

GAUMONT PRESENTS

WILLIAM HURT

ISABELLA ROSSELLINI

 61^e Internationale
Filmfestspiele
Berlin
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Gala



Late Bloomers

A film by JULIE GAVRAS



les films de
WORSO





presents

a Les Films du Worso / The Bureau / Gaumont production

in co-production with Be-Films

LATE BLOOMERS

**William Hurt
Isabella Rossellini
Doreen Mantle
Kate Ashfield
Joanna Lumley
Simon Callow**

A film by Julie Gavras

Length: 90 minutes

Release: 2nd half of 2011

Officiel site: www.gaumont.fr
Press site: www.gaumontpresse.fr

SHORT SYNOPSIS

In a romantic comedy, a man and a woman love each other but everything conspires to drive them apart. Despite their true feelings, they separate now so they can be together later.

The man and woman are Adam and Mary. But Mary and Adam aren't your typical 20 or 30-year-old couple; they're nearing 60. Like many 60-year-old couples of the 21st century, they're high functioning. And what's more, they do it with style. They deftly juggle children, grandchildren, work and friends, with all the joys and disappointments that come with married life.

Until one day they realize, to their great surprise, they've entered the senior category. And they react to this realization in totally opposite ways.

Adam's actions are as frantic as his denial. He desperately looks for a fountain of youth.

Mary decides to deal with the situation by doing what she does best: taking care of her husband and family. But her "preparations for aging," though comically malicious, frighten her friends and family.

A clash soon becomes inevitable and a separation ineluctable. Children, grandchildren, parents and friends will try to reconcile them. But shouldn't they simply trust life to do that?

THE CHARACTERS

Mary is a loving woman. She is the link between all the family members. It is she who does the family planning. She even chose – and then gave up – her career around Adam's needs and the family's necessities.

She is a warm woman, a *mater familias*. She can also be a stubborn nag. She does whatever it takes to compensate for her illustrious husband's shortcomings. She accepts her role as a killjoy who has to constantly remind him of his familial responsibilities. Because of this, she has the efficiency and honed reality principle of those who are forced to live in the real world.

Born of an Italian father and an English mother, she grew up in Italy and settled down for good in the UK at age 20.

Adam is an internationally renowned architect. He has long specialized in train stations and airports. He brought newfound respect to these buildings, which were once considered minor by his peers. But then the transportation revolution fizzled out and there was new competition. Little by little, he became history without even realizing it, never figuring out how to reinvent himself. Like many hard workers and artists, Adam is totally egocentric. But he is of the touching and intriguing sort. He has no qualms about leaving his wife the dirty work of nagging so that he can stay in the upper spheres of creativity.

Nora is Mary's mother. An English woman with a life punctuated by the great events of the 20th century: WWII, the unification of Europe, and so on. Once a nurse, she married an Italian and lived in Italy before returning to Britain when her daughter was 20. A feminist ahead of her time, she is an outrageous and funny old woman.

Adam and Mary have three children whom we meet and discover mainly through what happens to their parents:

James, the eldest, is just over 30. He is certainly the most unassuming of the three. He is the most serious, the most thorough, but also the least confident. Though a professional and personal success story, he has never really gotten over an inferiority complex around his father and feels unloved compared to his little brother. It's true that no one ever understood what he did for a living. Still, he's here, present, attentive, always waiting for a sign. His parents' problems no doubt give him one.

Irene is a year younger than James. She's the family's third woman, and she is caught somewhere between her eccentric grandmother and her mother who takes care of everything. She keeps her distance from the family and doesn't live in London. Like her brother, the changes in her parents' relationship represent an opportunity for her to find a new role in the family.

Benjamin isn't waiting for anything, he has no expectations. He is well-adjusted and happy. He's the baby brother, and is barely 20. He has reaped the benefits of having an older brother and sister, and his parents all to himself. He is the least worried about his parents and it is he who, though at the very beginning of his adult life, has best understood what they're going through.

Charlotte is Mary's friend. We imagine she showed Mary around London in the 70s when she was fresh off the boat. Charlotte is like an older sister run wild and is her oldest friend. Their friendship is at least 30 years old. Charlotte was talkative, while Mary was the shy one. It was she who lauded woman's lib while Mary was marrying Adam. Each admired the other, and still does, for being the opposite of herself.

