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DEATH OF A LADIES' MAN

Starring

GABRIEL BYRNE, JESSICA PARÉ, BRIAN GLEESON, ANTOINE OLIVIER PILON,
KARELLE TREMBLAY and SUZANNE CLÉMENT

Written and Directed by
MATTHEW BISSONNETTE

Canada - Ireland / 2020 / 101 min / 2:39:1 / 5.1 / English / Drama

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LOGLINE

Inspired by the work of Leonard Cohen, and set to some of his most beloved music, *Death of a Ladies' Man* tells the story of a carousing college professor whose life takes a series of unimaginable turns, and all the old stories are given a new twist, when he begins to have surreal hallucinations and learns he may not be long for this world.

SYNOPSIS

Samuel O'Shea (GABRIEL BYRNE), a hard drinking womanizer has seen better days. His second marriage is ending, and his first wife and two grown children have turned against him. More problematic, he has begun seeing things: Frankenstein sidles to the bar; strangers sing and dance to Leonard Cohen tunes; and his much missed father Ben O'Shea (BRIAN GLEESON), who died when Samuel was just a boy, pops up for chats.

Looking for answers, Samuel discovers he has a terminal brain tumour, which may be causing these odd visions, or he may just be going crazy. Samuel retreats to his family shack in remote Ireland, where he begins work on that great novel he always meant to write, and generally take stock. Surprisingly, or not, he meets and falls in love with Charlotte (JESSICA PARÉ), a surprising woman who is full of unexpected surprises. All this leads Samuel to an utterly unforeseeable, but surprisingly happy ending.

DIRECTOR'S THOUGHTS

Death of a Ladies' Man tells the story of Samuel O'Shea, a charming, down on his luck, hard-living, on-the-far-end of middle age college professor, who is undone by tough breaks, ridiculous desires, and rampant fantasies. Fantasy understandably plays a big part in life. Reality can be unpleasant, it often refuses to fit with one's hopes and dreams, and the urge to escape is powerful and universal. Of course, there is no escape, and eventually every fantasy and each life comes to the same end: dead as a doornail! Happily, this grim fact need not be so grim, and one point of our surprisingly happy story about death is that life can be beautiful when fantasies are allowed to die.

The film concerns many of my ongoing interests: relationships between fathers/mothers and sons/daughters; honest/unromantic depictions of addiction, sobriety, and the life-long effects of childhood trauma; the work of Leonard Cohen; fire-breathing geese burning down my hometown; and, the limitations of cinema in particular, and art in general, in depicting reality.

I wanted to make this movie because it deals with a basic human experience: the continuous struggle to see the world for what it is, to see one's life for what it is, and that wonderful, clear, brief moment when you suddenly know yourself and your world, and understand that you are an idiot ... and that wonderful truth sets you free.

At its heart, the movie is about lost sons and lost fathers, lost mothers and lost daughters. As Leonard Cohen has pointed out: *it's father's day and everyone is wounded*, and the world is understandably filled with stories of bad dads and lousy moms; however, in *Death of a Ladies' Man* I am telling the story of a love between fathers and sons/between parents and children that, in the end, makes their lives and their worlds whole.

MONTREAL, IRELAND, AND LEONARD COHEN THOUGHTS

My great grandparents came from Ireland and settled in Shannon, a small farming town outside of Quebec City, which, for 150 years, was a completely Irish Catholic island in a French Canadian sea. I grew up in the west end of Montreal, in a neighborhood with a long Irish history; my drunken uncles would sing "When Irish Eyes Are Smiling Good" at family gatherings, and "Goodnight Irene" when my grandmother went home for the evening; my first girlfriend was a princess of the St. Patrick's Day parade; in short, I grew up in your standard Irish Catholic Montreal mess, and Ireland is the most natural place to go casting for a second home.

Leonard Cohen is regarded by many as the great singer-songwriter/poet-troubadour of the modern era. His work touches on many of the film's themes: love and death, failure and redemption, sex and fidelity, the profane and the divine. He is the patron saint of Montreal, his work and his memory are woven into the town, and have always been a part of my life. In his songs and writing he walked a perfect/imperfect line between truth and humor, something I've always admired, and tried follow in this movie.

TONE AND STYLE THOUGHTS

Death of a Ladies' Man is a story about hard times/hard themes, and it is also a joyful, surreal musical. It is a dramatic story told from a comedic perspective: relationships end, people fail, hearts are broken, death comes calling, but all is seen — and told — from a

lighter, more generous point of view, and, happily, overwrought melodrama is avoided. Many of my favourite films have a similar dramatic narrative/comedic tone combination (*Sonatine, Gerry, Force Majeure*, etc.).

While making the film, everything flowed from this paradox. We wanted the movie to be funny and sad; natural and surreal; subtle and over the top; light and dark; loud and quiet; fast and slow; and so on, and so on, and all at the same time.

PRESENT MOMENT THOUGHTS

Good things are happening with the beginnings of honest discussions of power and violence in gender/sexual relations in all their many variations (male/female, male/male, female/female, etc.). *Death of a Ladies' Man* has no point or message to deliver here, but it does move in the circles being discussed in two notable ways.

