



SEDUCING DOCTOR LEWIS

(La Grande Séduction)

A film by Jean-François Pouliot

**2003 Cannes Film Festival (Director's Fortnight, Closing Night)
2003 Toronto Film Festival (Special Presentation)
2004 Sundance Film Festival (Audience Award Winner, World Cinema)
2004 New Directors/New Films-Lincoln Center/MOMA**

**7 Claude Jutra Awards:
Best Supporting Actor – Pierre Collin
Best Supporting Actress - Clémence DesRochers
Billet d'Or (Gold Ticket for Best Boxoffice)
Best Cinematography, Best Costumes, Best Editing, Best Sound**

**11 Genie Nominations:
Motion Picture, Director, Screenplay,
Best Actor (Raymond Bouchard), Supporting Actor (Benoît Brière),
Cinematography, Production Design, Costumes, Editing, Sound, Sound Editing**

A Wellspring Release
109 Minutes Not Yet Rated by the MPAA
In French with English subtitles
35mm / Color / 1:85 / Dolby SRD

www.wellspring.com/seducingdoctorlewis

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SEDUCING DOCTOR LEWIS

Cast

Germain Lesage	RAYMOND BOUCHARD
Christopher Lewis	DAVID BOUTIN
Henri Giroux	BENOÎT BRIÈRE
Yvon Brunet	PIERRE COLLIN
Ève Beauchemin	LUCIE LAURIER
Steve Laurin	BRUNO BLANCHET
Hélène Lesage	RITA LAFONTAINE
Clothilde Brunet	CLÉMENCE DesROCHERS
Monsieur Dupré	DONALD PILON
Mayor Réal	JEAN-PIERRE GONTHIER
Richard Auger	KEN SCOTT
Sylvie Auger	MARIE-FRANCE LAMBERT

Filmmakers

Director	JEAN-FRANÇOIS POULIOT
Screenplay	KEN SCOTT
Producers	ROGER FRAPPIER LUC VANDAL
Director of Photography	ALLEN SMITH
Production Designer	NORMAND SARRAZIN
Music	JEAN-MARIE BENOÎT
Costumes	LOUISE GAGNÉ
Editor	DOMINIQUE FORTIN
Sound Recording	CLAUDE HAZANAVICIUS
Sound Designer	MARCEL POTHIER
Sound Mix	MICHEL DESCOMBES RÉJEAN JUTEAU
Casting	LUCIE ROBITAILLE
Make-Up	NADINE GILLIOT
Hair	GAÉTAN LANDRY
Production Manager	SYLVIE DE GRANDPRÉ
Assistant Director	MIREILLE GOULET
Continuity	MONIQUE GERVAIS

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Synopsis

“The best way to kill a man is to pay him for not working.”

—Félix Leclerc, French-Canadian singer-songwriter

The sleep of Germain (Raymond Bouchard), a retired fisherman, is interrupted by memories of his boyhood on the small northern Quebec island of Ste. Marie-La Mauderne. This was a town where the men put in honest days of work scouring their local harbor for the fish that would feed an entire nation. While they weren't rich, these men had the proud glow of wage earners supporting their families and their community.

But lately, with its stockpile of fish depleted—Ste. Marie-La Mauderne is wasting away. Germain and the other fishermen have to rely on government welfare and many families are moving. No one is happy taking handouts—they want to work.

On welfare day, the fishermen take the sad walk down the docks to the post office, where they pick up their relief checks from Ève (Lucie Laurier), the clerk: Germain, who has worked out a way to get an *extra* check, his scruffy best friend Yvon (Pierre Collin), even the Mayor, Réal (Jean-Pierre Gonthier). Next they traipse over to the bank, where Henri (Benoît Brière), the high-strung bank manager, cashes their checks.

But there is some hope. A company is considering building a factory on the island. However, the investor's insurer requires a resident doctor. This could be a deal-breaker as Sainte-Marie-La Mauderne has been trying for over fifteen years to lure a doctor.

That night, Germain finds out his wife Hélène (Rita Lafontaine) has been offered a job in the city by her brother. She plans to take it unless things change. Later on, Germain catches the Mayor sneaking out of town—he's taken a job with the Provincial Police. It's clear that it's time to take some action.

The next morning, Germain breaks into the village school and creates a crude brochure, which he photocopies. Steve (Bruno Blanchet) uses the computer to get him a list of all the doctors in Quebec and Yvon and Henri help him send out the query letters. Unfortunately, there are no takers.

A change in the town's luck comes when a Montreal plastic surgeon, Christopher Lewis (David Boutin), high on cocaine, is pulled over for speeding. The policeman turns out to be Réal, the ex-Mayor. A deal is soon worked out that Lewis will practice in the town for a month in exchange for the charges being dropped.

Germain, the new Mayor, calls the city together for a meeting. Everyone must work together to persuade Dr. Lewis to fall in love with Sainte-Marie-La Mauderne and stay. The seduction has begun!

Germain and his friends devise a host of strategies to make Lewis feel at home, including a town clean-up and leaving money for the doctor to accidentally “discover.” The most elaborate involves getting the town to play cricket, a sport Lewis adores.

