



SARAH'S KEY

PRODUCTION NOTES



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Running Time: 102 minutes

MPAA Rating:

PG-13 for thematic material including disturbing situations involving the Holocaust

SARAH'S KEY – PRODUCTION NOTES

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SARAH'S KEY – SYNOPSIS

Based on Tatiana de Rosnay's New York Times best seller, SARAH'S KEY is the story of an American journalist in Paris, Julia Jarmond (Kristin Scott Thomas), whose research for an article about the Vel' d'Hiv Roundup in 1942 in France ends up turning her own world upside down.

In July 1942, Sarah, a ten-year-old girl, is taken with her parents by the French police as they go door-to-door in the middle of the night arresting Jewish families. Desperate to protect her younger brother, Sarah locks him in a bedroom cupboard – their secret hiding place – and promises to come back for him as soon as they are released. More than sixty years later, Julia stumbles on the terrible secret that the home Sarah's family was forced to leave is about to become her own. As Julia's life becomes entwined with Sarah's heart-breaking story, she must tackle the complex issue of how to live with the past and keep moving forward.

SARAH'S KEY is directed by Gilles Paquet-Brenner and based on the novel 'Sarah's Key' by Tatiana de Rosnay. Written by Serge Joncour and Gilles Paquet-Brenner, the film stars Kristin Scott Thomas, Mélusine Mayance, Niels Arestrup, Frédéric Pierrot, Michel Duchaussoy, Dominique Frot, Gisèle Casadesus, Aidan Quinn, Natasha Mashkevich.

SARAH'S KEY – A Note From Tatiana de Rosnay

It's tricky for a writer to accept a director's vision of her book, but I had decided to put my trust in Gilles Paquet-Brenner from the start. When he explained "his" vision of "my" Sarah, it was so thrilling and he was so clearly excited at the prospect. And then there was Serge Joncour, a loyal friend and talented novelist, and I knew that a new Sarah would be reborn through his vision.

I read the script. I liked it. It has to be said that we writers always find a script a bit dry, lacking in descriptions and nuances. You have to factor in the actors' performances. I hadn't learned to do that, but I saw that Serge and Gilles had respected my book. They hadn't radically changed anything.

Then the adventure of the shoot began. The unforgettable encounter with Mélusine Mayance, who plays Sarah. I can still see her coming towards me with her yellow star on her chest, her pert little face and big bright eyes. My Sarah! An intense and almost unreal moment. And then later, Kristin Scott Thomas as Julia Jarmond. I'm an extra in a scene with her – that was another magical memory that will be engraved in my mind forever. Then the day I saw the movie for the first time, with Serge. I'm apprehensive, scared I'll be disappointed. Scared I won't recognize "my" Sarah. The first ten minutes are a blur, I can't break out of my novel. I force myself and suddenly I'm immersed in the movie. I fall in love with the film. And at the end, watching the final scene, an incredible wave of emotion overwhelms me, and I start crying. Yes, I cried.

The film is restrained, like the book. There's no pathos, no mawkishness. Kristin Scott Thomas gives a wonderful performance as an American journalist who wants to know the truth at all costs. Michel Duchaussoy is spot-on and amazingly moving as Edouard Tézac. Gisèle Casadesus as Mamé enchants me. Niels Arestrup as Jules Dufaure charms me with his gruff affection. Aidan Quinn and his intense gaze just overwhelm me. All the actors have their place in the movie - Frédéric Pierrot, Dominique Frot, Natasha Mashkevich – and in the heart of this novelist because they have become my characters on screen.

Gilles Paquet-Brenner has captured the emotion I wanted to share with my readers when I wrote the book. The portrait of a woman who opens Pandora's box. The heartrending image of a little girl whose life is shattered. A man who knew nothing of his mother. The taboo, sixty years on, surrounding one of the darkest moments in our history. Thank you, Gilles.

- Tatiana de Rosnay

TATIANA DE ROSNAY - BIOGRAPHY

Tatiana de Rosnay is one of the most widely-read French novelists in the United States with sales of over a million copies of 'Sarah's Key'. 'Sarah's Key' was on the New York Times bestseller list for 120 weeks. It has been published in 38 countries and has sold over 3 million copies worldwide.

Tatiana de Rosnay was born on September 28th, 1961 in the suburbs of Paris. She is of English, French and Russian descent. Her father is French scientist Joël de Rosnay, her grandfather was painter Gaëtan de Rosnay. Tatiana's paternal great-grandmother was Russian actress Natalia Rachewskia, director of the Leningrad Pushkin Theatre from 1925 to 1949. Tatiana's mother is English, Stella Jebb, daughter of diplomat Gladwyn Jebb, and great-great-granddaughter of Isambard Kingdom Brunel, the British engineer. Tatiana is also the niece of historian Hugh Thomas. Tatiana was raised in Paris and then in Boston, when her father taught at MIT in the 70's. She moved to England in the early 80's and obtained a Bachelor's degree in English literature at the University of East Anglia, in Norwich. Returning to Paris in 1984, Tatiana became press attaché for Christie's and then Paris Editor for Vanity Fair magazine till 1993. Since 1992, Tatiana has published ten novels in France (published at Fayard, Plon and EHO). 'Sarah's Key' is her first novel written in her mother tongue, English.

