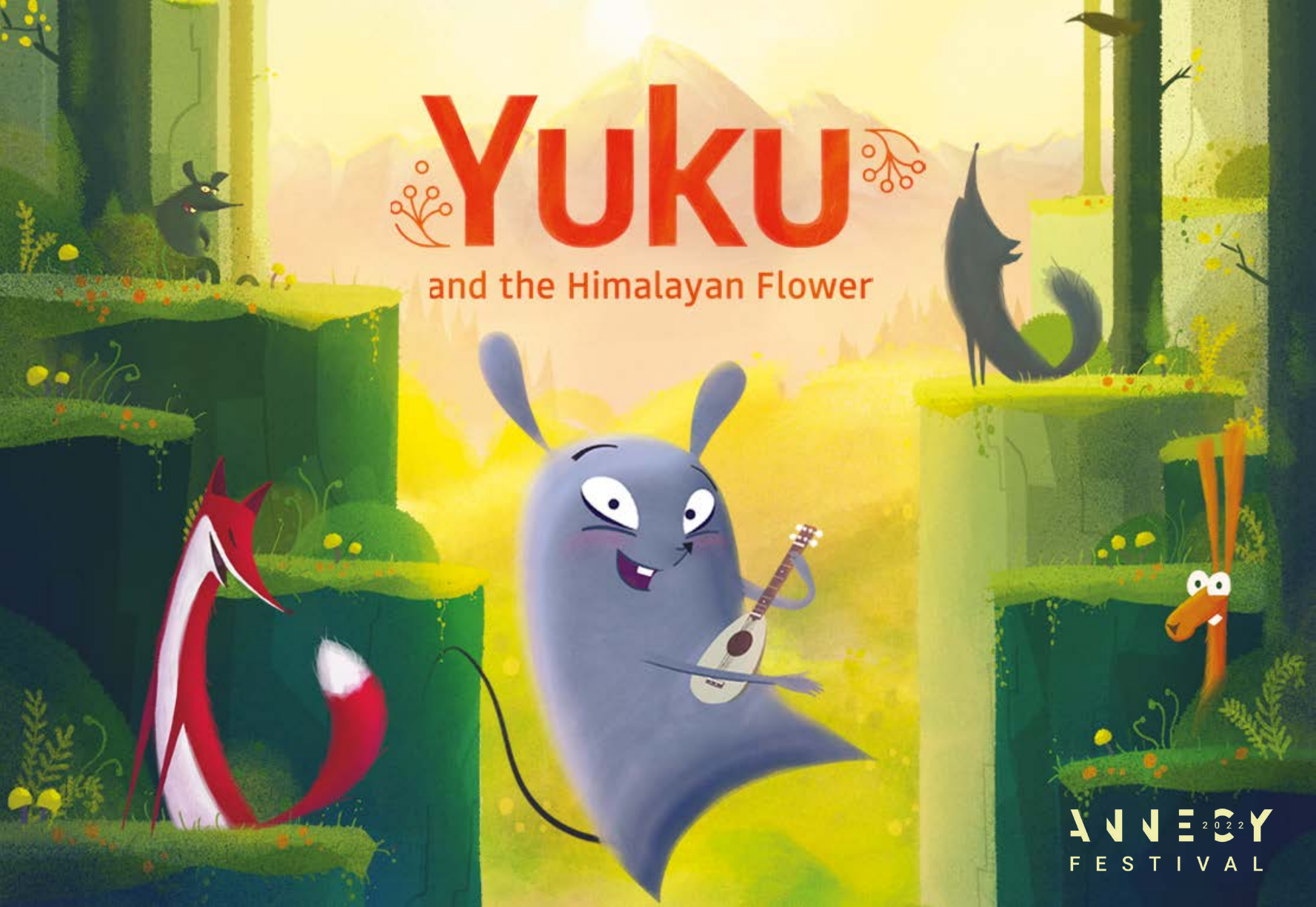


# Yuku

and the Himalayan Flower



ANNESY 2022  
FESTIVAL

# Synopsis

At the top of the highest mountains on earth lives a plant that radiates eternal light – the Himalayan Flower. Yuku goes looking for it to give it to her grandmother. She has a long journey ahead, studded with obstacles, including

the small bridge of fear, guarded by the wolf! With her ukulele and her songs, Yuku will make friends. They are so precious to embark on the adventure of life.





## For a playful musical, The Songs of Yuku

Yuku, the heroine of the film, has understood that music offers the power to make friends, to express her feelings, to exorcize her sadness, to shout her revolt... She charms with her ukulele, given to her by her grandmother, and by varying rhythms and styles, she sings and communicates the irresistible desire to dance together.

