



Adrien (Le garagiste)

Press Relations | Canada
IXION Communications, Judith Dubeau | +1.514.495.8176 |
judith.dubeau@ixioncommunications.com

Foreword

Is being in charge of your life a right? Are living and dying freedoms, duties or responsibilities? How should we live? How should we love? How should we die? These questions are woven into the story of Adrien, who suffers from kidney failure. He runs a garage in Trois-Pistoles, a small town on the St. Lawrence where people who seem ordinary, but aren't: each love story, each life, each destiny is unique.

Background: Inspiration

I still get emotional remembering my inspiration for this film—it was the striking gaze in the greyish face of a man standing erect at the end of a pharmacy counter.

In the fall of 2006, I was helping out my husband, who has a pharmacy on the South Shore. A pharmacist myself, I was checking pill dispensers, which are daily pillboxes prepared for a week at a time for seniors or people who have to manage a large number of drugs. The same names kept coming back and I had to make an effort to remember that I was filling the little boxes with pills so that people could live, people who had lives beyond popping pills. It was a long and fairly boring but socially useful job, because without all those drugs, most of those people would be dead. Without Coumadin, without Diabeta, without Cardizem, their sick bodies would have succumbed to their illnesses.

I remember there was one really horrible organizer to check. There were too many pills and they were too big. It took some arranging to get them all in. And it was complicated: some days he took the blue ones, the yellow ones and the green ones, and some days not, depending on whether he had dialysis or not. He was about fifty and suffered from serious kidney failure. For a while, I didn't have to check his pill dispenser, because he was in the hospital. When he needed the pharmacy's services again, his medication was totally different, but just as many as before. During his hospitalization, he had received a kidney transplant after many years of waiting, but four hours of dialysis three days a week had taken its toll!

One spring afternoon, a few months later, a patient in a sad state was standing at the end of the counter. I realized that he must be recovering from a monumental bender. He knew my husband, his pharmacist, quite well, and told him straight out that his body was rejecting the kidney transplant and that he was refusing to go back on dialysis. It was the man with the huge pills; it was the first time I'd seen him.

“No more dialysis!” He was in emotional shock, I thought. He’d listen to medical reason in the end. But I was wrong. He didn’t change his mind. He was seen by a psychiatrist who found him fit to make that decision and he stuck with it until the end.

A few days after his bender, he came back to say goodbye to the people at the pharmacy, to my husband. The two men shook hands; they never saw each other again. Without dialysis, he had only about ten more days until his body was totally poisoned and he died. The man was firm, maybe not totally calm, but determined. He couldn’t sleep and was barely eating anything, either. It isn’t easy to keep your eyes wide open when you’ve got death coming at you like a train. I remember his face and the way he walked as he left the pharmacy for the last time. A wave of wild emotion swept through the lab. We never saw him again. He died at home, ten days later.

Background: Passion and Determination

The **Adrien** project and script development went well, thanks to the support of SODEC and the Harold Greenberg Fund. But when it came time for production, we got nothing but refusals. In spring 2013, after the last possible application, we got another no. We had nothing. But the actors were very enthusiastic about the film and so was the crew we had put together. As the screenwriter and director, I was bitter all summer, trying to come to terms with six years of passion, hard work and determination wasted. But I couldn’t do it. In fall 2013, I called Ian Quenneville, the producer, to tell him I wanted to make the movie, no matter what. “I’ve got \$20,000 and I’m willing to invest it. Do you think it can work?” “Give me twenty-four hours to think about it!” It didn’t take him that long. We talked to producer Ian Oliveri, and the three of us decided we were going ahead with it, no matter what. Everybody else followed us with the same passion, the same determination and the same “whatever the cost” attitude. All of them, artists and technicians, believed in the film and threw themselves into it for a token payment, in a collegial spirit during a shoot that we all still remember. It was a really fantastic team experience that made the movie possible. Then, the same energy carried through to postproduction, when some prestige sponsors joined the project.

One year after the memorable shoot, **TVA Films** took the movie under its wing to provide distribution, then the three selectors of the prestigious **Cannes Film Festival** all acknowledged the quality of **Adrien** by preselecting the film in **Critics’ Week**, the **Directors’ Fortnight** and the **Official Selection**.

Adrien

Not only did we make the film, but we made a quality film, despite our more-than-limited funds. We used creativity and determination and made the film we had wanted to make for six years and into which we had put so much passion.

Now, we'll see where it takes us . . .

Renée Beaulieu
Writer, director, producer

Statement of Intent

A Topical Story

Adrien is a very topical story, intimate and moving, that is also part of history. It's a look at Western culture's relationship with death and an artistic expression of a point of view on the current debate on the end of life.