Tatiana published 'A Secret Kept' in September 2010 in the USA. Called 'Boomerang' in Europe, this book,

written in English, is also an international bestseller which has been published in 15 countries and movie rights have been sold.

Tatiana works as a journalist for French ELLE and the Journal du Dimanche. She is married and has two children. She lives in Paris with her family.

SARAH'S KEY – INTERVIEW WITH KRISTIN SCOTT THOMAS

What made you want to take part in this adventure?

I met Gilles in New York, where I was in a play, on the night Obama won the election. I'd read the script and found it extremely interesting because it tackles head-on the complex issue of how to live with the past and keep moving forward as an aware, responsible human being confronted with upsetting stories that provoke feelings of guilt or shame. I also liked the fact that SARAH'S KEY dealt with the 1942 roundup of the Jews in Paris, which is kind of taboo, from a different angle. At the time, France was divided between heroes and collaborators, on the one hand, and the vast majority who simply wanted to save their skins, on the other. I think it's good, and liberating, to raise these issues.

Was it a complicated road to reach your character – an American journalist married to a Frenchman, covering the commemoration of the roundup?

Not really, because the character is very close to me socially. Many of my friends are journalists, like Julia. She could easily be me, so it was easy for me to identify with her. I also read Tatiana de Rosnay's book before the shoot, which helped me pin down the character. But it's important to keep in mind that a writer's approach to a character is not the same as an actor's.

Did you do any research into this troubled period of French history?

No, because I chose to confront those events in the same way as my character does. Obviously, I knew something about that period because I feel that what happened to Jews in the Second World War concerns me too, but I'd never visited the Holocaust Memorial, for example, and I decided not to go there before the shoot so I would experience that situation as Julia. I didn't want to impose my preconceptions on the character, but build from nothing to some extent. I wanted to share the journey of this woman who is swept away by her emotions when she realizes that events in the past are influencing her private life and the very personal decisions she must make. Of course, the desire to experience all that during the shoot also encouraged me to accept this project.

What memory do you have of that scene at the Holocaust Memorial?

I'm not unfamiliar with these issues because my mother-in-law actively participated in ensuring that this tragedy is not forgotten. She was part of the committee which organized for plaques to be put up outside schools with the names of the deported Jewish children. When you see those, or when you enter the Holocaust Memorial and are directly confronted with all of those faces, you immediately get a different sense of things. As my character says in the film, when you delve into it, you can really imagine what it's like to have your own children deported and to feel powerless to protect them. So my reaction in the Holocaust Memorial was that of a mother. It was very intense.

That scene – and your whole performance – is marked by great restraint. Was steering the movie away from sentimentality your biggest challenge?

It was the trap we had to avoid, at least 'the bleeding hearts syndrome.' Don't forget what the film really shows – that life goes on, that human beings have this kind of resilience, so that even in the face of the worst tragedies we keep going. Even after everything she has been through, Sarah leaves children behind her. It was important not to be drawn into futile emotion, even if, personally, I was deeply moved by many of the things we shot. My character has to overcome those emotions. Remember that Julia is an investigative journalist and considers events from a professional point of view. Only when she starts looking for Sarah does she begin to feel deeply affected and helpless. Especially as she finds out, after giving up all hope, that she's pregnant. But her husband wants her to have an abortion. All these elements undermine her and leave her vulnerable to those emotions. I had to be careful not to overplay that because the 1942 part of the movie is sufficiently overwhelming that it's counter-productive to emphasize the emotion in the modern-day action. Actually, comparing the periods shows that while human beings were able to withstand the horrors of World War Two, Julia feels almost like it's the end of the world confronting situations that are much easier to deal with.

You have a very moving encounter with Aidan Quinn. What did you like about him as an actor?
His simplicity. As a moviegoer, I've been a fan of Aidan's for a long time, so it was no surprise to see how totally professional he is, never acting the big Hollywood star. Working with him was a sheer delight because everything just comes naturally.

Did you enjoy being reunited with Frédéric Pierrot, your co-star in I'VE LOVED YOU SO LONG, who here plays Julia's husband?

Again, he was absolutely delightful. Actually, I was the one who suggested him for the part. Frédéric is so gifted. It's fascinating to watch how easily he slips into such a multi-faceted, complex character – family man, so tangled up in murky affairs from the past, husband and businessman.

The first time you saw the movie, how did it feel?

I was blown away! Making it, I don't think I ever got a sense of the full force of the film. What you couldn't see reading the script, and what Gilles achieves brilliantly, is the editing, switching smoothly back and forth between 1942 and the present day. Gilles establishes a clear, strong bond between the two periods, which means that in the end, we're as tied up in Julia's investigation as in Sarah's escape. That was a real challenge.

KRISTIN SCOTT THOMAS - BIOGRAPHY

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. She received a Cesar Award nomination for her role in SARAH'S KEY and won the Lumière Award for Best Actress and the Globe de Cristal Award for Best Actress.

