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BROTHERHOOD OF THE WOLF (LE PACTE DES LOUPS)

a film by
Christophe Gans

Starring
Samuel Le Bihan
Vincent Cassel
Emilie Dequenne
Monica Bellucci
Jérémie Renier
Mark Dacascos

Produced by
DAVIS FILMS
LE STUDIO CANAL+
ESKWAD

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SYNOPSIS

Set in 1765 during the reign of Louis XV, *Brotherhood of the Wolf (Le Pacte Des Loups)* is an epic adventure based in part on a well-known French legend. In a rural province of France, a mysterious creature is laying waste to the countryside, savagely killing scores of women and children. Unseen, possessed of enormous strength and a seemingly near-human intelligence, the beast has eluded capture for years. Desperate to end the growing unrest of the populace, the King sends in a renowned scientist and his Iroquois blood brother, an unconventional team whose combined methods and capabilities may finally bring the beast down. But what these men find, when finally confronted with the true nature of the beast, is more shocking than anyone could have anticipated....

ABOUT THE PRODUCTION

Between 1765 and 1768, the Beast of Gévaudan subjected this sparsely-populated region of southern France, made up of forest-clad hillsides wreathed in mist, to an unrelenting reign of terror. Over 100 people, mostly women and children, went missing. Those whose corpses were found bore the marks of a savage attack by a wild animal.

At a time when France and Britain were fighting over the New World, King Louis XV could not afford to see his absolute authority at home diminished by a rampaging beast. A suitably fearsome-looking wolf was killed and paraded through Paris. But in Gévaudan people continued to disappear.

BROTHERHOOD OF THE WOLF (LE PACTE DES LOUPS) takes these events and the real-life protagonists as its starting-point and weaves an enthralling tale of love, political intrigue and religious fervor, which might finally explain what actually happened over 200 years ago.

Director Christophe Gans, whose first feature *CRYING FREEMAN* has achieved cult status worldwide, brings a resolutely modern approach to this period drama, inspired by admiration for Japanese Samurai movies and Sergio Leone's reworking of the Western genre.

The cast features five of the brightest young stars in French cinema, Samuel Le Bihan, Vincent Cassel, Monica Bellucci, Jérémie Renier and Emilie Dequenne (Best Actress at Cannes '99). Martial arts expert Mark Dacascos plays Mani, an Iroquois Indian, who befriends the wolves of the forest to unearth the Beast's lair. The numerous action and combat scenes are orchestrated by Hong Kong's masterful stunt coordinator Philip Kwok.

The creation of the Beast was entrusted to Jim Henson's Creature Shop, acknowledged world leaders in the field, whose credits include Teenage Mutant Ninja Turtles, Babe and New Line's Lost in Space. Combining state-of-the-art animatronic and CG techniques, the Beast will be a ferocious surprise not just for the poor inhabitants of Gévaudan.

AN INTERVIEW WITH CHRISTOPHE GANS

After the international success of CRYING FREEMAN, what inspired you to tackle a story set in 18th century provincial France?

I read the script and found the characters leaping off the page at me. Also, I knew the story of the Beast of Gévaudan. My parents used to tell it to me when I was a kid and I remember seeing a black-and-white TV drama-documentary about the story in the 1960s. So I knew the story very well. And then, if you take a close look at CRYING FREEMAN, you realize that although it is a gangster movie, it is very much in the style of a historical movie. It's a costume drama disguised as a gangster movie. So, the idea of making a film in costume was not as far distant from what inspires me as it may seem. The first thing that appealed to me about the script was that I could at last shoot a film in costume with fight scenes using knives and so on, without having to resort to the Asian angle. In CRYING FREEMAN, I explored ideas and myths that could equally have been set in the Middle Ages. In BROTHERHOOD OF THE WOLF (LE PACTE DES LOUPS), what excites me is completely the opposite: exploring contemporary themes through a historical perspective.

How much of the film is based on what actually happened 200 years ago?

The first third of the film is faithful to actual events. All the characters truly existed with the obvious exception of Mani, played by Mark Dacascos. The Beast of Gévaudan was an affair of state. We were at war with the British, who were having a good laugh at our expense because we couldn't even capture a wolf. The King simply ordered a wolf to be killed and it was exhibited at court as the beast. But the attacks continued. Of course, what happens in the film is our solution to the mystery of the Beast, but it is a solution based on fact. When you look at contemporary accounts of the attacks, it was not like anything a wolf would have done. Man has always shown a certain skill for corrupting nature and making it evil. In the film, we show that the wolves were victims, "scape-wolves" for what was going on.

