RICHARD GRANDPIERRE AND JÉRÔME SEYDOUX PRESENT

VINCENT CASSEL LÉA SEYDOUX

BEAUTY AND THE BEAST

A FILM BY CHRISTOPHE GANS

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INTERNATIONAL SALES
PATHÉ
2, rue Lamennais – 75008 PARIS – FRANCE
Phone: +33 (0)1 71 72 33 05
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MAGALI MONTET
magali@magalimontet.com

SYNOPSIS

1810. After losing his fortune at sea, a ruined merchant is forced to retire to the countryside with his six children. Among them is Belle, his youngest daughter, who is full of joy and grace.

On an arduous journey, the Merchant discovers the magical realm of the Beast, who sentences him to death for stealing a rose.

Belle, who blames herself for her family's terrible misfortune, decides to sacrifice her life in place of her father's. However, it isn't death that awaits Belle in the Beast's castle, but rather a peculiar life of magic, joy and melancholy.

Each evening, Belle joins the Beast for dinner. They gradually come to know and trust each other, like two strangers that everything conspires to keep apart. Even as Belle fights off his advances, she tries to unravel the riddles of the Beast and his domain.

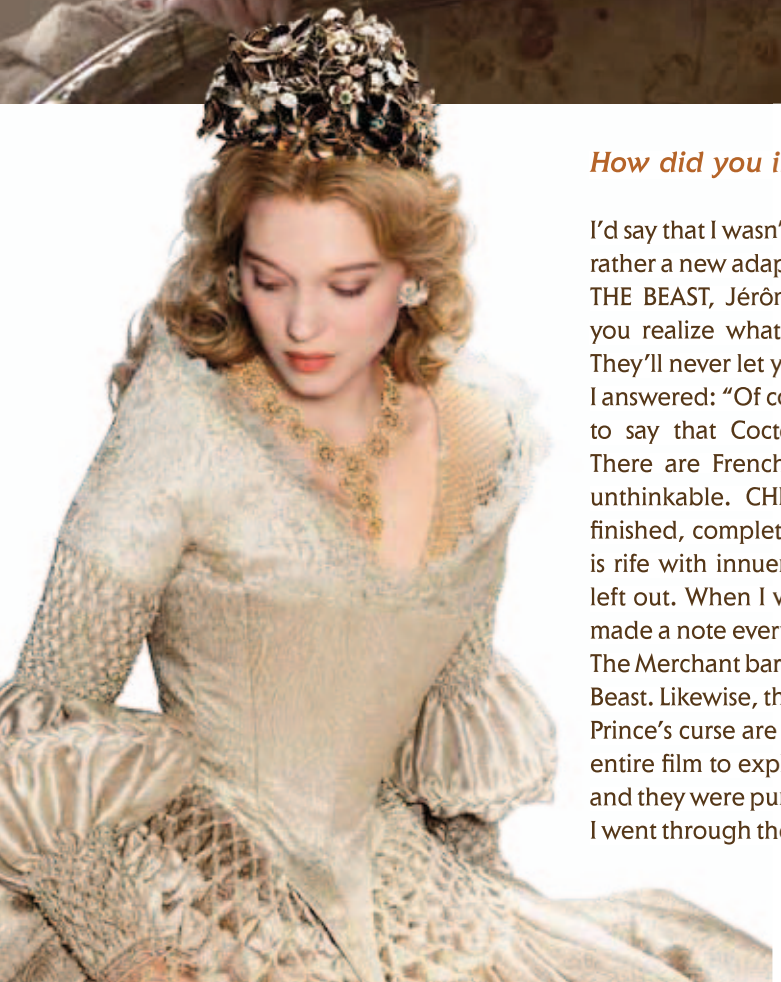
At night, fragments of the Beast's past come to her in dreams. From the tragic story they tell, she learns that this wild and solitary creature was once a handsome prince. Armed with only her courage and her open heart, Belle triumphs over danger. She succeeds in releasing the Beast from the evil spell, and discovers true love.

INTERVIEW WITH CHRISTOPHE GANS

Director

What were you doing before BEAUTY AND THE BEAST happened?

I was actually working on two projects, both of which had stalled for different reasons. One was none other than FANTOMAS! Producer Thomas Langmann and I had trouble agreeing on exactly what the movie's tone should be. I had originally ended up at Thomas' company, La Petite Reine, to make another film, this one an adaptation of Leopold Perutz's THE SWEDISH CAVALIER. For those that don't know the book, THE SWEDISH CAVALIER is an extraordinary story about Destiny. It's an allegorical fable that includes the Devil and angels. To adapt it, I had to solve some very tricky problems that had stopped other filmmakers dead in their tracks, not the least of which with the change of seasons, which was absolutely crucial to the plot, but which made location shooting especially acrobatic and costly. So I proposed we shoot the entire film on a stage in front of a green screen, and create the story's four seasons using digital effects. It was also THE SWEDISH CAVALIER that gave me a chance to begin thinking about a style that was both magical and symbolic, and that I envisioned as being close to English filmmaker Michael Powell's experiments on THE RED SHOES and THE TALES OF HOFFMAN. I didn't yet know that I would end up funneling all of this research directly into BEAUTY AND THE BEAST.



How did you incorporate Cocteau's legacy?

I'd say that I wasn't looking to do a remake of the Cocteau version, but rather a new adaptation of the fairytale. When I pitched BEAUTY AND THE BEAST, Jérôme Seydoux blurted out: "Do you realize what you're getting yourself into? They'll never let you forget Cocteau..." To which I answered: "Of course there'll always be people to say that Cocteau was better!"' (Laughter). There are French films for which a remake is unthinkable. CHILDREN OF PARADISE, for example, is a closed, finished, completed work. On the contrary, BEAUTY AND THE BEAST is rife with innuendo, blank spaces, areas that Cocteau deliberately left out. When I was studying the Madame de Villeneuve fairytale, I made a note every time I found an aspect Cocteau had left untapped. The Merchant barely interest him at all: he is only used to introduce the Beast. Likewise, the personality of the two sisters and the origins of the Prince's curse are of little interest to him. There is only one line in the entire film to explain the curse: ("My parents didn't believe in fairies, and they were punished for it.") Cocteau leaves many doors open, and I went through them with my version.

"FAIRYTALES ARE PART OF THE DNA OF FRENCH CULTURE."

It's worth noting that Cocteau adapted a short 10-page text, while you went back to Madame de Villeneuve's much longer original text.

Madame de Villeneuve's text essentially draws its inspiration from Greek and Roman mythology, and specifically from Ovide's venerable Metamorphoses. In it, the gods are pranksters, taking the form of animals in order to mingle with and seduce mortals. I was intent on working this aspect back into the story, this divine pantheon that, in a sense, establishes the link between man and the forces of nature. Today, similar concerns can be found in the work of Hayao Miyazaki, which has its roots in the ancient animist religions of Japan.

What set the project in motion?

Richard Grandpierre, who had coproduced BROTHERHOOD OF THE WOLF, knew that THE SWEDISH CAVALIER and FANTOMAS weren't moving forward. So he said to me: "Why not pitch Pathé a French literary classic." We agreed on one—I'll let you guess which—but to our great misfortune, an American studio announced at exactly the same time that they wanted to do their own adaptation. So I proposed BEAUTY AND THE BEAST. I'd had this nagging desire to do a family film for some time. And what's more, fairytales are part of the DNA of French culture: there's a whole spate of fantasy and poetic films which were big blockbusters in the 1940s, during the period between the Occupation and the Liberation. Important filmmakers like Marcel Carné or Serge de Poligny, whom I'm a big fan of, were part of that trend. From that point of view, the idea of making BEAUTY AND THE BEAST was completely viable, not to mention it had already been the subject of one of my favorite French films, namely Cocteau's.

