

# Endorphine

A film by  
**André Turpin**

With  
Sophie Nélisse  
Mylène Mackay  
Lise Roy  
Guy Thauvette  
Monia Chokri



*Length: 84 min*  
*Original language: French (with English subtitles)*  
*Format: 35 mm, color*

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## **synopsis**

At 13, Simone witnesses the murder of her mother. To cure her shock, she is hypnotized in order to relive the traumatic event. We then dive into her unconsciousness at different times of her life. At 25, struggling with obsessive guilt, she confronts her mother's murderer. Then, at 60, as a renowned physicist, she gives a lecture on the strange nature of time.

*Endorphine* is a visceral and hypnotic trip that challenges, like dreams, our perception of time and reality.

## cast

Simone (13)  
Simone (25)  
Simone (60)  
Mister Porter  
Simone's mother  
Simone's father  
Hypnotherapist  
Grégoire  
Neighbour

Sophie NÉLISSE  
Mylène MACKAY  
Lise ROY  
Guy THAUVETTE  
Monia CHOKRI  
Stéphane CRÊTE  
Anne-Marie CADIEUX  
Théodore CHOUINARD-PELLERIN  
Fanny MIGNEAULT-LECAVALIER

## crew

Writer and Director  
Producers

André TURPIN  
Luc DÉRY, Kim McCRAW

Casting director

Lucie ROBITAILLE

Director of photography  
Production designer  
Costume designer

Josée DESHAIES  
Emmanuel FRÉCHETTE  
Valérie BÉLÈGOU

Line producer  
First assistant director  
Postproduction supervisor

Claude PAIEMENT  
Pascal ELISSALDE  
Erik DANIEL

Editor  
Sound

Sophie LEBLOND  
François GRENON, Sylvain BELLEMARE, Bernard  
GARIÉPY STROBL  
François LAFONTAINE

Original music

Production  
Distribution in Canada  
International sales

micro\_scope  
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## director's biography

André Turpin is a cinematographer, screenwriter and director.

His first film, *Comme hier matin*, produced during his film studies at Concordia University, earned him the Claude Jutra / OFQJ Award for Most Promising Filmmaker at the Rendez-vous du cinéma québécois in 1990. He subsequently completed several short films and his first feature film, *Zigrail*, was presented at the Toronto and Karlovy Vary international film festivals. André Turpin also directed a



segment in the film *Cosmos*, for which he was also cinematographer, presented at the Director's Fortnight at the Cannes Film Festival, where it won the Art Cinema Award. A few years later, *Un crabe dans la tête (Soft Shell Man)*, earned him 7 Jutra Awards, including Best Film, Best Director and Best Screenplay and was also selected by the prestigious Sundance Film Festival.

The director then dedicated himself afterwards to the cinematography of some of the most prominent Quebec films of recent years, including *Maelström* (Denis Villeneuve), *Congorama* and *C'est pas moi, je le jure!* (Philippe Falardeau) and *Incendies* (Denis Villeneuve), which was nominated in the Best Foreign Language Film category at the Academy Awards. More recently, he partnered with Xavier Dolan for his latest films: *Tom at the Farm*, presented at the Venice Film Festival, and *Mommy*, selected in the Official Competition at the Cannes Film Festival where it won the prestigious Jury Prize. André Turpin also won the Bronze Frog at the Camérimage Cinematography Festival for the same film. Fourteen years after *Un crabe dans la tête (Soft Shell Man)*, André Turpin is back in the director's chair with his latest feature *Endorphine*. The film stars Sophie Nélisse, Mylène Mackay, Lise Roy, Guy Thauvette, Monia Chokri, Stéphane Crête, Anne-Marie Cadieux, Théodore Chouinard-Pellerin and Fanny Migneault-Lecavalier. It will have its World premiere at the Toronto International Film Festival in September.