What does the character of Mani represent for you?

We are making a film for the widest audience possible, for people of all ages, but, for me, a good adventure movie must be able to convey ideas. It's not enough to have

people hitting each other over the head. It is far more interesting to have characters fighting for an improved vision of humanity. Mani, who is a kind of mystical warrior, represents in ideological terms what I believe about life in general, about the relationship between man and nature, and man and animals. He is also a character young people today can identify with. He is a poetical character, the outsider who has a kind of close, magical relationship with the environment and is more distant with people. He comes straight out of contemporary manga culture, which is almost the official culture of young kids today. He could almost be the star of a video game. Mani will be a very strong character for younger audiences, who are always a bit reluctant about going to see a film with characters in costume speaking 18th century dialogue. It was Mani who made me adore the script and his character will carry my vision and my ideas. A character like that in a historical movie allows us to develop some very interesting themes which refer back to the present day. You mustn't forget that this was the Enlightenment. The film is about how people with progressive ideas run up against the old demons of fundamentalism, racism and reactionary violence. That is just as true today as it was then, unfortunately. But this isn't a film with a message. What's important is for those ideas to emerge quite naturally from the action.

Compared to Mani, Fronsac is much less assured..

I always like it when heroes are confronted with their own contradictions. A true hero is not infallible. What I like about Fronsac is that he is a fine, brave man with some very rough edges. He can be extremely clumsy in his relationships with women. Not everything he does in life is a shining example to others. Audiences love their heroes to trip up every now and then, because everyone makes mistakes and it's a way of saying to the audience, 'you could be a hero one day, too'. In Stéphane Cabel's first draft, Fronsac was already beautifully written. For some time, I had been wondering who could be the new French action and adventure hero and I suspected that Samuel Le Bihan had all the necessary attributes to become that hero.

It is unusual to see so many young actors as the main protagonists in a costume drama...

The more we worked on the script, the more we succeeded in getting the younger characters to the forefront of the action. The Americans are very good at discovering new stars, new faces, for younger audiences to identify with. *BROTHERHOOD OF THE WOLF* (*LE PACTE DES LOUPS*) gives me a chance to try out the idea of putting young actors in a period movie. When I saw Emilie Dequenne walk up the steps at Cannes to collect her Best Actress award, I felt a rush of emotion. I thought to myself, 'Wouldn't it be great to see someone with her looks and energy in an period movie?'; It's very important to keep revitalizing the cinema.

How did you imagine Monica Bellucci's character, Sylvia?

Monica's character plays a very important role in the film. I thought it would be good to give her a chance to show the intelligence and complexity that exists behind the façade,

behind the magnificent beauty she possesses. Monica has often been cast as an icon, a very beautiful woman. In *BROTHERHOOD OF THE WOLF* (*LE PACTE DES LOUPS*), she plays Sylvia, a very glamorous woman but one who uses that glamour to her own ends. Just like *CRYING FREEMAN*, I wanted to make an action movie that women would enjoy as well. I didn't want Monica Bellucci simply to play the decorous beauty. Similarly, Marianne, played by Emilie Dequenne, is not the usual innocent young thing waiting for her Prince Charming to come along and rescue her. She is much smarter than that.

A narrator introduces and concludes the film. What was your purpose in including this character?

At the end, we realize that the narrator was in fact one of the protagonists in the events of the film. He is the link between what has happened and what is yet to come. What is yet to come is the French Revolution. The Beast of Gévaudan appeared 25 years before the French Revolution, which swept away the world we describe in the film. In some way, the moral of the story is that at the end all that these people stood and fought for was swept away, destroyed. The narrator is a good man, a man ahead of his time. And this episode really did happen. Thomas d'Apcher was taken away to be executed, but in reality he was saved from the guillotine by his servants and tenants.

What is your approach to the action and fight scenes?

At the time, arms were not mass-produced. In the film, you won't see two people fighting duels using similar swords. You will see them fighting with bizarre weapons, which were made to measure for a particular person and which that person then learned to use. This savage and surprising aspect gave the fight scenes the "fun" dimension that you find in Asian movies. Moreover, the fight coordinator is from Hong Kong and he brings a little extra something to those scenes, which, juxtaposed with scenes of the Beast using digital, animatronic techniques and robotics, make for an explosive mixture. But the story allows these two elements to fit together. I immediately sensed that when I first read the script.

It's quite a cosmopolitan crew. Your editor is also from Hong Kong and your director of photography is...

