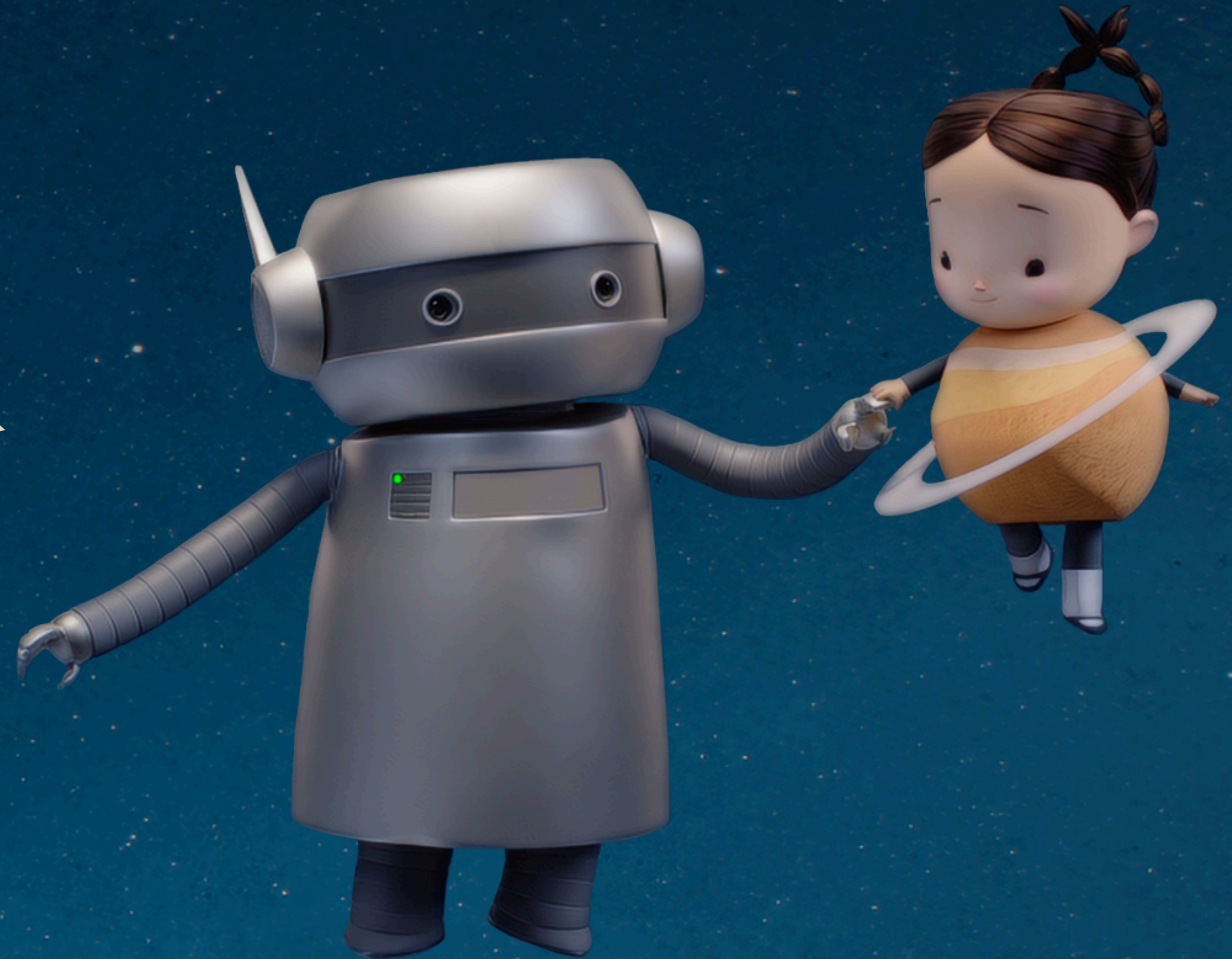


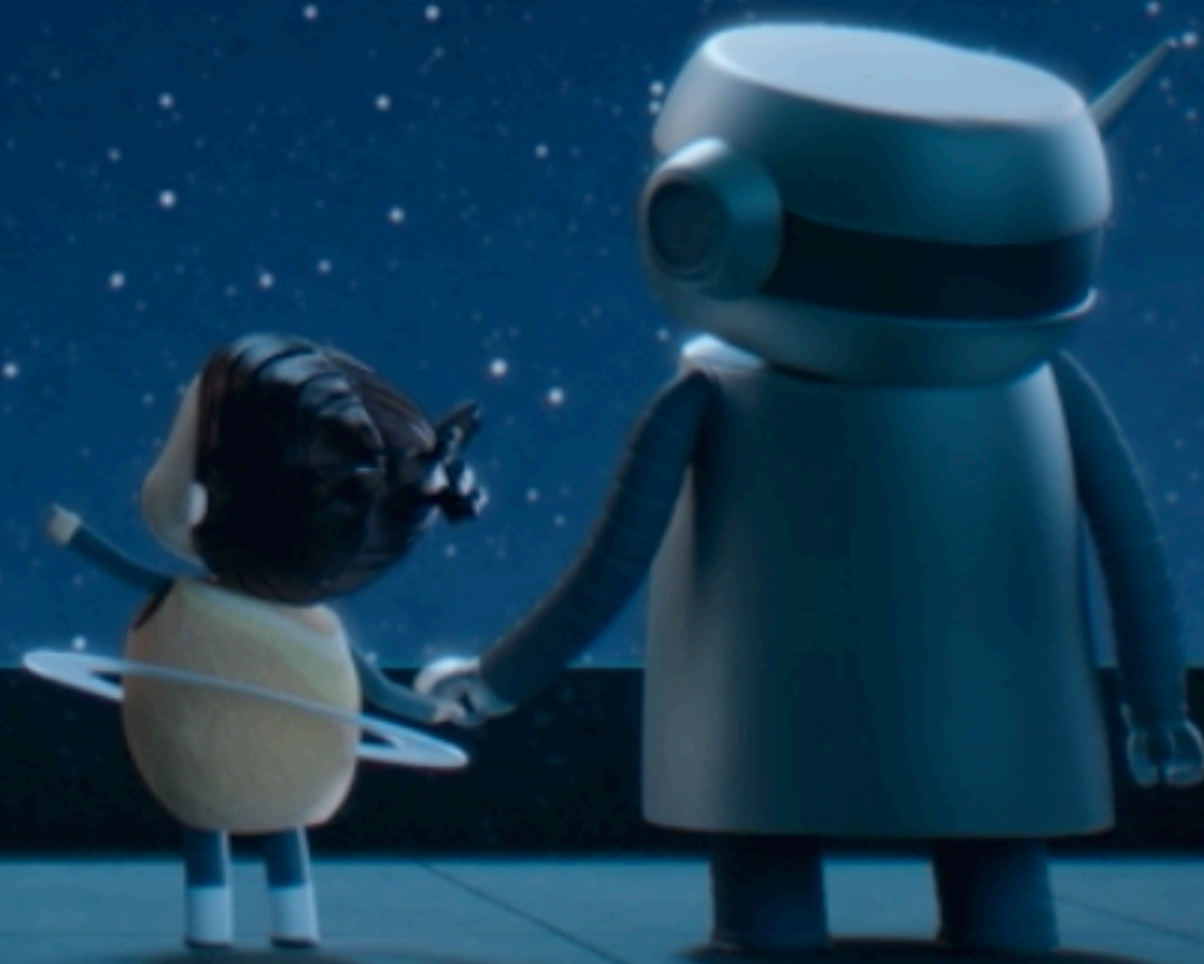
space cadet

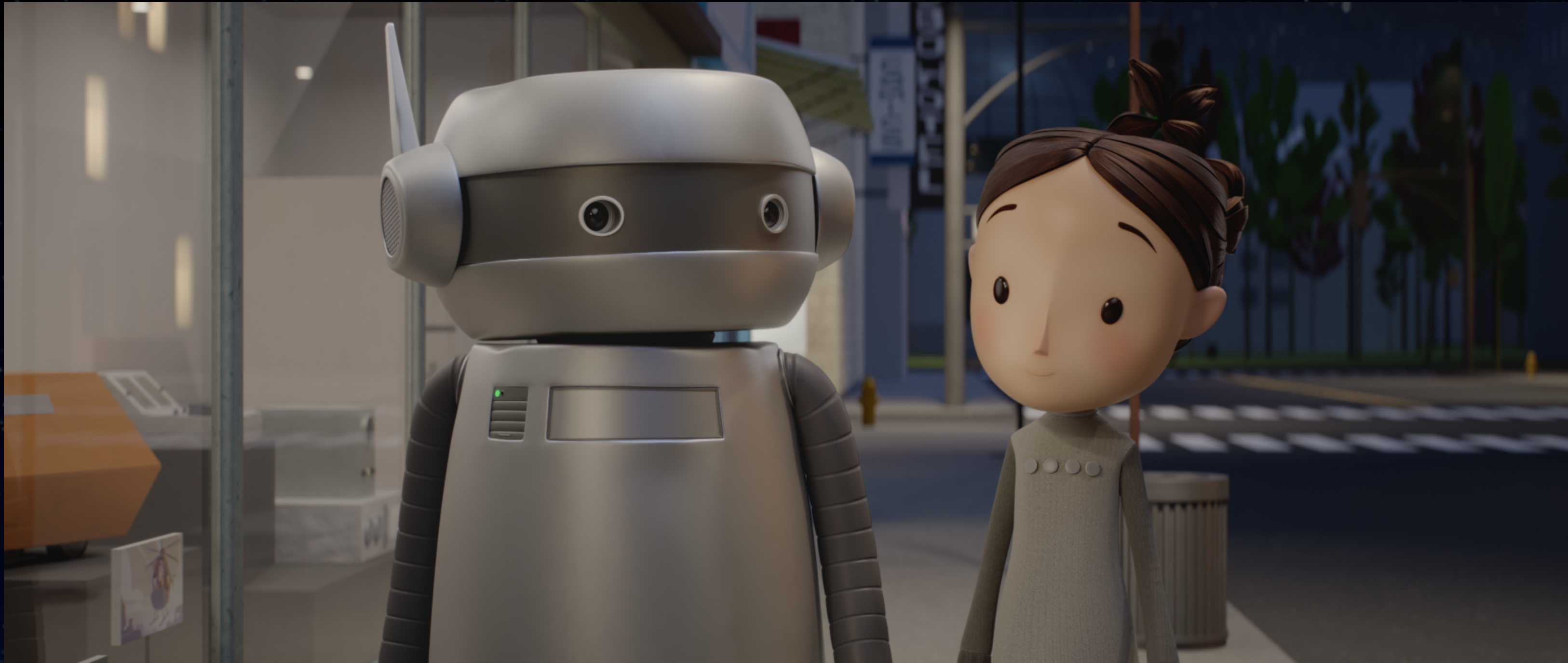
a film by kid koala



OUTSIDERS

a tomorrow-days lullaby about
finding your place in the universe





He's the guardian robot programmed to protect the sweetest astronaut on this (or any) planet. But when she blasts off on a solo mission of outer space adventure, he's left to wonder... what now?

Space Cadet is a poignant, music-filled tale about memories and the bonds that connect us. Based on Kid Koala's award-winning graphic novel, *Space Cadet* is a tomorrow-days lullaby about finding your place in the universe.

The dialogue-free animated film is complete with an original score by Kid Koala, original songs by Karen O and Mariana "Ladybug" Vieira, and songs featuring vocalists Emiliana Torrini, Martha Wainwright, Meaghan Smith and Trixie Whitley.

Robot, a first generation Guardianbot, has raised **Celeste** to become a brilliant astronaut. As she leaves for her first solo mission, he is left behind on Earth. As each day passes, loneliness begins to affect him, wearing down his aging technological systems. Struggling to keep up with the modern world, Robot finds solace in revisiting memories of happy and humorous times he spent with Celeste.