With a catchy ska, Yuku bewitches the cat watching over the kitchen. Through the blues,

she frees the rat, guardian of the sewers, the one who was perceived as a danger, from his melancholy and thus transforms him into a friend. She bewitches the rabbit and frees it from its stuttering by inviting it to sing its revolt in a boosted rap. She unlocks the squirrel's amnesia with an acrobatic swing and allows her to find the hazelnut hiding places. She even reconciles with a poet vixen by finding her rhymes in a bucolic and philosophical song. All these friends will be of the greatest support to her



when it is necessary to escape the wolf! She will succeed in making him sing and dance on an introspective boogie-woogie, but, despite her talent as an enchantress, she will not be able to change the role of the wolf. It has been his destiny in the tales, since the dawn of time...

In this film, each song reinforces the characters in their identity. The author has consciously chosen a rich vocabulary, as he had already done for

The Scent of Carrots, in order to embellish the linguistic perspectives of young spectators and also to delight the imagination of adults. From funny ska to moving blues sung by rocker Arno, from crazy rap to a swing worthy of King

Louis – the author's nod to The Jungle Book, from a philosophical ballad sung with Agnès Jaoui to a boogie-woogie carried away by the deep voice of Tom Novembre, the film invites

the spectators to sing and fidget in their seats. With this musical, the author offers viewers images, sounds and emotions that he hopes to see engraved in their memory as the animated films of his childhood did.

A "bonus" song where Yuku recounts her adventures with her friends, is the subject of a music video and concludes the soundtrack of the film with an intoxicating rockabilly.



# Riddles: entering the story time

BY ARNAUD DEMUYNCK

*What is a riddle?*

It's a guessing game, of course. But beyond the simple riddle, there is also its convoluted formulation, which gives it its charm. The twisted, bizarre, sibylline look of the question is already a kind of treasure hunt, with its traps, which offers linguistic detours to better lose the adventurer. While the answer is often "simple", the enunciation of the

riddle is not. A kind of "aha moment" appears when we hear the final word, the "key" to the riddle. The ambiguity of the riddle is probably more fascinating than the answer. In Eastern cultures, some sages teach through these incomprehensible ways to engender a quest that is more captivating than the destination itself. The bizarre utterance must find its way, be digested slowly, by rehashing, until the job is done.



*This is how the meaning of words benefits best.*

The first riddle of the grandmother is exemplary. She plays on the opposition "The taller I am, the less people see me." This contradiction is disturbing. It secretly evokes darkness, where the gaze is lost all the more as it is deep. While giving a hint: "The answer lies with closed eyes." Of course, when the eyelids lower, it's dark... But after the clue, the mischievous grandmother leads the children astray. "Through my tale, you

will find it. It draws them away from the search for the answer towards another quest, by another invitation, that of the tale, which prolongs the time of the journey.

*This is the role of the riddle that brings you right "into the story time".*

The second riddle of the grandmother is a kind of echo to the first. What "seems far away to you is near to you." This was already true for darkness, it

is even more true for light. Because this flower is light. The one that opens when you listen to the music of your heart. Yuku is indeed the heiress of her grandmother. The first riddle she asks the rabbit is a kind of "doppelganger" of the one posed by her grandma, but with her own mischief. "You don't know where you are when you are there." Yuku also reveals herself by saying, "When you stop walking you can't see anything, but if you dare to move forward, the path opens up before you..." Isn't that the whole point of her decision





in the movie? She moves forward in the tale so that the path opens before her! If she stops, she becomes blind, so she makes the choice to move forward “to see.”

The second riddle posed to the vixen, resonates with the song of this one: “I was already yesterday and I will still be tomorrow. Who am I?” The answer is always “before our eyes”, like the night, like the fog, “close to you”, like the flower. It is indeed closest to us, since it is “today”!

What if the answers to these four questions were always the same? A call to the present, to see the happiness that is here and now, the “Carpe diem” of the vixen’s song which returns at the end of the film, sung by Yuku, and then in chorus by all her little sisters, when their grandmother leaves them. Because she turns around from the first words of Yuku and smiles. Because she hears that they have understood, the “message” has set in, the transmission is assured, the tale can begin again.

Traveling to the top of the Himalayas to understand that happiness is before our eyes. Here is four times the same answer to all of these enigmas, of such different forms. The formulations play with the words, with the senses, with the spirit, to take the path. The path which, each time, leads to your true self.



## Expedition through the film: a tale, songs and riddles

“Listen to the music of your heart. The flower that seems far away to you is very close to you.”

In the opening sequence of the film, Yuku says to her mother, “If grandma has taught me to play music, it’s also to sing, right? Yuku announces, between the lines, the genre of the film, a musical. In the oral tradition, playfulness is the signature of both facetious tales and tales of wisdom. This character is immediately

part of this line where the word is queen and distills its messages, secret or apparent.

Yuku happily runs every evening to join her grandmother who is waiting with her young sisters in her den, the library for story time. Yuku arrives, receives her musical instrument, a ukulele, from her grandmother’s hands, and plays a few notes to open the session. With her little golden treble clef, the grandmother unseals her





big book: "So... What tale do you want to hear today? », so the story begins.

