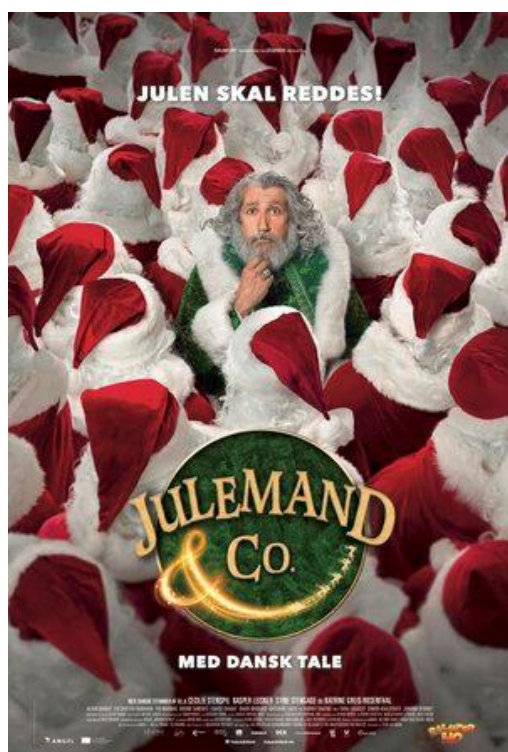


Angel Films præsenterer

Julemand & Co.



Premiere: 2. december 2021

Længde: 92 minutter

Censur: 7 år

Instruktør: Alain Chabat

Premierebiografer:

CinemaxX København, CinemaxX Aarhus, CinemaxX, Nordisk Film Biografer (Field's, Lyngby, Taastrup, Palads, Esbjerg, Herning, Hillerød, Kolding, Næstved, Odense, Randers, Aalborg, Aalborg City Syd, Aarhus, Frederikssund, Viborg, Køge, Waves, Trøjborg) m.fl.

Synopsis:

Juleaften er lige rundt om hjørnet og absolut INTET går efter planen. De 92.000 nisser i julemandens værksted er alle besvimet grundet en AKUT mangel på C-vitamin. Det går selvfølgelig slet, slet ikke, og julemanden er tvunget til at klargøre kanen og flyve til jorden for at finde en kur. Det er dog nemmere sagt end gjort, og det står hurtigt klart for julemanden, at han bliver nødt til at finde nogle allierede på jorden, hvis han skal gøre sig nogen som helst forhåbninger om at redde julen!

Trailer og pressemateriale kan hentes på: <https://www.angelfilms.dk/julemand-co>

Kontakt: Peter Sølvsten Thomsen, peter@angelfilms.dk



Presents

A LEGENDE Production

Alain
Chabat

Golshifteh
Farahani

Pio
Marmaï

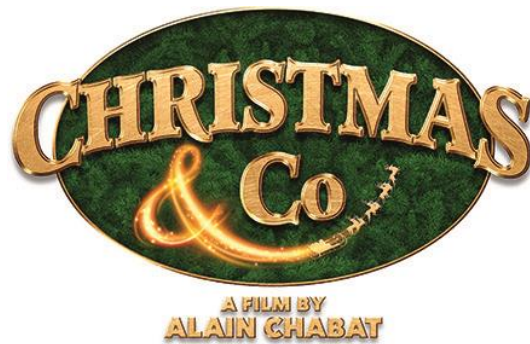
et Audrey
Tautou

Bruno
Sanches

Louise
Chabat

Grégoire
Ludig

David
Marsais



Tara
Lugassy

Simon
Aouizerate

Johan
Dionnet

Veronica
Novak

Produced by Ilan **Goldman**

Length: 1h39

Danske stemmer

Amalie

Jay

Mathias

Mille

Julemand

Stefan

Thomas

Wanda

Cecilie Stenspil

Besir Zeciri

Rasmus Kiel Hansen

Aya Ingrid Alber

Kasper Leisner

Casper Crump

Thomas Chaanhing

Stine Stengade

An Interview with **ALAIN CHABAT**

The last film you directed, "HOUBA! ON THE TRAIL OF THE MARSUPILAMI," was released in 2012. So it's taken you five years to come up with "CHRISTMAS & CO." You've always taken time off between your feature film projects, but that does seem a bit long, doesn't it?

After "The Marsupilami" in 2012, I decided to take a break. That gave me some distance and worked as a kind of "reset". So I was pretty relaxed when I stumbled upon this idea, on Christmas 2015. I started writing just for fun. Then I got caught up in it. The script took shape and my producer, Alain Goldman, and I very quickly decided to launch into the adventure of producing this film. In the end, from December 25, 2015 — the date I put the first words to paper — to December 6, 2017 — the film's theatrical release — has been less than two years. This is the first time I've ever worked so quickly to bring a project to the screen.

Do you remember how you "stumbled upon" the idea?

I was in the United States at Christmas. A time when people party like mad. They all decorate their houses, their streets, the stores... I imagined Santa Claus, in his candor and innocence, showing up a few days before Christmas and discovering all that craziness.

