



SEMAINE  
DE LA CRITIQUE  
CANNES 2013



LES FILMS SÉVILLE  
*présentent une production*  
ACPAV

# LE DÉMANTÈLEMENT

*un film de*  
SÉBASTIEN PILOTE

*Gabriel*      *Lucie*      *Gilles*      *Johanne-Marie*      *Sophie*  
ARCAND    LAURIER    RENAUD    TREMBLAY    DESMARAIS

LES FILMS SÉVILLE *présentent* *production* ACPAV « LE DÉMANTÈLEMENT » *avec* GABRIEL ARCAND LUCIE LAURIER GILLES RENAUD  
JOHANNE-MARIE TREMBLAY SOPHIE DESMARAIS *scénario* SÉBASTIEN PILOTE *direction de la photographie* MICHEL LA VEAUX *direction artistique* MARIO HERVIEUX  
*montage* SOPHIE LEFEBVRE *son* GILLES CORREIL OLIVIER CALVERT STÉPHANE BERGERON *montage* STÉPHANE LAFLEUR *musique* SERGE NAKAUCHI PELLETIER  
*supervision de la production* CHANTAL MARCOTTE *productrice déléguée* SYLVIE DE GRANDPRÉ *production* BERNADETTE PAYEUR MARC DAIGLE *réalisation* SÉBASTIEN PILOTE

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# LE DÉMANTÈLEMENT

A film by  
SÉBASTIEN PILOTE

Produced by  
BERNADETTE PAYEUR  
MARC DAIGLE

International Sales by  
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## INTERNATIONAL PR

Christelle Randall / [Christelle.randall@premiercomms.com](mailto:Christelle.randall@premiercomms.com)  
Charlotte Jermyn / [Charlotte.jermyn@premiercomms.com](mailto:Charlotte.jermyn@premiercomms.com)  
Jamie Sheehan / [Jamie.sheehan@premiercomms.com](mailto:Jamie.sheehan@premiercomms.com)  
Mobile during Cannes 2013: +33 (0)4 93 99 92 45  
Material: <ftp://LeDemantelement@ftp.premiercomms.com>

## CANADIAN PR

Information and interviews: IXION Communications  
514-495-8176 / [info@ixioncommunications.com](mailto:info@ixioncommunications.com)

Information Les Films Séville:  
Annie Tremblay, VP communications:  
514-878-4979 / [atremblay@filmsseville.com](mailto:atremblay@filmsseville.com)  
Press material: [medias.lesfilmsseville.com](http://medias.lesfilmsseville.com)

## ENTERTAINMENT ONE INTERNATIONAL

Anick Poirier / [anickp@filmsseville.com](mailto:anickp@filmsseville.com)  
VP – Ventes internationales/VP – International Sales  
+33 6 79 56 71 20  
514.827.6428

## PRODUCTION

Written and directed by  
SÉBASTIEN PILOTE

Producers  
BERNADETTE PAYEUR  
MARC DAIGLE

Associate producer  
ROBERT LACERTE

Production manager  
SYLVIE DE GRANDPRÉ

Director of photography  
MICHEL LA VEAUX

Art director  
MARIO HERVIEUX

Original music  
SERGE NAKAUCHI-PELLETIER

Sound  
GILLES CORBEIL  
OLIVIER CALVERT  
STÉPHANE BERGERON

Wardrobe  
SOPHIE LEFEBVRE

Editor  
STÉPHANE LAFLEUR

Postproduction manager  
CHANTAL MARCOTTE

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Runtime

**111 minutes, 28 seconds**

Format

**S-35 mm, colour**

Audio

**Dolby SR-D 5.1**

Aspect ratio

**2 : 35**

Versions

**Original French  
English subtitles**

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## FINANCIAL PARTICIPATION

SODEC – Société de développement des entreprises culturelles

Telefilm Canada

Québec - crédit d'impôt cinéma et télévision – Gestion SODEC

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Canadian Film or Video Production Tax Credit (CPTC)

Fonds Harold Greenberg

In collaboration with Super Écran and Société Radio-Canada

And the participation of Technicolor Creative Services Canada Inc.

