

Persmap

FIDÉLITÉ en IMAV éditions presenteren in samenwerking met WILD BUNCH

VALÉRIE LEMERCIER KAD MERAD DOMINIQUE LAVANANT FRANÇOIS-XAVIER DEMAISON BOULI LANNERS MATHÉO BOISSELIER

BEN heeft super veel ideeën!

PAUL huult bijna altijd!

NICOLAAS is helemaal te gek!

KOEN wil altijd gelijk hebben!

FREDDY eet alles wat hij vindt!

ISABELLE is echt heel vreemd!

DJODJO is Engels en heeft een vet accent!

Kleine Nicolaas gaat op vakantie

Een film van **LAURENT TIRARD**

Gebaseerd op het boek van **RENÉ GOSCINNY** en **JEAN-JACQUES SEMPÉ** Scenario **LAURENT TIRARD** **GRÉGOIRE VIGNERON**

NEDERLANDS GESPROKEN

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avec le collaboration de JACO VAN DORNIEL avec LUCA ZINGARETTI FRANCIS PERON DANIEL PREYOST JUDY JEMERY image DENIS PROUDEN JAC ROUSSEAU VALÉRIE DESÈSSE son ERIC DEVOLUER montage CYRIL HOLTZ décor FRANCIS DUPERTUIS ASC costumes PIERRE-JEAN LAPROUVE, JECCA
 2^e assistant réalisateur ALAN COGNARD casting ANGELO HANSEN-PROBBER et JULIE DAVID musique originale ERIC NEVEUX directeur de production SYLVESTRE GUARINO productrice exécutive SUSANNA ANTONES productrice exécutive CHRISTINE DE BEVELL assistant réalisateur OLIVIER DELBOIS et MARIO MISSINNIER
 coproduit par WILD BUNCH et FILMS SAINT-SEBASTIEN-BROSSIERT avec le soutien de CANAL+ OCS W5 W9 avec le soutien de TAX SHELTER DU GOUVERNEMENT FÉDÉRAL BELGE avec le soutien de WILD BUNCH en association avec CHOCOROP DÉVELOPPEMENT et CGO PRODUCTIONS

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Kleine Nicolaas gaat op vakantie

Een film van Laurent Tirard

Het schooljaar loopt ten einde, het grote moment van de zomervakantie is aangebroken. De kleine Nicolaas, zijn ouders en Omi vertrekken richting zee.

Op het strand maakt Nicolaas al gauw nieuwe vrienden.

Zo is er Ben; die niet met vakantie is want hij woont daar, Freddy; die alles lust, zelfs vis, Djodjo; die niet zoals hen praat omdat hij uit Engeland komt, Paul; die niets anders doet dan huilen en Koen; die altijd gelijk wil hebben en dat is echt wel vervelend.

Maar Nicolaas leert ook Isabelle kennen, een meisje dat hem voortdurend met grote ronde en verontrustende ogen aanstaart.

Hij verdenkt zijn ouders ervan dat ze hem willen verplichten om met haar te trouwen.

De misverstanden stapelen zich op en de streken beginnen. Eén ding is zeker: het zal voor iedereen een onvergetelijke vakantie worden...



Land: Frankrijk – Jaar: 2014 – Genre: Familiefilm – Speelduur: 97 min.

Releasedatum: 31-07-2014

Distributie: Cinéart

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Persrubriek - inlog: cinéart / wachtwoord: film

De Kleine Nicolaas

De kleine Nicolaas (Le Petit Nicolas) is oorspronkelijk een verhalenserie over een lagere schooljongen uit het Frankrijk in de jaren zestig. De verhalen werden geschreven door René Goscinny, tekeningen bij de verhalen werden gemaakt door Jean-Jacques Sempé.