Meanwhile, in the vastness of outer space, Celeste's adventure is full of marvelous scientific discoveries until unexpected dangers leave her stranded on a distant planet. As she fights to overcome these new obstacles and escape the treacherous terrain, childhood memories light her way. Finally, it will take courage, love, and her own engineering ingenuity to find a way back home.



synopsis

a film by **Kid Koala**

produced by **Ginette Petit** and **Nathalie Bissonnette**

original score **Kid Koala**

original songs **Karen O Mariana "Ladybug" Vieira Kid Koala**

songs featuring **Emiliana Torrini Martha Wainwright Meaghan Smith Trixie Whitley**

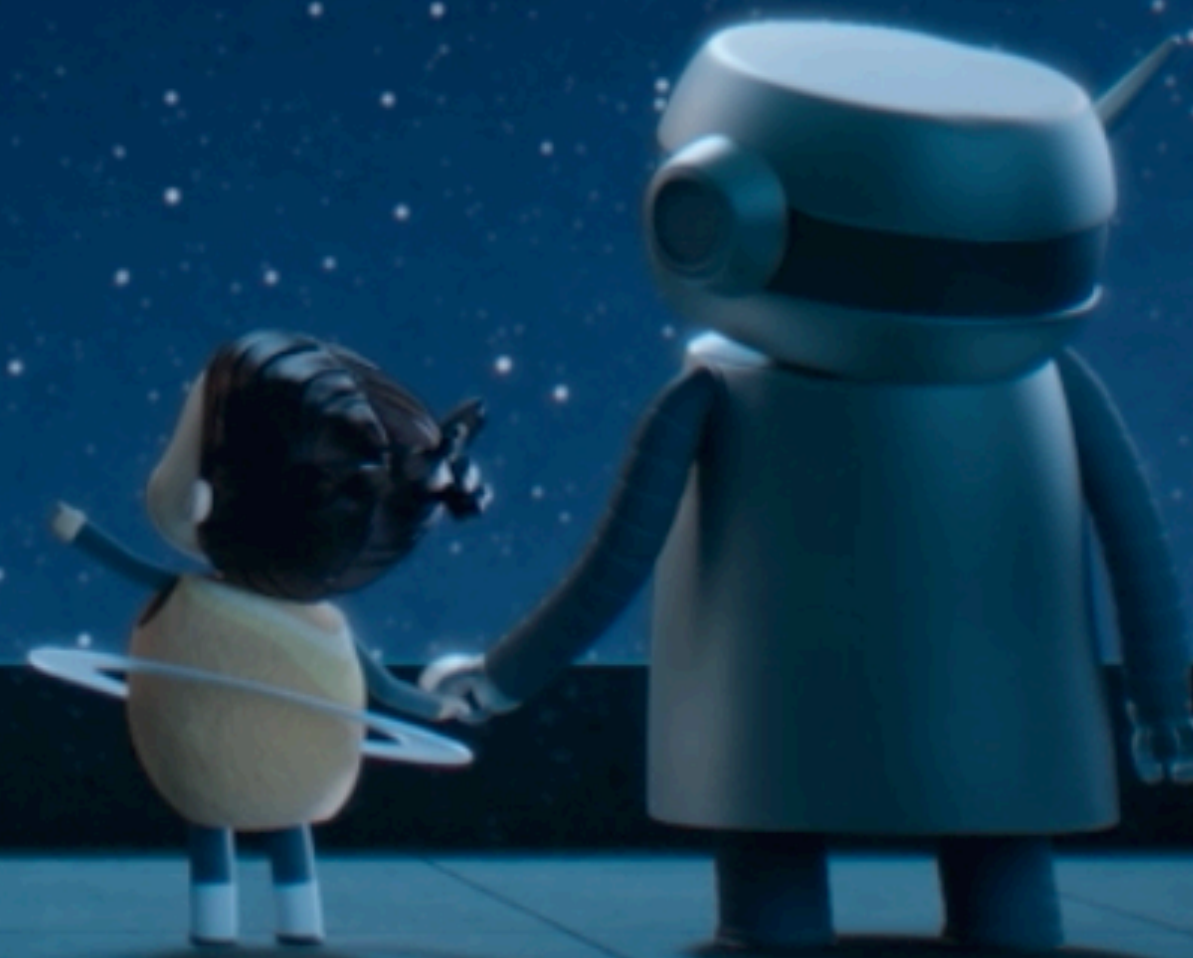
screenplay **Mylène Cholle** based on the graphic novel by **Kid Koala**

executive producers **Nathalie Bissonnette Ginette Petit** and **Michel Pradier**

