



# The Oceans Project



## **PRESS KIT**

*After The Monkey Folk, Microcosmos,  
Himalaya and Winged Migration*

*Galatée Films  
presents*

## **Oceans**


*A film directed by Jacques Perrin and Jacques Cluzaud*

**PRESS CONFERENCE AT 9:30 AM**

**Jefferson Hotel  
1200 16th St NW  
Washington, DC 20036**

**As seating is limited, kindly RSVP to: (202) 944 6426**

*Co-organized by The French American Cultural Foundation and Galatée Films  
With the generous support of the Richard L. Lounsbery Foundation*

A large, light blue aerial bathymetry map of the ocean floor, showing various depths and features like ridges and trenches. It occupies the left side of the page.

*“Cinema is an artistic spectacle, a source of emotion, but it can also function as a weapon to serve and defend the most noble causes, not the least of which is nature.”*

*Jacques Perrin, July 2005*

## *Oceans*

■ End of shooting: December 2007

■ Theatrical release: Autumn 2008

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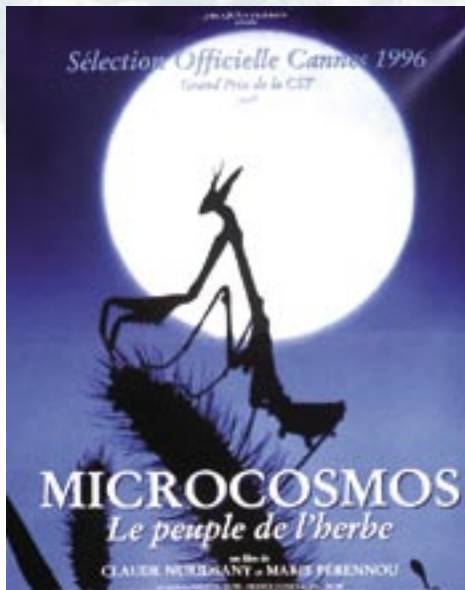
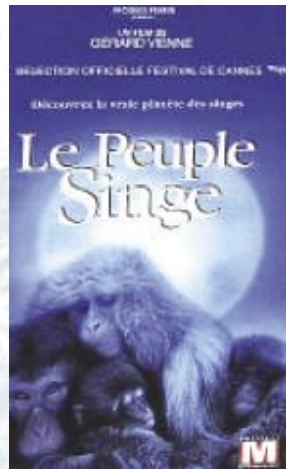
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## I PERRIN'S PREVIOUS WORKS OR "IN SEARCH OF THE LIVING WORLD"

In 1989, *The Monkey Folk* allowed us entry into the lives of our closest cousins, giving us a unique intimacy with them.

In 1996, *Microcosmos* invited us to stroll through a prairie in the south of France and examine up close what appeared to be an impenetrable jungle. It aimed to reveal the proximity of the inaccessible world of insects and to give adults a dose of the curiosity they had as children. A whole universe opens up and spreads out between the blades of grass, the universe of the infinitely small, of miniscule beings necessary to nature, even if only for pollination.

With *Winged Migration* in 2001, we skim across our planet on the wing tips of migrating birds of different species. Birds live in a world without borders; they are symbols of freedom. If this film depended on a complex, innovative technique, it also corresponded to a profound human desire: to fly with birds for the first time. Jacques Perrin wanted to follow the birds in their aerial trajectories, go with them to the farthest horizons, and perhaps come to understand the unicity of our planet. Every year, in the face of adversity – bad weather, hills and mountains, ocean expanses, deserts, traps set by man – these birds undertake what is truly an odyssey. Every year is a struggle for survival.

With *Oceans* we are crossing the last natural frontier of our planet, the deep reaches of the sea which are still greatly unknown and misunderstood. ■



## II PRESENTATION OF THE OCEANS PROJECT

### BEYOND FRONTIERS

Beneath the surface of the sea, on the other side of the mirror, life's primitive harmony reaches down to unsullied depths.

*Oceans* is a film that sets out to meet the creatures of the sea : those we know, those we know little about, and the many we still have to discover.

