

SYLVAIN MARCEL NOUR BELKHIRIA MAUDE GUÉRIN
With ORCHESTRE MÉTROPOLITAIN Conducted by YANNICK NÉZET-SÉGUIN
Produced by PIERRE EVEN

OFFICIAL SELECTION

tiff

TORONTO INTERNATIONAL
FILM FESTIVAL 2023

Starring
SOPHIE DESMARAIS

Days of Happiness

(English subtitled version)

A film by
CHLOÉ ROBICHAUD

daysofhappiness.com

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Technical Information

Genre	Drama
Original Version	French
Subtitled Version	English
Origin	Quebec, Canada
Shooting Location	Quebec, Canada
Duration	118 min
Audio	5.1
Image	1:85
Shooting Format	3.2K 1:85
Delivery Format	DCP
URL	daysofhappiness.com

Creative Crew

Director and Screenwriter	CHLOÉ ROBICHAUD
Producer	PIERRE EVEN, Item 7
Associate Producers	PAUL-E. AUDET and JEANNETTE GARCIA, Item 7
Line Producer	YANICK SAVARD
Director of Photography	ARIEL MÉTHOT
Production Designer	LOUISA SCHABAS
Sound Recordist	STEPHEN DE OLIVEIRA
Editor	YVANN THIBAUDEAU
Sound Designer	SYLVAIN BELLEMARE
Sound Mixer	LUC BOUDRIAS
Musical Consultant	YANNICK NÉZET-SÉGUIN
Musical Partnership	ORCHESTRE MÉTROPOLITAIN and its musicians
Costume Designer	FRANCESCA CHAMBERLAND
Head Make Up Artist	DJINA CARON
Head Hairdresser	LINE LÉVESQUE
Casting Director	KAREL QUINN, Maison Wallace
Stills Photographer	LAURENCE GRANDBOIS BERNARD

Cast

Emma	SOPHIE DESMARAIS
Patrick, father of Emma	SYLVAIN MARCEL
Naëlle	NOUR BELKHIRIA
Sabrina, mother of Emma	MAUDE GUÉRIN
Mæstro Philippe Sivigny	VINCENT LECLERC
Yves	YVES JACQUES
Jad	RAYAN BENMOUSSA
Debbie	KATHERINE LEVAC
Thomas	JEAN-PHILIPPE BARIL-GUÉRARD
Valérie	ARIEL CHAREST
Alex	INÈS DEFOSSÉ



Short Synopsis

Emma, a talented conductor and rising star on the Montreal stage, has a complicated relationship with her father and agent Patrick. She must confront her emotions and decide if she wants to succeed in navigating her career and her romantic relationship with Naëlle, a newly separated cellist and mother of a young boy.

Synopsis

Emma is a young conductor and rising star on the Montreal scene. *Days of Happiness* chronicles her complex relationship with her father and agent Patrick, who has maintained a devious hold on her since childhood. The possibility of an important position with a prestigious orchestra only raises the stakes for Emma. She will have to give way to her true emotions and make choices, both for her music and for herself, if she is to navigate her career and her romantic relationship with Naëlle, a newly separated cellist and mother of a young boy.

About the Film

The film takes a vivid, no-holds-barred look at questions of legacy and parentage. At what cost can one continue a toxic filial relationship? And who is responsible for untying it? The film follows this modern quest for freedom by a determined young woman, with the promise of happier days ahead.



BIOGRAPHIES

Creative Crew

A portrait of Chloé Robichaud, a woman with long dark hair and glasses, looking directly at the camera. The background is a light grey with faint, stylized text in the background.

Chloé Robichaud

Photo: Alexis Gonçalves

Director and Screenwriter

Screenwriter/director, Chloé Robichaud's career is already well-established. In 2013, at the age of 25, her first feature film, *Sarah Prefers to Run*, was part of the official selection for the Cannes Film Festival's "Un Certain Regard". A year earlier, *Herd Leader*, was also screened at Cannes, and received a nomination for the Palme d'or of short films. Both films were screened at several important international festivals. In 2016, her film *Boundaries*, about the lives of female politicians, was selected for the TIFF, and also won the prestigious "New Directors Prize" at the Seattle International Film Festival. This Quebec-Newfoundland coproduction boasts a strong cast, featuring Macha Grenon, Emily VanCamp, Nathalie Doummar, Yves Jacques and Rémy Girard. Chloé is also the creator of the web series, *Féminin/Féminin*, which launched in 2014, won two Géméaux Awards, and, exceptionally, streamed internationally. She made a notable return to short filmmaking in 2020 with the film *Delphine*, which was in competition at the Venice Film Festival, followed by TIFF, where it won the Best Canadian Short award. Chloé has also worked in television, directing episodes of the popular series, *Trop*, which garnered her a nomination for Best Direction-comedy at the 2018 Géméaux Awards. More notably, she has helmed episodes of the popular Canadian series, *Transplant*, which airs on CTV and NBC. Finally, her third feature film, *Days of Happiness*, about a female orchestra conductor, will hit screens in the Fall of 2023. Chloé is currently in pre-production on a new adaptation of the legendary Quebecois cult film, *Deux femmes en or*, with a script by Catherine Léger.