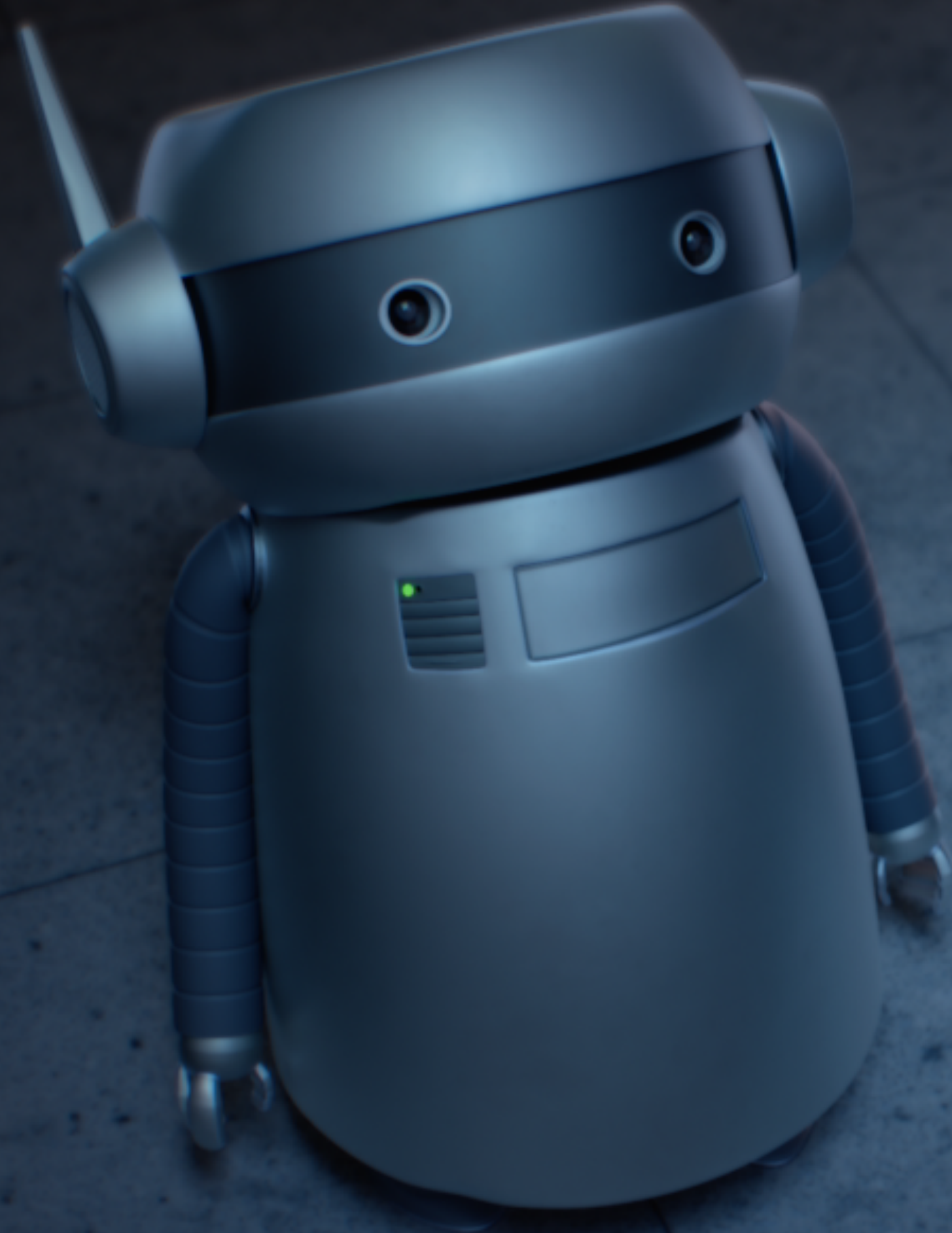
production design and head of story **Lillian Chan** art direction **Corinne Merrell** string arrangements and orchestration **Vid Cousins**

sound **Olivier Calvert Lise Wedlock Gavin Fernandes** editing **Alain Baril** and **Corinne Merrell**

animation studio **Studio Singing Frog** studio supervision **François Vachon** production manager **Léa Nivet** CG supervision **François Beaudry**



artistic crew



biographies



Kid Koala aka Eric San

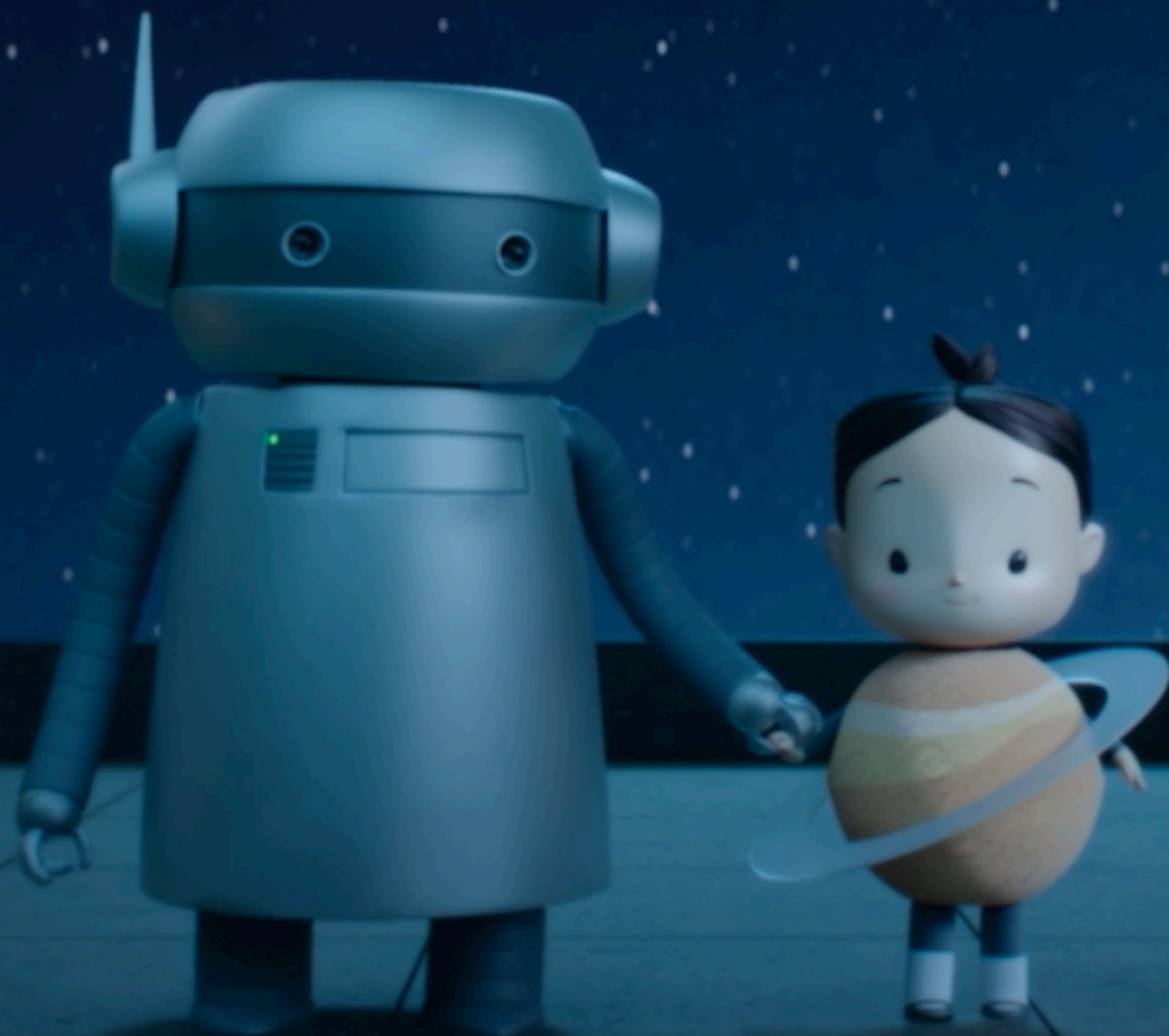
director and composer

Kid Koala aka **Eric San** is a Montreal-based scratch DJ, film composer, theatre producer, and visual artist. Known for his five solo albums, he has also worked on numerous collaborations and soundtracks. He has toured with Radiohead, Beastie Boys, and The Preservation Hall Jazz Band. He has collaborated with Gorillaz, Deltron 3030 and produced the *Music To Draw To* album series featuring vocalists Emiliana Torrini and Trixie Whitley.

