



SPHERE FILMS PRESENTS AN AZIMUT FILMS AND KO24 PRODUCTION

CATHERINE-ANNE TOUPIN
GUILLAUME CYR
LISE ROY
MARJORIE ARMSTRONG

LUCY GRIZZLI SOPHIE

PRESS KIT

DIRECTOR **ANNE ÉMOND** SCRIPTWRITER **CATHERINE-ANNE TOUPIN**
BASED ON THE PLAY "MOB" ("LA MEUTE") BY CATHERINE-ANNE TOUPIN

spherefilms



AZIMUT FILMS



PRESENT

LUCY GRIZZLI SOPHIE

WRITTEN BY

CATHERINE-ANNE TOUPIN

DIRECTED BY

ANNE ÉMOND

PRODUCED BY

FÉLIZE FRAPPIER LOUIS-PHILIPPE DROLET LOUIS MORISSETTE

PRODUCTION

AZIMUT FILMS K.O. 24

DISTRIBUTION

SPHÈRE FILMS

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RELATIONS DE PRESSE

COMMUNICATIONS MINGOTWO

MÉLANIE MINGOTAUD

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COUNTRY (PROVINCE) | YEAR

LANGUAGE | DURATION

FORMAT | RATIO (DISTRIBUTION)

FORMAT (FILMING)

SOUND

GENRE

CANADA (QUEBEC) | 2023

FRENCH | 88 MIN 56 SEC

DCP | 2:39

HD DIGITAL

SRD 5.1

PSYCHOLOGICAL THRILLER | FEATURE | FICTION | COLOR



SYNOPSIS

Sophie, hunted and traumatized, is looking for an escape. She books a room in a B&B hundreds of miles from where she lives. Upon arrival, she's welcomed by Martin, who lives on the premises with his aunt Louise. Over the course of a few well-watered evenings, the man and the visitor form a disturbing bond... And what if Sophie's presence in this remote hamlet wasn't quite by chance?

A terribly relevant psychological thriller that will keep you on the edge of your seat.



INTERVIEW

with director **ANNE ÉMOND** and scriptwriter **CATHERINE-ANNE TOUPIN**

After writing, staging and starring in the play *La Meute* (English title: *Mob*), what made you want to bring the story to the big screen?

Catherine-Anne Toupin (CAT) : It wasn't actually my own idea. The day after it premiered onstage (January 2018), I was contacted by a filmmaker about a screen adaptation. Many others said the same in the weeks that followed. The play clearly had something cinematic about it, maybe because the action took place in a closed room. It's true that I've always leaned towards cinema; whatever I write for the stage ends up resembling scenes from a film more than something more typically 'theatrical.' Finally, working with producer Félize Frappier, we decided that I would write the screenplay first, and then we'd find the right person to direct it. We invited Anne (Émond) to a critical reading of the script. From her comments, I could see that she'd really grasped my intentions, almost as if she was inside my head. I immediately asked her to direct the film.

And you, Anne: what was it about the screenplay that grabbed you?

Anne Émond (AE) : The screenplay was a real page-turner; I was captivated by the story. When they asked me to direct it, I had to think quickly. Until then, I'd never directed a film I hadn't written myself. The thought of diving into a world that wasn't my own had a certain appeal. What sold me on the project was the narrative structure, the strong dialogue and the story elements. I'm a Hitchcock fan and I love films that keep you guessing. Catherine-Anne's screenplay resonated with my own long-held vision of what cinema should be.

Had you seen the play?

AE : No, never, and that actually helped me build a world based purely on the screenplay. The director of photography and I couldn't believe the script had been adapted from a play. All the codes of the genre were there: the house, the closed room, the tension, the mystery...

Were you comfortable with handing your screenplay over to Anne?

CAT : In writing the screenplay, I set out to create an entirely new work. There seemed to me little point in making a film that would just replicate the play onscreen. The tone and pacing are different in the screen version. The characters are different, too. The storyline is similar, but told differently, incorporating other codes. I didn't want Anne to remake the play — I wanted her to bring this new work to life.

