

Gaumont

presents

RETURN TO MONTAUK

A film by **Volker Schlöndorff**

**With Stellan Skarsgård, Nina Hoss, Susanne Wolff,
Isi Laborde and others
With the participation of Niels Arestrup**

Screenplay **Colm Tóibín, Volker Schlöndorff**

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**World Premiere in Competition
67th Berlin International Film Festival 2017**

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Gaumont presents RETURN TO MONTAUK a production by Regina Ziegler (Ziegler Film), Volker Schlöndorff (Volksfilm), Francis Boespflug and Stéphane Parthenay (Pyramide Productions/France), Sidonie Dumas (Gaumont/France) and Conor Barry (Savage Productions/Ireland). In co-production with Til Schweiger and Tom Zickler (Barefoot Films), Marc Gabizon and Christoph Liedke (Senator Film Produktion), Rainer Kölmel (Starhaus Filmproduktion), Mike Downey and Sam Taylor (Film & Music Entertainment), the broadcasters ARTE France Cinéma (Olivier Père and Rémi Burah), WDR (Götz Schmedes), BR (Claudia Simionescu, Bettina Ricklefs) and ARTE (Andreas Schreitmüller), with the participation of ARTE France, and backed by MBB, FFA, DFFF, Eurimages, Bord Scannán na hÉireann/the Irish Film Board, and CNC. World sales: Gaumont.

A film in Panavision Cinemascope
Running time: 105 mins

CAST

Max Zorn

Rebecca

Clara

Lindsey

Rachel

Mark McDonald

Roderick

With the participation of

Stellan Skarsgård

Nina Hoss

Susanne Wolff

Isi Laborde

Bronagh Gallagher

Mathias Sanders

Malcolm Adams

Niels Arestrup as Walter

CREW

Directed by

Volker Schlöndorff

Written by

Colm Tóibín, Volker Schlöndorff

Produced by

Regina Ziegler

Volker Schlöndorff

Francis Boespflug

Stéphane Parthenay

Sidonie Dumas

Conor Barry

Executive Producer

Hartmut Köhler

Co-producers

Til Schweiger

Tom Zickler

Marc Gabizon

Christoph Liedke

Rainer Kölmel

John Keville

Mike Downey

Sam Taylor

Commissioning Editors

Olivier Père and Rémi Burah / ARTE France

Götz Schmedes / WDR

Claudia Simionescu, Bettina Ricklefs / BR

Andreas Schreitmüller / ARTE

Line Producers

Holger Reibiger

Sabine Schenk

Cinematography

Jérôme Alméras

Edited by

Hervé Schneid

Production design

Sebastian Soukup

Costume design

Majie Pötschke, Angela Wendt

Make-up

Barbara Kreuzer, Alexandra Lebedynski

Film score

Max Richter

Original music

Thomas Bartlett

Sound

Jean-Paul Mugel, Olivier Dô Hùu

Casting

Amy Rowan, Cornelia von Braun

BRIEF SYNOPSIS

It is winter in Montauk, at the far end of Long Island. There are two deck chairs on the windswept beach. The chairs are waiting for two people who have, for a long time, been lost to each other. He is a writer and has come from Berlin. She is a New York lawyer. Many years before, they had a fling, but they were too young to know they had each met the love of their lives. Now they have come back to Montauk, filled with regret and hope. The bodies remember. It feels for them like the next day after the last one they were together. They do not know if it is possible to reverse time. In Montauk, they find out.

PRESS STATEMENT

“RETURN TO MONTAUK is neither an adaptation of the book by Max Frisch, nor a travelogue. It is based instead on an original screenplay by Colm Tóibín and me and dedicated to the memory of Max Frisch.” Volker Schlöndorff

RETURN TO MONTAUK sees Volker Schlöndorff fulfilling a long-cherished desire: to make a film that is happening here and now, without any literary or political ambitions. Just cinema. RETURN TO MONTAUK is based on an original screenplay by the Irish author Colm Tóibín („Brooklyn“) and Volker Schlöndorff, with hidden allusions to the novella „Montauk“ by Max Frisch, whose „Homo Faber“ had already been adapted by director Schlöndorff in 1991.

The Swedish Hollywood star Stellan Skarsgård (NYMPHOMANIAC, MARVEL'S THE AVENGERS, THE GIRL WITH THE DRAGON TATTOO) plays the author who is trying to rewrite reality, Nina Hoss (A MOST WANTED MAN, BARBARA) and Susanne Wolff (HEDDA, THE STRANGER IN ME) are the two women in his life. Other key roles feature the discovery Isi Laborde as well as Niels Arestrup who had already been cast in a lead role in Volker Schlöndorff's DIPLOMACY.

RETURN TO MONTAUK is the first collaboration between Regina Ziegler and Volker Schlöndorff – and the 92nd feature film by the producer who received the German Film Academy's Honorary Award in 2016. *“I really appreciated Volker's professionalism and his passion for taking on this film. As a producer, I had luck three times over: with the story full of emotion, a fantastic line-up of actors, and a director who already has an Oscar.”*

PRODUCTION NOTES

“Most of us had a love in our life we can never forget. However hard we try, we never get over it,” Volker Schlöndorff.

The author Max Zorn, now in his early 60s, is on a promotional book tour in New York when he meets up again with the woman he could never forget. They spend a weekend together again. 17 years have since passed. Can there be a future for their past? They will find out in Montauk, the place at the end.

Together with his lead actors Stellan Skarsgård, Nina Hoss and Susanne Wolff, Volker Schlöndorff fulfilled his long-held wish with RETURN TO MONTAUK of returning to the cosmos of Max Frisch after HOMO FABER (1991) without, however, using „Montauk“ as literary source material. “It is about love within the craziness of a metropolis – New York – and the happiness of a weekend on the coast, in Montauk. About overpowering memories, longing and the passing of time,” says Schlöndorff.

Montauk means something like “Land’s End” in the Native American language and describes the most extreme point on Long Island, about 180 kilometers from Manhattan, „You can really only look back when you are in Montauk,” says Volker Schlöndorff. “You are detached from everything in this place – the high sky, the wide beaches. And then, suddenly, the ghosts appear.”

Montauk was the main setting for the unreservedly autobiographical novella which Max Frisch published in 1975. “I want to be able to describe this weekend without inventing anything,” it says in Max Frisch’s “Montauk”. The author, who is looking back on his life and taking stock, is Frisch himself. The young woman, with whom he spends this one weekend in Montauk, was a member of staff at his American publisher and accompanied him during his stay in New York. Frisch was still married at the time. Those are the parallels that can be discovered in RETURN TO MONTAUK.

Max Frisch and Volker Schlöndorff, who was close friends with the Swiss author until his death in 1991, were in complete agreement that “Montauk” was unfilmable. “I had even discussed this with Max Frisch when we were working on HOMO FABER“, Schlöndorff recalls. “And we both agreed: way too autobiographical, too essayistic. This isn’t a film narrative. But, a couple of decades later, I thought: what if one just took on the basic constellation?”

An independent work was therefore created and an original screenplay written by Volker Schlöndorff with the Irish author Colm Tóibín, who has now become a familiar name to cineastes as well since the three-times Oscar-nominated adaptation of BROOKLYN (2015). “And the more we progressed, the more personal the script became,” Schlöndorff continues. “All of sudden, autobiographical elements from Colm Tóibín and me were being incorporated so that the final draft may read as a double portrait of Colm and me.” RETURN TO MONTAUK is the first screenplay for the multiple award-winning author and dramatist. “And I don’t really want to make another film without Colm as the co-writer,” Volker Schlöndorff says.

Stellan Skarsgård, Nina Hoss and Susanne Wolff immediately committed to the project after reading the screenplay. “I really wanted to work with Volker Schlöndorff,” Skarsgård recalls. “For me, he is one of the really great directors. But I was ultimately convinced by the screenplay. So many words! It’s just like literature. It’s not the kind of script you normally get.”

“I had been having lots and lots of talks with German and international actors when Stellan Skarsgård suddenly came to mind,” reports Volker Schlöndorff. “We had met at the European Film Awards and this resulted in a friendship developing between Stellan Skarsgård, Nina Hoss and me. Well, Stellan is a very cheerful person, but, behind this cheerfulness, you can also see the scars of someone who has experienced a lot.”

“Nina Hoss, whom I had known mainly for her work on the stage (I have seen all her plays!), on screen appears larger than life,” Schlöndorff continues. “She just has star quality. She is a woman with both feet planted firmly on the ground, yet offering the perfect surface to project all your fantasies— and consequently was ideal for the role of Rebecca. For Rebecca is a character in a novel, a creation of the writer’s imagination. Max, the author, hasn’t seen her for 17 years and is dreaming about the missed opportunity in his novel. He has created a romantic image of her for himself. This doesn’t correspond at all with the real woman he then comes up against in New York.”

“RETURN TO MONTAUK is a very emotional story,” the director stresses. “This man loves two women at the same time. And you have the feeling that he loves both of them equally strongly. But he is quite a different man with Rebecca, whom he stylises into a dream woman, than when he is with Clara with whom he is living.

I’ve also been observing Susanne Wolff now for several years. I’ve seen her in really different roles, and they’ve always had an incredible vitality. It was important for me that Clara is not just reduced to the role of the ‘suffering, nagging wife’. She is a strong, independent woman with her own life plan. And this trio, Stellan, Nina and Susanne, turned out to be a dream cast.”

The script was constantly polished in intensive rehearsals over the course of eight months so that the roles literally became custom-made. “It was teamwork,” Volker Schlöndorff confirms. “We worked on the screenplay and adapted situations and dialogues. I’ve seldom enjoyed working with actors so much and, above all, seeing how each of them made the project their own film.”

The project is also a premiere for the producer Regina Ziegler: she has known Volker Schlöndorff for many years, but had never made a film with him. A crucial factor for RETURN TO MONTAUK was a chance meeting on Long Island. “From the outset, I worked to ensure that we could shoot at original locations in and around Montauk – rather than on Sylt, even though that might have cost less,” Regina Ziegler stresses. “But since the name of Montauk is already in the title, a fake was out of the question. The wonderful scenes had to be set right there on the beach.”

Whereas Francis Boespflug, the French partner, was an old friend of Schlöndorff’s, and producer of his last picture DIPLOMACY.

RETURN TO MONTAUK was shot over 25 days at original locations in and around New York City. These included the famous Public Library and the streets of Manhattan, Amagansett on Long Island and, naturally, Montauk with the famous lighthouse. The production then moved for the interiors to Berlin where scenes were shot in the historic Hotel Savoy, among others.