In addition to SARAH'S KEY, she will also soon be seen in Alain Corneau's CRIME D'AMOUR, Declan Donnellan and Nick Ormerod's BEL AMI opposite an all-star cast including Robert Pattinson, Uma Thurman and Christina Ricci; Pawel Pawlikowski's LA FEMME DU 5EME (aka THE WOMAN IN THE FIFTH) opposite Ethan Hawke; Lasse Hallstrom's SALMON FISHING IN THE YEMEN co-starring opposite Emily Blunt and Ewan McGregor; and Lola Doillon's SOUS TON EMPRISE.

In 2010, Scott Thomas co-starred in Sam Taylor-Wood's directorial debut, NOWHERE BOY. The film follows John Lennon's teenage years and his first steps to stardom. Scott Thomas plays Lennon's Aunt Mimi opposite Aaron Johnson and Anne-Marie Duff. For her performance, she received a Best Supporting Actress BAFTA nomination and a British Film Independent Award nomination. Also last year, Scott Thomas was seen in Catherine Corsini's PARTIR, about a woman prepared to abandon everything in the pursuit of passion. For her performance, Scott Thomas received a Best Actress Cesar Award nomination.

In 2008, Scott Thomas starred in Philippe Claudel's critically-acclaimed French-language film, I'VE LOVED YOU SO LONG for which she received Golden Globe®, Cesar Award and BAFTA nominations. She also won the European Best Actress award and the London Film Critics Award for British Actress of the Year.

On stage, Scott Thomas made her Broadway debut in 'The Seagull,' a performance for which she received outstanding reviews. *Variety* called her "transfixing" and *The New York Times* "excellent". For the play's run at London's Royal Court Theatre, she won the Olivier Award for Best Actress.

In 2001, Scott Thomas was part of the ensemble for Robert Altman's acclaimed, Oscar®-winning film, GOSFORD PARK. The cast, which also included Maggie Smith, Helen Mirren, Michael Gambon, Ryan Phillippe, Derek Jacobi, Alan Bates, Emily Watson and Bob Balaban, went on to garner numerous awards and nominations including The SAG Award for Outstanding Performance by the Cast in a Motion Picture and the Broadcast Film Critics Award for Best Ensemble.

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. Of her performance, Kenneth Turan of *The Los Angeles Times* wrote, Scott Thomas "gives

a gorgeous and magnetic performance that adds unanticipated new dimensions to an already formidable talent." For her performance she was honored by the National Board of Review, and was nominated for a Golden Globe, 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 SHOPHOLIC.

SARAH'S KEY – INTERVIEW WITH GILLES PAQUET-BRENNER

What made you want to adapt Tatiana de Rosnay's novel, 'Sarah's Key', for the screen?

The idea came to me three months before the release of UV, which I was apprehensive about. I wanted to go back to dealing with more serious issues and that's when I came across Tatiana de Rosnay's book. I was dazzled by its captivating plot, and the way the story also explores the gray areas which few films deal with, such as the attitude of the regular people during the Roundup. Also, it resonated with my own family history. I'm of Jewish origin and the men in my family were victims of that period. My grandfather, a German Jewish musician who had settled in France, was denounced by some French people and died shortly after being sent to the camps. I pay tribute to him through the character of the violinist who has a ring containing poison so he alone can decide when he dies. My mother told me that story for the first time while I was in pre-production for the film. Certain things resurfaced. Obviously I wasn't around when my grandfather was deported, but I saw how it had affected my grandmother and my mother and her sisters. The book brought that back to me – the living who have to learn to live with the dead.

In the adaptation that you co-wrote with Serge Joncour, did you make any major changes to the story?

We stayed pretty faithful to it, except for one essential aspect. In the book, Sarah's little brother spontaneously goes to hide in the closet when the police arrive to arrest them. In the movie, Sarah tells him to hide in there, which alters her character and her sense of guilt. The other major change consisted in remedying something which frustrated many readers, myself included, who regretted that the book kind of drops Sarah after her brother is found. For the screen, Serge and I developed the character of Sarah as an adult. The adaptation wasn't very difficult because the book is so superbly structured.

Why did you choose Kristen Scott Thomas to play Julia Jarmond?

In real life, Kristin is uncannily similar to the character of Julia Jarmond. It actually scared her a little bit because she'd never played someone that is so much like her. I'VE LOVED YOU SO LONG created a strong, durable bond between Kristin and French audiences. We sent her the script, but we didn't get an answer right away because she was in a play on Broadway. The US presidential elections were approaching, and I wanted to be there. I met Kristin on the day of Obama's election victory. Carried along by her desire to tell this story, and maybe by the euphoria that swept the city, she said "yes." Kristin's commitment was fundamental in financing terms, but also in terms of all that she brought to this movie. In SARAH'S KEY we see her as she is in real life – a charismatic, modern woman of her time. Her restrained performance and natural class steer the film clear of the trap of sentimentality. As she says herself, in this movie she is the audience's conscience.