## director's filmography

### Endorphine

2015 | feature film | fiction | 84 minutes | 35 mm | micro\_scope

- ◆ World premiere at the Toronto International Film Festival
- ◆ Sitges - International Fantastic Film Festival
- ◆ Filmfest Hamburg
- ◆ Festival du nouveau cinéma

### Prends-moi (Take me) - (co-directed with Anaïs Barbeau-Lavalette)

2014 | short film | fiction | 10 minutes | By-Pass Films

- ◆ World premiere at the Toronto International Film Festival
- ◆ Calgary International Film Festival
- ◆ Sundance Film Festival

### Ina Litovsky (co-directed with Anaïs Barbeau-Lavalette)

2011 | short film | 10 minutes | 35 mm | Flow

- ◆ Tribeca Film Festival, 2013
- ◆ Canadian Screen Awards, 2014 **\*Nominated for Best short film**
- ◆ Prends ça court! Awards, 2013 **\*Post Moderne Award, Air Canada Award, Spirafilm Award**
- ◆ Festival international du cinéma francophone en Acadie **\*Audience Award**

### Petite mort (co-directed with Louise Archambault and Stéphane Crête)

2011 | short film | 3 minutes | 35 mm |

- ◆ Fantasia International Film Festival **\*Audience Award**

### Temps chimique

2009 | short film | 12 minutes | Betacam |

- ◆ Rendez-vous du cinéma québécois, 2010

### Un crabe dans la tête (Soft Shell Man)

2001 | feature film | fiction | 102 minutes | 16 mm | Qu4tre par Quatre Films

- ◆ Jutra Awards, 2002 **\*Winner of 7 Jutra Awards including Best Film, Best Directing and Best Screenplay.**
- ◆ Valdivia International Film Festival **\*Critics' Award, Audience Award, Best Directing.**

### Cosmos (director of a segment)

1996 | feature film | fiction | 100 minutes | 35 mm | Max Films

- ◆ Directors' Fortnight – Cannes Film Festival **\*Art Cinema Award**

### Zigrail

1995 | feature film | fiction | 78 minutes | 16 mm | Jeux d'Ombres

### La piedra en el camino

1990 | short film | fiction | 27 minutes | 35 mm |

### Comme hier matin

1989 | short film | fiction | 10 minutes | 35 mm |

- ◆ Rendez-vous du cinéma québécois **\*Claude-Jutra / OFQJ Award for Most Promising Filmmaker**

## Director's statement

*Interviewed by micro\_scope*

### **What was the basic idea behind this film?**

In the early 20<sup>th</sup> century, Einstein (and Henri Poincaré before him) described time as a different entity from what we perceive in our everyday experience. Time is discontinuous and “elastic.” It does not always advance at the same rate, depending on whether we’re at sea level or on a mountaintop; clocks move faster or slower depending on how fast we are moving. No matter how much I studied and how fully I understood these concepts, they have always remained tremendously fascinating to me.

The initial idea for the film was to express different natures of time – relativistic, quantum, discontinuous, cyclical. Times that, while real, completely defy our human perception.

Cinema is the perfect medium for exploring this subject because its fundamental raw material, alongside images, is time itself. All films, even the most conventional, are inevitably temporal sculptures. So my two passions, physics and cinema, came together naturally in this project.

### **The film's three Simones are plunged into a dizzying universe where the unconscious, dreams and hypnosis intermingle. How did you put together this unusual story?**

First I experimented with cyclical chronology in a short film (*Le temps chimique*) in which time circles around each landing of a large staircase, a bit like space in Escher's stairs. I noticed a clear dreamlike sensation emerging from the film – naturally, without planning or wanting it. That nightmarish atmosphere was not result of the action depicted on screen, but of the cyclical nature of time in the film. It was destabilizing and unusual.

That's when the idea of the time of the unconscious asserted itself. The unconscious mind, like cinema, is an ideal medium for expressing the true nature of time, because in our experience of dreams, hypnotic trance, memory, and also loss of consciousness, we are closest to experiencing time as a non-linear, discontinuous chronology.

When we wake up after fainting, we feel as if our internal clock is out of sync, as though time had stopped, or we had travelled to that moment from another period of our life. It is a kind of disconnection from the present. Dreams also have a bizarre temporality, based more on the logic of symbolic association than on linear chronology.

Then I had the idea that the unconscious would not only be fertile cinematic ground for describing a temporality that defies our intuition, but could also serve as a time machine.

In the first part of the film, Simone is 13 and will “fall” into a hypnotic trance, acting like a counter in a game of Snakes & Ladders. The chronology “jumps” like a stylus on a record player. It is the teenager's unconscious mind that serves as a time-travel device. Simone, when she goes to sleep or faints, wakes up at another time in her life. As if dreams from

different eras were connecting with one another. This is a reference to the wormholes theorized in physics.

In the story of Simone at 25, time is transformed by her excessive guilt, and moves in circles; reality repeats until the heroine gets a grip on things. Here we can refer to “psychological” time.

