

*SunTower Entertainment Group
presenterar*

Belle & Sebastian

En film av Nicolas Vanier



*Baserad på de älskade barnböckerna
av Cécile Aubry*



Press/Försäljning:

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SYNOPSIS

Baserad på Cécile Aubrys älskade barnböcker om den påhittiga pojken Sebastian och hans vän, den jättelika bergshunden Belle. Filmen utspelar sig i de snöiga Alperna under andra världskriget, i ockuperade Frankrike på gränsen mot Schweiz. Sebastian är en ensam men orädd pojke som en dag möter en vild bergshund. Trots att han förstår att hunden måste vara den "best" som byborna tror dödat deras får, blir de båda goda vänner. Han döper hunden till Belle och tillsammans måste de skydda varandra från både de tyska soldaterna som trålar området efter medlemmar ur den franska motståndsrörelsen och bybor på jakt efter "besten" de tror plågat byn.

"Belle & Sebastian" är en spännande äventyrsfilm för hela familjen.

KORT SYNOPSIS

Baserad Cécile Aubrys älskade barnböcker; "Belle & Sebastian" är en hjärtvärmande berättelse om vänskapen mellan en ensam, men modig pojke och hans trogna hund i de franska alperna under den nazistiska ockupationen.

FORMAT

FRANKRIKE / 2013 / FAMILJ, ÄVENTYR / FRANSKA MED SVENSKA
UNDERTEXTER / 119 MIN / 2.35:1 / DOLBY DIGITAL 5.1, DOLBY DTS

MATERIAL

Se trailer till filmen här:

<http://suntower.se/filmer/belle-sebastian/>

Ladda ner högupplösta bilder här:

<http://bit.ly/2mJ5KPB>

INTERVJU MED REGISÖRREN NICOLAS VANIER (engelska)



Q: *How was this new adaptation of Belle and Sebastian born?*

NV: Contrary to my other directorial projects, I was not involved in the origin of Belle and Sebastian. The idea first came from our producer, Clément Miserez, my co-writers Fabien Suarez and Juliette Sales, and the folks at Gaumont. When they were searching for a director, they happened to pick me as their top choice. The timing was great for me as I had just pushed back the project I was working on due to financing issues.

Q: *What is your memory of the television program?*

NV: As a child, I was completely addicted to it! I have to say I was already passionate about animals, nature and mountains and that the show has impacted me deeply. It is not a trivial interest since even as an adult I have dedicated myself to dogs and nature. As such, when I was offered the project, I was almost intimidated by my memories: for me, it wasn't a banal TV show, but a lengthy collection of episodes, each more extraordinary than the other. It was a huge challenge, which did not displease me though it was a little distressing. Belle and Sebastian had awoken in me such strong emotions that I felt a strong duty to succeed. I had to create a movie for cinemas, inevitably different from the series, while staying truthful to the fundamental components of the story, its characters and its universe.

Q: *How did you approach the adaptation?*

NV: From the very first meeting with Gaumont, I explained I was only accepting the job under certain conditions. First, we had to find a child who was exceptional by the strength of his gaze as well as his personality. Then, I insisted on shooting over three seasons. Finally, I wished to set the movie during World War II. It was in part an aesthetic preference since I didn't want to shoot the mountain as it has become: I wanted to show a mountainous landscape of cottages and villages made of flagstone, whose colors and materials recall the leather, hemp and wood of the clothing and objects of yesteryear. It is this aesthetic decision that led the writing process and allowed me to reconnect with an essential component of the series: adventure, journeys and the notion of passage. The War and the Jews' flight toward Switzerland were perfect to explore these elements.

Q: *Did you try to remain truthful to the original characters?*

NV: I re-watched the series only once, at home, armed with a notebook and a pen, and whenever something struck me as important, whether it was a character or a place, I took note of it. This allowed me to keep what needed to be a part of the adaptation in mind. I chose to watch the episodes only once to then be able to distance myself from the original story. I just used the list of about thirty elements that were absolutely necessary.

Q: *What were the most challenging aspects of shooting?*

NV: Nothing seemed insurmountable, not the mountain shoot nor the presence of the dog. The hardest part was to direct a child because so much of the movie rests on his ability to live this adventure from start to finish. Even if I was confident, I remained prudent because I am aware that, at 7½ years old, anything can happen. The biggest surprise was Félix' ability to understand precisely what I wanted, to never overact, to have pertinent ideas of his own and to always play with finesse. That's what gave a formidable energy to everyone on set. Even more than the film's writing and directing, it's really Félix who carries the project.

Q: *How did you find little Félix (who plays Sebastian)?*

NV: We received about 2400 applications for the part. The casting director had never seen such a craze: usually people want to read the screenplay, but the popularity of the screenplay and having my name attached to the project were enough to reassure and enthuse the parents who sent photos of their children. 200 of them were preselected and, based on reels and readings, I chose a dozen to take

to the Vercors where I have sleigh dogs. For a few days, I lived with these kids, I observed them and got to know them. Even if there were only three candidates left, I quickly knew which one I wanted and I imposed Félix against all opposition, even if others may have seemed cuter at first. I loved his personality; he is a courageous and intelligent kid, but he can quickly close up like an oyster if you don't give him the time to get accustomed to you. There is something disconcerting and strange about him in which I detected a finesse that only he possessed.

Q: *Did you have trouble finding dogs to play Belle?*

NV: Based on certain criteria of weight and height, about a hundred dogs were identified. Andrew Simpson, who trained the animals for *Le Dernier Trappeur* and *Wolf*, and in whom I have absolute trust, observed them. He chose 7 or 8 that he started training and ended up keeping three: Garfield, the star dog, and two others that served as body doubles. They each had a specific set of characteristics that allowed them to play calmer or more dynamic scenes. However, every time there is a close-up of a dog, it's a close-up of Garfield.

Q: *What were some of your directorial choices?*

NV: If I had to sum them up in one word, I would say "restraint". A calculated, thoughtful and assured restraint. Which is not synonymous with simplicity. I was wonderfully assisted by Luc Drion, a cameraman with such a precise grasp of frames, and Eric Guichard, a director of photography with a great understanding of lighting. Working with these two professionals was a stroke of luck: the three of us ended up together because of a common desire to build the movie by alternating between action phases and descriptive phases. As a result, when we were editing, we all tried to get in one shot what most people get in two.

CREW

Regissör	Nicolas Vanier
Originalkaraktärer av	Cécile Aubry
Manus	Juliette Sales, Fabien Suarez, Nicolas Vanier
Producenter	Frédéric Brillion, Gilles Legrand, Clément Miserez, Matthieu Warter
Musik	Armand Amar
A-foto	Christof Wahl
Klippning	Stéphanie Pedelacq, Raphaelae Urtin
Scenografi	Sebastian Birchler
Kostym	Adélaïde Gosselin
Produktionsdesigner	Matias Tikas

SKÅDESPELARE

Sebastian	Félix Bossuet
César	Tchéky Karyo
Angéline	Margaux Chatlier
André	Mehdi El Glaoui
Dr. Guillame	Dimitri Storoze
Löjtnant Peter	Andreas Pietschmann
Borgmästaren	Urbain Cancelier

Produktion:

Radar Films & Epithète Films i samarbete med
Gaumont, M6 Films, Rhône-Alpes Cinéma - 2013

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