How did you find Mélusine Mayance to play Sarah as a little girl?

I firmly believe that children become more resilient and grow up faster in wartime, so I guess I was looking for the future adult as much as the child. When I saw François Ozon's RICKY I knew I wanted to work with Mélusine. She was made for this movie. She amazed everyone because she knows exactly what she is trying to convey, has a kind of sixth sense about where the camera is, and always hit her mark without the slightest hesitation. As Ozon remarked: "Mélusine isn't a little girl, she's an actress." For such a tricky role at such a young age, we were incredibly fortunate to have her.

It's also a nice surprise to see Aidan Quinn playing Sarah's son. How did you come up with his name?

Tatiana sometimes sums up her novel as the story of a man who finally discovers who his mother was. For the part of William, I was looking for an idea, a presence, charisma...He is crucial to the story because he gives meaning to Julia's quest. We looked long and hard for the right actor, and even though Kristen's name opened doors for us, most American agents politely ignored us when we explained we had only three days to shoot and almost no money. Then one day, a casting director called to say she was waiting on an answer from Aidan Quinn. It was a dream come true – an actor whose face movie fans will recognize but who would allow the character to exist with an incredibly powerful performance.

After assembling this talent, what was your artistic aim with the movie?

I wanted to make a movie which is accessible and mainstream, but also thought-provoking. Initially my principal concerns were how to distinguish between the two periods and how to achieve and maintain the necessary restraint for the story without losing creativity. I wanted to show the completely different worlds in which Sarah and Julia exist – the chaos of wartime and the Occupation contrasting with the relative comfort of Julia’s lifestyle. I chose to film all of the 1942 action with a handheld camera and short lenses so we’re always with the characters, close to the action, and then intercut with more lyrical scenes, such as the escape from Beaune-la-Rolande, to let the film breathe. For the present-day action, I opted for a very classical approach, paring down the scenes so that every close-up and every movement would have meaning. My aim was for the audience to be able to follow the story without being distracted by my directorial style. The story had to come first.

How did you approach the issue of the scene at the Winter Velodrome, the stadium where the Jews were held after the roundup?

I met with survivors whose recollections were always of the stifling heat, noise, smell and teeming crowds. We shot the scenes at the Jacques Anquetil velodrome in Vincennes which has preserved the same Eiffel-inspired steel structure that the Winter Velodrome had. I wanted audiences to get a sense of the vastness of the velodrome, but I was wary of digital effects which let you do whatever you want, sometimes at the expense of realism. In the end, there are only four shots with special effects in the whole sequence. Every shot in the velodrome is from Sarah’s point of view. I felt a great sense of responsibility towards history with this scene. When I read Annette Muller’s ‘La petite fille du Vel’ d’Hiv’, about her escape from the Winter Velodrome as a girl just a bit younger than Sarah, it really hit home that I was going to immortalize these events. Annette Muller and her brother Michel were beside me as we shot the scene where the children are separated from their mothers. To capture the unbearable barbarity of the scene I sent the cameraman into the crowd using a 14mm lense, even if it meant they bumped into him or jostled him. He took some knocks, but he captured the chaos as you see it on screen.

With SARAH’S KEY you became the first feature film director to shoot at the Holocaust Memorial in Paris.

Yes, the Memorial had never figured in a feature film before. The man Julia meets there sums up his mission as “getting away from the figures and statistics to give a face and reality to each of these lives.” Those words define my underlying aim with this movie. I wanted audiences to feel in contact with the events, irrespective of their opinions or origins. Kristen’s character is American and non-Jewish, so Sarah’s story and the Holocaust is not her story, but indirectly it touches her. It could happen to anybody.

In that light, what is your vision of the movie?

SARAH’S KEY is a work of fiction, but the novel I’ve adapted is extremely well-documented and respects historical fact down to the tiniest detail. By filming the story of Sarah, Julia, William and the others, I hope I’ve made a film that everyone can identify with, a film that makes history accessible and inclusive without dumbing-down or moralizing.

GILLES PAQUET-BRENNER BIOGRAPHY

Gilles Paquet-Brenner is a French director and screenwriter. His award-winning, critically-acclaimed first feature, PRETTY THINGS (LES JOLIES CHOSES), starring Marion Cotillard, was released in 2001. He also directed WALLED IN (2009), GOMEZ VS. TAVARES (2007), UV (2007) and PAY OFF (2003). He is currently working on DARK PLACES, based on the critically-acclaimed New York Times best seller by Gillian Flynn.

SARAH'S KEY – AIDAN QUINN BIOGRAPHY

Aidan Quinn is a native of Chicago whose stage credits include HAMLET, A STREETCAR NAMED DESIRE, Sam Shepherd's FOOL FOR LOVE and LIE OF THE MIND, THE EXONERATED, SALOME and most recently CONVERSATIONS IN TUSCULUM.

Numerous television credits include AN EARLY FROST recently HBO's BURY MY HEART AT WOUNDED KNEE. He received Emmy® nominations for both roles.