First, Samuel has a male problem — and male oppression is not a female problem, rather it is a male problem that woman suffer from - and *Death of a Ladies' Man* is, in its way, an honest depiction of that male problem: the way a man, suffering from childhood trauma, and the disease of addiction, which at its core is a complex confusion of desire and denial, has come to view romantic/intimate relationships, and how that viewpoint dooms those relationships, his relationships with his family, his friends, his lovers, and his growth and potential as a human being.

Second, there are no new stories — the aging, doomed lothario has been with us since men have done wrong and grown old to regret — however, there are new ways to tell old stories. The twist in our tale, and what makes *Death of a Ladies' Man* different and unique, is that it does not believe in the myth of the ladies man; rather, it is an emotional, psychological, philosophical examination of the nature of, and ultimate slaying of, that male fantasy; or as Mr. Cohen put it so much more eloquently, so many years ago ...

*He tried to make a final stand beside the railway track
She said, "The art of longing's over and it's never coming back." She took his tavern
parliament, his cap, his cocky dance,
She mocked his female fashions and his working-class moustache ...*

*So the great affair is over but whoever would have guessed It would leave us all so
vacant and so deeply unimpressed It's like our visit to the moon or to that other star
I guess you go for nothing if you really want to go that far.*

- L. Cohen (from the song *Death of a Ladies' Man*)

PRODUCTION THOUGHTS

The film moved from impossible to possible when Gabriel Byrne signed on. Hengameh Panahi and Charlotte Mickie at Celluloid Dreams, and Alexander Kushaev at Monte Rosso came on shortly after and moved the film down the road. By the summer of 2018 it seemed clear that the money was going to come together, that we were going to make the movie, and that producers Corey Marr, Don Carmody, Marie-Claude Poulin and Martina Niland had pulled it off! In mid-November Matthew Bissonnette, Corey Marr, and Jonathon Cliff (DOP), joined Martina Niland, Declan O'Toole (locations), and John Brady (line producer) in Ireland to get a jump on things, and drove all over the back of beyond looking for cottages and cliffs and corner stores.

Pre-production for the Montreal shoot began in March 2019. It was a vigorous four week long business, as we all madly scrambled to find the locations, dancers, clothes, monster costumes, and so on. The head for the tiger-woman proved especially difficult, until the art department discovered a company in Baltimore that made animal heads for sexual role play, and we were off to the tiger head races!

By mid April we were ready to go, though on the day of our tech scout Montreal was blanketed in one final blizzard. The bus rolled through the snowy streets to our next stop, where we would all pile out, stare at some house or cafe or church, and imagine what it would look like without the three feet of snow, and a bit of sunshine.

The Montreal leg of the shoot went well. We filmed the last few scenes of the movie in Old Montreal. The sun set at eight, and we needed to be done by midnight, per the local zoning, so we planned to shoot over two nights. Of course, a monsoon rolled in for the first night, and our eight hour day collapsed to four. We still managed to make it through, and were shooting our last shot of the night (and of the film!) ... our two heroes walk away from us, down a lovely rainy city street ... when car lights appeared four blocks away. We watched as those car lights drove around our barricades, by our yellow vested crew waving their arms, and then slowly came to a stop right in the middle of our shot, and unloaded four very drunk women into the middle of our movie. We watched the seconds tick away as these four women very slowly laughed and staggered off into their evening. We watched their Uber driver proceed to back up those same four blocks, past our crew, past our barricades, and off into the good night. And then we had time for one last take, which, happily, was perfect!

On to Ireland! Our core Montreal crew (DOP, script, sound, AD dept, make-up, and costume) joined up with our wonderful Irish crew, and we set to work. The first few days were spent in Spiddal, Barna, and Ros Muc shooting the various bar, house, gas station, and corner shop interiors. Then we headed up to Mweenish Beach, where our cottage was located. The further you go, the narrower the roads get, till our caravan found itself trapped in a lane too narrow, at eleven PM, in total country darkness. Our drivers, great guys, but rather large and scary looking Teamsters from Dublin, went and knocked on the door of the nearest house. The local elderly woman who answered made them all a cup of tea, and let them park the trucks in her yard; in the morning light, all was set right! The remainder of the cottage shoot followed that success. We dodged rain and clouds, raced trucks, fired rifles, laughed, cried, covered Gabriel in snow, and then we were done.

The edit took place in Toronto. Jon Campfens and Switch VFX did a great job with the special effects; Mark Gingras and the Urban Post Productions team did a great job with the sound; and, it should be noted that without their hard work and generous support the movie would not have been made. Stephen Rennicks composed the wonderful score in Ireland, and then the movie was finished back in Toronto.

INTERVIEW WITH WRITER/DIRECTOR MATTHEW BISSONNETTE

1. What inspired the story of *Death of a Ladies' Man*?

I was interested in the role that fantasies - in particular the romantic fantasies of the happy drunk, and the happy womanizer - play in contemporary life; how they affect men; and how those fantasies warp men's relationship with reality, and in turn can complicate/destroy their relationships with their families, their lovers, and others.

Mr. Cohen's classic album about the end of romantic fantasy seemed like a good place to start. Having an Irish lead, Mr. Byrne, and a return to Ireland, the home of the myth of the romantic drunk, seemed like a decent enough next stumble.