In which era did you chose to set the film?

In two eras, actually. Mainly in the First Empire, for a very simple aesthetic reason: Napoleon thought of himself as a Roman emperor, and so classical mythology naturally came back into fashion in the decorative arts of the period. The painting of the time was a big source of inspiration for the overall aesthetic of the film. BEAUTY AND THE BEAST also takes place three centuries earlier, when the Beast was a

prince. It's a totally contrived version of the Renaissance that allows me to situate the film in two timeframes. Throughout her captivity, Belle dreams of the castle as it was before it fell under the spell. So there are two versions of each set: one, an enchanted version where everything is overgrown by the rosebush, and a sparkling new version which represents a golden age the Prince annihilated by committing a terrible act against nature and himself.

Did you already have actors in mind at the writing stages?

When I wrote the screenplay with Sandra Vo-Anh, we never imagined anyone other than Vincent Cassel and Léa Seydoux in the starring roles. They were our first and only choices. Thank God they said yes. For us, it went without saying that Vincent Cassel was the only actor in France capable of playing both a decadent prince and a beast. We know it's Vincent, even if for three quarters of the film he's hidden behind a mask. We recognize his way of speaking, his blue eyes, his mood swings. As for Léa Seydoux, there's something very contemporary about her, and yet timeless and classic, natural and sophisticated. In our version, Belle is really the main character, which also sets us apart from Cocteau, who is more focused on the Beast. Here the story unfolds around this young woman who is totally devoted to her father, but who is going to find love in the arms of a magnificent and heartbreaking creature.

How did you reconcile shooting in a studio and the special effects?

Once you decide to do a studio shoot, you know it's going to be a pretty crude object, and at the same time a technological challenge. On the one hand, we were going back to the tradition of movies of the 30s and 40s, which were by and large shot on soundstages where everything was recreated. On the other hand, all the set extensions called for digital effects. This duality suits me perfectly because, even as a diehard cinephile, I'm fascinated by the technical evolution in today's movies. The cinema is always greatest when it remembers its past and at the same time looks ahead to the future. In that sense, shooting in Babelsberg, near Berlin, was a very moving experience for me. It was there that masterpieces of the German cinema like METROPOLIS, DIE NIBELUNGEN, and THE BLUE ANGEL were shot. Evenings, I would sometimes wander the set alone thinking of Fritz Lang working in the same place.

"SHOOTING IN BABELSBERG WAS A VERY MOVING EXPERIENCE FOR ME."

How was the postproduction organized?

First of all, I should mention that the film was edited almost as it was being shot. The soundstages were no more than 30 meters from the editing suite and, when there was a break, I would sometimes leave the set to go check up on how a scene shot the previous day was coming together. Because of the financial burden of the special effects, it was crucial that I not exceed a certain number of shots, and a certain duration, which had been decided in advance by the storyboard. It's important to understand that the bill for a digital effect is calculated down to the last frame, meaning a 24th of a second has financial weight.

Staying in a studio allowed me stick to this budget when blocking a scene. The postproduction was carried out with the same attention to detail. Before launching the CGI, we had imagined an intermediary phase, which doesn't generally exist with this type of film, at least not to my knowledge. I asked the senior concept artist, François Baranger, to cover all the green screens with painted backgrounds, a bit like animation cells, while taking into account all the changes in perspective required by pans or camera movements. It was a colossal, but thrilling task. After three months, we had a version of the film in which the characters were no longer moving around in front of green screens, but on two-dimensional sets. This footage gave us an idea of the exact duration of shots. The method also greatly facilitated communication with my producers: they could judge the work underway outside of those horrible green screens. So when we finally launched the special effects, we knew exactly what we were doing. This preparatory phase also spared us the most thankless stages of CGI, and notably the endless discussions with special effects technicians. Here, they could immediately see what I was looking for. This method, which was originally dictated by a desire to stretch limited manpower and money, translated in the end into a great deal of precision in the use of special effects.

What motivated the choice of your artistic collaborators?

Some of them had worked on an exceptional film, which unfortunately remains little-known: MR. NOBODY by Jaco Van Dormael. I loved the film as much for its visuals as for its narrative, and when I saw it I knew I wanted to work with the DP, Christophe Beaucarne, and the visual effects supervisor, Louis Morin. They were the first to come on board. In addition, I had just finished "Heavy Rain," a French-made videogame directed by David Cage, and I was blown away by the production design by Thierry Flamand— who is also a renowned art director for the cinema—assisted by concept artist François Baranger. They finished out the team. The choice of Flamand was ideal for me: he had one foot in tradition, that is constructed sets, and one foot in the virtual thanks to his videogame experience. The storyboard artist Thierry Ségur and the editor Sébastien Prangère, who have been working with me for years, rounded out this "praetorian guard."

How was the Beast designed?

My love of the cinema, which was born in the 60s in the pages of the magazine Midi-Minuit, was steeped in the great myths of the fantasy genre. When I was 8 years old, I already knew that Terence Fisher and the makeup artist Roy Ashton had designed the lycanthrope for THE CURSE OF THE WEREWOLF, which was based on Jean Cocteau's Beast. My vision of the movies was forged through unlikely detours, and underground connections between classical cinema and the fantasy films of the 60s and 70s, and notably the Hammer horror collection. It was a school of filmmaking that stands apart for several reasons, first because of the advent of color, but mainly because of the beauty of their monsters. Hammer films kept alive the very English idea that there was beauty in horror. Horror wasn't just there to be scary, there could be something seductive about it. This started with Christopher

Lee's version of Dracula and continued in a whole series of elegant adaptations of all the monster classics, THE WEREWOLF, the PHANTOM OF THE OPERA, THE MUMMY, and so on. The brilliant filmmaker Terence Fisher brought out the romantic quality of these creatures. In his work, the monsters elicit a combination of fascination and repulsion, and therefore a powerful eroticism. One of the most beautiful creatures ever created for the cinema remains Darkness, the giant red devil in Ridley Scott's LEGEND (another Englishman). The way I imagined it, the Beast, like Darkness, had to have something of a superman. I've always seen the monster as an intermediary step between mortal and God. In that sense, they are indeed mythological creature like cyclopses, Titans, or the whole pantheon of classic mythology. I tried to make the Beast a magnificent and yet pathetic creature. He obviously had to be seductive in his own way, since the central hypothesis of the film is that Belle is going to fall in love with his personality, his nobility, but also his physique. What he's lacking in looks, the Beast tries to make up for with his style of dress, his way of speaking and moving. Everything about him must indicate a great deal of command over his gestures and mannerisms. Vincent Cassel, who began his career studying mime, is capable of precisely the physical gracefulness the role calls for.

> "I'VE ALWAYS SEEN THE MONSTER AS AN INTERMEDIARY STEP BETWEEN MORTAL AND GOD."

How did you go about transforming him?

