

Jacques Perrin
presents

OCEANS

A film by
Jacques Perrin and Jacques Cluzaud

27 JANUARY ON GENERAL RELEASE

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Jacques Perrin and Jacques Cluzaud

Music by
Bruno Coulais

RELEASE DATE : 27 January 2010

Length : 1hr 43 mins

www.oceans-lefilm.com

Distribution : Pathé Distribution

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logo Pathé

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logo Galatée

To Jacques Foussat

Synopsis

Swirling along at 10 knots an hour in a school of hunting tuna fish, leaping with dolphins in their unruly contortions, swimming shoulder to fin with the great white shark, ... *Oceans* is to be a fish among fishes.

After *Winged Migrants*, Jacques Perrin and Jacques Cluzaud, with ground-breaking filming resources, lead us into the heart of the oceans to discover unknown or unrecognized marine creatures.

Océans queries the impact of the human footprint on wildlife and replies to the question "Ocean ? What is the Ocean ?" through images and emotions.

Jacques Perrin

Director and Producer

Man progressively ventured on the sea.

His discoveries were so many conquests.

Navigating above a mysterious world, he had no suspicion of its infinite richness and diversity.

If oceanic secrets have always fascinated explorers, they have also given rise to covetous desires.

There have never been so many discoveries, never been so many aggressions.

Despite all this, the sea is still an immense wild territory.

Ocean ports still offer unlimited free spaces.

Sea, boats, fish, these are what children draw.

The natural history of the species concealed in the sea is a wonderful living story...

Océans is not a documentary, but a wildlife opera.

Each underwater director of photography, each cameraman bringing fragments of the score : that of a hymn to the sea.

Jacques Cluzaud

Director

"Ocean ! What is the Ocean ?" asks a child at the beginning of the film. In order to give him an answer, let us start by forgetting figures, explanations and analyses.

In an attempt to tell the story of the oceans, we sought to open doors other than those of statistics : those of a fantastic and magical tale, the marvels of the little world of the coral reefs, the heroism of dolphins in full charge, the gracious dances of the hump-back-whale and giant squids, the horror of the attacks made on the oceans and to their creatures, the incredible spectacle of the sea unleashed in a titanic storm, the silence of a museum of extinct species...

Océans was not going to attempt to explain behaviour, would not give information about the species, nor search to teach.... but to arouse our feelings.

50 years after **Commandant Cousteau's** *Le Monde du silence*, hundreds of filmmakers of all nationalities have made incredible documentaries about most marine species.

Where to go in order to find something "new" ?

There was only one answer : in all possible directions. Movement, of course, as in *Winged Migrants*, by accompanying marine life in the dynamics of its travels. But also to search for new ways of lighting up the obscurity or the ocean night ? Above all, the indispensable contact with the animal being filmed until we obtained shots transforming the subject into an individual.

A rare and very significant thing with **Jacques Perrin** is that nothing is elaborated with any idea of a limit, commencing with that of time.

While filming, time is our most precious element : it is absolutely necessary to film images which allow one to edit a sequence as rich and dynamic as one would do in the context of a feature film, whereas nature is neither controllable nor predictable. Time allows us to recommence over and over again, whatever the problems encountered.

To make a film such as *Océans* implies permanent research and I think that it is this desire to search in new directions which best characterises those who have accompanied the film right to the end. For what is it that **Jacques Perrin** finally asks of those who are lucky enough to work for him if it is not to go to the end of their dreams, since his dream is infinite....

Just as in *Winged Migrants*, two families of filmmakers are united : specialists of the animal world working with those used to fiction in order for *Océans* to become, more than a documentary, just simply a film for the cinema.

Four years shooting led us to very specific places in our planet that one could classify in two wide categories : those where life appears to express itself as it has done for thousands, if not millions, of years and those where obviously the natural order has seriously changed. The abundant sea life that we are searching for no longer exists in places ruined by human activities : over fishing, pollution, cemented over seacoasts....

