

VANAF 13 SEPTEMBER IN DE FILMTHEATERS



SÉLECTION OFFICIELLE
UN CERTAIN REGARD
FESTIVAL DE CANNES

MELVIL POUPAUD
SUZANNE CLÉMENT
**LAURENCE
ANYWAYS**
un film de
XAVIER DOLAN

ce que femme veut...



ALLIANCE VIVAFILM PRÉSENTE UNE PRODUCTION DE EYLA FILMS ET MK2 AVEC MELVIL POUPAUD ET SUZANNE CLÉMENT *Laurence Anyways* • NATHALIE BAYE • MONIA CHOKRI
SUSIE ALMGREN MAGALIE LEPINE-BLONDEAU SOPHIE FAUCHER • YVES JACQUES DUCÉ • YVES BELANGER c.s.c. MUSIQUE ORIGINALE NOÏA THÉÂTRE ANNE PRITCHARD
SON FRANÇOIS GRENON SYLVAIN BRASSARD OLIVIER GOINARD PRODUIT PAR LYSE LAFONTAINE PRODUCTÉAS EXÉCUTIFS LYSE LAFONTAINE JOE IACONO XAVIER DOLAN

COPRODUCTEURS NATHANAËL KARIMITZ ET CHARLES GILBERT PRODUCTÉAS DÉVELOPPEUR CAROLE MONDELLO RÉDIT ET RÉALISÉ PAR XAVIER DOLAN

LYLA FILMS m2 TELEFILM SODEC Québec Québec Cinéma Cinéma CANAL+ arte CINE+ [N] ALLIANCE VIVAFILM

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SYNOPSIS

Laurence en zijn vriendin Fred zijn *soulmates* en smoorverliefd. Wanneer zij Laurences dertigste verjaardag vieren, doet hij een bekentenis die hun leven volledig op hun kop zet: hij wil een vrouw worden. Dit is het begin van een turbulente reis die de twee geliefden dichter bij zichzelf en elkaar zal brengen.

LAURENCE ANYWAYS is een episch liefdesverhaal dat de kijker door middel van overdonderende beelden, kostuums en een fantastische soundtrack de kracht van liefde laat zien. Het 23-jarige wonderkind Xavier Dolan – het Canadese antwoord op Pedro Almodóvar en François Ozon – maakt van elke scène een spetterend grafisch kunstwerk.

LAURENCE ANYWAYS werd op het filmfestival van Cannes met staande ovaties ontvangen en het werd met verschillende prijzen bekroond (waaronder de Prijs voor Beste Actrice). **LAURENCE ANYWAYS** wordt wereldwijd geroemd als meesterwerk.

Laurence Anyways/ 159 minuten/ Canada, 2012/ Frans en Engels gesproken



Laurence Anyways wordt in Nederland gedistribueerd door ABC-Cinemien. Beeldmateriaal kan gedownload worden van: www.cinemien.nl/pers of vanaf www.filmdepot.nl
Voor meer informatie kunt u zich wenden tot Gideon Querido van Frank: +31(0)20-5776010 of gideon@cinemien.nl

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CAST & CREW

Laurence Alia
Fred Belair
Julienne Alia
Stéphanie Belair
Michel Lafortune
Andrée Belair

Melvil Poupaud
Suzanne Clément
Nathalie Baye
Monia Chokri
Yves Jacques
Sophie Faucher



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|----------|----------------|
| Regie | Xavier Dolan |
| Scenario | Xavier Dolan |
| Camera | Yves Bélanger |
| Decor | Anne Pritchard |
| Kostuums | Xavier Dolan |
| Montage | Xavier Dolan |

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XAVIER DOLAN

Wonderkind Xavier Dolan brak op zijn 21ste door als acteur, regisseur én scenarioschrijver met zijn internationaal bekroonde film J'AI TUÉ MA MERE.

De film was een enorm succes op het filmfestival van Cannes, zowel de internationale pers als het publiek reageerde uitzinnig. J'AI TUÉ MA MERE heeft wereldwijd meer dan 25 prijzen gewonnen. Zijn tweede film LES AMOURS IMAGINAIRES ging in 2010 in première in het Cannes competitieprogramma Un Certain Regard en won daar de Regards Jeunes Prize. LAURENCE ANYWAYS is Dolans derde speelfilm en is de eerste film waarin hij zelf geen rol speelt. Wel was hij verantwoordelijk voor zowel de regie, het scenario, de montage als de kostuums.



