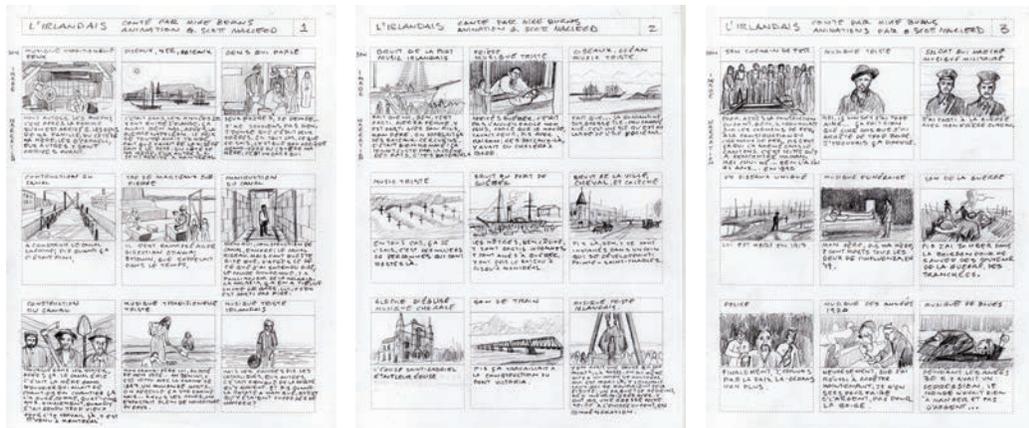
# THE ORAL TRADITION

In the mid 1990s I was introduced to Mike Burns at Hurley's Irish Pub in Montreal, by our mutual and late friend, the musician Toby Kinsella. It was through Toby that I discovered the *Seanachie*, 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 Irishman – Child of the Gael* 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 the story.

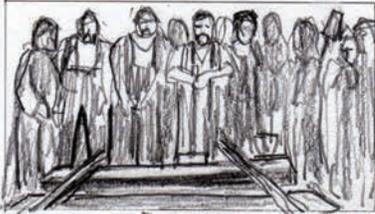


Storyboards for *The Irishman – Child of the Gael*.

L'IRLANDAIS CONTÉ PAR MIKE BURNS  
ANIMATIONS PAR G. SCOTT MACLEOD 3

SON

SON CHEMIN DE FER



PAPA, APRES LA CONSTRUCTION DU PONT, BEN, IL TRAVAILLAIT SUR LES CHEMINS DE FER, A LA CONSTRUCTION DU CHEMIN DE FER, PIS C'EST CA QUI L'A AMENE DANS LES CANTONS. C'EST ICITE QU'Y A RENCONTRE MAMAN. MOI CHUI NE... BEN L'AJAI 41 ANS... EN 1890

MUSIQUE TRISTE



MOI, LE WHISKY J'AI TROP AIME... CA FAIT RIEN QUE CINQ ANS QUE J'AI ARRÊTÉ DE TROP BOIRE. J'TROUVAIS ÇA DIFFICILE.

SOLDAT QUI MARCHE  
MUSIQUE MILITAIRE



J'AI PARTI À LA GUERRE AVEC MON FRÈRE JUMEAU.

IMAGE

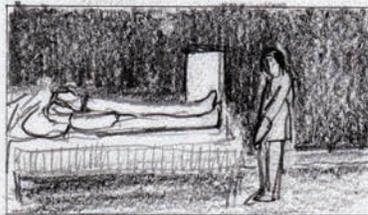
NARRATION

UN OISEAUX UNIQUE



LUI EST MORT EN 1917.

MUSIQUE FUNÉRAIRE



MON PÈRE, PIS MA MÈRE, Y SONT MORTS TOUS LES DEUX DE L'INFLUENZA, EN '19.

SON DE LA GUERRE



PIS J'AI TAMBORNER DANS LA BOISSON POUR ME SAUVER DES SOUVENIR DE LA GUERRE, DES TRANCHÉES.

POLICE



FINALEMENT, J'TROUVAIS PAS LA PAIX LA-DEDANS NON PLUS.

MUSIQUE DES ANNÉES 1920



HEUREUSEMENT, QUE J'AI RÉUSSI À ARRÊTER. MAINTENANT, JE M'EN SERS POUR FAIRE D'ARGENT, PAS POUR LA BOIRE.

MUSIQUE DE BLUES



PENDANT LES ANNÉES 30 IL Y AVAIT UN DEPRESSION. LE MONDE N'AVAIT RIEN À MANGER ET PAS D'ARGENT...



Mike Burns and Stacy Le Gallee recording narration. Photo G. Scott MacLeod.

