



and **micro_scope** present

TU DORS NICOLE

a
Stéphane Lafleur
film

with
Julianne Côté
Catherine St-Laurent
Francis La Haye
Simon Larouche
Godefroy Reding
and
Marc-André Grondin

Length: 93 min
Original language: French
Format: 35 mm, black & white

CANADIAN DISTRIBUTION

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synopsis

Making the most of the family home while her parents are away, Nicole (22) is enjoying a peaceful summer with her best friend Véronique. When Nicole's older brother shows up with his band to record an album, the girls' friendship is put to the test. Their vacation takes an unexpected turn, punctuated by a heatwave, Nicole's growing insomnia and the persistent courtship of a 10-year-old boy. ***Tu dors Nicole*** takes a humorous look at the beginning of adulthood and all its possibilities.



cast

Nicole
Véronique
Rémi
JF
Pat
Martin
Martin's voice

Julianne CÔTÉ
Catherine ST-LAURENT
Marc-André GRONDIN
Francis LA HAYE
Simon LAROUCHE
Godefroy REDING
Alexis LEFEBVRE

crew

Writer and Director
Producers
Line producer

Stéphane LAFLEUR
Luc DÉRY, Kim McCRAW
Claude PAIEMENT

Story consultant
Casting director

Valérie BEAUGRAND-CHAMPAGNE
Lucie ROBITAILLE

Director of photography
Production designer
Costume designer
First assistant director

Sara MISHARA
André-Line BEAUPARLANT
Sophie LEFEBVRE
Danielle LAPOINTE

Editor
Sound

Sophie LEBLOND
Pierre BERTRAND, Sylvain BELLEMARE,
Bernard GARIÉPY STROBL
Rémy NADEAU-AUBIN, ORGAN MOOD
Erik DANIEL

Original music
Postproduction supervisor

Production
Distribution in Canada
International sales

micro_scope
Les Films Christal
Séville International

director's biography

Stéphane Lafleur is a filmmaker, musician and film editor.

His first feature film, *Continental, un film sans fusil* (2007), had its world premiere at the Venice International Film Festival in the Venice Days section and was selected by major international film festivals in Thessaloniki, Gothenburg, Rotterdam, Oslo and the AFI FEST in Los Angeles. The film won the Citytv Award for Best Canadian First Feature Film at the Toronto International Film Festival as well as a Bayard d'Or for Best Film at the Namur International Film Festival.

En terrains connus (2011), his second feature, won the Ecumenical Jury Prize at the Berlin International Film Festival. As well as travelling to some fifteen international festivals including those at Jeonju, Shanghai, Durban and Melbourne, the film won Best Narrative Feature at the Los Angeles Film Festival as well as the Jury's Grand Prize at the Taipei Film Festival.



Stéphane Lafleur also sings and writes for the alternative folk/country band *Avec pas d'casque*, whose albums *Trois chaudières de sang* (2006), *Dans la nature jusqu'au cou* (2008) and *Astronomie* (2012) were warmly received by the critics upon their release. In 2012, Stéphane received the award for composer/songwriter of the year and the critics' choice award for *Astronomie* during the ADISQ awards ceremony, which recognizes the best in Quebec music.

In addition, Stéphane Lafleur is a film and television editor, editing Philippe Falardeau's *Monsieur Lazhar* (2011) and Sébastien Pilote's *Le Démantèlement* (2013) among others.

Tu dors Nicole, his third feature film, premiered at the Directors' Fortnight at the Cannes Film Festival 2014.

director's filmography

Tu dors Nicole

2014 | feature film | fiction | 93 minutes | 35 mm

- ◆ Directors' Fortnight – Cannes Film Festival
- ◆ Sydney Film Festival
- ◆ Journées Cinéma de Montauban
- ◆ Toronto International Film Festival

En terrains connus / Familiar Grounds

2011 | feature film | fiction | 89 minutes | 35 mm

- ◆ Berlin International Film Festival ***Ecumenical Jury Prize**
- ◆ Los Angeles Film Festival ***Best Narrative Feature**
- ◆ Taipei Film Festival ***Jury's Grand Prize**
- ◆ Jeonju International Film Festival – International competition
- ◆ Shanghai International Film Festival
- ◆ Rendez-vous du cinéma québécois ***Best Screenplay**

