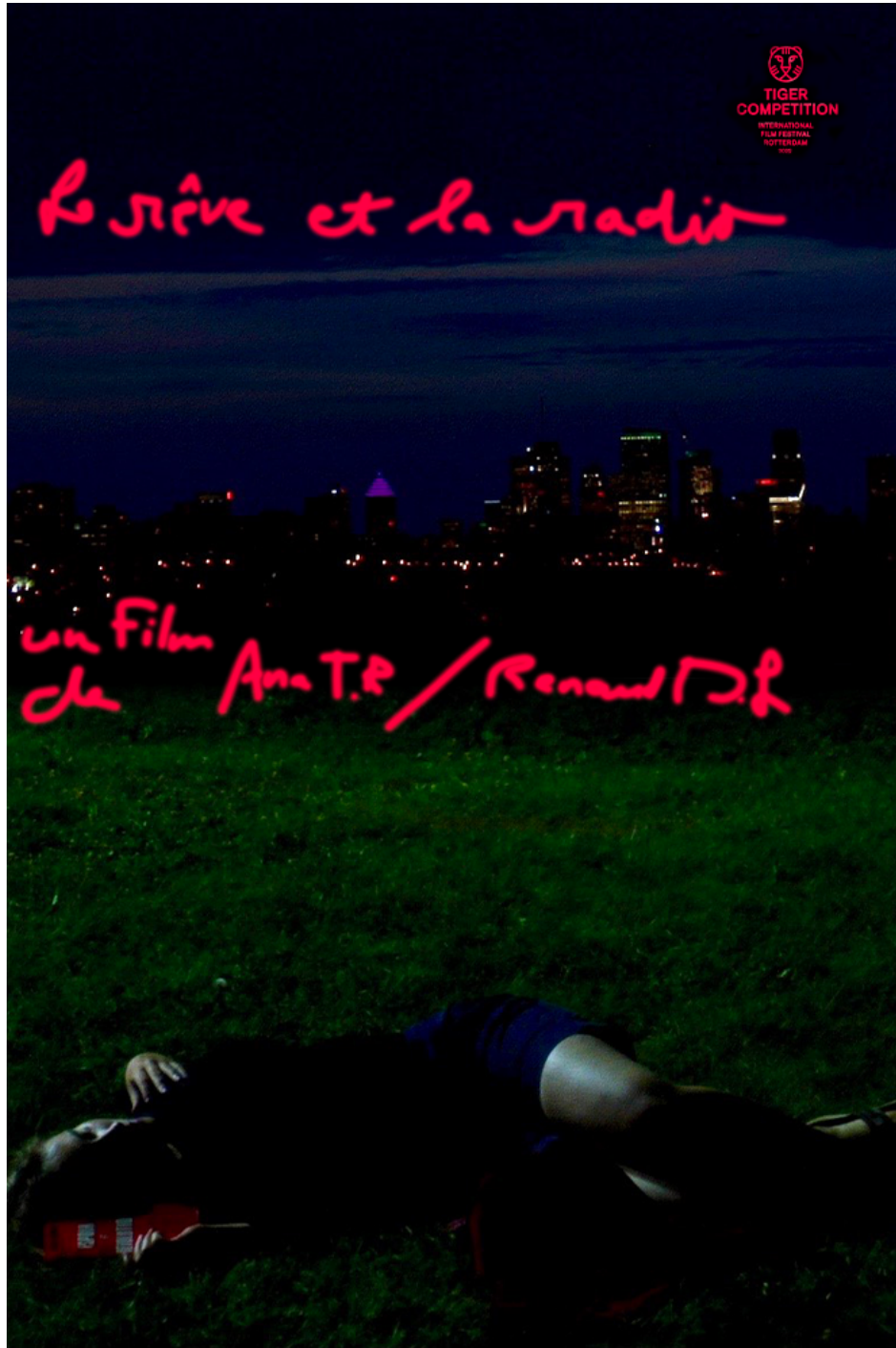


a film by
Renaud Després-Larose and Ana Tapia Rousiouk

Le rêve et la radio

The Dream and the Radio



press kit

Le Rêve et la Radio
The Dream and the Radio

a film by
Renaud Després-Larose and Ana Tapia Rousiouk



Specifications

Fiction (hybride) / 135 minutes / colour / 5.1 / © 2022

Aspect ratio: 1,33:1

French with English subtitles

Format: DCP, Blu-ray, Pro Res

Canada

Première mondiale / World premiere :