We put Vincent through some very unusual treatment. It took some getting used to, and he wasn't always too happy about it! (Laughter) His performance was recorded in two stages. On the set, he wore the costume and played opposite Léa. Later on, he had to undergo a kind of facial looping, which was recorded in Montreal a month after the shoot. In other words, he had to overdub his performance without moving, in front of several cameras, like Brad Pitt did for David Fincher's BENJAMIN BUTTON. This performance was then applied to the mask designed by Patrick Tatopoulos and built by Steve Wang. I'd like to point out that the mask is not a digital creation: it really was built physically by people who spent hundreds of hours inserting every hair one at a time. It was then scanned in very high definition, and this scan was applied to the images of Vincent. The prosthesis was therefore added by computer without the actor needing to wake up at 3 a.m. to be slathered in glue. On the set, Vincent was equipped with a kind of hockey helmet with markings on it, which only exposed the part of his face from his eyebrows to his chin. Otherwise, he wore the Beast's mane. The protrusion of the helmet allowed us, among other things, to never forget where the Beast's lips were really located, namely 3 or 4 centimeters further out than Vincent's actual mouth. And that was crucial, for example, when he and Belle kiss. Otherwise, it was very straightforward. Vincent would show up, put on his latex muscle suit, his costume, his helmet, and we were off. Again, this digital solution was a huge timesaver. The film was shot in 57 days, which is pretty quick.

How did the actors adapt to the green screens?

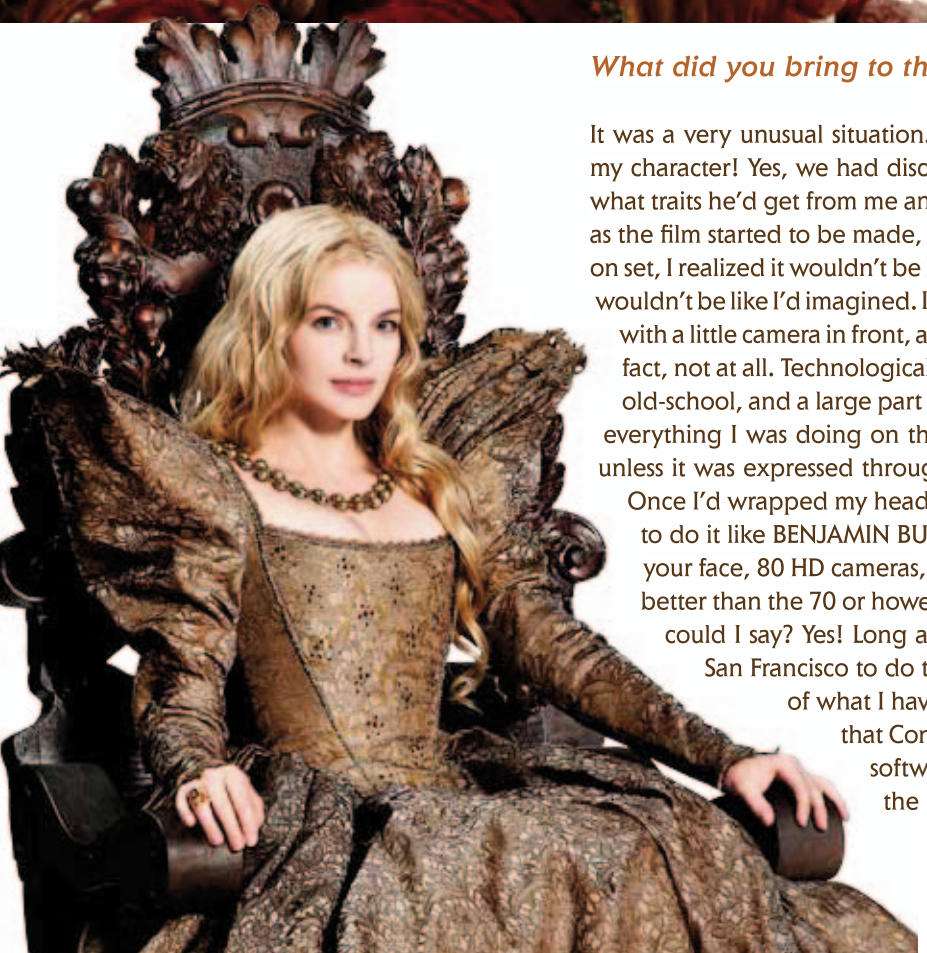
The actor is at the center of the whole process. He has to be make the audience imagine a giant vista, grass, trees, sun filtering through branches, everything that will be added later. Shooting with green screens is no different than acting on stage. There too, the actor must allow us to feel what isn't represented. When Léa arrived on the film, we discovered she had this natural desire to act taking the special effects into account. She moved around in this half-virtual half-real set with an ease that those of us behind the camera found absolutely mind-blowing. Often actors need a practice run. For example, when Vincent arrived on the set, he changed his voice, his diction, he tried out body language. But Léa was immediately in her element, I had never seen anything like it. In fact, my work with her basically resembled music: this scene, play it louder, this scene play it softer... The same thing for Dussollier. Owing to his extensive theater experience, he does a lot of method acting, and it turns out that's ideal for special effects. During the editing, I was fascinated by the way he suggests that snow is falling on his face, even though it was only added in post-production! Despite its extremely complicated visuals, I had the constant sense that BEAUTY AND THE BEAST was the simplest film I'd ever shot, and that was entirely thanks to the actors.

INTERVIEW WITH VINCENT CASSEL

The Prince - The Beast

Why has so much time passed since you last worked with Christophe Gans on BROTHERHOOD OF THE WOLF?

BROTHERHOOD OF THE WOLF was a great experience. I loved the character Christophe cast me in, and after that we tried several times to make another go of it. We hit the ground running with BOB MORANE, which we were developing for quite a while with Roger Avary. The film was about to be green-lit when the SARS epidemic hit (part of the shoot was to have taken place in China, - Ed.), and then there was the shakeup at Canal+. And that was it! Then there was the remake of a French film in black-and-white, which was supposed to star Albert Dupontel and I, then the SWEDISH CAVALIER, which is still in the pipeline, and then FANTOMAS. Something always prevented us from teaming up again, when all of a sudden the BEAUTY AND THE BEAST project happened. I think we all shared the desire to make it together. It was self-evident. The idea came from Richard Grandpierre, who had produced BROTHERHOOD OF THE WOLF but who Christophe hadn't worked with since—at least they hadn't managed to get a project off the ground together. Everything happened very quickly. I already thought BEAUTY AND THE BEAST was a great idea, and then Léa's name surfaced, and it was a viable match, it sparked interest. The rest is history: Christophe and Sandra Vo-Anh wrote a script that succeeded in modernizing the fairytale while at the same time going back to the original source material, like Bram Stoker's Dracula did. The financing came together quite quickly because I think the cast and the story must have reassured the people at Pathé. And given the success of the trailer and the buzz it got when we put it online, I still think it was a good idea.



What did you bring to the character?

It was a very unusual situation. The reality is I had zero control over my character! Yes, we had discussions to define how he would look, what traits he'd get from me and in what quantity, etc. But, gradually, as the film started to be made, and up until the moment I showed up on set, I realized it wouldn't be like I was told and, more importantly, it wouldn't be like I'd imagined. I was told: "It's going to be like AVATAR, with a little camera in front, and that's it, you act and we capture." In fact, not at all. Technological advances have already made AVATAR old-school, and a large part of the work had to be done in post. So everything I was doing on the set in terms of acting and emotion, unless it was expressed through my body, none of it got recorded! Once I'd wrapped my head around that, I was told: "We're going to do it like BENJAMIN BUTTON, with phosphorescent cream on your face, 80 HD cameras, 100,000 data points on your face." It's better than the 70 or however many in the days of AVATAR. What could I say? Yes! Long after the shoot, when we had to go to San Francisco to do the Beast's face, which represents 80% of what I have to do in terms of acting, we realized that Contour, the company that developed this software had gone out of business because the technology had evolved and had become much more accessible! As a result, you no longer needed 80 cameras, but only six. No need for face cream, and instead of a giant computer that was impossible to transport, it could be done with something in Canada that could pick up millions of points! What do you say to that? You adapt! So I did what I had to. And once I'd done this thing where I expressed each of the Beast's expressions, I knew that 250 guys would be working on it, on my eyebrows, the twinkle in my eye, the length of my teeth, the density of my hair, the shadows. There's a point where you just have to hand over the keys and say "OK, guys..." (he claps his hands) "I'm counting on you!" So that's where I'm at.

