

**Cite Amerique** (*Lost and Delirious, Seraphin, Selling Innocence*)  
& **Delphis Films**

proudly present

# BABIN



A film by  
**Luc Picard** (*Audition*)

Produced by  
**Lorraine Richard**  
**Luc Martineau**

Canadian release month:  
December 2008

Produced with the financial participation of Telefilm Canada, Cr dit d'imp t cin ma et t l vision - Gestion Sodec, Sodec, Alliance Atlantis Vivafilm, Canada Film or Video Production Services Tax Credit, Soci t  Radio-Canada, Astral Media and Cit  Am rique.

## **BABIN**

### **Synopsis**

One stormy night, a long time ago... a woman known as The Witch, is giving birth with the help of village locals, Madame Gélinas, and general store operator and fly breeder Toussaint Brodeur. Babin, future fool, is born in the midst of a great tumult.

The simple minded child will live burdened by suspicion, as everyone seems to think that all the misfortune that is dawning on the village has something to do with his mother's influence in witchcraft. He will be blamed for everything, even when this simple soul was doing nothing more than harvest the icicles hanging from the church roof - what his mother liked to call moon ribbons - and when his harmonica seemed to tune the wind to set the bell-tower's weathervane a-waltzing.

When the church catches fire, and the Old Priest perishes, villagers will seek for the guilty and of course Babin will be accused.

A New priest will arrive determined to punish the culprit and by all means he will use his power to sentence Babin to death. However the wise Toussaint will manage to save his young friend.

This is the story of Babin but also that of his village: of the Blacksmith who is in love with the Widow of St-Barnabé, who cheats on him with the Old Priest; of Méo the tipsy coiffeur who makes a mess of his clients' hair; Madame Gélinas, who has been pregnant for twenty years and can no longer get her cakes to rise; pretty Lurette who weeps for her lover gone off to war and can't stop picking the petals off daisies.

## A few words from Fred Pellerin

Scriptwriter

"The adventure of *Babin* began with a phone call: Alliance Vivafilm asked me if I was interested in having the world of my stories brought to the screen. Not only was I interested, but I decided to do the adaptation myself. I regarded it as an opportunity to expand my universe. I had already done it for a book, a disc and a show; why not now for the cinema? As someone who likes challenges, this was perfect; my world was going to acquire a new dimension.

Right from the start, we were interested in getting Productions Cité-Amérique on board. I had already been involved in a TV project where I had met Lorraine Richard and Luc Martineau. I knew that we would agree to do this project together. So I sat down at my keyboard. Where I immediately discovered that there was a big difference between writing a story and creating a screenplay. I didn't know how to get started. It was the screenwriter Joanne Arseneau who coached me and taught me the basics, the technique of writing a script. Through the summer of 2006, I talked regularly to Joanne, to learn exactly how it's done, and I succeeded in rewriting my story for the big screen.

Pretty soon we had to find a captain for this vessel. That's when Luc Picard arrived at Saint-Élie. A few discussions and a visit to the village later, and the project began to take shape. We talked constantly. Like me, Luc had his moments of doubt, and it was by collaborating that we made progress. He kept me informed about the state of the project and I gave him my advice. At the beginning I envisioned a film done like a comic strip. In the style of Commedia dell'arte, my characters are each distinguished by a single characteristic: Toussaint is shrewd, Madame Gélinas is pregnant, Lurette is lachrymose. Luc fleshed out the characters and the script's visual elements. To believe in magic in a film, one needs a certain minimum of reference points, credibility. It's essential. I deal in legends. In the cinema we tend towards a world that's more real and human. So while we kept the lunacy, we set its roots in realism. So that we could climb even higher.

Then there was the day I discovered the sets dreamed up by artistic director, Nicolas Lepage. Who also came to Saint-Élie, to anchor his designs in the local decor. There before me was Toussaint's abode - screen-size. Méo's house was deformed and a roof was fashioned for the Gélinas family. Caxton to perfection!

