



**THE TRIPLETS OF BELLEVILLE**  
**A CINE-CONCERT WITH LIVE MUSIC**

Thursday-Friday, September 15-16, 2016, at 7:30pm  
Colwell Playhouse

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# PROGRAM

## THE TRIPLETS OF BELLEVILLE A CINE-CONCERT WITH LIVE MUSIC

Benoît Charest, Composer-Conductor

Featuring *The Triplets of Belleville*, a film by Sylvain Chomet  
And Le Terrible Orchestre de Belleville with composer Benoît Charest

### DAN THOUIN

keyboard and accordion

### MICHAEL EMENEAU

percussion and vibraphone

### MORGAN MOORE

bass

### BRYAN HEAD

drums

### BRUNO LAMARCHE

saxophone, clarinet, and flute

### MAXIME ST-PIERRE

trumpet

### SHEFFER BRUTON

trombone

### DAVID ETIENNE SAVOIE

Company Manager

### GUILLAUME BRIAND

Technical Director

*This 90-minute cine-concert is presented with no intermission.*

*Tonight's performance will be followed by a Talkback with the artists.*

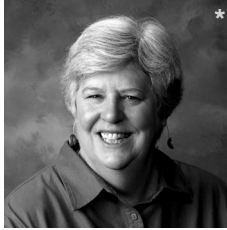
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The Triplets of Belleville  
A Cine-Concert with Live Music  
appears by arrangement with:  
David Lieberman Artists' Representatives  
P.O. Box 10368, Newport Beach, CA 92658  
714.979.4700  
724.979.4740 (Fax)  
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www.dlartists.com

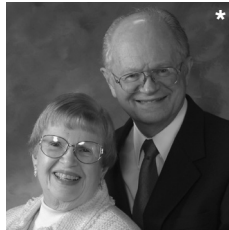
The Triplets of Belleville is a film by Sylvain Chomet  
Rated PG-13 by the MPAA  
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\*PHOTO CREDIT: ILLINI STUDIO

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# THE FILM

It has been more than a decade since the release of the Franco-Québécois animated movie *The Triplets of Belleville*. Many still remember this film, its resounding success, and incredible soundtrack, which was acclaimed many times at the Oscars, the Genie Awards, and the French Césars.

This much beloved animated film is screened as composer Benoît Charest leads Le Terrible Orchestre de Belleville in the live performance of his original score for the film, including his Academy Award-nominated best song “Belleville Rendez-vous.” In the spirit of the film, Le Terrible Orchestre de Belleville immediately transports audiences to the exciting streets of 1920s Paris and Le Jazz Hot.

The musical ensemble is made up of eight musicians with wacky instruments, reminiscent of 1930s France. The terrific Belleville Orchestra blends live music and cinema, enticing audiences into their colorful Parisian period cabaret.

## **AWARDS FOR THE TRIPLETS OF BELLEVILLE**

### **Oscar (Academy Award)**

Nominee: Best Animated Feature Film, Best Song

### **Cannes Film Festival (Official Selection)**

Award: Special Mention

Special Prize: Palm Dog, for the dog!

### **Genie (Canadian Oscar)**

Award: Best Picture

Nominee: Best Music

### **Grammy**

Nominee: Best Song

### **Copenhagen International Film Festival**

Award: Special Jury Prize

Nominee: Golden Swan

### **National Society of Film Critics (United States)**

Award: Best Film

### **César (French Oscars)**

Award: Best Music

Nominee: Best Film and Best First Work of Fiction

### **Lumière (French Golden Globes)**

Award: Best Film

### **Los Angeles Film Critics Association**

Award: Best Music Score

### **BAFTA (British Oscar)**

Nominee: Best Non-English Feature Film

### **New York Film Critics Circle**

Award: Best Animated Film

### **Annie (Animated Theatricals)**

Nominee: Outstanding Achievement, directing and writing

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# THE STORY

Adopted by his nearsighted grandmother, Madame Souza, Champion is a lonely little boy. Noticing that the lad is never happier than on a bicycle, Madame Souza puts him through a rigorous training process. Years go by, and Champion becomes worthy of his name. Now he is ready to enter the world-famous cycling race, the Tour de France. However, during this cycling contest two mysterious, square-shouldered henchmen in black kidnap Champion. Madame Souza and her faithful dog Bruno set out to rescue him.

Their quest takes them across the ocean to a giant megalopolis called Belleville where we find a trio of eccentric jazz-era divas, the renowned "Triplets of Belleville." The three music hall stars decide to take Madame Souza and Bruno under their wing. The motley sleuths follow the clues to an underground speakeasy, where they entertain the crowd. Thanks to Bruno's brilliant sense of smell, the chase is on! But will they succeed in beating the devilish plans of the evil French mafia?