But behind all the technology, what character were you supposed to play?

What I found interesting as an actor was that, before becoming the Beast, the Prince was kind of a creep. Full of himself, power-hungry, vindictive, he's obsessed with the idea of killing a golden deer, the most beautiful on his lands. He's a hunter, he needs to kill this animal, even though his wife asks him not to. He promises her he won't, but does anyway. Through this act, he ends up losing everything he loves, and becomes consumed by bitterness, which in the fairytale turns him into an embittered, lonely beast, doomed to an eternity of regret. And this man who is locked away finally finds love and, in a sense, earns a second chance. That's what I had to play: an asshole who turns into a nice guy.

What was it like working with Léa?

It was great, but there's no reason it wouldn't be. I can't explain why I thought it was a good idea, but Léa in that role... there's still something very naïve about her. She reminds me a lot of a young Simone Signoret. In just a few films, she's managed to assert herself in a very special way, and despite all the silly controversy around BLUE IS THE WARMEST COLOR, she is capable of anything, of going from a Christophe Honoré film to MISSION IMPOSSIBLE. She has already succeeded in making a name for herself outside France and achieving the kind of stature that can't be calculated: when it does happen, you either take advantage of it or you don't. Anyway, she has, and in a pretty smart way. The audience's reaction to the trailer confirms that. Léa's name and what she has succeeded in creating these past few years serve the film, because people want to see her in it.

How do you make the connection between these colossal-looking sets and the green screens?

Again, you have to remember to have fun with it, and not get too bent out of shape. One day the special effects guy told me something which became a mantra for me: "Never lose sight of the finished product." You have to constantly imagine what it will become. Other than that, you constantly find yourself in ridiculous situations, a green cross on your forehead, dressed as a monchhichi with a little green stub in back because your tail is going to be added in post. But from the moment you look past all that, from the moment you imagine the plants growing, you just have fun with it. As I've said elsewhere, one of my best memories of the theater was George Wilson and Dufilho in "I'm Not Rappaport" at the Théatre de l'Oeuvre. Just two guys on a bench were able to make me completely forget the notion of time and place. And, in the end, that's what really matters: you have to talk about the technical side in the press kit, but who gives a damn. Of course it's an amazing technological feat, but today that's just part of the industry. Serrault also said something great on the subject: "People spend days building an incredible set and all you have to do is stand in the shot, even if you do nothing. Whatever you do, don't perform for the crew. If there's nothing to do, don't do anything." You have to come to terms with that when you're in one of these films. The important thing is the finished product, and when you have to perform with your back turned wearing a fur helmet, you have to accept your fate.

"THE COSTUMES, THE SETS, WE COULD ALREADY SEE THEY WERE SUMPTUOUS."

Apparently Léa got a kick out of that...

I did a lot of clowning around in my costume. You might as well have fun with it because it lightens the atmosphere. But it seems to me that what Léa discovered was a very technical side of things, where you have to act in front of a piece of tape or an object. For her, coming out of the French art-house cinema, it was probably harder to act with a piece of tape than with Louis Garrel. Sometimes she'd ask me to make her laugh because she had to do a scene with these little critters, the Tadums. But there's actually a very theatrical aspect to these special effects, because you end up having to act with an empty space. If you're not used to it, and if you "lose sight of the finished product," you can end up feeling a little silly. But you have to get past that, and make sure you've carefully vetted the behind-the-scenes footage!

What was Babelsberg like?

The studios are very well designed, the people are very competent. Technologically, it's a paradise. But it was winter in Germany. The truth is that if you don't like techno and you've stopped doing ecstasy, it's not a whole lot of fun! I prefer shooting in Spain, in the sun, with people who drink wine!

How did your relationship with Christophe evolve over time?

The great thing about us is that we have an extremely simple and direct relationship. When there's a disagreement, it always gets expressed right away, and clearly. No one ever gets offended. Christophe isn't someone who feels that, because he's made films with me, he owns me. Often he'll go see a film I've done, and he'll call me to talk about it. He was one of the first to go see SHEITAN on the big screen. Sometimes he has very strong opinions, but he's always been supportive of my choices, and he really gets what I'm trying to do. We get along really well, actually. We laugh a lot, and that's a healthy sign after 14 years.

What did you do on this film that you'd never done before?

Trust! Out of necessity, I had to put my own work into someone else's hands. That's true of all films to a certain extent, because a lot of things can get changed in the editing room, but in terms of emotion, intention, you always leave a very strong impression as an actor. Well, not here. I was in the hands of people I didn't know. But that was the deal, and with the film's budget and the resources utilized, I think it's going to be magnificent. We often said during pre-production: worst case scenario, it will be sublime just seeing the costumes and sets, we could already see they were sumptuous. But how do we succeed in drawing an emotional arc for a fable that people already know? If we manage to pull them into the story of the two characters, we've succeeded.

INTERVIEW WITH LÉA SEYDOUX

Belle

How did you react when you were offered the part of Belle?

I was very flattered, and right away I thought, this is a film for me.

Was it already in the back of your mind?

When I was shooting Ursula Meier's SISTER, I had a kind of premonition. I thought to myself how great it would be to do film adaptations of fairytales, and I could really envision myself doing SLEEPING BEAUTY for example. This idea built momentum in my head, I hadn't started Kechiche's film yet, and that was when I got the offer to do BEAUTY AND THE BEAST. I read the script, and quickly accepted, knowing that, to top it all off, Vincent had said yes.

Did it help to imagine Vincent in the role of the Beast?

Yes, but what motivated me most of all was that the fairytale had been a huge inspiration to me. As a child, I saw Cocteau's film over and over. I read fairytales, I saw Disney classics like CINDERELLA and SLEEPING BEAUTY, I could really relate.

Apparently you didn't have any trouble adjusting to this world...

I did feel very comfortable, because it's something I'm still close to. As a child, fairytales already struck a chord with me: the possibility of changing one's lot in life, of taking control of one's destiny, of making choices. Today, I love telling my nephews and nieces these stories. They're wonderful for children, but grownups can also find meaning in their metaphors, and in the psychological makeup of the characters.

Do you mean like the changes in Belle after she meets the Beast?

Of course, it's the story of a young woman who leaves home to find love.

When you read the script, did you picture André Dussollier as your father?

No, but our meeting happened very naturally, and the father-daughter relationship was established immediately. It was a very happy encounter, I must say. Plus, I really admired his perfect diction, the way he places his words, his tone of voice. His technique comes from the theater, which means that everything is audible, all of his intentions are crystal-clear. It's something that has gotten lost recently, it's a different style of acting, but one that intrigues me and makes me want to do theater.

What was it like working with Vincent?

It was great, even though I was obviously a little bit scared. Vincent is intimidating. At first, most of the work consisted of trying not to laugh. I had a hard time keeping a straight face when I saw him. He wore this costume which is magnificent, but you have to imagine the Beast's head was just Vincent with his face covered with these little crosses, wearing a green bonnet. And I had to imagine a terrifying beast. I knew how the Beast was supposed to look because the mask had already been made. It was really hard for him. I could see him sweating, he was very hot in his costume. He told me he lost 10 kilos during the shoot.