Richard is a real estate mogul. He and Adam have certainly run across each other many times during their careers. Richard has a knack for business and a flair for money. He's an eccentric, into money and sex. They don't have much in common. However shared interests bring them together around the architecture firm.

Interview with JULIE GAVRAS Scriptwriter and director

What does the film title mean?

“Late bloomers” is an expression commonly used to define late fulfilment in life, which is the case of the couple in this story...

When did you first think about LATE BLOOMERS?

AMEN was released 10 years ago. My father went round the world and to all the film festivals with that film, and each time it was shown, a retrospective of his works was also shown. After a year of this, I started to find it quite harrowing... It was rather extraordinary for my father: to realize that his work was appreciated so much, yet at the same time, it felt very end of life-ish, very sort of “this is his last grand film”!

The idea to use this as a story took form when he was being honoured once again, this time for the 40th anniversary of Z. Then I thought it could make a story. A story about the fact that at some point in one’s life it is the view of others that makes us feel old rather than the actual state one is in really.

So, I imagined the life of this architect who is awarded a prize for his career’s work and all the incredible things that occurred during it. Because the architect, just like my father, above all wished to continue working without age becoming a problem.

Why did you choose an architect?

An architect works in a rather similar fashion to a film director. The same genuine artistic creation combined with taking into account the sometimes heavy technical and financial elements. And as far as family life goes, following an architectural project through to the end is very similar to shooting a film...

I was inspired by Paul Andreu, an architect I admire greatly, who started his career young, which was quite rare for his generation. Just like William in the film, he only designed airports for a long time: Abu Dhabi, Charles de Gaulle 1 and 2... Just like they say my father always makes the same type of film... These parallels amuse me, in the same way as coinciding the crowning of his entire life’s work with the proposition to design retirement homes!

And the desire to tackle the passing time theme as a romantic comedy?

The idea I had was only good for the beginning, I needed to find a way to develop it. And as I adore romantic comedies, I thought a romantic comedy would provide a very good backdrop: the contrasting couple, the course of the story with a well-chartered development, with intense moments such as the first meeting, love,

heartbreak, separation and reunion. I was not basing this on a book as with my first film, but on conventions of the genre, which made reassuring markers. Obviously, what amused co-writer Olivier Dazat and myself most was to take these settings and codes and divert them. Because in this type of story, the protagonists are closer to 20 or 30 than 50 or nearly 60...

So, you co-wrote the script with Olivier Dazat...

I wrote BLAME IT ON FIDEL all by myself based on the book and Olivier Dazat came in as a consultant. For this original script, however, I did not feel up to writing it alone and I was less afraid of "sharing the writing". Olivier intervened immediately, I wrote the pages, he read them, we discussed them and then I got back to work on them. It's good to have someone to discuss things with; ideas pop up quicker. And Olivier is 50; therefore he has experienced life situations which are extremely valuable for the film subject...

Is the family you depict inspired from your own?

I do not have any grandparents, but the set of siblings is the same as my family's: an elder brother, a younger sister and a younger brother. Similarities stop here though; it was just for the markers.

How did you come to cast Isabella Rossellini and William Hurt in the roles of Mary and Adam?

Seeing that age was the subject of the film, I did not want cheat with the age of the actors! I wanted two actors who were the same age as Adam and Mary, but who didn't look it, like so many 60-year olds today.

As for Isabella, it was an obvious and immediate choice because I found out one day she had made a series of short 1-minute films called "Green Porno" about insect sexuality. In a very pretty pastebord décor, the over 50-year old actress is disguised as an insect, wearing just a leotard and cardboard eyes to look like a fly! She shows such a complete freedom and serenity regarding her body and age that I thought she'd be perfect for the role. I knew it would not be a problem to get her to say she was nearing 60, which is often a critical age for many actors.

William Hurt was a different story. The first time I went to the movies alone was to see KISS OF THE SPIDER WOMAN which he played so extraordinarily. He is one of the stars though whom I discovered the silver screen. He's a great actor, both romantic and imposing, even scary, which was perfect to portray this father placed on a pedestal by his family.

I also liked the idea that Isabella and William had never worked together before and this would be their first time as a couple. I really wanted this first.

