

HAUT ET COURT PRESENT

ETHAN
HAWKE
KRISTIN
SCOTT THOMAS

the woman in the Vth

A FILM BY PAWEŁ PAWLIKOWSKI

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SAMIR GUESMI

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France/Poland/UK - 2011 - 83 min. - Color - 35 mm - 1 : 1.85 - Dolby SRD



SYNOPSIS

American writer Tom Ricks comes to Paris desperate to put his life together again and win back the love of his estranged wife and daughter. When things don't go according to plan, he ends up in a shady hotel in the suburbs, having to work as a night guard to make ends meet.

Then Margit, a beautiful, mysterious stranger walks into his life and things start looking up. Their passionate and intense relationship triggers a string of inexplicable events... as if an obscure power was taking control of his life.

AGAINST THE GRAIN

Interview with Pawel Pawlikowski and Ethan Hawke

The production company's offices, Rue des Martyrs in Paris. It's springtime. Since Ethan Hawke is in New York, it's been suggested that he talks to Pawel Pawlikowski via video link. In a few minutes, Ethan will be on the line... Meanwhile, Pawlikowski settles into in a quiet room. The open window gives onto a garden. It is agreed to begin the interview in French, but Pawlikowski's gentle voice will soon switch to English.

Douglas Kennedy's novels are highly enjoyable thrillers to read. The heroes in them are often caught in a spiral that's outside of their control. Yet THE WOMAN IN THE FIFTH doesn't seem like the easiest to adapt for the big screen.

PAWEL PAWLIKOWSKI: Yes, but I never really thought of it as an adaptation, more like a good starting point for a film that would have its own internal logic. If you look at it in a certain way the story could be a record of psychological disintegration: the story of a man who falls apart, becomes schizophrenic. I've been interested in this theme for a while. Before starting on THE WOMAN IN THE FIFTH I was writing a script, which dealt with this subject head on. In fact it was a little bit too head on... and too personal. Douglas' book suggested a more oblique and interesting way of dealing with this theme.

The book wasn't necessarily close to my world, but I was tickled by the possibilities it suggested. I felt it could be an interesting adventure, especially as I had the confidence of the producers at Haut et Court - we really wanted to work together. So I said, what if we took the book and went against the grain a little?

Let's take the main elements of the novel, shuffle them around, add some new things and put it together again in a different way. So we don't have this relatively innocent hero who stumbles through a hostile world, facing one problem after another, but a hero who himself is "the problem".

What is your approach to adaptation, in general?

Pretty liberal. In MY SUMMER OF LOVE, I also started from a novel, but the film mutated into something quite different. For me, books are simply a starting point, like newspaper cuttings,

or dreams, or situations from your past life. They give you the elements... some characters, a landscape, an interesting situation... But in the end the film has to find its own independent logic and find its own language. Staying close to the novel is usually bad news for a film...

Here, I wanted to make Tom (Ethan Hawke) a complicated, conflicted and ambiguous hero... Tom is lost even before the film starts: his writing is going nowhere, it's not sincere or inspired. Love too has gone wrong; for whatever reason his wife wants to have nothing to do with him anymore... So Tom projects his love - or rather his need for love - into his angelic 6 year-old daughter, whom he hasn't seen for 3 years... That's quite a change from the novel. The language of the film is also very different. It's less explicit, more allusive, the plotting is looser, things unfold with images and the reality is slippery and ambiguous. The film starts out more or less realistic but imperceptibly the boundaries of reality and dream start to dissolve.

So in the end, is the film more your original screenplay than a literary adaptation?

It is original. Although I wouldn't say it's entirely "mine". Filmmaking is a collective and rather mysterious process, a journey which doesn't all happen at the desk. I need a starting point, an overall idea, two or three characters with dramatic possibilities, ones who are paradoxical or conflicted. And then I write, I rewrite. I look for the actors, I find the locations, I take photographs, I work with the actors... Then I rewrite again with these faces and places in mind. Try things out on my producers or friends. At some stage my designer and director of photography get involved and I rewrite again. In a way this is analogous to literary creation, but it's not literature. The process doesn't happen on the page.