A mise en abyme of the cinema by the dimming of the lights and the collective reception of the tale, but also a mise en abyme of the subject of the film, since the tale requested by the young mice is that of the story of the Himalayan flower.

The grandmother begins the tale which is illustrated in the stained glass windows of the library. The coloured rays that pass through them illuminate and warm the amazed faces of the audience. This light, as in the cinema, is the one that is reflected in the eyes of the spectators and projects the story in light on them.

"A long time ago, far away from here, high in the highest mountains on Earth, lived a plant that fed on the most perfect sunlight. This plant still exists today, children, it is called... the flower of the Himalayas. Our ancestors, to protect themselves, lived like us in the bowels of the Earth. They dreamed of warming their hearts in the light of this eternal flower. But to find it, they knew there was a long journey to travel, strewn with obstacles. They were also afraid of getting lost in the enchanted forest, and above all they were afraid of meeting the terrible wolf who was waiting for them at the little bridge of fear."



A true metaphor for life, this tale foreshadows the film. The storyteller ensures the precious transmission from generation to generation. It is a story of the past that our ancestors already experienced: the search for the eternal light offered by the Himalayan flower. But this plant, said the grandmother, "still exists today, children"! It thus announces that adventure is always possible in the present. She invites us. Through a strange temporal fracture, the grandmother's tale then slips into the story of the film, which finally begins.

A trip to listen to the music of her heart.

It's decided, Yuku is going on a trip to bring her grandma the light of the Himalayan flower. In

his book *The Hero with a Thousand Faces*, a key reference to the hero's journey, Joseph Campbell, a specialist in myth, notes: "... the hero continues his adventure which leads him to the guardian of the threshold. (...) It limits the borders of the world, appointing a real sphere, or horizon of life, of the hero. Beyond is darkness, the unknown and danger; how dangerous is for the child what is beyond the supervision of their parents... Popular mythologies populate with dangerous presences any deserted place located outside the usual passageways of the village... It is only by stepping beyond these limits that the individual enters a zone of new experience. Always and everywhere, adventure is a passage into the unknown; the powers that guard the frontiers are dangerous; dealing with them is

risky; yet for anyone who possesses skill and courage – the danger vanishes.”

Yuku has courage... and has a skill: playing music and singing. It is with the instrument that her grandmother entrusted to her that Yuku will enchant the sewer rat, make him a friend who will then help her cross the moat of the castle. No more boasting this time following the song, but a real complicity born of the sharing of emotions. It is with a blues sung together that Yuku brings the rat out of his melancholy and makes him a precious ally.

Dropped by the rat at the edge of the crow meadow, Yuku luckily escapes the dark bird's voracity. Fate smiles at her by putting on her way the brisk rabbit who draws arrows from the

castle. They are what scares away the crows. The rabbit is stuttering. This “handicap” probably comes from the excessive stress caused by being perpetually hunted by humans. But at least he stutters in rhyme, which does not take long for our musician to notice.

Yuku then offers the rabbit a song, a rap, allowing him to express his anger, to free himself from his stuttering... And he helps our mouse to cross the meadow, thanks to the tunnels dug by the longeared creatures.

No forest without paths that get lost. The Enchanted Forest is beautiful, but its roads are secret. And inhabited by predators... Foxes, owls, lynxes. Some even talk of a wolf... But luckily the first being that Yuku meets there is a rodent

like her... a squirrel looking for her nuts! So Yuku offers the skilled climber a song, by starting a frenzied swing with her ukulele; a song that relaxes the neurons and thus helps to refresh the memory. The song shared, the hazelnuts found, it's the squirrel's turn to offer Yuku to share her property: an accommodation for the night. The next day, the squirrel shows her the route to follow towards the Himalayas. But does this distracted animal have more memory for the roads than for her nuts...?

Again, Yuku gets “lost”. She even has to escape the rain and the storm and finds refuge in the hollow of a fallen tree. But at daybreak, a beautiful surprise awaits her, the poetry of the forest, through a vixen. This one is already a singer, but struggles to find her rhymes. This is where our little mouse comes in, who offers to help the poet by accompanying her on the ukulele. Together, they sing an ode to life, also carrying the philosophy of the film, and which finds an echo in a new riddle that Yuku poses to the vixen: “I was already yesterday, and I will still be tomorrow. Who am I?” Having become her friend, the vixen leads Yuku to the famous little bridge of fear, guarded by the wolf. But in front of this bridge, she says “By the time I come back with the flower, you will have found the answer to my riddle”.



The encounter with the wolf also begins with a riddle. But, this time, posed by the wolf. "I sink, but never drown. I have a throat, but do not speak. I live in a bed, but never sleep. Who am I?" Yuku gets away with it, by finesse or perhaps luck. In a boogie-woogie where the question of the function and the "destiny" of the wolf is raised, Yuku seems to succeed in "enchancing" the animal and influencing his destiny. The wolf recovers at the end of the song, and announces

to Yuku that the hour of the "count" has come. "Now is the time to play wolf."