Continental, un film sans fusil / Continental, a Film Without Guns

2007 | feature film | fiction | 103 minutes | 16 mm

- ◆ Venice International Film Festival – Venice Days
- ◆ Toronto International Film Festival ***Citytv Award, Best Canadian First Feature Film**
- ◆ Namur International Film Festival ***Bayard d'Or for Best Film**
- ◆ Whistler Film Festival ***Best Canadian Film**
- ◆ Aubagne International Film Festival
- ◆ Jutra Awards ***Best Film, Best Director, Best Screenplay and Best Actor in a Supporting Role (Réal Bossé)**
- ◆ Selected by the festivals in Thessaloniki, Gothenburg, Denver, Oslo, Los Angeles AFI Film Festival and Rotterdam.

Claude (co-directed with Louis-David Morasse)

2004 | short film | fiction | 9 minutes | 16 mm

- ◆ Toronto International Film Festival
- ◆ Vancouver International Film Festival

snooze

2001 | short film | fiction | 11 minutes | S-16 mm

- ◆ Toronto International Film Festival
- ◆ Rendez-vous du cinéma québécois – Opening Night Film
- ◆ Namur International Film Festival

Karaoké

1998 | short film | fiction | 8 minutes | 16 mm

- ◆ Toronto International Film Festival ***Special Jury Mention**
- ◆ Festival du nouveau cinéma de Montréal

actor biographies

JULIANNE CÔTÉ

In the title role of NICOLE

Julianne Côté, a naturally talented actress, was very young when she began her career. Her cinema work includes roles in Anaïs Barbeau-Lavalette's *Le ring*, André Melançon's *Daniel et les superdogs* and Denise Filiatrault's *Ma vie en cinémascope*.

She has also appeared in several television series, including *Grande ourse 2*, *Nos étés*, *Au nom de la loi* as well as *Les étoiles filantes* I and II, for which she received a Gémeaux Award nomination in 2009. She can also be seen in *Ramdam*, *Virginie* and more recently *En thérapie*.

On the web, Julianne has a role in *Le chum de ma mère est un extra-terrestre* and portrays Marie-Miel in the series *Père poule* beside Jean-Thomas Jobin, a role for which she received a nomination at the Olivier Awards in 2011. In 2014, she played in the web series *Féminin/ Féminin* by Chloé Robichaud. Julianne holds the title role in Stéphane Lafleur's film *Tu dors Nicole*.



CATHERINE ST-LAURENT

In the role of VÉRONIQUE

A graduate in contemporary dance and trained from an early age in ballet, Catherine St-Laurent dances for choreographers Mélanie Demers, Marie Béland and Jacques Poulin-Denis.

Alongside her career as a dancer, she has taken several acting workshops and is currently pursuing training as an actress at the Conservatoire d'art dramatique de Montréal. She has appeared in commercials, music videos and short films. In 2013, Catherine got her first role in a feature film in Stéphane Lafleur's *Tu dors Nicole*.



MARC-ANDRÉ GRONDIN

In the role of RÉMI



Marc-André Grondin began his acting career by chance at the age of three in a tv commercial. Since then, he has had the opportunity to interpret a wide variety of roles in both film and television.

In 1991, he obtained one of his first film roles in Robert Favreau's *Nelligan*. In 1995, he appeared in the short film *Les fleurs magiques* directed by Jean-Marc Vallée, which turned out to be a significant collaboration, since a few years later the director gave Marc-André the role of Zachary Beaulieu in the highly acclaimed *C.R.A.Z.Y.*, which earned him a Jutra Award for Best Actor. In 2009, Marc-

André became the first Canadian actor to receive a César in France by winning the award for Most Promising Actor for his performance in Rémi Bezançon's *Le premier jour du reste de ta vie*.

Today, Marc-André enjoys a successful career both in Europe and North America. His most notable projects include the French films *Bouquet Final* by Michel Delgado, *Bus Palladium* by Christopher Thompson, as well as Steven Soderbergh's *CHE* and Jean-Paul Salomé's *The Chameleon*.