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# PROFILES

**SYLVAIN CHOMET** (director) was born in 1963 in Maisons-Lafitte, France. In 1982, he graduated from high school specializing in art and in 1987 received a diploma from the prestigious comic strip studio at Angoulême (France). In 1986, he published his first book-length comic, *Secrets of the Dragonfly* (Futuropolis), and drew an adaptation of a Victor Hugo novel, *Bug-Jargal*, in collaboration with Nicolas de Crécy. Moving to London to work as an animator at the Richard Purdum studio, in September 1988 he established a London-based freelance practice working on commercials for clients such as Swissair, Principality, Swinton, Renault, etc.

In 1991, Chomet started work on his first animated film project, *The Old Lady and the Pigeons*, with backgrounds designed by Nicolas de Crécy. In 1992, he wrote the script for a comic entitled *The Bridge in Mud* (Glénat), a science fiction and historical saga, now in its fourth episode. The following year, he wrote the story *Léon-la-Came*, drawn by Nicolas de Crécy and serialized in (*A SUIVRE*) magazine. The book version was published by Casterman in 1995. It won the René Goscinny Prize in January 1996.

Since 1993, Sylvain Chomet has been based in Canada. He spent 1995 and 1996 finishing his short film *The Old Lady and the Pigeons*. This film won the Cartoon d'Or prize, the Grand Prize at the Annecy Festival, a BAFTA, the Audience Prize, and the Jury Prize at the Angers Premiers Plans Festival and received nominations for both the French Césars and for the Oscars.

In early 1997, Sylvain Chomet published *Ugly, poor and sick*, again with Nicolas de Crécy. The book version (Casterman) won the Alph-Art Best Comic Prize at the Angoulême Comic Strip Festival in 1997.

**BENOÎT CHAREST** (composer-conductor/ chief musician), an Oscar-nominated composer from Montréal, has written over 20 film scores including 2004's *The Triplets of Belleville* which has earned him many awards. Ben studied at McGill and Montréal Universities before learning his trade touring as a sideman with various bands. A versatile composer and accomplished jazz guitarist, Ben regularly performing with some of Montréal's finest musicians. He wrote his first score for an NFB documentary in 1992 and is presently writing music for his jazz organ trio and touring with Le Terrible Orchestre de Belleville.

**DANIEL THOUIN** (keyboard) was seven when he first sat behind the family organ. Ten years later, he was studying classical piano. Soon he started flirting with the jazz scene. Then, he took an interest in electronica and pop music, collaborating with the likes of Mara Tremblay, Yann Perreau, and Marie-Jo Thério and touring with Jason Bajada and Ghislain Poirier. In 2002, Thouin assembled the Large Ensemble, an all-star local group mixing jazz and rock. Informed by Miles Davis' late '60s experiments, Thouin used the band to flex their improvisational muscles.

**MICHAEL EMENEAU** (percussion and vibraphone) has worked professionally as a vibraphonist, producer, re-mixer, and arranger for 25 years, playing such diverse genres as jazz, rock, drum and bass, salsa, techno, country, Hindustani, gospel, baroque, and orchestral music. During this time, he has produced 16 albums, recorded on another 150, composed music for eight films, toured internationally, and lived on three continents. As a solo recording artist he has released a series of highly acclaimed solo CDs on the boutique record labels Hearts of Space, Daikini, and Six Degrees records.

Currently, he is a member of Benoît Charest's Le Terrible Orchestre de Belleville and Tur Malka, featuring Canadian jazz vocal legend Karen Young.

**MORGAN MOORE** (bass) received a Juno for his work on Raneé Lee's album *Live at Upstairs* and has performed with such notables as Sophie Milman, Oliver Jones, Nikki Yanofsky, Rob Lutes, Kaba Horo, John Day, Benoît Charest, James Gelfand, and Marianne Trudel. Being one of the first call Montreal bassists has given him the opportunity to play with such international artists as Mark Murphy, Phil Dwyer, Jimmy Cobb, Nate Smith, Sheila Jordan, and many others.

**BRYAN HEAD** (drums), a Los Angeles-based drummer and percussionist, has performed and recorded with such varying artists as Roger Hodgson of Supertramp, Foreigner, surf legend Dick Dale, Julian Lennon, Shelby Lynne, The Plimsouls, Abandoned Pools, Peter Case, and John Doe of X.

