



PRESS KIT

Kiss Me Like a Lover

A FILM BY
ANDRÉ FORCIER

Les
Films
du **Paria**

 Filmoption
International



Technical Specs

Format: DCP 1.85 Flat

Length: 106 minutes

Audio: 5.1 Surround

Language: original version French with English subtitles

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ÉMILE SCHNEIDER JULIETTE GOSSELIN CÉLINE BONNIER MYLÈNE MACKAY LUCA ASSELIN RÉAL BOSSÉ TONY NARDI
ANTOINE BERTRAND ROY DUPUIS PATRICK DROLET FRANCE CASTEL MARC HERVIEUX CATHERINE DE LÉAN PASCALE MONTPETIT
ALEXANDRE CASTONGUAY PIERRE VERVILLE RÉMY GIRARD JULIEN POULIN BENOIT BRIÈRE ÉMI CHICOINE AND DENYS ARCAND

FILMOPTION INTERNATIONAL PRESENTS A FILMS DU PARIA PRODUCTION WRITTEN BY ANDRÉ FORCIER AND LINDA PINET
CINEMATOGRAPHY DANIEL JOBIN ART DIRECTION PATRICE BENGLE EDITING FRANÇOIS GILL MUSIC MARTIN LÉON WARDROBE MADELEINE TREMBLAY
HAIR MARCELLO PADOVANI MAKE-UP CLAIRE DE ERNST VISUAL EFFECTS JOHN TATE SOUND DESIGN AND EDITING CLAUDE BEAUGRAND MIX LOUIS GIGNAC
LINE PRODUCER JEAN-FRANÇOIS ROESLER EXECUTIVE PRODUCER ANDRÉ FORCIER PRODUCED BY LINDA PINET ET LOUIS LAVERDIÈRE DIRECTED BY ANDRÉ FORCIER

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Synopsis

1940, the Second World War rages on in Europe. In Montreal, Pierre Sauvageau, 22, wants to enlist, but he must care for his twin sister, crippled since birth. This closeness between them awakens a sensuality in Berthe, who tries to seduce her brother. Pierre rebuffs her advances, but when he later falls in love with Marguerite, his best friend's girl, he's haunted by his sister's fantasy. He tries to rid himself of it, but Berthe isn't so easily dismissed. The world of André Forcier is at its very best in *KISS ME LIKE YOU LOVE ME*, featuring Émile Schneider, Juliette Gosselin, Mylène Mackay, Céline Bonnier, Tony Nardi, Antoine Bertrand, Réal Bossé, Roy Dupuis, Denys Arcand, Pascale Montpetit, Julien Poulin, Remy Girard, Marc Hervieux and several others.

André Forcier produced and directed his first short film, *Chroniques labradoriennes*, in 1966. Early in his career, he accepted numerous jobs in order to finance his first feature, *Le retour de l'Immaculée Conception*. With a great deal of hard work and perseverance, his unique style finally started gaining notice, auguring a brilliant future.

In 1974, following *Bar Salon*'s great success, Forcier received the «Silver Siren» from Vittorio De Sica at the Sorrento Festival in Italy. He continued his career, directing several films with a signature haunting and surreal atmosphere (*L'Eau chaude, l'eau froide, Au clair de la lune, Kalamazoo, Une histoire inventée, Le vent du Wyoming, La Comtesse de Bâton Rouge, Les États-Unis d'Albert, Acapulco Gold, Je me souviens, Coteau Rouge*).

He returned to independent cinema with *Acapulco Gold* and *Je me souviens*, which many consider to be his finest film.

His works have been acclaimed by international critics, while garnering countless awards. He is also the first Québec filmmaker to have a retrospective at the Cinémathèque Française (in 1987).

In 2003, he received the Albert-Tessier Award and, in March 2010, the Governor General's Award, the highest media arts award in the country.

Coteau Rouge, his 12th feature, was chosen as the opening film for the 35th World Film Festival (in 2011).



André Forcier, *Screenwriter and director*

Filmographie

- 1967 : *Chroniques labradoriennes (Labradorian Chronicles)***
- 1971 : *Le retour de l'Immaculée Conception (The Return of the Immaculate Conception)***
- 1974 : *Night cap***
- 1974 : *Bar Salon***
- 1976 : *L'Eau chaude, l'eau froide (Hot Water, Cold Water)***
- 1983 : *Au clair de la Lune (In the Moonlight)***
- 1988 : *Kalamazoo***
- 1990 : *Une histoire inventée (An Invented Story)***
- 1994 : *Le vent du Wyoming (The Wind of Wyoming)***
- 1998 : *La Comtesse de Bâton Rouge (The Countess of Baton Rouge)***
- 2004 : *Acapulco Gold***
- 2005 : *Les États-Unis d'Albert (The United States of Albert)***
- 2009 : *Je me souviens (I Remember)***
- 2011 : *Coteau Rouge***

My father had joined the Montreal police force in order to avoid conscription. I reproached him for refusing to fight the Nazis. I had long wanted to create a Québec character committed to fighting Nazism, even if it wasn't fully representative of the time.

To make the story more interesting, I imagined the character of Berthe, Pierre's twin sister, crippled since birth. The Sauvageau twins' mother simply doesn't have the strength to care for her daughter, to bathe her and tend to her needs, etc. Pierre's fraternal love is essential, and freely given. Yet, for Berthe this love soon becomes a real love for her brother, an incestuous love. Pierre is a gentleman, the character of Berthe is manipulative, jealous and viscerally in love with her sibling. She even implies that he made her disabled in the womb with his umbilical cord. Pierre rebuffs his sister's advances and does everything to meet his soul-mate. Yet every time he tries to kiss another woman, he finds himself unable to, troubled by visions of his sister.