And the rest of the cast?

Arta Dobroshi, who plays Maya, starred in LORNA'S SILENCE by the Belgian Dardenne brothers. She may not be recognized because this time she has long hair and is made-up. Her role was difficult because she did not have a lot of acting to do:

she was simply present and expresses little by little that she had fallen in love with her boss. In each scene, Arta manages to mark that slow evolution. I had not thought of her, it was casting director Kahleen Crawford, who cast the actors for Ken Loach's latest films, who suggested her because Arta had just moved to London.

Kate Ashfield plays the daughter, and Kahleen was sure about her straight away. We did interview other actresses, but I quickly realized she was right. She had the leading female role in *SHAUN OF THE DEAD*, a comedy about zombies starring Simon Pegg.

I had noticed Aidan McArdle, who plays the elder, right at the beginning of casting, though as he is not very tall, I was not sure it would work with William, who is very, very tall. So we kept on looking. And then in the end, we went back to him as I was satisfied with no-one else and my worries about height were absurd...

As for Luke Treadaway, I had already seen his twin brother in *FISH TANK*, but Kahleen called Luke in and then we met and got on perfectly well.

How did you work with them?

We had a fortnight of rehearsals in London before shooting, requested by William. I did not do that on my first film as the main roles were played by children and I did not want to lose their spontaneity, which was all the more necessary as the shooting was short. Having rehearsals first allowed us to imagine both the couple's history and the family's. This was important because the family is multi-cultural with an Italian mother, a father with American roots and three children who are English because they were born and raised in London.

During the rehearsals I decided to "Italianize" the family... Isabella taught "her children" a few typical Italian gestures and we changed the daughter's first name from Irene to Giulia...

Was shooting in English in London a way to extend the tribute to English romantic comedies?

Yes, and as the point of departure of the film was very close to me here in France, going to England was a way of putting distance between all that and myself, and also to create the family's own identity. Even if at the beginning I naively and confidently set off to London thinking it would be just like any other European city... before discovering, during the location research and discussions with colleagues, that it was far from being the case. And in fact it was working in their world which is so different from mine that has made the film so particular. For example, for Adam and Mary's apartment I would never have dreamed of green and purple walls... But it worked... I must say that the film's production designer, Eve Stewart, also did the settings for *THE KING'S SPEECH*. I had noticed her work when I went to see *THE DAMNED UNITED* before leaving London.

Going back to shooting in London, I had the impression it allowed me to rid myself of inhibitions, to really have let myself go because I was away from home.

Why London and not New York?

Too far away! And anyway, London is the city of grand architects such as Norman Foster who are world famous. And it is also a very cosmopolitan city, which corresponded perfectly to this multicultural family.

And what was it like shooting in English?

It is not my mother tongue, but I speak English. On the set, I spoke French to cinematographer Nathalie Durand, Italian to Isabella and English to the rest of the crew. It created some very amusing moments of confusion and made shooting atmosphere much warmer because everyone took more care to understand and make sure they were understood. Because we also had to deal with different accents on set (Scottish, Irish, etc.)

Was getting into Mary's head natural for you or did you need to question women of that age?

Since AMEN, I have observed and questioned people around me a lot. For example, I was told about the part with the glasses when Mary puts her make-up on, I would never have thought of that myself. Or the exasperation experienced when one of your children gives you a hand up... And to get ideas for these scenes, I read a lot of things before writing: novels, essays and articles... I even subscribed to a magazine for the retired called *Senior Plus*. It came by post at home for two years and my husband couldn't stand it!

In general, when films talk about couples reaching a crisis, it is usually through lack of physical desire. But Mary and Adam still get on very well under the covers...

Yes, which is very important because if they didn't get on in bed anymore, they wouldn't get on about much at all anymore! Everything would have slipped away due to the lack and we would no longer be interested in their specific problem: their radically opposite ways of approaching the age of 60.

Does the senior generation appear to be a particularly interesting angle for you to broach our current society?

Yes, because it's a generation that has reinvented everything. When I started taking interest more generally in the way society "treats" the retired sector – the seniors, as it is now the established term – I discovered a category that is overanalyzed by the media and in studies. It is a changing population which is attractive because it is growing in our rich countries. It is a new generation, the baby-boomers generation that is now reaching 60. A generation that has seen the world modernize, transform and that thought it would never grow old. And at the same time, reaching 60 is a no man's land, a land in between ages that needs inventing... not as young as one thinks one is, though not as old as others may think. As Charlotte says, they do not have any models...

