



La voix de l'ombre
The Voice of the Shadow

Marie-Hélène and Thomas have been lovers for five years. Thomas has a bicycle accident and goes into a coma. She goes to visit him in the hospital each day. Convinced that he can hear her, Marie-Hélène describes to him moments and gestures from her encounters with the people in the street that she photographs. Day by day, she weaves a thread inside of Thomas that becomes his lifeline to memory and creativity.

The voice of the Shadow

Synopsis

MARIE-HÉLÈNE (France Castel) and THOMAS (Mario Saint-Amand) have been lovers for five years now, in Montreal, where they each have their own apartment. She lives alone, and he lives with his wife, GISÈLE (Isabelle O'Brien) and their daughter, CLAIRE (Laetitia Isambert-Denis).

Thomas has a bicycle accident and goes into a coma. Marie-Hélène finds out through JOHN (Jean-François Blanchard), her ex-lover and Thomas's friend. Though Thomas and Marie-Hélène have recently split up, she goes to visit him in the hospital each day, when his wife is not there. Convinced that he can hear her, and to keep him interested in life, Marie-Hélène describes to him moments and gestures from her encounters with the people in the street that she photographs. She pleads with him to come out of the coma. Day by day, she weaves a thread inside of Thomas that becomes his lifeline to memory and creativity.

Through Marie-Hélène's photographs and tales, we encounter varied colorful characters as the MAN ON BENCH (Philippe Vasseur). Humorous and sad scenes from daily life are cut with reminders of Marie-Hélène's and of Thomas life together, and flashbacks to earlier moments they once shared.

A voice, that of MARIE-HÉLÈNE's MOTHER (Isabelle Laurier), reads excerpts from a book she read in the past, conveys part of the disturbing *Voice of the Shadow* linking childhood memories to the dramatic past of the characters.



Emilie Bierre



France Castel et Mario Saint-Amand



Isabelle Laurier



Annie Molin Vasseur, © Yves Medam

Director's note

Facing a coma (the representation of a wounded environment that is the reflection of our society) in a bleeding, amnesiac present looking towards a future with no horizon, can a woman whose youth is well behind her believe that sharing the little events of day-to-day living will sustain the life force of a consciousness that appears to be disconnected?

Can she believe that a romance coming late in life—hard to compare to the bursting fireworks of youthful passion—will have the strength to colour existence with an aura of tenderness while regenerating a presence in the world out of absence?

What is this voice of the shadow, diaphanous and multitudinous, that insinuates itself into memory and recalls the past history of Marie-Hélène and Thomas? These characters do not seem torn up by what they are experiencing, although their experience is a melodrama in which the past rises to the surface. Will there be acceptance? Resilience? The wisdom that can reduce to nothingness any and all acts of revolt, even if it is true that indignation knows no age?

What marks has “epi-genesis” left on their lives, and what force engenders a belief in life and creation? What do poetry and love represent here? Are the characters risking their hide?

These questions were the primary driving force behind the script for *La voix de l'ombre* (*The Voice of the Shadow*), which I began writing in 2008.

Having come to film directing in 2007, self-taught, as I was for all disciplines that I had previously taken on, I did not approach the act as a stylistic exercise. This, my first feature-length film, does not seek to adhere to a pre-established form, though certain renegade forms of questioning from my writing do run through it—namely, the overlapping of layers of memory and facts that shatter the story's timeframe, giving way to a more random, inward timeframe. For me, the voice of the shadow—*La voix de l'ombre*—is perhaps this rising-up of memories of films from the early days, with their melodramas, their double exposures, and their calls to dreaming and introspection.

In a word, after the many difficulties overcome to produce this film, and with the wisdom of hindsight, this film could not have been anything but what it is. Questions remain for me to share, and a cinematographic path beckons to me.

Annie Molin Vasseur

Credits

Marie-Hélène.....France Castel
 Thomas.....Mario Saint-Amand
 Marie-Hélène's Mother.....Isabelle Laurier

John.....Jean-François Blanchard
 The Benchman.....Philippe Vasseur

Gisèle.....Isabelle O'Brien
 Claire.....Laetitia Isambert-Denis
 Boy age 8.....Frédéric Brault

Marie-Hélène age 27.....Isabeau Blanche
 Marie-Hélène ado.....Sarah-Ève Grandmaison
 Marie-Hélène age 5.....Émilie Bierre
 Marie-Hélène age 3.....Charlotte Giraldeau

