

Mongrel Media

Presents

THE YEAR DOLLY PARTON WAS MY MOM



A Film by Tara Johns
(95min., Canada, 2011)

Distribution



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GENERAL INFO

SYNOPSIS

It's 1976 and Elizabeth is just your average suburban 11-year-old praying for adolescence to arrive when she discovers her whole life has been a lie. With only her imagination to guide her, Elizabeth runs away in search of her true identity. Her adoptive mother Marion is then forced to break out of the carefully constructed "truth" she's been clinging to and go after her daughter. This leads to a cathartic cross-country trek by a mother searching for a daughter who's searching for a mother – both of them really searching for themselves.... *The Year Dolly Parton Was My Mom* is a poignant, sometimes funny, very female, coming of age story that explores the tension between creating identity and finding it within...

CHARACTER DESCRIPTIONS

Elizabeth Gray

Flat as the prairies with no change on the horizon, 11 year-old Elizabeth Alison Gray is officially in developmental distress. Adding to that is the knowledge that she's already spent more than a decade on this planet and still has not discovered what – if anything – she has to contribute to it.

So it's only natural Elizabeth would be incredibly impatient to 'become'. But what, exactly? A woman? Definitely. That's high on her list. So far however, womanhood – and all its accoutrements – is maddeningly slow to arrive. And since there are no obvious signs of development on the talent front either, Elizabeth can only cling to the vague sense that somewhere in her she has something worthwhile to offer.

In fact, it's that vague sense – mostly nurtured by her best friend and her mother – that keeps Elizabeth believing she very well could be a 'butterfly in training'. And not, as it might first appear, a caterpillar. When she suddenly finds herself without a mother or a best friend, all Elizabeth is left with is that very vague – and rapidly waning – sense of self-worth. The mere suggestion that she could be a bastard is almost enough to eliminate it altogether.

Then, along comes Dolly.

And the whole concept of 'potential' is revived in Elizabeth. For a time, it finds its most extreme expression in Ruby. But the very act of leaving home and going toward the thing she believes is hers to claim leads Elizabeth back to herself. And back to all the things that have been rightfully hers all along. Boundless potential, yes. But more important than that – a voice.

Marion Gray

After more than a decade of creating, perfecting and protecting her family narrative, being careful had become second nature to Marion. Call it acquired instinct – more survival than maternal. Because with enough practice, even things like calculating all possible outcomes before speaking had started to come automatically to her.

The alternative - leaving the script, improvising - could only invite chaos. And in chaos, there would be nowhere to hide, no way to control what happens to the story. So Marion's inherent goal was always to prevent chaos, to avoid it at all costs.

But even the keenest instincts can become dulled by complacency. Over time, and without knowing it, Marion was getting lulled into letting down her guard by her own seamless and unchallenged repetition of the same lines from the same story. All that changes the day Elizabeth discovers the truth.

With things quite suddenly coming apart, with her careful narrative starting to unravel, Marion's first instinct is to go running back to 'careful'. To sidestep chaos. To straighten the frame and ignore the picture... Until the picture quite radically changes – into Ruby – and all Marion sees is Elizabeth's rejection of her as a mother, which is the thing she fears most.

That perceived rejection pulls Marion quite sharply out of 'careful' and propels her straight toward 'chaos'. Then when the light of day reveals that Ruby/Elizabeth has disappeared, not only is her child gone – out there somewhere, alone, lost – but she left with Marion's angry words ringing in her ears. A mother's worst nightmare.

Marion then takes the final step into 'chaos'. But this time, she's acting more than reacting, quite literally driving in the direction of making things right.

Phil Gray

There is something about Phil Gray. Something a little ahead of his time. Something left over from another era. If there was such a thing as a macho modernist, or a sensitive, dark ages guy, Phil would be it.

A moderately successful middle manager at IBM, Phil is most proud of being in such a progressive line of work. He strongly identifies with all things modern. Yet he still expects his wife to have dinner on the table when he gets home. Then again, he's also given her total control over their family mythology.

In one way or another, Phil's home life has constantly challenged or reinforced his image as a modern man, a forward-thinking man, an engaged and engaging man. But lately, it's mostly just challenging him – on a deep and complicated level.

Long ago – and for what seemed like valid reasons at the time – Phil made a conscious choice to 'go along' with Marion's decision to hide their daughter's adoption. Even though it was a common practice of the day, it still went against his grain. But he badly wanted, needed, Marion to be confident, to feel in control of something after all the powerlessness of not conceiving. And somewhere, he always thought the whole thing might be his fault.

But lately, Phil has been finding it more and more difficult to hold to that long-ago choice. The only solution he's found is really no solution at all. He mostly just removes himself when confronted with the deception of it – by going to work, to the golf course or to the occasional double rye and ginger. Sometimes all three.

Despite his progressive self-image, it turns out Phil is not one to rock the boat. Not where family's concerned. Nor is he one to dwell on things. He'd really rather just keep things balanced. Keep talking. Keep joking. Keep playing – golf, cards, his part – whatever it takes. Given the alternative, Phil would really rather just keep playing along. Until something happens so that he doesn't have to anymore.

CAST & CREW BIOS

PRIMARY CAST

Macha Grenon as Marion Gray

Macha Grenon is a Montreal-based actress who has been working in film, television and the theatre for the past 20 years. She has received Gemeaux, Gemini and Genie nominations for her work in both French and English including *Juliette Pommerleau*, *Familia*, *Mon meilleur ennemi*, as well as for her role of Nathalie Belding in *Ann Wheeler's* critically acclaimed CBC production of the *Sleep Room*. Because she has learned her craft through working professionally, doing stage always seems like a true privilege and great joy. Still, film and filmmaking remain her first love. She was blessed in the past two years with

challenging roles in three feature films: André Mathieu *l'enfant prodige*, *Barney's Version* and *The Year Dolly Parton Was My Mom*. In addition to appearing on screen, she has provided voiceovers for productions such as *Snow White*, *The Little Match Girl* (English) and *Les malheurs de Sophie*, *Les petites filles modèles*, *Blp* (French). Her affection for children-oriented projects lead her to write a children's book *Charlotte porte bonheur* that became a best seller in Quebec.

Gil Bellows as Phil Gray

Gil Bellows has appeared in over 30 films. Some of his favourites include *The Shawshank Redemption* (nominated for seven Academy Awards), *Love & A .45*, *Judas Kiss*, *The Weatherman*, *The Promotion*, *Toronto Stories*, and *A Night For Dying Tigers*. He was a regular on both *Ally McBeal* (Winner of two Golden Globes and one Emmy Award for Best Comedy Series) and *Terminal City*. Next he will appear in *The House at the End of the Street*. As a producer, Gil developed *Sweet Land* (Best First Film at the Independent Spirit Awards) and executive produced *Temple Grandin* (winner of seven Emmys including Best Film). He will produce and co-star in Elmore Leonard's *Swag*. He is very proud to be part of *The Year Dolly Parton Was My Mom* and believes that Tara Johns is 'the bomb!'