In fact, when Dr. Lewis finally arrives, a “cricket match” is in progress. Somehow the villagers—who are clueless about the sport—are able to convince him they know what they’re doing. Germain takes Lewis to Henri’s place, his temporary home. When he calls his girlfriend and tells her he misses her beef stroganoff, the townspeople—who are tapping his phone—quickly make arrangements to get the dish on the menu at the town’s sole restaurant. Getting lost on the way to the restaurant, he offends the attractive postal clerk Ève by referring to the town as “microscopic.”

The next day, Dr. Lewis is besieged with an endless line of patients afflicted with strange maladies unknown in the big city. Enraged, Germain calls another town meeting, and determines that he will set the doctor’s schedule in the future.

Germain phones the industrialist, Monsieur Dupré (Donald Pilon), and tells him about Dr. Lewis. Dupré tells him that another town has made a better offer for the factory. If Sainte-Marie-La Mauderne really wants it, they will have to come up with \$50,000.

The next morning, Dr. Lewis gets up and sees only one patient waiting at his door. Germain and Yvon meet with Henri at the bank. While wary of loaning them money for a “bribe,” he agrees to fill out the loan papers. Later, Hélène reluctantly tells Germain that she has found out Dr. Lewis never had a father. Germain promises that he will never make use of this, but later, when he is out fishing with Lewis, he sadly mentions that he lost a son Lewis’ age.

Dr. Lewis is a hopeless fisherman, but he is determined that he will catch something before he leaves Ste. Marie-La Mauderne.

Tapping Dr. Lewis’ phone every day, Hélène and Yvon’s wife Clothilde (Clémence DesRochers) overhear him sharing some passionate moments with his girlfriend Brigitte, including his desire to massage her feet. When the word gets around that Dr. Lewis likes feet, Germain gets the local women to choose suitable footwear. Lewis only seems interested in Ève, but she reminds him that he is spoken for.

The next time Germain goes out fishing with Dr. Lewis, Yvon scuba dives underneath their boat and attaches a fish from his freezer to the doctor's hook. Dr. Lewis is jubilant to catch his first fish, but does notice that the fish is frozen solid. Germain explains that it must have come from the "very bottom."

Dr. Lewis' time away from his girlfriend, Brigitt, seems to be cooling down their relationship. She doesn't respond when he tells her about the barbarities local people face without a local doctor—phony stories stage-managed by Germain. Dr. Lewis calls his friend Paul and asks him to look after Brigitte while he's away.

Henri gives Germain and Yvon the bad news—the bank has turned down their application. They sternly advise him to try again.

Dupré calls Germain with an additional hitch: the town cannot get a factory unless its population is over 200, but governmental records say that only 125 people live there. When Dupré arrives in town, Germain comes up with an ingenious plan to prove him otherwise.

The next morning, Yvon and Henri are in a celebratory mood, but Germain explains to them that if they were to ask Dr. Lewis to stay, he wouldn't accept. "The fish took the bait, we set the hook," says Germain. "But now comes the hard part. We have to slowly reel in the fish."

Germain convinces Bertrand, the food deliveryman, who he has arranged to be waylaid on the island, to play the role of "Dr. Pitt," a physician willing to sign on for five years. Dr. Lewis watches sadly from the sidelines as the town's attention turns away from him.

Henri makes a desperate plea to his superior at the bank to approve the loan, but when he is rebuffed, he approves it himself. He brings Germain and Yvon \$55,000, including \$5000 to buy his land. "I'm going to need a new job soon," he says.

Dr. Lewis makes a terrible discovery—his girlfriend Brigitte has been cheating on him for three years with this best friend Paul. "How could I not have seen how everything around me was fake?" says Lewis. His words sting Germain.

While all the elements of Germain's grand plan seem to have come together, there is now one unexpected question: how will Christopher Lewis feel after he signs—and then learns that the town has tricked him?

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SEDUCING DOCTOR LEWIS

About the Production

When Jean-François Pouliot was first approached with Ken Scott's screenplay for *Seducing Doctor Lewis*, he had long since given up on the idea of ever directing a feature film. As a successful commercial director in Montreal, he had been approached with numerous projects over the last fifteen years, but nothing had attracted his interest. "I always had this belief that one had to fall in love with a script," says Pouliot. Also, the timing couldn't have been worse. Pouliot had just raised the financing for a software firm called Eloda he was about to launch.

"In the past I've had the habit of reading scripts that were proposed to me many times and sending them back with pages of notes," says Pouliot. "But in this case, I read it once very quickly. I went back to the producer, Roger Frappier, and said, 'I will not read this a second time unless you tell me it's mine.' It was one of the most well-written, well-crafted scripts I had ever read." Pouliot secured permission from his shareholders to put his company temporarily on hold, and signed on to make his feature directorial debut with the film.

Pouliot had been recommended to Scott and Frappier by actor Benoît Brière (who plays Henri in the film), who had teamed with Pouliot on a long-running series of ads for Bell Canada. "He said, 'I've been working with this guy for 12 years and when I hear your version of comedy, I have the feeling I'm listening to him.'"

"For me, comedy is another way of treating drama," says Pouliot. "There's no such thing as pure comedy that doesn't rely on drama. And in this case, it seemed evident that none of the characters in the film knew that what they were doing was funny. Deep down the story of *Seducing Doctor Lewis* is a tragic one: it's about people who have lost their dignity—and are willing to do anything to

regain it. And this was what Ken and Roger were looking for: someone who would deal with comedy in a very delicate way.”

