

Nord-Ouest and Studio O
present

Tales of the Night

A film by Michel Ocelot



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84 minutes

Color film in 3D, also available in 2D
Format: Image 1.77 16/9, sound 5.1 Dolby SRD digital

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DIRECTOR'S NOTE

Down the years, I have discovered something rather agreeable: I am a sorcerer. I have two powers; that of producing beauty, and that of creating characters and actions that do not exist, yet which take us on a journey through different worlds, as if on a magic carpet.

I put these talents to use with great enthusiasm. I have found the vehicle which allows me to tell my stories. The two children in *Tales of the Night* ply my marvelous trade, in the company of an ageing technician. They invent, dress up, and act out the enchant story in a charmed land.

I take great delight in tales, in the arrangement of those little mechanisms which start whirring away. These are gifts that I offer to people, because I like to give pleasure, both on a superficial level, and I hope also deeply.

SYNOPSIS

Every night, a girl, a boy and an elderly technician meet in a little cinema that seems abandoned, but is in fact full of wonders. The three friends research, draw, invent, dress up and act out the stories that take their fancy in a magical night where anything is possible – sorcerers and fairies, powerful kings and stable boys, werewolves and merciless ladies, cathedrals and straw huts, cities of gold and deep forests, the waves of harmony of choirs immense and the spells of a single tom-tom, malice that ravages and innocence that triumphs...

TALES OF THE NIGHT PRESENTED BY MICHEL OCELOT

THE WEREWOLF

Two sisters are in love with the same handsome horseman. The older one wins the young man's heart, leaving her younger sister in despair. But this perfect man has a terrible secret.

TI JEAN AND BELLE-SANS-CONNAÎTRE

In the Antilles, a boy breezes along whistling. He enters a cave and goes down, down, down, further than he could ever imagine. But nothing can strike fear in his heart nor break his stride.

THE CHOSEN ONE AND THE CITY OF GOLD

During a grand ceremony, a pretty girl is given to a strange being so that he may eat her, and in exchange, give her city much gold. Of course, the girl has a sweetheart who opposes the arrangement - but the creature is invincible!

BOY TAM-TAM

A boy taps away all day long, on anything he can find, driving everyone crazy. He'd love to own a real drum, or better still, the magic tam-tam, which can make anyone dance.

THE BOY WHO NEVER LIED

A horse that can speak is a rarity, but not so rare as a boy who never lies. The King of Tibet makes a bet that no one can make his young groom tell a lie, whilst his cousin bets the opposite. The latter has a formidable secret weapon: His irresistible and merciless daughter.

THE DOE-GIRL AND THE ARCHITECT'S SON

A young man sees his love transformed into a doe before his own eyes by a jealous sorcerer. How can he return his beloved Maud to human form? The Caress Fairy is the only one able to help him, but she's so hard to find.

INTERVIEW WITH MICHEL OCELOT

Writer and director

TALES OF THE NIGHT takes us on a journey not to a single universe, but to six, very varied, and all seen through the prism of your imagination. How did you choose these?

I like the world of storybooks and I have many stories to tell. I had a whole collection ready. With the producers and some collaborators, we selected those we liked best, and which also offered the best potential in 3D. I also wrote a new story, directly inspired by the possibilities of working with 3D.

I'm interested in all kinds of connections, all kinds of landscape, every art form, and of course every period of history. I like history. I chose for example the Antilles because of a traditional tale that I liked. It was also an opportunity to create some lovely sets, with the tropical plants that I love so much. I also use a story about a sacrificed girl inspired from an African tale, but which I relocated to Aztec America. That is a culture which gave us some remarkable architecture, but which also set new records in terms of cruelty. I associated the mindless horror of these sacrifices with the beauty of the choirs, which I imagined to be like those in Verdi's work. Christian Maire, the composer, did a marvelous job. Juxtaposing magnificent singing with frightful acts - the best and the worst - was an interesting exercise.

My first hit with the story of an African baby encouraged me to return one day to this dark continent, with a little thing like "Boy Tam-Tam", as well as something on a larger scale, like the new adventures of Kirikou, on which I am currently working.

We also find our own civilization, with two tales set in the Middle Ages. "The Werewolf" evokes the end of that period. The costumes are inspired from the court of Burgundy in the 15th century, with fantastic hair-styles, like that of the wife of Jacques Cœur. In "The Doe-Girl and the Architect's Son", I pay homage to our gothic culture of the 13th century.

I like juggling with stories from all over, I'm very at ease about that.

How do you approach writing? What inspires you?

Storytelling is my language. When I do it, I'm in my element. It has developed over time. When I was little, I was already "an artist" and I was lucky enough that everyone agreed on this point. I used to invent things and I made stuff with my hands using scissors, pencils, paint. I started very early and, as I got older, I had an ever-growing desire to tell stories. I was good at writing!

Sometimes the stories I tell are completely original, sometimes they draw ideas from traditional storytelling. I'm interested in all kinds of worlds and every period. I'm like a greedy child in a sweetshop.

