

FILMS *Boutique*

MAX FILMS MEDIA

Filmoptio
International

present

MONICA BELLUCCI PASCALE BUSSIÈRES ALIOCHA SCHNEIDER PATRICK HIVON

VILLE+MARIE

UN FILM DE GUY ÉDOIN

PRODUIT PAR FÉLIZE FRAPPIER

FILMOPTION INTERNATIONAL PRÉSENT EN ASSOCIATION AVEC FILMS BOUTIQUE UNE PRODUCTION MAX FILMS MÉDIA AVEC MONICA BELLUCCI PASCALE BUSSIÈRES ALIOCHA SCHNEIDER PATRICK HIVON LOUIS CHAMPAGNE FRÉDÉRIC GILLES STÉPHANIE LABBÉ DIRECTEUR DE LA PHOTOGRAPHIE SERGE DESROSNIERS C.S.C. PATRICK HAYWOOD DAVID PELLETIER SCÉNARISTES JULIA PATKOS LES DÉCORATEURS DANIELLE L'APINTE JULIE GAMACHE MAHER COORDINATRICE DES RÔLES LUCIE ROBITAILLE DIRECTRICE DE PRODUCTION MARIE-CLAUDE BEAULIEU SON YANN CLÉARY CLAUDE BEAUGRAND LUC BOUDRIAS MUSIQUE OLIVIER ALARY

AVEC LA PARTICIPATION DE JOHANNES MALFATTI ROBINZ YVANN THIBAUDEAU PRODUCTRICE ASSOCIÉE SYLVIE LACOSTE PRODUCTEUR DÉCLINÉ ROGER FRAPPIER

PRODUCTRICE FÉLIZE FRAPPIER SCÉNARIO GUY ÉDOIN ÉCRIT EN COLLABORATION AVEC JEAN-SIMON DESROCHERS RÉALISATION GUY ÉDOIN

tiff 40 40^e édition International Film Festival FESTIVAL DE CINÉMA DE LA VILLE DE QUÉBEC SÉLECTION OFFICIELLE 2015

PRÉSENT AVEC LA PARTICIPATION FINANCIÈRE DE

MAX FILMS MEDIA Québec TELEFILM Québec LE FONDS HANOLD GREENBERG CATHÉDRAL AVEC LA COLLABORATION FINANCIÈRE DE ICI RADIO-CANADA ICI ARTV FILMS *laurentienne* laurentienne

VILLE-MARIE

Cast

Sophie Bernard	MONICA BELLUCCI
Marie Santerre	PASCALE BUSSIÈRES
Thomas	ALIOCHA SCHNEIDER
Pierre Pascal	PATRICK HIVON
Benoît Tremblay	LOUIS CHAMPAGNE
Robert	FRÉDÉRIC GILLES
Danika Ménard	STÉPHANIE LABBÉ

Crew

Script	GUY ÉDOIN written in collaboration with JEAN-SIMON DESROCHERS
Director	GUY ÉDOIN
Producer	FÉLIZE FRAPPIER
Executive Producer	ROGER FRAPPIER
Associate Producer	SYLVIE LACOSTE
Distribution - Canada	FILMOPTION INTERNATIONAL
International Sales	FILMS BOUTIQUE
Director of photography	SERGE DESROSIERS c.s.c.
Production Designer	DAVID PELLETIER
Wardrobe	JULIA PATKOS
1 st Assistant Directors	DANIELLE LAPOINTE JULIE GAMACHE-MAHER
Casting	LUCIE ROBITAILLE
Casting (extras)	JULIE BRETON
Production Manager	MARIE-CLAUDE BEAULIEU
Sound Recorder	YANN CLEARY
Sound Designer	CLAUDE BEAUGRAND
Sound Mixer	LUC BOUDRIAS
Original music	OLIVIER ALARY with the participation of JOHANNES MALFATTI
Editor	YVANN THIBAUDEAU
Set photographers	PHILIPPE BOSSÉ, BERTRAND CALMEAU, MARLÈNE GÉLINEAU PAYETTE

Technical details

Country of production Year	CANADA (QUEBEC) 2015
Language Running time	FRENCH 101 MIN
Format Aspect Ratio (distribution)	DCP 2:35
Format (filming)	35 MM
Sound	SRD 5.1
Genre	DRAMA FEATURE FICTION COLOUR

VILLE-MARIE

Original score

Composed by OLIVIER ALARY
With the participation of JOHANNES MALFATTI
LES ÉDITIONS ODANAK, ÉDITIONS OLIVIER ALARY, ÉDITIONS JOHANNES MALFATTI