Born in Quebec City, Chloé Robichaud now lives and works in Montreal. She holds a Bachelor of Arts (with distinction) in directing from Concordia University in Montreal and earned a diploma in directing from the Institut National de l'Image et du Son (L'INIS) in 2010.

A note from the director

I wanted to approach writing *Days of Happiness* with generosity, without setting limits and without fear of what I was going to tell. And I approached filming Emma's journey with the same openness. I wanted to make a film that fully immerses us in the depths of what Emma feels so that we emerge from it with her, feeling lighter and freed. It's a film that required me to be attentive. To listen to the music, of course, which is a character in its own right in this film, but also to listen to my own emotions, to reveal in each character a truth to which we could all identify. I am proud of this dense and intuitive film, for which I had only one ambition – to try and touch something sincere.

Interview with Chloé Robichaud

by freelance journalist Judith Lussier

Your new film, Days of Happiness, follows the journey of a conductor. What is your relationship with classical music? Has it been a long-standing passion?

I have always listened to a lot of music as part of my creative process. Music opens up the imagination, and classical music, in particular, stimulates creativity. But to say that I was familiar with it, not really. It was mainly the desire to present the character of a conductor that came to me first, and it was from there that I became more deeply interested in the classical world and everything it encompasses. Without making a documentary, it was essential for me to make a film that was completely credible. I've done a lot of research, meetings, attended rehearsals and concerts, in order to push my desire for realism to the maximum.

What motivated the choice of this character?

I like to see female characters on screen in fields where they are normally underrepresented. I did it with international politics (*Boundaries*) and sports (*Sarah prefer to run*). In that sense, a conductor had something very powerful and contemporary. And since I wanted to make a film about the unfolding of emotions, classical music was perfectly suited to make us experience Emma's dramatic arc. Music is a universal language that easily generates viewer engagement. The gestures of conductors are so cinematic as well. With the simple movement of her hands, Emma tells us a story. I find that fascinating and moving. It's also a film that is more personal in certain respects, and it was easy for me to project myself into this kind of character. It's even a metaphor that we hear all the time in cinema: that the director is a bit like the conductor of a film. I took them at their word!

Why is it important for you to represent women in non-traditionally female environments?

For so many reasons. Fiction has a real influence on reality, and vice versa. I want to make films that inspire and positively confront our preconceptions. That's also why I feel the need to present characters from the LGBTQ+ community at the forefront. When I go to the movies, often I don't see myself on screen. I'm trying, in a way, to break down preconceived ideas about femininity. Because there are multiple ways of being feminine. Femininity in cinema is too often represented in the same way. I also feel that I do it very naturally; it's not pamphleteer, it's who I am.

You worked with Yannick Nézet-Séguin. What did you learn about his profession?

Yannick and I quickly realized that our professions had more in common than we thought. The conductor must inspire and bring musicians together behind his vision. And it's the same for me: I can have a very clear artistic vision, but if I can't communicate it to my team, the film won't live up to it. Previously, I had a somewhat truncated idea that a conductor was merely keeping time, but it's so much more than that... They convey the intentions of the music. When you look at someone like Yannick, he is completely moved by the music, which makes you as a musician or spectator want to follow that emotion. That's exactly what I want to do: generate commitment by being connected to my own sensibility.

How did you approach him?

To be completely honest: Instagram! At first, I just wanted to ask him some questions about his work, but we quickly connected. Yannick wanted to read my early versions of the script, and he liked them so much that he offered his help as an artistic advisor. He knew that I needed someone to oversee Sophie's preparation work, that I needed a significant orchestra, and someone to supervise the musical arrangements. He generously offered all that because he believed in what I was trying to do. He also conducted the excerpts heard in the film. We pre-recorded the music with Yannick, and the musicians played along with Sophie using their own playback. That way, if Sophie made a slight mistake in one of her movements – even though she had worked on the gestures for two years! – it didn't make everything go haywire. It shows how important the conductor is!

Why did you choose to work with Sophie Desmarais again?

