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AISSA DJABRI AND FARID LAHOUSSA PRESENT

JOSEPH FIENNES

KRISTIN SCOTT THOMAS



MAN TO MAN

A FILM BY REGIS WARGNIER

IAIN GLEN

HUGH BONNEVILLE

VERTIGO PRODUCTIONS PRESENTS JOSEPH FIENNES KRISTIN SCOTT THOMAS IAIN GLEN HUGH BONNEVILLE "MAN TO MAN"
DIRECTOR REGIS WARGNIER WITH LOMAMA BOSEKI CECILE BAYIHA ORIGINAL IDEA BY MICHEL FESSLER AND FREDERIC FOUGEA SCENARIO BY MICHEL FESSLER
FREDERIC FOUGEA AND REGIS WARGNIER SCREENPLAY BY WILLIAM BOYD AND REGIS WARGNIER MUSIC PATRICK DOYLE DIRECTOR OF PHOTOGRAPHY LAURENT DAILLAND
ART DIRECTOR MARIA DJURKOVIC WARDROBE PIERRE YVES GAYRAUD EDITOR YANN MALCOR SOUND GUILLAUME SCIAMA MIX FRANCOIS GROULT
PRODUCTION MANAGER GERARD CROSNIER EXECUTIVE PRODUCER STEVE CLARK HALL A VERTIGO PRODUCTIONS PRODUCTION IN CO-PRODUCTION WITH SKYLINE (MAN TO MAN) LTD
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MAN TO MAN

A FILM BY **RÉGIS WARGNIER**

1870. Young Scottish doctor Jamie Dodd and adventuress Elena van den Ende journey into the dark heart of unexplored Equatorial Africa in search of the origins of Mankind. Returning to Edinburgh with two captured pygmies, Toko and Likola, dreaming of glorious posterity, Jamie immerses himself in the study of these 'missing links'.

But the pygmies' mute presence drives a wedge between him and his colleagues, who consider Toko and Likola nothing more than living specimens. Jamie comes to acknowledge his captives as intelligent, sentient fellow beings, provoking scorn and eventual exclusion from the scientific community.

Cruelly exhibited at Edinburgh Zoo, the pygmies are condemned to a bleak future of humiliation and degradation. Jamie's decision to help them costs him career, friends and love: he embarks on a crusade that seems doomed to defeat. But Toko and Likola prove to be extraordinary allies.

From their silent, sacred union, they draw the strength to defy their enemies. Can the rightness of a cause - the battle for liberty and truth - be enough to overcome the arrogance of men who, in the name of all-powerful science, would deny others their very humanity?

CAST

Joseph FIENNES AS JAMIE DODD
Kristin SCOTT THOMAS AS ELENA VAN DEN ENDE
Iain GLEN AS ALEXANDER AUCHINLECK
Hugh BONNEVILLE AS FRASER MCBRIDE
Lomama BOSEKI AS TOKO
Cécile BAYIHA AS LIKOLA

CREW

DIRECTOR **Régis WARGNIER**
PRODUCERS **Aïssa DJABRI / Farid LAHOUASSA**
ORIGINAL IDEA BY **Michel FESSLER / Frédéric FOUGEA**
SCENARIO BY **Michel FESSLER / Frédéric FOUGEA / Régis WARGNIER**
SCREENPLAY BY **William BOYD / Régis WARGNIER**
MUSIC **Patrick DOYLE**
DP **Laurent DAILLAND**
ART DIRECTOR **Maria DJURKOVIC**
WARDROBE **Pierre Yves GAYRAUD**
EDITOR **Yann MALCOR**
SOUND **Guillaume SCIAMA / Patrice GRISOLET / François GROULT / Hervé BUIRETTE**
HAIR AND MAKE-UP **Daniel PHILLIPS**
1ST ASSISTANT DIRECTOR **Nick HECKSTALL SMITH**
CASTING **Celestia FOX**
PRODUCTION MANAGER **Gérard CROSNIER**
EXECUTIVE PRODUCER **Steve CLARK HALL**

A **VERTIGO PRODUCTIONS** PRODUCTION
IN CO-PRODUCTION WITH **SKYLINE (MAN TO MAN) LTD / FRANCE 2 CINÉMA**
FRANCE 3 CINÉMA / BORÉALES
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INTERVIEW WITH RÉGIS WARGNIER

How did the project “Man To Man” become a part of your life?

