



micro_scope



MY INTERNSHIP IN CANADA

(Guibord s'en va-t-en guerre)

Press Kit

A political satire by
Philippe Falardeau

with

Patrick Huard
Irdens Exantus
Clémence Dufresne-Deslières
and
Suzanne Clément

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synopsis

Guibord is an independent Member of Parliament who represents Prescott-Makadewà-Rapides-aux Outardes, a vast county in Northern Quebec. As the entire country watches, Guibord unwillingly finds himself in the awkward position of holding the decisive vote to determine whether Canada will go to war. Accompanied by his wife, his daughter and an idealistic intern from Haiti named Souverain (Sovereign) Pascal, Guibord travels across his district in order to consult his constituents. While groups of lobbyists get involved in a debate that spins out of control, the MP will have to face his own conscience. ***My Internship in Canada (Guibord s'en va-t-en guerre)*** is a biting political satire in which politicians, citizens and lobbyists go head-to-head tearing democracy to shreds.

cast

Steve Guibord
Suzanne
Souverain (Sovereign) Pascal
Lune
Stéphanie Caron-Lavallée
Prime Minister
Mayor of Rapides-aux-Outardes
Rodrigue
Mayoress of Chute-à-Philémon

Patrick HUARD
Suzanne CLÉMENT
Irdens EXANTUS
Clémence DUFRESNE-DESLIÈRES
Sonia CORDEAU
Paul DOUCET
Jules PHILIP
Robin AUBERT
Micheline LANCTÔT

crew

Writer and Director
Producers
Line producer

Philippe FALARDEAU
Luc DÉRY, Kim McCRAW
Claude PAIEMENT

Casting director

Lucie ROBITAILLE

Director of photography
Production designer
Costume designer
Make up
Hair
First assistant director
Location manager

Ronald PLANTE
André-Line BEAUPARLANT
Sophie LEFEBVRE
Kathryn CASAULT
Denis PARENT
Éric PARENTEAU
Patricia DUROCHER

Sound

Claude LA HAYE, Sylvain BELLEMARE,
Bernard GARIÉPY-STROBL

Editor
Original music
Postproduction supervisor

Richard COMEAU
Martin LÉON
Erik DANIEL

Production
Distribution in Canada
International sales

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Films Distribution

Philippe Falardeau's biography

After studying Canadian politics at University of Ottawa and International relations at Laval University in Quebec City, Philippe Falardeau was chosen as a contestant for the 1993 edition of the television series *La Course destination monde* (a contest where the participants tour the world making short films). While there, he directed 20 films and ended up winning the race as well as the IDRC Award (International Development Research Center of Canada). In 1995, he collaborated with director Jacques Godbout to co-write ***Le Sort de l'Amérique***, a documentary for the National Film Board of Canada.



Two years later, he returned to the National Film Board to direct a medium length documentary about Chinese immigration in Canada called ***Shepherd's Pie (Pâté chinois)***. The film was presented at the Montreal World Film Festival and won Best Screenplay Award at the Yorkton Film Festival. In 2000, Philippe Falardeau directed his first theatrical feature film, ***The Left-Hand Side of the Fridge (La Moitié gauche du frigo)***. The film was a huge success in Canada and screened in numerous festivals around the world including Rotterdam, London, Paris, Seattle, Vancouver and Montreal. ***The Left-Hand Side of the Fridge*** won the Citytv Award for Best Canadian First Feature at the Toronto International Film Festival, and the Claude Jutra Award at the Genie Awards ceremony.

With ***Congorama***, released in 2006, Philippe Falardeau offered us his second feature film, a Canada-Belgium-France coproduction. Distributed theatrically in Quebec and in Europe, the film also distinguished itself at the numerous festivals where it was presented. After premiering at the Director's Fortnight in Cannes, as the Closing Night Film, ***Congorama*** made its way to festivals in Munich, Namur, Toronto, New York (New Directors/New Films), Pusan and Göteborg. In addition to earning 5 Jutra Awards, including Best Film, Best Direction and Best Screenplay, the film also won Best Screenplay at the Genie Awards in 2007.

It's Not Me, I Swear! (C'est pas moi, je le jure!), his third feature film, was adapted from a Bruno Hébert novel. The world premiere of the film took place at the Toronto International Film Festival in the Special Presentations category. At the Berlin International Film Festival, the film screened in the Generation section and won the prestigious Crystal Bear and Deutsche Kinderhilfswerk Grand Prix Award. ***C'est pas moi, je le jure!*** also won the Grand Prize Award of the Écrans Juniors section at the 2009 edition of the Cannes Film Festival. After over 60 invitations on the world festival circuit, the film was sold in about 40 countries. In Canada, the film won Best Canadian Film Award at the Atlantic Film Festival and at the Vancouver Film Critics Awards.