Pierre doesn't join the army because he has to care for Berthe, from whom he's unable to fully break free; he continues to train every Saturday with his best friend, Ollier Allard. In spite of himself, he winds up falling in love with Allard's girlfriend, Marguerite. This latter is a true *pasionaria* who deeply shares Pierre's ideals, and if she weren't a woman, would already be a Spitfire pilot fighting the Germans. But this wasn't allowed by the Canadian air force of the time. Little escapes Berthe's keen eye, and she soon becomes aware of her brother's growing love for the beautiful Marguerite.

Pierre is good for his sister. He buys a pick-up truck so they can go off and picnic together on Sundays. The Sauvageau twins are fond of opera, and especially of the great tenor Raoul Francoeur. For Berthe, this is her only way to escape her gray daily existence. One Sunday, while they picnic and *La Mattinata* plays on an old hand-cranked gramophone, a refined man approaches them. He is Elio Morelli, Francoeur's Italian teacher. It's love at first sight between Elio and Berthe – much to Pierre's secret relief, though he's nonetheless truly happy for her.

Director's Notes

Elio and Berthe seem destined for one another, they're going to marry and have a child; Berthe has every reason to be happy – yet, catastrophically, her love for Pierre persists. I wanted to show Berthe's perfidious side growing, ultimately even making Elio an accomplice to her dark schemes. As Pierre prepares to join the air corps, he's savagely attacked, leaving him unfit to go to the front. «It is truly odious,» confides Elio to Pierre, «what can be done out of love.»

In my opinion, there are two Berthes – the one just described, and the one that isn't crippled. It is around this latter persona that Pierre's fantasies dwell. This 'liberated' Berthe has beautiful long legs, dances and makes love with him without abandon. Marguerite swears that his sister will smother him with love to the point of suffocating him.

My intention is to maintain the story's central mystery right up until the very end. Pierre is deeply torn between his love for Marguerite and his unspeakable love for Berthe, intertwined with the fantasy Berthe. Like a relentless water torture, drip by inevitable drip, will fantasy Berthe's recurring presence ultimately seduce Pierre into becoming his sister's de facto lover? Who is destined to leave with Pierre in the end, Berthe or Marguerite?



In 1980, as a documentary filmmaker at the National Film Board of Canada, Linda Pinet worked with such renowned filmmakers as Colin Low, Pierre Perreault, Norman McLaren and Paule Baillargeon. The NFB was also where she met André Forcier.

Linda Pinet, *Producer*

In 1990, she joined Les Films du Paria as Vice-President, where she also would collaborate on screenwriting the features, *Le vent du Wyoming* (The Wind of Wyoming) and *La Comtesse de Bâton Rouge* (The Countess of Baton Rouge). She then co-wrote *Les États-Unis d'Albert* (The United States of Albert).

In 2004, she became involved in the production of *Acapulco Gold*, serving as head editor; the film was an official selection at TIFF and the 2004 Festival du Nouveau Cinéma. Following the success of this first independent feature, she went on to produce, co-write and edit *Je me souviens* and *Coteau Rouge*, winner of the coveted Audience Award at the 35th World Film Festival in 2011.

Louis Laverdière has worked in cinema for over four decades, starting his career as Producer with André Forcier on *Au clair de la lune*, which starred Guy l'Écuyer and Michel Côté. He later reconnected with the director to produce *Kalamazoo*. In 1985, he was hired by the Société générale du cinéma du Québec as Head of Creative and Production Affairs, before being appointed to SOGIC as Director of Business Relations. Then, in 1989, he became Telefilm Canada's Director of Québec Cinema Operations. Ten years later, he joined Cité-Amérique, the production company headed by Lorraine Richard, where he worked as a producer in both film and television. He has produced projects by numerous authors who have left their indelible mark on Québec's film landscape: Léa Pool's *Emporte-moi*, which introduced the talented Karine Vanasse, Charles Binamé's *La beauté de Pandore* and *Séraphin, un homme et son péché* (an immensely successful film). With John N. Smith, he produced *Geraldine's Fortune* and, with Carole Laure, *CQ2*, his second feature to be selected at the prestigious Cannes Critics' Week in 2004.

Louis Laverdière, *Producer*

His television work includes Nicolas Ribowski's *La trilogie marseillaise : César*, co-produced with France and featuring Roger Hanin; the mini-series *Dice*, and the animated series *Ludovic*, created by Co Hoedeman, Maryse Joncas and Cathy Moss, co-produced with Germany and the Netherlands.

As composer, melodist and arranger of inspired music, for the past several years, Martin Léon has divided his creative life between song-writing and composing film music.

After serving as a *stagiaire* with the celebrated Ennio Morricone in Siena (Italy), he has gone on to win 6 Félix and Jutra Awards, and since 2000, has been a finalist more than 21 times at the Adisq, Jutra and Genie galas. He was named Arranger of the Year in 2010, and again in 2011, for his albums *Moon Grill* and *Les Atomes*.

Martin Léon, *Composer of the original music soundtrack*

Martin Léon wrote the music for *Monsieur Lazhar* (featuring Mohamed Fellag), the Philippe Falardeau film nominated for a Best Foreign Language Film Oscar. His original score also won Québec's 2012 Best Original Music Jutra Award.