It is a venture into the fullness of the sea to show how prodigiously it teems with life, and into the deepest ocean beds to meet living fossils that belong to world prehistory.

We follow the whiplash turns of a shark, swim at the speed of a swordfish, glide with a manta ray, enter the dens of giant cod, surprise a spiny monkfish, an orange roughy , or a giant squid in their natural habitats.

We search for the giant octopus and the narwhal that haunt our imaginations as deeply as the chasms where they dwell. ■





## II PRESENTATION OF THE OCEANS PROJECT



### ATECHNOLOGICAL ADVENTURE

A new approach to the ocean and its creature is being discovered to venture into the depths where man has never gone. This quest for new images and emotional experiences requires creating innovative filming techniques and huge technical support and logistics.

### ATTHE CROSSROAD OF OCEANS AND THE SCIENTIFIC WORLD

Galatée Films has woven close relationships with the scientific community through its feature films *The Monkey Folk*, *Microcosmos* and *Winged Migration*.

Contributing researchers and specialists offer more than a guarantee: they give real sense to the images.

*Oceans* is committed to continuing and strengthening this collaborative effort. Since the beginning of production, a variety of research and scientific institutes and Galatée have, as partners, established a worldwide network closely associated with the project. ■



### IN PERRIN'S OWN WORDS...

“

*In open water, flashes of gold and silver, metallic wakes, and deformed bodies slice the surface of the ocean. Dolphins, orcas, whales, marlins burst forth from the waters and twist in the air, mad, extravagant figures gyrating between sea and sky. Every movement is a fleeting invitation to discover a world we thought impenetrable and silent. Below, on the other side of the mirror, life spreads out in primitive harmony down to the inviolate depths.*

*The film Oceans encounters the most familiar and the strangest of the sea's creatures – those we know, those we misunderstand, and the countless ones we have not yet discovered. We follow the about-face of a shark, speed underwater with a swordfish, glide beside a manta ray, enter the lair of a giant loach, surge forward with a sea lion; we ourselves become predators, flee with the prey, become fish among the fish.*

*Jean Dorst, professor and former director of the National Museum of Natural History in Paris, one of our first collaborators on Winged Migration, used to tell us: "You first have to love nature before trying to explain it."*

*This approach has been at the heart of our work for quite some time. Once again, our first guides are scientists. Their knowledge and especially their attachment to the sea provide the elements that give us our points of departure: from there we can imagine how we might proceed. Jacques Cluzaud and I want to ally our-*

*selves with the scientific community, as we did for the making of Winged Migration.*

*While we want to show the splendors of marine life, we also want to show how man has put his mark on the history of the oceans. We will trace the journeys of characters whose existence is intimately linked to that of the sea. It will be a fictional story based on facts and real events. Oceans will be a responsible, civic-minded film.*

*We plan once again to be innovative in terms of our technical equipment, especially with the help of new cinematographic tools. Each film has its own particular constraints; we create specialized technical adaptations to deal with them. With Microcosmos, it was robots and special optics. With Winged Migration, other robots, methods of image stabilization, and numerous flying platforms. For Oceans, the field of investigation is even larger: each shot requires the invention of underwater robots, of special lighting, and of new cameras.*

*We will record the songs of the whales, the dolphin's clicks, the grunts and growls of the fish. Fifty years after Commander Cousteau, we will hear the world of silence singing.*

*Oceans will be a hymn to nature. Beyond monetary riches, the ocean is also the repository of spiritual riches, a vast, free territory, a source of dreams and wonder that we want to magnify.*

*Oceans hopes to be a global project, like the Census of Marine Life. Filming will last 30 months, with three crews dispersed around the world. We want to take our time and not rush the natural order of things. We want to be at the service of nature, listen to her.*

*We know today that many species are threatened with extinction. Ninety percent of large pelagic fish have already disappeared. If, in the popular imagination, the shark is still a fearsome animal, it would be tragic for it to disappear because of our blunders and our ignorance. It is time for us to take inventory of all the seas and to become aware of the riches of their amazing biodiversity. It is time for exploration to precede exploitation.*

”