You demonstrated your technical skills before your talent as a storyteller took shape, then the one served the other...

The main thing is having something to say. I always start from the inside, from feelings, even if I'm sometimes initially inspired from the beauty of the outer world. The story must grab me. For example, the story of "Boy Tam-Tam" comes from my observations in the sphere of creativity. Whether you're using a sable brush or high-performance software, you mustn't become obsessed about it - what makes the quality of a work is the artist, who can do without the expensive, latest equipment.

Your film is structured around an evening that two children spend with an old man in a cinema. How did you define this situation, which is some ways a metaphor for what you do yourself with your audience?

It was a useful narrative device for the story I wanted to tell, allowing me full freedom. I have true feelings and I only work with this raw material. But more than that, I like showing how I work, how I get there. I like inviting the spectator to act along with me, to do "as if".

It's a question of having a taste for stories and shows. I also harbor the secret hope of inspiring a vocation in some. I want children to be active, for them to pick up pencils and scissors rather than staying slumped in front of the TV. And perhaps even to encourage new filmmakers. At the moment, France is enjoying a golden age of animation. French animation students and their schools are the best in the world. At the specialist festivals, the French are even winning too many awards and it's a problem. I saw one festival where they had to cheat with the results so some other nationalities could be rewarded. But we don't just need animators, we also need writers.

In the course of the film, just before the start of each story, even though we're in the cinema, we find ourselves in front of the red curtain of the theatre...

The red curtain is like the gift wrapped in beautiful paper; it's absolutely necessary. It's the anticipation at the theatre or in the cinema. There's a box, and in this box, there's a treasure waiting to be discovered.

What message or which values do you want to put over through your stories?

There are many. I find it hard to analyze my work; it's not something that interests me. But looking back, in general you can say that my heroes are innocents who stand up for themselves. They manage to fight back against an abuse of power, wrongdoing, stupidity and superstition. Often, they are also generous.

I want to do good and pass on good things. I give you the good things I know; I've learnt all sorts of things, I hand them on to you. I also do good by trying to create something beautiful, moving and funny. I like that and I've done it all my life, ever since I was little. I make films using all the lessons that I have learned during my existence, and from which I draw my fables.

It's not as if your films are only aimed at children...

In the beginning, I was irritated by the “kids” label that was always stuck on me just because I made animations. It no longer bothers me. It's a disguise which allows me to come closer to adult audiences without arousing their mistrust, and to move them.

I've observed that all age groups are present in theatres for my films, and that everyone, whatever their age, comes to thank me and to ask me to carry on. That makes me happy. I like meeting audiences that are totally mixed, men and women, old and young, and these days, throughout the world. For example, I just received a touching e-mail from the father of a little kid in Alaska, pink and wrapped up in woolies and fur, convinced he's Kirikou, who's black and totally naked!

Do certain tales in this film correspond to part of your personality? Or are you more evenly spread throughout them all?

I am in all my films, in several characters at any one time, but not in every character. For example, in “The Boy Who Never Lied”, I could be the boy, but not the horrid princess! Not only can I not identify with her, but also, I would never be able to come up with her criminal duplicity. That's the advantage of drawing inspiration from faraway lands and distant times. I attain a genuine feel of “elsewhere”. Nonetheless I gave that horrible Tibetan tale my own twist. The original is far more revolting: The woman who seduces the groom is the king's wife. There's not a trace of love, except on the part of the lad who falls in love with her so much so he kills his horse. But in the end, it is he who never lies who comes out on top.

As in the noble tradition of storytelling, you place certain themes at the heart of your stories which can be harsh and which are not often tackled today, yet which you handle with hope.

Friendship, love and death are fundamental themes. Death is very rarely represented in animations - maybe sometimes from a distance for the bad guys, but not for the nice folk. Bringing death into “The Boy Who Never Lied” added something extra. The friend sacrifices himself. The notion of sacrifice is also interesting, but in this case, the sacrifice is excessive.

You have always employed the most recent technologies available for your films, such as computer graphics, computer-generated 3D imagery, and now full-blown 3D filming. Can you describe what each contributes to your working method and to the finished films?

All techniques are interesting and each brings a different hue to what you produce. But they remain tools of which I am not especially enamored. I venerate good stories and beauty.

Using 3D filming was a matter of trying a new toy. Paradoxically, this brand-new technique takes me to the kind of images I created when I had no money. I've always made little things in relief, cut-outs, collages and so on. This technological advance enabled me to return to a certain enchantment from my early work which had disappeared. This enchantment came from paper cut-outs. When I shot these modest films, bent over the camera, once I'd turned off the overhead lamp and put on the lighting below for the back-lit effect, I was simply transported into the fairytale. The little characters moved independently from the set, which was built using several levels for easier handling. I have shown these little constructions in exhibitions, using light boxes. It was really charming. People who had first seen these little light theatres in the flesh sometimes admitted they were disappointed by the film on a flat screen. And I have noticed that this charm is rediscovered with this new version in stereoscopic cinema, both for ordinary spectators and for seasoned professionals. I redid what I used to see in the boxes. When I saw the first 3D images, I let out a gasp of amazement, like a child! As long as it brings this magical aspect, it is worth using this technique.