Kid Koala has composed for the National Film Board of Canada, Cartoon Network, Sesame Street, Adult Swim, the Winter Olympic Games, and films including *The Great Gatsby*, *Baby Driver*, *Scott Pilgrim vs. the World*, and *Looper*. He has created music for several video games, including the complete soundtrack for the award-winning Nintendo Switch game *Floor Kids*.

Kid Koala is the author and illustrator of the award-winning graphic novels *Nufonia Must Fall* and *Space Cadet*. His live shows, including *Vinyl Vaudeville*, *Nufonia Must Fall*, *Satellite Turntable Orchestra*, and *The Storyville Mosquito*, blend music, live animation, film, and interactive entertainment to create unique storytelling experiences.

Space Cadet, his first feature-length animated film based on his acclaimed graphic novel, will have its World Premiere in official competition at the Berlinale, as part of the Generation Kplus section.



Ginette Petit

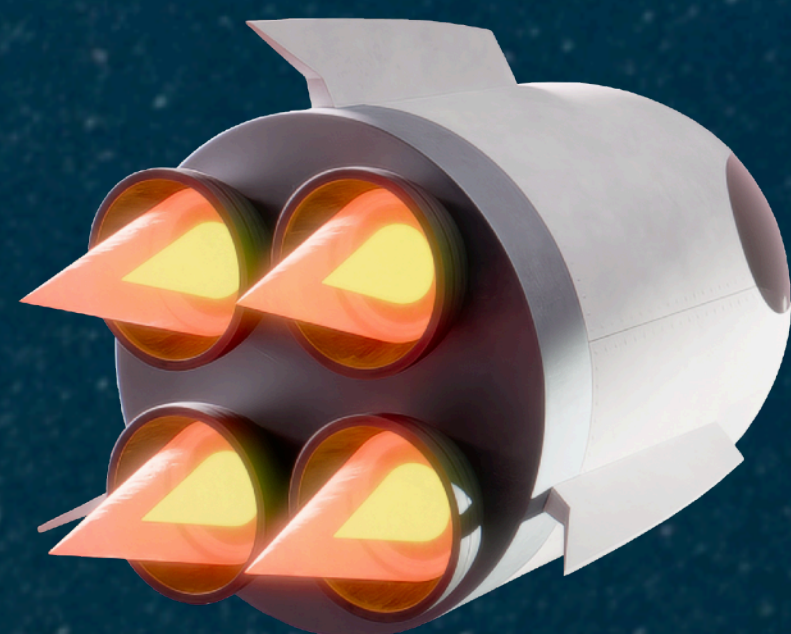
producer and executive producer

With over thirty years of experience in film production, **Ginette Petit** has produced numerous acclaimed short and feature films, including *And the Birds Rained Down* by Louise Archambault, *Ça sent la coupe* by Patrice Sauvé, *Hôtel La Louisiane* by Michel La Veaux, *Le vieil âge et le rire* by Fernand Dansereau, and *Le ring* by Anaïs Barbeau-Lavalette.

While leading the Cinema program at L'inis for ten years, she was instrumental in mentoring and launching emerging creators. Simultaneously, she built a prolific career, developing and producing innovative projects as an artistic producer and screenwriter.

As the founder of **OUTSIDERS Films**, she has produced award-winning documentaries and successful films that combine human depth with accessibility. She continues to develop ambitious projects, driven by her commitment to bold and meaningful cinema.

Ginette Petit is the producer and executive producer of the animated feature ***Space Cadet*** by Kid Koala, selected for the official competition at the Berlinale in the Generation Kplus section, where it will have its World Premiere.



Mylène Chollet

screenwriter

After studying journalism and screenwriting, **Mylène Chollet** has held various positions in the audiovisual industry, first as Development Producer for cinema (In Extremis Images, micro_scope), then as Creative Director, Multiplatform Designer and Screenwriter. She developed some of the first convergent projects in Quebec (*Anamorphoses*, *Inuksite*) and contributed to the development of *Portable North Pole*, a pioneer in personalized immersive experiences.

Since 2018, she has been a strong presence in Quebec's television landscape, with her writing featured in several hit series. In 2017, she developed the concept and co-wrote *Le jeu*, a series that became a finalist at the Banff World Media Festival's Rockies Awards in 2019. She then contributed to the second season of ***Fugueuse*** before taking on the role of Head Writer for the popular series *L'Échappée*, earning her two nominations at the Prix Gémeaux (2021, 2023).

As the screenwriter for ***Space Cadet***, an animated feature inspired by Kid Koala's award-winning graphic novel, she brings her unique sensibility to an intricate and complex human story. Selected for the Berlinale's Generation Kplus section, the film highlights her talent for crafting deep and captivating narratives that resonate with a broad audience.



Nathalie Bissonnette

executive producer

Nathalie Bissonnette is a passionate and versatile executive producer with a diverse background in administration, advertising, theatre, and film. Since 2004, she has been collaborating with Ginette Petit at Les Films **OUTSIDERS**, developing film and television projects.

She wrote and directed *Bombardier: sur les sentiers de ma famille* and produced notable works such as *Le vieil âge et le rire* by Fernand Dansereau, winner of the Audience Award at the Rendez-vous du Cinéma Québécois, and *Hôtel La Louisiane* by Michel La Veaux, which was awarded at the International Film Festival in Abitibi Témiscamingue. She has also produced critically acclaimed films, including *Il pleuvait des oiseaux* by Louise Archambault and *Ça sent la coupe* by Patrice Sauvé.