To which character specifically?

I think I felt very close to Sleeping Beauty and Cinderella. I won't go into the details, but I think there were similarities. Belle is different: she lost her mother and lives with her father. It was she who I found most magical. To this day, I'm astounded by the beauty and richness of Cocteau's film, whose special effects are spectacular, even though they're made with odds and ends.

"IT'S THE STORY OF A YOUNG WOMAN WHO LEAVES HOME TO FIND LOVE."

What about you, how did you feel in the gowns?

They're magnificent. I feel like I contributed a little something to their design. With Christophe, we worked together, we were on the same wavelength and shared the same excitement. In terms of the costumes, he planned on sticking with Empire Style. I found it very pretty, but I told him it would be a shame to limit ourselves to just one period, and that we should also try to get closer to the idea we of princess dresses. That is, puffy gowns with tight waists. And I get the impression my opinion counted.

Does stepping into a costume help put you in the mood of the film?

Yes, of course, but I think all films are costume films. The costume is crucial to acting. It tells you something about the context, about where you are, and what you're trying to say. In FAREWELL, MY QUEEN I had a period dress, which I almost forgot I was wearing because it was always the same one. Here, it was the first time I got to wear several different princess dresses, and I had a thought for all the little girls who'd see the film.

How did you feel on the sets?

Some of them were really beautiful, like the dining room, or Belle's bedroom, but often we shot on green screens, so you had to use your imagination. When I saw certain images with special effects, I was very surprised. I'd almost forgotten there would be any.

In hindsight, what did you take away from the experience?

It's not always easy because at a certain point the technical stuff rules supreme, which limits an actor's freedom of expression. But the hardest part was that we didn't see daylight for three and a half months. We were shooting in Babelsberg near Berlin in the winter, with only four hours of sunlight a day. And everything was shot in the studio: there was smoke, impressive costumes, cranes and equipment everywhere, and it was all very technical and shot out of order. Physically, it was trying, but mentally it was great. We all got along really well. And I was very much in phase with Christophe; we made a great team. We both have this penchant for magical things. The experience was a very pleasant one. If I had to do it all over, I'd be delighted. Deep-down, I like the big blockbuster side.

"WE DIDN'T SEE DAYLIGHT FOR THREE AND A HALF MONTHS."

INTERVIEW WITH ANDRÉ DUSSOLLIER

The Merchant

What went through your head when you were asked to be in a fairytale?

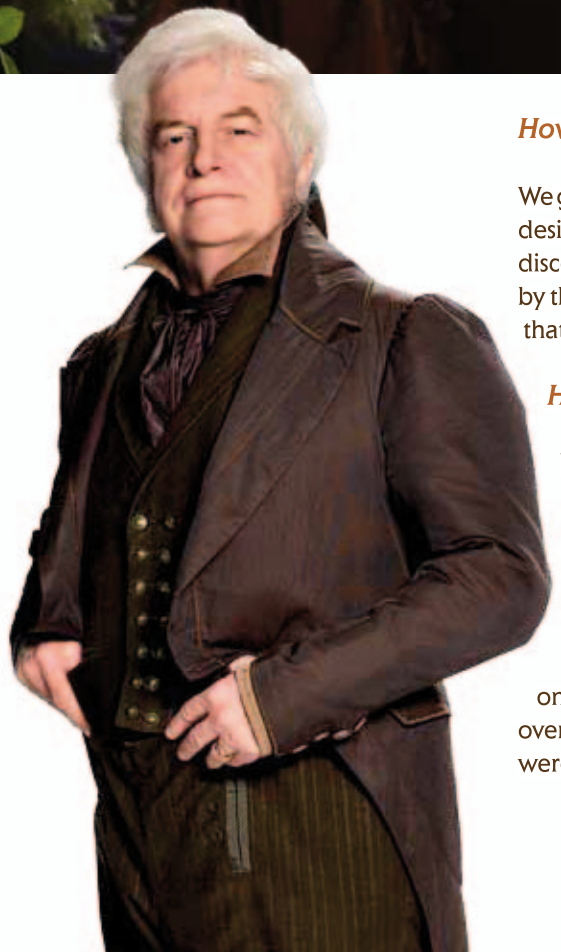
It was very exciting adapting a beloved fairytale, especially with Christophe Gans who, as an all-around expert in the cinema, and especially movies on these themes, wanted to make it his own using the techniques today's cinema has to offer. I knew I was in for a thrilling ride.

What did you know of Christophe Gans' movies?

BROTHERHOOD OF THE WOLF. I knew about his love for great epics, for big stories. It was already quite obvious from seeing his films, but I also felt it shooting with him, because he's a director who is very aware of and excited by visual language and the strength of the stories he tells.

Was it easy getting in your character's skin?

Christophe Gans and I immediately agreed on the warmth and humanity of this father who finds himself alone with his children. It was an aspect of the story that he wanted to emphasize. It was important to him to portray the reality of this family with a father who lavishes attention on each of his children. The goal being, once the real world is established, to marvel at the magical parts of the story.



How did you and Léa Seydoux get along?

We got to know each other through the work, and we shared a common desire to get at the truth of each scene, at the truth of our characters. I discovered someone who is very focused and who is always motivated by the desire to push boundaries. I had the sense we shared the values that the urgency and success of screen work require.

How did you feel shooting with green screens?

You always have this vague sense of being in a vacuum. On the one hand, there were the physical sets, like the dining room I walk into, which is real and at the same time mysterious. It was a gigantic and beautiful set, but it was missing the Tadums, those little animals who are supposed to play cat-and-mouse with me, but which I had to imagine, seeing as they would only appear in the film long after shooting was over. There were also stages without sets, which were empty except for those famous blue or green screens. And there was the extremely strange moment when I had to pluck a rose, thereby setting off a full-blown earthquake. The rose was placed on nothing more than a tripod and I had to imagine, and act out, everything that would be triggered by my plucking it, and which would later be rendered by computers and digital machines. Luckily our human machine is fueled by the imagination, and it becomes an immeasurable and childlike pleasure to be able to use it.

"THE ABSENCE OF REALITY GIVES THE IMAGINATION FREE REIN."

How did your theater experience help you imagine sets that weren't really there?

In the theater there are rarely physical sets. And when there are, they're stylized for reasons of cost. When you discover a scene in the theater and in the movies, it's your imagination that does the work. And with digital films and the use of green screens, the absence of reality gives the imagination free rein.

Were you comfortable in the costumes?

I've had the chance to act in costumes from this period several times before. I found these lovely and especially well-made. A great deal of work went into the costumes and hair design, and that helped us hone the reality of our characters.

What did shooting in the Babelsberg Studios bring to mind?

What I'll remember is a group of extremely efficient technicians. As chance would have it, I shot DIPLOMACY a few months later with the famous German director and former head of the studios, Volker Schlöndorff. The film should be coming out at about the same time as BEAUTY AND THE BEAST. In those very same studios, I also found the place where my father had worked for several days during the war, after escaping from a camp. He had been employed as a gaffer, which was not his profession. I tried to find the films he'd worked on, but to no avail. It was a strange twist of fate.

INTERVIEW WITH RICHARD GRANDPIERRE

Producer

BEAUTY AND THE BEAST marks your first collaboration with Christophe Gans since BROTHERHOOD OF THE WOLF. What happened in between?