Thomas age 17.....Francis Tremblay
 Thomas age 7.....Léo Deslauriers

Tapistry-maker.....Mylène Savoie
 Bandit and man on bridge.....Gabriel Paré
 Thomas's Father.....Maxime Laurin
 Presenter.....Isabelle Paré
 Marie-Hélène's mother's friend.....Manon Brunet
 Thomas' s father 's accomplice.....Antoine Portelance
 Nurse Irina.....Martina Govednik
 Nurse 2.....Daniella Jovanovic
 Beggar.....Nicolas Chabot
 Hospital's assitant 1.....Valérie Cantin
 Hospital's assitant 2.....Véronique Gravel-Bouchard
 Doctor.....Paul Stewart
 Child age 10.....Marc-Antoine Foucault
 Young lady.....Tania Lapointe-Dupont
 Young woman.....Meliza Lejeune

Written and directed.....Annie Molin Vasseur

Cinematography.....Nicolas Venne
Abbey Neidik

Film editing.....Philippe Vasseur
Annie Molin Vasseur

Supervisor film editing.....Natacha Dufaux

Assistant film editing.....Salomé Dufaux Mathieu

Music.....Justin Béchard
Patrick Spisak

Sound concept.....Georges Forget

Colorist.....Marc Desborde

Sound editing and mix.....Louis Haeri

Online editing.....Sébastien Ventura

1st Assistant Director.....Catherine Lachance
Maud Boisnard

3rd Assistant Director.....Daniella Jovanovic
Catherine Szabo

Continuity.....Nathalie Bayle

Assistant interactive writing.....Nathalie Roy

Artistic director.....Marie-Ève Bolduc

Artistic director's assistant.....Julie Chamberland
Anette Belley
Philippe Vasseur

Production manager.....Marc Cunningham

Production coordinator.....Geneviève Joly

Postproduction manager.....Gérard Jongis

Postproduction supervisor.....Pierre Thériault

Preproduction.....Davy Derouault
Nadine Demeule

Sound engineer.....Philippe Scultéry

Boom operator.....Julien Gabillaud

Lighting.....Simon Lamarre-Ledoux

Lighting technician.....Xavier Boisvert
Yannick Vigier

TGDN / 1st Assistant camera.....Olivier Arends Leblanc

Costumes, dresser.....Noémi Poulin

Assistant dresser.....Maria Pasik
Audrey Chikhani

Chief make-up artist.....Jean-Sébastien Ouellet

Make-up effects.....Ève Monnier

Chief hairdresser.....Richard Hansen

Set photographer.....Yves Medam

Archival photos.....Pierre Crépô
Nicolas Venne
Annie Molin Vasseur

Casting, extras.....Carole Dionne

Exterior locations Manager.....Marie-José Bernard

Assistant locations Manager.....Virginia Leurent De Wavrin Bonnevie

Production assistant.....Jim Lévesque
Kevin Bujold

Driver.....Martin Letendre

Song *Quand on y pense*.....Groupe Renuvo

Piano performer *Satin*.....Guillaume Dubois

Poem *C'est à vous que je parle*.....Annie Molin Vasseur

Poem reader.....Isabelle Laurier

Visual art works.....Georges Autard
Denis Demers
Serge Lemoyne
Louise Paillé
Jean-Luc Poivret
Ody Saban
Francine Simonin
Judith Wolfe

Translation.....Margaux Ouimet (sous-titres en anglais)
Mark Stout (poème *C'est à vous que je parle*, en anglais)

Catering.....Landry Maltraiteur

Producer.....Annie Molin Vasseur

Thanks to Mathieu Demers
Jacques Frigon
Michel Giroux
Catherine Grégoire
Hamid Hoveyda
Francine Larivée et Claude Grenier
Huguette Le Gall
Véronique Marino
Jean-Michel Molin
Thierry Paradis
Ginette Petit
Yvon Rivard
Joël Serra
Christelle Le mas de Provence
UDA
AQTIS
APFTQ
CINEPOOL
DÉPARTEMENT CAMÉRA
CINÉMATHÈQUE QUÉBÉCOISE
STUDIO WOMBAT
Productions Murmures
Cent visages de la figuration

UN FILM D'ANNIE MOLIN VASSEUR
© AMV PRODUCTION - 2013

Biographies

France Castel

France Castel is by turns a singer, an actress and a talk-show host.

She is quite well-known to television viewers who are accustomed to seeing her on many different shows, year after year: «Prozac», «Ramdam», «Lance et compte», «Les Super Mamies», «L'Or», «La part des anges», «Omer-ta», «Le Volcan tranquille», «Urgence», «Sous un ciel variable», and «Scoop», to name but a few.