On the personal side, it's been ten years since my last film, and during that time I had son, got divorced, raised my son, got sober, remarried, had a daughter, raised her ... and that experience - having children, and having to get sober - was the actual inspiration for the movie.

2. Tell us about the influence of Leonard Cohen and the process of getting his music in the film.

I'm a long time fan of Mr. Cohen's writings and songs. In general, the balance of beauty, sadness, and humour that runs through his work was an influence on my thinking about the film.

In particular, there was one Cohen quote that kept rolling around in my head: "*my reputation as a ladies' man was a joke that caused me to laugh bitterly through the ten thousand nights I spent alone.*" One of the wonderful things about Cohen's work is that it's painfully clear that he painfully understood how threadbare the ladies' man myth was; and, by extension, that the struggle to see reality clearly was where the real work lay. As reality continues to slip away from us, day by sucking day, I think works of art should do their very limited best to bring us back to what is real.

Regarding Cohen's music in the film, I've always loved films where music played a central role - *Quadrophenia*, *Repo Man*, *The Wings of Desire*, *All That Jazz*, *McCabe and Mrs. Miller*, *Dazed and Confused* - and I've always loved Mr. Cohen's work, so being able to include his music in our film was an honour, and really just so very, very, very cool.

Regarding getting Cohen music in the film, for whatever reason, I've had a reference to his work - a song, a book, a line - in each of my films, and he was aware of what we were doing, and thought it was funny. For *Death of a Ladies' Man*, I wrote him another note, and said: "it's me again, and this time I've lifted the title from your classic book and album, and also, we'd like to use seven of your songs." Much to our amazement, and eternal gratitude, he generously agreed. As Robert Kory, Leonard's manager, later explained, "Leonard seemed to have a strange affection for you and what you're doing." We only hope that in some small way we are able to repay that strange trust and generosity.

3. Can you talk a little bit about the casting?

Once we thought of Gabriel to play the role of Samuel, everything came together. Gabriel and I had lunch, talked about the movie, and other things, and it seemed clear that he was the man for the role; happily, he agreed.

From there all the other roles became clearer as well ... I was a huge fan of Suzanne, Pascale, Karelle, Antoine, Jessica, and Brian, and again we were lucky that they all came on board. My brother Joel, and all the wonderful local actors rounded things out. For me, casting is about thinking, and meeting, and talking, and knocking, until the person who was always meant to walk through the door.

4. How important was the location to the telling of the story? How did you find the locations?

The characters are very pure products of the locations. The story is a very pure product of the locations. It had to be Montreal, and we drove around the town until we found the houses where all our characters lived, where they would have dinner, and so on, and then we were done.

For the rink and the church, we had a bit more help. One of my oldest and dearest friends, who booked punk rock shows in church basements when we were kids, now books the Bell Center, and through his and his team's generosity we were able to shoot our dance sequence in Laval, at the home of the Rockets (the Montreal Canadiens' farm team). For our church sequence, we found a great old unused one in Hochelaga, where our only competition was the Saturday afternoon amateur wrestling!

Ireland was a bit trickier. In November we went over, and with John Brady and Declan O'Toole in the lead, and the rain pouring down, we visited many cottages and cliffs, until we found the most remote, difficult to shoot, beautiful spot, and knew we had arrived!

One thing that struck me in making the movie in Quebec and in Ireland were the clear similarities between the two places: the same constant, dark, dry sense of humour; the same lingering Catholic and British legacy; the struggles to preserve a language and a culture; the great traditions of writing and songs and art; the love of french fries!

5. What is the tone you're seeking in the film and how did you work to achieve it?

The tone is a bit sad, honest, dry-humoured, warm-hearted, and a bit weird; to achieve it I tried to stay out of the actors' ways.

6. What kind of visual style did you settle on for the film, and how does that speak to the themes you're working with?

I wanted to be close to all the actors' faces, and far away from all the buildings, and mountains, and oceans, and cottages, and cliffs, and car chases. Following Chaplin's thinking (tragedy in close up, comedy in a wide), I was hoping to get the right mix of tears and laughs.

On the technical side, we shot most of our b-roll with anamorphic lenses, because we were interested in their slightly surreal feel, especially when the world comes in and out of focus.

7. Tell us about the production team and how they came together.

Assembling a production team is much like casting, you keep knocking around until the right people show up. On the producing side, Corey Marr - as always - was there from the beginning. Next were the good folks at Celluloid Dreams and Monte Rosso, who handled the sales end of things.

Martina Niland and Marie Claude Poulin then signed on, respectively, for the Irish and Quebec leg, and got us moving down the road. Don Carmody came in last and made it all possible.

On the production side, I had worked with Jonny Cliff (DOP) and Matthew Jemus (1st Assistant Director) before, knew them from the old days in Montreal, and knew they were the right ones for the job; as were the rest of our great Montreal crew.

I hadn't worked with Sylvain Gingras (Art Director) or Odette Gadoury (Costume Designer) before, but they are both wonderful artists who immediately understood the film better than I did. Our script supervisor, Nathalie Paquette, and sound man Michel Lecoufle, rounded out our fellowship in Quebec, and joined us on the trip to Ireland, where we re-convened with Martina Niland, John Brady and Declan O'Toole and the rest of our equally great Irish crew and we all set to work... we would be riding to set in the misty Connemara morning, and half the bus would be speaking French, and the other half Irish!