Whilst adopting these technical evolutions, you have remained faithful to your style. You have never allowed yourself to be swamped by them. How do you preserve the integrity of your creativity when using these technologies?

I know what I want, and I've observed the errors around me. What is taken for my style is in fact the absence of means. In the beginning, I didn't have any money and I did the best I could with practically nothing, just cut-out paper. This simplicity actually suited me. We've got big computers and powerful software, and we got together to make a demo reel for the software. I'm not in it for that. I want two or three things from the computer, only that which can help me. I want to go straight to the heart of things!

There's a sense of urgency about you...

Two things make me a workaholic. Firstly, I have to make up for lost time, because I have been unemployed more than once, with no access to a workshop even though I was itching to do some work; secondly, I'm aware of the limited life span we have to deal with. I knew that aged 20, but today, it's less theoretical. I would point out that I existed before KIRIKOU! Thanks to the little films that I managed to make from time to time, I became known on the international festival circuit (all my films picking up awards) and managed to establish a reputation in the industry, both in France and abroad. It was an intense way of living.

As a result, I now have access to the tools I used to covet so much. And I'm hungry to use them.

By staging shadow puppets with their own look, you tend towards a purity of representation. Each posture, each movement becomes significant. How do you go about this staging?

It's true that telling a story in black silhouettes is sometimes a challenge. There are no colors to help, nor can you delimit a limb which is lost in the dark. You work in very limited space, even using 3D. It's a sort of asceticism. I understood this clearly during a recent meeting, when a schoolmaster said to me: "I tried to tell a story in silhouettes with my students, I realized it was very difficult, and we gave up. We said to ourselves only Michel Ocelot knows how to do it."

There is something of Egyptian art in this technique. By simplifying to the extreme, in retaining only the purest curves, the Egyptians captured the maximum beauty. The torso is more beautiful and legible face-on, the legs, the buttocks and head are in profile. It is this essence that I like in black silhouette. Whatever you do, it's a powerful image which produces an extreme impression on the retina. The *nothing* and the *light*.

Each of the six stories in TALES OF THE NIGHT features a young female and young male. How did you choose and define this universal "couple"?

I'm all for equality! I need a man and a woman to tell my stories. It's nothing original. Twenty years ago I started on this collection of little stories with a boy and a girl, and I'm carrying on.

I also want to give a prominent place to women, which they should have naturally. All over the world, men are torturers, and women victims. One could almost call it genocide. I've always been lucky enough to have women in my life; a mother and a little sister. It was good, and there was nothing to justify a hierarchy. And later, I've never had women friends who had a subordinate position. Anyway, there are heroines in my stories.

With TALES OF THE NIGHT, you have returned to the short story format of your early days. What advantages does that offer?

I like all formats. I work in many formats and on many types of project, with no limitation beyond my own desire to tell stories and illustrate them. Yet some of my greatest emotional responses as a spectator have come from short films seen at animation festivals. Because the animated short films that I enjoy come from the guts of half-crazed individuals like me, who know they'll never get rich from their productions, which will be seen by relatively few people. They work without compromise, and with no pressure other than that of their imperious need to create. This aspect is very powerful. A short film made between a handful of people can be very intense. A short song can be as powerful as an opera. In fact, a great many operas have disappeared without a trace whilst some humble little songs survive.

The voices, the accents and the music are also important elements in your film. How do you approach those aspects?

I like accents because the diversity means you don't get bored. We are all different, yet we understand each other fine. I really like hearing well-spoken French with a slight accent. In TALES OF THE NIGHT, there's the accent of the Antilles and the African accent. For KIRIKOU, the producers told me the audience didn't like accents and we'd have to subtitle. I replied that Pagnol built his entire career on the Marseille accent. And why did he take the risk? Because he saw a celebrated play in Brussels in which the local actors dared to speak in a Belgian accent! So I stuck to my idea, and as soon as Kirikou's mother begins to speak, everyone falls under her charms. The accent adds a perfume, a color and a vitality that I love.

The voices, the sound effects and the music are essential. We go to the cinema with our eyes and our ears. I have close ties with some musicians, and I get them involved from the start of the production. We work hand in hand. I also have excellent relations with the actors, who act freely, under my direction, but don't just do "dubbing". It is the animators who follow their voices, which is not difficult. The sound effects are fascinating, as is the whole sound design and editing process.

Christophe Rossignon, my producer, has a custom of keeping a small role for himself in each of the films he produces. I thought to myself I'm going to give him his first ever animated role. Although he only has two lines, he did a great job! You also hear my voice in places. You have to remember that before shooting a film, I start with a filmed sketch, a series of still images with my voice speaking all the roles. That's called the animatics and allows us to get a very clear idea of how the film will proceed before it is made. During recording of the real voices, sometimes I take one of the roles with which I felt most comfortable. But I mainly just fill in, a line here and there for an extra we don't have.

