



MUSIC BOX FILMS

presents

# MONSIEUR LAZHAR

a film by Philippe Falardeau

Oscar® Nominee  
Best Foreign Language Film – Canada

Genie Awards® Winner  
Best Motion Picture, Achievement in Direction, Achievement in Editing, Performance by an Actor in a Leading Role (Fellag), Performance by an Actress in a Supporting Role (Sophie Nélisse), Adapted Screenplay

Festivals and Awards  
Sundance Film Festival 2012  
International Film Festival Rotterdam 2012 – UPC Audience Award  
Toronto International Film Festival 2011 - Best Canadian Feature Film Award  
Locarno Film Festival 2011 - Prix Du Public Award, Variety Piazza Grande Award  
Namur Film Festival 2011 - Special Jury Award  
Hamburg Film Festival 2011 - Art Cinema Award

94 minutes. In French with English subtitles. Rated PG-13

For downloadable images, clips and notes go to:

<http://www.musicboxfilms.com/monsieur-lazhar>

For broadcast quality clips visit:

<http://musicboxtheatre.com/Public/>

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# MONSIEUR LAZHAR

## Short Synopsis

The story of an Algerian immigrant substitute teacher who brings emotional stability to a Montreal middle school class shaken by the suicide of their well-liked teacher.

## Synopsis

In Montreal, an elementary school teacher dies abruptly. Having learned of the incident in the newspaper, Bachir Lazhar (Fellag), a 55-year-old Algerian immigrant, goes to the school to offer his services as a substitute teacher. Quickly hired to replace the deceased, he finds himself in an establishment in crisis, while going through his own personal tragedy.

The cultural gap between Bachir and his class is made immediately apparent when he gives them a dictation exercise that is beyond their reach. Little by little, Bachir learns to better know this group of shaken but endearing kids, among whom are Alice and Simon, two charismatic pupils particularly affected by their teacher's death. While the class goes through the healing process, nobody in the school is aware of Bachir's painful past; nor do they suspect that he is at risk of being deported at any moment.

Adapted from "Bashir Lazhar," a play by Evelyne de la Chenelière, MONSIEUR LAZHAR depicts the encounter between two distant worlds and the power of self-expression. After CONGORAMA and IT'S NOT ME, I SWEAR!, Philippe Falardeau returns to the socially engaged filmmaking that marked his beginnings with THE LEFT-HAND SIDE OF THE FRIDGE. Using great sensitivity and humor, the filmmaker follows a humble man who is ready to transcend his own loss in order to accompany children beyond the silence and taboo of death.

## INTERVIEW WITH DIRECTOR PHILIPPE FALARDEAU

*After IT'S NOT ME, I SWEAR!, MONSIEUR LAZHAR is your second film adaptation of a literary work. What is it about this process that appeals to you?*

I think I like adaptations because the work has already proved itself in its initial form, either on an emotional level for me or for the general public. One thing always worries me when I make a film: Will I be able to live with this subject for a period of three or four years? Will it interest others as much as it interests me? It is equally important to understand the limits of one's medium and not try and reproduce what the original medium has done successfully. For IT'S NOT ME, I SWEAR!, it was clear that the humor found in Bruno Hébert's writing came from the discrepancy found in the naive narration of a 10-year-old child whose references are those of a 40 year old. For MONSIEUR LAZHAR, Evelyne de la Chenelière's play, it is staged with only one character. What particularly interested me was its evocative strength. I also knew it would be risky to try and emulate Evelyne's poetic style, simply because I'm not a poet like she is and film as a medium doesn't lend itself to poetry in the same way.

*So it was Bachir's strength that interested you and allowed you to imagine the rest?*

I liked the subject of the play and its intention straightaway. While watching, I immediately imagined the film: I saw the classroom, the children... Daniel Brière's touching and spare direction most likely helped me to visualize a cinematic work. The character Alice existed slightly, Simon barely at all, and yet there was a whole story to invent. I knew there was room for creation. I also liked the fact that Bachir's tragic story of being an immigrant wasn't the central plot. He is confronted with something that is very concrete within the society where he has settled, but this confrontation could have occurred anywhere. The story had to be able to stand on its own merit, beyond the fact that he has gone through a traumatic event leading to his exile. It has an influence on what is going to happen: It makes him a foreigner who is going to upset our view of the world, but I still do not believe it is the subject of the film. During the play, I thought: "Here is a rich character." He's not a character that has just been invented making us wonder what could be his traits and features. Not at all. Bachir has his own backstory, his own history, even before the movie starts.