Despite our society's supposedly secular organization, arrangements surrounding life and death are still strongly influenced by religion, which heavily influences the debate on euthanasia and end-of-life care. The duty to live, no matter what your living conditions, stems from a religious ideology, from faith in the existence of a creator who, having bestowed life, is the only one entitled to end it. This moral obligation to live at all costs, as well as policies withdrawing people's right to end their lives, their right to die in dignity by euthanasia, that criminalize it, upset me, offend me and force me to speak out.

In **Adrien**, the main protagonist's actions support the idea that every human being must have power over his or her own life. Diminished, but still able to live if he goes back on dialysis, Adrien wants the power to choose to die. That's a surprising choice in our society, one that goes against the dominant ideology. As he struggles with his situation, Adrien, in a way, gets his friends and family to consider this choice, to respect it, and that's what I hope it does for viewers, too.

A Trois-Pistoles Story

Adrien is set in the Lower St. Lawrence region of Trois-Pistoles, with its people, its places: the river, the wharf, the rocks, the road to the cottages. The environment shapes people, and the land leaves its mark on the inhabitants.

I was born and raised in Trois-Pistoles. As a teen, looking for meaning in life, I ran all over the rocks near the cottages, carrying the weight of the suffering of my age group, of finding my place in the world, constructing my identity, sometimes through harmony, sometimes through adversity. That's where all the film's roots are, among those water-worn rocks: my vision of life, my sense of freedom and of dignity.

A Story of Bloodlines and Identity

I want to question blood ties, compare and contrast them with social bonds. It's the story of two men, of two generations, Adrien and Raphael, who, without knowing each other, developed common interests, like mechanics. Coincidence or heredity? Do blood ties have a power to bring together those who share them, to make them love each other? Or do they have no intrinsic value, but merely help them develop social bonds?

In **Adrien**, both possibilities are plausibly explored, leaving room for thought. Raphael has grown up happily in a family whose father is dead, then spontaneously develops a reciprocal relationship with Adrien imbued with uncommon affection. Simple affinity or blood tie? And is Adrien what feels for this young man unconditional fatherly love?

A Love Story

I also want to tell a love story. Love that is not chosen, that doesn't have to be kept alive artificially, love that doesn't falter, that one person has for another for an entire lifetime, at all times, regardless of betrayals, regardless of circumstances, regardless of desire to do so. A pure love, disconnected from social life, raw, maladjusted. The only true love whose very existence is a story. A love in conflict with the desires of people in love, in conflict with social life, this love cannot help causing a certain amount of suffering. It's the fate of the human condition and at the same time that which transcends it. It's the love story of Adrien and Marie and the story of Anna and Adrien.

Short Synopsis

Adrien, who runs a garage in a small town on the St. Lawrence, has been waiting five years for a kidney transplant. While he waits, his life is on hold. He does all he can to keep his garage and his marriage going, despite his long hours of dialysis several times a week and ebbing energy. But when a young man from a remote village is hired to work at the garage, it sets off a chain of events that turn his life upside-down and reveal some unexpected and disturbing things about him.

Long Synopsis

The story takes place in the village of Trois-Pistoles, on the St. Lawrence River. Its raw beauty serves as a backdrop to the violent and realistic history of Adrien, a 50-year-old garage owner, a silent, secretive man.

Adrien suffers from kidney failure. To survive, he spends 12 hours a week on hemodialysis. His life consists essentially in waiting for a kidney transplant that will give him back his life. In the meantime, he's trying to keep his life, his garage and his marriage afloat.

The hiring of Raphael, a young mechanic from a faraway village, turns his life upside-down as it brings up a long-buried chapter of his past. When Raphael arrives, Adrien renews his relationship with Raphael's mother, Marie. In his youth, Adrien was passionately in love with Marie, who was 15 years his senior, but she suddenly broke off their affair. Adrien discovers that neither time nor illness has dampened his ardour.

One night, Adrien gets a phone call: they've found a kidney for him at last. The operation goes well, but his convalescence is difficult. It's not the hoped-for rebirth. A few weeks later, Adrien's body rejects the transplant. He must face his own death and decide whether to resume dialysis; it's a life-or-death decision, a devastating choice for him and all those who love him.

