

**Bonne Pioche
presents**

THE FOX AND THE CHILD
A film by Luc Jacquet

**Starring
Bertille Noël-Bruneau**

**Narrated by
Isabelle Carré**

Produced by: Yves Darondeau, Christophe Lioud, Emmanuel Priou

Original story: Luc Jacquet

Screenplay and adaptation: Luc Jacquet and Eric Rognard

Original score: Evgueni Galperine, Alice Lewis, David Reyes

Photography: Eric Caro, Pascal Chantier

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Nursery rhyme authors: Alice Lewis - Valérie Vivancos - Luc Jacquet

bonne pioche



wild bunch



for a living planet®

Run time: 1 hr 32 mins

**The creators of
MARCH OF THE PENGUINS
invite you on a new journey...**

Two worlds, which seem separated by everything,
meet through an unforgettable story of friendship.

After the worldwide success of MARCH OF THE PENGUINS, Luc Jacquet invites us on a journey to the heart of a marvellous tale, the extraordinary meeting of a fox and a little girl. Through an exceptional relationship, each reveals its world to the other... A pure emotion, shown in unforgettable images.

The story

One autumn morning, at the bend on a path, a little girl catches sight of a fox. Fascinated to the point that she forgets all fear, she dares to go up to him. For an instant, the barriers that separate the child and the animal disappear.

It is the beginning of the most amazing and of the most fabulous of friendships. Thanks to the fox, the little girl discovers a wild and secret environment. And so begins an adventure which will change her life, her vision and ours...

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Interview with Luc Jacquet, director

A CHILDHOOD MEMORY

The Fox and The Child, is it all about retracing the steps of your childhood, in the mountains of Ain?

As a boy, I spent my time running in the woods. I would set off with my bag, a wooden stick and it was an adventure that had begun. Any excuse would do to rush into nature, the mushrooms, the nuts, the berries, going to see Mont Blanc at the peak of a ridge. I began to create a world for myself, to lift up my head, to take pleasure in looking, in listening to the birdsong. And then one day I come across a fox and thirty years later we end up making a film out of it!

It all really starts from an extremely simple emotion, the meeting with a wild animal, which develops over time to the point of forming a tale. It is disturbing to tell oneself that this one small event is able to make its mark on a person for life.

For a long time I have wanted to recount this meeting which was amazingly vivid in my memory. The moment had come to share it, showing what I love, the region where I grew up, the mountains of Ain.

Do you remember your first meeting with the fox?

The image will be with me for life. It was in spring, the time of my favourite mushrooms, the St. George's spring mushrooms. I entered a great clearing, surrounded by fir trees. The fox had not seen me, absorbed by its hunting. I had never observed one for as long as that. I had the uncontrollable urge to go up to it. Each one of my steps towards him was like a challenge. The further forward I

moved, the more scared I was he would run off. I can still picture him perfectly, I still feel the emotion of this moment today. He turned around and looked at me with a power that moved me deeply and then disappeared off. It is the first scene of the film.

As in the film did you eyes meet?

Like a moment of complete surprise suspended in time. I loved this unbelievable tension. Why did he allow himself to stay a few steps away from me? He should have run off. The rule was broken, but in the space of a second, there was an exchange, a communication between two worlds, between two different yet at the same time similar beings.

What happened then?

I went back the next day, the following days, certain that he would be there. Driven by a crazy urge, I wanted to try and find him again, to be able to go up to him again. I never saw him again, yet having the feeling on each of my trips into this area of being able to see him again. I looked for him, again and again. This search took me to unusual places, forced me to stray from the well-trodden paths. It led me to discover other landscapes, to go towards the unknown. I always loved this idea of getting lost close to home, of letting my feet carry me, of thinking that this fox became my wandering teacher.

How does one go from a memory to a film?

After March of the Penguins and the ice fields of Antarctica, I had the desire to describe the wonder through a story which takes place behind my home, in the meadows and the forests. Really, we do not need to go very far to be amazed, everything is just a matter of how we look at it.

There comes a time when you feel the desire to share your emotions. Being the father of two little girls, with whom I go walking a lot in these mountain landscapes, I try to pass on to them the pleasures nature affords: to be excited in the face of the unexpected, to be curious about a track that holds the beginning of a story.

I have the impression that today we have let this sense of wonder slip. We have lost the intimate connection that we used to have with nature. It is almost exotic for the city dwellers that we have become. I was lucky to grow up in a traditional rural way, to roam the world, to live in big cities and to explore nature from a scientific angle. Today cinema gives me the means to integrate all these experiences and allows me to share them.

TOWARDS A NEW JOURNEY

Towards which new destination have you chosen to lead us?

The extraordinary journey proposed by this film, is to show nature as it is before us when we remain for hours without moving so we end up forgetting ourselves. This film could have been called 'Sitting in the grass'. I still have the memory of feelings of pure contemplation. Only the pleasure gained and the fact of having lived out an extraordinary adventure remains. When a human being enters into a forest, we experience a strange curse, it is as if there is drum which lets all its inhabitants know that an enemy presence has arrived! I wanted, like the little girl in the film, to abolish this curse.

The principal of the film is to show nature as it is, when we are not there to observe it. It is as simple as that. Following the fox, then the little girl, the film offers us a spectacle to which we do not have access unless we spent days and days on end in a hide.

Can one make dreams with familiar landscapes?

That is the whole challenge of the film, to make an audience dream about landscapes they know. It is easier to amaze the public with icebergs which are extraordinary, as with everything that is inaccessible. Here, I enjoyed being able to recount little moments of happiness, simple pleasures which make you feel good and are accessible to everyone.

Nature only surrenders itself to us when we take the time to look at it. Then everything comes to life, to watch like a hawk takes on a more pertinent meaning. I wanted to invite people to let themselves be won over by the simple pleasure of being in nature.

Is it a walk into an ideal world?

The film creates an ideal landscape, juxtaposing little pieces of nature coming from places often very far away from one another. It is my privilege as a film director to be able to reconstruct an ideal geography.

I played a lot on the relationships of scale. Nature experienced through the eyes of a child or of a fox is no longer the same. On their level, the landscapes change in dimension, everything becomes more impressive, more fantastical and a simple waterfall can become spectacular.

I also tried to retain the amazed eyes of a child before the nature of times gone by, populated with bears, lynx and wolves, as it existed one or two hundred years ago.

How does your personal opinion describe this nature to us?

I really like the idea of magic glasses which would take us into different worlds depending on the strength of their lenses. The instrument used for observing alters the perception of the world which surrounds us, changes the perspective. With a

microscope I plunge into the world of bacteria, with a telescope I travel in the universe, with a camera placed at ground level, I enter into the world of the fox. Each film is a new pair of glasses, in a certain way.

The Fox and The Child is treated,, in a very stylised way?

It is a tale. And a tale is the appearance of a simple story with simple words. The tale has to speak to everyone. Whether it is obvious or disguised, the subject of tales often constitutes the basis of childhood reflection. In *The Fox and The Child*, it is a question of respect for nature, of respect for another, of not going too far at the risk of spoiling that which, above all, we have the desire to possess.

It is for that reason that everything that does not relate to the connection between the little girl and the fox has only been suggested. It is a way of focusing on the issues developed by the film. What's more, it seems to me that simple things bring more meaning and emotion.

In this story, the era is of no importance, what counts is the connection established between a human being and an animal, what happens and what cannot happen.

A UNIQUE STORY

Was this film the logical next step after the success of *March of the Penguins*?

This project has been close to my heart for a long time. I wrote the synopsis for *The Fox and The Child* long before the *March of the Penguins*. After the dizziness of the promotion and the ceremonies, I was content to develop this personal project which had taken the time to mature. It is a subject about which I did not have to ask myself if it was going to be as good or not as good as *March of the Penguins*. The success gave me the opportunity to tell this story of little moments of happiness, which paradoxically required significant means.

How did the writing of the screenplay go?

I like the lightness that is offered by a piece of paper and a pencil compared with the means required for filming. In order to make the inner story come out, I first of all embarked alone. Eric Rognard then came on board as co-scriptwriter. It was a successful collaboration. We tried to combine a strong story, whilst staying true to the fox's behaviour. We had to invent a credible development from the point of view of the animal, whilst also finding dramatic impulses which took into account the challenges of taming.

As regards narration, I made the choice that this story be narrated. It is the little girl, now an adult, who, in a few sentences, shares with us her journey.

In what way is *The Fox and The Child* an unusual screenplay?

It is a classic screenplay with sequences and characters. Where it becomes more original, is that the characters: a child, an animal and nature do not communicate with dialogue. We had to invent a score for each of them which would be credible, through the seasons and would convey the desire of the little girl to discover and to share the life of this fox.