Monsieur Lazhar, his fourth feature film, is an adaptation of the stage play *Bashir Lazhar* by Evelyne de la Chenelière. Produced by micro_scope, like all of his previous films, the film had its world premiere on the Piazza Grande at the Locarno International Film Festival, where it won the USB Public Award and the Variety Piazza Grande Award. *Monsieur Lazhar* also earned many awards including Best Canadian Feature Film at the Toronto International Film Festival, and the Audience Awards at the Rotterdam, Copenhagen and Sydney festivals. The film also screened at the Sundance Festival and the South by Southwest Festival. The film was nominated at the 84th Academy Awards in the Best Foreign Language Film category.

His recent film, ***The Good Lie***, was produced by Black Label Media, Imagine Entertainment and Reliance Entertainment Production, and written by Margaret Nagle. Starring Reese Witherspoon, the film had its world premiere at the Toronto International Film Festival before being released in theatres on October 2014. Finally, it also won the Grand Jury Prize at the Deauville Festival in France.

My Internship in Canada (Guibord s'en va-t-en guerre), his new project with micro_scope, starring Patrick Huard and Suzanne Clément will have its world premiere at the Piazza Grande at the Locarno International Film Festival. The film will also hit theaters in Quebec on October 2nd 2015.

director's filmography

My Internship in Canada (Guibord s'en va-t-en guerre)

2015 | feature | fiction | 108 minutes | HD | micro_scope

- Locarno International Film Festival – Piazza Grande
- Toronto International Film Festival – Contemporary World Cinema
- Festival de cinéma de la ville de Québec

The Good Lie

2014 | feature | fiction | 110 minutes | 35 mm | Black Label Media, Imagine Entertainment and Reliance Entertainment Production

- Toronto International Film Festival
- Festival du nouveau cinéma ***Opening Night Film**
- Deauville Festival ***Grand Jury Prize**

Monsieur Lazhar

2011 | feature | fiction | 94 minutes | 35 mm | micro_scope

- Locarno International Film Festival – Piazza Grande ***Audience Award and Variety Award**
- Toronto International Film Festival ***Best Canadian Film**
- Sundance Film Festival
- Namur International Film Festival ***Audience Award and Jury's Special Award**
- Valladolid International Film Festival ***Best Screenplay**
- Rotterdam International Film Festival ***Audience Award**
- Soirée des Jutra, 2012 ***Best Picture, Best Director, Best Screenplay, Best Actress in a Supporting Role (Sophie Nélisse), Best Actor in a Supporting Role (Émilien Néron), Best Original Score, Best Sound.**
- Genies Awards, 2012 ***Best Picture, Best Director, Best Screenplay, Best Actor (Fellag), Best Actress in a Supporting Role, Best Editing.**
- 84th Academy Awards ***Nominated for Best Foreign Language Film**

It's not me, I swear! (C'est pas moi, je le jure!)

2008 | feature | fiction | 108 minutes | 35 mm | micro_scope

- Toronto International Film Festival – Special Presentations
- Atlantic Film Festival ***Best Canadian Film and Best Actor (Antoine L'Écuyer)**
- Vancouver Film Critics Circle Awards ***Best Canadian Film and Best Director**
- Berlin International Film Festival ***Deutsche Kinderhilfswerk Award and Crystal Bear Award**
- Soirée des Jutra, 2009 ***Best Cinematography**
- Cannes' Écrans Juniors ***Grand Prize**
- As well as 5 other International Awards, in cities such as Angoulême, Tel Aviv, Madrid and Belfast.

Congorama

2006 | feature | 105 minutes | 35 mm | micro_scope et Tarantula

- Directors' Fortnight – Cannes Film Festival ***Closing Night Film**
- Festival du nouveau cinéma ***Opening Night Film**
- Presented at the Munich, Toronto, Namur, Pusan and Göteborg international film festivals.
- Screened at the MoMA in New York during New Directors/New Films Festival
- Soirée des Jutra, 2007 ***Best Picture, Best Director and Best Screenplay**
- Genies Awards, 2007 ***Best Screenplay**
- Atlantic Film Festival ***Best Canadian Film**

La méthode Morin

2005 | documentary | 30 minutes | video | Productions 23

Boulevard Saint-Laurent

2003 | documentary series | 6 x 22 minutes | video | Fair Play

The Left-Hand Side of the Fridge (La Moitié gauche du frigo)

2000 | feature | fiction | 89 minutes | 35 mm | Qu4tre par Quatre Films

- Toronto International Film Festival ***CityTV Award for Best Canadian First Feature Film**
- Genies Award, 2001 ***Claude Jutra Award for Best First Feature Film**
- Selected at Rotterdam, London, Forum des images de Paris, Seattle, Vancouver and Festival du Nouveau Cinéma international film festivals

Shepherd's Pie (Pâté Chinois)

1997 | documentary | 52 minutes | video | National Film Board of Canada

- Yorkton Film Festival ***Best Screenplay**
- The World Film Festival of Montreal

La Course destination monde

1992 | short documentaries | 20 x 5 minutes | video | Radio-Canada

- Winner of *La Course destination monde*
- CRDI Award (Centre de recherches pour le développement international)

an interview with Philippe Falardeau

How does it feel to have *My Internship in Canada (Guibord s'en va-t-en guerre)* open at the Locarno Festival, where *Monsieur Lazhar* also premiered?

