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**WETLANDS**  
**(MARÉCAGES)**  
A film by GUY ÉDOIN



26. Venice  
International Film  
Critics' Week

**IN THEATRES OCTOBER 14**

producers

**LUC VANDAL**  
**FÉLIZE FRAPPIER**

executive producer

**ROGER FRAPPIER**

production

**MAX FILMS**

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# WETLANDS (MARÉCAGES)

A film by GUY ÉDOIN

## Director's word

MARÉCAGES (WETLANDS) has been in my mind for several years. It follows the line of the short film trilogy LES AFFLUENTS ("Le Pont", "Les Eaux Mortes", "La Battue") I have directed during the last few years. Although it is a fiction, the film is widely inspired by my childhood spent on the family farm. It is filled with true experiences, significant moments selected from my past as well as stories I was told. Without being biographical, everything is true, but romanced: we are in a movie, after all.

Moreover, the film was shot on the family farm where I used to live, as were my short films; it is part of my approach. It was very important for me to show these places and immortalize them on film. With MARÉCAGES, I had also wished to highlight farmers' work, without idealizing it, but removing its bucolic image and showing the truth as it has never been seen at the movies.

MARÉCAGES is the portrayal of a secluded farming family. This family bears a great wound and lives constantly with the weight of the past, which defines its present: a deeply hurt and ravaged family. A mother caught between her son and her husband, a son who wants to keep his mother for himself and a father who has a hard time managing his emotions and who lives idealizing the past.

This film has allowed me to work with themes that are very dear to me: family relationships, the rural Quebec, love/hate relationships, incommunicability, sexual identity. I tried to form a global picture of the rural and social environment I was raised in, but without criticizing it. I wished to revisit and impregnate it with my cinematographic vision; hoping to succeed in reaching and shaking the audience.

Guy Édoin  
July 29<sup>th</sup>, 2011

# WETLANDS (MARÉCAGES)

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## Synopsis

On a dairy farm in the Eastern Townships, in the middle of a drought and while the land is parching, an accident will disrupt the life of the Santerre family. Confronted to each other they will have to learn to forgive.

## Cast

|                      |                   |
|----------------------|-------------------|
| Marie                | PASCALE BUSSIÈRES |
| Simon                | GABRIEL MAILLÉ    |
| Jean                 | LUC PICARD        |
| Pierre               | FRANÇOIS PAPINEAU |
| Thérèse              | ANGÈLE COUTU      |
| Réjeanne             | DENISE DUBOIS     |
| Mathieu              | JULIEN LEMIRE     |
| Well-digger (Father) | MICHEL PERRON     |
| Well-digger (Son)    | GUILLAUME CYR     |

## Crew

|                                    |  |
|------------------------------------|--|
| Director & Scriptwriter            | GUY ÉDOIN  |
| Producers                          | LUC VANDAL<br>FÉLIZE FRAPPIER                            |
| Executive producer                 | ROGER FRAPPIER   |
| Production                         | MAX FILMS  |
| Distribution - Canada              | MÉTROPOLE DISTRIBUTION                                   |
| Director of photography            | SERGE DESROSIERS   |
| Production Designer                | ANDRÉ-LINE BEAUPARLANT                                   |
| Costumes                           | JULIA PATKOS   |
| 1 <sup>st</sup> Assistant Director | DANIELLE LAPOINTE  |
| Casting Director                   | MARIE-JAN SEILLE   |
| Sound Recorder                     | YANN CLEARY  |
| Sound Designer                     | CLAUDE BEAUGRAND   |
| Mix                                | STÉPHANE BERGERON  |
| Original music                     | PIERRE DESROCHERS<br>NATHALIE BOILEAU                    |
| Editor                             | MATHIEU BOUCHARD-MALO                                    |
| Set photographers                  | PHILIPPE BOSSÉ, PIERRE DURY,<br>MARLÈNE GÉLINEAU PAYETTE |

## Format

Drama, Feature Film, Fiction, 35 mm, Scope 2:35, colour  
Dolby SRD 5.1 Sound, 111 min

# WETLANDS (MARÉCAGES)

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## Guy Édoin / Screenwriter & Director

In 2000, Guy Édoin earned a certificate in script development from the Université du Québec à Montréal. He continued his studies at the Université de Montréal, where he directed his first short films, **Comme une image** (2002) and **Placebo** (2002). Both films were presented in official competition at the *New York International Independent Film and Video Festival* in 2003.