## PRODUCTION

Corporation ACPAV inc.  
1030 Cherrier Street, suite 404  
Montreal, Quebec H2L 1H9  
T (514) 849-2281  
F (514) 849-9487  
info@acpav.ca  
www.acpav.ca

## DISTRIBUTION, Canada / international

Films Séville inc. / Entertainment One Films International  
400 de Maisonneuve Blvd. East, suite 1120  
Montreal, Quebec H3A 1L4  
T (514) 841-1910  
F (514) 841-8030  
internationalsales@entonegroup.com  
www.eonefilmsinternational.com



## CAST

Gaby  
GABRIEL ARCAND

Accountant friend  
GILLES RENAUD

Marie  
LUCIE LAURIER

Frédérique  
SOPHIE DESMARAIS

Françoise  
JOHANNE-MARIE TREMBLAY

Neighbour  
DOMINIQUE LEDUC

Le petit Bouchard  
GABRIEL TREMBLAY

Man from shelter  
MARC-ANTOINE BÉLIVEAU

Léo Simard  
NORMAND CARRIÈRE

Auctioneer  
CLAUDE DESJARDINS

Attendant  
PIERRE-LUC BRILLANT

Concierge  
MICHEL DAIGLE

## SYNOPSIS

Gaby has a farm where he raises lambs, “La Ferme Gagnon and Sons”. But he doesn’t have any sons, just the two daughters he has raised like princesses, who live far away in the big city. One day, the older daughter asks for money to save her house, which she fears will be lost in the midst of an impending separation. Gaby has an extreme sense of paternal duty and he decides to help his little girl by selling the farm. He sells everything – the house, his herd, the ancestral land – and moves into a small apartment in the village down the road.



# AN INTERVIEW WITH SÉBASTIEN PILOTE

**Your film recalls a Balzac novel, *Le père Goriot*, in which a man sells everything out of love for his daughters. Was that your creative spark, or did it come to mind during the writing process?**

The spark actually came from the story of a friend who didn't want to take over his father's farm. He even made a short film about it. I also had a line from François Truffaut in mind: after a failure, he said a film about a character on the way down could not work. Of course, he never got to see how big a hit *Titanic* was! I asked myself how I could tell the story of a character who's on the way up and on the way down at the same time. That paradox was on my mind when I thought of a sheep farmer. The religious reference appealed to me, as did the idea of starting with the end of my first film, *Le vendeur*, where we saw a factory closing. And what comes after closing is dismantling.

With all of that going on, I rediscovered *Le père Goriot*. Reading it again, I saw just how many parallels there were with the story I wanted to tell. So I decided to go deeper into certain ideas and paraphrase that classic novel by using a few sentences and the theme of an overdeveloped paternal instinct. In a way, my film is actually a prequel, set in the boonies, to *Le père Goriot*, which in turn is inspired by *King Lear*!

**Do you have some more thoughts on the paradox in your protagonist's journey?**

When I write, I set certain parameters. In the case of *Le démantèlement*, I wanted to build a story about a downward journey that would also be a story of heroism – the story of a beautiful loser. Like the last time, I wanted to build the film around a unique character, this time by surrounding him with a constellation of secondary characters. His daughters, his ex, his neighbour, a straight-man, a joker, his accountant friend – a friend who tells him the unvarnished truth. Finally, I wanted Gaby to meet the people close to him in succession, never together, to show that he himself is dismantled in a sense. You're more creative when you have to work with constraints.

**Did you do any research?**

The best ideas come to me in the field. That's why I take the time to meet the extras one-on-one and listen to their stories. In recent years, the number of sheep farms in my region, Saguenay–Lac-Saint-Jean, has declined drastically. And the family farm in general is in danger in Quebec. Many farmers have crushing debts. A sheep farmer can never leave home. He's a prisoner on his farm.

**You cast Gabriel Arcand in the role of Gaby, and he's an actor often associated with hermit and loner characters.**

I knew him from the films of Denys Arcand and Gilles Carle, especially *Les Plouffe*, and I knew he was a very accomplished actor. When I offered him the part, he suggested I take my time and mentioned some American actors he thought would be appropriate, like Harry Dean Stanton. And that pleased me, because we were thinking along the same lines. So we did some screen tests. I wanted a very American actor, a manly man. In the script, I described Gaby as a "wise, world-weary old black man," a reference to Jack Kerouac. I thought of Gabriel Arcand because he's so photogenic, with great eyes. I figured if I could make him smile, I'd be home free! He came to the set very fit and tanned, because he'd been working in his garden all summer.