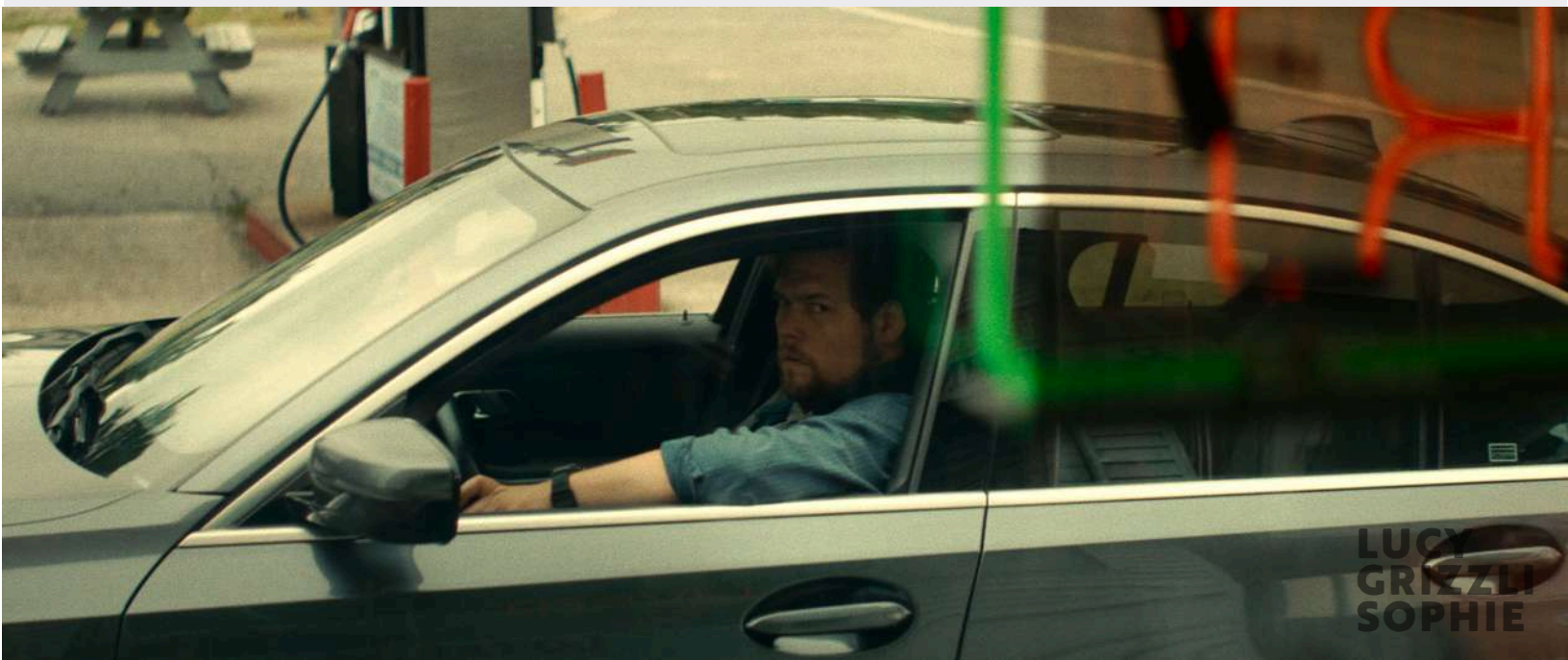
What inspired this story that explores the complexity of human nature? The narrative veers into grey areas and none of the main characters can be said to be wholly 'good' or 'bad.'

CAT : There was this one trigger event from when I was acting with Guylaine Tremblay in Unité 9. In Season 4, her character taps into her own anger and violence, maybe for the first time ever. The public's reaction was swift and brutal: nobody wanted to see a woman react with violence to a violent situation. She was incarcerated, she'd lost her two kids, she'd been raped — she'd been through it all. And as long as she remained passive, crying in a corner somewhere, everyone was comfortable. But as soon as the character of Marie Lamontagne began expressing her anger and violence and refusing to be a victim anymore, Quebec audiences revolted. Their comments were unbelievably vehement. I thought, wow, isn't that interesting: a woman who decides she's done with being a victim and takes matters into her own hands: this is not something we are comfortable with! Allowing a female character to vent her rage is disturbing.

Is that what made you want to explore violence from different angles?

CAT : Yes. The character of Martin is more frontal in his expression of violence. Sophie takes a more 'feminine' approach, one that manages to be equally destructive without getting physical. Women can also perpetuate the vicious circle of violence, and I wanted the film to make us think about that. By the end, we don't know what to think. We're uncomfortable with the characters and their actions. They're executioners and victims at one and the same time, and it's this ambiguity that makes it possible to raise major social issues.

AE : If Sophie had been the stereotypical female who brings the cycle of violence to an end through her softness, the film wouldn't have interested me. It doesn't moralize, and that's part of what makes it so interesting.



The characters are complex and multidimensional. Can you give us a brief summary?

CAT : Martin is the quintessential nice guy. He's probably the character who's easiest to like. But even nice guys can have their deep dark secrets. Same goes for Sophie: an accomplished woman who's done a lot in her life can still be full of rage. Sophie, who's 45, grew up in an environment rife with sexism. She's had it with getting her toes stepped on. She wants to regain control of her life, and we can see that.

And Louise ?

AE : The character of Louise isn't as dark as the other two, but just like Martin, she feels stifled. He's stuck in a remote area with a middle-aged woman who's constantly on his back. She can see he's going through a tough time but has trouble conveying her empathy. She's also completely blind to the violence that's unfolding right before her eyes.

CAT : For me, Louise is all of us, we who shut our eyes. There's no advantage for her in seeing Martin and Sophie for who they really are. Sometimes we choose not to see, not to be concerned, too busy with our own lives.

How would you describe the genre? How did its codes influence the development of the relationship between the two main characters?

CAT : The film is a psychological thriller. The twists and turns, the surprises — and there are some real surprises! — all stem from the gap between who the characters pretend to be and who they really are. There are no guns, no knives, no villains, no heroes.

Martin and Sophie, both of whom are hauling some pretty heavy baggage, are playing with each other. They're locked in a game that's exciting, but ultimately toxic. I see them as chess players angling for position, each with their own hidden agenda. Martin's is more explicit. Sophie's motivations are somewhat murkier, and they change throughout the film. The two still try to connect, and they come very close; but right at the very end, it all flies apart. The many contrasts in the story expose our contradictions as humans.