In 2004, he directed **Le Pont**, the first short film in a trilogy entitled **Les Affluents**, produced by Métafilms and starring Patrick Hivon and Catherine Bonneau. After its world premiere at the *29th Toronto International Film Festival*, **Le Pont** was nominated for a Jutra award for best short film in 2005 and was screened at over 20 festivals worldwide.

**Les Eaux Mortes** (2006), the second film in the trilogy, starring Monique Miller and Gabriel Gascon, was also screened worldwide as an official selection or in competition at over 20 festivals, overseas (2006 *Namur Francophone Film Festival*, 2006 *Interfilms Berlin*, 2006 *Cinéma du Québec à Paris*, 2007 *FIPA – Festival international de programmes audiovisuels – in Biarritz*, 2007 *Festival Internazionale del Cinema d'Arte in Italy*, 2007 *Huesca Film Festival in Spain*, 2007 *Filmfest Dresden International Short Film Festival*, 2007 *La nuit en or du court-métrage in Paris*, etc.) and here at home (2006 *Toronto International Film Festival*, 2006 *Festival du nouveau cinéma*, 2006 *Fantasia Film Festival*, 2006 *Festival international du film francophone en Acadie*, 2007 *Yorkton Short Film Festival*, 2007 *Rendez-vous du cinéma québécois*, 2007 *Festival des 3 Amériques*, 2007 *Regard sur le court métrage au Saguenay*, etc.). In 2007, **Les Eaux Mortes** won a Jutra award for best short film and took part in the Short Film Corner at Cannes.

Édoin's run of awards continued with **La Battue**, also screened worldwide. Presented in its world premiere at the prestigious *Locarno International Film Festival*, the last instalment in the trilogy, featuring Amélie Prévost and Denise Dubois in the lead roles, continued on to the *Toronto International Film Festival* and was included among *Canada's Top Ten short films*. Nominated for several best short film awards (Genie, Jutra), the film won best short film at the *2008 Festival du nouveau cinéma*, best director at the *Regard sur le court métrage au Saguenay* in 2009 as well as the Grand Prix des Amériques for best short film at the *2009 Festival des 3 Amériques*, among many others. **La Battue** has also been screened in Los Angeles, Melbourne, Namur, Dresden, Huesca, Paris, Liège, Santiago de Compostela and Sienna, Italy.

**Marécages (Wetlands)** is his first feature film.

# WETLANDS (MARÉCAGES)

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## Pascale Bussi eres / Marie

Pascale Bussi eres first came to attention at the age of 13 in Micheline Lanct ot's *Sonatine*, which earned her a nomination for a best actress Genie in 1985. Since then, she has worked continuously in film and television with renowned directors in Quebec, English Canada and internationally.

In 1992, she won the best actress award for her role as Laure in the feature *La Vie fant me (Phantom Life)* by Jacques Leduc at the *Montreal World Film Festival*. In 1993, she reconnected with Micheline Lanct ot in *Deux Actrices (Two Can Play)*, which won best film at the *Rendez-vous du cin ma qu b cois*. In 1993, she played the title role in the TV series *Blanche* (1993) by director Charles Binam . *Blanche* broke all audience records in Quebec and won the FIPA d'Or for best series at the *International Festival of Audiovisual Programmes in Cannes* in 1994. The following year, she worked again with Charles Binam  in the film *Eldorado*, followed by her first English-language feature film, *When Night is Falling* by Patricia Rozema. For both films she was nominated for best actress Genies in 1995. At that point, Pascale attracted the attention of several foreign producers and directors, and spent 1995-96 working on New Zealand, American and French productions.

