

PREY

An ANTOINE BLOSSIER FILM

*Starring GRÉGOIRE COLIN, FRANÇOIS LEVANTAL, JOSEPH MALERBA, FRED ULYSSE,
ISABELLE RENAULD et BÉRÉNICE BEJO.*

*Directed by ANTOINE BLOSSIER. Written by ANTOINE BLOSSIER and ERICH VOGEL.
Produced by OLIVIER OURSEL, JEAN-MARIE DELBARY and MARIE ANNE LE MÉTAYER
DJIVELEKIAN. Co-Produced by CHRISTOPHE MAZODIER.*

*Director of Photography: PIERRE AÏM. Edited by NICOLAS SARKISSIAN. Music by
ROMARIC LAURENCE.*

*Duration: 1hr20min
Shot in Cinemascope.*

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Synopsis

One night, several deer hurl themselves unexpectedly against the electric fence of a farm. Seeing deep signs of biting on the animals' bodies, the farm owners realise that a predator is roaming about the neighbouring woods. Having determined to hunt it down, the farmer and his family penetrate deep into the surrounding forest. They look with bewilderment at the dying environment ravaged by a mysterious evil force. As the sun slowly sinks away, howling resounds through the forest.

The hunters have become prey...

ABOUT THE PRODUCTION

Interview with Antoine Blossier

Coming up with the Concept

Back when I met Olivier Oursel, he worked as a location manager and I often worked for him on commercial sets. When he became a producer, I had just wrapped my short which he liked tremendously. He was then finishing the co-production of Gela Babluani's **13 Tzameti**. We decided to work together on a genre film.

I've always enjoyed fantasy movies – probably because it is one of the genres that have the highest potential in terms of visual design. With my co-screenwriter Erich Vogel, we holed up in a country house to work on a ghost story. As we were walking, we realized that the French woodland had hardly been used in films and that it would make for an ideal setting for a thriller.

So we went for an altogether different, much more graphic kind of storyline. The idea of a group of overwhelmed hunters soon became obvious. As we were writing the outlines for the script, we'd often talk about Claude Chabrol's films and American survival movies. But we were mostly inspired by families we had known! Quite naturally, the storyline centred on a character thrust into a hostile environment and surrounded by people – his in-laws-to-be – that he cannot totally trust. There was a long development process so that it would be an action-packed film with constantly changing characters.

About Our Inspiration

Stephen King has been a major influence. In his books, the monster figure often embodies various facets of the characters. But it also says something about the collective unconscious. **Pet Semetary** is a good case in point, and so is **Christine** or **Cujo** which was a huge reference. But then again there are recent films whose slasher quality really made a strong impression on me – like Neil Marshall's **The Descent** or Alexandre Aja's **The Hills Have Eyes**. It may not seem like much, but there was another major influence, although it may have been unconscious: I've been a huge fan of the video game **Resident Evil 4**. The scenes that take place in the shed have been pretty much influenced by that game's atmosphere.

Finding the Cast

There are only six characters in the film. So it was key to find actors who could live up to the roles. Bérénice Bejo came first. She even went as far as to publicly support the project at a time when the budget was far from a done deal – and I want to thank her for it. Putting the budget together took long (approximately two years), and many actors eventually proved to be unavailable. I met Grégoire Colin through the actor Hubert Koundé and we got along very well immediately. Like most people, I thought

he only did arthouse films but he really has a geek side! Besides he tremendously enjoyed the script whose point he totally got. It was a very physical role and I thought he was very comfortable with it. As far as Joseph Malerba is concerned, I'd seen him in the Canal + show **Braquo**, written by Olivier Marchal, and he already looked a lot like the David character. François Levantal was a natural choice. He loves bad-guy roles and my guess is he very much enjoyed playing a dangerous, somewhat cowardly guy.

Shooting the Film

Principal photography took place over 32 days, which is pretty tight for a film set in several locations and including a number of action scenes and special effects. With cinematographer Pierre Aim, we'd had a full month of preparation and had braced ourselves up for any possible option. So despite last-minute hitches the film still pretty much comes close to my original vision.