All of those involved praise the relaxed, creative atmosphere on the truly international set of the German-French-Irish co-production: shot in the English language by a French camera team and with a Swedish star who, however, regarded himself as just one element in the exceptional ensemble. “Volker works quickly, but is also very flexible,” says Stellan Skarsgård. “He’s only interested in the result. It doesn’t matter how you get there. So, you can try things out and approach each scene from different angles. It’s the only way you get spontaneity and unique moments that you can’t plan for. Of course, this only works with a confident director.”

“Volker Schlöndorff’s quiet, courteous disposition immediately creates an atmosphere where you are comfortable and want to open up,” is how Susanne Wolff describes the mood on the set. And Nina Hoss adds: “This enthusiasm, the energy and the fun Volker brings along – that was indeed a great joy. I was also impressed by how Volker and our fantastic DoP Jérôme Alméras - whom I also got to know for the first time on this project - worked hand in hand.”

“The shoot in New York was something of a challenge,” Volker Schlöndorff recalls. “We didn’t have the funds to obtain shooting permits and have streets blocked off. Therefore, we had to ‘shoot from the hip’ – just like the young filmmakers we had once been. I really enjoyed this and it worked like a charm. In New York, nobody bothers their heads about a small film crew who’s working without lighting and tripods. Well-known actors are a common sight there. And the film definitely benefited from us shooting, so to speak, right in the thick of it. Our ‘extras’ were genuine New Yorkers who

were getting their coffee from the corner coffee shop. Everything had the pace and coolness you associate with life in New York.”

“We had to constantly look out that we weren't being run over by a car on camera!,” Stellan Skarsgård adds. “But that was the great thing about it - we really wanted to show reality. And it was fun to do this with such an experienced director as Volker Schlöndorff.”

“I've seldom enjoyed myself so much during a shoot,” director Volker Schlöndorff concludes. “The actors were simply fantastic, Nina Hoss is the perfect dream woman and, at the same time, a real down-to-earth sort. Susanne Wolff will be a discovery for many – energetic and defiant. And Stellan Skarsgård may have found the role of his life that could top ‚River‘.”

Moreover, the film score enabled Volker Schlöndorff to make another big wish come true: he wanted to work with the multiple award-winning composer Max Richter for several years. Schlöndorff discovered Max Richter through his score for Ari Folman's WALTZ WITH BASHIR, which received the European Film Award in 2008. The director had since heard operas by Richter in Covent Garden and philharmonic concerts in Paris – the two had kept in touch and finally succeeded in collaborating on RETURN TO MONTAUK. The atmospheric pieces of piano, string arrangements and electronic elements that can be heard in RETURN TO MONTAUK are taken from Max Richter's album “24 Postcards in Full Colour”.

STATEMENT BY DIRECTOR VOLKER SCHLÖNDORFF

It's said that "Montauk" is the book by Max Frisch that will be the one to last. During my work with him on HOMO FABER, we often talked about it and agreed that it was too autobiographical to be filmed. Many years later, after a conversation with the Irish writer Colm Tóibín, I came on the idea of telling a similar story set in the present: an author returns to New York with his partner after a long absence and meets a woman there from his past.

According to Henry James, a good novel is based on "life lived". It shouldn't be any different for a film. Our author, Max, has written down his story, his love. Yet, the woman, who is at the center of the story, has a quite different recollection of everything. What appeals to me is being able to dispense with flashbacks. For what are they supposed to portray: the woman's precise recollections or the man's literary narrative? Their feelings for one another are still very strong. Their bodies also remember. Has something changed since then? Have they changed? Can they make up for what they missed out in the past? These are my own lifelong questions, I admit, and the film is one from the heart.

There were many times when I wanted to abandon the project because of difficulties with the financing. When I finally met Regina Ziegler on Long Island of all places, she was immediately hooked because of the story and the casting possibilities. Nevertheless, the financing was proving so difficult that I eventually decided to throw in the towel. I expected Regina to take note of this with a sense of relief, but she instead refused to take my dejection seriously, and we pressed forward again with renewed vigour. The same goes for Francis Boespflug, the French partner, an old friend of mine, who had produced my last one, DIPLOMACY.

It's wonderful when producers shows that they can gauge an artist's inevitable doubts in this way. Regina and Francis always managed to ensure that *positive thinking* was holding sway during our work on the screenplay, the casting, and during the shoot. They also knew how to inspire the actors and co-production partners in more ways than I could have done by myself. And, finally, it was when we were negotiating the contracts that I came to know Regina as a tough businesswoman who was willing to take risks. We are a good team. And our relation is based on respect and friendship – which brings me to mention another amical act: hearing of last minute financial trouble Til Schweiger agreed, with an old fashioned handshake, to finance the gap.

REGINA ZIEGLER – PRODUCER'S NOTE

The project began for me two years ago. And this was rather by chance. I was visiting a friend in New York on my flight home from Los Angeles and wanted to use this occasion to see Long Island and Montauk again. This was where my husband Wolf Gremm had made *NANCY & FRANK – A MANHATTAN LOVE STORY* in 2000. They were places evoking many memories for me.

Volker Schlöndorff was in the same place at the same time during that summer. We met – as coincidence seldom comes alone. He told me right at the place where *RETURN TO MONTAUK* is set that this subject had been going around his head for quite a long while. Volker had already written a screenplay, but he still wasn't completely satisfied. He doubted whether and how this story could be realised. So I said: "Let's make this film together!" He agreed.

And so *RETURN TO MONTAUK* became a co-production between Volksfilm and Ziegler Film. Hartmut Köhler served as our line producer. Volker Schlöndorff brought his French partner Francis Boespflug, Pyramide Productions, as well as Gaumont and joined forces with us to close the financing together – and would you believe it, again more by chance – got into conversation with Til Schweiger. Til was very taken by the story idea and came on board as a co-producer with his company Barefoot Films. At first glance, this constellation may seem unusual because you wouldn't expect to see Til Schweiger associated with such projects. But the market has changed. Prejudices don't count. What is important is having partners who are really keen to be involved in such a project. Til was keen and we think it's marvellous that he's now joining us in indulging this interest in arthouse films.

Volker had initially thought of adapting the novella by Max Frisch, but then concluded that it would have to be another story. Colm Tóibín became our co-screenwriter and has been on everybody's lips since "Brooklyn". His involvement gave an additional boost to the film's value and position.

We always decided about the casting together along with our partners in France and Ireland. We are in no doubt that Stellan Skarsgård is the right one for the author Max Zorn. Nina Hoss is on the way to become such an international star, no need to praise her. The same goes for Susanne Wolff. We found an ideal cast in these three artists, and I hope this will attract a lot of attention.

RETURN TO MONTAUK was shot over 25 days in New York City and on Long Island. From the outset, I worked to ensure that we could shoot at original locations in and around Montauk – rather than on Sylt, even though that might have cost less. But since the name of Montauk is already in the title, a fake was out of the question. The wonderful scenes had to be set right there on the beach. We only went to Berlin for the interiors in the studio.

FRANCIS BOESPFLUG – PRODUCER'S NOTE

After having produced his previous picture DIPLOMACY for Gaumont, I was very pleased to have the opportunity to collaborate again with my friend Volker Schlöndorff on RETURN TO MONTAUK, which illustrates Pyramide Productions' will to support international filmmakers. Pyramide Productions has indeed coproduced and introduced in France films by Aki Kaurismäki, Nuri Bilge Ceylan, Fatih Akin and Felix Van Groeningen, among others.

Familiar with international coproduction, Volker Schlöndorff has always worked with ease in different countries, shooting in Germany as well as in France. Thus, the idea of a German-French coproduction came very naturally and RETURN TO MONTAUK is a perfect example of a very strong artistic and technical collaboration between France and Germany.

For the shooting, Volker chose indeed to join 5 French technicians to the German and American crews, at key positions such as the director of photography Jérôme Alméras, sound mixer Jean-Paul Mugel and continuity supervisor Dominique Arcé. He also decided to do the entire postproduction in France, working with a French postproduction crew, including the editor Hervé Schneid, sound designer Sélim Azzazi and re-recording mixer Olivier Dô Hùu, and with French postproduction companies.

Continuing their collaboration with Volker, Gaumont came on board as coproducer, French distributor and world sales company, which was a decisive input for the financing of the movie, together with the support of Arte France and the Centre National du Cinéma et de l'Image animée.

INTERVIEWS

INTERVIEW WITH VOLKER SCHLÖNDORFF

RETURN TO MONTAUK was developed over a long period of time

Yes. I declined the offer when Rainer Kölmel first suggested some five or six years ago that I should make a film based on Max Frisch's "Montauk": if you could adapt this book, I would have done it long ago. I had discussed this with Max Frisch when we were working on HOMO FABER, and we both agreed: way too autobiographical, too essayistic. This isn't a film narrative. But, a couple of decades later, I thought: what if one just took on the basic constellation? A writer comes to New York to present his new novel. Whilst there, he meets people from his past and present, and this results in an essentially simple story over the course of a week – without a message, like in Max Frisch. That was our starting point.

But several years passed before you were happy with the screenplay?

Max Frisch once said: „Everyone who looks back on his life has the feeling that it is a novel.“ I needed the help of a writer in order to write this: Colm Tóibín who I've known personally for several years. Following our conversations, Colm wrote a first treatment where he still oriented himself very strongly on Max Frisch. We carried this project around in our heads for - believe it or not - five years and kept coming back to work on it. We sat opposite each other – sometimes in New York, and then sometimes in Berlin -, wrote four handed and tried out dialogues shouting at each other. In the end, we decided – after following a suggestion from Peter von Matt, Max Frisch's executor – to break away completely from Max Frisch so that RETURN TO MONTAUK could come become an independent work. And the more independent it became, the more personal it seemed. Ultimately, what we created was the double portrait of a writer since both Colm Tóibin and I have introduced experiences from our own lives.

RETURN TO MONTAUK is your first contemporary, modern film for a long while.

I've been making only historical films for several years now, and they've been about the Second World War or with a political content to boot. I can't even remember now when I told my last contemporary story set in the here and now. And, what's more, my films were adaptations, telling other people's stories. This one is my own, set in New York, a city where I lived for many years and which I know very well. This makes the film a very personal one. I had been slogging away for years to put this production together. Until the point when I met Regina Ziegler – we'd known each other for ages, but had never worked together. She helped me to finance the film. Another partner is Francois Boespflug of the French company Pyramide Productions with whom I had already made DIPLOMACY, a big success in France. And Gaumont as coproducer and world sales company. And finally another partner – apart from the TV stations and funders - suddenly appeared quite unexpectedly: Til Schweiger who spontaneously concluded his support with a handshake during dinner one evening. Without us knowing one another any closer! Isn't that a lovely story for the movies?