She then discovers the Himalayan range on the horizon. But it's still so far away... It's then that her grandmother's voice and riddle resonate in memory: "To make your trip a success, Yuku, solve this riddle again: listen to the music of your heart, the flower that seems far away is actually very close to you! Where is it?"

Yuku picks up her ukulele and plays deep, intimate music. Then a miracle occurs, and the flowers of the Himalayas appear! The wolf watches in disbelief at the marvelous scene. Yuku understands that she has succeeded in her journey and that she will be able to bring light to her grandmother.





# Presentation of the characters

## **Yuku**

Yuku is the eldest of a family of mice that lives in the basements of a human castle. Her mother would like her to devote herself to gathering food in the kitchen, but Yuku, mischievous and clever, is expected by her grandmother to succeed her as storyteller, the one who embodies the tradition, passed from generation to generation, thanks to tales and to music. This is why Yuku inherits the musical instrument which she already uses to accompany the old lady at storytelling. It's an innocuous-looking ukulele, but it actually holds a great power that the old lady passed down: that of enchanting enemies, and above all, that of making new friends. Strengthened by this gift, Yuku will dare, following the accident of her grandmother, to take the path

of the small bridge of fear and go in search of the Himalayan flower of the eternal light, to offer it to her grandmother before the little blind mole arrives.

## **Lily Demuynck-Deydier as the little mouse**

This still unknown voice, fresh out of a nest of mice, is none other than that of the daughter of the initiators of this first feature film, Laurence Deydier and Arnaud Demuynck. Thanks to her, they have had the leisure to work at home over the years – on both the story and the songs. It is not easy to find a child performer for such an important role, whose voice must express the early youth of the character. Lily is a musician, she started playing the harp at the age of seven, and attended all her primary classes in a school where

singing was an integral part of schooling. She has also had the opportunity to do voices for short animated films. Working on this role “as a family” made it possible to work smoothly over several years, with many but short work sessions, where the pleasure of making this first feature film together, with love and budding talent, remained the best guide.

## **Grandmother**

A great storyteller, she is the guardian of the secular library and guarantor of the wisdom of the family of mice. At story time, her voice lulls the minds of children and encourages them to listen to solve the mysteries of life. She is a mischievous old lady, who sees in Yuku her spiritual heiress. She will know how to open the way for her.

## **The kitchen cat**

To save her mother, a prisoner of the cat, Yuku uses the power of her ukulele for the first time. She enchants the cat, sensitive to rhythm and compliments, by playing and singing a “ska of a fat cat”. But a small rookie mistake, a brief moment of boastfulness, breaks the spell and leads the cat to resume its mouse hunt. The whole family is safe after all, but the library is ransacked in the chase. Following this disaster, the old storyteller announces to her family that she will soon have to accompany the little blind mole in the meanders of the earth to find their ancestors there.

### **The Sewer Rat: The “Threshold Guardian”**

He is the first character that Yuku meets on her path. The rat community has a bad reputation with the little mice who are afraid of them. The large rodents of the depths are the inhabitants of the sewers, which makes it a forbidden place that Yuku still has to pass through to begin her quest. She goes to meet the rat, guardian of the threshold who turns out to be more melancholic than dangerous. By teaching him to sing the blues, Yuku helps him to exorcise his pain and fears and thus makes him a precious, warm and good-natured friend that helps her to cross the moat, there and back!

### **ARNO as the Sewer Rat**

The first encounter of Yuku, at the beginning of her journey, had to be thunderous! When she descends into the sewers, she meets this old rat scoundrel, more impres-

sive than actually mean. Faced with the little mouse, we wanted a rocky tone that echoes in the depths. Faced with a little mouse, we wanted a rocky tone that reverberates in the depths. And to sing the melancholy of the rat, from which Yuku would be able to free the poor wretch, the film needed a real blues singer. The authors of the film living in Brussels, the choice of ARNO was obvious. And as impressive as the character is, it is with great simplicity and generosity that the rocker devoted himself to the game. It must be admitted that it is a role that fits perfectly with his old leather jacket...

### **The crow**

He watches over the meadow that Yuku has to cross, between the castle and the forest. He is a scavenger, his mission is to eat dead animals. But he does not disdain weak or reckless little animals either! And crows don't really like songs...

### **The rabbit**

Another meadow dweller dug his burrow under the shelter of a large bush. Very quick and skilled in dodging the countless arrows that fall on him from the castle, he is nonetheless a stutterer. Is his fate as a game that causes him this concern with language? Yuku detects in his stuttering not only a musical rhythm, but also a sense of rhyme. Using her ukulele, she transforms the bunny into a crazy rapper and makes his stutter go away! Having become her friend, the rabbit guides her through the tunnels to offer her a safe passage to the forest. The rabbit will also prove very valuable on the way back!