On the post end of things, Jon Campfens (VFX Supervisor) and Mark Gingras (Urban Post) came in early, and their great support and greater talents, were instrumental in getting the movie done.

8. What are some memorable occurrences during the making of the film?

Finishing shooting is always the most memorable occurrence in any indie movie ... that wonderful moment when you all realize you all made it through another one more or less intact and alive!

Close seconds were the ice-skating day at Centre Bell, listening to Natalia Bedik sing along to *Bird on the Wire*, while our hockey players turned double axles; standing on the cliffs at Barna, looking out over Galway Bay with Gabriel, at the rain clouds that swept in every twenty minutes of our ten hour shooting day; watching our wonderful AA dancers spill out of the Hochelaga church on the golden Montreal afternoon street; and, as always, each day getting to stand around and bear witness to the work of the actors and crew.

9. What were the biggest production challenges?

Money, or the lack of, is always the biggest challenge in any production. Since we didn't have the money to solve all our problems, we fell back on the good old fashion talent, dedication, and tireless generosity of our cast, crew, and producing partners.

10. What do you hope audiences take away from the film?

A deep, eternal love for the Montreal Canadiens. And some hope. And a little clarity.

THE CAST

GABRIEL BYRNE [“Samuel O’Shea”]

Gabriel Byrne will next be seen in *War of the Worlds* opposite Elizabeth McGovern for ITV, *ZeroZeroZero* for Amazon Studios, and Liz Garbus’ *Lost Girls* for Netflix opposite Amy Ryan. He co-produced and starred in the A24 film *Hereditary* opposite Toni Collette for Ari Aster. The film premiered at the 2018 Sundance Film Festival to critical acclaim and has been A24s most successful launch at the box office. Gabriel was also in last year’s Netflix series *Maniac* opposite Emma Stone and Jonah Hill.

Gabriel has starred in more than 60 feature films including MILLER’S CROSSING, THE USUAL SUSPECTS, EXCALIBUR, INTO THE WEST, LITTLE WOMEN, DEAD MAN, THE END OF VIOLENCE, THE MAN IN THE IRON MASK, VANITY FAIR, JINDABYNE, WAH-WAH, THE 33, and LOUDER THAN BOMBS (official selection at the 2015 Cannes Film Festival) opposite Isabelle Huppert, Jesse Eisenberg and Amy Ryan for Joachim Trier.

On Broadway, Gabriel has received two Tony nominations for Eugene O’Neill’s LONG DAY’S JOURNEY INTO NIGHT opposite Jessica Lange and Michael Shannon and Eugene O’Neill’s MOON FOR THE MISBEGOTTEN. He also won the Outer Critics Circle Award for his performance in A TOUCH OF THE POET.

Gabriel starred as “Dr. Paul Weston” in HBO’s IN TREATMENT, for which he received the Golden Globe Award and was nominated twice for the Emmy.

JESSICA PARÉ [“Charlotte”]

Between her work on the big and small screen, Jessica Paré has quickly become a household name and a rising star to watch.

On television, Paré currently plays “Mandy Ellis” on the CBS one-hour drama, *SEAL Team*. She is most known for her work in the critically acclaimed, Emmy® winning AMC Original Series, *Mad Men*. In 2010, Pare joined the cast as the front desk receptionist, Megan Calvet, who quickly garners the attention of Jon Hamm’s “Don Draper,” culminating in a marriage proposal in the season four finale. In the next season’s premiere episode, Paré’s performance as “Megan Draper,” has garnered critical acclaim, especially for her slinky rendition of the early-60s French pop hit, “Zou Bisou Bisou.” Paré recorded the song herself, and her version of the song Sophia Loren performed for the movie *The Millionaires* proved so popular that it became a hit download on iTunes and reached #1 on the Billboard World chart.

Paré previously starred in the WB show, *Jack & Bobby* alongside John Slattery and Logan Lerman. Paré starred as eventual First Lady, Courtney Benedict’ in the series created by Greg Berlanti, Brad Meltzer and Thomas Schlamme, which followed the lives of teenaged Jack and Bobby (Robert) McCallister, as they attend high school and mature into adulthood.

Paré has starred in a variety of films in both her native Canada, and in the U.S. In 2000, Paré had her breakthrough performance when she was handpicked by director, Denys

Arcand, to star as the lead in his film, *Stardom*, after initially only auditioning for a bit part in the film. *Stardom* told the story of a teen girl who is plucked from obscurity of a girl's hockey team, to become a supermodel. The film was screened at the 2000 Cannes Film Festival and launched Paré's budding career.

After starring in several independent features such as 2001's *Lost and Delirious* opposite Piper Perabo and Mischa Barton, and in the Canadian miniseries *Random Passage* and *Napoléon*, Paré made her Hollywood debut in *Wicker Park*, a remake of the French film, *L'Appartement*. Starring opposite Josh Hartnett, Rose Byrne and Diane Kruger, Paré played Hartnett's fiancée in a tangled tale of love and desire. Other credits include Jerry Ciccoritti's *Lives of the Saints*, Deepa Mehta's *Bollywood/Hollywood*, Jacob Tierney's *The Trotsky* and Rob Stefaniuk's *Suck*. She was most recently seen in *Standby* opposite Brian Gleeson and in the Oscar® nominated *Brooklyn*, opposite Saoirse Ronan. She will next appear on screen in the Canadian independent film *Lovesick*.