Pouliot began working with Ken Scott by having him read the entire script to him. Over an entire day, the writer told the director what his intentions were in each scene. The following day, Pouliot had his turn. “I never challenged the intentions of the scenes,” says Pouliot. “I would only suggest if I thought there were better ways to achieve his intentions.” Ultimately, Scott and Pouliot put the entire script up on four walls of the office and color-coded it to track the shifts in tone and to see what was absolutely essential, and what could be lost if there were budget problems. “It was a very close, productive relationship,” says Pouliot.

Many people have felt that the script is influenced by British films like *Local Hero* and *Waking Ned Devine* (which Pouliot only saw after finishing the film). “Actually, my major influence is French playwright and film director Marcel Pagnol (*Marius, Fanny, César*),” says Pouliot. “I wanted the characters to have that kind of flavor. I guess the difference is that in his stories there is always sun, where in *Seducing Doctor Lewis* it’s under a cloudy sky, so that probably gave it a more northern mood.”

Many of the stories of this nature are constructed like “fish out of water” stories, but *Seducing Doctor Lewis* is more “water out of fish.” “The doctor is the little stone that comes in and generates the story,” says Pouliot. “But he’s not the main character and neither is Germain. The *village* is the main character. And that’s why it was crucial to find the right location.”

The filmmakers ultimately found their Ste-Marie-La Mauderne in Harrington Harbour, a remote northern Quebec island with a population of 300. Originally they had rejected the site as being too impractical, but after months of unsuccessful scouting, they decided to at least have a look. “And here was where the producers were courageous,” says Pouliot. “They said, ‘We can’t

afford not to shoot here.’ We knew that if we didn’t shoot in this place—it wouldn’t be the same film.” Shooting in Harrington Harbour added at least half a million dollars to the budget as well as all kinds of intangible risks. “Once you’re there, you know that every time you bring an actor in it’s four and a half hours of flying on a private plane, and then a boat ride to the island, hoping that the sea will not be too bad,” says Pouliot. “And on an island like that, in one day you have all the climates—rain, snow, sunshine, fog, everything.” One scene, involving Dr. Lewis (David Boutin) and Ève (Lucie Laurier) was shot through rain, hurricane winds and sunshine—and yet through the efforts of Pouliot, cinematographer Allen Smith and his crew, they were able to create the illusion of continuity.

“One thing that helped me was being an advertising film director for fifteen years,” says Pouliot. “I’ve probably shot more feature films—in length—than many experienced directors. So I didn’t have the feeling of going through something for the first time. And I was confident that I’d have enough tricks in my toolbox to make it happen.”

Harrington Harbour, unlike the island in the film, is quite prosperous. “The village looked a little too good,” says Pouliot. “We had to treat the houses and make them look a bit more rundown. But all of the boardwalks are just as you see them in the film.” Production designer Normand Sarrazin also built an exterior of a restaurant, as the actual one on the island was not in the center of town.

Pouliot cast popular Quebec actor Raymond Bouchard as Ste-Marie-La Mauderne’s mayor, Germain Lesage. “I knew that this character would be lying through the entire film,” says Pouliot. “I had to find someone that you would accept anything from. He had to be a true seducer. When I met Raymond, I interviewed him in character. I said, ‘Germain, you’re basically just a dirty liar.’ And he said, ‘No, No...Why do you say that?’ And then he tried to explain how he wasn’t lying. And I knew by the way he was doing that—he was Germain. He

was profoundly convinced that he wasn't lying, just slightly modifying reality to make the end more what it should be.”

For the role of Dr. Christopher Lewis, Pouliot imagined a back story to the script. “I’m convinced that he has no roots,” says Pouliot. “His parents were both ambassadors, always away and he grew up all over the world, going to prep schools. He’s got to be very intelligent because he’s a plastic surgeon, but he also has to have a form of naiveté, where he still wants to believe that men are good. If he didn’t have that, it wouldn’t have been credible that he would fall for all that happens.” Pouliot found all these qualities in actor David Boutin. “Also, he was really ‘city,’” Pouliot adds.

Many of French Canada’s top actors came in for supporting—or even smaller--roles in the film, including Benoît Brière (Henri), Pierre Collin (Yvon), Lucie Laurier (Ève), Bruno Blanchet (Steve), among others. Many people with small parts had played many lead roles in films and TV series. (For example, screenwriter—and TV actor—Ken Scott plays the almost wordless role of Richard Auger, the man with the ugliest house in town.) “They just said, ‘Why not?’” says Pouliot. “And I think the quality of the secondary roles, as much as the primary ones, gave the film depth and credibility.”

“The main trio in the film—Germain, Yvon and Henri—had to find their levels, so they wouldn’t upstage each other,” says Pouliot. “When you watch them, each has all the space they need. I’ve learned that experience gives the self-confidence that allows that kind of generosity to take place.”