In 1996-97, she appeared in *Les Mille merveilles de l'univers (The Thousand Wonders of the Universe)* by Jean-Michel Roux and *Un 32 ao t sur terre (August 32<sup>nd</sup> on Earth)* by Denis Villeneuve (Bayard d'or for best film). She went on and acted in a film by Jean Beaudin, *Souvenirs intimes (Memories Unlocked)*, and *The Five Senses* by Jeremy Podeswa. She also appeared in *Emporte-moi (Set Me Free)* by L a Pool, for which she won a Jutra award for best supporting actress in 2000. In 1999, Pascale made four feature films: *Les Jeunes filles ne savent pas nager (Girls Can't Swim)* by Anne-Sophie Birot, *Between the Moon and Montevideo* by Attila Bertalan, *La Beaut  de Pandore* by Charles Binam  and *La Bouteille (The Bottle)* by Alain Desrochers. In 2000, she was featured in *Xchange* by American director Alan Moyle as well as in *La R p tition (Replay)* by French filmmaker Catherine Corsini, which was in competition for the Palme d'or at the *Cannes Film Festival*.

Since then, she has appeared in *La Turbulence des fluides (Chaos and Desire)* (2001) by Manon Briand, *Mariposa Azul* (2002) by L a Pool and *Petites coupures (Small Cuts)* (2003) by Pascal Bonitzer. In Canada, Pascale Bussi eres was recognized by a 2005 Jutra award (best actress) and a 2005 Genie award (best actress) for her portrayal of Alys Robi in *Ma vie en cin mascope (Bittersweet Memories)* by Denise Filiatrault. In 2006, she appeared in *Guide de la petite vengeance (The Little Book of Revenge)* by Jean-Fran ois Pouliot as well as Carole Laure's *La Capture*.

More recently she was featured in *Afterwards*, helmed by Gilles Boudros and co-starring Romain Duris, and was directed by Jean-Fran ois Pich  in the independent film *Nothing Really Matters*. On television she has appeared in *Le C eur a ses raisons* (2004-2007), *Belle-Baie I, II and III* (2006-2009), directed by Louis Bolduc, *Race to Mars* (2007), a miniseries by George Mihalka, and *Mirador* (2009) by Louis Choquette. On the big screen, she has featured in the Micheline Lanct ot film *Suzie* (2009). In 2010, Pascale Bussi eres went back to the stage for the TNM production of *Huis Clos* by Jean-Paul Sartre. Upcoming projects include the Kevin Tierney film, *French Immersion*, and *La Peur de l'eau* by Gabriel Pelletier.

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## Gabriel Maillé / Simon

At the age of 15, Gabriel Maillé fell in love with theatre, going on to acquire new experiences both on the screen and in workshops. Gabriel's screen credits include the 2004 feature ***Dans une galaxie près de chez vous*** by Claude Desrosiers. In 2009, Gabriel Maillé portrayed Jérôme, Léon's big brother, in ***C'est pas moi, je le jure! (It's Not Me, I Swear!)*** by Philippe Falardeau, which was shown at many festivals around the world including the *2008 Toronto International Film Festival* and the *2009 Berlin International Film Festival* (winning the Crystal Bear and the International Jury Prize), and took the Grand Prix des Écrans Juniors at Cannes. The film has found distribution in major countries such as Brazil, the United States, France, Switzerland and Russia. The same year, he also appeared in the latest feature by Ricardo Trogi, ***1981***, the first Quebec film to be shown at the *Rome Film Festival*.