## PRODUCTION

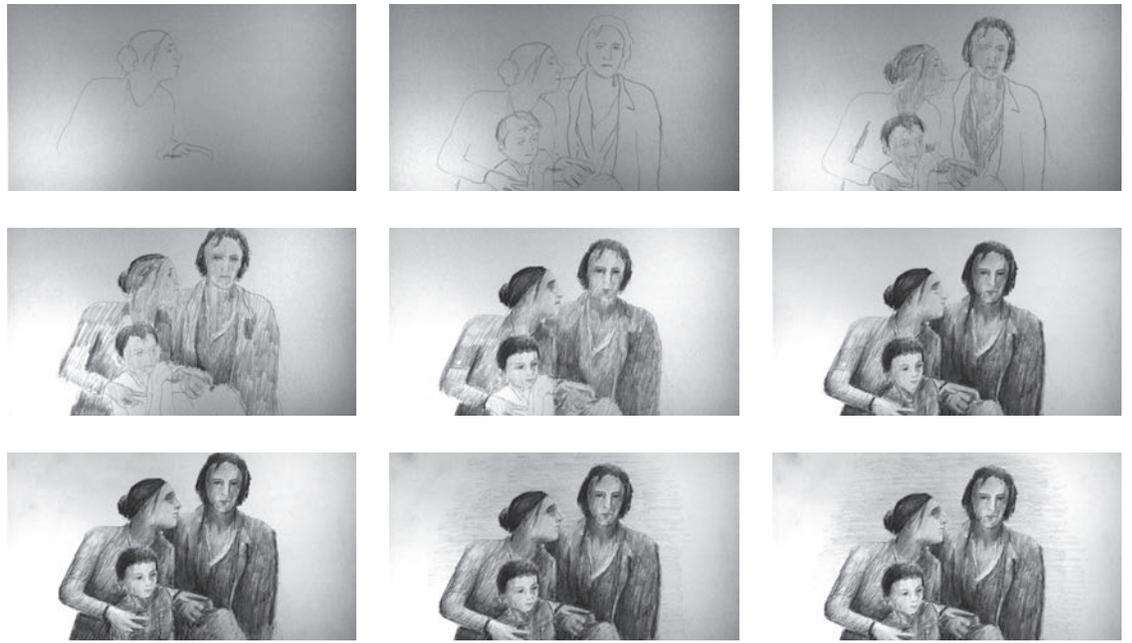
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### RECORDING NARRATION

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 locally at 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 Irishman – Child of the Gael*, one of the six stories from his 2009 book *Water of Life/Eau de la vie* (Chemin des Cantons). We recorded Mike telling the story (one he has been telling over the past few years) in both French and English as he is fluent in both languages. We did the recording with a vintage Neumann microphone in a comfortable home setting that was ideal for capturing the authentic emotions of what was a tremendous performance.

### 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 as a painter with new animation techniques. The animations were drawn in stages on the same sheet of Mylar to capture the phases of the drawing. The Mylar sheets were taped to my frosted glass animation table underneath my tripod and digital camera. The image was then backlit from underneath the 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 digital editing program) to be edited and assembled into the storyline.



Animation sequence from *The Irishman – Child of the Gael* by G. Scott MacLeod.

For this project I have broken with conventional animation and explored new directions, such as those used by South African artist William Kentridge. Like Kentridge, I use the same surface for each animation. Rather than using charcoal on paper like Kentridge, however, I have used water-based graphite and coloured pencils on Mylar (a material once used by architects) as my primary medium, as in my previous animations *After the War with Hannelore* (2009), *Empress Blue* (2010), *The Saga of Murdo MacLeod and his First contact with the Abenaki* (2012) and *The Abenaki – People of the Dawn* (2013). In *The Irishman – Child of the Gael* (2014), as in the other films in *The Water of Life* series, I added water and collage to the drawings to create more washes and layers, and to emulate such things as fire, smoke and water. I also used *découpage* to give the impression of moving elements such as ships crossing the water and men logging. These animations were later reworked by animator Jo Meuris in a program called After Effects. I provided Jo with high-resolution scans of the individual elements. She then cropped and integrated the smoke and boats in an effort to activate the animation, making the *découpage* move smoothly across the surface of the drawing.