Danish, yes ! He worked in Hollywood on two very good movies, *NIGHTWATCH* and *MIMIC*, in which I found his cinematography absolutely stunning. He exploits shadow and light, without adding color. The colors come from the tint of the skin, the costumes and locations, but not from the camera. I've often noticed that accentuating the photography makes your film look old-fashioned five years later and I like my movies to stand the test of time.

SAMUEL LE BIHAN

Fronsac

In his short professional career to date, Samuel has worked with some of France's most illustrious directors in both theater and film. His training at the Rue Blanche Theater School and Conservatoire National d'Art Dramatique enables him to move easily between classical and contemporary theater, between Shakespeare's "The Taming of the Shrew" and Tennessee Williams' "A Streetcar Named Desire". Between 1995 and 1997, Samuel was a company member of France's prestigious national theater La Comédie Française. His first film role was in Catherine Breillat's DIRTY LIKE AN ANGEL. He received international recognition for his part in Krysztof Kieslowski's THREE COLORS: RED and has worked with top-flight directors such as Academy Award-winner Régis Wargnier (A FRENCH WOMAN). In 1996, he was nominated for the "César" for Best Newcomer for his part in Bertrand Tavernier's CAPTAIN CONAN. In 1998, Samuel won the Prix Jean Gabin for his performance in Tonie Marshall's VENUS BEAUTY SALON, confirming him as one of the most sought-after leading men of his generation.

Filmography

1999	Total Western Jet Set	Eric Rochant Fabien Onteniente
1998	Venus Beauty Salon New Dawn	Tonie Marshall Emilie Deleuze
1997	Le Cousin A Vendre Barbaric Years Restons Groupés	Alain Corneau Laetitia Masson Fernando Colomo Jean-Paul Salomé
1996	Captain Conan	Bertrand Tavernier
1994	A French Woman	Régis Wargnier
1993	Three Colours: Red	Krysztof Kieslowski
1992	The Place of Another	René Ferret
1991	Summer Strolls	René Ferret
1990	Dirty Like An Angel	Catherine Breillat

VINCENT CASSEL

Jean-François

Vincent Cassel began his career studying comedy at the Actor's Institute of New York. Aged 20 when he returned to France, his early years were spent at the theatre, with director Jean-Louis Barrault, in such plays as LES OISEAUX and LE THEATRE DE FOIRE .

It was after his third feature film METISSE, directed by Mathieu Kassovitz, that he established a name for himself, securing a role in Kassovitz's highly acclaimed HATE. This success was followed by leading roles in L'APPARTEMENT, directed by Gilles Mimouni and co-starring Romane Bohringer and Monica Bellucci; L'ELEVE, Olivier Schatzky's adaptation of the Henry James novel starring Jean-Pierre Marielle and Caroline Cellier. In 1997 starred in DOBERMANN directed by Jan Kounen with Monica Bellucci and Tcheky Karyo. He is best know stateside for his performance as Duc J'Anjou in Shekhar Kapur's ELIZABETH. Vincent also made a star turn as Gilles de Rais in Luc Besson's THE MESSENGER : THE STORY OF JOAN OF ARC, which was a box office hit in France in 1999. He teamed up with director Mathieu Kassovitz again for the feature LES RIVIERES POURPRES (The Crimson Rivers) which was released in 2000. Vincent can be currently be heard as the voice of Mnsr. Hood in Dreamwork's animated feature SHREK and will star opposite Nicole Kidman in Miramax's upcoming release BIRTHDAY GIRL. He has recently directed his first short movie, SHABBAT NIGHT FEVER.

Filmography

2002	Birthday Girl	Jez Butterworth
2001	Sur Mes Levres	Jacques Audiard
	Sacrifice	Paul Mc Guigan
	Shrek (voice)	Andrew Adamson & Victoria Jenson
2000	Les Rivières Pourpres (The Crimson Rivers)	Mathieu Kassovitz
1999	The Messenger, The Story of Joan of Arc Guest House Paradiso	Luc Besson
1998	Le Plaisir (et ses petits tracas)	Adrian Edmonson
	Elizabeth	Nicolas Boukhrief
	Perche No	Shekhar Kapur
1997	Dobermann	Carmina Amoroso
1996	L'Appartement	Jan Kounen
	L'Elève	Gilles Mimouni
1995	Adultère, Mode d'Emploi	Olivier Schatzky
		Christine Pascal

Hate
1994 Ainsi Soit-Elles
1993 Métisse

Mathieu Kassovitz
Patrick Alessandrin
Mathieu Kassovitz

MARK DACASCOS

Mani

Born in Hawaii to parents who were both martial arts champions, Mark's looks and athletic prowess make him a natural for the role of Mani. He came to acting after making his mark as a Kung Fu specialist winning the European championships at the age of eighteen. His first role was in Wayne Wang's DIM SUM in 1985, followed by a number of parts showcasing his spectacular martial arts skills. His assured performance in the title role of Christophe Gans' first feature CRYING FREEMAN brought him to a wider audience and drew admiration for his ability to perform all his own stunts. He played one of Marlon Brando's creations in THE ISLAND OF DR. MOREAU and took the lead in the TV series THE CROW: STAIRWAY TO HEAVEN.

