

Berlinale
 66th Internationale
Filmfestspiele
Berlin
Generation



BEFORE THE STREETS

A FILM BY CHLOE LERICHE



WIDE PRESENTS
A LES FILMS DE L'AUTRE PRODUCTION

BEFORE THE STREETS

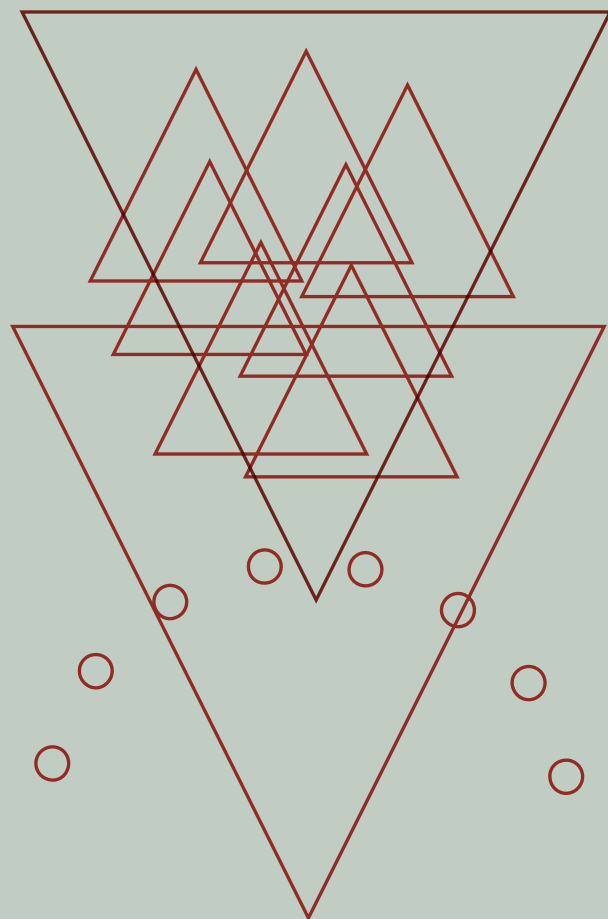
A FILM BY CHLOÉ LERICHE

RYKKO BELLEMARE
KWENA BELLEMARE BOIVIN
JACQUES NEWASHISH
MARTIN DUBREUIL
JANIS OTTAWA
GUYLAINE OTTAWA
LOUIS-PHILIPPE MOAR
CORALIE PETIQUAY
FLORENCE PETIQUAY
NORMAND WEIZINEAU
MARIETTE NIQUAY-OTTAWA
SHAWERIM COOCOO WEIZINEAU
NORMAND DAoust
HAROLD PETIQUAY

SHAWNOUK
KWENA
PAUL-YVES
THOMAS DUGRÉ
ANITA
FEMALE POLICE OFFICER
RAOUL
EX-GIRLFRIEND
DÉLIMA
MARTIAL
KOKOM
NIBISHA
DIRECTOR
SPIRITUAL GUIDE

WRITER, DIRECTOR, PRODUCER
LINE PRODUCER
DIRECTOR OF PHOTOGRAPHY
ART DIRECTOR
COSTUME DESIGNER
MAKE-UP ARTIST / HAIR STYLIST
1ST ASSISTANT DIRECTOR
EDITOR
EDITING COLLABORATOR
SOUND
SOUND DESIGNER AND EDITING
RE-RECORDING MIXER
ORIGINAL SCORE
ATIKAMEKW SONGS
SONGS

CHLOÉ LERICHE
ZIAD TOUMA
GLAUCO BERMUDEZ
FRÉDÉRIC DEVOST
YOLA VAN LEEUWENKAMP
MARIE SALVADO
CATHERINE LACHANCE
CHLOÉ LERICHE
NATALIE LAMOUREUX
MARTYNE MORIN
SYLVAIN BELLEMARE
STÉPHANE BERGERON
ROBERT MARCEL LEPAGE
NORTHERN VOICE
SHAUIT
THE POSTERZ
A TRIBE CALLED RED



SYNOPSIS

YOUNG SHAWNOUK KILLS A MAN DURING A ROBBERY AND FLEES INTO THE FOREST. DECIDING TO RETURN TO HIS ATIKAMEKW VILLAGE IN QUÉBEC (CANADA), HE TRIES TO REDEEM HIMSELF USING TRADITIONAL CLEANSING RITUALS.