There was the same feeling during the shooting. Normally I work alone, but here I was involved in a production with 250 participants. What was I doing here? I felt like an imposter, just an observer. And there, as I watched, the Witch, Babin, Toussaint and Jeannette came vibrantly to life. The inhabitants of my imagination now bore the traits of Vincent-Guillaume Otis, Luc Picard, Alexis Martin, Isabelle Richer, etc. My characters had suddenly developed new features. They were

alive on their own. Even today, I am inspired by the work done by the actors to develop my new stories.

I saw the film, once again with much emotion. It was my story but I was learning new things about it. Ideas generated by these 250 people who believed in it, and who brought to it their own measure of marvel. I hope viewers of the film will be as affected as I am... It delivers a real poetry. Not just in its words but in its images, its colours, its rhythm. Those who view the film will have their sense of wonder stimulated."

As told to Fabien Philippe

## CITÉ AMÉRIQUE

Founded in 1987, Cité Amérique is one of the largest production houses in Canada. Many of its works have set attendance or viewership records and were honoured by the juries of festivals and international events.

Among the company's films: *La rivière aux Castors* and *The Besieged Fortress* directed by Philippe Calderon; *Ma Tante Aline* by Gabriel Pelletier; *Histoire de Famille* by Michel Poulette; *L'Audition* by Luc Picard; *CQ2 (Seek You Too)* by Carole Laure; *Machine Gun Molly* by Pierre Houle; *Séraphin, Heart of Stone, Streetheart* and *Eldorado* by Charles Binamé; *Lost and Delirious* and *Set Me Free* by Léa Pool; and *In the Belly of the Dragon* by Yves Simoneau.

Cité-Amérique has also produced many drama series for television (including co-productions with France, the UK and Ireland) among which some of the better known are: *Bob Gratton, ma vie, my life* (Season 1 and 2), *Les filles de Caleb, Blanche, Random Passage, Marguerite Volant* and *Dice*; as well as the telefilms *La Trilogie marseillaise* and *The Last Casino*. Over the last four years Cité Amérique has widened its range to include children's and youth programs: *Wumpa's World, Dragon* and *Station X*. Its catalogue will soon include two other series currently in production, *Ludovic* and *Doggy Daycare*.

Cité Amérique's productions have garnered some 80 awards and honours at home and abroad. Sold in over 50 countries, they have been seen by audiences estimated at 500 million viewers.

**Lorraine Richard**  
**Producer**

Co-founder and President of Cité Amérique, her cinema productions include: *Ma Tante Aline* by Gabriel Pelletier, *L'Audition* by Luc Picard (Grand Prix and Best Canadian film FIFM 2005), *Machine Gun Molly* by Pierre Houle (Best Flick award, Canadian Filmmakers' Festival, Toronto 2004), *Séraphin, Heart of Stone* by Charles Binamé (Billet d'Or, Jutras 2003 and Golden Reel, Genies 2003), *Lost and Delirious* by Léa Pool (best success abroad, Jutras 2002, Audience Award, Stockholm 2001), *Set Me Free* by Léa Pool (Special Jury Prize, Ecumenical Awards, Berlin 1999; Special Prize, Toronto International Film Festival, 1999; Best Canadian Film, Toronto Film Critics Association, 1999; Silver Griffin, Giffoni Film Festival 1999) *Four Days* by Curtis Wehrfritz (Bronze Award, Best Suspense Film, Flagstaff 1999), *Eldorado* and *Streetheart* by Charles Binamé (Crystal Globe, Best Film, Karlovy Vary 1998), and *In the Belly of the Dragon* by Yves Simoneau (Outstanding film of the year, London Film Festival 1989).

**Luc Martineau**  
**Producer**

For the big screen he has produced: *Babin* by Luc Picard (2007), *Ma Tante Aline* by Gabriel Pelletier (2006), *L'Audition* by Luc Picard (Grand Prix and Best Canadian Film, FIFM 2005), *Machine Gun Molly* by Pierre Houle (Best Flick award, Canadian Filmmakers' Festival, Toronto 2004), *Séraphin, Heart of Stone* by Charles Binamé (Billet d'Or, 2003 Jutras, Golden Reel, Genies 2003), and for the small screen, *Wumpa's World* I (2001) and II (2003) and the web site *Wumpa* (Grand Prix Jeunesse, concours Boomerang 2003. Flèche d'Or 2004 of AMR) as well as the series *Bob Gratton, Ma vie, My life*, I directed by Gabriel Pelletier (2005), and *Bob Gratton, Ma vie, My life* II and III directed by Sylvain Archambault (2007-2008).