Quinn has starred in more than 50 feature films, among them DESPARATELY SEEKING SUSAN, STAKEOUT, AVALON, AT PLAY IN THE FIELDS OF THE LORD, BENNY AND JOON, LEGENDS OF THE FALL, THE ASSIGNMENT and SONGCATCHER. Quinn was most recently seen in UNKNOWN opposite Liam Neeson. Upcoming films include IF I WERE YOU opposite Marcia Gay Harden and SARAH'S KEY with Kristin Scott Thomas.

In Ireland, Aidan has appeared in many films including MICHAEL COLLINS; THIS IS MY FATHER, written and directed by his brother Paul and filmed by his brother Declan; SONG FOR A RAGGY BOY; 32A directed by his sister Marian; and Conor McPherson's THE ECLIPSE.

SARAH'S KEY - CREDITS

A film by
Gilles PAQUET-BRENNER

Produced by
Stéphane MARSIL

Written by
Serge JONCOUR and Gilles PAQUET-
BRENNER

Based on the novel by Tatiana de ROSNAY
Editions Héloïse d'ORMESSON

With

Julia Jarmond	Kristin SCOTT THOMAS
Sarah	Mélusine MAYANCE
Jules Dufaure	Niels ARESTRUP
Bertrand Tezac	Frédéric PIERROT
Edouard Tezac	Michel DUCHAUSSOY
Geneviève Dufaure	Dominique FROT
Mme Starzynski	Natasha MASHKEVICH
Mamé	Gisèle CASADESUS
William Rainsferd	Aidan QUINN
Rachel	Sarah BER
M. Starzynski	Arben BAJRAKTARAJ
Zoé	Karina HIN
Mike	James GERARD
Joshua	Joe REZWIN
Alexandra	Kate MORAN
Michel	Paul MERCIER
Policeman	Alexandre LE PROVOST
Concierge	Serpentine TEYSSIER
Franck Levy	Simon EINE
Vel d'Hiv Woman	Julie FOURNIER
Ornella Harris	Paige BARR
Mme Rainsferd	Joanna MERLIN
Richard Rainsferd	George BIRT
Nathalie Dufaure	Vinciane MILLEREAU
Bertrand's Mother	Sylviane FRAVA
Red-haired Policeman	Dan HERZBERG
Alice	Nancy TATE
Young Richard Rainsferd	Frédéric GUILLAUD
Man Playing Violin	Maurice LUSTYK
Adult Sarah	Charlotte POUTREL
Young Edouard Tezac	Maxim DRIESEN
André Tezac	Xavier BEJA
Old Lady	Jacqueline NOELLE
Doctor	Jean Pierre HUTINET
Camp Police Officer	Jonathan KERR
German Officer on Farm	Matthias KRESS
German Officer on Train	Franck BECKMANN
Policeman 1 Vel d'Hiv	Nicolas SECONDA
Policeman 2 Vel d'Hiv	François d'AUBIGNY
Camp Officer 1	Stéphane CHAROND
Camp Officer 2	José FUMANAL

Camp Officer 3	Gilles LOUZON
Policeman on Train	Pierre NAHORI
Voice 1	Sophie BACRY PICCIOTTO
Voice 2	Christian VURPILLAT
Voice 3 Woman	Rosa HERZBERG
Voix 4 Man	Robert ROTSZTEIN
Camp Woman	Yasmine GHAZARIAN
Little Girl at Camp	Naëva LISSONNET
Nurse Vel d'hiv	Céline CAUSSIMON
Hysterical Woman Vel d'Hiv	Claudine ACS
Clinic Nurse	Viktoria LI
Nurse	Loïc RISSER
Stretcher-Bearer	Franck CHAILLY
Italian Waiter	Marco FLORIO
Café Mozart Waitress	Alice ERSKINE
Young Woman at the Window	Stéphanie GESNEL
Old Man at the Window	Gérard COUCHET
Bob Rainsferd	Mark FAIRCHILD
Young American Woman	Melinda WADE
Baby Sarah	Kiley & Brooke LIDDELL
1 st Assistant Director	Olivier COUTARD
2 nd Assistant Director	Anne GILLES
3 rd Assistant Directors	Mallorie BALLESTRA - DUQUESNOY
	Stanislas MARSIL
	Haruyo YOKOTA
Additional 3 rd Assistant Directors	Nicolas TRETIAKOW
	Thomas GHITTI
	Rémi BOUVIER
	Julie NAVARRE
English Script Translator	Karim HUSSAIN
Script Supervisor	Josiane MORAND
Assistant Script Supervisor	Claire WINDING
Storyboards	Maxime REBIERE
Locations	Marianne CAPIAN CASINO
	Christophe CHAUVEAU
	Michelle MASSE
	Fanny FRANSSSEN
	Manuel POUET
	Nathalie NOUAILI
Casting Director	Gwendale SCHMITZ
Associate Casting Director	Aurore LANCE
Children and Extras Casting Director	Véronique GLAZIOU
	Bastien BELTRAMI
Casting Assistants	Céline TOURAINE
	Vanessa MOY
	Jean Baptiste LARRAMENDY
	Bertrand DUPUY
	Muriel MONNARD
	Camille LECAT
Yiddish Consultant	Rosa ROTSZTEIN
English Consultant for Kristin Scott Thomas	Tanya BLUMSTEIN
Children's Coach	Chris COVILLAULT
Italian Consultant	Marie FAVASULI