BEFORE THE STREETS CELEBRATES A REVIVAL OF NATIVE CULTURE AND ITS TRADITIONS, AS EMBODIED BY THE VERY ACTORS WHO PARTICIPATED IN THE FILM. THE FIRST DRAMATIC FEATURE SHOT IN THE NATIVE LANGUAGE OF ATIKAMEKW, THE FILM BOASTS A CAST COMPOSED ALMOST ENTIRELY OF NON-PROFESSIONALS LIVING AND WORKING IN THE VILLAGES WHERE THE FILM WAS SHOT. THE STORY TAKES PLACE IN MANAWAN, WHILE A FOREST FIRE CLOSES IN ON THE NEARBY VILLAGE OF WEMOTACI.

FIRST-TIME FEATURE DIRECTOR CHLOÉ LERICHE MADE BEFORE THE STREETS WITH THE COLLABORATION OF QUÉBEC'S THREE ATIKAMEKW COMMUNITIES, IN DRAWING ON ALL THE VITALITY THEY EMBODY. BY FOLLOWING THE PACING OF HER NON-PROFESSIONAL ACTORS, SHE CREATED A DISTINCT STYLE THAT GOES BEYOND NOTIONS OF THE NORTH-AMERICAN INDIE GENRE AND RECENT MEDIA REPORTS ON THE DISMAL CONDITIONS IN CANADA'S NATIVE COMMUNITIES.

CHLOÉ LERICHE BIOGRAPHY

SELF-TAUGHT, CHLOÉ LERICHE HAS WRITTEN, DIRECTED, EDITED AND PRODUCED A NUMBER OF SHORT FILMS SINCE 2001. SHE WORKS IN BOTH FICTION AND ART VIDEO. HER WORK HAS SCREENED ON TV, IN MUSEUMS AND AT NUMEROUS FESTIVALS.

AFTER A FIRST, WELL-RECEIVED SHORT, LA RÉPLIQUE, SHE JOINED THE COLLECTIVE KINO (2001-2003) AND PARTICIPATED IN SEVERAL AVANT-GARDE CABARETS IN QUÉBEC AND ABROAD, MAKING SOME TWENTY SHORT FILMS IN LANGUAGES AS VARIED AS MALAY, RUSSIAN, POLISH AND GERMAN. AMONG THOSE FILMS, FRAGMENT OU LETTRE À UN ALLEMAND (DONT JE SUIS AMOUREUSE EN SECRET) EARNED A SPECIAL MENTION FOR THE PRIX DE LA CRÉATION AT THE VIDÉOFORME FESTIVAL (FRANCE, 2004). LATER, HER SHORT FOR YOUNG PEOPLE LES GRANDS (PRODUCED AS PART OF THE NSI DRAMA PRIZE PROGRAM AT THE WINNIPEG NATIONAL SCREEN INSTITUTE) WAS PRESENTED AT THE TORONTO INTERNATIONAL FILM FESTIVAL AND CHOSEN FOR TOP TEN 2008, A SELECTION OF THE YEAR'S TEN BEST CANADIAN SHORTS THAT TOURED 50 CINEMAS ACROSS CANADA. THAT SAME YEAR SHE FILMED TWO POEMS FOR A COLLECTIVE FEATURE, UN CRI AU BONHEUR (VIRAGES), BASED ON TEXTS BY MARIE-CLAIRE BLAIS AND NORMAND DE BELLEFEUILLE. SHE ALSO WORKED WITH THE POET RENÉE GAGNON ON AN ART VIDEO TITLED QUI EST LÀ? (LES FILLES ÉLECTRIQUES). IN 2010, SOLEILS BLEUS (NFB) SCREENED ON SOME 20 SCREENS THROUGHOUT THE VANCOUVER OLYMPIC GAMES.

SHE ALSO DESIGNED THE VIDEO ENVIRONMENT FOR CIRCUS (2004) AND VERSAILLES (2005), TWO SHOWS BY TUYO, A DRUMMING ENSEMBLE SPECIALIZING IN CONTEMPORARY MUSIC, WHICH HAVE BEEN PERFORMED IN QUÉBEC, FRANCE, MEXICO AND JAPAN.

SHE WROTE NINE EPISODES FOR TACTIK, A PROGRAM FOR YOUNG PEOPLE PRODUCED BY VIVAVISION (TÉLÉ-QUÉBEC) AND PROGRAMMED SHORTS FOR MANGE TA VILLE (ARTV), THE NATIONAL SCREEN INSTITUTE (2005), THE MONTREAL FESTIVAL OF NEW CINEMA (2009), AND THE MONTRÉAL AND TORONTO GOETHE INSTITUTES (2006, 2007).