Like a handful of confetti scattered over the planet, there are sanctuaries here and there : protected areas where life can express itself, or else recover, with tenacity and strength.

In Cocos Island, off Costa Rica, one only needs to put one's head under water to see fish of all sorts, all species of sharks, all types of rays and other tortoises and sea mammals.

In the northern Arctic, on the small island of Coburg, where even our Inuit guides had never set foot, seals, walruses and polar bears are still at home by themselves.

At the extreme west of the Galapagos Islands, on the headland of Fernandina Island which rarely sees more than one scientist in twenty years, the eagles, in the midst of sea iguanas, sea lions and cormorants, came and fearlessly settled a few yards from us, to observe the curious two-legged animals that we are.

It was mainly in these small, remote places in the world that the shots of the film *Océans* were filmed... with the hope that this is not the reflection of a past diversity but of tenacious life, always renewable, wild and free.

**Nicolas Mauvernay,
Producer**

When I started out, experienced producers gave me some well-meaning advice : "In films, to avoid disaster, there are three things to avoid : children, animals and the sea". With **Galatée**, I was going to be well served ! *Océans* was one of those ...

Producers are often considered to be men of figures, budgets and financing.

During the ten years that we have been producing films together, **Jacques Perrin** has taught me not to remain a figures man. For *Océans* more than for any other film, this apprenticeship was precious for me !

How to reduce an extra-ordinary production adventure such as *Océans* to a few figures ?

What was the good of trying to enclose the storms that we had decided to go and look for in the four corners of the globe into a pre-defined schedule ?

From the start we were convinced that we had to produce it differently.

Stress the restraints inherent in the production of a film in order to convince each of our partners to accompany us in this adventure, sometimes against all the odds, discovering day by day the deviations and new challenges the team would have to face in order to steer the film into a safe harbour.

According to the waves and uncertainties of the sea, we were all resolved to follow our captain who was steering for the horizon, one cape after another.

We had all accepted to sail into the unknown, convinced that this film would draw its strength not through a forced march but in a quest that would lead us to a revelation, a renewed view and way of listening to this world we knew to be mysterious.

The sea creatures, the spray, the wind, the rocks, all became familiar.

While the earth is in sight, the list of those we have to thank for having accepted to become far more than partners, attentive sailors, is far too long !

The rest no longer belongs to us.

Let us simply hope that this world will be sufficiently preserved so that other crews to be able to continue to take to the sea and may in their turn be as full of wonder as we have been.

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Stéphane Durand

Scientific Advisor

(to be illustrated with the "drawings" file)

New look, new techniques

At the conception of the film *Océans*, there was a directors' dream : to swim with fish and dolphins, to track their underwater movements and ocean crossings whatever their speed, their evolutions, their acrobatics. In short, not to leave them for a moment, to create proximity from where complicity and new emotions would spring.

No longer to be watching a spectacle, but to be part of it. To never slow down : the impression of speed and vitality being far too precious. The challenge being to combine quality and manoeuvrability : we had to reduce size and weight to the minimum.

Thanks to **Jean-Claude Protta** from the Swiss company **SUBSPACE PICTURES**, we built a watertight, hydrodynamic box as fast and agile as a seal. Inside we slipped in a digital camera especially custom-built for the film, capable of reconstituting all the shades of blue in the submarine universe. It was **Philippe Ros**, Director of Photography, who took charge of it, assisted by **Christian Mourier** from **CONSULTIMAGE** and **Olivier Garcia** from **HDSYSTEMS**.

This digital camera can be fixed into the box, and also inside the torpedoes drawn at top speed behind a boat to accompany tuna and dolphins, preceding them. It can also be fixed onto the polecam which, tied along a vessel's hull, can film lateral travelling shots at 15 knots.

We also built a "mid-air mid-water" machine which, as its name indicates, can film both above and below the surface... ideal for following a seal swimming with its head above water. Finally, our camera was attached to a submarine scooter.