**Was he familiar with raising animals?**

He spent a few days at a sheep farm before filming. He needed to know how to catch a sheep! Gabriel had some reticence about the manual labour aspect, but he wanted to be believable. When you work with an actor of that calibre, you feel like you're working with a bareback stallion. All you have to do is give him proper guidance, and anything becomes possible.



**His character breaks down and cries twice.**

Gabriel Arcand is a very “Actors Studio” kind of actor. When he breaks down, he really breaks down, a bit like Gilbert Sicotte did on the set of *Le vendeur*, and it takes some time before he can come back to the here and now. I wanted him to break down like a man who isn’t used to crying. Quietly. I do like melodrama – films like *The Bicycle Thief*, *The Son’s Room*, *The Bridges of Madison County* – but I prefer not to mention it when I’m developing a project because it’s seen in a negative light. But I just hate not making people cry. Moving people is my way of being generous. I get up and cross the ballroom to ask them to dance. I like being generous. It’s why I wanted to make a well-rounded film, a mainstream film.

**You filmed on location, including a sheep farm.**

I met a farmer whose property had an abandoned house next door. We completely redid it. We filmed Normandin’s herds, in Saint-Coeur-de-Marie and Hébertville. It looks like a single herd. It isn’t easy to direct sheep. If one of them jumps in a lake, the rest will follow and the shepherd has to jump in to save them from drowning! We lost hours that way. The herd wandered kilometres away just when we were about to film and there was nothing to do but wait for them to bring the animals back. Fortunately, the crew members learned to work with them!

**Where did the many extras for the auction scene come from?**

Some are farmers. There are some members of my family. My mother brought all kinds of people! There was also an actor, Normand Carrière, cast against type. He looks like a real farmer. A little like François Paradis in *Le vendeur*, he tells the story of his tragedy with a smile. When he says he needs to rest, he’s paraphrasing Chekhov’s *Uncle Vanya*: “We shall rest.” Everything he’s going through foreshadows what will happen to Gaby.

**You obviously enjoy blurring the lines between fiction and reality.**

It’s like Rousseau’s English Garden in *The New Heloise*. It’s a created garden, yet we sense no human presence. Everything is tended but appears natural. I like it when Gabriel Arcand has to show a boy how to handle the sheep, even though he doesn’t really know how, and in real life the young actor is a farm-boy. To be honest, I make fiction so that I might be allowed to make documentaries one day. Documentary films, not television. My heritage is in direct cinema. To me, *Pour la suite du monde* by Pierre Perrault and Michel Brault is the most beautiful fictional film ever.





**The beauty of Gaby's daughters, played by Lucie Laurier and Sophie Desmarais, takes them out of the rural world.**

They are the princesses from *Le père Goriot*, who frequent the fine salons of Paris. As in *King Lear*, they reveal themselves to be different from what we see on the surface. The film's structure is very meticulous. There's a kind of symmetry. After the introduction, we see Marie's arrival. She leaves a large void when she leaves. In the second half, Frédérique is announced, but first there's a void, because she takes her time arriving, then there's the extro. We also see the two daughters in exactly the same spot on the balcony. I wanted their presence to be strongly felt even in their absence.

**In your short film, *Dust Bowl Ha! Ha!*, and in your two feature films, you take an interest in father figures, powerless providers. On that subject, Gaby proclaims, "To be happy, a father always has to give."**

That line comes from *Le père Goriot*. I don't know why, but I find that kind of character interesting, whether in literature or film. I'm touched when I see a man cry. The idea for *Dust Bowl Ha! Ha!* came to me when I saw a trade union leader cry on television. Seeing a man fall is like watching a statue crumble.

**Unlike the vast majority of Québécois filmmakers, you live hundreds of kilometres from Montreal, in the Saguenay, and you make your films there.**

Filmmakers are like sponges: they absorb everything they see. The cities of northern Quebec, like Arvida and Alma, started as boomtowns. Because I live in that environment, I ask myself what happened to these boomtowns. What I do is related to what I like about American movies that have some distance from Los Angeles. I've got all this territory to work with. And yet it doesn't cut me off from the audience. Even though it was completely rooted in my region, my first film touched people in India, Greece, California, everywhere.

**You readily admit to have some classic filmmaking ideals.**

It seems that today everybody is eager to blaze trails, machetes swinging wildly, through the thickets of innovation, off the beaten path. And voilà, the beaten path is empty! The world is turned upside down. In recent years, the filmmakers who've impressed me most have been the Coen brothers and Clint Eastwood. People look down on a classic style, but it appeals to me. Likewise, there's some snobbery against rural people, old downtowns and tradition, at least in North America.