Driven by the desire to better understand human nature, she continues to develop innovative projects, including her new documentary feature *Living in Harmony?*, which explores the latest scientific discoveries to foster better coexistence. She also sits on several boards of directors, including the J. Armand Bombardier Foundation, where she serves as vice-president.

As executive producer of the animated feature ***Space Cadet***, based on Kid Koala's graphic novel and selected for the Berlinale Generation Kplus competition, she reaffirms her commitment to bold and innovative works.



Michel Pradier

executive producer

Throughout his career, **Michel Pradier** has developed extensive expertise in feature film production and financing, as well as in the management of investment funds. After working for about ten years in production, he joined Canadian audiovisual funding agencies, initially at the provincial level for seven years, where he managed investment funds and tax credits, before moving to the federal level.

During his 22-year tenure at Telefilm Canada, he held the position of National Director of Feature Film Financing, where he played a key role in managing the funding of feature film projects and representing Canada at Eurimages, an international coproduction fund.

Since 2019, he has focused on audiovisual production as an executive producer and consultant for international coproduction financing. In 2024, he was appointed interim executive director of the Montreal Festival du Nouveau Cinéma (FNC).

He is also credited as executive producer of ***Space Cadet***, an animated feature film by Kid Koala, selected in competition at the 2025 Berlinale in the Generation Kplus section.

Lillian Chan

production designer and head of story

Lillian Chan is an accomplished animation filmmaker with a diverse portfolio that includes award-winning works such as the NFB children's film *Jaime Lo, Small and Shy* (2007), which won the public prize at both the Ottawa International Animation Festival and Anima Mundi in Brazil.

She has also worked on an educational short for TEDed, contributed to Ann Marie Fleming's acclaimed animated feature *Window Horses*, and developed a VR prototype for CFC Medialab. Her commercial clients include DisneyXD, Nelvana, Guru Studios, and Mozilla.

She is a professor of animation at Seneca Polytechnic in Toronto, holding a Master of Digital Media with a focus on games and storytelling tailored for pediatric therapies.

Lillian is the Production Designer and Head of Story for the animated feature ***Space Cadet***, based on the musical story by Kid Koala, which was selected for official competition at the Berlinale in the Generation Kplus section.



Corinne Merrell

art director and editor

Corinne Merrell creates work as an art director for film, stop-motion animation, theatre, and live performance. Her handcrafted sets create environments and spaces for storytelling. Credits include stop-motion art director on the award-winning animated feature *The Little Prince* (2015), directed by Mark Osborne (César Award for Best Animated Film 2016), as well as production designer on the National Film Board's *The Fruit Hunters* (2012) by acclaimed documentary filmmaker Yung Chang.

Ongoing works with Kid Koala, such as *The Storyville Mosquito* and *Nufonia Must Fall*, have incorporated set design and miniatures into a live theatrical cinema experience. For nearly 20 years, she has helped develop, design, and build visual and interactive experiences for live performances that continue to tour across the globe.

Space Cadet is her first 3D animated project. As the film's art director, Corinne Merrell played a key role in shaping its visual world. This animated feature, adapted from Kid Koala's award-winning graphic novel, will have its World Premiere in the official competition at the Berlinale, in the Generation Kplus section.



the music of the heart is home.



interview
with
kid koala

★ questions and answers

★ ***With SPACE CADET, you are adapting your own graphic novel into a feature film. How did the idea of transferring the story from one medium to another come about?***

The idea to make the book into a film was from our producer Ginette Petit of Outsiders Films. The graphic novel, accompanied by a still picture score, was published in 2011. In many ways, it was a blueprint for a silent film. I composed music for certain scenes in the book and included them on a CD that was packaged with the graphic novel. We also did a live concert tour to launch the book and music. Ginette was in attendance at one of the concerts. She enjoyed the show and how it integrated images from the story with the music from the book's soundtrack.

When I met her I knew immediately, she would take a lot of care in steering this film production. She introduced me to the amazing screenwriter Mylène Chollet, who brilliantly expanded the original story so that it could become a feature length film experience.

When I read the first draft of the screenplay, I laughed out loud (and I don't usually laugh when I'm reading) and I even shed some tears at the end. The screenplay had all the charm and emotion I could have ever wished for in an adaptation. It was a beautiful thing.

★ ***What new facets were you able to gain from the story when adapting it – are there artistic advantages to telling a story in the medium of film that maybe don't exist on paper?***

When I'm writing graphic novels, there is a certain amount of control over the pacing of the action, but ultimately it's up to the reader to decide on the speed they want to read through the panels and what they choose to focus on.

Film is more locked timing-wise and requires the synchronization of many other tools to create the tone. The animation, music, camera moves, and lighting all add another

level to the experience. The goal for me has been to try to balance all these moving parts in a way that gives the most feeling to each scene.

I had already spent several years working on the Space Cadet story in the form of a 2d illustrated book, so I was very excited to explore the story in a new medium and different style that would bring it to life on the screen.