For the third season, he currently portrays Frédérick Harrison on the TV series ***Yamaska***, broadcast on TVA. He has also appeared on ***Le Club des doigts croisés*** in 2009-2010, a youth series produced by La Presse Télé and shown on Radio-Canada, as well as on ***Temps durs*** (2004), ***La Promesse*** (2003) and ***Pure Laine*** (2004). Passionate and curious by nature, he now has opportunities galore and is sure to have an impressive career ahead of him.

## Luc Picard / Jean

Since leaving Montreal's Conservatoire d'art dramatique in 1988, Luc Picard has become a mainstay of the Quebec arts scene. He has appeared on stage in numerous Montreal theatres with top directors including Serge Denoncourt, Claude Poissant, Jean-Pierre Ronfard, Pierre Bernard, René Richard Cyr, Denise Filiatrault, Lorraine Pintal and Yves Desgagnés.

As a television actor, Luc Picard first came to widespread attention playing François Pelletier in ***Omertà***, a role that earned him Gémeaux and Métrostar awards for best actor. As his television career continued, he appeared in productions including ***L'Ombre de l'épervier***, ***Chartrand et Simonne***, ***Vice caché*** and ***Malenfant***. He won multiple acting awards for these productions.

On the big screen, he made his mark with his standout performance as the Chevalier de Lorimier in ***15 février 1839*** by Pierre Falardeau. His performances in ***Octobre*** by Pierre Falardeau, ***20h17 rue Darling*** by Bernard Émond (Cannes Critics' Week, best actor at the FIFF de Namur) and ***Le Collectionneur*** by Jean Beaudin as well as his portrayal of Valcourt in ***Un dimanche à Kigali*** by Robert Favreau drew raves from both audiences and his fellow artists.

In 2004, Luc Picard made his debut as a scriptwriter and director. He portrayed Louis in his first feature ***L'Audition***, a film that earned him a variety of awards in Montreal and was screened at festivals around the world including in Marrakesh, Annoney, St-Jean-de-Luz, Munich, Taipei, Dominican Republic, Denver and New York. In 2008, he followed up his directorial debut with ***Babine***, a fantasy comedy film based on a story by Fred Pellerin. The film was a hit, and they will soon be working together again on the feature ***Ésimésac***.

# WETLANDS (MARÉCAGES)

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## François Papineau / Pierre

A prolific actor, François Papineau has made a name for himself on stage and screen, earning many awards and nominations for his talent.

On television, he has been part of the cast of TV series including *États humains* (2004-2007), *Le Négociateur III* (2006), *Catherine* (1998-2003), *Vice caché* (2004-2006), *Les Poupées russes* (2001-2007) and *Fortier II* (2000). For the last three, he won Gémeaux awards for best actor and best supporting role. This year he'll reprise his role in the TV series *Les Boys*, based on the four hit Quebec films *Les Boys I, II, III and IV*.

Among the thirty-plus theatre plays he has appeared in are *Là* (Compagnie Jean Duceppe), *Bureaux* (NTE), *Cabaret* (Théâtre du Rideau Vert and Zone 3), *Le Chant du dire-dire* (Espace GO), *Motel Hélène* (ThéâtrePàP, Espace GO and filmed in France), *Rhinocéros* (TDP) and several Momentum productions. At the TNM, he made his mark portraying legendary characters such as Ulysse in *L'Odyssee* and Mycroft Mixeudeim in *La Charge de l'original épormyable*, for which he respectively won the Gascon-Roux award for best actor in 2001 and in 2009. In early 2011, he portrayed the Beast in *La Belle et la bête (Beauty and the Beast)*, directed by Michel Lemieux and Victor Pilon. Next November, he will be featured in the play *Ha! Ha!*, presented at the TNM.