Julia Stone as Elizabeth Gray

Julia Stone is a Vancouver native. Her professional acting journey began in September 2008 at age 10, when she joined her first film acting class. Since then, she's trained continuously with Kirsten Clarkson, Stellina Rusich and Trish Allen (School Creative/Vancouver Acting School), Michael Bean (Biz Studio), and Edward Foy (Tarlington Training). She booked her first film job in September 2009, which was a student film project. Since then, she's worked incessantly in local indie and student short film roles, which she continues to eagerly volunteer for. Her feature film breakthrough came in December 2009, with the open casting call and now infamous public audition tape on Facebook, which led her to the role of Elizabeth in *The Year Dolly Parton was My Mom*. This incredible project cemented her commitment to a film career, exposed her to new Canadian cultures and landscapes, and enriched her life in countless ways beyond the screen. Julia has a vivid imagination and is energized by stories and their characters. She's an obsessive reader, avid storyteller, and massive movie and live theatre fan. In addition to acting, she continues weekly violin and martial arts studies. When she's not in classes or on local weekend indie or student film shoots in Vancouver, she's hiking, skiing and movie watching in Whistler BC. She's currently in her first year at Eric Hamber High School.

SECONDARY CAST

Rebecca Croll as Stella Kowalski

Voted one of the Top Ten Best Actresses in Montreal by the Montreal Mirror Best of Montreal Poll, and the 2009 recipient of the Elsa Bolam Award in recognition of outstanding achievement by an emerging artist, Rebecca is a graduate of the John Abbott College Professional Theatre Program and the British American Drama Academy's Midsummer in Oxford Program. Selected theatre credits include Beatrice in *A View from the Bridge* (Montreal Theatre Ensemble), Milli in *Queen Milli of Galt* (Lakeshore Players), Emilia in *Othello* (Persephone Productions), Curley's wife in *Of Mice and Men* (MTE), Eugenie in *A Flea in her Ear* (Hudson Village Theatre), Rose in *Unity 1918* (Persephone Productions), and Florence Unger in *The Odd Couple; the Female Version* (Hudson Village Theatre). Selected film and television credits include *The Kate Logan Affair*, *The Long Weekend*, *The Business II*, *Barney's Version* and *The Year Dolly Parton was my Mom*.

Rebecca Windheim as Annabelle Kowalski

Rebecca Windheim was born in Montreal on April 22, 1998. She is an avid reader and writer of fiction, and engages in numerous extra-curricular activities which include jazz dance, ice hockey, kajukenbo (a mixed martial art), swimming, and horseback riding. Rebecca loves acting, and was fortunate to have begun her career with a principal role in *Voices*, a supporting role in *Black Swarm* opposite Robert

England, and the lead in the short film *Montreal Stories 1944*. She played the daughter of Mira Sorvino in the NBC television movie *The Last Templar*, had a supporting role opposite Anna Paquin and Marcia Gay Hardin in the Hallmark Hall of Fame production of *The Courageous Heart of Irena Sendler*, and was cast in a recurring role in the CBS pilot of *The Beautiful Life*. Rebecca currently appears on YTV in a lead role in the sitcom series *Family Biz*. She holds dual Canadian and US citizenship and divides her time between Montreal and New York.

Trevor Hayes as Ken Kowalski

Trevor Hayes is a Montreal born actor who has worked throughout Canada, the United States, and abroad. He shot in China and Montreal over the course of seven months playing the title role in the mini-series, *Dr Norman Bethune*. He has recently worked with directors Paolo Barzman for *The Phantom* (Sci-Fi), Christian Duguay for *The Beautiful Life* (CW) and Clark Johnson for *Flashpoint* (CBS). One of his career highlights includes sharing the silver screen with Heath Ledger and Charlotte Gainsbourg in Todd Haynes's Bob Dylan biopic *I'm Not There*. Over the years, Trevor Hayes has studied extensively with renowned acting coach Jacqueline McClintock. His most recent film role was in *The Wild Hunt*, which premiered at the 2009 Toronto International Film Festival and won the Best First Feature award for director Alexandre Franchi. Trevor Hayes can also currently be seen on television acting opposite Kathleen Robertson as Tony Russ in the comedy series *The Business* (TMN).

Mung-Ling Tsui as Jean Lee

Mung-Ling Tsui has been acting since her early teens – about the same age as Julia Stone. In all these years she has worked on numerous movies and TV shows playing a wide range of characters, from a martial arts villain kicking Vin Diesel's butt in *The Pacifier*, to a no-nonsense judge on George Walker's *This Is Wonderland*, to a very evil mother on George Walker's *The Line*. She now acts on occasion but focuses on her psychotherapy practice and raising her very own teenage daughter. Working on *The Year Dolly Parton Was My Mom* was a terrific experience, with an amazing cast and crew all engaged in a labour of love. Mung-Ling was happy to be a part of it.

KEY CREATIVES

Tara Johns – Writer/Director

Tara Johns is an Alberta-born filmmaker who's built her home and career in beautiful, bountiful Montréal. Along with many notable music videos and national television commercials to her credit, her first fiction film *Killing Time* was awarded Best Canadian Short at the 2001 Toronto Worldwide Short Film Festival. Along with her community contributions that include mentoring young screenwriters and tutoring illiterate adults, Tara's time and attention is largely focused on continuing her longtime passion of creating and directing original Canadian fiction and documentary programming such as *The Secret Language of Girls* recently broadcast on W and IFC. She is currently completing her first feature film titled *The Year Dolly Parton Was My Mom*.

Barbara Shrier – Producer (Quebec)

An accomplished producer and well-known in the Montreal film industry, Barbara Shrier has over 20 years of production experience. From Louis Malle to François Girard, Shrier has worked with some of the best and brightest on the Québec and international film scene. In 2001, Shrier produced Francis Leclerc's *Une jeune fille à la fenêtre* (*Girl at the Window*). Her next feature was *Mémoires affectives* (*Looking for Alexander*), winner of four Jutras (including Best Film) and three Genies. The summer of 2008 saw the successful release of her third collaboration with Francis Leclerc, *Un été sans point ni coup sûr* (*A No-hit, No-run Summer*). She also co-produced Frédéric Dumont's first feature *Un Ange à la mer* (*Angel at Sea*) with Belgium's Dragons Films which went on to win the Crystal Globe for Best Film at the Karlovy Vary film festival. Barbara is making her first foray into the English language film world with Tara Johns' first feature entitled *The Year Dolly Parton Was My Mom* to be released in 2011. Her commitment to first-

time filmmakers continues with the development of *Aube (Dawn)* Rosa Zacharie's debut feature. She also has two other projects on her slate with longtime collaborator Francis Leclerc : TV series *Territoires (Territory)* and feature film *Cendres de cailloux (Stones and Ashes)*.

Liz Jarvis – Co-Producer (Manitoba)

Liz Jarvis joined Buffalo Gal Pictures in 1995 and has contributed to the company as a producer, production executive, production and post supervisor, and assistant director. Most recently, Liz co-produced the US-Canada-Kuwait co-production *Amreeka*, a film by Cherien Dabis, which premiered at Sundance 2009, and screened at Directors' Fortnight in Cannes, winning the FIPRESCI Critics' Prize. Liz also co-produced *High Life*, a film by Gary Yates starring Timothy Olyphant, Stephen Eric McIntyre, Joe Anderson, and Rossif Sutherland, which premiered at Panorama, Berlinale 2009. In 2007 Liz collaborated with writer-director Kari Skogland to produce the feature film *The Stone Angel*, starring Ellen Burstyn, based on the beloved novel by Margaret Laurence. Liz is actively involved as a mentor for upcoming filmmakers, is a consultant for the National Screen Institute of Canada, and teaches Producing for Film at the University of Winnipeg.