A film about the sea would not be complete without external and aerial shots. For this, we used traditional film cameras, with 35 mm film.

This time, it was the methods of filming, the machinery, which was truly original. Since beside the usual helicopters (to shoot a storm, for example), we used a mini helicopter, BIRDFLY, remote controlled by **Fred Jacquemin**, adapted for our purposes. Silent and minute, it can discreetly approach the largest cetaceans when they are on the surface.

To allow the camera to slide along the water at top speed, in the midst of a pod of leaping dolphins, the camera was gyro-stabilised and fixed on the end of a crane installed on a zodiac.

This is the “Thetys” designed and built by **Jacques Fernand Perrin** and **Alexander Bügel**. Thetys is unique in the world : it allows to keep the horizon absolutely straight while racing and leaping among the waves.

Finally, we also travelled in a drop of ocean by way of a digital camera equipped with an original turntable that allowed extremely small, gentle movements.

François Sarano,
Founder President of Longitude 181 Nature

“OCEANS, is the breath of life unfolding ... “

Le Monde du Silence by J.Y. Cousteau and **Louis Malle** had astounded landlubbers by pulling them through the looking glass. *Océans*, the film by **Jacques Perrin** and **Jacques Cluzaud**, amazes us by revealing the majesty of the marine life we have wounded before encountering and understanding it.

For our association, **Longitude 181 Nature**, which is based on the International Guidelines for Responsible Diver to preserve marine life and to share its resources more equally, the film of *Océans* is a founder : by going to film in the ultimate sanctuaries, **Jacques Perrin** and **Jacques Cluzaud** disclose a forgotten ocean, of an incredible richness and vitality.

By revealing the true nature of the living beings in their own wildest dynamics, in their most intimate relationships, *Océans* brings up again the exuberant life that we would find if we had the willingness to allow animals the space to be free !

We are seven billion and, on the continents we have already renounced the scent of wildlife. In the sea, there is still time, but only if everyone supports it.

Scientific arguments alone will not suffice for this mobilisation, no more than they have allowed us to ward off the disaster accomplished for the profit of a few and at the expense of the general long term interest... Witnessed by the failure of the conferences held in Rio in 1992 and Johannesburg in 2000 ; evidenced by the disappearance of the Yangtze Kiang dolphin in 2007 ; evidenced by the massacre of sharks for their fins against which our association has been fighting for years...

By the universal scope of its language and the emotion of the images, *Océans* creates an unstoppable wish to forge a new relationship with the creatures of the last wild place on the planet.

There was a "before" and "after" *Le Monde du Silence*, there will be a "before" and "after" *Océans*.

www.longitude181.org

*L'avenir
sera ce que
nous en
ferons.*



Laurent Debas
President Co-founder President of Planète Mer

“Océans, awakening our consciousness ...”

Conscious of the fabulous treasure which is the diversity of life, gushing or concealed, commanding or controlled, aggressive, tender, occasionally modest.

Conscious of the intimate links which render us, Homo sapiens, a species unlike the others, but nevertheless an integral part of the living world, dependent and responsible.

Conscious finally of the incredible power that is ours to build... but also to destroy.

We founded our association **Planète Mer** on this principle of solidarity and this wish to “build”, in order to preserve marine life and the human activities that depend upon it.

To protect life, to protect lives.

To re-plant thousands of acres of mangroves, restore the coral reefs, reconstitute fish stocks, save endangered species and restore the balance between human activity and respect for the oceans, are some of the magnificent projects to be implemented all over the world

There is no room for pessimism, quite the contrary. Imagine tomorrow’s world and build it on a new relationship to life in all its forms, is a wonderful challenge for all generations ; those of today and those of the future.

www.planetmer.org

Paul Watson

Founder of Sea Shepherd Foundation

“The Ocean is the lifeblood and source of all life on the planet”

When I was a child, I used to spend hours above the rocky bays in the north east of Canada, fascinated and full of wonder at the swell of the waves, the roaring of the North Atlantic’s crashing waves. As the breaking waves crashed against the top of the rocks, I felt and knew then that my life would always be intimately bound up with the Ocean.