Twelve years... Just after BROTHERHOOD OF THE WOLF, we started developing the project BOB MORANE, which never got made for a whole variety of reasons. For his part, Christophe developed quite a few projects with other producers. He directed SILENT HILL and, as for me, I produced about a dozen films. But we never lost track of each other. The advantage with us is that my office is about 50 meters from his house, so it was easy to talk about life in general, and cinema in particular. One day we discussed the possibility of collaborating on something, and he mentioned his idea of adapting a French literary classic. But we soon realized a similar project already existed in the U.S. So we came up with another idea. I wanted to make an epic love story and a family movie. In the good sense. And fairly quickly, over one weekend, we both had the same idea. And that's what was to become BEAUTY AND THE BEAST. I was as excited as he was. The advantage with Christophe is, in addition to being a great director, he is also a great lover of the cinema and has an extraordinary way of telling you stories... his stories. He can win anyone over. And the way he talked about BEAUTY AND THE BEAST with me was magical. Right away he and Sandra, his co-writer, found a new angle, a way of reinventing this story that everyone knows.

How hard was it to put the project together?

Even though the budget was large, things came together fairly quickly. I immediately talked about it with Jérôme Seydoux and his team at Pathé. He liked the project. That's the advantage with Jérôme, if he likes a project, he reacts almost instantaneously. The writing phase also went very quickly, more so than usual. From a 10-page treatment, which Christophe wrote with Sandra Vo-Ahn, we soon had a very satisfying and at the same time very concise version of the script: it wasn't even 90 pages. It was very coherent, very compelling, and I found their explanation for the Prince's becoming a beast very original. It's something that is never explained in the other versions. Before we even had a treatment, I called Vincent Cassel to ask him if he'd be willing to play, not Beauty, but the Beast! He immediately said yes. He was excited, he couldn't wait. And Léa also signed on quickly. We didn't know much about her then, except that she'd had a pretty refined career, seeing as she got her start in art-house cinema. I didn't think of her immediately, not until I saw her in a very stylish ad for Prada where she wears a red dress, and it's very different from the image we usually have of her. I asked Christophe, "Why not her?" Again, she agreed immediately. We called her in and when she stepped into the office, she was radiant. I found her more beautiful than ever, all smiles, and kind of a jokester, so nothing like the idea I'd formed of her. Anyway, Christophe and I had no doubts about the choice. Some projects are long and complicated to produce, but this one came together very quickly. Basically, we began principal photography a year after the first treatment, which is very fast for this kind of film. I sensed people were galvanized around this association of Seydoux, Cassel, Gans, and BEAUTY AND THE BEAST. It was like it was meant to be. Still, I'm not saying it's the kind of film that's easy to produce. There are periods of euphoria, and others that are more complicated for lots of reasons that are often related to the financial side. In those cases, morale always suffers, but with Christophe and Frédéric Doniguian, my trusty line producer, we pushed forward with peace of mind. Not everything was simple however. Producing Christophe Gans is certainly no picnic. It's a long process to get to the point where he can direct the film he wants... and to find the means necessary to do it. Things unfolded harmoniously and intelligently... And sometimes a little tensely, let's not deceive ourselves. Making a film almost entirely with green screens, with 90% SFX, 3D characters, a digital face for the Beast, etc. comes with periods of real stress because it takes months before you can see the first results. And there are moments of self-doubt. Of anxiety. You have to trust everyone and trust in the Gods of Cinema that everything will go as planned.

> "I FOUND THEIR EXPLANATION FOR THE PRINCE'S BECOMING A BEAST VERY ORIGINAL."

Hearing you, it sounds like it was all smooth sailing. Is there still a share of risk?

Let's say... smooth sailing on an uncertain sea!!! Above all, I think what's reassuring is that everyone knows the story. So we may lose out in terms of originality, but you can't say this is an unknown subject. At the same time, I still think there is a certain uniqueness in offering this in the French cinema today. But there is obviously a risk: will audiences be curious enough to go see an umpteenth version of BEAUTY AND THE BEAST even though they know the beginning, middle and end. And then there's the re-release of the Cocteau version, the Broadway musical version, and the release of SNOW WHITE, MALEFICENT, and ALICE IN WONDERLAND. We aren't the first to revisit a fairytale. But I hope the public will be sensitive to the fact that BEAUTY AND THE BEAST is a big-budget French film, made by the French, in French, all of whose major artistic collaborators are French, with special effects that live up to their name, I think. You get the idea, I like that it's French. And since the big trend right now is people criticizing the French cinema, people who don't actually know anything about it, I hope that our film, and others like it, will prove that we have a great movie industry in this country. In any case, that's what excites me and makes me take all the risks and follow Gans to the ends of the earth. Or almost... I feel like, in my own humble way, I'm doing something out of the ordinary.

What are the pluses and minuses of making a family film?

First, there won't be an R-rating like there was on BROTHERHOOD OF THE WOLF. Today, big blockbusters appeal to niche markets: there are films for kids like FROZEN, films for teens like FAST AND FURIOUS, there are films for hipsters, and films for older audiences.... I'd like my mother to be able to go see it with my wife and daughter. But I'd also like it to appeal to my son and his friends because, even if it's a great love story with a heroine with magnificent dresses, Christophe's world means there will be action, giants, a very mythical world. It means it will be intergenerational in fact. When you think family film, it's a mindset, not a calculation.

Was the decision to shoot in Babelsberg purely economic?

Not only. When we contacted the studios, we knew we'd be the only ones shooting at that time and, as a result, the best technicians would be made available to us. Above all, the location allowed us to have all the soundstages we could ever want or need. Between the first and second unit, the green screens, the blue screens, the sets being dressed, we had 7 or 8 stages available simultaneously. But let's be honest, making this film in France would have been tricky. At the time, Luc Besson's studio didn't exist yet and it's true that Babelsberg offered us competitive prices.

INTERVIEW WITH THIERRY FLAMAND

Production Design

What challenges did you face on BEAUTY AND THE BEAST?

I knew Christophe from having worked on the development of a new adaptation of FANTOMAS with him. Unfortunately the project never panned out. For BEAUTY AND THE BEAST, he called on me again. I had just finished the production design for the video game "Heavy Rain." Christophe knew that, because of that experience, I wouldn't be opposed to the use of digital effects and 3D in creating the final look of a set. A growing number of films devote a major part of their budget to this technology. It's important to control the process of blending physical sets and digital extensions. Still, it's pretty unusual to find a project in France that combines the two approaches. For BEAUTY IN THE BEAST, it was unavoidable.

How did these new technologies affect your work?

CGI is a new tool, an outgrowth of the pencil. I'm a trained architect, and it's through drawing that I search for the layout of the sets. Once I have the drawing, I have no problem imagining them extended with digital volumes. It allows you to dream bigger and imagine bigger. That said, you have to thoroughly brief the digital post-production crew on the spirit you want to give the sets. The numerous sets built on soundstages for the film conveyed the atmosphere and architectural style to follow, and we amassed a vast folder of references, which were as useful in designing "real" sets as their extensions. I wasn't hired

to oversee the post-production step-by-step, the budget wouldn't allow it, but the team led by Louis Morin, the visual effects supervisor who was present throughout the pre-production and shooting, worked miracles. When I see the result, I'm stunned. It's really faithful to the spirit of what I was looking for, and any lingering concerns I had about bad experiences in the past quickly evaporated when I saw the first images.

How much is real and how much is virtual?