**You've said that every time a film deals with the end of something, it touches you. Why is that?**

I run on nostalgia. But I wouldn't want people to think my film is simply about the end of the rural way of life. I could just as well have made a film about a cobbler selling his workshop. I'm nostalgic for past glories in our cities, countries, films, major studios.

**In your film, it's said that "you don't sell a farm, you pass it along."**

I heard a farmer say that. My film talks about the impossibility of passing it on, about the end of the line. The chain is broken. We no longer transmit our knowledge to our children; we leave them to reinvent the wheel. When that happens, we naturally have the feeling of reaching our own end.

**You are a defender of tradition. One piece of evidence: you shot the film in 35mm.**

And I'd like to make my next one in 70mm! I filmed in 35mm because the image quality is so much better. Video is not up to the task. It's a little sad to be starting out at a time when cinema is dying. *Le démantèlement* is the last 35mm film to be developed by Technicolor in Montreal. We're witnessing the disappearance of a world of knowledge, when there has never been anything more beautiful than John Ford's *The Searchers*, which was filmed in 70mm Vistavision. Filming in 35mm is almost a religious experience. To me, it's the high mass of filming.

**You don't hesitate to use Catholic imagery.**

And yet churches and religions aren't very interesting to me. Even so, in Quebec we threw the baby out with the bathwater. It seems to me we jettisoned some beautiful traditions.

*Interviewed by Michel Coulombe*



## BIOGRAPHIES

### SÉBASTIEN PILOTE

Writer, director

Sébastien Pilote was born in 1973 in Quebec's remote Saguenay region, where he still lives and makes films. The director's first short, *Dust Bowl Ha! Ha!* (2007), was inspired by the closing of a factory in the region. It was selected for the Locarno and Toronto film festivals, and won awards in Barcelona and Montreal. The film also made the prestigious Top Ten at the Toronto International Film Festival and won the award for best short or medium length film from the Association québécoise des critiques de cinéma.

In his first feature, *Le Vendeur* (2011), Pilote told the story of a car salesman on the verge of retirement. His business is hurting after the closing of the local pulp and paper mill, and his life is transformed by tragedy. *Le Vendeur* was shown in the official competition at Sundance, and at more than 60 other festivals around the world, including Thessaloniki, La Rochelle, Palm Springs and Los Angeles.

The film won three FIPRESCI awards – in Turin, Mannheim and San Francisco – as well as the Gilles-Carle award for best first film from Quebec and the Quebec film critics' award (Association québécoise des critiques de cinéma). It was also named to the Canada's Top Ten list in Toronto. In Quebec, *Le Vendeur* was enthusiastically received by critics and was very successful at the box office. The star, Gilbert Sicotte, one of Quebec's most respected actors, won a Jutra for best actor and an award in Mumbai, where the film earned the jury prize.

In the same vein as his previous films, Pilote's next film, *Le démantèlement* (2013) revisits one of the director's favourite themes, fatherhood, and continues his sympathetic artistic approach. The story is centred around sheep farming and stars Gabriel Arcand, an actor who has worked with directors such as Norman Jewison (*Agnes of God*), Gilles Carle (*Les Plouffe*), Philippe Falardeau (*Congorama*) and his brother, Denys Arcand (*Le déclin de l'empire américain*).

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### GABRIEL ARCAND

Gaby

Gabriel Arcand is a founding member of La Veillée, a theatre company formed in 1974. He was its executive director until 1982, co-artistic director from 1982 to 1989, and again executive director from 1990 to 1992. He acted in the company's productions and since 1992 has served as an artistic consultant.

He has played several landmark film roles for directors such as Denys Arcand (*Le crime d'Ovide Plouffe*, *Le déclin de l'empire américain*), Francis Manckiewicz (*Les portes tournantes*), Louis Bélanger (*Post-Mortem*), Manon Briand (*La turbulence des fluides*), Philippe Falardeau (*Congorama*) and, in 2012, Claude Gagnon for *Karakara*, in which he played the lead role. His television credits include *Annie et ses hommes* from 2007 to 2009. Gabriel Arcand has won two Jutra awards, one for *Post-Mortem* in 2000 and another for *Congorama* in 2007, as well as Genies for *Le crime d'Ovide Plouffe* in 1984 and *Le Déclin de l'empire américain* in 1987. He also won the Gascon-Roux award for his work in the title role of *Tartuffe*, in a production directed by Lorraine Pintal and staged at TNM.



