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JEAN-HUGUES ANGLADE

MÉLANIE THIERRY

BACK IN CRIME

A FILM BY GERMINAL ALVAREZ



Haut et Court presents

BACK IN CRIME

a film by **GERMINAL ALVAREZ**

with
JEAN-HUGUES ANGLADE
and **MÉLANIE THIERRY**

2013 / France / 102 min / 2.35 / French

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SYNOPSIS

Inspector Richard Kemp never got around to putting the handcuffs around the Eardrum Slasher, a dangerous serial killer whose rampage began 20 years before. When H el ene, a psychologist, witnesses the Slasher's latest crime and offers to testify, Kemp falls in love with her at first sight.

In a mysterious turn of event, Kemp is suddenly transported back in time to the site of the Eardrum Slasher's first murder, he realizes that this could provide a second chance to catch the killer.

As he tries to help his youngerself and meets the much younger H el ene, Kemp triggers a series of events with unforeseen consequences...

INTERVIEW

WITH GERMINAL ALVAREZ

Where did the original idea for this fantastic story come from?

The idea for a story based on a temporal paradox kept coming back to me. What if I found myself transported back into my own past?

What if I met the young man who I was then?

What would he think of the man I have become, and vice versa?

What's more, I imagined myself in New York in August 2001, conscious of the events to come. How could I save the future victims of September 11? How could I raise the alarm and convince the authorities, being as precise as possible about the date and time of impact, and the number of dead?

Of course, no one would believe me. But when events would later take place exactly as I predicted, I would become the principal suspect.

These two hypotheses supplied the structure of the story, and I found it interesting from a dramatic point of view to place my character in this kind of situation.


It is this personal subject that led to making it as a thriller, a genre which creates urgency and dramatic tension: I needed a fairly limited space-time frame, in which one element can transform a man's life.

How did you work on the complex construction of this story, which is characterized by hopping back-and-forth in time?

The film tells the story of Richard Kemp, a cop approaching retirement, who, while investigating a crime, finds himself sent back to a case which he hadn't been able to solve 20 years before.

He is literally "sent back" in time - in his head, but also in his body, because he finds himself in the past and is tempted to change the course of his own life, which gives him an alternate history. Writing the script required very detailed work on respecting the verisimilitude of the plot for each of the three temporal levels which succeed each other: the start



A man in a dark t-shirt stands in profile, looking towards the right. He is in a dimly lit, industrial-looking space with concrete walls and a staircase. The lighting is low, creating a moody atmosphere. The man's face is partially illuminated, and he has a slight smile. The background shows a staircase with a metal railing and some equipment hanging from the ceiling.

in 2010, the return to 1989, and the final scenes in a 2010 which is now changed due to the time travel and how the protagonist's actions have affected the course of events.

What approach did you adopt to conjure the fantastical dimension which is at the heart of the script?

One of the fundamental choices was the moment when Kemp goes back to his past. We decided to visualize the metaphor of the temporal shift quite naturally, without technical artifice: the character falls into some water on a winter's night in 2010 and resurfaces on a summer's night in 1989. The sea, like the bridge, is a fully-fledged character in the film. This anchors the story in a natural or cosmic dimension which has no explanation. From this sequence, the whole film tips into a fantastical atmosphere; in other words into an indecision which affects the characters - and also the audience - about the reality of what is seen on screen. But the narrative framework is deliberately realistic, with numerous details of everyday life illustrating the passage from 2010 to 1989. Yet in this familiar world, something occurs - or reoccurs in the final return to 1989 from 2010 - which depends on laws that escape rationality.