On the big screen, he has appeared in close to twenty films, including *Le Génie du crime* (L. Bélanger), *Le Collectionneur* (J. Beaudin), *La Bouteille (The Bottle)* (A. Desrochers), which won him a nomination for a Jutra award for best actor, *Post Mortem* (L. Bélanger), *Hasards et coïncidences* (C. Lelouch), *Clandestins* (D. Chouinard) and *Le Confessionnal* (R. Lepage). More recently, he appeared in *Papa à la chasse aux lagopèdes* (R. Morin), *Trois temps après la mort d'Anna* (C. Martin), *André Mathieu* (L. Dionne), *Une vie qui commence* (M. Monty) and *Memories Corner* (A. Fouché). In 2010, he played the lead role in *Route 132* (L. Bélanger), garnering the best actor award at the *2010 Montreal World Film Festival* and a nomination for a 2011 Jutra.

## Angèle Coutu / Thérèse

A major figure in Quebec television, Angèle Coutu has become known to audiences through versatile and complex roles that have earned her many awards. Her most famous character was Francine Duval in *Jamais deux sans toi*, followed by her role in *Les Héritiers Duval*, which earned her three Gémeaux awards in 1991, 1992 and 1993, but viewers also remember her in the evening soap *Le Retour*, for which she won two Métrostar awards in 1997 and 1998. She also gave memorable performances in *Mon meilleur ennemi* and *L'Or du temps* (Gémeaux award in 1988) as well as in countless TV series including *Urgence* (1996), *Marguerite Volant* (1996), *Le Négociateur III* (2006) (Gémeaux award for best supporting role in 2007), *Lance et compte : la revanche* (2006) and, more recently, *Trauma* (2010) and *Toute la vérité* (2010). She enthusiastically took on the role of Louise Michel, the new principal of Sainte-Jeanne-d'Arc school in the continuing drama *Virginie* (2010).

As a stage actress, she has featured in over sixty plays, in both the classical and contemporary repertoire, including Shakespeare's *Othello*, Molière's *Les Précieuses ridicules*, *Le vrai monde* and *Les Belles-sœurs* by Michel Tremblay, *Salomé* by Oscar Wilde, *Les Grandes chaleurs* by Michel-Marc Bouchard and *Antigone* by Jean Anouilh.

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She made her silver screen debut in 1987 with roles in *Les Fous de Bassan* by Yves Simoneau and *Le Sourd dans la ville* by Mireille Dansereau (1987). She went on to lend her talents to feature films including *Le Party* by Pierre Falardeau (1990), *The Book of Eve* by Claude Fournier (2002), *Borderline* by Lyne Charlebois (2008), for which she won a Jutra award for best supporting actress in 2009, and *La Donation (The Legacy)*, the final feature in Bernard Émond's renowned trilogy.

## Denise Dubois / Réjeanne

Denise Dubois studied theatre at the Conservatoire d'art dramatique de Québec. After graduating, Denise quickly came to prominence on the Quebec City theatre scene. She is a regular at the Fenière theatre, where she has worked with renowned directors, such as Richard Aubé for *Tricotté serré* (1998) and *Histoires de femmes* (1997), Jean Guy for *Qu'est-ce qu'on va faire avec* (1994), *Faut placer Pépère* (1992), *Faut s'brancher* (1992) and *Comme ça, tu t'séparés* (1991). She is also well-known at the Théâtre du Trident, appearing under the direction of André Brassard in *Bonjour là Bonjour* (1985), Michel Gariépy in *Le Casino voleur* (1973), Guillermo di Andrea in *La Mégère apprivoisée* (1973), Michelle Rossignol in *La Complainte des hivers rouges* (1972), Jean-Marie Lemieux in *Molière POP* (1971) and Paul Hebert in *Québec-Printemps 14-18* (1972). In 2003, she played the role of Rhéauna in Serge Denoncourt's *Les Belles-soeurs*. In 2007, she appeared in the third segment of Guy Édoin's short-film trilogy *La Battue*.

She was also awarded Quebec City's Prix de la culture 2000 for best actress for her portrayal of Yvonne in *Une maille à l'envers*, presented at the Théâtre La Fenière and directed by Richard Aubé.