## GILLES RENAUD

### Accountant friend

Gilles Renaud has done just about everything in the theatre: production assistant, manager, director, director of the acting program at the National Theatre School (1987-1991), instructor and actor. He appears on television regularly (*Musée Eden*, *Prozac*, *Mirador*, *Nos étés*, *7e round*, *René Lévesque*, *Cover Girl*, *Temps dur*, *Grande Ourse*, *Le cœur découvert*, *Les machos*, *La vie, la vie*, etc.), and has acted in nearly 30 films, including *Y'en auras pas de facile* (Marc-André Lavoie), *Le poil de la bête* (Philippe Gagnon), *Cabotins* (A. Desrochers), *Route 132* (Louis Bélanger), *Trois temps après la mort d'Anna* (Catherine Martin), *Cadavres* (Erik Canuel), *Roméo et Juliette* (Yves Desgagnés), *Cheech* (Patrice Sauvé), *Bon Cop Bad Cop* (Érik Canuel), *La vie secrète des gens heureux* (Stéphane Lapointe), *Le survenant* (Erik Canuel), *Gaz Bar Blues* (Louis Bélanger), *Le sexe des étoiles* (Paule Baillargeon) and *La dame en couleur* (Claude Jutra). On stage, he has appeared in nearly 100 plays including *Bonbons assortis* (Théâtre du Rideau Vert), *Monsieur Bovary* (TNM), *La fin de la civilisation* (Théâtre de Quat'Sous), *Pour adultes seulement* (Théâtre de Quat'Sous), *Quai Ouest* (Espace GO) and *Les émigrés* (Compagnie Jean Duceppe).

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## LUCIE LAURIER

### Marie

Lucie Laurier started her film career at a very early age with *Anne Trister* by Léa Pool (for which she received a Genie nomination in 1987). Her performance in *Love moi* earned her a special jury prize at the Namur film festival in 1990. She was nominated for a Jutra in 2007 for *Bon Cop Bad Cop*, but it was *La grande seduction* (*Seducing Dr. Lewis*), directed by Jean-François Pouliot, that brought her to the attention of audiences worldwide. Her production of *J'aimerais pouvoir rire* at Montreal's Usine C in 2011 earned popular acclaim and rave reviews.

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## SOPHIE DESMARAIS

### Frédérique

A 2007 graduate of the theatre program at Collège Lionel-Groulx, Sophie Desmarais already has an impressive list of credits. On film, she landed a series of roles in feature films, including *Le grand départ*, *Les grandes chaleurs*, *Funkytown*, *Curling* and, more recently, *Décharge*, the latest film by Benoit Pilon. She will soon appear in three new feature films: *Chasse au Godard d'Abbittibbi* (Éric Morin), *Le Démantèlement* (Sébastien Pilote) and *Sarah préfère la course* (Chloé Robichaud). Her television credits include the series *La Galère*, *Roxy* and *Yamaska* and appearances on the youth programs *Stan et ses stars* and *Une grenade avec ça?*. She also appeared in the online series *En audition avec Simon* and *Enquête romantique*. She has given many well-received performances in the theatre, in plays such as *Les muses orphelines*, *Qu'est-ce qui reste de Marie-Stella*, *L'Avare* (directed by Serge Postigo) and *Norway. Today*. In 2010, she won the Olivier Reichenbach award for up-and-coming actors for her portrayal of Héro in the play *Beaucoup de bruit pour rien*, directed by René-Richard Cyr. At TNM, she played the gentle Agnès in *L'école des femmes* and will appear in *Yukonstyle* at Théâtre d'Aujourd'hui in April 2013.