Filmography

2002	The Perfect Husband	Gustavo Graef-Marino
2000	No Code Of Conduct	Bret Michaels
1999	The Base	Mark L. Lester
1998	The Crow: Stairway to Heaven (TV)	
1997	Sanctuary	Tibor Takacs
	Boogie Boy	Craig Hamann
	DNA	William Mesa
	Deathline	Tibor Takacs
1996	Sabotage	Tibor Takacs
	The Island of Dr. Moreau	John Frankenheimer
1995	Crying Freeman	Christophe Gans
1993	Roosters	Robert M. Young
	American Samurai	Sam Firstenberg
1990	Angel Town	Eric Karson
1985	Dim Sum	Wayne Wang

MONICA BELLUCCI

Sylvia

Francis Ford Coppola snapped Monica up to play in his adaptation of BRAM STOKER'S DRACULA in 1991. Her performance as the mysterious Lisa in Gilles Mimouni's L' APPARTMENT brought her to the attention of audiences on both sides of the Atlantic. She confirmed her talent in Jan Kounen's spectacular DOBERMANN, co-starring Vincent Cassel, and MAUVAIS GENRE directed by Laurent Bénégui and co-starring Elisa Lowensohn. In 1999 she played opposite Gene Hackman and Morgan Freeman in UNDER SUSPICION, reprising the role that Romy Schneider made famous in the original French production. 2000 was a tremendous year for Monica, as she received much acclaim for her performance in MALENA which earned the award for Best Foreign Picture at the Golden Globes that same year. Next, she will star along side Keanu Reeves in Andy and Larry Wachowski's much anticipated follow up to the THE MATRIX, THE MATRIX RELOADED.

Filmography

2002	The Matrix Reloaded	Andy and Larry Wachowski
2001	Asterix Et Obelix	
	Au Service De Cleopatre	Alain Chabat
2000	Malena	Giuseppe Tornatore
1999	Under Suspicion	Stephen Hopkins
1998	Comme Un Poisson Hors De L'eau	Hervé Hadmar
	Franck Spadone	Richard Bean
	That Certain Something	Malcolm Venville
1997	Le Dernier Jour De L'annee	Marco Risi
1996	Dobermann	Jan Kounen
	Mauvais Genre	Laurent Benegui
1995	L'Appartment	Gilles Mimouni
	Perche No	Carmine Amoroso
1994	Palla Di Neve	M. Nichetti
1993	I Mitici-Colpo Gobbo A Milano	C.Vanzina
1992	Briganti	Marco Modugno
1991	La Riffa	Francesco Laudadio
	Ostinato Destino	Gianfranco Albano
	Dracula	Francis Ford Coppola

EMILIE DEQUENNE

Marianne

Born in Belgium in 1981, Emilie began voice-training at the age of eight at the Baudour Musical Academy. She continued her training as a member of the Théâtre La Relève theatrical workshop before being offered the lead in the Dardenne brothers' ROSETTA. Emilie's breathtaking performance won her rave reviews and the Best Actress prize at Cannes in 1999, where ROSETTA also carried off the Palme d'Or.

Filmography

2000 Oui, Mais
1999 Rosetta

Yves Lavandier
Luc & Jean-Pierre Dardenne

JÉRÉMIE RENIER

Thomas d'Apcher

Like Emilie Dequenne, Jérémie was born in 1981 and took acting and mime lessons at a very early age. He also came to prominence in a Dardenne brothers movie, LA PROMESSE, a big hit at European festivals in 1996. In 1999, Jérémie was at the Venice festival with François Ozon's CRIMINAL LOVERS.

In Olivier Jahan's FAITES COMME SI JE N'ETAIS PAS LA, which will be released this year, Jérémie stars alongside another of France's brightest young acting hopes, Emma de Caunes.