Her film work includes roles in a score of movies, including «Je me souviens», «Les 3 P'tits cochons» (The 3 Little Pigs), «La Lune viendra d'elle-même», «Karmina», «La Comtesse de Bâton Rouge», «Une histoire inventée», «Coteau rouge», and «Sur le rythme» by up-and-coming director Charles-Olivier Michaud.

Her theatre credits include «Les Girls à Clémence», «La mort d'un commis voyageur» (Death of a Salesman), and «Demain matin Montréal m'attend». More recently, she has graced the stage in a number of summer theatre productions.

Since she hosted «Deux filles le matin» with France Beaudoin and «Droit au cœur» on Radio Canada, we have witnessed how all facets of France Castel's life have contributed to her qualities as a talk-show host. Her generous nature, her ability to listen, her vibrant presence, and her infectious laugh are all traits that make her eminently qualified to take the helm of the program «Pour le plaisir».

Mario Saint-Amand

For over 20 years, Mario Saint-Amand has been offering up the fruits of his gifts as an actor in roles as varied as they are intense in both film and television. His film career began in 1989 in the film «Love-moi», directed by Marcel Simard, a film that deals with juvenile delinquency. We were then able to appreciate his talent in «L'automne sauvage» and «Karmina», both directed by Gabriel Pelletier. In the fall of 2007, André Forcier offered him a role in «Je me souviens». And in 2009, under the direction of Julien Knafo, he played a young father troubled by his past in the film «Lucidité passagère».

In 2011, he landed a major role, playing Gerry Boulet in the film «Gerry», directed by Alain Desrochers. He then performed in «Coteau Rouge» with André Forcier. In 2011 and 2012, he took part in a theatrical creation staged by Dominic Champagne entitled «Tout ça m'assassine» before going on tour in Quebec with his production of Mario Saint-Amand music, «On passe nos blues».

Isabelle Laurier

Isabelle Laurier is an actress who dances, sings, and writes. She has performed in a variety of plays, including «Les Amants du Métro» and «L'Œuf». Her preferred medium is film. She has had roles in a score of short films and nearly 10 feature-length films. She appeared in «Piché» «entre Ciel et Terre», «Gerry», «The Girl with the White Coat», and «The Year Dolly Parton Was My Mom». She played the leading role in «L'Écllosion», «Les Traits», «Chimériques», «Les Cicatrices», and «Mille Images valent un Mot», among other films.

Isabelle is also a musician and has studied and plays several musical instruments, among them the piano, the oboe, and the guitar. She has danced classical ballet as well as modern jazz, hip-hop, and salsa; and she sings jazz, rock, and varieties.



Annie Molin Vasseur

Professional Experience

NATIONALITY French and Canadian

EDUCATION

2012	Free student, UQAM, winter session «Théories du cinéma».
2007	Training in Producing and Directing Independent Film. INIS; MAIN FILM; FILMS DE L'AUTRE.
2006	Certificate in Screenwriting CINEMA 2006, INIS - Institut National de l'Image et du Son, Montreal.
1991	Syd Field Screenwriting Workshop, Montreal.
1972	Oakland University, USA, Theatre Arts.
1970	Paris III University, Licence ès lettres modernes (Literature; Theatre).

SCREENWRITING

2008-2010	<i>The Voice of the Shadow</i> , feature-length fiction. Director/Screenwriter, AMV PRODUCTION, January 2013.
2007-2008	<i>Blue Like Sky</i> , a Trilogy of short fictions: <i>Walk</i> ; <i>Between Two Worlds</i> ; <i>Hopscotch</i> . Director/Screenwriter.
2006	<i>Point de faille</i> 10 minutes. Screenwriter. (Alexandra Guité, Director; Ranang Rousseau, Producer). INIS, 2006.
	<i>Le Dortoir</i> , 5 minutes. Screenwriter. (Amélie Couture-Telmosse, Director; Babak Kaboli, Producer). INIS, 2006.
2005	<i>Un saut dans le ciel</i> , 3 minutes. Screenwriter. (P.-A. Fournier, Director; Stéphanie Morissette, Producer). INIS, 2006.