A French-Canadian born in Montreal, Quebec, Paré currently resides in Los Angeles, and returns to Canada to film as often as possible.

BRIAN GLEESON ["Ben O'Shea"]

Brian will next be seen in the role of Jimmy McCavern in the critically acclaimed series PEAKY BLINDERS.

Recent filming credits include the role of Myrddin in the feature film HELLBOY directed by Neil Marshall, the role of Luke in TAKEN DOWN and the role of Jimmy Mahon in RESISTANCE for RTE. He most recently played the role of Gooper alongside Jack O'Connell, Sienna Miller and Colm Meaney in CAT ON A HOT TIN ROOF directed by Benedict Andrews at The Young Vic Theatre, London.

Other recent credits include the voice of the Guard in the animated holiday special ANGELA'S CHRISTMAS with Ruth Negga, Paul Thomas Anderson's feature film PHANTOM THREAD, Steven Soderbergh's LOGAN LUCKY, MOTHER! directed by Darren Aronofsky and the short film PSYCHIC directed by Brendan Gleeson for Sky Arts.

Film and television work includes the role of Blacksod in Declan Recks' feature film THE FLAG, the lead role of Jimmy Mahon in the RTÉ series REBELLION directed by Aku Louhimies, ASSASSIN'S CREED directed by Justin Kurzel, TIGER RAID directed by Simon Dixon, the BBC series STONEMOUTH, HISTORY'S FUTURE directed by Fiona Tan, Wiebke Von Carolsfeld's STAY starring Aidan Quinn and Taylor Schilling, Patrick Ryan's DARKNESS ON THE EDGE OF TOWN, SERIOUS SWIMMERS (a short film directed by Andy Taylor Smith for Rankin's Collabor8 programme), and the lead role in Ronan and Rob Burke's STANDBY, co-starring Jessica Paré.

Further screen credits include the role of Gus opposite Kristen Stewart in SNOW WHITE AND THE HUNTSMAN, the role of Sinclair in the BBC adaptation of Benjamin Black's QUIRKE series, starring Gabriel Byrne and the lead role of Cormac in HOW TO BE HAPPY, a feature directed by Mark Gaster, Michael Rob Costine & Brian O'Neill.

Theatre credits include the role of Brendan in *THE WEIR* directed by Amanda Gaughan at the Lyceum Theatre, Edinburgh and the role of Seán in *THE WALWORTH FARCE* directed by Seán Foley at the Olympia Theatre, Dublin, in which he co-starred alongside his brother Domhnall and father Brendan Gleeson. Prior to that he appeared in the Donmar Warehouse's acclaimed production of Conor McPherson's *THE NIGHT ALIVE*, which also ran at the Atlantic Theatre in New York and was named Best Play of 2013/2014 by the New York Drama Critics Circle.

ANTOINE OLIVIER PILON ["Layton"]

Born in Montreal, Canada, in 1997, Antoine Olivier Pilon was 12 when he auditioned and landed the starring role of Frisson in the feature film *Frisson des Collines* (Richard Roy) over 1,500 other young actors.

For two years in a row (2012-2013) he won "Best Performance in an International Feature Film – Young Actor" at the YOUNG ARTIST AWARDS in Hollywood. Antoine Olivier then appeared in *Laurence Anyways* (Xavier Dolan) and also landed the starring role of Janeau in *Les Pee-Wee 3D, l'hiver qui a changé ma vie*. He then starred in the controversial video by the group Indochine, *College Boy*, directed by Xavier Dolan. Following this collaboration, the young director offered Antoine Olivier the leading role in his film *Mommy* that earned the Jury Prize at the Cannes Film Festival in 2014. For this performance, Antoine Olivier won numerous awards including a Satellite Award in Los Angeles, a Canadian Screen Award in Toronto, a Golden Bayard for Best Actor at the Festival International du Film Francophone de Namur, Belgium, and he was named the most promising actor of 2014 by the magazine *Elle France*.

For several years, he has been featured on the small screen in the television series *Les Argonautes*, *Subito Texto* or *Mémoires vives*.

In 2016, he won the Best actor award for his role in *1:54* at the Festival du Film francophone d'Angoulême, in France. In November 2017, Antoine Olivier played the role of Janeau Trudel in the movie *Junior Majeur* (Éric Tessier). In the spring of 2018, the prolific actor shot his first English feature film *Target Number One* directed by Daniel Roby.

Recently, Antoine Olivier can be seen as the lead role of Luke in the beautiful music video *Virtuous Circle*, of singer-songwriter Jordan Klassen, shot in Vancouver. Soon, he will be starring in his second English film *Death of a Ladies' Man* by Matt Bissonnette.