Three years ago. I was working on a project about Saint-Exupéry for an independent American company, a project which was never realised, doubtless because we didn't share the same point of view. The Americans wanted a panegyric biography, whereas what interested me were the shadows, the contradictions within a character. At that time, I was also crazy about the novel “**Le Portail**”, by the ethnologist François Bizot, which recounts his experiences as a prisoner of the Khmer Rouge in Cambodia. But having met him I understood this book was his child. He is the hero, and I think he would have found it hard to allow his truth to become that of another.

So these two projects were giving me no peace when by chance I ran into Farid Lahouassa, one of the producers for the company Vertigo. We knew each other slightly, and I had met his partner Aissa Djabri during a trip to Budapest organised by Unifrance.

So I ran into Farid who told me, “*I have something for you to read*”. He introduced me to Frederic Fougea, co-author with Michel Fessler of a thirty-odd page treatment called “**Toko and Likola**”. These thirty pages already contained many elements in the film. But the point of view was very different from in “**Man To Man**”. In fact, the two writers had adopted the point of view of pygmies who discover Scotland, where they encounter a lord - somewhat depressive, not really an anthropologist - whose wife is also a depressive. There was also a real villain, a supplier of zoos who had provided the pygmies. Right away I liked the fact that the pygmies would confront a Scot who would in the end stand up for them. But adopting the point of view of the pygmies bothered me. I don't know pygmies. What interests me is their mystery. So I wanted to invert the story so that little by little, through the Europeans, the pygmies' humanity would be revealed. It's easier to identify with those who are closer to us, in this case the Scots, of whom I wanted to have three, to widen the points of view. On the other hand, I had a real desire, a need for a major female European character. Broadly these were my major reactions to what I read. Roughly, I said, “*This is the direction I would like to go in*”. I needed to possess the story, in my own way. It's what the producer expected. In ten days, just before summer, we agreed. In September, we set to work.

And why this subject, now?

Because it's always relevant. Sadly we are still living in a racist era, an age of lack of understanding, of conflict. My deepest attraction to the project also springs from my past. I was born after World War II, in a Europe still rank with the stink of racism, even after the discovery of the Nazi camps. I lived in the East of France, a region still rich in racism and anti-Semitism. My father was a soldier with the values, the spirit, of the colonial wars. The expansion of the colonial empires was justified by the fact that indigenous people from our colonies were brought to our cities, their perceived lack of development was demonstrated, thus we reinforced our civilising mission, we justified expansion and war. The idea was to convince us that we were bringing knowledge, education and progress to the colonies. Missionaries put up exhibitions in schools - they did it in mine - with drawings, photos, speeches on the triumph of whites, their philosophy, their morality, and descriptions of those who had to be rescued from savagery. This imagery was still very prevalent in peoples' minds during the 1950s.

I find it harder and harder to find stories that move me to action. That's why the gaps between my films grow bigger each time, although I don't stop working. Three, then four, and now five years between films. In this case I was very moved, doubtless because a part of me, of what I have lived through, impelled me towards the story. Certainly, racism is always current. But I didn't want to expound a thesis with this film. In “**Man To Man**” there is drama, there are characters and if through them, through the story, the hearts of the viewers are touched by the pygmies then we will have succeeded.

How did the three of you go about the writing?

We worked for six months. Broken up by 'seminars', that's to say we removed ourselves far from the distractions of life in Paris in order to write, to work from breakfast to dinner. We went through a very intense writing process with great joy as well as disagreement and conflict. Three people writing three scholars, inevitably each became a character and felt threatened by the others. There is much of us in the scenes that depict conflict...

Why did you make the ethnologists Scottish?

I was swayed by this exotic Europeanism, set against the African exoticism. In those days, anthropology was essentially a British science. I discovered that Edinburgh was one of the most prestigious universities for ethnological and medical research. So it was necessary to envision the film in English. During our seminars, we watched films on video: **“Howard’s End”** for the quality of its style and English spirit, Rafelson’s **“Mountains Of The Moon”** for Africa, **“Rain Man”** (and Truffaut’s **“L’Enfant Sauvage”**) for their portrayals of characters wholly outside society, and **“The Elephant Man”** for the period and vision of London.

You have often collaborated with novelists, on "Indochine" and "East-West". How did William Boyd become involved?