In 2013, he composed the music for Jean Lemire's exploration series, *1000 jours pour la planète*, as well as scoring *The Good Lie*, Philippe Falardeau's first American film, starring Reese Witherspoon.

Always keeping busy, Martin Léon has also composed the music for Philippe Falardeau's film, *Guibord s'en va-t-en guerre*, and Anne Émond's *Les êtres chers*.



Cast List

PIERRE SAUVAGEAU
BERTHE SAUVAGEAU
MARGUERITE
YVONNE SAUVAGEAU
ÉLIO
OLLIER ALLARD
RÉAL
ELPHÈGE ALLARD
NARCISSE
PHILIPPE DUPRÉ
MIGNONNE
ROSE LE BLEU
LUCETTE
DONAT
CAPTAIN TURGEON
IRMA
RENÉ
SERGEANT BOILEAU
RAOUL
CHARLOTTE
GRIMARD
COLONEL
MADAME BLONDEAU

Émile Schneider
Juliette Gosselin
Mylène Mackay
Céline Bonnier
Tony Nardi
Luca Asselin
Antoine Bertrand
Réal Bossé
Roy Dupuis
Patrick Drolet
Catherine De Léan
France Castel
Émi Chicoine
Pierre-Luc Funk
Pierre Verville
Pascale Montpetit
Alexandre Castonguay
Julien Poulin
Marc Hervieux
Mylène Saint-Sauveur
Raphaël Lacaille
Rémy Girard
Pascale Desrochers

With the participation of

CHRISTINE BEAULIEU
ANICK LEMAY
STÉPHANE CRÊTE
GENEVIÈVE SCHMIDT
SONIA VACHON
DONALD PILON
DENYS ARCAND
BENOIT BRIÈRE
STEPHANE L'ÉCUYER

The mother
Madame Rivest
Monsieur Rivest
Madame Brochu
Madame Chicoine
Taxi passenger
Édouard Montpetit
M. Le Maire
Postman

Technical Credits

PRODUCER
PRODUCER
EXECUTIVE PRODUCER
LINE PRODUCER
SCREENPLAY
SCREENPLAY CONSULTANT
DIRECTOR
PRODUCTION MANAGER
DIRECTOR OF PHOTOGRAPHY
ART DIRECTOR
COSTUMES
MAKEUP
HAIR
SOUND CONCEPTION
MUSIC
EDITING

Linda Pinet
Louis Laverdière
André Forcier
Jean-François Roesler
André Forcier et Linda Pinet
Jean-François Chicoine
André Forcier
Jean-François Roesler
Daniel Jobin
Patrice Bengle
Madeleine Tremblay
Clair Van Der Elst
Marcelo Padovani
Claude Beaugrand
Martin Léon
François Gill

PRODUCTION COMPANY

Les Films du Paria

DISTRIBUTION

Filmoption International

PRESS AGENTS

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judith.dubeau@ixioncommunications.com



While finishing his last year in theatre performance at the Cégep St-Hyacinthe (2011), he landed a lead role in Paul Barbeau's film *Après la neige*, produced by Reprise Films. Since then, the actor has been working pretty much non-stop: landing the title role in VRAK TV's *Fée-Éric*, while also being seen in *Trauma*, *Memoires vives* and *Il était une fois dans le trouble*, to mention but a few.

Émile Schneider, *Pierre Sauvageau*

He has also appeared in several independent short films, avant-garde musical creations, and music videos by emerging artists.

In film, Émile Schneider has starred alongside Roy Dupuis in Onur Karaman's *Là où Atilla passe*. He then played Pierre Sauvageau in André Forcier's *Embrasse-moi comme tu m'aimes* (Kiss me like you Love me). This Fall, he will also be seen as a young delinquent on the run in Richard Angers' *Desperado*. Totally devoted to acting and the creative arts, Émile will never cease his passionate commitment to the boards and the screen.





Starting off in the field at a young age, Juliette Gosselin has already compiled an impressive filmography. She won her first major film role at twelve in the feature, *Nouvelle-France*. This first appearance earned her a Genie Award nomination.

Juliette Gosselin, *Berthe Sauvageau*

She then appeared in Ubisoft's video game *Myst IV*, directed by Michel Poulette, with whom she would again work in the TV series, *Histoire de famille*. Director Louise Archambault took notice and subsequently offered her the role of Gabrielle in *Familia*. Juliette then shared top-billing with Céline Bonnier and Geneviève Bujold in Denis Chouinard's *Délivrez-moi*. For this performance, she won the Atlantic Film Festival's Best Actress Award. Juliette also acted with Xavier Dolan in Pascal Laugier's co-production, *Martyrs*. In 2014, she joined the cast in Stéphane Lafleur's critically-acclaimed *Tu dors Nicole*. This winter, she filmed in Tadoussac, Martin Laroche's next film. *Embrasse-moi comme tu m'aimes* (Kiss me like you Love me) is her first collaboration with André Forcier.

On television, she has shown a deft comic touch in *The Foundation*, broadcast on Bravo. More recently, she has also appeared in several TV series, including *Tu m'aimes-tu ?*, *Les jeunes loups* and *Le berceau des anges*. She also has a role in the English version of *19-2*.

She held one of the title roles in the web series *Les stagiaires*, in addition to participating in Chloé Robichaud's *Féminin/Féminin* web series and Sarah-Maude Beauchesne's *Les Presqu'histoires*.

Also a writer and screenwriter, she has co-authored the popular *Switch and Bitch* web series. Juliette is co-recipient of the 2016 Sundance Film Festival's Horizon Award for her short film *Mes anges à tête noire*, an award celebrating rising young filmmakers.





