

PRESSEHEFT PASSAGES



★★★★
TIME OUT

★★★★
THE TELEGRAPH

★★★★
THE GUARDIAN

OFFICIAL SELECTION 2013
sundance
film festival

73rd Internationale
Filmfestspiele
Berlin
Panorama

FRANZ
ROGOWSKI

BEN
WHISHAW

PASSAGES

UND ADELE
EXARCHOPOULOS

MUBI  StadtkinoFilmverleih

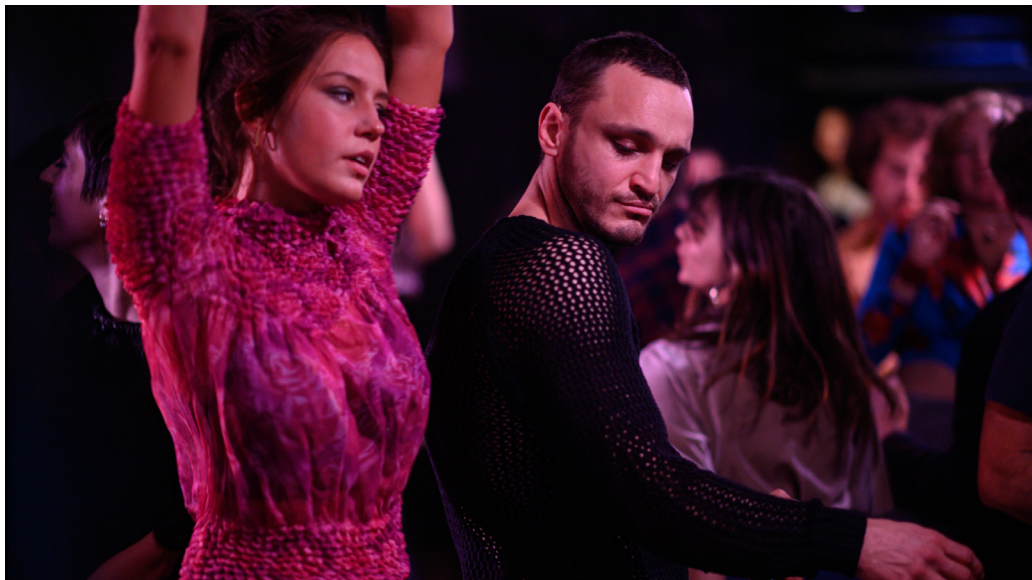
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LOGLINE



Die Ehe eines schwulen Paares gerät in eine Krise, als einer der beiden eine leidenschaftliche Affäre mit einer jüngeren Frau beginnt.

SYNOPSIS



Kurzinhalt

PASSAGES wirft einen ehrlichen, frischen und verführerischen Blick auf das Chaos moderner Beziehungen, prominent besetzt mit Shooting-Stars des europäischen Kinos, Franz Rogowski (GROSSE FREIHEIT), Ben Whishaw (DIE AUSSPRACHE) und Adèle Exarchopoulos (BLAU IST EINE WARME FARBE).

Tomas (Rogowski) und Martin (Whishaw) sind seit Jahren glücklich verheiratet. Bei der Abschlussparty zu den Dreharbeiten seines neuen Films in Paris lernt Tomas die junge Grundschullehrerin Agathe (Exarchopoulos) kennen, mit der er eine heiße Affäre beginnt. Ohne Rücksicht auf seinen Mann stürzt sich Tomas in eine für ihn aufregende neue Welt.

Einfühlsam, intim und unverschämt sexy: Der renommierte Regisseur Ira Sachs (LITTLE MEN, KEEP THE LIGHTS ON) enthüllt in seinem scharfsinnigen Drama PASSAGES die komplexen Widersprüche und Grausamkeiten von Liebe und Begehren.

Langinhalt

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Einfühlsam, intim und unverschämt sexy: Der renommierte Regisseur Ira Sachs (LITTLE MEN, KEEP THE LIGHTS ON) enthüllt in seinem scharfsinnigen Drama PASSAGES die komplexen Widersprüche und Grausamkeiten von Liebe und Begehren.

ABOUT THE PRODUCTION

Ira Sachs's new film, *Passages*, is an intimate, honest and insightful exploration of human beings and the complexities of love and relationships. Set in Paris, *Passages* follows the shifting dynamics of a romantic triangle that is fueled by love, desire and a longing for the unattainable. Making his eighth feature, Sachs works in a cinematic tradition that prizes attentiveness, immediacy and beauty, creating images that are rich in meaning as he tells a very human-scaled story. In collaboration with three extraordinary and adventurous actors, Franz Rogowski, Ben Whishaw and Adèle Exarchopoulos, Sachs builds a world where fictional narrative is enriched by the personal experience that all bring to their craft.