We’ve been friends for a long time. I’ve always loved his books. I contacted him about ten years ago to write a script in French together. The film was never made but we worked together. It was an original subject, a sort of Western set in Central Asia. A comedy with the collapse of the USSR as its background. It portrayed the West launching itself into Central Asia for its resources, dealt with nostalgia for Communism, all set around a story about horse trading. It was the first time William collaborated with anyone. He liked it. We stayed in touch. He watched my films. I watched the film he directed, **“The Trench”**. I visit him at his French home every summer. Three years ago I told him about what I was working on, this story about Scots studying pygmies. William is Scottish, he grew up in Ghana and Nigeria. He wrote (**“Brazzaville Beach”**), an African book. Africa is part of his life.

Several months later I called to tell him we’d decided to make the film in English. We had about 140 pages of dialogue. William was leaving for New York, read it on the plane and called me when he arrived. *“It’s extraordinary. I want to do it with you”*. When he came back he translated and adapted what we had done and then we wrote three versions of the script together, in English. William loves to speak French, I love to speak English, each with his own idiosyncrasies. William has been very involved in the honing of the script and the dialogues. But he did a lot more than work as a scriptwriter. He acted as an artistic advisor. He organised necessary meetings in London, he knew the agents of potential partners that I met, he intervened discretely and at the right time. His Hollywood experiences were not happy ones, as he always clashed with the middlemen. I think he was happy in this instance to be able to work directly with the director, and to be able to help directly as well.

How would you define what William Boyd brought to the project?

It’s very simple - he brought England, more specifically Victorian British society: its manners, its behaviours, its class system, its always-repressed emotions. Countless nuances. He re-imagined the script from a Victorian perspective - that word I heard over and over for the duration of the prep and the shoot. Victoria reigned for a long time, and during that time England ruled the world. He also controlled the ‘expansiveness’ of our first version, he tidied it up.

There are numerous twists in the narrative which we do not predict but which in the end we see were inevitable. I love these twists as much as the audience. I loved being surprised, being taken to places I didn’t expect, on the condition that I recognise their validity. They’re like rolling dice. You think they’re going to stop but sometimes they carry on rolling and that changes the throw. Essentially what feeds these diversions, these twists, is the arrogance of the three Scots, their certainties. And each of these twists is for Jamie a realisation, an enlightenment which moves him further from the other two and brings him closer to the pygmies.

What did you know about pygmies?

I knew what I’d learned doing research and watching documentaries. I read a lot, in particular the story of an American who exhibited a pygmy at the St. Louis Fair in around 1905 - 1906. But I learned most about pygmies working with Lomama who plays Toko. To get to know them, you’d have to spend at least a year in their village. That’s why the film keeps a certain distance. It approaches them as Jamie does, slowly, step by step. The key moment of their meeting is the scene in Scotland with their two shadows, the relationship between Jamie and Toko is sealed when these shadows join.

When you direct the pygmies you must manipulate them. How do you convince a pygmy to allow himself to be shut up in a cage? How do you stop him from feeling threatened?

That was my greatest worry, which I resolved by applying what I termed the 'Jamie Principle'. In the film, Toko agrees to do what Jamie does. I applied this to the filming. In fact it was difficult to say to myself, I'm going to put Lomama and Cecile in a cage, I'm going to lock them in, tie them up.

They're not actors, they're not really aware that it's a job. Like Jamie humming a tune to himself to show that everything's fine, I went into the cage first, I called the camera man, I showed him the set-ups while playing Toko's role. In this way I defused the situation for Lomama, I showed him it was only a job.

Patrick Doyle's music chooses its camp between the Scottish and the pygmy worlds...

Patrick was anxious from the start to come up with music that was closer to the pygmies. The score is both enigmatic and inspired by compassion, which forces us to feel each time the Scots work with the pygmies to what degree they are manipulating and exploiting them. Unusually, Patrick decided to avoid suspense or action music at all times. Even when the film itself veers in those directions, he has composed an emotionally-based score that highlights both the scholars' arrogance and the way the pygmies respond to their manipulation.

You've worked with Patrick since "Indochine" - how did you meet?

A few years back I was watching a Bernard Pivot programme on tv, "**Bouillon de Culture**". He was talking about Kenneth Branagh's "**Henry V**". Gérard Depardieu was distributing the film in France and had himself dubbed Branagh's part. They showed a clip, barely a minute long, in English, then in French. There was music behind the voice. I was seized straight away by what I detected, a sense of epic lyricism. I contacted Patrick's agent the following day... I was working on "**Indochine**" and George Delerue, whom I had first considered using, wasn't available, he was working on the score of "**Dien Bien Phu**". When I hear Patrick's music for "**Man To Man**", when I hear the richness, the variety of themes, I know how much he loved the film. I think he felt closer to this one than to the others, doubtless because it's an English movie, so he perceived all the nuances. And in addition to that, he's Scottish.