FROM SCREENPLAY TO FILM, AN UNUSUAL ADVENTURE

Is the film writing different from that of March of the Penguins?

It is diametrically opposed. With the penguins, I told a story already written by nature. With the fox, I wrote a story to tell the nature of my childhood, and we found the means to put it into images. In March of the Penguins, we are capturing reality. I knew that the filming of The Fox and The Child would be a combination of directing and capturing reality: a wild part to reflect the behaviour of the fox and a directing part for what was being shot around the little girl.

Where do your first reflections lead you in order to successfully complete this film?

The starting point was to find the landscapes of this story. I wanted to shoot the film in medium altitude mountains, for it to evolve in gentle landscapes, without being too wild. A preliminary search for location had been done by Jérôme Bouvier. Like me, he was a cameraman and shares my sensibility. He did a tour of Europe with the objective of discovering amazing places, rich in foxes and great forests. In France he explored landscapes starting from the Haut-Doubs going down as far as Chartreuse. Then he went to Norway, Slovenia, Romania and Hungary before ending with Italy.

Eventually we decided to film in two regions: in Ain, around the Retord plateau and in the heart of Italy, in the Abruzzes.

The Retord plateau was the landscape that I travelled all over as a boy; I know almost every square metre over a 20km radius. The team convinced me to film in these settings. I did not see them any more, I was looking further a-field than right under my nose.

The second film location is in the Abruzzes National Park. It is an amazing place, one of the oldest protected areas in Europe, in which foxes, bears and all the great European wildlife can still be found. These animals live in forests of beech and pollard trees of fantastic shapes, which, over the course of centuries have reached an unbelievable size.

Once the film locations were chosen, how did you proceed?

We sent a team of four people to the Abruzzes with the mission of observing and filming the wild foxes in their natural habitat, for six whole months. The idea was to establish a connection with these foxes, who having not been hunted for more than a hundred years, are the least wild in Europe. This team observed the sensitive behaviour to serve as key dramatic points in the screenplay that we were writing at the same time. It was this team, for example, who discovered that in springtime the foxes love crocuses; I found the idea entertaining and integrated it into the film. The work of this team brought an amazing richness of images filmed from day to day (the seasons, the storms, the wind in the trees, the wolves, the bears).

In parallel, we prepared ourselves for filming utilising classic directing techniques. We set ourselves up in the mountains of Ain. The estate of Lavanche, a traditional house surrounded by superb nature served us as a set and the filming began. The shooting was spread across the four seasons. That means that each morning the

team was right in the middle of nature, in a clearing or a meadow, whether it was raining, snowing or windy. Weather is not always an exact science and we had to adapt to it. Spending thirty weeks in nature made us attentive to the most subtle of its indications.

Tell us about the team who accompanied you on this adventure?

To recount this childhood memory of a little boy sitting in the grass, we needed nearly forty people permanently there. The uniqueness was the make-up of the team: some came from documentary, others from traditional fiction, like Gerard Simon, the photography director, and others too, from this French speciality of wildlife documentaries for the big screen, like my assistant Vincent Steiger who travels the world to organise shoots such as *The Travelling Birds* or *The Last Trapper*. The challenge was to marry different approaches to combine the flexibility of documentary with the extreme demand of fiction.

How did you work?

I was lucky to be surrounded by 'good' people. It is the most beautiful gift that *March of the Penguins* gave to me, to be able to work with artists and craftsmen who made up a marvellous team. Finding a way to understand each other took some time. Explaining to a team after being in position for two days that it is impossible to film the shot, because the fox is in a bad mood, can be testing.

But when this same team deploys all its energy to work for your dream and sets about sharing it with inventiveness and enthusiasm, it is jubilant. Each morning, each person brought with him/her his fantastic capacity to adapt, his patience and his inventiveness.

G rard Simon – Photography director

Luc Jacquet has shown an incredible tenacity. It took us five days to film the sunrise on the credits. We came back to the same location until the light was right. It is something which we rarely have the time to do in feature length films. It is almost a thought process we do not have, given the respect we have to have for the working schedule.

With *The Fox and The Child*, I knew that in terms of light and contrary to my habits, I was going to intervene very little. Indeed it is difficult to add unnatural light to undergrowth or a meadow in order to compensate for a shadow. This film breathes what is natural, anything artificial would have been felt.

THE FOX, A TALENTED BUT UNPREDICTABLE ACTOR

Why the fox rather than another animal?

It is a personal choice, I like this animal. Of course there is the resonance of my meeting with him, but he is also, among our forest animals, the one that I am drawn to the most. To take the fox, this eternal second role, and put him at the top of the publicity poster, making him the embodiment of animal reality was an exciting challenge. The other representatives of European wildlife, badgers, hedgehogs and

stoats and also the wolves, the bears or the lynx complete the casting in secondary roles.

Filming the fox, is also a challenge. Before this filming, I had an opportunity to wait for hours for a fox to come out of its earth, only to see it furtively dashing off out of another exit.

The fox seems to me the ideal animal to explore the conflicting and paradoxical link which unites man and the wild animal. The fox carries within him this paradox, on the one hand, it is a hunted animal which runs off as soon as he identifies us as a predator, but it is also a curious and pragmatic animal which does not hesitate in approaching human dwellings. We frequently hear inhabitants of residential areas talking about their meeting with a fox that comes up and eats from their hand at the bottom of the garden. It is a seductive animal which puts our need for possessive affection to a severe test, because it can disappear for weeks on end before coming back to see us. It is the ideal subject for reflecting on the notion of taming. Populations of foxes have set up home in the heart of western metropolises. There exists, between the fox and man, a shared interest and a curiosity which to me seems reciprocated.

Did the fox turn out to be a good actor?

It is an interesting character for thousands of reasons. The fox is extremely demonstrative; he is lively and very generous in some his behaviour. Furthermore, it is possible for us to read his expressions without too much effort. His way of communicating is not so far removed from that of a dog, all of a sudden, much of his behaviour seems clear to us.

It is moreover an extremely flexible animal, capable of adapting himself to many situations. It is that which makes him interesting for filmmaking. The fox can take us practically wherever we want to go from the perspective of the dramatic art of the film.

Is he not too unpredictable ?

Indeed that is the problem. After six months of filming, that is something we can confirm; you cannot make a fox do what he does not want to do. It is always the fox that decides. An intense connection is established really relatively easily with a fox, but ultimately, man has to accept that the fox comes and goes as he pleases.

How did you find the ideal cast?

We didn't find one. There was not one fox that filmed with us, but several. All had different temperaments and their own personalities. They were either wild foxes filmed by the team stationed in the Abruzzes Park, or fox actors that Pascal Treguy, who was responsible for animals, had tracked down.

Did you do any sort of casting?

Pascal Treguy devoted a lot of time to looking for foxes raised since birth in human contact. During his research, he met many people with one or several foxes. That's the way that he discovered Marie-Noëlle Baroni. For years she has been working on

shows for children with foxes. Marie-Noëlle and her animals joined Pascal Treguy's wildlife team. Both of them, aside from being professionally qualified, share the same ethic in keeping with the philosophy of the film.

The animals that they chose to work with retained their natural behaviour, all the while accepting the presence of a sizeable team around them. Their talent lay in understanding the nature and the temperament of each fox, to choose him to perform one sequence rather than another. Amongst the fox actors, certain ones were very sensitive to the slightest disturbance, we therefore filmed with a team reduced to its minimum, and with one camera on a very long lens. Others were friendlier and greeted the team in the morning when they arrived on the set.

Explain how you got expressions from the fox which tell their own story?

All the sequences of the screenplay only developed out of natural behaviours. When the fox wasn't right, you could feel it, like an actor when he is not in his role. We were in the presence of real actors. We worried about their moods. Some days it was written in their look, they did not want to work. In spring, for example, when nature is awakening, the fox, like other animals, has its head elsewhere. The fox has a diva side to it; if he does not have his mind made up, you could ask him anything at all, and nothing will happen. You have to respect him and not go too far or you risk leaving yourself empty-handed.

We had some surprises. For example, I had seen wild foxes crossing rivers and trying to catch frogs, but amongst all of our fox actors, there did not seem to be one that was particularly fond of water. It was often necessary to play at outsmarting the fox to get to the end of certain scenes, scenes inspired however by what I had observed in nature.

THE CHILD, THE FIGURE OF ADVENTURE

Why choose a little girl?

In trying to project myself back 30 years, I found the image of a little boy who, with a stick in his hand, was playing at Davy Crockett or at cow-boys. At ten years old, boys think themselves to be the strongest, are filled with the desire to take possession of things. I imagine that a little girl looks less to dominate, that she is more willing to listen, more inclined to seduce. The feminine approach seemed to me to be more connected to the wonder that is one of the driving forces of the film. On the other hand, I felt that if the story was told by a woman, we would enter into a world where emotion, gentleness and the maternal fibre would take on a dimension which would balance out the adventurous side of the story.