"Everyone said at the Cannes Film Festival that he was the revelation of the year."
(translation)

—MAGAZINE *PORTRAIT*, NOVEMBER 2014

KARELLE TREMBLAY ["Josée"]

Despite her young age, Karelle Tremblay is already recognized as one of Quebec's most promising actresses. Her role in François Jaros' short feature *Oh What A Wonderful Feeling* attracted attention at the International Critic's Week in Cannes in 2015. That same year, her performance in Anne Émond's *Our Loved Ones (Les êtres chers)* earned

her a place as one of four Rising Stars in Canadian film at the Toronto International Film Festival. Her performances in features like Mathieu Denis' *Corbo*, Podz's *Miraculum* and Alexis Durand-Brault's *The Heart is What Dies Last (C'est le Coeur qui meurt en dernier)* have made her one of the most sought-after young actresses in Quebec. In 2017, Karelle plays the main character in Sébastien Pilote's *The fireflies are gone (La disparition des lucioles)*, role for which she wins the Gemstone Award at the Tokyo International Film Festival. On television, too, she is a must-see for her regular appearances in series like *Unité 9, 19-2* and *Jérémie*. Karelle Tremblay is inarguably one of her generation's most prominent talents.

SUZANNE CLÉMENT [“Geneviève”]

In 2012, Suzanne won the Best Actress award at Cannes for *LAURENCE, ANYWAYS*. She went on to have three films in the Vancouver Film Festival (*MOMMY*, *SITTING ON THE EDGE OF MARLENE* and *THE FALL* - the last two in English) and starred in Xavier Dolan's fifth film that went to Cannes, entitled *MOMMY*. *MOMMY* was the 2014 Jury Prize Winner and went on to have its North American premiere at TIFF, where it was one of the best received and reviewed films at the festival, earning Suzanne countless nominations and awards, including the CSA for Best Supporting Actress.

Since then, Suzanne co-starred in the CSA-nominated feature *FALL* and further prestigious features: *GUIBORD S'EN VA-T-EN GUERRE* with director Philippe Falardeau, nominated for a CSA for Best Motion Picture; *TAULARDE* with director Audrey Estrougo; and *EARLY WINTER* with director Michael Rowe, which won the “Venice Days Award” at the 2015 Venice Film Festival. Recently, she was seen in *BIRTHMARKED* with Toni Colette and Matthew Goode; and for writer/director Joey Klein, in *THE OTHER HALF*, with Tatiana Maslany. Recent French films of note include: *RAOUL TABURIN* for director Pierre Godeau; *LE JEU* for director Fred Cavayé; *C'EST LA VIE* for directors Olivier Nakache and Éric Toledano; and her magnificent turn in *LA RIRE DE MA MÈRE* for directors Pascal Lalite and Colombe Savignac.

Currently, she can be seen in the international drama series *VERSAILLES*, and in her starring role in the Netflix/France 3 mystery series, *THE FOREST*.

MATTHEW BISSONNETTE [writer/director]

Matthew Bissonnette was born and raised in Montreal, where he studied English and Film at Concordia University. He then studied law at Queen's University, was called to the Ontario bar, but retired two weeks later to write and work in movies. Bissonnette is also a Find Director's Lab Fellow. He has written and directed three feature films: *Looking For Leonard* (2002), *Who Loves The Sun* (2006), and *Passenger Side* (2010).

Between movies he directs advertisements. His debut novel, *Smash Your Head On The Punk Rock*, was published in the spring of 2008. He lives in Los Angeles.

COREY MARR [producer]

Corey's passion for telling great stories has enabled him to work with some of the world's leading brands and create award-winning content that has been seen all over the world. *DEATH OF A LADIES' MAN* is his third collaboration with writer/director Matthew Bissonnette.

Corey's film credits include Bissonnette's *PASSENGER SIDE* starring Adam Scott and Joel Bissonnette. Touted as "a thinking man's Judd Apatow flick" by L.A. Weekly and "a poignant portrait of sibling rivalry and affection" by The Hollywood Reporter, the film premiered at the Los Angeles Film Festival before screening at the Toronto International Film Festival, London Film Festival and many others. *PASSENGER SIDE* won the Citytv Award for Best Canadian Film at the Edmonton International Film Festival and was named to "Canada's Top Ten" by the Toronto International Film Festival. Following a successful theatrical run in Canada, the film was released by Strand Releasing (USA), Axiom Films (UK), and IFC Films internationally.

Corey produced the Genie-nominated film *WHO LOVES THE SUN*, also directed by Matthew Bissonnette, starring Lukas Haas, Molly Parker and Adam Scott. An L.A. Weekly "Critics' Pick" and Grand Jury Prize nominee of AFI Fest, the film has played numerous film festivals including London, SXSW and Whistler (Borsos Competition) before being released theatrically and selling internationally.

Corey is also a partner in Canadaland Media, an independent news site and makers of Canada's leading podcasts including the hit series *Thunder Bay*.

DON CARMODY [producer]

Don Carmody has been producing films and television for close to 40 years. His film credits currently number more than 100 projects, including the smash hits *Porky's* and *Porky's II*, the classic *A Christmas Story*, the *Weekend At Bernie's* series, *The Late Shift* (nominated for seven *Emmy Awards*® and three *Cable Ace* awards), and *Chicago*, which won six *Academy Awards*® including Best Picture.