How did you then find your lead actors?

We slowly found one another. I'd been having lots of talks with German and international actors when Stellan Skarsgård suddenly came to mind. We had met at the European Film Awards and this resulted in a friendship developing between Stellan Skarsgård, Nina Hoss and me. Well, Stellan is a very cheerful person, but, behind this cheerfulness, you can also see the scars of someone who has experienced a lot. He was really terrified at the first reading: „I must now atone for all the misdeeds I have committed on women!“ When we came together for the first time in August 2015, we all sensed right away that something special was happening here. And that

intensified with each new meeting. Every two or three months, we came together for a weekend and rehearsed, with Colm Tóibín also present.

How close was the collaboration with the actors?

It was a pleasure to work with actors whose roles were gradually being written specifically for them. That was real teamwork. We worked on the further development of the screenplay together and adapted situations and dialogues to Stellan Skarsgård and Nina Hoss, and later also to Susanne Wolff, the young colleague Isi Laborde and Niels Arestrup. After we'd made a clean sweep, so to speak, and tried out every nuance in the text during the rehearsals, we could then shoot the film in an almost freehand reportage style. I've seldom enjoyed working with actors so much and, above all, seeing how each one of them made the project their own film. I think that I can say: Stellan Skarsgård is playing the role of his life here.

And Nina Hoss?

This work stirred up a lot in all of us: memories of what we've done wrong in our lives and relationships, what we regret. Nina Hoss was more mysterious here, and I want her to keep this secrecy. I never talked with her about herself or her life. Nina is a bit like the part she's playing – the classic projection surface. And then you get a surprise: to see how down-to-earth she is – not at all the aloof, far removed dream woman you might think when you see her on the stage. This is precisely what our protagonist Max, of course, also experiences. He had molded this woman into a fantasy figure 17 years ago, and now, all of a sudden, she is standing in front of him and telling him what happened to her in the intervening period: something really terrible which he was unaware of. He must now deal with a woman who is having to collect her clothes from the dry cleaner's and put fuel in car just like everyone else does. A real woman, rather than a dream woman. And this is something Nina Hoss also proves to be, as it transpired during our working together. A wonderful woman, but, above all, she's a really great guy.

RETURN TO MONTAUK is the first film for Isi Laborde. How did you become aware of her?

I discovered her in an off-off theatre in New York. Pure intuition. She had just come from acting school, it was her first performance.

How did you proceed during the shoot? How did you visualise your film?

A lot of things during our shoot reminded me of the Nouvelle Vague when Jean-Luc Godard's DoP Raoul Coutard (BREATHLESS) had the idea of filming his travelling shots in a wheelchair. Now that the big digital hype is slowly coming to an end, we can start having recourse to the simplest means again and not be making a film for the sake of the technical possibilities. That's very important for me – and also why I get on so well with the DoP Jérôme Alméras. Thanks to many journeys and our scouting for locations, we had time to become attuned to one another. The second point is: we are trying, above all, to tell the story through the actors. Of course, we have some great locations – New York, the lighthouse, the endless beaches in Montauk. But that wasn't the bottom line. It was rather the people against the backdrop, their emotions, and regrets about missed opportunities that they are harboring.

The music underscores these emotions perfectly. Where does it come from?

Most of the score comes from Max Richter. I discovered him many years ago through his work for the film WALTZ WITH BASHIR. I've always wanted to work with him ever since, heard operas by him in Berlin, Covent Garden and philharmonic concerts in Paris, and was in regular contact with him. And then we were able to collaborate here. Max saw the film and we met in his house/studio in Oxford. It turned out that his 2008 album "24 Postcards in Full Colour" basically has everything we needed for the film. We spent time in his small studio trying out music that already existed, so, in the end, Max didn't have to compose much. New pieces specially composed for the film can be heard in other places, such as music from the composer Thomas Bartlett of the Irish group The

Gloaming, which we first began recording in New York and then at Peter Gabriel's studio in Bristol. We recorded source music with the musician Cian Boylan in Dublin. And our actress Bronagh Gallagher (THE COMMITMENTS), who plays Rebecca's friend, sings a country western song for the scene at the "Lobster Roll" restaurant in Montauk. A real find, as back ground in an emotional encounter, is Ben Webster's Danish recording of "Old Folks".

What makes Montauk such a place of longing?

Montauk means *Land's End* in the language of the Native Americans. This is the island off the coast of America stretching out the furthest into the Atlantic, and the lighthouse stands at its end. This is something you also find in places like Portugal or Brittany. They are always special places where you have the feeling: this is where the land comes to an end. Life itself may not yet end here, but you can actually only look back from this point. By the way, it was Max Frisch who first created the myth of Montauk. Previously, only a handful of people, such as Andy Warhol, Peter Beard, Julian Schnabel had paid any attention to this lighthouse on Long Island and many had never heard of Montauk in the USA. And suddenly Max Frisch transformed this place into a myth through his story. A place where you are detached from everything – with just the high sky and the endless beach – and overwhelmed by memories. And, then suddenly, spirits start appearing on the beach, and from your own subconscious. During the rehearsals with the actors as well as in many conversations with friends and our crew, there was always someone saying that they had experienced the same thing. Everybody, whether they are a man or woman, seems to pose the question in retrospect as to whether they are with the right partner or whether there might in fact have been another true love for them in the past. That is the universal question behind this story – although we don't have any answer.

INTERVIEW WITH STELLAN SKARSGÅRD

What first came to mind when you heard of "Montauk"?

Before I had read Max Frisch's book and the screenplay: the famous lighthouse from the 18th century that you've seen in so many pictures. I knew that many artists, Andy Warhol for example, have spent time there. But I had never been to Montauk myself. I've now got a picture of my own in my mind. It was almost like shooting at the northern tip of Denmark where all the Scandinavian Impressionists went to paint - because of the incredible light. The light is very similar in Montauk in the way it's reflected from the ocean, and the constant sound of the waves - fantastic.

What convinced you to become part of the project?

I really wanted to work with Volker Schlöndorff because I have always had a high regard for his films. For me, he is one of the really great directors; his intelligence, his sensitivity. But I was ultimately convinced by the screenplay Volker sent me. So many words! It's just like literature, in Cólín Tóibín's wonderful, precise English. It's not the kind of script you normally get. RETURN TO MONTAUK actually goes against my principles: I've often said that cinema should be as little like literature as possible. It's not the text that's important, but rather what happens between the lines. Of course, I couldn't say 'No' - precisely because it was going against my principles! The film begins with an almost five-minute monologue by Max Zorn. And that in itself was an enormous challenge for me. I hate to learn lines.

How would you describe Max Zorn? What kind of man is he?

I always resist describing my characters because I inevitably reduce them in the process. The ambition is always to show a real person and get close to true life. And this is full of contradictions and irrationality. But what I can say is that Max is at the foreground in this film rather than the plot or a story: a man whose fantasies about a relationship have all grown out of proportion. When he eventually becomes confronted with reality, it's a shock for him. But it's also about two women, his relationships with them, and how they in turn view Max and life.

What is special about Volker Schlöndorff as a director?

He works quickly, but is also very flexible. Volker's only interested in the result. It doesn't matter how you get there. So, you can try things out and approach each scene from different angles. And that certainly doesn't mean that any time gets lost. We shot a lot and very quickly, take after take, without any long waits and often even without any cutting in between. That's really suited me because it's the only way you get spontaneity and all the unique moments that you can't plan for. Of course, this only works with a confident director. Volker hears and sees everything, he notices every nuance. And he appreciates it when these little special moments come about.

What was the shoot in New York like for you?

Every time I land in JFK, I get palpitations and my pulse goes up. And this adrenalin surge only eases when I am leaving again. You get infected by the energy of this city, that's certain to happen to most people. The setting of New York is, of course, a very special one because we know it from so many films. Everyone has these images in their head even though they may have never been there. Sights like the Empire State Building, the yellow taxis, the sounds...maybe even the smells... However, in RETURN TO MONTAUK, we are not showing the 'classic' postcard New York. And our shoot in the middle of the city was rather chaotic. We couldn't have the streets blocked on our budget and so had to constantly look to make sure we weren't being run over by a car while on camera. But that was the great thing about it - we really wanted to catch the energy of the city. And it was fun to do this with such an experienced director as Volker Schlöndorff.

Because he always told you what's what?

You could say that. Volker has such a great knowledge of literature and art - he is a walking encyclopedia. And he immediately understands what you are wanting and talking about when you start reflecting on individual scenes. He is able to take on ideas and suggestions directly, but, of course, he knows best why he is shooting a scene in one particular way and not in another. And so he can be much firmer at saying 'No' than an inexperienced filmmaker - even to an experienced actor like me..

And what was it like working with 'your' women, Nina Hoss and Susanne Wolff?

We hadn't known each other before. Both of them are fantastic actresses and it's a privilege even to be allowed to spend time with them. The same goes for Isi Laborde. All three are very different actresses, but they definitely have one thing in common: their presence in front of the camera. They are all there in every scene, but without any preconceived ideas or concepts at the backs of their minds. They succumb to the moment, remain open and spontaneous. That's great. I feel really very privileged that, at my age, I was surrounded by three such brilliant and beautiful young women!

INTERVIEW WITH NINA HOSS

RETURN TO MONTAUK is your first film with Volker Schlöndorff. How did this come about?

I've acted with Ulrich Matthes who has himself made a lot of films with Volker. That's how we came to have a connection, but it never resulted in a personal conversation – until we met at the European Film Awards in Malta in 2012. After that, Volker came to see my performances at the Schaubühne in Berlin now and then, and one evening he asked if he could send me his screenplay. Of course he could! And I found it amazing right from the very beginning. I hadn't had something like this to read for a long time. RETURN TO MONTAUK has such a great mix of melancholy and laconic humour, I really liked that. It doesn't take itself too seriously and yet one doesn't have the slightest desire to part company with these people. RETURN TO MONTAUK almost felt like a farewell for me: from a certain way of speaking and thinking, reflecting on life – almost a farewell from humanism, But without any nostalgia so that you don't start thinking: everything was better in the old days.

Stellan Skarsgård says that he has probably never had so much text like he did in this film.