G. Scott MacLeod at his animating stand.  
Photo by Maria Ezcurra.



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

## OFFLINE EDITING

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Rachelle Hamilton edited *The Irishman – Child of the Gael*. Rachelle first established a chronology with the recording of Mike's story before transferring the animation into Final Cut Pro (digital editing software). This enabled Rachelle to create a timeline and estimate the length of the animation. Jo Meuris stabilized the jpegs for each animation and then made QuickTimes of each sequence. Rachelle then placed the QuickTimes in the timeline. Once the assembly and storyline were secured, we decided upon a series of camera moves. This involved moving the focal point right or left or pulling in and or out. These movements were necessary as most of the images are single-cell animations and often very static images if left full frame. In other words, it was important to have the focal point change to maintain a visual flow in the static images. Once I felt that the edit served the story, Rachelle locked the picture for the online phase of the editing.

## ONLINE EDITING

I submitted the offline version of the film to the National Film Board of Canada's ACIC (Aide au cinéma indépendant, Canada) program in order to get access to high-quality post-production facilities and experienced technicians. This was extremely helpful to me in the online edit and sound mix phases of the animation. The online edit was done by editor Yannick Carrier over the period of one week. Yannick worked in HD using an AVID editing system. At this phase we added the animation sequences that were reworked in After Effects by special effects animator Jo Meuris. Once Yannick cropped the images according to the 16 x 9 widescreen aspect ratio, we finalized all the camera moves and did the colour correction and contrast adjustments.



Ruth Moody singing. Photo Michael McCaw.

## MUSIC

For the soundtrack we worked with traditional fiddle player Jonathan Moorman, piper Jeff McCarthy and singer-songwriter Ruth Moody. Jonathan and Jeff scored and performed traditional pieces that were used for scenes that portrayed traditional Irish musicians and scenes of the Irish landscape.

For the closing credits Ruth Moody (of the Waylin' Jennys) sang a traditional *Sean-nos* (in the old way) style tune called *Mo Bhron ar an Bhfarraige* (My Grief on the Sea). This song was collected by Douglas Hyde for his book *Love-Songs of Connacht*, which was published in 1893. Hyde was born in 1860 in Roscommon. He was a Protestant who founded the non-sectarian Gaelic League in 1893 to promote the Irish language. Hyde heard the song "My Grief on the Sea" from a woman named Brighid ni Chorsuaidh who was almost a hundred years old and living in a hut in the middle of a bog in Co. Roscommon. A footnote says: "Tá sí marbh anois agus a cuid amhrán léi" (she is dead now and her share of songs with her). Here are the lyrics of the song in Irish Gaelic, with a literal English translation.

Mo Bhrón ar an Bhfarraige

Literal translation:

Mo bhrón ar an  
bhfarraige  
Is é tá mór,  
Is é gabháil idir mé  
'S mo mhíle stór.

(brón [m.], "grief")  
(farraige [f.], "sea") (tá = atá)  
((ag) gabháil, "going") (idir, "between")  
(s = agus) (míle, "thousand") (stór [m.],  
"treasure")

"My grief on the sea  
Is that it is big  
It is it going between me  
and my thousand treasures  
[i.e. my love].

Fagadh san mbaile mé  
Déanamh bróin,  
Gan aon tsúil tar sáile  
liom  
Choíche ná go deo.

(déanamh = ag déanamh)  
(gan, "without") (súil [f.], "hope")  
(tar = thar; thar sáile = "abroad")  
(choíche = "forever") (ná = "or")  
(go deo = "forever")

I was left at home  
Making grief,  
Without one hope [of going] abroad  
Forever or forever.

Mo léan nach bhfuil mise  
'Gus mo mhúirmín bán  
I gCúige Laighean  
Ná i gContae an Chláir.

(léan [m.], "grief")  
(múirmín [m.], "darling") (bán, "fair")  
(cúige [m.], "province")  
(Laighean, "Leinster")  
(Contae an Chláir, "County Clare")

My grief that I am not  
and my fair darling  
in the province Leinster  
or County of Clare.

Mo bhrón nach bhfuil mise  
'Gus mo mhíle grá  
Ar bord loinge  
Triall go Meiriceá. ..

(grá [m.], "sweetheart")  
(ar bord, "on board")  
(loinge, "of a ship") ((ag) triall go, "bound for")

My grief that I am not  
and my thousand loves  
on board of a ship  
bound for America.

Leaba luachra  
Bhí fúm aréir,  
Agus chaith mé  
amach é  
Le teas an lae.

(leaba [f.], "bed") (luachra, "of rushes")  
(aréir, "last night")  
(caith, "throw") (amach, "out")  
(teas [m.], "heat") (an lae, "of the day")

A bed of rushes  
was under me last night  
and I threw it out  
with the heat of the day.

Tháinig mo ghrá-sa  
Le mo thaobh  
Gualainn ar ghualainn  
Agus béal ar bhéal.