On BEAUTY AND THE BEAST, a large portion of the sets are real: the main hall, the dining room, Belle's room, the Beast's lair, and the cottage interiors and façade. All the scenic elements the actors move around in are also partially constructed: the giant staircase, the stairs in the garden, the bridge leading into the castle, the hallways and the tree Belle climbs on to look out over the domain. As for the ballroom and the hall leading to the magic mirror, there were only a few columns and a floor. The spaces take on their final form after a multiplication of these elements. For the dining room, the set extensions only affected the ceiling, the walls were built 6.5 meters high, which allowed the actors to be in-frame without "crossing" the matte line. For the cottage, the roof was added and the yard enlarged, only the vegetable garden and path were built. The sets relating to the castle exteriors were shot in entirely green-screened studios. Aside from several shots filmed on location at Sanssouci Park in Potsdam, in the forests surrounding Berlin, where the actors and at times their horses walked on green carpeting so that tall grasses could be added in post-production. It's quite disarming for the actors because they act without anything to grab onto, without any atmosphere. Their only points of reference were drawings based on blueprints and a few tennis balls. It was pretty weird!

How did you determine the architectural style?

I spent a fair amount of time doing research. Christophe's version delves back into the original fairytale, where we learn how the Prince became the Beast. So there are some sets of the castle before the spell was cast. For that period

we absolutely wanted to avoid the sparse medieval look of THE DEVIL'S ENVOYS, for example, and to go beyond the impressionism of Cocteau's version and find a style unique to Christophe's version. In this version, the castle is also transformed by the evil spell, when it is invaded by a veritable tsunami of rose bushes. We wanted this to be foreshadowed in the architecture and ornamentation. To achieve it, we drew a great deal on the Manueline style, a transitional Portuguese period between the Gothic and Renaissance. The style was exactly what we were looking for, with its very intricate ornamentations, its twisting columns, its ornamentation brimming with ropes, cables and arabesques. I started to draw all these things, notably for the columns in the dining room, but it left too feminine an impression. Christophe had begun thinking about the Prince as more of a hunter, who was intense and very masculine. As a result we made the columns more ferocious, and for that I discovered, in the Rosslyn Chapel in Scotland, a style that was like the Manueline, only more rugged. But we still weren't satisfied, so I finally found a compromise by adding notches inspired by a very old Mesopotamian column. The path was long; we started with a very floral style, and arrived at something much more poisonous. The relationship to the hunt had to be ubiquitous, like the famous balustrades from the Raray Chatêau in the Cocteau version. We worked a great deal with animal statuary that was often violent. The chimney is the culmination of this. Christophe likes the massive side of the Baroque. He really backed me into a corner, and the result was a pretty eclectic style, in which nothing is purely medieval, gothic or renaissance. Nothing is light or understated. He really wanted to convey power, which I think you can find throughout the castle. Only Belle's room gets close to a purely Renaissance style. Unlike the rest, its blueprints reference a female anatomy full of curves. There is often this confrontation between masculine and feminine in the set design.

"THE CASTLE IS ALSO TRANSFORMED BY THE EVIL SPELL."

Was the transition between drawing-board and execution a comfortable one?

The design phase began in January 2012. At that point we didn't yet know whether the film would be shot in Montreal or Berlin. My drawing assistant and I made sketches of most of the sets until late February. Then we created a production design office in Montreuil, with a dozen people, draftsmen, graphic designers, sculptors. That's where the details really got ironed out. We produced a complete set of designs with blueprints, documentation, drawings of the sculptures and miniatures of the dining room. In July 2012, the production team set up shop in Berlin, where we created a new design office with the Germans to draw up more precise blueprints, miniatures, sculptural models, and so on. Knowing that principal photography would begin in November, we had relatively little time to build a huge number of sets. The dining room was the focus of intense work in September and October, while we simultaneously worked on the other sets. Once ready, we shot on it 8 days before immediately razing it to build the ballroom, and then the cottage in its place. I felt like I was delivering opera sets at the speed of a TV-movie. The rhythm was very intense. I was told better that than the opposite.

What's the advantage of shooting in Babelsberg?

It's a wonderful tool. To begin with, there's the ambiance: you think to yourself, you're standing on the same stage where they made METROPOLIS, it's obviously moving. There are three big stages, a few smaller ones, an industrial zone four minutes away which contains two huge soundproofed stages and all the workshops you could need. This allows for set rotation, we occupied all the stages. There's no equivalent in France. We could have shot in Paris in different places, but not without huge logistical problems.

INTERVIEW WITH PIERRE-YVES GAYRAUD

Costume Designer

What about this BEAUTY AND THE BEAST did you find unusual?

I've been lucky enough to do a lot period films, but contemporary films too, and I always try to find the right balance between the two so I don't repeat myself. Here, the challenge was to play with the conventions of the historical film, to revisit them in order to find the right balance between stylization and fantasy. By the time I came on board, it had already been established that the action would take place during the First Empire, with a foray into the Renaissance to create the world of the Beast. I started in August and we began shooting in late October, which was very little time. We set up shop in Paris and we were later transferred to Berlin to continue making costumes during the shoot. I had already done several films in Babelsberg, so I wasn't in the slightest bit worried, on the contrary it's an incredible place to work. Our team was very diverse from the get-go, with a mixture of Germans and French. One big problem that came up from the very beginning was that we had to square the desire to make very haute-couture costumes with the constraints of the special effects and the second unit footage. I tried not to let myself be overly influenced by those pressures.

Are you referring to different versions of the same costume?

Yes. The overwhelming majority of Léa Seydoux's scenes were first unit, and were shot with her. But in certain cases, walking through corridors, or close-ups, for instance, we had to shoot with body doubles in parallel, meaning we had to have perfect copies of the costumes. That can be costly, and it's complicated in terms of the choice of materials.

I didn't really let that influence my choices, in other words I didn't rule anything out just because it would be difficult to duplicate. For example, Belle would have to run on ice, fall into the water, or get on a horse, but her character couldn't know this in advance. For those scenes, she wore a red dress of organza, which is a very delicate and fragile cloth. We knew she'd be doing action sequences, but we didn't change our plans with that in mind. It just meant a little more care and some added headaches for the wardrobe assistants.

How much freedom did you have?

There were instructions at first, but it's no secret that Christophe is a incredible film connoisseur, and when he choses a crew member, it's because he knows that person's work. He gave me a lot of freedom, with just one credo: that it be elegant, breathtaking, magnificent, and rich in textures and in colors. A pretty great roadmap! I have been working with the same shop managers for years, and my way of handling costumes is pretty hands-on, meaning I work directly with mannequins without necessarily going through a drawing phase. I compile a lookbook, which is a set of period-specific images and fashion references like a digital collage. The book was 100 pages long, and went through the theme of the gowns, color by color, with different styles relating to the First Empire and the Renaissance. I submitted this first major piece of research to Christophe as well as the actors, and to Léa notably. We then worked on the line by draping mannequins, and gradually things came together. I always try to make sure the costumes don't take away from the actors, that they aren't too restricting, so that they leave room for acting, for self-expression, that it doesn't become a runway show, but rather just another element participating in the dramaturgy.

"ELEGANT, BREATHTAKING, MAGNIFICENT, AND RICH IN TEXTURES AND IN COLORS. A PRETTY GREAT ROADMAP!"

What about the Empire Period appealed you?

It's a fairly modern style which makes for a very slender, very simple line. That set the right tone for the characters, and allowed us to stay fairly sober, and yet at the same time charming and fresh. As a counterweight, we could also switch to much more stately and spectacular costumes from the Renaissance. It was quite a nice balance.

How did the actors wear the costumes?