AE : Throughout the film, the characters' motivations aren't clear, and they're also prone to change. Sophie, for example, shows up drunk at the country house, not sure about what she's come there to do. She starts out, hesitates, then goes back on her steps. The mystery of what's driving the protagonists, their complexity, their shaky moral ground: this is what fuels the entire narrative. It's a film where nothing is quite as it seems...

The film contains violence, suspense and mystery, but also humour. Was it difficult to get these varying elements to cohere?



AE : I see humour as serving two purposes. It gives the viewer a break from the violence, eases the tension. It also makes the characters more likeable. Being immersed in the drama doesn't mean there can't also be moments of levity. It's totally plausible, in fact.

CAT : The humour was already in the script. I feel strongly that the humour is essential to getting the viewer on board — and there's no better way of making a character appealing. Life can be humour and horror all at once. And art mirrors that.

The bucolic setting contrasts sharply with the relentlessness of the storyline. Was this deliberate?

AE : In the screenplay, I loved that the action was set in a big country house. I loved the fact that the house is hidden away, isolated. On the one hand, it's cinematic, and on the other, it makes Martin's situation all the more desperate. His solitude and the sorry turn his life has taken are all the more visceral.

I also think that the film mirrors a type of violence that has become ubiquitous and unrelenting, and not just in urban environments. It served the plot to set the action far from Sophie's starting point, in another world entirely.

What is the topic underlying the film?

CAT : In 2015, when Donald Trump threw his hat into the political arena, it basically opened the door to violence in the public forum. Venting your anger and frustration in the public space — in the media, on social media, with the family — became acceptable. We've lost a certain decorum, a certain restraint, and it's transforming us, desensitizing us as a society. We no longer see the violence around us because we've become used to it. We take it for granted. We no longer see it, we no longer hear it.

This is perhaps the film's main message: the boundaries of what is acceptable are constantly expanding. And we're all guilty of this kind of loss of control. That's why I wanted to address what I call "ordinary violence." It might not kill us, but we're constantly bruised by it, individually and collectively. I wanted to confront us all with this form of violence so as to spark a reaction.

AE : The violence in the film is graphic, but it's never embodied in reality. The images are shocking, difficult to watch, but none of it happens "for real." So that raises the question of a sort of scale of violence. Is it less violent if it's not concrete, physical? Is it less violent if it's just images? Is it more acceptable to disfigure a woman in a fantasy than in real life? If so, where are the limits, what are the guidelines? And why is it that some men feel the need to violate women virtually? This raises the ugly spectre of this modern-day misogyny that's experienced in solitude.

FROM STAGE PLAY TO SCREENPLAY

How do you create two distinct works from the same narrative?

CAT : Theatre can sometimes be limiting. In the play, I had a near-empty black stage and three characters. But film lets you go anywhere, employ an infinite number of images, bring in other characters. The action can also go beyond the dialogue. Scenes can play out in facial expressions, looks or settings.

I had a lot of fun adapting the play for cinema. I drew inspiration from the directors who had influenced me — Alfred Hitchcock, Otto Preminger. As a girl, with my grandmother, I ate up those noirs from the 40s. I wanted to create my own version of the mysterious woman who arrives in a man's life and changes it forever.

Catherine-Anne, did taking the story to the screen let you add or expand on certain themes?

CAT : Yes, it allowed me to create new characters who had been only mentioned in the play but not seen. It also let me explore the relationship between Martin and Sophie and bring it onto a more tactile plane, in the physicality of the acting and in their eyes.

In the play, the violence was expressed through these somewhat poetic, distorted monologues, whereas in the film, it's visual. The use of flashbacks freed me up to go in a completely new direction, explore another narrative form. When my boyfriend read the script, he said it was like the director's cut of the play. Cinema lets us respond to more things.

Guillaume Cyr and Lise Roy, who starred in the stage play, took up the same roles onscreen. Why?

CAT : Guillaume and Lise had put so much of themselves in their roles. They made that story into what it became! I find it very hard to see how we could have replaced Guillaume. I just don't see who else could have done that.

The story also forced Guillaume and I to tread on some very delicate ground. From the time the play first began, we'd forged this incredible bond of trust, this connection. It seemed unthinkable to both of us to dive back into these troubled characters without the other being present.

AE : It kind of happened by itself. Catherine-Anne, Guillaume and Lise are three actors who I've seen on film and on TV and whose work I love. Having them resume their roles was a no-brainer. The question didn't really come up.

DIRECTING AND SHOOTING

This is a film whose main actor also wrote the screenplay. Did this dual role affect the shoot?

AE : As I said, it was a whole new experience for me to direct a film I hadn't written myself. It all went really well, especially since we'd been together from early on in the process. I'd even say it was very handy having the writer right there on set! If we saw that a certain scene wasn't working, we'd put our heads together and make the adjustments.

I also found that Catherine-Anne abandons herself completely to acting. Her energy is channeled into her role; she lets go of being screenwriter. So I never felt like I had an actor on set who was trying to also be author and playwright.



**LUCY
CRIZZI
SOPHIE**

CAT : For me, it was essential that this be Anne's film. It was her vision I wanted — that's why I chose her. I feel that any work, whether on TV or onstage, is enriched by someone else's viewpoint. Having this other pair of eyes brings out developments and strengths that the screenwriter or author may not have seen.

Anne, how did you approach shooting the film?