(tháinig, "came")  
(le, "by") (taobh [m.], "side")  
(gualainn [f.], "shoulder")  
(béal [f.], "mouth")

My love came  
by my side  
shoulder on shoulder  
and mouth on mouth.)



Sound Designer Stacy Le Gallee and Sound Mixer Serge Boivin at National Film Board of Canada. Photo by G. Scott MacLeod.

## SOUND DESIGN

During the sound design process Stacy Le Gallee selected sound effects from online banks of sounds to contextualize my animations. We selected environmental sounds such as water, boats, wind, birds, ports, trains and so forth. The challenge when selecting these sound effects was to marry music soundtrack, found sounds and sound effects together. Successful sound designs are ironically the ones that do not jump out but rather serve the story and the images that make up the film.

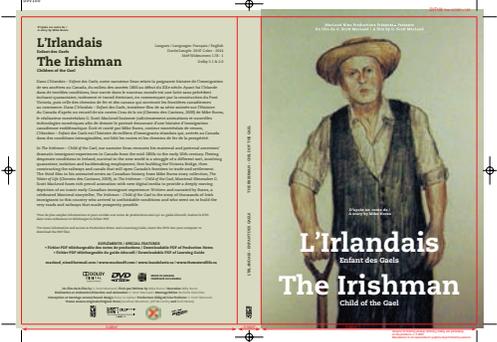
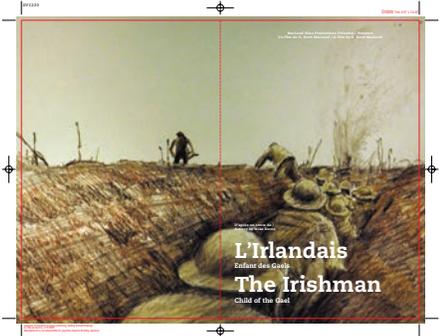
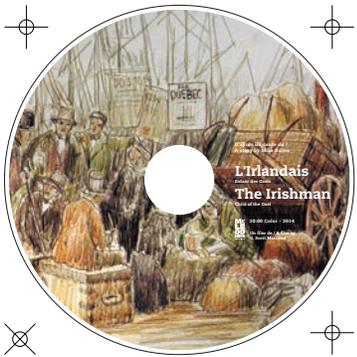
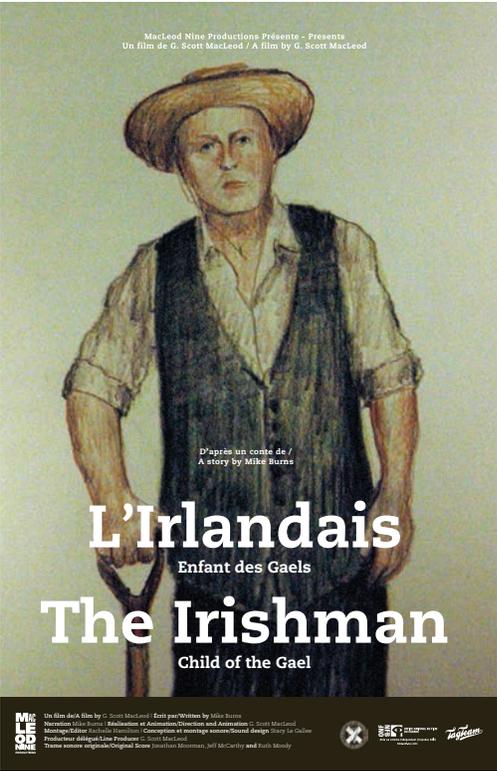
## FINAL MIX

Stacy and I worked with sound engineer Serge Boivin at the National Film Board of Canada to do our final stereo and 5.1 surround sound mixes. This was done in Theatre 3, which is a full-size cinema with a mixing console in front of the film screen. During the four day session we adjusted the levels of the music tracks and sound effect tracks and added some light reverb to some of the music passages to create larger spaces in the soundtrack. Serge also created a wide 5.1 stereo mix to suggest the vast open space sea off Ireland's West Coast. He played with the positioning of individual tracks in the five speakers to reflect what was happening in the film, most notably during the bombardment scene in the World War I section.

# GRAPHIC DESIGN

The final stage of this project was to create the DVD box graphics and a promotional poster for our screenings. I once again worked with Jess and Elisabeth Charbonneau at TagTeam Studio (studiotagteam.com). They have done great work on my previous projects. They designed all the elements of this DVD from the packaging to the educational materials. What I have looked for in this type of design is a theme or message clearly conveyed, content that is easy to read and a key image that reflects the story. After all the work we put into a production, I believe it's crucial to make a well-designed and aesthetically pleasing package, especially if it is going to be marketed to the educational sector.