Cast

Adrien	NORMAND D'AMOUR
Raphael	PIERRE-YVES CARDINAL
Marie	LOUISE PORTAL
Anna	NATHALIE CAVEZZALI
Roland	MICHEL DUMONT

Production

Script and dialogue	RENÉE BEAULIEU
Director	RENÉE BEAULIEU
Producers	RENÉE BEAULIEU IAN QUENNEVILLE IAN OLIVERI
Distribution – Canada	TVA FILMS
Director of photography	PHILIPPE ST-GELAIS
Sound recordists	OLIVIER LÉGER ARNAUD TÊTU PASCAL VON STRYDONCK
First assistant director	JUSTINE CHEVARIE-COSSETTE
Props and costumes	LÉA PARENT-POTHIER
Sound design	BENOÎT DAME
Music	ERIK WEST MILLETTE
Sound mixer	SYLVAIN BRASSARD
Editor	RENÉE BEAULIEU
Assistant editor	MARTIN BOURGAULT
Colour calibration	NILS CANEELE
Make-up	CATHERINE BEAUDOIN

Format

Country Year	CANADA 2015
Language	FRENCH
Subtitles	ENGLISH
French title	Le Garagiste
Running time Ratio	87 min Digital Colour 1:85
Genre	Drama Feature-length Fiction

CAST

Normand D'Amour (Adrien)



The charismatic **Normand D'Amour** is well known as one of the best-loved actors of his generation. In his 25-year career, he has more than 70 plays, 30 TV series, 15 movies and a multitude of contracts for voice work to his credit.

Some of his most impressive theatre performances were in **Le Mariage de Figaro** [*The Marriage of Figaro*], **Le Vrai monde?** [*The Real World?*], **Le Plan américain**, **La Société des loisirs** [*The Leisure Society*], **Les Chemins des passes dangereuses** [*Down Dangerous Passes Road*] and **15 secondes** [*15 Seconds*], for which he won the **Masque award for best actor**. In 2006, his magnificent performance in **Hosanna** earned him a Masque nomination. Always active, he had roles in **J'aurais voulu être un artiste...** at the Licorne Theatre and **Fragments de mensonges inutiles** [*Fragments of Useless Lies*], put on by the Compagnie Jean Duceppe. In 2013, he was in **Le Chant de Sainte Carmen de la Main** [*Sainte-Carmen of the Main*]. In 2015, he played in **Moby Dick** and **Qui a peur de Virginia Woolf?** [*Who's Afraid of Virginia Woolf?*].

On television, his stirring interpretation of Laval Chevigny in **Marguerite Volant** is not easily forgotten. He then appeared in series that included **Emma**, **Caméra Café**, **Les Invincibles**, **3 x rien**, **Histoires de filles**, **Casse-croûte chez Albert**, **Lance et compte – Le Grand Duel**, **30 Vies** and the second and third seasons of **Trauma**. Last but not least, he is one of the impressive cast of **Yamaska**, playing William, a father, a role for which he earned the **Gémeaux for male lead – soap opera**, in 2010 and again in 2011. He can be seen now in Télé-Québec's youth series **Subito Texto** and as captain of the 50-year-old team on **Le Choc des générations** on Radio-Canada.

On the big screen, he's been in **Mémoires affectives** [*Looking for Alexander*], **Sur le seuil**, **Cheech**, **5150 rue des Ormes** [*5150 Elm's Way*], **De Père en flic** [*Father and Guns*] and **Le Vrai du faux** [*Real Lies*]. He won a **Jutra for best supporting actor** in 2009 for his role as an alcoholic father damaged by life in **Tout est parfait** [*Everything Is Fine*].

In 2010, after starring in a long Montreal run of **Le Blues d'la Métropole**, a musical comedy based on Beau Dommage songs, he joined the casts of Claude Miller's last feature, **Voyez comme ils dansent** [*See How They Dance*], and **Piché: Entre ciel et terre** [*Piché: The Landing of a Man*]. He was also one of the leads in Gabriel Pelletier's dramatic film **La Peur de l'eau** [*Fear of Water*] and, in 2013, he appeared in **La Cicatrice** [*The Scar*].

Normand loves board games and in 2012 he and three partners opened the **Randolph Gaming Pub** on St. Denis Street in Montreal. It's been a roaring success ever since.

Pierre-Yves Cardinal (Raphael)



Actor and director Pierre-Yves Cardinal graduated from the acting program, theatre option, at Lionel Groulx College in 2006. Very active in television and film, he has starred in **Tom à la ferme** [*Tom at the Farm*] (Xavier Dolan), for which he won the **Jutra for best supporting actor** in 2015, **Polytechnique** (Denis Villeneuve), **Dédé – À travers les brumes** [*Through the Mist*] (Jean-Philippe Duval) and **Mommy** (Xavier Dolan). He will soon be seen in **Anna**, Charles-Olivier Michaud's next feature, in which he plays the role of Sam.

He was in the TV series **Yamaska**, **Toute la Vérité**, **Kif-kif II** and **Les Jeunes Loups**. He recently appeared on **19/2** (Podz) and played Simon in the series **Nouvelle Adresse**, directed by Sophie Lorraine. In the new series **Le Clan**, directed by Jim Donovan, he will play the role of Pascal Moreau.