How did you cast the roles of Toko and Likola?

Whenever anyone read the script - producers, distributors, financiers, actors - they all asked the same question, How will you find the pygmies? And I invariably replied, I don't have a choice. I will find them. On all my films I've been presented with a real casting challenge: the two children in "**Seigneur du Chateau**", the 16-year-old Vietnamese in "**Indochine**", and so on. In "**Man To Man**", the challenge of finding the pygmies was evidently the greatest. I had to find them in November, as shooting was scheduled to begin in February. Nicholas Ronchi who was dealing with casting, was already in Abidjan for a film by Eliane De Latour, so we asked him to stay on and look for us. He visited many countries - Ivory Coast, Gabon, Cameroon, he went to Congo Brazzaville and Congo Kinshasa, formerly Zaire. We looked wherever there are pygmies except Central Africa, where the dangers were too great. We also looked at below-average-height Africans, shorter than 1 1/2 metres. We searched towns where pygmies had ended up due to deforestation, and where several folk troops flourished. Nicolas returned laden with videotapes. I watched them and chose. He went back to Kinshasa, then to Brazzaville where I rejoined him on my way back from South Africa. He showed me new cassettes and one face caught my eye. It was Lomama, he was a member of a folk troop who made tv shows. We contacted him and asked him to come to Kinshasa with Sabrina the tv producer. To get them across the Congo we had to pay bribes and get provisional visas. At last, one day, Lomama arrived, hours late, on a rowing boat laden with a hundred Africans, at a place called Le Beach, with nothing luxurious about it at all. Poverty, on the river bank, full of beggars, false cops, false customs officials. From the boat descended a star in outrageous African dress - that was Sabrina - and behind her, a little gentleman in jeans carrying a knapsack. Lomama. I flashed when I saw him.

The same evening we were shooting tests at the cultural centre with a young interpreter who spoke Lingala, Lomama's dialect. First I got him to perform silently - "*There are bars between us, I want you to look at me with incomprehension and hatred. Now, speak in your language, say what you want to say to me. The young girl who is acting with you (a Congolese from the cultural centre) is locked in with you, she holds it against you that you are getting on with those who have imprisoned you and you explain to her that she hasn't understood anything, that you are setting a trap for your gaolers, you tell her in your own language*". It was clear, he was the one, he had energy and he wanted to do it well. He spoke little French but he knew the word 'Boss' which is almost an African word. I wanted to thank him, I didn't know how to do it, so I mimed my feelings. "*I saw with my head, my*

eyes, my heart that you have done well," and he replied, "Yes, but you're the boss". That's how it started. He made me laugh, I made him laugh. I knew I'd found Toko. I called Farid to tell him, "I've found him, I'll put him on", and Lomama said to him, "So, another boss". That's how I found the actor to play Toko. A crazy venture on our part! Because crossing three countries in Africa nowadays carries serious risks. I had problems with the army in Ivory Coast. In fact, I was afraid for my life at one point. Africa is a continent where they sell you tickets for a plane that doesn't exist. You wait six hours without knowing whether a plane will come that evening or in a week's time.

Once you'd chosen Lomama, was it complicated to hire him?

That was the second phase. We had to have papers drawn up for him, we had to obtain visas. He also had to want to go on a journey to make the film, it was vital that he understood what that entailed. That it meant leaving his family - he had a wife and children - for a long time. Sabrina negotiated his fee for him. It was obviously a considerable figure for him, even if it was less than a professional English actor would get. The complication was that everything went exclusively through Sabrina, how could we be sure of what she was telling him? She told us, "Pygmies are savages, animals. When he gets there, he'll try and escape, so I'll come with him, I'll bring him to the set every morning, I'll take care of him". But to do this she created a real dependence in him, a real power over him. For example, when we told her we had chosen our Lomama, she replied, "If you tell him now, everyone will lynch him for money he hasn't yet got. Let me tell him". One morning she told him, "Get your bag". He found himself at the airport without having said goodbye to anyone, bound for Nairobi, then Johannesburg and finally Durban. She landed with 300 kilos of clothes and him behind her with his rucksack. It was when he saw me that he understood. Until then, until they arrived where we were shooting, she had made him believe that there were many candidates, that I hadn't yet chosen.

And how did you find Cécile, who plays Likola?