Non-actors from the community also worked as extras. “Although they were not in the same situation as the village in the story,” says Pouliot, “it would only take one bad year to make it happen to them. So it was easy for them to play as they related very much to the story.” But if Pouliot felt the situation demanded it, he would use experienced actors as extras. “For example, you look at one woman

during an important speech of Germain's—and she's perfect. But had she not been perfect, the shots of Germain would have felt a little false. What I was trying to do with *Seducing Doctor Lewis* was make the background as real as the foreground."

Great care was taken by costume designer Louise Gagné, make-up artist Nadine Gilliot and hairdresser Gaétan Landry to make the villagers seem as real as possible. "At one point the producer got a little anxious," says Pouliot. "They are too dirty! They are overdressed! But good wardrobe and make-up helps you imagine that you can touch and even smell the characters. They had to smell of fish!"

Once filming of exteriors were completed after four and a half weeks in Harrington Harbour, the company returned to Montreal for the shooting of interiors. "I thought it was extraordinary the way production designer Normand Sarrazin recreated the feeling of the island in the interiors," says Pouliot. "I don't think anybody believed that the interiors weren't shot there."

Pouliot worked closely with composer Jean-Marie Benoît on the film's music, which originally underlined the comedic aspects of the film. "As we refined the music, we realized that the job of the music was not to enhance the comedy—it was to enhance the humanity of the characters," says Pouliot. They also endeavored to make the source of the music hard to pin down. "We decided that this island is out in the middle of nowhere, so it has influences from many different countries," says Pouliot. "So I'm very happy when different people tell me that they hear something particularly French or Irish or Italian or Quebecois about it."

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Response to *Seducing Doctor Lewis* was jubilant when it made its debut in May 2003 as closing night of “Directors’ Fortnight” at Cannes. Released that summer in French Canada, it grossed over eight million dollars, more than *Lord of the Rings*, *The Matrix Reloaded*, and the local hit, *The Barbarian Invasions*. It went on to a Special Presentation at the Toronto Film Festival, and won the World Cinema Audience Award at Sundance 2004. It was nominated for thirteen Jutra Awards (French Canadian Oscars) and won seven, including prizes for Best Supporting Actor (Pierre Collin) and Actress (Clémence DesRochers). Recently, it was nominated for eleven Genie Awards (Canadian Oscars), including Best Picture, Best Director, Best Screenplay, Best Actor (Raymond Bouchard) and Best Supporting Actor (Benoît Brière). It has also won numerous prizes at international festivals, including an Audience Award at Montreal’s “Just for Laughs,” a Best Film at the festival of French-language films in Namur (Belgium), a Grand Prize at Séville, and many others.

Clearly, this little film about a little island has struck a chord with a lot of people. “My feeling is that there aren’t many good arguments for believing in human nature these days,” says Pouliot. “The film gives you hope that there is reason to believe in people. We love the characters in the film and we believe that it is possible that they can have one honest agenda.

While that might seem a paradoxical description of a film whose plot turns on manipulation and trickery, Pouliot explains further: “*Seducing Doctor Lewis* is about truth and falsehood. The apparent truth is Doctor Lewis. The apparent falsehood is the village trying to seduce him. But the deepest truth, and what Christopher is really looking for is what the village is all about—a community that holds together to have a right to live in dignity.

“For example, there’s a terrible moment in the script where Germain plays the father figure for Christopher, having learned that he never had a father,” says Pouliot. “But somehow you accept it, because—although Germain is doing this to obtain his goal—he actually *has* become a father figure to Christopher.

“Like Germain, Christopher is also on a quest,” Pouliot continues. “When he gets caught speeding in the car, that’s not enough to convince a guy to spend one month on the island. There has to be another reason, an untold reason. I think there was some soul-searching going on—he was trying to find himself. And what’s ironic is that he finds that deep truth from the same people who would do everything to lie to him.”

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SEDUCING DOCTOR LEWIS

About the Cast

RAYMOND BOUCHARD (Germain) is one of French Canada's most popular actors on television, film and stage. He was nominated for Jutra and Genie Awards for his performance in *Seducing Doctor Lewis*.

His TV work includes *Le Bleu du ciel*; *Bunker: le cirque* (starring with *Seducing Doctor Lewis*' David Boutin); *Tabou*; *Trudeau*; *Lance et compte: la nouvelle génération*; *Les Parfaits*; *Chartrand et Simone*; *Rue l'Espérance*; *Réseaux*; *Virginie*; *Radio*; *Innocence*; *Les Bâisseurs d'eau*; *Les Héritiers Duval*; *À nous deux*; *Peau de banane*; *Santa Maria*; *Blanche*; *Scoop* (Gemini nomination for Best Supporting Actor); *D'Amour et d'amitié* (Gemini nomination for Best Actor); *L'Or et le papier* (1990 Gemini Award for Best Actor). Bouchard was also the host of the Channel D series *Biographies*.

His film credits include *Un petit vent de panique*; *Laura Cadieux... la suite*; *La Vengeance de la femme en noir*; *La Florida*; *L'Automne sauvage*; *L'Assassin jouait du trombone*; *Ding et Dong, le film*; *Smokey and the Bandit Part 3* and *Cordélia*.

On stage, Bouchard has starred in many classic plays, including *Hamlet*, *The Imaginary Invalid*, *Don Juan*, *Othello*, *The Servant of Two Masters*; as well as in contemporary plays from Quebec and abroad: (*Puntilla*, *Douze hommes en colère*, *Bluff*, *Fenêtre sur le ciel*, *Le Vrai monde*, *Un reel ben beau ben triste...* etc.).