Recently, Carmody produced his sixth blockbuster in the *Resident Evil* franchise (starring Milla Jovovich and directed by Paul W.S. Anderson), *Resident Evil: The Final Chapter*, as well as *The Mortal Instruments: City of Bones* (starring Jonathan Rhys

Meyers, Lena Headey, Lily Collins and Kevin Zegers, and *Pompeii*, a swords and sandals end-of-an-empire epic starring Kiefer Sutherland, Kit Harrington, Emily Browning and Carrie-Ann Moss.

Among many other awards, Carmody has won the Canadian Academy of Cinema and Television's Golden Screen Award, which honors the highest grossing Canadian Feature Film, an unprecedented nine times.

In 2013, Carmody established Don Carmody Television (DCTV), which is a division of Don Carmody Productions (DCP). Current DCTV projects include the Rogers-Netflix original series *Between*, Emmy®-nominated event mini-series "The Secret Life of Marilyn Monroe" for Lifetime, "ShadowHunters" (based on *The Mortal Instruments* book series by Cassandra Clare) for ABC Family, which has just been picked up for a third season and "Tokyo Trials", a six-hour mini-series for Netflix based on the Tokyo war crimes tribunal at the end of WWII.

He is a member of the Academy of Motion Picture Arts and Sciences, The National Academy of Television Arts and Sciences, a board member of the Canadian Media Producers Association, and The Academy of Canadian Cinema and Television. He is also a member of the Producer's Guild of America, The Director's Guild of America, The Director's Guild of Canada, as well as a number of other industry related associations.

MARIE-CLAUDE POULIN [producer]

With more than 18 films to her credit, one of Canada's preeminent producers, Marie-Claude Poulin creates MCP Productions in 2016 to continue producing high quality theatrically driven Canadian and international features as well as developing and producing television series.

Whether concept, director or cast driven, the company's focus is on quality product for broad audiences on all screens. Marie Claude Poulin has collaborated with new and established film makers as well as other renowned producers from around the globe and plans on using her past experience and relationships to continue developing and co-producing unique stories by innovative storytellers.

The films she has produced or been involved with have been nominated and garnered many international and national awards and have participated in all major film festivals (Berlin, TIFF, Sundance, Venice).

Café de Flore (directed by Jean-Marc Vallée) was in official selection in Venice Days and received numerous awards and nominations in Canada and abroad. *Rebelle* (War Witch) directed by Kim Nguyen was nominated for an Academy Award for Best Foreign Language Film in 2013 won a Genie and and Jutra for Best Film and also won 7 other Jutra awards and 9 other Genie . *Brooklyn* (directed by John Crowley), which she co-produced received 3 Academy Award nominations including Best Film. *SKIN* had its world premiere as a Special Presentation at TIFF in 2018 where it won the Fipresci prize and was sold to A24 for a US release.

She is on the board of the BCTQ (Quebec's Cinema and Television Bureau) and President of the Board of Cinema NDG. She has been a speaker on many industry panels.

Marie-Claude Poulin's reputation and experience working with diversified companies around the globe makes her an ideal partner for producing in Quebec and Canada.

MARTINA NILAND [producer]

Founder of Port Pictures Ltd, Martina Niland is a well-established Irish Film and Television Producer with close to twenty years' experience in the industry. During that time Martina has produced a vast number of feature film and television projects at both a domestic and international level. Among Martina's most critically acclaimed productions are Academy Award winning ONCE (2007) and Golden Globe nominated SING STREET (2016) both by Award winning Writer/Director John Carney. Other films, which Martina has produced include PAVEE LACKEEN (Dir: Perry Ogden), which was selected as one of only seven films from around the world to screen in the International Critics Week sidebar section of the Venice Film Festival in 2005, SNAP (Dir: Carmel Winters) which had its World Premiere's at the Tribeca Film Festival and FLOAT LIKE A BUTTERFLY, which won the International Federation of Film Critics (FIPRESCI) award at 2018 Toronto International Film Festival. Martina also acted as producer on the BBC/RTE six-part Comedy Series, THE YOUNG OFFENDERS (Dir Peter Foott/Vico Films Ltd), based on the hugely successful feature film of the same name. This series was nominated for a prestigious Rose d'Or Award. Series 2 is currently in production and airs on BBC and RTE in the Autumn.

Martina is currently in pre-production on WILD MOUNTAIN THYME by John Patrick Shanley ('Moonstruck', 'Doubt'), starring Jamie Dornan. HanWay are handling international sales on the film.

JONATHON CLIFF, C.S.C. [director of photography]

Jonathon Cliff – or Jonny, as he's affectionately known – came to cinematography from a background in high-profile stills photography. He is a multi-award winning DP, who brings a versatility to the table that's hard to match. His credits include the feature film DEATH OF A LADIES MAN, with Director Matthew Bissonnette, starring Gabriel Byrne; Season 2 of the WGN/Two East Productions TV series PURE; Season 1 of the EOne/POP series LET'S GET PHYSICAL and Season 1 and 2 of the Warner Horizon/TBS series PEOPLE OF EARTH, which garnered him a Canadian Society of Cinematographers nomination for Best Cinematography in the TV series category. Additional credits include the 20th Century Fox feature film THE EXORCISM OF MOLLY HARTLEY, with Director Steven Munroe; the innovative Iraq war story feature film REDACTED from Director Brian DePalma; the dark comedy LOVESICK, starring Jay Baruchel and Jessica Paré; the dramatic feature MONKEY WARFARE and the award winning documentaries SMALL TOWN GAY BAR and Alan Zweig's HURT.