### III BIOGRAPHIES OF THE GALATEE TEAM



#### JACQUES PERRIN BIOGRAPHY

Jacques Perrin first became known to French and international mainstream audiences as an actor. He owed his first main roles to the Italian director, Valerio Zurlini, who won the Golden Lion in Venice for his movie *Family Diary* (1962). Acclaimed in Italy, Jacques Perrin went on to play more and more exciting roles there under directors Vittorio de Seta and Mauro Bolognini. Before long, a variety of other, very dissimilar film directors, including Pierre Schoendoerffer, Costa Gavras, Jacques Ruffio and Jacques Demy, were casting him in their films, in which he came to epitomize the young romantic lead – army lieutenant, Prince Charming or dashing young sailor – for a whole generation of movie-goers.

But fame did not go to his head, nor diminish his determination to “do the things he likes.” At the age of only 27, he started up his own production company and caused a sensation with *Z*, a film produced in partnership with Algeria, directed by Costa Gavras and starring such celebrity actors as Yves Montand, Jean-Louis Trintignant and François Périer. *Z* was a worldwide hit and won the Hollywood Oscar for Best Foreign Language Film. This was the start of a fruitful working partnership with Costa Gavras, with whom Jacques Perrin produced *State of Siege* (1973) about the Tupamaros in Latin America and *Special Section* (1975) about the special tribunals set up in France during World War 2.

The subjects he picks are bold but he always puts quality first. In 1970 he produced a romantic medieval drama, *Blanche*, by Polish director Walerian Borowczyk starring Michel Simon, followed by a courageous documentary directed by Yves Courrière and Philippe Monnier, *The Algerian War*, which raised an intense debate in France. He produced another montage documentary, *The Spiral*, in 1974, this time about Chile, a film that endeavors to figure out what happened between the election of Salvador Allende as President of Chile on September 4th, 1970, and his death on September 11th, 1973.

Free-spirited, brave and idealistic, Jacques Perrin has never balked at the years of work demanded by certain film projects. At the same time, he refuses to listen to talk of “unreasonable” projects. If a film becomes a mainstream hit, so much the better, but first and foremost, Jacques Perrin follows his heart. This led him to win his second Oscar for Best Foreign Film in 1976 with *Black and White in Color*, a film with a deliberately philosophical storyline directed by Jean-Jacques Annaud, who was an up-and-coming advertising filmmaker at the time. He



followed this in 1977 with *The Desert of the Tartars*, adapted from a bleak, angst-ridden novel by Dino Buzzati, with a star-studded cast including Vittorio Gassman, Philippe Noiret, Laurent Erzieff, Jean-Louis Trintignant and Max von Sydow. The movie left him with debts but a great deal of pride and won the Grand Prize for French Cinema.

Over the next few years, he produced numerous films of widely different styles and inspirations: *Adoption*, directed by Marc Grunbaum in 1978; *The Roaring Forties* by Christian de Chalonge in 1981, *The Monkey Folk* by Gérard Vienne in 1988; *Médecins des hommes* (six episodes produced for television) also in 1988; *Out of Life*, a film about the war in Lebanon directed by Maroun Bagdadi in 1990 (winner of the Cannes Festival Jury Prize); *Guelwaar*, about African identity and its rejection of first-world compassion, directed in 1992 by Ousmane Sembene; *Erythrée, 30 ans de solitude*, a documentary by Didier Martiny about the civil war in Eritrea; two more documentaries, *Espérance* and *D-Day*, produced for the Caen Peace Memorial in 1994; *The Children of Lumière* about the history of French cinema in 1995... The list goes on.

His irrepressible appetite for producing unconventional movies triumphed yet again in 1996 when *Microcosmos*, a spectacular big-screen documentary film about insects directed by Claude Nuridsany and Marie Pérennou, was an instant smash hit in cinemas worldwide and went on to garner a slew of international prizes. In France, it won five César awards, including one for Best Producer.

Jacques Perrin's interest in the very special domain of wildlife films dates back to 1983, when he invited Gérard Vienne, director of *The Territory of Others* and *The Claw and the Tooth*, to direct his production of *The Monkey Folk*, a movie that investigates the ancestral mythology of mankind. The result, an exuberant saga devoid of anthropomorphic artificiality, was released in cinemas in 1988 and accompanied by a 12-part television series.