*How did you work with Evelyne de la Chenelière?*

From the moment she accepted that I adapt her play, it was understood that I would be the screenwriter. I asked her to help me uphold the character's integrity and to follow me step by step. I wanted her to make sure to bring me back in line each time I headed in a direction that would betray the character's essence. She also was my first reader, along with my producers. Whenever I hit a wall, because she is an extraordinarily skillful writer, she was able to come up with real ideas. Not necessarily concrete ideas for the film, but she always knew when there was an important moment at stake and she'd send me her reflections, articles to read... and that unblocked me. That made me want to write with someone because sometimes you think you're at an impasse, but in the end there is a door – you just don't see it. Evelyne also helped me to reach emotionally deeper places for the film.

*It was also important for you that what Bachir was going through would be plausible.*

I did a lot of research to get to that point. A year after having started the adaptation of the play in May 2008, I went to Algiers to see where Bachir came from to try and understand why he would have left his country. I also wanted to see what a civil servant's life would be like there. I imagined something very elaborate; that isn't in the film, but it helped me to understand him. Long before, I had also visited several countries such as Syria, Libya, Egypt and Tunisia. I have believed for a long time that this area provides a fertile ground for film subjects. When the Arab Spring arrived, for me, the timing was simultaneous with the film I had just completed. Why did Bachir come to Montreal? Because he didn't have a choice: even several years after the civil war, Algeria is still facing many problems.

*But could the Bachir character have been from another country?*

I think so, but then perhaps the problem would be the language. I had thought about Lebanon. The character would not only have to master the French language but also love it greatly. Because in my mind, the healing process happens through the act of speaking, teaching, loving the French language and reading. Algeria worked well because there are many intellectuals there, great writers. Once in a Quebec school, Bachir is caught in a system that he doesn't know, and he has to search within himself to draw from what he was taught in his childhood. So his only reference is a French method of teaching that is considered old-fashioned. It shouldn't be forgotten that Bachir is a North African immigrant who is profoundly secular. This was a very conscious decision on my part. He represents the "Other," who is above all a man searching for solutions, not in religion or in morals, not even in his cultural references in the "ethnic" sense of the term, but in relation to teaching, to our common relationship with the French language and literature and then in the fundamental act of communication. There is also irony in the fact that he has come to teach in a former colony that has a particular relationship with the French language, while he also comes from a former French colony.

*Why did you choose Fellag for the role of Bachir?*

I knew from the start, unless a miracle happened, that we wouldn't be able to find an actor in Quebec, because there isn't a large enough community of Maghreb actors. Given the context of the story, I was partial to France and its abundance of fine actors. I had a few people in mind, but in the end I found them too "Parisian" for the role. It was Evelyne who led me to Fellag, because he had already given a public reading of her play in France. I didn't know him before, but it made sense because he himself had been exiled during the Algerian Civil War. While he was in Tunisia, the authorities warned him not to return, as there was a fatwa against him. He has experienced what Bachir went through, and for me that death warrant gave him additional depth. Even if his one-man shows don't at all resemble the character in the film, he has a sensitivity and intelligence that greatly interested me. I liked him right away when we met. He was very familiar with the play, and after having read the screenplay, he immediately wanted the role. Fellag is enormously generous and has a great authenticity. I'm very happy with what he did, which is at the other end of the spectrum from his usual work.

*After IT'S NOT ME, I SWEAR! was it your intention to work with child actors again?*

The choice was really made because of the play. The problem that occurs when children play a central role in a movie is that one always wonders if the film is for children or for the family - something that never happens when there are only adult characters. However in life, we never ask ourselves when a situation occurs if it is a child situation or an adult situation. It's just life. I think

that I make films about life and that lends itself to there being children.

*As a screenplay writer and director, you still have to adapt your working style to the children.*

Of course, but I think in general it is similar to the way one adapts one's style for different actors. One thing that is really different is that when it comes to an adult, I never worry if he knows his lines. Also, the set has to be managed in a more playful and relaxed manner. Yet, as far as the acting is concerned, I maintain that these children are capable of grasping the emotions at stake for their characters, that they really understand that it's a job and that I am not asking them to be who they are in real life. It was a bit more difficult in *IT'S NOT ME, I SWEAR!* because the main character had a distinctive gift for repartee. This time, I tried to be less "adult" in my writing, even if the Alice character is particularly mature for her age. Obviously, there are lines that are a bit of my perspective through the words of a child. Generally speaking, there is a great deal of work done in preproduction and Félix Ross, the acting coach who ran the children's work-shops with me, must be thanked. She understood exactly what direction I wanted to go in and without her I would never have made it.