Normand Sarrazin – Production Designer

Normand Sarrazin began his career in film in 1974. Since then, he has worked on dozens of feature films, television series, and other projects. His work in Production Design has been nominated for three Prix Jutra, three Prix Gémeaux, two Gemini Awards, two Genie Awards, and an Emmy Award. He has also worked as Art Director on more than 260 commercial spots, worked as a set decorator and assistant director, and has directed videos and theatre. He is a graduate of the Institut du cinema francais in Paris, and the Institut des arts appliqués decoration in Montreal.

Mariane Carter – Costume Designer

Mariane Carter is a costume designer who began her career in fashion in the 70s working as a seamstress / cutter for the designer Alain Croteau. With this experience, she jumped into the cinematographic world in 1979, working in the set department, then for the costumes. As a costumer and key dresser, she works on several series including *Blanche* (1992) and *Marguerite Volant* (1995), and several feature films including *Jesus of Montreal* (1987) and *The Red Violin* (1997). Her talent matures and brings her to work on various productions as a costume designer. Whether on popular series *Tribu.com* (2001), *Détec Inc.* (2004) and *Belle-Baie* (2006), or on many films like *Human Trafficking* (2005) and *Borderline* (2007), Mariane Carter can create brilliantly costumes that invite actors to blend into their characters.

Claudine Sauvé – Director of Photography

Claudine Sauvé is an award-nominated director of photography with over 15 years of experience. She has lent her talent behind the lens to a wide range of projects including feature films *The Wild Hunt* (winner of Best Canadian First Feature at TIFF), *The Year Dolly Parton Was My Mom* and *Tromper le silence*; television series *C.A.*, *François en série* and *Minuit le soir*; documentaries shot all around the world such as *Small Wonders*, *Nadia's Journey* and *Short Infinity*; and music videos and commercials. Claudine's short film work has earned her three special jury mentions at the Fantasia film festival, and she has received seven Gémeaux award nominations for her work in television. As a still photographer, Claudine has won several prizes in Quebec for her personal work. Along with frequent collaborator Tally Abecassis, Claudine published a critically acclaimed book of images entitled *Barbershops*.

Luc Sicard – Composer

Luc Sicard has been composing music for television, feature films, shorts and commercials for the last 20 years. The Montréal native studied his craft at both the Quebec Conservatory of Music and at the University of Montréal. Since 2001 Luc has received six Gémeaux awards (*La Vie la vie*, *Marie Antoinette*) and numerous nominations for his work on both the small and big screen including a Jutras

award nomination in 2009 for Francis Leclerc's *Un été sans point ni coup sûr*. He was recently recognized for his work on Frédéric Dumont's debut feature *Un ange à la mer* with the prize for best original score at the Aubagne Film Festival.

PRODUCTION COMPANY PROFILES

Palomar

Since 1993, Palomar has defined its mission as a producer of independent cinema. A dynamic young film production company, it supports and develops the talent of the new generation of Quebec filmmakers. *Une jeune fille à la fenêtre* (*Girl at the Window*), Francis Leclerc's critically acclaimed first feature film, was presented in competition at the World Film Festival in Montreal in 2001. Francis Leclerc's second feature *Mémoires affectives* (*Looking for Alexander*) won four Jutra Awards, and three Genie Awards. Ardent supporter of the short film, Palomar produced *Une Éclaircie sur le fleuve* (*Clearing skies*), Rosa Zacharie's first short film. Presented on opening night at the International Film Festival in Abitibi-Témiscamingue, this poetic work was nominated for a Genie Award (Best Dramatic Short) in 2002. Currently on the slate is *The Year Dolly Parton was my Mom*, Tara Johns' first feature, and *Aube* (*Dawn*), Rosa Zacharie's feature debut. In development are *Levant-Couchant* (*Rising Sun, Setting Sun*) by Rosa Zacharie, *Cendres de Cailloux* (*Stones and Ashes*) by Daniel Danis, and Francis Leclerc and *Territoires* (*Territory*) by Francis Leclerc.

Buffalo Gal Pictures

Buffalo Gal Pictures is an independent production company based in Winnipeg, Canada. The company has developed and produced many challenging and diverse projects by creating collaborative relationships with creative talent and building successful co-production partnerships. Buffalo Gal Pictures has completed numerous feature films including Cherien Dabis' *Amreeka*, Guy Maddin's *My Winnipeg* and *The Saddest Music in the World*, Kari Skogland's *The Stone Angel* and Gary Yates' *High Life* and *Seven Times Lucky*. Buffalo Gal's films have screened at the Toronto International Film Festival, Sundance, Directors' Fortnight and the Berlinale, and garnered many international awards.

PRODUCTION NOTES

THE IDEA

The story of *The Year Dolly Parton Was My Mom* is so unique that one might think it was carefully constructed right from the first glimmer of an idea. But in reality, the story was set in motion in a much more organic process that unknowingly began decades ago. Tara Johns, who wrote and directed the film, explains how it all came together:

“It’s a three-pronged answer. I had just finished doing a documentary, and was looking for some kind of idea for fiction. I was looking for some kind of dramatic anchor, and I just had a flash of a mother and a daughter driving alone in a car, with this kind of tension – and we’re not sure what it is. But everything’s really charged, and then we discover at the end of the film that this mother is taking her daughter to meet her biological mother.”

“I had that going on in my head when I heard a radio interview that Dolly Parton gave. I was blown away by what a strong, independent, forthright woman she really was and she always has been. And I just thought she’d be such a cool role model for so many girls, especially in the ‘70s. She’s like Madonna for the ‘70s.”

“And then the third prong was my own experience as I was growing up. My mom had gone to school with Joni Mitchell, and I discovered that Joni Mitchell had actually had a baby girl and given her away for

adoption. So for like a week, I fantasized that maybe I was that little girl. That Joni Mitchell had given me away and given me to my mom – who I love very deeply – but that I was somehow related to celebrity.”

“All these things factored together to create the idea for *The Year Dolly Parton Was My Mom*.”

THE DEVELOPMENT

With the idea in place, and the story underway, Tara Johns needed to find a producer. As fate would have it, she found her producing partner Barbara Shrier while serving on an unlikely film jury. Barbara Shrier describes how they met:

“Tara and I were both on a jury committee for the Genie Awards because we had both been nominated the previous year. We found ourselves representing Quebec, which we thought was hilarious because we were two Anglophones in Toronto representing Quebec, and we didn’t know each other prior to that.”

“We found ourselves agreeing on a lot of the different choices in all the films that we were seeing. So when Tara said ‘I have an idea for a feature. Can I pitch it to you?’ I said ‘Sure’ and she did. It was the idea for the film that we’re doing now. That was about five years ago. I agreed to raise the money for her to write it and that’s what we did.”

Coincidentally, Barbara’s reason for wanting to produce *The Year Dolly Parton Was My Mom* is also three-pronged: “First, I feel strongly about working with women.”

“Also, I’ve been having this sort of niggly feeling inside of me after 20 years of working in mostly French, that I was not facing up to my responsibilities as an Anglophone in Quebec. I was really feeling like this was the moment for me to defend a film in English in Quebec.”

“And it was something so incredibly new for me after 20 years of doing what I do. It was something fresh and new and entirely uncharted territory for me. It was the right subject, and it was the right filmmaker, and it was the right moment for me. I was needing a challenge, and I decided to go for it.”

Since the film was set in the prairies in 1976, one of the challenges Barbara faced involved looking for a co-production partner in western Canada that would fit with the project.