STARTING IN 2004 SHE COLLABORATED IN THE CREATION OF A LARGE NUMBER OF SHORTS AS PART OF VIDÉO PARADISO, WORKING WITH STREET KIDS IN MONTRÉAL AND TEACHING THEM TO USE VIDEO. SHE THEN JOINED THE TEAM OF WAPIKONI MOBILE IN ENCOURAGING YOUNG PEOPLE FROM DIFFERENT NATIVE COMMUNITIES IN QUÉBEC AND ONTARIO TO EXPRESS THEMSELVES BY MEANS OF DOCUMENTARIES AND MUSIC VIDEOS. DURING THIS PERIOD SHE BEGAN WRITING THE SCRIPT FOR BEFORE THE STREETS, HER DÉBUT FICTION FEATURE, MADE WITH THE SUPPORT OF THE THREE ATIKAMEKW COMMUNITIES IN QUÉBEC, AND PRODUCED WITH LES FILMS DE L'AUTRE.



RYKKO BELLEMARE – SHAWNOUK

BORN IN LA TUQUE IN 1991, RYKKO BELLEMARE LIVES IN WEMOTACI. HE IS A DRUMMER, SINGER, AND THE MANAGER OF NORTHERN VOICE, A MUSICAL GROUP FROM WEMOTACI THAT HAS PERFORMED AT NUMEROUS CANADIAN POW WOWS SINCE 2010. IN 2014 AND 2015, NORTHERN VOICE WAS NOMINATED IN THE CATEGORY “BEST CONTEMPORARY POW WOW CD” AT THE ABORIGINAL PEOPLE’S CHOICE MUSIC AWARD. THEY COLLABORATED WITH THE BAND A TRIBE CALLED RED ON THE TRACKS SISTERS AND SUPLEX.

RYKKO HAS TAKEN PART IN AND WON NUMEROUS TRADITIONAL NATIVE DANCE COMPETITIONS IN QUÉBEC AND CANADA. HE WAS A MEMBER OF THE QUEBEC DELEGATION OF ATIKAMEKW DANCERS AT THE WORLD CULTURE FESTIVAL IN BERLIN IN 2011, WHERE HE PERFORMED BEFORE A CROWD OF OVER 70,000.



KWENA BELLEMARE BOIVIN – KWENA

LIKE THE CHARACTER SHE PLAYS, KWENA BELLEMARE BOIVIN REALLY IS RYKKO'S SISTER, AND SHE'S VERY COMMITTED TO HER CULTURE. FOR SEVEN YEARS KWENA HAS DEVOTED HERSELF TO SINGING AND DANCING, EXPLORING BOTH THEIR TRADITIONAL AND CONTEMPORARY EXPRESSIONS. SHE DANCES WEARING THE JINGLE DRESS, SHE SINGS WITH NORTHERN VOICE AND SHE ALSO SINGS POP MUSIC. IN 2015 SHE PERFORMED IN LA TUQUE, OPENING FOR SAMIAN. SHE CAN ALSO BE SEEN ON THE ABORIGINAL PEOPLES TELEVISION NETWORK IN THE SERIES LA BRIGADE DES NATIONS AND LE RYTHME.



JACQUES NEWASHISH – PAUL-YVES

BORN IN LA TUQUE IN 1958, JACQUES IS AN ARTIST WHO EXPRESSES HIMSELF THROUGH PAINTING AND SCULPTURE, HE IS A STORY-TELLER AND A SINGER, AS WELL. IN HIS WORK HE DRAWS ON NATIVE TRADITIONS, WHICH HE UPDATES IN A UNIQUE AND HIGHLY CONTEMPORARY MANNER. HE HAS MADE TWO SHORT FILMS WITH WAPIKONI MOBILE, MIGRATIONS (2009) AND GAME OVER (2010). HE IS ALSO ACTIVE IN NUMEROUS PROJECTS THAT SEEK TO FOSTER CREATIVITY AMONG THE YOUTH IN HIS COMMUNITY.



JANIS OTTAWA – ANITA

BORN IN 1973, JANIS OTTAWA IS THE MOTHER OF THREE GROWN CHILDREN. SHE LIVES IN MANAWAN, WHERE SHE TEACHES ATIKAMEKW AT A GRADE SCHOOL. JANIS IS PASSIONATE ABOUT HER CULTURE, PARTICULARLY ITS CRAFTS (BEADING, SEWING) AND DANCE. AT POW WOWS SHE TAKES ON THE ROLE OF PROTECTRESS OF THE EARTH. WHEN SHE DANCES, WEARING TRADITIONAL DRESS, SHE CARESSES MOTHER EARTH WITH THE FRINGES OF HER GARMENT. HER STEPS ARE PRECISE AND CONTROLLED; SHE IS CAREFUL NOT TO DESTROY THE LIFE UNDER HER FEET.