Guitar, vibraphone OLIVIER ALARY
Piano JOHANNES MALFATTI

WROCLAW SCORE ORCHESTRA
Conducted by JORIS BARTSCH BUHLE

Sound recording TELDEX STUDIO BERLIN
Mixing OLIVIER ALARY, JOHANNES MALFATTI

Other music

“NORMA – SINFONIA”
(VINCENZO BELLINI)
Performed by
THE ORCHESTRA OF THE WELSH NATIONAL OPERA, RICHARD BONYNGE
Courtesy of UNIVERSAL MUSIC CANADA

“TOO LATE”
(ARIANE MOFFATT, SIMON WILCOX)
© ÉDITIONS MO’FAT, PEERMUSIC
Performed by ARIANE MOFFATT
Courtesy of 2012 MO’FAT PRODUCTIONS INC.
(exclusive licence: AUDIOGRAM)

“RED PEPPER”
“PAPAYA”
(MICHEL CUSSON)
© ÉDITIONS SANS FRONTIÈRE
Performed by MICHEL CUSSON, MAXIME BELLAVANCE, FRÉDÉRIC ALARIE

“CAN’T HELP FALLING IN LOVE”
(LUIGI CREATORE, HUGO PERETTI, GEORGE DAVID WEISS)
© IMAGEM MUSIC
Performed by MONICA BELLUCCI
MICHEL CUSSON, MAXIME BELLAVANCE, FRÉDÉRIC ALARIE

VILLE-MARIE

Short synopsis

An actress (Monica Bellucci) shooting a movie hopes to reconcile with her son (Aliocha Schneider). A paramedic haunted by his past (Patrick Hivon) tries to stay the course, while a caring nurse (Pascale Bussières) keeps an eye on him from afar as she tries to keep an emergency room running. It is at the Ville-Marie Hospital that these four lives will take an unexpected turn.

Synopsis

While filming in Montreal, a European actress (Monica Bellucci) tries to reconcile with her son (Aliocha Schneider), who is a student in the city. But he witnesses a disturbing incident, reigniting his desire to learn who his father is. On his birthday, he is determined to get answers by confronting his mother. What he doesn't know is that the film his mother is making was specifically designed to answer his questions. Meanwhile, a paramedic haunted by his past (Patrick Hivon) tries to hold himself together as a kind-hearted nurse (Pascale Bussières) watches over him from a distance, while keeping a chaotic emergency room running. At Ville-Marie Hospital, these four lives will collide and change forever.

VILLE-MARIE

Interview with director and writer Guy Édoin

Tell us about the genesis of the project. After *Wetlands* (Marécages), a rural drama, how did this nocturnal urban story of four people come about?

Ville-Marie is born of a need for change and a desire for renewal. The project incubated in my mind for a long time. The first notes and synopses evolved alongside those for *Wetlands*, my first feature film. This film is in a similar but evolved vein to my short films “*Les Affluents: Le Pont, Les Eaux Mortes, La Battue*” and *Wetlands*. Through my previous films, I explored cinematic and narrative form while developing my own style. That style could be summed up as introspective and stylized, yet also over-the-top and baroque. Those oppositions are at the root of tensions that emerge both in the narrative and the cinematography.

Although I grew up on a dairy farm, I have lived in Montreal for nearly 17 years. After turning my camera toward my rural roots, I felt a deep urge – both a necessity and a challenge – to focus on the place where I live my life, Montreal. I felt a need to get out of my comfort zone, film something different, look at a new environment in a new way.

While *Ville-Marie* is fictional, I drew plenty of inspiration from my first few years in Montreal. Without being autobiographical as such, many details are based on real, but heavily fictionalized, events: the suicide of a young mother, the accident, my first years in Montreal, work on film sets. These events, whether I experienced them directly or indirectly, all fed into the script. The believability of events is crucial to me: there are many foreign actors who make films in Montreal, emergency-room conditions are intolerable for workers, military veterans really are out in the streets suffering from post-traumatic stress. In other words, in my writing process I need to anchor my situations in reality, to know that these people exist, breathe, hope. After that, the fictionalization process does its job.

Still on the subject of your writing process, can you tell us about your collaboration with your co-writer, Jean-Simon DesRochers?

The co-writing process happened naturally, organically. While writing *Ville-Marie*, I was also working on a script based on the novel *La Canicule des pauvres* by Jean-Simon DesRochers. Our universes were similar in so many ways, a co-writing process emerged fluidly when I shared my ideas for *Ville-Marie* with him. Thanks to his contributions, my world was greatly enriched without losing its essential character. Although I was initially wary of introducing an outside perspective during the writing process, the resulting creative dialogue with Jean-Simon made it possible to create a final product that exceeded my initial expectations.

Can you explain how you chose the title, *Ville-Marie*?