Dance and Choreography Consultant	Corinne DEVAUX
Child Care	Frédérique LAZARINI Muriel VAQUER
Producer	Stéphane MARSIL
Post-Production Supervisor	Marie Line LAFONT
Production Administrator	Marie Claude CASTEGNARO
Producer's Assistant	Eugénie LE MOULEC
Line Producer	Clément SENTILHES
Production Coordinator	Abdelhadi EL FAKIR
Production Secretary	Cathy KERBRAT
Production Coordination Assistants	Sylvain MEHEZ Michael PÈRE
Contracts Assistant	Sarah COUTAUSSE
Legal Consultants	Christian VALSAMIDIS Claire SAINT-LAURENT Emmanuelle BERGERET Céline CARLUIS
Production Manager	Antoine THERON
Associate Production Managers	Charles ZEMER Ben DEWAELE
Production Assistants	Hervé MACHE Antoine BOULAY Noémie COMMISSAIRE Clotilde JACQUOT Julien LINIERES Matthieu CONSTANS Pierre Adrien GASSOT Arthur TABUTEAU Marion CECINAS
Additional Production Assistants	David PATE Guy SARRE Alexandre TALMON David TISSE Kahina BOUSMAH Florent CASSIANI INGONI Christophe DEMIGNE Aurelie DI PASCALE Joseph LOUTFI Nadine PICARD Maëlle VENENDY Alexandre CARACOSTAS Alphonse GHANEM
Director of Photography	Pascal RIDAO (A.F.C.)
Camera Operator (<i>1st Part</i>)	Vincent PLAIDY
1 st Assistant Camera	Julien BUREAU Simon BLANCHARD Samuel RENOLLET
Additional 1 st Assistant Camera	Jérôme LIFT
2 nd Assistant Camera	Charlotte VITROLY Matthieu AGIUS David CHAMBILLE
Additional 2nd Assistant Camera	Jérémy MAUROY
Additional Assistant Camera	Adrien GUILLAUME
Assistant Camera Test Operators	Tarik REBEIHI Lucien BURGER Melody ARNAUD

Still Photographer Director of "Making Of"	Julien BONET Antoine de MAXIMY
Sound Recording 1 st Assistant Sound Recording Assistant Sound Recording	Didier CODOUL Lucas ALBERT Rafaël RIDAO
Costume Designer Key Costumer Set Costumers	Eric PERRON Nathalie CHESNAIS Tina MOREL Angélique HARNOIS Girish LOLJEET Rénata BICZ BOUCHAUX Jonathan GAIN Marie ROSPABE Valia SANZ
Costumers	Jacky LEDEVEHAT
Additional Costumers	Julien REIGNOUX Laurence REVILLION Myriem BOUCHER Doris HOMBURG Delphine CAPOSSELA Floriane BALAY Sandrine LANGEN Virginie LEMETAYER Clara MALAPA Gaelle MARTIN Marie MOREL Aurelie MORILLE Elen PAVLOVIC Marie Louise RUITZ Joanna TEXIER Solene VERDON
Make-Up Designers	Sylvie DUVAL Gill ROBILLARD
Additional Key Make-Up Make-Up Artist Additional Make-Up Artists	Odile FOURQUIN Nelly ROBIN Nana CHIABAUT Pascal THIOLLIER Emma CHICOTOT Florence DUPUIS Isabelle FAUVIN Françoise MALET Marie OBER Fabienne ROBINEAU Gwendoline RYU Valérie THERY Michèle CARMINTRAND Alexandra HANNOUN Mathilde HUMEAU Sophie LANDRY Christophe OLIVERA Catherine VRIGNAUD

Key Hair Véronique BOSLE
Stéphane DESMAREZ
Hair Stylist Marla LEVY

Additional Hair Stylists Loli AVELLANAS
Dorith ALBAGLI
Dorothee BAYARD
Sidonie CONSTANTIEN
Christine DENDELEUF
Virginie DURANTEAU
Maryse FAURE
Pascal FERRERO
Linda HIDRA
Corinne MASSELO
Sylvie MATHEVET
Valérie MENDIONDO
Rozenn NOBILET
Julio PARODI
Eric RODHAIN
Christelle RUIZ
Linda SCHWACH
Aude THOMAS
Yonnel BOGAERT
Jean François ALFARO
Nadine DUMAS
Eric BENALET
Rachel LEVIEUX
Jerôme VENTURA

Production Designer Françoise DUPERTUIS (A.D.C.)
Assistant Production Designer Agnes MOREL
Art Directors Mathilde ABRAHAM
Bob DELIGNE
Assistant Art Director Pauline LEFEVERE
Juliette MEISEL
Set Dresser Emmanuel MAINTIGNEUX
Assistant Set Dresser Luca CREPELLE ANTON
Exterior Set Dresser Thierry BRAHITI
Jean Christophe MINFRAY
Decorator Françoise LEGRAND
Additional Decorator Jérôme DELIGAT