He has acted in both French and English theatre, playing classic and contemporary characters for directors including Yvon Bilodeau, Jean-Stéphane Roy, Jacques Rossy, Ariana Bardesono and Paul Hopkins. He has appeared as Orlando (**As You Like It**), Cléante (**L'Avare/The Miser**), Don Sanche (**Le Cid/El Cid**), Antonio (**La Tempête/The Tempest**), Pépé and Rock (**Max et Charlie de Fabien Fauteux**), Antoine de Saint-Exupéry (**Au centre du désert**). **Au centre du désert** also marked his directorial début. He staged a reading of Jean-Philippe Baril-Guérard's **Battements par minute**. He also directed **Meinkopf** with Benoit Maufette. He can currently be seen at Espace Go in **Les Deux voyages de Suzanne W.**, created by Marc Lainé, which was first produced at the Théâtre National de Chaillot in March 2015.

Louise Portal (Marie)



Stage actress, singer, author, activist—Louise Portal is above all one of Quebec's greatest film actresses.

Having just graduated from the Conservatoire d'art dramatique de Montréal in 1971, she shot a Quebec cult film, Clément Perron's **Taureau**. Then, among various appearances on stage and television—most notably the famous soap opera **Petite Semaine** and the Marcel Dubé play **Les Beaux Dimanches**, in which she also starred in the film version—she took roles in several other films, one after another, with some of Quebec's biggest filmmakers, including Anne-Claire Poirier's **Mourir à tue-tête** [*A Scream from Silence*], the title role in Jean Beaudin's **Cordélia**, Claude Gagnon's **Larose, Pierrot et la Luce**, Denys Arcand's **Le Déclin de l'empire américain** [*The Decline of the American Empire*], Johanne Prigent's **Les Amoureuses**, John L'Écuyer's **Saint-Jude** [*Saint Jude*] and Robert Favreau's **Les Muses orphelines** [*The Orphan Muses*]. She also made several foreign films, and French filmmaker Jean-Marie Poiré gave her the starring role in **Mes Meilleurs Copains** [*My Best Pals*] in 1989. More recently, she has continued working with the top directors: she was in **Séraphin: Un homme et son péché** [*Séraphin: Heart of Stone*] by Charles Binamé, **L'Odyssée d'Alice Tremblay** [*Alice's Odyssey*] by Denise Filiatrault, **Les Invasions Barbares** [*The Barbarian Invasions*] by Denys Arcand, **Elles Étaient Cinq** [*The Five of Us*] by Ghislaine Côté, **Le Bonheur de Pierre** [*A Happy Man*] by Robert Ménard, **Un Ange à la mer** [*Angel at Sea*] by Frédéric Dumont, **Lance et compte: Le film** [*He Shoots, He Scores*] by Frédéric d'Amours and **Le Bonheur des autres** [*The Happiness of Others*] by Jean-Philippe Pearson. In 2015, she could be seen in Sophie Deraspe's **Les Loups** and François Bouvier's soon-to-be-released **Paul à Québec**.

Among her latest appearances on the small screen are the series **Diva**, **Fortier**, **Caserne 24**, **La Rivière des Jérémies**, **Emma**, **Tabou**, **Nos Étés**, **Casino**, **Toute la Vérité**, **Prozac**, **Destinées**, **19-2** and **30 Vies**.

Quebec theatre audiences could also enjoy her performances in **Célestine**, **Madeleine de Verchères**, **Frankie et Johnny au Clair de lune** [*Frankie and Johnny in the Clair de Lune*] and, more recently, two standout roles as Catherine in Michel Marc Bouchard's **Les Muses orphelines** [*The Orphan Muses*] and the nurse in Shakespeare's **Roméo et Juliette** [*Romeo and Juliet*].

Louise Portal has garnered many honours and distinctions over her 35-year career. In 1976, she was nominated for the Génie award for best actress for **Cordélia**; in 1987, she won the Génie for best supporting actress for **Le Déclin de l'empire américain** [*The Decline of the American Empire*]; in 1996–97, she was nominated for the Génie for best actress and won the **Guy-**

L'Écuyer award for best actress for **Sous-sol** [*Not Me!*]; in 2000, she was a triple nominee for Jutra awards for best supporting actress for her roles in **Quand je serai parti vous vivrez encore** [*The Long Winter*], **Souvenirs intimes** [*Memories Unlocked*] and **Le Grand Serpent du monde** [*The Big Snake of the World*]. Then in 2001, she was nominated for a Jutra for best supporting actress for **Full Blast**. In 2012, she was nominated for a Jutra for best supporting actress for **Le Bonheur des autres** [*The Happiness of Others*].

NATHALIE CAVEZZALI (Anna)



Trained in a variety of acting workshops, Nathalie Cavezzali learned mainly on the job, on film sets. She came to public attention in Sébastien Pilot's **Le Vendeur** [*The Salesman*]. Shown at the Sundance Film Festival, the film won a number of awards, including at the 2012 Jutras.

