



A Film by Harry Tappan Heher

www.themistovertale.com

Contact:

Harry Tappan Heher

Pan+Hera Pictures LLC

150 Nassau Street, Suite 2B

New York, NY 10038

USA

Mobile: +1.917.208.3830

Email:

Office: info@themistovertale.com

Writer/Director Direct: tappanh@me.com

Logline

Alluring, scheming, and yet naive Cliona desperately longs for a more fulfilling life, away from the insular and isolated island that she feels has trapped her since birth. She plots to escape, but small town conflicts and the forces of nature conspire against her.

Short Synopsis

The Mistover Tale is a modern adaptation of Thomas Hardy's classic tragedy "The Return Of The Native", set amid the remote beaches and open fields of "off-season" Martha's Vineyard. The fatally flawed island misfit, Cliona (Naomi Packard Dunn), has one great desire: to leave her culturally desolate island for the bright lights of New York City. Cliona is the long-time lover of the worldly Ned (Kevin Rice), and she dreams that together they will make a great escape. But when Ned suddenly marries the prim Tamsin (Heidi Pulkkinen) Cliona's fantasy is shattered. Opportunity knocks with the arrival of Tamsin's brother Henry (Harry Tappan Heher). Cliona sees Henry as her way out, while Henry sees Cliona as the embodiment of a quiet island life. They marry, horrifying Henry's high-brow mother (Lee Fierro). As time passes Cliona and Henry realize their crossed intentions, and their marriage sours. Still clinging to hopes of leaving the stark and bleak island, Cliona renews her affair with Ned, and tragedy ensues. *The Mistover Tale* shows us how our own natures - and the natural forces around us - can either destroy or transform us.

Writer/Director's Statement

The germination of this project was a choice: do I go to film school or make a film? I chose to make a feature-length film, and one that was quirky, moody, and unique. It would bring to life one of my favorite novels, Thomas Hardy's *The Return of the Native*, in a modern American context, and be influenced by 1970s French and Scandinavian cinema.

I reread Hardy's novel several times to create the script, and it became clear to me that the most important, intriguing character in the novel was not Eustacia Vye or Clym

Yeobright or the other inhabitants of Egdon Heath, but rather the heath itself. I love the island of Martha's Vineyard, where I have spent both joyful and melancholy times with family and friends on a remote farm. This place was the inspiration for a new Egdon Heath, with open plains, wild moors and ocean beaches. In the script I tried to transmute the people of the very English Egdon Heath onto a very American island. I re-imagined Hardy's heath folk as native islanders and "summer visitors" of Martha's Vineyard, and adapted their situations and choices to modern lifestyles. Social tension would be created by making some characters WASP establishment "summer people", and others islanders of Irish Catholic descent, to light upon that historical discrimination in New England. The farm's stark landscapes would exemplify and influence the emotional distances and isolation of the characters.

In the novel, Hardy seemed to say that humans are very small players in an ancient, changing landscape. Nature will continue on, humans will not. Hardy's description of the Heath sums up this concept: "...its Titanic form seemed to await something; but it had waited thus, unmoved, during so many centuries, through the crises of so many things..." Hardy's Egdon Heath was a symbol of both the brute force and the tranquility of Nature, and as a portal to the greater authority of pagan gods.

In technical terms, Nature guides and shapes this film. In some scenes, the viewer is meant to see from nature's perspective: the characters are seen from a physical, and therefore emotional, distance. Under the looming sky and at times a circling osprey, their intense struggles and passions are trivialized, and exposed as vain.

These wide shots reflect this creative decision, and the viewer may not be too sympathetic to the characters: neither is Nature. Hardy created characters that represent humans in all their flawed glory. The strong and vibrant actors brought the modern characters to life. Cliona whines and rages. Ned sabotages himself through addiction. Henry wavers between loyalty to mother or his headstrong wife. Tamsin loves an unreliable man. Mrs Goodrich is bound by status and a closed mind. Redmond pines for a woman beyond his social standing. They are small town legends. The natural world around them could impart wisdom and insight, through the cycles of the seasons, omens and signs, birds and animals. Some choose to live with fervor and fury, others mildly, as thunderstorms or sunny days. Nature offers them all a lesson of humility through their narcissism, should they could grasp it. This lack of vision

twists their individual fates. Several characters fail to see beyond themselves, and pay dearly for it. Some carry on, with resigned serenity. One sees...in the final moment.