MARTIN DUBREUIL - THOMAS DUGRÉ

BORN IN MONTRÉAL IN 1972, MARTIN DUBREUIL IS A QUÉBEC ACTOR. HE HAS APPEARED IN COUNTLESS SHORTS AND SEVERAL FEATURES, INCLUDING TOUT EST PARFAIT (YVES CHRISTIAN FOURNIER, 2008), LES 7 JOURS DU TALION (PODZ, 2010), 10½ (PODZ, 2010), L'AFFAIRE DUMONT (PODZ, 2012) AND FÉLIX ET MEIRA (MAXIME GIROUX, 2014), WHICH WAS THIS YEAR'S CANADIAN OSCAR ENTRY. A SONGWRITER AND TAMBOURINE PLAYER, HE APPEARS AS JOHNNY MALDOROR IN THE ROCK GROUP LES BREASTFEEDERS.



INTERVIEW WITH CHLOÉ LERICHE

HOW DID THIS PROJECT COME ABOUT?

I was working for Wapikoni Mobile, a project that involved traveling to native communities in a trailer equipped with video cameras and editing tables. The idea was to encourage young people to express themselves through cinema. The first time I went to Obedjiwan, an Atikamekw community in northern Mauricie, I met a young man in the street and suggested he make a documentary on whatever subject he wanted. We went to look for two of his friends to hold the camera and record sound. I told his friends to ask him questions, and we filmed in different places around the village. Speaking to the camera, He talked about friends and relatives of his who had taken their own lives. The longer we shot, the longer the list of names grew. It was harrowing. After that, of the different scripts I was developing, BEFORE THE STREETS forced itself on me like a scream. I felt compelled to make it, it became a necessity. The project grabbed hold of me and wouldn't let go.

HOW DID YOU PREPARE FOR FILMING?

I spent a lot of time in different native communities. I visited Obedjiwan several times; in all I must have spent six months there. I took part in many traditional ceremonies and pow wows, I lived with different families and made many friends. I also did research and read about the native concept of restorative justice. I attended councils of elders, where village elders meet to discuss different issues and question solutions. In my film, the resolution, with the return to tradition, grew out of these exchanges.

WHY DID YOU CHOOSE TO SHOOT IN ATIKAMEKW?

Québecers know very little about First Nations people. When you visit a native community, the language is your first shock. I wanted Québec audiences to realize how rich and dynamic this culture is. Atikamekw is a vibrant and very colorful language. Every Atikamekw who lives in these communities speaks their language. When kids talk, French and English words slip in right and left; as an artist, I found that very inspiring.

But the main reason for the choice of language was so that Atikamekw people could see and hear a realistic, contemporary portrayal of themselves on the big screen. I wanted to give them that space. I've always felt that the people of Québec only started to really exist when joul, their spoken language, was finally heard on stage and on TV.

HOW DID YOU FIND YOUR ACTORS?

I did a lot of auditions. Initially I was looking for a 16-year-old boy and his girlfriend, but then a few months before I was set to start shooting I met Rykko Bellemare and Kwena Boivin Bellemare, an extremely talented brother and sister, so I decided to rewrite my story for them. In fact, all the roles were adjusted to the cast. The arc of the film remained intact, but the actors brought a lot of light to the story – as with, for instance, the place of music in the film.

HOW DID YOU WORK WITH THE NON-ACTORS?

With non-professionals, the first takes are often the best, so I didn't want to burn the actors out in rehearsals. Two months before shooting, we worked on scenes similar to those in my story, and we did acting exercises. But the main part of my job consisted in putting the actors at ease. They had to feel confident about themselves and about me. Acting is all about letting go.

I also wanted them to appropriate the story, to believe in the movie, in the necessity of making it. None of the Atikamekw actors had dreamed about being in films. It was only when I told them the story that they decided to get involved. They were surprised, I remember; they felt like it was an Atikamekw story. And I think that's why they were so committed to the project. It was as important to them that the film be authentic as it was to me. During shooting, for instance, they gave me input on the meaning of their clothing.

The shoot was planned for non-professional actors. We shot chronologically, except when scheduling didn't allow it, so that the actors would feel all the nuances of emotion that their characters were experiencing.

On set we'd do a read-through, and then the crew would get into position. It was very organic. We worked with the materials around us, adjusting as required. It was sometimes challenging, but so inspiring! It also helped that we had time. We shot for 31 days, with a script that we could change as we went along and that allowed me to go by my intuition.