Today I understand that many people are not aware of this : that we are all intimately connected to the Ocean.

The Ocean is the lifeblood and source of all life on the planet : if the sea’s diversity is reduced, we ourselves will suffer the effects, if the sea were to die, we would all die.

You may call our planet the earth, but the truth is that the mysterious dark blue mantle of the sea covers the larger part of the surface of our globe.

There are very few film directors who have this feeling, this exceptional point of view, to recognize and discover this world under the sea where an immense diversity of fascinating species share this magnificent planet with us.

Only a producer such as **Jacques Perrin**, with his talent and experience, with the powerful media of the cinema, can offer us this extraordinary world.

My fervent hope is that *Océans* can help to motivate and create awareness of the precious nature of our oceans and how much the protection of the sea is a major cause.

May future civilisations, the human beings who come after us, be able to protect fish and whales before they disappear.

www.seashepherd.org

Yvon Le Maho

Director of marine biology research with CNRS

“Océans to the rescue of research on Biodiversity”

Public financing for research on biodiversity remains ridiculous compared with the amounts devoted to research for other disciplines, and it is the same in most countries. The challenges are, however, essential. We now know that the regulations implemented when the cod populations started to collapse during the nineteen sixties in the sea around Newfoundland were inappropriate, because of insufficient scientific knowledge. Furthermore, at the time there was no interaction between biologists and economists. The stocks had still not been reconstituted by 1992, despite halting fishing in the area under consideration. Recently, by working together, experts in these two fields showed that it is possible to develop new regulations by enlarging the area to be considered, taking into account the fact that the species is migratory.

New models for these regulations ensure a solid and sustainable financial return, while obviously preserving the resources.... Of course this analysis can be extended to many other species, such as *Red Tuna*, for example, but we can see that the key to this is an increase in our scientific knowledge.

The Seventh Art constitutes one of the most beautiful forms of expression to render the Wider Public sensitive to the major challenge constituted by the preservation of the oceans for future generations.

May *Océans* by **Jacques Perrin** and **Jacques Cluzaud** also serve as an electro shock in order for the public powers to finally understand the scale of the emergency.

Denis ODY

WWF FRANCE – Manager of the Oceans and Coasts mission

“OCEANS also offers us a glimmer of hope”

Over twenty years ago **J.Y. Cousteau** was already asserting : *“we have to stop the catastrophic talks about ecology, it is by entrancing them that we will convince people of the importance of protecting our planet”*.

Since then the talents of directors, technological performances, media developments, have given us ever more exceptional images, ceaselessly bringing us nearer the most intimate mysteries of Nature and astounding us by the creativity, diversity and abundance that life has known how to create under the surface of the Oceans.

However, *“Océans”* will make you cross further limits and lead you beyond anything you thought possible in the discovery of ocean splendours.

But then, if the world is so magnificent, why is it so urgent to change our behaviour ? What are all these catastrophes announced to us ?

Herein lies the trap : these marvels that we are shown must not defuse the urgency and the seriousness. For we are launched at top speed along a motorway alongside which billboards rush past screaming “Too late !”. The billboard “Too late for Red Tuna” is near at hand, that of “Too late for sharks” is just a bit farther on, we have just passed the billboard “Too late for polar bears” which we didn’t have time to read, a moment’s inattention was enough.

“Océans” perfectly foils this trap and reminds us of the richness and diversity that used to be the rule and which have now become the exception within a few spared sanctuaries. It offers us a glimmer of hope. It is not too late everywhere or for everything, but we have to act quickly and firmly !

This is what we have been trying to do in **WWF** for many years with the help of everyone.