We hadn't worked together since *Sarah prefers to run*. She's a close friend, and for *Days of Happiness*, I needed someone with whom I had a strong bond. Emma is a character who experiences things deeply from within, and Sophie has a very powerful and revealing gaze. She can be silent, and yet a lot of emotions come through in her eyes. I needed that to portray a conductor like Emma. It was also a matter of trust for me to work with her because I know her rigor and I knew it would take a lot to embody a conductor. She really embraced the role completely. She knows classical music, even more than me. She has a musical ear, and it served her well.

Is it challenging for an actress to master the gestures?

It's a bit like learning a choreography, but you have to understand what you're doing in order to watch a particular musician at the right moment with the right intention. She worked with Yannick and two other conductors (Kensho Watanabe and Nicolas Ellis) to master the movements. In the choice of pieces, we had to consider the level of challenge it would represent for the actress. She couldn't easily "conduct" any piece. That said, Sophie faced significant challenges. She impresses me enormously.

In the film, the choices of pieces that Emma makes are important. How were these musical choices made?

Yannick helped me ensure that the pieces chosen by Emma reflected the issues I wanted to present in the film. But before discussing it with him, I did my homework. Mozart as the opening piece in the film made a lot of sense to illustrate Emma's top-tier aspect. I also wanted the audience to quickly find their bearings. It was Sophie who mentioned Schoenberg to me; she had encountered his work while playing in the play *Pelleas and Melisande*. I found it interesting because Schoenberg works a lot with dissonance, and it reflects what Emma experiences in her relationship with her parents. And then Mahler was a perfect fit for Emma to embrace her emotions and her feelings.

How is your direction different from your previous projects?

The actors were at the center of all the decisions I made for this project. I adapted to what the actors gave me, whereas for other projects, it was more about the actors adapting to my framing. I wanted to focus more on the emotion and my deep intuitions. I still had my storyboard, but I was ready to completely forget it, which I did several times. My camera moved to places I hadn't imagined. I would even say it dances sometimes to the rhythm of emotions and music. I also chose lenses that constantly bring us closer to Emma. I think it generates commitment.

We're always with her. My previous films featured a highly structured cinema, with a lot of controlled lines, and I wanted to break that rigidity in a way, to better serve my purpose because it's a film about emotion and loss of control. The film embraces imperfection. It's something visceral and intuitive.

It feels like the character of Emma is very close to you. Did you have to undergo the same process as a filmmaker to get closer to your emotions?

Inevitably, we evolve, and creatively, I want to touch people. I want to make intelligent cinema that has a broader artistic reach, but I also want people to be engaged in the emotional journey of my characters. Before, I touched the mind, and that's not a bad thing; we have the right to make intellectual cinema. But with this film, I wanted to directly touch people's hearts. Becoming a mother just a few months before filming perhaps led me to want to be truer to myself and true as a filmmaker. I wanted to open up. *Days of Happiness* is my most generous film.

You mentioned that it's your most personal film. How much does it reflect you?

In all my films, I have been told that the main character is my alter ego, and it will be the case again, especially with Sophie in the spotlight. There is a part of me in everything I do. It's my creative process. I need to be able to identify with my characters in one way or another. And yet, it's not me, it's definitely fiction. I want people to go see a film and be able to project themselves into it, to immerse themselves in it. Of course, it starts with me, but I have added the element of cinema.

The film addresses intra-family violence. Does cinema impose a particular way of approaching this theme?

I wanted to present a character of a narcissistic abuser through Emma's father (Sylvain Marcel), and these personalities are extremely nuanced. The challenge is to present the right balance to illustrate how he manipulates, why people stay close to him. He takes a lot, but he is capable of giving at the right moment to keep people in his pocket. His grip is partly embodied in physical violence, but for me, the real violence of this character is primarily psychological.

Why was this theme important to you?

I have been sensitive to toxicity in family relationships for a long time. I'm interested in how violence can be transmitted from one generation to another, how we can carry it within us. It has been with me for a long time, and I was particularly interested in addressing this issue because violence within the family is extremely taboo. But almost everything within us stems from there.

Do you find as much pleasure in screenwriting as in filmmaking?

Screenwriting is so difficult. It takes a lot of time, and I often question myself. It's a more painful exercise, whereas directing comes more easily to me. At the same time, I feel so much satisfaction when I manage to write what I have in mind. I know that I want to continue telling my stories in my own way.



Ariel Méthot

Director of Photography

Ariel Méthot has been working as a director of photography on numerous projects since the end of his training. After graduating from Concordia University with a major in Studio Art, he continued his training with renowned cinematographer André Turpin in photo direction and directing internships.

