

ELECTRONIC PRESS KIT

tire toi une  
*bûche*

A film by  
Béatrice Richer



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LAURIE CARON AS LAURIE & JÖELLE LALONDE AS SYLVIE



## LOGLINE

Returning to her estranged rural hometown after a life-altering event, Laurie struggles to find her place in the world. With the unwavering support & guidance of her mother, she is forced to confront grief and everything it reshapes within her.

## SYNOPSIS

Laurie returns to her estranged rural hometown of Chéneville, seeking refuge from the chaos of the city after a life-altering event. As she drives familiar country roads, she is flooded with bittersweet emotions—moments of peace, nostalgia, and lingering anxiety blending together as she re-enters a place she once called home. Reconnecting with a kind-hearted local vendor, Laurie becomes aware of how much she has changed, finding both comfort and unease in this reflection. When the vendor offers condolences, it becomes clear that her return is tied to a recent death, though the details remain unspoken.

As she moves through the landscapes of her childhood, memories resurface with increasing intensity. A mysterious wooden box rests beside her, a quiet presence Laurie avoids confronting. Within the familiar spaces of her family cottage, Laurie's journey through grief unfolds in waves—shifting from moments of nostalgic peace to profound sorrow and emotional collapse. Reuniting with her mother, Sylvie, reveals a bond that transcends family ties, blurring the lines between a mother and best friend. In this space of closeness, Laurie finds comfort and guidance as they slip into familiar rhythms: shared meals, car rides, and long conversations, where humour and lighthearted mischief move in tandem with tension and emotional honesty, revealing the depth of their love and shared vulnerability.

Laurie's journey reaches its heartbreaking crescendo as reality gently breaks through: Sylvie has been gone all along. The moments they shared are revealed as part of Laurie's grieving mind—a way of holding on before she is ready to let go. As the illusion dissolves, Laurie is left alone with the weight of what she has long resisted, the wooden box now grounding her back in the physical world. She opens it, scattering her mother's ashes. In that final moment, Sylvie's presence, held in memory, love, and something beyond, remains the guiding bridge it has always been, leading Laurie toward embracing the final stage of grief—acceptance and peace.

## SPECS

**Title:** Tire-toi une bûche  
**Genre:** Drama  
**Country:** Canada  
**Year of completion:** 2025  
**Runtime:** 20:59  
**Language:** French-Canadian  
**Subtitle languages:** English  
Subtitles  
**Aspect ratio:** 3:4, 1.33:1  
**Frame rate:** 24fps  
**Shooting format:** ARRI Alexa  
mini, 3.2k, Canon C70  
**Exhibition frame:** Apple  
ProRes 422 HQ 2k/4k, DCP  
2k/4k, Adaptable for 16:9  
screening and delivery  
**Sound:** Stereo





## DIRECTOR'S STATEMENT

This film started with me being forced to write a script for my graduation project, easily the worst way to begin something creative. My mentor told me what they all tell you: "Write what you know." Later that day, I was sitting in the living room talking with my mom. I glanced at her—suddenly, that was it.

My mom isn't simply a parent: she's my best friend, my soulmate, and the woman I admire most in life. Not a single bad bone in her body. Our bond has always been my guidance in life. Obviously, she annoys me, and I annoy her back. She snaps me into place, reminds me she's my mother, but that's part of it. It's what defines unconditional love. We're inseparable, tied at the hip.

Multiple mother-daughter films I admire: *Lady Bird*, *I Killed My Mother*, *Everything Everywhere All at Once*—focus on conflict. They're messy, envious, adversarial. That's real for many, but that couldn't be further from my reality. I wanted to showcase a mother-daughter bond grounded in steady love and support, gentle care, shared mischief, and friendship. At its best, filmmaking allows multiple truths to coexist. This is my contribution.

There's a moment when you grow up, not out of obliviscence, but through developing an adult consciousness, when you suddenly realize your mom isn't just that, but a full person—with flaws, vulnerabilities and dreams. The shift is subtle, disorienting. I remember her saying she wouldn't have left an impact in this world, that she's "just a mom". I wasn't sure what shattered me more: that society made women believe motherhood alone doesn't carry enough value, or that she believed it. In that moment, I didn't see my mother, but a woman opening up about her deepest insecurities. Understandably, there's desire to leave a mark beyond motherhood, to reach beyond a single definition of yourself. I couldn't see myself living without her. The one who truly sees me, who's made countless sacrifices so I can look back and see how far I've come.