*The class and the school are shown in a very realistic manner.*

Contrary to Evelyne, who has the ability to invent something from nothing, I need to recycle. I started my career with *LA COURSE DESTINATION MONDE* (a Canadian television show where young filmmakers were invited to travel to different regions of the world and make short documentary films) and my reference point in cinema is observation. I have a strong interest in films such as those by Ken Loach or Mike Leigh, for example. Their characters are clearly drawn from reality, or at least they are anchored in something that is naturalistic, which is my preference. Before making *MONSIEUR LAZHAR*, I spent several weeks in primary schools to see, for example, how a child fidgets in his seat. My art director, Emmanuel Fréchette, also conducted extraordinary research in a dozen or so schools in order to decorate ours. What is seen on the walls has been pieced together: all the artwork comes from children's work gathered in real schools. As with *THE LEFT-HAND SIDE OF THE FRIDGE*, which in the beginning was supposed to be a documentary, I was very happy with *MONSIEUR LAZHAR* to return to a universe where I needed to document things. It's fiction, but I worked from a mixture of people I've known, I've seen or with whom I've spoken, and all of a sudden it all fleshes out. For me, film is a medium that is anchored in reality, unlike literature. I'm interested in life, especially in a film that claims to reflect a certain reality. This wasn't my main interest in *IT'S NOT ME, I SWEAR!* but this time it was.

*Is it also a film about mourning?*

It's not a film about mourning, but rather a film about the complex organic entity that is a school. There is inevitably a healing process, but what particularly interested me was that the mourning process is taking place within the context of an encounter between an immigrant and us. And so the school is going to work through this tragedy thanks to a "free electron," a foreigner who is also going through his own mourning process. Therefore, I like to think the film is rather a response to pervading views on how to integrate immigrants. As far as I'm concerned, there isn't a "how." Let's live together with the immigrant, in everything we may experience: eat, drink, laugh, work, live... and overcome hardships together. That's what integration is; it isn't anything else. It's not a matter of establishing policies.

But there is also another dimension quite dear to me that surfaced in the film, although it wasn't in the play. It's the entire question of the codification of relationships between children and adults in schools. Over the years, we have established rules that forbid adults from touching children, no matter what the circumstances, even if it is just to "put sunscreen on their back," as the gym teacher character comments. We very well understand the reasons behind these rules and what's at stake with them, but the result is that teachers, parents and even the children walk on eggs whenever it comes to showing a certain form of affection or closeness. The question is extremely delicate and constitutes a pivotal moment in the film. I think the film speaks a great deal about this, imperceptibly at first, until the end where the subject matter becomes explicit.

*During the entire film, Bachir is someone who remains strong and dignified...*

Qualities that often characterize immigrants. He is discreet when it comes to himself. Bachir feels that it isn't relevant to put his emotions or his pain on display. In a world where communicating emotions is highly encouraged, he chooses to keep his to himself. And in my opinion, that is a mistake. Especially with his colleague Claire, among others. At the same time, it's what gives his character dignity: he is much more interested in helping the class work through and free themselves from their grief; so he ignores his own. But unconsciously, I think he pushes Alice and Simon because he wants to push himself. Simon is the child who carries all of the school's guilt. In the end, when Simon yields to his emotion, the tension felt by the entire school is released.

*Even if the film is dramatic, and the subject is serious, there are humorous elements throughout...*

Rarely in life does tragedy or drama come alone. It's often a question of perspective. In IT'S NOT ME, I SWEAR!, the humor was built on distance, an off-beat, indeed at times, absurd humor. In MONSIEUR LAZHAR, the humor is more subtle, more down-to-earth. The Algerian character's naivety surprises us and makes us laugh. When a cultural gap is subtly played upon, there is always a rich potential for humor. The maintenance man and the gym teacher constantly have odd and direct lines that make you laugh. You must understand that, strictly speaking, there aren't any gags. It's simply that life is comical and I think we should realize it. For me, films with no humor at all are science-fiction. It just can't be!