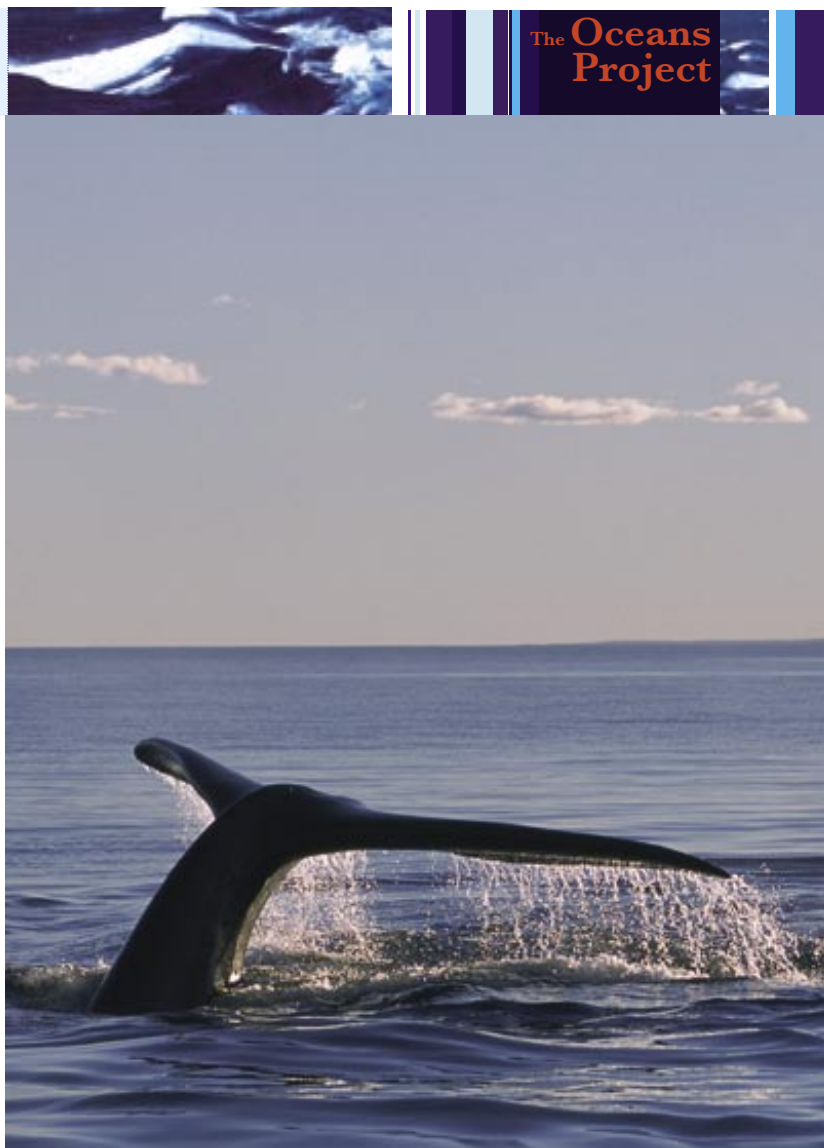
In 1998, he began his latest production, *Winged Migration*, about birds migrating around the world. In this film, true to his principle that "all living creatures without exception, plants, animals and humans, belong to one single, gigantic family tree," Jacques Perrin turns himself into a bird in order to see the planet more clearly, from the viewpoint of a free creature who "scoffs at our tight little national boundaries." To make the film, Jacques Perrin took his cameras all over the world, from the Arctic to Patagonia and from Japan to New Zealand. He chose Libya as his partner to present the approach to the Afri-

can continent and the crossing of the world's most beautiful desert.

*Winged Migration* is a hymn to nature. Before it, Jacques Perrin produced the sublimely beautiful *Himalaya, l'enfance d'un chef* (a.k.a. *Caravan*), directed by the adventurer/photographer Eric Valli, about the daily life of an aging Buddhist village chief in the remote Dolpo region of Nepal. The film came out in 1999 and was hailed for its beauty and authenticity. A worldwide hit, it was nominated for the 2000 Oscars.