The film, like the novel, is a pastoral, spiritual work. At the end of the novel Hardy made Clym Yeobright (the “Henry Goodrich” character in *THE MISTOVER TALE*) a broken man, transformed by his losses, but alive to hope. I think Hardy meant to convey that our natural environment, or our perception of it, can become our fate. Eustacia (“Cliona”) railed at the Heath as her stern exacting jailer, whose life force diminished hers. Clym (“Henry”) saw beyond its fury to its gentleness, and it gave him a different destiny. Nature ever reminds us that our joy and despair, however wonderful or overwhelming, are fleeting and cyclical. In natural cycles, darkness always recedes in time, and then there is Light.

Ideally, this film should be viewed in a theatre: it was made to envelop the viewer. The wonderful cinematographer Michael McDonough ensured the beauty of the PAL video shots. TV and computer screens may not present it to its best advantage. We purposefully gave the film a slightly misty retro look and aura, to conjure a sense of the recent past. The wild nature sounds, all recorded on location, are intended to surround and transport the viewer - as is the soundtrack by Jérôme Leroy, which expertly captures the characters’ pathos and ephemeral joys, and this grand, active landscape. The editors Petra Lent and Loïc de Lame had a formidable task: the first cut echoed the novel-inspired script’s plot closely, and they whittled away to create a streamlined version for this visual medium. The emphasis was placed on faithful storytelling, and setting an ethereal mood. We worked in stages, with life events and other work delaying our progress. There are imperfections in this film that some viewers may not see beyond, but I don’t regret that it is not glossy. My hope is that the film will find its audience among emotional, contemplative, or moody types who appreciate a good story, when not roaming in lonely places and communing with nature.

The years it took to complete this film have taught me many important life and work lessons, and the final version of the film, with added scenes at the end, speaks to my own journey. I was a different person when I began this film, and with the cast and crew I lived through the hurricane of its creation. In a sense I have been transformed by it, as Henry has in the film’s last scene. There is a lightness in sharing this film with

the world, and solace in knowing that I stayed true to my original vision. I hope you enjoy it. - Harry Tappan Heher

Production

The Mistover Tale is a truly “independent” film: independently conceived, produced and financed. It has taken 16 years from conception to completion. With the advent of digital video, I imagined creating the film and “delivering” it to the world in completed form - just as an author would deliver a completed novel to his or her publisher. It would be shot on DV-PAL, which at the time was the best option, and best for the budget too. It would need a good edit, but it would be formed and fashioned by one main “author”. The film would have to be self-financed, for only then would the author have and retain creative control. And so I took the financial plunge for this project, and it took much longer to complete than I thought it would - life got in the way: other work, other projects, personal and family losses. Years later, when crowd funding became a viable way to raise funds while maintaining creative control, we launched a successful IndieGoGo campaign to finish the last edits, color correction, and sound mix.

Principal photography was shot on PAL mini-DV by Director of Photography Michael McDonough, ASC and took place in October and November 2000, and in January 2001. Some additional scenes were shot in NTSC 24p HD digital video, in July and September 2007, and April 2010.

The film was shot entirely on the island of Martha’s Vineyard, and all of the audio and wild nature sounds were recorded on the island, to capture its essence.

The total budget was \$350,000.

Locations

The film was shot mainly at a private estate on Martha’s Vineyard’s southern Atlantic coastline. Other locations are: North Water Street and Main Street in Edgartown; the

Edgartown Lighthouse; Tower Hill Cemetery, Edgartown; Vineyard Haven harbor; from the S/S Martha's Vineyard ferry (a view of West Chop); the Oak Bluffs ferry dock; East Chop Drive, Oak Bluffs; the West Tisbury Congregational Church; and the Gay Head Lighthouse.

Style

The Mistover Tale was deliberately shot to take advantage of the landscape, and the wide and open vistas that the island locations provided.

Drawing inspiration from Thomas Hardy's novel, writer/director Harry Tappan Heher and Director of Photography Michael McDonough ASC considered carefully how to present each scene: in the novel, nature was considered as both an observer and a "theatre" for the human action. Many scenes were shot from a distance, from the viewpoint of the natural world about them, and to make nature into a "silent witness". Ever present are the nature sounds of wind, ocean, and birds. As in the novel, the character's moods and interactions are influenced by the weather patterns and natural cycles going on around them. Hand-held shots bring a sense of directness and urgency to emotionally wrought scenes. The look of the film captured through video is "rough around the edges" and "organic", a bit misty, to give the viewer the feeling that it was shot by observers to the action, and create the sense that these events took place, and these people actually lived on the island, in the not so distant past.