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MELVIL POUPAUD

De Franse acteur Melvil Poupaud maakte zijn debuut op tienjarige leeftijd in de film *LA VILLE DES PIRATES*. Nu, bijna dertig jaar later, heeft hij in meer dan vijftig films gespeeld. Hij werd twee keer genomineerd voor een César in de categorie van meest veelbelovende acteur. Tijdens zijn carrière werkte hij onder andere samen met François Ozon (*LE TEMPS QUI RESTE*, *LE REFUGE*), Eric Rohmer (*CONTE D'ETE*) en Jean-Jacques Annaud (*L'AMANT*).



LAURENCE ALIA

Laurence James Emmanuel Alia...

Laurence Alia... Laurence.

35 years old? 41? 45?

Man, then woman.

The state of Laurence seems impossible. What we come to understand quickly is that this is a man of courage. A hero. A super hero who disguises himself as a woman to better confront the world and its injustices. So that others will finally see him the way he sees himself. With the help of a couple of allies (Fred, the woman of his life, and literature) and finally able to live the way he wants to, Laurence chooses to fight: against the judgemental gaze of others, against institutions, prejudice and intolerance. Against nature itself. Laurence will take this fight all the way, all the way inside himself, to finally find where he fits in the world. Where he really fits. Where she chooses to fit. Because yes, Laurence is a courageous woman, who believes in freedom. Simply put, the freedom to exist.

— *Melvil Poupaud*

FRED BELAIR

Fred is in shock.

Fred is fleeing forward.

Laurence has changed his sexual identity. Tabula rasa.

He changed the identity of the couple.

And he rubbed up hard against Fred's identity.

But they don't even know it.

They are each other's prisoners.

Fred could have lived another way.

Fred is a woman who dives.

Fred likes being a woman who dives.

Despite her, and despite of the others.

She debates, she believes, she saves herself.

She sabotages herself.

Fred has lost the man of her life.

He's not dead, he's not gone.

Yet, she faces death : Fred and Laurence no longer exist.

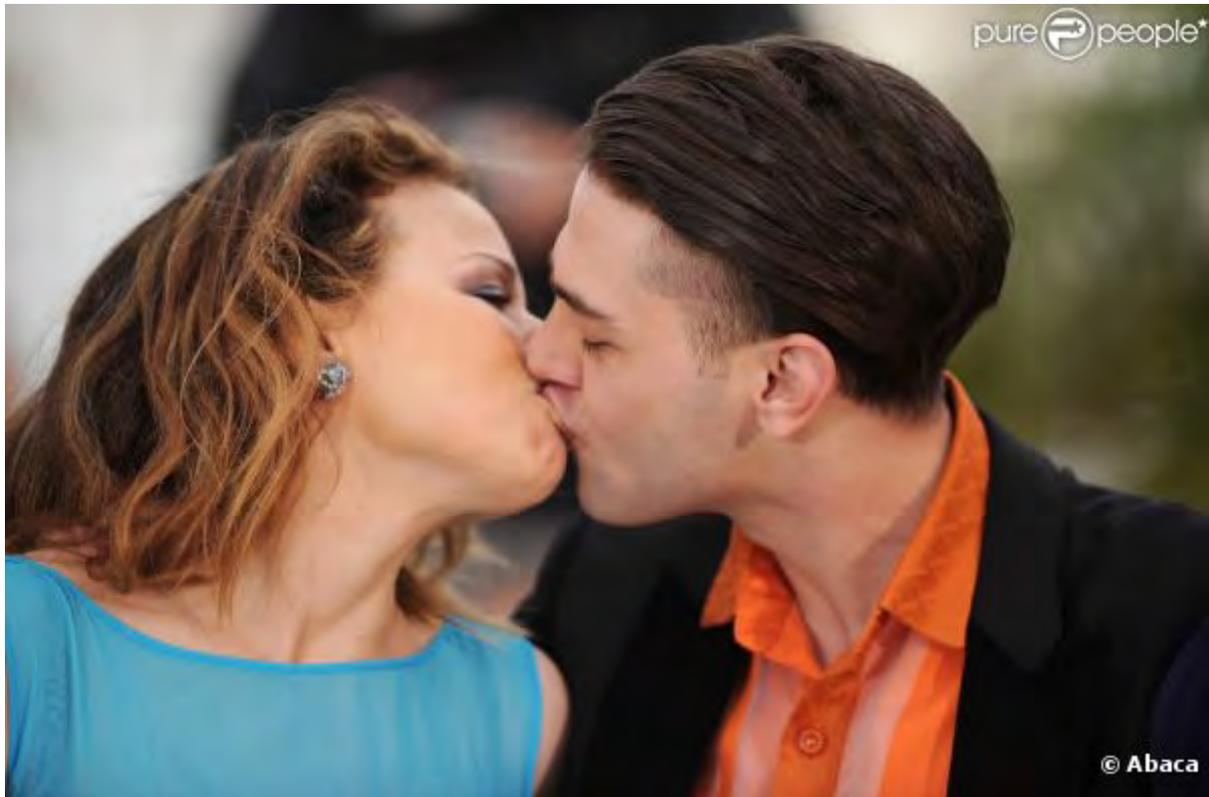
Fred is lost, a lost woman looking for her identity.