International Film Festival Rotterdam, Tiger Competition
(February 2022)

Le Rêve et la Radio
The Dream and the Radio

a film by
Renaud Després-Larose and Ana Tapia Rousiouk

Synopsis

(short version)

Constance works for an independent radio station where she broadcasts sound creations of political character. She lives with Eugene, an aspiring writer, voluntarily withdraws from the outside world. Each week, the couple welcomes Beatrice, a lonesome and tragically-minded homeless young woman, in their modest apartment. Destiny makes Constance and Beatrice stumble upon Raoul Debord, a mystery-man at the head of a clandestine revolutionary organisation, whose upcoming mission is to hijack all the city's radio waves.



INTERNATIONAL SALES

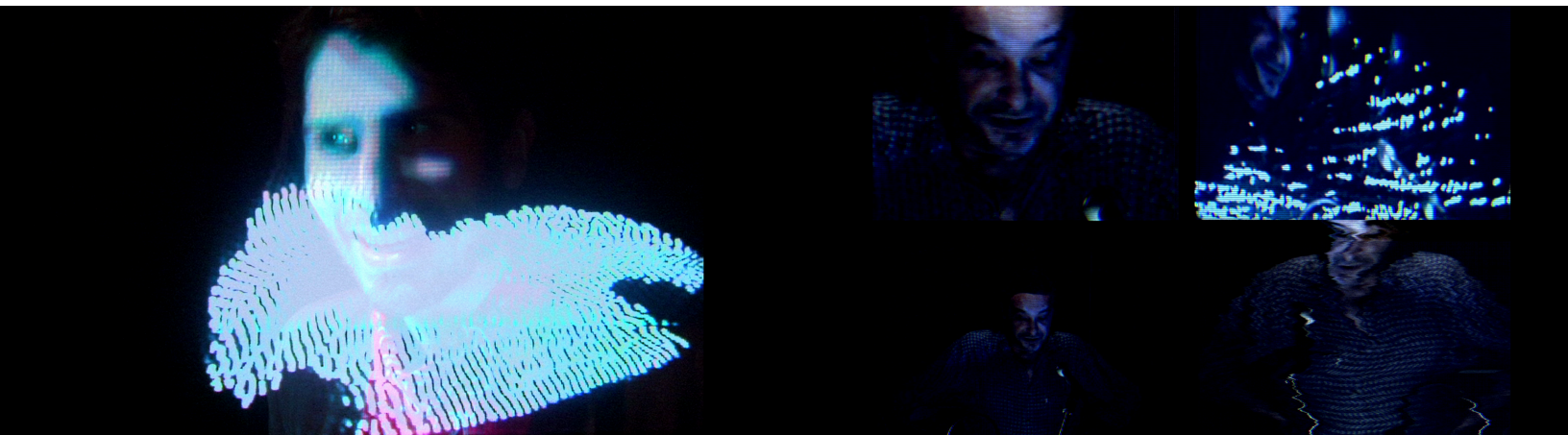
La Distributrice de Films
Serge Abiaad
serge@ladistributrice.ca +1 514 577 9389
5411 rue Marquette, Montreal (Qc) H2J 3Z4 Canada

Director's statement

Shot with no financial support whatsoever and in a (relatively) precarious social situation, with an old (or relatively old) video camera, most of the time without a film crew – which is to say mainly with four to six hands altogether in front and behind the camera – The Dream and the Radio could be called a fragile attempt to pursue this already old dream of a democratization of cinema - and more precisely the one that has accompanied the emergence of small digital cameras at the end of the 20th century. It is an essay in transfiguring the anguishes of a certain youth concern with the state of things. It is also a fictionalized and diffracted projection of the real life of his three main protagonists - all three of them being non-actors fighting with the difficulties of playing within the boundaries of their own selves. At the source of the project was a general advice given by Jean-Luc Godard (heard in a radio interview) to any young filmmaker who wants to practice cinema. If I remember correctly, it goes approximately like this :

“Take any small camera you can find and simply try to tell the story of an ordinary day in your life. Once you're done, ask yourself : “is the movie good enough to go door to door and ask my neighbors to pay ten dollars to watch it ?” The day you'll be able to answer yes to this question, you'll be a filmmaker.”