Mary may worry about her wrinkles, but the worst part is when she tries to go back to work. Once again, I based this on reality, thinking of retired people's voluntary work. I think that, considering that neither are paid for their work, telling voluntary retired workers that it's a good way of staying in touch with the world, or telling 20-year old trainees that it's good for their future, is revolting.

This brings us to one of the funniest scenes in the film: when Mary applies to work for a humanitarian aid organization...

Joanna Bobin, who plays the woman who receives Mary, is a stand-up comedy actress. She has a wonderful sense of rhythm... and she is excellent as a reconverted business woman. Her cold pragmatism is unexpected at the association with such humanistic values.

As in all romantic comedies worthy of the name, second roles are very important and colourful.

Contrary to the main characters, who require delicacy at work, it is possible to be far more excessive with the secondary characters. It's sheer bliss to think up and to write. And once we had decided to shoot the film in London, it was obvious we needed to convince Joanna Lumley and Simon Callow to be in the film. In my opinion "Absolutely Fabulous" and FOUR WEDDINGS AND A FUNERAL are two pillars of British humour...

With Charlotte's (Joanna Lumley) Gray Panthers, things get quite funny...

The Gray Panthers really exist, at least in France and in the United States. They were highly fashionable in the 90's. The Gray Panthers campaigned a lot for laws on welfare and rights for the elderly. There are very few men among them. It's a sort of Women's Lib that has grown old and fights for new causes now. I also added an element to this group inspired by London: English accents. Each one has a specific accent – Scottish, from the south, etc...

And there is the freshness of the oldest character: Nora, Mary's eccentric mother...

That's part of the pleasure of making a family evolve, along with all its little oddities. Nora has looked after two generations and says 'enough is enough!' To play this exuberant grandmother we were looking for very well-known actresses. And then one day, Doreen Mantle came into casting wearing a down jacket and two pairs of glasses, one propped on her forehead. She had just shot an advert, she was late and got the script pages mixed up... When I saw her, before she had even said a word, I knew she was the one for the role.

Another ludicrous situation is the aqua gym course Mary tries to take.....

Again from experience, except that I do the opposite from Mary: I only go to clubs with women *older* than myself, like that I feel like I'm in great shape! I knew it

would be worth it visually: brightly coloured floating pool noodles and bathing caps, the girls' unbearable advert smiles... We enhanced the lines of course, even though that's what it's really like in, even for older women: they observe each other, look to see who has the best cleavage... putting a group of women together in swimming costumes provokes amusing things immediately!

Even when your characters get themselves into comical or ridiculous situations, like Mary at the pool, you still look at them fondly, they are never pathetic.

I've always had a problem with films when you can sense the director doesn't like his characters. But in my line of work, I don't even ask myself that empathetic question because I naturally relate to the characters. Of course they are put into absurd and cruel situations, even horrible situations like the scene at the humanitarian organization. The more the situation is horrible, the more it can be twisted...

A little girl in BLAME IT ON FIDEL, 60-year olds in LATE BLOOMERS... You never make films about people of your own age!

Yes, this gap allows me to hide and have fun, but in the end, the little girl's point of view in BLAME IT ON FIDEL and Mary's point of view in LATE BLOOMERS are my points of view. My characters all have something in common: they are starting a new period in life and are looking for their place in the family, in society, in the eyes of others and in their own eyes.

And this "how to find one's place" is a questioning close to heart that keeps coming back to stir me ...

Interview by Claire Vassé

Interview with ISABELLA ROSSELLINI In the role of Mary

Why did you want to work with Julie Gavras?

Strong personalities attract me, ranging from directors such as David Lynch to John Schlesinger, not forgetting Guy Maddin. I try to choose films directed by people who deserve to be called authors. With *BLAME IT ON FIDEL*, Julie was already proving to be a genuine author and this film confirms it. She is sincere and offers her own vision of things. The combination of sensitivity and humour should move many people.

What attracted you in the script?