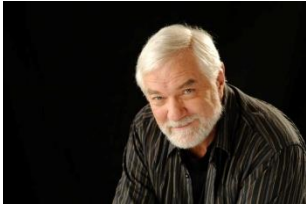
On the silver screen, she has been seen most recently in Sylvain Archambault's **La Garde** [*The Custody*], as well as in Samuel Thivierge's **La Fille du Martin**. Other current projects are Anne Émond's latest feature, **Les Êtres chers**. On television, Nathalie is appearing in the recent series **Nouvelle Adresse** and **Au Secours de Béatrice**. She is also in the cast of **Les Beaux Malaises**.

In her 20 years in the business, Nathalie has interpreted many roles. On TV, she's been on the youth series **Fée Eric**, **La Marraine**, **Toute la Vérité**, **René Lévesque**, **La Vie parfaite**, **Trauma**, **30 Vies** and **Virginie**. She has also played a variety of characters in episodes of **Un Gars, une fille** [*A Guy and a Girl*] and was part of the house troupe of improv actors on **Dieu Merci!** [Quebec version of *Thank God You're Here!*].

In film, aside from her outstanding performance in **Le Vendeur** [*The Salesman*], Nathalie played a reporter in **L'Autre maison** [*Another House*] and again in **Piché: Entre Ciel et Terre** [*Piché: The Landing of a Man*]. She has also been seen and heard in the play **Letters from Rome**, as the host of the **C'est l'heure de l'apéro** videos on the Web and in many commercials.

Nathalie can act in French, English and even Italian. In fact, she got to use all three languages in the miniseries **Il Duce Canadese**.

MICHEL DUMONT (Roland)



The artistic director of the Compagnie Jean Duceppe since 1991, Michel Dumont is a leader on Montreal's cultural scene. Working in theatre (***Excuse-moi***, Checkov's ***La Cerisaie*** [*The Cherry Orchard*], ***Diable rouge, Août – Un Repas à la campagne*** [*August, An Afternoon in the Country*]), as well as TV and film, he has appeared on every major stage in Quebec and in countless TV series, miniseries and television plays. Some of his most notable performances were, on stage, in ***Oncle Vania*** [*Uncle Vanya*], ***Les Bonbons qui sauvent la vie*** [*Life Savers*], ***Charbonneau et le chef*** [*Charbonneau and le Chef*], ***L'Habilleur*** [*The Dresser*], ***L'Année du championnat*** [*That Championship Season*], ***24 poses (Portraits)*** [*24 Exposures*], ***Rien à voir avec les rossignols*** [*Not About Nightingales*] and ***La Mort d'un commis voyageur*** [*Death of a Salesman*] and, on television, in ***Yamaska*** (seasons 1–7), ***Providence***, ***Les Étoiles filantes***, ***Rumeurs***, ***Défect.inc***, ***Bunker le cirque***, ***L'or***, ***Rue L'Espérance*** and ***Omertà la loi du silence*** [*Omertà*]. He has also played major roles in the films ***Café de Flore***, ***Omertà***, ***Noémie***, ***L'Amour aller-retour***, ***L'homme de rêve***, ***Laura Cadieux... la suite*** [*Laura Cadieux II*] and ***Cargo***.

Michel Dumont has also coauthored several TV series and translated more than 25 plays.

He has received many distinctions, including Officier de l'Ordre National du Québec in 2013 and an honorary doctorate from the Université du Québec à Chicoutimi at Chicoutimi in 2001. He also won the **Gémeaux award for best supporting actor in a drama** for his roles in the series ***Omertà***, ***Yamaska*** and ***Bunker le cirque***.

PRODUCTION

Renée Beaulieu – Screenwriter – Director – Editor – Producer



A graduate of INIS [Quebec institute of image and sound], with a master's degree in Quebec literature, a doctorate in film studies from Université Laval (December 2015) and a pharmacy degree (BPharm) from the Université de Montréal, Renée Beaulieu has written, developed and produced many shorts that have been shown at festivals, and written for children's television shows and some docufiction. She also wrote and directed the play ***La Fin des contes pour enfant***

(2012, 2014) and has published short stories and poetry. She teaches screenwriting and film production at the Université de Montréal and serves as a film script doctor.

In 2007, Renée wrote the script for the feature-length film ***Le Ring*** [*The Fight*] (2007), which was shown at a number of big festivals, including those in Berlin, Germany, and Busan, South Korea, and garnered several international awards: Taipei, Taiwan; Madrid, Spain; Vladivostok, Russia (two awards); Kiev, Ukraine; Aubagne, France (two awards).

Adrien is her first feature-length film as a director; she also wrote and edited it, and coproduced it with Ian Quenneville and Ian Oliveri.