AE : I was involved in the project right from the first draft of the screenplay. There was a whole lot of discussion between Catherine-Anne and I as she produced different versions of the script. The film began to take shape in my mind very early on.

In her screenplay, Catherine-Anne played around with tropes in a way that interested me: the big country house, the long rainy road, the reclusive guy living with his aunt. It's the kind of film where I could build an atmosphere through shots I might not normally use: inserts, close-ups of Sophie's iris, and so on.

The enigma of the characters really intrigued me. What did they want? Who will entrap whom?

The staging consisted of fleshing out the mystery of both the situation and the characters. The way in which the characters (even the young woman at the corner store) are filmed suggests that they each have something to hide. I wanted the visual treatment to amplify this mystery, this atmosphere, while providing clues through the flashbacks.

What inspired your approach as a director?

AE : I took inspiration from many sources. I looked to directors like Hitchcock and David Lynch for their eerie atmospheres. I rewatched *Mulholland Drive*, *Gone Girl*, *Misery*, *Vertigo* and even *Fatal Attraction*. It was great!

This film is a big departure from your previous work. We can feel you revelling in reinventing yourself, refusing to be pigeonholed in any one style.

AE : Yes, in terms of style, I favoured risk-taking over the comfort of sticking to the tried-and-true. Shooting a psychological thriller was a pleasure from start to finish. I was able to hone in on details and allow myself great visual freedom, even drawing inspiration from German expressionism.

That said, if the characters hadn't been any good, the project wouldn't have interested me. The formal aspects are only enjoyable when there are characters to bring to life. What interests me above all is their depth. My films might all be different, but they each have characters who are struggling to find their place.



CAT : In terms of keeping things varied, Anne and I are pretty alike. I can headline on TVA one day, then play to an audience of 100 at Théâtre Prospero the next. I like going where I'm not expected. With this film, I ventured into something a little more sombre, so I'm pretty sure my next project will be more along the lines of mainstream comedy. I really like switching things around.

Who is the audience?

AE : The film is for the general public, since it remains very accessible, even if the subject matter is somewhat dark. It raises a number of questions and I feel like it will trigger many discussions. It's a film that manages to disturb while keeping the audience engaged.

CAT : It's part of who I am as an artist: I want to reach everybody. I think the topics we address, the characters, the form and also the humour are what will give the film broad audience appeal. The subject matter is something that concerns us all. People might be on the edge of their seats as they take it all in, but that's part of the fun!

What should we take away from your film?

CAT : The human relationship between the two main characters. They're two people who are separated by circumstance, but in meeting face to face, spending time together, something in their humanity connects them. In my opinion, that's what's most beautiful about the film. For one evening, the human connection is stronger than anything else.

But I'd also like viewers to go away thinking about the grey areas — that, as humans, we're complex, multifaceted, and that we all have our fragilities. Life isn't really that black and white: there are no real heroes or bad guys. There are just people who are trying to do their best and making mistakes. We can make horrible choices, but even those are part of who we are. And that's what interests me: the human species in all its ugliness and all its beauty.

CAST

Sophie
Martin
Louise
Chantal

CATHERINE-ANNE TOUPIN
GUILLAUME CYR
LISE ROY
MARJORIE ARMSTRONG

Nico
Dave
Luc
James
William
William's friend
Micheline
Investigator

DAVID BÉLIZAIRE
MAX LAFERRIÈRE
STÉPHANE KRAU
JÉRÉMIE EARP
LOUKA AMADEO BÉLANGER-LEOS
NOÉ POBLETTE
JOSÉE LAVIOLETTE
ARIEL IFERGAN



**LUCY
GRIZZLI
SOPHIE**

CREW

Scriptwriter

CATHERINE-ANNE TOUPIN

BASED ON THE PLAY "MOB" ("LA MEUTE")

BY CATHERINE-ANNE TOUPIN

Director

ANNE ÉMOND

Producers

FÉLIZE FRAPPIER, LOUIS-PHILIPPE DROLET

LOUIS MORISSETTE

Associate Producer

SYLVIE LACOSTE

Line Producer

MARIE-LAURE MERRIAUX

Production Manager

ANAËLLE BÉGLET

Production

AZIMUT FILMS & K.O.24

Distribution - Canada

SPHÈRE FILMS

Director of Photography

OLIVIER GOSSOT

Production Designer

DAVID PELLETIER

Costume Designer

NOÉMI POULIN

1st Assistant Director

KARINE PERRON

Casting Director

TANIA ARANA

Extras Casting Director

JULIE BRETON

Sound Recorder

YANN CLEARY

Editors

RICHARD COMEAU (CCE), FRANÇOIS JAROS

Colorist

JÉRÔME CLOUTIER

Sound Designers

CHRISTIAN RIVEST, SYLVAIN BRASSARD

Sound Mixer

SYLVAIN BRASSARD

Original Music

MARTIN LÉON

Music Rights Clearance

JOSS DUMAS, BANDIT

Set Photographer

MARLÈNE GÉLINEAU PAYETTE



CATHERINE-ANNE TOUPIN IN THE RÔLE OF SOPHIE

Scriptwriter & Actress

Catherine-Anne Toupin is known for her work in some 20 stage productions and popular TV series like *Les hauts et les bas de Sophie Paquin*, *Unité 9*, and her own two creations, *Boomerang* and *...Moi non plus!* As an actress, her television roles have made her a favourite, as witnessed by her 2017 and 2020 Artis awards in the Female Role/Comedy category and her many nominations elsewhere. Along with her talents as a thespian, she's also a screenwriter and playwright. Her second play, *À présent*, was produced by Théâtre de la Manufacture in 2008, revived by Duceppe in 2010 and staged widely abroad, including in the United Kingdom, Mexico, Australia and the United States. Her most recent play, *La Meute* (English title: *Mob*), was produced by Théâtre de la Manufacture in 2018. A public and critical success, it had its run repeatedly extended and has since been adapted for the big screen.