Van 1959 tot 1965 verscheen er in het blad Sud-Ouest Dimanche wekelijks een verhaal over deze schooljongen, zijn ouders, de burens en zijn vriendjes op school. Hoewel de verhalen bedoeld zijn voor kinderen, zit er een onderliggende humor in die doorgaans alleen door volwassenen wordt begrepen. Daardoor zijn de verhalen ook zeer geschikt voor volwassenen. Meerdere van deze boeken zijn in het Nederlands verschenen. In 2009 werd al eens een film gemaakt over kleine Nicolaas. Van dezelfde regisseur verschijnt nu deel twee. De film is Nederlands gesproken.



Cast

Nederlandse stemmen

Mathéo Boisselier

Valérie Lemerrier

Kad Merad

Dominique Lavanant

François-Xavier Demaison

Bouli Lanners

Judith Henry

Luca Zingaretti

Francis Perrin

Daniel Prévost

Bruno Lochet

Fabienne Galula

De kleine Nicolaas

De moeder van Nicolaas

De vader van Nicolaas

Omi

Bouillon

Meneer Bernique

Mevrouw Bernique

Massimo Massini

Directeur

Meneer Moucheboume

Meneer Leguano

Mevrouw Leguano

Julius de Vriend

Marloes van den Heuvel

Chris Tates

Paula Majoor

Simon Zwiers

Karel de Ruwe

Hildegard van Nijlen

Jenne Declair

Jan Nonhof

Hein Boele

Joost Claes

Eva van der Gucht



Nederlandse stemmen

Charlotte Matthijs

Olivier Banga

Bauke van Boheemen

Remi de Smedt

Michiel Matthijs

Valentijn Banga

Isabelle

Paul

Freddy

Koen

Ben

Djodjo

Nederlandse stemmen

Coco Urbanus	Marie-Edwige
Louis van Beek	Priester
	Stylist
	Journalist
	Film man 1
Dominique Mertens	Automobilist 1
	Film man 2
	Ober
	Assistent
Vastert van Aardenne	Automobilist 2
Beatrijs Sluijter	Hotelgast
Jan Nonhof	Automobilist 3
	Alfred
Joost Claes	Jongeman 1
	Agent
	Strand man 2
	Barman
Florus van Rooijen	Jongeman 2
	Vader Djodjo
	Architect
	Man boterham
	Strand man 1
	Strand man 3
Jenne Declair	Film man 3
Cynthia de Graaf	Film vrouw 2
	Moeder Djodjo
Louise Soplanit	Moeder Paul
	Strand vrouw
Casper van Hensbergen	Dikke jongen
Remi de Smedt	Jongetje
Bert Simhoffer	Kolonel
Beatrijs Sluijter	Vr. v. Kolonel
	Dikke vrouw
Gracia Santacreu	Duitse schone Sara
	Barvrouw Sara
Vastert van Aardenne	gymleraar
	Baas strandtent
Olivier Banga	Jongetjes
Micky Cloosterman	Strandmeisje
Simon zwiers	Uitsmijter
Renee Schardt	Megafoon stem

Crew

Directed by	Laurent Tirard
Screenplay	Laurent Tirard, Grégoire Vigneron
with the collaboration of	Jaco Van Dormael
Adapted from	Nicholas on holiday by René Goscinny and Jean-Jacques Sempé
DP	Denis Rouden – AFC
Editor	Valérie Deseine
Stills Photographer	Jean-Marie Lerou
Sound	Eric Devulder
Sound Editor	François Fayard
Mix	Cyril Holtz, Damien Lazzerini
Production Designer	Françoise Dupertuis - ADC
Costume Designer	Pierre-Jean Larroque - AFCCA
1st Assistant Director	Alan Corno
Location Manager	Sina Frifra
Casting	Agathe Hassenforder – ARDA
Juvenile Casting	Julie David
Original Music	Eric Neveux
Postproduction Manager	Susana Antunes
Production Manager	Sylvestre Guarino
Line Producer	Christine De Jekel
Produced by	Olivier Delbosc, Marc Missonnier
Coproducers	Wild Bunch, M6 Films, Saint Sébastien Froissart
With the participation of	Canal +, OCS, M6, W9
With the support of	Tax Shelter of the Belgian Federal Government
Nederlandse dub	
Regie	Beatrijs Sluijter
Audio mixage	René Schardt



Laurent Tirard - Interview

What made you want to throw yourself into another Nicholas adventure?