Mylène Mackay graduated from the National Theatre School of Canada (*l'École nationale de théâtre du Canada*) in 2011. During her theatrical training, she appeared in numerous plays produced by the *École nationale*, including *Joyeux Noël Julie*, directed by Pierre Bernard, *Conte d'hiver et histoires diverses*, directed by Guy Nadon, and *Un fil à patte*, directed by Normand Chouinard. In 2012, she made her professional debut in *Morceaux choisis* (Selected Songs) at La Licorne, and then appeared in *Couples : L'Expérience* with the Theatre de l'oeil ouvert's troupe. In September 2012, Mylène Mackay co-wrote and presented *Elles XXx*, her first theatrical creation, directed by Pierre Bernard and Manon Oligny, which proved to be such a success that it was reprised in 2014 at the LaChapelle Theatre. She is also part of the cast of the very popular *Poésie Sandwichs et autres soirs qui penchant*, directed in 2014 and 2016 by Loui Mauffette.

Mylène Mackay, *Marguerite*

Television and web series have further showcased her special talents. She was nominated in the Best Actress - New Media category at the 2013 Géméaux Awards for her starring role in the web series, *Le Judas*. She was also part of Adib Alkhalidey's *Avoir l'air de...* series in 2014. In television, Mylène has held lead roles in *Un sur deux*, *Les beaux malaises*, *Toi et moi* and *Unité 9*. Nor has the prolific young actress's film career lagged behind. She appears in Claude Desrosiers' *Bo\$\$é*, Eduardo Menz's *The Acrobat*, Moussa Djiigo's *Oscar et la belle de nuit*, Aliocha Schneider's *Nous irons ensemble*, and *Ludivines*, a short film directed by Terence Chotard which she co-wrote, and which was presented at the 2013 Cannes Festival. With Endorphine in 2015, André Turpin offered the young actress her first starring role on the big screen. That same year Anne Émond cast her in the title role of *Nelly*, her third feature film.





Luca Asselin, *Ollier Allard*

After completing theatre school in St-Hyacinthe, Luca trained in contemporary dance with Dave Saint-Pierre. He has played the role of Don Sanche in Daniel Paquette's *Cid* at the Théâtre Denise-Pelletier. On television, he's been seen in *Le Banquier* on TVA, in *30 vies* and *La loi de la Justice* on Radio-Canada and in Martin Petit's *Les Pêcheurs* with Marianna Mazza. He began his film career as an investigator in Renaud Gauthier's *Discopatthe*, and then appeared in Renaud Lessard Ste-Marie's *Ailleurs ou la poésie des amours perdues et des lettres jaunies*. As writer-director, he has produced *Entre Hochelaga pis Ontario* for the Web.





Tony Nardi has won numerous awards for his contributions as an actor, writer, director and producer in film, television and theatre.

In film, Tony Nardi has truly distinguished himself over the years. Nominated four times for Genie Awards, he has twice won in the Best Actor category: first, for his role as Giuseppe in Paul Tana's *La Sarrasine* (1992), a project in which he also contributed to the screenplay, and a second time for his performance as Ahmed in Davor Marjanovic's *My Father's Angel* (2001), a portrayal that also won him the Best Actor Award at the *Sonoma Wine and Country Film Festival* in 2000. He has also claimed the Prix Guy L'Écuyer for his powerful performance in Paul Tana's *La déroute* in 1998. In 2010, as the Genie Awards ceremony celebrated its 30th birthday, he was selected among in the Academy's top 10 for lead roles, in recognition of the actors who had received the most nominations and awards over the academy's three decades in operation.

Tony Nardi, *Elio*

On television, he has been seen in *Foolish Heart*, for which he won the Best Actor Award at Geneva's *Festival Tous Écrans*. He was also part of the *Il Duce Canadese* cast, which earned him yet another Gemini Award nomination in 2006.

On the theatre front, he has participated in over sixty productions, ranging from classical to experimental theatre, while also touching on collective creation. He was awarded the Montreal Gazette Critics' Award in 1979 for his role in *Nineteen Eighty-Four*, and the Dora Mavor Moore Award for artistic excellence, awarded in 1985 for the collective work *La Storia Calvino*. In 2001, he was nominated for the Dora Award for his role in *A Flea in Her Ear*, and then won the Dora Award the next year in 2002 for his role in *The Lesson*. In 2007, he was awarded the Thespis Award for Best Actor for his role in *Two Letters*, a play he'd also written. In 1992, he received the *Commemorative Medal for the 125th Anniversary of the Confederation of Canada*, an award given to Canadians for their special contributions to their fellow citizens, their communities or Canada. Recently, Tony Nardi has brought his talents to the film *Corbo*, playing Nicola Corbo, Jean's father, for which he received nominations (as Best Supporting Actor) from both the Canadian Screen Awards and the Gala du Cinéma Québécois.



An exceptional actress, Céline Bonnier has, over the years, showcased the range of her talent on stage, television and in film.

In television, she has won two Gemini Awards (in 2001 and 2003) for the *Tag* series, where she played Mélanie Jobin, a strong yet vulnerable mother. In 2002, she also won the Best Actress in a Supporting Role Gemini for *Le dernier chapitre*. Prior to this, Céline had already made a name for herself with significant contributions to several popular TV series, including *Omertà*, *Nikita*, *Blanche* and the mini-series *Dionne*, *Million Dollar Babies*, broadcast simultaneously on CBC (Canada) and CBS (USA). In 2004, she again drew rave reviews for her powerful portrayal of twins Denise and Dora in *L'héritière de Grande Ourse*. After a short break, she made a eye-catching comeback in the series *Les rescapés* (The Survivors) as well as in *Unité 9* and *Un sur 2*.