SCRIPTWRITER'S FILMOGRAPHY

LUCY GRIZZLI SOPHIE	Feature film written by Catherine-Anne Toupin and directed by Anne Émond / Azimut Films et K.O. 24 / Sphère Films / 2023
MOI NON PLUS	TV series, original idea / Productions Encore Télévision / 2021-2022
LA MEUTE	Play / Théâtre de la Manufacture / 2018
BOOMERANG	TV series, original idea / Productions Encore Télévision / 2014-2018
UNE TABLE POUR DEUX	TV series, writing of one episode / Productions Cirrus / 2008
ALEXANDRE	Play / 2007

KIF-KIF	TV series, writing of several episodes / Productions Vivaclac / 2005-2006
LE ROI DU NORD À PRÉSENT	TV series, co-written of the TV series / Ciné Télé-Action / 2005-2006 Play translated into italian (Fabio Regattin) under the name Ora In Poi, in spanish (Perez-Mortera) and in english (Chris Campbell) under the name Right Now / 2005
À LOUER	TV series, co-written of the TV series / Productions Télé-Vision / 2005
L'ENVIE	Play / 2004
FIN DE PARTY	Play / 2002
FIRST DATE	Play / 2002
CHEZ LE PSY	Play / 2002
LE CADEAU DE FÊTE	Play / 2001
JE VEUX ME MARIER	
AVEC PAUL REISER	Play / 2000

PARTIAL FILMOGRAPHY - ACTRESS

CINEMA

LUCY GRIZZLI SOPHIE	Director: Anne Émond / Azimut Films & K.O. 24 / 2023
THE SECRET LIFE OF HAPPY PEOPLE	Director: Stéphane Lapointe / Max Films / 2005
QUÉBEC-MONTRÉAL	Director: Ricardo Trogi / Go Films / 2001
MÉCHANT PARTY	Director: Mario Chabot / Prod. Jeux d'ombres / 2000

TELEVISION

MOI NON PLUS	Director: Charles-Olivier Michaud / Encore Télévision / 2021-22
BOOMERANG	Director: Charles-Olivier Michaud / Encore Télévision / 2014-19
LES FRÈRES APOCALYPSE	Directors: Suren Perera, Alain Dagenais / N12 Productions / 2019
UNITÉ 9	Director: Jean-Philippe Duval / Aetios / 2013-18
MÉMOIRES VIVES	Directors. : Brigitte Couture, Pierre Théorêt / Sphère Média / 2013-17
30 VIES	Director: François Bouvier / Aetios / 2012
CAMÉRA CAFÉ	Director: Pierre Paquin / Encore Télévision / 2009-11
LES HAUTS ET LES BAS DE SOPHIE PAQUIN	Director: Claude Desrosiers / Sphère Média / 2006-09

THEATRE

LA MEUTE	Director Marc Beaupré / Th. de la Manufacture / 2018-19
SUNDERLAND	Director Serge Postigo / La Cie Jean Duceppe / 2014
LE PRÉNOM	Director Serge Denoncourt / Juste pour rire / 2012-14
À PRÉSENT	Director Frédéric Blanchette / La Cie Jean Duceppe, Théâtre de la manufacture / 2008 et 2010

THÉÂTRE

L'ESPÉRANCE DE
VIE DES ÉOLIENNES
BLACKBIRD
COUPLES

Laure / Director Frédéric Blanchette / La Cie Jean Duceppe / 2009
Una / Director Téo Spsychalski / Théâtre La veillee / 2009
Rôles multiples / Director Frédéric Blanchette / Théâtre d'Aujourd'hui / 2008

SILENCE EN COULISSES!
APPELEZ-MOI STÉPHANE
LUCIDITÉ PASSAGÈRE
L'ENVIE

Corinne / Director Benoît Brière / Th. du Vieux Terrebonne / 2008
Louison / Director Frédéric Blanchette / Les amis de Claude / 2007
Vicky / Director Patrice Coquereau / Théâtre de la zone grise / 2007
Isabelle / Director Frédéric Blanchette / Théâtre d'Aujourd'hui / 2004 et 2007

C'ÉTAIT HIER
LE PÉRIMÈTRE
CHEECH (LES HOMMES
DE CHRYSLER SONT
EN VILLE)

Anna / Director Frédéric Blanchette / Théâtre ni plus ni moins / 2006
Catherine / Director Frédéric Blanchette / Théâtre d'Aujourd'hui / 2006

Jenny / Director Frédéric Blanchette / Festival de Limoges, Théâtre de la manufacture / 2004