Ville-Marie has been the project's title from the very earliest notes. First, because it's the original name of Montreal, and also because the city is a character in the film; Montreal acts a bit like a “motherland” in the story. I also gave the name *Ville-Marie* to the hospital where part of the action takes place, and I included the Place Ville-Marie skyscraper, which appears periodically in the film, like a lighthouse overlooking the city, shining a light that illuminates and protects. Lastly, the title echoes the name of the character of Marie (Pascale Bussières), the “Mother Courage” figure who manages the emergency room and is always ready to help others, even to her own detriment.

VILLE-MARIE

The film is constructed as an ensemble film. Why did you decide to structure it that way?

Ville-Marie is a polyphonic story with four voices, established over a narrative span of several days. The characters' trajectories brush against each other before coming into a succession of massive collisions that create shocks and permanent scars. Through a combination of coincidences and deliberate encounters, **Ville-Marie** echoes the chaotic rhythms of big cities. Over time, the collisions and encounters force intimate resolutions and the beginning of healing, bring together Pierre and Marie, give Thomas the truth he was looking for, force Sophie to unburden herself of a secret she could no longer keep. It was important for me that each character have a positive resolution and that each one grow from their experience.

Ville-Marie stars Monica Bellucci, Pascale Bussières, Aliocha Schneider and Patrick Hivon. Can you tell us about your work with each of them?

Monica: During the casting process, as soon as we decided we wanted her to play Sophie Bernard, it was impossible to let go of the idea. We were lucky, because the script touched her as a woman, mother and actress. A few days later, I met her in Paris and we started building a very trusting, human, strong relationship. Monica is an exceptional actress, and she played her role with incredible talent and generosity, giving the kind of performance she has never before dared to give. For her, appearing in **Ville-Marie** was a metaphorical undressing as an actress, and I feel very privileged that she trusts me so fully.

Pascale: After **Wetlands**, four years ago, it was a real pleasure to see Pascale Bussières on a film set again. And it was important for me to start the filming of **Ville-Marie** with her character's scenes, on the first day of shooting. Pascale is a great actress, fascinating and mysterious. Our work together is both simple and complex, an instinct-driven process with few words. We understand each other without having to speak.

Patrick: Our paths first crossed ten years ago while I was working on my first short film, **Le Pont**. I was delighted to have Patrick Hivon play Pierre, a man of few words and considerable mystery. The character of the paramedic with a troubled, scarring past needed to be played by a solid actor with strong instincts and a sense of subtlety. I didn't want Patrick to be "the lost guy" but a truly destabilized person. It was a bold and risky approach, but he handled it beautifully.

Aliocha: Aliocha is a director's dream: a sensitive, highly intelligent actor whose mere presence lights up the frame. Working with Aliocha is a simple, happy process, with constant dialogue to make the film and his character as real as possible. Aliocha is the kind of actor who embraces his role to make it stronger and more moving than the character as written.

Tell us about the film within the film, a mise-en-abyme inspired by the 1950s.

For a long time I've been fascinated by the cinema of the 50s, particularly melodramas and their theatricality, their vivid colours and huge range of emotions. More specifically, the films of Douglas Sirk, namely **All that Heaven Allows**. The film within our film, **Rue du Paradis**, is a nod to **All that Heaven Allows**, and it's very much in that vein, but with themes that a real 50s movie couldn't have explored (for example, there never would have been an abortion scene in that era). So, the idea was not to copy the genre but to update it.

VILLE-MARIE

For a long time, I had wanted to represent the cinema in a film. ***Rue du Paradis*** is a reflection on the cinema and our relationship with fiction (which is often more comforting than reality), especially for the character of Sophie. In the end, thanks to fiction, when faced with a son who has become as fragile as a newborn baby, Sophie manages to show the strength and authenticity of her maternal love. I also have to say that I had a purely *cinematic* desire to play with tropes, play with an era. Having Monica in this film gives it a glamorous side that's very real – it follows her wherever she goes.

The biggest challenge with the *mise-en-abyme* was to have artistic cohesion between the worlds of ***Ville-Marie*** and ***Rue du Paradis***. There are different schools of thought and precedents for how to make that kind of structure work, just like Almodóvar occasionally does something similar in his films. It was very exciting to embark on such sets to build entirely, giving great freedom of creation and film references. I would like the audience to be able to let themselves be transported by the aesthetic of another era, baroque and colorful.

VILLE-MARIE

GUY ÉDOIN, Scriptwriter and Director

After earning a certificate in screenwriting at the Université du Québec à Montréal, Guy Édoin continued his studies at the Université de Montréal, where he directed his first short films **Comme une image** (2002) and **Placebo** (2002), both presented in competition at the New York International Independent Film and Video Festival in 2003.

