

Colin Ludvic Racicot about WHERE RABBITS COME FROM

"What does a rabbit see when it goes into the magician's hat?"

How to find tenderness in a cold and grey world? The atmosphere on the streets in the opening scene of *WHERE RABBITS COME FROM*, directed by Colin Ludvic Racicot in his studio in Montreal, is both cosy and hostile. Like Montmartre on a dark evening... a very dark evening! In this depressing, dystopian world, a widowed rabbit father defies the authorities to bring a sense of wonder into his daughter's life.

Colin Ludvic Racicot: The scenery was inspired mostly by travels in Europe, and by films like Tim Burton's *NIGHTMARE BEFORE CHRISTMAS* or the gritty architecture in *101 DALMATIANS*. This hybrid universe combines human architecture with elements from the rabbit lexicon, like neon signs with flickering carrots.

Flickering lights are everywhere! You see them all the time while looking over the city, or when the rabbits enter their home.

Racicot: Cinema is light! We created a universe that is realistic and fantastic

at the same time, and small details like lights reflected in windows add credibility to the image. I've put in as many details as possible, while still keeping the attention on the characters.

Which are a father and a daughter, sharing a beautiful bond.

Racicot: The inspiration comes from my own experience as a father. You want your children to be happy, you want to see the spark of joy in their eyes. Sometimes it's difficult to achieve, but when it happens, that moment is magical and inspiring. When the girl's drawing comes to life, seeing his daughter's joy is what makes the father so happy.

Then the tone changes drastically. There is a bang on the door and the police are invading the house. What is happening? Is the father punished for having dreams?

Racicot: In this dystopian world, imagination is prohibited; the totalitarian regime wants to keep control over everything. So when their neighbour

- who is all the time peeking and spying on them - spots a glimpse of magic, she calls the police.

Why did it have to be rabbits?

Racicot: The whole premise came to me one day when wondering what a rabbit would see when it goes into the magician's hat. Rabbits are not particularly tough to animate, but it's not easy. It's never easy! We tried to recreate a feeling of traditional animation by using a much easier cut-out process. We did the few scenes inside the magician's hat in traditional animation and it took us way longer to finish them. We animated the entire film in approx. eight months, and it took another eight months - simultaneously - to do the traditional part.

You also took great care of sound and music.

Racicot: I love sound! Doing the visuals



is amazing, but then when you add the Foley and sound design, that is such a liberating moment, as if you're watching a completely new film. It adds so much depth and volume to the image. For the music I wanted something classic, as I was inspired by many classic music scores. One that I really love is *LES TRIPLETTES DE BELLEVILLE* by Benoît Charest, who actually lives in Montreal. When he accepted, we felt so blessed to have him on the team.

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Gert Hermans

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