Sachs and his writing partner, Mauricio Zacharias, set to work developing their fifth project together following the 2019 theatrical release of *Frankie*. They began thinking about the story of a "love triangle" after screening two favorite films of the genre: Maurice Pialat's *Loulou* (1980) and Luchino Visconti's final work, *The Innocent* (1976). It was an element Sachs worked with early in his career: both *The Delta* (1996) and *Forty Shades of Blue* (2005) wove love triangles into their plots. Comments Sachs, "I was really taken with the drama of *The Innocent*. It's driven by the nature of the three characters, each of whom desires the other at a point at which they are no longer interested. It's a battle of desire, and we liked that structure for our story."

Sachs and Zacharias decided to construct their triangle around a gay couple whose comfortable domesticity is upended when one of them falls in love with a woman. They'd previously looked at romantic love in *Keep the Lights On* (2004), about a tumultuous new relationship; and *Love is Strange* (2014), about a happily committed older couple. They looked forward to returning to the love story from a fresh angle. "This was something we hadn't explored in our other movies," says Zacharias, "a couple who are solidly together but reach a point when the relationship is in a crisis. We wanted to look at that moment when you really want to be with your partner, but you also want to be free to maybe fall in love again. And you can't say goodbye and you don't know what's the right thing to do. I'd had experiences with that and Ira had his own, so the story was very much inspired by our own experiences of love."

Personal insight also lay behind their choice to make the third side of the triangle a woman. While watching *The Innocent*, Sachs was riveted by the beauty and sensuality of Italian actress Laura Antonelli, who portrayed the quietly determined wife of an unfaithful aristocrat. "I was looking at the figure of Laura Antonelli and I suddenly questioned the binary nature of my own desire," Sachs recalls. "I was struck by how desire is fluid. You have all this history which leads you to certain moments and certain kinds of relationships. But then you're in the present and something else can happen."

That is precisely what occurs soon after *Passages* introduces its protagonist, Tomas, a German film director who has just finished shooting his latest feature. At the wrap party for the film, Tomas grows irritated with his husband, Martin, who isn't keen to join him on the dance floor. Overhearing the squabbling couple, a young woman named Agathe offers to dance with Tomas instead. Under Agathe's encouraging tutelage, Tomas's initial physical stiffness melts away. A mutual attraction takes hold that ultimately leads them to Agathe's bedroom later that night. The affair quickly heats up and an increasingly smitten Tomas decides to move in with Agathe. But when Tomas discovers that Martin has started seeing someone else, he cannot abide the idea of his husband not wanting him anymore. His jealousy aroused, Tomas grows distracted in his new relationship with Agathe. He refocuses his energy – emotional, sexual – on his longtime partner, heedless of the impact his actions will have on them all.

Through the character of Tomas, Sachs sought to explore the emotions and behavior sparked by desire. As he puts it, "What does it feel like when you have a passion for something that you can't quite attain? How does that fuel one's life? For Tomas, attaining that something becomes everything. Then when he has it, he suddenly realizes he wants something else. And that something else keeps shifting. There's a hole that can never be totally filled. I think that's very human and dramatic."

ABOUT THE PRODUCTION

The writing partners understood they were centering their story on a character whose behavior can be less than admirable. “We wanted to create a protagonist who’s complicated, somebody who’s not always trying to do the right thing and do what’s best for everybody. Tomas is looking out for himself,” explains Zacharias. He notes that he and Sachs had encountered plenty of people like Tomas over the course of their careers. “Tomas is very much inspired by people Ira and I know in the film business, people who are quite self-centered – which you often have to be if you want to be a film director. There’s a lot that revolves around you and you can become used to that.” Sachs adds, “I see myself in Tomas, being driven by my desires, and a privileged expectation as a man in the world that ‘yes, I should have everything.’ As in many of my films, *Passages* is a personal attempt to reckon with that privilege and its consequences.”

While Tomas is mercurial and impulsive, Martin is grounded and even-tempered. Martin is an Englishman with his own creative identity as a graphic artist who runs a printmaking studio. He loves his husband and calmly weathers Tomas’s ups and downs. “Their marriage has its own language and its own boundaries,” Sachs remarks. “They’ve built a very cozy life together that will be stretched at this moment by the ways in which Tomas pushes the edge.”

The third person of the triangle, Agathe, is a schoolteacher who comes to Tomas’s wrap party with her soon-to-be ex-boyfriend, a crewmember. Says Zacharias, “Ira and I felt it was important for Agathe to have a different profession than Tomas and Martin. She’s not part of their world of film and art. She’s intrigued by it, but she’s not an actress who’s trying to get something out of her relationship with Tomas. She’s very sweet, and an outsider to the world of these two men.”

The roles of pursuer and pursued shift back and forth throughout the course of the film; no one in the triangle is ever quite secure in their standing. Explains Sachs, “We constructed the screenplay as a narrative of emotional suspense. There’s always an absence that moves the story along and builds the drama. Who has what when, and when do they not have what they want, and what will they do to get it? I think drama is found in the gap between what you have and what you want.”

There seems to be very little that Tomas won’t do to get what he wants. As a director and storyteller, Tomas creates work that is predicated on conflict and obstacles, and he is the master of his characters’ emotions and fates. In following Tomas’s escalating machinations, *Passages* implicitly considers how the line between art and life can grow blurry. As Zacharias describes it, “How do you separate your art from your life? Ira and I talked about that a lot. Tomas is the person who’s creating all the drama. He has been doing this his whole life – he’s been writing a script. The problem is, he doesn’t know where it’s going to end.”