In 2004, he directed **Le Pont**, the first short in his trilogy entitled **Les Affluents**, produced by Metafilms and starring Patrick Hivon and Catherine Bonneau. Given its world premiere at the Toronto International Film Festival, **Le Pont** was also nominated for Best Short Film award at the Jutra Awards in 2005 and was presented at more than 20 festivals. **Les Eaux Mortes** (2006), the second short film of his trilogy, starring Monique Miller and Gabriel Gascon, was also selected by numerous festivals and won a Jutra Award for the Best Short Film. In 2008, he directed **La Battue**, the last part of his trilogy, starring Amelie Prevost and Denise Dubois. The film had its world premiere at the prestigious Locarno International Film Festival and continued its momentum at the Toronto International Film Festival, where it was also included in the Canada's Top Ten list of best short films. Nominated for several awards for Best Short Film (Genie, Jutra), the film won, among others, the award for Best Short Film at the Festival du Nouveau Cinéma (2008), the prize for Best Director at the Regard sur le Court métrage au Saguenay festival (2009) and the Grand Prix of the Festival des trois Amériques (2009).

In 2011, **Wetlands (Marécages)**, his first feature film, was selected for Critics' Week at the Venice Film Festival, where it had its world premiere. That same year, **Wetlands** opened the Canada First! Section of the Toronto International Film Festival and received an honorable mention at the Vancouver International Film Festival. **Wetlands** was selected by more than 30 festivals in Canada and around the world.

In 2013, Guy Édoin released his documentary, **Corno**. This film about the painter Joanne Corneau won the International Audience Award of the Festival du film sur l'Art (FIFA).

Ville-Marie is Guy Édoin's second feature film.

VILLE-MARIE

Filmography

VILLE-MARIE

Directed by Guy Édoin / Written by Guy Édoin in collaboration with Jean-Simon DesRochers / production Max Films Media / distribution Filmoption International / world sales Films Boutique / Fiction / 101 min / 2015

Festivals: Toronto 2015 (Special Presentation), Vancouver 2015, FCVQ 2015, Cinefest Sudbury (Gala).

CORNO

Written and directed by Guy Édoin / production Aetios / distribution Aetios Distribution / 78 min / 2013

Festivals: Festival international du film sur l'Art - FIFA 2013 (prix du public ARTV).

MARÉCAGES (WETLANDS)

Written and Directed by Guy Édoin / production Max Films / Distribution Metropole Films / world sales Fortissimo / Fiction / 111 min / 2011

Festivals: Venice 2011 (Critics' Week), Toronto 2011 (Opening film of Canada First! Section), Vancouver International Film Festival 2011 (mention for Best Canadian Film), Pusan International Film Festival 2011, Chicago International Film Festival 2011, Valladolid International Film Festival 2011, Festival international du film francophone de Namur 2011, Atlantic Film Festival 2011, Festival de cinéma de la ville de Québec 2011 (FCVQ), Festival du cinéma international en Abitibi-Témiscamingue 2011, Festival international du film francophone en Acadie 2011, Cinefest Sudbury 2011, Cinemental, Manitoba's French-language film festival 2011, Tofino Film Festival 2011, Hong Kong International Film Festival 2012, Seattle International Film Festival 2012, Hamburg International Film Festival 2012, Trondheim International Film Festival 2012, Sao Paulo International Film Festival 2012, Transylvania International Film Festival 2012.

LA CHAMBRE D'À CÔTÉ

Written and directed by Guy Édoin / production Guy Édoin and Marie-Pierre Tétrault / 5 min / 2009

Festivals: RVCQ 2009, Festival du film de Tabor 2009, Festival du film francophone en Acadie 2009, Clermont-Ferrand Film Festival 2009

8 COURTS UN COLLECTIF : Segment MONTRÉAL 3046

Written and directed by Guy Édoin / production Biennale de Montréal & INIS / Fiction / 2 min / 2009

LA VÉRITÉ, TOUTES LES VÉRITÉS SUR LUCIEN RIVARD

Written and directed by Guy Édoin & Anne De Léan / production Aetios / Société Radio-Canada / Docu-fiction / 60 min / 2008

LA BATTUE

Written and directed by Guy Édoin / production Metafilms / distribution Locomotion / Fiction / 20 min / 2008

Festivals: Locarno International Film Festival 2008, Toronto 2008 (Canada's Top ten - Best Short Film), Festival du Nouveau Cinéma 2008 (Best Director), Los Angeles International Film Festival 2008, Festival international du film francophone de Namur 2008, Vancouver International Film Festival 2008, Regard sur le court métrage au Saguenay 2008, Dresden Short Film Festival 2008, Prends ça court 2008 (McAuslan Award, Spirafilms Award, Aqtis Award, NuFilms mention), Festival des 3 Amériques 2009 (Grand prix des Amériques for Best Short Film).

LES EAUX MORTES

Written and directed by Guy Édoin / production Metafilms / distribution Locomotion / Fiction / 16 min / 2006

Festivals: Toronto 2006, Interfilms Berlin 2006, Festival du Nouveau Cinéma 2006, Festival international du film francophone de Namur 2006, Festival international de cinéma d'Arte 2007, Festival de cinéma de Huesca 2007, Dresden Short Film Festival 2007, RVCQ 2007, Festival des 3 Amériques 2007, Regard sur le court métrage au Saguenay 2007.