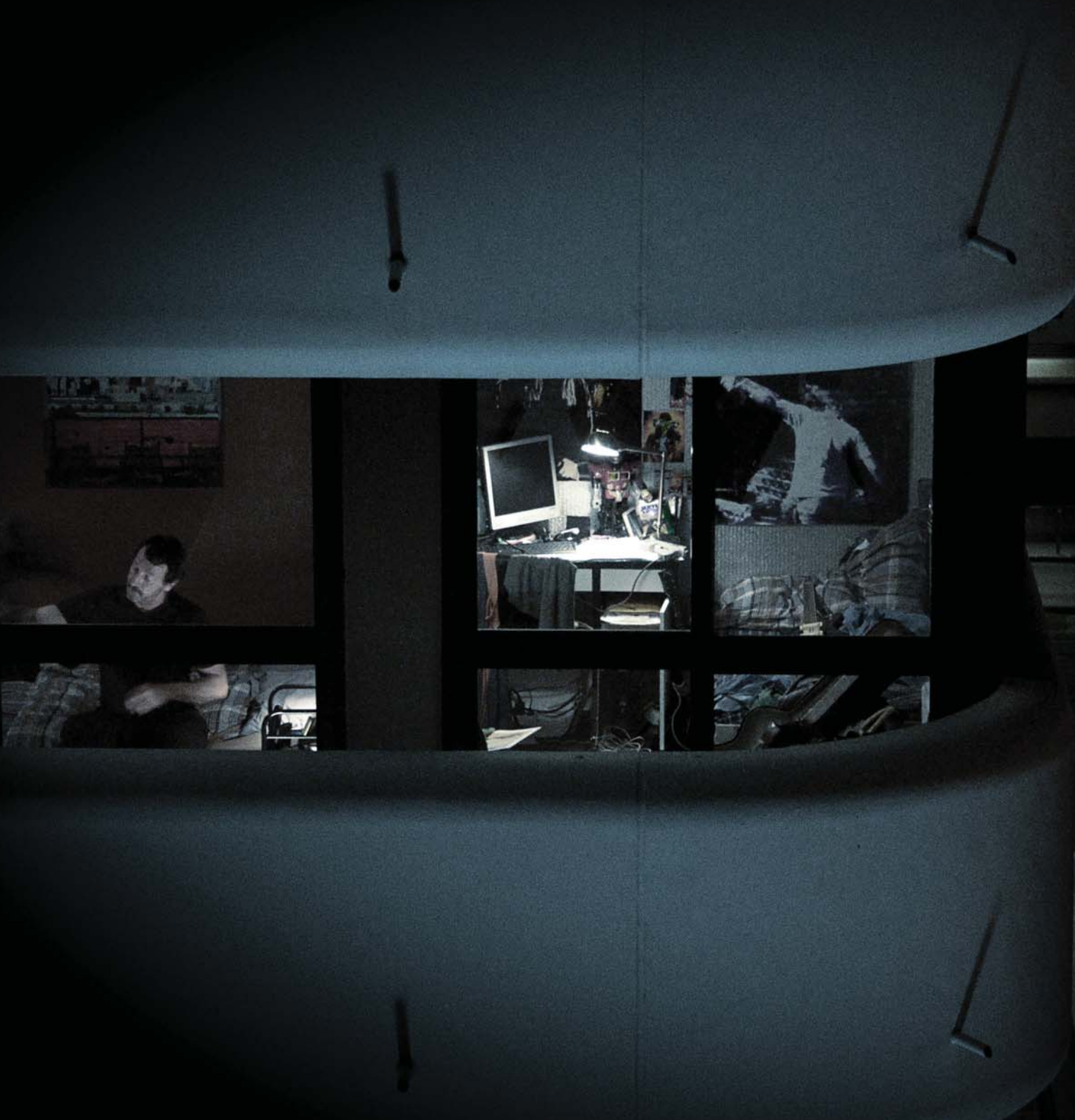
There's a subtle construction in the film involving the circulation of time, but there's also particular attention paid to space. Could you tell us more about that?

