



Presents

# MAN ON WIRE

A film by James Marsh

**Winner, Audience Award & Grand Jury Prize for World Documentary  
2008 Sundance Film Festival**

**Winner, Audience Award & Special Jury Prize  
2008 Full Frame Documentary Film Festival**

(94 mins, UK, 2008)

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## **SYNOPSIS**

On August 7th 1974, a young Frenchman named Philippe Petit stepped out on a wire illegally rigged between New York's twin towers, then the world's tallest buildings. After nearly an hour dancing on the wire, he was arrested, taken for psychological evaluation, and brought to jail before he was finally released.

Following six and a half years of dreaming of the towers, Petit spent eight months in New York City planning the execution of the coup. Aided by a team of friends and accomplices, Petit was faced with numerous extraordinary challenges: he had to find a way to bypass the WTC's security; smuggle the heavy steel cable and rigging equipment into the towers; pass the wire between the two rooftops; anchor the wire and tension it to withstand the winds and the swaying of the buildings. The rigging was done by night in complete secrecy. At 7:15 AM, Philippe took his first step on the high wire 1,350 feet above the sidewalks of Manhattan...

James Marsh's documentary brings Petit's extraordinary adventure to life through the testimony of Philippe himself, and some of the co-conspirators who helped him create the unique and magnificent spectacle that became known as "the artistic crime of the century."

## ABOUT THE FILM

### *From desert Island to big screen*

Producer Simon Chinn first encountered Philippe Petit on that venerable of British media institutions, *Desert Island Discs*. It was April 2005, just over three decades after Petit's audacious high wire walk between the twin towers. "Listening to the BBC's Radio 4 is a reliably comforting experience, but Petit's impassioned voice and his unique and uncompromising view of the world – happier on a wire at a thousand feet than on terra firma – gave rise to a distinct unease and burned into my brain for ever more." Chinn was convinced that Petit's extraordinary story was ripe for a feature documentary.

As he suspected, Petit and his partner and Production Director, Kathy O'Donnell, were already a few steps ahead. Since the publication in 2002 of *TO REACH THE CLOUDS* – Petit's critically acclaimed account of his World Trade Center 'coup' – numerous approaches had been made by hopeful but ultimately disappointed documentarians. In this instance, the timing was fortuitous. Petit was on his way from his home in upstate New York to Nottingham in the UK to consult on a stage adaptation of his book and O'Donnell felt he and Chinn should have lunch. It was an uneasy first meeting. Heavy traffic on the motorway from London meant that Chinn arrived an hour late and Petit (as befits a man for whom such measures can mean the difference between life and death) was not immediately impressed.

However, the bit between his teeth, Chinn was not easily deterred and, after several subsequent exchanges, including a further meeting in Paris (for which, this time, he was pedantically punctual) Petit and O'Donnell decided to take a leap of faith and accept his proposal.

Chinn then teamed up with long-time producing ally Jonathan Hewes at Wall to Wall Media, one of the UK's best-established independent production houses. It was Hewes who suggested James Marsh to direct.

Hewes had met Marsh some years before and was already a fan of his work, from *Troubleman* on the murder of Marvin Gaye to his beautifully evocative *Wisconsin Death Trip*, to his more recent narrative feature, *The King*.

"James is that rare thing," says Hewes, "a director who has an ability to deliver extraordinary visuals but always in the service of the wider narrative. We knew this story needed someone special to bring such a rich and multilayered story to the big screen and, in this, James has exceeded our expectations."

Marsh needed little convincing when Chinn first called him at his home in New York: "James had just finished making *The King*, a dark and uncompromising tale about incest and familial violence," says Chinn, "and I think the prospect of doing something a little more life-affirming was rather appealing. I sent him my proposal and he got back to me almost instantly. He would direct. I hadn't even asked the question but who was I to argue?"

“Most people living in New York know about Philippe’s walk,” says Marsh. “It is truly part of the folklore of the city and more poignant now that the towers are gone. But I immediately knew that the fate of the World Trade Center had nothing to do with our film. Philippe’s adventure should stand alone as an amazing true life fairy tale, set in an era usually remembered as squalid and corrupt.”

Thus began a long collaboration between Marsh and Philippe Petit, involving many trips by Marsh to Petit’s home in the Catskill Mountains. Petit had been ruminating for some three decades on a whole range of ideas for books, documentaries, articles, plays, and feature films, as well as meticulously collating a vast archive of documents, film footage, and personal memorabilia. Drawing for inspiration on this treasure trove, as well as Petit’s irrepressible stream of ideas, Marsh began work on a 50-page treatment which evolved into a clear personal vision for bringing the story he wanted to tell to the screen.