You come up with the stories, you write, draw and direct. Can you talk us through each major stage of your creative process and describe how you feel about each one? Do you have a favorite?

For me, the writing is like a vacation. Intellectual invention, without rolling up your sleeves and sitting down to the drawing board, followed by putting it down on paper, is the easiest and most comfortable phase. The real work begins once the screenplay is written.

The drawing is a more complicated task than the writing, but one that I love. I sometimes do drawings just for the pleasure - but not often, as there's never enough time! These are inventions and characters that I don't show to anyone, so I'm totally free to do something fresh. It's my laboratory. Cinema is a risky business: You have to be understood in a fraction of a second and to please the audience.

Critics and journalists point to me as a dreamer, but that's not exactly right. I like dreams well enough, but I also like to accomplish. Making a film is an accomplishment. All the decisions must be taken before the shoot starts, including the length of the film. That doesn't bother me because I know what I want. I chop and change during the storyboard phase. At that point, I still have the scope to scrub everything, to tear

it up and start over. It's a huge task. Then, the animation begins and we no longer change anything, because it's too expensive. Completing a film means you have managed the technical aspects, the money, respected the deadlines, dealt with the breakdowns, the crises and the people – or rather human nature. You have to handle things so that everyone is pulling in the same direction and I'm getting better at doing that.

I really like working with other people. After a while, I can't stand doing my little things on my own anymore and I'm delighted to work as part of a team. I'm never in a separate office. I always muck in with everyone. The presence of other people working doesn't bother me, even when I'm doing the concentrated work of the storyboard. On my shoots, the mood is calm and studious. Getting down to work together, making something and producing the film gives me enormous pleasure. Back in the days of the paper cut-outs, I knew how to do everything; these days, it's no longer the case. I need all these miraculous assistants; all these people who know their jobs and want to do them well for me. Although I don't really know what they do, we understand each other and I like watching all the various departments at work, witnessing the way people function as an ensemble. For example, I like being present for the music recordings. I don't understand a thing, they've got their jargon and shout stuff out without me knowing why. In general, they get along very well. Each time I work with musicians, every one goes crazy with no limits.

Do you know today where TALES OF THE NIGHT fits into your overall body of work?

I think it's quite an important element, with all due modesty. It's clear, as I said before, that a little song can stand alongside pretentious opera: "Long, long after the poets beat a retreat, their songs still ring out in the street." And I like writing little songs.

With TALES OF THE NIGHT, what do you hope to bring to audiences?

First of all, 80 minutes of pleasure, then something that floats around gently somewhere inside them.



Michel Ocelot

Writer, artist, animator and director.

BIOGRAPHY

Born on the French Riviera, Michel Ocelot grew up in Guinea, west Africa, then spent his teenage years in Anjou in the Loire valley before moving to Paris.

Following studies in art, he began experimenting on his own with animated film. He directed the animated TV series *The Adventures of Gédéon*, then used characters and sets made of white paper cut-outs for his first short film, *The Three Inventors*, (Bafta 1980 for Best Animated Film, London), which was followed by *The Legend of the Poor Hunchback* (César 1983 for Best Animated Short Film, Paris).

Michel Ocelot returned to television for a short series with *The Cold-Hearted Princess*.

A third short series, *Ciné Si*, used shadow puppet techniques with silhouettes intricately cut out in black paper, as did *The Beauty and the Sorcerer*, *The Dancing Shepherdess*, and *The Prince of Jewels* which followed.

In 1998, Michel Ocelot became known to a wider audience thanks to the huge public and critical success of his first feature-length film, *Kirikou and the Witch*.

Michel Ocelot then made *Princes and Princesses*, a series of ancient tales told with silhouette puppets. But the popularity of the Kirikou character spurred Michel Ocelot to recount some further adventures his African child hero in *Kirikou and the Wild Beasts*, co-directed with Bénédicte Galup.

Azur and Asmar (2006), his fourth feature film, was another fairy tale that transported audiences from one side of the Mediterranean to the other.

In 2008, the DVD of all his short films was published, *The Hidden Treasures of Michel Ocelot*, bringing together all his work prior to Kirikou. It also includes a short follow-up to *Azur and Asmar: The Wedding Guest*.

Employing shadow puppetry for the first time in 3D, his new feature film, *Tales of the Night*, will be released in theatres this summer. It is one of the films in competition at the 61st edition of the prestigious Berlin International Film Festival in February 2011.

Michel Ocelot is currently shooting the further adventures of Kirikou.

Michel Ocelot is involved in all forms of creativity, including books (there are many adaptations based on his films), stage musicals with *Kirikou and Karaba* (choreographed and directed by Wayne McGregor), and music videos with Björk (*Earth Intruders*).