Filmography

1999 Saint Cyr
Faites comme si je n'étais pas là
1998 Criminal Lovers
1996 La Promesse

Patricia Mazuy
Olivier Jahan
François Ozon
Luc & Jean-Pierre Dardenne

CHRISTOPHE GANS

Director

Born in Antibes in 1960, Christophe Gans fell in love with the movies at a very early age. As a teenager, he created his first fanzine Rhesus Zero to share his passion for the Kung Fu, sci-fi and fantasy films that he spent all his spare time watching. It was a logical step to apply to study at France's prestigious film school, L'Institut des Hautes Etudes Cinématographiques. Christophe's IDHEC graduation project, SILVER SLIME, was very well received at the 1982 Paris Festival. However, faced with the reticence of French producers to venture into his preferred genres, Christophe co-founded his own movie magazine, Starfix, in 1983. Aged 22, Christophe was the youngest chief editor of any French publication. The first issue set the tone with a rapturous article on Sam Raimi's THE EVIL DEAD. Starfix soon became the outspoken champion of directors such as David Cronenberg, Dario Argento and Brian De Palma. Meanwhile, as a consultant for Scherzo Video, Christophe engineered the video release of some of his favorite Asian movies directed by Tsui Hark or from the famous Shaw Brothers' studios. Just as he was beginning to despair of the tastes of French producers, Christophe met Samuel Hadida, who shared his vision of producing international, broad-based, commercial entertainment. Hadida asked Christophe to join his newly created production company, Davis Films, to develop exciting new projects such as an adaptation of Liberatore's cult comic book, RanXerox. In 1992-3, Christophe wrote and directed HOTEL OF THE DROWNED, part one of a three-part feature entitled H.P. LOVECRAFT'S NECRONOMICON, which convinced investors that Christophe was the man to shoot a live action version of CRYING FREEMAN, the famous manga created by Koike and Ikegami. The movie CRYING FREEMAN, starring Mark Dacascos, was released in 1996 and achieved immediate cult status worldwide. Christophe describes CRYING FREEMAN as "a costume drama shot in the present day". For the director, BROTHERHOOD OF THE WOLF (LE PACTE DES LOUPS) is the logical follow-up for it is "an action and adventure movie shot in the 18th century" and allows him to apply the full range of his talents to bringing a terrifying legend to the screen.

Filmography

1995 Crying Freeman
1993 Necronomicon (part 1)

SAMUEL HADIDA

Producer

In 1978, on graduating from the University of Paris, Samuel Hadida founded Metropolitan Filmexport through which he has distributed hundreds of films in France; from his first film *Evil Dead*, through to David Fincher's *Seven* - the Number 1 box-office hit in France in 1996, and the upcoming *Lord of The Rings*.

In 1990, Hadida set up Davis Films to produce genuinely international projects such as Tony Scott's *True Romance*, written by Quentin Tarantino whose debut feature *Reservoir Dogs* he had distributed in France, and Roger Avary's *Killing Zoe* starring Julie Delpy and Jean-Hugues Anglade.

Hadida brought Christophe Gans into the company at an early stage to work on developing projects. Their first with Gans as director, *Crying Freeman*, won international acclaim. Other films produced by Hadida include Sheldon Lettich's *Only the Strong* - where he first worked with actor Mark Dacascos, Christophe Gans' co-directed *H. P. Lovecraft's Necronomicon*, Steve Barron's *The Adventures of Pinocchio*, Matthew Bright's *Freeway*, and Michael Haussman's *Rhinoceros Hunting in Budapest*.

Hadida recently produced the epic fantasy blockbuster *Brotherhood of the Wolf* (*Le Pacte Des Loups*), directed by Christophe Gans, a Number 1 box-office hit in France. Samuel has just completed Paul Anderson's *Resident Evil* - an adaptation of the famous video game starring Milla Jovovich and Michelle Rodriguez.

Future Davis Film projects include an adaptation of James Ellroy's *Suicide Hill*, an adaptation of the cult comic book *Ranxerox*, and Christophe Gans' *Nemo*, an account of the early life of the Jules Verne character Captain Nemo as featured in the classic fantasy novel.

Filmography

2001	Resident Evil: Ground Zero	Paul Anderson
2001	Dancing at the Blue Iguana	Michael Radford
1998	Rhinoceros Hunting in Budapest	Michael Haussman
1997	The Adventures of Pinocchio	Steve Baron
	Freeway	Matthew Bright
1995	Crying Freeman	Christophe Gans
1994	Killing Zoe	Roger Avary
1993	True Romance	Tony Scott
	Only The Strong	Shelton Lettich

RICHARD GRANDPIERRE

Producer

Richard Grandpierre's production company ESKWAD became part of Studio Canal + in October 1997 after two years spent developing projects with Nicolas Boukhrief at Canal+ Ecriture (BERNIE directed by Albert Dupontel, DOBERMANN directed by Yan Kouen, TRAIN DE VIE directed by Radu Mihaileanu, etc). Richard has now turned his full attention to producing and co-producing projects developed by his company.