Until THE WOMAN IN THE FIFTH my films were vaguely naturalistic. They may have been stylized and at times a bit surreal, but ultimately they fed off the real world, they followed a realistic psychology and had a clear narrative logic. In THE WOMAN IN THE FIFTH I went down a slightly different route.

You're flirting with the codes of genre movies.

I'm not sure whether "flirting" is the right way to describe it. Horror or suspense films are shot in such a way that the viewer quickly soon realizes what the game is. THE WOMAN IN THE FIFTH doesn't give you these any genre handles, doesn't signal anything clearly, things become strange and scary quite imperceptibly... I tried to be as discreet as possible... In some ways THE WOMAN IN THE FIFTH is a new departure, but at the same time, it's not so different from my other films: few carefully chosen locations, not too much plot, the situations and images are a little stylised but they feed off a concrete reality and a landscape. And there's always one main character through whom we see the world.

Here, this world is Paris. The Paris you film is indeed strange, but it feels very original and very true to life.

I tend to use landscape as a mental space. I did that even in my documentaries. I'm not so much interested in the world as it is, or in paying homage to a particular place. I never wanted to show Paris, no more than I wanted to show the real Yorkshire, or the Kent coast in my earlier films. So I'm always really surprised when people come to me after seeing my films and tell me how much I really "got" these places, places they've known all their lives, but never saw properly shown on the screen.

I use real locations but I strip them down and make them strange in a certain way. I'm always trying to get at something timeless, dream-like or nostalgic. The hero's emotional state is the key. It's through him that we see the world. I really like Paris. And to be honest, I don't see it in real life the same way I show it in the film. Even when I was young, broke and out on a limb, Paris always seemed welcoming. But let's face it, this film isn't really about Paris.

The problem with Paris is that it's really difficult to find places where it doesn't look like some cliché of itself. It's hard... Wherever you look, you have these white or off-white, creamy buildings.

The doorframes, the windows, the cafés, all so Parisian!... And it's so lively and colourful everywhere. I spent a lot of time with my adventurous set designer Benoît Barouh, criss-crossing the city on his scooter, scouring it for something unusual, something that would ring a bell... I wanted a Paris that wasn't really Paris. I needed some 1970s Eastern Europe!

You have made a lot of documentaries, also very much in your own style. Do you ever want to return to that?

I wouldn't mind. But the world I was interested in has disappeared. And anyway I don't think there's much call these days for the sort of documentaries I used to make. For me documentary was never about explaining the world didactically, or just humbly recording it, but more about looking at the world against the grain, making it less obvious, more troubling, mysterious, distilling it in some way, through the right image, sound, editing... It takes lots of time, patience and effort to film the right situation, the right moment, something revealing, unique or beautiful, from the right angle, in the right light. These days, in an age of total communication, images are dozen to a penny and everything has to be spelt out, rammed down your neck. There are of course noble exceptions, documentary fanatics like Dvortevoi or Kossakovsky, but generally documentaries are aimed at the TV, or they have to lure large audiences into the cinema, so obviously they have to conform to certain rules or formats. Obliqueness, ambiguity, poetry are not much in demand these days.

I remember Kieslowski telling me over a drink some thirty years ago: "Shoot each film as if it were your last. Or do something else!" This is what I tend to do. So here I am with THE WOMAN IN THE FIFTH, this strange hybrid creature I love.

You're Polish, you live in London, you've never really lived in Paris. Do you feel an affinity with this man for whom everything in the city is foreign, and who's very alone?

It's a situation I'm familiar with. You arrive somewhere new and big, where you don't know the rules of the game, the ins and outs of the language; one minute you feel cocky and triumphant,



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next moment you're lost and all at sea. You suspect people may be harbouring ill feelings, want to rip you off or plot against you. And you always bring your personal "baggage" with you. The Paris in our film is all about Tom's state of mind. That colours everything we see.

Did you try during the shoot to make him more sympathetic or likeable? Or to play with the idea that he would hide his hand, or even that he's unaware of his actions?