## DIRECTOR'S BIOGRAPHY

After studying Canadian politics at the University of Ottawa and international relations at the University Laval in Quebec City, Philippe Falardeau was chosen as a contestant for the 1993 edition of the television series LA COURSE DESTINATION MONDE (a contest where the participants tour the world making short films). While there, he directed 20 films and ended up winning the race as well as the *IDRC Award* (International Development Research Center of Canada). In 1995, he collaborated with director Jacques Godbout to co-write LE SORT DE L'AMÉRIQUE, a National Film Board of Canada documentary.

Two years later, he returned to the National Film Board to direct a medium length documentary on Chinese immigration in Canada called PÂTÉ CHINOIS. The film was presented at the Montreal World Film Festival and won Best Screenplay Award at the Yorkton Film Festival. In 2000, Philippe Falardeau directed his first theatrical feature film, LA MOITIÉ GAUCHE DU FRIGO (THE LEFT-HAND SIDE OF THE FRIDGE). The film was a big success in Canada and screened in numerous festivals around the world, including Rotterdam, London, Paris, Seattle, Vancouver, and Montreal. LA MOITIÉ GAUCHE DU FRIGO won the Citytv Award for Best Canadian First Feature at the Toronto Film Festival and the Claude Jutra Award at the Genie Awards ceremony. In France, the film was released theatrically by Pierre Grise Distribution.

CONGORAMA, released in 2006, was Philippe Falardeau's second feature film, a Canada-Belgium-France coproduction. It was his first collaboration with micro\_scope, the producers of INCENDIES, which was Oscar® nominated in the Best Foreign Language Film category. The film also distinguished itself at the numerous festivals where it was presented. After premiering at the Director's Fortnight in Cannes, as the closing night film, CONGORAMA played at the Munich, Namur, Toronto, New York (New Directors/New Films), Pusan and Göteborg film festivals. In addition to earning five Jutra Awards, including Best Film, Best Direction and Best Screenplay, the film also won Best Screenplay at the Genie Awards in 2007.

C'EST PAS MOI, JE LE JURE! (IT'S NOT ME, I SWEAR!), his third feature film, was adapted from a Bruno Hébert novel. The film had its world premiere in the Berlin Film Festival's Generation section and won the prestigious Crystal Bear and Deutsche Kinderhilfswerk Grand Prix Award. C'EST PAS MOI, JE LE JURE! also won the Grand Prix Award of the Écrans Juniors section at the 2009 edition of the Cannes Film Festival. After over 60 invitations on the world festival circuit, the film sold in approximately 40 countries. In Canada, the film was named as Best Canadian Film at the Halifax Film Festival and by the Vancouver Film Critics Award.

MONSIEUR LAZHAR, an adaptation of the stage play *Bashir Lazhar* by Evelyne de la Chenelière, is his fourth feature film.

## FILMOGRAPHY

### **Monsieur Lazhar**

2011 | feature film | 94 minutes | 35 mm | micro\_scope

World Premiere at Locarno International Film Festival, Piazza Grande

Winner of UBS Audience Award and Variety Piazza Grande Award at Locarno Film Festival

Official selection at Toronto International Film Festival, Special Presentation Winner of the Best Canadian Film Awards at Toronto International Film Festival  
Winner of the Audience Award & Jury Award at Namur French Film Festival Winner of the Art Cinema Award at the Hamburg FilmFest Opening Film at the Abu Dhabi Film Festival  
Winner of the Best Script & FIPRESCI Critic Award at Valladolid Film Festival and Goteborg International Film Festival  
Winner of Best actor in a Canadian film (Fellag) at the Vancouver Film Critics Circle Awards  
Winner of Best Canadian movie at the Toronto Film Critics Association Sundance International Film Festival  
Rotterdam Film Festival  
Hong Kong International Film Festival

**C'est pas moi, je le jure! (*It's Not Me, I Swear!*)** 2008 | feature film | 110 minutes | 35 mm | micro\_scope

World Premiere at Toronto International Film Festival, Special Presentation Winner of the Crystal Bear in the Children's jury category at the Berlin International Film Festival  
Winner of the Grand Prix for Best feature film (Generation Kplus) at the Berlin International film festival