In the third story, Simone at 60 gives a lecture on the nature of time in physics, in the process revealing some keys to a clearer reading of the film, but she also wakes up in a dream in which she had an orgasm. That orgasm is experienced by all three Simones simultaneously. Only at that moment do the three characters “connect” and become one, in a kind of superimposition of eras, in an emotional state that joins them and in which time no longer reigns.

**The film leaves some key things open-ended, for the viewer to decide. We can see it as the story of a woman at three different ages, or as parallel universes that intersect, or even as dreams that echo each other. Which vision guided you during the writing process?**

All three, in turn. But giving a single answer to that question would be like giving a solution to the film, whereas I prefer to think there is no single correct interpretation.

First, the story is fragmented into three narratives and the three heroines, while distinct, could in several ways be the same person. Also, each chapter has parallels with the others and strange similarities of location and action.

We can consider the film as a stylistic exercise with the condition of having more or less the same characters. This is the parallel universes theory.

We can also interpret the film as taking place in dreams: each story uses the same narrative elements as the others, only they are transformed. Like people we meet in the day who reappear to us at night in our dreams. In this interpretation, the story of Simone at 25 is dreamed by Simone at 60. It's coherent but reductive. I prefer the logic that has Simone at 13 fainting and waking up in her future life, or at least in the future of her unconscious self. This is a little abstract but if time is a block (as in the theory of relativity), it would be possible to travel through that block via the unconscious mind. It is as if we had access not to our own future, but to our future unconscious mind – in the same way as we use memory to travel into the past.

Lastly, we can decode the film from a personal, linear and psychological point of view: as a single story whose three narratives echo each other thematically and, in a certain way, construct a shared narrative arc. In this case we are talking about the post-traumatic stress of a teenager who is emotionally numbed; of a first cure through hypnosis, of pathological, self-sabotaging guilt as an adult; of a second cure (when she rips out her boss's tongue, saving a woman who resembles her mother); and finally flourishing in late middle age. This is the psycho-emotional interpretation.

But, honestly, none of these interpretations works perfectly on its own. A little like the different variations on string theory in physics, there is always incoherence somewhere that forces us to connect the interpretations in order to arrive at a solution. With too neat an answer, viewers would have the impression of finishing the puzzle and forget about it right away, like a mystery that we've finally solved. My hope is that the lack of a definitive answer will leave the film open-ended, which will create a more lasting effect.

### **What do you want viewers to take away from the film?**

Above all, I wanted to create a mind-bending experience, a kind of hypnotic trance in which we let go of the usual narrative signposts and embrace the logic of dreams. But I also wanted to create an emotional experience. My first drafts of the script were cold and scientific, until I realized I needed to take an interest in a human being and their trajectory in order to breathe life into the film.

### **What is the significance of the title, *Endorphine*?**

Endorphins are hormones produced by the brain during pain, stress, fear, orgasm. It is a common denominator for the three characters. The word also evokes and suggests a sensory experience rather than an intellectual one.

### **Certain characters reappear at various moments in the film, in different forms. Why did you use that device?**

They represent unconscious variations on characters introduced earlier. The idea being to create a sense of déjà vu for the viewer, the impression of knowing the characters, but not exactly the same ones, in another world or another time.

### **How was the soundtrack made?**

In a film with very little dialogue, there's a lot of room for a fully realized, cinematic soundtrack. In general, I see sound design as playing an atmospheric role while music gives emotional support. In this film, the two are intertwined. François Lafontaine, the composer, created music that Sylvain Bellemare incorporated and reinterpreted in his sound design.

Once again, two worlds stand in opposition. The auditory world of Simone at 13 and at 60 is pure and realistic. Aside from some intoxicating excursions into the world of the unconscious, we hear mainly soft ambiances, precise foley work and essentially no extraneous noise. We are in a comfortable but antiseptic reality.

In the story of Simone at 25, we plunge into a dream of disquieting density, with an intense and scary soundtrack. Music and concrete sound sculptures overlap to underscore the tension, at times frightening and at times erotic. It is a matter of getting closer to the character, her breathing, her emotions, her inner voice, to enter her story from a very subjective perspective.