Sachs and Zacharias finished outlining the story in March 2020, just before New York went into lockdown. Zacharias returned to his native Brazil to write the first draft of the screenplay, as he always does in their long-standing collaboration. By autumn, they had a draft ready to send to Saïd Ben Saïd, the Paris-based producer of *Frankie*. Sachs was thrilled when Ben Saïd responded enthusiastically and set in motion their second collaboration. “Saïd is an amazing producer who supports the kind of cinema that I love,” Sachs remarks. “He still believes in personal cinema, both as an art form and an industry. So he’s something of a hero to me.”

With Ben Saïd onboard, Sachs had the opportunity to shoot the film in Paris, a place that has great meaning for him. He lived there in his early 20s, a life-changing period that cemented his love of film and set him on his creative path. And he’s since come to know the city well. “I feel very comfortable in Paris and I have a lot of friends there,” he affirms. “It’s a city of cinema and it’s where I discovered cinema. As a setting, it felt very accessible to me. Also, Tomas and Martin are foreigners, and I could see myself in that description -- comfortable, yet different than the city itself.”

ABOUT THE PRODUCTION

Sachs and Zacharias envision specific actors in writing their screenplays, taking inspiration from performers whose individuality and energy match the characters they want to create. For Tomas, they looked to German actor Franz Rogowski, who drew Sachs's attention with his performance in Michael Haneke's *Happy Ending*. Sachs had been particularly captivated by a scene where Rogowski's character does an astonishing dance while singing at a karaoke bar. "Watching that scene alone, I knew I could collaborate with this person," Sachs remarks. "Franz is a physical being and uses his body as a form of expression. He is an actor, but also a performer, in the best of ways – intricate, layered, and alive. We wrote the film for Franz."

For his part, Rogowski was excited to work with Sachs, whose sensibility and approach he has long admired. "Ira is highly emotionally connected to life, and his stories are always about life and relationships and human beings," he comments. "I feel that he is an important voice in auteur cinema, in terms of work that is not just representing life, but is creating its own universe in cinematography, in the editing and camera work. The characters are fictional but at the same time are so full of autobiographical material that each performer brings into the story. I just wanted to be a part of it."

He and Sachs had many conversations about his character and looked at films that were relevant to the narrative and characters of *Passages*. They paid close attention to several films starring James Cagney, notably the gangster classics *White Heat* and *The Public Enemy*. In those films, Cagney plays charismatic criminals who are single-minded in pursuing what they want, regardless of who is harmed. Cagney's work prompted discussions about the singular challenge of playing an objectively unsympathetic character. Recalls Sachs, "Franz and I talked about how you make a villain human. How do you not have shame about your worst instincts? Because we all have those instincts. And Franz was willing to go there with his character – to live the desire and live the passion and live the need for control and power and domination. He's like an animal on screen."

Rogowski refrained from judging his character. "Often we're used to heroes that show us how to live. Tomas works on another scale," he remarks. "Tomas is hurting others, though not necessarily with intention. But the sheer fact of being consumed by your own egocentric needs and desires can create a lot of harm. I think a lot of us have a certain amount of Tomas inside of them, including myself. I know some very good people who could potentially be like Tomas, but they know how to control this side of themselves. They know how to be a part of a social group and how to live a life with respect for others. We don't really know why, but Tomas is struggling with seeing others, respecting others, relating to others and himself. He's distracted by the here and now and everything that brings with it."

Sachs approached Ben Whishaw to play Martin. Though the two had never met in person, Whishaw and Sachs had both expressed interest in working together. The actor was delighted when he got the screenplay for *Passages* in early 2021. "I found the screenplay so rich and complicated, with characters and relationships that are full of ambiguity," he remarks. "Nothing was straightforward. I thought it was very sophisticated and insightful about relationships. And quite forensic and unsparing, in some ways. It wasn't a comfortable thing to read but I loved it for that reason."

For Martin, it isn't easy to walk away from his longtime partner. Even after he begins a promising relationship with the writer Amad (Erwan Kepoa Falé), Martin can still be swayed by Tomas. Observes Whishaw, "Martin just is besotted, as we can be in life. He really loves this man. That doesn't mean that he doesn't get irritated and angered. But in his mind Tomas is this extremely special person, and he's never going to find anyone else like him. So Martin doesn't want to lose him, and he'll contort himself a bit to accommodate what is being asked. It's only over the course of the film that the thoughts that are in the back of his mind, that he might try to push away, begin to emerge. That maybe this relationship is not making either party happy."

ABOUT THE PRODUCTION

Sachs found that Whishaw became his character with quicksilver ease. “One moment he’s the Ben you know onset and then he transforms. It’s like a light that turns on and everything is sharp, subtle and real. The emotions are on the surface but they’re not above the surface. It’s quite exquisite.”