The natural setting is marked by waves crashing on empty beaches; wind-bent trees; birds whirling above seeking their prey; clouds racing; the sun and moon casting their light and glow on the passing hours, on life, and on death.

The film is set "some time ago", vaguely in the late 1970s and early 1980s. Heher set it in a time when Martha's Vineyard was less well-known and the nature more wild, and the island lonelier and more imbued with "traditional" New England culture. The influence of 1970s "hippie" drug culture is seen in the character and costumes of Cliona, while the other characters' costumes are rooted in the more restrained "New England" mind-set, and in "preppy" classic American attire.

The Production Design is rooted in classic New England style. The houses are shingle style, weather-beaten old haunts, with wide porches with Adirondack chairs, set in an

enormous “big sky” seaside landscape - that also harken to the plains of the American Midwest. Their interiors are filled with the furniture and knick-knacks, of real island “summer” families, with a shabby feel that fits with the beach setting.

The beautiful, evocative soundtrack, composed by Jérôme Leroy, is spare - only 24 minutes in 1:31 hours of film. Classically rooted, it gives a “voice” to nature, while also referencing Cliona’s Celtic roots with the Celtic harp, and traditional American country music with the fiddle. Its spare feel encourages and tweaks emotional scenes, while allowing the nature sounds of the island to remain and resonate.

Why was it set and filmed on Martha’s Vineyard?

I have been a “summer visitor” to the island of Martha's Vineyard for many years. And like Henry, the character I play in the film, I have a romantic sense of the island. It is full of happy memories with family and friends. During my summer breaks from college, I lived on the island and took odd jobs. One bright summer day, as I was walking through the island’s glorious heaths, with the immense glimmering sea beyond, I thought to myself “this is what an American Edgon Heath would look like and be. Somebody should film a version of “The Return of the Native” here.” I could see Eustacia Vye - or her modern equivalent - walking through those fields of tall grass toward the sea. At the time I didn’t think the filmmaker would be me, but once inside my head the idea wouldn’t let me go.

Who influenced you in writing and directing this film?

There are many filmmakers and films that influenced me. The ones I think to the most are *Babette’s Feast*, directed by Gabriel Axel, for its quiet feel and tonal loyalty to Isak Dinesen's story; *The Seventh Seal*, directed by Ingmar Bergman, for its visual stark simplicity and provocative exploration of life’s questions set on an island; *The Secret of Roan Inish* directed by John Sayles, for its classic storytelling set within coastal nature; *Festen/Celebration* directed by Thomas Vinterberg for its realness and depiction of emotional drama; *Swimming Pool* directed by François Ozon for its sinister feel lying behind a beautiful façade; and *The Ballad of Jack and Rose*, directed by Rebecca Miller, for its portrayal of emotional relationships that are heightened and affected by life on a remote island.

What were the biggest challenges during production?

We filmed in October 2000 and in January 2001, with the superbly talented cinematographer Michael McDonough's DV-PAL camera capturing the soul of the island. We had 8 actors, one main location we rarely traveled from (thankfully), a wonderful cast and a diligent, resourceful crew, and the kind help of islanders. The island was quiet, in the "off-season" when the population dwindles. I remember vividly how the remote location seemed to affect us all. We were shooting and spending all day on the beach and in the open heaths, with the wind whistling and waves crashing, and I think we all became a bit moody. Perhaps we all felt a bit isolated from each other and ourselves, and a bit exposed to the elements - and of course the tragic tone of the film intensified these feelings. The veil seemed thin between the living and the dead on the island, and as if spirits were trapped there. Cliona felt that way too.

The set was a creepy place. Two of the houses we filmed in are known on the island as haunted. Odd footsteps, doors opening and closing, and voices were heard at night. An old bathtub started filling without cause. One of the cast, Sarah Nevin, is an island clairvoyant and confirmed our fears. Then there were deaths on the island that coincided with the death scenes we shot for the film. A car crashed a half-mile away, killing two, as we filmed Mrs. Goodrich's death. A kayaker drowned, in a dangerous opening where a pond meets the sea, just as we filmed Henry's discovery of Cliona's and Ned's bodies on the beach. The next day, helicopters scanned the beach looking for the body. The whole production felt a bit haunted, and I think we were all a bit relieved when we wrapped and left the main location. As we drove down the long dirt road for the last time, Stevie Nicks' appropriately mood-evoking song "Gold Dust Woman", which had become the set "theme song", started emanating from the van radio, thanks to WMVY, the local island radio station. We all gave a collective shiver, and continued our journeys back to New York and Boston, away from "Mistover Farm".