Nicholas is a series, so we thought about a follow-up early on. It became obvious after the success of the first film. The holiday theme reminded me of the films of my childhood such as Mr Hulot's Holidays or Holiday Hotel; I thought this theme would allow us to move into a completely different world, evoking the carefree feeling of the holidays of the '50s and '60s. It is precisely this aspect, this change of world and tone, which made me want to do it again.

Making the first movie was a powerful emotional experience that left a strong memory: working with children was magical. I was torn between the dread of potential disappointment and the powerful attraction of doing it again. And I made the right choice: it has been another great joy.

What is your connection with the character?

As a child reading the books I identified strongly with Nicholas. I used to compare myself to this kid who looks at life in a quirky way, through the prism of his imagination.

Did you feel you had more freedom this time when you were writing the screenplay?

For the first film Grégoire Vigneron (co-writer) and I felt the weight of responsibility to write an adaptation that had to be as faithful as possible to the original. This time we had less material, as only one book tells the story of the summer Nicholas spends on holiday. That allowed us greater freedom. Having shown our abilities, gained the trust of Anne Goscinnny, Jacques Sempé and the public, and having made the character our own, we felt we could be freer and more inventive.

What were the main challenges this time round?

We had to avoid the succession of little stories of the books and find a single plot with one main theme. But by telling several stories in parallel - Nicholas and Elizabeth, their parents, Nicholas' father's relationship with his boss - we were able to include more narrative threads than in first film.

The screenplay develops the adult characters a lot. Was this a conscious decision from the beginning?

Not exactly... In the first film we thought it necessary to give the adult parts a certain importance so it would appeal to all members of the audience. But working on their characters was great fun - the mother in particular, to whom we gave a comic aspect. That's what we wanted to develop in this film as well.

You are very keen on double meanings. Why?

As a spectator I loved what Pixar Studios started in films like Toy Story, setting the benchmark. Before that, most animation films targeted children only. I feel comfortable with today's trend. Probably more than most people, I have something of a split personality - that of an adult and of a child. It's easy for me to be on the same level as the younger audience, the double entendres come to me quite naturally when I'm writing.

Did you take the opportunity to slip in any personal memories?

I didn't hold back in the first film. In Little Nicholas a lot of the anecdotes came straight from my own childhood. In this second film I preferred to insert my cinematic references: Tati for one but also nods to Kubrick, Bardot, Fellini, Hitchcock... in particular Psycho for the shower scene. The film is a sort of homage to the kind of cinema I grew up with and that nurtured me.

As the young actors from the first film are now older, you had to recreate the entire cast of children. Was that tedious?

No, I saw about fifteen kids for the lead but it didn't take long. Casting children is a very different exercise: since they are not aware of what's at stake, they are not under too much pressure and are more spontaneous. It's a bit like bringing friends together one by one so they can play. I always try to make it as enjoyable as possible, with games and improvisations. I have a lot of fun doing it and I am always full of ideas.

How do you direct children?

Unlike adults, children mustn't intellectualize a scene: if they assimilate too much they won't be able to be spontaneous and natural. So you have to try to communicate with as few words as possible. Since everything you say is important, you have to find whatever little trick will help the kid keep his intuitive side so that it all remains a game.

Besides Kad Merad and Valérie Lemercier, did you write with other actors in mind?