That's true. That's where the screenplay surprised me. The fact that a character is given so much dialogue is something I've only known from my work in the theatre and that's what immediately attracted me. How do you achieve this without it becoming theatrical? The fact that a character has so much to say and also gets the space they need, that's a wonderful gift. I was really looking forward to the work.

How do you see your character Rebecca?

She is quite complicated, but I have a clear picture of Rebecca. Otherwise I just wouldn't be able to play her. I'd prefer not to say that much about her because she is so mysterious – and is naturally also a projection surface. The story is told from the perspective of the author Max. Rebecca is what Max sees in her – initially. At the beginning, she is definitely regarded as a woman who has her life under control. She is earning lots of money, has done well as an East German woman in New York. But we don't hear, for example, why Rebecca has such a problem with Germany. There are still some gaps. You have to piece things together yourself in order to work who this woman is. So we see her through Max's eyes – and then she evades the man's projection, which I think is wonderful! Suddenly, she assumes an autonomy. Knowing about this from the outset whilst playing everything else but was really exciting for me. What also appealed to me in the role was that Max assumes he is responsible for Rebecca's misfortune – it's vain to think this and she gives him a real rollocking.

Why does she give Max another chance?

Because she knows that it isn't finished, I'm not over it. It didn't end well back then and she needs to know whether this love could perhaps be rekindled. Whether such a thing is at all possible; whether you can forgive everything after 17 years and start again at the point where you'd left off. She traces these emotions, indulges herself because she is also full of longing. The emotions don't stop because you are sad or have suffered a blow of fate. And Rebecca feels at ease with Max: they know each other, know each other's bodies, feel safe.

What was it like working with Stellan Skarsgård ?

It was really great working with him and very special. You can try things out and rely on the other person going along with you when you branch off in another direction. I call it 'swinging together'. It's great fun. You start dancing with one another.

And your director Volker Schlöndorff?

I love his films. It's not that I wouldn't have expected it of him, but I was nevertheless amazed: this modernity, this vigor and enthusiasm, his love for the work and the people working with him, and then this speed... The energy and the fun Volker brings to the film – that was indeed a great joy. What also impressed me was how Volker and our fantastic DoP Jérôme Alméras - whom I only got to know for the first time during this project - work hand in hand. They are both totally sure of what they are looking for and what they want. And that's all they need. It's so pleasant for actors when you don't have to deliver a thousand variations without knowing which one will be finally picked. Of course, at the end of the day, every film comes together in the editing, and RETURN TO MONTAUK won't be any exception to that. But, on this occasion, the shoot and working on the scenes gave me so much pleasure. Volker Schlöndorff is extremely attentive as a director – so attentive to his actors that you always feel cosseted. And there's plenty to laugh about with him.

INTERVIEW WITH SUSANNE WOLFF

What was your first thought when you held a screenplay with the title of RETURN TO MONTAUK in your hands?

In actual fact, I do have personal memories associated with Montauk. I was there in 2007 and drove out to the lighthouse. It was nice to read a screenplay about a place that I knew

What was it that appealed to you about the role of Clara?

Seen from an acting perspective, Clara has a kind of special status, since RETURN TO MONTAUK is a love triangle. For me, the challenge was to make her into an interesting woman and not just the “nagging wife”, as Volker Schlöndorff put it. If we'd been in a Punch and Judy show, I would have been the one that the audience would have shouted at: “Scram! The princess is behind you. You are the wicked witch and we don't want the prince to pick you!” What was exciting for me was to offer an attractive counter model to Rebecca and Nina Hoss, respectively.

Can you identify yourself with Clara?

I like this character a lot. But I couldn't live the way she does. This freethinking, liberal attitude towards this man when everybody knows: this is his own story he's describing. But that's precisely why Clara interests me.

Do you feel a little bit at a disadvantage as 'the other woman'?

I may not have many lines compared to Stellan and Nina. But Clara has a strong presence. Really good screenplays succeed in clearly defining a character even in just a few sentences. In this case, I found it nothing short of overwhelming that I was able to conjure up a picture of Clara so quickly.

An example?

When she says to Max: *I love you. You know that.* The Americans are constantly saying *I love*, they even love their plastic bottles. Clara says this line in quite a matter-of-fact way, and yet, it says it all. So, this woman says: “I love you”. It's as clear as the fact that she has two legs. She refuses to let go. Her relationship to Max is put to the test, but – what is completely unlike me personally and consequently makes the character so appealing for me – she doesn't discuss matters. She doesn't get into an argument with Max, but just listens him out, withdraws and takes her decision. Clara would have a good reason to be the nagging wife: “Where were you? Why didn't you come to the party?” She'd have every right to be like that. But she makes a declaration of love instead. I think that's great.

What was the shoot like?

All I can say is: great! The atmosphere was very pleasant and free. It could have been quite different with such big names as Volker Schlöndorff and Stellan Skarsgård: in a situation where you aren't really able to show off your strength because the nervousness is weighing down upon you. But on the contrary! I had never felt so un-nervous – if there is such a word. And I was like this even though I was shooting in English for the first time. Volker's quiet, courteous disposition immediately creates an atmosphere where you are comfortable and want to open up. And his dedication to watching for a long time or working on the script is something that gives me a lot of pleasure as a stage actress.

Was the chemistry right with your film partner Stellan Skarsgård?

The very first time we met was at Volker's home. All of a sudden, this tall and incredibly charismatic man was standing in front of me – above all, tall – which I was particularly pleased about being tall myself. But then I became a little nervous: he seemed to be a quite different person from the one I had seen in his films. Much stronger, energetic, demanding. So, I was little intimidated. But then we sat together over sushi and red wine, and Stellan was exceptionally friendly and courteous to me. Two or three meetings followed where we spent a really intensive time together discussing the text, deleting and shifting passages, or putting scenes together. And this wasn't just playing around and not giving a damn about the other's part, but was rather a genuine exchange between all those involved. And Stellan is brimming with confidence in front of the camera. I can still remember the first scene, his five-minute monologue. A toilet kept on flushing on the set because there was a pipe running through the little room. It must have been the eighth time, but what does Stellan do? He doesn't make a fuss, stops for a moment, winks at me, and starts again from the beginning. That's what I call greatness.

CAST BIOGRAPHIES

STELLAN SKARSGÅRD – *Max Zorn*

Stellan Skarsgård was born in Gothenburg in 1951 and is one of the most sought-after European character actors. The Swede had already become a TV star whilst still a teenager and was then a member of the permanent company at the Royal Dramatic Theatre in Stockholm for 16 years. He has appeared in more than 80 films, ranging from independent productions to Hollywood blockbusters.

Skarsgård received early recognition with the title role in Hans Alfredson's *THE SIMPLE-MINDED MURDERER (DEN ENFALDIGE MÖRDAREN, 1982)*, when he received the Silver Bear for Best Actor at the Berlinale. His international breakthrough came with Lars von Trier's *BREAKING THE WAVES (1996)*. Skarsgård was subsequently cast in Steven Spielberg's *AMISTAD* and in Gus Van Sant's *GOOD WILL HUNTING* (both 1997). Skarsgård has also worked with von Trier on *DANCER IN THE DARK (2000)*, *DOGVILLE (2003)*, *MELANCHOLIA (2011)* and *NYMPHOMANIAC: VOL. I and II (2013)*.

As Dr. Erik Selvig, Skarsgård is part of the Marvel Cinematic Universe: he had already portrayed the astrophysicist in *THOR (2011)*, *MARVEL'S THE AVENGERS (2012)*, *THOR – THE DARK KINGDOM (2013)* and *MARVEL'S THE AVENGERS 2: AGE OF ULTRON (2015)*. In addition, he appeared opposite Johnny Depp as Bill Turner in the second and third part of the *PIRATES OF THE CARIBBEAN* franchise (2006/2007).

His other well-known films from the last ten years reflect Skarsgård's great range: *GOYA'S GHOSTS (2006)* by Milos Forman, the hit musical *MAMMA MIA! (2008)*, *ANGELS & DEMONS (2009)* based on Dan Brown's book of the same name, *THE GIRL WITH THE DRAGON TATTOO (2011)*, *THE PHYSICIAN (2013)*, based on the bestseller by Noah Gordon, and the Scandinavian crime caper *IN ORDER OF DISAPPEARANCE (KRAFTIDIOTEN, 2014)* through to Disney's *CINDERELLA (2015)*.

In 2015, he portrayed the London inspector John River in the six-part TV series „River“. Stellan Skarsgård was seen most recently as a member of the Russian mafia in *OUR KIND OF TRAITOR*, based on John le Carré's eponymous novel.

Filmography (selection)

2017 RETURN TO MONTAUK Dir: Volker Schlöndorff

OUR KIND OF TRAITOR Dir: Susanna White

2014 HECTOR AND THE SEARCH FOR HAPPINESS Dir: Peter Chelsom

2013 THE PHYSICIAN (DER MEDICUS) Dir: Philipp Stölzl

NYMPHOMANIAC: VOL. I + VOL. II Dir: Lars von Trier

2011 THE GIRL WITH THE DRAGON TATTOO Dir: David Fincher

THOR Dir: Kenneth Branagh

MELANCHOLIA Dir: Lars von Trier

2010 KING OF DEVIL'S ISLAND Dir: Marius Holst

A SOMEWHAT GENTLE MAN (EN GANSKE SNILL MANN) Dir: Hans Petter Moland

2009 ANGELS & DEMONS Dir: Ron Howard

- 2008 MAMMA MIA! Dir: Phyllida Lloyd
- 2006 GOYA'S GHOSTS Dir: Milos Forman
PIRATES OF THE CARIBBEAN – DEAD MAN'S CHEST Dir: Gore Verbinski
- 2004 EXORCIST: THE BEGINNING Dir: Renny Harlin
KING ARTHUR Dir: Antoine Fuqua
- 2003 DOGVILLE Dir: Lars von Trier
- 2001 TAKING SIDES Dir: István Szabó
- 2000 DANCER IN THE DARK Dir: Lars von Trier
- 1997 GOOD WILL HUNTING Dir: Gus Van Sant
- 1996 BREAKING THE WAVES Dir: Lars von Trier
- 1995 THE HOUNDS OF RIGA (HUNDARNA I RIGA) Dir: Per Berglund
- 1992 THE DEMOCRATIC TERRORIST (DEN DEMOKRATISKE TERRORISTEN) Dir: Per Berglund
- 1990 GOOD EVENING, MR. WALLEMBERG Dir: Kjell Grede
THE HUNT FOR RED OCTOBER Dir: John McTiernan
- 1988 THE UNBEARABLE LIGHTNESS OF BEING Dir: Philip Kaufman

NINA HOSS – *Rebecca*

Born in Stuttgart in 1975, Nina Hoss has been a member of the company at Berlin's Schaubühne since 2014. She completed her training at the “Ernst Busch” Academy of Dramatic Art in Berlin, and was already a well-known film and stage actress by the time of her graduation in 2001. Nina Hoss was still attending secondary school when Joseph Vilsmaier cast in his drama AND NOBODY WEEPS FOR ME (1996). The same year saw her catapulted to stardom by Bernd Eichinger's “A Girl Called Rosemary” when over nine million viewers watched the film on television.