When I returned to New York, I got tragic news from my mother, and during the following summer both my parents died. I decided to "shelve" the film for many years. It was too sad, too close, too difficult. I went back to the island to soothe my grief, and experienced what I consider real personal hauntings which were not at all frightening, but rather consoling and life-affirming. I now think that in those island landscapes, the

veil really is thinner. I went through the full cycle of mourning, becoming depressed and ultimately healed. I realized that Clym would have done the same.

I spent a long cold winter on Martha's Vineyard editing the film with Petra Lent. For our first cut we closely followed Hardy's novel, but then stopped, stepped back, and left it again. We shot a few more scenes. Then, together with co-editor Loïc de Lame and soundtrack composer Jérôme Leroy, we cut, sliced, coaxed, molded and intensified our tale into its final version - a modern work that is an ode to Hardy, but can stand on its own too, with its own unique voice. *The Mistover Tale* is the result of our efforts.

"The island of Martha's Vineyard, off the coast of Massachusetts. Some time ago..."

Enjoy.

- **Harry Tappan Heher**

Cast & Crew Bios:

Harry Tappan Heher (Henry Goodrich; Writer/Director/Producer/Actor, “Henry”) grew up in Princeton, New Jersey, and graduated from Connecticut College, and also studied at New York University, the Sorbonne and the École du Louvre in Paris. He served as a Peace Corps Volunteer in Mali, West Africa, and has been a producer for still photography shoots; an assistant to Motion Picture agents at International Creative Management (ICM) in Beverly Hills and New York; a Creative Executive at Eclectic Pictures in Los Angeles; and an event producer for TED. His second film, *BENEDICTIONS FROM MALI*, is coming soon, as is *DU CAP*, a script he co-wrote that is being produced by Eclectic Pictures. He is a former resident of West Tisbury on Martha’s Vineyard and Los Angeles, and is currently based in New York City. *The Mistover Tale* is his first film.

Michael McDonough, ASC (Director of Photography), is a Brooklyn-based native of Paisley, Scotland, whose cinematographer credits include *WINTER’S BONE* (director Debra Granik, starring Jennifer Lawrence), *ALBERT NOBBS* (director Rodrigo Garcia, starring Glenn Close), *ELSA & FRED* (director Michael Radford, starring Shirley MacLaine and Christopher Plummer), and the highly-acclaimed television series “Downton Abbey”. He was nominated for a 2011 Independent Spirit Award, and won the Chlotrudis Award for Best Cinematography for *WINTER’S BONE*.

James Demer (Boom Operator), is a Falmouth, Maine native, whose credits as Sound Mixer include *WINTER’S BONE*, *HIGHER GROUND* (director and star Vera Farmiga), and on many episodes of reality television series, including “Survivor”, and “The Apprentice”. His daughter Ava, at age 3, played Tamsin and Ned’s daughter in *THE MISTOVER TALE*.

Tyler B. Stephens (Sound) is based in Portland, Oregon. His sound and boom operator credits include *WENDY & LUCY* (director Kelly Reichardt, starring Michelle Williams), *GONE* (director Heitor Dhalia, starring Amanda Seyfried), and many dramatic and documentary television series, including “Grimm”, “Leverage”, and PBS’ “Nature” and “Nova”.

Petra Lent (Co-Editor), lives on Martha's Vineyard, where she is an editor and producer for the island-based social documentary production company Galen Films. She has an M.A. in Victorian English Literature from Columbia University. Her credits include the Len and Georgia Morris-directed documentaries *STOLEN CHILDHOODS* (narrated by Meryl Streep), *RESCUING EMMANUEL* (starring Wangari Maathai and Desmond Tutu), and the upcoming *THE SAME HEART* (featuring President Barack Obama, Archbishop Desmond Tutu, and Jeffrey Sachs).

Loïc de Lame (Co-Editor, Additional Camera) is a Stockton, New Jersey-based native of Brussels, Belgium, whose editing, directing, and cinematography (including SteadiCam) credits include the Bert Shapiro-directed *SPEAKING FOR MYSELF* and *ELLIOTT SHARP: DOING THE DON'T*, the web series "Wrapped", and many advertising, music and rock concert videos.