I'm delighted, because the screening of *Monsieur Lazhar* in the Piazza Grande in 2011 is still the most exciting screening of my life. Because the new film's plot centres on Canadian issues, I wasn't sure that it would travel as well as my previous films, but the selection for the Locarno Festival confirms that there is serious interest outside Canada. I also like the idea of the film premiering in Switzerland, a country with a complex political system with several levels of government, where citizens understand the puzzle of participatory democracy.

This is your first original screenplay since *Congorama* in 2006.

Yes, but not by design. With each new project, I ask myself what makes the most sense to do, given the stage I've reached, and I look at the resources at my disposal: the books I've read, the plays I've seen, the original ideas I've had. My task is to figure out which idea has reached a mature state. After four years of incubation, *Guibord s'en va-t-en guerre* was ready.

The basic idea came from your friend and fellow filmmaker André Turpin?

Yes. More specifically, the spark happened one evening in a bar. We were having a drink and he "gifted" me this idea: a member of parliament, the only one who has not revealed his intentions a few days before a free vote (on abortion or the death penalty), turns out to have the deciding vote. So lobbyists descend on him, trying to get him to support one side or the other. I asked André, "and then?" He said, "and then it's up to you!" The story still had to be found. And the issue. Then two other filmmaker friends gave me a hand. I took an initial research trip to Abitibi with Vincent Lannoo [the Belgian director of *Strass, Au nom du fils*]. Because politics can sometimes be absurd, and absurdity is common source of inspiration in Belgian cinema, Vincent was an inspired collaborator during this idea phase. He helped me see certain familiar aspects of Quebec from a new angle. For him, everything was new, interesting and full of comedic potential. Later, when the script was in its eighth or ninth draft, I enlisted Stéphane Lafleur. I was somewhat blocked with the plot because I was worried that the comedy might overshadow the political aspect. Stéphane's help was invaluable for identifying the important issues and pushing the comedy to its full potential.

What kind of politician is Guibord?

He's someone who went into politics for the right reasons, and soon realized how little room to manoeuvre he had. But he did figure out how to make himself useful: by being available, knowing his constituency, carving out a niche. Fairly early on in the story, we see that he is particularly sympathetic to aboriginal people. But he will also come to the

realization that a politician always makes enemies, and often finishes his term drained and wounded.

Did a particular politician inspire or serve as a model for the character?

Not really. There are many sources of inspiration. There was Joé Juneau, a former professional hockey player who, after retiring, used the sport as a catalyst for social integration, as a structuring activity for young aboriginal people. I was also influenced by *Chers électeurs*, the documentary by Manuel Foglia. For 18 months, Foglia followed Daniel Turp, who was the Parti Québécois representative for Mercier and Charlotte L'Écuyer, the Liberal representative for Pontiac. This documentary, unlike most others, showed that politics is a difficult career, an often thankless job that isn't always a position of power. And, in 2011, Jacques Matte, the president of the Festival du cinéma international en Abitibi-Témiscamingue, introduced me to Marc Lemay, a former Bloc Québécois member of parliament for the region, who had recently been defeated by an NDP candidate. Marc gave me a tour of his riding and that's when I got a sense of how enormous a territory he had represented.

Why did you decide to film in Val d'Or, more than 500 kilometres from Montreal?

I was looking for a district far from the big cities, where the issues aren't necessarily aligned with those of the rest of the country. Setting the action in northern Quebec, but without naming a specific place, allowed me to talk about highways, aboriginal people, natural resources, and so on. If I'd made this film in a city, there would have been a lot of boardrooms, where politics usually plays out. Who wants to see boardrooms at the movies? With a rural setting, you necessarily have a road movie. It's more cinematic.

Maps, bird's-eye views... you often bring us back to aerial views, the idea of territory.