FILMOGRAPHY

- *The Adventures of Gédéon* (1976)
TV series of 60 x 5-min episodes. Produced by Trinacra Films
- *The Three Inventors* (1979)
Animated short film (13 min). Produced by A.A.A.
- *The Girls of Equality* (1981)
Animated short film (1 min). Produced by A.A.A.
- *The Legend of the Poor Hunchback* (1982)
Animated short film (7 min). Produced by A.A.A.
- *The Cold-Hearted Princess* (1986)
TV series (13 x 4 min episodes). Produced by A.A.A.
- *The Four Wishes* (1987)
Animated short film (5 min). Produced by La Fabrique
- *Ciné Si* (1989)
TV series of 8 x 12-min episodes. Produced by La Fabrique
 - The Princess of Diamonds
 - The Boy and the Figs
 - The Cruel Queen and the Trainer of Fabulo
 - The Witch
 - Prince and Princess
 - Icarus
 - You Can't Think of Everything
 - The Old Lady's Coat
- *Television Special* (1992)
26 min program. Produced by Trans Europe Film
 - The Beauty and the Sorcerer
 - The Dancing Shepherdess
 - The Prince of Jewels
- *Kirikou and the Witch* (1998)
Animated feature film (71 min). Produced by Les Armateurs
- *Princes and Princesses* (2000)
Animated feature film (70 min). Produced by La Fabrique/Les Armateurs
 - The Princess of Diamonds
 - The Boy and the Figs
 - The Witch
 - The Old Lady's Coat
 - The Cruel Queen and the Trainer of Fabulo
 - Prince and Princess
- *Kirikou and the Wild Beasts* (2005)
Animated feature film (75 min), co-directed with Bénédicte Galup. Produced by Les Armateurs

– *Azur and Asmar* (2006)

Animated feature film (101 min). Produced by Nord-Ouest Films

– *The Hidden Treasures of Michel Ocelot* (2008)

Compilation DVD of seven short films, including one original film, The Wedding Guests and music video “Earth Intruders” by Björk, 160 min. Produced by Nord-Ouest Films/Studio O

– *Tales of the Night* (2011)

Animated feature film (75 min). Produced by Nord Ovest Films/Studio O/StudioCanal

Collection of six tales in shadow puppetry:

- The Weirwolf
- Tijean and Belle-Sans-Connaître
- The Chosen One and the City of Gold
- Boy Tamtam
- The Boy Who Never Lied
- The Doe-Girl and the Architect’s Son

Awards and festival selections

TALES OF THE NIGHT

- In competition at the Berlin International Film Festival (Germany), 2011

DRAGONS AND PRINCESSES - THE BOY WHO NEVER LIED

- Special award for the best TV series, International Festival of Animated Film, Annecy (France), 2010
Official selection in the international festival:
- 2010: International Cinema Festival in Abitibi-Temiscamingue, Rouyn-Noranda (Canada)

AZUR AND ASMAR

- Best Feature Film Award, Children's Film Festival, London (UK), 2006
- Golden Ibex for Best Animated Feature, Ale Kino, International Youth Film Festival, Poznan (Poland), 2006
- Communications and Society Award and Animé Radio Nord Communications Award, International Cinema Festival in Abitibi-Temiscamingue, Rouyn-Noranda (Canada), 2006
- Audience Award, Anime Grand Prix given by the magazine Animage, Japan, 2007
- Grand Prix-Best Feature Film, Animafest, Zagreb (Croatia), 2007
- Barrilete de Oro, Best Children's Feature Film, Nueva Mirada International Film Festival, Buenos Aires (Argentina), 2007
- Audience Award, Best Feature Film, Rencontres Internationales, Wissembourg (France), 2007
- Children's Audience Award, Film Festival, Munich (Germany), 2007
- Prix Animovi for Best Animation Feature Film, International Animated Film Festival, Stuttgart (Germany), 2007
- Audience Award, Sprockets, International Children's Film Festival, Toronto (Canada), 2007
- Special Children's Jury Prize and Unicef Special Mention, Festa Internazionale di Roma, Rome (Italy), 2007
- Prix I Castelli Animati-Tutto Digitale, I Castelli Animati, Rome (Italy), 2007
- Best Animated Feature Film Award, Divercine, International Children's Film Festival, Montevideo (Uruguay), 2008
- Best Animated Film Award, International Animation Film Festival, Lucca (Italy), 2008

Official selection in the following international festivals:

- 2006: Directors' Fortnight, Festival de Cannes (France)
International Animated Film Festival, Annecy (France)
International Cinema Festival in Abitibi-Temiscamingue,
- 2007: Rome (Italy), Hiroshima (Japan), Pusan (South Korea), London (UK), New York (US), Bucharest (Romania), Gand (Belgium), Singapore, Valladolid (Spain), Zürich-Bienne (Switzerland), Copenhagen (Denmark), Hong Kong, Jakarta (Indonesia), Stockholm (Sweden), Istanbul (Turkey), Kabul (Afghanistan), Athens (Greece), Berlin-Munich (Germany), Melbourne-Brisbane (Australia), Sofia (Bulgaria)
- 2007: Nomination for Gabriel Yared at the Césars (Best Original Film Music category), Paris (France)
- 2008: Nominated for a Goya (Best Animated Film category), Madrid (Spain)
- 2009: Bafici, Independent Festival of Buenos-Aires (Argentina)