Unlike Petit’s book, told very much from his own singular perspective, here was an opportunity to tell the story for the first time from the point of view of all the co-conspirators in “the artistic crime of the century.”

“I had always seen the film as a ‘heist’ movie,” recalls Marsh. “We soon discovered that there were an amazing group of supporting characters involved in the plot. The testimony of Philippe’s accomplices allowed us to create multiple perspectives on the execution of this criminal enterprise with its many setbacks and conflicts. They had all been waiting 30 years to tell their part of the story, and their recollections promised to be vivid and surprisingly emotional.”

Marsh and Chinn now set about assembling a team of people in New York, London, and Paris who would be able to execute their plans. In London, co-producer Victoria Gregory began working through the complexities of shooting and cutting over the course of a year on multiple formats and across two continents. While in New York, co-producer Maureen Ryan set up the US-based documentary shoots and the dramatic reconstruction. New York-based cinematographer Igor Martinovic, fresh from shooting Sundance 2007’s Grand Jury Prize-winning *Padre Nuestro*, signed on as Director of Photography. And Marsh’s editor, Jinx Godfrey, brought her considerable experience in cutting both features and commercials to the task of creating a gripping, multilayered narrative that had to constantly cut back and forth in time and place.

**DIRECTOR'S STATEMENT**  
**From James Marsh, Director, MAN ON WIRE**

“I have the mind of a criminal.” That was the first thing Philippe Petit told me when I met him. He then went on to show me how he could kill a man with a copy of People magazine and, before we parted, he picked my pocket. Here was an extraordinary individual who viewed the world in a unique way. Not least, from heights and views that no other man has ever seen.

It is fitting, then, that his story is really the oldest story there is. It is the hero going on a journey, or quest, to test himself and achieve a seemingly impossible objective. As a teenage wirewalker in France, before the World Trade Center was even constructed, Philippe was dreaming up a reckless scheme to break in to those un-built towers, rig a wire between them and to dance on that wire, 1350 feet above the ground, for the delight of passers by. Each one of these tasks looked impossible and the last one seemed like a death wish. In fact it was quite the opposite – as his girlfriend Annie points out in the film: “He couldn’t go on living if he didn’t try to conquer those towers...it was as if they had been built specifically for him.”

I set out to make a film that would be a definitive account of this mythical quest so I hadn’t anticipated that it would become a fundamentally human drama that, amongst other things, turned out to be a comedy of errors, a love story, a story about friendship and its limits and a satire on authority and arbitrary rules.

The richness of the narrative comes from Philippe himself, with his endless capacity for self-dramatization and his inability to sit down and tell his story when standing up and acting it out came more naturally. The recollections from his oldest friend Jean-Louis and his former lover Annie are no less dramatic and surprisingly candid about the conflict and antagonisms that their adventure generated. Other contributors gleefully own up to a whole raft of illegal activities and concede more painfully their fears for Philippe’s life and their loss of faith in the enterprise. But for those that made it to the top of the towers with Philippe, the words of his trusted accomplice Jean Francois provide a kind of moral for us all: “Of course, we all knew that he could fall...we may have thought it but we didn’t believe it.”

Inevitably, the film also portrays New York and America in a bygone era. The Watergate crisis reached its dramatic climax in the very same week that Philippe walked between the towers and Nixon resigned the day after Philippe’s adventure. In 1974, New York was clearly a dirtier, more lawless and more dangerous city than it is now. It was an era of sleaze, adult film cinemas, muggings and civic corruption. And yet in this era of zero tolerance, it is hard to imagine the present police officers, judges and politicians of the city reacting to Philippe’s criminal activities in the way they did in 1974. Back then, they applauded him for his exploits.

Even harder to imagine now is a group of French speaking bohemians breezing through JFK airport with suitcases containing shackles, ropes, knives and a bow and arrow (!),

then hanging around a major New York monument with cameras and forged ID cards waiting for their chance to break in - and actually getting away with it. But in the words of Jean Francois again: “It may have been illegal...but it wasn’t wicked or mean.” That’s a distinction worth remembering.

## CHARACTER BIOS

**Philippe Petit** was born in France, but not of the circus. At an early age he discovered magic and juggling. At 16, he took his first steps on the wire. He learned everything by himself as he was being expelled from five different schools. He became adept at equitation, fencing, carpentry, rock-climbing and drawing; he also studied the art of bullfighting.

Aided by his passion while performing throughout Europe, Russia, Australia and the United States, he taught himself Spanish, German, Russian and English. He also developed a keen appreciation of architecture and engineering.