Since 1978, he has freelanced extensively in film, television and advertising production. His work includes *The Dog Who Stopped the War* directed by André Melançon, *Les Plouffes* by Gilles Carle, *The Tin Flute* by Claude Fournier, *Les Filles de Caleb* by Jean Beaudin, *Marguerite Volant* and *Streetheart* by Charles Binamé.

He has been a permanent member of the Cité Amérique team since 1997.

## BABIN

### Luc Picard Director

One of Quebec's busiest actors in movies, theatre and television, Luc Picard made his debut as a director and screenwriter in 2005 with *L'Audition*, a feature in which he starred as well. It was an auspicious debut: the film was an instant critical and commercial hit, earning ten nominations at the Jutra Awards, seven Genie nominations and numerous prizes in domestic and foreign festivals.

*Babin* is his second feature as director.

## BABIN

### The cast

#### VINCENT-GUILLAUME OTIS

##### Babin

After training as a musician, Vincent-Guillaume Otis enrolled in the National Theatre School of Canada. He made his stage debut in *Des restes humains non identifiés* directed by Erika Gagnon, and he followed that with roles in fifteen theatrical productions including *La chanson de l'éléphant* directed by René Richard Cyr, *Othello* directed by Denis Marleau, and *Construction* directed by Daniel Roussel. Attracted to directing, Otis studied at l'Université de Montréal before joining the Théâtre de la Roulotte to direct *Zorro*, a show presented in 24 Montreal parks during the summer of 2007. He has founded his own theatre company, Picouille Théâtre, which aims at a young audience. He is the company's artistic director.

Following his screen debut in *Le survenant* directed by Éric Canuel, Otis has acted in *Le silence nous fera écho* by Mathieu L. Denis, *Le guide de la petite vengeance* by Jean-François Pouliot and *Ce qu'il faut pour vivre* by Benoit Pilon. We will soon see him, as well, in Simon Lavoie's first feature, *Le déserteur*.

In television he has been noticed as Francis in *Annie et ses hommes* and as Antoine in the *Kif-Kif* series.

In Luc Picard's *Babin*, Vincent-Guillaume Otis plays the title role, that of a simple soul who is blamed for all of the village's misfortunes.

## LUC PICARD

### Toussaint Brodeur

His choices of screen and stage roles have made Luc Picard one of Quebec's major actors. After graduating from the Conservatoire d'art dramatique de Montréal in 1988, he made his theatre debut in *Signer* under Claude Poissant, a director for whom he worked five more times. Others who had the privilege of directing him include René-Richard Cyr, Yves Desgagnés, Jean-Pierre Ronfard, Lorraine Pintal, Brigitte Haentjens, Denys Arcand and Pierre Bernard. This year he worked in Alexis Martin's newest creation, *Sacré-Cœur*, presented at l'Espace Go.

He's made an auspicious debut in cinema in Manon Brillant's *Les saufs-conduits* (1990), for which he won the Prix Luce Guilbeault as Best Young Actor, a prize he quickly conformed in his subsequent roles. He played Desaulniers in Robert Favreau's *Nelligan*, a separatist militant in *Octobre* by Pierre Falardeau, a cop adrift in *Le dernier souffle* by Richard Ciupka, and the unfaithful husband in Bernard Émond's *La femme qui boit*. His incarnation of the Chevalier de Lorimier in Pierre Falardeau's *15 février 1839* earned him a Best Actor Jutra. The next year he was honoured with the Best Supporting Actor Jutra for his role in Jean Beaudin's *Le collectionneur*, and he followed that with work in Mario Azzopardi's *Savage Messiah* that garnered a Genie for Best Actor. The Festival international du film francophone in Namur awarded him its Bayard d'or for best actor for his role in *20h17 rue Darling* by Bernard Émond. More recently we've seen him in *A Sunday in Kigali* by Robert Favreau, and playing the principal role of his self-directed feature, *L'Audition*.