KIRIKOU AND THE WILD BEASTS

- Audience Award, Best Feature Film, Rencontres Internationales de Wissembourg (France), 2005
- International Jury Prize, Animated Film Festival, Cairo (Egypt), 2006
- Audience Award, Festival Animovie, Stuttgart (Germany), 2006
- 1st Prize of the Adult Jury, Animated Feature Film, Chicago International Children's Film Festival (US), 2006

- 1st Prize of the Children’s Jury, Animated Feature Film, Chicago International Children’s Film Festival (US), 2006

Official selection in the following international festivals:

- 2005: Festival de Cannes, first children’s screening, out-of-competition, Cannes (France), Sainte Livrade sur Lot (France), Arras (France)
- 2006: British Animation Awards (UK), Seattle (US), Auckland (New Zealand), Edinburgh (UK), Haugesund (Norway), Bienne (Switzerland), Taipei (Taiwan), Amsterdam (Netherlands), Lisbon (Portugal), Mexico City (Mexico), Singapore, Istanbul (Turkey)
- 2007: Jakarta (Indonesia), Pantalla Pinamar (Argentina), Kecskemet (Hungary), Tel Aviv (Israel)
- 2008: Athens (Greece)

Presentation in 2006 at the Museum of Modern Art in New York and the Barbican Center in London.

PRINCES AND PRINCESSES

- Prix Cinéma of the SACD, Paris (France), 2000.
- Andersen Award, International Festival of Sestri Levante (Italy), 2000
- 1st Prize of the Children’s Jury, Animated Feature Film, Chicago International Children’s Film Festival (US), 2001
- 1^{er} Prize of the Adult Jury, Animated Feature Film, Chicago International Children’s Film Festival (US), 2001.
- Best Children’s Film Award, Würzburg International Filmweekend, Würzburg (Germany), 2001
- Special Jury Prize OCIC, International Festival of Mar Del Plata (Argentina)

Official selection in the following international festivals:

- 2000: Cairo (Egypt), Berlin (Germany), Christiansend (Norway), Beirut (Lebanon), Munich (Germany), Cannes Junior (France), Edinburgh (UK), Hiroshima (Japan), Toronto (Canada), Pusan (South Korea), Sao Paulo (Brazil), Haifa (Israel), Amsterdam Cinekid (Netherlands), Oulu (Finland), Taipei (Taiwan)
- 2001: New York International Children’s Film Festival and Los Angeles Pan African Film Festival (US), Timimoun (Algeria), Hartford & Northampton Kidfest (UK), Exeter Animated Film Festival (UK), Hong Kong (China), Palm Springs and San Francisco (US), Leeds (UK), Kerala (India), Singapore

KIRIKOU AND THE WITCH

- Silver Award for Best Feature Film, International Children’s Film Festival, Cairo (Egypt)
- Grand Prix 1999 for Feature Film, International Animated Film Festival, Annecy (France)
- Special Award from the City of Kecskemet, European Animated Feature Film Festival, Kecskemet (Hungary)
- Audience Award, International Film Festival of Zanzibar (Tanzania)
- Feature Film Award, International Animated Film Festival Espinho (Portugal)
- Hadrumete d’Or, Best Children’s Feature Film, International Children’s and Youth Film Festival, Sousse (Tunisia)
- Château d’Argent, Quality of Life Award, Festival “Castelli in Aria”, Bellinzona (Switzerland)
- Feature Film Award, International Animated Film Festival, KROK, Kiev (Ukraine)
- Children’s Award, Bluebird International Film Festival, Kiev (Ukraine)
- 1st Prize of the Children’s Jury, Animated Feature Film, Chicago International Children’s Film Festival (US), Chicago (US)
- 1st Prize of the Adult Jury, Animated Feature Film, Chicago International Children’s Film Festival (US), Chicago (US)
- Best Children’s Film Award, International Film Festival, Rouyn-Noranda (Canada).
- CIFEJ Award, International Children’s Film Festival, Oulu (Finland)
- Young Audience Award, Rencontres Internationales du Cinéma d’Animation, Wissembourg (France)
- Special Jury Prize, Best Feature Film, International Children’s Film Festival, Montreal (Canada)
- Feature Film Award, International Film Festival, Malmö (Sweden)
- Youth Jury Award, International Youth Film Festival, Vancouver (Canada)
- Prix des Rencontres Ciné Jeunes (children’s juries in 36 towns), France
- Award of the International Festival of Children’s Theatre, Fermo (Italy)
- Best Music Award, French Film Festival, Jakarta (Indonesia)
- Silver Ibex for Best Animated Film, International Youth Audience Film Festival, Poznan (Poland)
- Cinékid Award, International Film Festival for Children and Young Adults, Amsterdam (Netherlands)
- Diploma from the International Animation Biennale in Bratislava (Slovakia)
- Best Feature Film Award, International Festival of French-Language Cinema in Acadie (Canada)
- Best Animated Feature Film Award, International Festival of Montevideo (Uruguay)
- First Prize, International Children’s Film Festival, Cartagena (Colombia)
- Special Jury Prize, WorldFest International Film Festival, Houston (US)
- Audience Award, Festival International Cine-Arte and Cultural de Asuncion (Paraguay)
- Audience Award , Gold Kazoo, Kalamazoo (US)
- Best Youth Feature Film Award, African Diaspora Festival, New York (US)
- British Animation Awards, Best European Feature Film, London (UK), 2002
- Audience Award (Swahili version), Festival Lola Kenya Screen, Nairobi (Kenya), 2009