### **Alice on the Roof as the Rabbit**

A touch of madness, that's what this character needed. Alice on the Roof jumped into the role of rabbit to a T. She gave all her enthusiasm, her talent and her pleasure in sing-

ing. Sensitive, between a black humour and a great desire to live, the rap of the rabbit, hunted by the human voracity, makes the revolt and the words twirl, an exercise in style that marries the surreal and poetic nature of the singer.

### **The squirrel**

Lost in the forest, Yuku encounters a restless squirrel who keeps jumping from branch to branch, trees to the ground, looking for his forgotten hazelnut stashes. The breathtaking agility of the little red animal inspires Yuku with an air of swing that will carry them away in a most delightful acrobatic dance. The squirrel, entertained and liberated by the dance, finds his senses and all his hidden hazelnuts. Here is yet another new friend with whom to share a meal, shelter for the night and, when the time comes, receive unexpected help.

### **The vixen**

This predator is more poetess than huntress. She walks singing between the trees in search of mushrooms and chestnuts. As the vixen struggles to find her rhymes, the intrepid little mouse whispers very pretty ones to her ear, accompanied by her ukulele. The musical ballad charms the carnivore who prefers friendship to a meaty meal. The vixen leads Yuku to the small bridge of fear, and fortunately does not stray too far to ensure the safe return of her new friend.

### **Agnès Jaoui as the Vixen**

On the occasion of a festival, and following the broadcast of the animated short film Signs of Life by Arnaud Demuyneck, Agnès Jaoui spontaneously contacted the director. From their friendly relationship was born the desire to entrust the actress and singer with the interpretation of the main role in a first animated musical comedy,

the short film *Sous un coin de ciel bleu*, written by Laurence Deydier and Arnaud Demuyneck, and already screened, with the music by Alexandre Brouillard. The collaboration continues four years later on a new musical, *The Scent of Carrots*, a medium-length film, widely distributed and released in cinemas in 2014. The role played by Agnès Jaoui is that of a poet, and a vixen. In a very natural way, for the feature film *Yuku* and the *Himalayan Flower*, the role of the vixen is again offered to Agnès Jaoui, who accepts with pleasure to sing the most bucolic song of the film, carrying her philosophy.

### **The wolf**

He is an ambivalent character! He knows the mission entrusted to him since the dawn of time: that of scaring people. But this burden does not please him that much. He would rather meet a she-wolf and quietly start a wolf-family. The wolf confides these longings in his deep

voice through a boogie-woogie that Yuku plays on her ukulele. But after this moment of musical distraction that the little mouse hoped would be life-saving, the wolf remembers the meaning of his mission and his destiny as a predator!

### **Tom Novembre as the Wolf**

The great character... His voice has resounded since the dawn of time. In our hearts, minds, and memories. It is also in our memory that the warm voice of Tom Novembre rose. A voice which makes the hair stand on end, but whose softness at the same time brings to the character of the film all its ambiguity. Is he mean, or nice? Will Yuku be able to coax this forest giant? It is clear that the answer is “no”, even if he loses himself for a moment with Yuku to a boogie-woogie, as dancing as it is introspective, where the question of their destinies arises. As for the rat, faced with the little voice of the mouse, a child, we

wanted a voice that thunders and frightens. Comedian and singer Tom Novembre took pleasure in using his bass!

### **The Himalayan flower**

This *Impatient*, the object of Yuku's quest, is a slender plant that originated in the Himalayan regions. Having become very common in Europe, it has developed a clever technique to reproduce. It keeps its seeds in small, elongated, slightly swollen green capsules that appear among its melliferous flowers. When insects brush against them (or when children pinch them lightly), the capsules burst and the seeds are thrown in different directions. This impetuosity is how *Impatient* got its name from botanists, and are also called “farting flowers” by children. There isn't much left after having been chased by the wolf, but a seed is enough to revive the plant from which springs the eternal light of the Roof of the World.