The shoot was pretty gruelling for the cast and crew. Especially at night. We had 15 days of shooting in the mud, cold and woodland – and yet nobody complained. I never could have wrapped the film without such a dedicated group of people.

Making the Creatures

Just as with any other horror movie made in France, we had a shoestring budget and so we did exactly what you've seen in most monster movies for nearly 100 years – we showed the creatures only when absolutely necessary. **Jaws**, one of my favourite movies, was highly inspirational. From the very beginning, the point of **Prey** was to give the impression that Nature, and the woods, were attacking the characters. But then again, I love monster films and I also wanted my monsters to be seen on screen. So we had to strike the balance between what the movie demanded and what the budget could allow. In the end all you can see is what the characters can see.

About the Cast

BERENICE BEJO

The daughter of film director Miguel Bejo, Bérénice Bejo first caught attention with small parts in Chantal Akerman's *The Captive* (2000) and Bruno Nuytten's *Passionnément* (2000). She then made her breakthrough in Gérard Jugnot's *Most Promising Young Actress* (2000). Ironically her portrayal of a would-be actress in Jugnot's film received a César nomination for Most Promising Actress in the same year!

In 2001, Bérénice Bejo landed a role in *A Knight's Tale* for director Brian Helgeland. She then came back to France and starred opposite Guillaume Depardieu in Marie-France Pisier's *Like an Airplane* (2002). In 2003, she played alongside Michel Serrault in *24 Hours in the Life of a Woman* for Laurent Bouhnik.

She was directed twice by Steve Suissa: she portrayed Stéphane Freiss's love interest in *The Great Role* (2004) and Titoff's in *Cavalcade* (2005). In 2006, she gave a memorable performance opposite Jean Dujardin in *OSS 117: Cairo, Nest of Spies* for Michel Hazanavicius. She was recently seen in Barthélémy Grossman's *13m2* (2007), Stéphane Kazandjian's *Modern Love* (2008) and Michel Delgado's *Final Arrangements* (2008).

GRÉGOIRE COLIN

The son of stage director Christian Colin, Grégoire made his debut on stage at the age of 12 in Euripides' *Hecuba* at the Avignon Festival, opposite leading lady Maria Casarès. His breakout performance on screen came two years later when he played an orphan starved of love in a military boarding school in Gérard Corbiau's *The Year of Awakening* (1991). He was also seen in a more commercial film, Olias Barco's *Snowboarder* (2003), opposite Nicolas Duvauchelle. In 2005, he portrayed a character at three different stages in his life in Raoul Ruiz' *Le Domaine Perdu*. He was recently seen in Cédric Anger's *Le Tueur* (2007) and Naomi Kawaze's *Nanayomachi* which he shot in Japan.

FRANÇOIS LEVANTAL

François Levantal made his screen debut in *Conseil de Famille* (1986) for Costa-Gavras. He portrayed a policeman both in *L 627* (1992) and *The Bait* for Bertrand Tavernier. But he really gained public recognition with his short yet unforgettable performance in Mathieu Kassovitz' *The Hate* (1995). He honed his comedic skills in Graham Guit's *Shooting Stars* (1997) and Guillaume Nicloux' *The Octopus* (1998). But his name is more readily associated with crime films, probably because of his hard, gaunt face. No wonder he appeared in Mathieu Kassovitz' *The Crimson Rivers* (2000) and *Gangsters* (2002) for policeman-turned-director Olivier Marchal. He was

also seen in Louis Pascal Couvelaire's *Michel Vaillant* (2003), Jean-Pierre Jeunet's *A Very Long Engagement* (2004) and Jan Kounen's *Renegade* (2004). He recently voiced Judge Santiépi in the animated feature *Round Da Way* (2009) for Emmanuel Klotz and Albert Pereira-Lazaro.