Filmography

2001	Les Morsures De L'Aube	Antoine De Caunes
2000	Comme Un Aimant	Akhénaton & Kamel Saléh
1999	Les Parasites	Philippe de Chauveron
	Le Créateur	Albert Dupontel

In pre-production

Adultere	Vincent Cassel, Monica Belluci, Anthony Dupontel Director : Gaspard Noe
Le Marquis Noir	Gerard Lanvin Director : Andre Bonzel

In developement

The Adventurer	Director : Christophe Gans Written by : Christophe Gans & Stephane Cabel
Locked Out	Director : Albert Dupontel
Masais	Director : Pascal Plisson Written by : Olivier Dazat

DAN LAUTSTEN

Director of Photography

Having made his name in his native Denmark working with directors such as Soren Kragh-Jacobsen (Mifune: Dogma 3) and on commercials, Dan moved to Hollywood to work on the English-language version of NIGHTWATCH, starring Ewan MacGregor and Nick Nolte. He followed up with Miramax-produced MIMIC by Guillermo del Tore before returning briefly to Denmark to shoot HEART OF LIGHT by Jacob Gronlykke. He most recently worked on the soon-to-be released HOOFBEATS, directed by Sergei Bodrov and produced by Jean-Jacques Annaud.

Filmography

2002	I Am Dina	Ole Bornedal
2000	Beyond	Ake Sandgren
1999	Running Free	Sergei Bodrov
1998	Nightwatch	Ole Bornedal
1997	Heart of Light	Jacob Gronlykke
	Mimic	Guillermo del Tore
1996	Charlot & Charlotte	Ole Bornedal
1996	Adrian	Jon Bang Carlsen
1994	Nightwatch	Ole Bornedal (Danish version)
1993	The Corsican Bishop	soren Kragh-Jacobsen (TV Series)
1991	Giselle	Anne Wivel
1991	The Boys From St. Petri	Soren Kragh-Jacobsen
1989	The Miracle in Valby	Ake Sandgren
	**Winner Best Cinematography, Danish Film Academy Awards	
1988	Emma's Shadow	Soren Kragh Jacobsen
	**Winner Best Cinematography, Danish Film Academy Awards	
1985	Thunderbirds	
	**Winner Best Cinematography, Danish Film Academy Awards	
1984	My Grandmother's House	Frode Petersen
1981	Rubber Tarzan	Soren Kragh Jacobsen

GUY-CLAUDE FRANCOIS

Production Designer

After studying at the Ecole Nationale des Arts et Techniques du Théâtre, Guy-Claude began working with Ariane Mnouchkine and her Théâtre du Soleil in the late 60s. When Mnouchkine turned her attention to film (MOLIERE), Guy-Claude followed and his work soon drew the attention of French and overseas directors such as Bertrand Tavernier, Philip Kauffman and James Ivory.

Guy-Claude continues to design sets for theater and opera. He also teaches at the Ecole Nationale Supérieure des Arts Décoratifs in Paris.

Filmography

1999	Capitaines d'Avril	Maria de Medeiros
1998	Agathe tricote	C. Lecocq
1996	Captain Conan	Bertrand Tavernier
	La Belle Verte	Coline Serreau
1995	Jefferson in Paris	James Ivory
1992	La Crise	Coline Serreau
	L. 627	Bertrand Tavernier
1990	Henry and June	Philip Kauffman
1989	La Nuit Miraculeuse	Ariane Mnouchkine
	La Vie et Rien D'Autre	Bertrand Tavernier
1982	Les Fourberies de Scapin	Roger Coggio
1979	Molière	Ariane Mnouchkine

DAVID WU

Editor

Acknowledged the world over as an editing genius, David Wu is much more besides, an actor, writer, director and, even, TV presenter. Aged 17, David began working as an Assistant Editor at the famous Shaw Brothers studio in Hong Kong. Very soon, his dazzling array of talents, especially for comedy, came to be recognized and he played small parts in films he also edited for Tsui Hark, John Woo and others. As Wu's fame spread around the world, this editor was offered the opportunity to indulge his other talents. In 1992, he wrote, produced and edited THE BRIDE WITH WHITE HAIR by Ronny Yu and even directed a sequel the following year. Now based in Canada, David has continued to work with Tsui Hark, John Woo, Ronny Yu and others. In 1995, he edited Christophe Gans' first feature, CRYING FREEMAN.