Did you have any hesitation about "attacking" the mythical character of Santa Claus? You have an extensive young audience, who have been fans ever since "ASTERIX & OBELIX: MISSION CLEOPATRA" and "THE MARSUPILAMI," or who watch Internet videos of your comedy team, *Les Nuls*.

No, I leapt into this adventure pretty joyously — with this Santa who's all at sea and who gradually discovers our world, the concept of money and children. DIDIER, my first film, is the story of a dog who turns into a man and interacts with our environment through his canine reflexes. I've always loved that fish-out-of-water dynamic and it was a pleasure for me to play around with that notion again, but differently. Still, I didn't want to base the whole film on that, and wanted to be able to follow other ideas and explore other paths, as well.

In passing, the film has an important running gag. Your Santa wears green, whereas we've always pictured him in red.

We know that, in the 1930s, Coca-Cola depicted Santa in red to go with the color of their brand. But before that, there are countless illustrations in which Santa's suit is brownish with gold embroidery, or green... I simply went back to the original character. Obelix wears blue-and-white striped breeches. The Marsupilami is yellow and black. Santa is green. And that becomes one more conundrum for him, when he comes to our world — "Why are they always putting me in red?"

Was it fun for you to imagine yourself as Santa Claus? For audiences, in any case, you're instantly believable!

Thank you very much. Directing a film means being 100% conscious of everything on the set — answering questions, directing actors, etc. Whereas, acting demands that you abandon yourself totally. So it's not usually my favorite job to be directing and acting at the same time. But this time, it was a great pleasure. Thanks to the crew and my fellow cast-members — Golshifteh, Pio, Audrey, Gregoire and David, the children... and Célia Granier-Deferre, a coach who helped me develop the role.

When I got to the set, I was prepared and could have more fun.

We obviously have to mention the special effects in "CHRISTMAS & CO." They don't make up the entire film, but significant portions at the beginning and the end. And we should emphasize that you wanted and were able to do all of them in France.

We needed 92,000 elves working in Santa's workshop, who all looked alike. Technically, that's done with multipass, with a little motion control thrown in, and lots of blue screen (not green, because that's the color of Santa's costume). But we had to make sure all those very restrictive devices never interfered with the live actors.

I also had the opportunity to work with a fantastic digital special effects supervisor — Bryan Jones, who coordinated everything, from preproduction to the very end of post-production, and who brought those 54, at times very complex, effects shots to life.

Now let's talk about your actors in the flesh, starting with those legendary reindeer.

Reindeer are very gentle, cute, quite charming, endearing animals. That said, sometimes a male demands respect from the rest of the group and, in that case, he can be a bit less docile. He looks at you, lets out a muffled growl, his head lowered, antlers pointed right at you. When that happened, I swear, I didn't fool around. Muriel Bec, the wonderful wrangler we worked with, recruited the reindeer from several different breeders. They're all very attached to their animals and the relationship they have is very beautiful. We worked with a total of 12 reindeer. Eight of them pull the sled on screen.

After animals, the other notorious nightmare for a director is children. Yet, your two little actors in "CHRISTMAS & CO." are incredibly natural and have such presence.

For me, animals and children are the opposite of a nightmare to work with. It's always amazing and rewarding. Our casting director, Coralie Amadeo, and her assistant, Lisa Lhoste, saw lots of kids before finding Tara Lugassy and Simon Auizerate, our two wonderful little actors. We worked with them both in a very playful, professional way.

They're as focused as they are undisciplined, as creative with improvisation as they are very precise with their dialogue. The best of both worlds. It was a joy to share this adventure with them. They never knew what scene they were about to shoot and only discovered the story gradually, as it was shot. The result is a mix of

dialogue written for them and suggestions they came up with out of their own imaginations.

Was it hard shooting a movie about Santa Claus with kids who believe in Santa?

Santa Claus exists. I don't understand the question.

Their movie parents are played by Golshifteh Farahani and Pio Marmaï. How did you cast them?

I wanted an on-screen couple we've never seen before.

I had Pio in mind very early on. I like his subtlety and his way of working. The very different characters he plays in MAESTRO, VENDEUR or BACK TO BURGUNDY are nothing like the Thomas he's created for CHRISTMAS & CO. Pio is very generous with suggestions. He's very demanding and has enormous energy. And he's a great teammate on a film shoot, for the entire crew.

When Golshifteh Farahani came to read for the character of Amélie, it was love at first sight. The choice was obvious. She immediately gave the character a truth that would anchor the couple in reality, while naturally instilling them with the poetry and spiritual dimension that was necessary to believe them both, when they recognize this Santa as the real Santa Claus. Golshifteh had a great understanding of the script and her suggestions only enriched her character and the film. All that, plus an always-positive energy and lots of laughs. It was a joy and a privilege to work with her every day.