At the same time, Nina Hoss pursued a career in the theatre, was feted in both classical and modern stage roles, and has regularly appeared at the Deutsches Theater in Berlin and the Berliner Ensemble since 1998. THE WHITE MASAI by Hermine Huntgeburth was the most successful German film of 2005 and earned the lead actress the Bavarian Film Award.

Nina Hoss has repeatedly given outstanding and memorable acting performances under the direction of Christian Petzold. She received Adolf Grimme Prizes for the TV drama “Something To Remind Me” (2001) as well as the feature film WOLFSBURG (2003). This was followed by YELLA (2007, German Film Award and Silver Bear Best Actress), JERICHOW (2008), BARBARA (2012, German Film Award in Silver) and PHOENIX (2014), for which she won several international critics' awards.

In 2014, she appeared opposite Philip Seymour Hoffman in Anton Corbijn's spy drama A MOST WANTED MAN, and joined the cast of the award-winning US series “Homeland” for nine episodes in 2014/2015.

Filmography (selection)

2017 RETURN TO MONTAUK Dir: Volker Schlöndorff

- 2014 PHOENIX Dir: Christian Petzold
A MOST WANTED MAN Dir: Anton Corbijn
- 2013 GOLD Dir: Thomas Arslan
- 2012 BARBARA Dir: Christian Petzold
- 2011 SUMMER WINDOW (FENSTER ZUM SOMMER) Dir: Hendrik Handloegten
- 2010 WE ARE THE NIGHT (WIR SIND DIE NACHT) Dir: Dennis Gansel
- 2008 A WOMAN IN BERLIN (ANONYMA – EINE FRAU IN BERLIN) Dir: Max Färberböck
JERICHOW Dir: Christian Petzold
THE ANARCHIST'S WIFE (DIE FRAU DES ANARCHISTEN) Dir: Marie Noelle, Peter Sehr
- 2007 THE HEART IS A DARK FOREST (DAS HERZ IST EIN DUNKLER WALD) Dir: Nicolette Krebitz
YELLA Dir: Christian Petzold
- 2006 ATOMISED (ELEMENTARTEILCHEN) Dir: Oskar Roehler
- 2005 THE WHITE MASAI (DIE WEISSE MASSAI) Dir: Hermine Huntgeburth
- 2003 WOLFSBURG Dir: Christian Petzold
- 2002 EPSTEIN'S NIGHT (EPSTEINS NACHT) Dir: Urs Egger
NAKED (NACKT) Dir: Doris Dörrie
- 2001 "Something To Remind Me" ("Toter Mann") Dir: Christian Petzold
- 1998 LOVE YOUR NEIGHBOUR! (LIEBE DEINE NÄCHSTE!) Dir: Detlev Buck
- 1996 "A Girl Called Rosemary" ("Das Mädchen Rosemarie") Dir: Bernd Eichinger
AND NOBODY WEEPS FOR ME (UND KEINER WEINT MIR NACH) Dir: Joseph Vilsmaier

SUSANNE WOLFF – *Clara*

Susanne Wolff was born in Bielefeld in 1973 and initially worked as an assistant director at the Bielefeld Theatre before deciding to follow an acting career. In 1998, she completed her acting studies at the University of Music, Drama and Media in Hanover and was directly engaged at the Thalia Theater in Hamburg where she remained a member of the company until 2009. After this, she followed the artistic director Ulrich Khuon to the Deutsches Theater in Berlin where she was a permanent member of the company until 2016.

In 2008, Susanne Wolff impressed audiences and critics with her portrayal of a mother with postnatal depression in Emily Atef's drama THE STRANGER IN ME. She received the German Cinema New Talent Award at the Filmfest München and was named Best Actress at the Sao Paulo International Film Festival for this role.

The acclaimed stage actress had already made her film acting debut in 2006 with the improvised drama SWINGER CLUB by Jan Georg Schütte, and they have collaborated on several occasions since then. 2008, for example, also saw Susanne Wolff shining in Schütte's tragicomedy DIE GLÜCKLICHEN. In 2011, she appeared in Dominik Graf's TV drama "Dreileben – Don't Follow Me

Around”, was cast in the international co-production THE THREE MUSKETEERS, and played opposite Nina Hoss in Hendrik Handloegten's mystery drama SUMMER WINDOW.

In 2012, Susanne Wolff made an impact on audiences and critics in the nightmarish drama “Mobbing”, her performance subsequently being awarded the German Television Prize. The beginning of 2016 saw her appearing as Bastian Pastewka's wife in the highly acclaimed miniseries “Tomorrow I Quit”, and she completed shooting of the drama STYX under the direction of Wolfgang Fischer at the end of 2016.

Susanne Wolff received several awards for her outstanding performances on the stage. The Boy Gobert Prize of the Körber Foundation (1999) was followed in 2003 by the 3sat Prize for her portrayal of Nora at the Thalia Theater in Hamburg und in 2006 by the Rolf Mares Prize for her performance as Penthesilea.

FILM (selection)

2017 RETURN TO MONTAUK Dir: Volker Schlöndorff

2016 HEDDA Dir: Andreas Kleinert

“Tomorrow I Quit” („Morgen hör ich auf“) Dir: Martin Eigler

2015 “Tatort – Niedere Instinkte” Dir: Claudia Garde

“Der Prediger” Dir: Thomas Berger

2014 SUPEREGOS (ÜBER-ICH UND DU) Dir: Benjamin Heisenberg

2013 “Tatort – Der Fall Reinhardt” Dir: Thorsten C. Fischer

2012 “Leg ihn um! - Ein Familienfilm” Dir: Jan Georg Schütte

“Mobbing” Dir: Nicole Weegmann

2011 THE THREE MUSKETEERS Dir: Paul W.S. Anderson

SUMMER WINDOW (FENSTER ZUM SOMMER) Dir: Hendrik Handloegten

“Dreileben – Don't Follow Me Around” (“Dreileben – Komm mir nicht nach“) Dir: Dominik Graf

2008 THE STRANGER IN ME (DAS FREMDE IN MIR) Dir: Emily Atef

DIE GLÜCKLICHEN Dir: Jan Georg Schütte

2007 BIS ZUM ELLENBOGEN Dir: Justus von Dohnányi

2006 SWINGER CLUB Dir: Jan Georg Schütte

NIELS ARESTRUP – *Walter*

Niels Arestrup was born in Montreuil in 1948 as the son of a Danish immigrant and a Frenchwoman. After completing his grammar school education, he attended the Tania Balachova theatre school in Paris and then made the move to the stage. In 1974, Arestrup had his first larger film role in Chantal Akerman's I, YOU, HE, SHE (JE TU IL ELLE). In 1977, he was one of an ensemble of actors with Catherine Deneuve and Anouk Aimée in Claude Lelouch's IF I HAD TO

DO IT ALL OVER AGAIN and worked with the Swiss filmmaker Markus Imhoof on THAW (TAUWETTER).

In the 1980s, he became known to a wider audience with THE WOMAN COP (1980, with Miou-Miou), as the lover of Hanna Schygulla and Ornella Muti in THE FUTURE IS WOMAN (1984) and as a star conductor in István Szabó's drama set in the world of opera, MEETING VENUS (1989).

In 2002, Arestrup played opposite Thierry Lhermitte and Marion Cotillard in the mystery thriller A PRIVATE AFFAIR and was cast in a lead for Sophie Marceau's directorial debut SPEAK TO ME OF LOVE (PARLEZ-MOI D'AMOUR). In 2007, he could be seen in Julian Schabel's drama THE DIVING BELL AND THE BUTTERFLY. The same year saw the actor directing the political drama LE CANDIDAT with Yvan Attal in the lead.

In 2006, Arestrup was presented with the César for Best Supporting Actor for THE BEAT THAT MY HEART SKIPPED (2005) and received the prize again for A PROPHET (2009), both directed by Jacques Audiard. In 2010, he appeared opposite Gérard Depardieu and Alexandra Maria Lara in SMALL WORLD, based on the novel by Martin Suter. Steven Spielberg cast Arestrup for his war drama WAR HORSE (2012), and he previously worked with Volker Schlöndorff on DIPLOMACY (2014). He was last seen on international screens in Angelina Jolie's marital drama BY THE SEA (2015).

Niels Arestrup has been running his own theatre school in the Parisian arrondissement of Ménilmontant since 1988.

Filmography (selection)

2017 RETURN TO MONTAUK Dir: Volker Schlöndorff

2015 BY THE SEA Dir: Angelina Jolie

2014 DIPLOMACY (DIPLOMATIE) Dir: Volker Schlöndorff

2011 WAR HORSE Dir: Steven Spielberg

2010 SMALL WORLD (JE N'AI RIEN OUBLIÉ) Dir: Bruno Chiche

SARAH'S KEY (ELLE S'APPELAIT SARAH) Dir: Gilles Paquet-Brenner

THE BIG PICTURE (L'HOMME QUI VOULAIT VIVRE SA VIE) Dir: Eric Lartigau

2009 A PROPHET (UN PROPHÈTE) Dir: Jacques Audiard

2007 THE DIVING BELL AND THE BUTTERFLY (LE SCAPHANDRE ET LE PAPILLON) Dir:
Julian Schnabel

2005 THE BEAT THAT MY HEART SKIPPED (DE BATTRE MON COEUR S'EST ARRÊTÉ) Dir:
Jacques Audiard

2002 A PRIVATE AFFAIR (UNE AFFAIRE PRIVÉE) Dir: Guillaume Nicloux

1995 LES DERNIERS JOURS DE LA VICTIME Dir: Bruno Gantillon

1991 MEETING VENUS Dir: István Szabó

1988 LA RUELLA AU CLAIR DE LUNE Dir: Édouard Molinaro

1985 AMONG WOLVES (LES LOUPS ENTRE EUX) Dir: José Giovanni

1984 THE FUTURE IS WOMAN (IL FUTURO È DONNA) Dir: Marco Ferreri

1980 THE WOMAN COP (LA FEMME FLIC) Dir: Yves Boisset

1979 MEMOIRS OF A FRENCH WHORE (LA DÉROBADE) Dir: Daniel Duval

1976 IF I HAD TO DO IT ALL OVER AGAIN (SI C'ÉTAIT À REFAIRE) Dir: Claude Lelouch
LUMIÈRE Dir: Jeanne Moreau

ISI LABORDE – *Lindsey*

Isi Laborde, whose full name is Isioma Laborde-Edozien, was born in 1994, grew up in North Carolina and lives in New York.