The Dream and the Radio doesn't have the conciseness of a single day. It is more or less an eclectic bricolage reflecting the numerous white nights we had following our first encounters, Ana, Geneviève and I... talking endlessly about the intrication of politics with our fears, or wishes and our dreams.



Le Rêve et la Radio
The Dream and the Radio

a film by
Renaud Després-Larose and Ana Tapia Rousiouk

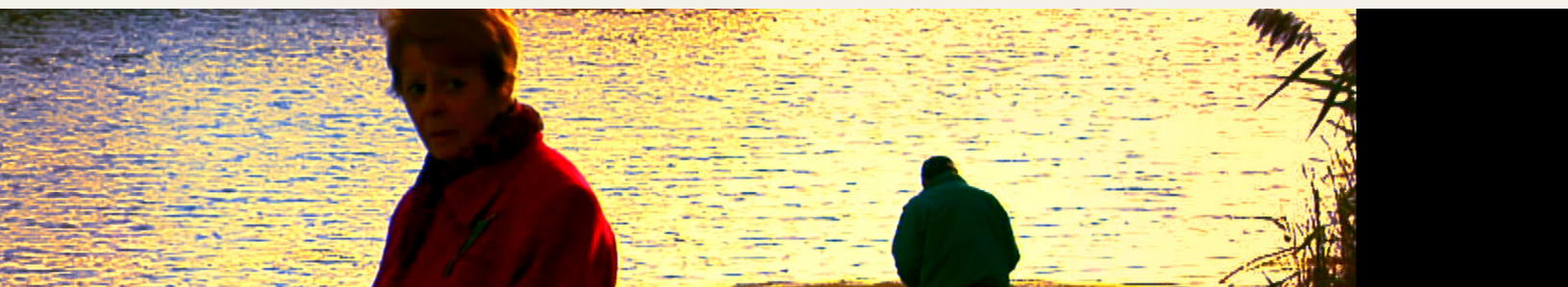
Actresses' statements

Ana Tapia Rousiouk, also co-director, co-scenarist and sound designer

What was so special about the ramping movement from behind-to-the-front of the camera ? I remember very well the many ways in which Genevieve and I "preferred not to" (be in front), either trying to elongate the behind-the-scenes preparations (changing the suspending microphone places again and again- "never being quite on the spot"), reading poets and philosophers - i.e. talking about "more serious matters", although we so willingly gave our word to Renaud and to each other : no matter what happened, we would take our roles in hand. Then there was a frank turning point for me, where I felt the film needed my carrying forward much more than I imagined. At this point the narrative part of the script was partially abandoned. The separation of the frontal/back shooting fields slowly faded away, in the same mysterious way life and art sometimes seem to.

Geneviève Ackerman, also co-scenarist

I was 18 years old when I met Ana and Renaud, and it seemed strangely natural that the expression of our friendship unfolded onto the adventure of making a movie together the same year. It was a time of deep inner transformations, of intense existential experiences, of creative and uncreative despair and angst, of wandering and solitude. That all this "raw material", lively discussed and shared during so many nights through the explorations of friendship, could be filtered, worked about, and finally serve a piece of art, was a relief and a revelation. At last, something could be done about the difficulty of being on this earth ! We could use the "portal" of our movie characters, not only as a way of expression, but more importantly as a way to free oneself from oneself. The multiplicity of human experience could break through the door, with all its fragility, nonsense, intensity, and perhaps, beauty. The script had a structuring fonction, essential as to avoid pure chaos, but it sure was most of the time very difficult to keep up with it ! The Dream and the Radio reveals something about the power of inner metamorphosis and existential creativity, and I cannot think of these years of working on the movie without a sense of "sacredness"... of "joyful vertigo".