How did you find the young actress?

I wasn't looking for an archetype, but more for an exuberant personality, almost mischievous. We met hundreds of little girls, without specifying hair colour, physical appearance or size. I thought at the beginning of a little girl, very close to animals, at ease in nature and Bertille arrived....

What were the first feelings during the rehearsals?

In her discretion, in her secrecy, Bertille embodies a little mystery. She has an extremely unique figure, a typical face. I insisted that she did not change, that she remained constant throughout the film. The judgement was to give her a timeless figure. She really had the talent to slip into this character, to create it from nothing. Bertille has an incredible power in what she gives and only gives what she has understood and integrated. She only had a few bits of dialogue on which to draw and no actor to play with her. It was necessary as well for her to lead the fox towards certain situations all the while thinking about her own role. She did it and that is tremendous.

How did that happen, as her role is just expressions?

It really was necessary that she had this talent of playing to express her emotions. It was for her very difficult, given her tenacity and her tough nature. We tried together. Each one of us made a journey, I had to learn how to speak to her, how to be clear, she had to make a real effort to express herself and she established herself over the course of the weeks as an attentive actress.

She learnt how to work with the animals, helped in that by Marie-Noëlle Baroni, who has this talent for putting children and animals in touch. The foxes were not always tender with Bertille, but she was patient. The filming conditions were difficult, we were outside all the time.

2

Meeting with Hubert Reeves

Hubert Reeves, the famous astrophysicist, director of research at CNRS, author of numerous works and also an ardent defender of nature. President of the ROC League for the Preservation of wild fauna since 2001, his fight for biodiversity transformed him, within the space of a screening into an enthusiastic member of the audience of the Fox and the Child...

Hubert Reeves – experience of the reality of animals' feelings is a relatively modern phenomenon. For a long time we willingly ignored their possibility to have, not what we could call a conscience, but a vision of the world. The rest of us, human beings, have always considered ourselves to be the better, more intelligent ones, animals only being species reduced to an instinct, 'animal-machines', in the words of Descartes.

Being both judge and judged, we classed them as inferior. I am always wary of the fact that it is us, men, who decide on what is important. It is good to challenge this state of affairs. The meeting with the animal is synonymous with the new world and it is this that the film tells us. The story of this little girl who progressively discovers the world of the fox like a rich universe interested me a lot. As a child I used to go to marshlands, I would look, try not to disturb its inhabitants, to be accepted. I would love to have had the same experience. In one sense I envy the little girl for having been able to go as far in this realisation, in the contact that she establishes with the fox.

Luc Jacquet – Through cinema, it interested me to enter into a world that is ignored. I wanted to give this little girl the power to go as far as possible. I wanted to show, behind a simple story, the pleasure of really gently slipping into nature, of beginning to feel emotions, of seeing thoughts emerge.

Hubert Reeves - It is interesting to be aware of all these wonders that are the different worlds of each species of animal that we are beginning simply to discover. For a long time we have ignored these extraordinary feelings. It is also this that the film reminds us. It shows the range of what there is to be explored, telling what

happens when there is contact with an animal. This possibility to enter into a reaction, to try to penetrate the mind of the fox in order to know what is going on in there, is a beautiful perspective.

Luc Jacquet - There remain very few virgin territories, except for the depths of the oceans and space. Animated by this desire to go and visit places in order to be surprised by the unexpected I was able to do it, by putting myself in the fox's shoes, by asking myself what his vision of the forest is. The cinema allows me a new type of exploration, using imagination, ethology and emotion. The more a continent becomes explored, the more the territory of animal life is infinite. For me it is the opening of a new horizon.

Hubert Reeves - It is true that the study of animal reality is not simply a mental discovery, because a lot of it happens through emotion. We are not able to acquire knowledge of someone if we are devoid of strong emotion. Animals sense if we are aggressive or curious, they have this sensibility. Contact with them resembles an apprenticeship which is a sort of seduction. Therein stems the necessity for this type of exploration, to come equipped as well as with mental tools with knowledge and rationality, all that we have within us as a possibility for strong emotion.

Luc Jacquet - It goes beyond that even. Having neither the words, nor the intellectual tools to communicate with animals, we are obliged to enter into the domain of intuition. I experienced this situation on the Island of Crozet, through the exchange of looks with killer whales. I was confronted with intelligence, a sensitive being. And despite our knowledge, we end up finding ourselves powerless to find a point of contact. I wanted to go and look for this point, asking myself how I could communicate, how to find the means of saying to an animal that I do not wish him any harm. The desire to know how he functions, to head off with him to discover his world. That fascinates me, because such a step takes us beyond our convictions, what we know, into unknown territories.

Hubert Reeves - It is the realisation of a gigantic, unexplored territory, populated with strange things. It is for that reason and you are right to say it, that we have to use our intuition. Without it, we do not have the means with which to enter into the animal world. Intuition is often the means by which to make progress when we are left without the first element of understanding. In astronomy, when we have new worlds before us, intuition is also a resort.

Luc Jacquet - When you speak of animal reality, we also put ourselves in the position of man and his questioning. What is there behind our own intelligence, which we are unable to work out, which we cannot put into words?

Hubert Reeves - Looking to understand the animal universe is also a way of exploring ourselves. Animals are our travelling companions. We find in them many of our characteristics, in what is certainly a more embryonic state. The observations, made by Jane Goodall, on chimpanzees show us to what extent we have identical feelings: hatred, anger, reconciliation. We rediscover our roots in the study of these

animals, when we have believed for a long time that we are completely separate, that there were two worlds. The observation of animals tells us about ourselves.

Luc Jacquet - You spoke of seduction. The experience of the film, through our exchanges with the animals leads us to think that they are also involved in a seduction, that this sensation does not uniquely belong to our species. This animal emotion is today the study of pioneering books. We are, I have the feeling, at the beginning of new research.

Hubert Reeves - Animal sensibility is one of the very careful areas of contemporary research. Every week new reports come out on animal behaviour. I am particularly passionate about this area, as much in the instinctive as in the emotional sense. Especially because, as in all areas, knowledge increases further the possibility of being amazed, as this Japanese haiku that I found recently reminds us, 'I saw the wild flower, when I found out its name, I found it more beautiful.'

Luc Jacquet - This research on animal reality is linked to the intelligence of man to understand the necessity to respect the great ecosystems.

Hubert Reeves – A realisation of the importance of these ecosystems is taking shape, because we have noticed that any intervention puts us in danger. We are asking ourselves questions. The disappearance of bees calls into question all the fruit trees. Each species has an influence over the others.

For a long time, we separated dangerous animals from the others, we had to destroy the fox as it eats chickens, eliminate the wolves as they eat sheep. Today, we have the conviction that we can no longer live without them. Any elimination of a species leads to the impoverishment of the planet and what's more, it deprives us of a meeting with it. That is what this film illustrates, eliminating foxes, would mean eliminating the possibility of contact with this animal.

3

THE FOX A POPULAR HERO

Who does not know The Crow and the Fox? Who does not know Jean de la Fontaine and his fables 'Anyone who is flattered lives in a dependency on he who flatters him.' In his time, the 17th century, the author of these verses used animals as a mirror for the activities of human beings, to underline a feature, sketch his quirks and other tricks. The fox has always fed literature, fuelled the imagination and mythology.

Whether it is in Africa, Asia, Oceania, all over the fox is present in the subconscious, in our collective memory, in the form of fables, tales, various works. We find his first traces in Europe in Greek Antiquity as the guide of Orpheus in his descent into Hell. He is also features with the people of the north, Finland, Sweden....

Named Kitsune in Japan, often given female names, the fox occupies a place of choice in Japanese literature. From the pen of many authors he can take the form of magic spirits. His powers are multiple, we find him associated with the rice god Inari. He can blow fire, create illusions, make people mad. The Mangas tamed him in order to make him one of their characters.

For centuries, a fox's tricks have never stopped intriguing and impressing many peoples. A double personality in the Orient, he can take on the features of his female, appearing just as convincingly through the characteristics of a superb young girl as those of a terrible witch. But curiously, the cinema has hardly ever made him the star of the show. Walt Disney may have transformed him completely in Robin the Hood, but the number of film directors who have taken inspiration from that are very few. Only Reynard the Fox was adapted in 1937 in black and white using puppets.

Never, until now, until The Fox and The Child by Luc Jacquet, has this animal, which is so unique, so unpredictable, been the hero of a fiction film.

Luc Jacquet: My fox is not a symbolic animal

The fox is a symbol used time and time again to tell stories, often associated with trickery and intelligence, but it is not this animal that interested me. I certainly did not want to make him play human emotions, on the contrary, I wanted a real fox expressing himself through his natural behaviour.