## JOHANNE-MARIE TREMBLAY

### Françoise

A graduate of the theatre program at the Sorbonne, Johanne-Marie Tremblay also studied with Jacques Lecoq in Paris and attended acting workshops with Warren Robertson, Robert Lepage and Pol Pelletier. She launched her film career in 1988 in *Portion d'éternité* by Robert Favreau and *À corps perdu* by Léa Pool. The next year she was nominated for a Genie for her portrayal of Constance in *Jésus de Montréal* by Denys Arcand, who then cast her in *Les lettres de la religieuse portugaise* (1990) at Théâtre de Quat'sou and again in the films *Les invasions barbares* and *L'âge des ténèbres*. She was again nominated for a Genie in 1992, for *La Sarrasine* by Paul Tana. Jean Beaudin chose her for the role of Madeleine Carignan in the international co-production *La nouvelle France*. In 2009, she appeared in Robin Aubert's film *L'origine d'un cri*. Her television roles include the series *Les filles de Caleb* and, from 1996-1998, *Le volcan tranquille*. More recently, she appeared in *La Galère* (2007).

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## BERNADETTE PAYEUR

### Producer

Bernadette Payeur launched her career as a producer with *Elvis Gratton*, a short film by Pierre Falardeau and Julien Poulin. She went on to produce the two subsequent *Gratton* shorts, which together gave rise to the cult feature *Elvis Gratton, le king des kings*. In 1983, she produced Léa Pool's first feature, *La Femme de l'hôtel*; and in 1988, *Sortie 234*, a fictional short by Michel Langlois. In 1989, she once again worked with Pierre Falardeau, producing *Le Party*, and with Michel Langlois in 1992 and 1993 with *Lettre à mon père* and *Cap Tourmente*. In those same years, she produced two documentaries by Bernard Émond: *Ceux qui ont le pas léger meurent sans laisser de trace* and *L'Instant et la patience*. In 1994 *Octobre* by Pierre Falardeau was finally completed despite numerous difficulties. From 1995 to 1997, she produced a two-part documentary by Jean-Claude Coulbois, *Un miroir sur la scène*. Her credits for 1998 included a five-part television miniseries, *Les Artisans du cinéma* by Serge Giguère and, with co-producer Marc Daigle, *La Déroute* by Paul Tana. In 1999, she produced a documentary by Richard Desjardins and Robert Monderie, *L'Erreur boréale*, and *Miracle à Memphis – Elvis Gratton II* by Pierre Falardeau. In 2000, she produced both Falardeau's *15 février 1839* and Bernard Émond's first fictional feature, *La Femme qui boit*. Two years later she produced Émond's next film, *20h17 rue Darling*. In 2004, she produced *La Vengeance d'Elvis Wong* by Falardeau, followed in 2005 by Émond's luminous *La Neuvaïne*. Benoit Pilon's first feature, *Ce qu'il faut pour vivre*, based on a story by Bernard Émond, followed in 2006; the same year she also produced *Contre toute espérance*, the second part of the trilogy Émond began with *La Neuvaïne*. In 2008, she helped Émond complete his trilogy, producing *La Donation*. Émond later strongly recommended that she work with a young Saguenay-based filmmaker, Sébastien Pilote, for whom she produced the feature film *Le Vendeur*.





## MARC DAIGLE

### Producer

Marc Daigle began his film career as a director, with *Colombine* (1970, short) and *C'est ben beau l'amour* (1971). That same year, he helped launch ACPAV and decided to become a producer. Since then he has worked exclusively with the same cooperative, apart from additional contract work for the NFB between 1977 and 1980.

Marc Daigle has produced films for some of the most prominent Quebec directors from the generation that came of age in the 1970s: Jean Chabot (*Une nuit en Amérique*, 1974), Jean-Guy Noël (*Tu brûles...tu brûles...*, 1973; *Ti-cul Tougas*, 1976; *Tinamer*, 1987), Paul Tana (*Les grands enfants*, 1980; *Caffè Italia Montréal*, 1985; *La Sarrasine*, 1991; *La déroute*, 1998), Hubert-Yves Rose (*La ligne de chaleur*, Directors' Fortnight, Cannes 1989). He has also worked closely with Bernadette Payeur on films by directors such as Pierre Falardeau (*Le party*, 1989; *Octobre*, 1994; *Miracle à Memphis*, 1999), Bernard Émond (*La femme qui boit*, 2000; *La donation*, 2008) and Benoit Pilon (*Ce qu'il faut pour vivre*, 2006). In 2003, he produced *Les immortels*, Paul Thinel's first fictional feature. He has also worked in documentary film (Suzanne Guy and Jean-Claude Coulbois' pair of films, *Un miroir sur la scène*). He has been the president of ACPAV since 1990 and is a director of Quebec's film and television producers' association, the APFTQ. Through his work, Daigle is contributing to the exploration of new avenues in fictional filmmaking in Quebec. He co-produced *Rêves de poussière* by Laurent Salgues, a France-Canada co-production presented at Journées des auteurs/Venice Days (2006) and Sundance (World Cinema Dramatic Competition) in 2007. He recently produced, with Bernadette Payeur, *Le vendeur* by Sébastien Pilote (Sundance, World Cinema Dramatic Competition, 2011) and has completed filming *Les loups*, the third feature by Sophie Deraspe (*Rechercher Victor Pellerin*, 2007; *Les signes vitaux*, 2009).