Denise has had the good fortune to work with the most talented directors, including Manon Briand in *La Turbulence des fluides (Chaos and Desire)* (2002), Denise Filiatrault in the films and the TV series *C't'à ton tour, Laura Cadieux* (1998-1999), Robert Lepage in *Le Polygraphe (Polygraphe)* (1997), Léa Pool in *La Femme de l'hôtel (A Woman in Transit)* (1995) and Michel Brault in *Mon amie Max* (1993).

Recently Denise has appeared in a feature film by Robin Aubert, *À l'origine d'un cri (Crying Out)* (2009), and the TV series *Toute la vérité* (2009), directed by Lyne Charlebois.

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## Luc Vandal / Producer

Luc Vandal has a master's degree in cinema from Université de Montréal; he also has a great experience of movie production. He first started as assistant director on three feature films directed by Claude Gagnon in the 80's (*Larose*, *Pierrot et la Luce*, *Visage pâle* and *The Kid Brother*). In 1990, he became associate producer on *Rafales*, directed by André Melançon and produced by Aska Films. As associate producer he worked on several films such as *The Pianist* by Claude Gagnon (1991), *La Postière* by Gilles Carle (1991), *Amoureuse* by Jacques Doillon (1991), *Because Why* by Arto Paragamian (1992), *La Mémoire de Miron* by André Gladu (1994), *Karmina* by Gabriel Pelletier (1995) and *La Conciergerie* directed by Michel Poulette (1997). With Marcel Simard in 1996, he produced two medium-length films, *Une Fenêtre sur l'an 2000*, a documentary by Sylvain L'Espérance and *Des Allumettières de Hull aux mises à pied du Holliday Inn*, a docudrama film directed by Patricia Henriquez. In 1997, he coproduced with France *L'Âge de braise* by Jacques Leduc.

He joined Max Films and Roger Frappier in 1998 and worked in developing new projects. So, in 1999, *Matroni et moi*, directed by Jean-Philippe Duval, is coproduced with Roger Frappier. The script is based on a stage play by Alexis Martin.

*La Vie après l'amour (Life After Love)* is also coproduced with Roger Frappier. Gabriel Pelletier was the director and Ken Scott wrote the script. *La Vie après l'amour* was the best box office hit in Quebec in 2000. The duo Frappier-Vandal also produced *Maelström* by Denis Villeneuve. The film won many prizes such as Best Canadian Film at the *Montreal World Film Festival* and was in the Canadian selection for the Academy Awards. In Berlin, Denis Villeneuve won the 2001 FIPRESCI – International press Award. *Maelström* also won 5 Genie Awards and 8 Jutra Awards including Best Film, Best Director, Best Actress, Best Photography and Best Editing.

Since 2000, Luc Vandal has produced, along with Roger Frappier, *L'Ange de goudron (Tar Angel)* (2001) by Denis Chouinard (opening film and audience choice award at the *25th Montreal World Film Festival*, eight 2002 Jutra nominations, five 2002 Genie Award nominations, Ecumenical Jury Prize in the Panorama section of the *2002 Berlin Festival*) and *La Turbulence des fluides (Chaos and Desire)* by Manon Briand (opening film, best Canadian feature, audience choice at the *2002 Montreal World Film Festival*), a Canada-France co-production with Europa Corp., the production company headed by Luc Besson and Pierre-Ange Le Pogam. They also produced the first feature written and directed by Sébastien Rose, *Comment ma mère accoucha de moi durant sa ménopause (How My Mother Gave Birth to Me During Menopause)* (2002), which won the Academy of Canadian Cinema and Television's Claude Jutra Award for direction of a first feature film, and *La Grande séduction (Seducing Doctor Lewis)* (2003), written by Ken Scott and directed by Jean-François Pouliot. The latter film was a massive box-office hit in Quebec from the first weekend. After closing the Directors' Fortnight at the *Cannes Film Festival*, the film was screened at close to 60 international festivals and won many awards, including the audience award at the *Sundance Film Festival* and the Golden Bayard for best film at the *Namur Festival*.