## André Turpin interviewed by Xavier Dolan

*André Turpin and Xavier Dolan began a rewarding collaboration in 2013 with Tom à la ferme (Tom at the Farm) and the “College Boy” music video by Indochine. Since then they have worked together on Mommy and Juste la fin du monde (It’s Only the End of the World).*

**Xavier Dolan: *Endorphine* is a film that explores the mysteries of the unconscious mind and dreams, both in its writing and its final form. Do you think your films will tend increasingly toward abstraction and experimentation?**

André Turpin: No, not at all. If you compare *Un crabe dans la tête (Soft Shell Man)* and *Endorphine*, yes, they are very different from one another. But I was already exploring abstraction in *Zigrail* (1995).

**XD: Yes, but that film had a more direct narrative line. We were walking down a road. A highway, say. In *Endorphine*, it’s more like a path ...**

AT: Abstraction is about pure cinema, a way of expressing things that transcend the concept of story, like sensations, ambiances, vertigo, even emotions. Abstraction also makes it possible to delve into poetry, instinct, the unreasonable, the non-verbal, the inexplicable. What is different about *Endorphine*, as opposed to my other films, is that the abstraction is not only formal, but narrative.

**XD: So *Endorphine* stands apart from the rest of your body of work? Or is it the culmination of your earlier explorations in terms of story – that is, the stories that interest you, that you want to tell?**

AT: It’s completely distinct from my other films because it is not about my identity: it has no relationship to me, my life, my problems. It’s grounded in a passion – my fascination with time, physics and the logic of the unconscious mind.

**XD: Fate, guilt, the unconscious, identity, the search for self all seem, from an outside perspective, fundamental themes in your work. How would you describe the subjects that interest you most right now? How do you choose a subject?**

AT: At first, I wanted to make a film about the nature of time, but I struggled with a script for eight years. Everything was too vague, intangible. I was looking for material to channel that fascination, to play with time. When I connected a human story to that passion, the characters’ quests started re-cutting those of the protagonists of my earlier films.

**XD: Is cinematography an alternative language you have found for making films indirectly, or is directing an occasional and more complete expression of your vision as a cinematographer?**

AT: More the first. When you have a creative role on someone else’s film, you are necessarily, in some sense, a *co-director*. I participate in my way and within the space I’m

given, in creating the film I am filming as cinematographer, beyond my responsibilities as the maker of images.

I am a cinema lover who loves the language of film, the creative process, and the film-set environment. When I meet you in the editing suite and you show me a scene we've filmed, I'm still fascinated by the idea of making a film, by the idea that there's magic, that the structure is being built and is holding together.

**XD: Can you delegate responsibility for the image to another artist, or is it an essential part of who you are?**

AT: I chose Josée Deshaies (*L'Apollonide*, *Le pornographe*, *Curling*) as director of photography not only for her talent, but for her sense of the culture of images and because she is cultured in a broader sense. I need to surround myself with dedicated specialists, but also, and more importantly, with artists with whom I can discuss every aspect of the film, script and direction.

This was the first time I delegated that task to someone else. I never operated the camera, but I did frame the shots. I learned that from you. I think it is rare that a director finds each composition the way you do. With you it has become automatic and I have understood that it's the director's job to frame the film. It is the first element we consider in cinematic language, the most immediate element.

**XD: Why is framing so intrinsic to the director's work?**

AT: Because the director is the designer of the film and creating the shot (whether in a drawing or on-set) is the fundamental verb: camera placement, focal length, depth of field. To reject that responsibility would be to misrepresent the director's voice.

**XD: In terms of imagery, what are the main characteristics of *Endorphine*?**

AT: The film's imagery is relatively conventional. The primary inspiration for its storyboard is *No Country for Old Men* by the Coen brothers. A simple image, narrative focal lengths; each shot tries to advance the story. There are very few digressions.

In *Endorphine*, there are two formally distinct levels of reality. Simone at 13 and at 60 lives in luminous comfort. The framing is generally fixed, except when it comes to the unconscious. The lighting is white, soft, wintery, daytime. The sets are comforting.

But Simone at 25 lives in a dark and disturbing world. Her story is more in the realm of dreams, the camera is more expressive, more unstable, the angles more pronounced, everything is freer, more expressionistic. We created a sinister, surreal atmosphere: a ghost city with exaggerated or even impossible perspectives. There are no extras, no cars in the streets except those that are covered in tarps. Like a deserted seaside town, with American, rectangular, mid-century architecture. A kind of non-place like the cities of the painter Giorgio De Chirico, lifeless places where time stands still.