LE PONT

Written and directed by Guy Édoin / production Metafilms / distribution Locomotion / Fiction / 13 min / 2004

Festivals: Toronto 2004, Vancouver International Film Festival 2004, Niagara Indie Filmfest (Best Independent Drama), Festival du cinéma international en Abitibi-Témiscamingue 2004, Festival international du film francophone de Namur 2005, Dresden Short Film Festival 2005, RVCQ 2005, Regard sur le court métrage au Saguenay 2005, Prends ça court 2005 (Remstar Award, Télé-Québec Special Prize).

VILLE-MARIE

Monica Bellucci as Sophie Bernard

The immense talent of Italian actress Monica Bellucci is unquestionably recognized and appreciated worldwide.

After law school and a career as a model for the biggest fashion designers, she took acting classes and launched her acting career in 1990 in *Vita Coi Fligi* directed by Dino Risi. In 1991, she landed her first major film role in *La Riffa* by Francesco Laudadio. A year later, Francis Ford Coppola noticed her and she had one of her first appearances in his film *Dracula*, where she played one of Dracula's wife.

After several roles in Italy, Monica Bellucci went to France and became known in 1996 for her role of Lisa in *L'Appartement (The Apartment)* directed by Gilles Mimouni, for which she was nominated for Best Young Actress at the 1997 Césars. In the late 90s and early 2000s, she was the star of several major French productions in which she gave particularly memorable performances, including Nathalie in *Dobermann* (1997) directed by Jan Kouenen, Cleopatra in *Asterix & Obelix: Mission Cleopatra* (2002), and Alex in the controversial *Irreversible* (2002) by Gaspar Noé, a film in which she co-starred with Vincent Cassel and Albert Dupontel.

Alongside her French career, Monica Bellucci, who speaks Italian, French and English, continued her international career. In the USA, she worked, among others, for Stephen Hopkins in *Under Suspicion* (2000), for Antoine Fuqua in *Tears of the Sun* (2003) and for the Wachowski's brothers in the popular *Matrix* saga (*Matrix Reloaded* and *Matrix Revolutions*, 2003). In 2004, she was directed by Mel Gibson for her role of Mary Magdalene in *The Passion of the Christ*.

Over the following years, she participated in more than 20 productions all around the world and collaborated with leading filmmakers such as Bertrand Blier, Gabriele Muccino, Terry Gilliam, Spike Lee, Paolo Virzi, Rebecca Miller, Alain Corneau, Marina de Van, Philippe Garrel and many others. In 2014, she played the character of Milly Catena in *Le Meraviglie (The Wonders)* by Alice Rohrwacher, a highly acclaimed entry at the 2014 Cannes Film Festival, where it won the Grand Prix.

Monica Bellucci is currently filming *On the Milky Road*, directed by Emir Kusturica, for which she learned the Serbian language and the customs of the country. This fall, we will find the star alongside English actor Daniel Craig in the new James Bond film *Spectre*, directed by Sam Mendes.

In *Ville-Marie* by Guy Édoin, she plays Sophie Bernard, an actress in conflict with the woman and mother hiding in her.

VILLE-MARIE

Pascale Bussières as Marie Santerre

Pascale Bussières burst onto the scene at age 13 in ***Sonatine*** by Micheline Lanctôt. Her performance as Chantal impressed both critics and the public and earned her a nomination for Best Actress at the 1985 Genie Awards. For over thirty years, she has worked steadily in television and cinema, with numerous renowned filmmakers from Quebec, Canada and around the world.

In 1992, she played Laure in ***La Vie fantôme (Phantom Life)*** by Jacques Leduc and won the award for Best Actress at the Montreal World Film Festival. We rediscovered her in 1993, in the leading role of the TV show ***Blanche*** from director Charles Binamé, for which she won several awards. She pursued her career with many other noteworthy performances in productions such as ***Le Coeur a ses raisons, La Princesse astronaute, Belle-Baie, Mirador*** and ***Race to Mars***.

However, Pascale Bussières' greatest successes were in cinema. In 1993, she played for Micheline Lanctôt again in the feature film ***Deux Actrices***. In 1994, she repeated her experience with Charles Binamé in the box office hit ***Eldorado***. She followed with her first role in English, in ***When Night is Falling***, directed by Patricia Rozema. At the Genie Awards in 1995, she had two nominations for Best Actress (for ***Eldorado*** and ***When Night is Falling***). Thanks in part to the international distribution of these two films, she attracted the interest of foreign producers and directors and appeared in New Zealand, American and French productions in 1995-96.