I first saw her on a cassette that Nicholas brought in an extraordinary way. He had met a woman called Chantal in Cameroon who had experience working on local films and who spoke French. He asked her to help him. One day when she was at her cousin's, she saw a young girl in the kitchen. "You see, I'm looking for a woman no taller than your 12-year-old niece". "You're wrong," replied the cousin, "my niece is twenty-one". Chantal taped her straight away. When I saw Cécile's face on the cassette, I was fascinated by her expression: lost, conveying incomprehension, almost alarm. Cécile is a small African and never missed an opportunity to tell me she wasn't a pygmy.

Back to the Scots. Does Jamie go to capture the pygmies because unlike the other two he has neither fortune nor family?

To accept such an expedition, you must have nothing to lose. Not rank, nor fortune, nor family. At that time, one in every two men would not return. Between war, fever, other diseases... We could have shown the expedition, the meeting with Elena, the relationships with the tribes, but that would have been a different film. We chose to begin with the capture, to confront the pygmies with the three scientists as quickly as possible. We showed only certain elements: the warriors killed during the capture, the power of the king, the fight in the canoe, the injuries, the fever. And the little we showed is enough for us to understand that this journey has changed Jamie. When he returns his friends tell him, "You look well-travelled". Jamie doesn't know it yet, but he has returned a changed man. You don't come back unscathed from such a journey.

How would you describe the other two ethnologists?

Alexander is the firmest in his convictions, before the mob and stupidity overcome him... Alexander wants to go to the end of his success, he's convinced by what he has done. He's an enlightened aristocrat, passionate about anthropology, and as he's the richest of the three, it's he who funds the whole operation.

Fraser is the most scholarly of the three, the one who reads, works, studies. He's convinced that the pygmies are on the very lowest rung of the human ladder, just above the apes. But he's physically attracted to Likola. Despite his intelligence, his learning, his reason, he realises that his body desires her and that's what drives him crazy. He's Likola's favourite - they connect through music. Fraser truly believes that Jamie is the father of Likola's unborn child, and this also makes him crazy with jealousy. His wife Abigail is a typically conventional Victorian. She's also a Cassandra. She's afraid of the project, she has a sense of foreboding, feelings of danger. She thinks, like the warrior at the beginning of the film, who warns Jamie, referring to the pygmies he has just captured, "They will put a curse on you". I believe the film deals with that. The three Scotsmen have taken the pygmies from the jungle and they are punished. Fraser, the pre-eminent scholar, the cerebral man, loses his mind. Alexander, the most eloquent,

whose locutions sway the Academy of Science, loses his words. Jamie, the doctor, will be banished from his country. Each has lost what he held most dear. Alexander and Fraser haven't chosen, they have lost everything. As for Jamie, he renounces all social status. He has nothing left, thus he is free.

How did you choose the three actors?

For Jamie, I met Clive Owen who absolutely wanted to do it, but wasn't free at the right time. Then I met Joseph Fiennes and was seduced by his look and his sensitivity straight away. I've been a fan of Ian Glenn since Bob Rafelson's **"Mountains Of The Moon"**. He read the script, and we went to see him in Edinburgh where he was playing in **"The Seagull"**. He liked the character and asked me perspicacious questions about Alexander's scientific convictions. For Fraser, I first settled on Kevin Mac Kidd, but the schedule of Ridley Scott's next project made it impossible. I found out three weeks before we started shooting, when I had already left for South Africa. So I took an overnight flight to London, met eight actors and left the same evening saying, *"Hugh Bonneville is my perfect choice"*. But I didn't even know whether he was available, or what his fee would be. He came to the casting, during the lunch break we drank a coffee together and he asked me a single question, *"Why does Fraser go mad?"* *"Because he's got a hard-on for the missing link"*, I replied. *"Oh, OK!"*. He understood straight away. And he'd already filmed with Ian, so there was a real friendship there.

Then you created the character of Elena.

Elena is in the lineage of my female characters. There's something of **"Indochine"** in her. She's a marginal woman, who works, who hunts. She isn't restrained by the mores of her time, but knows how to use them. She knows Africa well and thinks of the pygmies as the Africans do. She understands before everyone else that they form a couple. She's also a businesswoman who never forgets where her interests lie. But she allows herself to be tamed by the pygmies, especially by Likola who disarms her. She is moved by her pregnancy. When she understands that Jamie has in his fashion 'broken the pygmies in' her attitude to him changes. She will fall in love with him but instead of showing her feelings - as we are in the Victorian era - she talks about money, partnership. So he sees her as a greedy woman, not as a woman in love. Elena admires the fact that Jamie is prepared to sacrifice everything to save Likola. Would she be capable of it herself? The end is ambiguous, like Kristin's face, which reveals as much as it hides. There hasn't been a love story between them. But when she says she is returning to Africa because that's where her heart is, to what is she referring? Her dead husband? Jamie? Her past or her future?