To me, a film must first be mapped: action, location, drama. The old principles of Greek tragedy apply to cinema, because they help situate the viewer. I started to "map" my films with *C'est pas moi, je le jure!*. I introduced top shots, and *Monsieur Lazhar* also starts with one. I like to situate the viewer in space. With *Guibord s'en-va-t-en guerre*, I wanted aerial shots to illustrate the relationship between the size of the territory and political problems. You need to understand that some electoral districts in Canada are several times larger than some European countries. It's impossible to govern, or even represent, such a large expanse. "Canada is not much history and too much geography," to paraphrase Steve Guibord, echoing prime minister William Lyon Mackenzie King. I also wanted the district to be fictitious. First, because I could give it the configuration I needed to contain the narrative – roadblocks and so on – and also to avoid associating the film with a particular part of Quebec.

How did Guibord's past as a hockey player prepare him for his second career?

First, it proves to voters that he's one of them. He's not on a pedestal above the masses. In Quebec, hockey is a unifying force. It excites and unites federalists and sovereignists alike. And, politicians and hockey players get more airtime than anyone else in Canadian media. When they have a press conference, journalists show up in droves. And both have a tendency to talk without saying anything – they've learned the art of saying nothing.

The issue in the film – should Canada go to war? – has repercussions down to Guibord's home, where his wife has one opinion and his daughter another.

That's a product of the writing strategy. I needed to illustrate the issue on an emotional level. In Quebec, everyone knows first-hand that political debates can tear families apart. It was my way of helping viewers identify with what's going on, and of creating dramatic tension.

Why do you never name the other country at war?

I thought about it a lot, not surprisingly since I wrote the first draft during the Arab Spring. But the war isn't the real issue in the film, it's only a pretext. Incidentally in the film, when professor Amin comes along to explain the ins and outs of the conflict, nobody is interested. I took it out of the film's narrative, to focus on other things.

Such as our role and responsibility in the political process?

Yes. When I was 17, I started university in political science. There is a line in *The Social Contract* by Jean-Jacques Rousseau that made a deep impression on me, and that I have always remembered: "As I was born a citizen of a free State, and a member of the Sovereign, I feel that, however feeble the influence my voice can have on public affairs, the right of voting on them makes it my duty to study them." In other words, citizens have not only rights but responsibilities. That idea is a constant theme in the film.

In recent years, politicians and corruption have greatly contributed to widespread cynicism.

Yes, but our cynicism about democracy has also contributed to rotting our system. We want more power for our back-benchers. We find that party lines prevent our representatives from voting in the best interests of the people who elected them. We criticize the voting process for not being representative. The film is a kind of laboratory in which those three complaints are resolved, to see what happens. And the result is an explosive brew of conflicting interests. Pure democracy is science fiction.

In Quebec, we never talk politics without setting up opposing sovereigntist and federalist sides. Your film steers clear of that minefield.

Indeed, *My Internship in Canada (Guibord s'en-va-t-en guerre)* is not a film about those almost hereditary divisions. I acknowledge them by naming a character "Souverain" which literally means "sovereign" – the better to put it aside and get to my film's central question: where does sovereignty reside? Sovereignty is where the legitimacy of power rests. The sovereign used to be the king, and now it's the people.

Does Quebec have a tradition of political fiction in cinema?

There was a good deal of political cinema in the 60s and 70s, dealing with identity crises, nationalism, the Front de libération du Québec (Quebec Liberation Front), and the films were typically aligned with international left-wing movements. Then the well went dry. Today, there may be a political renewal being expressed differently. The films of Sébastien Pilote have a political, or at least social, foundation. And more recently, in *Corbo*, Mathieu Denis tackles politics head-on. But such films are more the exception than the norm.

What political message are you trying to send?

I wanted to say that politics is much bigger and deeper than the news reveals. And say it through an entertaining film, conceived and made in a way that every viewer, even the most demanding, can enjoy.

The character of Souverain (Sovereign) Pascal, who becomes Guibord's sidekick, is an intern who's just immigrated from Haiti. What was your perception of that country when you started writing the script, and how did you want to portray it on-screen?

I was inspired by the writer Dany Laferrière [author of *Pays sans chapeau, L'Énigme du retour* – Prix Médicis 2009], who, two days after the earthquake in 2010, answered a journalist's question about a curse on Haiti. He rejected the superstitious, sordid perspective implied by the question. Like him, I believe that the Haitian people, beyond their problems, are a strong, enlightened, wise people. And above all, I liked the idea that in my film, the South observes the North in a democratic process that's the reverse of what usually happens. Lastly, I also wanted to show that for some people, democracy still has meaning.

In the film, through their interest in politics and the relevance of their questions, the Haitians make a better impression than the Quebecers...

Politics is a very important, visceral thing for them. In one of his pieces, Laferrière talks about how there are so many candidates for president in Haiti. Every mother dreams of seeing one of her sons become president, the way our own mothers here in Quebec used to dream of having a son become a priest.

During writing, were you already thinking of comic actor Patrick Huard for the role?