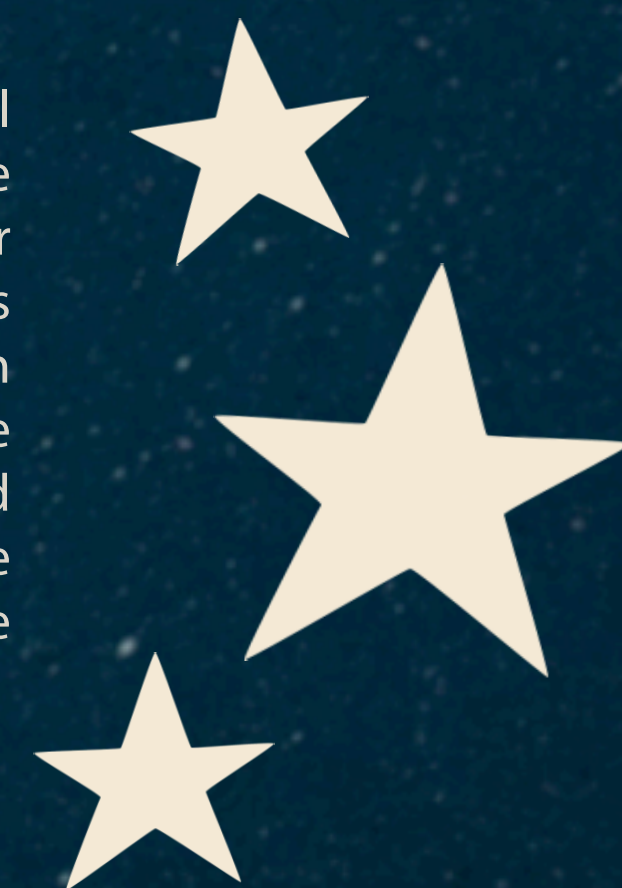
★ ***The film manages without dialogue, the spoken word is only represented in the film through songs. It's neither a silent film nor a musical. Tell us about the importance of language – or its absence – in your film.***

I remember when I was around 7 years old watching Charlie Chaplin's "Modern Times" with my parents and my grandmother. It was a very rare and special memory from my childhood because it was one of the only times I remember all three generations of my family tuned in and enjoying the same film together. I had never heard my grandmother laugh that much in my life. It is a joyful memory that had a very profound effect on me. I knew when I grew up I wanted to create that same type of feeling for people. I knew it was possible to create greatly affecting productions without dialogue.

Over the years, I've been writing dialogue-free graphic novels and touring theatrical puppetry/string quartet/turntable productions (also without dialogue) around the world. It has become clear to me that it is truly one of my favourite formats for storytelling. I believe people relate to dialogue-free work in a different way. It's interactive, like a little puzzle where the audience may need to delve into their own experiences to predict what the character is thinking or feeling. I'm elated to have been able to work with so many wonderful artists who have such a nuanced understanding of their crafts. I'm in awe of all the thousands of tiny decisions everyone made to create each moment in the film. I can feel their energy in every frame of the movie, and how harmonized it is. It's truly magical to me.

with
kid koala

interview



★ questions and answers

★ *This is your first time directing a feature-length film – what kind of experience was that for you? Was there the “one” big challenge? Were there certain areas where you could benefit from your previous contributions to film's scores?*

Over the last several years in production on *Space Cadet* I've learned how to speak in "frames". I started in music, with piano from a very young age. I can speak about the tone and timing of a scene in terms of classical notes and rhythm. But for the first time, I was working with a team of animators, and I had to learn the language of speaking in "frames". It became a way to talk about feeling, pacing and time, similar to musical rhythm and tempo. Instead of saying something like "let's hold that for the length of a half note" or "let's try and have the robot walk to the rhythm of the beat", it became "let's take 40 frames for the robot to turn and tilt his head."

The other challenge for me was learning the systems behind creating a CG animation. When I'm writing/drawing a graphic novel I simultaneously work on the layout, blocking and lighting. In animated film, each of these is done in phases at different points in the production with different teams. Beginning with design and surfacing, then on layout and camera lenses for several weeks, then animation and then lighting. It was very delicate work to balance timing, movement, color, light and sound. Keeping the tone, along with the emotional beat or humour, intact throughout each phase of the production process was a new but inspiring challenge for me.

In every stage of the process there was some discovery and opportunity for a spark. I very much enjoyed that about the process of making this film. I would work with each team to discover the possibilities within each step to make the experience of the film stronger, funnier, more poignant, more suspenseful, more resonant.

I'm elated to have been able to work with so many wonderful artists who have such a nuanced understanding of their crafts. I'm in awe of all the thousands of tiny decisions everyone made to create each moment in the film. I can feel their energy in every frame of the movie, and how harmonized it is. It's truly magical to me.

★ *The songs in the movie come from a range of artists - Karen O (Yeah Yeah Yeahs), Mariana “Ladybug” Vieira (Digable Planets), Emiliana Torrini and yourself, to name only a few. How did these collaborations come about?*

The music is a main engine that guides the emotion in the film. It was a dream come true to have these artists contribute to the film! I've been an admirer of their albums for many years. Part of the soundtrack for the *Space Cadet* film was developed around a few classic, timeless songs, reimagined and rerecorded, as part of the film's musical narrative. I reached out to a few of my favourite singers to see if they would like to contribute to the soundtrack. We would discuss themes in the story and I showed them the film to see if a specific scene resonated with them. New musical ideas would arise, and now the film contains both classic songs and brand new, original songs. Each of their voices elevate the emotion in the scenes in such a beautiful way... sometimes joyful and celebratory, sometimes haunting and bittersweet, sometimes acting as a voice of comfort.

★ *The aesthetics of the graphic novel and the film are quite different – please tell us about the animation style and why you chose it to bring the story to the big screen.*

The original graphic novel was done in white/black scratchboard with a cross-hatched fine line style. Early in the development of the film we did some tests in that style; we quickly realized it was too noisy and distracting for the film's visual look. So I decided to invite Lillian Chan and Corinne Merrell to join the project and to do the production design. I had worked with each of them on previous films and live theatre productions and am a huge fan of their work. They both have such an amazing design sense as well as an exceptional grasp of colour and composition. Lillian's work in 2d animation and Corinne's experience in stop-motion animation and theatre were a great asset to project.

By working in the 3D animation world, we found we were able to create the vastness of space with the sets and environments for the story while still keeping a style that is rooted in a handmade miniature; a cardboard and matte paper look similar to our touring theatre productions like *Nufonia Must Fall* or *The Storyville Mosquito*.

with
kid koala
interview



★ questions and answers

★ ***There is a trend in animated films not exclusively aimed at younger viewers to dare its audience to engage with emotionally more complex themes – like loss and transience for example. Is it your intention to move and entertain the audience while also challenging them?***

Quite simply, my intention in making this film was to put something fun and beautiful into the world.