THE FOX, UNIVERSAL ANIMAL

A strange animal, mischievous looking, with a pointed nose, with a bushy, wandering, sweeping tail and an inquisitive, elongated muzzle. Short-legged, with legs no longer than a fern stem, around 60 cm, and not very heavy, around 10 kilos, the fox parades his gleaming fur in all the lands of the globe and has done for ages.

Coming from the canine family, from the same group as the wolf, the dog, the jackal and more than thirty other species, his name, at least until the middle of the 16th century, ended in a t and not a d. It was spelled, according to the regions of France and the dialects; Raynard in Vendee, Rainart, Regnard in Lyonnais and in Vaucluse. As with so many names, it was one of those, born from the Germanic contraction of Ragin (council) and hart (strong).

In France, the fox has for a long time answered to the name of Goupil, which comes from low Latin *vulpiculus*, derived from *vulpecula* (little fox) and from the diminutive of *vulpes* (fox in classical Latin), a term probably originating from Greek. The term fox only came into use thanks to the imprint left on our collective memory by the hero of *Reynard the Fox*, a compilation of short independent stories, sometimes in prose, but most often in octo-syllabic verses, written in the 12th century by Pierre de Saint-Cloud, Richard de Lison and some 28 other unidentified authors.

Blessed with a sharpened sense of smell, the fox, like his hunting companions, is endowed with a set of teeth with long canines and molars which could be described as powerful, at the very least. The combination does damage to living prey, rotting carcasses, fish, voles, plants... and domestic waste; 'delicacies' which today make up more and more of his diet. Extremely adaptable, the fox is getting closer and closer to big cities, even setting up home there. Generally solitary, the animal can, depending on the abundance of food and circumstance, acclimatise to life in a group.

The common fox, *Vulpes vulpes* is red. His sphere of distribution is large: he lives in Eurasia, North America, North Africa and Australia. Extremely adaptable, the fox lives primarily in forested and agricultural environments, but is getting closer and closer to big cities, even setting up home there. Generally solitary, the animal can, depending on the abundance of food and circumstance, acclimatise to life in a group.

Other species of fox equally figure in the annals of wildlife keepers, such as the southern African *Otocyon megalotis* with the ears of a bat giving him very good hearing, as well as thermoregulation adapted to the hot climate that exists in southern Africa. The *Vulpes chama*, the so-called Cape fox, can be found in the arid savannahs of Mozambique, in South Africa and other neighbouring countries. The *Alopex lagopus*, the so-called polar fox, lives in very cold areas of the Arctic. His fur

allows him to brave temperatures close to -70°, his white fur turns brown in summer. The desert fox, or *fennec*, is found on the other side of the Mediterranean in North Africa. It is the smallest of the Canidae with a body size of 15-20cm, but with ears of more than 15cm. On the other side of the Atlantic, in the south of North America, we meet the grey fox *Urocyon cinereoargenteus*, who has the special feature of being an excellent climber – he can often be seen in the tress.

Even though the life expectancy of a fox in the wild borders on 3 years, some live until they are 10 years old. The fox has small piercing cries, he barks. His female is the vixen who each year in March can give birth to a litter of 3-5 cubs, prized delicacies of eagles, owls, vultures and lynx. To hunt rodents, the fox carries out an ambush style of hunting.

Jean-Steve Meia - Ethologist, Scientific Adviser for the film

When Luc Jacquet told me about his project, I thought it was a challenge. The fox is another world compared to penguins.

What is fascinating with the fox is that each time you think you have understood something that can be established as a constant for the animal, there are suddenly other observations which show a totally different, even contradictory aspect. Before beginning my research, it was thought that the fox was more of a solitary animal; I found foxes' earths where there were four or five adults who would come to feed the young.

Luke's big worry was to convey an image of the fox, which conforms to what we can see today in nature. His naturalist side allowed him to do it. He knows how to view the animal, film it, handle things as they unfold.

THE FOX, ACTOR

PASCAL TREGUY, responsible for looking after wildlife

How did you find yourself involved in this adventure?

When we met, Luc explained his project to me, all European wildlife feature in his film. I was seduced by the idea of putting the animals that surround us to the fore, especially those that are rarely seen in the wild.

How did you prepare this film?

At the reading of the screenplay, the list of the different species that were to feature in the film was considerable; it went from salamander to bear, passing by eagles and wild boar. I made contact with specialist trainers, because I do not keep animals in a sort of zoo. To cast the main role, it was more complicated, because very few people work with foxes. The first phase of my work therefore was to look for foxes. I met people who had taken in fox cubs, who had immersed them and I suggested to them taking them with me for the period of filming.

How was the relationship with the foxes established?

Despite the strong complicity we established with the foxes, I believe it is the most unpredictable animal. Always on the alert, he only does what he wants. What it is necessary to understand, is the sensibility and the character of each animal to lead them to do naturally what is written in the screenplay. We had lively foxes for the action scenes and other older, calmer ones for the scenes with the little girl. Some like Titus, Max or Swannie really were part of the team. We knew their quirks, their reactions.

What did this experience bring to you?

To come across a director with this knowledge of animals is the dream of any wildlife keeper, we share the same passion. Luc allowed me to get out of my work what I had always hoped to. This film captures the character of the animals and reveals them for what they are, not for what we expect them to be. His subject, in this sense, was close to my heart.

G rard Simon, director of photography

Animals oblige us to surpass ourselves, but in return for it also provide some damned good surprises. We had planned to film the scene where the little girl tries to tame her fox with a chicken leg, when a wild fox came along and we filmed the scene with him. The scene is sumptuous.

MARIE-NOELLE BARONI, animal keeper

Pascal Treguy met Marie-No lle Baroni when he was doing his preparatory work. She lives with five or six foxes. The contact which she has established with them allowed us to film with the little girl in total safety.

What was your feeling when you had your first moments of contact with the film crew?

I was very moved at the reading of the screenplay. I rediscovered the little girl I was, with this fierce desire not to accept that my presence would make animals run away when I walked in the forest. I grew up in a house in the middle of the country, surrounded by woods. Rabbits, foxes, squirrels used to go past my window. One day, my cat brought back fox cubs. As their mother had disappeared, I raised them. After that the neighbours brought me injured animals that they found. And since then I have always lived with animals.

I was also delighted to be brought on to this film, because I found in it an echo of the work I have been doing for years. I take my animals to schools, I take part in shows, I have an educational role to reveal to children regarding the animals that live in our countryside. The film gave me the means to see this adventure through.

How did the work with the animals go?

Pascal Treguy had chosen to have a range of foxes to utilise the natural aptitudes of each one and their abilities according to the required tasks. I left for the film with

five foxes, including Titus and Tango and also other animals, like Pickwick, my hedgehog.

I was a little scared that working with as important a team, my animals would be on the defensive. But everyone felt concerned and Luc's speech won me over. He talked of animal actors, reflected constantly with us on the angle to take for this or that scene. We often toiled together and then by putting ideas together, we would find a solution.

Do we speak of a meeting between Bertille and the foxes?

We spent a lot of time together so that she could familiarise herself with the animals. We took in fox cubs who were only a few days old, survivors of an extermination drive, that we raised by bottle-feeding. She shared a whole load of things with the animals.

The Fox and The Child, is also Bertille and Titus. Bertille is a very conscientious little girl who won Titus' friendship. Their complicity became natural and that is what we were looking for.

How was the experience of filming for the animals?

For them, there were great moments of fun. Their impatience before each scene was visible. They found a real rapport with nature. Titus, for example, who is now 12 years old (while foxes rarely live beyond four or five years in the wild) found a second childhood. He is now enjoying a well-earned retirement.

Which scenes were the most difficult?

When I read in the screenplay that the fox was hunted by wolves, I was worried, but we reacted the way cinema knows how to, as far as actors are concerned. When the fox had to jump over a canyon, there was a net, if he escaped through a window, a platform was set up just underneath. There are even one or two shots directed with fake foxes. The scene where the little girl leads the fox into her room was very moving. The fox played it to perfection. It is a key scene which carries the meaning of the film. It is the key to the understanding of the wild animal, the limit beyond which not to go: the animal found in the wild does not have its place in captivity.

Boris Cyrulnik - Ethologist, Neuro-psychiatrist

Any meeting with a wild animal has always involved a very strong emotion. It is a living being which is not like us, which can wish us harm or good. The desire to explore the animal world is synonymous with pleasure.

Two million years ago, we were living beings amongst others in nature. The discovery of technology changed the order. We have forgotten the natural world of animals and we are obliged henceforth to rediscover it.