No, I didn't have a particular actor in mind while I was writing. The idea of offering Patrick the part came to us a few months before filming. I was watching the Jutra Awards on television, and he gave a speech during the tribute to filmmaker Micheline Lanctôt [*Sonatine, Pour l'amour de Dieu*]. In the way he expressed himself, his generous and open face, I saw a maturity I hadn't seen in him before. I immediately sent an email to my producer, Luc Déry. At that moment, Luc was at the awards, and he was sending me a text with the same idea. The first time I met Patrick to talk about the script, he told me that beyond comedy, he was especially interested in the character's humanity. I really liked that approach. In the end, I chose him simply because he's a great actor. He's very solid and sensitive.

How did you meet Irdens Exantus?

Our casting director, Lucie Robitaille, did a huge amount of research with Quebec's Haitian community, including postings and open casting calls. Irdens showed up for the auditions. He didn't really have any experience, but of all the actors I've worked with he showed the strongest instincts. He has great innate talent. But he was born in Quebec, so he doesn't have a Haitian accent; it was a real character part for him.

How did you choose Suzanne Clément, who plays Guibord's wife?

Each film is like a puzzle to me. Before the first day on set, I need to know that all the pieces fit together. I wanted to work with Suzanne again, after directing her in *C'est pas moi, je le jure!*. She very generously agreed to meet us for a reading, without being guaranteed she'd get the part. I needed to see her in action with Patrick, to be sure the chemistry was there. After 30 seconds, I was convinced. What I like about Suzanne is that once you say "action" she's completely immersed in the scene, fully committed. It's like she's diving from a 10-metre board with every take.

Another important character in Guibord's world is his daughter Lune, played by Clémence Dufresne-Deslières...

She's the best actress of her generation. That may sound like a cliché, but I truly believe it. I'm a little tired of the beauty standards promoted by fashion and even our own film industry, which cause other kinds of beauties, like Clémence, to be passed over. She is a luminous young woman. She is serious in her work, very dedicated. During filming, I sometimes had the impression that I was under-using her. If I had a script with a 20-year-old woman for a main character, I would cast her without hesitation.

You portray the Canadian prime minister, played by Paul Doucet, as a paradoxical figure. What message were you trying to send?

I think Stephen Harper is a rich source of inspiration for cinematic characters. But this is not quite an imitation of Harper. It's more of an evocation, bordering on caricature. I wanted it to be clear that he comes from Western Canada, he's very different from the Quebecer characters and doesn't think like them. He is the film's Darth Vader! I needed an intelligent actor who would deliver a nuanced and charismatic portrayal of the character.

This is your third time working with composer Martin Léon. How did you want music to fit with the story?

First, Martin pointed out that in Quebec we rarely make films with a true musical theme, in the sense that we understand the term when we think about the work of Ennio Morricone, for example. In this film, more than ever before, I needed a strong, driving theme. Guibord encounters many obstacles on his quest, and I needed a theme that reassures the viewer that the film is pushing forward. So we started sharing pieces that inspired us. I had him listen to Morricone's soundtrack for *Investigation of a Citizen Above Suspicion*. For his part, Martin had me listen to *Bo Mambo* by Yma Sumac, which I immediately recognized as having the notes of madness and exaltation I was looking for. I decided that the film would open with that song, and Martin set out on a clear path with that music as a starting point. A few weeks before filming, after making several demos, Martin sent me a very short email: "I found it." My producers and I were smitten with the earworm Martin had sent. It was perfect. For the first time in my life, I had the film's "metronome" before starting filming.

You've worked with the same producers, Luc Déry and Kim McCraw of micro_scope, for a long time. How would you describe your relationship with them?

To use a hockey metaphor: when you play with the same linemates for years and you go dig the puck out of the corner, you don't need to look before you pass it. You know exactly where your teammates are. Not just Luc and Kim, but the whole team, including Éline Hébert, who has been working with us since *Congorama*.

Interview by Martin Bilodeau

talents' biographies

Patrick Huard

In the role of STEVE GUIBORD

Patrick Huard is an actor, comedian, filmmaker, author, host, director and producer. In his almost 25-year-long career, he has an impressive record of achievements to his credit. He has appeared in 20-or-so feature films, including *Life after love*, *Take me home*, *Evil Words*, *Maman Last Call*, *Machine gun Molly*, *Cadavres*, *Good cop Bad cop*, (for which he co-wrote the screenplay and which became one of biggest box office successes of all time in Canada), *Funkytown*, *Starbuck* (Quebec's most popular film in 2011, distributed in more than 25 countries) and *Omertà*. More recently, he has been seen in Xavier Dolan's *Mommy* (awarded the Cannes Jury Prize). In autumn 2014, Patrick shot ***My Internship in Canada (Guibord s'en va-t-en guerre)***, by Philippe Falardeau, where he plays the leading role. He is also in pre-production for *Good cop, Bad cop 2*, for which he wrote the screenplay. He is currently writing a fiction television series for TVA about what goes on behind the scenes in the world of hockey.