Did you write Elena with Kristin Scott Thomas in mind?

I knew very quickly that she would be Elena. We had met and arranged a lunch with no precise intention, just to get to know each other better. At the time, I was beginning to tackle the script, I was between two sessions of 'seminars'. She asked me what I was working on, I replied, *"Working on a script in English. There's a woman in the jungle, a rifle in her hand"*. She replied that any actress hearing that would say yes. So she was saying yes. It was a very agreeable lunch. Even more than the actress I admire, I appreciate Kristin as a person. She is unique, strange, always unpredictable. Her English side makes her an unusual woman, strong, dependable. I kept her up to date with the script as I did with Catherine Deneuve on **"Indochine"**. When she read the final draft she reiterated her agreement: *"You haven't failed us. What you told me is in the script"*.

How did you get through this epic shoot with a largely English crew?

We got to know each other. I had a fearsome team. I had to impose myself upon them. To start, it was the first time these English technicians had seen a director who didn't stay hidden behind his monitor. I didn't want a monitor on set with all the team chuckling behind it. I had an exceptional English cameraman whom I trusted right away. I was also a photographer, so I know about focal lengths and depth of field. That's how I learnt to do my job. Just as I don't see the rushes. That goes back to **"Indochine"**. In any case on this film the rushes were developed in Johannesburg, then went to London, arriving in Paris ten days later.

Next, the technicians saw that I was always in front of the camera, right up close to the actors. I demonstrated, I got into cages, into the water. I stayed right by the camera, in a diving suit, not trying to stay dry, at a distance, with headphones. Then again, they had chosen to work on this long shoot, on a film shooting far from their homes, because they were moved by the subject, the ambition, the very size of the project.

But I would never have embarked on a film so laden with challenges, not to speak of technical problems, without having beside me people in whom I had complete trust and with whom I had already worked. In a word, I wouldn't have thrown myself into this adventure without DP Laurent Dailland, costume designer Pierre-Yves Gayrand and sound man Guillaume Sciarra.

The first week of the shoot quickly united us, English and French. We were shooting the waterfall. We had decided beforehand to shoot only the opening but when we were on set decided to do the end too. Right off, as we were two hours down a dirt track, we camped on the spot. 120 little tents, with communal showers and a big top for meals, that quickly brings a crew close together.

Was it different working with English actors?

English actors are really hard-working. They were prepared, they knew their lines and those of the other actors. They studied the journeys of the other characters as well as their own and made very constructive comments about all the roles. They demand 'line ups', which is to say the set ups are done with them. Often a director sets up the camera, the axes, the lights, with his team and then brings the actors in. Whereas on this film, it was out of the question that I should choose the set ups or the camera positions without them. Modestly, all of a sudden I was setting up with actors alone, almost like a theatre rehearsal. They arrived on set at the same time as I did. And each defended in a constructive, if demanding, indeed sometimes antagonistic fashion his character, his position in the scene, his movements, his relationship to the others. We really explored each scene, taking into account the point of view of each character, and after that they were ready. Then we would bring in the technicians, the actors would run through the scene two or three times for them, after which they went off to make-up, to prepare. They were truly with me, on my side, and gave me a lot. If you like working with them, they respect and support you.

And now it's finished, how does the film resemble the one you had in your head?

Do we ever have a clear picture in our heads? I was proud and very moved hearing Kristin's reaction when she first saw the film. After the screening, she said to me, *"You made us dream of a film. The film measures up to the dream, and that's very rare"*.

- INTERVIEW CONDUCTED BY MICHÈLE HALBERSTADT

RÉGIS WAGNIER SELECTED FILMOGRAPHY

EAST-WEST (1999)

UNE FEMME FRANÇAISE
aka **A FRENCH WOMAN** (1995)

INDOCHINE (1992)

JE SUIS LE SEIGNEUR DU CHÂTEAU
aka **I'M THE KING OF THE CASTLE** (1989)

LA FEMME DE MA VIE
aka **WOMEN OF MY LIFE** (1986)

RÉGIS WAGNIER BIOGRAPHY

After studying classics, Régis Wagnier gave up his place at l'IDHEC, preferring to learn the trade of director on film sets. He was first stand-in for Michel Piccoli for Claude Chabrol's **"Le Décade Prodigeuse"** (1972), then focus puller and location manager on features (Valerio Zurlin's **"Le Désert des Tartares"** 1977) then assistant director to Francois Girod, Volker Schlöndorff, Margaret von Trotta, Elie Chouraqui, Alexandre Arcady...