On the sidewalks of Paris, he created his street persona: wild, witty and silent—a character that will never leave him—forever beguiling all who see him. With his wire, he has extended the boundaries of theater, music, writing, poetry, drawing and filmmaking to become an inimitable high wire artist.

Petit gives lectures and workshops on a variety of topics internationally. He is single-handedly building a barn in the Catskills using the methods and tools of 18<sup>th</sup> century timber framers. His latest book, *THE ART OF THE PICKPOCKET*, was recently published in France.

Petit’s book, *TO REACH THE CLOUDS*, which recounts the adventure of his illegal high wire walk between the twin towers of the World Trade Center was adapted for the stage by the Nottingham Repertory in the UK.

Among the friends who have associated themselves with some of his projects are such diverse artists as Mikhail Baryshnikov, Werner Herzog, Annie Liebovitz, Milos Forman, Volker Schlöndorff, Twyla Tharp, Peter Beard, Marcel Marceau, Paul Auster, Paul Winter, Debra Winger, Robin Williams and Sting. For the past 30 years, he has lived in New York City where he is an Artist-In-Residence at the Cathedral of St. John the Divine—the largest gothic cathedral in the world. He was presented with the prestigious *James Parks Morton Interfaith Award*, and was recently made *Chevalier des Arts & des Lettres* by the French Ministry of Culture.

## Major High Wire Performances

- 1971** VALLAURIS (France) Performance for Picasso's 90th birthday  
NOTRE DAME CATHEDRAL (Paris) *Clandestine*
- 1973** SYDNEY HARBOUR BRIDGE (Australia) *Clandestine*
- 1974** WORLD TRADE CENTER (New York City) *Clandestine*  
CENTRAL PARK (New York City) Inclined walk over Belvedere Lake  
LAON CATHEDRAL (France) Crossing between the two spires for an international television special
- 1975** LOUISIANA SUPERDOME (New Orleans) Walk for the opening of the largest covered stadium in the world
- 1982** CATHEDRAL OF ST. JOHN THE DIVINE (New York City) Walk celebrating renewal of the cathedral's construction following a 40-year hiatus  
CONCERT IN THE SKY\* (Denver) High wire play for the opening of the World Theater Festival
- 1983** SKYSONG\* (New York) High wire play for the opening of the SUNY Arts Festival  
BEAUBOURG/GEORGES POMPIDOU CENTER (Paris) Ascension
- 1984** CORDE RAIDE-PIANO VOLANT\* (Paris) High wire play with rock singer Jacques Higelin  
PARIS OPERA (Paris) High wire improvisation with opera singer Margarita Zimmermann  
MUSEUM OF THE CITY OF NEW YORK (New York City) High wire performance for the opening of "*Daring New York*" exhibit
- 1986** ASCENT\* (New York City) Concert for grand piano and high wire on an inclined cable over the nave of the Cathedral St. John the Divine  
LINCOLN CENTER\* (New York City) High wire performance for the reopening of the Statue of Liberty
- 1987** WALKING THE HARP/A BRIDGE FOR PEACE\* (Jerusalem) High wire performance on an inclined cable linking the Jewish and Arab quarters for opening of the Israel Festival under the auspices of Mayor Teddy Kollek
- 1987** MOONDANCER\* (Oregon) High wire opera for the opening of the Portland Center for the Performing Arts
- 1987** GRAND CENTRAL DANCES\* (New York City) High wire choreography above the concourse of Grand Central Station
- 1988** HOUSE OF THE DEAD (Paris) Creation of the role of the eagle in the Dostoevski opera directed by Volker Schlöndorff
- 1989** TOUR ET FIL\* (Paris) Spectacular walk—for an audience of 250,000—on an inclined 700 meter cable linking the Palais de Chaillot with the second story of the Eiffel Tower commemorating the French Bicentennial and the 200th anniversary of the *Declaration of Rights of Man and Citizen* under the auspices of Mayor Jacques Chirac
- 1990** AMERICAN OUVERTURE\* (Paris) High wire play for the ground-breaking ceremony of the new American Center  
TOKYO WALK\* (Japan) Japan's first high wire performance to celebrate the opening of the Plaza Mikado building in Akasaka