**XD: What is most important to you in a film, whether your own or those by other filmmakers?**

AT: There are three things. The first is the experience itself, the journey. The phenomenon of suspension of disbelief, being transported, however it happens. Next, there's the shock, the conflict: being shaken in your values, assumptions and emotions. Lastly, there's entertainment: the stimulation of our intelligence and appeals to our sensory abilities.

**XD: It's funny, because just as you are so versatile as an artist, you don't restrict yourself to one genre or school of thought, or to the set rules we might sometimes imagine all films should follow. When I ask you to talk about the films you like, you name works that don't adhere to any dogmatic approach. So is the experience of cinema entirely sensory for you?**

AT: What's clear is that there is no cinematic ideal for me, only an ideal experience. The perfect film is not about the film in and of itself, but about the quality of the journey it takes me on. At the extremes there are *No Country For Old Men*, which has a beautifully constructed narrative, and the films of David Lynch, Philippe Grandrieux, Gaspar Noé – very sensory films. They are experiences that stimulate me in entirely different ways, but all are worthwhile.

**XD: Aside from their different scope, what do you see as the difference between directing and cinematography, in human and artistic terms?**

AT: As a cinematographer, you serve someone else, above all, and your deepest satisfaction comes from having served them well, with every shot, every scene, every day, every lighting setup. It's very stressful.

Directing is expressing yourself, building something. Everyone around you is trying to satisfy you. But if you make a mistake as a director, you are letting yourself down, not someone that you're working for.

**XD: Which is more stimulating?**

AT: What really drives me to excel is cinematography. It forces me to confront my technical limitations. I am often asked to do things that I'm afraid I won't be able to do (especially by you!), and it's terribly stressful. It's a job that satisfies me, but it's still a job.

Directing, on the other hand, is a game, a gift, an obsession. It's a way of life, exhilarating and energizing, that we never leave behind until the day when we are forced to let go of the film.

## actors' biographies

### Sophie Néllisse

Simone 1

At 15, Sophie Néllisse has already made a considerable name for herself. Despite her young age, she has appeared in dozens of local and international productions. Her credits include several leading roles in television series such as *Toute la Vérité*, *Mirador*, *Vertige* and *Les Parent*. Her remarkable performance as Alice in the feature film *Monsieur Lazhar* earned her a Genie and a Jutra for best supporting actress in 2012. She followed up with the role of Marie in *Ésimésac*, a feature film directed by Luc Picard.

Sophie launched her international career in 2013 with a brilliant performance as Liesel in the Hollywood film *The Book Thief*, directed by Brian Percival and produced by 20th Century Fox; more than 1,000 girls had auditioned worldwide for the role, in which Sophie starred alongside Geoffrey Rush and Emily Watson. The young actress finished the year playing Young Joan in the feature film *Pawn Sacrifice*, starring Tobey Maguire and directed by Edward Zwick. In 2014, she landed the title role in the American feature *The Great Gilly Hopkins*, filmed in New York City in the spring of 2014. Sophie then went to work on the latest feature by André Turpin, in which she plays one of the lead roles, *Sophie 1*. In the fall of 2014, she will appear with her younger sister Isabelle for the first time, in the feature film *Wait Till Helen Comes* by Dominic James. She will play Molly, the lead role alongside Maria Bello, who plays her mother.

She has already won several awards for her performance in *The Book Thief*, including an acting award at the Hollywood Film Awards in the fall of 2013. Sophie was also nominated for the Critics' Choice Movie Award for Best Young Performer, presented in Los Angeles in January 2014, and won the Newcomer Award at the Satellite Awards in Los Angeles in March 2014. Sophie also won a Young Artist Award for her performance as Liesel in *The Book Thief*.



### Mylène Mackay

Simone 2



Mylène Mackay graduated from the National Theatre School of Canada in 2011. During her theatrical training, she performed in several plays produced by the institution, including *Joyeux Noël Julie*, directed by Pierre Bernard, *Conte d'hiver et histoires diverses*, directed by Guy Nadon, and *Un fil à patte*, directed Normand Chouinard.

In 2012, she launched her professional career in *Morceaux choisis* produced by Théâtre La Licorne, followed by *Couples : L'Expérience* with Théâtre de l'œil ouvert. In September 2012, Mylène Mackay co-wrote and performed *Elles XXX*, her first play, directed by Pierre Bernard and Manon Oligny; the successful work was revived at Théâtre La Chapelle in 2014. She was also in the 2014 cast of the very popular *Poésie Sandwichs et autres soirs qui penchent*, directed by Loui Maufette.