Filmography

LES SALOPES, in development.

Wrote, directed, produced

Les productions du moment (Renée Beaulieu, Ian Quenneville, Ian Oliveri)

La Nuit Blanche du Scénario, Maison des Scénaristes,
Cannes Film Festival, 2015

FILMOGRAPHIE - scénariste-réalisatrice-productrice - RENÉE BEAULIEU

LE GARAGISTE, 2015, (86 min) Les productions du moment

Scénarisation, réalisation, coproduction (Ian Quenneville, Ian Oliveri)

31 Festivals (20 international, 14 countries)

5 international awards

3 nominations at Candian Screen Awards 2016

Rendez-vous pro des Rendez-vous du cinéma québécois, Montréal, Canada, février 2015

En présélection à la Semaine de la critique, à la Quinzaine des réalisateurs et à la Sélection officielle au Festival de Cannes, 2015

Festival des Percées - COMPÉTITION INTERNATIONALE SELECTION OFFICIELLE - Première Canadienne (conjointement avec le Festival du Nouveau Cinéma), Canada, août 2015

Festival du Nouveau Cinéma - FOCUS, Première Canadienne, Canada, octobre 2015

Festival international du film de femmes de Salé, COMPÉTITION INTERNATIONALE SELECTION OFFICIELLE, Première Africaine, Maroc, septembre 2015

Calgary International Film Festival, Canada Séries (COMPÉTITION) Canada, septembre-octobre 2015

Festival du film de Lanaudière, Canada, octobre 2015

Molodist International Film Festival, COMPÉTITION INTERNATIONALE SELECTION OFFICIELLE, Première Européenne, Kiev, Ukraine, octobre 2015

Festival international du film francophone de Tübingen-Stuttgart COMPÉTITION INTERNATIONALE SELECTION OFFICIELLE, Allemagne, octobre-novembre 2015

Festival du vent - St-John, Terre-Neuve & Labrador, Canada, novembre 2015

Festival du film francophone en Acadie, COMPÉTITION INTERNATIONALE, SELECTION OFFICIELLE Moncton, Canada, novembre 2015

International Film and Photography, Jakarta, INDONÉSIE, décembre 2015

*** PLATINUM AWARD**

SPFW, Indie Film Festival, SÉLECTION OFFICIELLE, Décembre 2015, SWISS

Jaipur International Film Festival, COMPÉTITION INTERNATIONALE SELECTION OFFICIELLE, Première Asiatique, Jaipur, Indes, janvier 2016

Cinoche, Festival du film international de Baie Comeau, COMPÉTITION INTERNATIONALE, SELECTION OFFICIELLE Canada, janvier, 2016

Cinéma 7 Festival du film de Sept-Iles, COMPÉTITION INTERNATIONALE SELECTION OFFICIELLE, Sept-Iles, Canada, janvier 2016

Jehlum Short & Long Film Festival, Srinagar, Cashmire, Inde, janvier 2016

11th Vancouver International Women in Film Festival (VIWIFF) Vancouver, Canada, 8 au 13 mars 2016

Rendez-vous du cinéma québécois, Québec, CANADA, février 2016

Festival Lumière 2015, COMPÉTITION INTERNATIONALE SELECTION OFFICIELLE, Rome, Italie, mars 2016

Dingle International Film Festival, SELECTION INTERNATIONALE, Dingle, Irlande, 17 au 20 mars 2016

Cordoba Film Festival, SÉLECTION OFFICIELLE, Cordoba, Espagne août 2016

Palm Beach film Festival, EN COMPÉTITION, Palm Beach, avril 2016

Sguardi Altrove 23e International Woman's Film Festival, EN COMPÉTITION Milan, 17 au 25 mars 2016.

*** MENTION SPÉCIALE, MEILLEUR FILM**

New York City Independent Film Festival, New York, 27 avril au 1er mai 2016

25e Arizona International Film Festival, 14 avril 14-May 1, 2016.

12th Festival cine Talca, Chili, 12 au 16 avril 2016

London Show Film Festival, London, mai 2016

One Country One film, Apchat, France, 29 au 31 juillet 2016

Lucania, Film Festival, Italie, 10 au 13 août 2016

Salento International Film Festival, Solento, **Italie**, 2 au 9 septembre 2016

Festival Cinévue, *un festival d'échanges cinématographiques à*

Magog/Orford. 1er au 7 août 2016.