# Arnaud Demuyneck

**DIRECTOR – PRODUCER – WRITER**

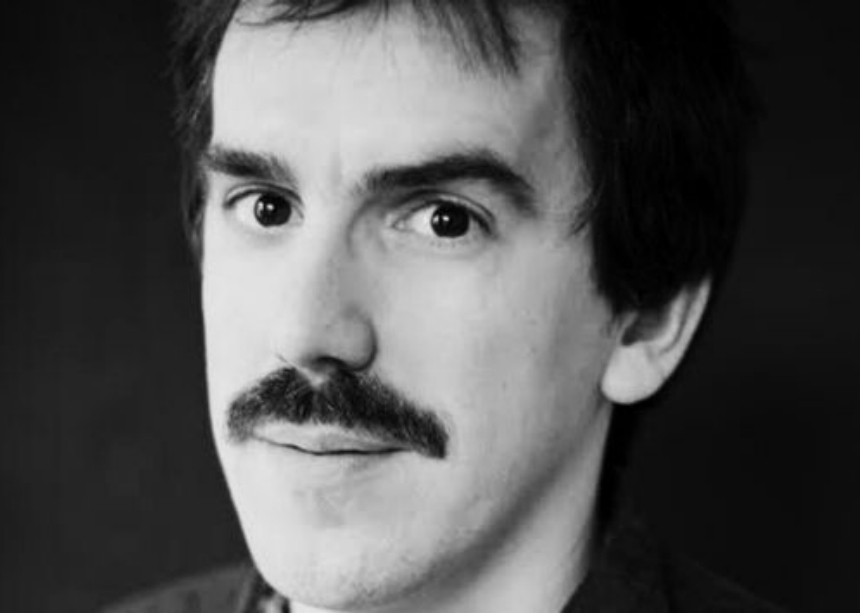


Arnaud Demuyneck is a screenwriter, director and producer specializing in animated films. He also practices oral storytelling, writes children's books and creates kamishibais (image theatre) for live performances. Since *L'Écluse*, a short choreographic fiction made in 2000, he has written and directed numerous animated shorts, including: a choreographic trilogy (*Signs of life*, 2004), a poetic trilogy which he co-directed with Christophe Gautry (*La Vita Nuova*, *The Lunatic Council* and *An Interrupted Show*), *Fossil Memory*, co-directed with Anne-Laure Totaro. With his first musical, *Sous un coin de ciel bleu*, his writing has oriented oriented towards young audiences, either by adapting traditional tales (*La Moufle*) and traditional songs (*Promenonsnous...*), or by bringing to the screen of children's books (*C'est moi le plus fort*, *Grosse Colère*, etc.). He is the author of three scripts for medium-length films in which music plays an essential role: *The Scent of Carrots* (co-directed with Rémi Durin), *The Wind in the Reeds* (co-directed with Nicolas Liguori), and *Dame Saisons* (co-directed with Celia Tisserant).

He created the character of *La Chouette du cinema*, his alter ego and a messenger bearing his filmmaker's gaze. Since 2014, he has built a dozen short film programs for young audiences that he considers "equal to feature films". They have, in a few years, attracted nearly a million and a half spectators in cinemas in France, Belgium, Switzerland and Spain. Arnaud Demuyneck wrote his first animated feature, *Yuku and the Himalayan Flower*, a musical with the voices of Agnès Jaoui, Arno, Alice on the Roof and Tom Novembre. This film, which he directed with Rémi Durin, begins his career in the spring of 2022.

# Rémi Durin

**DIRECTOR**



Rémi Durin is a graduate of the l'Atelier de cinéma d'animation de l'ENSAV La Cambre (Animation Film Workshop at ENSAV La Cambre). He is one of the three founders of L'Enclume, created in Brussels in 2007, an animation studio which deals with the production of short films, advertising, feature films, music videos, TV series... Since 2009, Rémi has been teaching at the Albert Jacquard Computer Graphics School in Namur. He directed *De si près* (2009), a moving evocation of the 14-18 war, *The Scent of Carrots* (2014), an animated musical comedy, in co-production with Arnaud Demuynck, *The unicorn* (2016) based on the children's book by Martine Bourre, and *Big wolf and little wolf* (2018) an adaptation of the book by Nadine Brun-Cosme and Olivier Tallec. These two short films are respectively part of the programs *The Wind in the Reeds* and *Tender and Crazy Wolves*, released in theaters in 2017 and 2019.

After the success of *The Scent of Carrots* (220,000 admissions in France), he continued the adventure alongside Arnaud Demuynck to co-direct *Yuku* and *the Himalayan Flower*.

## GRAPHIC DESIGNER

### Paul Jadoul

In 2007, Paul, freshly graduated from La Cambre, founded L'Enclume with three colleagues. This animation studio becomes a dynamic platform that stimulates creativity. Paul accumulates skills in 3D, deepened over the course of productions, as well as a practice of 2D animation developed through various short and feature films. It is with this experience that he carries out a wide variety of animation projects, mixing drawing and cutting-edge technology. He emphasizes the creation of visual atmosphere, but above all on the management of rhythm, thanks to a particular affinity with music.

## COMPOSERS

### Alexandre Brouillard

Guitarist, jazz and French chanson vocalist, singer, songwriter, vocal coach, Alexandre Brouillard has swing in his blood. Gypsy swing, electro jazz, rock, in trio, quartet, brass band or big band, nothing stops him... With L' me Strong, a collective of professional musicians, founded in Lille in the 2000s, he travels the stages of Hauts-de-France and elsewhere. He opened for Didier Lockwood, Georges Moustaki, The Gipsy Kings, Yves Jamait... He composes for the theater and, alongside Films du Nord, for the cinema. Since *Sous un coin de ciel bleu* in 2008, he has composed the music for many films, including *The Scent of Carrots*, *The Giant Carrot*, *Big Wolf and Little Wolf*, *Without Sugar*, *Who to Love...*

### Yan Volsy

Composer, sound editor, sound designer. After graduating in audiovisual production, he worked on numerous sound creations for theatre, stage and video games in 1996. Since 2006, he has devoted himself mainly to animated films and documentaries, as a composer, sound editor and/or sound designer, with the ambition of mixing sound and musical creation in the same technical and artistic gesture.