That anxiety became the seed for *Tire-toi une bûche*: **What would I do if my mom was no longer there?**

The film sits in that question. It lives in it. Laurie, our main character, is left asking: was her mother truly happy? Did she feel seen? Did she know she was enough?

This film became a love letter to my mom, to answer her doubts.

Grief is the undercurrent of this film. It starts with death, but it's not about death. It's about what remains when a bond so deep is gone. It's about the absence of the one person who sees you fully. What's left unsaid, and the weight of loving someone so much you don't know where they end and you begin. Now they're gone, but they're everywhere and nowhere at once.

Nostalgia laces everything in this film, I might even be its synonym. That same duality lives in Laurie. She returns home not just for closure. Nostalgia becomes both comfort and weight—it can drown you if you're not careful, a way of slipping into the past instead of facing the present. A bittersweet ache I recognize in myself, and bring into the film. When I doubt myself, uncertain of life, I always return to my roots: the countryside, my family, the cottage. It brings me back in touch with myself. In the familiarity of nature, I find reassurance and a quiet sense of clarity. Exactly what Laurie is in need. It's not just nostalgia, it's a return to something grounding.

It felt important to tell a story of womanhood. Maybe your Laurie isn't grieving a mother, maybe you aren't grieving anyone at all, but for twenty minutes, you can still feel the weight of this bond. The longing to be seen, the ache of absence, the gratitude for deep connection—that's universal.

Finally, this is a Québécois story, where language is culture and identity. The film carries traces of our roots throughout, obvious things like poutine, the places, the scenery, even little line references. It's about preserving that essence. I've come to see the poetry in Québécois: how we speak in shortcuts, with sayings that carry whole histories. Sometimes three words say everything, other times, it's what we don't say that speaks the loudest. I'm convinced Québécois can hold some of the strongest writing, layered with subtext that deserves to be seen. Filmmakers like Vallée, Dolan, and Villeneuve have shared Quebec with the world. This is my way of building on that.



## BÉATRICE RICHER

WRITER/DIRECTOR/PRODUCER/EDITOR

Béatrice Richer is a Toronto based French-Canadian writer & director working across all stages of filmmaking, from creative development through post-production, with a focus on emotionally grounded, character-driven storytelling. She graduated with First-Class Honours BA in Practical Filmmaking from MetFilm School, majoring in directing. Her artistry is shaped by empathy, nostalgia, and emotional identity, drawn to the belief that the full scope of human experience is best expressed through bold characters navigating immersive worlds, and that can be best captured through the timeless art of cinema.

Her debut short film, *Tire-toi une bûche* (2025), marks her directorial debut and introduces a cinematic voice grounded in intimacy, realism, and emotional nuance. The film received the People's Choice Award at a local showcase in Kitchener, Ontario. Furthermore, Béatrice has gained industry experience on productions including Netflix's *The Soering Case* (2023), *Shirin David* (2025), and ARTE's *Capital B* (2024), working across various stages of production, ranging from set running, production assistance to assistant editing.

She is currently developing a slate of original projects spanning short-form narrative, with future work expanding into feature film and television, alongside a growing interest in sports documentary storytelling inspired by her upbringing in the hockey world and within a professional hockey family.



## KEY CREW BIOS



**JELAN MAXWELL**  
DIRECTOR OF PHOTOGRAPHY

Jelan Maxwell is an Ontario-based cinematographer and director working across narrative and documentary filmmaking. His work is rooted in story, emotional truth, and intentional visual language, with a focus on grounded, character-driven images.

His award-winning cinematography brings a naturalistic and cinematic approach to stories that explore identity, connection, and the deeper reasons behind human behaviour.