### **Congorama**

2006 | feature film | 105 minutes | 35 mm | micro\_scope and Tarantula

Premiered at the Director's Fortnight in Cannes, as the closing night film in May 2006  
Montreal Premiere as opening film of Festival du Nouveau Cinéma  
Presented at Munich, Toronto, Namur, Pusan and Göteborg film festivals  
Presented at the MoMA in New York for New Directors / New Films  
Winner of 5 Jutra Awards, including Best Film, Best Direction and Best Screenplay in 2007  
Winner of Best Screenplay Award at the 2007 Genie Awards  
Winner of Best Canadian Feature at Atlantic Film Festival

### **La méthode Morin**

2005 | documentary | 30 minutes | video | Productions 23

### **Boulevard Saint-Laurent**

2003 | documentary series | 6 x 22 minutes | video | Fair Play

### **Ça c'est Laurence**

2002 | short film | 5 minutes | video

### **Jean Laliberté**

2001 | short film | 8 minutes | video

**La Moitié gauche du frigo (*The Left-Hand Side of the Fridge*)** 2000 | feature film | 89 minutes | 35 mm | Quatre par Quatre Films

City tv Award for Best first Canadian feature film at the 2000 Toronto Film Festival  
Claude Jutra Award for Best first feature film at the 2001 Genie Awards Presented at festivals in Rotterdam, London, Paris (Forum des images), Seattle and Vancouver u Released theatrically in France by Pierre Grise Distribution



### **Pâté Chinois**

1997 | documentary | 52 minutes | video | NFB (National Film Board of Canada)  
Award for Best Screenplay at the Yorkton Film Festival

### **La Course destination monde**

1992 | short documentaries in a TV series | 20 x 5 minutes | video | Radio-Canada u Winner of the race  
Winner of the IDRC (International Development Research Center) Award

### **FELLAG (Bachir Lazhar) BIOGRAPHY**

An Algerian native, Fellag was named director of the theatre in the city of Béjaïa in 1993. A year later, Fellag toured Algeria and Tunisia with the play *Un bateau pour l'Australie*. In 1995, a bomb exploded during a performance of *Delirium* in Tunis; Fellag then decided to move to Paris permanently. He produced his first show in French in 1997, *Djurdjurassique Bled*. The play was a huge hit in France and earned Fellag a major theatre critics' award (Grand Prix, Syndicat de la critique) for best new talent. In 2003, he drew inspiration from Brecht's *Threepenny Opera* for his play *Opéra D'Casbah*, directed by Jérôme Savary. The next year, Fellag produced and starred in a one-man show, *Le dernier chameau*, in collaboration with Patrick Sommier. Since then, European audiences have known him mainly for his one-man shows. *Tous les algériens sont des mécaniciens* (2010) was a critical and popular success, running for 320 performances. As well as being an actor and director, Fellag is also the author of three short-story collections and two novels published by JC Lattès: *Rue des petites daurades* (2001) and *L'Allumeur de rêves berbères* (2007).

Throughout his acting career, Fellag has also appeared in films, including *LIBERTÉ, LA NUIT* by Philippe Garrel (1993), *LE GONE DE CHAABA* by Christophe Ruggia (1998), *INCH'ALLAH DIMANCHE* by Yamina Benguigui (2001) and *FLEUR DE SANG* by Myriam Mézières (2002). In 2007, he acted in *MOMO MAMBO* by Laïla Marrakchi, *L'ENNEMI INTIME* by Florent Emilio Siri and *MICHOU D'AUBER* by Thomas Gilou, in 2008 he was in *LES BARONS* by Nabil Ben Yadir and *ZARIFA* by Rémi Bezançon and Jean-Christophe Lié and, in 2009, in *ICI* by Angelo Cianci. In 2011, he voiced the character of Sheik Mohammed Sfar for the animated film *LE CHAT DU RABBIN* by Joann Sfar.

### **EVELYNE DE LA CHENELIÈRE**

*AUTHOR OF THE STAGE PLAY "BACHIR LAZHAR"*

Evelyne de la Chenelière studied Modern Literature at the Sorbonne and then went on to study theater at the Michel-Granvau school in Paris. As an author and actress, she has written several plays which were presented in Quebec, as well as in Europe, and translated into several languages. As shown by *Strawberries in January*, *Au bout du Fil*, *Henri et Margaux*, *Aphrodite en 04*, *L'Héritage de Darwin*, *Bachir Lazhar* and *Le Plan Américain* (Best play at the Saarbrücken Scoops Festival in Germany in 2009), her creation is an accurate observation of the human nature.