Le Rêve et la Radio
The Dream and the Radio

a film by
Renaud Després-Larose and Ana Tapia Rousiouk



The Main Characters

Beatrice Ackerman

A tragic and bohemian soul, Beatrice likes to wander at night in the city with her caddie loaded with books that she offers to the homeless, appearing and disappearing from the story without anyone knowing what she does with her days. All we know about her is that she dropped out of school to lead this wandering life... but everything suggests that she has a secret and mysterious affair with Raoul Debord, an activist and a Machiavellian seducer. Beatrice remains faithful to her weekly meetings where, every Thursday evening, she joins Constance and Eugene for a “reading ritual”. But this unattached life will be turned upside down by the bequest she receives from her rich mother and the overwhelming feeling of illegitimacy linked to the her social origin...

Le Rêve et la Radio
The Dream and the Radio

a film by
Renaud Després-Larose and Ana Tapia Rousiouk



Constance Garcia

A psychic radio engineer, Constance puts her art at the service of a form of political and poetic utopia every week, through the shows of radio creations that she hosts. Unlike her boyfriend Eugene, she is called by the desire to take action, to act on the world in order to transform it. This is undoubtedly why she will succumb to Raoul Debord's mysterious plan to capture the city's radio waves. Keeping a fair distance from the charmer, without allowing herself to be perverted by the means he employs, she sees what this mission entails of desirable: the possibility, by the acousmatic means of radio, to free the minds of what hinders imagination, to make them again masters of their dreams.

Le Rêve et la Radio
The Dream and the Radio

a film by
Renaud Després-Larose and Ana Tapia Rousiouk



Eugene Larose

Homebody and savage, it seems that Eugene is one of those writers who are in the perpetual process of writing an unfinished book. Reluctant to any manifestation of the outside world, he only tolerates the company of Constance and Beatrice who, in a way, are part of his inner world. Only the necessity to pay his rent force him to leave his house, although he is convinced that it is his job as a clerk at "Arthouse Outfitters" that keep him from completing his written hymn to "lost childhood". Beatrice's legacy and money will bring Eugene face to face with himself and his deepest conviction: "there's no more beautiful writing than that of dreams." But while Eugene is sleeping on that thought, it appears that there's a mysterious revolution going on outside.

Le Rêve et la Radio
The Dream and the Radio

a film by
Renaud Després-Larose and Ana Tapia Rousiouk



Raoul Debord

An anarchist or a situationist ? A notorious womanizer or a faithful family man ? A technophobe or a cyberhacker ? An ex-convict or a renown actor ? Well, maybe he's just Guy Debord's worst nightmare... The only coherence in Raoul's character - if any - is to be found in a simplified definition of post-modernity: a recuperation of the past that erases the past. His total inconsistency could also be seen as the exemplification of one of the most frequent occurrence of post-modernity in actual cinema, called the Dallas effect (in reference to the "irrational and opportunistic reincarnation" of Patrick Duffy in the series of the same name). At least one thing is quite clear about Raoul Debord : every time he makes an appearance, the film seems suddenly at risk of losing his own fragile equilibrium. One may also argue that without the ghostly and disturbing presence of this "diabolical snake eating his own tail", there would be no story left to tell - but that's another problem...

Le Rêve et la Radio
The Dream and the Radio

a film by
Renaud Després-Larose and Ana Tapia Rousiouk

Biographies of the main artists

Renaud Després-Larose

Born in the Laurentian countryside, Renaud Després-Larose studied philosophy in Montreal before choosing to devote himself to cinema. He held various positions (producer, director of photography, editor) on productions of short and independent feature films. In 2011 he produced and directed his first feature film, *Comme des mouches*. Since 2015, he has been a member of the editorial board of *Hors Champ*, the very first online French-language cinema review. *The Dream and the Radio* is the second feature film that he produced and directed as an author.

Ana Tapia Rousiouk

Acousmate apprentice and part-time filmmaker of Ecuadorian and Ukrainian origin, Ana Tapia Rousiouk is challenged by the adventure of listening: that of our time and its turbulent zones. Some thorns on the way: brooming the affirmative mists, the sad coherences, the murderous cradles. Exploring the backstages of listening, of hearing phenomena on the air, and of music – their loyal opponent.