Jérôme Leroy (Music Composer), a native of Paris, France, has written original music for feature films, TV movies, short films, video games and live events. Through his partnership with film composer William Ross, he was music programmer on *THE HUNGER GAMES* (director Gary Ross, starring Jennifer Lawrence), and he has written additional music for *A VERY HAROLD AND KUMAR 3D CHRISTMAS* (starring Kal Penn and John Cho), *TOUCHBACK* (starring Kurt Russell) and *50 TO 1* (directed by Jim Wilson). A co-owner of Momentum RLP, a boutique music creation company, Jérôme lives with his wife and young son in Los Angeles.

Jim Parr (Sound Mixer), is a Martha's Vineyard-based sound producer, mixer and musician. His credits include music videos, albums and songs for Carly Simon and James Taylor; book narrations for Mike Wallace and Walter Cronkite; audio books for six Pulitzer Prize-winning authors including David McCullough; sound mixes for the documentaries of Galen Films; and many indie albums, music videos and films.

Gail D. Dodge (Production Designer), grew up in Rockport, Maine, and is a commercial and architectural photographer based outside of Philadelphia. She is a graduate of the University of the Pacific, and of the Brooks Institute of Photography in Santa Barbara.

Roshelle Berliner (Set Decorator), is a Los Angeles-based production designer with numerous credits including CHINESE PUZZLE (“Casse-tête Chinois”; director Cédric Klapisch, starring Romain Duris and Audrey Tatou), PRECIOUS (director Lee Daniels, starring Gabourey Sidibe and Mo’nique), and LIFE DURING WARTIME (director Todd Solondz, starring Shirley Henderson and Allison Janney).

Chesca Rynn Mayser (Costumes), is a native of Old Lyme, Connecticut, and is now based in Moorestown, New Jersey. She is a designer, textile restorer, knitter, costumer, and mother to two daughters. She graduated from Connecticut College. “The Mistover Tale” is her first film credit.

Jeremy Mayhew (Camera Assistant, Additional Camera), is a Martha’s Vineyard-based cinematographer, editor and director. His cinematography and directing credits include STRIKER’S PASSING, a documentary about his father, one of the island’s last harpoon swordfishermen, as well as many commercial and promotional videos.

Jonathan Manzo (Line Producer), is based in San Francisco, where he is an architect and designer. He graduated from Connecticut College. His Line Producer credits include CHASING THE DRAGON (director Alexander Samaan) and HAPPY HERE AND NOW (director Michael Almereyda).

Fay Dearborn (Script Supervisor), is a Boston native, now based in San Francisco, where she is the documentary programmer for SFIndieFest. She also wrote RETREAT (director Brad Jacques, starring Alicia Brockwell), a thriller set on Cape Cod.

Jonathan Goldman (Additional Camera), is a Woods Hole-based filmmaker, animator and media artist. He graduated from Connecticut College, and has a Master of Science degree in Visual Studies from MIT. Jon has produced documentaries and an Emmy-nominated short form animation for organizations such as Al Jazeera International, WGBH-BOSTON, and the Discovery Channel. He is currently directing and producing a documentary, OIL IN THE FAMILY.

Thomas Mayhew (Additional Sound), is a Martha’s Vineyard-based videographer, writer, editor, location scout and producer, with many island credits. He graduated

from Connecticut College, and like his distant cousin Jeremy (also on the crew list), he is descended from, and named for, the island's original English settler.

Denise Fitzgerald (Casting), is a New York-based casting director. Her credits include *PI* (director Darren Aronofsky) and *HARLEM ARIA* (director William Jennings, starring Damon Wayans).

Sarah Nevin (Additional Casting), lives on Martha's Vineyard, where she has been involved in island theatre, including productions directed by Lee Fierro, for many years. A Scarsdale, New York native, she studied at the University of California at Berkeley. She is a metaphysical psychic and clairvoyant based in Edgartown.

Molly Peters (Photographer), is a Martha's Vineyard native, and a graduate of the Photography Program at Bard College, where she studied under Stephen Shore and Larry Fink. Molly grew up at the island farm where *THE MISTOVER TALE* was mainly filmed.

Garrick Gott (Graphic Designer), is a New York-based graphic designer, with a focus on book design. His clients include Rizzoli, the Whitney Museum, Gagosian Gallery, and Friends of the High Line, and many book and magazine publications.