Key Construction Managers Xavier MARTY
Christophe SIMONOTTI
Construction of Vel d'Hiv Entrance Patrick WIDDRINGTON
Key Carpenters Jacques MIZRAHI
Frédéric VALLS
Martial VENET
Antoine MARTIAL
Florent COULBOUEE
Paul MAURIS BLANC
Camille COUZINET
Olivier DELPY
Rémi HUBERT
Draftsman Gilles CHABRAND

Carpenters	Stéphane PHILLY Dylan MAY Jean François HERVEY Pascal GRAS Christophe LEMOINE Michel RACOILLET Michel TARDIF Christophe DEYRIS
	Alain LE MEE
Key Painter Painters	François SCALA Frédéric FAYE Xavier VANTAGGI Marianne CAPDEVILLE Elisabeth FEVRIER Catherine THIERRY Fanny GUARRIGUE
Additional Painters	Thomas MORANGE Patricia LERICHE
Key Construction Technician Movers	Pierre GARAPON Farid GUEDJALI Abblassis SAHRAOUI Renaud COMPAGNON Olivier RICHARTH Matthieu WUHRMANN
Additional Movers	Karim GUEDJALI Hervé DAVID Ali BENAMROUCHE Romain DROY Laurent QUI
Propmaster Prop Assistants	Yvon MORENO Philem ETAME Ivana LE TALLEC Jean Frédéric CONDOM
Furniture Props	Guillaume DIEHL Jacques LEMEILLEUR
Gaffers	Rachid MADAOU Jean Baptiste PERRIN
Electricians	Pascal HENIN Mouss LAKROUT Maxime MADAOU Christophe BASSOULET Bruno GLASBERG
Additional Electricians	Ismael GAILA Yann ODY Olivier NEVEU Frédéric LOUSTALOT Cédric GUERBY
Extras Coordinator Additional Extras Coordinator	Patrice BIRZIN Guy GUERMOUH Philippe GUERMOUH

Key Grip Grips	Jean Yves FREESS Patrick PAMART Laurent DUQUESNOY Yannick FREESS Frédéric CANTIN Rémy FREESS
Additional Grip LOUMA Technician	Damien ARDISSON Antoine VIDAL
Traveling Car Effects Rain Effects	Alain VILLAIN (LOVECA) Alain LEFEVRE
Picture Vehicles	Martin GRANGE

Picture Vehicle Drivers	Jean Claude CHARPENTIER Hubert Bernard TELLEGEN Michel ARLAIS Pascal MALLER Joel GUYON Dino BOLKOVIC Alain PACITTO Bernard VAUSSOUE Antony SPANO Bernard VILLEDIEU
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Truck Operations	NF Ventouses Abdel & Christian
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Normandie Teamsters	Daniel LEGALL Philippe LEPRON Pascal FONTAINE Eric NERIN Christophe VALLEE
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Stunt Coordinator Stunt Artists	Rémi CANAPLE Sybille BLOUIN David GROLLEAU Cyrille HERTEL
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New York Production

Executive Producers	Lionel CLOSSON Gaëtan ROUSSEAU PARADOXAL PRODUCTIONS
1 st Assistant Director Line Producer	Yann SOBEZYNSKI Gary GIUDICE
Production Coordinator	Marta GARCIA LARRIU
2 nd Assistant Directors	Jolian BLEVINS Cédric VARA
1 st Assistant Camera 1 st Assistant Operator 2 nd Camera 2 nd Assistant Operator	George TUR Caitlin STROM Christian FLORES
Red Data Manager Assistant Camera Operator	Laurence LANGTON Ben KATZ
Sound Engineer Boom Operator	Bill DONNELLY Rob MARISI

Set Decorator	Jade HEALY
Props	Kris MAJOR
1 st Assistant Set Decorator	Chris TRUILLO
Costume Designer	Erika MUNRO
Costumer	Sarah CUNO
Production Manager	Louis ZUPPARDI
Assistant Production Manager	Jesse DAVIDSON
Production Assistants	Conor GRIFF Claire SKOWRONEK Brian FITZPATRICK Derek JIMENEZ Erin SWEENEY Pablo TOURENC
	Tom GRAVES Andrea BOGLIOLI Nicholas KUHN
Production Accountant	Marieta BLASKOVA
Accountant	Peita CARNEVALE
Legal Consultant	André DE LA ROCHE
Casting Director	Lina TODD
Extras Casting	Rita POWERS
Still Photographer	Kristen RANKER
Assistant Still Photographer	Nicole MEANS
Gaffer	Dave ANTHONY
Electricians	Kurt HARRIS Michael HOUER Jim McGIBBON Joseph CHIOFULO Shawn ANGLERT Pablo TOURRENC Rafael LARA Casey WOODEN
Key Grip	Rob SMITH Kenny WALKER Elvis De LEON Corey HARM Dave GRANITO
Stunt Coordinator	Manny SIVERIO
Stunt Drivers	Janet PAPARAZZO Bill ANAGOS
Editor	Hervé SCHNEID (A.C.E.)
Assistant Editors	Anne Sophie BION Anita ROTH
Digital Work Copy Timer	Dan COHEN
Digital Visual Effects	MAC GUFF
Visual Effects Director	Rodolphe CHABRIER