In this undertaking the film “*Océans*” is a powerful ally that we have accompanied with enthusiasm since we are convinced it will swell the ranks of those who try to stay the blindness and irresponsibility of humanity, and they are never enough !

www.wwf.fr

FILM LOCATIONS

Atlantic Ocean

Europe

Asia

Indian Ocean

Australia

Arctic Ocean

Pacific Ocean

Antarctic Ocean

North America

South America

Atlantic Ocean

PHOTO CALL

Presented in their order of appearance on screen

1. Marine Iguana
2. Horseshoe Crab
3. Leatherback Turtle
4. Coral point
5. Sea urchin larvae
6. Moon jelly
7. Sea nettle
8. Long-beaked Common Dolphins
9. Cape Gannet
10. Copper Shark and mackerel
11. Bryde's Whale and sardines
12. Lesser Devil Ray
13. Blanket octopus
14. Manta ray
15. Horse mackerel ball
16. Bigeye Trevally.
17. Galapagos fur seal
18. Spinner dolphin
19. Humpback whale
20. Brown Pelican
21. California sea lion
22. Flightless Cormorant
23. Great White Shark
24. Killer Whale and South American Sea lion
25. Blue Whale
26. Krill
27. Whale Shark
28. Sea urchin
29. Sleepy sponge crab
30. Anglerfish
31. White-eyed Moray Eel
32. Crayfish
33. Scarlet hermit crab
34. Green crab
35. Mantis Shrimp
36. Spanish Dancer
37. Bottlenose Dolphin
38. Dugong
39. Green Turtle
40. Green Turtle

41. Great Frigate Bird
42. Sailfish
43. Blackback Anemonefish
44. Porcupine Fish
45. Leaf Scorpion Fish
46. Slingjaw Wrasse
47. Oriental flying gurnard
48. Stonefish
49. Lionfish
50. Scalloped Hammerhead
51. Marbled Ray
52. Diagonal-banded sweetlips
53. Potato Cod
54. Ribbon Moray
55. Broadclub cuttlefish
56. Garden eel
57. Razorfish
58. Spider Crab
59. Sunfish
60. Blue Shark
61. Sperm Whale
62. Whale Shark
63. Spinner Dolphin
64. Asian Sheepshead Wrasse
65. Elephant Fish
66. Giant Cuttlefish
67. Basking Shark
68. Humpback Whale
69. Sockeye Salmon
70. Blue Fin Tuna
71. Swordfish
72. Yellow Fin Tuna
73. Gallery of extinct species
74. Great Penguin
75. Steller's Sea Cow and Caribbean Monk Seal
76. Japanese Sea Lion
77. Yangtze Kiang Dolphin
78. Underwater cave - Hienghiène
79. Jellyfish Echizen
80. Kelp forest
81. Humpback Whale
82. Great White Shark

83. Leopard Seal
84. Emperor Penguin
85. Adelie Penguin
86. Weddell Seal
87. Polar Bear
88. Narwhal
89. Beluga
90. Walrus
91. Great Aquarium

***Océans* and its partners**

“*Océans* is an extraordinary adventure that would have never seen the light of day without the support of our partners.”

Thanks to the satellites of the **ESA (European Space Agency)** our knowledge of the oceans has been overturned and our resources for comprehending and protecting them have never been as significant.

Veolia Environnement contributes directly to the quality and preservation of natural environments.

The marine world is an important field of application of this commitment : desalination, removing pollution from ports, cleaning beaches, monitoring the quality of bathing water and processing ballast waters - so often implicated in transporting alienated species.... (www.canyousea.com).

Every day water allows **EDF** to produce energy, 95% of which without any Co2 emissions in France. This resource is at the heart of EDF's energy production trade. Water conservation and biodiversity constitute one of the major axes of the Group's actions for the protection of our natural environment and biodiversity.

The **Principality of Monaco** and the **Foundation Prince Albert II de Monaco** extend the great adventure of oceanic exploration launched by **Prince Albert 1st of Monaco**, creator of the **Oceanographic Institute**.

