



EVERYBODY ON DECK presents

# MARS EXPRESS

A film by Jérémie Périn



2023 | France | French | 88min

**INTERNATIONAL PRESS**

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## **SYNOPSIS**

In 2200, private detective Aline Ruby and her android partner Carlos Rivera are hired by a wealthy businessman to track down a notorious hacker. On Mars, they descend deep into the underbelly of the planet's capital city where they uncover a darker story of brain farms, corruption, and a missing girl who holds a secret about the robots that threatens to change the face of the universe.

## **THE MAIN CHARACTERS**

**ALINE**, a private investigator, is the existential figure of a loner in search of truth, a spectator of her time. She is our entryway to discover this new world - the Martian colony of Noctis, the city where the film takes place.

**CARLOS RIVERA**, Aline's partner, died at the age of 34 but he had the foresight to take out an insurance guaranteeing him a swift resurrection. So for five years now, Aline has been partnered with an android, made in the image of her friend Carlos and containing his memories. But is this person really Carlos? And is he even a person?...

## **CYBERNETIC INJUNCTIONS**

### **Three laws of Robotics**

- 1 - A robot may not injure a human being or, through inaction, allow a human being to come to harm.
- 2 - A robot must obey the orders given it by human beings except where such orders would conflict with the First Law.
- 3 - A robot must protect its own existence as long as such protection does not conflict with the First or Second Law.

- Isaac Asimov

## **DIRECTOR'S NOTE**

Have you ever told yourself one night, "Hey, let's watch a good science fiction movie"? What a good idea. And what a disappointment every time when you notice that you have already seen the few good movies.

Our desire is to give back to the audience the cosmic and existential dizziness given by the classics of the genre, such as *Alien*, *2001: A Space Odyssey* or *Robocop*. The science fiction that we love is at the point of collision between a genre and the future. As ancient people used to do with mythology, this science fiction makes it possible to tackle universal human themes and its problems.

Mars represents the eternal history of utopian colonies but here in 2200 it has already become desperately low brow. Money represents everything in this privatized, expanding world. The dominant classes sit on a pyramid of servitudes where, at the bottom, we find the ultimate proletariat embodied by robots. Our heroine Aline Ruby and her cyber partner Carlos Rivera are looking for Jun Chow, a young student who has been missing for a few days. She is already heavily indebted, and she sells her soul, personifying the sold off future of the next generations, for the benefit of a sick gerontocracy who, like the god Chronos, consumes his own children.

This story is also a way to explore - by zooming in on the problem - a key moment in the history of humanity. In the backdrop of our chronicle: robots, sensitive machines, intelligent minds which are treated like animals, will live the greatest adventure. It is their freedom and exodus to a remote star, inaccessible to humans. The apotheosis of our story will see the poor humans that we are attend this show without being able to participate, nailed to our solar system, our biological fatality, and our tragic selfishness.

Animation came as an obvious choice. It's our favourite way to show something. It is a pertinent aesthetic choice in order to stage and question both the representation of the artificial life and the human form. It is also a logical economic choice when our goal is to create an entire imaginary world without having the wealth of Hollywood.

The graphic intent is moving towards a refined realism. It is a style that allows the blurring of differences between humans and robots but also, by its neutrality, to match naturally with all the different tones present in the film: whether during dark or more comical moments, this aesthetic choice always works and, even better, never spoils our dramatic intentions. The sound design has the same logic. The atmosphere of a bar or a street, the propulsion of the futurist vehicles and even the phone's ringtone; the entire soundscape through its naturalness and coherence, make the spectator forget that we have created it from scratch. The music of *Mars Express* is influenced by the melancholy of the film noir genre, a melancholy coming from another time: the future.

From the beginning, we have focused on the scientific rigour of the facts. Moreover, we have tried to create a coherent projection of our present in two hundred years without using the argument "shut up, it's magic". Watching a film is above all a moment of joy. This is why we use the thread

of a police investigation, led by funny and endearing heroes. It is from this playful point of view that we make the audience travel in this new world with particular humanity.

Science fiction is also an opportunity to put back the insignificant humanity in a broad cosmic perspective, giving to the viewer this delightful vertigo of the sublime and the intersidereal infinity.

Jérémie Périn

## **ABOUT THE DIRECTOR**

Jérémie Périn was born in 1978 in the north of France. He studied animation at the renowned Gobelins school, graduating in 2000. Since 2001, he has worked for various animation studios, acquiring solid experience in storyboarding, layout, compositing, and design. He moved on to directing in 2004 with TV series pilots and short films.

In 2007, he collaborated with the studio JE SUIS BIEN CONTENT as a producer and director on various series such as *CO2*, *Nini Patalo* and *Socks*. He also works at Autochenille Production, working on the development of *The Rabbi's Cat* and *Sardine in Outer Space*. In 2009, he directed the opening credits of the film *Gainsbourg: A Heroic Life* and the music video *Truckers Delight* for the band Flairs.

In 2016, he wrote and directed the *Lastman* series.

*Mars Express* is his first feature.

## **VOICE CAST**

LÉA DRUCKER  
MATHIEU AMALRIC  
DANIEL NJO LOBÉ  
MARIE BOUVET  
SÉBASTIEN CHASSAGNE  
MARTHE KELLER  
GENEVIÈVE DOANG  
THOMAS RODITI

Aline Ruby  
Chris Royjacker  
Carlos Rivera  
Roberta Williams  
Inspector Simon Gordayx  
Beryl  
Jun Chow - Jun Chow 2  
Lem

THIERRY JAHN  
SERGE FALIU  
ELIAS CHANGUEUL  
BARBARA DEL SOL  
NATHALIE KARSENTY  
ANGELINE HENNEGUELLE  
CHARLOTTE JUNIERE  
JÉRÉMIE BEDRUNE  
USUL  
FANNY VAMBACAS  
NICOLAS JUSTAMON  
CERISE VAUBIEN  
LOIC GUINGAMP  
AUDREY STUPOVSKI  
DELPHINE BRAILLON  
EMMANUEL BONNAMI  
NAIS DESILES  
MARTIAL LE MINOUX  
LAURENT SARFATI  
RENAUD JESONEK  
MAXIME PACAUD  
MARIE CHEVALOT  
CATHERINE TARTARA  
NANCY GUYON  
SEBASTIEN BIZZOTTO

## CREW

Director	JÉRÉMIE PÉRIN
Written by	LAURENT SARFATI and JÉRÉMIE PÉRIN
Artistic Director	MIKAEL ROBERT
Original Soundtrack	FRED AVRIL and PHILIPPE MONTHAYE
Artistic Director (voice)	MARTIAL LE MINOUX
1st Assistant Director	LAETITIA NURDIN
Head of Animation	NILS ROBIN, HANNE GALVEZ, NICOLAS CAPITAINE
Head of Compositing	CYPRIEN NOZIÈRES, CHRISTELLE SOUTIF
Editing	LILA DESILES
Sound Design	FANNY BRICOTEAU
Sound Mix	MATTHIEU DALLAPORTA
Colour Grading	GRÉGOIRE LESTURGIE
Producer	DIDIER CRESTE
Executive Producer (animation) Studios	MARC JOUSSET JE SUIS BIEN CONTENT BEAUX ET BIEN HABILLÉS GAO SHAN PICTURES BORDERLINE FILMS AMOPIX TITRA STUDIOS WILL STUDIO
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