THE 3 INVENTORS

- BAFTA (British Academy of Film and Television Award) Best Animated Film, London (UK), 1981
- Nominated for CESARS Best Animated Short Film, Paris (France), 1981
- Golden Trophy, International Short Film Festival, Odense (Denmark)

THE LEGEND OF THE POOR HUNCHBACK

- CESAR for Best Animated Short Film, Paris (France), 1983
- “BEST OF ANNECY” tour, US and Canada

THE FOUR WISHES

- Official selection in short film category, Festival de Cannes (France), 1987
- “Outrageous Animation” tour of the US, 1989
- 1st Prize, Millau Animation Festival (France)

CINE SI

- Nominated for the CESAR for Best Animated Short for “The Princess and the Diamonds”, Paris (France), 1989
- Best Episode Award for TV series for “Prince and Princess”, International Animated Film Festival, Ottawa (Canada), 1990
- Fipresci Prize for “The Old Lady’s Coat”, International Animated Film Festival, Annecy (France), 1991

THE COLD-HEARTED PRINCESS

- Audience Award, International Short Film Festival, Odense (Denmark), 1985
- Prix du Jury for Short Film, International Festival of Bourg-en-Bresse (France), 1984

THE GIRLS OF EQUALITY

- Prix Spécial du Jury, Albi Festival (France), 1982

Recognition for his lifetime achievements

- Klingsor Award for his career’s work, Bratislava Animation Biennale (Slovakia), 2008
- “Friend of Children’s Cinema” Award, in recognition of the quality of his screenplays and the graphics of his films, and the humanist themes of cultural diversity, Mostra de Cinema Infantil, Florianopolis (Brazil), 2009
- Knight of the Ordre National de la Légion d’Honneur, Paris (France), 2009
- Tribute to Michel Ocelot, Animadrid, International Festival of the Animated Image in Pozuelo de Alarcon, urban community of Madrid (Spain), 2010
- Grand Prix from the town of Baillargues, Baillargues International Animation Film Festival (France), 2010

INTERVIEW WITH RODOLPHE CHABRIER

3D Supervisor

Rodolphe Chabrier is one of the three founding shareholders of Mac Guff, the renowned production studio for digital images and visual effects which was the creative force behind the recent international hit, DESPICABLE ME. In cinema, as a special effects supervisor, Rodolphe Chabrier has worked on movies as varied as SPLICE, LE PETIT NICOLAS, LARGO WINCH, 99 FRANCS, TELL NO ONE and L'IMMORTEL. He supervised the 3D effects for Michel Ocelot's film TALES OF THE NIGHT.

What first tempted you about this project?

Michel Ocelot is one of the great names of animation. He's a mythical figure in his field. Our job consists of applying our expertise to the filmmaker's vision. Working with Michel Ocelot was a delight, simply because his films are delightful too. When we met, I was at first surprised by this gentleman with a very British composure, who goes round on roller-skates. He has a very powerful personality. I was also impressed by the fact that, despite any misgivings he might have towards digital techniques, he had the curiosity to discover them and to integrate them into his film.

For AZUR AND ASMAR, the excellent artistic and human experience he had served to create a special relationship between him and Jacques Bled, another founder of Mac Guff who coproduced that film. For this film, Mathilde Germe - who dealt with the 3D conversion on TALES OF THE NIGHT - and I were able to work even more closely with Michel.

How did you approach the task for TALES OF THE NIGHT?

By the very nature of his films, with cut-out paper characters, Michel always works in a sort of relief. He calls what he does "flat 3D". He imagines his scenes like a little theatre. The use of full-blown 3D suits it really well and offers the audience an extra dimension inherent in his universe. With TALES OF THE NIGHT, using 3D makes perfect sense.

The first tests carried out with several sequences from the film worked marvelously. At Mac Guff, I have developed specific 3D conversion tools which make the operation manageable at all stages within a reasonable budget. Thanks to our proprietary software, we have the ability to adjust everything, always maintaining the priorities of quality and comfort of the graphic experience through 3D. Everything becomes lighter. So we were very reactive and the images seemed even more dazzling on Michel's film than with conventional 3D based on filming live-action in 3D. It's also thanks to the structure of his film, which uses the depth of field.

Do you recall his reaction when he saw the first sequence in 3D?

First he was speechless watching the images. Then he said it was wonderful; that with the 3D, he'd found what he'd been striving to achieve. Michel is extremely exacting and knows what he wants.

Working with him was a great opportunity. He has both a genuine storytelling talent and an exceptional graphic mastery. I like working with people such as Jean-Baptiste Mondino or Gaspar Noé, people who have their own universe. Michel is of the same mold, but on a higher level. I think it is entirely justified that after having worked for such a long time, he is finally recognized for his true worth throughout the world.