Once they knew the story would be set in France, Sachs immediately thought of Adèle Exarchopoulos for the role of Agathe. “Adèle is like the Jeanne Moreau of this moment. She’s so earthbound and comfortable, and yet at the same time has this unmistakable allure that can’t ever quite be labelled. On screen she’s pure cinema” Sachs comments. “Adèle has a tenderness and can play a kind of ordinariness that was very important for the character. Agathe is still young enough to be making some mistakes and figuring things out, but she has the innate intelligence and emotional depth to learn from her experiences. Adèle gives us Agathe in this moment, and she also gives us a glimpse of Agathe as she might be later in life, looking back with understanding and empathy.”

Exarchopoulos and Sachs worked closely together to create a complete portrait of Agathe. “Ira talked to me a lot about Agathe’s sensitivity, about how she loved Tomas, what she loved most about him,” she recalls. “Talking about our lives and how we each saw ourselves helped to shape the character, too. Agathe is very unlike me, though she does have a naivete and purity about her when she’s in love that I can have too. We discussed the costumes, her social class, who her parents would be, because that was also very important. It really happened very naturally.” *Passages* began production November 2021 and wrapped in December, shooting in Paris and the French countryside.

Sachs doesn’t rehearse with actors prior to filming. He strives to create an atmosphere that allows for immediacy, openness, and creativity. The actors embraced that process fully and found it deeply satisfying. Recalls Whishaw, “At most you might speak the lines a bit, but sometimes we didn’t even do that. Sometimes we’d just start filming the scene. And sometimes we’d throw it all away and there’d be some kind of improvisation, or we’d cut the scene up or change it around. It was very alive and I loved that.”

It was intimate work on a number of levels, but none of the actors shied away. Says Sachs, “Franz, Ben and Adèle are adventurous, open artists and they allowed themselves to be exposed as people. They were each as interesting, and each as compelling, and each as surprising as the other, from Day 1. Their level of craft is very high and each was exceptional in a very human way.”

The actors were no less admiring of each other. Offers Rogowski, “Ben is so complex in his acting. The way he uses his arms and his eyes and his mouth, he’s able to tell an entire story and express a whole progression of thought. Adèle has such a strong presence and she’s vulnerable at the same time. She’s a great mixture of qualities. Ira, Ben, Adèle, the people on set that were part of this world that we created – they were all inspirational.”

For Whishaw, “Franz and Adèle are two of the greatest actors working today. They’re original, they’re present, honest ... you’re just glued to their every breath. The whole experience was very creatively satisfying to me.”

Exarchopoulos agrees, noting that Sachs made the cast feel safe and cared for. “Ira loves his actors so much and is so gentle with his way of doing things. I worked a lot with Franz, who is an extremely generous actor, and loves to share. I had a scene with Ben where he blew me away with his simplicity and kindness. It was a very sweet experience overall.”

Stylistically, *Passages* is a very personal expression for Sachs. The camera lingers with the film’s characters even as it gives the audience glimpses of the world around them. In describing his approach, Sachs cites the work of filmmakers that influenced him, such as Pialat, Chantal Akerman, and Jean Eustache. “Their movies allowed for space,” he comments. “The story was about scene to scene, but also about moment to moment. And the pleasure of feeling that we are in these rooms with these people. I was excited to work with that cinematic language.”

ABOUT THE PRODUCTION

His collaboration with director of photography Josée Deshaies was key to achieving the effect he was after. He discovered Deshaies through her work on *Saint Laurent* (2014) and *Before I Forget* (2007). “Those films were exquisitely shot,” he remarks. “The images Josée creates are the ones that I’ve been trying to create my whole career.”

He and Deshaies meticulously planned every shot of the film, and choreography was a key element throughout. For example, when Tomas and Agathe go to her bedroom that first night, Agathe alone occupies the shot for several seconds until Tomas slowly enters the frame. The shot is as meaningful as it is beautiful and sensual. Says Sachs, “I like to find a language in which the actors move the camera instead of the editing. To me, that’s a very special kind of cinema, where how people move across rooms is part of telling the story. Josée made that possible. It’s how she understands space, how she understands the figure in space. It’s her composition but it’s also her patient and very articulate eye. It’s her desire to make every shot matter, without you noticing.”

The contributions and talents of production designer Pascale Consigny and costume designer Khadija Zeggai were similarly instrumental in building the world we see onscreen. Zeggai pulled together highly individualized wardrobes for each character: daring, idiosyncratically matched ensembles for Tomas; a combination of masculine/feminine and fashion-forward designs for Martin; and form-flattering dresses, miniskirts and bomber jackets for Agathe (Bardot was an inspiration, along with Sandrine Bonnaire). Recalls Sachs, “Khadija and I discussed whether the clothes should be as realistic as the world, and we ultimately decided no. We tried to be bold with color and also accentuate the cinematic with these characters. We had a lot of fun. And Franz, Ben and Adele are like models. They could pull these things off as if they were everyday wear but they really aren’t.”