In 2011, Marc-André gave a memorable performance in the Canadian feature film *Goon* by Michael Dowse. Since then he has portrayed the title roles of Michel Dumont in *L'affaire Dumont*, directed by Podz; Gwynplaine in the film *L'homme qui rit* by Jean-Pierre Améris; and was seen recently in Denis Côté's *Vic + Flo ont vu un ours*. In 2014, he will lend his voice to the animated film *Un monde truqué*, along with Marion Cotillard and Jean Rochefort. Marc-André plays Rémi, Nicole's brother and band guitarist, in Stéphane Lafleur's *Tu dors Nicole*.

FRANCIS LA HAYE

In the role of JF

Francis La Haye is a graduate from the theatre program of the Lionel-Groulx College. Since the completion of his studies in 2004, La Haye has been interpreting onstage the texts of Emmanuel Schwartz as well as collaborating with Jérémie Niel and Alice Ronfard. Working as a foley artist for several years in parallel to his acting career, Francis met Stéphane Lafleur while doing the sound effects of his first feature film *Continental, un film sans fusil*.

Francis is also a dancer and a consultant for the choreographer Virginie Brunelle as well as Dave St-Pierre for whom he will perform in Europe this year.

His first appearance on the big screen was in Denis Chouinard's *Délivrez-moi*. In 2008, Francis appeared in Maxime Giroux's *Demain*, then in 2009 in the short films *Les mots* and *La chute* by Ivan Grbovic. In 2011, he held the role of Benoit in Stéphane Lafleur's *En terrains connus*. In 2012, Francis portrayed Michel Dumont's brother in *L'affaire Dumont* and held secondary roles in Ivan Grbovic's *Roméo Onze* as well as in Sébastien Rose's *Avant que mon cœur bascule*. In 2013, he once again joined forces with Stéphane Lafleur in *Tu dors Nicole*, interpreting JF, the drummer of the band.

**SIMON LAROUCHE**

In the role of PAT



Simon graduated from the Quebec City Conservatoire d'art dramatique in 2010 where he appeared on stage in the musical comedy *Peter Pan*, directed by Bertrand Alain. Thereafter, Simon had roles in both television and in advertising then made the leap into film by appearing in Louise Archambault's *Gabrielle*. During the summer of 2013, Simon was cast in Julie Hivon's *Qu'est-ce qu'on fait ici?* following up with the role of Pat, the bass player of the band, in Stéphane Lafleur's *Tu dors Nicole*.

in conversation with the director

The initial inspiration for your previous film *En terrains connus* was a man who came from a near future. What was the first idea you had for *Tu dors Nicole*?

The title came to me first. I started with that and built a story around it. I also wanted to take a look at younger characters, in their early twenties. In recent years, we have seen a lot of stories involving adolescents or thirty-somethings asking themselves if they want children. I felt like dedicating myself to this rather blurry, in between period of life, but without pretending to definitively portray 22 year olds in 2014.

What interested me was a sort of nostalgia for that age, but also a certain nostalgia for summer. There is a connection with the season that we lose with age. As children, we are closer to the elements, grasshoppers, the smell of fresh-cut grass. As we grow up, our senses are farther and farther away from that. I wanted to rediscover the relationship with heat, with the feeling of walking in your neighbourhood at night during the summer.

As a scriptwriter, is dealing with the beginning of adulthood a way to revisit your own memories?

The nostalgia that I'm talking about is broader. I tried to immerse myself in the mindset that characterizes the early twenties, when the "firsts" are behind us, but we don't really know what awaits us. It is an age when we want to be free, without becoming "trapped" into being adults. For some, it is also a time marked by the arrival of new financial responsibilities (rent, credit cards, cars, etc.).

That being said, I also realize that my first three films are stylistically inspired by my childhood in the 80s. I like that they have a timeless quality—when it comes to the costumes, sets, and even the language – that it is impossible to date them in a certain way. As much as possible, I try to remove references to modernity and time markers such as laptops and smart phones. They are set in a present that isn't definable.

On top of directing, you are the writer, composer and singer of the group "Avec pas d'casque." When did you decide to include a trio of musicians as characters in your script?

Obviously being part of a group for the last 10 years and hanging out with lots of musicians contributed to this aspect of the film, without being autobiographical. Very early on in the writing, I wanted a group that wouldn't be the focus of the film, but whose presence would be disruptive to Nicole.