Julie has managed to create a 'tragicomedy' side that is so typical in European films, especially in those from the South, that blend laughter with tears so well. Her film tackles important themes: age, our perception of it and the fact that no one lives forever. It's about the time we have left in life and what we decide to do with it. We encounter my character, Mary, just as she is becoming aware of all that. Despite the fact that we all know about death from childhood, the deadline is nevertheless rather abstract, until it actually arrives. That's where Mary's at. Nearing 60, she is caught up by reality and wants to make sure her husband and all her family are fully aware of it.

The script is extremely powerful because it broaches a serious situation with great elegance, affection and hope. It is a very particular story that spectators will be able to relate to. I was very impressed when I read it. Julie is an amazing director and I have no doubts about her whatsoever. She just needs some time for recognition!

How would you describe your character, Mary?

Although her mother and husband are English and her children have grown up in England, Mary's father was Italian and she grew up in Italy. Therefore she is not a typical English mother which adds nuances to her character. I think she would define herself as a *mamma*, a spouse whose family is the most important thing in her life. Mary has that Latin European quality.

Do you feel close to your character?

I am Italian, even though my mother was Swedish. And I am not a typical *mamma* either. Probably due to the culture, or mixture of cultures, I immediately related to Mary and the way she behaves with her children. Mary is very familiar to me.

Her observation of life concerns us all...

There is what she has accomplished and what she still has to do. She has always supported her husband and children, putting her own career on stand-by. Women often do this. Then all of a sudden, Mary realises that death is much closer than it was when she was only 20. And she realizes that our society does not have a real place for those between 60 and 80, although many could still be useful and would love to participate. Depending on which country you live in, retirement age is between 60 and 65, even though you are still young and full of energy. So what do you do with yourself and what does your life become? Faced with a husband who is in complete denial, Mary is going to try to be realistic and reacts. It's funny, moving and deeply compassionate.

How did you work with Julie Gavras?

We rehearsed for two weeks, which is highly unusual. You usually have one or two script readings, but not real rehearsals as for a play. Julie asked us to arrive a fortnight before shooting started to work with William Hurt and the team. We discussed everything; Mary's childhood, the way she landed in England, how she met Adam. Knowing the history of your character, even elements which are not in the film, helps you to define it and interpret it better.

Julie was there all the time to answer our countless questions. It's her job and she does it very well; she really had thought of everything.

What was working with William Hurt like?

It's the first time we've ever acted together. I admire his work and this gave me the opportunity to get to know him better. He is really very, very good. A large part of the acting consists of reacting to your partner and I found working with William was so easy.

Our first meeting was quite out of the ordinary. I was on a plane and a man with a long white beard grabbed my arm as I was heading towards my seat, and declared that he was my husband! I smiled and continued towards my seat. Once I was seated I started wondering who this strange 'Father Christmas' was. I hadn't recognized him, but it was William! He patiently waited for the plane to land before coming back to me and repeating that he was my husband in the film we were going to shoot! This meeting was just like him, unusual and elegant. I was immediately struck by his charm, which is a good start to playing a woman in love! He's a real man and working with him was fascinating. He's a great actor.

Does the subject of this film affect you?

The title refers to late blooming. It's a metaphor about maturity. The story evokes the journey to maturity through the different phases of a person's life. One day, William asked Julie what the film was about and she answered that it was about people trying to find their place in life.

Lightly and subtly, the film goes over many questions to which we have no answer. Only shared experience can help us. Mary finally realizes that she is a good person and although not perfect, she does what she believes is right. She realizes that she has made a pretty good job of things and that her family has turned out the way she wished it would.

Is LATE BLOOMERS a woman's film?

Probably, yet it stresses their compassion more than simple feminism. The film is obviously a woman's point of view, Julie's point of view, as she is more likely to be interested in relationships between people and family than a male director would be. Though one must not generalize. The truth is that it is rare to encounter a good film about life and family, but this is definitely one of them!