His career in television has been equally illustrious, with four Géméaux awards for his work in *Omerta: la loi du silence*, *L'ombre de l'épervier*, *Chartrand et Simone I* and *II*. Among his other roles are those in *Blanche*, *Scoop*, *Les grands procès*, *A nous deux* and *Vice caché I-II*, not to mention playing himself in *Bob Gratton, ma vie, my life* (2006).

In *Babin* Luc Picard plays de Toussaint Brodeur, general store operator and fly breeder, one of the few people in town to defend Babin.

## ALEXIS MARTIN

### The new priest

Newly graduated from the Conservatoire d'art dramatique de Montréal in 1986, Alexis Martin found work with the top theatre directors in Quebec: René Richard Cyr, Claude Poissant, Robert Gravel, André Brassard, Denis Marleau and Jean-Pierre Ronfard. *L'an de grâce*, written in collaboration with René Richard Cyr and Claude Poissant, launched his prolific career as a writer for the stage.

In the 1990s he veered towards more experimental theatre, joining up with the Nouveau Théâtre expérimental then, together with Guylaine Tremblay, founding the Groupement forestier du théâtre. For these two groups, Martin wrote or co-wrote with Jean-Pierre Ronfard a slew of works, including: *Oreille, tigre et bruit*;

*Révolutions; Transit section 20; Hitler; Parade;* and *Bureaux*, most of which he also directed. His production of *L'odyssée*, adapted with Dominic Campagne, received the Masque award for best theatrical adaptation. In 2008, Martin presented his latest creation, *Sacré-Cœur*.

Parallel to his busy stage career, Martin pursued his acting career in cinema with, notably, Pierre Falardeau (*Le party*), Gabriel Pelletier (*Karmina*), Robert Lepage (*Nô*) and Robert Favreau (*Un Dimanche à Kigali*). He was also on board for *Boys III* and *IV*, playing the part of Phil. His play *Matroni et moi* was adapted for the screen by Jean-Philippe Duval; Martin contributed the screenplay and played the principal role. His awkward suitor of Pascale Bussièrès in Denis Villeneuve's *Un 32 août sur terre* earned a Jutra for best actor, and he was nominated for a best supporting actor Jutra for his work in Luc Picard's *L'Audition*.

On the small screen he has appeared in *Radio-Enfer, Sous le signe du lion, Haute surveillance, Dans une galaxie près de chez vous, Vice caché* and *Innocence*. He turned host for *Alexis Martin présente...* broadcast by the cultural network of Radio-Canada.

For *Babin*, Alexis Martin donned the robes of the New Priest, a man entrusted with investigating the hapless title character, and whom he decides to condemn.

## ISABEL RICHER

### The Witch

Isabel Richer started at the top as a screen actress, earning a Genie nomination in 1996 for her early role in Charles Binamé's *Eldorado*. Whether s a murderer (*La conciergerie des monstres* directed by Estelle Arnaud) or a bearded lady (*La comtesse de Bâton Rouge* by André Forcier), she showed an affinity for strong and disturbing characters. Her performance as Stéphane in Erik Canuel's surprising *La loi du cochon* brought her a Jutra for best actress. Other choice roles followed: *L'espérance, Dans l'œil du chat, Sans elle, L'incomparable Mademoiselle C.* and *Nouvelle-France*. She also appeared in Patrick Huard's hit directorial debut, *The 3 L'il Pigs*.

After early TV appearances in *Le sorcier, Jasmine* and *Les grands procès*, her work in the series *Lobby* garnered a first nomination at the 1997 Gémeaux awards. But it was her incarnation of Pauline in *L'ombre de l'épervier I* and *II*, for which she won the Prix Gémeaux in 1998 and a nomination in 2000, that confirmed her elevation to the top ranks of Quebec actresses. Since then we have enjoyed her in *Grande Ourse II, Un homme mort, Le 7<sup>ème</sup> round* and *Les Invincibles I* and *II*. Most recently she played Gloria in *Les sœurs Elliott* directed by François Gingras.