And I was open to input from the crew. If someone came up with a good idea, I'd use it. It was stimulating for everybody, because we could all be creative. The crew had a lot of artistic experience. The production was responsive, mobile. We were about twenty on set.

HOW DO YOU DIRECT ACTORS IN A LANGUAGE THAT YOU DON'T SPEAK?

I listen to the music, the rhythm – but in fact I paid attention mostly to realism. If the emotion's sincere, it doesn't matter if a few words are missing, what counts is the performance. And I wanted an Atikamekw text, I wanted the actors to use their own words. So a few days before filming, they translated their own lines. It allowed us to talk about intentions, and I knew that when they picked up their pencil to translate, they were engaging their memory. I showed them techniques that draw on muscle memory, visual memory, auditory memory.

When we started editing, I had the rushes translated. I discovered wonderful nuances. For instance, in one scene two boys talk about respect. That's a typically native notion – I didn't ask for it, it came from them. That's how they guided me in ensuring the authenticity of the story.

WHAT WAS IT LIKE SHOOTING IN AN ABORIGINAL COMMUNITY?

It was crazy. We were allowed to do things we could never have done in the city, for sure. The band council gave us permission to use several community locations, and the inhabitants of Manawan welcomed us to shoot in their homes, on their balconies, in their sheds. The Atikamekw are extremely generous, and thanks to their hospitality, nothing was impossible. That was essential because our resources were limited. We couldn't drive five hours to buy a prop, for example. We had to make do with what we found. The Manawan townspeople would laugh, wonder why we wanted to borrow an old bike or shoot in a location that didn't seem at all special to them. If only they knew! For me, the locations and community formed a character in their own right. The kids playing in the street, the ATVs that drove by – sometimes they interfered, but on the whole they added lots of color.

IN FACT, THE STORY IS QUITE UNIVERSAL. IT'S ALSO A FAMILY DRAMA...

At the center there's the story of Shawnouk, his fall, and how he begins to redeem himself, but it's also about the deep ties that bind him to those around him. The love he feels for his sister, his mother or father – or the lack thereof – is something we can all relate to. In a film that presents both a culture that is not very well known to a Québec audience and a very difficult story, the family context helps spectators identify with the protagonists.

I wanted to present the family like a clan, and show how important the sense of community is to First Nations. People are really there for each other, it's wonderful to witness! In *BEFORE THE STREETS* I wanted to highlight their resilience, and how it manifests itself, because we rarely hear about this essential facet of native cultures. I felt I was documenting something absolutely unique, and at the same time expanding my own vision.

BEFORE THE STREETS

TECHNICAL SHEET

ORIGINAL TITLE	AVANT LES RUES
ENGLISH TITLE	BEFORE THE STREETS
SHOOTING FORMAT	4K
SCREENING FORMAT	DCP
DURATION	97 MINUTES
LANGUAGE	ATIKAMEWK/FRENCH
SUBTITLES	ENGLISH
FORMAT	SCOPE
COUNTRY	CANADA
YEAR	2016

CONTACTS

PRODUCTION:

LES FILMS DE L'AUTRE
+1-514-396-2651
FDA@LESFILMSDELAUTRE.COM
LESFILMSDELAUTRE.COM
FACEBOOK.COM/LESFILMSDELAUTRE

PRESS CONTACT IN BERLIN:

SILVERSALT PR: THESSA MOOIJ
+1.646.637.4700
THESSA@SILVERSALTPR.COM
WWW.SILVERSALTPR.COM
TWITTER.COM/SILVERSALTED

CANADIAN DISTRIBUTOR :

FUNFILM DISTRIBUTION
+1-514-272-4956
FOUELLETTE@FUNFILM.CA
WWW.FUNFILM.CA
TWITTER.COM/FUNFILMDIST

PRESS CONTACT IN CANADA:

IXION COMMUNICATIONS
+1-514-495-8176
HENRY.WELSH@IXIONCOMMUNICATIONS.COM
TWITTER.COM/IXIONCOM

INTERNATIONAL SALES:

WIDE
9, RUE BLEUE
75009 PARIS
TEL. +33 1 53 95 04 64
FAX +33 1 95 04 04 65
INFOS@WIDEMANAGEMENT.COM

FOR MORE INFO:

WWW.AVANTLESRUES.COM
FACEBOOK.COM/AVANTLESRUES
AVANTLESRUES@GMAIL.COM
TWITTER.COM/AVANTLESRUES
#AVANTLESRUES
#BEFORETHESTREETS

WIDE PRESENTS

wide

A LES FILMS DE L'AUTRE PRODUCTION



With the financial support of



In collaboration with