Absolutely. That was key. The audience had to feel engagement and sympathy with the hero, while slowly realizing that we can't trust him, that there is something strange, possibly sinister about him. The technique is common in novels; between the lines we discover that the narrator is not telling the truth or that he is deluded. Since cinema is less "interior" than literature - everything is shown -, this procedure is a bit of a challenge. I've never seen this kind of thing done in a film before.

The difficult thing was how to do this incrementally, how to avoid having a "key moment" when the audience discovers that the hero is not who they thought he was. It was a bit of a tightrope act. An audience is made up of individuals, who all very different, imagine the world differently, come with a different baggage. I like the idea of film as a kind of distorting mirror in which everyone discovers things - and themselves - in their own way and in their own time. It's interesting in at which point will this or that person stop identifying with the hero and say to themselves: "Hang on, there's something not quite right about this guy!"

What's more, my ambition was to have it both ways, to make the audience start wondering about the hero, but at the same time to make them stay engaged with him right to the end. And hopefully to suffer when he goes under. Ethan is perfect for what I had in mind there. He exudes openness, warmth, generosity and despite his 40 years, he hasn't lost his adolescent candour. You trust him, you go with him. What's more, he's got a sharp mind and a way with words. There's always something going on behind his blue eyes. It's difficult to play a writer if you don't really have an intellect. Ethan actually is a writer. He's on his third novel now. Getting

Ethan involved was crucial. Warmth, intellect, intensity, a certain romantic idealism - you can never play these qualities convincingly, if you don't have them.. (laughs)

We now move over to a computer screen. The delighted face of Ethan Hawke appears. He cannot yet see Pawel. Their complicity clearly didn't end with the shoot: Hawke enthusiastically tells Pawlikowski about the dream he had the night before: they were both working on a big-budget epic in Russia. "It's a deal!" Pawel replies. "Just have to find the right oligarch!"

So how did you both meet?

PAWEL: ...Do you remember, Ethan?

ETHAN: You came to London, I was on stage at the Old Vic. I didn't even know who you were! My on-stage partner was Rebecca Hall. I told her your name and her eyes widened: "He's the hottest director right now!" I said to myself: "Shit! I'd better watch his films!" We met in another theatre, the Royal Court. I was appearing in two plays, one by Chekhov and Shakespeare's "A Winter's Tale". Pawel didn't like the Chekhov production much, so he came to see me after the Shakespeare. By now I'd seen most of his films and I wanted to work with him. We met again in New York and with each meeting, we took it forward. I really played a part in creating it, and it ended up becoming one of my favourite roles.

What was your first impression of your character?

ETHAN: To be completely honest, neither Pawel nor I had any preconceived ideas about Tom. It was something about the mood of the piece that appealed to me. At several points I wondered about Tom's true personality. It all gradually fell into place. Pawel and I had some long conversations about the script and the film ahead of the shoot. We exchanged ideas, we discovered who he is. But in the beginning, I wasn't sure about anything.

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PAWEL: You asked me at our first meeting why I wanted to make this film. And I answered, because the hero is wonderfully messed up, it's the story of a breakdown. Could be beautiful. A tragic swansong. That's not in the novel, but it could really work. That's when Ethan perked up. He could relate to that. A film about depression, schizophrenia and suicide! Irresistible. (They laugh)

ETHAN: And for me, the film deals with the torment surrounding one's desire to be the father you always dreamt of being. That's something I'm interested in. Everyone has their own idea of what it means to be an ideal parent. But you also have to juggle with the constraints of everyday life. That's a subject I'm interested in at this moment of my life.

Pawel, do you relate to this more intimate aspect of the story?

PAWEL: Totally. This conflict between love, work, ego... Wanting incompatible things, not being able to chose or compromise, being torn apart... we can all relate to that.

ETHAN: Our mutual trust gave us a great deal of freedom. Pawel works on instinct; if he doesn't like something, he doesn't like it, period. And he says so. When he watched the rushes of the first day's filming, he sent me an email. I knew that after all our research around the character, he felt we'd arrived at something spot-on. Pawel doesn't lie. If it wasn't working, he'd have said so. We'd have been in quite a mess! But in the event, I was very confident. The character became richer every day after that.