**CHARLES PAQUIN**  
LOCATION SOUND MIXER & POST-PRODUCTION SOUND MANAGER

Charles Paquin is a Canadian creative communications advisor, filmmaker, and entrepreneur working at the intersection of strategy, cinema, and institutional storytelling. Promoted to the rank of major in 2015, he is a senior creative communications advisor with Canadian Armed Forces Cyber Command, he develops audience-focused communications, executive messaging, video content, and visual narratives for complex defence and cyber initiatives. He is also the founder of Lumière Labs Co., an atelier production company creating cinematic brand films and photography for premium clients, luxury destinations, and discerning organizations.

Drawing on professional filmmaking, military service, photography, and strategic consulting, Charles brings a rare blend of operational discipline and poetic visual taste. His work is driven by clarity, emotional resonance, and the belief that story is the ultimate luxury in modern communication. He owns a boutique ARRI digital camera systems rental service.



**TARA MUHLBERGHUBER**  
1ST ASSISTANT CAMERA & BTS

Tara Mühlberghuber is a Canadian cinematographer and director whose work blends intimate storytelling with a distinctive visual language. She creates documentary-narrative hybrids, branded content, and short films shaped by empathy, memory, and nostalgia.

Tara studied photography at Seneca at York University and NSCAD, later continuing in cinematography and screenwriting at Sheridan College. She began in fine art and fashion photography before transitioning into film, training through NABET 700 and the IATSE 667 camera trainee program. Working across sets as a cinematographer, AC, and writer-director, she is drawn to the texture of 16mm film, sculpted hard light, and classic cinema. Much of her artistic voice is inspired by her grandmother, an oil painter whose imagination and warmth continue to shape Tara's creative world.



**JACOB LAVOIE**  
2ND ASSISTANT CAMERA

Jacob Lavoie is an Ottawa-based grip and electric technician, assistant camera (AC), and behind-the-scenes photographer/videographer.



**DAVID MOREAU**  
POST PRODUCTION SOUND MIXER & DESIGNER

Born in France, David Moreau moved to Canada in his twenties and began working in television in Toronto 2010. He spent eight years working in for a TV station, doing live broadcast, post-production mixing, and location recording for a wide range of programming, political interviews, music sessions, and live events.

Since moving to Ottawa in 2019, he has worked as a freelance location sound and post-audio mixer. He regularly mixes documentary projects for various national broadcasters. His work includes series that received the Gêmeaux Award for Best Documentary Series. Alongside documentary work, he often collaborates with independent filmmakers on short dramatic projects, including a recent film that won Best Film at the 2025 Digi 60 Festival.



**DARCY ADAM**  
ORIGINAL MUSIC&SCORE

Darcy Colin Adam is a London-based composer, sound designer and music technologist. His works are electroacoustic: exploring the boundaries of sonic capabilities of traditional instruments. Featured internationally at SXSW, Encounters, Dead Center and many more.

As a music technologist, Adam designs audio programs for generative music systems - featuring in theatre performance and soundscapes for art galleries. A maximalist-minimalist, Adam pushes the boundaries of the audio spectrum in wall-of-sound moments that serve the image in the art of cinema: musique à l'image.

## CAST



**LAURIE CARON (LAURIE)**

Performing arts and acting have held a special place in Laurie Caron's life since the age of nine. She continuously performed in productions since then. Some years later, she refined her acting skills through a Bachelor of Fine Arts in Acting at the University of Ottawa. Throughout her training, Laurie developed her versatility through comedic, dramatic, classical, and introspective roles in productions such as *Douces Vengeances et autres sketches* by Hanokh Levin, *Insoutenables longues étreintes* by Ivan Viripaev, and *Insoumises*, a collage inspired by *A Doll's House* and *Hedda Gabler* by Henrik Ibsen.

Most recently, she landed her first lead role in the short film, *Tire-toi une bûche*, directed by Béatrice Richer. Curious and passionate, Laurie continues to explore storytelling through theatre, on-camera acting, voice work, and her work as a drama teacher.



**JOËLLE LALONDE (SYLVIE)**

Joëlle Lalonde is a Canadian singer and actress from Eastern Ontario. A versatile performer with classical vocal training, she has appeared in television, commercials, and independent short films while maintaining an active music career.



**JENN HENNESSY  
(MADAME TESSIER)**

Jenn Hennessy is a Canadian actor known for her grounded, emotionally nuanced performances across film, television, voice-over, and commercial projects in both English and French, bringing versatility across screen and voice.