DAVID BOUTIN (Christopher Lewis) graduated from the National Theatre School of Canada in 1996 and made his film debut in André Forcier's *Countess of Baton Rouge* soon after. His subsequent films include Michel Brault's *Quand j'eserai parti...vous vivrez encore*, *Mariages*, *Un ciel sur la tête*, *Hochelaga*, for which he received the Jutra Award for best supporting actor, and *Histoire de pen*.

Boutin is also in demand for his work in theatre, appearing in such works as *Trainspotting*, *Littoral*, *Don Juan*, *Romeo and Juliet*, directed by Martine Beaulne, and *Trick or Treat*, directed by Fernand Rainville.

On TV, Boutin appeared in *Bunker, le cirque* (starring opposite Raymond Bouchard); *Tag* and *Diva*; as well as in the television adaptation of *Trick or Treat*, directed by Marc Cayer. The latter won Boutin a Gemini nomination for Best Supporting Actor.

Boutin is currently shooting a film version of Wajdi Mouawad's play *Littoral*, with Wajdi Mouawad as director.

BENOÎT BRIÈRE (Henri) was nominated for a Jutra and a Genie for his performance in *Seducing Doctor Lewis*. A 1991 graduate of the National Theatre School of Canada, Brière is a multidisciplinary artist who has worked in television, film, theatre and opera.

Brière's television work has been recognized with three Geminis, two Masques and a Coq. (In 1994-95, he was co-host at the Masques Awards Gala). Among his many TV credits are *Gypsies*, *Juliette Pomerleau*, *Cher Olivier*, *Marguerite Volant*, *Les Grands procès*, *La Petite vie* and *Le Plateau*. He is also a familiar face through the numerous characters he has played as spokesperson for Bell Canada for twelve years (directed by François Pouliot).

His films include *Seraphin: Heart of Stone*, *The Baroness and the Pig*, *Station Nord*, *Stardom*, *Poverty and Other Delights*, *Louis the 19th* and *Un homme et son péché*.

On stage, Brière has been seen in *Don Juan*, *Bousille et les justes*, *The Barber of Seville*, *Échec et mat* and *The Bougeois Gentleman*, among many others. He also wrote *Nez à Nez*, in which he appeared with Stéphane Jacques. Brière also directs opera workshops at the Université de Montréal and the Conservatoire, and coaches National Theatre School graduates in auditions for the Théâtre des Quat'sous.

PIERRE COLLIN (Yvon) won the Jutra Award for Best Supporting Actor for his performance as Yvon in *Seducing Doctor Lewis*.

Collin has acted on stage in more than thirty productions, including the Théâtre du Nouveau Monde in *L'avare*; the Théâtre du Rideau Vert in *Les Fourberies de Scapin*; and the Théâtre d'Aujourd'hui in *Les Vieux ne courent pas les rues*. He has also directed various plays in Montreal, including *Des souris et des hommes* at the Théâtre Denise Pelletier; *Pol* at the Théâtre des Quat'Sous and *Je n'aime que toi* at the Théâtre Chevrère.

His film roles include *How My Mother Gave Birth to Me During Menopause*, *Karmina 2*, *Maelstrom* and *Post Mortem*.

He has appeared in some of the most popular shows on Canadian TV, including *Freddy*; *La vie, la vie*; *Caserne 24*; *Virginie*; *Réseaux I* and *II*.

LUCIE LAURIER (Ève) was nominated for Best Supporting Actress at the 1987 Genie Awards for her performance in Léa Pool's *Anne Trister*. Her subsequent films include *Love-moi, C'était le 12 du 12 et Chili avait le Blues*, *Liste Noire* and *J'aime, j'aime pas*, for which she was named "Discovery of the Year" by the *Rendez-vous du cinéma québécois* in 1997.

In the late 1990's, Laurier began to appear in U.S. films including *Strip Search*; *The Assignment*, with Donald Sutherland and Ben Kingley; Lawrence Kasdan's *Mumford*; *Stiletto Dance* and *Don't Say a Word*, with Michael Douglas. She returned to Canada for the comedy *How My Mother Gave Birth to Me During Menopause* and *Toujours à part des Autres*.

On television, she has appeared in *Les Filles de Caleb*, *Chambres en ville*, *Ces enfants d'ailleurs*, *Tarzan*, *Jean Moulin*, *Virginie* and *Cauchemar d'Amour*. Laurier has also sung on disks by Bran Van 3000 and Jean Leloup and has appeared in the music videos, *Heaven Wall* by The Devlins and *Un beau grand slow* by Éric Lapointe. She also worked for a time as an acrobat with the *Cirque du Soleil* troupe.

BRUNO BLANCHET (Steve) has worn many hats—actor, author, designer, screenwriter, theatre director, journalist and film director. Initially, a host on community radio CIBL from 1990 to 1996 (*Buzz Show* and *Quand l'inspecteur Épingle s'en mêle*), he also conceived and recorded the comedy spots on CBC's *Bonsoir l'ambiance*. Later, he could be heard on CKMF's morning radio show, *I lève you*.