MATT LYON [editor]

Matt Lyon is a CFC editor graduate with a rich background in animation and VFX. His feature films include the TIFF Best Canadian First Feature and Canadian Screen Award winner, *Bang Bang Baby* (Scythia Films/JoBro Productions), the TIFF/SXSW/ IDFA lauded *Lunarcy!* (Citizen Jones/Films We Like), which garnered Matt a CCE Awards nomination, and *Clara* (Serendipity Point Films), which premiered at TIFF and was named the Best Narrative Feature at the Austin Film Festival. Matt received his second CCE Awards nomination in 2017 for *The Leaf: Blueprint* (NHL/Leafs TV), a behind-the-scenes series following the Toronto Maple Leafs during their 2016-2017

season. Most recently, Matt completed work on Christopher MacBride's mind-bending *The Education Of Fredrick Fitzell* (Resolute Films/eOne/Protagonist Picture), starring Dylan O'Brien, Maika Monroe and Emory Cohen. *Death Of A Ladies' Man* is Matt's first collaboration with director Matthew Bissonnette.

STEPHEN RENNICKS [composer]

For almost twenty years, award-winning Irish composer Stephen Rennicks has been crafting inimitable soundtracks for the best of independent cinema and television in Ireland, the UK, Europe and America. Rennicks' work has graced some of the most exciting feature films of recent years, and much of that work has been a result of one of contemporary cinema's most extraordinary partnerships, between him and director Lenny Abrahamson.

Rennicks scored ROOM, based on Emma Donoghue's bestselling novel of the same name. It starred Brie Larson, (who picked up the Oscar for Best Actress), Jacob Tremblay, Joan Allen and William H. Macy. The film was nominated for four Academy Awards, including Abrahamson's first Oscar nomination for Best Director. The pair also worked together on the breakout cult hit, FRANK. A film with music at its heart, Rennicks' incredible songwriting, score and musical direction were unanimously praised. The film's soundtrack, released on Silva Screen Records, was named number three in Mojo's soundtrack albums that year.

The pair will be reuniting in 2020 for the adaptation of Sally Rooney's NORMAL PEOPLE - a 12-part TV series for BBC and Hulu. The coming-of-age tale tells the story of two young people moving from adolescence to young adulthood, against the backdrop of Ireland during the global economic recession.

Among Rennicks' other credits are Maya Zinshtein's FOREVER PURE, an extraordinary feature-length documentary on the transfer of two Chechen Muslim soccer players to Israel's Beitar Jerusalem FC; Spanish language film VIVA, directed by Paddy Breathnach and set in the crumbling beauty of Havana, Cuba, is an emotionally-charged drama about a hairdresser who is forced to quit performing at the local drag club by his boxer father; MUSE, a psych-thriller about an academic who slips into a world controlled by the ancient spirits of inspiration, the Muses; while BIRTHMARKED, starring Toni Collette, is an off-the-wall comedy about genetics, destiny and – ultimately – family.

JON CAMPFENS [vfx supervisor]

Jon Campfens has spent three decades working in the film industry. He started out with humble beginnings as a cameraman on the optical printer with the National Film Board of Canada and worked his way up to a VFX Supervisor with over 100 films and television projects, and multiple awards to his credit.

Jon has worked with some of the most creative directors including Guillermo del Toro, Norman Jewison, and David Cronenberg. His film studio work includes Universal, Disney, Skydance, Netflix and Prime studios. His award list is numerous and includes an Emmy nomination, four Gemini nominations, a Gemini win, and International Monitor Award. He also holds professional members in the Academy, VES society and DGC member.

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| Writer / Director | MATTHEW BISSONNETTE |
| Producers | COREY MARR, DON CARMODY, MARIE-CLAUDE POULIN and MARTINA NILAND |
| Executive Producers | ALEXANDER KUSHAEV, HENGAMEH PANAHI, CHARLOTTE MICKIE and HUSSAIN AMARSHI |
| Director of Photography | JONATHON CLIFF, C.S.C. |
| Editor | MATT LYON |
| Art Director | SYLVAIN GINGRAS |
| Special Effects Supervisor | JON CAMPFENS |
| Costume Design | ODETTE GADOURY |
| Music | STEPHEN RENNICKS |
| Casting | ANDREA KENYON |

CAST

GABRIEL BYRNE
JESSICA PARÉ
BRIAN GLEESON
ANTOINE OLIVIER PILON
KARELLE TREMBLAY
And SUZANNE CLÉMENT

Produced with the participation of TELEFILM CANADA, FÍS ÉIREANN/SCREEN IRELAND, SOCIÉTÉ DE DÉVELOPPEMENT DES ENTREPRISES CULTURELLES – QUEBEC, CANADA MEDIA FUND, ONTARIO CREATES, WESTERN REGIONAL AUDIOVISUAL PRODUCER'S FUND / WRAP FUND, THE HAROLD GREENBERG FUND.

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