Did you feel like you were moving through a labyrinth?

ETHAN: I really like that word, "labyrinth"... That fits perfectly. I hadn't thought of it. This character is caught in a maze; he takes one path, finds it's a dead end, then looks for the way out without being sure which way he came in. This film will speak to anyone who, at some point in their life, has felt they're in that situation.

Were you aware of trying to keep the audience on your side? There's always a lingering doubt, a mystery about what you say and what you do.

ETHAN: In cinema, the actor is what is beautiful, but it's also about what the film, the editing, and the image does with him. True, Tom remains likeable. If you build in too many shady areas, you discredit him. That's part of the construction of the character and of this film. But like everyone, I am serving Pawel's vision of things. He was the one who shaped these characters. The madness comes through from time to time, when it's the right moment. But not too often. The love too, at the right moment. And the humour. We shift from one register to another. In cinema, the actor doesn't construct his character on his own. You have to put your faith in others to create it with you. You offer your palette, that's all.

But playing this kind of character is an internal experience. The actor and the directing become one. In cinema, the camera often captures the actor just as he performs. In this film, everything is seen from Tom's point of view. His point of view and the camera's merge into one. I realized the kind of film Pawel wanted to make and that I had to enter into it, so that our approaches became one and the same.

Had you ever worked like that before?

ETHAN: Never! But we made a great team and I felt like I was discovering the film at the same time as Pawel. There's something in this story, and even in the novel, which is unsaid. And which spoke to us. The film has its backbone: that's the character of Margit. Her personality is always very clear: it's "sex, death, ghost, life, mother". That makes her very stimulating for the others. You could build things around that.

PAWEL: Yes, she is a presence throughout. A sort of magnet. Her character may be quite enigmatic, but her function in the story is pretty clear.





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ETHAN: For me, certain actors embody the very essence of cinema. Kristin Scott Thomas has that quality. She has an incredible presence, she's a fantastic actress. She has that strange sensuality, that natural elegance. It's an experience to act with someone like that. With her, everything seems easy. With others, you have to work really hard to get there. They need exceptional lighting, an exceptional text. Her character is above all symbolic: a lot of actors aren't up to that.

PAWEL: Yes, Margit is a mystery wrapped up in an enigma, without a clear backstory - even her nationality is uncertain. For an actor, that's complicated, but Kristin was great, fearless. I approached her with some trepidation at first. I'd heard that she was very demanding of her directors, but I found her fantastic to work with, a real luxury, very courageous and open, and at the same time very precise. She gave me everything I needed and more. She has great elegance in her working relationships.

I like the scene when she talks about her roots. It's already a bit off-key and bizarre, but Kristin does that with a naturalness that makes you totally believe in it!

PAWEL: I didn't want to give too much information. It's also a question of rhythm. I like the idea that each scene has to have a musical rhythm. It's not simply a matter of the meaning of the words. It's about tempo, you have to find a certain swing. That's part of cinema for me: a sense of rhythm. Joanna Kulig, the Polish actress who plays Ania, has a lot of that too.

ETHAN: Yes, she understood exactly what you wanted when you talked to her about music. You asked her to act at a certain moment like a mazurka! Pawel knows how to find a rhythm, a little filmic melody, without moving his camera. I watched his crew at work, especially Ryszard Lenczewski, his director of photography: they were like an orchestra. Like an old-school rock band, where the words alone aren't the most important thing. There's the bass, the drums, lots of things going on. Right on the beat, as you said.

PAWEL: Ryszard and I have a very strong understanding, we're pretty much in tune, almost symbiotic at times.

Ryszard is an old fox who knows all the tricks and short cuts, but he's never lost his childlike excitement, a sense of adventure, inventiveness. We're good together. He's like me, a bit lazy, he doesn't do too many films; he doesn't get out of bed unless he's really excited by a project. I work with him in the same way I work with a good actor. Each scene is a little dance, a give and take.