Filmography

2000	Restless	Jule Gilfillan
1998	Bride of Chucky	Ronny Yu
1995	Crying Freeman	Christophe Gans
	Tri-Star	Tsui Hark
1994	The Phantom Lover	Ronny Yu
1993	The Bride With White Hair 2	(dir)
1992	Hard-Boiled	John Woo
1991	Once A Thief	John Woo
1989	The Killer	John Woo
1988	The Big Heat	Andrew Kam & Johnnie To
1987	A Better Tomorrow 2	John Woo
1986	A Better Tomorrow	John Woo
1986	Peking Opera Blues	Tsui Hark

PHILIP KWOK

Stunt Coordinator

With a solid martial arts background, Philip Kwok first worked in film as a stuntman in the early 70s. His long collaboration with director Chang Cheh led to his first job as Fight Coordinator on KILLER ARMY (1983). After trying his hand at directing and acting, Philip was called up by John Woo to choreograph the numerous fight scenes in HARD-BOILED (1992), which established him as one of the best Fight Coordinators in Hong Kong. He worked on a number of spectacular period action movies, including Ronny Yu's THE BRIDE WITH WHITE HAIR. In 1997, Philip choreographed the fight scenes on Roger Spottiswoode's OO7 movie TOMORROW NEVER DIES, in which he also played the role of a Chinese general.

Filmography

1997 Tomorrow Never Dies
1995 The Phantom Lover
1992 Hard-Boiled
1991 Story of Riki
1988 The Big Heat

Roger Spottiswoode
Ronny Yu
John Woo
Ronny Yu
Andrew Kam & Johnnie To

AN INTERVIEW WITH JAMIE COURTIER

Creative Director, Jim Henson's Creature Shop

How did Jim Henson's Creature Shop get involved in the project?

BROTHERHOOD OF THE WOLF (LE PACTE DES LOUPS) is certainly one of the best scripts I had read in a long time. I think it is fantastic, a phenomenal piece of work. We had meetings in Paris and Christophe Gans then came over to London and we showed him the Creature Shop. Our history is a profusion of cuddly things. The perception of us in the world's eyes is of Kermit. That's why for us this film was an extraordinary opportunity to display our prowess. This is a very special chance for us to do something different. The Beast is unlike anything that we have ever built before. That's why we're very excited about this film.

How did the design process evolve?

We have a very brilliant young designer called Igor Chevalier, who is actually from France. I'd kind of adopted Igor, who has a natural predilection for the dark side of things, and at the same time he is an extraordinarily brilliant designer. He had not been at the Shop for very long, just a matter of months when Christophe and Samuel came to us with this film. It was a marriage made in heaven for Igor. Absolutely perfect. Igor was familiar with the legend of the Beast of Gévaudan and it fell exactly into his design penchant. He had the language to discuss in detail with Christophe his desires and he also had the skill to produce this extraordinary vision of the legendary beast.

What is the first stage in fabrication?

Having achieved drawings for approval, it all starts with the sculpt, naturally. In this case, there's an enormous amount of fabrication that goes into the beast in terms of its internal structure and the mechanisms that enable it to live. As director of the project, I've been very lucky to get hold of the top end of the Creature Shop's freelance staff, who have years and years of experience in the various fields of work. We have a great sculptor who has worked with Creature Shop for twenty years. Then there is Nikki Lyons, who is a fabulous fabricator, who can really make creatures live through building the inside of the creature. To make a creature as a statue is easy, to make it come to life is hard. The way it moves has to be convincing, it has to have a sense of physiology and muscle and power and just making it a theatre prop won't do.

How many people are involved in the fabrication process?

Until now we have had a core team of people working on it. There's a lot of internal technology and not just the hard side, the hydraulic rams or whatever. The actual machinery that moves it is one thing, but the interface between the machinery and the outside appearance of the beast is what I call soft technology, which is a whole different area of fabrication skill. So, we had a team of ten people working on the fabrication, from the highly skilled personnel through to students who have done the more repetitive production parts that are applied in the creature. Then there is a team of engineers involved, there are electronics experts because for the studio animatronic we use a hydraulic performance system that is computer controlled. And to finish the creature we use two or three great painters.

How do you bring the animatronic Beast to life?

In studio, the animatronic version is remote-controlled and puppeteered by the crew on set. The computer is a tool to interface with the machinery inside the creature. The way the computer works is that it allows you to program things together. When we roll our eyes in our head, there's lots of things working. There's the lids and the brows going up and many functions of musculature in operation. With the computer you can program all those functions to work together and breathe a sense of solid reality into an animatronic creature that is essentially not alive. It's those sort of life signs that the computer helps to achieve. But at the steering wheel is the sensitivity of the human performer or performers situated off camera. If it's only the head in shot we only need two puppeteers controlling it. But if it's lying down in full frame then obviously there are control cables coming up through the floor and people underneath with rods attached to its legs and hydraulic machinery being operated by our performance control system.