A graduate of the National Theatre School of Canada, Isabel Richer has continued her stage career in such productions as *Tu peux toujours danser* directed by Claude Poissant, *Jack et Jill* directed by Sophie Lorrain and René Richard Cyr's version of *Un Tramway nommé désir*.

In *Babin*, Isabel Richer plays the title character's mother, aka The Witch.

**RENÉ RICHARD CYR**  
**Méo Bellemare**

A jack of all theatrical trades, among other things, René Richard Cyr is a stage director, author, filmmaker, translator, adapter and host. He was artistic director and general co-director of the Théâtre d'Aujourd'hui from 1998 to 2004, and co-artistic director of Théâtre PàP (Petit à Petit) from 1981 to 2004. He has over 60 theatrical productions, alternating between the classics (Molière, Tennessee Williams, Beaumarchais, Jean Genet) and contemporary works (Roland Lepage, François Archambault, Larry Tremblay, Daniel Danis, Michel Tremblay). His passion for the theatre has extended to musicals -- *Les parapluies de Cherbourg* and *L'homme de la Mancha* -- and opera -- *The Turn of the Screw* and *Don Giovanni*. He has played in productions directed by, among others, Claude Poissant, André Brassard, Yves Desgagnés and Lorraine Pintal. In 2003, he collaborated with the Cirque du Soleil on the production of *Zumanity* in Las Vegas. Over his prolific career, Cyr has been nominated nine times for the Soirée des Masques and walked off with three of the coveted statuettes.

Though his appearances on the big screen have been more discreet, Cyr has worked with several of Quebec's top filmmakers, including Claude Fournier (*The Tin Flute*), François Girard (*Vie et mort de l'architecte*), Denys Arcand (*Joyeux Calvaire*), Olivier Asselin (*Le siège de l'âme*) and Émile Gaudreault (*Wedding Night*).

Television has seen a score of his appearances in various sitcoms and drama series. Most recently he was the drag queen Véronica Sinclair in *Cover Girl*, which earned him two Gémeaux nominations for best actor. As well, he hosted three seasons of *Le plaisir croît avec l'usage*, on Télé Québec.

In *Babin*, René Richard Cyr plays the role of Méo, the tipsy hairdresser.

## THE CREATIVE CREW

**Fred Pellerin**  
**Screenwriter**

Fred Pellerin, who claims to have become a "pleasant storyteller by accident", has put his tiny hometown of Saint-Élie-de-Caxton on the map of folk comedy. A literature graduate of the Université du Québec, Fred Pellerin was first noticed in his 2001 stand-up show, *Dans mon village, il y a Belle Lurette...*, which was a huge hit in Quebec as well as in France. His two subsequent shows, *Il faut prendre le taureau par les contes!* and *Comme une odeur de muscles*, confirmed his reputation as a raconteur. His three shows have gone through over 1500 performances and have given birth to three books/discs. Pellerin has also

published another book of tales, *Bois du thé fort, tu vas pisser drette*, as well as a book of photos, *Zoom sur... Sainte-Élie-de-Caxton*.

The screenplay of *Babin* was inspired by *Il faut prendre le taureau par les contes!*

## NICOLAS LEPAGE

### Visual designer

Nicolas Lepage drew storyboards before working on the sets of such films as *Fish Out of Water* directed by Geoffrey Edwards and Jean-Marc Vallée's *C.R.A.Z.Y.* He was 1<sup>st</sup> assistant director on Erik Canuel's *Le Survenant* and Phil Alden Robinson's *The Sum of All Fears*. As artistic director, he has worked on such big-budget productions as Steven Spielberg's *The Terminal*, *Gothika* by Mathieu Kassovitz, *300* by Zack Snyder, and, most recently, Rob Cohen's *The Mummy, Tomb of the Dragon Emperor*. As well, he was artistic director of *The Fountain* by Darren Aronofsky, *Confessions of a Dangerous Mind* by Georges Clooney, *Godsend* by Nick Hamm and David Mamet's *Heist*.