I really like the couple she and Pio brought to life. They love each other. They're a strong team with all kinds of problems — work, family, educating their kids — not to mention this Santa Claus who's suddenly squatting in their home. And finally, they're charming, sexy, endearing, bright...

Now let's turn to Mrs. Claus, played by Audrey Tautou, who's both feisty and beautiful. More than just a peripheral character, she's very important in the story.

Audrey Tautou is Wanda Claus. She's Mrs. Saint Nick! In addition to being this extraordinary actress, there's something otherworldly about her, which convinces me that she lives in the land of elves. I have no doubt about that. In addition to that magic, Audrey has that energy and that plucky character. We needed that for Wanda.

She's the one who throws Santa out, forcing him to fix his elf problem. Without her, he'd just wait for things to work out on their own! He may be Santa Claus, but he's also a man... While we see Wanda onscreen at the beginning and the end, we had to feel her presence throughout the film. That was a challenge Audrey took on magnificently. She put a lot of heart into that very inspired performance. Audrey *is* Wanda. I'm a fan.

Can you talk about how you cast the other secondary, yet very essential, roles in the film — Grégoire Ludig and David Marsais, from the sketch

comedy show “Palmashow,” who play the two cops; and Bruno Sanches and a certain Louise Chabat, who play your 92,000 elves? You’ve recruited a new generation of comics who make kids laugh, as you once did with *Les Nuls*.

Simply because they make me laugh. Be it Gregoire and David from the Palmashow, Kyan Khojandi, Bruno Sanches or the actors who come from TV or Internet sketch comedy, we all have the same way of working, and one that I’m familiar with.

Our paths may be different, but the fact of coming up with jokes, day after day, gives great lightness to the work. We search, we make suggestions. If it's good, we keep it. If it's not good, no big deal, we try to come up with something else.

When we were casting the elves, Bruno Sanches was absolutely extraordinary — simultaneously poetic and credible. (Yes, you have to be a credible elf, as strange as that may seem.) His imagination regarding Santa’s and the elves’ world is very rich and he infused that into his character.

For the female elves, my daughter Louise went through the audition process and what she did was, again, very inventive, visual and totally uninhibited. When I saw the result, it was obvious. Louise has had little cameos in my films, but this is the first time we’ve worked together so professionally. It was very simple. I was directing an actress and, as she’s my daughter, I could also have a nonverbal kind of communication with her. She interpreted my slightest expression, and vice versa.

Aside from that, given the complexity of visual effects in the elf scenes, the shoot was very technical for Bruno and Louise. But those constraints quickly became pleasurable, because each and every one of the elves they play is different. Getting the opportunity to play 46,000 characters in one film is pretty unusual.

Could you also say a word about the film’s musical score by Matthieu Gonet?

Matthieu did a really impressive job on the film. He composed this magnificent theme, which he developed over a vast emotional range. He didn’t want to underscore the comic moments — and with reason — but wanted the music to carry us off into wonder, magic and adventure. He, of course, composed to the frame, and in a very sensitive and intelligent way, leaving room for dialogue, sound effects, etc. But since the editing was constantly changing, he often had to rewrite compositions dozens of times. He managed that logistical feat, without ever sacrificing the artistic. His score is magical.

CAST LIST

Alain Chabat
Golshifteh Farahani
Pio Marmaï
Bruno Sanches
Louise Chabat
Audrey Tautou
David Marsais
Grégoire Ludig
Johann Dionnet
Tara Lugassy
Simon Auizerate

SANTA
AMELIE
THOMAS
TOUS LES LUTINS & MAGNUS
TOUTES LES LUTINES
WANDA
INSPECTEUR OLIVIER LE GUENNEC
COMMISSAIRE STEPHANE BERTOLI
JAY
MAËLLE
MATHIS

TECHNICAL CREDITS

Directed by	Alain Chabat
Screenplay by	Alain Chabat
Director of Photography	Antoine SANIER
First Assistant Director	Fabien VERGEZ
Editor	Grégoire SIVAN
Casting	Coralie AMÉDÉO, ARDA
Production Design	Jean-Philippe MOREAUX, ADC
Costume Design	Olivier BÉRIOT
Sound	Pierre EXCOFFIER Nicolas BOUVET-LEVRARD Marc DOISNE
Production Manager	Cyrille BRAGNIER
Post-production Supervision	I Médiante, Abraham GOLDBLAT
Visual Effects Supervisor	Bryan JONES
Original Score	Matthieu GONET
Coproducers	Serge DE POUQUES Sylvain GOLDBERG Nadia KHAMLI & Gilles WATERKEYN
A production of	Légitime
In coproduction with	Gaumont Chez Wam France 2 Cinéma Nexus Factory Umedia
With the participation of	Canal+ OCS France Télévisions
With the support of	Tax Shelter of the Belgian Federal Government and Tax Shelter Investors
Produced by	Ilan GOLDMAN
With the participation of	ENTOURAGE PICTURES

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Image Format: Scope

Sound Format: Dolby 5.1

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