— *Suzanne Clément*

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SUZANNE CLEMENT

Suzanne Clément speelde in verschillende films, die lovend werden ontvangen door critici. De Canadese actrice is regelmatig gelauwerd voor haar acteerwerk, bijvoorbeeld door de Vancouver Film Critics Circle voor haar rol in *IT'S NOT ME, I SWEAR!* In 2009 speelde zij de moeder van Dolan in Dolans debuutfilm *J'AI TUE MA MERE*. Voor haar rol als Fred in *LAURENCE ANYWAYS* ontving zij op het Cannes Film Festival de Un Certain Regard Award voor Beste Actrice.



Director's statement

In the 90s, I lived with my mother in suburban Montreal. At school, I was a child star, privileged to miss classes to act in a commercial or a film every once and while. From the perspective of my peers, I was in show business. The truth was that my relationship to cinema was superficial: besides the Disney classics, my initiation to the seventh art was limited to efficient and soulless Hollywood blockbusters, dubbed into French, which my father would take me to see (often to appreciate the dubbing, which was how he made his living). My mother was never pleased about these excursions, suspicious of the influence these films had on me. Later, I would come to believe she might have blamed them for my adolescent violence and indiscipline.

In spite of all that, it was my mother who took me to my cinematic baptism. In december of 1997, I was 9 years old, and my mother brought me to the, regrettably now defunct, theater Le Parisien. Throughout the course of that evening, I felt as though I was experiencing all the "firsts" that life has to offer in hyperspeed: I fell in love with a man, a woman, costumes, design, images... I felt the shivers that accompany a genuinely great story, ambitious, told with respect for the rules of art, intelligent, epic and sensational.

This cinematic shock cannot be overstated, and I knew that I needed in that moment to learn English as fast as possible, so that I too could act in American movies. It was also at this point in my life that I started dressing up in my mother's clothes more often, more seriously, and without her ever preventing me. I spent more and more time my imagination, eschewing a real world in which I found myself disliked by other kids my own age, collecting false friends due to my notoriety and creating an isolating shell of arrogance. This cinematic shock was, I realized only recently, a revelation: not only did I know that I wanted to be an actor and a director, but, like this amazing film I had just seen, I wanted my projects, my dreams, to be limitless, and I wanted the unsinkable love I had witnessed on screen to one day be mine.

Fifteen years later, I watch Laurence Anyways, and I see my childhood still secretly at play. To be clear, I do not wish to become a woman, and my film is an homage to the ultimate love story: ambitious, impossible, the love we want to be sensational, boundless, the love that we don't dare hope for, the love that only cinema, books and art provide.

Laurence Anyways is an homage to the time in my life, before I became a director, when I had to become a man.