Patrick Huard loves live performance. In March 2012, he made an eagerly anticipated return to the stage with his third one-man show entitled *Le Bonheur*, nearly 12 years after his last solo effort. Since, Patrick has been touring with *Le Bonheur* in several cities in Quebec, and performances are scheduled throughout the summer of 2015. Previously, he presented two highly successful comedy shows, *18 ans et plus* and *Face à Face*. He also appeared in several *Juste Pour Rire (Just for Laughs)* galas and appeared in Eric Bogosian's play *Talk Radio*, doing some 1,200 shows and selling hundreds of thousands of tickets across Quebec.

On television, Patrick has played all kinds of characters – good guys, bad guys and even a drag queen in such series as *Music Hall*, *Cover Girl*, *Fortier*, *Au Nom de la Loi* and *Taxi 0-22* where he spent four seasons as Rogatien, his famous irascible taxi driver. For this role, he was honored with the Artis Trophy in 2008 and 2009 in the "actor in a comedy program" category. The public has also shown its affection for Patrick, twice awarding him for the Male Personality of the Year trophy, in 2009 and 2010. In 2012, after his return to the stage, Patrick took part in TVA's hit show *Star Académie*. After making his mark in the 2009 edition for his amazing ability to share his knowledge, he was pleased to reprise his role as a performance teacher on the popular program.

Patrick Huard has also hosted several *Juste Pour Rire* galas, the *Gala de l'ADISQ*, the *Soirée des Jutra*, a comedy series on Radio-Canada as well as several daily radio shows.

Increasingly, Patrick Huard can also be found behind the camera. He produced and directed *Taxi 0-*

22 (four seasons on TVA), in addition to videos, commercials, a documentary for Canal D, his first feature film, *The Three Li'l Pigs*, the biggest box office hit in Quebec in 2007, and *Filière 13* (2010).

In collaboration with Vidéotron and Sid Lee, Patrick put his remarkable creativity and versatility to work for the mobile channel LIB TV. He serves as its ambassador, program director and coproducer (with his company, Jessie Films) in addition to working as designer, producer and actor. A forum of choice for talent from Quebec, LIB TV pushes the limits of creativity and experiments with new concepts. The quirky programs on the new channel can be watched, via illico mobile, illico web and illico TV.

Patrick Huard has the leading role in *My Internship in Canada (Guibord s'en va-t-en guerre)*, in his first collaboration with director Philippe Falardeau.

Suzanne Clément

In the role of SUZANNE



Suzanne Clément garnered international attention in 2012 when she won the Un Certain Regard - Best Actress award at Cannes for her role as 'Fred Belair' in Xavier Dolan's *Laurence Anyways*. This same role led to another win (Best Actress River Run International Film Festival) and three additional nominations for her performance (CSA, ICS and the VFCC). Clément, has appeared in three of the incomparable director Xavier Dolan's films, including *I Killed my Mother* and his latest, *Mommy*. The acclaimed *Mommy* won the Cannes Jury Prize in 2014, and has gone onto countless wins and nominations in film festivals around the world, including being selected as Canada's Oscar entry for Best Foreign Language Film. For her rich portrayal of the mysterious 'Kyla' in *Mommy*, Clément has received numerous nominations and wins including her CSA nomination; winning the Best Actress Award at the Namur Film Festival; and being nominated by the OFCS for Best Supporting Actress, opposite Patricia Arquette, Jessica Chastain, Agata Kulesza and Tilda Swinton.

In 2014, Suzanne had *Mommy* North American premiere at TIFF; followed by VIFF, which along with *Mommy*, showcased Clément's latest English language features; the World Premiere of *Fall* and the emotionally-charged film *Sitting on the edge of Marlene*. Incredibly hardworking and always in-demand, Clément just completed her second film with director, Philippe Falardeau; *My Internship in Canada (Guibord s'en va-t-en guerre)*, and recently wrapped two films in Canada and France, simultaneously; *Rest Home* (in English), directed by fellow Cannes-winner, Michael Rowe; and *Taulardes*, from writer/director Audrey Estrougo. This summer she will be in Toronto filming Joey Klein's *The Other Half* with Tatiana Maslany and Henry Czerny. Other credits include: Luc Picard's *L'audition*; Fernand Dansereau's *La brunante*; Philippe Falardeau's *It's Not Me, I Swear!*; Stefan Miljevic's *Amsterdam*; and Jean-Jacques Zilbermann's *A La Via*. Other Awards and Nominations include: a CSA; a Genie; 3 Géméaux for Comedy; 4 Jutras; 2 VFCC and a Golden Bayard.