Visual Effects Supervisor	Antonin SEYDOUX
Visual Effects Producer	Jacques BLED
Post-Production	Delphine "Fifine" DOMER
Digital Compositors	Franck BARADAT Marie-Claire BAZART Thomas DELCLOY Mathilde GERMI Gaston MARCOTTI Martial VALLANCHON
Matte-painter	Alain DUVAL
Special Effects Recording	Christophe ASSELIN
Computer Systems Management	David GUEDJ David LEROUX Bruno MAHE Mostafa YACOUBI
In/Out	Yoann COPINET Marc CHEVAIS Emmanuel DESBORDES Stéphane PRAUXA Guillaume SCHMITTER
Sound Mix Supervisor	Bruno SEZNEC
Mixer	Fabien DEVILLERS
Sound Editors	Alexandre FLEURANT Sébastien MARQUILLY
Sound Assistant	Benjamin DUBOIS
Detection	Jean-Philippe DODIER
Transfer	Philippe MESTIRI
Dubbing Director	Laura KOFFLER
Recording Supervisor	Christine SEZNEC
Recording Technicians	Fabien DEVILLERS Alexandre FLEURANT Sébastien MARQUILLY
Sound Effects Engineer	Florian FABRE
Administration & Coordination	Lydie TEDESCO

Original Music composed, directed and orchestrated by
Max RICHTER

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Original Music Recorded at
Studio Scoring Stage Babelsberg

Sound and Mixing Engineer	Michael SCHUBERT
Protools Operator	Falko DUCZMAL
Orchestra Coordinator	Elissa LEE
Recording Coordinator	Matthias SCHNEIDER
Executive Music Producer	Max RICHTER

Additional Music

"La Java Bleue"

G. Koger - N. Renard / V. Scotto

"Moonlight Magic" Alan Moorhouse © KPM Music / K Music	"A different kind of love" Dick Walter © KPM Music / K Music
"Easy Swing" Loren Wilfong © Carlin Music / K Music	"Rock'n roll suicide" Chris McCormack / Ritch Battersby © Music House / K Music
"A Charonne" Eric Gemsa/Dominique Vernhes © Kosinus / Kapagama	"C'est à Paname" Eric Gemsa/Dominique Vernhes © Kosinus / Kapagama

Music Consultant: Edouard DUBOIS

Stockshot Florence Italy Corbis Motion
© 2010 - Franz Recktenwald / Corbismotion

Audiovisual Archives :
Speeches of Monsieur Jacques Chirac / Vel d'Hiv – July 16, 1995
Les actualités mondiales – Edition July 17, 1942
INA - Institut National de l'Audiovisuel

Lab



Post Production Supervisor
Digital Post-Production Supervisor
Post-Production Coordinator

Operations Supervisor

Digital Color Timing on Colorus
Colorus Assistant
Color Transfer
Color Scan
Shoot

Post-Production Processing Supervisor
Film Color Timing
Coordination des ruhes

Cameras
Lights/Electric
Grip Equipment
Sound Equipment
Grip Vehicles
Team Cars
Bank
Insurance

ECLAIR



Didier DEKEYSER
Catherine ATHON
Florence POULAIN

Thierry BEAUMEL

Marjolaine MISPELAERE
Benjamin CLEMENT
Fabien EIGEN
Sébastien GUYOT
Robert KFOURY

Frédéric CASNIN
Marjolaine MISPELAERE
Thierry GAZAUD

CINECAM / PANAVISION
TRANSPALUX
CAR GRIP / CICAR / CINESYL
TAPAGES
CAR GRIP
FRANCE CAR
NEUFLIZE OBC
RUBINI & ASSOCIES - Groupe Pont Neuf

Publicity	MOTEUR ! - Dominique SEGALL
Legal Counsel	TAYLOR WESSING
Film Editing Facility	DUM DUM FILMS
Sound Editing	PISTE ROUGE
Transfer	RYTHMO & CIE
Optical Transfer	DUBBING BROTHERS
Sound Editing and Recording Studio	PISTE ROUGE



Digital Special Effects

MAC GUFF



Sound



Dolby Consultant: Francis PERREARD

DTS Consultant : Frédéric CATTONI

Thanks

Annette and Michel Muller, Maurice Rajsfus, Arlette Testyler, Laurent Boubllil as well as his family

*Ville de Paris Mission Cinema Michel Gomez & Sophie Boudon Vanilhe
Préfecture de Police de Paris Commandant Sylvie Barnaud
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Mr Christian Sonrier - Contrôleur général - Ministère de l'Intérieur*

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International Distribution
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*In Memory of Ludwig,
Ernst,
and Moritz Brenner*

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