From 1995 to 1997, Blanchet co-hosted *Le Studio* on the Canal Famille television network, where he also wrote and acted in various episodes of *Radio Enfer* from 1998 to 2000. For *La Fin du monde est à 7 heures* (1997-2000), Blanchet created a host of new characters, and oversaw the writing, directing and acting in all the comedy spots. He also hosted *Quoi ne pas faire* ("What Not to Do").

In 1997, he wrote and directed the program *Yul* (on Musique Plus and Télévision Quatre Saison). In 1997-1998, he directed and read in the "Juste pour Lire" section of the Just For Laughs Festival. In 1998, he co-wrote the script for the Gemini Awards Gala. He also wrote two numbers for the variety show *Pierre Verville lâche son fou* (1999) and in 2001, he wrote, directed and appeared in Télé-Québec's weekly program *N'ajustez pas votre sècheuse*.

Blanchet's book *Choses à ne pas faire* ("Things Not to Do") was published in 2000 and remained on the bestseller list for many months.

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SEDUCING DOCTOR LEWIS

About the Filmmakers

JEAN-FRANÇOIS POULIOT (Director) was born in Montreal in 1957. After earning a B.A. in Communication Arts from Montreal's Concordia University and a minor in Philosophy, Pouliot began working in Montreal as an assistant cameraman on local films as well as international ones like Sergio Leone's *Once upon a Time in America* and Tony Richardson's *Hotel New Hampshire*. During this time, teaming with Robert Bélisle, he co-wrote and co-directed five short animated films for the National Film Board of Canada, including "The Egg."

In 1982, Pouliot became a writer-designer at Cossette Communication-Marketing, Canada's largest advertising agency. Quickly promoted to artistic director and manager of French-speaking advertising for McDonald's restaurants, he twice won the Grand Prize of the Mondial de la Publicité francophone.

In 1988, he decided to return to filmmaking, with the logical path being through advertising. Pouliot began directing for Fabrique d'images, one of the country's largest production houses for audiovisual advertising. He made commercials mainly for Canadian clients, but also for American and European ones, and won the Silver Lion at Cannes for an ad for Loto-Québec.

As a successful director for fifteen years of nearly 500 commercials, Pouliot was often approached with feature film projects, but never found anything that he wanted to do until he read Ken Scott's screenplay for *Seducing Doctor Lewis*.

Ironically, he was just about to launch a software company called Eloda, which tracks TV advertising and digitizes ads for clients. Pouliot had to get permission from his investors to put the company aside while he made the film.

Now, as *Seducing Doctor Lewis* is winning hearts and international honors, Eloda (www.eloda.com) is finally open for business. "Starting a company is a lot more like making a movie than you would think," says Pouliot.

KEN SCOTT (Screenwriter) is an award-winning actor, writer and screenwriter. He received Jutra and Genie nominations for Best Screenplay for his script of *Seducing Doctor Lewis*, his second feature-length screenplay. Scott also appears in the film as Richard Auger, owner of the town's hideous "Heritage House."

Educated at the University of Quebec at Montreal in Communications and Screenwriting, Scott began his career as a comedian and writer with the comedy group *Les Bizarroïdes*. He appeared with the group at many prestigious festivals and on stages all over the world.

For his work with *Les Bizarroïdes*, Scott won “Discovery of the Year” at Montreal’s Just For Laughs Festival in 1994, an ADISQ nomination for “Comedy Show of the Year” in 1995 and won the Frankfurt Slapstick Festival in 1996.

After writing the script for a short film called *Hors la loi*, Scott wrote his first feature, Gabriel Pelletier’s *La Vie après l’amour* (“Life After Love”), which won the *Billet d’Or* at the Jutra Awards in 2001 for best box-office in Quebec (as *Seducing Doctor Lewis* would this year) as well as five other nominations. The film, which Scott also acted in, also received the *Prix du Public* at the Comedia Juste pour Rire Festival, and received two nominations at the 2001 Genie Awards.

On TV, Scott is the writer of the situation comedy, *Le Plateau*, and stars in it along with *Seducing Doctor Lewis*’ Benoît Brière.

ROGER FRAPPIER (Producer) began his career as an editor and director but is known primarily as a producer. His name has been associated with the major successful fiction films coming out of Quebec. He’s also the only Canadian producer to win three Golden Reel Awards, which recognize domestic films with the highest box-office receipts and four Genie Awards for “Best Canadian Film.”

In 1984, Frappier became director of the National Film Board of Canada, Fiction’s Studio and coproduced Léa Pool’s *Anne Trister* (1986), *Pouvoir intime* by Yves Simoneau (1986) with Claude Bonin and *The Decline of the American Empire* by Denys Arcand with René Malo. The latter film was nominated for an Oscar in 1987.

Frappier left the NFB in 1986 and went into partnership with Pierre Gendron. They produced Jean-Claude Lauzon’s *Night Zoo* and Denys Arcand’s *Jesus of Montreal*, which won the Prix du Jury at the Cannes Films Festival in 1989 and was nominated for an Oscar.