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TagTeam Studio graphic design package.

# EDUCATIONAL INFORMATION

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## IRISH RELATED WEBSITES

### PEOPLE

[www.pbs.org/art21/artists/william-kentridge](http://www.pbs.org/art21/artists/william-kentridge)

[http://en.wikipedia.org/wiki/Douglas\\_Hyde](http://en.wikipedia.org/wiki/Douglas_Hyde)

[www2.ville.montreal.qc.ca/archives/democratie/democratie\\_en/expo/maires/easton-mills/index.shtm](http://www2.ville.montreal.qc.ca/archives/democratie/democratie_en/expo/maires/easton-mills/index.shtm)

[http://en.wikipedia.org/wiki/Philemon\\_Wright](http://en.wikipedia.org/wiki/Philemon_Wright)

### MUSIC

[http://en.wikipedia.org/wiki/Folk\\_music\\_of\\_Ireland](http://en.wikipedia.org/wiki/Folk_music_of_Ireland)

[www.eirefirst.com/lesreading2.html](http://www.eirefirst.com/lesreading2.html)

[comhaltas.ie/music/treoir/detail/amhranaiocht\\_ar\\_an\\_sean\\_nos/](http://comhaltas.ie/music/treoir/detail/amhranaiocht_ar_an_sean_nos/)

[www.pipermacbear.com/v3/English.html](http://www.pipermacbear.com/v3/English.html)

[www.ruthmoody.com](http://www.ruthmoody.com)

## HISTORY

[http://en.wikipedia.org/wiki/Great\\_Famine\\_%28Ireland%29](http://en.wikipedia.org/wiki/Great_Famine_%28Ireland%29)

[irishpotatofamine.net/](http://irishpotatofamine.net/)

[www.jeaniejohnston.ie/](http://www.jeaniejohnston.ie/)

[http://en.wikipedia.org/wiki/Irish\\_Commemorative\\_Stone](http://en.wikipedia.org/wiki/Irish_Commemorative_Stone)

[http://en.wikipedia.org/wiki/Molson\\_Brewery](http://en.wikipedia.org/wiki/Molson_Brewery)

[www.pc.gc.ca/eng/lhn-nhs/qc/canallachine/natcul/natcul2/a.aspx](http://www.pc.gc.ca/eng/lhn-nhs/qc/canallachine/natcul/natcul2/a.aspx)

[www.pc.gc.ca/eng/lhn-nhs/qc/grosseile/index.aspx](http://www.pc.gc.ca/eng/lhn-nhs/qc/grosseile/index.aspx)

[http://en.wikipedia.org/wiki/Grand\\_Trunk\\_Railway](http://en.wikipedia.org/wiki/Grand_Trunk_Railway)

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Canada Vignettes: Hudden and Dudden and Donald O'Neary

*Eva Szasz*, 1978, 5 min

*When Hockey Came to Belfast*, 2004, 50 min 1 s

*David Fennario's Banana Boots*, Alec MacLeod, 1998, 48 min 20 s

*The Point*, Robert Duncan, 1978, 48 min 10 s

[www.cinegaelmontreal.com](http://www.cinegaelmontreal.com)

# CREDITS

Produced by  
**MacLeod Nine Productions**

Story  
**Mike Burns**  
From *The Water of Life*  
Chemin des Cantons 2009

Storyteller  
**Mike Burns**

Direction and Animation  
**G. Scott MacLeod**

Editor  
**Rachelle Hamilton**

Sound Design  
**Stacy Le Gallee**

Line Producer  
**G. Scott MacLeod**

Special Effects Animations  
**Jo Meuris**

Image Stabilization  
**Jo Meuris**

Sound Mix (NFB)  
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Technical Coordinators (NFB)  
**Daniel Lord and Jean-François Laprise**

Online Editor (NFB)  
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Titles and Credits (NFB)  
**Mélanie Bouchard**

Soundtrack Producers  
**Stacy Le Gallee and G. Scott MacLeod**  
Soundtrack Engineering, Mixing and Mastering  
**Stacy Le Gallee**

Music

**A Salute to Murdo**  
Written by Jeff McCarthy  
Walsh Shuttle Pipes Jeff McCarthy  
Sound Engineer Stacy Le Gallee

**Nine Pint Coggoe**  
Traditional  
Violin Jonathan Moorman  
Sound Engineer Stacy Le Gallee

**Mo Bhron ar an Bhfarrage (My Grief on the Sea)**

Traditional

Vocal Ruth Moody

Sound Engineer Adrian Dolan

History Consultant

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In Memory of

**Marianna O'Gallagher**

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