- *Xavier Dolan*

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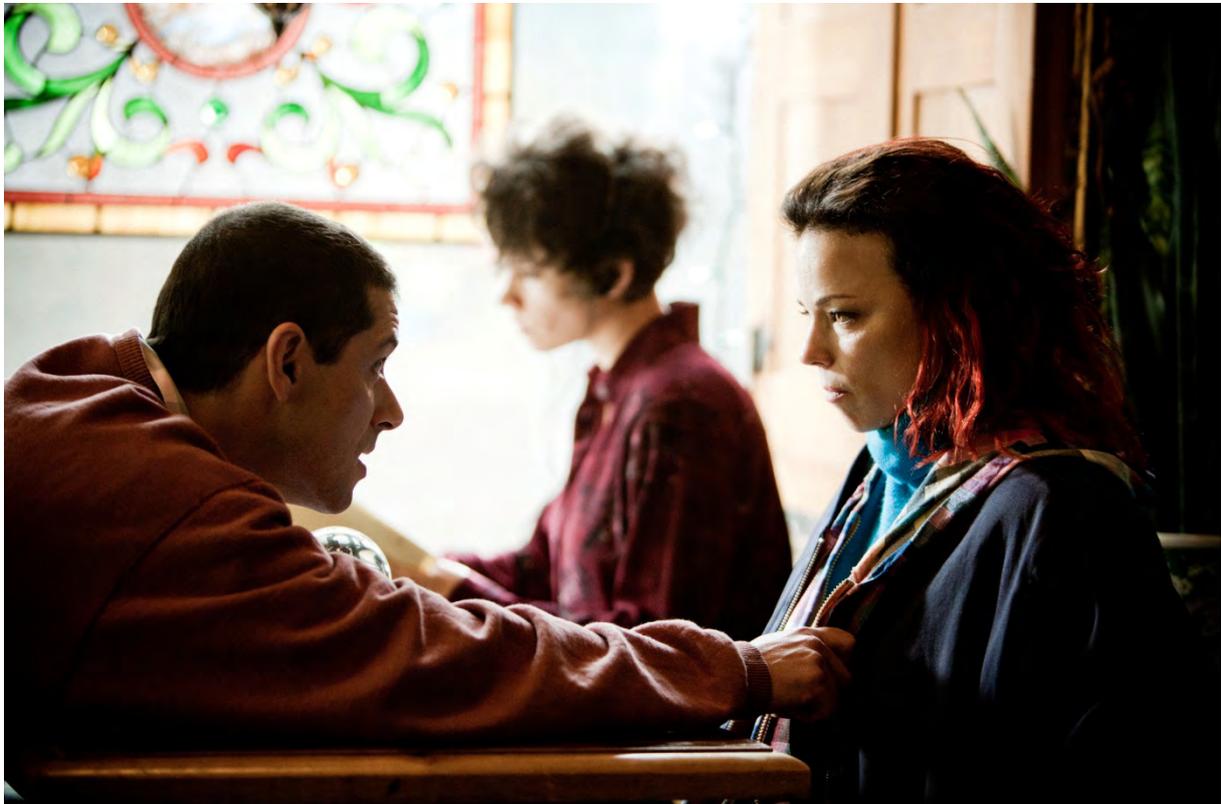


Interview met Xavier Dolan

What was your inspiration for this film?

We were on our way back to Montreal, after the first two days of shooting *I Killed My Mother* in the country. I was riding in a car with some crew members, and Anne Dorval.

We were gabbing about nothing and everything, when one of the wardrobe assistant started talking about an old lover. One night, her boyfriend had told her that he wanted to become a woman. I felt that this shock, though no doubt different for each couple that experiences it, was not unique to her alone. But through the tone of her voice, her emotions, her honesty as she spoke, I could imagine what it might be like to have a friend, a parent, a lover who, from one day to the next, defies the impossible, and thereby casts a horrible suspicion about every moment shared together. That night, I wrote thirty pages. I knew the title, and the ending. Though everything moved quickly, it was written slowly, between films, often at night, in the southern United States. In a lot of different states, come to think of it.



Like *I Killed My Mother* and *Heartbeats*, is this an autobiographical film?

Yes and no. No, because I'm not a transsexual. Let's put that to rest. And yes, completely, because all my films to date - and I can't really imagine it being different in the future - are autobiographical, or at the very least, deeply personal. I can't help but follow and trust my own instincts with my films. Truthfully, I don't believe there can be real fiction in cinema. There are contrivances, but a director can't help but put a bit of himself in his movies. I happen to put a lot of myself, for good or ill. If it sounds egocentric or narcissistic, I don't care. I refuse to bore people by talking about things I know nothing about, things I haven't mastered. I am neither lazy nor unambitious, but for the moment, I'd rather stick with what I know: the comfort of self-knowledge, the harshness of the judgements of others, which we fight against, alone, without friends or allies. People who've seen my movies can take for granted they know me

personally. If I started to make films at all, it was largely to give myself work as an actor, to ensure that no one would forget me. But then, when I started to direct I realized that the same fear would prevail in this job as well. It's in that sense that all of my films are autobiographical to a certain degree, because who among us is foolish enough to turn down the opportunity of leaving some an impression on this life? We offer up our individual memories at the altar of the collective memory, so that we won't be forgotten, consequently abandoning ourselves to a real life that continues, unaffected. And film after film, we remember less and less and we turn in on ourselves. And soon enough, our movies only talk about cinema.