Irdens Exantus

in the role of SOUVERAIN (SOVEREIGN) PASCAL

This young actor with a contagious smile is making his career debut in Philippe Falardeau’s latest feature film, *My Internship in Canada (Guibord s’en va-t-en guerre)*. He plays Souverain (Sovereign) Pascal, who is working as an intern for the independent MP representing Prescott-Makadewà-Rapides-aux-Outardes, played by Patrick Huard. Besides his natural talent in front of the camera, Irdens is also musically gifted. In his spare time, he plays the saxophone and the piano. He also belongs to the Montmorency Theatre troupe. He is passionate about writing, rap and slam. In order to polish up his acting, he participated in coaching workshops given by Louis B. Boisvert and took singing lessons. Irdens is quite evidently a gifted artist with a promising future who will leave his mark on the artistic world.



Clémence Dufresne-Deslières
in the role of LUNE



Clémence Dufresne-Deslières’ interest in acting began in her childhood when she took a series of theater and acting classes. In high school, she enrolled in the theater program at Collège Jean-Eudes, then received a diploma in Dramatic Arts at Cégep Saint-Laurent in 2015. She began her professional career in 2012, with a leading role in the feature film *Before my heart fails* by Sébastien Rose, in which she played the part of a young thief who is guilty of causing a man’s death. The film premiered at the Rotterdam International Film Festival. In 2013 in the feature film *Ressac* she played the main character, Chloé, a girl in high school who has to mourn her father. In *My Internship in Canada (Guibord s’en va-t-en guerre)*, she plays the part of Guibord’s daughter, Lune.

the production company

micro_scope is one of the most important feature film production companies in Canada.

Founded in 2002, the company mainly focuses on the development and production of innovative, relevant and accessible feature films. Led by producers **Luc Déry** and **Kim McCraw**, **micro_scope** strives to make sure each of the company's films reaches its full distribution potential.

A Problem with Fear (2003) by Gary Burns and ***Tiresia*** (2003) by Bertrand Bonello were two co-productions that marked the beginning of **micro_scope**. *A Problem with Fear* opened the Perspective Canada section at the Toronto International Film Festival and was selected for the Berlin International Film Festival, while that same year *Tiresia* was part of the official competition at the Cannes Film Festival.

Familia (2004), Louise Archambault's first feature film, was presented in the official competition at the Locarno Film Festival and screened at the Toronto International Film Festival where it won the Citytv Award for Best Canadian First Feature Film. *Familia* was also selected by over twenty international film festivals, including those in Gothenburg, São Paulo and Hong Kong.

Congorama (2006) by Philippe Falardeau, stars Paul Ahmarani and Olivier Gourmet. The film's world premiere took place in Cannes where it was presented as the Closing Night Film for the Directors' Fortnight. *Congorama* was also screened at the Toronto International Film Festival and many other international festivals including those in San Francisco, Pusan, Gothenburg, New Directors/New Films (MoMA) and Halifax, where it won Best Canadian Film.

Continental, un film sans fusil (Continental, A Film Without Guns) (2007), by Stéphane Lafleur, premiered at the Venice Film Festival in the Venice Days section and was selected by several of the most important festivals around the world, including those in Thessaloniki, Gothenburg, Rotterdam, Oslo and the AFI Film Festival in Los Angeles. The film won the Citytv Award at the Toronto International Film Festival and the Bayard d'Or in Namur International French-Language Film Festival.

C'est pas moi, je le jure! (It's Not Me, I Swear!) (2008), Philippe Falardeau's third feature film, made a remarkable debut at the Toronto International Film Festival. The film was then presented at the Berlinale in the Generation section where it earned a Crystal Bear and the Deutsche Kinderhilfswerk Grand Prize. *C'est pas moi, je le jure!* also earned awards for Best Film, Best Canadian Director and Best Performance by a Supporting Actress (Suzanne Clément) as chosen by the Vancouver Film Critics Circle.

Incendies (2010), by Denis Villeneuve, features Lubna Azabal and Mélissa Désormeaux-Poulin. It made its world premiere at the Venice Film Festival in the Venice Days section, where it was named Best Film. After screening at the Telluride Film Festival, *Incendies* was

invited to the Sundance, Pusan, Rotterdam (Audience Award), Warsaw (Grand Prize), Namur (Audience Award) and Abu Dhabi (Best Female Actor – Lubna Azabal). *Incendies* was a finalist in the Best Foreign Language Film category at the 83rd Academy Awards, as well as at the Césars and the BAFTAs.

En terrains connus (Familiar Grounds) (2011), by Stéphane Lafleur, earned the Ecumenical Jury Award at the Berlin International Film Festival. On top of participating in fifteen international film festivals such as those in Jeonju, Shanghai, Durban, Melbourne, Motovun and Monterrey, the film won the Best Film Award at the Los Angeles Film Festival, as well as the Jury's Grand Prize at the Taipei Festival.