ANNE ÉMOND

Director

Director and screenwriter Anne Émond lives and works in Montreal. Early on in her career, she wrote and directed seven short films, including *Naissances* and *Sophie Lavoie*, both of which won multiple awards on the international festival circuit. Her first feature, *Nuit #1 (Night #1)*, screened in over 25 festivals worldwide, including in Toronto, Busan, Rotterdam and Taipei. The film garnered a number of awards and mentions, including the Genie Award for Best First Feature, and has been sold to some 10 countries, including France and the United States. *Les Êtres chers (Our Loved Ones)*, her second feature, was equally well received and acclaimed (Locarno, TIFF, Le Gala du Cinéma Québécois, Canadian Screen Awards). In 2016, she wrote and directed her third feature, *Nelly*, liberally adapted from the life and work of Quebec writer Nelly Arcan. The film made a strong start at TIFF and went on to screen at numerous festivals worldwide (FIFF Namur, Hamburg, Goa, Palm Springs, etc.). Her 2019 film, *Jeune Juliette (Young Juliet)*, was an immediate critical success that also screened widely internationally. The film took the Audience Choice Award at the Calgary International Film Festival and received a Canadian Screen Awards Best Screenplay nomination in addition to six Prix Iris nominations; it has since been distributed in France, to equal success. In 2022–23, Émond shot *Lucy Grizzli Sophie*, written by Catherine-Anne Toupin, who also plays the lead, alongside Guillaume Cyr, Lise Roy and Marjorie Armstrong. The film is due for release in 2024.

FILMOGRAPHY

LUCY GRIZZLI SOPHIE	Written by Catherine-Anne Toupin and directed by Anne Émond / Azimut Films et K.O.24 / Sphère Films / Fiction / 89 min / 2023
JEUNE JULIETTE	Written and directed by Anne Émond / Metafilms / Maison 4:3 / Fiction / 93 min / 2019
NELLY	Written and directed by Anne Émond / Go Films / Les Films Séville / Fiction / 101 min / 2016
OUR LOVED ONES	Written and directed by Anne Émond / Metafilms / Les Films Séville / Fiction / 100 min / 2015
NIGHT #1	Written and directed by Anne Émond / Metafilms / K-Films Amérique / Fiction / 93 min / 2011
NOTHING ELSE	Written and directed by Anne Émond / Metafilms / Vidéographe / Fiction / 14 min / 2011
SOPHIE LAVOIE	Written and directed by Anne Émond / Les Films Laissés En Plans / Vidéograph / Fiction / 9 min / 2009
NAISSANCES	Written and directed by Anne Émond / By-Pass Films, Vidéographe / Fiction / 17 min / 2009

LUCY
GRIZZLI
SOPHIE



GUILLAUME CYR IN THE RÔLE OF MARTIN

Actor

Since graduating from Canada's National Theatre School in 2007, Guillaume Cyr has carved out an enviable position on film and television while remaining loyal to the stage.

On the big screen, he has worked with a number of renowned directors in an array of roles. Noted as much for his talent as for his physique (he stands at 6' 3"), he began his film career in France, appearing alongside Omar Sy in *Nos jours heureux* by Éric Toledano. He went on to play in such memorable hits as *Babine* by Luc Picard, *Liverpool* by Manon Briand, and *Marécages* by Guy Édoin. More recently, he has appeared in *Jusqu'au déclin*, distributed by Netflix, *Souterrain* by Sophie Dupuis, *Arsenault et fils* by Rafaël Ouellet, and *Bungalow* by Lawrence Côté-Collins.

His standout performances in *La Nouvelle vie* de Paul Snejder by Thomas Vincent and *L'arracheuse de temps* by Francis Leclerc earned him nominations at the Gala Québec Cinéma, where he also received the Best Supporting Actor award for his performance in Daniel Roby's *Louis Cyr*.

He's been equally busy in television. Immediately after graduating, he landed a number of choice roles, showing ample proof of his versatility in such acclaimed series as *30 vies*, *Les rescapés*, *Les beaux malaises*, *L'imposteur*, *Léo*, *Épidémie*, *La confrérie* and *Le bonheur*. Given the ease with which he navigates both comedy and drama, he's sure to delight TV audiences for many years to come.

Onstage, he has worked with Quebec's biggest directors, including René-Richard Cyr, Michel-Marc Bouchard, Serge Denoncourt, and Mani Soleymanlou. His passion and sensitivity shone through his powerful and touching turns in *Le deuil profond de la nuit* at Espace Go, *Pour réussir un poulet* and *La meute* at La Licorne, and *Les trois mousquetaires* and *Les belles sœurs* at TNM. His performance in *Des souris et des hommes* by Vincent-Guillaume Otis won him the 2018 Prix Découverte Duceppe.

With over 50 film and television credits to his name already — a remarkable achievement that points to what's to come — this is clearly just the beginning for one of Quebec's most outstanding talents.





LISE ROY IN THE RÔLE OF LOUISE

Actress

Lise Roy has appeared on stage, on television and in film. Pedagogy plays an equally major role in her career: after completing a master's in creative research, she now teaches acting at the École supérieure de théâtre, Université du Québec à Montréal (UQAM).