ETHAN: Yes. And that gives the film a presence, a visual power. Every scene is the tip of an iceberg.

PAWEL: What I wanted was to steer clear of both naturalist drama and genre and come up with something original... I wanted to open up a certain space and draw in the audience; hypnotise them in a way, so they slowly forget their expectations, the usual questions, and let themselves go on this mysterious journey... and hopefully recognise something of themselves in the process.

interview by Harold Manning



PAWEL PAWLIKOWSKI

Born in 1957 in Warsaw, Pawel Pawlikowski left Poland at 14, moved to London, Germany, Italy and finally settled in Great Britain.

After studying literature and philosophy, he started his career directing documentaries, which are crowned by many prestigious awards. His transition to fiction came with medium-length film "Twockers" in 1998.

His debut theatrical feature film, LAST RESORT, earned international critical acclaim and remarkable receptions at numerous festivals. It was awarded a BAFTA for Most Promising Newcomer.

His next film, MY SUMMER OF LOVE, won a BAFTA for Outstanding British Film of the Year, amongst a string of prestigious prizes.

Between 2004 and 2007, Pawel Pawlikowski was a Creative Arts Fellow at Oxford Brookes University. He is fluent in six languages: his native Polish, as well as French, English, German, Italian and Russian.

THE WOMAN IN THE FIFTH is his third feature film. Its worldwide premiere will be presented in Toronto Film Festival 2011.

Filmography

Feature Films

2000 - LAST RESORT

2004 - MY SUMMER OF LOVE

2011 - THE WOMAN IN THE FIFTH

Selected Documentaries

1989 - Vaclav Havel

1991 - From Moscow to Pietushki

1992 - Serbian Epics

- Dostoevsky's Travels

1994 - Tripping with Zhirinovsky

1998 - Charlie Chaplin and the Cossack Gold

ETHAN HAWKE

Screenwriter, film director, theater director, and novelist. He has starred in over 30 films, including DEAD POETS SOCIETY, BEFORE SUNRISE, BEFORE SUNSET, REALITY BITES, GATTACA, GREAT EXPECTATIONS, HAMLET, TRAINING DAY, BEFORE THE DEVIL KNOWS YOUR DEAD, and BROOKLYN'S FINEST. He has been nominated for an Academy Award as both an actor (TRAINING DAY) and a screenwriter (BEFORE SUNSET).

On stage he has performed in numerous off Broadway productions earning him an Obie Award (for his work in the 2011 production of *Blood from a Stone*), Lucille Lortel, Drama Desk and Drama League nominations over the years. On Broadway, he starred in Lincoln Center's *The Coast of Utopia* for which he was nominated for a Tony Award. He also starred in Jack O'Brien's production of Shakespeare's *Henry IV*, which won the Tony for best revival. Recently he has directed two plays for The New Group - Jonathan Marc Sherman's *Things We Want* and Sam Shepard's *A Lie of the Mind* earning him a Drama Desk for Outstanding Direction in a play as well as recognition in the New York Times and The New Yorker for top ten leading theater productions in 2010. He has directed two films - CHELSEA WALLS, which premiered at the Cannes Film Festival and THE HOTTEST STATE, which premiered at the Venice Film Festival. He has written two novels, *The Hottest State* and *Ash Wednesday*.