ISABELLE RENAULD

Isabelle Renauld decided to become an actress when she was 16. After she was admitted at the Florent Drama School, she made her screen debut in 1986 in Jacques Doillon's *L'Amoureuse*, and went on to play in Patrice Chéreau's *Hôtel de France*. In 1990, she appeared in *Opération Corned Beef* opposite Christian Clavier and Jean Reno, but she received rave reviews for Catherine Breillat's *Parfait Amour!* (1996), which won her a César nomination and the Michel-Simon Award. In 1998, she was seen in Golden Palm winner *Eternity and a Day* for Theo Angelopoulos. In 2000, she starred in François Dupeyron's *Officer's Ward* (2000) and *Monsieur Ibrahim* (2003), and Olivier Nakache and Eric Toledano's *Je préfère qu'on reste amis* (2005). She gave a stunning performance as a helpless mother in Philippe Lioret's *Don't Worry, I'm Fine* (2006), and was then seen in Catherine Breillat's *The Last Mistress* (2007) and the TV series *Braquo* (2009), written by Olivier Marchal.

FRED ULYSSE

Fred Ulysse made his screen debut in Jean-Jacques Beineix's *The Moon in the Gutter* (1983). He then went on to appear in Claude Berri's *Germinal* (1993), Cédric Klapisch's *Good Old Daze* (1994), Xavier Beauvois' *To Matthieu* (2001), Pitof's *Vidocq*, Patrice Chéreau's *His Brother*, Gela Babluani's *13 Tzameti* (2005), and in several made-for-TV movies including Benoît Jacquot's *Princesse Marie* (2004). He was recently seen in Jacques Maillot's *Rivals* (2008) and in Christophe Honoré's *Making Plans for Lena*, opposite Chiara Mastroianni.

JOSEPH MALERBA

An accomplished stage actor, Joseph Malerba has played in many plays including Roger Planchon's productions of *Le Radeau de la Méduse* and *Le Nouvel Ordre Mondial*. After a number of small roles on screen, including Luc Besson's *The Professional* (1994), Edouard Baer's *La Bostella* (1999), Sofia Coppola's *Marie-Antoinette* (2005) and Jean-François Richet's *Mesrine* (2008), he got his big break by portraying Walter Morlighem in the TV series *Braquo*, written by Olivier Marchal, that premiered on the Canal + network to record-breaking ratings

About the Filmmakers

ANTOINE BLOSSIER / Director, Screenwriter

Born in 1977, Antoine Blossier worked as an assistant location manager and assistant director on several films before he helmed *L'Abominable Malédiction du Peintre Gray* (2004), a black-and-white fantasy short film which paid tribute to Expressionist cinema. The film won Best Director at the Grenoble Festival and at the Lille Festival. He also directed several commercials, including two for Canal Jimmy. *Prey* is his first feature film.

ERICH VOGEL / Co screenwriter

Born in 1978, Erich Vogel was a film critic for *Mad Movies* and *Elegy*. He is a writer/co director for the weekly TV show *Frisson Break* aired on Cinécinéma Frisson. *Prey* is his first screenplay.

QUASAR PICTURES / Production Company

Quasar Pictures has produced several film, including Gela Babluani's *13 Tzameti* (2005), Gela and Temur Babluani's *The Legacy* (2006), Xavier Durringer's *Lady Bar* (2007) and Aaron Fernandez' *Partes Usadas* (2007).

PIERRE AÏM / Director of Photography

A major French cinematographer, Pierre Aïm has shot over 35 feature films including, Danny Boon's *Welcome to the Sticks* (2008), one of the highest-grossing French movies, Mathieu Kassovitz' *The Hate* (1995) and *Assassin(s)* (1997), Antoine de Caunes' *Love Bites* (2001) and *Monsieur N* (2003) and Samuel Benchetrit's *I Always Wanted to Be a Gangster* (2008). He recently worked on Maiwenn Le Besco's *The Actress' Ball*, Keren Yedaya's *Jaffa* (2009). He will reteam with Dany Boon for his new film, *Rien à Déclarer* (2011).

BETTINA VON DEN STEINEN / Production Designer

Bettina Von Den Steinen's film credits include *Paris, I Love You* and Bernard Jeanjean's *Please Don't Go*. She also served as art director for Quentin Tarantino's *Inglorious Basterds* (2009) and Christopher Nolan's *Inception* (2010).