Meanwhile, she also worked in television and web series. She landed the lead in the web series *Le Judas*, earning a Géméaux nomination for Best Acting – new media in 2013. She also appeared in the series *Avoir l'air de* by Adib Alkhalidey in 2014. On television, Mylène played leading roles in *Un sur deux*, *Les beaux malaises*, *Toi et moi* and *Unité 9*.

Film is also an important part of Mylène's busy career. She appeared in *Bo\$\$é* by Claude Desrosiers, *The Acrobat* by Eduardo Menz, *Oscar et la belle de nuit* by Moussa Djiigo, *Nous irons ensemble* by Aliocha Schneider and *Ludivines*, a short film that she co-wrote, directed by Terence Chotard and presented at the Cannes Festival in 2013.

She will also play the writer Nelly Arcan in a film directed by Anne Émond that will be based on her life and her work. In 2015, André Turpin cast her in her first major film role in *Endorphine*.

**Lise Roy**

Simone 3

Lise Roy, a graduate of the Conservatoire d'Art dramatique de Montréal, has led an acting career in the theatre, on television and on film, and has continued to hone her craft by attending the Warren Robertson workshops, among others, for the last decade. She is trilingual and holds a master's degree from UQÀM.

In the theatre, she launched her career with a well-received portrayal of Camille Claudel in *Camille C.*; since then, her roles have included a powerful Elizabeth I in *Marie Stuart* (directed by Alexandre Marine). Other career highlights include *Top Girls* (directed by Martine Beaulne), *La Casa azul* and *La Géométrie des miracles* (directed by Robert Lepage), *Le Bruit des os qui craquent* (directed by Gervais Gaudreault), *Tom à la ferme* (directed by Claude Poissant) and *Les Bonnes* (directed by Marc Béland). In 2014, she produced the play *Je ne suis jamais en retard*, which she also contributed to as a writer and actor. The show involved nearly 20 women as writers, production designers and actors.



She has appeared in several television series, among them *Un Homme mort*, *Vice Caché*, *Grande Ourse II*, *Toute la vérité* and *Nouvelle adresse*. Her film credits include *Les Invasions Barbares* (*The Barbarian Invasions*), *Le Secret de ma mère*, *Peau Blanche*, *À l'origine d'un cri* and, most recently, *Tom à la ferme* (*Tom at the Farm*), a performance that earned her the award for Best Supporting Actress in a Canadian Film presented by the Vancouver Film Critics Circle. She also won the Gemini for Best Supporting Actress for *The Boys of St. Vincent* and was nominated for her performance as Miss Lafleur in *Children of My Heart*.

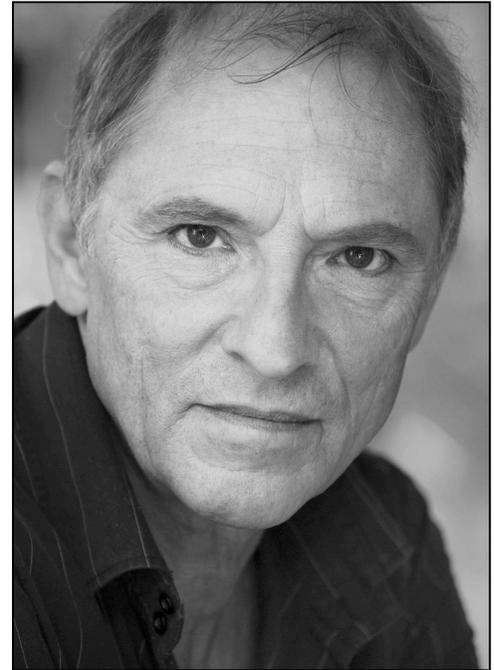
In addition to acting, Lise Roy has taught in several theatre schools for nearly 20 years. She has also been a member of touring companies in Quebec with the TPQ, in Europe and the United States with Ex Machina, and in France and Mexico with Théâtre le Carroussel.

## Guy Thauvette

Mister Porter

Guy Thauvette is an experienced actor who, since graduating from the Conservatoire d'art dramatique de Montréal in 1966, has divided his time between film, television, theatre and teaching.