Jenn has appeared in several short films at Digi60 in Ottawa, as well as most recently as the lead in a French-language musical national Instacart commercial. She starred in and produced *Breaking the Line*, which won Best International Film on the festival circuit. She produced *House Rules*, which received two festival awards. Jenn is represented by The Meus Talent Agency and First Stage Talent.





## FAQ'S

### 1. This is your directorial debut. What drew you toward making this film?

This film began as my graduation project while I was studying at film school in Berlin. Even though it was my first short film, I knew I wanted to create something emotionally intimate yet ambitious in scale. I really wanted to push it beyond expectations, as I knew student films tend to get a bad rep. The project became an opportunity to challenge myself creatively while telling a story that already felt deeply personal and honest to my artistic sensibility. In many ways, it marked the beginning of my voice as a filmmaker.

### 2. Why was it important for you to shoot the film in your native language and country?

There's a common piece of advice in filmmaking, especially early on, to write what you know best, because that's where your work tends to be strongest. For me, the emotional dynamics in the film are deeply tied to the culture, roots, and environment I grew up in Quebec. It also stems from my relationship with my mother—the language of our relationship had to be the one of the film. Shooting at home gave the performances and relationships a level of authenticity that would have been difficult to recreate elsewhere.

Moreover, I always wanted to incorporate this into my body of work—making French Canadian films that connect with audiences. I believe our language and culture deserve to be seen and preserved in their own essence, though too often people miss out due to hesitation around subtitles, and because Quebec cinema simply doesn't always travel widely outside the francophone world.

### 3. How did you manage producing the film from another continent?

Most of the pre-production took place remotely while I was still living in Berlin. With an extremely short production timeline due to my curriculum, I had just a two months to organize locations, casting, crew, and all the logistics from another continent. I had some support from friends at film school helping with production tasks and communication, but the project was largely built independently, with my school's resources limited to Berlin and otherwise not involved in the production, aside from the standard €400 support given to each student. With no time for grants or formal funding applications, I crowdfunded the project with support from family and friends, even selling concert tickets to make it happen. I arrived a week early on location to do final preparations—location scouting with my DOP, meeting with the actors, call sheets—while everything else had to be done prior.

### 4. How did your mother become involved in the production process?

Although the film explores the fear of losing a mother, my own mom became one of the key reasons it was able to exist in the first place. Naturally she wanted to be a part of this and help. She was involved from the early stages of the script, helping me shape and support the project from the ground up. Since I was studying abroad during pre-production, she handled a lot of the logistics in Canada, location scouting, communication, and everything on the ground. On set, she became my right hand and also stepped into the role of script supervisor, making sure the actors were capturing the emotional dynamics of our relationship properly. She really got into it and honestly loved being part of the chaos of filmmaking and did an amazing job.

There's something very meaningful to me about the fact that a film about a mother-daughter relationship was made through an actual collaboration between a mother and daughter. I truly couldn't have done it without her.

### 5. What were some of the biggest challenges during production?

The film was created on a microbudget of approximately \$5,000 CAD with a crew of only six people on set. At first, the big challenge was finding crew who were willing to do a big favour for little money and jump on my project. A strong, well-prepared pitch deck and script were key in getting people on board, really doing it for the passion. Time was money, so we shot the entire project in just four days while covering multiple locations and emotionally demanding scenes. It was a 100% exterior shoot, so there's a lot of challenges that come with it. We were completely dependent on weather and daylight. We had to carefully schedule what to shoot, when and where, and constantly avoid losing light or getting caught in harsh overhead light. We even got hit with storms which pushed us back at times and almost made us lose the light. Our scene by the waterfall chute was so loud and inconsistent across takes that it turned into a classic "we'll fix it in post" situation—and we did. Oh and then there was the heatwaves and quebecois horseflies! Every day was constant adaptation and problem-solving on set with very limited resources and tight time constraints. I was really blessed to have the best crew whose passion, skillset, and experience they brought to the project I could always lean on.