Festival du film de Kaohsiung, Taipei, **TAÏWAN**, 21 octobre au 7 novembre 2016

LE RING [*The Fight*], 2007, (81 min) Les productions INIS, Christal Films
Distribution, Wrote screenplay, Producers: Ginette Petit, Francine Allaire, Ian
Quenneville, Thomas Ramoisy, Director: Anaïs Barbeau-Lavalette

- JUTRA FOR BEST MUSIC
- Busan International Film Festival, South Korea
- Festival du nouveau cinéma, Montreal
- Berlin International Film Festival, Germany
- International Film Festival of India, Goa
- Guadalajara International Film Festival, Mexico
- Presented at Museum of Modern Art (MoMA), New York, as part of Canadian Front
- Taipei Film Festival, Taiwan – GRAND PRIZE
- Miradas Madrid – International Women's Film Festival – BEST DIRECTOR
- Pacific Meridian International Film Festival, Vladivostok – SPECIAL JURY AWARD, BEST ACTOR
- 38th annual Molodist International Film Festival, Kiev – HONOURABLE MENTION, Jury of the International Federation of Film Societies, 2008,
- Aubagne Film Festival, France, 2009 – BEST MUSIC and BEST FILM

LE VIDE, 2011 (10 min), Les productions du moment, Distribution: Vidéo Femmes

Wrote, directed, produced

- Fantasia International Film Festival, Montreal (competition)
- Rendez-vous du cinéma québécois
- Short Film Corner, Cannes

COUPABLE, 2010 (7 min), Les productions du moment and Le Huti8me

Wrote, directed, co-produced (with Jean-Sébastien Chartray)

- Short Film Corner, Cannes

QUI, 2009 (8 min), Les productions du moment

Wrote, directed, produced

- Montreal World Film Festival, 2008 (world competition)
- Rendez-vous du cinéma québécois, 2009

LES CHOIX DE FANNY ET D'ALEX, 2008 (20 min)

Production: Ministère de la Santé et des Services sociaux on STIs and Vidéo Femmes, Producer: Pauline Voisard

Research and script

LA TRAVERSÉE, 2006 (3 min), Les productions du moment

Wrote, co-directed, produced

- Diffusion Usine C

TRACE-MOI UN AUJOURD'HUI, 2005 (10 min), Les productions du moment

Wrote, directed, produced

- Diffusion Cinéma Beaubien

À BOUT DE MAINS, 2004

Wrote screenplay

Director: Jean-Philippe Tremblay

MAIS DÉLIVREZ-NOUS DU MAL, 2000 (10 min), Les productions INIS

Wrote screenplay

Director: Francis Dugas

- Distribution: Journées de Soleure, Switzerland
- Festivals Multi'Art, Montreal
- FIPA-France (official competition)
- Festival du cinéma international en Abitibi-Témiscamingue
- Semaine du Québec à Paris
- Cinémental, Manitoba (official screening)
- Festival du film court de Villeurbanne, France (official competition)
- 10 jours, 100 courts (official competition)
- Clermont-Ferrand International Short Film Festival, France
- 19th Rendez-vous du cinéma québécois (official screening)
- Regard sur la relève du cinéma québécois au Saguenay (official competition)
- Images du Nouveau Monde
- Quinzaine du cinéma francophone de Vienne (official screening)

CE QUI BRANCHE LA VIERGE MARIE, 1999 (12 min), Les productions du moment

Wrote, directed, produced

- Distribution: Les soirées de cinéma, Université Laval, 1999

Ian Quenneville – Producer



A graduate of the INIS production program, Ian Quenneville has worked on many documentaries, both series and feature-length productions. He has worked on more than 50 separate documentaries for InformAction Films and garnered several awards and nominations, including for the theatrical-release documentaries

Dans un océan d'images [*Images of a Changing World*], directed by Helen Doyle, and ***Planète Yoga*** [*Planet Yoga*], by Carlos Ferrand. He also produced the feature-length fiction films ***Le Ring*** [*The Fight*], directed by Anaïs Barbeau-Lavalette (2006), and ***Le Garagiste*** [*Adrien*], directed by Renée Beaulieu. He is a shareholder in the multiplatform Toast Studio, which he cofounded with Alexandre Gravel in 2001. Ian Quenneville is actively involved in the AQPM [Quebec independent producers' association], sitting on the board of directors and on various employer bargaining tables.

Ian Oliveri – Producer



A graduate in film production from Concordia University, he has been working in the business for 15 years, largely at InformAction Films, a production house known for its personal and POV documentaries. After doing promotion and serving as production assistant (for Carole Laganière, Carlos Ferrand, André Melançon and others), he

produced a number of medium-length TV films (Radio-Canada, Télé-Québec, TV5 Québec, TVA, Canal Vie, France Télévisions, etc.) and full-length documentaries for theatrical release, including Patrick Pellegrino's ***Roger Pelerin, Là où l'on s'arrête en passant***, Marie-Geneviève Chabot's ***En attendant le printemps***, winner of the **Jutra for best documentary** in 2014, and Daniel Ferguson and Arnaud Bouquet's ***Les Derniers hommes éléphants*** [*Last of the Elephant Men*], released in spring 2015.