Whilst studying at the Cornell University in Ithaca, New York, she discovered the world of acting and continued her training at the prestigious NYU Tisch School of the Arts. It was during this period that Isi Laborde appeared in various shorts and independent productions such as the comedy JEFFTOWN (2016). At the same time, she has acquired further experience by working at the La MaMa Experimental Theatre Club and the Theater for the New City in New York's East Village. RETURN TO MONTAUK is her first European film.

BRONAGH GALLAGHER – *Rachel*

Born in Northern Ireland in 1972, Bronagh Gallagher made her debut in the TV drama „Dear Sarah“ and had her major break as an actress and singer in her first film role in Alan Parker's cult film THE COMMITMENTS (1991). This was followed by smaller parts in Quentin Tarantino's PULP FICTION (1994) and STAR WARS: EPISODE I – THE PHANTOM MENACE (1999).

Director Regisseur Stephen Frears cast Bronagh Gallagher in MARY REILLY (1996) with Julia Roberts as well as in TAMARA DREWE (2010) opposite Gemma Arterton.

In 2013, she could be seen with Marie Bäumer in the two-parter „The Other Child“, based on the bestseller by Charlotte Link. Bronagh Gallagher recently appeared as one of the cast members in the popular comedy series „Pramface“ (2012–2014) and „You, Me and the Apocalypse“ (2015).

Her work in the theatre includes the acclaimed production of „War Horse“ at the National Theatre in London.

In 2004, she released her first album „Precious Soul“ as a collaboration with Brian Eno. In 2016, Bronagh Gallagher released „Gather Your Greatness“ and contributed a song to the soundtrack of RETURN TO MONTAUK.

Filmography (selection)

2017 RETURN TO MONTAUK Dir: Volker Schlöndorff

2013 THE FOOD GUIDE TO LOVE Dirs: Dominic Harari, Teresa Pelegri

„Das andere Kind“ („The Other Child“) Dir: Urs Egger

2011 ALBERT NOBBS Dir: Rodrigo García

2010 TAMARA DREWE Dir: Stephen Frears

2009 SHERLOCK HOLMES Dir: Guy Ritchie

2008 LAST CHANCE HARVEY Dir: Joel Hopkins

2006 TRISTAN + ISOLDE Dir: Kevin Reynolds

2005 TARA ROAD Dir: Gillies MacKinnon

2003 SKAGERRAK Dir: Søren Kragh-Jacobsen

1999 STAR WARS: EPISODE I – THE PHANTOM MENACE Dir: George Lucas

1998 STARKEY Dir: David Caffrey

1996 MARY REILLY Dir: Stephen Frears
1994 PULP FICTION Dir: Quentin Tarantino
1991 THE COMMITMENTS Dir: Alan Parker

CREW BIOGRAPHIES

VOLKER SCHLÖNDORFF – *Direction, Screenplay, Production*

Born in Wiesbaden in 1939, Volker Schlöndorff is one of the most important and internationally successful German directors. He has a predilection for bringing German and international literary classics to the screen and dedicates himself, in particular, to works that have been considered unfilmable. But Schlöndorff has also made a name for himself with socio-critical works.

Volker Schlöndorff spent his childhood in Schlangenbad and a large part of his youth in France. This is where he completed his schooling, studied Political Science in France and laid the foundation for his journey into film: as an assistant director to Louis Malle, Alain Resnais, and Jean-Pierre Melville. In 1965, Schlöndorff's directorial feature debut YOUNG TÖRLESS (DER JUNGE TÖRLESS) was made with Mathieu Carrière. The Musil adaptation received several awards and is considered to be the first international success of the New German Cinema. Many other films followed such as the mischievous genre mix A DEGREE OF MURDER (MORD UND TOTSCHLAG, 1967), the Western-inspired MAN ON HORSEBACK (MICHAEL KOHLHAAS - DER REBELL, 1969), the foray into the Heimatfilm genre THE SUDDEN WEALTH OF THE POOR PEOPLE OF KOMBACH (DER PLÖTZLICHE REICHTUM DER ARMEN LEUTE VON KOMBACH, 1970) or the emancipation tale A FREE WOMAN (STROHFEUER).

With THE LOST HONOR OF KATHARINA BLUM (DIE VERLORENE EHRE DER KATHARINA BLUM, 1975), Schlöndorff also succeeded in achieving his breakthrough at the German box office. He co-directed the Heinrich Böll adaptation with Margarethe von Trotta with whom he was married until 1991.

The film version of Günter Grass' THE TIN DRUM (DIE BLECHTROMMEL, 1975) became the director's biggest success to date. The film won the Golden Palm in Cannes as well as the Academy Award for Best Foreign Language Feature Film, opening doors for Schlöndorff to an international career. German-American productions with star casts followed, including DEATH OF A SALESMAN (1985) with Dustin Hoffman, the Max Frisch adaptation VOYAGER (HOMO FABER, 1991) with Sam Shepard, THE OGRE (DER UNHOLD, 1986) with John Malkovich, or PALMETTO (1998) with Woody Harrelson.

Schlöndorff's drama THE LEGENDS OF RITA (DIE STILLE NACH DEM SCHUSS) about a female terrorist going underground received the "Blue Angel" Award at the Berlinale. The director was honoured with the Bernhard Wicki Film Prize - "The Bridge" - German Cinema Award for Peace for THE NINTH DAY (DER NEUNTE TAG, 2004) and received the Bavarian Film Award's Honorary Prize in recognition of his life's work in 2005. Moreover, Schlöndorff won a César for the Best Adapted Screenplay for DIPLOMACY (DIPLOMATIE, 2014).

Apart from his work as a film director, Schlöndorff has also been an enthusiastic director of operas and stage plays. Some of his films saw him working with Hans Werner Henze. This collaboration led to him directing such operas as "We Come to the River" ("Wir erreichen den Fluss") by Hans Werner Henze, Leos Janacek's "Katja Kabanova" and "From the House of the Dead" as well as "La Bohème" and "Lady Macbeth of Mtsensk".

In addition, Volker Schlöndorff was involved in supporting the preservation of the Babelsberg Studios in order to save them from closure and retain them as a historical site for the world of cinema. He was Managing Director of the Babelsberg Film Studios from 1992 to 1997 and has been the chairman of the Verein Europäisches Filmzentrum Babelsberg since 2001. He teaches Film at the Wajda Film School in Warsaw, the University of Mexico and in Babelsberg, and is a supporter of the KWETU Film School in Ruanda, Africa.

“The best thing I've perhaps done are my memoirs 'Licht, Schatten und Bewegung' (Tambour Battant in French, also translated into Polish, Chinese, Spanish and Bulgarian, not yet English) - the only thing is that I unfortunately couldn't write them before I had lived and made the films...”

Filmography

2017 RETURN TO MONTAUK

- 2014 DIPLOMACY (DIPLOMATIE)
- 2012 CALM AT SEA (LA MER À L'AUBE)
- 2007 ULZHAN (ULZHAN – DAS VERGESSENE LICHT)
- 2006 STRIKE (STRAJK – DIE HELDIN VON DANZIG)
- 2005 “Enigma Variations” (“Enigma – Eine uneingestandene Liebe”)
- 2004 THE NINTH DAY (DER NEUNTE TAG)
- 2002 TEN MINUTES OLDER
- 2000 THE LEGENDS OF RITA (DIE STILLE NACH DEM SCHUSS)
- 1998 PALMETTO
- 1996 THE OGRE (DER UNHOLD)
- 1992 “Billy How Did You Do It?” (“Billy Wilder, wie haben Sie's gemacht?”)
- 1991 THE VOYAGER (HOMO FABER)
- 1989 THE HANDMAID'S TALE
- 1987 A GATHERING OF OLD MEN
- 1985 DEATH OF A SALESMAN
- 1983 SWANN IN LOVE (UN AMOUR DE SWANN)
- 1982 WAR AND PEACE (KRIEG UND FRIEDEN)
- 1981 CIRCLE OF DECEIT (DIE FÄLSCHUNG)
- 1980 THE CANDIDATE (DER KANDIDAT)
- 1979 THE TIN DRUM (DIE BLECHTROMMEL)
- 1978 GERMANY IN AUTUMN (DEUTSCHLAND IM HERBST)
- 1977 PORTRAIT OF VALESKA GERT (NUR ZUM SPASS, NUR ZUM SPIEL)
- 1976 LE COUP DE GRACE (DER FANGSCHUSS)
- 1975 THE LOST HONOR OF KATHARINA BLUM (DIE VERLORENE EHRE DER KATHARINA BLUM)
- 1975 “Georgina's Reasons” (“Nouvelles de Henry James: Georginas Gründe”)
- 1974 “Übernachtung in Tirol”
- 1972 A FREE WOMAN (STROHFUEER)

MORALS OF RUTH HALBFASS (DIE MORAL DER RUTH HALBFASS)

1970 THE SUDDEN WEALTH OF THE POOR PEOPLE OF KOMBACH (DER PLÖTZLICHE REICHTUM DER ARMEN LEUTE VON KOMBACH)

BAAL

1969 MAN ON HORSEBACK (MICHAEL KOHLHAAS – DER REBELL)

1967 THE DRUMMER (DER PAUKENSPIELER)

A DEGREE OF MURDER (MORD UND TOTSCHLAG)

1965 YOUNG TÖRLESS (DER JUNGE TÖRLESS)

COLM TÓIBÍN – *Screenplay*

Born in Ireland in 1955, Colm Tóibín has also become a name familiar to cineastes ever since the Oscar®-nominated adaptation of BROOKLYN (2015). His multiple award-winning books were translated into more than 30 languages.