That same year, Vandal also produced Michel Boujenah's comedy *Père et fils (Father and Sons)*, a co-production between Max Films and French companies Gaumont, Little Bear Productions and AJOS Films that featured Philippe Noiret, Charles Berling and Marie Tifo. In 2004, Luc Vandal produced two feature films: *La Vie avec mon père (Life with my Father)*, Sébastien Rose's second outing (audience choice award at the *40th Karlovy Vary*

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*International Film Festival*) and ***Saints-Martyrs-des-Damnés (Saint Martyrs of the Damned)***, the first film by actor, screenwriter and director Robin Aubert (Best Director at Fantasporto 2006). In partnership once again with French producers of Europa Corp., Luc Vandal also co-produced the latest film by Daï Sijie, ***Les Filles du botaniste (The Chinese Botanist's Daughters)*** and, in 2005, he produced Stéphane Lapointe's feature debut, ***La Vie secrète des gens heureux (The Secret Life of Happy People)***.

In 2006, he joined forces again with Ken Scott and Jean-François Pouliot, the creative team behind the film ***La Grande séduction (Seducing Doctor Lewis)***, for their second feature ***Guide de la petite vengeance (The Little Book of Revenge)*** and, in 2007, produced the debut film by Lyne Charlebois, ***Borderline***, co-written by the author of the book it was based on, Marie-Sissi Labrèche. In 2008, Luc Vandal produced ***Romaine par moins 30 (Romaine 30° Below)*** by Agnès Obadia, co-produced with Nicolas Blanc from Agat Films and starring Sandrine Kiberlain, and ***Dédé à travers les brumes (Dédé Through the Mist)***, directed by Jean-Philippe Duval. In 2009, he produced the latest Robin Aubert's film, ***À l'origine d'un cri (Crying Out)***, a striking film well received both by film critics and by international film festivals (Toronto, Pusan, Valladolid, Mannheim-Heidelberg, Paris, Seattle). Last year, he produced the first feature film by Guy Édoïn, ***Marécages (Wetlands)***, and started the production of the animated feature film ***Le Jour des corneilles*** by Jean-Christophe Dessaint. In 2011, he produced ***Another Silence*** by Santiago Amigorena, a coproduction France-Canada-Brazil-Argentina, starring Marie-Josée Croze. For this fall, he is currently preparing the shooting of Manon Briand's latest feature, ***Liverpool***.

## Félice Frappier / Producer

Félice Frappier, who has a thorough knowledge of the Quebec film industry as well as international film markets, has taken the step into production this year and joined the Max Films team to produce Guy Édoïn's first feature film, ***Marécages (Wetlands)***. Operating within the distribution sector as a sales agent for Max Films International since 2003, she has handled distribution for films, such as ***La Grande séduction (Seducing Doctor Lewis)***, ***La Face cachée de la lune (The Far Side of the Moon)***, ***Saint-Martyrs-des-Damnés (Saint Martyrs of the Damned)***, ***Borderline***, ***Un été sans point ni coup sûr (A No-Hit No-Run Summer)*** and, more recently, ***À l'origine d'un cri (Crying Out)***.

She earned a B.A. Honours in French Language Literature Studies and Cultural Studies (McGill) and a graduate diploma in Management of Cultural Organisations (HEC Montréal). In 2008, she became the first Canadian to take part in the ***EAVE Workshops (European Audiovisual Entrepreneurs)*** for young producers in the European industry. During the program, she took part in internships in Luxembourg, Ireland and Poland. She has also participated in various professional training sessions both at home (***Strategic Partners 2009***, ***Montreal's TVA-HEC Television and Film Management Program 2006***, ***Digimart 2005***) and abroad (***Rotterdam Lab 2011***, ***Cannes Producers Network 2011***).