The synergy of their fight to preserve the biosphere and educate the public have naturally led them to commit themselves at our side.

The **Bettencourt Schueller Foundation** is involved with us, convinced that everyone becoming aware that the preservation of wild life is a prelude to the necessary change in our individual behaviour.

Since 1992 the **Total Foundation** has financed programmes for the preservation of the environment and bio-diversity such as the **Census of Marine Life** beside partners such as the **Natural History Museum** and **Ifremer**.

The **Crédit Agricole**, signatory as from 2003 of the **United Nations' Worldwide Pact in Favour of Sustainable Development**, acts daily to fight against global warming. In particular it proposes a range of solutions to its clients to finance their works to save energy and to accompany the development of renewable energies.

For almost ten years the **Alfred P. Sloan Foundation** has been the spearhead for the most ambitious international programme for research on oceans and their creatures : the **Census of Marine Life, CoML**. This programme, which unites scientists from around the whole world, should in the long term allow to set out the bases for a new relationship with the marine environment. Thanks to the **A.P. Sloan Foundation**, the scientific community has been with us at the heart of each of our expeditions.

Jacques Perrin

(Partners' logos to be included)

Technical list

A film by	Jacques Perrin and Jacques Cluzaud
Producers	Jacques Perrin, Nicolas Mauvernay
Line Producer	Olli Barbé
Producer handling partnerships	Yvette Mallet
Associate Co-Producer	Romain Le Grand
Executive Producer	Jake Eberts
Associate Producers	Manuel Monzon, Jean-Marc Henchoz
Executive Production Associate	Nicolas Dumont
Story by	Jacques Perrin Jacques Cluzaud François Sarano Stéphane Durand Laurent Debas
Narration written in collaboration with Laurent Gaudé	
Original Score	Bruno Coulais
Scientific Advisors	François Sarano Stéphane Durand Yvon Le Maho
Maritime Advisor - Skipper	Bernard Deguy
Editing	Vincent Schmitt Catherine Mauchain
Second Unit Director	Christophe Cheysson
Directors of Photography	Luc Drion SBC Luciano Tovoli AIC- ASC Philippe Ros

	Laurent Charbonnier
	Christophe Pottier
	Eric Börjesson
	Laurent Fleutot
	Thierry Thomas
	Philippe Garguil
	Michel Benjamin
	Olivier Guéneau
Underwater Directors of Photography	Didier Noirot
	René Heuzey
	David Reichert
	Yasushi Okumura
	Simon Christidis ACS
	Jean- François Barthod
	Georges Evatt
	Thomas Behrend
	Mario Cyr
Colorist	Laurent Desbruères
Production Designer	Jean Rabasse
Sound engineers	Philippe Barbeau
	Martine Todisco
Sound Design	Jérôme Wiciak
Sound Editing	Dominique Fano Renaudin
	Elisabeth Paquette
Mix	Florent Lavallée
	Anne Le Campion
Special Effects	Christian Guillon
	Arnaud Fouquet
Production Supervisors	Johann Mousseau
	Antoine de Cazotte
	Vincent Steiger

Photographers	Charles Stenhouse
	Pascal Kobeh
	Renato Rinaldi
	Richard Hermann
	Koji Nakamura
	Denis Lagrange
	Mathieu Simonet
	Yves Gladu
	Renan Marzin
	Alexandre Ayer
Making-of	Jacques-Fernand Perrin
	Alexandre Bügel
Design and Technical Production	Olivier Garcia
	Hervé Theys
	Christian Mourier
	Philippe Ros
	Luc Drion

With Lancelot and Jacques Perrin

Original soundtrack available from SONY MUSIC

TECHNICAL FILE

A French – Spanish – Swiss co-production

GALATEE FILMS

PATHE

FRANCE 2 CINEMA

FRANCE 3 CINEMA

NOTRO FILMS

JMH – TSR

With the participation of

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