For ten years, Jacques Perrin also produced and presented a weekly TV show, *La 25ème heure*, screened nationwide on the France 2 channel. This high-quality show was very popular with audiences and critics alike.

Dubbed "the white knight of French film production" by film critic Danièle Heymann, Jacques Perrin never looks back. "My life consists of projects," he says, "I run after them and build them. Cinema is the third eye that never sleeps." ■



## GALATEE FILMS, OCEANS TEAM

### JACQUES CLUZAUD

After completing law and film studies (at the universities of Angers and Paris VIII respectively) in 1979, Jacques Cluzaud was, from 1980 to 1991, first assistant director for several fictional films (*Vaudeville, Grand Guignol, Corentin, Flagrant Désir, Bille en tête, On peut toujours rêver, Indochine, Lumumba*). During this same period, he also directed fictional short films (*Joseph M., Shabnoor, Abime*). From 1992 to 1998, he directed films in special formats for Poitiers's Futuroscope (water screens, interactive inlays, giant video walls (850 monitors), multiple giant screens (*Les Autoroutes de l'information*) as well as documentaries (*Réflexions en 3D, 3D Safari, De Pétain à Vichy, Les Garifunas*) and ads.

From 1999 to 2001, he co-directed *Winged Migration* with Jacques Perrin and Michel Debats and directed the documentary series, *The Wings of Nature* (3 x 52').

In 2002 and 2003, he co-directed *Voyagers of the Sky and Sea* with Jacques Perrin in double Imax for the Futuroscope. Since then, he has participated in the writing of the scenario for the movie *Oceans* and in the development of specific technologies for sea-based and underwater filming.

### YVON LE MAHO

Research director at the CNRS (French National Center for Scientific Research) and director of the Center for Ecology and Energetic Physiology since 1992, Yvon Le Maho's principal scientific objective is to understand the mechanisms animals use to adapt to environmental constraints. This approach makes it possible to discover previously unknown mechanisms, which helps advance fundamental science but sometimes also has biomedical or biotechnological applications. With his collaborators, Yvon Le Maho has created a laboratory which is one of the world's most advanced in its field. Known above all for his work with polar animals, in which he uses new technologies based on microelectronics and microcomputers, he also conducts research in tropical and temperate regions, and is particularly interested in conservation issues (white storks and leatherback turtles). Yvon Le Maho was elected to the Academy of Sciences in 1996 and to the Academia Europea in 1999. He is a member of the CNRS Scientific Council, and, since January 2005, is the president of the Scientific Council on Natural Heritage and Biodiversity (part of the Ministry of Ecology and Sustainable Development).

### YVETTE MALLET

An American and English literature graduate of La Sorbonne, Paris, Yvette Mallet left Paris in 1963 to teach contemporary French literature in Berkeley, California. Having attracted the attention of the State Department in Washington, she spent a year in the rectorate of Ba-

## III BIOGRAPHIES OF THE GALATEE TEAM

ton-Rouge, Louisiana, as part of a joint French-American project to study the knowledge and teaching of French in Acadian circles. She was then named director of the artistic and audiovisual services of the French Embassy, located in New York at the time, a position which she kept for seven years. During this time, she was also charged with promoting French cinema in the United States (Unifrance Film). Back in France, she became the public relations and press office director of FR3, and then returned to the United States to open an office in New York for Gaumont, Inc. In 1989, she was invited to join Simone Veil, then president of the European Parliament, to work on the European Year of Cinema and Television. She stayed with the European Commission until 1994. Back in France, she met Jacques Perrin, who was then right in the middle of producing *Microcosmos*. She originally joined Galatée Films for three months, to keep busy while she waited for a new civil service position, but ended up staying with them.