With the actors, we did a lot of tests with canvas, volumes and silhouettes. Then we made samples before moving on to the actual creation of the costumes. We had a very precise color scheme for the gowns that the Beast gives Belle: the first was an ivory gown, the second a blue gown, and then green and red. This wasn't a constraint, but something that had been defined in the script, so all the moodboards I proposed took that into account. Léa moves magnificently in costumes, she wears them gracefully without being fake, and that's important. For the Beast, we started with the Prince, since he becomes the Beast in the aftermath of a particular event. It's thus the Prince's costume that is transformed into the Beast's costume. When his body transforms through a morphing effect, the costume has to change along with it—and this we did in reality, not just digitally. We set it up as a kit, and we adjusted and assembled it on the Beast's bodysuit, which Vincent Cassel would wear. And so this particular costume changes, it opens up, revealing a backbone at the back of his doublet, and it highlights his musculature. It's very much inspired by Japanese samurai outfits. We had very little time to make it, and we worked several long nights so it would be ready in time.

How did you select the materials?

It depended on the desired effect. Belle's first gown had to be like a straightjacket, a very strict Spanish virgin, a geisha, with very elaborate embroidery and lace, and a haute couture side. The blue gown had to sparkle, and there was a lot of action in this gown, so it was important that it move well, in the water as well as on ice. The green gown, in

velvet, with skillful origami-like ruffles, had to become one with the lush vegetation of the Beast's domain. And finally there was the red robe, which is very delicate and sophisticated. And it was this one that was put through the most alterations and action scenes. We made three versions of it that we modified according to the way they were damaged. I knew that Christophe loved the films of Michael Powell, but also that he's very partial to everything that comes from Japan, so we drew inspiration from origami, a whole system of paper folding that we incorporated into the details of the costumes, the sleeves, and the rhinestone encrusting and embroidery. But this mixture of very different styles ended up taking a very coherent direction.

How do you coordinate with the other departments?

The production designer Thierry Flamand started work on the project long before I did. When I showed up, the style had already been established, so it was relaxed. Anyway, Christophe's references for this film came in a large part from the world of Michael Powell, THE RED SHOES and BLACK NARCISSUS—the same vivid, contrasty colors that we also find in the films of the Japanese director Miyazaki—and those are very beautiful sources of inspiration for the film's wardrobe. It was in order to stay faithful to this world that I put up a bit of a fight when the producers suggested I rent costumes for the ballroom scene. I insisted we make the costumes as if we were shooting in Technicolor. We struck a deal with a German textile maker, and that helped a lot. Michael Powell is also very present in the set extensions, which have truly deep and contrasted colors. Judging by the final images I saw, everything is spectacularly enhanced by Christophe Beaucarne's cinematography.

INTERVIEW WITH YOANN FRÉGET

Interprète de la chanson du film «Sauras-tu m'aimer?»

How did you happen to be contacted to do a song for BEAUTY AND THE BEAST?

Sandra Rudich, the film's communications director, was adamant that it be me. The studio signed a contract with my label, Universal. I immediately accepted the offer because the project fits perfectly with the mood of my album, "Quelques heures avec moi," which tries to uplift with positive values: things that give a sense of joy and peace. I share the values put forward by the film 100%: overcoming differences to attain true love, as well as the theme of transformation, which tells us that nothing is set in stone, everything can evolve. It immediately struck me as a great opportunity.

Who wrote the lyrics?

They were written by François Welgryn, the lyricist who's the most present on my album. He has this ability to immerse himself completely in whatever theme he's given. He manages to make me feel like its my own soul expressing itself in the song. I gave him the themes I wanted to develop in my album, and when I saw how he interpreted them, I knew he was the one I wanted to work with. So he's the one who wrote this single, "Sauras-tu m'aimer?". As for music, it was my album producer, Olivier Reine. He immediately found the right melody for the song, and everyone agreed, Universal and Christophe Gans included.

What did seeing the film inspire in you?

Personally, I was very moved. Seeing it made me realize that the film's mood is neither Walt Disney, nor Jean Cocteau, even though he remains an inspiration: there's something more. Each shot is like a photograph and that's an unusual style of directing in France. There's a mixture of real footage and digital images which transports us to another world. I think it will take people's breath away. We wanted the song to fit perfectly into the film, while at the same time conveying my vision of this love.

"EACH SHOT IS LIKE A PHOTOGRAPH AND THAT'S AN UNUSUAL STYLE OF DIRECTING IN FRANCE."

Did you know Christophe Gans' films?

I had seen BROTHERHOOD OF THE WOLF, which I liked a lot. As it turns out, I studied film because I wanted to be a director, and so I'm very receptive to the work of directors who have an artistic vision, which is the case with Christophe. That's why I didn't have to think twice when I was offered BEAUTY AND THE BEAST.

CAST

VINCENT CASSEL	The Prince/The Beast
LÉA SEYDOUX	Belle
ANDRÉ DUSSOLLIER	The Merchant
EDUARDO NORIEGA	Perducas
MYRIAM CHARLEINS	Astrid
AUDREY LAMY	Anne
SARA GIRAUDEAU	Clotilde
JONATHAN DEMURGER	Jean-Baptiste
NICOLAS GOB	Maxime
LOUKA MELIAVA	Tristan
YVONNE CATTERFELD	The Princess

CREW

Director	CHRISTOPHE GANS
Screenplay	CHRISTOPHE GANS and SANDRA VO-ANH
Producer	RICHARD GRANDPIERRE
Line Producer	FRÉDÉRIC DONIGUIAN
Director of Photography	CHRISTOPHE BEAUCARNE A.F.C – S.B.C
Visual Effects Supervisor	LOUIS MORIN
Production Design	THIERRY FLAMAND A.D.C
Costume Designer	PIERRE-YVES GAYRAUD
Creature Design	PATRICK TATOPOULOS
Senior Concept Artist	FRANÇOIS BARANGER
Original Music	PIERRE ADENOT
Editor	SÉBASTIEN PRANGÈRE
Sound	ROLAND WINKE
	NICOLAS BECKER
	KEN YASUMOTO
	CYRIL HOLTZ
1st Assistant Directors	THIERRY MAUVOISIN and MATTHIEU DE LA MORTIÈRE
Co-producers	ROMAIN LE GRAND
	HENNING MOLFENTER
	CHRISTOPH FISSER
	CHARLIE WOEBCKEN
Associate Producers	FLORIAN GENETET-MOREL
	VIVIEN ASLANIAN
	DANIEL MARQUET
Post-production Supervisor	DORIS YOBA
Publicists	LAURENT RENARD
	LESLIE RICCI
Partnerships and PR	SANDRA RUDICH – Z.O.E & Co
Poster	LAURENT LUFROY – COURAMIAUD
Photographers	SÉBASTIEN SIEBEL and ANNE WILK

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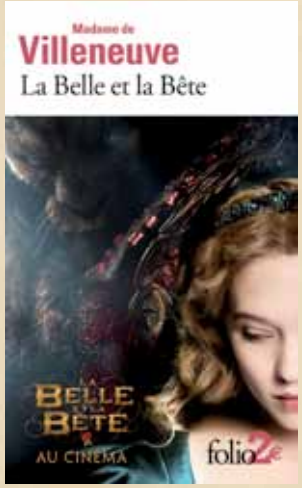
CONTACT PRESSE
Frédérique Romain
Tél.: 01 49 54 43 88
frederique.romain@gallimard.fr



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PRESS CONTACT: Frédérique Cuissot / frederique.cuissot@gallimard-jeunesse.fr / Phone: +33 (0)1 49 54 43 65