For your third film, you have chosen to surround yourself with more experienced artists, particularly in terms of production design and cinematography. Was it the elevated budget of the film – *Laurence Anyways* cost 8 times more than *I Killed My Mother* - that pushed you towards these veterans?

Not at all. I'm simply excited by the idea of working with talented people - be they actors, or technicians, artists, camera operators - and their humilities or egos don't interest me so much as their instincts, taste and know-how. From one film to another, you build a team. Some stay, some leave. I've been wanting to work with Yves Bélanger, the cinematographer, for a long time. He's an artist and a crazy person. He's loquacious, passionate and cultivated - we found each other. Anne Pritchard, the production designer is so creative and so refined. She's worked with Louis Malle, de Palma. I will never let her go. And Francois Barbeau, who designed 8 of the costumes in the film, is a master that I have everything to learn from. It would be stupid to be intimidated by people who have so much experience to offer and share. Together, we can make a film better, transform it, make it expand and contract, down to the last detail. I don't get along as well with people my own age, frankly. It seems to be an unintended constant in my life. And I'd be afraid to disrespect a cinematographer who was 25 or even 30. With Belanger, Pritchard and Barbeau, the intelligence and experience is so obvious that you're forced to listen, take it in, and shut the fuck up.



On top of being the writer and director of the film, you also designed the costumes and edited. Does this approach imply that you are tending towards a multitasking style of self-centered filmmaking ?

Self-centered?... Uh, yeah. Journey to the center of myself, let's go! Yes, my approach is defined largely by multi-tasking. But is that a negative? And I always stop when I know I'm out of my depth. Cinema is the seventh art, and is the sum of the other six. Fashion, of course, is the forgotten child of the story. In any case, I believe that you have to be interested in all of them to understand them. I'm learning, little by little, to master two or three of them, and I'm thrilled to incorporate the others without doing them myself. After all, I chose the most onerous of all the arts, and it seems logical, even though a movie is conceived by one thinker, that it is ultimately shaped collectively. After a screening of *Heartbeats* in Belgium, a woman told me that if I continued to do "everything" on my own films, I risked drowning them, never mind depriving myself of the talents of others, and depriving others of earning their living. She was genuinely affronted by this sense of individualism. I answered that all other people had to do was make their own movies, and that when I am working on my own film, I am free to do anything that interests me, particularly when I believe I have some talent to offer, or at least something personal. Costumes and editing are two very different departments, and I took them on because I am passionate about them. A painter doesn't paint with a colorist, an expert in texture, a technical consultant, an executive in charge of brushes and an easel wiper. With cinema, the process requires collaboration with other artists. But it remains the film of one person, one creator, ideally.

What were your influences for this film?

In preparation for the film, I bought dozens of magazines, and books on art and photography at MOMA, and in different specialty stores in New York and Montreal. I ordered various fashion revues, and documents on eBay and Amazon, to research the costumes. I would say Nan Goldin, in general, in addition to hundreds of other photographers whose names I won't remember. And Matisse, Tamara de Lempicka, Chagall, Picasso, Monet, Bosch, Seurat, Mondrian (for framing), Klimt (for the color coding, the chromatic uniformity of certain parts of the film: the brown period, the gold period, the mauve period). As for cinema, there is a very brief but precise tribute to Marlon Brando in *A Streetcar Named Desire*, and I use recurring wide shots that were inspired by Jonathan Demme's *The Silence of the Lambs* (little depth of field, a still camera, the sense of being watched, enormous proximity). As for rhythm and ambition, I was inspired by James Cameron's *Titanic*. In any case, everything I read, everything I see or hear inspires me, even if it isn't my taste or style - I think that's pretty normal. Everything beautiful, moving and accomplished should, in theory, inspire us with spontaneous words and images. And I have no complex about this because I know that what inspires me isn't what influences me, just what moves me. Admiring something that exerts a power over us, through its distillation of our universe, our dreams, our language, our generation, our values, our wounds, our respective fantasies... What often emerges is something diametrically opposed to what went in, to the point that the inspiration is unrecognizable. It's the broken telephone of the imagination. In any case, everything's been done before. I have many different ambitions as a filmmaker, but I will never pretend to have invented a style or a school of thought. Since 1930, everything's been done. So what now? I've decided that my work is to tell a story and tell it well, to give the story the direction that suits it, and that it deserves. The rest, whether invented or stolen, is mere proof that nothing is harder than having an idea.