Jack Kamhaji (Trailer Editor; Master Creation), a producer, editor, and post-production supervisor, is the owner of CraftTV Productions in New York City. Jack's many credits include creating trailers and promos for PBS, Merchant Ivory Films, Sony Pictures Classics, and Tribeca Film Festival, as well as branded entertainment for HBO Latino, Food Network, and Pepsi.

Lead Cast (*credited in alphabetical order*):

Naomi Packard Dunn (Cliona MacEgan), was born and raised in Manhattan, and graduated from the Trinity School and Princeton University. She speaks six languages, is a multimedia artist, actor, and writer, and lives in Amsterdam with her Dutch husband and their two sons. *The Mistover Tale* was her first leading role.

Harry Tappan Heher (Henry Goodrich; Writer/Director/Producer) grew up in Princeton, New Jersey, and graduated from Connecticut College. He also studied at New York University, the Sorbonne and the École du Louvre in Paris. He served as a Peace Corps Volunteer in Mali, West Africa, and has been a producer for still photography shoots; an assistant to Motion Picture agents at International Creative Management (ICM) in Beverly Hills and New York; a Creative Executive at Eclectic Pictures in Los Angeles; and an event producer for TED. His second film, *BENEDICTIONS FROM MALI*, is coming soon, as is *DU CAP*, a script he co-wrote which is being produced by Eclectic Pictures. He is a former resident of West Tisbury on Martha's Vineyard and Los Angeles, and is currently based in New York City. *The Mistover Tale* is his first film.

Lee Fierro (Mrs. Priscilla Goodrich), lives full time on Martha's Vineyard, and for many years has been the Artistic Director of the Island Theatre Workshop, where in addition to acting she teaches drama and theatre. A New York City native, she is a graduate of The Chapin School, and has acted in Off-Broadway and TV productions from a young age. She is internationally famous for her role as "Mrs. Kintner" in Steven Spielberg's horror classic, *JAWS*, which was filmed on Martha's Vineyard.

Patrick Henaghan (Redmond), returned to his native city of Galway, Ireland, where he is a commercial and fashion photographer, after working for several years in New York City.

Heidi Pulkkinen (Tamsin Goodrich), was raised in Pride's Crossing, Massachusetts, and has an M.F.A. from Boston University's Acting Program. She acts regularly in Boston-area theatre productions. She lives on the North Shore of Boston with her daughter.

Kevin Rice (Ned Luce) is a native of a small town on the California coast, and graduated from Brown University. His film credits include roles in *SERENDIPITY* (director Peter Chelsom, starring John Cusack and Kate Beckinsale), and *THE WOODSMAN* (director Nicole Kassell, starring Kevin Bacon and Kyra Sedgwick). He is also a model for Ralph Lauren, Banana Republic, and for many advertising campaigns and magazines.

Supporting Cast:

Gail D. Dodge (Bookstore Clerk; Production Designer), grew up in Rockport, Maine, and is a commercial and architectural photographer based outside of Philadelphia. She is a graduate of the University of the Pacific, and of the Brooks Institute of Photography in Santa Barbara.

Don Lyons (Mr. MacEgan), lives on Martha's Vineyard, where he has acted for many years in acclaimed productions of the Island Theatre Workshop (often alongside Lee Fierro). He is also a retired journalist for the *Martha's Vineyard Times*.

Katrina Nevin (Kaitlin), is a Martha's Vineyard native from an old island family. Her film debut was at age 7, in *THE CRUCIBLE* (director Nicholas Hytner, starring Daniel Day Lewis and Winona Ryder). She is a writer, musician, and children's book author, based on the island.

Sarah Nevin (Kaitlin's mother), is Katrina Nevin's real mother, and lives on Martha's Vineyard. She has been involved in island theatre, including productions directed by Lee Fierro, for many years. A Scarsdale, New York native, she studied at the University of California at Berkeley. She is a metaphysical clairvoyant based in Edgartown.

Rev. Thomas A. Roan (Rev. Mayhew), was the real-life Minister of the West Tisbury Congregational Church at the time of filming.