Filmography

1985 - EXPLORERS by Joe Dante

1989 - DEAD POETS SOCIETY by Peter Weir

- DAD by Gary David Goldberg

1991 - MYSTERY DATE by Jonathan Wacks

- WHITE FANG by Randal Kleiser

1992 - A MIDNIGHT CLEAR by Keith Gordon

- WATERLAND by Stephen Gyllenhaal

1993 - RICH IN LOVE by Bruce Beresford

- ALIVE by Frank Marshall

1994 - FLOUNDERING by Peter McCarthy

1995 - QUIZ SHOW by Robert Redford

- REALITY BITES by Ben Stiller

- BEFORE SUNRISE by Richard Linklater

- SEARCH AND DESTROY by David Salle

1998 - GATTACA by Andrew Niccol

- GREAT EXPECTATIONS by Alfonso Cuaron

- THE VELOCITY OF GARY by Dan Ireland

- THE NEWTON BOYS by Richard Linklater

1999 - JOE THE KING by Frank Whaley

2000 - SNOW FALLING ON CEDARS by Scott Hicks

- TELL ME by Julie Delpy

2001 - TAPE by Richard Linklater

- WAKING LIFE by Richard Linklater

- THE JIMMY SHOW by Frank Whaley

- TRAINING DAY by Antoine Fuqua

2004 - BILLY DEAD by Keith Gordon

- TAKING LIVES by D.J. Caruso

2005 - BEFORE SUNSET by Richard Linklater

- ASSAULT ON PRECINCT 13 by Jean-François Richet

2006 - LORD OF WAR by Andrew Niccol

- FAST FOOD NATION by Richard Linklater

2007 - BEFORE THE DEVIL KNOWS YOU'RE DEAD by Sydney Lumet

2008 - CHELSEA ON THE ROCKS by Abel Ferrara

- WHAT DOESN'T KILL YOU by Brian Goodman

2009 - LITTLE NEW YORK by James DeMonaco

2010 - NEW YORK I LOVE YOU

- DAYBREAKERS by Michael and Peter Spierig

- BROOKLYN'S FINEST by Antoine Fuqua

- MOBY DICK

- THE WOMAN IN THE FIFTH by Pawel Pawlikowski

KRISTIN SCOTT THOMAS

Award winning actress Kristin Scott Thomas has become internationally renowned for her talent, elegance and commitment to her craft. Never shying away from challenging roles and determined not to repeat herself, Scott Thomas' body of work is an extraordinary collection of acclaimed film, television and theatre performances.

Scott Thomas received a Cesar Award nomination for her performance in Gilles Paque Brenner's SARAH'S KEY. She is also recently seen in Alain Corneau's CRIME D'AMOUR. Upcoming, she will appear in Declan Donnellan and Nick Ormerod's BEL AMI; Lasse Hallström's SALMON FISHING IN THE YEMEN; SOUS TON EMPRISE, Alain Corneau's UNE FEMME PARFAITE and DANS LA MAISON. In 2010, Scott Thomas co-starred in Sam Taylor Wood's directorial debut, NOWHERE BOY. For her performance, she received a "Best Supporting Actress" British Academy of Film and Television Arts Award nomination and a British Film Independent Award nomination. Also last year, Scott Thomas was seen in Catherine Corsini's PARTIR. For her performance, Scott Thomas received a "Best Actress" a Cesar Award nomination.

In 2001, Scott Thomas was part of the ensemble for Robert Altman's acclaimed, Oscar winning film, GOSFORD PARK.

Scott Thomas first won over audiences and critics worldwide with her Academy-award nominated performance in the late Anthony Minghella's THE ENGLISH PATIENT, where she starred opposite Ralph Fiennes and Juliette Binoche. For her performance she was honored by the National Board of Review, and was nominated for Golden Globe, the BAFTA, and the Screen Actors Guild Award.

Making her U.S. film debut in Prince's UNDER THE CHERRY MOON, Scott Thomas went on to great acclaim in Mike Newell's FOUR WEDDINGS AND A FUNERAL, where she won a BAFTA award for Best Supporting Actress. Other notable credits include: Philip Haas' ANGELS AND INSECTS; Richard Loncraine's RICHARD III; Brian DePalma's MISSION IMPOSSIBLE; Robert Redford's THE HORSE WHISPERER; Sydney Pollack's RANDOM HEARTS; Irwin Winkler's LIFE AS A HOUSE; Roman Polanski's BITTER MOON; Paul Schrader's THE WALKER and Justin Chadwick's THE OTHER BOLEYN GIRL, EASY VIRTUE, and CONFESSIONS OF A SHOPAHOLIC.