### David Remy

David Remy started his love affair with music at the age of 14. At first self-taught, he then trained at the Royal Conservatory of Brussels in jazz guitar, then won the gold medal unanimously with the congratulations of the jury at the Jazz Conservatory of Tourcoing in 2008.

Since 2003, he has participated in many projects, which has allowed him to perform on stage in France and abroad. Currently, he accompanies several shows/artists such as Awa Ly (folk/soul/world), New (improvised musical comedy), Gypsters (gypsy guitar/violin jazz duo) among others. He is also a composer of circus shows, film music and is working on his 3rd solo album under the name of El Manos. Multi-instrumentalist, he also plays many instruments from the world of the guitar.



## **PRODUCERS**

### **Artemis**

Patrick Quinet founded Artémis Productions in 1992. In 29 years of existence, the company has collaborated with many prestigious directors (Lucas Belvaux, Chantal Akerman, Raoul Peck, Tom Hooper, Elia Suleiman, Nabil Ayouch, Jacques Doillon, Guillaume Canet, Dany Boon...) on more than 150 productions as diverse as they are varied, and has developed solid partnerships in the European audiovisual sector. Lately, Artémis Productions has enriched its eclectic filmography with works such as Des Hommes, Délicieux, L'Origine du Monde, Mandibles, Deux, Pupille, Sink or Swim, and In The Name of the Land. Recently, the company developed and produced the Belgian series Pandore, in collaboration with RTBF.

### **Les Films du Nord – La Boîte,... Productions**

Managed since 1995 in Lille and Brussels by Laurence Deydier and Arnaud Demuynck, Les Films du Nord and La Boîte,... Productions have devoted more than 25 years to short and medium-length auteur films (fiction, documentary, animation). For twenty years mainly in animated films; for nearly ten years mainly in films for young audiences. The companies have acquired extensive experience in the distribution of their films to the general public: festivals but also, and above all, distribution in Arthouse cinema networks, on DVD (ARTE VIDEO...) and TV (Canal + Kids... ). Since 2014 with The Scent of Carrots, twelve programs have thus been released, on a par with feature films, accumulating more than 1.5 million spectators at the cinema: La Chouette entre veille et sommeil, Loups tendres et loufoques, Chats par-ci, chats par-là... Yuku and the Himalayan Flower is their first feature film.

### **Vivement Lundi!**

Since its creation in 1998, Vivement Lundi! has produced more than 100 documentaries, animated programs and short fictions. The company's animation productions have garnered more than 200 national and international honorable mentions and selections at the most prestigious events (FIFA Anecny, Sundance Film Festival, Critics' Week, Locarno Film Festival, etc.). Production within the company is structured around the work of three producers: Jean-François Le Corre (documentary, animation), Mathieu Courtois (animation, short formats), Aurélie Angebault (new writing, documentary).

### **Nadasdy Film**

Nadasdy Film was founded in 2001 by Zoltán Horváth, director-producer of animated films and Nicolas Burlet, producer and administrator. Specialized in the production, directing and manufacture of animated films, this company based in Switzerland, in Geneva, produces television series, shorts and feature films. For nearly 20 years, Nadasdy Film has been working on creative and original projects, produced with different techniques such as cartoon, CGI, stop-motion or rotoscoping. The films produced have been selected by numerous festivals, including those of Berlin, Venice, Cannes, Sundance, Clermont-Ferrand and Annecy.



**FILM INFORMATION**

Original Title: Yuku et la fleur de l'Himalaya  
 English Title: Yuku And The Himalayan Flower  
 Genre: Animation  
 Countries: Belgium, France, Switzerland  
 Language: French  
 Year: 2022  
 Duration: 65 min  
 Picture: Color  
 Aspect Ratio: 1:1,33  
 Sound: 5.1  
 Available Format: DCP

**CREW**

Director: Arnaud Demuyneck and Rémi Durin  
 Screenplay: Arnaud Demuyneck  
 Graphic Design: Paul Jadoul  
 Music: Alexandre Brouillard, David Rémy, Yan Volsy  
 Lyrics: Arnaud Demuyneck  
 Animation Supervision: Pierre Mousquet, Cyrille Drevon  
 Set Supervision: Amandine Gallerand  
 Songs Storyboard: Benjamin Botella  
 Layout And Graphic Development: Morgane Simon  
 Sound Effects: Bertrand Boudaud  
 Sound Editing: Yan Volsy  
 Mixing: Nils Fauth  
 Producers: Arnaud Demuyneck, Patrick Quinet, Jean-François Le Corre, Mathieu Courtois, Nicolas Burlet  
 Producers Associates: Izabela Rieben, Arlette Zylberberg, Tanguy Dekeyser