FILM DIRECTING

2011-2013	<i>The Voice of the Shadow</i> , 82 min, with France Castel and Mario Saint-Amand, music by Justin Béchar and Patrick Spisak, AMV PRODUCTION, Janvier 2013.
2008-2009	<i>Walk</i> , 12 min., with Gaston Lepage, from the trilogy <i>Blue Like Sky</i> , music by Justin Béchar, AMV PRODUCTION, June 2009.
	<i>Between Two Worlds</i> , 15 min., with David D'Amours - Fortier, Mylène Savoie, Lili Vasseur and Charlie Vasseur; music and songs by David Running. Trilogy <i>Blue Like Sky</i> , AMV PRODUCTION, June 2009.
	<i>Hopscotch</i> , 10 min., with Mylène Savoie and Gabriel Brown; music by Justin Béchar. Trilogy <i>Blue Like Sky</i> , AMV PRODUCTION, June 2009.

Distribution of *The Voice of the Shadow* (in progress) of which FFM, Montréal, august 2013.

Distribution of the trilogy: NFB, Montreal and Le Reflet Médicis, Paris (summer 2009). And of *Between Two Worlds*, RVCQ Festival (RENDEZ-VOUS DU CINÉMA QUÉBÉCOIS), Montreal. February 2010 and 28th Festival international de Cinéma Jeunesse de Rimouski, 2010.

PUBLISHED WORKS (a selection)

Novels :

1998 **Ciao les violons**, Éditions de l'Hexagone, Montreal.

1997 **Zéro un**, Éditions de l'Hexagone, Montreal.

Poetry :

2003 **Ce pourrait être le récit d'un été**, Éditions Les Heures Bleues, Montreal

1998 **Mémoires océanes**, Éditions Bonfort, St-Lambert, with Maude Bonenfant's photographs.

1996 **L'été, parfois**, Éditions Bonfort, St-Lambert, with Célyne Fortin's drawings.

1984 **Passion puissance2**, Éditions du Noroît, St-Lambert, with Irène Whittome's drawings.

Group Publications; Collaborations :

2002 **Le corps collectionneur**, (short story), Éditions les heures bleues, Montreal.

La France des poètes, (poetry), Éditions Trait d'Union, Montreal.

Histoire de sens, (visual arts). Direction by the author of a collective. Éditions Le Sabord, Trois-Rivières.

2001 **Extensions intimes**, (visual arts). Direction by the author of a collective. Les Heures bleues, Montreal, Qc and Prise de parole, Sudbury, Ont..

2000 **La poésie québécoise**, chinese anthology by Cheng Yirong, Éd. Quaille.

La maison du rêve, (nouvelle), vlb éditeurs, Montreal.

1999 **Êtres femmes**, (poetry), Le temps des cerises and Les écrits des forges, Pantin, France and Trois-Rivières, Quebec.

1996 **80 voix au féminin**, Arcade anthology 1981-1996, Montreal.

Magazine and Newspaper Collaborations :

1988-2000 Articles, short stories and poetry in: *Le Mail*, *Passage*, *Cahiers des arts visuels du Québec*, *Section A*, *La vie en rose*, *Vision*, *La chambre blanche*, *Inter*, 10-5155-20 *art contemporain*, *Calendrier Remue-Ménage*, *Moebius*, *Le Devoir*, *Etc Montreal*, *Arcade*, *Estuaire*, *L'encrier*, *XYZ*...

PUBLISHING (a selection)

1989 **Libération**, a facsimile of Sophie Calle's writing, with the newspaper publisher, *Libération*, Paris, Éditions Aubes 3935, Montreal.

1988 **L'Autre Œil, le nu féminin dans l'art masculin**, Marie-Jeanne Musiol, Éditions La pleine lune and Aubes 3935, Montreal.

1982-90 A series of visual arts catalogues, Éditions **Aubes 3935**, Montreal.

BIBLIOGRAPHY (a selection of articles and reviews)

1998-1999 on **Ciao les violons** :
. **Histoires d'amour**, Marie Claude Fortin, *Lettres québécoises*, Montreal, Summer 1999;
. **Entrelacs dans le tissu d'une vie**, Michèle Comtois, *Zone*, *Hull*, March 1999;
. **Tous les chemins d'Annie Molin Vasseur menaient à l'écriture**, Pierrette Roy, *La Tribune*, Sherbrooke, February 13th 1999;
. **La mémoire amoureuse**, Robert Chartrand, *Le Devoir*, Montreal, December 20th 1998;
. **Ciao les violons**, Annick Duchatel, *Femme plus*, Montreal, February 1999.