He has appeared in more than 20 films, including *Les Fous de Bassan* (Yves Simoneau), *Maria Chapdelaine* (Gilles Carle), *Anne Trister* (Léa Pool), *Rafales* (André Melançon), *Thirty Two Short Films About Glenn Gould* (François Girard), *Catch Me if You Can* (Steven Spielberg), *Mémoires affective (Looking for Alexander)* (Francis Leclerc), *Un dimanche à Kigali (A Sunday in Kigali)* (Robert Favreau), *Le Secret de ma mère* (Ghislaine Côté), *Le déserteur* (Simon Lavoie), *Mesrine: l'instinct de mort* (Jean-François Richet) and *L'affaire Dumont* (Podz). He recently acted in *La gang des hors-la-loi* (Jean Beaudry).



His television credits include such popular series as *Moi et l'autre*, *L'Héritage*, *Le Parc des braves*, *Quatre et demi*, *Bouscotte*, *Scoop III* and *IV*, *Ces enfants d'ailleurs*, *Asbestos*, *Temps dur*, *Un homme mort*, *Le Gentleman*, *Mon meilleur ami*, *Tu m'aimes-tu?* and, most recently, *Les beaux malaises*.

On stage, he has acted in many plays, including *Bonjour,là*, *Bonjour* (directed by André Brassard), *Addolorata* (directed by L. Pintal), *Quand j'y ai dit ça... a partie à rire* (directed by G. Thauvette), *Dernier Cri* (directed by G. Thauvette), *Les Jumeaux d'Urantia* (directed by L. Pintal), *Des Yeux de Verre* (directed by M.T. Fortin), *Les mains sales* (directed by Marie Gignac) and *Grain(s)* (directed by Chris Abraham).

In 1986, he won the award for Best Actor presented by the Association des critiques de théâtre for *Avec Lorenzo à mes Côtés* (Grand Cirque Ordinaire) and *Being at Home with Claude* (directed by D. Roussel), tied with Lothaire Bluteau.

Guy Thauvette is also a founding member of the Grand cirque ordinaire and has directed several productions for the company.

### Monia Chokri

Simone's mother



Since graduating from the Conservatoire d'art dramatique de Montréal in 2005, Monia has appeared in more than ten plays in Montreal theatres, including *Chroniques* by Emmanuel Schwartz at Théâtre la Chapelle, *Les mauvaises herbes* by Jasmine Dubé at Maison Théâtre and on tour, as well as the productions of Théâtre DuBunker, a company she founded in 2006 with several Conservatoire classmates: *Je voudrais (pas) crever*, *Le diable en partage*, *Le songe de l'oncle* and, at Espace GO, in *La fureur de ce que je pense*.

On television, she appeared in *Les rescapés*, *Mirador*, *Le Gentlemen III* and, more recently, the new series *Mensonges* and *Nouvelle adresse*.

She began her film career in Denys Arcand's *L'âge des ténèbres (Days of Darkness)*, but it was her performance as Marie in the feature film *Les Amours imaginaires* by Xavier Dolan that made Monia Chokri's name as a big-screen actress, thanks to favourable notices from critics in *Les Inrockuptibles* and *Le Monde*. She also appeared in *Laurence Anyways* by Xavier Dolan, and in *Gare du Nord*, the fourth feature film by French director Claire Simon. In 2013, she wrote and directed her first short film, *Quelqu'un d'extraordinaire*, which earned several awards including the Jutra (2014) for best short or medium-length film, the award for Best Narrative Short at the South By Southwest Festival (Texas 2014), five awards at the 11<sup>th</sup> annual Prend ça court awards (2014), among other honours.

## 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 Bonnelo 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 83<sup>rd</sup> 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. Southwest Festival also screened the film at the Sundance Festival and the South. As well, *Monsieur Lazhar* was nominated for Best Foreign Language Film at the 84<sup>th</sup> 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 63<sup>rd</sup> 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 Sabrina Ouazani and Evelyne Brochu.

***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 86<sup>th</sup> 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 ([Radio-Canada.ca/fermieres](http://Radio-Canada.ca/fermieres)) was also launched in February 2015.

***Enemy*** (2013), 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, Göteborg, Palm Spring, Rotterdam and the prestigious New Directors/New Films presented at MoMA. With Julianne Côté starring in the title role of Nicole, the film also stars Catherine St-Laurent, Francis La Haye, Simon Larouche, Godefroy Reding and Marc-André Grondin.

***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 Clermond-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 2<sup>nd</sup> 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.