Since then, Ariel has accumulated experience in film, television, music and advertising. He has collaborated on several music videos with artists such as Beyries, Daniel Caesar, Cœur de Pirate and Isabelle Boulay. In the film industry, Ariel has acted as director of photography for world-renowned projects, both short and feature films. *Mon Boy* (2017) was nominated for an Iris Award and won the Prix Coup de Cœur at Rendez-Vous Québec Cinéma. The short films *Goodbye Golovin* (2018) and *Celle qui porte la pluie* (2019), both independent productions, have won several awards as well as selections in more than twenty festivals each. Also as director of photography, Ariel Méthot joined the feature film *Les Fabuleuses* in 2018, directed by Mélanie Charbonneau.

More recently, Ariel Méthot collaborated with Martin Fournier and Pier-Luc Latulipe on the very poignant feature documentary *Dehors Serge Dehors* (2021). Finally, he accompanied Philippe Falardeau and Florence Longpré on the production of the fictional TV series *Le Temps des framboises*, released in April 2022 and welcomed with great enthusiasm by the general public and the Quebec artistic community.



Louisa Schabast

Production Designer

Louisa Schabas is a Canadian art designer who works in Quebec productions as well as in English Canadian and American productions.

She is recently known for her work on the film *Blood Quantum* (2020) for which she received, with Sylvain Lemaître, the Canadian Screen Award for Best Art Direction/Set Design.



Sylvain Bellemare

Sound Designer

Sylvain Bellemare is a Quebec sound engineer and sound designer, best known internationally as the sound editor of the film *First Contact* (2016).

He won the BAFTA for Best Sound (with colleagues Claude La Haye and Bernard Gariépy Strobl) and the Oscar for Best Sound Editing at the 89th Academy Awards for his work on *First Contact*.



Stephen de Oliveira

Sound Recordist

Musician, singer, electro-acoustician, Stephen de Oliveira has composed music for various films. He is also known for his work as a sound engineer and sound recordist, for which he has received various nominations at the Iris, Géméaux and Canadian Screen Awards.

He was notably the sound recordist on the feature film *Les Oiseaux ivres* (Ivan Grbovic, 2021), on *Kuessipan* (Myriam Verreault, 2019), on *Maudite Poutine* (Karl Lemieux, 2016) as well as on the film *King Dave* (Podz, 2015), which consisted of a single sequence shot.



Luc Boudrias

Sound Mixer

“As much as the sound itself, it’s the active involvement in the story and the pleasure of creating collectively that drives me.” A trained musician, Luc has mixed hundreds of short and feature films, documentaries and TV series over the last 35 years. Always with the same pleasure!

Among the films produced by Item 7, he has collaborated on *Nous sommes les autres*, *Pays*, *Les maîtres du suspense*, *C.R.A.Z.Y.*, and *Days of Happiness*.



Yvann Thibaudeau

Editor

Since the beginning of his career as an editor, Yvann Thibaudeau has participated in about forty feature films, several trailers, more than 100 hours of television and approximately 1,200 commercials and 50 videos.

For the big screen, he has edited *Borderline* (Iris for best picture editing, 2009), *Starbuck*, *Tout est parfait*, *Québec-Montréal*, *Horloge biologique*, *Ésimésac*, *Les Boys* and many others.



Yannick Nézet-Séguin

Musical Consultant

The artistic director and principal conductor of the Orchestre Métropolitain since 2000, Yannick Nézet-Séguin signed a “lifelong” commitment with the Orchestre in September 2019. In September 2018, he became the third Music Director of the Metropolitan Opera (MET), New York in addition to his ongoing duties as Music Director of the Philadelphia Orchestra, where he has served since 2012. In 2016-2017, he became a lifetime Honorary Member of the Chamber Orchestra of Europe. After a ten-year tenure with the Rotterdam Philharmonic Orchestra, he was appointed Honorary Conductor in 2019, a position he holds to this day.

He has worked regularly with many leading European ensembles and enjoyed many close collaborations with the Berliner Philharmoniker, the Wiener Philharmoniker, Sinfonieorchester des Bayerischen Rundfunk and Chamber Orchestra of Europe as well as the London Philharmonic Orchestra, of which he was Principal Guest Conductor from 2008 to 2014. His opera interpretations have been acclaimed in many of the world’s most famous houses, including the Metropolitan Opera (New York), La Scala (Milan), and the Royal Opera House (London), in the Salzburg Festival, as well as in such renowned concert halls as the Musikverein (Vienna), the Concertgebouw (Amsterdam) and Carnegie Hall (New York).