Céline Bonnier, Yvonne Sauvageau

In film, her talent has always been in full evidence, where her performances invariably created unforgettable moments. One need only think of her roles in Geneviève Lefebvre and André Mélançon's *Le ciel sur la tête*, Richard Roy's *Caboose*, André Forcier's *Le vent du Wyoming*, Robert Favreau's *Les muses orphelines* or Peter Metler's *Les plaques tectoniques*. Her performances in these last two films justifiably earned her Genie Award nominations. She was next to appear in *The Assignment*, a Christian Duguay thriller, then in Charles Binamé's *Un homme et son pêché*, Érik Canuel's *Le dernier tunnel* and Robert Lepage's *La face cachée de la lune*. In 2003, she played a mesmerizing Monica in Pierre Houle's film *Monica la mitraille*, which earned her two more nominations (a Jutra and a Genie) in 2004. Next, she offered a pair of beautiful performances – as Hanna Steinway in André Forcier's *Les États-Unis d'Albert* (The United States of Albert), and as Elise in Robert Favreau's *Un dimanche à Kigali*. For her masterful portrayal of Annie in *Délivrez-moi*, Céline received numerous awards, including the Best Actress Jutra (2007). She has also appeared in Kim Nguyen's *Truffe*, Léa Pool's *Maman est chez le coiffeur* and *Je me souviens*, another collaboration with André Forcier, along with key roles in Sylvain Archambault's *Pour toujours les Canadiens* and *French Kiss*, *Coteau rouge* and, most recently, in *Love Project* and *La passion d'Augustine*. *Embrasse-moi comme tu m'aimes* is her fifth collaboration with André Forcier.

Acclaimed for her tour-de-force work in the play *La cloche de verre*, directed by Brigitte Haentjens, Céline presented a truly unforgettable, masterful solo performance. In theatre, she has been directed by such innovative artists as Pierre Bernard in *L'enfant problème* (Masque for Best Female Performance), Denis Marleau in *Urfaust* and *Trilogie de l'absence*, Serge Denoncourt in *Le Cid* and *Christine, La Reine-Garçon*, not to mention Brigitte Haentjens in *Hamlet Machine* and *Blasté*, and Lorraine Pinal in *Hiver de force* and *La charge de l'original épormyable*. It also bears mention that Céline Bonnier's bold, creative personality also brought us into the cemeteries for the mad adventure of *La fête des morts*. Most recently, Serge Denoncourt has directed her as Blanche in *Un tramway nommé désir* (A Streetcar Named Desire), to such great critical acclaim that the play was reprised in January 2016, at Espace Go.



In 2002, Antoine Bertrand graduated from the Cégep de Saint-Hyacinthe's theatre program, but he'd already begun his acting career in 1999, in the play *La femme du boulanger*. As an actor and host, he is well-loved by the public for his sense of humour and dry delivery, making him one of the most sympathetic public figures in Quebec. It was with his role of Junior in the extremely popular television series *Les Bougon* that he firmly established himself as one of the most appreciated actors. His role as Yannick in the TV series *C.A.* was also significant for the actor. More recently, he has been seen in *Boomerang* and *Les Pays d'en haut*, in which he plays the celebrated priest Labelle.

Antoine Bertrand, *Réal*

From 2010 to 2014, he co-hosted, with Véronique Cloutier, the cult hit television series, *Les enfants de la télé*.

He has also appeared on the big screen in more than a dozen feature films, including: Benoit Pilon's *Ce qu'il faut pour vivre*, Lyne Charlebois' *Borderline*, Luc Picard's *Babine*, Richard Roy's *Frisson des collines*, Ken Scott's *Starbuck*, and Daniel Roby's *Louis Cyr, l'homme le plus fort du monde*, in which he plays Louis Cyr, a role that earned him the Best Actor Jutra. He also resumed his role as Junior in Jean-François Pouliot's film, *Votez Bougon!*, scheduled for release in the Fall of 2016.





A man of the theatre and a great improviser, Réal Bossé has studied both voice and gesture on many fronts. Along with countless interpretative, voice and mime courses, in 1991, he completed a bachelor's degree in drama at UQAM. Drafted in 1995 by the National Improvisation League (*la Ligue nationale d'improvisation*), he participated, as of his first season, in the LNI's All-Star game, and was also part of the 1998, 2001 and 2007 European tours for the Just for Laughs *Mondial d'impro* challenge. He received a Masque award in 2001 in the category of Special Contribution in the Choreography of Fights and Movement for Dominic Champagne and Alexis Martin's *L'Odysée*.

Réal Bossé, *Elphège Allard*

In film, his many credits include work in Jean-François Pouliot's *La grande seduction*, in Louis Bélanger's *Gaz Bar blues* and in Stéphane Lafleur's *Continental, un film sans fusil*. He can also be seen in the successful films and hit series *Dans une galaxie près de chez vous* and, more recently, in the comedy *Lol* :) as well as in the police series *19-2*, alongside his good friend Claude Legault. He also co-wrote this series, for which he has received two Géméaux Awards, in 2011 and 2015, in the "Best Script - Drama Series" category, as well as a Best Actor in a Drama Gemini in 2013.