How many Beasts did you actually build?

It actually exists in three versions because there's a stunt version, which obviously enough is for the stunts. There is also a studio animatronic Beast that we shot in London and a simpler version of it as a lighting stand-in. So, three different Beasts were built to support the action and shooting of this film. And then, we not only created the Beast as an animatronic but also as a digital creature. As soon as principal photography began, there were plates coming back that we could start to work with, although much of the digital work was done in post-production. The digital Beast carried more of the narrative action because the animatronic version is for passive shots when the creature wasn't moving around. There was an enormous amount of digital work, probably in the region of 150 different shots.

What determines the choice between animatronics and digital?

The stunt version of the Beast and crew were standing by on set, but as we did both the physical and digital work, even at the last minute, depending on the actual conditions of

shooting, there was the possibility to use either digital or physical technology. It's a decision that was made on the shoot. It's quite possible to use a stunt and if it didn't work, then we would shoot an action plate and make it a digital creature in that scene.

How did you combine the studio footage with the real-life action?

We had a specific shoot for the animatronic Beast, partly on location, but the major animatronic shoot took about two weeks in studio in London. We put up and lit a blue screen behind the creature and built pieces of set to match to the location but only in the foreground. We looked at the rushes from the location shoot in France to see exactly how to fit the jigsaw together.

Of course, it's wonderful when you can have the physicality of the creature with an actor because the focus is so acute and we had a couple of shots like that which are very convincing but then we have ways of bringing the same kind of focus to actors even if it's a digital creature. In other words, the creature's not there and the actors had to try and react to something that's invisible. On shoot, we used balls on telescopic sticks like sound booms for eyeline purposes. So, it involved the actor's imagination but then that's their trade, so they're quite good at being frightened by a football on the end of a stick. What we found in this case was that the actors actually preferred to have something that was anonymous. We could have very easily used a dummy head, but the general consensus with the actors was that they could more easily project their own terror and fear onto the anonymous object. In other words, a football was more frightening than a mask.

Has BROTHERHOOD OF THE WOLF (LE PACTE DES LOUPS) helped you advance technologically?

Ten years ago, we didn't have computers, we used cables and bicycle brake technology. Our progression and our maturity are driven both by the demands of the project itself and also by our natural curiosity. Everyone wants to do better than they did the last time round. The projects that come into the creature shop are never the same. Also, the director and producer are trying to push forward and find something new. The Creature Shop really is at the frontier of possibility. We never stop trying to test the boundaries. This Beast was a complex feat of technology, a fusion of art and technology. It's a magnificent creature. It really is startling. It's probably one of the most magnificent creatures that we have attempted to build.

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Jim Henson's Creature Shop™ is a division of The Jim Henson Company

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2000	Viva Rock Vegas: Flintstones II	Brian Levant
	Alice in Wonderland	Nick Willing
1998	Lost in Space	Stephen Hopkins
	Jack Frost	Troy Miller
	Farscape	Rockne S.O'Bannon (TV Series Creator)
	Doctor Dolittle	Betty Thomas
1997	George of the Jungle	Sam Seisman
	Buddy	Caroline Thompson
1996	The Adventures of Pinocchio	Steve Barron
	101 Dalmatians	Steve Herek
	The English Patient	Anthony Minghella
1995	Babe	George Miller
1994	The Flintstones	Brian Levant
1992	Teenage Mutant Ninja Turtles II	Michael Pressman
	The Muppet Christmas Carol	Brian Henson
1990	Teenage Mutant Ninja Turtles	Steve Barron
1988	The Bear	Jean-Jacques Annaud
1986	Labyrinth	Jim Henson

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Original Screenplay and Dialogue
Stephane CABEL

Adaptation
Stephane CABEL – Christophe GANS

In collaboration with
CANAL + Ecriture

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Dan LAUSTSEN – DFF

Set
Guy-Claude FRANCOIS

Costume Design
Dominique BORG

Editing
Sebastien PRANGERE-David WU

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Joseph Lo DUCA

Director of Production
Claude ALBOUZE

Fight Choreography
Philip KWOK

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Lionel STEKETEE

Second Team Director
Bill GEREHTY

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Jim HENSON'S Creatures Shop

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Seb CAUDRON

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Jean-Paul MUGEL

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Florent LAVALLEE

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