Yannick Nézet-Séguin records exclusively for the Deutsche Grammophon label while continuing his role in the collaborative partnership between ATMA Classique and the OM. His honours include being named Artist of the Year by the prestigious magazine Musical America and receiving the Virginia Parker Award, a Royal Philharmonic Society Award (London), Canada’s National Arts Centre Award (Ottawa), the Prix Denise-Pelletier, awarded by the Quebec government, the Medal of Honor of the National Assembly of Quebec, the Oskar Morawetz Award, Orchestras Canada’s Betty Webster Award and a Grammy Award.

Yannick Nézet-Séguin holds six honorary doctorates (Université du Québec à Montréal, 2011; Curtis Institute of Music, Philadelphia, 2014; Rider University, Princeton, 2015; McGill University, Montreal, 2017, Université de Montréal, 2017; Pennsylvania University, 2018) and has been made a Companion of the Order of Canada (2012), Companion of the Quebec Order for the Arts and Literature (2015), Officer of the National Order of Quebec (2015), Officer of the Ordre de Montréal (2017) and honorary member of the Royal Conservatory of Music (2020).



The Orchestre Métropolitain and its musicians

Photo: François Goupil

Musical Partner

One of Quebec's leading cultural ambassadors for more than 40 years now, the Orchestre Métropolitain de Montréal promotes symphonic music by forming a unique bond with the public. For more than two decades, the OM has grown under the artistic direction of Yannick Nézet-Séguin. The exceptional collaborative relationship the Montreal conductor has developed with his musicians has given birth to many musical projects inspired by his vision, all deeply anchored in the values of closeness, boldness and authenticity.

The OM enjoys an enviable international reputation and is proud to showcase Quebec talent through its concerts at the Maison symphonique de Montréal, webcasts, award-winning recordings (ATMA, Deutsche Grammophon) and community projects, in addition to its many artistic collaborations.

BIOGRAPHIES

Actors





Sophie Desmarais

Emma

Quickly after graduating from theater school, Sophie Desmarais began to play a variety of roles. She rapidly made her debut on the big screen where she was given a character in *Curling* by Denis Côté (2010). In 2013, she distinguished herself in two films presented at the Cannes Film Festival, *Le Démantèlement* by Sébastien Pilote and in the title role in *Sarah préfère la course* by Chloé Robichaud. For this film, she was part of the TIFF Rising Stars selection in Toronto and also won awards at the Dieppe Canadian Film Festival (Best Emerging Actress) and the Vancouver Film Critics Circle (Best Actress in a Canadian Film). She also played a leading role in *Chasse au Godard d'Abbittibbi* by Éric Morin. She then played in *Qu'est-ce qu'on fait ici?* by Julie Hivon (2014), *Henri Henri* by Martin Talbot (2014), *Gurov and Anna* by Rafaël Ouellet (2015), *Pour vivre ici* by Bernard Émond (2018) and *La switch* by Michel Kandinsky (2021).

On the stage, Sophie Desmarais has acted in various plays, including *Beaucoup de bruit pour rien* directed by René Richard Cyr, for which she received the 2009 Prix de la relève. In 2013, she played the lead role in the play *Instructions pour un éventuel gouvernement socialiste qui souhaiterait abolir la fête de Noël*, directed by Marc Beaupré. In 2016, Sophie also played the role of Marta Hillers in the theatrical adaptation of the historical story *A Woman in Berlin*, directed by Brigitte Haentjens. She played Mélisande in *Pelléas et Mélisande*, directed by Christian Lapointe and participated in Denis Marleau's creation of *Les Marguerites* in the winter of 2018. In the spring of 2022, she played Violette in the play *Deux femmes en or*, directed by Philippe Lambert and then she played the role of Jodie Casterman in the one-woman show *The One dollar story*, directed by Roland Auzet.

Well established in the Quebec television world, Sophie has played a number of roles, notably in *Mon ex à moi*, *L'imposteur*, *Prémonition*, *En tout cas*, *M'entends-tu?* and *District 31* for which she won the Géméaux award for Best Supporting Actress. She is also part of the cast of *C'est comme ça que je t'aime*, a series by François Létourneau and Jean-François Rivard for which Sophie was nominated for Best Supporting Actress in a Drama Series at the 2020 Géméaux Awards. Sophie is part of the cast of the series *Pour toi Flora*, directed by Sonia Bonspille Boileau, scheduled to air in 2022.