In 2004, Ian also founded his own company, Luz Films, with which he produced Eduardo Lucatero's documentary feature ***Les Vivants*** [*The Living*] (two nominations for Géméaux awards) and his own projects as a filmmaker (in 2008, ***Frontière*** [*Frontier*], a short that won the **award for best experimental short** at fEXiff in Sydney). He currently has three feature-length docs in production and is developing a co-production project with the NFB. He has also been cochair of DOC Québec (Documentary Organization of Canada) since 2012 and on the board of the Toronto Hot Docs festival since 2014. Since 2015, he has been in charge of film programming for Télé-Québec.

Philippe St-Gelais – Director of photography

A film lover from way back, Philippe St-Gelais quickly made a name for himself in POV documentary after studying filmmaking at the Université de Montréal.

With the specific goal of one day making narrative films, he acquired a great deal of experience at a young age, in documentary, advertising, videos, shorts, etc. His many projects have taken him and his camera around the world, from California to the Himalayas. He now divides his time between fiction, documentary and advertising, always on the lookout for ambitious projects.

With a wide range of varied, yet consistent influences, his images use a meticulously structured, simple and expressive cinematic language. His most recent projects include both experimental films (***The India Space Opera***, ***Adieu papier?***) and others closer to cinema vérité (***Outrun***, ***De garde 24/7***).

Benoît Dame – Sound designer

Sound stormed into Benoît's life by way of music when he was 10 years old. It was a memorable encounter, and a lasting love. Later, he traded his drum kit for his first synthesizer. Self-taught, he spent hours exploring all its possibilities and creating sound textures. He studied film at the Université de Montréal.

After delving into on-set sound recording, radio broadcasting, stage techniques, projection and recording his own musical compositions, Benoît finally found his true niche in sound design.

In his 20 or so years in the field, he has established his credentials with a sensitive, disciplined, creative approach in his contributions to the sounds of documentary and drama alike. He regularly works on projects for the National Film Board of Canada and the production house InformAction, and has had the privilege of working with directors Philippe Baylaucq, Carlos Ferrand, Helen Doyle, André Melançon and Xavier Dolan, to name just a few.

He has won three Géméaux awards (***Rencontre avec les baleines du Saint-Laurent*** [Encounters with the whales of the St. Lawrence], ***La Griffe magique*** [The Magic Touch], ***GSP: l'ADN d'un champion*** [Takedown: The DNA of GSP]), a Grammy (***All Together Now***) and a Hot Docs award (***Visionnaires*** [Visionaries]).

Sylvain Brassard – Sound mixer

Starting out as an assistant editor at the Audio Postproduction SPR Inc. studios in 1998, Sylvain soon became a mixer. Going from documentaries (***Par-dessus le Marché***, ***National Park Mysteries***), to drama (***Mayday***, ***The Beat***) and animated series (***Martha Speaks – PBS***, ***Chop Chop Ninja***, ***Pérusse Cité***, ***Les Grandes Gueules***), his talents have since taken him to feature-length movies, including work on all of Xavier Dolan's major films.

He worked as sound editor and sound designer for ***Tom à la ferme*** [*Tom at the Farm*] and ***Laurence Anyways***, for which he was nominated for three Canadian Screen Awards. He also worked on the sound design and mixing for ***J'ai tué ma mère*** [*I Killed My Mother*] and ***Amours imaginaires*** [*Heartbeats*]. More recently, he completed the sound design and mixing for ***Mommy***, for which he received two Canadian Screen Awards nominations.

Sylvain won the **2014 Géméaux award for best sound** and was nominated for a Canadian Screen Award for the documentary ***GSP: l'ADN d'un champion*** [*Takedown: The DNA of GSP*]. He was also nominated for Géméaux and Gemini in the best sound category for his work on the documentary ***Deadly Arts***.

Sylvain is currently designing and mixing the sound for the feature-length film ***Anna***, directed by Charles-Olivier Michaud.

Erik West Millette – Music

Erik West Millette is an artist, a railway multi-instrumentalist. He's a trance/train man whose journey has taken him all the way to the Rimsky-Korsakov Conservatory in St. Petersburg, Russia.

A globetrotter, composer, filmmaker and arranger, he simmers tajines of soul food with Doctor John, Captain Van Walls, Bia, Nanette Workman, Mary-Jo Thério, Richard Séguin, Robert Seven Crows, Thomas Hellman, in the studio and on the road.

He has composed music for film, theatre and sound environments with Louis Bélanger and Louis Champagne. He loves to invent new instruments with his pal Yves Desrosiers.

He has worked as musical director on many multimedia projects for Radio-Canada (radio and TV). He is the conductor of the multimedia project ***Trainz***—what he calls a “railroad movie”—now being presented live.