I wrote the part of the Italian producer for Luca Zingaretti, whom I loved directing in Asterix and Obelix: In Britain 3D. In Italy he's known for acting in very dark films but I thought he had great comic potential. For Granny I thought of Bernadette Lafont with whom we actually shot for a day, but who sadly passed away before our second meeting. Dominique Lavanant, who loved her since they worked together in Paulette, was at first reluctant to take over her part but we decided that's what her friend would have wanted and we were very happy when she finally agreed.

Why the island of Noirmoutiers?

Two years ago when I told a friend I was starting to write this film she immediately suggested I should shoot on the Plage des Dames. I had never been there. When the time came to look for locations, we knew we had to find a place on the Atlantic coast: we sent scouts looking from Normandy all the way to the Basque Country. One photo caught our attention... it was the Plage des Dames! It was so charming: its size, its crescent shape, the little hotel overlooking it, the forest bordering it, it was ideal, very close to the childhood world of Little Nicholas. It was the obvious place to shoot.

What were your instructions as far as the sets were concerned?

Having used black and red as the main colours for the first film, we made a point of pushing yellow and blue to the fore in this one. I didn't have to give too many indications: I've worked with the same crew, the same production designer since Molière. It saves a lot of time: they know my tastes in colour, materials and design... we understand each other very quickly.

What were the most powerful moments of the shoot?

There was something magical about the masked ball with everyone in costumes that reminded me of my childhood. The scene where the kids pass a live snake between them was very funny because they were having a great time for real. And magical moments, like the conversation between the father and the refreshment stall owner. On paper these few lines of dialogue didn't amount to much but when the actors did their stuff, they took an amazing turn. It was the same with the scene in the attic, when Isabelle's face changes from terrifying to the face of a charming little girl in the blink of an eye. You can always write this kind of scene but it will never work unless you find actors capable of doing it.

What made you happiest in this adventure?

Working again with children and with my crew. There was a real lightness, a happy-go-lucky attitude on the shoot. We were filming a comedy with our feet in the sand and in the evenings we were still on set. Things seemed easy to achieve, everyone was happy to be there. I often thought to myself that making films in the '60s must have been like this.

Would you like to make more Little Nicholas films?

It would be a pleasure. But after these two films, plus the Asterix adaptation, I'd like to focus on a more personal project before returning to it.

Jean-Jacques Sempe - Interview

How was Little Nicholas born?

In the late '60s I was doing a weekly humorous drawing for a Belgian newspaper called Le Moustique - a very classic illustration featuring a little boy. One day the editor asked me to find a name for him. On my way to see him I'd noticed a sign for "Les Vins Nicolas" (Nicolas Wines), so I called him Nicholas. But when he suggested I do a comic strip I refused: it wasn't my thing. It was René Goscinny who convinced me to do it, saying that in Little Nicholas we had a real cartoon character. Then I suggested he join me in the adventure.

Does Nicholas resemble you as a boy?

He's a combination of several children, and there's something of me and of René in every boy in the gang. But Little Nicholas has undoubtedly inherited my rowdy side.

Does he occupy a special place in your work?

He represents our youth: mine and Goscinny's. It's an era about which I'm inevitably nostalgic.

How do you explain his enduring appeal?

I don't explain it but I'm happy to see that even if everything has changed, even if schools are different today and kids no longer wear short trousers, they can still identify with him.

Were you surprised by the success of the first film?

Everything always surprises me. When I make drawings and they sell, when my books sell, I'm astonished. You never get used to success. Unlike artists who perform on stage, we don't see our readers, so it all stays quite abstract.

What do you like about Laurent Tirard's work?

He is quite strict and doesn't need huge budgets, as it is the trend today. Being old school, it's his restraint I like best. That's why, when he suggested a second film, I was delighted and allowed him free rein.

What was your reaction when you saw this new film?

It's another world for me, very different from the drawings in our books. But I pay attention; as an outsider in the film business, it interests me.

Did you feel you were watching a different character than your Little Nicholas?