It is the impressions that they set off in us, that give rise to possible misunderstandings, unless, as in the film, we set off in discovery of them. We say that the fox is cunning because he has a little nose, a very lively look. In fact, he is just a fox. We could very well persecute an animal because of this impression, even though he is not dangerous.

The desire to tame comes from man's capacity of desire to rule the world. The vision of a fox moves us. We are therefore strongly attracted to him and would really like to put him in a cage. The human condition is firstly to control nature, secondly living beings, then to look to gain control amongst men. If domestication does not work, we have a tendency to think that the fault lies with the other party: this is because the animal is deceitful, nasty, stupid. We look to free ourselves from the guilt of our failure by attributing it to this other party.

In terms of the perception a fox can have of us, we can imagine it by projecting ourselves into his mind; he is attracted to us. Our 'shape' entertains him. We probably have a smell that does not make him scared. Our activities leave behind waste that interests him a lot, at the same time he is a little wary. He perceives us like a pastel, with soft and gentle colours. He watches our movements, what we produce, but stays close by. He is drawn to us but is a little bit scared. Whatever happens there always remain two distinct mental worlds which mean that he does not recognise himself completely in our world.

THE CHILD

BERTILLE, THE BIRTH OF AN ACTRESS

City dweller, Bertille Noël-Bruneau is a timid and thoughtful looking child. From the first rehearsals, she proved herself. Bertille was going to move into the sixth grade. Before *The Fox and The Child*, she was not particularly in touch with nature. Rather fearful of animals, she needed time to succeed in obtaining their trust.

During this unusual experience for a girl of eleven years old, Bertille discovered the world of animals and life in nature. Like the character that she represents, she became aware of the contradiction that leads us to want to possess an animal that we love.

After all the eventful times during filming, Bertille became very friendly with Titus. She regularly goes to visit him. He recognises her, has a great time with her. As if they were tamed by one and other

Luc Jacquet: Bertille is a little girl from the city, she is not familiar with the mountains, nor with animals, even less so if they are wild. On this point, as on many others, she had the will, knew how to learn. She amazed me with her tenacity. Her desire to surpass herself was a considerable asset.

At the beginning, it was not easy finding the words to explain things to her. I had to make an effort. She knew too how to accommodate me. We reached a real understanding. Bertille is by nature quite mysterious. It was she who established her character and this was a real asset for the film. I started the film with a little girl who found it hard to smile, to express herself and I finished it with a real actress.

MAGUY AIME, casting director

Maguy Aime is the casting director, specialising in children and has been for more than twenty years. One year before the filming, she saw an adorable young girl turn up, who was so delicate and such a redhead. Accompanied by her parents, Bertille had responded to an advertisement in the press without really having much interest in cinema. She was going to act in *La Petite Chartreuse* by Jean-Pierre Denis.

How did Luc Jacquet tell you about the character of the little girl?

On our first meeting, Luc told me the story, the context of the filming. He gave me pointers for the little one, about her character, her physical appearance. He wanted an exuberant, pretty little girl, who was afraid of nothing. I let him know that I did not want to stop at physical appearance, that if I thought I had found a little girl who was out of the ordinary, I would show her to him.

After that it was up to my imagination to run free. A casting director brings something else. The director is involved in his story! It is not his job! In general I put three actors forward for a role, two obvious choices and one counter-proposal, in this instance Bertille. From the beginning, I had her in mind, but I had put her to one side. I must have filmed auditions with 150 young girls, having seen more than 800.

How did Bertille establish herself?

I saw her in this natural setting, she brought a unique poetic dimension. Bertille does not open up straightaway, she is quite mysterious. When Luc saw her finally, he was won over.

Marcel Rufo – Child psychiatrist

As a child, we look to identify ourselves with someone. Many animals have this quality of always staying young. They play, gambol, do not listen, hunt, are afraid of the dark and of being eaten, fight with each other, jump into water.... In fact they are children. Children project themselves onto them. This comes close to what is called identifying projection. We become that which we look at. In looking at animals, children are looking at themselves.

Children have this ability to be surprised. They are in pursuit of discovery, of knowledge, of encounters. Nature is the last area of chaos to be explored. Elsewhere, reason has won and rationality prevails. The wild animal represents the archetype of chance, of something that we do not see, that others have not seen. Nature is surprise, amazement, danger, discovery...

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NATURE

OF NATURE AND LANDSCAPES, BY LUC JACQUET

The mountains of Ain constitute the land of my childhood, it is this summary of the world which will later structure my vision as a man, it is this spot on the planet which makes me say today: 'I am from here.'

How many stories have I told myself on the ridges that sit opposite Mont Blanc, how many fantastic animals did I track in the large fir plantations; so many stories, so many worlds. I have forgotten them today, but the attachment still remains, deep and instinctive.

Geographically, it lies to the south of the Jura Massif, where the highest peaks are, 'the high range' which runs alongside the Swiss border. It is a wild yet at the same time accessible region, where conifer forests alternate with large spaces of open meadows, valleys; the mystery of the forest interspersed with the freedom of large spaces. Like the children who lived in this region with very spread out settlements (the villages are frequently a dozen or so kilometres apart from each other), I imagined a little girl who gets about on foot, as it was natural to do, not so long ago. She goes to school by bike. We are not yet at the time of school transport. She has the chance to see nature every day, to notice over the course of the year the little changes of the wild, which mark the seconds on the clock of the seasons.

In the nature that this little girl makes her way through, there is still the whole great wildlife of Europe, which disappeared where we are over the course of the twentieth century, but which can still be found in the National Park of the Abruzzes, the second location for filming. In the latter sanctuary, there are houses, herds, children who go walking in the forest, but there are also bears, wolves, stags...

In this film, I wanted to portray this world, rich in varied and amazing animals, living reasonably alongside a man, himself perfectly at home and in harmony with nature. A utopia, of course, but fortunately cinema allows for utopia!

Marc Thiebault, Set designer

At first, my task was to make the set of the house that the little girl lived in, imagining her bedroom and also to create the interiors of the foxes' earths. And then, we were led on to designing the exterior of the earths and to building them in nature. Luc asked me to produce something that, above all, could not be seen.

We had as examples the old beech trees of the Abruzzes, which some audiences will imagine had been designed for this film, but in no way were they. Constructing these exteriors also allowed for the fantastical dimension to be developed which is very present because *The Fox and The Child* is, after all, a fable.

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A story told by **ISABELLE CARRÈ**

The child has grown up, the memory is still there just as much, Isabelle Carré tells this story.

What did this film feel like to you?

I had never lived this experience. Like the little girl, I felt great pleasure in losing myself in nature. I was very sensitive to that, being a concrete flower, born in Paris. This film made me feel good. I also wanted to follow the fox.

Do you understand the crazy desire of this little girl?

Like her, we have all had the desire to follow our dreams, to want to bend reality, through stubbornness, to match our dream. We all had in our childhood a pivotal experience. I thought, for instance, that I was able to fly. The reality was painful!

What in your opinion is the impact of the film?

What seduced me at the reading of the screenplay, is that you are able to identify yourself with the character. This film is a true story, a true adventure into a world which is real yet at the same time fantastical, that gives us the possibility of identifying... I remember the shock when I saw Mary Poppins, this film suddenly shed light on a part of my childhood. I believe The Fox and The Child is this kind of film.

How did your collaboration with Luc Jacquet go?

I was very surprised by the precision with which he directed me, by how demanding he was. He wanted it to be very concrete, very true to life. I threw myself into it. His wish was to go for something very intimate, very tender.

Luc Jacquet

It is a privilege to have worked with Isabelle. I was deeply moved by the sensitivity, the accuracy that an actress of that talent can give, I hope I was worthy of it. It was a little intimidating, but she is so open-minded.

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THE MUSIC

With the characters of the film speaking so little, the music has a narrative importance that is key to the understanding of the story. It has to tell us the emotion of the characters, their innermost feelings, the sense of a situation. It is also very personal when it is conveying to the audience the pleasure afforded to me by an encounter, a landscape.

As with *March of the Penguins*, where the world of Emilie Simon served the extreme landscapes of the Antarctic so well, I had the desire to work with emerging musicians. The principal that we established with Yves Darondeau, a producer who is passionate about music and who supports me a lot in this area, consisted of bringing together talents to create a multi-coloured musical universe.

Evgueni Galperine, Alice Lewis and David Reyes, the three composers had to play an extremely delicate and complex game in this writing. The film depicts things that are really very tenuous; little moments of happiness, the joys and worries of childhood. They had to find music pitched at this level, to rediscover childhood and the wonder and enchantment of simple things.

Each one had in his/her music a part of the world that I wished to express in the film.