Wagnier directed his first feature **"La Femme de ma Vie"** with Jane Birkin and Christophe Malvy, in 1986. Three years later he made **"Je Suis le Seigneur du Château"**. **"Indochine"** (1992) boasting a prestigious cast including Catherine Deneuve, Vincent Pérez, Dominique Blanc and Jean Yanne, was an international hit, and was awarded the Oscar for Best Foreign Film.

In 1996, Emmanuelle Béart incarnated **"Une Femme Française"** alongside Daniel Auteuil. **"East-West"**, with Sandrine Bonnaire, was the French entry in the 2000 Academy Awards, and was also nominated for the best film, best director and best actress Césars that year.

KRISTIN SCOTT THOMAS SELECTED FILMOGRAPHY

ARSÈNE LUPIN JEAN-PAUL SALOMÉ (2004)
PETITES COUPURES
aka **SMALL CUTS** PASCAL BONITZER (2003)
GOSFORD PARK ROBERT ALTMAN (2001)
LIFE AS A HOUSE IRWIN WINKLER (2001)
RANDOM HEARTS SYDNEY POLLACK (1999)
THE REVENGERS' COMEDIES MALCOLM MOWBRAY (1998)
THE HORSE WHISPERER ROBERT REDFORD (1998)
AMOUR ET CONFUSIONS PATRICK BRAOUDÉ (1997)
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ANTHROPOLOGY

Anthropology is the scientific study of the human being. We speak of ethnology to describe the study of specific populations, and anthropology to describe the general study of the human species. Numerous traditions exist within the discipline, of which the most important are the French sociological school (Emile Durkheim, Marcel Mauss, Claude Lévi-Strauss); British social anthropology (J. G. Frazer, Bronislow Malinowski, A. R. Radcliffe-Brown) and American cultural anthropology (L. H. Morgan, Franz Boas, Marvin Harris).

Anthropology has been considered a legitimate science since the 19th century. At the end of that century, inspired by naturalists, anthropologists undertake to establish a system which allows the classification of races according to their physical characteristics. This work, carried out in the context of the colonial wars, is constantly enriched by the discovery of new cultures. After the Hottentots and the people of Terra Fuego, the anthropologists concern themselves with the Baka Pygmies and the tribes of New Guinea, describing and recording their special characteristics. Anthropology in the 19th century is directly inspired by colonialism.

By classifying people according to their physical and cultural differences, anthropology applies to science a value system shaped by the positivist ideology of the age.

ANTHROPOMETRY

Anthropometry is the scientific procedure linking the physical characteristics of various peoples to their intellectual development. The brilliant German naturalist Blumenbach is the first to divide up the various human races based on the study of their skulls. His successors will continue his work: craniology. Paul Broca draws up statistics on the mental capacity of populations. Francis Galton embarks upon the classification of young women in order to establish a "beauty chart" throughout the British Isles, and sets up an anthropometry lab at the Great Exhibition of 1884. This determinist approach reaches its zenith with the work of the Italian Lombroso, and his attempts to classify criminals according to their physiognomy. Popular right up to the first half of the 20th century, the influence of anthropometry dwindles in the light of genetic research in the scientific domain which imposes a distinction between identity as a biological concept and equality as a social concept.

SCIENCE AND RACISM

The science of the 19th century is a racial science and therefore a racist science. As early as 1797, Cuvier has asserted the existence of three races: white, black and yellow.

In 1850, the scientific battle against these racist postulates begins. Thus the naturalist Thomas Huxley makes an investigation into central Africa and Australia in 1851 and as a result is the first to assert that, on a biological level, the races do not exist. We are at the beginning of thinking which will admit the equality of Man.

"My business is to train my desires to conform to the facts, not to attempt to make the facts fit my desires. To sit before a fact like a small child, ready to abandon all preconceived notions, to follow humbly in the footsteps of Nature, no matter to what chasms they might lead us: without this, you will learn nothing".