I also wanted to contrast Nicole's and her friend Véronique's nonchalance with slightly older characters who are driven by the youthful dream of making music. I wanted their lucidity about the music to be felt, and even a certain "breathlessness," as if adulthood had finally caught up to them.

There are some familiar faces among your actors, including Francis La Haye and Fanny Mallette, but there are also newcomers in starring roles. Why did you choose Julianne Côté, Catherine St-Laurent, Simon Larouche and Marc-André Grondin?

The casting process was long. Knowing that we would be shooting with a band and young protagonists, I didn't want to write off the possibility of working with non-professional actors. I auditioned many musicians who didn't necessarily have experience in front of the camera, but in the end I opted for actors who had musical aptitudes. We made a casting call on the web and met some hundred actresses for the two major roles. Some didn't have any experience, while some, like Julianne Côté, had been working for a long time despite their young age. I wanted to find two girls whose friendship would be believable on screen and who embodied this blurry period of life that I mentioned earlier.

Nicole is the strong one, but who hasn't yet had the courage to leave home. The challenge was to have a character who was somewhat abrasive but who would still be liked by the audience. Julianne has the spontaneity and repartee that I was looking for. Despite her experience, she still acts very instinctively. I think she succeeded in giving Nicole a certain fragility that was perhaps less apparent in the script.

Catherine St-Laurent was one of the less experienced actresses. She has a modern dance background and had just finished her auditions for the Conservatoire d'art dramatique. She arrived very early in the audition process and we immediately knew that she would be Véronique (without even having found Nicole yet). She has something very natural in front of the camera; her energy, and her way of occupying space.

For the band, I auditioned lots of guys with no acting experience but who were good musicians. It was very important for me that the actors be able to play their instruments. I didn't want to use doubles as is often done. I wanted realistic performances, a very raw sound, unmixed, as if we were in the room with them.

We also went through a list of actors who could play bass, drums, guitar, or a combination of these instruments. The first name that came to me when looking for an actor who would be comfortable playing drums was Marc-André Grondin. But there was something too obvious about putting him in the role of the guy for who the girls fall. The idea of him being Nicole's brother seemed a more interesting against-type casting. Marc-André is a solid, very intelligent actor with incredible accuracy. We needed few words to understand each other. He has great comic potential, which is used very little in the roles he usually plays.

I met Francis La Haye on my first film, (*Continental, un film sans fusil*) where he worked on sound effects. I later learned that he was actually an actor and he landed one of the main roles in my second film (*En terrains connus*). Since I didn't know that he played drums, I didn't even think of him for *Tu dors Nicole*. I heard about his talent as a drummer the evening before the auditions were to end. He auditioned and was incredible. He got along well with Julianne as well. I am really happy to be working with him for the third time.

I discovered Simon Larouche during the auditions. I needed someone who could make the character really likeable in very little time. Simon can do that. He played the bass a bit when we were auditioning, but he started taking lessons to improve even before he knew he got the role. He is very creative and contributed a lot during the shoot, adding humour and substance to his character.

You are working for a third time with cinematographer Sara Mishara. This time you decided to shoot in black and white, why?

The film wasn't written thinking about this technical detail. During the writing stage, Sara Mishara showed me a book of photographs by Robert Adams (I keep my main collaborators up to date about what I'm doing early in the process). It had images of the suburbs at night, in the summer, in black and white. The photographs expressed the feeling I was looking for perfectly. This was when idea was born, but the final decision was made much later.

There was also something interesting about filming the summer in black and white and getting away from using saturated colours to express heat. It was also consistent with the timeless aspect that I was looking for, as well as the dreamlike quality of the film.

Since the main character is an insomniac, and the play of shadows and light gives the impression of experiencing a waking dream with Nicole, were you tempted to include some fantasy elements in your story?

For me the fantasy element in *Tu dors Nicole* is Martin, the 10-year-old character whose voice is much older than his age. It is inspired by a real moment when I heard a small boy with a baritone voice. He is a bit like the "man from the future" of this film.