Onstage, she's known for her portrayal of Camille Claudel in *Camille C* and of a powerful Elizabeth I in *Marie Stuart* (director: Alexandre Marine). She has also featured in *Top Girls* (director: Martine Beaulne), *La Casa azul* and *La Géométrie des miracles* (director: Robert Lepage), *Le Bruit des os qui craquent* (director: Gervais Gaudreault), *Tom à la ferme* (director: Claude Poissant), *Les Bonnes* (director: Marc Béland), *Les Robots font-ils l'amour?* (director: Angela Konrad) and recent hit *La meute* (director: Marc Beaupré). She also appeared in *Golgotha Picnic* at Usine C, directed by Angela Konrad. In 2014, she produced *Je ne suis jamais en retard*, a work for theatre involving some 20 women authors, designers and actors. Over the years, she has repeatedly toured Quebec with the Théâtre Populaire de Québec (TPQ), Europe and the U.S. with Ex Machina, and France and Mexico with Théâtre le Carrousel.

She is also known for her work on television, including on the series *Toute la vérité*, *Nouvelle adresse*, *Victor Lessard*, *Les invisibles* and *Terreur 404*. In film, she has starred in *Les Invasions Barbares* (*The Barbarian Invasions*), *Le Secret de ma mère* (*A Family Secret*), *Peau Blanche* (*White Skin*), *À l'origine d'un cri* (*Crying Out*) and, recently, in *Tom à la ferme* (*Tom at the Farm*). The latter won her the Vancouver Film Critics Circle award for Best Supporting Actress in a Canadian Film as well as a Best Actress nomination at the 2015 Jutra Awards. She also received a Gemini for Best Performance by an Actress in a Supporting Role for her turn in *The Boys of St. Vincent* as well as a nomination for her performance as Miss Lafleur in *Children of my Heart*.



MARJORIE ARMSTRONG IN THE RÔLE OF CHANTAL

Actress

A screenwriter and actress from Montreal, Marjorie Armstrong studied communications and psychology at university. Her web series *L'arène* (Season 1 NITROFilms, Season 2 Babel, directed by Jean-François Leblanc), in which she also plays the lead, is available on the Télé-Québec website. It was nominated for Best Digital Series in multiple festivals, including the first edition of Canneseries. It also won the Best Web Series award at the prestigious Festival La Rochelle and was a finalist in the 2018 Géméaux awards. The short film *SDR* (co-written with and directed by Alexa-Jeanne Dubé, 2019) was inspired by her short story *Est-ce qu'on se sépare ?* (Éditions Québec Amérique) and won multiple awards, including Best Fiction Short Film at the Rendez-vous Québec Cinéma (RVQC). She received Independent Production Fund backing from her web series *PAM* (Babel). Her first novel, *Mistassini*, was published by Éditions XYZ in spring 2022.

FÉLIZE FRAPPIER

Producer

Active in the industry since 2003, Félize Frappier is a passionate advocate of the works she produces, committed to helping visionary filmmakers bring their stories to the screen.

Many of the features to her credit have gained acclaim both here and internationally. These include *Wetlands* (2011 Venice Critics' Week, Toronto, Pusan, Canada's Top Ten) and *Ville-Marie* (2015 TIFF, Rome, Tallinn, Goa, Beijing), both by Guy Édoin; *Another House* by Mathieu Roy (People's Choice and Best Actor awards at the 2013 WFF); *Corbo* by Mathieu Denis (2014 TIFF Canada's Top Ten, 2015 Berlin Generation); and *Kuessipan* by Myriam Verreault, written by Verreault and Naomi Fontaine (2019 TIFF, Namur, 2020 Göteborg, FIFDH Geneva, Tromsø, MOOV).



In 2019, Frappier joined Louis Morissette and Louis-Philippe Drolet at KO24 to produce *The Guide to The Perfect Family*, directed by Ricardo Trogi and written by Morissette, Jean-François Léger and François Avar. In 2021, she produced *Frontiers*, directed by Guy Édoin. The film took the awards for Best Director and Best Actress (Pascale Bussières) at the 2023 Newport Beach Film Festival.

In 2022-23, Azimut Films teamed up with with KO24 to produce *Lucy Grizzli Sophie*. Written by Catherine-Anne Toupin and directed by Anne Émond, the film is scheduled for release in 2024. Azimut Films favours films of every genre that have a strong cinematic signature.

LUCY
GRIZZLI
SOPHIE

LOUIS-PHILIPPE DROLET

Producer

Louis-Philippe Drolet co-founded KOTV in 2011. He currently produces more than 20 shows of every variety in both French and English on a dozen Quebec and Canadian channels. He also adapts some of these for international co-productions. His actions have helped propel this production house to the forefront of the television industry in Quebec and elsewhere.

In 2019, he produced his first feature film, *The Guide to The Perfect Family*, with Félize Frappier and Louis Morissette.

KO24 currently has a number of features in development, including with Rachel Graton, Jean-François Léger, Jean-Philippe Baril-Guérard, Suzie Bouchard, Phara Thibault, Brigitte Poupart, Kim Lizotte, Sébastien Diaz and François Avard.

In 2022–23, Drolet teamed up with Azimut Films to produce *Lucy Grizzli Sophie*, written by Catherine-Anne Toupin and directed by Anne Émond, scheduled for release in 2024.

He also sits on the boards of the SODEC (Société de développement des entreprises culturelles) and the AQPM (Association québécoise de la production médiatique).



LOUIS MORISSETTE

Producer

Firmly in the public eye for the last 20 years, Louis Morissette is a comedian, author, actor and one of Quebec's best-known producers.