“When I began to do my research about potential partners in Manitoba, there was only one possibility. The name that kept coming up from everybody’s list, on the lips of all my dearest friends and everybody I know that’s worked in Winnipeg said the same thing – ‘the guys you want to work with are the gals from Buffalo Gal.’ So I called Liz Jarvis and pitched her the film. She was interested, we went out to Manitoba, we met, we scouted, and we never looked back.”

“I spent a lot of time talking about my particular philosophy, the way I like to make films, what’s important for me, my value system. It’s really important when you partner up that those things are clear from the beginning. It was very important for me to find somebody that would understand my priorities and help me make the film that I want to make and support my filmmakers. And put on the screen the values that I set into place when I do anything.”

Liz Jarvis from Buffalo Gal Pictures, who became co-producer on the project, took an instant liking to Barbara’s energy. After reading the script, she felt it was a good project to bring to Manitoba. She also felt the project would be meaningful:

“I find there are certain projects that somehow or the other speak to me personally, that I think are the right kind of story for our times. Maybe it’s because I have a son who is bordering on adolescence. The first time I read the script, he was exactly the same age as the main character, and it spoke to me in terms of thinking about how children’s identities are formed as they go into adolescence. All kids at that age go

through finding a sense of identity, and my son is no exception. So I think that's why it spoke to me personally."

"There are also projects that I think can be helped by shooting in Winnipeg. Of course this film is set on the prairies and we're in the prairies, and so I thought it would be a good match."

THE PRODUCTION

With all the elements falling into place, the filmmakers needed one more thing in order to be able to shoot the film: the blessing from Dolly Parton herself. Tara Johns explains:

"In order to be able to move forward we needed approval to use her name in the title because the whole film is resting on that preset. So I had to somehow track down Dolly Parton and get my script into her hands and get her to love to it and get her to say yes, that she would give us permission, and she did. It's a long story, but she gave us her permission and more. She was extremely generous."

"She went on tour and I thought 'oh no, she's never gonna read my script!' But she actually took it with her and read it while she was on tour, and faxed us at the office. She faxed me this beautiful letter that said she was honoured, she was flattered, and she would be thrilled to give me her approval, and help us with the music and play a role in the film. It's a small role, but a very important one."

In addition to granting permission to use her name, image, and music, Dolly Parton also agreed to provide her real voice for voiceover in a touching scene at the end of the film. For Tara, that was truly the icing on the cake. Now, in making the cake...

In today's day and age of filmmaking when most films are not even shot on film, the same cost-cutting approach was going to be taken for *The Year Dolly Parton Was My Mom*. The movie was initially budgeted to be shot on HD, which is far more affordable and easier to manage than good old-fashioned film. Barbara Shrier knew that HD was the most feasible option, and her head told her to shoot on HD. But her heart (along with her director and d.o.p.) told her something else.

"A third of the movie is a road movie, and when you shoot on HD it allows you to just keep going. Plus we were shooting with kids, and there were lot of reasons not to shoot on film. But when we went out to Manitoba, and were standing in the locations and looking at that big old sky, worrying about capturing what was happening inside the car and at the same time not wanting to lose the entire reason we were here, which is the magnificent panoramas and the gorgeous locations and that never-ending sky. We really had no choice. We had to make it happen."

With such a beautiful Canadian prairie landscape captured through the camera's lens, there's no question the film possesses a prairie sensibility. There's also no question it can be called a Canadian film, says Tara Johns:

"It's truly pan-Canadian in a way. When I left the west coast for Montreal, I had a 'I'm gonna save the world' kind of attitude in my youth. And one of the things that I really wanted to do more than anything was to bring French Canada and English Canada a little closer together, and to be somehow a facilitator of us in the west understanding more of what was going on in the east and in Quebec. And without really meaning to, this project has almost become an answer to that, because we have Macha Grenon from Quebec, we have Julia Stone from Vancouver, we have cast and crew from all different parts of the country. We're shooting in Montreal to tell a story about the prairies. We also shoot in Manitoba."

"We came to Winnipeg and our assistant cameraman, who is not at all Anglophone – he speaks French and he's never really wanted to learn English – I've been told that every morning he actually sits down and goes through his French/English dictionary and maps out the sentences he's going to say to his second assistant cameraman. He learns them and sorts them all out every morning, and he said 'this is the first time I've wanted to learn English'."

“So I guess that’s what makes this film Canadian. The Winnipeg crew, they’re all speaking French, and throwing in French words. And my DOP, she translates everything she says and we make a big game out of it. So it’s become a kind of cross-cultural thing. It’s really great.”

Liz Jarvis describes a Canadian film in an even simpler and much more literal way: “What makes a Canadian film? Canadians make it. That’s really my definition of a Canadian film.”

“No matter where you grow up, you’re going to have a certain point of view. You’re going to be influenced by certain works of art, and movies and popular culture, and so on, and this film is no different than that. It comes from a writer/director who grew up in a particular time, who has some of the same pop cultural references that anybody in North America would have. But then again, she has these very powerful memories of place, of what the prairie is like, of what’s unique to the Canadian landscape. And those are all things that can come together to create what I would call a Canadian film.”

“The prairie definitely takes on character of its own. We have a young girl alone, pedaling her bike against these great expanses of prairie, where the possibilities seem endless. Then again, the prairie also can seem very oppressive because of the size and the scale and the fact that you never seem to get where you’re going. So the prairie itself is an odd conundrum, and it fits in very well with this kind of coming of age story.”

THE CASTING

Sometimes when making a Canadian film, there is pressure to cast American actors. While the producers of *The Year Dolly Parton Was My Mom* faced the same kind of pressure, they stood confidently in their resolve to choose Canadian talent. Barbara Shrier found a lot of satisfaction in this decision:

“I’m incredibly proud of this aspect of the production. There is this notion that if we don’t have an American star in the movie, no one will come and see it. I would venture to say that having an American star in a movie is no guarantee that it will be successful. The only way to guarantee success is to make a really good film. And as far as I’m concerned, the only way to make a really good film is to get the right people into the roles, no matter where they come from.”

The first cast member to become involved with the project was Macha Grenon, who plays Marion Gray, the mother in the story. Tara met Macha early on, and afterwards, found that the role of Marion started to take shape around the real life woman:

“Macha came into the picture quite early in the process when we were talking about casting. Our casting director in Montreal suggested her and there’s a huge talent pool in Montreal, of very talented actors, but a great number of them are only French. The English-language acting pool is just not as deep for the very reason that there’s not as big of an English audience there. But Macha is fluently bilingual, and a very talented actor with a certain essence about her. I met her in person and we just had really great connection. I could see the transformation go from the very protected and controlled Marion to the Marion that has left a lot of that behind and let go.”

“Even during discussions about bringing in big names from the US, Macha always stayed in the back of my mind. And as I wrote and re-wrote, I found that Marion took on a little bit of the essence of Macha. So it was just a kind serendipitous evolution. And then we got to the point where we were like, this is a Canadian thing, Macha was the one we turned to and she was more than happy to get onboard. And I’m really pleased she did.”

Playing opposite of Macha Grenon is Gil Bellows, in the role of Phil Gray. Barbara Shrier explains how it was harder to cast, since it was not a leading role: “When we were starting to think about who could be Phil it was a tough one, because Marion’s role is juicy, and she’s there from beginning to end. But the

role of Phil took an even greater generosity because it's a supporting role, and you'd be surprised how many men and how many women in Hollywood and in Canada don't want to do supporting roles."