The director worked with Consigny to scout apartments, restaurants and clubs in Paris, as well as country houses to find one that would represent Tomas and Martin’s vacation home. Locations were chosen and furnished with items that spoke to who the characters were and how they lived – what was in their kitchens, on their walls and bookshelves, whether they lived in a building that dated back centuries or decades. “I’m always looking for locations that bring history to the image, apartments and street corners and nightclubs that come with their own story,” Sachs explains. “Then it was about trying to be honest to the characters and where they live and what their Paris looks like. And trying to be part of the city, not looking at the city from the outside.”

Paris itself shares the screen with Rogowski in the film’s closing minutes, which find Tomas on his faithful bicycle, pedaling intently through city traffic as afternoon fades into sunset and twilight and then into night. It was a tricky shoot that took hours. Rogowski, who loves to bike in his private life, rode as fast as he could; the cameraperson in the car traveling alongside him clocked him at 50 km/hr (approximately 35 mph).

Tomas’s bike is a bit too small for him, a detail that Rogowski appreciated. “Tomas is trying to control his life and make firm decisions and move through life with energy and determination,” the actors notes. “At the same time, he has this silly bike that is too small and he’s wearing this huge jacket. When I see Tomas struggling but somehow having this little dance on the bike, it doesn’t really matter in this moment if he has lost everything. He’s not biking away from something or towards something. He’s just biking. And I like that.”

IRA SACHS

DIRECTOR

Ira Sachs was born in 1965 in Memphis, Tennessee. His films include *Frankie, Little Men* (Grand Prix, 2016 Deauville American Film Festival), *Love is Strange, Keep the Lights On* (Teddy Award, 2012 Berlinale), *Forty Shades of Blue* (Dramatic Grand Jury Prize, 2005 Sundance) and his first feature, *The Delta*. His short film, *Last Address*, honoring a group of NYC artists who died of AIDS, has been included in the permanent collections of the Whitney Museum and the Museum of Modern Art in New York. A 2013 Guggenheim Fellow, Sachs is also the Founding Director of Queer|Art, a non-profit that provides support for LGBTQ+ artists in film, performance, literature and visual arts. Presently, Sachs lives in Quito, Ecuador, with his husband, painter Boris Torres, their two children, Viva and Felix, and their children's moms, Tabitha Jackson and Kirsten Johnson.

CREW BIOS

JOSÉE DESHAIES CINEMATOGRAPHER

Josée Deshaies is Canadian, and was born in Montreal, QC. After studying art history in Italy at the University of Siena, she became an assistant camera in Milan and in Montreal, where she crossed the path of many great DOP who encouraged her to continue in the profession as a woman DOP.

Director Bertrand Bonello gave her her first job as a cinematographer on his feature in 1998's *Something Organic*. Deshaies and Bonello have collaborated on many movies together and she began to shoot in France, with always a foot in Canada. As a curious and nomadlike person, Deshaies has travelled and shot films in many countries including Japan, Georgia, Ethiopia, Lebanon, Brazil, Mexico, Italy and more.

Deshaies has been nominated for many awards for her work, including best cinematography for French Cesars, Canadian Screen Awards and Quebec Film Awards. She has had many films first screened at Cannes Film Festival. Her first Sundance entry was with Monia Chokri's *Babysitter*, and she is returning in 2023 with Ira Sachs' *Passages*. Her next project is Bonello's *The Beast*.

SAÏD BEN SAÏD PRODUCER

Saïd Ben Saïd is a French-Tunisian film producer, founder and chairman of SBS Productions. His large output of 40 films includes films directed by Paul Verhoeven, David Cronenberg, Roman Polanski, Brian De Palma, Nadav Lapid, Philippe Garrel, Walter Hill, Alain Corneau, Kleber Mendonça Filho, André Téchiné and Ira Sachs. Recent releases include: David Cronenberg's *Maps to the Stars* with Julianne Moore who won Best Actress in Cannes in 2014, Paul Verhoeven's *Elle* which was awarded with Best Foreign Picture at the 2017 Golden Globes, Nadav Lapid's *Synonyms* which won the 2019 Golden Bear at the Berlinale and Kleber Mendonça Filho's *Bacurau* which received the 2019 Jury Prize in Cannes. His latest production is Paul Verhoeven's *Benedetta*, which premiered in the Competition at Cannes 2021. In 2015, Ben Saïd founded his distribution company SBS Distribution and his international sales arm SBS International to service his own productions.

MAURICIO ZACHARIAS CO-WRITER

Mauricio Zacharias was born in Rio de Janeiro, Brazil, and has earned an MFA in Screenwriting at the University of Southern California, Los Angeles. He has collaborated with several Brazilian directors, such as Karim Ainouz, Paulo Machline and Andrucha Waddington. In the US, he co-wrote with Ira Sachs a trilogy of films about love and life in New York City: *Keep The Lights On*, *Love Is Strange* and *Little Men*. All three films earned best screenplay of the year nominations at the Independent Spirit Awards. Their collaboration continues with *Frankie*, which premiered in competition at the Cannes Film Festival 2019, and now *Passages*, which had its world premiere at the Sundance Film Festival 2023. Mauricio lives in New York City, and is an adjunct professor of screenwriting at the Tisch School of the Arts at NYU.