As a visual designer. He worked on Gabriel Pelletier's *Ma tante Aline*, produced by Cité Amérique. For television, he worked on the series *Les Invincibles I, II* and *III*, broadcast on Radio-Canada.

## JÉRÔME SABOURIN

### Director of photography

Jérôme Sabourin has continued to work on shorts (film, mini-DV or other formats) even as he has become one of the busiest cinematographers in Quebec cinema and television. Among his many assignments as director of photography are the series *Fêtes Fatales* (2001), *3 x Rien* (2002 and 2003), *Le Négociateur* (2004 and 2005), *Minuit Le Soir* (2004, 2005 and 2006), *Le 7<sup>e</sup> round* (2006), *Bob Gratton II* and *Bob Gratton III*. His films include *La Loi du Cochon* (2000), *Babin* (2007), *Les pieds dans le vide* (2008) and *Les 100 ans du Canadien*.

## CARMEN ALIE

### Costume designer

Carmen Alie studied at the Cotnoir Caponi school of haute couture and has worked in costume design since 1988. A versatile artist, Alie has conceived the costumes for over 150 stage productions ranging from dance (*Les grands ballets canadiens, American Ballet Theater N.Y., San Francisco Ballet, O Vertigo*) to theatre (*Macbeth TNM, le menteur NCT, Lorenzaccio NCT*) with detours into pop and rock (*Mick Jagger, Voodoo Lounge Tour*). Her credits include over 300 television commercials as well as the series *Grande Ourse 1-2* (Gémeaux prize for best costumes 2004) and *Ciao Bella*, both directed by Patrice Sauvé, *François en série 1-2* (Jean François Asselin), *Les Sœurs Elliot 1-2* (François Gingras) and

such features as *L'Audition* (Luc Picard), *La rage de l'ange* (Dan Bigras), *Cheech* (Patrice Sauvé), *Nitro* (Alain Desrochers) and *Tout est parfait* (Yves Christian Fournier). Along with *Babin*, Alie has recently designed the costumes for *5150 rue des Ormes* (Eric Tessier).

## **BENOÎT BRIÈRE**

### **Director of computer effects**

After training in cinema and sound, Benoît Brière apprenticed as an assistant editor before becoming editor on commercials and corporate films. He joined the Image Buzz group where he began specializing in visual effects, and he has worked, as well, for Hybride and Big Band Animation. In 2008, he became director of the 3D image department of Groupe Image Buzz in which capacity he worked on such films as *300* and *Brokeback Mountain*. He has since founded his own company, Oblique, which specializes in digital visual effects.

As a set manager and director of computer effects, he has worked on numerous Quebec films: *L'odyssée d'Alice Tremblay* directed by Denise Filiatrault, *Les invasions barbares* by Denys Arcand, *Machine Gun Molly* by Pierre Houle, *Congorama* by Philippe Falardeau and Luc Picard's *L'Audition*. Among his other credits are Tony Mitchell's *Flood*, John Duigan's *Head in the Clouds* and the Argentine film, *Malos Hábitos* by Simón Bross.

## **GAËTAN HUOT**

### **Visual editor**

Gaëtan Huot has worked as an editor on over thirty feature films. Among his best known works are François Girard's *Thirty Two Short Films About Glenn Gould*, (Genie, 1993) and *The Red Violin* (Jutra, 1999). He has edited such hit Quebec films as Luc Picard's *L'Audition*, Léa Pool's *Lost and Delirious*, and three films by Gabriel Pelletier, *Karmina 1* and *2* and *Ma Tante Aline*.

## **NORMAND CORBEIL**

### **Original music**

Born in Montréal in 1956, Normand Corbeil studied piano and saxophone before devoting himself to composition. He has since worked on the scores of more than forty features around the world as well as ten miniseries, innumerable documentaries and the TV series, *Grande Ourse*.