Luc Jacquet

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IN PURSUIT OF ADVENTURE

THE PRODUCERS

There are three of them: Yves Darondeau, Christophe Lioud, Emmanuel Priou. Hailing from different worlds, in 1993, they set up their production company and call it Bonne Pioche. The trio compile a catalogue as rich as it is varied. They are interested in all sorts of subjects and produce documentaries on expeditions, social programmes and also films about authors, portraits of artists and music programmes, all for television. They are even interested in politics with **In The Shoes of Jacques Chirac** directed by Karl Zéro and Michel Royer, who won the César for best documentary.

They also produce **Rendez-vous en terre inconnue** broadcast on prime time on France 2 and France 5 with Muriel Robin, Patrick Timsit, Charlotte de Turckheim.

They meet Luc Jacquet in the summer of 2002. Well accustomed to documentaries, the future film director introduces them to a great idea, **March of the Penguins**. 'Luc had been developing this project for years,' remembers Yves Darondeau. 'He was working in Antarctica and through observing the behaviour of the penguins, he brought back this story. When he came to see us, we had never produced a wildlife film, or a feature-length film. We had been looking for a project for a long time for our first film for cinema, which was both original and ambitious. This incredible adventure of the penguins on the ice floes, this universal story, the slightly mad challenge that this production represented immediately convinced us. We were nowhere near imagining the destiny of this film.'

The rest belongs to cinema history, the history of the Oscars and the Césars. 'The film came out at the end of January 2005. Its success was unimaginable, at least at the beginning in France. Shortly after, Luc suggests three new projects to us, one of which was The Fox and The Child. He explains to us from the outset that it is the memory of a boy, that it takes place in his country, in the heart of the Jura. He

wanted to lead us to discover, to rediscover the nature which surrounds us.' The trio say, 'You're on'.

After a rapid reflection, dictated by nature and the cycle of the seasons, the three men decide to go ahead with it. 'It was imperative, explains Emmanuel Priou, to get the film started in March. We therefore seized the challenge of getting everything started in three months; finding actors, the right operators, technicians, those responsible for wildlife.'

With **The Fox and The Child**, the producers of Bonne Pioche gently push open the door of a world which had hitherto remained unknown to them, fiction. With the image of the little girl who approaches her fox with patience and determination, they move forward in the world of cinema without following a recipe, and focusing totally on each project. 'The films that we produce require two or three years of work. Our involvement results from simple questions, such as: - do we also feel able to provide strong input, to accompany a director? In this case, Luc brought us good stories with clear intentions and a real director's perspective. We also found ourselves aligned with his intention.' Because even if their origins are not the same, this film speaks to them, awakens their own memories. 'It touches us, reminds us of moments in our childhood. It is a film about nature, starting from a simple story. Luc wants to take us by the hand to show us the forest, the connection with the animal, in a different way. We followed the film on the ground, something we discussed a lot for the penguins; it was enough just to let the camera roll, they were not timid; here, it was dependent on the fox. It is true that it was necessary to adapt the story to reality, which nature and the animals offered us. The meteorological conditions were not always simple. We had an unexpected winter, dictated by the wait for snow, to the point of imagining having to go and film in Norway. There were moments of panic. In short, there were all kinds of constraints that we had to face. The fact that we were constantly researching and improvising, brought us a sense of excitement that unified the team. A year of filming in nature, nothing is out of the ordinary about that.' 'Our luck, recognises Christophe Lioud, was that The Fox and The Child was filmed in Luc's region that he knows like the back of his hand. And even though, in terms of finding a location, we looked all over Europe, (Norway, Romania, Spain), Ain served as 80% of set for the film, the Abruzzes the remaining 20%.'

The producers also let themselves get involved because 'The Fox and The Child, says, Yves Darondeau, is a layered film, with multiple readings. It speaks to the emotions, to sensations. A film for the senses, sense of smell, hearing... Luc leads us in his footsteps, in those of an elusive animal. He reminds us that we are close to a nature that we no longer look at, or not with the eyes that we need to. He had the tenacity, the will and a generosity which won over the team. Luc could speak to them, communicate his desires to them, because nature was not easy to manage. Like the fox, you cannot order it about. We had to be patient.'

For the choice of the child, they watched several hundreds of candidates file past, until the moment when only three or four remained. Then, Bertille came on. 'It was such a turning point, she has such a charm that it could not have been any other.'

'The Fox and The Child is a film starting from a simple premise. It is about a question of freedom; that is what Luc is telling us through the eyes of this little girl. He has kept his childhood spirit. His latest film is proof of it.'

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BIOGRAPHIES

Luc JACQUET, director

From his childhood, Luc Jacquet spent his time travelling the length and breadth of the mountains of Ain (in the south of the Jura), first of all in the footsteps of his family who passed on to him their passion for nature, then through a taste for adventure and discovery alone.

As he says so himself, he likes to 'wander', to lose himself in the woods, for the pleasure of discovering new things. It is there that he learns the happiness of slipping into nature to observe the secret world of animals and plants through the seasons.

As a student, it was the scientific approach that interested him: in 1991, he was awarded a masters in animal biology at the University of Lyon I. In 1993, he then prepared a doctorate in Natural Mountain Habitat Management at the University of Grenoble. During the course of his scientific training, he participated in many field trips which had the purpose of studying animal behaviour and the ecology of different species.

It was within the framework of his scientific training, that he had the opportunity to set off on his first journey to Antarctica for fourteen months. So at the age of 24, he set off on an ornithological-ecology polar mission for the CNRS (National Centre for Scientific Research), and stayed at the French base, Dumont d'Urville.

During this mission, he also performed the role of cameraman for the film **The Congress of Penguins** by Swiss producer H.U. Schlumpf. It is there that he discovered his passion for images: he abandoned his scientific programme and, encouraged by H.U. Schlumpf, began his filmmaking career as a cameraman for wildlife documentaries. Then he moved on to shoots and having been an assistant director and cameraman, Luc Jacquet moved over to directing.

The majority of his documentaries are directed in Antarctica or on the southern isles: won over by these magical lands, he spent in total three years at 40 degrees latitude south.

From these different periods around the sixth continent is born his first feature-length film **March of the Penguins**, the incredible story of the emperor penguins surviving in the harshest climate on the planet.

After the worldwide success of this first film, Luc Jacquet directs another project which had been close to his heart for a long time, an autobiographical memory: the meeting of a fox and a child.

FILMOGRAPHY

CINEMA

DIRECTOR

- **THE FOX AND THE CHILD** 2007c Bonne Pioche Production /France 3
- **THE MARCH OF THE PENGUINS** 2005c Bonne Pioche Production / APC

CAMERAMAN

- **THE CONGRESS OF PENGUINS** 1993
c Ariane Film AG Switzerland, Directed by: Hans-Ulrich Schlumpf

TELEVISION

DIRECTOR

- **OF PENGUINS AND MEN** 2004 (co-directed with J. Maison)
c Bonne Pioche Production
- **ANTARCTIQUE PRINTEMPS EXPRESS** 2004
c Bonne Pioche Production
- **UNDER THE SIGN OF THE SNAKE** 2004
c Mona-Lisa Production
- **THE TICK AND THE BIRD** 2001
c Saint Thomas Production
- **PENGUIN BAYWATCH** 2000
c St Thomas Production
- **THE LEOPARD SEAL'S SHARE** 1999
c St Thomas Production
- **SPRINGTIME FOR THE WEDDELL SEALS** 1996
c St Thomas Production
- **THE ASTROLABE IN TERRE ADELIE** 1999
c France 3 / Thalassa
- **CAMILLE A LA MONTAGNE** 1996
c Aster Production
- **UN VOYAGE EN AUTRICHE, VIENNA, SALZBURG** 1995
c St Thomas Production

- **LETTRES AUSTRALES** 1993
Adventure essay

CAMERAMAN

- **KILLER WHALES: UP CLOSE AND PERSONAL** 2000
c Saint Thomas Production
- **MR CINCLE** 1996
Aster Production. Directed by: JP Macchioni
- **THE LIZARDS** 1996
Aster Production. Directed by: JP Macchioni
- **THE SWALLOWS** 1996
Aster Production. Directed by: JP Macchioni
- **LES CHAMOIS** 1996
Aster Production. Directed by: JP Macchioni
- **FOX, BADGER AND COMPANY** 1995
Aster Production. Directed by: JP Macchioni
- **THE NEWT AND THE SALAMANDER** 1995
Aster Production. Directed by: JP Macchioni

MISCELLANEOUS

- **ANIMAL ZONE** 1998
Léo Production. Weekly Nature Magazine (France 2) **scientific editor** for the first 12 programmes
- **PAULINE A LA FERME** 1995
Aster Production. Nature discovery series for children, **cameraman**
- **TERRE SAUVAGE MAGAZINE**
Editor of the monthly "Carnet de saison"