NICOLAS SARKISSIAN / Editor

Nicolas Sarkissian was the editor of several French genre movies including Xavier Palud and David Moreau's *Them* (2006), Franck Vestiel's *Eden Log* (2007) and

Hugues and Sandra Martin's *Djinns* (2010). He recently directed the short *Fracture*, which will screen at the Directors' Fortnight in Cannes.

PASCAL MOLINA / Mechanical Special Effects Supervisor

Pascal Molina had his big break as a mechanical special effects supervisor on Jean-Pierre Jeunet's *The City of Lost Children* (1995). He has since worked on a number of films, including *Astérix et Obélix contre César* (1999), *The Crimson Rivers* (2000), *Tom Thumb* (2001), *Belphegor, Phantom of the Louvre* (2001) and Brian De Palma's *Femme Fatale* (2002). He designed an animatronics tiger for Jean-Jacques Annaud's *Two Brothers* (2004), which showed he had a real knack for making animal replicas. He reunited with Jean-Jacques Annaud for *His Majesty Minor* (2007). He recently worked on the making of the child-angel's wings for François Ozon's *Ricky*.

NICOLAS BONNELL / Digital Special Effects Supervisor

During his tenure at Digital Effects Studio BUFF, Nicolas Bonnell worked on top-notch movies including David Fincher's *Panic Room* (2002), Lem Wiseman's *Underworld* (2003), Oliver Stone's *Alexander*, Wong Kar-Wai's *2046* (2004) and Christopher Nolan's *Batman Begins* (2005). *Prey* is one of the first films he developed for his own studio, Plug Effects.

LAURENS EHRMANN / Digital Special Effects Supervisor

After working for BUFF, Laurens Ehrmann joined Plug Effects. His film credits as Special Effects Supervisor include Michael J. Basset's *Solomon Kane* (2009) and Paul Greengrass's *United 93* (2006). He also worked as a sequence supervisor on Mathieu Kassovitz' *Babylon AD* (2008), Christophe Gans' *Silent Hill* (2005), Gil Kenan's *City of Ember* (2008), Mike Newell's *Harry Potter and the Goblet of Fire* (2005) and Oliver Stone's *Alexander* (2003).

ROMARIC LAURENCE / Composer

Romarc Laurence composed the scores for Claude Zidi's *La Boîte* (2001), Sandi Ray's *Alive* (2002) and Jean-Claude Jean's *Women For Sale* (2004). He worked on the musical arrangements for Prachya Pinkaew's *Ong Bak* (2003) and wrote several titles for films like Giordano Gederlini's *Samurai* (2002) and Gérard Krawczyk's *Taxi 4* (2007).

He has also collaborated with several artists, including Christophe Willem.

CAST LIST

Claire	BÉRÉNICE BÉJO
Nathan	GRÉGOIRE COLIN
Nicolas	FRANCOIS LEVANTAL
David	JOSEPH MALERBA
Éric	FRED ULYSSE
Isabelle	ISABELLE RENAULD

CREW LIST

Directed by	ANTOINE BLOSSIER
Written by	ANTOINE BLOSSIER ERICH VOGEL
Produced by	OLIVIER OURSEL JEAN-MARIE DELBARY
Associate Producer	MARIE ANNE LE METAYER-DJIVELEKIAN
Co-Producer	CHRISTOPHE MAZODIER
Executive Producer	OLIVIER OURSEL
Director of Photography	PIERRE AÏM
Edited by	NICOLAS SARKISSIAN
Original Music	ROMARIC LAURENCE
Production Designer	BETTINA VON DEN STEINEN
Sound Designer	VINCENT LEFEBVRE GERMAIN BOULAY JÉRÔME WICIAK SERGE ROUQUAIROL
Continuity	DIANE BRASSEUR
Costume Designer	AGNÈS BÉZIERS
Makeup Artist	BETTY BEAUCHAMP FLORE MASSON
SFX Supervisor	PASCAL MOLINA
Visual Effects Producer	NICOLAS BONNELL LAURENS EHRMANN
Production Manager	PATRICK GORDON
Post-Production Supervisor	CHRISTOPHE HUCHET
Gaffer	PASCAL LOMBARDO

Key Grip

1st Assistant Director

Location Manager

LAURENT DU QUESNOY

JACQUES EBERHARD

YANNICK ROUX