In 1996, she participated in five feature films; two English-language Canadian films, including ***Thunderpoint***, an action movie produced for the American market, and in a co-production with France entitled ***Les Mille merveilles de l'univers (The Thousand Wonders of the Universe)***, the first feature film by Jean-Michel Roux. In addition, she played a leading role in Denis Villeneuve's first feature film, ***Un 32 août sur terre (32nd Day of August on Earth)*** and worked with Léa Pool in her film ***Emporte-moi (Set Me Free)***, for which she won the Jutra Award for Best Supporting Actress in 2000.

In 1999, Pascale appeared in ***Les Jeunes filles ne savent pas nager*** directed by the French filmmaker Anne-Sophie Birot and in ***Between the Moon and Montevideo*** by Attila Bertalan. That same year, she had roles in ***La Beauté de Pandore*** by Charles Binamé and in ***La Bouteille (The Bottle)*** by Alain Desrochers.

In 2000, she was successively in ***Exchange*** by Alan Moyle and in ***La Répétition*** directed by Catherine Corsini. She has since appeared in ***La Turbulence des fluides (Chaos and Desire)*** by Manon Briand in 2001, in ***Petites coupures (Small Cuts)*** by Pascal Bonitzer in 2002 and in ***Le Papillon bleu (The Blue Butterfly)*** by Léa Pool in 2002. Ms. Bussières won the Jutra and Genie awards for Best Actress in 2005 for her memorable portrayal of Alys Robi in ***Ma Vie en cinémascope (My life in Cinemascope)*** by Denise Filiatrault. In 2006, she acted in ***Le Guide de la petite vengeance (The Little Book of Revenge)*** by Jean-François Pouliot, and in ***La Capture*** by Carole Laure. In 2007, she played alongside Romain Duris in ***Afterwards*** from director Gilles Boudros and then under the direction of Jean-François Piché in the independent film ***Nothing Really Matters***. In 2009, she worked for the third time with Micheline Lanctôt in ***Suzie*** and in 2010 and 2011, she was in several feature films such as ***La Peur de l'eau (Fear of Water)*** by Gabriel Pelletier, ***French Immersion*** by Jacob Tierney and ***Marécages (Wetlands)*** by Guy Édoin. In 2014, she played in the latest film by Carole Laure, ***Love Project***.

In ***Ville-Marie***, Pascale slips into the skin of Marie Santerre, a dedicated and tireless nurse.

VILLE-MARIE

Aliocha Schneider as Thomas

Aliocha Schneider is a versatile young actor seen ever more frequently in major Quebec and International productions. He acts in English and in impeccable international French, and is also trained in dance, singing and dubbing. These many talents make him an actor capable of meeting challenges of all kinds.

Despite his young age, he has already made a name for himself in theatre, cinema and television productions. In 2006, he made his debut in **Bon Cop, Bad Cop** by Éric Canuel. He went on to appear alongside the biggest names in Quebec productions, such as **Maman est chez le coiffeur (Mommy Is at the Hairdresser's)** by Léa Pool, **Le Journal d'Aurélie Laflamme** by Christian Laurence and **Les 4 Soldats** by Robert Morin. On television, he played in **Tactik**, **Yamaska**, **Belle-Baie**, **Les Parents** and **Les Jeunes Loups**.

2015 is an important year for Aliocha Schneider, who appeared in **Aurélie Laflamme : Les pieds sur terre** by Nicolas Bolduc, **Closet Monster** by Stephen Dunn and **Ville-Marie** by Guy Édoin. His work will be highlighted at the Toronto International Film Festival in September 2015, having been selected for the TIFF Rising Stars program, an initiative aimed at highlighting the talent of young Canadian actors during the prestigious festival.

Patrick Hivon as Pierre Pascal

Since graduating from the National Theatre School of Canada in 2000, actor Patrick Hivon has accumulated a wealth of experience in theatre, television and film, quickly attracting the respect and recognition of both the industry and public.

Patrick Hivon had resounding early success thanks to his performance Danny Bouchard in the popular TV show **Lance et compte : nouvelle generation** (2002), which has made him known to a wide audience. Two years later, he repeated the same success in **Lance et compte : la reconquête** (2004). He has since starred in many popular television productions such as **Tribu.com** (2002-2003), **Temps dur** (2004), **Rumeurs** (2004-2007) and **Providence** (2004-2009). In 2005, he was nominated for a Gémeaux Award for his performance as Olivier Lapointe in the TV series **Nouvelle Adresse**, directed by Sophie Lorain and Rafaël Ouellet.