No, but a different way of looking at him, and at things in general... The Nicholas we see on the screen is really endearing and the film is a success. The graphic world of film always surprises me compared to drawings. It is another world, it interests me and I find it fun. The choice of colour is a great idea.

Would you like there to be more Little Nicholas films?

If there are more it is because there is a demand for them, so of course, I'd be delighted!

Anne Goscinny - Interview

What did you like about this project?

It was exciting to have Little Nicholas on screen again, after the very high standards and box office success of the first film. Of course, I love the book Nicholas on Holiday. Relocating the character, taking him out of school, seeing how he behaves on the beach, watching him with new friends... You'd have to be crazy to turn down a project that would allow you to watch all this up close.

Were you surprised by the success of the first film?

I didn't imagine such a great success. I adored the first film: I found it sensitive, well judged and moving. I feel that the world of Sempé and my father was translated into images with great talent. But you'd have to be very conceited not to be amazed by such a success. Kids and their parents loved the film. The former make the decision to go and the latter are delighted not to be bored when they go to the cinema!

What does Little Nicholas represent for you?

It occupies a special place in all of my father's work. I often imagined that with Little Nicholas he was telling me about his childhood. They are certainly his memories, and sometimes Jean-Jacques Sempé's (when it comes to sports or summer camps). That wasn't the case with Asterix or Lucky Luke. Not all of us were Gauls or cowboys but we've all been children.

I am particularly fond of Little Nicholas because the text comes into its own, without the strict formal constraints of speech bubbles. My father had more room to express himself and display his talent as storywriter. Unlike a comic strip, you have an instant rapport with the text, an access to the words without having to go through the drawings. In a comic strip the illustrations hit you first. Whereas here, Sempé's drawings illustrate and accompany the text, as lyrics accompany the melody of a song...

Did you follow the writing of the screenplay?

I always follow the writing very closely. Aside from my own inclination towards the written word, I am my father's rights holder and I don't want his works to be misdirected. You have to know how to break the rules to help, and not to help yourself at the price of breaking the rules! But with Laurent Tirard and Grégoire Vigneron, I could relax because I trust them. Their work is brilliant, straightforward, well judged... and very funny.

Did any of their ideas seem absurd?

Everything seemed quite natural. There is even one scene that my father could have written that really made me laugh: when Kad Merad asks the refreshment stall owner: "What would you write to your boss?" and the other replies: "How would I know when I am the boss?" This is my father's spirit, his taste for the absurd, a Pierre Dac kind of humour. It's really funny. At times the film occupies a territory between Tati and Fellini... hardly third-rate references!

What do you like about Laurent Tirard's work?

I discovered Laurent Tirard through his debut, *The Story of My Life*, which I thought was really funny. The film was hilarious, smart, beautifully acted. Certain rather surrealistic scenes fitted very well with the idea I have of my father's humour.

Do you think your father would also have liked his work?

When I was coming to terms with my father's death, I made the decision that I would never make him think or say anything. Never say: "He would have liked", "loved" or "hated", because I didn't want to develop myself by making someone think who, by the way, didn't think any longer. I instinctively realized early on that this would be a futile exercise. But according to the idea I have of my father I think, yes, he would have liked it.

What did you feel when you saw the film?

A great and genuine happiness... I find it very funny, intelligent and beautiful. It is very well edited and the rhythm seems excellent to me. When I came out I thought: "Wonderful, I've just seen a great movie." I'm crazy about cinema and go to the movies as often as I can. In this case, the audience member liked it as much as the rights holder. The colours are very important in this film. You almost need to wear sunglasses the weather is so beautiful! Sempé's drawings being black and white, it felt as if Laurent Tirard had coloured them in.

What are your thoughts about a third film?

What Laurent does is so beautifully achieved and so elegant that I'd love it! But I would understand perfectly if he told me that after one Asterix and two Nicholas films he longed to explore another world. Anyway, the audience will tell us if they want a third Nicholas movie or not!