## MICHEL LA VEAUX

### Director of photography

For more than 25 years, Michel La Veaux has been a cinematographer for both fictional and documentary films. His keen eye and talent for making meaningful images have earned him an international reputation for his creative contributions to the films he works on. He describes his profession as being as emotional as it is technical. With each film, he strives to give meaning to the images in order to reveal the story's soul. Throughout his career, La Veaux has worked with several directors with whom he has maintained relationships as a high-level creative collaborator, ensuring visual continuity in each filmmaker's body of work. In 2011 he was nominated for a Jutra for best cinematography for *Trois temps après la mort d'Anna* by Catherine Martin. He was nominated again in 2012 for Micheline Lanctôt's *Pour l'amour de Dieu*.







ACPAV (Association coopérative de productions audio-visuelles) is a film production cooperative founded in 1971 out of desire and necessity: young Quebec filmmakers, including Pierre Harel, Jean Chabot, Mireille Dansereau, Roger Frappier, Marc Daigle, Hubert-Yves Rose, André Théberge and Yves Beauchemin wanted access to a flexible producer that could accommodate their creative approaches and put shared tools and expertise at their disposal.

The feature films produced by ACPAV in the 1970s include *La vie rêvée* by Mireille Dansereau, *Bulldozer* and *Vie d'ange* by Pierre Harel, *L'infonie inachevée* by Roger Frappier, *Ti-cul Tougas* by Jean-Guy Noël, *Une nuit en Amérique* by Jean Chabot, *L'eau chaude, l'eau frette* by Marc-André Forcier and *Les grands enfants* by Paul Tana.

In the years that followed, more fictional features came out of ACPAV, such as *Lucien Brouillard* by Bruno Carrière, *La femme de l'hôtel* by Léa Pool, *Le party*, *Octobre* and the *Elvis Gratton* trilogy by Pierre Falardeau, *La Sarrasine* and *La déroute* by Paul Tana, *Cap Tourmente* by Michel Langlois and the films of Bernard Émond: *La femme qui boit*, *20 h 17, rue Darling* and *La Neuvaïne*. There were also many shorts, among them *Lamento pour un homme de lettre* by Pierre Jutras, *Sortie 234* and *Lettre à mon père* by Michel Langlois, to name just a few.

ACPAV did not confine itself to fiction; it also produced documentaries such as *Caffè Italia, Montréal* by Paul Tana, *Ô Picasso* by Gilles Carle, *Ceux qui ont le pas léger meurent sans laisser de traces* and *L'instant et la patience* by Bernard Émond, *La manière nègre* ou *Aimé Césaire chemin faisant* and *Tropique Nord* by Jean-Daniel Lafond, *L'année qui change la vie* and *Du cœur à l'âme avec ou sans Dieu* by Suzanne Guy, *L'erreur boréale* by Richard Desjardins and Robert Monderie, *Un miroir sur la scène, La naissance d'une messe*, and *Un sur mille* and *Mort subite d'un homme théâtre* by Jean-Claude Coulbois.

In recent years, ACPAV has maintained its tradition of helping new directors complete their first films, including Paul Thinel with *Les immortels*, Marie-Jan Seille with *La lune viendra d'elle-même* and Sébastien Pilote with *Le Vendeur*. Sophie Deraspe and Michel Lam will join their ranks soon.

The first decade of the 21st century saw many excellent films completed at ACPAV, including *15 février 1839*, Bernard Émond's trilogy, *La Neuvaïne*, *Contre toute espérance* and *La Donation*, Benoit Pilon's *Ce qu'il faut pour vivre*, Sébastien Pilote's *Le vendeur* and Bernard Émond's *Tout ce que tu possèdes*, released in 2012. In addition to *Le démantèlement* ACPAV is producing *Les loups* by director Sophie Deraspe, filmed in the Magdalen Islands in 2013.