Filmography

1985 - UNDER THE CHERRY MOON by Prince

1987 - THE MAN WHO LOVED ZOOS by Jean-Pierre Mocky

- LOUNGE CHAIR by Jean-François Amiguet

- A HANDFUL OF DUST by Charles Sturridge

1988 - UNCONTROLLABLE CIRCUMSTANCES by Pierre Jolivet

1988 - HEADSTRONG by Carlo Cotti

1989 - THE GOVERNOR'S PARTY by Marie-France Pisier

- THE BACHELOR by R. Faenza

1990 - IN THE EYES OF THE WORLD by Eric Rochant

1991 - BITTER MOON by Roman Polanski

1993 - FOUR WEDDINGS AND A FUNERAL by Mike Newel

- AN UNFORGETTABLE SUMMER by Lucian Pintilie

1994 - THE CONFESSIONAL by Robert Lepage

- ANGELS AND INSECTS by Philip Haas

- THE POMPATUS OF LOVE by Richard Schenkman

1995 - MISSION : IMPOSSIBLE by Brian de Palma

- THE ENGLISH PATIENT by Anthony Minghella

- RICHARD III by Richard Loncraine

1996 - LOVE AND CONFUSIONS by Patrick Braoudé

- THE REVENGERS' COMEDIES by Malcolm Mowbray

1997 - THE HORSE WHISPERER by Robert Redford

1998 - UP AT THE VILLA by Philip Haas

1999 - RANDOM HEARTS by Sydney Pollack

2002 - SMALL CUTS by Pascal Bonitzer

2003 - ARSENE LUPIN by Jean-Paul Salomé

2004 - MAN TO MAN by Régis Wargnier

2005 - THE VALET by Francis Veber

- TELL NO ONE by Guillaume Canet

2007 - 2 ALONE IN PARIS by Eric Judor and Ramzy Bedia

- LARGO WINCH by Jérôme Salle

2008 - LEAVING by Catherine Corsini

- I'VE LOVED YOU SO LONG by Philippe Claudel

2009 - IN YOUR HANDS by Lola Doillon

- NOWHERE BOY by Sam Taylor-Wood

- LOVE CRIME by Alain Corneau

- SARAH'S KEY by Gilles Paquet Brenner

2010 - THE WOMAN IN THE FIFTH by Pawel Pawlikowski

- BEL AMI by Dunkan Donnellan

- SALMON FISHING in the YEMEN by Lasse Hallström



CAST

ETHAN HAWKE	Tom
KRISTIN SCOTT THOMAS	Margit
JOANNA KULIG	Ania
SAMIR GUESMI	Sezer
DELPHINE CHUILLOT	Nathalie
JULIE PAPILLON	Chloé
GEOFFREY CAREY	Laurent
MAMADOU MINTÉ	Omar
MOHAMED AROUSSI	Moussa
JEAN-LOUIS CASSARINO	Dumont
JUDITH BURNETT	Lorraine Lherbert
MARCELA IACUB	Isabella
WILFRED BENAÏCHE	Lieutenand Coutard
PIERRE MARCOUX	Lawyer
ROSINE FAVEY	Lawyer's translator
ANNE BENOIT	Teacher
GREGORY GADEBOIS	Juvenile Protection Lt.

CREW

Director	Pawel Pawlikowski
Screenplay	Pawel Pawlikowski
based on the novel by	Douglas Kennedy
DOP	Ryszard Lenczewski
Production Designer	Benoît Barouh
Editor	David Charap
Original Music	Max de Wardener
1st AD	Sylvie Peyre
Costume Designers	Julian Day, Shaida Day
Casting Directors	Stéphane Batut, Alexandre Nazarian
Sound Mixer	Nicolas Cantin
Sound Re-recording Mixer	Jean Pierre Laforce
Sound Editor	Valérie Deloof
Dialogue Editor	Agnès Ravez
Production Manager	Sybille Nicolas-Wallon
Postproduction Supervisor	Christina Crassaris
Produced by	Caroline Benjo, Carole Scotta
Executive Producer	Tessa Ross
Associate Producer	Simon Arnal
Line Producer	Barbara Letellier
Co-producers	Piotr Reisch, Soledad Gatti-Pascual

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