Roy Dupuis won the hearts of the Québec public with his unforgettable performance as Ovila Pronovost in the popular TV series, *Les Filles de Caleb*. He won a Gemini Award as Best Male Performer for this role. He also won a Métrostar Award as Best Actor for his riveting portrayal of biker Ross Desbiens in *Le dernier chapitre*. His popularity is now international, thanks in part to his 5 year tenure as Michael in the hit American TV series *La femme Nikita*, broadcast in over 50 countries. He later made a highly-acclaimed return to the small screen in the series *Les Rescapés*, where his role as Gérald would earn him another Géméaux nomination.

Roy Dupuis, *Narcisse*

Among his most important film roles, an unforgettable one remains *Being at Home with Claude*, showcased at Cannes. A few years later, he embodied the charming Alexis in *Un homme et son pêché*, one of the most popular films in the history of Québec cinema. He also appeared in *Manners of Dying*, which opened Les rendez-vous du cinéma québécois. In *Mémoires affectives*, his extraordinary performance won him both the Genie and Jutra Awards as Best Actor for his portrait of Alexander, an amnesic desperately searching for himself. Whether playing The Rocket in *Maurice Richard* (Genie for Best Actor) or General Roméo Dallaire in *Shake Hands with the Devil* (Jutra for Best Actor), Roy's performances have rung true to form, impressing the general public as well as the critics. He has also been part of such productions as *Les invasions barbares*, *Jack Paradise : Les nuits de Montréal*, *Les États-Unis d'Albert*, *EmotionalArithmetic*, *Truffe* and *Les doigts croches*. He is a long-standing collaborator with André Forcier, having previously appeared in the director's *Je me souviens* and *Coteau rouge*. He has also appeared in the Canada-France co-production *Mesrine: L'instinct de mort*. More recently, he has appeared in Yan Lanouette Turgeon's *Roche Papier Ciseaux*, celebrated Canadian filmmaker Guy Maddie's *Séances*, Patrick Gazé's *Ceci n'est pas un polar*, as well as François Péloquin's *Le bruit des arbres*. In 2015, he appeared in Onur Karaman's *Là où Atilla passe...* This same year, he also appeared in *L'empreinte*, the critically-acclaimed documentary directed by Carole Poliquin and Yvan Dubuc.



Actor Patrick Drolet has distinguished himself on the Québec artistic scene through a series of powerful roles that have been entrusted to him since early on in his career. On the big screen, he has been seen in several Bernard Émond films, an important artistic collaboration that has earned him several nominations here and internationally (Genie Award, Jutra Prize, Locarno Festival, etc). His powerful performances in *La neuvaine*, *Tout ce que tu possèdes* and in *Le Journal d'un vieil homme*, Émond's most recent film (2015) are testament to great sensitivity, finesse and rigor. His performance as André Mathieu in Luc Dionne's *André Mathieu* is yet another unforgettable addition to his cannon. He can also be seen in Claude Meunier's *Le grand départ*, Louis Bélanger's *Le génie du crime*, Émile Gaudreault's *De père en flic*, and in the Jean-François Rivard-directed TV series, *Les invincibles*. Also on the small screen, he has appeared in *Mémoires vives*, *30 vies* as well as having roles in *Caméra café*, *Trauma II & III*, *Kif kif*, *Fortier* and *Rumeurs*.

Patrick Drolet, *Philippe Dupré*

His special bonds to the theatre are manifested through his onstage performances as well as his writing and directing involvement. As an actor, he has appeared in *La fin de la sexualité* at La petite Licorne, directed by Frédéric Blanchette, in *Oreille, Tigre et Bruit* at the Théâtre d'aujourd'hui, directed by Daniel Brière, and in *Iliade* at the Théâtre du Nouveau Monde, directed by Alexis Martin. He has also collaborated closely with Olivier Kemeid in the writing and staging of various theatre pieces, such as the Nouveau Théâtre Expérimental's *Rabelais* et *Cabaret C.L.I.M.* presented at L'espace libre. As a writer, he has published his first novel, *J'ai eu peur d'un quartier autrefois* (Éditions Hurtubise; 2009) as well as a poetic essay, *Un souvenir ainsi qu'un corps solide ont plusieurs tons de noirceur* (Éditions Les 400 coups). His second novel, *Pour une dernière fois, je m'abaisserai dans tes recoins*, was published in November 2013 (Éditions Grubbe).



A 2005 graduate of the *Conservatoire d'art dramatique de Montréal* (the Montreal Conservatory of Dramatic Arts), Catherine De Léan co-founded – that same year – the troupe DuBunker, with whom she played the role of Zina in *Le songe de l'oncle*, directed by Igor Ovadis. She followed this with roles for René Richard Cyr (in Michel Tremblay's *L'effet des rayons gamma sur les vieux garçons*), Alexandre Marine (in Maxime Gorki's *Vanessa Galeznova*) and Michel Monty (in *Le misanthrope*).

Catherine De Léan, *Mignonne*

On television she has appeared in such popular series as *Annie et ses hommes*, *C.A.*, *Les hauts et les bas de Sophie Paquin*, *Trauma*, *30 vies* and *Mémoires vives*. She began her film career playing in short films, including Alexis Fortier-Gauthier's *Après tout*, which won a Genie for Best Short Film – Drama in 2008. She starred in the title role of *Sophie Lavoie*, directed by Anne Émond in 2009, who then cast her in the lead role of *Nuit # 1*, her first feature film, a performance that would earn Catherine a 2012 Best Actress Jutra nomination. With Stéphane Lapointe's *La vie secrète des gens heureux*, she won the Whistler Film Festival's 2006 Best Actress Award. She has also appeared in Frédéric d'Amours' *À vos marques... Party!*, Carole Laure's *La capture*, Sébastien Rosé's *Le banquet*, and Émile Gaudreault's *Le vrai du faux*. She has also acted in Europe, in the language of Goethe, in Matthias Schweighöfer's film *Scussmacher* and Viviane Anderegén's *Simon sagt Aufwiedersehen zu seiner Vorhaut*. She is also part of the cast of French director Philippe Lioret's next film, *Le Fils de Jean*, to be released in Québec and France in 2016.



