

**ACADEMY AWARD[®] NOMINEE
BEST ANIMATED FEATURE**



A CAT IN PARIS

A FILM BY
JEAN-LOUP FELICOLI AND ALAIN GAGNOL

FEATURING THE VOICES OF
MARCIA GAY HARDEN ANJELICA HUSTON MATTHEW MODINE

Folimage

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Hi-res film stills available for download at www.gkids.tv/cat

A CAT IN PARIS is being released June 1 in New York, LA and select markets with national expansion throughout June and July.

SYNOPSIS – The Academy Award® nominated **A CAT IN PARIS** from directors Jean-Loup Felicioli and Alain Gagnol is a beautifully hand-drawn caper set in the shadow-drenched alleyways of Paris. Dino is a cat that leads a double life. By day he lives with Zoe, a little girl whose mother is a detective in the Parisian police force. But at night Dino sneaks out the window to work with Nico - a slinky cat burglar with a big heart, whose fluid movements are poetry in motion as he evades captors and slips and swishes from rooftop to rooftop across the Paris skyline. Rife with film references (from *Reservoir Dogs* to *Goodfellas* to *The Night of the Hunter*) **A CAT IN PARIS** is a warm and richly humorous love letter to classic *noir* and American gangster films, with jazz soundtrack featuring Billie Holiday.

Featuring the voices of Academy Award® winner **Marcia Gay Harden** (*Mystic River*), Academy Award® winner **Anjelica Huston** (*The Royal Tenenbaums*) and **Matthew Modine** (*Full Metal Jacket*). The film is rated PG for mild action and violence, and some thematic material.



ENGLISH VOICE CAST

Jeanne	Marcia Gay Harden
Claudine	Anjelica Huston
Lucas	Matthew Modine
Victor Costa	JB Blanc
Nico	Steve Blum
Zoé	Lauren Weintraub
Mister Baby / Zookeeper	Mike Pollock
Mister Hulot	Phillipe Hartman
Mister Frog	Gregory Cupoli
Mister Potato / Frank	Marc Thompson
Dom / Dog Owner	Eric Bauza
Barbara Goodson	Old Lady
Additional Voices:	Eric Bauza, Barbara Goodson, Mike Pollock, Kristen Rutherford

TECHNICAL CREDITS

Directors	Jean Loup Felicoli & Alain Gagnol
Writer	Alain Gagnol
Lead Producer	Jacques-Rémy Girerd
Producers - Belgium	Annemie Degryse
	Arnaud Demuynck
Executive Producer	Emmanuel Bernard
Production Manager	Catherine Blanc-Maurizi
Graphic Design	Jean-Loup Felicoli
Color Models	Maryse Tuzi
Production Manager	Patrick Tallaron
Compositing/SFX	Izu Troin
Editing	Hervé Guichard
Sound Design	Loïc Burkhardt
Mixing	Luc Thomas
Music	Serge Besset
Orchestra Conductor	Stéphane Cortial
Production Studios	Folimage (la Cartoucherie)
	L'Enclume - Suivez mon regard
	Lunanime

ENGLISH VERSION CREDITS

Produced by	Eric Beckman, David Jesteadt, Michael Sinterniklaas
English Language ADR Director	Michael Sinterniklaas
English Casting Director	Stephanie Sheh
English Mixing	Michael Sinterniklaas, CEA
Production Assistant	Jason Chan

INTERVIEW WITH DIRECTORS JEAN-LOUP FELICOLI AND ALAIN GAGNOL
CONDUCTED BY BERNARD GENIN

- B.G.: My first question concerns your career: you've always intended it to be animation?

Jean-Loup: Not at all, I wanted to be a painter! So I took courses at several fine art schools in Strasbourg, Annecy, Perpignan, Valence...

Alain: And I dreamed of making comics. So I enrolled in the Emile Cohl school in Lyon.

- B.G.: How did you both meet?

Jean-Loup: Military service.

Alain: You mean the civil service. Indeed, when "doing the army," I realized I had little desire to wield weapons or to sweep a barracks yard I heard of an animation studio in Valencia, named Folimage, whose reputation was just starting to grow, and which welcomed conscientious objectors to civil service for two years.

Jean-Loup: So did I. I got there first in 1987. This is how I discovered the profession. I tried to clay modeling, drawing ...

Alain: And he quickly became an outstanding colorist, I can testify to that. I arrived at Folimage in late 1988 after realizing that I was not made for the BD. I started as an animator on an educational series for children that began to casually define the Folimage style: "Le Bonheur de la vie", "Ma petite planète chérie", "Mine de rien." An idea was starting to form in my mind: to turn towards writing screenplays, but not stop drawing. I always knew that to indicate an author's intentions, nothing beats a good sketch.

- B.G.: What was your first film together?

Alain: "L'Égoïste," in 1995. I wrote the script and I also participated in the animation. Jean-Loup was responsible for the visual design (drawing the characters and backgrounds).

- B.G.: In four minutes, with no dialogue, you created a portrait of a monstrous Narcissus, unable to love a woman who does not like him. I quote: "From the outset, a style is required. For their first attempt, Alain and Jean-Loup sought to innovate: using a literary text, the cynical tone of the commentary, and very original, very colorful graphic design that is far from realistic (you can feel the influences of Matisse, Modigliani, Picasso..."

Jean-Loup: Technically, we wanted to go into a sort of bas-relief in clay. Finally, we did it in cartoons. Few fans realize it, but "L'Égoïste" is shot in "horizontal multiplane," a technique that the Fleischer brothers had invented in the 30s to give a depth of field to their short films. The cels are filmed on a vertical glass plate, with decorations painted on cardboard placed a few centimeters behind.