"Gil Bellows is so not that person. Gil Bellows read the script, and I think was touched by the father-daughter relationship that sort of underlies the whole thing. And like me, and like a lot of other people, he just really wanted to make a movie that he could be proud to show his kids."

The starring role of Elizabeth required a young actor. It took a tremendous amount of time and audition tapes to find her – but they eventually did. Barbara Shrier describes finding Julia Stone as a 'Cinderella story':

"We had combed Montreal, Toronto, Winnipeg and Vancouver for Elizabeth, and had six finalists. But we felt like we just hadn't met the perfect kid, so we decided to open up auditions on our Facebook page. Julia Stone put her self-tape up on our Facebook page, and when we saw it, Tara and I went 'oh my god, there is something there'. But she was in Vancouver and we didn't have the money to go back out to Vancouver, and we didn't have the money to bring her in. Her mom is originally from Montreal, works in the travel industry and offered to come to Montreal, visit with family and have us meet Julia."

"We were actually organizing call backs, and one call back was with the girl who was going to be Elizabeth. So they arrived, and Macha very generously spent all day Saturday in a workshop with our candidate from Toronto. And then on the Sunday, Julia Stone came in, and worked with Macha. By lunchtime we knew we found her."

"We didn't say anything because we just wanted to sleep on it, but then they were getting on the plane and they were going home, and we looked at each other and said 'but, but, but, but she's going back to Vancouver and it's so far... don't you think our costume designer should see her?'" And Mariane came down and we introduced them, just in case. But we still weren't confirming anything."

"Once Julia and her mother left, we just couldn't keep it in anymore. We called them as they were on their way to the airport and we just said 'Hello Elizabeth'. It was pretty awesome. It's a good story."

THE CHARACTERS

Julia Stone was thrilled to get the part of Elizabeth, who transforms into Ruby along the way. It is Julia's first role in a feature film – and a starring role, that actually consists of two distinctive characters:

"Elizabeth is very contained because she is afraid of what other people will think of her if she shows her true emotions and her personality. She thinks that people will have opinions about her if she does. So then when she becomes Ruby, she lets out her emotions more because she's inspired by Dolly, and Dolly doesn't really care what other people think about her. So that's sort of her inspiration for Ruby. And Ruby just lets her true self out and she doesn't care what other people think of her, she doesn't matter what anyone else says. She's just Ruby."

"I think the hardest thing in acting is to have an emotion and contain it, but still make it clear that you're actually feeling the emotion. So I think that Ruby is easier to play because I can just feel the emotion. When we got the script, I thought, 'wow, this is really like who I am.' I think I'm a lot like Ruby because I don't really care what other people think about me, like at school. I just show who I really am. And I think that's really important to be able to just be yourself and just show who you really are as a person."

To learn about life in 1976, and to better understand her characters, Julia undertook some research on her own: "I found out about Dolly Parton, and listened to some of her songs. Actually, now I'm a big fan because of this movie, and she's my favourite singer right now."

“I learned about feminists and feminism, and about women’s rights going on in 1976. We did this big timeline on our whiteboard at home about what happened in the 70s, and I thought that was really interesting about the different sides of feminism.”

“I also did some research on some common animals in the film, like the butterfly and the magpie. The butterfly symbolizes change because of caterpillar to butterfly. And I think that the butterfly on Elizabeth’s barrette show that Elizabeth is going through a change in her life. She’s going through a change in personality, and who she really is. So I think the butterfly is a great symbol for that. It shows that there’s a change going on in her life.”

Macha Grenon, who plays Elizabeth’s mother Marion, was taken by the originality of the story: “To me there was something so unique about the script. I thought that it was really interesting that it’s about coming of age, about the blossoming of womanhood. But it’s also very much about finding your own unique voice. So I thought that Tara’s script truly was the vehicle of that – it’s her voice and she has a very distinct voice, and you really get that from reading her script.”

“It was like nothing I had ever read before. It was very moving. It was funny. There was a lot of life to it. It was almost like it was a living entity on its own, this script, so it’s interesting and it’s intimidating at the same time. It’s not something that you come across every day.”

“In her own way, Elizabeth breaks out of the shell that she’s been living in with her parents. And I think that Marion also breaks out of the shell that she’s imposed on herself. So I think Marion is a woman who’s wanting to get it right, wanting to get everything right to a fault. And I think that she’s let go of parts of herself, beautiful parts and not so beautiful parts. And I think until she brings all that together, and puts it out there, and shares it with the people she loves and with the world, and with herself, she can’t be whole. So that’s pretty much her journey to me. It’s about embracing the truth beyond appearances.”

Macha loved working with Julia, and also with Gil Bellows, who plays her husband Phil: “What I really loved about the casting is that even though we were wearing all this polyester and we had this crazy hair, Gil has a real natural charm about him. There is a smoothness about Gil, and this kind of openness about him that made me feel like eventually these two could let loose. It made me believe that these two people could eventually have a real relationship that’s based on intimacy. I think the casting is absolutely perfect and he’s a really nice guy to work with. He’s a generous partner, who will be there for you on every take. He really has your back and I really respect him.”

Gil Bellows’ describes his character this way: “I play Phil, who is Elizabeth’s father and Marion’s husband, and he’s a pretty conventional guy. He wants to live that sort of classic WASP-y life, you know, upwardly mobile. Work hard fifty weeks a year and retire and become a really good golfer. But there’s part of him that realizes that maybe there’s a little more to life, and it takes some personal upheaval in his personal life to take a huge step forward as a human being. He’s a good guy, and by the end of the movie, he’s a lot better of a guy.”

“I think the thing that I enjoyed the most about the script, and what made it so worthwhile, is that it is a coming of age story not only for a young girl but also for a full grown woman. So it was the idea of identity and place and family, and that this was a film that I could show my family. I have young children and they could see this film. All of those things, put altogether seemed like a bunch of really good reasons to be involved.”

THE MUSIC

An intrinsic part of the film is not only to have Dolly Parton’s persona woven through the story, but her music as well. In addition to original recordings that come from the on-screen action (i.e. *Dolly Show* sign-off song *I Will Always Love You* playing on the television), Tara Johns always envisioned Canadian artists recording their own versions of Dolly Parton songs for the film’s soundtrack, further underscoring

the theme of finding one's own voice.

Five of Dolly Parton's classic songs have been re-recorded for the film: *The Grass is Blue*, *Light of a Clear Blue Morning*, *Do I Ever Cross Your Mind*, *The Seeker*, and *Little Sparrow*. Canadian artists selected to deliver their renditions of these songs include Martha Wainwright, Wailin' Jennies, Coral Egan, Nelly Furtado, and Franco-Manitoban singer-songwriter Geneviève Toupin.

The re-interpretations of Dolly Parton's songs have a naturally occurring contemporary flavour and run the gamut from roots, to folk, to alternative. Thus, the film's score boasts a similarly wide range. Composer Luc Sicard uses the evolving nature of the score to echo Elizabeth's – and to a lesser extent Marion's – own growth throughout the film.

The music ultimately captures the essence of a female frontier spirit on a quest. And while the original compositions, arrangements, and sound design will be inspired by the 70s, they will be entirely informed by today.

THE THEMES

The most memorable films, the ones that audiences remember the most and are touched by, tend to be those that contain some kind of universal theme. *The Year Dolly Parton Was My Mom* will surely mean different things to different people – including the filmmakers themselves.