CAST BIOS

FRANZ ROGOWSKI

TOMAS

Franz Rogowski is an award-winning German actor of great renown. He most recently starred as Hans in the critically acclaimed *Great Freedom* which premiered at the Cannes Festival and Gabriele Mainetti's *Freaks Out* which won the Leoncino D'Oro Award at the Venice Film Festival. Other notable credits include Christian Petzold's *Transit* and Terrence Malik's epic *A Hidden Life*. Franz is perhaps best known for *Victoria*, *Love Steaks* and *In the Aisles* for which he won the Best Performance by an Actor in a Leading Role at the 2018 German Film Awards. Franz has also won the EFP Shooting Star award at the Berlin International Film Festival. Franz will next be seen in Ira Sachs' *Passages* which is premiering at the Sundance Film Festival. Next up, will be *Luzifer* directed by Peter Brunner and A24's *Wizards* directed by David Michod and produced by PlanB/See-Saw Films.

BEN WHISHAW

MARTIN

Ben Whishaw is a multi-award-winning British actor best known for his role as Norman Scott in the mini-series *A Very English Scandal* opposite Hugh Grant. This performance saw Ben recognised with a Golden Globe for Best Supporting Actor - Series, Miniseries, or Motion Picture Made for Television, along with a Primetime Emmy Award and a BAFTA. Ben's notable film credits include the role of Q in *Skyfall*, *Spectre* and *No Time to Die*; the voice of Paddington in *Paddington* and *Paddington 2*; *Perfume: The Story of a Murderer*; Jane Campion's *Bright Star*; *Cloud Atlas*; Tom Hooper's multi award-winning *The Danish Girl*; *The Lobster*; in the role of Mr. Banks in Disney's *Mary Poppins Returns*; and Armando Iannucci's *The Personal History of David Copperfield*.

It has been announced that he will reprise his role as the voice of the titular bear in *Paddington in Peru*. Ben has wrapped filming on *Limonov*, *The Ballad of Eddie*, in which he stars as Eduard Limonov.

Ben's TV credits include *Criminal Justice*, *The Hour*, *Fargo* and a BAFTA award-winning performance in *The Hollow Crown*. Ben's theatre credits have included 'Mojo' (Harold Pinter Theatre), 'Peter and Alice' (Noel Coward), 'Some Trace of Her' and 'The Seagull' (National Theatre), 'Leaves of Glass' (Soho Theatre), 'Hamlet' (Old Vic), 'Julius Caesar' (The Bridge Theatre) and 'The Crucible' (on Broadway).

He starred in the lead role of *This is Going to Hurt*, the series adaptation of Adam Kay's bestselling novel, for which he won Outstanding Performance in a New Series at the 2022 Gotham Awards, had been nominated for numerous awards including Best Actor by the TV Choice Awards and a Critic's Choice Awards for Best Actor In A Limited Series or Movie Made For Television.

Ben will star in Alice Englert's *Bad Behaviour* with Jennifer Connelly and *Passages* with Franz Rogowski and Adèle Exarchopoulos, both premiering at Sundance. We can currently see Ben in Sarah Polley's *Women Talking*, alongside Claire Foy and Frances McDormand, for which he has been nominated for a Satellite Award, a Hollywood Critics Association Film Award and longlisted for a BAFTA for Best Supporting Actor..

CAST BIOS

ADÈLE EXARCHOPOULOS

AGATHE

Known for her performance in *La Vie d'Adèle* by Abdellatif Kechiche, that landed her both the Palme d'Or at the 2013 Cannes Film Festival and the César for Most Promising Actress that same year, Adèle Exarchopoulos has been on the French and International big screen regularly since then. Remarkable in original projects, such as *Les Anarchistes* by Elie Wajeman (2015), *The Last Face* by Sean Penn and *Revenir* by Jessica Palud (2018), she has since returned to Cannes in 2019 with *Sibyl*, a psychological drama by Justine Triet. In 2021, she starred in *Mandibules* by Quentin Dupieux (Nominated for César for Best Supporting Actress) and she then returned to Cannes with *Bac Nord* by Cedric Jimenez and *Zero Fucks Given* by Emmanuel Marre (for which she was nominated for the César for Best Actress). In 2022, she was also the lead role in Léa Mysus's film *The Five Devils*, and in 2023, she presented her movie *Passages* by Ira Sachs at Sundance. Later this year, she will be in *Je Verrai Toujours Vos Visages* by Jeanne Herry and in a big Netflix production by Mélanie Laurent.