I like to include a bit of magical realism in my films. When you include this type of element, the film goes off the rails a bit. It's as if reality becomes fantastic. There is also a "fairy tale" dimension in the film as harps can be heard when the question of Nicole's trip and new credit card comes up.

Like your two previous feature films, *Tu dors Nicole* takes place in a nameless suburb in an undefined time and space. Are you mapping out a universe in which all of the characters in your films live together without knowing it?

I am wondering if I haven't come to the end of a cycle with this film. I come from the suburbs, so it is a natural environment for me. I spent nineteen years of my life there and it has taken the same amount of time for me to get it out of my system. I have been in Montreal for almost nineteen years, so maybe I'll be able to shoot in the city soon.

We thought about including references to my other films, but it would have become too self involved and I didn't like that aspect. But there is still the idea of seeing Fanny Mallette in a cameo. And there are shots that I did in *Tu dors Nicole* that are reminiscent of some in my other two films. I couldn't totally avoid it.

With the almost inconspicuous technology and an obvious concern for the smallest detail in the composition of your shots, did you and your production designer André-Line Beauparlant want to create beauty with the ordinary?

We tried to make the film as luminous as possible. The idea of the summer and the heat was the most important to me. The action could have taken place in the city, but I wouldn't have been able to use elements such as the pool and all the space. But we did not try to make anything more beautiful, or more ugly. We wanted to create a world for the characters that seemed believable to us, without passing judgement on the suburbs.

The choice of black and white obviously directly influenced the design. We had to think differently. We didn't see things in terms of colours; rather, it was about textures, patterns, shades and contrasts. This was true for both the sets and the costumes.

***En terrains connus* was filled with the music of the Swedish duo Sagor & Swing; here Nicole buys two tickets for Iceland. And your cinema appears to be not too distant of a cousin to that of the Finn Aki Kaurismäki. Do you have a fascination for the Scandinavian countries?**

I have this impression that we are related due to the climate and also our type of humour. Maybe the winter and the cold force us to stay inside to compose music, write plays or screenplays. It influences our mood and creativity.

Iceland came from the fact that I visited the country when I edited a film about the group Sigur Rós. I discovered the landscapes and thought that it was a good place for Nicole because it is an island, it is cooler and calmer.

This time, Rémy Nadeau-Aubin (member of the group Jacquemort and formerly a member of the groups Malajube and The Hot Springs) and the Montreal group Organ Mood composed the original music. What type of sound did you want for *Tu dors Nicole*?

It was the band's music that imposed itself because I needed it before I started to film. I knew Rémy enough to know that he could give me the sound I was looking for. I wanted an instrumental group (to avoid having to write words) with a strong rock sound that was melodic at the same time. Rémy composed a dozen pieces from which I chose seven.

As for Organ Mood, I often listened to them when I was writing the script. We included two existing pieces from the group when we were editing and I asked Christophe Lamarche-Ledoux, a member of the band, to write more material. There is something very modern yet timeless in his music that was perfect for the film.

It was important to me to separate the band's music from the film's soundtrack so that they were two different worlds: one representing the takeover of the house and the other the more dreamlike side of Nicole's nocturnal escapades and of her insomnia.

- Interview by Daniel Racine.

the production company

micro_scope is one of the most important feature film production companies in Canada. Led by producers **Luc Déry** and **Kim McCraw**, the company mainly focuses on the development of innovative, relevant and accessible feature films. 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, Sao 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 was also screened at the Sundance Festival and the South by Southwest 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 presented in the Panorama section of the 63rd edition of the Berlin International Film Festival. *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 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. Directed by Annie St-Pierre and produced by Éline Hébert, the film was released in Quebec theatres in April 2014.

***Tu dors Nicole* (2014)**, Stéphane Lafleur's third feature film, premiered at the Directors' Fortnight at the 2014 Cannes Film Festival. The film will hit theaters in Quebec on August 22nd et stars Julianne Côté, Catherine St-Laurent, Francis La Haye, Simon Larouche, Godefroy Reding and Marc-André Grondin.

micro_scope is currently in post-production of ***Le cours de natation*** by Olivia Boudreau and is also in production of ***Endorphine***, André Turpin's new feature film, as well as ***Guibord s'en va-t-en guerre*** by Philippe Falardeau. Both films will be released in 2015.