Tara Johns: “One of the ideas in the film is, don't ever give up. You see that in Elizabeth who becomes Ruby, and you also see that in Marion and even to some extent, Phil. If you know what it is you want, stick to it and go for it. In fact, those are words that Julia says very often on set when I ask her ‘are you okay if we do this?’ There are a couple of touchy scenes, and she just looks at me and she says ‘go for it.’ In many ways, Julia herself embodies this idea. She has found exactly what it is she wants to do – which is act - and she's totally focused and fearless in going for it.”

Barbara Shrier: “For me, it's a little bit like Dorothy, you know. There's a little bit of ‘there's no place like home.’ It's not clearly a theme in the movie, but every time I think about the end, I can't help seeing Dorothy just clicking her heels three times, and the ruby slippers, and just closing your eyes and saying, ‘there's no place like home.’ That's what I get from it... I think we're offering up something unique in that, there are ‘chick flicks’ out there, and there are coming of age films, but this is really a mother-and-daughter coming of age. These are two people, two women, on a pretty important curve in their lives. They do it separately and they do it together. The filmmakers are all women, and so I just feel that there's an honesty to the voice and there's an honesty to the creation of this film that I don't think will go unnoticed. I think that's what's going to reach out and touch people.”

Liz Jarvis: “I think the message is pretty clear in this film. To find yourself, you need to find your own voice and your own mode of expression. You need to discover your own journey if you will. You don't necessarily have to understand every step that you're taking, but I think that you need to understand where you've been, and who the people are that are important to help you on that journey. There's certainly a sense of wonder in the film that I think will translate to audiences. I think they'll be touched by it. I hope they will.”

Julia Stone: “I think that this film has a lot of messages, but I think the main one is that finding who you really are doesn't come from who your parents are or who your friends are. It just comes from yourself, and letting who you really are show out to other people. I think that if you do that, then it'll show to you, too.”

Gil Bellows: “I guess I would say that I think the film is about finding your place in the world as opposed to just living day-to-day and realizing that for most of us the most important things in our lives are right in front of us. Sometimes we think they're far away and we think they're these big ideas, but the reality is they're right in front of us and they're inside us, too. That's what I think the film's about. And I think the message is to be yourself, understand that getting to know yourself is not an easy thing. For most of us,

it's a lifelong process. But get in touch with it as early as you can and own it, make friends with it, that's where your power comes from, and you don't have to throw away anything in order to do that, in fact, you gain a lot by embracing that."

Macha Grenon: "I hope that if we do a good job, it'll be a little bit like an abstract painting and everybody will draw their own message from it, because there's so much going on. It's about so many things at once. Everyone will be able to draw what they want from it and be inspired in a way that's fitting for them."

ANCILLARY NOTES

WHY DOLLY PARTON ?

Dolly Parton is an icon, and female archetype unto herself. She's an outspoken, Grammy Award-winning American singer-songwriter, author, actress and philanthropist, best known for her prolific work in country music. In the 44 years since her national chart debut, she remains the most successful female artist in the history of the genre. She is still constantly being named by artists of all generations and genres as the single most important influence and inspiration in their careers.

Dolly Parton's distinctive soprano voice, bawdy humour, enviable business acumen, flamboyant dress and voluptuous figure has made her one of the most recognizable and complex female role models of our time. In the early 1970s, she was already beginning to blaze her very unique trail into the pop culture consciousness. She enjoyed particularly high visibility in 1976 thanks in part to her weekly television variety series called *Dolly Show*. And with the advent of cross border cable television, she was an eye-catching presence on millions of Canadian televisions – just like Elizabeth's.

While entire books could be – and have been – written in praise of Dolly, her pertinence to the story of *The Year Dolly Parton Was My Mom*, and most importantly, her appeal for Elizabeth, is because of her legitimacy as a role model, and her ability to accept and encourage others. As to her relevance to the film, Dolly Parton's own words speak volumes (albeit unknowingly) to one of the underlying themes:

"I don't care who you are or what you are if you've got something to offer as a human being. God judges us by the intent of our heart and by our deeds, and I've just never been one to judge and criticize other people for whatever. I'm not a racist. I don't care if you're black or white or green or blue – as gray as an alien – or if you're gay or straight or bisexual or whatever. Whatever you are, be that and be good. If you're comfortable with yourself, you'll be productive, and you'll add to mankind and society and find some happiness for yourself."

WHAT THEY KNEW ABOUT DOLLY PARTON...

Tara Johns: "I grew up in Calgary, so there were a lot of people around us who listened to country music. But my parents weren't really into it. It didn't come until much later in my life that I began to appreciate country music, and then even further appreciate Dolly's role in music in general. As a writer myself, I am in awe of her talent. She writes all of her killer songs, every single one of them. And she's written a million others that other people have made really famous as well."

Barbara Shrier: "I'm a little bit like your average non-fan who kind of only saw Dolly a one-dimensional way. But I've learned about her song writing, and I've learned about her feminism, and I've learned about her generosity, and I've learned about her literacy foundation, and I've just learned so much about how smart this woman has always been and is today, that I truly am a fan now. I'm a new fan, that's for sure."

Liz Jarvis: "In the 70s, I was on the verge of a big period of folk music, and Dolly Parton was part of that understanding of folk music. Even though a lot of her music was becoming extremely mainstream, you could tell that she had the gospel and country roots, and that her music came from a really genuine place.

So you know, she wasn't one of my icons by any means, but she was within some of the artists I was starting to discover in the folk genre."

Macha Grenon: "I actually have always been fascinated by Dolly Parton, ever since I first saw her. For me it was going to see *9 to 5* with my mom, and she was just fascinating. When you look at her, there's the hair, and that incredible voice, and she just seemed like a live doll to me. You wanted to be her friend. And then you get to know who she is and you go 'okay, hang on, there is literally more to this woman than meets the eye'. She's a trailblazer. I have nothing but respect for her and love, actually. You can't not love Dolly. It's a very strange thing. I read her autobiography and you really fall in love with her. There's this genuine spirit about her that's just amazing. She really is an inspiration."

Gil Bellows: "She was not on my radar when I was nine years old. But I have admiration and respect for her today. I think she's a cool lady. And I'm very curious about it. I'd like to meet her one day. I'd like to have a meal with her."

FAVOURITE DOLLY PARTON SONG...

Julia Stone: "I have two – *Eagle When She Flies* and *Light Of A Clear Blue Morning*. They're songs about happiness and everything's gonna be alright, and about people being the best they can."

Gil Bellows: "*Jolene* is my favourite. It's a great song. I like her version the most, but I've heard a number of different covers and they're all pretty good."

Macha Grenon: "I would have to say *Early Morning Breeze*."

FAVOURITE CELEBRITIES FROM THE 70S...

Tara Johns: "Joni Mitchell definitely. Carol Burnett and Mary Tyler Moore, a lot of women actually. I kind of liked Shaun Cassidy, too."

Barbara Shrier: "I was working for the Olympics in 1976, so I'm trying to think of who I was listening to in the car on my way to work every day, like Fleetwood Mac and Joni Mitchell. I was totally into the crazy women on TV, too. Growing up an Anglophone in Quebec we had access to English TV, and I was all over the *Mary Tyler Moore Show*, and I was totally into reruns of Lucille Ball and loving Carol Burnett, and all of those wacky female comedians. I think Bob Dylan was still around, I was into him."

Liz Jarvis: "I guess there were some musical celebrities that I looked up to, like Joni Mitchell, Bob Dylan, and Neil Young, but I was also into a lot of literature. My celebrities were, believe it or not, Margaret Atwood – she was a big one for me – and Margaret Lawrence, Alice Munro. I was into a lot of female writers, who, at that time, were starting to really bring women's lives to the page. So in a lot of ways they were my heroes."