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## Roger Frappier / Executive producer

A few years ago, a sudden rupture of the oesophagus almost proved fatal. His convalescence lasted five months and since then his life has never been the same. He pulled back from the professional whirlwind he'd always been caught up in and started being conscious of his actions and focusing on the present moment. He is very busy but emphasizes quality over quantity, which leaves him time to learn Italian and start contemplating writing his memoirs. They are sure to be exciting.

Roger Frappier has been the driving force behind the best of Quebec filmmaking for thirty years. He has devoted his life to promoting the talent of others like no one before him had. He has nurtured filmmakers, brought works of art to life and put Quebec filmmaking on the international map. Along the way, he has had to battle prejudice, indifference, institutions and, on occasion, the critics. He hasn't always won but, in retrospect, he can be proud of the times he did.

When the *Cannes Festival* paid tribute to the eleven greatest producers in the world in 1998, Roger Frappier was among them. No other Canadian producer has been such a Cannes regular or won so many awards in Canada – three Golden Reels and four best film Genies.

He knew from a young age that movies would be his life. His aunt was an usher at a movie theatre in Sorel and gave him free reign on weekends to watch the same two films five or six times a day. Later, after moving to Montreal to attend the Collège Sainte-Marie, Frappier went to the movies every day before school, seeing ten to fifteen films a week.

He was working as a projectionist at Expo '67 when a young English girl caught his eye. They married and moved to London at the height of the Swinging London years. Frappier enrolled in the London School of Film Technique. Back in Montreal and living on Carré Saint-Louis, he hung out with poet Gaston Miron and director Claude Jutra, who hired him as assistant director. One night they all went out to see *Thieves Like Us* by Robert Altman, and Frappier, overwhelmed by Altman's talent, decided to head straight down to Nashville to work with the American director. He was so zealous in his pursuit of Altman that the director threw up his hands and hired him . . . as a chauffeur. Frappier didn't stay behind the wheel for long, quickly becoming a coach, observer and ally. After shooting *Nashville*, Altman invited him to L.A. Frappier chose instead to go back to Montreal, convinced his incredible experience could be put to good use.

He quickly became disillusioned. His career as a director was at a standstill. Denys Arcand was the first to suggest that he consider producing. At that point, Frappier decided to become the kind of producer he'd always wanted to work with: a literary man, a financier, an entrepreneur, a negotiator, a publicist and a booster, a hands-on presence who loves and defends his films from the screenwriter's first outline to the film's release.

After taking over as director of the National Film Board's Studio B, Frappier produced, one after another, *Anne Trister* by Léa Pool, *Pouvoir intime* by Yves Simoneau and *Le Déclin de l'empire américain* by Denys Arcand. He left the NFB after two years and founded Max Films. The more than thirty films he has produced since include many great films and at least one masterpiece: *Un zoo la nuit* by Jean-Claude Lauzon, *Jésus de Montréal* by Denys Arcand, *Maelström* by Denis Villeneuve, *La Grande séduction* by Jean-François Pouliot, *La Vie secrète des gens heureux* by Stéphane Lapointe and *Borderline* by Lyne Charlebois.

# WETLANDS (MARÉCAGES)

A film by GUY ÉDOIN

These days, Frappier no longer dwells on whether he should have gone to L.A. at Altman's invitation. But he asked himself for fifteen years. Having produced films like ***Jésus de Montréal***, that people will still watch in a hundred years, is a comfort to him, he says. But he's frustrated that nothing has really changed in the Quebec film industry. The films may be getting better, but getting them funded is still a struggle and the paltry funding available, \$10 million a year for the entire industry, is one fiftieth of the \$500 million "cost overrun" for the Laval metro . . .

These days, Roger Frappier gets up at 5 every morning and goes out to buy the paper. He has never had it delivered because he enjoys walking to the store in the early dawn while the city awakens. Perhaps he's thinking of a quote from a filmmaker he used to love, Jean-Pierre Lefebvre: "Today I would like to change the course of things." Back home, he reads his paper while listening to the radio. Things take their course. Anything is possible.