How did you work together?

Michel didn't want any gratuitous effects - it's not a theme-park film. He knows what he wants to say. His few corrections involved some details of how the images could be read or perceived. Sometimes a character who seems to be on the top of a mountain isn't necessarily there in his head. It's important, because he could actually be standing on the side of the hill. Those are things you can't see in 2D.

The use of 3D also allowed us to show his work in its best light. For example, for the cut-out silhouettes, sometimes black characters pass in front of black walls. In 2D, you'd see nothing other than a character who disappears before reappearing. Using 3D relief brings out their presence through the volume. In the same register, Michel was happy because the crowd scenes were more legible. If it is well used, 3D can make a scene clearer. People one behind another in a crowd no longer become confused. With the dimension of depth, the image is more distinct.

Each shot then requires specific treatment...

To simplify the explanation, the operation is divided into two parts. One is conventional, and involves background plates put into a sort of 3D. Without requiring specific layers, we virtually "re-filmed" elements of the film and gave them volume.

The other procedure - known as spatialization - is based on our own technology. Without going into details, when you work with paper cut-outs, the characters with volume are often linked to the ground by elements of the set which themselves require perspective. The spectator must be able to see the depth in a coherent way. We have developed tools which allow us to manage this more quickly. The time is then spent improving the ease of reading the image and its artistic quality. We use this procedure for other projects, including live-action, and contrary to what some might think, it works very well. It takes a good digital compositor, and you have to know how to handle things such as coming into and going out of shot, whether you want to give the impression of being large or small, using a high shot, or a low shot, focusing the spectator's eye on certain points or not. For the 3D relief to work, you have to really think about the scenes, about how people look. It's worth remembering that 40% of people have trouble seeing relief. There are many traps and there is a whole grammar

of 3D that is really important. It's a question of taste, of know-how and of experience. Mathilde Germe, a young digital compositor who I trained in these techniques, played such an important role that she appears on the credits alongside me, and she deserves it. There's also a whole team involved.

What memories will you go away with from this film?

I'm very moved by its formal beauty, to the point that I'd like to use some HD stills from the film to make 3D pictures. Michel's film, like all his previous works, really stands apart. I think 3D adds an element which brings out the most in his visual richness and his sense of narration. TALES OF THE NIGHT play to the strengths of cinema. Beyond the dimension of the story narrative, there is a pictorial force. I'm dazzled by the beauty of each frame.

CAST

With the voices of

**Julien Bérakis
Marine Griset
Michel Elias
Olivier Claverie
Isabelle Guiard
Yves Barsacq
Legrand Bemba Débert
Fatoumata Diawara
Fabrice Daudet Grazaï
Sabine Pakora
Gérard Diby
Umban Gomez de Kset
Firmine Richard
Olivia Brunaux
Serge Feuillard
Michel Ocelot
Louise Rossignon
Christophe Rossignon**

CREW

Director	Michel Ocelot
Producers	Christophe Rossignon and Philip Boëffard
Screenplay, dialogue, storyboard	Michel Ocelot
Associate producer	Eve Machuel
Production managers	Virginie Guilminot Alexandra Giuliano
Music	Christian Maire
First assistant director	Eric Serre
Set designers	Anne Lise Koehler Christel Boyer Simon Lacalmontie
Animation	Jean-Claude Charles Pascal Lemaire Aude Larmet Christophe Barnouin Elodie Lenaerts Yannick Giaume Ferdinand Boutard Damien Gaillardon Francesco Vecchi Alice Bouchier Léo Silly Pelissier Véronique Poilane Khaled Labidi Laurianne Proud'hon
Technical supervisor	Dorian Février
Editor	Patrick Ducruet
Sound editor	Séverin Favriau
Mixing	Stéphane Thiébaud
Sound engineer for music	Jean Taxis

Casting

Gigi Akoka

Heads of postproduction

**Julien Azoulay
Alexandre Chalanset
Clara Vincienne**

Special effects - Stereoscopy

Director of visual effects

Visual effects supervisor

Producer

Post-producer - Stereoscopy

Mac Guff Ligne

Rodolphe Chabrier

Mathilde Germe

Jacques Bled

Delphine 'Fifine' Domer

Color film in 3D, also available in 2D

Format: Image 1.77 16/9, sound 5.1 Dolby SRD digital

Copies available: 3D in DCP, 2D in DCP and 35mm

Run-time: 84 minutes

A NORD-OUEST FILMS - STUDIO O - STUDIOCANAL coproduction

With the participation of the CNC

And the support of LA RÉGION ILE-DE-FRANCE

Production: www.nord-ouest.fr

PARTNERS

Production company: Nord-Ouest Films

a Nord-Ouest Films, Studio O, StudioCanal coproduction

with the participation of the CNC

with the support of LA RÉGION ILE-DE-FRANCE

French Distribution: StudioCanal

Video publishing: StudioCanal

International sales: StudioCanal