Macha Grenon: "My childhood was all about that infamous Farrah Fawcett poster – I think it was a boat or something, when she's in the red bathing suit, and the hair flips, and the ease that she had. That poster for me was what it meant to be a woman. She was lovely in those days. I watched *Charlie's Angels*. She had this natural beauty and for a young girl, she took the word glamour to a whole other level. That's my memory as a child."

Gil Bellows: "Ah, 1976... well, Guy Lafleur and Pelé were my favourite men on the planet for sure. Had *Charlie's Angels* started yet? I think it might have, and if it had, then Farrah Fawcett was definitely my favourite woman. If not, it was Faye Dunaway, but not from *Bonnie and Clyde*, from *The Three Musketeers*. I was a big Cher fan, too. I liked her a lot. The Carol Burnett variety show, loved that. *Get Smart*, was a big *Get Smart* fan."

THE BUTTERFLY AND MAGPIE...

What does the Butterfly mean?

Butterflies symbolizes change. Butterflies symbolize new life from and old one. In some cultures the butterfly is also considered to bring luck. Overwhelmingly, cultural myth and lore honor the butterfly as a symbol of transformation because of its impressive process of metamorphosis.

This unwavering acceptance of a butterfly's metamorphosis is also symbolic of faith. The butterfly beckons us to keep faith as we undergo transitions in life. She understands that toiling, fretting and anger are useless against the turning tides of nature – and asks us to recognize the same.

A quick-list of butterfly symbolism:

- Resurrection
- Transition
- Celebration
- Lightness
- Time
- Soul

What does the magpie mean?

Magpie meanings are numerous and varied, since the magpie herself is a varied creature. Her colorful character is a delight to observe. She is unpredictable, high-spirited and expressive. The magpie's is symbolic of communication and creative expression. When we hear the magpie speak it is a message that we might need to listen to what is being spoken to us – and listen with more attention. The chatter of the magpie can also be a message that we need to speak our minds more clearly....speak up, express our opinions, and be creative with our spoken words.

The magpie's obsession with shiny things is symbolic of our tendency to chase after false ideas or perceptions. When the magpie comes into our lives, it is often a reminder that we may have to re-evaluate our priorities. The magpie builds its home in the thickest 'V' of trees. Forks or V's in nature are symbolic of gateways or paths into the spirit realm. In this fashion, the magpie asks us about our level of spiritual perception, and asks us to keep an open mind in matters of the spirit. She also asks us where our spiritual foundation is and encourages us to open the gateways of higher (spiritual) vision.

Her plumage is also symbolic. With striking colour, the magpie represents flamboyance, expression, and glamour. This is a message for us to not hide ourselves away from the world, and to reveal our brilliance to the world. The magpie also brings the message that not all things are what they appear to be. Therefore, we should not set our judgments in stone. We do not have to be bound to perceptions, and may want to consider departing from habitual behaviors and avoid being typecast into a specific role.

A quick-list of symbolic traits of the magpie:

- Opportunistic
- Intelligent
- Perceptive
- Flashy
- Refined
- Communicative
- Expressive
- Social
- Deceptive
- Illusive
- Willful

Mongrel Media
and
Métropole Films
present

a
PALOMAR
production

in association with
BUFFALO GAL PICTURES

The Year Dolly Parton Was My Mom

starring

MACHA GRENON

GIL BELLOWS

and introducing

JULIA STONE

REBECCA CROLL

REBECCA WINDHEIM

TREVOR HAYES

MUNG-LING TSUI

AKALU MEEKIS

BRIAN ROACH

and with the gracious participation of

MISS DOLLY PARTON

co-producer

LIZ JARVIS

associate producer

THERESA PIERCY

produced by

BARBARA SHRIER

written and directed by

TARA JOHNS

**CAST
IN ORDER OF APPEARANCE**

ELIZABETH GRAY	Julia Stone
ANNABELLE KOWALSKI	Rebecca Windheim
STELLA KOWALSKI	Rebecca Croll
MARION GRAY	Macha Grenon
KEN KOWALSKI	Trevor Hayes
CHURCH LADY	Paula Costain
PHIL GRAY	Gil Bellows
DARRYL JAMESON	Luca Palladini
MR. LAMBERT	Brian Wrench
SHELLEY	Emma Elle Paterson
LANA	Lea Roy
MRS. METHERRALL	Pauline Little
NEWS ANCHOR	Andrew Peplowski
GLORIA	Chantele Francis
KID IN STATION WAGON	Keenan Lehmann
SENIOR CUSTOMS AGENT	Keir Cutler
FEMALE CUSTOMS STAFF	Lyne Riel
CUSTOMS OFFICER	Will Woytowich
JEAN LEE	Mung-Ling Tsui
CAR RADIO D.J.	Jack Hackel
YOUNG MAN WITH TATTOO	Akalu Meekis
SCALPER	Brian Roach
USHER #1	Spencer Duncanson
USHER #2	Richard Jutras
6 YEAR-OLD DOLLY LOOK-ALIKE	Teale Bishopric
and the voice of	Dolly Parton

US casting consultant
Heidi Levitt C.S.A

Winnipeg casting
Jim Heber

production managers
Virginie Léger
Wanda Bretecher

1st assistant director
Francine Langlois

script supervisor
Marie La Haye

1st camera assistant
Daniel Guy

boom lady
Catherine Bellazz

key make-up artist
Christiane Fattor

key hairdresser
Ann-Louise Landry

wardrobe set supervisor
Meg McMillan

MONTREAL UNIT

business affairs	Nicola Minotti
production coordinator	Annie Bertrand
assistant production coordinator	Chantal Desjardins
intern	Raphaëlle Bilodeau
key accountant	Christian Fluet
assistant accountant	Liana Dee
2nd assistant director	Lyne Legault
3rd assistant director	Geneviève Courcy
tutor	Dominique G. D'Amico Mark Weinberg
casting associates	Shawn Roberts Shari Libman
casting - extras	Johanne Titley Raphaëlle Bilodeau
location managers	Lise Grégoire Péo Rousseau
assistant location manager	Anne-Marie Giard
unit manager	Stéphane St-Hilaire
assistant unit manager	Philippe Barbe
production assistants	Amélie Carrizey Patrick Louiseize Véronique Audet Maxime Bouchard Philippe Cliché Valérie Deslauriers
set driver	André Savard
office driver	Sébastien Proulx
craft services	Solange Godin
craft assistant	Nakkita Toum
2nd camera assistant	Marie-France Simard
stills photographer	Sébastien Raymond
video playback technician	François Blouin
gaffer	Michel J. Caron
best boy	Jacques Tremblay
electrics	Charles Péloquin Maude Turcot
genny operator	Yves Ouimet
key grip	Jean-Maurice De Ernsted
best boy	Marion Maillot
grips	Emeric Grunebaum Marc Brault Alexandre De Ernsted Emile De Ernsted Philippe Tessier
art department coordinator	Suzanne Labrecque
key set dresser	Nicole Légaré

assistant set dresser	Tanya Ventura
props buyer	Pierre Chaput
set property master	Martin Gauthier
assistant props	Sabrina Tremblay-Gagnon
scenic technicians	Michel Dufour
	Nicolas Mathieu
	Michaël Thomas
	Sébastien Gervais
	Ludovic Poirot
construction	Trevor Orthner
head painter	Régis Pelletier
scenic painters	Sara Bélanger
	André Gaudet
	Vincent Ronse
painter	Violaine Gauvreau
graphics	Kasbar Oghiguiian
	Andrée Poitras
intern	Cécile Gariépy
wardrobe coordinators	Art Reasonover
	Éric Poirier
assistant wardrobe	Katina Kordonouris
seamstress	Marielle Provos
wardrobe technician	Marie-Josée Dumont
dresser	Richard Brunel
assistant dresser	Anne-Marie Airc
make-up	Marie-Soleil Lalonde
make-up assistant	Chanelle Ouellette
hairdressers	France Latreille
	Louis Magnan
	Manon Miserany