His theatre credits include major productions such as **Le Langue-à-langue des chiens de roche** (René Richard Cyr, Théâtre d'Aujourd'hui, 2001), **Les Feluettes** (Serge Denoncourt, Espace Go, 2002) and **Le Bruit des camions la nuit** (Michel Bérubé, Théâtre d'Aujourd'hui, 2003). In January 2016, he will play Stanley in **Un Tramway nommé désir** (Serge Denoncourt, Théâtre Espace GO), followed by a role in **Je Préfère qu'on reste ami** (Denise Filiatrault, Théâtre du Rideau Vert, 2016).

In recent years, Patrick has worked alongside a number of great names in Quebec cinema in feature films such as **À l'origine d'un cri (Crying out)** in 2010 by Robin Aubert, **L'Affaire Dumont** by Podz in 2011, **L'Ange gardien** by Jean-Sébastien Lord in 2013 and **N.O.I.R.** by Yves-Christian Fournier in 2015.

After playing Fenrouch in Guy Édoin's short film **Le Pont** in 2004, Patrick and the director worked together again on **Ville-Marie**. In the film, he plays Pierre Pascal, a paramedic haunted by his past in the Canadian Forces.

VILLE-MARIE

Louis Champagne as Benoît Tremblay

A graduate of the acting program at the National Theatre School of Canada in 1994, Louis Champagne made his mark in the theatre as an actor and director. In 1996, he founded the Grand Théâtre Émotif du Québec and directed several plays, such as **12 création en 12 mois** (1996), **L'Homme des tavernes** (1999) and **Les Gymnastes de l'émotion** (2002), productions in which he also acted. In 2004, his play **Le Gros homme et la mère** won the Masque Award in the Region category.

Louis Champagne has also directed several comedy shows, winning the Félix for Best Show of the year at the Oliviers in 2005 for **Au Pays des Denis**. More recently, he scored a major success with his performance as Edna Turnblad in the musical **Hairspray** (Denise Filiatrault, Just for Laughs, 2013). He has also played many roles on television, including in **2 frères** (2001), **Les Bougons** (2004), **Temps dur** (2004) and **Au nom de la loi** (2005). In 2005 and 2007, he earned two Gémeaux nominations for his endearing character of Louis in **Minuit le soir**, an acclaimed series directed by Podz. In 2008, he was again nominated for the Gémeaux for Best Supporting Actor, this time for his role of Uncle Souris in the TV series **Les Lavigreur, la vraie histoire**. Since 2013, Louis has played Stéphane Boudrias in the Radio-Canada series **30 vies**.

His film career began with appearances in **J'en suis (Heads or Tails, 1997)** by Claude Fournier, **Les Boys** (1997) by Louis Saia, **La Bouteille (The Bottle, 2000)** by Alain Desrochers, **Karina 2** (2001) by Gabriel Pelletier and **Camping Sauvage (Happy Camper, 2004)** by André Ducharme and Guy A. Lepage. In 2007, he directed and co-produced the feature film **Les Cavaliers de la Canette**, in which he also played alongside Robin Aubert, Lorenzo Gélinas, Louis-David Morasse and Norman Helms. He has also appeared in feature films selected by many festivals, such as **Frisson des Collines** (2011) by Richard Roy, **Monsieur Lazhar** (2011) by Philippe Falardeau and **Roche Papier Ciseaux (Rock Paper Scissors, 2013)** by Yan Lanouette-Turgeon. In 2013, he acted in the feature film **Amsterdam** (Stefan Miljevic), which he also co-wrote with Gabriel Sabourin and Stefan Miljevic.

In **Ville-Marie**, Louis Champagne plays Benoît Tremblay, a paramedic with a good heart who works the night shift with Pierre Pascal (Patrick Hivon).

Frédéric Gilles as Robert

Frédéric Gilles was born in France to an Italian mother and a French father. In Paris in the 80s, he learned the acting profession in the workshop L'Atelier Florent, in the American Center and with the French actress Tsilla Schelton. Director Jean-Louis Thamin, who has directed more than 40 theatrical productions, gave him his first chance in his play **Chevalier à la Rose**, presented in Paris and Nice. In 1990, Frédéric moved to Montreal and quickly landed a series of roles in film and television. His TV credits include the series **Tribu.com** (2001) and **Intelligence** (2007), in which he played the Inspector General of the Canadian secret services, Daniel Boudreau. More recently, he was in **Les Rescapés** (2011-12), **Mon Meilleur ami** (2013) and **30 Vies** (2015).

On the big screen, he starred in several Quebec, Canadian and English productions. In 2001, he landed a role in **15 Février 1839 (February 15, 1839)** by Pierre Falardeau and in **Sunk**, a short film by Yves-Christian Fournier. In the following years, he appeared in **American Dream** (2002) by Hugo Brigante, **Sur le Seuil (Evil Words, 2003)** by Eric Tessier, **Le Bonheur est une chanson triste (Happiness is a Sad Song, 2004)** by François Delisle, **Mémoires affectives (Looking for Alexander, 2004)** by Francis Leclerc, **Grande Ourse - la clé des possibles** (2009) by Patrice Sauvé, **Snow and Ashes** (2010) by Charles-Olivier Michaud and **White House Down** (2013), directed by Roland Emmerich and starring Channing Tatum, Jamie Foxx and Maggie Gyllenhaal.