Selected filmography

2011	Late Bloomers by Julie Gavras
	Deauville by Miguel Cruz Carretero
2008	Two Lovers by James Gray
2006	Infamous by Douglas McGrath
	The Architect by Matt Tauber
2000	Il cielo cade/The Sky Is Falling by Andrea & Antonio Frazzi <i>David di Donatello Award nomination for Best Actress</i>
1998	The Impostors by Stanley Tucci
	Left Luggage by Jeroen Krabbé <i>Special Mention, Berlin International Film Festival</i>
1996	The Funeral by Abel Ferrara
	Big Night by Stanley Tucci & Campbell Scott
1994	Ludwig van B. by Bernard Rose
	Wyatt Earp by Lawrence Kasdan
1993	Fearless by Peter Weir
1992	Death Becomes Her by Robert Zemeckis
1990	Sailor & Lula by David Lynch
	Dames Galantes/Gallant Ladies by Jean-Charles Tacchella
1986	Blue Velvet by David Lynch <i>Independent Spirit Award for Best Female Lead</i>
1985	White Nights by Taylor Hackford
1979	Il prato by Paolo & Vittorio Taviani
1976	A Matter of Time by Vincente Minnelli

Interview with WILLIAM HURT In the role of Adam

What attracted you to take part in this film?

The script. I accepted straight away after having read it. And I also appreciated the fact that Julie crossed the Atlantic to discuss it with me.

How did you feel when you read the script?

Even though I read the English version – which was not the original French version – it felt very true. The emotions were there, on each page. Julie's words found an echo with me; they sounded right. I immediately understood what the film was about: time slipping by while old age and death are looming on the horizon. The story combines several generations, each busy with their own worries and identities, which is sometimes the same in music. There was something melodic about the story, something deeply compassionate.

Is this compassion important for you?

I have no wish to waste my time or my life. I need to feel something, to find a sense to my work and the only way to do so is to take on projects that broach real themes which are anything but superficial.

In the film industry we are confronted with artifice due to the very nature of our work. This leads us to look for truth as much as a better comprehension of things, because we need to understand reality to be an actor.

Does the subject of this film affect you?

Who would not be? One of the most important scenes of the film takes place in a graveyard. Even in those settings, Julie and her story give us hope. We will all end up in a graveyard. This film is about all of us.

I think it's wonderful to be able to tackle a subject that so many avoid. Regarding *Moby Dick*, Herman Melville explained that his book posed a question about a very human paradox. If I remember rightly, he said: "Why do the living take so much trouble silencing the dead? The dead are still alive our minds, and in this way their existence can continue eternally. Therefore there is nothing more precious than the present. Both in memory of those who were and for ourselves, because we too will all die for our loved ones". I have been wondering about this since I was young. I started my acting career in classical theatre in which the main questions about human nature are very present. I have always asked myself these questions and I'm delighted to be able to do so with this film. To have the chance to broach

this vital, sublime and deep question, is a wonderful opportunity for an actor and I'm glad Julie Gavras gave me the chance.

Your character, Adam, appears to be in denial about his age...

That's one of the questions the film raises. How is it possible to agree with what we become, regardless of age? How can one not give into fear and the image of the future we can imagine? How do we live our lives? A lot of courage is required to have an inkling of a chance of finding the answers. Growing up is a challenge. Life can be brilliant for those who can accept it.

What do you think of Mary and Adam?

As for most long term couples, they are as much together as apart. Although both of them are experiencing a personal journey, they stay a team. This reminds me of a remark someone made a few years ago: a relationship is not an addition, it is a multiplication. The film recreates that, both Mary and Adam have their own personalities and yet they form a couple. It's a marvellous nuance. How did this couple manage to commit without either of them losing their own identity? That's the way it is, I believe, for all these wonderful couples.

Can you see yourself in your character?

I am only an actor. When I play a part, I endeavour to find something about myself that resembles the character, but that is not enough to define me as a person.

At the beginning of the film preparation, my partners gave me a little book called, "101 lessons from the college of architecture". Before then I had raided the architecture section at my local book store to read up on the subject, but as all the books intimidated me, I read this gift which seemed more in my reach. It's an incredible book. Page 101, there is, amongst a host of observations, a mention that architects are 'late bloomers'. What a coincidence! So, is the actor the character he plays? When people stop me in the street and talk to me about the image I inspire for them, I reply that I am not who they think I am. I relate to the character through details. And I do so with quite a lot of attention to the story and in a way that ensures there is an echo with the other characters. The aim is that the spectator can relate too. That's the secret of the show: helping people to recognize who they are.