A portrait of Sylvain Marcel, a middle-aged man with a grey beard and glasses, wearing a dark blue suit jacket. The background is a blurred indoor setting with a blue curtain on the left and a framed picture on the wall to the right. The name 'Sylvain Marcel' is overlaid in large, semi-transparent white letters across the bottom of the image.

Sylvain Marcel

Patrick

Sylvain Marcel was recently nominated for Best actor in a second role at the Cesar Award in France for the film *Aline* by Valérie Lemerrier. An actor adored by his peers and the general public, has an undeniable talent for both humorous and dramatic roles. This versatility makes him one of the most important actors on the Quebec artistic scene. For many years, he has been part of our daily lives and we can see him on television, in movies and in the theater. On television, he has played in *30 vies*, *19-2* (Gémeaux award in 2011 and 2013), *Le négociateur*, *Les Invincibles*, *Hommes en quarantaine*, *450 chemin du golf*, *Mensonges*, *Marche à l'ombre*, *Pour Sarah* and *Les honorables*.

On the big screen, we could appreciate his talent in his latest film, *Aline*, in which he excelled, but also in French Immersion by Kevin Tierney, *En terrains connus* by Stéphane Lafleur, *Gerry* directed by Alain DesRochers, *Bon cop, bad cop*, *Nez rouge* and *La loi du cochon*, all directed by Érik Canuel. He was also part of the cast of *Miraculum*, *9* and *De père en flic 2*.

In the theater, he has worked under the direction of Daniel Lemire in *Clash*, played in *Game show*, a production of the Théâtre de Rougemont, *Lorenzaccio*, directed by Claude Poissant, and *L'homme poubelle*, directed by Claude Lemieux. Sylvain has worked many times with stage director Michel Poirier, notably in the plays *L'intrus*, *Nos femmes*, *Le concierge* and *Enfant insignifiant*. He also distinguished himself for his role as Max in the play *Nos femmes* by winning the Prix Découverte (first time at Duceppe).

If he is a popular actor of his generation, his talent does not stop at acting because he also touches stage directing (nomination at the Gala des Oliviers, for the show *Massicotte craque*) and animation (*Gala sexy Just for Laughs*, directed by Patrick Huard). In 2016, he won the prestigious Artis trophy for best actor in a leading role.



Nour Belkhiria

Naëlle

New to the Quebec cultural scene, Nour has quickly carved out a special place for herself through her natural talent and disarming charisma on screen. In her first appearance on the big screen, she won the award for Best Performance by a Supporting Actress for her role as Ismene in the film *Antigone* directed by Sophie Desraspe at the Canadian Screen Awards.

In 2021, Nour played the role of Nacira in the film *Une révision* directed by Catherine Therrien, for which she was nominated for Best Performance by an Actress in a Leading Role at the Gala Québec Cinéma. That year, she also played a role in the series *Un doute raisonnable* directed by Claude Desrosiers.

She will soon be seen in the series *Indéfendable*, directed by Stéphane Simard, as well as in the cast of Chloé Robichaud's *Days of Happiness*. In addition to her acting career, Nour completed her articling at the Bar in 2021 and is now a lawyer.

A close-up portrait of Maude Guérin, a woman with short brown hair, looking slightly to the right with a neutral expression. The background is blurred, showing what appears to be a window or a doorway. The name 'Maude Guérin' is overlaid in large, semi-transparent gold letters across the bottom of the image.

Maude Guérin

Sabrina

Maude Guérin has distinguished herself on many occasions in theater, television and cinema. On stage, in 2022, she was seen in *Cher Tchekhov* (TNM). In 2016-2017, she was part of the cast of *Vu du pont* (TNM), *Manifeste d'une jeune fille* (Espace Go) and *Après* of Serge Boucher (Théâtre d'Aujourd'hui). Before that, she played Carmen in *Le chant de Sainte Carmen de la Main* (TNM) and was seen in *Les Belles-Sœurs* (Théâtre du Rond-Point à Paris, Théâtre d'Aujourd'hui and tour in Quebec), *La Cerisaie* (Compagnie Jean Duceppe), *Fragments de mensonges inutiles* (Compagnie Jean Duceppe), *La mouette* (TNM), *Oncle Vania* (Compagnie Jean Duceppe), *Frères de sang* (Centre culturel de Joliette et Compagnie Jean Duceppe), *Les bonbons qui sauvent la vie* (Compagnie Jean Duceppe), *Mambo Italiano* (Compagnie Jean Duceppe), *La chatte sur un toit brûlant* (Compagnie Jean Duceppe), *Jacinthe de Laval* (Théâtre d'Aujourd'hui), *Motel Hélène* (Espace GO), *Après la chute* (Compagnie Jean Duceppe) and *Clôture de l'Amour* (Quat'Sous).