The film does address topics such as time, mortality and the cycles of generations. But I believe it does so in a way that celebrates life and memories. Children have an innate sensitivity, interest and intuition regarding these concepts. Time and mortality are among life's great mysteries. It's a concept everyone has to address at some point or another. Who knows? Perhaps maybe this film could be used as a tool to help start a discussion about that topic with young audiences.

I wrote the book originally at a time in my life when I was trying to process the loss of my grandmother and also anticipating the arrival of my first daughter. It was a very existential time for me, one where I would think about the concept of time and my own mortality. I would reminisce about the past while being quite nervous for the future. The *Space Cadet* book is about cycles of generations. It's a very personal story wrapped in a fantastical, imaginary space adventure. Creating the graphic novel helped me to cope with the loss of my grandmother, and prepare for the adventures ahead in becoming a new parent.

Underneath it all, no matter how fantastical the scenarios, robots, or space travels, there is a very human story at the heart. One that celebrates those quiet shared moments with loved ones. And how it is often those same shared moments that become your fondest memories, the ones that shape who you are.

★ ***Did you have a specific target audience or age group in mind when telling this story? Do you expect children and adults are going to take away different things from the film?***

Space Cadet is a story about time and a celebration of life. We made this film for people of all ages to enjoy. I hope that it resonates, comforts and entertains; and it becomes a film that you can watch and share with all three generations of your family if you wish to. Some audience members are dreaming for the future, and others are looking back to the past. I hope they all feel a connectivity there.

The film is an ode to the small shared moments from childhood, the moments of wonder and discovery. It is our main character Celeste's memories combined with her own present-day ingenuity that become the keys to unlock her future.

★ ***SPACE CADET will celebrate its world premiere at the Berlinale 2025 – how do you feel finally being able to share the movie with a wider audience?***

I'm so excited for Berlinale! There is no better feeling than being in the theatre with a live audience. It is amazing to hear the laughter of an audience, or to feel the hush of silence during one of the poignant moments in the story. I hope they enjoy the film and connect to the story in some kind of way. I can't wait to share it with them!

Let's Go!

with
kid koala
interview





"The story of *Space Cadet* is told through the lens of guardian and child, technology and humankind, past and present. It touches on themes of connectivity and everyone's innate power to evolve. *Space Cadet* is a celebration of love and life... the cycles of generations and the bonds that connect us."

-Kid Koala



production

OUTSiDERS

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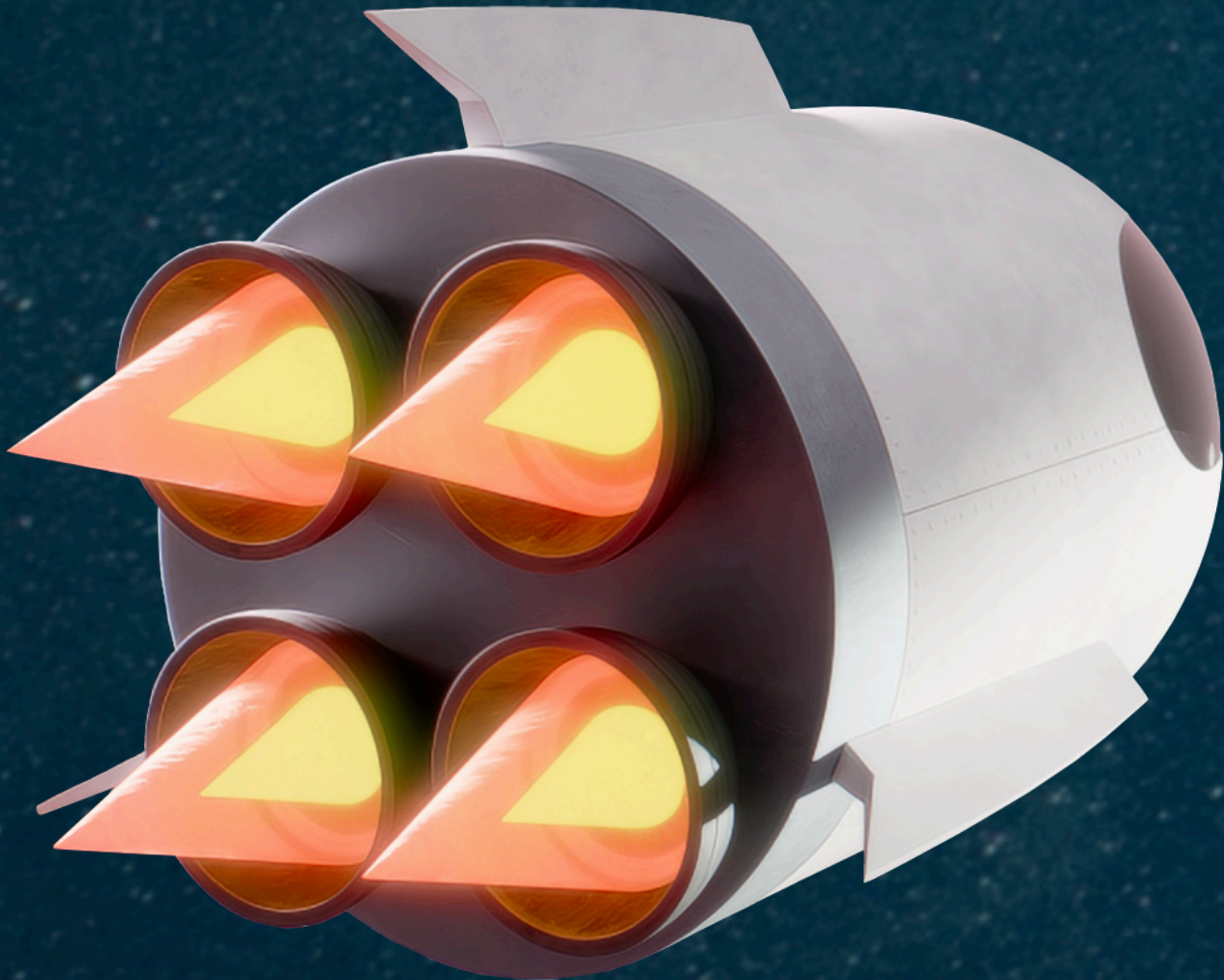
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