WINNIPEG UNIT

business affairs	Jean du Toit
production coordinator	Tyson Richard Caron
assistant production coordinator	Colleen Wowchuk
FTM office/accounting intern	Larry Schmidt
assistant to producers	Michelle Blais
assistant accountant	Judy Penner
post-production accounting	Becky Pelto
2nd assistant director	Richard Duffy
3rd assistant director	Amanda Wowryk
tutor	Dana Angelopoulos
extras casting	Lori Stefaniuk
	Patricia Kress
location manager	Michael Cowles
assistant location managers	Andrew Gallinger
	Victor Dobchuk
location scouts	Sarah Jane Cundel
	Martin Ellis
key locations PA	Dimitrius Sagriotis
production assistants	G. Thomas Arnold
	Reed Makayev
	Andrew Schulz
transport coordinator	Ernie Buck
transport captain	Ron Mymryk
cast/crew drivers	Ryan Kulbaba

honeywagon drive	Jean-Marc Prairie
make-up/hair unit driver	Denis Adams
security coordinator	Tim Vincent
first aid/craft services	Wayne Glesby
chef	Matthew Schimnowsk
sous chef	Corby Pearce
	Kelley Hummerston
2nd camera assistant	Caley Gibsor
stills photographer	Rebecca Sandulak
gaffer	Rob Rowan
best boy	Marcel Kreutzer
lamp operator	T'ai Pu
daily electric	Ben Stouffer
FTM lx/grip intern	Drew Derbowka
key grip	Steve Morrisson
best boy	Richard Doyle
grips	Chris Roy
	Christophe Nachtigall
	Terry Thiessen
crane technician	Craig Aftanas
art department coordinators	Jamie Lou Morneau
	Jonathan Van Winkle
set decorator	Bill MacInnis
lead dresser	Chris Roznowski
on set dresser	Kim Hamin
set dressers	Matthew Holm
	Lisa Manchulenko
props master	Don Greenberg
props buyer	Katharina Stieffenhofe
construction coordinator	Bill Sinosich
head carpenter	Robert Williams
scenic carpenter	Ray Galinaitis
key scenic artist	Richard Duncan Lennox
scenic artists	William Baker
	Michael Powell
	Paul Zacharias
SFX supervisor	Paul Noe
picture vehicle coordinator	Ian Handfor
assistant picture vehicle coordinator	Robert Lagrou
picture vehicle assistant	Roger Wiebe
head wrangler	Flo Krisko
costumer	Patti Hendersor
seamstress	Iris Lauzon
assistant hair	Travis Marszalek
	Brenda Rocchio
assistant make-up	Cindy Smith
magpie tattoo artist	David Morrow
archival research	Tobias Duggan

POST-PRODUCTION

post-production supervisor	Francine Garneau
assistant editors	Guillaume Girard
	Ananda Henry-Biabaud
	Mathieu Bérubé

digital colorist	Nico Ilies
digital online editor	Serge Harvey
project manager	Jean-Paul Mageren
data management	Marianne Charlebois
account manager	Lyne Lapointe
video/DI post-production coordinators	Yves Plante
	Valérie Lavoie
digital scanning and printing	Marc Doyon
color timer	Sylvain Marleau
title design	Lise Dagenais
	Yves Clément
laboratory coordinators	Bruno Coutu
	Richard Michaud
laboratory and digital post-production	Technicolor, Creative Services - Montrea

SOUND DESIGN

sound supervisor	Marcel Pothier
re-recording mixer	Gavin Fernandes
re-recording assistants	Michael Binette
	Vincent Riendeau
sound effects editor	Antoine Morin
dialogue editor	Carole Gagnor
adr editor	Guy Pelletier
adr recordist	Benoit Leduc
foley recordist	Jocelyn Caron
foley artist	Guy Francoeur
foley assistant	Maxime Potvir
technical supervisor	Jean-Philippe Savard
post-production sound coordinator	Marie-Lou Morin
post-production sound studios	Modulations-Technicolor
dolby sound consultant	David Berti

VISUAL EFFECTS

VFX executive producer	Danny Bergeron
VFX producer	Marc-Antoine Rousseau
VFX supervisor	Alain Lachance
VFX coordinator	Josée Marier
matte-painter	Arnaud Brisebois
composer	Michel Frenette
VFX studio	Mokko Studio

MUSIC

piano-guitar-bass-banjo-ukulele-percussion	Luc Sicard
dobro-guitar-lapsteel	Jocelyn Tellier
cello	Sheila Hannigar
violin	Andrée-Anne Tremblay
mixer	Sylvain Lefebvre
studio	Studio La Majeure
Dolly Parton adaptations produced by	Alexandre Cattaneo
guitar-mandolin	Alexandre Cattaneo
guitar	Luc Sicard
guitar-dobro-pedal steel-lapsteel-banjo	Rick Haworth
bass	Mario Légaré
violin	Andrée-Anne Tremblay

piano - B3 Organ
drums

background vocals

recording mixer
studio
Wailin' Jennys recording
Wailin' Jennys mix
Nelly Furtado recording
Nelly Furtado mix

Bob Stagg
José Major
Joseph Perreault
Marie-Christine Depestre
Dawn Cumberbatch
Elie Jalbert
Studio Victor
Lloyd Peterson - Wonder Dog Recording
David Travers-Smith - Found Sound

THE SEEKER

written by Dolly Parton
published by Velvet Apple Music Inc
performed by Dolly Parton
courtesy of Sony Music Canada

JOLENE

written by Dolly Parton
published by Velvet Apple Music Inc
performed by Julia Stone, Rebecca
Windheim & Rebecca Croll

LOVE IS LIKE A BUTTERFLY

written by Dolly Parton
published by Velvet Apple Music Inc
performed by Dolly Parton
courtesy of Sony Music Canada

I WILL ALWAYS LOVE YOU

written by Dolly Parton
published by Velvet Apple Music Inc
performed by Dolly Parton
courtesy of Sony Music Canada

DO I EVER CROSS YOUR MIND

written by Dolly Parton
published by Velvet Apple Music Inc
performed by Martha Wainwright

THE GRASS IS BLUE

written by Dolly Parton
published by Velvet Apple Music Inc
performed by Coral Egar
courtesy of Just in Time

LIGHT OF A CLEAR BLUE MORNING

written by Dolly Parton
published by Velvet Apple Music Inc
performed by The Wailin' Jennys

LITTLE SPARROW

written by Dolly Parton
published by Velvet Apple Music Inc
performed by Geneviève Toupi

JOLENE

written by Dolly Parton
published by Velvet Apple Music Inc
performed by Dolly Parton
courtesy of Sony Music Canada

THE SEEKER

written by Dolly Parton
published by Velvet Apple Music Inc
performed by Nelly Furtado
courtesy of Geffen Records

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