LIST OF AWARDS

- **MARCH OF THE PENGUINS** 2005
Best Documentary Feature, Academy Awards 2006 (USA)
Best Sound, Césars 2006 (France)
Best Original Score, Music's Victories 2006 (France)
Best Edited Documentary Film, American Cinema Editors, 2006 (USA)
Best Documentary, Broadcast Film Critics Association Awards, 2006 (USA)
Best Documentary, Golden Trailer Awards, 2006 (USA)
Best Documentary, Las Vegas Film Critics Society Awards, 2005 (USA)
Best Documentary, National Board of Review, 2005 (USA)
Best Documentary, Southeastern Film Critics Association Awards, 2005 (USA)

Best Theatrical Program, Jacksonhole Wildlife Film Festival, 2005 (USA)
 Panda-in-the-Pocket Award, Wildscreen Festival 2006 (UK)
 Special Award of the Jury, Festival of Scientific Film la Réunion, 2006 (France)
 Best documentary, Maui Film Festival 2005 (USA)
 Nominated Césars 2006 (France) – Best Editing, Best First Work, Best Music Written for a Film
 Nominated at Sundance Festival 2005 (USA)
 Nominated at the BAFTA Awards 2005 (UK) - Best Editing, Best Photography
 Nominated at David di Donatello Awards 2006 (Italy) – Best European Film
 Nominated at Online Film Critics Society Awards 2006 (USA) - Best documentary
 Nominated at Satellite Awards 2005 (USA) – Best documentary, Best photo documentary

- **OF PENGUINS AND MEN 2004**

One Planet Award Wildlife film festival, Toyama 2005 (Japan)
 Audience Award Festival Grandeur Nature, Val d'Isère 2005 (France)
 Best film, Jules Verne Audience Award, Jules Verne Youth Award, Jules Verne Festival 2005 (France)
 Grand Prize, Abbeville Festival of birds, Abbeville 2005 (France)
 Silver Anchor, Students' Award, Festival International du Film Maritime et d'Exploration, Toulon 2005 (France)
 Silver Edelweiss, Festival of Mountain and Adventure Films Torello 2005 (Spain)
 Best Film on Mountain Environment, Mountain Film Festival 2005 (Canada)

- **ANTARCTIQUE PRINTEMPS EXPRESS 2004**

Special Award Best Sound, Moscow Festival Vertical 2006 (Russia)
 Nominated at Graz Film Festival 2007 (Austria)

- **THE TICK AND THE BIRD 2001**

Nature and Discovery Award, Ménigoute International Ornithological Film Festival, Ménigoute 2002 (France)
 Award for best commentary, Festival Valvert, Brussels 2002 (Belgium)
 Picardy Coast Award, Abbeville Festival of Birds 2002 (France)

- **PENGUIN BAYWATCH 2000**

Award-winning film at the Ménigoute International Ornithological Film Festival - Ménigoute, 2001 (France)

- **THE LEOPARD SEAL'S SHARE 1999**

Merit Award for Underwater Picture & for Original Score at the Missoula International Wildlife Film Festival, Missoula Montana 2000 (USA)
 Silver Flipper & Best Original Score, the World Festival of Underwater Images, Antibes 1999 (France)
 Best Director at the International Film Festival on the Environment and Natural Heritage, Prague 2000 (Czech Republic)

- **SPRINGTIME FOR THE WEDDELL SEALS 1996 1996**

Bronze Anchor, International Festival of Film Maritime and Exploration, Toulon 1996 (France)
 Jury's Award, International Mountain and Adventure Film Festival, Autrans 1996 (France)

Isabelle CARRE

CESAR NOMINATION 2006 – Best actress

CESAR NOMINATION 1993

ARLETTY AWARD FOR THE DRAMATIC INTERPRETATION 1993

CESAR NOMINATION 1998

(Most promising young actress - « THE FORBIDDEN WOMAN »)

Romy SCHNEIDER Award 1998

MOLIÈRE 1999: Best Actress

CÉSAR 2003: Best Actress (« BEAUTIFUL MEMORIES »)

MOLIÈRE 2004: Best Actress

TRAINING

Studio Pygmalion

ENSAT

Theatre lessons at Cours Florent, Free class with Yves LEMOIGN'.

Professor Valérie NEGRE, François-Xavier HOFFMAN, Michèle HARFAUT.

Theatre lessons at the American Centre: Professor Martine HOVANESS.

Dance lessons at Daniel FRANCK, Professor at the Paris Opera.

THEATRE

- | | | |
|------|--|------------------------------------|
| 1990 | UNE NUIT DE CASANOVA | Directed by: Françoise PETIT |
| | THE CHERRY ORCHARD | Directed by: Jacques ROSNY |
| | by TCHEKHOV –Théâtre de la Madeleine | |
| 1992 | THE SCHOOL FOR WIVES | Directed by: Jean-Luc BOUTTE |
| | by MOLIÈRE –Théâtre des Arts Hébertot | |
| 1993 | YOU CAN'T THINK OF EVERYTHING | Directed by: Jean-Pierre VINCENT |
| | by MUSSET – Théâtre des Amandiers de Nanterre | |
| | DON'T TRIFLE WITH LOVE | Directed by: Jean-Pierre VINCENT |
| | de MUSSET - Théâtre des Amandiers de Nanterre | |
| | LE MAL COURT | Directed by: Pierre FRANCK |
| | by AUDIBERTI – Théâtre de L'Atelier | |
| | DON'T TRIFLE WITH LOVE | Directed by S: Jean-Pierre VINCENT |
| | by MUSSET – Continued on tour | |
| 1994 | LE MAL COURT | Directed by: Pierre FRANCK |
| | by AUDIBERTI - Continued on tour | |
| 1995 | DOSTOIEVSKI GOES TO THE BEACH | Directed by: Franck HOFFMANN |
| | by Marco Antonio de la PARRA – Théâtre de la Colline | |
| | YOU CAN'T THINK OF EVETYTHING | Directed by: Jean-Claude BRIALY |
| | by Alfred de MUSSET – Tour | |
| | LE PERE HUMILIE | Directed by: Marcel MARECHAL |
| | by Paul Claudel – Théâtre du Rond-Point | |
| | ARLOC | Directed by: Jorge LAVELLI |
| | by Serge Kribus | |
| 1996 | SLAVES | Directed by: Jorge LAVELLI |
| | by Tony Kushner | |
| 1999 | MISS ELSE | Directed by: Didier LONG |
| | by Arthur Schnitzler – Petit théâtre de Paris | |
| 2000 | RÉSONANCES | Directed by: Irina BROOK |
| | by Katherine Burger | |
| 2001 | OTHELLO | Directed by: Dominique PITOISET |

	by William Shakespeare LEONCE AND LENA	Directed by: André ENGEL
2002	by Georg Büchner HUGO A DEUX VOIX Théâtre de L'Atelier	Directed by: Nicole AUBRY
2003	NIGHTSONGS by Jon Fosse – Théâtre de la Criée	Directed by: Frédéric BELIER-GARCIA
2004	L'HIVER SOUS LA TABLE Studio Theatre	Directed by: Zabou BREITMAN
2006/2008	WHITE By Emmanuelle Marie – Théâtre de la Madeleine	Directed by: Zabou BREITMAN
	COMMENT DIRE Théâtre du Rond-Point	Directed by: Nicole AUBRY

CINEMA

1988	MAMA, THERE'S A MAN IN YOUR BED	Coline SERREAU
1990	LA REINE BLANCHE	Jean-Loup HUBERT
1992	SET FARE	Christian VINCENT
1994	THE HORSEMAN ON THE ROOF	Jean-Paul RAPPENEAU
1995	BEAUMARCHAIS THE SCOUNDREL	Edouard MOLINARO
1996	THE FORBIDDEN WOMAN LES SOEURS SOLEIL	Philippe HAREL Jeannot SZWARC
1997	LA MORT DU CHINOIS	Jean-Louis BENOIT
1998	SUPERLOVE THE CHILDREN OF THE MARSHLAND THE CHILDREN OF THE CENTURY	Jean-Claude JANER Jean BECKER Diane KURYS
1999	SEASON'S BEATING TOMORROW'S ANOTHER DAY TAKING WING	Danièle THOMPSON Jeanne LABRUNE Steve SUISSA
2000	BELLA CIAO BEAUTIFUL MEMORIES	Stéphane GIUSTI Zabou BREITMAN
2001	HE LOVES ME...HE LOVES ME NOT	Laetitia COLOMBANI
2002	EROS THERAPIE FEELINGS	Danielle DUBROUX Noémie LVOVSKY
2003	HOLY LOLA	Bertrand TAVERNIER
2004	L'AVION	Cédric KAHN
2005	IN HIS HANDS	Anne FONTAINE
2006	FOUR STARS PRIVATE FEARS IN PUBLIC PLACES ANNA M.	Christian VINCENT Alain RESNAIS Michel SPINOSA
2007	MAMAN EST FOLLE CLIENTE	Jean-Pierre AMERIS Josiane BALASKO