I wanted to create a fairly universal city location whilst avoiding anything too obviously French in the place names and the look. I wanted to make a film that is clearly realist, but with a stylized realism. The script required a port city and I also

had in mind a certain architectural modernity, linked to the 1980s. The city in the film is therefore an invented city fabricated from several locations. Although this might seem incongruous, my principal inspirations were contemporary Japanese cities, in particular Osaka. As a child, in the 1980s, I often accompanied my father, a contemporary dance producer, on his tours to Japan and the culture there soon came to fascinate me. I remember the shock of discovering Osaka, a city of the future where freeways run through the middle of buildings. I knew, of course, that I wouldn't find the equivalent of a Japanese city in France, but all the same I wanted to evoke an unidentifiable city with buildings, an industrial port, an environment of concrete and steel. The director of photography suggested the Bordeaux neighborhood of Mériadeck, built in the 1970s-80s. Since Bordeaux isn't on the sea, we added the submarine base at La Pallice near La Rochelle, as well as the big industrial viaduct on the coast opposite the Ile de Ré. Mériadeck became the name of the city, Frangost replaced La Pallice; the city in the film is made up of assembled locations, all bathed in the same Atlantic light.

How would you describe the film's aesthetic?

I like playing around with the grammar of cinema, but what happens between the characters counts just as much, and you have to constantly pay attention to the plot. For example, the work on the lighting is closely linked to the three periods in the narrative. At the start, in 2010, the dominant blue-green tones reflect both Richard's mental state and the technological coldness of the world today. In 1989, the image becomes more yellow and dirty, suggesting the stifling summer and the suffocation of the old Kemp projected back into the past. Then, the palette of the closing scenes is subdued, much less contrasted, echoing the serenity of its characters.



You took your actors Mélanie Thierry and Jean-Hugues Anglade on a real trip through time. Tell us about working with them.

From the initial idea for the project, I had it in mind that the same actor would play both Kemps, 20 years apart. Jean-Hugues Anglade has this juvenile side which made it possible to render him younger. I like his voice and I wanted to film him. I thought it was fun to project back into the 1980s this guy who was one of the symbols of that decade - the actor from *BETTY BLUE*, *LA FEMME NIKITA* or *THE WOUNDED MAN*. Mélanie Thierry is an actress who I've loved for a long time. I admire her photogenic look and I think she could play anything. For them, the shoot involved many challenges. This was partly because nothing was shot in narrative order, so they continually had to jump from one age to another, one set of emotions to another; and partly due to the make-up constraints, which dictated the work schedule.

What does the film mean to you?

The name of the main character comes from my childhood, from the British choreographer Lindsay Kemp, who my father regularly accompanied to Japan.

I also have a fascination for the letter K: K for Kubrick, Kusturica, Kurosawa; the K of my first short films "Le Silence des K" and "Mécanique". What I wanted to say above all is how difficult it is to love when you haven't constructed your own personality. Kemp has a secret, a mental trauma that he can only reveal to Hélène, who is a psychiatrist. Ultimately, the film is optimistic. Because he is able to contemplate at the same time both the young man he once was, and the man he has become, Richard Kemp swaps his mental trauma for a simple physical trauma: a thin scar on his forehead.

GERMINAL ALVAREZ

Germinal Alvarez is a scriptwriter and director for Cinema. He has also directed some documentaries and animated films for TV.

FILMOGRAPHY

CINEMA

FEATURE FILM

2013 **BACK IN CRIME**

SHORT FILMS

2004 **JOUR BLANC** (30 min)

2000 **LES FLICOSOPHES** (5 min - episodes 1 and 8)

1999 **MÉCANIQUE** (15 min)

1997 **LE SILENCE DES K** (8 min)