How did you work with Isabella Rossellini?

The people I prefer working with are those who have their feet on the ground, who are natural and feel happy in themselves. Isabella is remarkable, she is always herself. In my opinion, acting is an act of generosity, of sharing, and Isabella seems to see things the same way. She always shows great conscientiousness, which I believe she partly inherited from her parents. Shooting a scene with her is a pure joy.

Has this film helped you to find answers about life?

Everyone can find elements in the film to feed on. As for me, I now feel capable of confronting my own mortality and choices better.

Selected filmography

- 2011 **Late Bloomers** by Julie Gavras
2010 **Robin Hood** by Ridley Scott
2009 **The Countess** by Julie Delpy
2008 **The Incredible Hulk** by Louis Leterrier
Vantage Point by Pete Travis
2007 **Into the Wild** by Sean Penn
2006 **The Good Shepherd** by Robert De Niro
2005 **A History of Violence** by David Cronenberg
Academy Award nomination for Best Performance by an Actor in a Supporting Role
2004 **The Village** by M. Night Shyamalan
2002 **Au plus près du paradis/Nearest To Heaven** by Tonie Marshall
Changing Lanes by Roger Michell
2001 **A.I. Artificial Intelligence** by Steven Spielberg
1998 **One True Thing** by Carl Franklin
Dark City by Alex Proyas
1996 **Un divan à New York/A Couch in New York** by Chantal Akerman
Jane Eyre by Franco Zeffirelli
1995 **Smoke** by Wayne Wang
1990 **Alice** by Woody Allen
1987 **Broadcast News** by James L. Brooks
Academy Award nomination for Best Actor in a Leading Role
Golden Globe nomination for Best Performance by an Actor in a Motion Picture – Comedy/Musical
1986 **Children of a Lesser God** by Randa Haines
Academy Award nomination for Best Actor in a Leading Role
Golden Globe nomination for Best Performance by an Actor in a Motion Picture - Drama
1985 **Kiss of the Spider Woman** by Hector Babenco
Academy Award for Best Actor in a Leading Role
Best Actor Award, Cannes International Film Festival
Golden Globe nomination for Best Performance by an Actor in a Motion Picture – Drama
1983 **The Big Chill** by Lawrence Kasdan
1981 **Body Heat** by Lawrence Kasdan
Eyewitness by Peter Yates
1980 **Altered States** by Ken Russell
Golden Globe nomination for New Male Star of the Year in a Motion Picture

CAST

Adam	WILLIAM HURT
Mary.....	ISABELLA ROSSELLINI
Nora.....	DOREEN MANTLE
Giulia.....	KATE ASHFIELD
James.....	AIDAN McARDLE
Maya	ARTA DOBROSHI
Benjamin	LUKE TREADAWAY
Leo.....	LESLIE PHILLIPS
Peter	HUGO SPEER
Charlotte	JOANNA LUMLEY
Richard.....	SIMON CALLOW

CREW

Director	JULIE GAVRAS
Scriptwriters.....	JULIE GAVRAS OLIVIER DAZAT
Producers	SYLVIE PIALAT BERTRAND FAIVRE
Executive Producer.....	SIDONIE DUMAS
Line producer.....	VICTORIA GOODALL
Co-producer (UK).....	TRISTAN GOLIGHER
Co-producer (Belgium)	CHRISTOPHE LOUIS
Associate producers.....	VINCENT GADELLE BENOIT QUAINON
Director of photography.....	NATHALIE DURAND
Production designer.....	EVE STEWART
Editor	PIERRE HABERER
Costume designer	MARIANNE AGERTOFT
Music composer	SODI MARCISZEWER
Sound Editors	MARC BASTIEN FRANCOIS DUMONT
Dubbing mixers	NICOLAS NAEGELEN AYMERIC DUPAS
Casting director.....	KAHLEEN CRAWFORD
1st assistant director	STUART RENFREW
2nd assistant director	LUCY EGERTON
Production manager	FARAH ABUSHWESHA
Art director	DAVID HINDLE
Postproduction supervisor.....	TOUFIK AYADI
Hair & Make-up designer	SARAH MONZANI
Script supervisor	JO BECKETT
Production accountant.....	RACHEL DONKOR
Location manager.....	BEN GLADSTONE