Executive Producers: Stéphane Quinet, Jérémie Mazurek, Laurence Deydier  
 Co-Production Companies: Artémis Productions, Les Films Du Nord, La Boîte,... Productions, Vivement Lundi!, Nadasdy Film  
 In collaboration with: Studio L'enclume  
 With the support of: Centre du Cinéma et De l'Audiovisuel de la Fédération Wallonie-Bruxelles, Office fédéral de la culture (OFC), la Région Bretagne  
 Co-production companies: Pictanovo with the support of Hauts-De-France Région, RTS, Radio Television Switzerland, RTBF (Belgian Television), Proximus, Shelter Prod  
 With the participation of: CANAL+ – Youth Programs Unit, la Région de Bruxelles-Capitale, Cinéforum Et Le Soutien De La Loterie Romande and CNC  
 In association with taxshelter.bem, ING, Cofinova17 and the support of tax shelter du Gouvernement Fédéral de Belgique  
 Original music of the film available at Cristal Publishing  
 Musical versions: LES FILMS DU NORD, CRISTAL PUBLISHING

**VOICES / CAST**

Yuku Lily Demuyneck-Deydier  
 The Vixen Agnès Jaoui  
 The Rat Arno

The Wolf Tom November  
 The Rabbit Alice On The Roof  
 The Squirrel Igor Van Dessel  
 Granny Carine Seront  
 The Cat Thierry De Coster  
 Mum Mouse Maia Baran  
 The Raven Martin Spinhayer  
 Little Mice Lou Durin, Manon Durin, Elisabeth Langlois-Bekaert

**CONTACTS**

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 www.artemisproductions.com

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New Europe Film Sales  
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**FESTIVALS**

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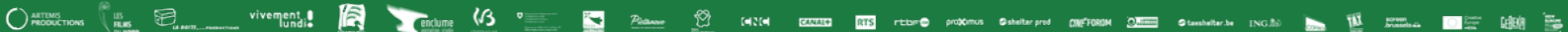
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Avec les voix chantées de

**Lily DEMUYNCK-DEYDIER Agnès JAOUÏ ARNO Tom NOVEMBRE Alice ON THE ROOF**

YUKU ET LA FLEUR DE L'HIMALAYA - Un film réalisé par Arnaud DEMUYNCK et Rémi DURIN - Avec les voix de Lily DEMUYNCK-DEYDIER, Agnès JAOUÏ, ARNO, Tom NOVEMBRE, ALICE ON THE ROOF, Igor VAN DESSEL, Carine SERONT, Thierry DE COSTER, Maïa BARAN, Martin SPINHAYER  
Scénario original Arnaud DEMUYNCK - Création graphique Paul JADOUÏ - Musique Alexandre BROUILLARD, David RÉMY, Yan VOLSÿ - Paroles des chansons Arnaud DEMUYNCK - Storyboard Benjamin BOTELLA, Rémi DURIN - Supervision animation Pierre MOUSOUËT, Cyrille DREVON - Supervision décor Amandine GALLERAND  
Montage son Yan VOLSÿ - Mixage Niils FAUTH - Production Arnaud DEMUYNCK, Patrick QUINET, Jean-François LE CORRE, Mathieu COURTOIS, Nicolas BURELET - Production associée Izabela RIEBEN, Arlette ZYLBERBERG, Tangy DEKEYSER - Production exécutive Stéphane QUINET, Jérémie MAZUREK, Laurence DEYDIER  
Une production Belge-France-Suisse entre ARTÉMIS PRODUCTIONS, LES FILMS DU NORD, LA BOÎTE,... PRODUCTIONS, VIVEMENT LUNDI!, NADASDY FILM - Avec la collaboration du STUDIO L'ENCLUME - Avec le soutien DU CENTRE DU CINÉMA ET DE L'AUDIOVISUEL DE LA FÉDÉRATION WALLONIE-BRUXELLES, DE L'OFFICE FÉDÉRAL DE LA CULTURE (OFC), DE LA RÉGION BRETAGNE EN PARTENARIAT AVEC LE CNC - En coproduction avec PICTANOVO AVEC LE SOUTIEN DE LA RÉGION HAUTS-DE-FRANCE, RTS, RADIO TÉLÉVISION SUISSE, RTBF (TÉLÉVISION BELGE), PROXIMUS, SHELTER PROD  
Avec la participation DE L'UNITÉ DE PROGRAMMES JEUNESSE CANAL+, DE LA RÉGION DE BRUXELLES-CAPITALE, DE CINÉFORUM ET LE SOUTIEN DE LA LOTERIE ROMANDE, DU CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE - En association avec TAXSHELTER.BE ING COFINOVA17  
Avec le soutien DU TAX SHELTER DU GOUVERNEMENT FÉDÉRAL DE BELGIQUE - Bande originale du film disponible chez Cristal Publishing - Éditions musicales LES FILMS DU NORD, CRISTAL PUBLISHING



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