- B.G.: "L'Égoïste" won awards at Espinho, au Portugal, and the grand prize at Marly 1996.

Alain: Right. And the work method we had experimented with on this film paid off in 1998 with a series of ten short films co-produced by Canal + and Arte: "Les Tragédies minuscules."

- B.G.: The theme?

Alain: The little things in life, the false banality of everyday life taken to absurd lengths. Each episode lasted three minutes and thirty seconds. The short length freed me to be Raymond Carver. The strength from being short, barely two pages, was a trigger. I thought, "It's possible!"

The titles of some of the episodes evoke a specific situation, often ridiculous: It could have been me (a man feels guilty before a terrible accident ... He was late because of a lost sock!) Or a man plunges into full paranoia because his wife has placed a kitchen knife in the fork compartment.

Jean-Loup: With depressing images, Alain's stories could have been horrible. I have learned to color, playing on the false perspectives, sets gone askew, unexpected close-ups, unrealistic colors ... Each celluloid frame was then enriched with crayon. It is this distinctive look away from the canon of Disney characters, which affected an audience of teens and young adults. We favored the simple movements, gestures, and precise staging. A character can be animated realistically in one plane and stretch like rubber in the next. For us, the sensitivity of the trait is more important than technical virtuosity.

Alain: That may be what you brought Folimage: this literary side with very painterly images, close to the painting, based on an animation that would be just as spectacular.

- B.G.: What did you do after "Les Tragédies minuscules"?

Alain: We continued to work, always in the same style (intimate, strange, fantastic) and within the same graphic universe. We participated in the creation of "Raining Cats and Frogs," by Jacques-Remy Girerd, the first feature film from the Folimage studio, including Jean-Loup as the designer.

- B.G.: Your duo had time to create a few films like "Le Couloir," where a man finds meaning in the stillness of his life.

Alain: I admit to having written this absurd story under the influence of Bartleby, Herman Melville... Like the Surrealists, fantasies have the same impact as a picture of reality. The tone is dark, but colors, decorations and characters are resplendent.

- B.G.: After fifteen years of short films, after you created an expressionist thriller (Mauvais temps) for the pleasure of working with black and white, the time seemed ripe for you to move to feature films.

Alain: Yes. It was a new challenge for me, finally, to write the dialogue. Obviously, it's less experimental than the shorts. It is for everyone. There is an economic issue. The challenge was to keep doing what we love, while adapting to certain constraints. But the commercial and artistic may not be mutually exclusive. We especially saw an opportunity to show another side of our universe.

- B.G.: Alain followed his natural instinct: he wrote a thriller scenario.

Alain: Yes, the story of a thief who visits Parisian apartments through the roof... His name is Nico. Through his cat, Nico meets a girl, Zoe. Jeanne, the mother of Zoe, is police commissioner. And she never stops trying to find Costa, a mobster who killed her husband a few years earlier.

Jean-Loup: Me, I gave a face to the burglar that is not so bad, a little girl in need of Dad, this stupid and malicious gangster. The story offered beautiful issues staged against the backdrop of picturesque scenery (the Paris skyline at night, the top of Notre Dame, with its gargoyles and turrets, not to mention the fantastic visions of Costa, the villain who also happens to love African art). On the animation side, we have remained true to our principles: We never make a "model sheet", the graphic charts for animators where the characters are shown from all angles. Each shot has its own model, depending on the situation, in form and in color. There is no rigid mold, the artist is free. And, as in "Le Couloir," all drawings were enriched by superimposition of a pencil of light.

- B.G.: The animation world loves to give figures... Can you give us some?

Alain: "A Cat in Paris" has seven hundred sixty-nine shots, so almost as many sets. It was put into production in early May 2007 (after two years of writing and working to convince financial partners). Budget: five million Euros. Belgium has entered into co-production of up to ten percent, but three quarters of the film was made on site in Valencia, like "Raining Cats and Frogs." It's not a huge budget, but it is a Folimage characteristic to adapt to situations.

- B.G.: It is said Alain is a big fan of American cinema...

Alain: Definitely, and I slipped in a few references for moviegoers. There is a conversation between gangsters that evokes Scorsese, a quartet of thugs fighting over wacky nicknames, straight from Reservoir Dogs, and a thrilling tribute to Night of the Hunter.

- B.G.: In short, you are betting on a subtle mix of excitement, humor and adventure. Not to mention the tenderness. It seems we recognize a Folimage film at first glance.

Alain and Jean-Loup: There should be waves in the studio...

- B.G.: They also say you have your head in a different world... one of your next film...

Alain: It is another thriller, because that is my world. But this time with an alternate twist: we'll really go in on the fantastic. One thing is certain, we will continue with these feature films. It's more exciting. They are a blast, we can create a range of new characters and offer more possibilities for the staging.

ABOUT THE US DISTRIBUTOR

GKIDS is a distributor of award-winning animation for both adult and family audiences. The company has scored three Best Animated Feature Oscar nominations in the past three years, with *The Secret of Kells* in 2010 and both *A Cat in Paris* and *Chico & Rita* in 2012 – marking the first time an independent distributor has had two simultaneous nominations in the category. GKIDS handles North American theatrical distribution for Oscar winner Hayao Miyazaki's famed Studio Ghibli library of films, one of the world's most coveted animation collections with titles *Spirited Away*, *My Neighbor Totoro*, *Princess Mononoke* and others. GKIDS is also the producer of New York International Children's Film Festival, North America's largest festival of film for children and teens. NYICFF is an Oscar®-qualifying event and jury members include Uma Thurman, Susan Sarandon, Gus van Sant, Matthew Modine, Jeffrey Wright, John Canemaker, James Schamus, Michel Ocelot, and Christine Vachon.

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