TOP CREDITS



EXECUTIVE PRODUCERS

ALI BETIL
KEVIN CHNEIWEISS
HANNAH JANAL
KATERYNA MERKT

PRODUCED BY

SAÏD BEN SAÏD AND MICHEL MERKT

WRITTEN BY

MAURICIO ZACHARIAS & IRA SACHS

DIRECTED BY

IRA SACHS

DIRECTOR OF PHOTOGRAPHY

JOSÉE DESHAIES

PRODUCTION DESIGNER

PASCALE CONSIGNY

COSTUME DESIGNER

KHADIJA ZEGGAÏ

EDITOR

SOPHIE REINE

PRODUCTION MANAGER

MARIANNE GERMAIN

1ST ASSISTANT DIRECTOR

JULIE-ANNE SIMON

SOUND MIXER

THOMAS GASTINEL

SOUND EDITOR

ANNE GIBOURG

RE-RECORDING MIXER

CYRIL HOLTZ

CASTING

JUDITH CHALIER
ALINE BADIANE

ADDITIONAL DIALOGUE

ARLETTE LANGMANN

KEY HAIR STYLIST

LAURENT BOZZI

UNIT MANAGER

LOGAN LELIÈVRE, AFR

LOCATION MANAGER

CHRISTOPHE ARNOUD

CAST

FRANZ ROGOWSKI
BEN WHISHAW
ADÈLE EXARCHOPOULOS
ERWAN KEPOA FALÉ
ARCADI RADEFF
LÉA BOUBLIL
THÉO CHOLBI
WILLIAM NADYLAM
TONY DAOUD
SARAH LISBONIS
ANTON SALACHAS
THIBAUT CARTEROT
THÉO GABILLOUX
CAROLINE CHANOLLEAU
JÉRÔME DAUCHEZ
FRANÇOIS BOISROND
KYLIAN MOISON
CHLOÉ GRANIER
JULIETTE MOURLON
MALIKA BEJAOUÏ
OLIVIER RABOURDIN

2ND ASSISTANT DIRECTOR

GREGOIRE JEUDY

STORYBOARD

GABRIEL GERMAIN

LOCATION SCOUT

SÉVERINE DELUC, ADR

EXTRAS CASTING

FRANZO CURCIO

EXTRAS CASTING ASSISTANTS

LUCIE PERRAUDIN
JULIE BERTHIER

TOP CREDITS



ASSISTANTS TO IRA SACHS
STEPHEN KUSTER
ALIX WELFLING

CASTING COLLABORATION
AVY KAUFMAN

FRENCH TRANSLATION
GILLES BRIANI

1ST ASSISTANT CAMERA
MAXIME GÉRIGNY

2ND ASSISTANT CAMERA
LOLA PION

ADDITIONAL 1ST ASSISTANT CAMERA
CATHERINE GEORGES

GAFFER
MARIANNE LAMOUR

BEST BOY
ERIC GARZENA

KEY GRIP
JEAN DELHOMME

STILL PHOTOGRAPHER
GUY FERRANDIS

BOOM OPERATOR
NINA MAÏNI

PRODUCTION ACCOUNTANT
MARIE-CHRISTINE GAUCHÉE

PRODUCTION COORDINATOR
CAROLINE DIEUSAERT

ASSISTANTS LOCATION MANAGER
ALEXANDRE LEROY
MIKAËL DELEAU
ROMAIN PLANQUE

SET DECORATOR
HERVÉ INGRAND

1ST ASSISTANT ART DECORATOR
ALICE CAMINITI

2ND ASSISTANT ART DECORATOR
AMANDINE BIGOT

3RD ASSISTANT ART DECORATOR
ELISABETH MARIÉTAN

PAINTER
ISABELLE MELICA
TAPESTRY MANAGER
NATHALIE MARTELLA

ADDITIONAL ARTWORK
BORIS TORRES
PASCALE CONSIGNY
HERVÉ INGRAND
ZAK KAJIOU

SET COSTUMER
MANON LANCEROTTO

POST-PRODUCTION SUPERVISOR
CHRISTINE DUCHIER

ASSISTANT EDITOR
MANON METZGER

DIALOGUE EDITOR
KATIA BOUTIN

PRODUCTION ASSISTANT
SOPHIE ROUDAUT

MUSIC SUPERVISOR
ELISE LUGUERN
JOSETTE MUSIC CLUB
LUCILE EGAL
LOLA RYCKELINCK

TOP CREDITS

“Vai Ser Muito Bom (CLAAP / Don’t Speak Portuguese Remix)” (Alexis Camous / Ilya Kagan)

Performed by Les Hiboux
Published by Alter K
(p) 2020 Partyfine
Courtesy of Alter K

writers: Adrian Centoni (ASCAP) 25%, Travis Shumate (ASCAP) 25%, Christian Powers (ASCAP) 25% & William Meeks (ASCAP) 25%
publisher: LoveCat Music (ASCAP) 100%
courtesy of LoveCat Music

“Rain”

Performed by The Crystal Ark
(Gavin Russom, Viva Ruiz, Alberto Lopez, Sokhna Heathyre Mabin, Jaiko Suzuki, Tyler Pope)
Engineered by Matt Thornley © Copyright Control
(p) DFA

“Light Up”

performer: Frank Pierce featuring Audrey Chu
writers: Oluwafemi Popoola (BMI) 70%, Audrey Haewon Chu (BMI) 20% & Ryan Mitchell Pettipas (BMI) 10%
publisher: Big Tiger Music (BMI) 100%
courtesy of LoveCat Music

“Ce Soir”