Apart from his award-winning novel “Brooklyn” (Costa Prize for Best Novel) from 2009, his literary oeuvre includes “The South” (winner of the First Fiction Award, presented by the Irish Times/Aer Lingus, Whitbread First Novel Award shortlist), “The Heather Blazing” (Encore Prize), “The Story of the Night” (winner of the Ferro/Grumley Prize, Prix Femina Etranger shortlist), “The Blackwater Lightship” (Booker Prize shortlist; adapted for the cinema in 2004 with Angela Lansbury and Dianne Wiest), “The Master” (L.A. Times Novel of the Year, Dublin IMPAC Prize and Prix du Meilleur Livre, Booker Prize shortlist), and “The Testament of Mary” (Booker Prize shortlist).

His latest publications were “Nora Webster” (winner of the Hawthornden Prize, Costa Novel of the Year shortlist) in 2014 and the monograph “On Elizabeth Bishop” in 2015.

Tóibín's play “The Testament of Mary”, which was based on his eponymous novel, was nominated in 2013 for the prestigious Tony Award in the category of Best Play. His collection of short stories, “Mothers and Sons” was presented with the Edge Hill Prize, while his second collection, “The Empty Family”, was shortlisted for the Frank O'Connor Award.

Colm Tóibín has taught at Stanford University, University of Texas in Austin, Manchester University and in Princeton. He is currently Irene and Sidney B. Silverman Professor of the Humanities at Columbia University. The author was on the board of the Irish Arts Council from 2006 to 2013. In addition, Tóibín is the chairman of the PEN World Voices Festival in New York and a board member of the Druid Theatre Company in Galway, Ireland.

Tóibín is a contributing editor to the „London Review of Books“, a member of the Royal Society of Literature, and a Foreign Honorary Member of the American Academy of Arts and Letters. He was awarded honorary doctorates by the University of Ulster, University College Dublin and University of East Anglia.

Colm Toibín is currently working on two new novels, one of them based on the screenplay for RETURN TO MONTAUK.

PROF. REGINA ZIEGLER – *Production*

With borrowed money and great personal commitment, Regina Ziegler produced her first film I THOUGHT I WAS DEAD by Wolf Gremm, her later husband, in 1973, and the production went on

to win the Federal Film Award. In 1977, she was presented with the German Film Award's highest distinction, the Golden Bowl, for HEINRICH (Dir: Helma Sanders-Brahms). Regina Ziegler's production of the first German mini-series, "Weissensee", received two German Television Awards as well as the Adolf Grimme Prize. The third season was produced in 2015. Her countless TV productions also include such successful series as "Mordkommission Istanbul" (since 2008) or "Kommissarin Heller" (since 2013).

Regina Ziegler and Tanja Ziegler manage the Ziegler Film production companies in Berlin, Cologne, Munich und Baden-Baden and also run the Berlin cinema Filmkunst 66. Regina Ziegler was recognised for her outstanding work as a producer by, among others, the Berlinale Camera (2004), the Federal Cross of Merit, First Class (1998) the Adolf Grimme Prize (1999 and 2016), the International Emmy Award (in 2009 for "The Wolves of Berlin") as well as the Prix Europa Lifetime Achievement Award (2012).

In 2006, the Museum of Modern Art in New York paid tribute to her work with a retrospective. Regina Ziegler was thus the second filmmaker from Germany after Rainer Werner Fassbinder to be accorded this honour. Over the course of her impressive career, she has worked for cinema with such directors as Jo Baier (HENRI 4, 2010), Nico Hofmann (SOLO FOR CLARINET, 1998), Andrzej Wajda (KORCZAK, 1990), Krzysztof Zanussi (A YEAR OF THE QUIET SUN, 1984; Golden Lion of the Venice Film Festival), Jeanine Meerapfel (MALOU, 1981), Ulrich Schamoni (HOUSE OF DREAMS/DAS TRAUMHAUS, 1980) – and time and again with her husband Wolf Gremm, with whom she produced more than a dozen feature films and TV movies, including FABIAN (1980), which received a Golden Globe® nomination as Best Foreign Language Film, and KAMIKAZE 1989 (1982).

In 2016, the German Film Academy presented Regina Ziegler with the Honorary Lola in recognition of outstanding services to German cinema. RETURN TO MONTAUK is the 92nd feature film by the Berlin producer and her first collaboration with Volker Schlöndorff.

Filmography (selection)

2017 RETURN TO MONTAUK Dir: Volker Schlöndorff

2016 „Gladbeck“ Dir: Kilian Riedhof

2015 "The Murderers' Village" ("Das Dorf der Mörder") Dir: Niki Stein

„Bergfried“ Dir: Jo Baier

„Im Zeichen des Taurus“ Dir: Bruno Grass

2014 IM WEISSEN RÖSSL – Wehe Du singst Dir: Christian Theede

2013 „Kommissarin Heller“ Dir: Christiane Balthasar

2012 "Come, Gentle Death" ("Komm schöner Tod") Dir: Friedemann Fromm

2011 FAREWELL TO THE FROGS (ABSCHIED VON DEN FRÖSCHEN) Dir: Ulrike Schamoni

"The Man With The Bassoon" ("Der Mann mit dem Fagott") Dir: Miguel Alexandre

"Hanna's Decision" ("Hannas Entscheidung") Dir: Friedemann Fromm

2010 „Weissensee“ Dir: Friedemann Fromm

HENRI 4 Dir: Jo Baier

2007 AN AWKWARD CUSTOMER – THE WRITER GÜNTER GRASS (DER UNBEQUEME – DER DICHTER GÜNTER GRASS) Dir: Nadja Frenz, Sigrun Matthiesen

2008 "The Wolves of Berlin" ("Die Wölfe") Dir: Friedemann Fromm

- “The Woman Who Vanished in the Forest” (“Die Frau, die im Wald verschwand”) Dir: Oliver Storz
- “The Old Lady’s Visit” (“Der Besuch der alten Dame”) Dir: Nikolaus Leytner
- 2006 “Chubby Me” (“Moppel-Ich”) Dir: Thomas Nennstiel
- 2004 “The Geierwally” (“Die Geierwally”) Dir: Peter Sämman
- 2002 IN SEARCH OF AN IMPOTENT MAN (SUCHE IMPOTENTEN MANN FÜRS LEBEN) Dir: John Henderson
- 2000 NANCY & FRANK – A MANHATTAN LOVE STORY Dir: Wolf Gremm
- 1999 “Riding The Storm” (“Sturmzeit”) Dir: Bernd Böhlich
- THE HEADS OF MY LOVED ONES (DIE HÄUPTER MEINER LIEBEN) Dir: Hans-Günther Bücking
- 1998 SOLO FOR CLARINET (SOLO FÜR KLARINETTE) Dir: Nico Hofmann
- 1993 EROTIC TALES – 30 short films
- 1992 MY DAUGHTER IS MINE (MEINE TOCHTER GEHÖRT MIR!) Dir: Vivian Naefe
- 1990 KORCZAK Dir: Andrzej Wajda
- 1985 „Der Boss aus dem Westen“ Dir: Vivian Naefe
- 1984 A YEAR OF THE QUIET SUN (EIN JAHR DER RUHENDEN SONNE) Dir: Krzysztof Zanussi
- 1982 KAMIKAZE 1989 Dir: Wolf Gremm
- 1981 AFTER MIDNIGHT (NACH MITTERNACHT) Dir: Wolf Gremm
- MALOU Dir: Jeanine Meerapfel
- 1978 FABIAN Dir: Wolf Gremm
- 1977 DEATH OR FREEDOM (TOD ODER FREIHEIT) Dir: Wolf Gremm
- HEINRICH Dir: Helma Sanders-Brahms
- 1976 SUMMER FOLK (SOMMERGÄSTE) Dir: Peter Stein
- 1974 CHAPEAU CLAQUE Dir: Ulrich Schamoni
- 1973 I THOUGHT I WAS DEAD (ICH DACHTE, ICH WÄRE TOT) Dir: Wolf Gremm

FRANCIS BOESPFLUG – Production

Francis Boespflug started his film career at the cinema “Le Club” in Strasbourg run by Louis Malle, together with Fabienne Vonier. In 1985, he joined MK2 as head of Acquisitions, where, with Fabienne Vonier, he distributed amongst others, BAGDAD CAFE by Percy Adlon, AU REVOIR LES ENFANTS by Louis Malle and worked with European and International directors such as Nanni Moretti, James Ivory, Luis Puenzo, David Cronenberg, Stephen Frears...

In 1989, together with Fabienne Vonier, Louis and Vincent Malle, Claudie Cheval and Michel Seydoux, he founded two companies headed by Fabienne Vonier: Pyramide Distribution, a film distribution and international sales company, and Pyramide Productions, a film production company. Pyramide Distribution has established itself as one of the most important film distribution companies in France, working with renowned directors such as Louis Malle, Alain Resnais, Youssef Chahine, Sean Penn, Aki Kaurismäki, Alejandro Gonzalez Iñárritu, Elia Suleiman, Tonie Marshall, Fatih Akin... Pyramide Productions produced or co-produced over 50 French and international films, most of them selected and awarded at major international films festivals, like THE BARBARIAN INVASIONS by Denys Arcand, LE HAVRE by Aki Kaurismäki, THREE MONKEYS by Nuri Bilge Ceylan, LEAVING by Catherine Corsini...

From 1992 to 1997 he was head of programming for Gaumont – Pathé theater chain, and from 1997 to 2010, head of Warner Bros productions and distribution France where he significantly increased its activities in the French production, producing or co-producing about fifteen films including A VERY LONG ENGAGEMENT by Jean-Pierre Jeunet.

Since 2011, he is the president of F.B. Productions and acts as a cinema advisor for Gaumont, co-producing movies directed by Noémie Lvovsky, Anne Fontaine, Jean-Pierre Jeunet, and Volker Schlöndorff's previous film DIPLOMACY together with Film Oblige.

And after the death of his wife Fabienne Vonier in July 2013, he took over the presidency of Pyramide Productions and continued the activities she had developed, co-producing THE CUT by Fatih Akin, FATIMA by Philippe Faucon, BELGICA by Felix Van Groeningen and RETURN TO MONTAUK by Volker Schlöndorff.