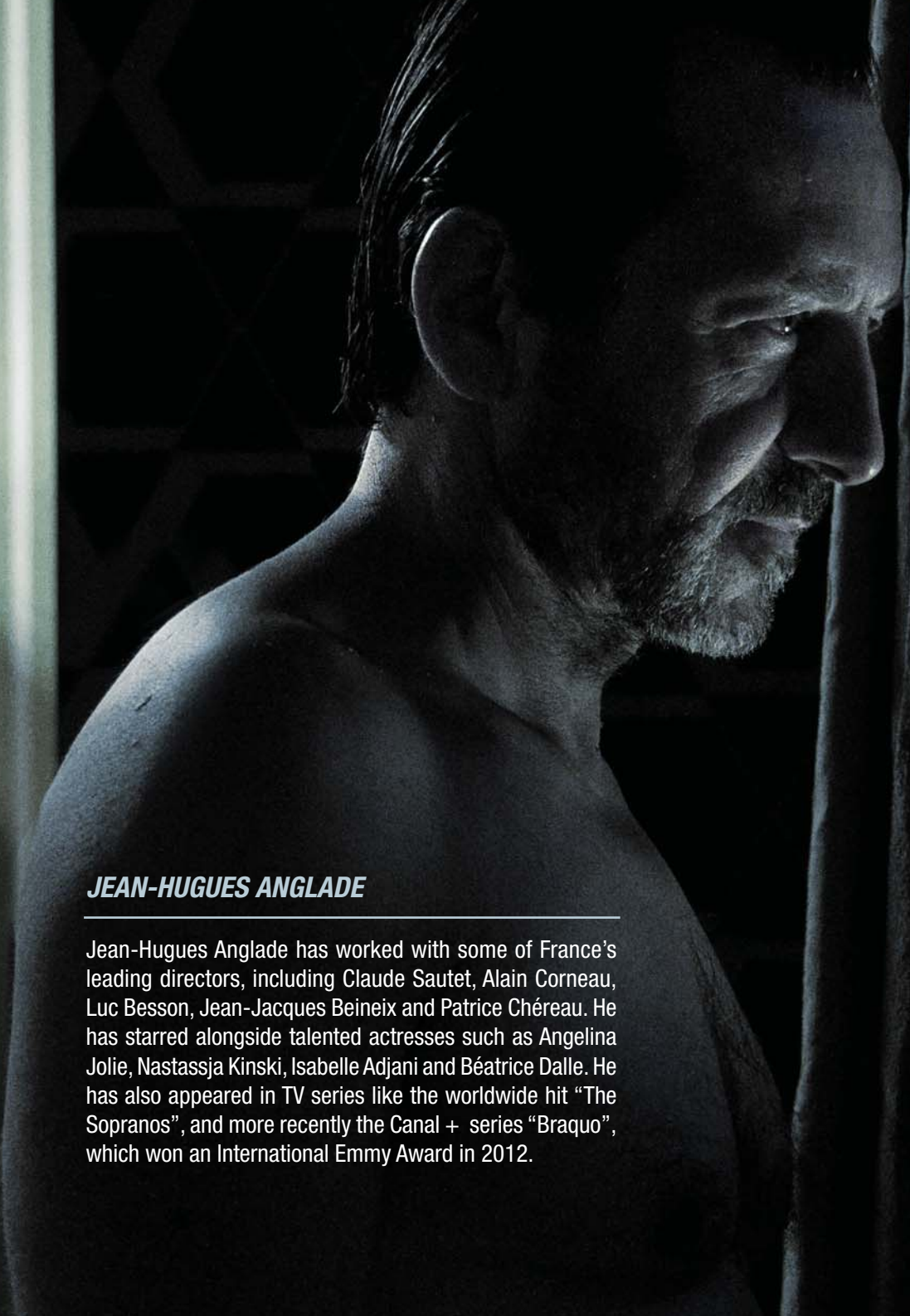
TELEVISION

DOCUMENTARY

2004 **EVA, LA ROBE DE GRENADE** (52 min) - France 3

ANIMATED SERIES 3D - MOTION CAPTURE

2007 **SKYLAND** (17 x 26 min) - France 2



JEAN-HUGUES ANGLADE

Jean-Hugues Anglade has worked with some of France's leading directors, including Claude Sautet, Alain Corneau, Luc Besson, Jean-Jacques Beineix and Patrice Chéreau. He has starred alongside talented actresses such as Angelina Jolie, Nastassja Kinski, Isabelle Adjani and Béatrice Dalle. He has also appeared in TV series like the worldwide hit "The Sopranos", and more recently the Canal + series "Braquo", which won an International Emmy Award in 2012.