### OLLI BARBE

After leaving school, Olli Barbe set out to travel around the world by sail, and built a 36-foot ferro-cement sloop with two friends. The trip lasted two years and brought them to the shores of Europe, the Canary Islands, the Azores, the Cap Vert archipelago, the shores of West Africa, and the Antilles. Back in the Caribbean, he began a film career: he served as an assistant director on several feature films (*Indochine*, *Les Amants du Pont-Neuf*, etc...) and television series. In 1998, he met Jacques Perrin and became location manager for *Himalaya*. He then became the production manager for *Winged Migration*, of which he also directed the making-of. In 2003, he was the second team director of the double Imax feature, *Voyagers of the Sky and the Sea* (of which he also directed the making of). Today he is the production manager for *Oceans* and organizes the film's technical development and first shootings.

### DIDIER NOIROT

Didier Noirot became a specialist of underwater photography and filming during his thirteen years onboard Captain Cousteau's Calypso. Since then, he has directed and filmed several documentaries and reports on underwater life all around the world. He received an Emmy Award for best non-fiction cinematography for his work on the BBC's Blue Planet series.

### FRANÇOIS SARANO

Doctor of oceanography (1983, University of Poitiers) and professional diver, François Sarano spent thirteen years on the Calypso (1985-1997) as a diver, scientific advisor, author and mission leader for Captain Cousteau. He was



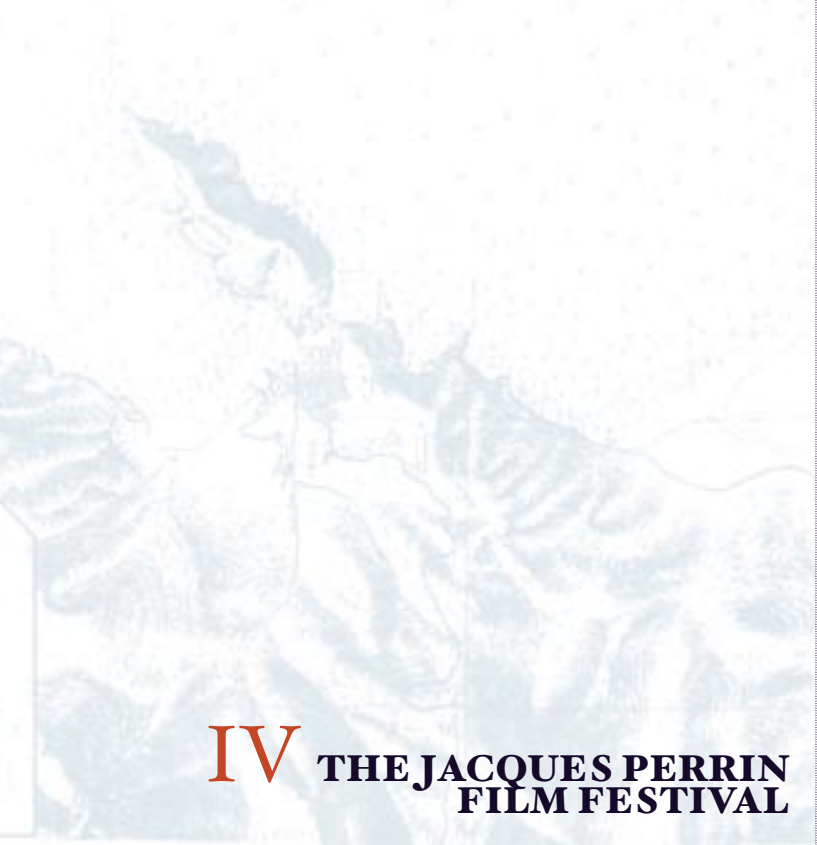
responsible for the “Fishing and Maritime Resources” program of WWF-France (2002-2004).

Photographer and co-author of several books and guidebooks with Véronique Sarano, including *Madagascar, Island of Spirits* (1996), *Sicily, of Gods and Men* (1998), and *Libya, the Guide* (2000), he is also the author and scientific advisor for several television documentaries.

He won the “Plongeur d’Or” in the 2000 World Festival of Underwater Imaging in Antibes, France, for *the Last Trip* (the story of an archeological dig in the Mediterranean).