Filmography (selection)

2017 RETURN TO MONTAUK Dir: Volker Schlöndorff

2016 BELGICA Dir: Felix Van Groeningen

2015 FATIMA Dir: Philippe Faucon

2015 21 NIGHTS WITH PATTIE (21 NUITS AVEC PATTIE) Dir: Arnaud and Jean-Marie Larrieu

2014 DIPLOMACY (DIPLOMATIE) Dir: Volker Schlöndorff

GEMMA BOVERY Dir: Anne Fontaine

THE CUT Dir: Fatih Akin

2013 THE YOUNG AND PRODIGIOUS T.S SPIVET (L'EXTRAVAGANT VOYAGE DU JEUNE ET PRODIGIEUX T.S. SPIVET) Dir: Jean-Pierre Jeunet

PERFECT MOTHERS Dir: Anne Fontaine

2011 CAMILLE REWINDS (CAMILLE REDOUBLE) Dir : Noémie Lvovsky

2008 COCO BEFORE CHANEL (COCO AVANT CHANEL) Dir : Anne Fontaine

- 2004 A VERY LONG ENGAGEMENT (UN LONG DIMANCHE DE FIANÇAILLES) Dir: Jean-Pierre Jeunet
- 1998 CLASS TRIP (LA CLASSE DE NEIGE) Dir : Claude Miller

JÉRÔME ALMÉRAS – *Cinematographer*

Jérôme Alméras has worked with such renowned directors as François Ozon (IN THE HOUSE, 2012) and was responsible for the cinematography of Philippe Claudel's multiple award-winning debut I'VE LOVED YOU SO LONG (IL Y A LONGTEMPS QUE JE T'AIME, 2008).

Alméras received a nomination for Italy's David di Donatello film award for the prize-winning drama HUMAN CAPITAL (2013) with Valeria Bruni Tedeschi. Most recently, he put the Oscar®-winner Jean Dujardin up on screen as a dashing man only four-and-a-half feet tall in UP FOR LOVE.

Filmography (selection)

- 2017 RETURN TO MONTAUK Dir: Volker Schlöndorff
UP FOR LOVE (UN HOMME À LA HAUTEUR) Dir: Laurent Tirard
- 2015 ONE WILD MOMENT (UN MOMENT D'ÉGAREMENT) Dir: Jean-François Richet
- 2013 HUMAN CAPITAL (IL CAPITALE UMANO) Dir: Paolo Virzi
THE LOVE PUNCH Dir: Joel Hopkins
- 2012 IN THE HOUSE (DANS LA MAISON) Dir: François Ozon
- 2010 BABIES (BÉBÉ(S)) Dir: Thomas Balmès
- 2007 COUNTER INVESTIGATION (CONTRE-ENQUETE) Dir: Franck Mancuso

HERVÉ SCHNEID – Editor

Hervé Schneid is primarily known for his long-standing collaboration with Jean-Pierre Jeunet, which began with DELICATESSEN (1991) and also includes Jeunet's Oscar®-nominated films AMÉLIE FROM MONTMARTRE (2001) and A VERY LONG ENGAGEMENT (2004). Both films earned Schneid a César nomination - which he had already won for DELICATESSEN.

Moreover, Schneid's most well-known works are the apartheid drama GOODBYE BAFANA (2007), MESRINE (2008) with Vincent Cassel, ORLANDO (1992) by Sally Potter, and Lars von Trier's EUROPA (1991).

Filmography (selection)

- 2017 RETURN TO MONTAUK Dir: Volker Schlöndorff
- 2015 ONE WILD MOMENT (UN MOMENT D'ÉGAREMENT) Dir: Jean-François Richet
- 2013 THE YOUNG AND PRODIGIOUS T.S. SPIVET Dir: Jean-Pierre Jeunet
- 2012 ZAYTOUN Dir: Eran Riklis
- 2009 MICMACS (MICMACS À TIRE-LARIGOT) Dir: Jean-Pierre Jeunet
- 2008 MESRINE: KILLER INSTINCT/MESRINE: PUBLIC ENEMY NUMBER ONE (MESRINE)
Dir: Jean-François Richet

- 2007 GOODBYE BAFANA Dir: Bille August
- 2004 A VERY LONG ENGAGEMENT (UN LONG DIMANCHE DE FIANCAILLES) Dir: Jean-Pierre Jeunet
- 2001 AMÉLIE FROM MONTMARTRE (LE FABULEUX DESTIN D'AMÉLIE POULAIN) Dir: Jean-Pierre Jeunet
- 2000 THE MAN WHO CRIED Dir: Sally Potter
- 1999 EAST/WEST (EST-OUEST) Dir: Régis Wargnier
- 1997 ALIEN: RESURRECTION Dir: Jean-Pierre Jeunet
- THE TANGO LESSON Dir: Sally Potter
- 1995 THE CITY OF LOST CHILDREN (LA CITÉ DES ENFANTS PERDUS) Dir: Marc Caro, Jean-Pierre Jeunet
- 1992 ORLANDO Dir: Sally Potter
- 1991 EUROPA Dir: Lars von Trier
- DELICATESSEN Dir: Marc Caro, Jean-Pierre Jeunet

SEBASTIAN SOUKUP – *Production design*

Sebastian Soukup, who was described by David Cronenberg as “a full production designer at heart” after their collaboration on *A DANGEROUS METHOD*, has also worked with such directors as Volker Schlöndorff (*RETURN TO MONTAUK*, 2017), Wim Wenders (*PALERMO SHOOTING*, 2007), Detlev Buck (*RUBBELDIEKATZ*, 2011, *BIBI & TINA I-IV*, 2013-16), Larry Charles, Jonas Akerlund and Christoph Schlingensief.

Soukup studied Architecture at the University of Fine Arts in Berlin and has been primarily engaged on international film productions as a production designer and scenographer. Prior to focussing on the field of film, Soukup worked as an architect and stage designer (Berlin's Volksbühne, Berliner Ensemble). Moreover, he has contributed with his designs to numerous commercials as well as music clips by such artists as Rammstein, Bela B, Monica Reyes, Agnes Obél and Jeans Team.

Soukup's storyboards for *PALERMO SHOOTING* were shown in the exhibition “Between Film and Art. Storyboards from Hitchcock to Spielberg” at the Deutsche Kinemathek- Museum für Film und Fernsehen in 2011.

His work also includes installations such as “Salon” for the Michael Fuchs Gallery in Berlin in 2014. He has been a guest lecturer on several occasions at the Film University Babelsberg „Konrad Wolf“ and Berlin's Technical University, and he holds masterclasses in production design at the Met Film School in Berlin and the German Film & Television Academy (DFFB).

Speaking about his work on *RETURN TO MONTAUK*, Sebastian Soukup says: “Camerawork and production design underline the actors' monolithic appearance. The almost documentary-like pictorial spaces reflect a dull, dark New York where the beach and sea off Long Island and the hotel in Montauk suddenly light up like an unexpected daydream.”

Filmography (selection)

- 2017 RETURN TO MONTAUK Dir.: Volker Schlöndorff**

2014-2017 BIBI & TINA – I-IV Dir: Detlev Buck
2016 ARMY OF ONE Dir: Larry Charles
2015 EVERYTHING WILL BE FINE Dir: Wim Wenders
2015 ELIXIER Dir: Brodie Higgs
2015 POSTHUMOUS Dir: Lulu Wang
2011 A DANGEROUS METHOD Dir: David Cronenberg
2009 WAS DU NICHT SIEHST Dir: Wolfgang Fischer
2008 PALERMO SHOOTING Dir: Wim Wenders

MAX RICHTER – *Film Score*

Max Richter, who was born in Hamelin and grew up in England, studied classical composition and piano at the University of Edinburgh, the Royal Academy of Music in London and the Tempo Reale in Florence.

He initially spent ten years playing with the Piano Circus ensemble of six pianists, performing contemporary works by such composers as Arvo Pärt, Brian Eno and Philip Glass and producing five albums. Thanks to his collaboration with the techno and ambient pioneers Future Sound of London, Richter discovered electronic sounds and samples for his compositions.

Richter, who also works as a producer, has recorded five solo albums since 2002. His debut album „Memoryhouse“ sees him combining poetry readings with ambient sounds, while the second album, „The Blue Notebooks“, has the actress Tilda Swinton reading from Franz Kafka's diaries. Richter's composition „On the Nature of Daylight“ from this album could also be heard in Martin Scorsese's SHUTTER ISLAND (2010).

In 2008, he released his fourth solo album, „24 Postcards in Full Colour“, a collection of 24 pieces which vary the same basic material. The same year saw his ballet Ballett „Infra“ receiving its premiere at the Royal Opera House in London.

Max Richter received the European Film Award for his score for Ari Folman's Oscar®-nominated animated documentary WALTZ WITH BASHIR (2008) and has also made a name for himself as a film composer. The Preis der deutschen Filmkritik followed for WHEN WE LEAVE (DIE FREMDE, 2010) by Feo Aladag, and he received the Bavarian Film Award for Best Film Score for Cate Shortland's LORE (2012).

Max Richter's compositions were used most recently in the mystery series „The Leftovers“ (2014–2015) and in Denis Villeneuve's sci-fi drama ARRIVAL (2016).

In 2013, Max Richter received the ECHO Klassik award in the “Classical without Borders” („Klassik ohne Grenzen“) category. „Recomposed by Max Richter: Vivaldi – The Four Seasons“, his adaptation of Antonio Vivaldi's „The Four Seasons“, stayed for weeks in the German album charts during 2014. In 2015, the composer caused another major sensation with „from SLEEP“: his “manifesto for a slower pace of existence” is a piece of music eight hours long and conceived as a sleeping aid.

Filmography (selection)

2017 RETURN TO MONTAUK Dir: Volker Schlöndorff
MORGAN Dir: Luke Scott

- 2015 INTO THE FOREST Dir: Patricia Rozema
- 2014 ESCOBAR: PARADISE LOST Dir: Andrea Di Stefano
- 2013 LAST DAYS ON MARS Dir: Ruairi Robinson
- THE LUNCHBOX Dir: Ritesh Batra
- THE NUN (LA RELIGIEUSE) Dir: Guillaume Nicloux
- 2012 WADJDA Dir: Haifaa Al-Mansour
- LORE Dir: Cate Shortland
- 2011 PERFECT SENSE Dir: David Mackenzie
- 2010 SARAH'S KEY (ELLE S'APPELAIT SARAH) Dir: Gilles Paquet-Brenner
- WOMB Dir: Benedek Fliegau
- WHEN WE LEAVE (DIE FREMDE) Dir: Feo Aladag
- 2009 MY WORDS, MY LIES – MY LOVE (LILA, LILA) Dir: Alain Gsponer
- 2008 WALTZ WITH BASHIR (VALS IM BASHIR) Dir: Ari Folman
- 2007 HOPE (HOFFNUNG) Dir: Stanislaw Mucha