In 1990 Frappier co-produced, with France, *Lapse of Memory* by Patrick Dewolf. This was followed by *Ding et Dong, le film* by Alain Chartrand. In 1991 he produced *Phantom Life*, a film by Jacques Leduc, and he co-produced with Argentina, Eliseo Subiela’s *The Dark Side of the Heart*, which won the Grand Prix des Amériques at the Montreal World Film Festival in 1992. In 1993, he produced Denys Arcand’s first English-language film, *Love and Human Remains*.

In 1994, he co-produced *L’enfant d’eau* with Robert Ménard. The following year, he produced Pierre Gang’s first feature-length film, *Sous-sol*, which was selected for “Critic’s Week” at the 1996 Cannes Festival and was the Canadian selection for the Academy Awards. In 1996 Frappier produced and launched *Cosmos*, directed by six young and upcoming filmmakers: Arto Paragamian, Denis Villeneuve, Jennifer Alleyn, André Turpin, Manon Briand and Marie-Julie Dallaire.

This film was selected for the 1997 Cannes Festival's Director's Fortnight and won the International Art and Experimental Cinema Award. *Cosmos* was also part of Canada's Oscar selection for the Best Foreign Language Film.

In 1997 he produced André Forcier's *The Countess of Baton Rouge*, one of six films selected to represent Quebec in Paris for the "Québec Week" in November 1997.

In 1998 he produced the fiction feature by Dai Sijie entitled *The Eleventh Child*, co-produced with Paris New-York Production, *2 seconds* by Manon Briand which won the Prix de la Mise en Scène, Prix du Public-Meilleur Film Canadien and the Prix du Meilleur 1 Long Métrage at the 1998 World Film Festival, and *August 32nd on Earth* directed by Denis Villeneuve, which was selected for "Un Certain Regard" at the 1998 Cannes Festival. The film was the Canadian selection for the Academy Awards. In 1998, the Cannes Film Festival included Roger Frappier as one of eleven film producers they honored as part of the series "Hommage aux Producteurs."

Frappier teamed up for the first time with producer Luc Vandal on *Matroni et Moi* (1999), directed by Jean-Philippe Duval, and has continued to work with him until the present day.

Frappier and Luc Vandal produced the debut screenplay by *Seducing Doctor Lewis'* Ken Scott, *La Vie après l'amour* ("Life After Love"), which won the *Billet d'Or* at the Jutra Awards in 2001 for best box-office in Quebec.

Maelström, directed by Denis Villeneuve, was named Best Canadian Film at the Montreal Film Festival, the 2001 FIPRESCI International Press award at Berlin and was the Canadian selection for the Academy Awards. The film also won five Genie Awards and eight Jutra Awards including Best Film, Best Director, Best Actress, Best Photography and Best Editing. *L'Ange de Goudron (Tar Angel)*, directed by Denis Chouinard, was the opening film of the 25th Montreal World Film Festival 2001 and it won the Audience Award. *La Turbulence des fluides* by Manon Briand was the Opening Night film of the Montreal World Film Festival 2002 where it won the Best Canadian Film Award. *How My Mother Gave Birth to Me During Menopause*, written and directed by Sébastien Rose, was a hit in 2003 with Quebec's audience. Michel Boujenah's first film, *Père et Fils*, starring Philippe Noiret, was coproduced with A.J.O.Z. Films, Bertrand Tavernier's Little Bear Productions and Gaumont.

LUC VANDAL (Producer), after getting his master's degree in Cinema from University of Montreal, began his career as assistant director on four feature films directed by Claude Gagnon in the 1980's (*Larose, Pierrot et la Luce, Visage Pâle* and *The Kid Brother*). In 1990, he became associate producer on *Rafales* directed by André Melançon. His other credits include *The Pianist* by Claude

Gagnon (1991), *La Postière* by Gilles Carle (1991), *Amoureuse* by Jacques Doillon (1991), *Because Why* by Arto Paragamian (1992), *La Mémoire de Miron* by André Gladu (1994), *Karmina* by Gabriel Pelletier (1995) and *La Conciergerie* directed by Michel Poulette (1997).

With Marcel Simard in 1996, he produced two medium-length films, *Une Fenêtre sur l'an 2000*, a documentary by Sylvain L'Espérance, and *Des Allumettières de Hull aux mises à pied du Holliday Inn*, a docudrama directed by Patricia Henriquez. In 1997, he coproduced with France, *L'Age de braise* by Jacques Leduc.

He first teamed with Max Films and Roger Frappier in 1998 on *Matroni et Moi* (1999), directed by Jean-Philippe Duval. Subsequent films for Vandal, with Frappier, include: Gabriel Pelletier's *La Vie après l'amour*, written by Ken Scott and the number one box office hit in Quebec in 2000; Denis Villeneuve's *Maelström*; Denis Chouinard's *L'Ange de Goudron (Tar Angel)*; Manon Briand's *La Turbulence des fluids*; Sébastien Rose's *How My Mother Gave Birth to Me During Menopause*; and Michel Boujenah's *Père et Fils*.

ALLEN SMITH (Director of Photography) won a Jutra Award and a Genie nomination for his work on *Seducing Doctor Lewis*.

His other film credits as a cinematographer include *Maman Last Call*, *Jean Moulin*, *Agent of Influence*, *Regina!*, *The Hidden Fortress*, *Hemingway: A Portrait (IMAX)* and *Winter Stories*. His television cinematography includes *Urgence* and *Urgence II*, *Blue la magnifique*, *Thriller*, *Justice Express*, *Desjardins* and *Formula 1*.