1997 on **Zéro un** :
. **Un très beau premier roman**, Réginald Martel, *La Presse*, Montreal, June 29th;
. **Zéro un**, Julie Sergent, *Le Devoir*, Montreal, May 17th;
. **Mettre en scène l'écriture**, Geneviève Forest, *Lettres québécoises*, n° 88;
. **Zéro un**, Dominique Blondeau, *Arcade*, n°41;
. Études francophones, *CIEF* (novels), vol XIII n°1.

on **Annie Molin Vasseurs's poetry** :
1991 . **Anthologie de la poésie des femmes au Québec**, Nicole Brossard and Lisette Girouard, Les Éditions du Remue-ménage, Montreal.
1989 . **Introduction à la poésie québécoise**, l'amour, la mort, Jean Royer, Éditions BQ, Montreal.
. **Debout les braves**, MTL Montreal, Claire Gravel, November.
1986 . **French Review**, Janis L. Palliester, USA, May.
1985 . **De l'érotisme avant toute chose**, Jean Royer, *Le Devoir*, Montreal, March 9th.
. Claude Beausoleil, *Jungle* n° 8, Paris.
. Louise Cotnoir, *Arcade* n° 10, Montreal, October.
1982 . **Le livre, ce lieu unique**, Gilles Daigneault, *Le Devoir*, November 20th.

1981-90 Many articles on **the exhibitions of Gallery Aubes 3935** including those in *Le Devoir*, *La Presse*, *The Gazette*, *Voir*, *Parachute*, *Vie des Arts*, *Vanguard*, *Etc Montréal* and *Le nouvel observateur*, France, and *Chicago Tribune*, USA.

1975-77 Many articles on **The Living Theatre** including those in Paris daily newspaper *Libération*, February 8th 1977: LES 30 ANS DU LIVING, Julian Beck, Judith Malina, Annie et les autres, en assemblée générale à la faculté de Vincennes.

INTERVIEWS (a selection)

1977- 1998 - Collaboration on Bruno Carrière's film, «Jean-Jules Soucy», Montreal, 1995.
- Collaboration on various films, books, television and radio interviews on *The Living Theatre*.
- Many television and radio interviews including *RDI à l'écoute* «Annie Molin Vasseur», with Michaëlle Jean. Radio-Canada; «Présence de l'art», with Gilles Daigneault & Rober Racine; and «Questions de sens» with Richard Cummings; CISM with Robert Laplante; Radio centre-ville with Christophe Rodriguez; CIBL with Esther Téman.

OTHER RELATED PROFESSIONAL ACTIVITIES (a selection)

-Actor with several theatre companies (1972-1977) including **The Living Theatre** of New York, 1975-1977.
Participated in various films and TV performances with *The Living Theatre* including «Six actes publics», La Chaux-de-fonds TV suisse romande. May 1977.

-Member of several juries, including Le Festival international de films sur l'art (FIFA), 1987; Le prix Paul-Émile Borduas, 1986; The international bookbinding contest of BNQ and BN Paris and Le prix du signet d'or de Radio Québec, 1993 and 1994.

-Collaborated on various conferences and symposiums, including UQAM University, Concordia University, Laval University, the Musée de Québec, the Musée d'art contemporain de Montréal and the Rencontre québécoise internationale des écrivains.

-Founder or co-founder (the asterisk * indicates programs and institutions initiated by Annie Molin Vasseur)
- Magazine **Etc. Montréal***, 1987. Chairman until March 1990.
- **Contemporary art galleries association of Montreal***, 1986. Chairman until 1987.
- **National & international artists' books contests of Canada***, Montreal, 1983 & 1986.
- **Galerie Aubes 3935***, Montreal. Director 1981-1990.
- **Association Art et regard des femmes** (artistic multi-disciplines), Paris, 1978. Director of research on creativity.
- Journal **Sens sciés**, Paris VII University, Censier, 1968.

-Director of Gallery *Aubes 3935* (1981-1990):
Presentations of visual arts exhibitions (Canada and abroad) and various cultural events with various organizations;

-Director of Regroupement des Artistes en Arts Visuels (RAAV) and Société de gestion des arts visuels (SODART) (2003-2004).

-Curator (a selection 1990-1995) :
Galerie Optica and Centre d'art d'Herblay, France; Ministry of Culture of Andorra; and Bibliothèque nationale du Québec.

-Member of Union des écrivaines et écrivains québécois, since 1998.

-Member of editorial board of *Arcade* magazine (1992-2002).

-Member of editorial board of *Etc Montréal* magazine (1990-1993).

-Member of Association des Réalisateurs et Réalisatrices du Québec (ARRQ), 2013.



Informations Dorine Segura
Agent de Communication / +1 (514) 842 4319