Before becoming one of the most celebrated ladies of Québec's television and film landscape, France Castel was known as a singer with an exceptional voice. Blessed with a natural talent, she sang from her earliest childhood, and was soon preparing her stage debut. In the early sixties, she began as a soloist. In the summer of 1967, the year of Montreal's Expo, she became *Miss Couche-tard*, hostess of the very popular live show *En direct d'Expo 67*. Following a meeting with musician Roger Gravel in 1969, she recorded her first original songs.

France Castel, *Rose Le Bleu*

In 1972, producer/singer Jean Beaulne from the group *Les Baronets* discovered her. Her first single was a duet with Beaulne, singing *Toi et moi amoureux*. It became a popular success, reaching the top of the Québec charts, and holding the #1 spot for several weeks.

In 1980, she was offered a central role in *Starmania*. The opera rock in its Québécois version was presented at the Comédie Nationale de Montréal, where France Castel embodied the role of Stella Spotlight, following in the footsteps of Diane Dufresne who'd created it in 1979 in Paris.

In 1979, she also began her career as a television actor, which was to prove a rich and productive one, since she has participated in almost forty productions over the years. Among the most noteworthy are *Du tac au tac*, *Graffiti*, *Omertà*, *Sous un ciel variable*, *Urgence*, *Les super mamies*, and *Prozac*. She can currently be seen on Réjean Tremblay's new TVA series, *Les jeunes Loups*.

She has also left her creative mark in the cinematographic milieu, having appeared in thirty films, which have showcased some of her most memorable performances: *Une histoire inventée* (1990), *Le vent du Wyoming* (1994), *La Comtesse du Bâton Rouge* (1998), and *Coteau rouge* (2011) all directed by André Forcier, as well as *Crème glacée*, *Chocolat et autres Consolations*, directed by Julie Hivon (2001), and Gabriel Pelletier's *Karmina* (1996).

Since the outset of her career, she has further distinguished herself as a television host, animating such programs as *Droit au coeur*, *Deux filles le matin* as well as *Pour le plaisir*. In 2016, she co-hosted 13 60 minute episodes of the series *SOS Mamies*.

Pierre Verville, *Capitaine Turgeon*

Actor, imitator, singer, musician and amateur ornithologist, Pierre Verville's talents are truly multi-faceted. In 1985, he created his famous *Gello* character on the *Casse-tête* series, hosted by Daniel Lemire. From September 1997 through June 2013, he was a sound caricaturist on Radio-Canada's morning radio show, producing more than 15,000 capsules. Since 2004, his voice has animated several characters on the weekly TV show: *Et Dieu créa... Laflaque!* In 2008, he became a regular cast member on the radio show *À la semaine prochaine!* – and, in this capacity, he has won Olivier Awards (in 2012 and 2013) - for Best comedy radio show. On television, Pierre Verville co-starred as Jean-Guy Lavigueur alongside his daughter Louise (Laurence Leboeuf) in the series *Les Lavigueur, la vraie histoire*. This portrayal earned him a Gémeaux Award for Best Actor.





Since graduating in 1985 from the *Conservatoire d'art dramatique de Montréal* (the Montreal Conservatory of Dramatic Arts), Pascale Montpetit has developed an impressive career in theatre, film and television.

Onstage, she has performed in, among others, *Moi, dans les ruines rouges du siècle* (for the Théâtre du Quat'Sous and the Québec tour), *L'architecture de la paix* (Espace Go and Lisbon, 2014), *Le murmure du coquelicot* (TNM), *Furieux et désespérés* (Théâtre d'Aujourd'hui), *La démesure d'une 32A* (Espace GO), and *Le roi Lear* (King Lear) (TNM).

Pascale Montpetit, *Irma*

On the big screen, she has appeared in fifteen films, among these: J. Hivon's *Tromper le silence*, M. Azzopardi's *Savage Messiah* (for which she won the Genie Award as Best Female Performance), C. Demers' *L'Invention de l'amour*, and John Smith's *Jackpot*. *Embrasse-moi comme tu m'aimes* is her second André Forcier film, having previously worked with him on *Coteau rouge*.

On television, she has been in *Les Argonautes* (TVA), *30 vies* (SRC), *Trauma I, II, III* (SRC), *Destinées I à VI* (TVA), *Mon Meilleur ennemi*, *Réseaux*, *Diva*, *Maman chérie*, *Sous un ciel variable*, *Blanche* and *Pure Laine*.

In the 1960s, Julien worked in the theatre with Paul Buissonneau, and wound up joining the *groupe de La Veillée* in the mid-seventies. His association with the *Compagnie Omnibus* and his work with Dominic Champagne are central elements of his theatrical career. A true icon of Québec cinema, Julien Poulin has played one of Québec's most famous characters on the big screen.