For director/producer Jean-Jacques Annaud, he served as second unit director and cinematographer on *Enemy at the Gates*, *Seven Years in Tibet* and *Running Free*, and shot the Aerial Unit on *Wings of Courage (IMAX 3D)*. Smith's other second unit work as director of photography includes *Highlander III*, *Agaguk—Shadow of the Wolf*, *Cannonball Run III*, *Nowhere to Hide* and *Claire Cette Nuit et Demain*. In the 1980's, Smith worked as a camera operator on *Barnum*; *No Mercy*; *Joshua*, *Then and Now*; *Bay Boy*; *Nate and Hayes*; *Little Gloria*, *Happy at Last*; *Quest for Fire* and *French Kiss*.

NORMAND SARRAZIN (Production Designer) won a Jutra Award and received his third Genie nomination for his work on *Seducing Doctor Lewis*; he was previously nominated for *The Handyman* and won for *Karmina*. He was also nominated for an Emmy for the miniseries *More Tales of the City*.

Sarrazin's numerous television projects as production designer include *Random Passage*, *The Secret Adventures of Jules Verne*, *The Legend of Sleepy Hollow*,

Danielle Steele's No Greater Love and Les Marchands du Silence. His film production design credits include *Perpetrators of the Crime, Karmina and The Vultures*, and as art director, *Cap Tourmente, In the Belly of the Dragon, Happy Memories* and *The Handyman*.

JEAN-MARIE BENOÎT (Music) was nominated for a Jutra Award for his score for *Seducing Doctor Lewis*. He won Gemini Awards for Best Music for the miniseries *La Fin des Jeux*, the telefilm *Un Autre homme*, the series *Zap* and was nominated for *Agent of Influence*. Benoît's film credits include Denys Arcand's *Jesus of Montreal, La Conciergerie, Willie, Louis the 19th* and *Ding et Dong, le film*.

After studying music at McGill University, Benoît quickly made his mark on the Montreal music scene. Considered one of the best Canadian guitarists, he has performed on albums with Celine Dion, Cirque du Soleil, Robert Charlebois, Diane Dufresne, Garou and numerous others. He has composed over a hundred songs, as well as the musical comedy *Vendredi Soir*.

Benoît is one of the leading composers for TV commercials in French Canada, and collaborated with Jean-François Pouliot on the successful Bell Canada campaign.

In 1991, the Quebec music trade organization ADISQ honored Benoît with the "Grand Prize of the Musician's Guild" for the body of his work.

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ABOUT WELLSPRING

Current and upcoming **Wellspring** theatrical releases include Jean-François Pouliot's Sundance Audience Award-winner *Seducing Doctor Lewis*, Jonathan Caouette's groundbreaking debut film *Tarnation*, Vincent Gallo's controversial *The Brown Bunny* starring Gallo and Chloé Sevigny, André Téchiné's World War II drama *Strayed* starring Emmanuelle Béart, Alexander Sokurov's Cannes prize-winner *Father and Son*, Cedric Kahn's thriller *Red Lights* starring Jean-Pierre Darroussin and Carole Bouquet, Marco Bellocchio's Venice prize-winner *Good Morning, Night*, Savi Gabizon's *Nina's Tragedies* which won 11 Israeli academy awards, and Anne Fontaine's erotic love story *Nathalie*, starring Gerard Depardieu, Fanny Ardant and Emmanuelle Béart.

Past releases include some of the most acclaimed and successful arthouse films of recent years such as *Russian Ark*, hailed by Roger Ebert as "one of the most astonishing films ever made.," Akira Kurosawa's masterpiece *Ran*, *The Circle* by Jafar Panahi, *Yi Yi* by Edward Yang, *Under the Sand* by François Ozon and Lorene Machado's *Notorious C.H.O.* **Wellspring** has fostered the careers of some of the most important directors in world cinema today including Bruno Dumont (*Life of Jesus*, *Humanité*, *Twentynine Palms*), Alexander Sokurov (*Russian Ark*, *Father and Son*) Jafar Panahi (*The Circle*, *Crimson Gold*), Leos Carax (*Mauvais Sang*, *Pola X*), Tsai Ming-liang (*What Time is It There?* *Goodbye Dragon Inn*), Olivier Assayas (*Les Destinées*), Claire Denis (*Friday Night*), Bahman Ghobadi (*Marooned in Iraq*), Liz Garbus (*Girlhood*), Marina de Van (*In My Skin*) and Karim Ainouz (*Madame Satã*). **Wellspring** has also been committed to the theatrical re-release of classic films including the works of Rainer Werner Fassbinder, Eric Rohmer, Jacques Demy and François Truffaut.

Together, the **Wellspring** Home Entertainment and Worldwide Sales libraries boast over 1,000 titles including major works by François Truffaut, Jean-Luc Godard, Eric Rohmer, Luchino Visconti, Rainer Werner Fassbinder, Hou Hsiao-Hsien, The Taviani Brothers, Peter Greenaway, Jacques Demy, Akira Kurosawa, Pedro Almodóvar, Michelangelo Antonioni and Lina Wertmüller among others.

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