Biographies of the main artists

Geneviève Ackerman

Geneviève Ackerman is a musical composer from Montreal. Her first encounter with music, and perhaps with the richness of the world itself, was made through movies, for all her childhood and especially teenagehood was almost drowned in the act of watching movies. Later on, the active way of creation took gradually the place of passive receptivity of moving images, and music became the center of her thoughts and movements. Her music is of an experimental nature, full of fragility, thought and lived as an adventure through the unknown. In 2019 she founded Le théâtre du Radeau, a musical theater troupe experimenting possible bridges between the field of words, meaning, mythology (poetry to resume it all) and the field of music, of pure expression and affects, as to convey and unite again the great strengths of Apollo and Dionysos.



Etienne Pilon

Since his beginnings as a professional actor, Etienne Pilon has worked with several famous stage directors. Called on to interpret roles sometimes from the classical repertoire, sometimes from the Quebecois creation, he made his place within the Quebec theatrical world. In cinema, we have seen him in the latest projects of the colorful director Olivier Godin, including Nouvelles, Nouvelles, Waiting for April and There are no false undertakings.



Le Rêve et la Radio
The Dream and the Radio

a film by
Renaud Després-Larose and Ana Tapia Rousiouk

Synopsis

(long version)

The Dream and the Radio accompanies three young adults on a journey of several weeks, dreaming of a poetic revolution through the means of cinema and radio, in the very way of making it happen in the common ground of friendship. Closely linked to the real lives of actors playing Beatrice, Constance and Eugene at the time of the shooting, the film is a fantasized and diffracted projection of their lives, an attempt to penetrate, through a superimposition of levels of reality, the fears of a tormented youth in front of the present and the future, and to reach its aspiration for a more habitable world.

It is through Beatrice's reminiscence of one of her dreams that we enter the film. Then we find her participating in a demonstration, quickly stopped by a police deployment. A character built on a large part of mystery, we see Beatrice here and there, wandering around the city at night with her caddie full of books she offers to the homeless, appearing and disappearing momentarily from the film, yet still remaining faithful to her weekly "reading ritual" with Constance and Eugene every Thursday evening. This unattached life will be turned upside down by the legacy she receives from her mother. To free herself from the overwhelming feeling of illegitimacy associated with inheriting a large sum of money, she decides to share it between her friends, Constance and Eugene, and Raoul's revolutionary cause.

The mystery that hovers around Beatrice will become even thicker when we start noticing possible secret links between Raoul and herself. Determined to achieve a first success, Raoul seeks to involve new collaborators in his project to take control of the city's radio waves. A seasoned seducer, he will use every trick in the book to enroll Constance (who's already putting her art at the service of a form of political and poetic utopia through the creative radio programs she hosts every week). She will succumb all the more to Raoul's invitation because she says she's called by the desire to take action, to act on the world in order to transform it.

Eugene, on the other hand, stays away from Constance's nocturnal ventures. Seeing her fully present in her love relationship with him, he disinvests more and more in the intrigue surrounding Raoul, despite the jealousy that grips him. Right until he realizes the seriousness of the enterprise Constance is involved in, while he finds himself caught in the middle of a police investigation in her regard. We discover Eugene in the midst of writing a book, in the comfortable wilderness of his home. Recalcitrant towards any kind of outside world manifestation, he only accepts Constance and Beatrice's company. The mere constraint of having to pay his rent forces him to leave his home, although he is truly convinced that it is his work as a clerk that impedes him from completing his book. Beatrice's legacy will bring him face to face with himself and his idleness, which will soon become his deepest conviction: "There is no more beautiful writing than that of dreams."

Le Rêve et la Radio
The Dream and the Radio

a film by

Renaud Després-Larose and Ana Tapia Rousiouk

Main Credits

A film by

Renaud Després-Larose and Ana Tapia Rousiouk

Written by

Renaud Després-Larose, Ana Tapia Rousiouk and Geneviève Ackerman

Starring

Geneviève Ackerman, Ana Tapia Rousiouk, Renaud Després-Larose, Étienne Pilon, Luis Neves, Leslie Mavangui, Maria-Gabriela Garcia-Rousiouk, Marc Landry, Mario Gauthier, Chantale Laplante

Art direction

Charles-Antoine Turcot

Photography

Renaud Després-Larose

Sound design

Ana Tapia Rousiouk

Sound editing and mixing

Ariel Harrod, Simon Gervais

Music

Mario Gauthier

Sales & Distribution

La Distributrice de Films

info@ladistributrice.ca

©2022 Renaud Després-Larose. All Rights Reserved