In 2017, he produced the TV drama *Plan B* (Séries+), in which he also played the lead. The series was a hit internationally and was adapted into English for a CBC production starring Patrick J. Adams and Karine Vanasse.

Onscreen, he's displayed his acting chops in such films as *Romaine 30 Below* (2009), *The Comeback* (2010), *Remain with Me* (2010), *Liverpool* (2012) and *The Fall of the American Empire* (2018). *The Mirage*, which he co-wrote and co-produced in addition to playing the main role, was released in cinemas in 2015 and was a mega box office success.



The Guide to The Perfect Family (2021), distributed in Canada by Les Films Opale and sold to Netflix worldwide, was another resounding success. Morissette co-directed the film with Ricardo Trogi after writing the screenplay with Jean-François Léger and François Avard; he also played the main role alongside Émilie Bierre, Catherine Chabot and Xavier Lebel.

That same year, Morissette joined Patrice Robitaille, Antoine Bertrand and François Arnaud to star in Ken Scott's *Goodbye Happiness* (2021); his performance won him the award for Best Actor at the prestigious Festival de l'Alpe D'Huez.

Lucy Grizzli Sophie is his latest project as producer. Adapted for the screen by actress/playwright Catherine-Anne Toupin, based on her play *La meute* (Mob), the film stars Toupin in the lead role alongside Guillaume Cyr, Lise Roy and Marjorie Armstrong.

LUCY
GRIZZLI
SOPHIE

ORIGINAL MUSIC

MARTIN LÉON

MARTIN LÉON ÉDITIONS, LES ÉDITIONS FREDELLE

Arrangement
Orchestration

MARTIN LÉON
PHILOMÈNE GATIEN

Violon 1
Violon 2
Viola
Cello 1
Cello 2
Bass clarinette
Piano

ROBERT MARGARIAN
YUBIN KIM
XAVIER LEPAGE-BRAULT
JÉRÉMIE CLOUTIER
SOPHIE CODERRE
GUILLAUME BOURQUE
AMÉLIE FORTIN

Keyboards

ALEXIS DUMAIS
MARTIN LÉON
ALEX MCMAHON

Percussion

HUGO MAYRAND
PHILOMÈNE GATIEN

under the direction of

MARTIN LÉON

Sound recording
Technicians

ALEX MÉTIVIER
ALEX MÉTIVIER

Recording
Mix

CHARLES ST-AMOUR
STUDIO LES ATOMES
MARTIN LÉON

« WHAT'S ON YOUR MIND »
written, produced & performed by

MARTIN LÉON
MARTIN LÉON ÉDITIONS

PRE-EXISTING MUSIC

« MARLENE »
(JACKSON FRANK)
© MAXWOOD MUSIC
interpreted by **JACKSON C. FRANK**
with permission of BMG RIGHTS MANAGEMENT

« MA MÈRE L'OYE, M.60: LE JARDIN FÉÉRIQUE »
(MAURICE RAVEL)
interpreted by **ANDREY GUGNIN** et **VADYM KHOLODENKO**
with permission of NAXOS OF AMERICA

« GOTTA GET UP »
(JOSEY JAMES, WAYLON JEFFERSON)
© EXTREME PRODUCTION MUSIC USA
with permission of EXTREME MUSIC

« GNOSSIENNE NO. 4 »
(ERIK SATIE)
interpreted by **KLARA KORMENDI**
with permission of NAXOS OF AMERICA

« BEST THINGS IN LIFE ARE FOR FREE »
(BEN STANDAGE)
© EXTREME PRODUCTION MUSIC USA
with permission of EXTREME MUSIC

« UNSTOPPABLE »
(ANDREW BOJANIC, ELIZABETH HOOPER, JAMES FENTON MARR, WENDY PAGE)
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with permission of EXTREME MUSIC

« ROLLIN' (AIR RAID VEHICLE) »
(WESLEY BORLAND, KASSEEM DEAN, LEOR DIMANT, WILLIAM DURST, JOHN OTTO, SAMUEL RIVERS)
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interpreted by LIMP BIZKIT
with permission of UNIVERSAL MUSIC CANADA

PRE-EXISTING MUSIC

« CLINT EASTWOOD »

(JAMIE HEWLETT, HUFORD BROWN, DAMON ALBARN, EARL DALEY)

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« PETIT PIANO »

(MATHIEU GAGNON)

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interpreted by **FLORE LAURENTIENNE**

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« TAKE YO' PRAISE »

(CAMILLE YARBROUGH)

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CASTING DIRECTOR **TANIA ARANA** SOUND **YANN CLEARY** **CHRISTIAN RIVEST** **SYLVAIN BRASSARD** MUSIC **MARTIN LÉON** EDITING **RICHARD COMEAU, CCE** **FRANÇOIS JAROS**
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PRODUCE BY **FÉLIZE FRAPPIER** **LOUIS-PHILIPPE DROLET** **LOUIS MORISSETTE** WRITTEN BY **CATHERINE-ANNE TOUPIN** DIRECTED BY **ANNE ÉMOND**

PRODUCED WITH THE FINANCIAL PARTICIPATION OF

AZIMUT FILMS

KO

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Québec

TELEFILM
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PARTENAIRE
DE
CHOIX

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CULTURE
CHANCE
SCÈNES
DE
CINÉMA

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