1.6. You took on many roles during production. How did that shape the filmmaking process?

I wrote, directed, produced, edited, cast-directed, and location scouted the film, among many other roles, which was necessary given the scale, logistics, and budget of the production. It was incredibly demanding and, at times, overwhelming, but it gave me a full view of the film from development through to post-production, and a very hands-on understanding of how each decision shapes the final result. I learned an enormous amount across departments, especially in production and logistics, areas I hadn't previously expected to be so involved in. However, on set I often found myself wishing I had an AD or producer to help carry the load, so I could focus fully on directing. Ultimately, this level of involvement helped preserve the emotional consistency and intimacy of the film. I believe that, as a director, at least once you have to dive into all the other departments—it opens up your perspective, knowledge and builds real empathy for the other roles in filmmaking, a skillset you need to lead.

7. How did you find your cast and crew?

The project came together largely through networking and community outreach. I posted casting and crew calls online and connected with a lot of collaborators through Facebook groups and independent film communities. Because the production had very limited financial resources, people really only came on board because they believed in the script and connected with the vision. From there it kind of turned into a domino effect, people started joining the crew, and then recommending other people. My DOP, who worked at a production house, helped secure an equipment deal and also recommended my final sound recordist. Even in post-production, it carried through in the same way, someone who saved the sound in the waterfall scene did it as a favour to my sound guy. I know I sound like a broken record but—it truly is all about networking.

8. How did the production limitations influence the film creatively?

The limitations actually pushed the film toward a more intimate and emotionally focused approach. Obviously every filmmaker dreams of bigger budgets, as they open up freedom, time, and resources, however you're forced to go "*How do we achieve this with no money?*", which makes you engage more creatively. With such a small crew and tight schedule, the set environment became incredibly personal and collaborative. Rather than relying on scale, the film depended heavily on performance, atmosphere, and emotional honesty, which ultimately became one of its greatest strengths. It's not about having 100 crew members, but about having a few who carry the ambition, heart, and work ethic of a much larger team. Abundance can blur decisions, but limitation sharpens them. Constraints breed creativity.

9. What did making this film teach you as a first-time director?

The experience taught me the importance of adaptability, communication, and trust. Since the production relied so heavily on collaboration and community support, it reinforced to me that filmmaking is as much about relationships as it is about technical execution. I couldn't have done it without the immense collaboration and work from my crew and cast, trusting their skillset and understanding of the story. It takes a whole village. This journey deepened, if possible, my love for filmmaking, strengthened my confidence in my own abilities & artistic voice and reaffirmed my belief that this is what I'm meant to do.

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

More than anything, my goal as a director is to make people feel seen—to move them, resonate with them, and let them emotionally transcend for a short moment. I hope audiences leave the film reflecting, feeling a sense of gratitude for the people in their own lives. Maybe even calling their mom, or sending a text to someone they love. At its core, the story is about unconditional love, grief, and the fear of absence. I hope viewers connect to the honesty of the emotions and recognize something personal within the film, even if it doesn't directly mirror their own experiences. Whether through family, identity, girlhood, womanhood, or loss, I hope the film leaves people feeling understood.

## CREDITS

**Written & Directed by** Béatrice Richer  
**Produced by** Béatrice Richer & Josée Massie  
**Executive Producer** Lenz Films, Stéphane Richer, Mitar Veselinovic & Danilo Veselinovic  
**Director of Photography** Jelan Maxwell  
**Production Sound Mixer & recordist** Charles Paquin  
**1<sup>st</sup> assistant camera** Tara Muhlberghuber  
**2<sup>nd</sup> assistant camera** Jacob Lavoie  
**Original music** Darcy Adam  
**Featuring songs by** les Soeurs Boulay

### CAST

**Laurie** Laurie Caron  
**Sylvie** Jöelle Lalonde  
**Madame Tessier** Jen Hennessy  
**Young Laurie** Delphine Roy  
**Emil** Antonin Roy

**Pre-production Art department** Tilda Nyström  
**Casting Director** Béatrice Richer  
**Casting assistant** Alexann Tov & Vera Mayer  
**Production Assistant** Alexann Tov  
**Location manager & scout** Josée Massie  
**Editor** Béatrice Richer  
**Post production dialogue preparation technician** Charles Paquin  
**Post production sound mixer & designer** David Moreau  
**Colorist** Jelan Maxwell

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