He co-founded the Longitude 181 society with Vincent Ohl in 2000, which is an organization that specializes in the scientific advising and promotion (through imagery) of humanitarian and environmental protection activities. He is also the founding president of the Longitude 181 Nature association, which drew up the International Charter of the Responsible Diver, and whose goal is the protection of underwater environments and the fair sharing of resources. ■

*“At Galatée Films, we all believe that through our previous nature films we have sensitized a great number of people in France and throughout the world to the beauty of nature and the need to respect it. Now we turn to the sea. Once again we wish to establish a bridge between the world of science and the public at large, to be the conduits between those who know and those who yearn to know.”*



**IV THE JACQUES PERRIN  
FILM FESTIVAL**

THE FRENCH AMERICAN  
CULTURAL FOUNDATION  
AND LA MAISON FRANÇAISE,

with the support of  
THE RICHARD LOUNSBERY  
FOUNDATION  
and in association with  
GALATÉE FILM PRODUCTION,

have decided to launch a festival dedicated to French  
actor, director and producer Jacques Perrin.

With nature as its central theme, this festival will  
take place in Washington, D.C., and will run from  
March 25 to March 30.

As Mr. Perrin is about to launch an all-new nature  
film project about life in the oceans, we are proud to  
organize this series of events about his work, which  
we hope will heighten the public's awareness of this  
exciting new undertaking. ■



## EVENTS...

■ **A reception** at the National Museum of Natural History, Saturday March 25th

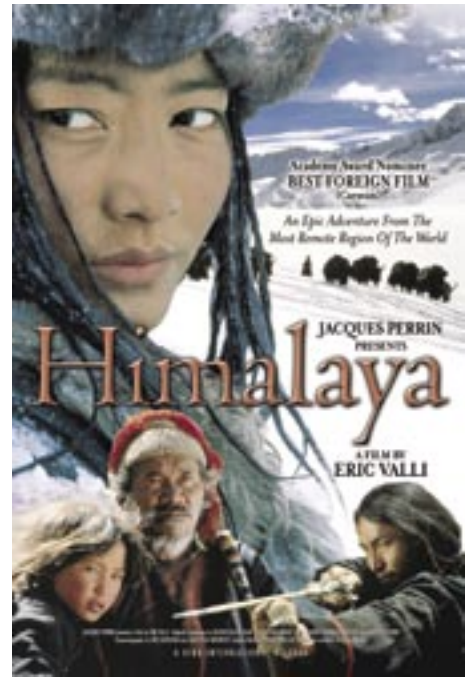
During this reception, Jacques Perrin and his team will present an exclusive **avant-première** of some of the most spectacular images of his new project *Oceans*.

■ Screening of Jacques Perrin's four nature films

- Sunday, March 26th: screening of *Winged Migration* at the AFI (15H30) and screening of *The Monkey Folk* at the National Museum of Natural History (20h00).
- Tuesday, March 28th: school screening of *Microcosmos* at NMNH (10h00) and at the Avalon Theater (19h30)
- Friday, March 31: screening of *Himalaya* at NMNH (12h00)
- Sunday, April 9th: screening of *Microcosmos* (15h30) and screening of *The Winged Migration* (17h00) at La Maison Française
- Wednesday, April 12: screening of *Himalaya* (18h00) at La Maison Française

■ **A press Conference:** Wednesday, March 29 at the Jefferson Hotel (9h30)

In order to achieve the greatest promotional impact, we are organizing a Press Conference that will take place on Wednesday, March 29. This conference will be centred on Jacques Perrin and his *Oceans* project.



■ **A scientific seminar:** Wednesday, March 29 at La Maison française (13h30)  
Galatée Films and the Census of Marine Life research program will present a joint seminar:

“New ways of seeing life in the oceans: Views from science and film”:  
An introduction to the plans for the new Galatée film *Oceans*, and to the discoveries and methods of the Census of Marine Life research program.

Three scientists will be discussing life in the Oceans:

- Dr. Kevin Raskoff, Division of Science and Environmental Policy at California State University;
- Dr. Michael Vecchione, National Marine Fisheries Service at the NMNH;
- Dr. Barbara A. Block, Biological Sciences Department at Stanford University. ■