TELEVISION

1989	THE PASTORAL SYMPHONY with Francis HUSTER	Echiquier de Jacques CHANCEL
1991	LA MAISON VIDE LES BAINS DE JOUVENCE	Denys GRANIER DEFERRE Marc RIVIERE
1994	SCHUMANN LES CINQ DERNIERES MINUTES "Meurtre à l'université"	Jacques CORTAL Jean-Marc SEBAN
1995	LA BELLE EPOQUE	Gavin MILLAR
1996	TOUT CE QUI BRILLE	Lou JEUNET
1997	VIENS JOUER DANS LA COUR DES GRANDS	Caroline HUPPERT

1998 THE MAGNIFICENT CUCKOLD
2007 MAMAN EST FOLLE

Pierre BOUTRON
Jean-Pierre AMERIS

Alice LEWIS, composer

Alice Lewis spent her first years in Great Britain, and grew up in an English-speaking environment. It was at the Ecole Nationale Supérieure des Beaux Arts in Cergy that she recorded her first songs. Soundtracks, set-ups, sound work and singing practice led her towards writing music.

In parallel with her studies, she took part in various musical projects. As a result, she wrote music for short films, dance shows and commercials (produced notably by David Lynch and Patrice Leconte). She composed for Agnes Bihl (Naive) and sang the chorus of Politics, the second album by Sebastien Teillier (Record Makers).

During the winter of 2004-2005, she left for China to study Beijing Opera and the Gu Zhong (Chinese harp). On her return to France, Alice lent her voice to a song on the last album by Alex Gopher (to be released).

After several concerts with her group, she devoted the year 2005 to recording her first album of electro-pop songs (which she composed, wrote, arranged, programmed), produced by Thomas Deligny (aka Concorde Music Club, Georges Deligny).

In 2006, Alice Lewis performed in several concert halls in Paris (Divan du Monde, La Scène Bastille, la Flèche d'or) and regionally with her group, as well as solo. She took part in several projects as singer and/or composer such as Shinju Gumi (to be released) and accompanies Eglantine Gouzy (Osaka Recordings) on stage (piano, vx, sampling).

Evguéni GALPERINE, composer

Evguéni Galperine was born in the Urals in 1974 in the shade of three slightly fissured nuclear power stations. He studied at the Gnessine Academy, in Moscow and at the age of 16, set up home in France, where he pursued his studies in composition at the Boulogne Academy (first prize, decided unanimously, for electro-acoustic composition).

Accepted into the Conservatoire National Supérieur of Paris in 2000, he studied musical analysis, writing and composition and won the prize of the SACEM.

From that point he moved on to composition of concert music: Beatles Fantasy (commissioned by A. Brussilovsky and his Ricercata group from Paris put on at the Champs-Élysées Theatre), fantastic Requiem (commissioned by the Zagreb Biennale), and various other compositions were played in Vienna, Moscow, Enschede, New York etc.

In addition he wrote for theatre: THE ETERNAL HUSBAND directed by Henri Marielle, for advertising and for disc (arrangement for No Time Between by Overhead - Naive).

Since 2002 he has devoted himself mainly to music for film. Short films: PIPSQUEAK PRINCE by Zoya Trofimova (Silver bear in Berlin), LE PAYS DES OURS by Jean-Baptiste Leonetti (France Television Award in Brest), L'INTRUSION by Sebastien Jaudeau, LE COMA DES MORTELS by Philippe Sisbane (shown in cinemas) and LE CAMION EN REPARATION by Arnaud Simon (Grand prize Belfort Festival), Feature-length films: LA DERIVE DES CONTINENTS by Vincent Martorana, LA PART ANIMAL by Sebastien Jaudau (currently being produced).

David REYES, composer

Brought up with music since birth and trained on the cello, David Reyes developed quite early on an interest in orchestral music, thanks to practising at the heart of different groups, but also by listening to and reading many works.

However, it was when writing a piece of music at the age of 15 for a school show that he truly realised his passion for composing, a strong, deep-rooted passion, which was forever going to have a grip over him...

He tried to escape it by taking up training as a producer at the IAD (Louvain-la-Neuve, Belgium), from where he qualified in 2003 in short 35mm films 'I hate music!'... and a memory about music for film!

Indeed, during all this time, music did not leave him, since he composed the music for his own fiction and also worked on documentaries, short films, sound sets for television, a play and various classical pieces.

At the end of his cinema studies, he left Belgium to perfect himself at the Ecole Normale de Musique Alfred Cortot (Paris, France), from where he left qualified in the composition of music for film, decided unanimously, with the congratulations of the jury.

Awarded a prize for his works, notably at the World Festival of Underwater Images (Antibes, France) in 1999, 2000 and 2001, he also benefited from the valued advice of great composers (Laurent Petitgirard, John Scott, Philippe Rombi, Gabriel Yared...) during various masterclasses.

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TECHNICAL AND ARTISTIC INDEX

Produced by
Yves Darondeau
Christophe Lioud
Emmanuel Priou

Played by
Bertille Noël-Bruneau

Narrated by
Isabelle Carré

Original story
Luc Jacquet

Screenplay and adaptation
Luc Jacquet and Eric Rognard

Original score
Evgueni Galperine
Alice Lewis
David Reyes

Photography director
Gérard Simon (A.F.C.)

Photography directors
Eric Dumage (A.F.C.)
François Royet

Wildlife images
Jérôme Bouvier
Jérôme Maison
Cyril Barbançon

Editing
Sabine Emiliani

Sound design
Laurent Quaglio
Germain Boulay

Sound mixing
G rard Lamps

Set design
Marc Thiebault

Costume design
Pascale Arrou

Casting director
Maguy Aim 

Wildlife Expert
Pascal Tr guy

WWF-France Partner of the film The Fox and The Child

Give a gift to the planet: reduce your ecological footprint and support the WWF!

By controlling his environment, Man is today at the top of the food chain. Also, being watchful with respect to the environment in which we live, of the flora and the fauna on which we depend, is a sine qua non for our own survival.

The WWF is one of the most important independent organisations for the protection of nature and the environment in the world, with an operational network in more than 100 countries.

With more than 12 000 preservation programmes on its record that have already been successfully accomplished, the organisation's objective is to stop and then reverse the process of decline of the planet in order to construct a world where men live in harmony with nature.

The WWF projects are grouped together according to three strategic priorities:

- to preserve biodiversity
- to promote the durable management of natural resources
- to reduce over-consumption and pollution.

Aware of all that is at stake, the WWF is developing priority missions such as fresh water, endangered species, oceans and coasts, forests, climatic changes, ultramarine and durable ways of life.

Fondation WWF-France
1 carrefour de Longchamp
75016 Paris
01 55 25 84 84
www.wwf.fr and www.panda-junior.com

THE VISA FOUNDATION 30 MILLION FRIENDS granted to the film by Luc Jacquet, the Fox and The Child

The mission of the *Visa Foundation 30 Million Friends*: to reassure audiences about the treatment of animal actors.

The Foundation 30 Million Friends decided to grant its *Visa* to the film 'The Fox and The Child', all the check points undertaken by its observer conforming with the Charter established by the Foundation directed to the public benefit which certifies that no animal has suffered.

The *Visa Foundation 30 Million Friends*, resulting from the vigilant and in-depth monitoring by professional animal keepers, can be granted to a cinema film, a TV fiction programme or a commercial.

In practical terms, one or several vets are mandated by the Foundation of 30 Million Friends and sent as observers: on the shoots, in all the infrastructures intended for the animals and in certain cases, to the trainers.

The mission of the monitoring section of the Foundation 30 Million Friends is to verify the conformity of the treatment of all the animal actors (horses, dogs, cats, but also birds, fish, etc) with the 36 constitutional points of the charter.

If the group of observers express a positive observation, the *Visa Foundation 30 Million Friends* is awarded to the production.

If on the other hand, the experts have the slightest doubt about the respect shown for the well being of the animals during the filming, the Foundation 30 Million Friends refuses to award its *Visa*. An assessment without appeal.

Definitively obtaining the *Visa* only occurs after viewing of the work to guarantee that no unplanned scene has been filmed and added in the absence of checks.

The objective: that all image professionals, producers, directors, submit their projects involving the use of animal actors in order to obtain this unique *Visa* in France.

If you wish to find out more about the *Visa Foundation 30 Million Friends*:

Press contact:

Priscille Lacoste - Tel: 01 55 60 27 97

pl-communication@allegria.fr

www.30millionsdamis.fr