Interprété par Kumisolo
Paroles de Kumi Okamoto et ZoéFaget
Musique de Kumi Okamoto
Arrangements de Romain Dejoie
(p) 2013 Warner Music France - Label Parlophone
© Alter K / Emi Music Publishing France / Warner Music France
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“Deep Within a Dream”

(Tom Hillock, David Krutten, Jennifer Jordan) © & © Justement Music
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“Je t’Aime”

(Vincent Francois Perrot)
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“Les Puritains – Qui la voce sua soave”

Composé par Vincenzo Bellini
(p) Naxos Rights US, Inc
Avec l’aimable autorisation d’Universal
Production Music France

“Nan’s Bossa”

performer: Evan Olson
writer: Evan Olson (BMI)
publisher: Big Tiger Music (BMI) 100%
courtesy of LoveCat Music

“I Told You”

(Javin Flex)
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“Elizabeth Browning”

performer: The Motor Tom
writers: Philip Nicholas Schupak (ASCAP) 20%, Andrew Henry Harding (BMI) 20%, Jonathan Leib Merkin (ASCAP) 20%, Colin Formichella (ASCAP) 20% & Greg Lattimer (ASCAP) 20%
publisher: Big Tiger Music (BMI) 20% & LoveCat Music (ASCAP) 80%
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“Chalumeau”

(Sid Phillips)
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“Feeling Euphoria”

(Kel Delannoy, Laplace, Malory Leyland Torr)
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France

“When You Are Near Me”

(Nora Kovach)
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“Won’t You Buy My Sweet Blooming Lavender”

Composé par Janet Penfold
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Production Music France
“Le Temps des Cerises” (Jean-Baptiste Clément / Antoine Renard) © Domaine Public
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“Little White Bird”

(Russel Jones, Tony Morley, Rachel Wood)
(p) Velvet Ears
© Extreme Music Library Ltd
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“Echoes”

performer: Colonies

“Spirits Rejoice”

Written by Albert Ayler
Performed by Albert Ayler
Courtesy of ESP-Disk
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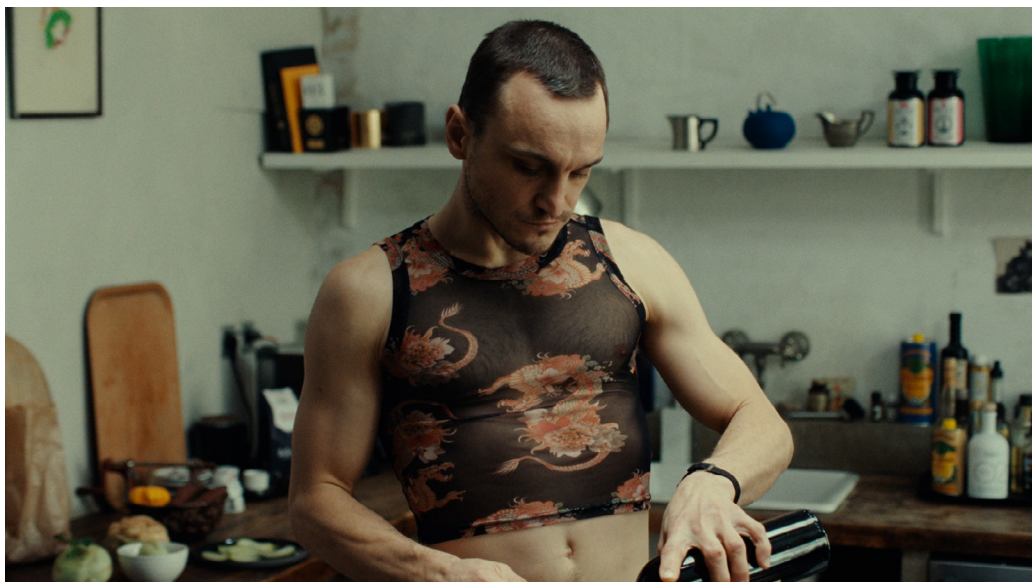
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(Carrie Jacobs Bond)
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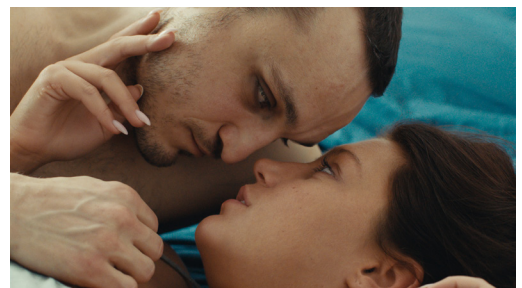
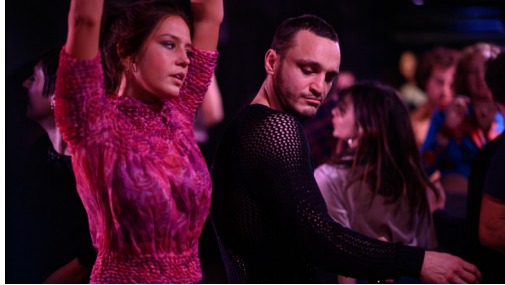


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