Film Credits:

Pan+Hera Pictures Presents

“The Mistover Tale”

Inspired by Thomas Hardy’s novel “The Return Of The Native”

Lead Cast (in alphabetical order):

Naomi Packard Dunn

Lee Fierro

Patrick Henaghan

Harry Tappan Heher

Heidi Pulkkinen

and Kevin Rice

Crew:

Written, Directed and Produced by:	Harry Tappan Heher
Associate Producer:	Marian Dowling Heher
Executive Producer:	Jean-Edouard van Praet
Line Producer:	Jonathan Manzo
Director of Photography:	Michael McDonough, ASC
Original Music Composed by:	Jérôme Leroy
Editors:	Petra Lent
	Loïc de Lame
Sound Mixer:	Tyler B. Stephens
Casting:	Denise Fitzgerald
Additional Casting:	Sarah Nevin

Camera Assistant:	Jeremy Mayhew
Additional Camera:	Loïc de Lame
	Jonathan Goldman
	Jeremy Mayhew
Boom Operator:	James Demer
Additional Sound:	Thomas Mayhew
Script Supervisor:	Fay Dearborn
Production Designer:	Gail D. Dodge
Set Decorator:	Rochelle Berliner
Costumes:	Chesca Rynn Mayser

Main Cast (credited in alphabetical order):

<i>Cliona MacEgan</i>	Naomi Packard Dunn
<i>Mrs. Priscilla Goodrich</i>	Lee Fierro
<i>Henry Goodrich</i>	Harry Tappan Heher
<i>Redmond Walsh</i>	Patrick Henaghan
<i>Tamsin Goodrich</i>	Heidi Pulkkinen
<i>Ned Luce</i>	Kevin Rice

Supporting Cast:

<i>Mr. MacEgan</i>	Don Lyons
<i>Kaitlin (Girl on Bike)</i>	Katrina Nevin
<i>Kaitlin's Mother</i>	Sarah Nevin
<i>Reverend Mayhew</i>	Rev. Thomas A. Roan
<i>Bookstore Clerk</i>	Gail D. Dodge
<i>Mrs. Goodrich's Friend</i>	Toni Neil
<i>Little Cliona</i>	Ava Demer
<i>Morris Dancers</i>	Jeff Bigler
	Lee Breslow
	George Brown
	Vonnie Carts-Powell
	Mark Dulcey
	Amie Frauenglass
	Joanne Handwerger

Morris Dancer Fiddler
Hallowe'en Partygoers

Debbie Lewis
 Scott Marcus
 Megan Morris
 Sean Smith
 Ahren Thielker
 Jeff Bigler
 Thomas Bena
 Rochelle Berliner
 Gail D. Dodge
 Peter R. Boalk
 Stephanie Burke
 Mary Jacobson
 Tara McGrath
 Katrina Nevin
 Sarah Nevin
 Peter Palches
 Jake Palches
 Dan Quinn
 Pat Waring
 Freyda Grunden
 Maria Hurwitz
 Simone McCarthy
 Jake Palches

Henry's Students

Still Photography:

Gail D. Dodge
 Patrick Henaghan
 Molly Peters

Catering by:

Soigné, Edgartown

Cliona's Artwork by:

Naomi Packard Dunn

Maypole Created by:

Joe Riuvo

Graphic Design:

Garrick Gott

Colorist:	Frederick Trevino
Post-Production/Master Creation:	Jack Kamhaji/Craft TV, New York City
DCP Mastering:	Chromavision, New York City
Looping:	Sync Sound, New York City
Camera Rentals:	PAL East, New York City
Video Duplication:	DuArt, New York City
Sound Mix:	Jim Parr/Parr Audio
Score Mixed and Mastered by:	Larry Mah
Live Soloists recorded at Matt-Man Music Studios, Woodland Hills, CA	
Recording Engineer:	Emir Merzeci
Score Produced by:	Jérôme Leroy

Source Music:

“THE DANSERYE”

Collected by Tillman Susato
 Arranged and Produced by Jérôme Leroy

“DANSE MACABRE”

Written by Camille Saint-Saens
 Arranged and Produced by Jérôme Leroy

Legal Services Provided by:	Sloss Eckhouse LawCo LLP Kristi N. Gamble, Esq. Emerson Bruns, Esq.
-----------------------------	---------------------------------------------------------------------------

Insurance Provided by: D.R. Reiff & Associates

Legal Research Services by: Marshall/Plumb Legal Research

Accounting Services by: Mitchell Attas, CPA
Wolf & Weissman

Fundraising Consultant: Stefanie Diaz

Filmed entirely on the island of
Martha's Vineyard, Massachusetts