On television, she has received both Artis and Géméaux awards for her breathtaking performance in *Feux*. She has also played in *En thérapie*, *Toute la vérité*, *Mémoires Vives*, *Belle-Baie*, *Providence* (2009 Géméaux award for best supporting actress), *Les invincibles II*, *Vice caché* (2006 Géméaux award for best supporting actress), *Si la tendance se maintient*, *Fred-dy* and *La part des anges*. In 2019, we see her in *5^e rang*.

On the big screen, she was in *La Passion d'Augustine* (L.Pool), *Grande Ourse : La clé des possible* (P. Sauvé), *Roméo et Juliette* (Y. Desagnés), *L'audition* (L. Picard), *La Beauté de Pandore* (C. Binamé) and *Matroni et moi* (J.P. Duval) and performed the character of Maud Graham in *Le collectionneur* (J. Beaudin). Maude is part of the cast of *Chien de garde* (S. Dupuis) and her performance of Joe earned her the award of the best actress in a leading role at the Gala Québec Cinéma 2018.



Vincent Leclerc

Philippe Sivigny

Talented and versatile, Vincent Leclerc stands out on both the small and the big screen, in addition to playing in French and English. On stage, you could have discovered him in *Lucidité passagère*, *Trout Stanley* or *La Belle et la Bête*, on European tour. In cinema, he has been directed by several renowned directors such as Rolan Emmerich (*White house down*), Jonathan Levin (*Warm bodies*), Martin Doepner (*Rouge sang*), and Sylvain Archambault (*Piché, entre ciel et terre*). We also saw him in the Oscar-winning film *The Revenant*, by Alejandro González Iñárritu. Vincent was also in the cast for Denys Arcand's latest film, *La chute de l'empire américain*. On the small screen, he worked in more than thirty productions like *Mauvais Karma*, *Being human*, *Toute la vérité*, *Mirador*, *19-2*, *Les Beaux malaises*, *Le Clan*, *This life* (the English adaptation of the TV series *Nouvelle Adresse*), *Bad Blood*, *Bellevue*, *Ruptures*, *District 31*, *Pour toujours, plus un jour* and *Léo*.

For his role in the *Coming out* web series, he was nominated for the 2016 Canadian Screen Awards in the Best Performance in a Program or Series Produced for Digital Media category. Vincent eloquently embodies the legendary character of Séraphin Poudrier in the television series *Les pays d'en en haut*, broadcast on Radio-Canada. This role enabled him to obtain a nomination at the Gala Artis in 2016, 2017 and 2018 in the category Male role – Quebec TV series as well as a Géméaux award for Best interpretation in male leading role in 2016 and a nomination in the same category in 2017, 2018 and 2019.

In 2019, Vincent gives a memorable performance in the series *Alerte Amber* on TVA, and in 2021, he impresses his public with his roles in *Sortez-moi de moi* on Crave, in the third season of *Plan B* on Radio-Canada, and in Noovo's new show *Moi non plus*.

A portrait of Yves Jacques, an older man with grey hair, wearing a dark suit jacket over a dark shirt. He is looking slightly to the right of the camera with a neutral expression. The background is a plain, light-colored wall with some framed pictures or certificates partially visible.

Yves Jacques

Yves

Yves Jacques has walked the boards of Quebec and France while shooting many films, including for Denys Arcand (*The Decline of the American Empire*, *The Barbarian Invasions*). He has also worked with Claude Miller (*La classe de neige*, *La chambre des magiciennes*, *Betty Fisher et autres histoires*, *La petite Lili*, *Un secret*), Patrice Leconte (*La veuve de Saint-Pierre*), Xavier Dolan (*Laurence Anyways*), Guillaume Gallienne (*Les garçons et Guillaume, à table!*) and Bernard Stora (*Villa Caprice*).

In the theater, he interpreted for the first time the two characters of the renowned play *La Face cachée de la Lune* by Robert Lepage in 2002. He will go on to present it in several countries and for several years.

He has received many distinctions throughout his career. Notably, he became an Officer of the Order of Canada in 2009 and Chevalier de l'Ordre des Arts et des Lettres de France in 2001.