MÉLANIE THIERRY

The young Mélanie Thierry made her big-screen debut in *THE LEGEND OF 1900*, but it was in 1999 as Esmeralda in *QUASIMODO D'EL PARIS* by Patrick Timsit that she first became known to a wider audience. She followed up with a string of movie roles (*AUGUST 15th*, *TWISTED SOULS*, *PARDONNEZ-MOI*, *CHRYSALIS*, *BABYLON A.D.*), as well as television roles ("Merci, les enfants vont bien"; "Fête de famille"). She also appeared on stage, delivering memorable performances in *Le Vieux juif blonde* (nominated for the Molière Revelation Award), and *Baby Doll*, which earned her a Molière nomination in the Best Actress category. It was thanks to the film *ONE FOR THE ROAD* by Philippe Godeau, in which she starred opposite François Cluzet, that her career reached a turning point: her performance was rewarded with a César for Best Female Newcomer in 2010. She subsequently played the impenetrable Charlotte Desrives in *DUMAS*, before taking the title role in Bertrand Tavernier's *THE PRINCESS OF MONTPENSIER*. The film was selected in competition at the Festival de Cannes 2010.

Another major figure in French cinema, André Téchiné, cast her alongside André Dussollier and Carole Bouquet in *UNFORGIVABLE*. She then appeared in the debut feature films by Stéphane Cazes (*OMBLINE*) and Hugo Gélin (*COMME DES FRÈRES*). Last winter, she completed filming on Terry Gilliam's upcoming picture, *THE ZERO THEOREM*, in which she stars opposite Christoph Waltz. She is currently working with Canadian director Denys Arcand on *DEUX NUITS*. In 2013, she will appear in the next film by Diane Kurys, *POUR UNE FEMME*, alongside Benoît Magimel and Nicolas Duvauchelle.

CAST

Richard Kemp
Hélène Batistelli
Verbeck
Simon Rouannec
Xavier
Marseglia
Pierrot
Eardrum Slasher
François
Aquarium Hostess
Jeanne

JEAN-HUGUES ANGLADE
MÉLANIE THIERRY
PHILIPPE BERODOT
JEAN-HENRI COMPERE
PIERRE MOURE
LOÏC ROJOUAN
FRED SAUREL
NICOLAS VILLEMAGNE
ADRIEN CAUCHETIER
FLOR LURIENNE
ELSA GALLES

A **Haut et Court production** in coproduction with **Direct Cinéma** with the participation of **Direct 8, Canal +, Ciné +, Haut et Court Distribution, Memento Films International** in association with **B Media, Export Palatine, Etoile 10** with the support of **Région Aquitaine** with the participation of the agency **ECLA Aquitaine / ECLA Aquitaine** Tournages of **Charente-Maritime department** and **Poitou-Charentes Region** with support from the **CNC** and **Poitou-Charentes Cinéma**

French Distribution **Haut et Court Distribution**
International Sales Memento **Films International**

CREW

Director
Screenwriter

with the participation of
Producers

Associated producers

Image
Editing

Original Score
Casting

Camera Operator
First Assistant Director

Script Supervisor
Make up Artist

FX Supervisor
Costume

Set

Sound

Sound Editing

Sound Mixing

Production Manager

Post-production Manager

GERMINAL ALVAREZ
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NATHALIE SAUGEON
VANESSA LEPINARD
CAROLE SCOTTA
SIMON ARNAL
CAROLINE BENJO
BARBARA LETELLIER
VINCENT MATHIAS AFC
ALEXANDRO RODRIGUEZ
YANNICK KERGOAT
EVGUENI ET SACHA GALPERINE
EMMANUELLE PREVOST ARDA
ETIENNE SALDES
LAURENT BOURDIER
JULIE VASCONI
DOMINIQUE COLLADANT
THIBAUT GRANIER
PIERRE CANITROT
MARIE-HÉLÈNE SULMONI
RODOLPHE BEAUCHAMP
VINCENT GUILLON
CHRISTOPHE LEROY
PHILIPPE DELEST
NICOLAS VOILLARD

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