In 2006, she received the Literary Prize of the Governor General of Canada for *Désordre Public*. In 2009, the play *Les Pieds des Anges* was a part of the programming season at Espace GO theater and was also nominated for the Governor General's Literary Awards (2009) and Grand Prize of Dramatic Literature. Her play *L'Imposture* was presented at the Théâtre du Nouveau Monde in 2009.

Evelyne de la Chenelière was singled out by the respected Jean-Pierre Ronfard and has worked many times under his direction for the Nouveau Théâtre Expérimental where she is still creating regularly in tandem with her partner Daniel Brière. Their recent creation *Ronfard, nu Devant son Miroir*, was presented in March 2011 at l'Espace Libre.

Evelyne de la Chenelière also acted in the feature films LE COLIS by Gaëlle D'Ynglemare, CAFÉ DE FLORE by Jean-Marc Vallée and MONSIEUR LAZHAR, a film adaptation of her own play.

In March 2011, Evelyne de la Chenelière published her first novel *La Concordance des Temps* at Lèmeac Editions.

## **Cast**

|                           |                          |
|---------------------------|--------------------------|
| Bachir Lazhar             | FELLAG                   |
| Alice                     | Sophie NÉLISSE           |
| Simon                     | Émilien NÉRON            |
| Mrs Vaillancourt          | Danielle PROULX          |
| Claire                    | Brigitte POUPART         |
| Janitor                   | Louis CHAMPAGNE          |
| Gaston                    | Jules PHILIP             |
| Mrs Dumas                 | Francine RUEL            |
| Audrée                    | Sophie SANSCARTIER       |
| Abdelmalek                | Seddik BENSLIMANE        |
| Marie-Frédérique          | Marie-Eve BEAUREGARD     |
| Boris                     | Louis-David LEBLANC      |
| Victor                    | Vincent MILLARD          |
| Commissionner             | André ROBITAILLE         |
| Me Gilbert Danis          | Daniel GADOUAS           |
| Marie-Frédérique's father | Stéphane DEMERS          |
| Alice's mother            | Evelyne de la CHENELIÈRE |
| Prosecutor                | Marie CHARLEBOIS         |
| Psychologist              | Nico LAGARDE             |

## **Crew**

|                            |                          |
|----------------------------|--------------------------|
| Writer / Director          | Philippe FALARDEAU       |
| Based on the stage play of | Evelyne DE LA CHENELIÈRE |

|                               |   |
|-------------------------------|---|
| Producers                     | Luc DÉRY<br>Kim McCRAW  |
| Director of<br>photography    | Ronald PLANTE csc   |
| Editor                        | Stéphane LAFLEUR  |
| Production designer           | Emmanuel FRÉCHETTE  |
| Costume designer              | Francesca CHAMBERLAND   |
| Sound                         | Pierre BERTRAND<br>Mathieu BEAUDIN<br>Sylvain BELLEMARE<br>Bernard GARIÉPY STROBL |
| Original score                | Martin LÉON   |
| Line producer                 | Claude PAIEMENT   |
| Post-production<br>supervisor | Erik DANIEL   |
| 1st assistant director        | Carole DOUCET   |
| Casting                       | Nathalie BOUTRIE<br>Emanuelle BEAUGRAND-CHAMPAGNE<br>Constance DEMONTOY           |
| Production                    | micro_scope   |
| International sales           | Films Distribution  |

### **Technical Info**

Format: HD RED  
 Running Time: 94 min.  
 Number of Reels: 5  
 Color  
 Original Film Language: French  
 Subtitles: English  
 Screening ratio: 2.35: 1  
 FPS: 24  
 Sound: Dolby Digital Surround  
 Countries of Production: Canada  
 Year of Production: 2011

### **ABOUT MUSIC BOX FILMS**

Founded in 2007, Music Box Films has quickly established itself as one of the leading distributors of non-English language feature films in the US in theatres, on DVD/Blu-ray and via Video-on-Demand. Music Box's release of Guillaume Canet's TELL NO ONE was the most popular foreign-language film of 2008 and in 2010, the film adaptations of Stieg Larsson's trilogy of international mega sellers dominated the foreign-language film market. The first in the series, THE GIRL WITH THE DRAGON TATTOO, with over \$10 million in US box office was one the most popular international releases of the decade. Recent acquisitions include Terence Davies' THE DEEP BLUE SEA, starring Rachel Weisz. Music Box Films is independently owned and operated by the Southport Music Box Corporation, which also owns and operates The Music Box Theatre, Chicago's premiere venue for independent and foreign films.