He has written music for such directors as Bruce Beresford, Norman Jewison, Dennis Gansel, Christian Duguay, Paolo Barzman, Stephen Gyllenhaal, Patrice Sauvé, Alexis Durand-Brault, Simon Lavoie and Ghyslaine Côté. He has collaborated on numerous projects with Angelo Balamenti and François Dompierre.

Corbeil has directed orchestras in Montreal, London, Los Angeles, Munich and Prague, among other cities. His honours include 3 G meaux awards, 2 Emmy nominations, 3 Genie nominations, one Jutra nomination and 6 Socan prizes for film scores.

## **SERGE FIORI**

### **Original music**

The Harmonium musical group, which established the reputation of Serge Fiori, was founded in 1970. Within a year the group had embarked on its first tour of Quebec and recorded its first hit album. Harmonium went on to release four more albums and perform in numerous concerts to a cumulative audience numbering in the hundreds of thousands.

In 1985 Serge Fiori founded his own recording studio and released a solo album, "**Fiori**". Over his long career, he has collaborated with many noted artists -- in composition, recording, musical direction or the production of shows and musicals. Among the prominent names he has worked with are F lix Leclerc, Beau Dommage, Richard S guin, Marie-Claire S guin, Diane Dufresne, Yvon Deschamps, Robert Charlebois, Louis Sa a, France Castel, Claude Meunier, Neil Chotem and Nanette Workman.

He has written music for several films: Fran ois Aubry's *L'Empire des lumi res* (National Film Board of Canada, 1991), *An Imaginary Tale* by Andr  Forcier (1990,) as well as *Hathi* (1993) and *Mon petit Diable* (1998), Indian films produced by Rock Demers. Also for Rock Demers, Serge Fiori supplied the music of the African film *Madame Brouette* directed by Moussa Sene Absa (2002), which won the Silver Bear for best music at the 2003 Berlin Film Festival and the Palme d'or at the 2003 Namur Festival in Belgium.

Serge Fiori has also composed many theme songs including those for the Festival Juste Pour Rire and Paul Arcand's popular radio show, *Puisqu'il faut se lever*. Fiori also wrote the music for Arcand's TV documentaries *Les voleurs d'enfance* and *Un Qu bec sous ordonnance*. He composed the theme song for Nanette Workman's Casino de Montr al show, *Femmes* and the musical score of Jean Bergeron's documentary *Achever l'inachevable*.

## **BABIN**

### **Credits**

Directed by	Luc Picard
Produced by	Lorraine Richard Luc Martineau
Screenplay	Fred Pellerin
Visual design	Nicolas Lepage
Director of photography	Jérôme Sabourin
Director of computer effects	Benoit Brière
Costumes	Carmen Alie
Makeup	Kathryn Casault
Hair	Réjean Forget
Casting	Catherine Didelot
Sound design	Olivier Calvert and Dominique Chartrand
Mixing	Louis Gignac, Gavin Fernandes
Editing	Gaëtan Huot
Original music	Normand Corbeil, Serge Fiori
Executive Producer	Martha Fernandez
Assistant producers	Vivianne Morin, Louis Laverdière
Production	Cité Amérique
Distribution	Alliance Atlantis Vivafilm
Foreign sales	Delphis Films

**BABIN**

with

Babin  
Toussaint Brodeur

Vincent-Guillaume Otis  
Luc Picard

The New Priest  
The Witch  
Méo Bellemare  
Madame Gélinas  
The Old Priest  
Jeannette Brodeur  
Ti-Toine  
La belle Lurette

Alexis Martin  
Isabel Richer  
René Richard Cyr  
Marie Brassard  
Julien Poulin  
Marie-Chantal Perron  
Antoine Bertrand  
Maude Laurendeau

and

Dièse

Maxime Côté

**International Sales Agent:**

**Delphis Films inc.**

225 Roy St East, suite 200, Montreal, PQ, Canada H2W 1M5

[distribution@delphisfilms.com](mailto:distribution@delphisfilms.com)

T.: 1.514.843.3355 F.: 1.514.843.9574