Monsieur Lazhar (2011), by Philippe Falardeau, featuring Fellag and Sophie Nélisse, made its world premiere in the Piazza Grande at the Locarno International Film Festival, where it won the Audience Award and the Variety Piazza Grande Award. The film also earned many awards including Best Canadian Feature Film at the Toronto International Film Festival, and the Audience Awards at the Rotterdam, Copenhagen and Sydney festivals. The film also screened at the Sundance Film Festival and the South by SouthWest Film Festival. As well, *Monsieur Lazhar* was nominated for Best Foreign Language Film at the 84th Academy Awards.

Inch'Allah (2012), Anaïs Barbeau-Lavalette's second feature film, made its international premiere at the Toronto International Film Festival. The film was also presented in the Panorama section of the 63rd edition of the Berlin International Film Festival where it won the prestigious FIPRESCI Award as well as the Ecumenical Jury Special Mention. *Inch'Allah* stars Evelyne Brochu and Sabrina Ouazani.

Whitewash (2013), by director Emanuel Hoss-Desmarais and writer Marc Tulin, premiered at the Tribeca Film Festival where it won Best New Narrative Director Award, and had its European premiere at the Karlovy Vary Festival. Emanuel Hoss-Desmarais won the Claude Jutra Award for Best Feature Film by a first-time director during the Canadian Screen Awards. The film stars the American actor Thomas Haden Church (*Sideways*) and Canadian actor Marc Labrèche.

Gabrielle (2013), Louise Archambault's second feature film, had its world premiere on the Piazza Grande at the Locarno International Film Festival where it won the Audience Award. *Gabrielle* was then presented at the Toronto International Film Festival and opened the Hamburg Film Festival. The film earned the Audience Award at the Namur International French-Language Film Festival and was chosen to represent Canada at the 86th Academy Awards.

Fermières (All That We Make) (2013), micro_scope's first feature documentary film, was presented as the Closing Night Film at the Montreal International Documentary Festival (RIDM). Directed by Annie St-Pierre and produced by Éline Hébert, the film was released in theaters in Spring 2014. The documentary was nominated for Best Feature Length Documentary at the 2015 Canadian Screen Awards. An interactive experience celebrating

the 100th anniversary of the Country Women's Circles was also launched in February 2015.

Enemy (2013), co-produced with Rhombus Media and directed by Denis Villeneuve, is a Canada-Spain coproduction starring Jake Gyllenhaal, Mélanie Laurent, Sarah Gadon and Isabella Rossellini. The film was presented at the Toronto International Film Festival in 2013. *Enemy* also won 5 Canadian Screen Awards in 2014, including Best Director and Best Actress in a Supporting Role (Sarah Gadon).

Tu dors Nicole (You're Sleeping Nicole) (2014), Stéphane Lafleur's third feature film, had its world premiere at the Directors' Fortnight at the Cannes Film Festival 2014 and was presented at the Toronto International Film Festival afterwards. The film also had a successful festival life with many selections, notably in Sydney, Halifax, Athens, Cinefest Sudbury, Calgary, Vancouver, Mill Valley, Hamptons, Los Cabos, Filmfest Hamburg, Namur, AFI Fest, Gothenburg, Palm Spring, Rotterdam and the prestigious New Directors/New Films presented at MoMA.

Le cours de natation / The Swimming Lesson (2015), a short film directed by visual artist Olivia Boudreau had its World premiere at the Oberhausen International Short Film Festival. Produced by Éline Hébert, the film emphasizes once again the dedication of micro_scope towards short films over the past few years. It is in the same vein as *Le ronde* (2011), directed by Sophie Goyette, screened at the Locarno International Film Festival, *La vie commence* (2009) and *Les réfugiés* (2008) by Émile Proulx-Cloutier, both presented respectively at TIFF and at the Clermont-Ferrand International Short Film Festival. *The Swimming Lesson* will also be presented at TIFF in the Short Cuts section for its North American premiere.

Guibord s'en va-t-en guerre / My Internship in Canada (2015), the new film by Philippe Falardeau, starring Patrick Huard and Suzanne Clément, just had its World Premiere on the Piazza Grande at the Locarno International Film Festival. This political comedy will also have its North American premiere at the Toronto International Film Festival in September. The 6th film by Philippe Falardeau will hit theaters on October 2nd in the province of Quebec.

Endorphine (2015), the newest film by André Turpin, marks his return in the director's chair, fourteen years after *Un crabe dans la tête (Soft Shell Man)*. The film will have its World premiere in the Vanguard section at the Toronto International Film Festival before starting its journey abroad. The film stars Sophie Nélisse, Mylène Mackay, Lise Roy, Guy Thauvette and Monia Chokri.