In **Ville-Marie**, Frédéric Gilles plays Robert, a filmmaker who launched the career of Sophie Bernard (Monica Bellucci) and who will be her perpetual lover.

VILLE-MARIE

Stéphanie Labbé as Danika Ménard

With degrees in acting from the Drama Conservatory of Montreal (2007) and in TV writing from the National Institute of Image and Sound - INIS (2014), Stéphanie Labbé's career already includes vast experience as an actress and a writer.

Early in her acting career, Stéphanie Labbé appeared mainly on stage, appearing in more than two dozen plays between 2007 and 2015. She was first directed by Benoît Vermeulen in **Tendre totem et croquis cruel** (Théâtre Denise Pelletier, 2007). She went on to perform in several productions at Théâtre de la Parade directed by Charles Dauphinais, including **Pour faire une histoire courte** (2009), **Mais n'te promène donc pas toute nue** (2009) and **Le Père Noël est une ordure** (2011). More recently, she was in the cast of two plays presented at Théâtre de la Licorne: **Pervers** (2013), directed by Philippe Lambert and **Constellations** (2015), directed by Jean-Simon Traversy.

Alongside several television appearances (**Vrak la vie** 2010, **Toute la vérité** 2010 and **Il était une fois dans le trouble** 2011), Stéphanie Labbé is seen online in webseries such as **La Reine rouge** (2011), by Patrick Sénécal, Olivier Sabino and Podz, and **Drabes** (2014, Tou.tv), directed by Jean-Simon Leduc and Alexa-Jeanne Dubé.

In addition to writing several short films, including **Elle et moi** (2013) and **La Guerre des bleuets** (2014), she is very active as a film actress. She appeared in **Lola bleue** by Sophie Dupuis in 2007 and in **Muse** by Stéphanie Ménard in 2008. She was also in **Une robe blanche** (2007), **Le Monstre** (2009) and **Notre nature** (2011), all directed by Dominic Goyer, who also cast her in his first feature film, **L'Origine des espèces**, which will be released soon in Quebec.

After playing a cashier in **Marécages (Wetlands)**, she worked with Guy Édoin once again in **Ville-Marie**, as Danika Ménard, a nurse at the beginning of her career.

VILLE-MARIE

FÉLIZE FRAPPIER, Producer

Having previously worked in international sales (Jean-François Pouliot's *La Grande séduction*, Robert Lepage's *La Face cachée de la lune*, Robin Aubert's *Saint-Martyrs-des-Damnés* and *À l'origine d'un cri*, Lyne Charlebois' *Borderline*, Manon Briand's *Liverpool*), in 2010 Félice Frappier made the great leap into producing, with Guy Édoin's first feature film, *Marécages (Wetlands)*, which had its world premiere during Critics' Week at the Venice International Film Festival and opened the Canada First! section of the Toronto International Film Festival (2011), before being presented in over 50 international festivals. In 2012, she produced Mathieu Roy's first fictional feature, *L'Autre Maison (Another House)* (Audience Award for Best Canadian Feature and Best Actor Award at FFM 2013, nominations for the Jutra Awards and the Canadian Screen Awards in 2014). In 2013, Ms. Frappier produced Mathieu Denis' *Corbo*. After a successful premiere at the Toronto International Film Festival in 2014 (*Discovery, Canada's Top Ten*) and at the Berlin International Film Festival in 2015 (*Generation 14+*), the film was released in Quebec on April 17, 2015. *Ville-Marie*, the second feature film by Guy Édoin, starring Monica Bellucci, Pascale Bussières, Aliocha Schneider and Patrick Hivon, is her most recent production. During its development, *Ville-Marie* was part of the official selection of L'Atelier de la Cinéfondation at the Cannes Films Festival in 2014, becoming the first Canadian script selected for the prestigious workshop. The film will have its world premiere as a Special Presentation at the Toronto International Film Festival.

Félice Frappier is currently developing projects by up-and-coming Quebec filmmakers, including Myriam Verreault (*La Fille au ventre rond (aka Kuessipan)*, official selection of the 2014 Berlinale Co-Production Market) and Sophie Deraspe's *Sunbathing in Hell*.

MAX FILMS MEDIA, Company profile

Max Films Média is a Montreal-based company whose mission is to produce films of all genres, with a strong cinematic identity. The company produced *Corbo* by Mathieu Denis (Toronto 2014 *Discovery, Canada's Top Ten*, Berlin 2015 *Generation*) and *Ville-Marie* by Guy Édoin (Atelier 2014, Toronto 2015 *Special Presentation*).