**BRUNO LAMARCHE** (saxophone, clarinet, flute), a multi-instrumentalist, has been known in Canada and Europe for more than 20 years. He has had the honor of working with luminaries such as Buddhakick, Félix Stüssi, Ray Anderson, Bernard Primeau, Joel Miller, Ben Monder, Philip Catherine, Christine Duncan, Kurt Rosenwinkel, Don Thompson and, of course, Benoît Charest. His wide-ranging career has seen him perform with Altsys, Dixieband, ONJM, and Jazzlab. A recognized arranger, Mr. Lamarche earned a Bachelor of Jazz Performance at McGill University where he also received the Marion Magor Memorial Scholarship and the James McGill Award.

**MAXIME ST-PIERRE** (trumpet) became a solid trumpeter working with many scholarly music bands such as Cegep St-Laurent, Montréal University, Vic Vogel, Dems Christianson, and Montréal Jazz Big Band. He has also worked with many popular singers and groups, among them Jean-Pierre Ferland, Daniel Belanger, Jean Leloup, Michel Legrand, Yannick Rieu, The Temptations, The Four Tops, Michel Cusson Wild Unit, Eva! Manigat, La Bande A MaGoo, and Kappa.

**SHEFFER BRUTON** (trombone), a Los Angeles native who began playing trombone in high school, started his professional career at age 19 playing acid jazz and funk/rock gigs in Pasadena, California. He attended Cal State Los Angeles and then The University of Southern California where he studied classical music theory, music history, jazz theory, and performance. He has performed and/or recorded with artists such as Bobby Caldwell, Big Bad Voodoo Daddy, Kinky, G. Love and Special Sauce, and Ozomatli as well as multiple movie and television sound tracks. He has also appeared in movies and television as both an actor and performer, most recently in the movie *Whiplash*. He currently lives in Los Angeles and is a freelance studio musician, teacher, music educator, and loving husband and father to his wife Maria and their children Milagro, Tristan, and Alexi.

**DAVID-ETIENNE SAVOIE** (production/company manager), a native of Montréal, is a production and tour manager based in Paris, France. He has worked with several artists since 2003, including Lhasa de Sela, Patrick Watson, Amadou & Mariam, Omara Portuondo, AfroCubism, Tongues on Fire show (with The Roots and David Murray), Arthur H, DJ Champion, and many more. He has toured all over the world, including Europe, Canada, the United States, Australia, Japan, Korea, China, Columbia, Mexico, and South Africa.

**GUILLAUME BRIAND** (technical director) became a musician when he discovered his passion for the art of sound. At age 17, he decided to follow his heart and began his career working as a sound engineer at Production Jeun-Est, Foufounes électriques, Le Grand Bambou, Spectra, Cabaret Latulipe, and Cabaret Juste Pour Rire. He has traveled the world, creating soundscapes and mixing instrumentation in France, Italy, China, the United States, Singapore, and Germany where he worked with percussionist and hybrid artist Merlin Ettore. On tour with the extreme, heavy metal group Unexpect, out of Montréal, he has performed his sonic magic in stadiums throughout Europe. He also performs as a technical director for touring shows, especially the poetic musicalizations of Queen Ka and the cine-concert *The Triplets of Belleville*.

**LES ARMATEURS** (production company), founded by Didier Brunner in 1994, has brought two new writer-directors to the world of cartoon films, Michel Ocelot and Sylvain Chomet. The aim of the company is to discover talent and to produce a range of original and ambitious work aimed at family audiences and young adults.

*The Triplets of Belleville* was born at the International Animated Film Festival of Annecy. Les Armateurs had just given seven years of its life, energy, and passion to finance and make *The Old Lady and the Pigeons*, a 26-minute cartoon costing more than 800,000 euros. The writing and directing talent revealed in the film was such that Mr. Brunner knew he wanted to pursue collaboration with Sylvain more ambitiously, to take even greater risks by producing Sylvain's first feature film, and to give him an opportunity to

express the full extent of his gifts. It was time to capitalize on the theatrical success of *Kirikou and the Witch*, which made Les Armateurs a credible partner in the field of ambitious animated features and to build on the success of *The Old Lady and the Pigeons* within the profession (Oscars, BAFTA, César, Annecy, etc.).

Despite the magnificent graphics of *The Triplets of Belleville*, neither the story nor the setting is aimed specifically at a young audience. Brunner knew that he was asking his partners to accompany him in an innovative and risky venture, given the expense of the production. They held true to their course, one of the fundamental qualities of Les Armateurs. The crew showed admirable resilience, and today Les Armateurs is proud to be able to steer its ship of fantasy into a safe harbor.