- THOMAS H. HUXLEY (1825-1895)

HUMAN ZOOS

From the middle of the 19th Century, it is amongst giraffes, ostriches, elephants, crocodiles and monkeys that visitors can go to see 'men' with bizarre customs and somewhat frightening rituals. Human zoos have been born. The myth of the 'savage' becomes a reality. It is here, before Western eyes, and will remain for a century or more. With the right to colonise comes the right to exhibit 'exotic' beings. Human zoos present the spectacle of difference, and become popular in Europe in the early 1870s. The idea of 'showing' human 'creatures' as zoological specimens originates in Germany, where the wildlife dealer Karl Hagenbeck exhibits Laplanders as 'natural man'. Most of those unfortunates on show have signed meaningless 'circus performers' contracts'; some have been kidnapped from their native lands. Malnourished, cruelly treated, exposed to harsh climates to which they are not suited, considered as merchandise and forced to appear and perform in public, their European journey is for most a nightmare which few will survive. These human zoos clearly satisfy a hunger for the exotic on the part of the populace, as hundreds of thousands visit them every year. Thus in 1877, the director of a zoological gardens - Geoffroy Saint Hilaire - puts forty Nubians on show and doubles his revenue. The exhibits are supported by anthropologists, who delight in the quality of these 'samples' and take advantage of the opportunity to examine them, thus establishing a racial hierarchy. In short, these human zoos offer scholars the possibility of studying 'living subjects'. The phenomenon of the fair is welcome as it furnishes the opportunity for study. From the zoo to the measuring post, from entertainment to knowledge - everyone takes something from it.

"We need to emphasise our hope that the director of the zoological gardens perseveres along this path, so useful for anthropology, to wit, the transportation to Paris of specimens of every human group".

- BORDIER, PAPER OF THE PARIS ANTHROPOLOGICAL SOCIETY, 1877

So it is with the support of science that human zoos reinforce throughout Europe this image of the savagery of those from distant lands. Above all, they reflect the colonial expansionism of the era. And to heighten the spectacle, the exhibitions are active. The 'savage' is presented in 'primitive' contexts - playing, dancing, making music, and so forth. These zoos also find great success across the Atlantic. In 1906, Ota Benga, a pygmy, is exhibited as 'cannibal and missing link', first at the St. Louis Fair, where his caged neighbour is the Indian chief Geronimo, then in the monkey enclosure of the Bronx Zoo. Ota survives this ordeal, but blows his brains out in 1916.

PYGMIES

The pygmies are amongst the most ancient inhabitants of the forests of equatorial Africa. The first known reference to them can be found in the accounts of an Egyptian expedition in search of the source of the Nile, dating back to the Fourth Dynasty (some 200 years BC). General Herbouf's report was found in the tomb of Pharaoh Nefrikare. It tells of his having penetrated a great jungle west of the 'Mountains of the Moon', where he discovered 'tree people' - diminutive men who sang and danced to honour their God, dances the like of which had never been seen before. The pharaoh told him to bring back these 'dancers of God'.

If they were in the past known as 'dancers of God', today the pygmies are universally recognised as entirely human. They inhabit the immense tropical forest, stretching across eight sub-Saharan African states: Burundi, Cameroon, Congo, Central African Republic, Equatorial Guinea, Gabon, Rwanda and Zaire (Democratic Republic of the Congo).

In Cameroon, there are three distinct groups distributed unequally over the land they occupy:

1. **The Baka** - an estimated 400,000 inhabit the South and South-east;
2. **The Bakola** - also known as the Bayeli, some 3,000 live in the South-west;
3. **The Medzam** - who live in the Central Plain and are thought to number a thousand or so.

While their way of life has remained one of the most primitive on the planet, the pygmies have traversed the history of modern Africa, avoiding various disasters: slavery, colonisation, and - into the present day - the AIDS epidemic.

Losing their culture, they are becoming the 'Africans of Africa', but remain as the ultimate testimony to a time when Man knew how to make use of Nature without destroying it.

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BERLIN PR CONTACT OFFICE

PHIL SYMES **T** +44 77 99 66 33 51
RONALDO MOURAO **T** +44 77 99 66 33 95
CRISTINA SIBALDI
HOTEL BERLIN, LÜTZOWPLATZ 17, 10785 BERLIN **T** +49 30 26 05-0
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LONDON PR CONTACT OFFICE

PHIL SYMES **T** +44 77 99 66 33 51 **E** PHILSYMES@THEPRCONTACT.COM
RONALDO MOURAO **T** +44 77 99 66 33 95 **E** RONALDO@THEPRCONTACT.COM
GARDEN STUDIO, 32 NEWMAN STREET, LONDON, W1T 1PU **T** +44 20 73 23 12 00 **F** +44 20 73 23 10 70

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