Julien Poulin, *Sergent Boileau*

Working in many films, he has collaborated with a good number of celebrated directors over the years, such as: Pierre Falardeau, Jean Beaudin, Denys Arcand, Richard Ciupka, François Labonté, Paule Baillargeon, Jean-Claude Labrecque, Luc Picard and Jacques Godbout, to name but a few. In 2000, he won the Jutra Award as Best Supporting Actor for his role in Richard Ciupka's *Le dernier souffle*, then, in 2013 he won the Best Actor Jutra for his role in Rafael Ouellet's *Camion*.

He also won a Gemini Award as Best Supporting Actor for his outstanding work in the *MINUIT LE SOIR* series, directed by Podz in 2007. His encounter with the latter proved fateful, as they later found themselves in Gabriel Sabourin's film *MIRACULUM*.



Rémy Girard, *colonel*

At the age of 19, he joined the Université Laval's celebrated '*troupe des Treize*'. While studying law, he discovered that his true passion was for the stage. Cancel one law career! He now shifted his sights to becoming an actor. He began training at the *Conservatoire d'art dramatique de Québec* and then founded the *Théâtre Parminou* and the *Théâtre du Vieux-Québec*. Not only did he star in plays there, but he also wrote and directed them. He pursued a string of stage roles before being discovered by the world of television and film. This multi-talented actor has been offered golden roles in key hit series, such as *Les Boys* and *Les Bougon, c'est aussi ça la vie!*, as well as in several celebrated films, including *Le déclin de l'empire américain* (The Decline of the American Empire) and *Les invasions barbares*, which have enabled him to gain an international reputation. Rémy Girard has had an exceptional career, that has earned him and continues to earn him countless awards.





Since 2009, Marc Hervieux has greatly spoiled the Quebec public with seven albums of pop or classical music, including *A Napoli* and *Tenor Arias*, both of which won the Félix Award for *Album of the Year - Classical / Vocal*. Accompanied by his musicians, Marc has also won over crowds throughout Quebec with his shows *Après nous*, *Un air d'hiver* and *A Napoli*. The spring of 2014 launched a new show - titled *Mes plaisirs* - which toured through 2015.

Marc Hervieux, *Raoul*

A versatile and generous artist, Marc Hervieux has performed on the world's most prestigious international stages, from Saint Petersburg to Seoul via Paris. He also sung with many well-known Québec artists, including Gilles Vigneault, Ginette Reno and Paul Daräiche.

Throughout the summer, Marc also starred in *Sister Act*, directed by Denise Filiatrault, the most recent musical offering from the *Just for Laughs Festival*. In addition, armed with his contagious good humour, Marc has co-hosted, along with Marie-Josée Taillefer, Radio-Canada's TV magazine show *Cap sur l'été* for a second straight year.

Along with his other projects, Marc Hervieux continues to host the radio show *Mes plaisirs*, broadcast on weekend mornings on Radio-Classique.

The album *Hervieux* is the tenor's eighth record.

Mylène St-Sauveur made her big screen debut when she was very young. She became known to the general public through Richard Ciupka's film, *L'incomparable Mlle C*. She was next seen in Louise Archambault's *Familia*, then in Charles Binamé's *Maurice Richard*, Micha Wald's *Voleur de chevaux* and Éric Tessier's *5150 rue des Ormes*. She also played a young dancer in director Charles-Olivier Michaud's *Sur le rythme* and has appeared in Steve Kerr's *Columbarium*.

Mylène Saint-Sauveur, *Charlotte*

On the small screen, Mylène has been part of numerous TV series; *Le Négociateur*, *Nos été III*, *Les Invincibles I & II*, *Les Parents*, *Tactik*, *Roxy*, *Toute la vérité* and *Destinées*. She has been particularly noticed in the role of a lazy young secretary in the TVA comedy *Complexe G*.

Mylène's work can also be followed in several web series, such as *Tout seul ensemble*, *Fabrique-moi un conte* and *Enquêtes romantiques*.

In 2015, she played *Anne Frank* at the Théâtre du Nouveau Monde.



Daniel Jobin, *Director of Photography*

A veteran of the cinematographic industry, this project marks Daniel Jobin's fourth outing as DOP for André Forcier – following their successful collaborations on *Les États-Unis d'Albert*, *Je me souviens* and *Coteau rouge*. For these last two projects, he was nominated for the Best Direction of Photography Jutra, as he had also been for Léa Pool's *Maman est chez le coiffeur*. In 1993, he received the Best Cinematography Award for François Girard's film *Le Jardin des ombres*, Ernest Cormier.



Patrice Bengle, *Art Director*

Patrice Bengle's talents have earned him a place as a Jutra finalist in Art Direction for his work on *Coteau rouge*, André Forcier's previous feature, as well as a Genie Award nomination for his work on Léa Pool's *Maman est chez le coiffeur*, with whom he later reunited for her latest opus, *La passion d'Augustine*. Carole Laure also chose him in this capacity for three of her feature films: *CQ2*, *La capture* and *Love Project*. He has also worked on Denys Arcand's *Le règne de la beauté* and Benoît Pelletier's *Ego Trip*.



François Gill, *Editor*

François Gill occupies a special place in André Forcier's career, having worked alongside him as Director of Photography since the latter's first feature, *Le retour de l'immaculée conception* (The Return of the Immaculate Conception). He would go on to work in this same capacity on the following films: *Bar Salon*, *Au clair de la lune*, *L'Eau chaude*, *l'eau frette*. Then François broadened his scope to also include editing, combining his skills as both DOP and Editor on *Au clair de la lune*. He also edited Forcier's film *Une histoire inventée*. His credits further include numerous TV series, such as *Yamaska* and *Scoop*.





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