BIOGRAPHIES

Producer & Distributor

A Production of

ITEM 7

item7.ca



Pierre Even
President & Producer

Item 7 produced many outstanding and internationally acclaimed films such as writer-director Kim Nguyen's Oscar-nominated *War Witch (Rebelle)* (category of Best foreign language film). The film won the Silver Bear award for Best Actress and received a Special Mention from the Ecumenical Jury at the 2012 Berlin Film Festival, and was awarded 10 Canadian Screen Awards and 8 Quebec Jutra Awards. *Café de Flore* (3 Canadian Screen Awards and 3 Jutra Awards), by late director Jean-Marc Vallée (*C.R.A.Z.Y.*, *Big Little Lies*, *Wild*) starring Vanessa Paradis premiered at the Giornate degli Autori in Venice followed by a Special Presentation at TIFF. *Brooklyn* has received 3 Academy Award nominations including Best Picture, and was directed by John Crowley as a co-production with UK and Ireland.

Other landmark productions by Item 7 include *Best Sellers*, a film by Lina Roessler starring Michael Caine and Aubrey Plaza in co-production with Montreal's Wishing Tree and UK, *The Hummingbird Project* by Kim Nguyen starring Jesse Eisenberg (*The Social Network*, *Café Society*), Alexander Skarsgård (*The Northman*, *Big Little Lies*) and Salma Hayek (*Frida*), the Canadian hit comedy *Bon Cop, Bad Cop 2* starring Patrick Huard and Colm Feore directed by Alain DesRochers, *Birthmarked* by Emanuel Hoss-Desmarais starring Toni Collette (*Knives Out*, *Hereditary*) and Matthew Goode (*The Imitation Game*, *Watchmen*) and *The Colony* by Jeff Renfroe with Laurence Fishburne (*The Matrix*).

Item 7 has also an extensive experience in international co-productions with, amongst others, *Brooklyn, A Kid* in co-production with France from established director Philippe Lioret and *Cyanide* by Swiss director Séverine Cornamusaz.

Item 7 credits also include *Maria Chapdelaine* written and directed by Sébastien Pilote which premiered at TIFF 2021 and garnered 16 nominations at the 2022 Quebec Cinema Gala, *Eye on Juliet* by Academy Award nominated director Kim Nguyen that premiered at Giornate degli Autori in Venice. *Miraculum* by Podz with Xavier Dolan and Anne Dorval and *The Masters of Suspense* by Stephane Lapointe with Antoine Bertrand, Michel Côté and Robin Aubert complete the roster.

Presented at the 2022 Cannes XR and Marché du film, *Marco & Polo Go Round* by Benjamin Steiger Levine is Item 7's first foray in virtual reality. The VR experience and 2D film were selected in many prestigious festivals, such as the Tribeca Film Festival, New Images, Clermont-Ferrand Short Film Festival, Annecy Animated Film Festival. The VR experience was awarded – Best Creative XR – Crystal Owl Awards at Stereopsia EUROPE 2021 – VR Golden Fireball Award at Kaohsiung XR Dreamland 2021, – Most Innovative 6DOF 360VR at FNC Explore 2021 and – Best VR Short Film Award and GIFFMX 2021 – Mejor Narrativa Visual de Realidad Virtual.

To be released in 2023 are *Balestra* by Nicole Dorsey starring Cush Jumbo, James Badge Dale and Manny Jacinto, *Days of Happiness* by Chloé Robichaud with Sophie Desmarais and Sylvain Marcel and *Petit Jésus* a co-production with France's Chapka Films, first feature film by director Julien Rigoulot with Antoine Bertrand.



A Distribution of

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In Short...

Maison 4:3 is an entirely Quebec distribution company that offers quality Quebec and international cinema. We distribute films in several formats : in theaters, online and on video on demand (Vimeo, Illico, Super Écran, iTunes, Crave, Google Play), in festivals, in virtual theaters, etc.

Our History

Founded in 2015 by Chantale Pagé and based in Montreal (Quebec, Canada), Maison 4:3 distributes an exclusive selection of feature films in Canada and internationally.

We do everything we can to effectively reach the target audiences unique to each film and allow cinema to offer its full emotional potential. Our goal is to touch each person in the audience straight to the heart by making them laugh, think, shudder, cry, react, experience all ranges of emotions, both in the cinema and in the comfort of their own home. Cinema is the reflection of our vision of the world, of our uniqueness, of our sensitivities and of our diversity and we believe that films have everything to reach and please a variety of audiences.

Our Mission

Focus on films and authors who have daring and offer rich works; Offer committed films that are great pedagogical tools to raise viewers' awareness on contemporary issues (environment, women's rights, social equality, etc.); Showcase Quebec talent within Canada and internationally; Show films elsewhere in Canada; Create a bridge between filmmakers from all over the world and the public; Build and become the crossroads of a community of cinema enthusiasts that crosses borders; Share the achievements and expertise of our team and partners everywhere.

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