- 1991** **VIENNALEWALK\*** (Austria) High wire performance evoking the history of cinema for the opening of the Vienna International Film Festival under the direction of Werner Herzog
- 1992** **NAMUR\*** (Belgium) Inclined walk to the Citadel of Vauban for a telethon benefitting children with Leukemia  
**FARINET FUNAMBULE!\*** (Switzerland) High wire walk portraying the 19<sup>th</sup> century "Robin Hood of the Alps" culminated by the harvest of the world's smallest registered vineyard to benefit abused children  
**THE MONK'S SECRET LONGING\*** (New York City) High wire performance for the Regents' Dinner commencing the Centennial celebrations of the Cathedral St. John the Divine
- 1994** **HISTORISCHER HOCHSEILLAUF\*** (Germany) Historic high wire walk on an inclined cable to celebrate the 1200th anniversary of the city of Frankfurt, viewed by 500,000 spectators and the subject of a live, nationally broadcast television special
- 1995** **CATENARY CURVE** (New York City) Humorous interlude during a conference on suspended structures given by the architect Santiago Calatrava
- 1996** **ACT\*** (New York City) Medieval performance to celebrate the 25th anniversary of New York City's most innovative youth program
- 1996** **CRESCENDO\*** (New York City) A theatrical, allegorical New Year's Eve performance on three different wires set in the nave of the Cathedral St. John the Divine as the farewell tribute to The Very Reverend James Parks Morton, Dean of the Cathedral, and his wife, Pamela
- 1999** **MILLENNIUM COUNTDOWN WALK\*** (New York City) Inauguration of the Rose Center for Earth and Space at the American Museum of Natural History
- 2002** **ARTS ON THE HIGH WIRE\*** (New York City) Benefit performance for The New York Arts Recovery Fund on an inclined wire at The Hammerstein Ballroom, with clown Bill Irwin and pianist Evelyne Crochet
- 2002** **CRYSTAL PALACE** (New York City) Jacob K. Javits Convention Center  
**CROSSING BROADWAY** (New York City) Inclined walk, fourteen stories high, for **THE LATE SHOW WITH DAVID LETTERMAN**

*\* High wire play conceived, directed and performed by Philippe Petit*



## **Films**

**CONCERT IN THE SKY** (Denver, 1983) Centre Productions, Inc., directed by Mark Elliot  
**HIGH WIRE** (New York, 1984) Prairie Dog Productions, directed by Sandy Sissel  
**NIAGARA: MIRACLES, MYTHS AND MAGIC** (Canada, 1986) in the role of Blondin, Seventh Man Films for the IMAX System, directed by Kieth Merrill  
**TOUR ET FIL** (France, 1989) FR3/Totem Productions, directed by Alain Hattet  
**FILMSTUNDE** (Austria, 1991) Werner Herzog Productions, directed by Werner Herzog  
**PROFILE OF PHILIPPE PETIT** (Washington, D.C., 1993) National Geographic Explorer Special  
**THE MAN ON THE WIRE** (Germany, 1994) Documentary of the rigging and artistic preparations for *Historischer Hochseillauf*, Hessischer Rundfunk Television  
**HISTORISCHER HOCHSEILLAUF** (Germany, 1994) Live broadcast of the walk, Hessischer Rundfunk Television, directed by Sacha Arnz  
**MONDO** (France, 1995) Costa Gavras Productions, directed by Tony Gatlif  
**SECRETS OF THE LOST EMPIRES: THE INCAS** (Peru, 1995) PBS/NOVA and BBC co-production, directed by Michael Barnes

## **Books by Philippe Petit**

**TROIS COUPS** (Herscher, Paris 1983)  
**ON THE HIGH WIRE** (Random House, New York 1985)  
**FUNAMBULE** (Albin Michel, Paris 1991)  
**TRAITÉ DU FUNAMBULISME** (Actes Sud, Arles 1997)  
**ÜBER MIR DER OFFENE HIMMEL** (Urachhaus, Stuttgart 1998)  
**TRATTATO DI FUNAMBOLISMO** (Ponte Alle Grazie, Milano 1999)  
**TO REACH THE CLOUDS** (North Point Press/Farrar, Straus & Giroux, New York 2002)  
*(currently translated in 8 languages)*  
**L'ART DU PICKPOCKET** (Actes Sud, Arles 2006)

## **Lectures & Workshops**

**SYDNEY SCHOOL OF ENGINEERING**, Sydney, Australia  
**BROOKLYN POLYTECHNIC INSTITUTE**, Brooklyn, New York  
**JULLIARD SCHOOL OF THE PERFORMING ARTS**, New York City  
**ECOLE NATIONALE SUPERIEURE DU CIRQUE**, Châlons-sur-Marne, France  
**SCUOLA TEATRO DIMITRI**, Verscio, Ticino, Switzerland  
**NIGHTWATCH**, Cathedral St. John the Divine, New York City  
**OTTO FALKENBERG SCHULE**, Munich, Germany  
**INSTITUT MEDICO EDUCATIF**, Nanterre, France  
**COLUMBIA UNIVERSITY**, New York City  
**AUDI INTERNATIONAL**, New York City  
**INTERNATIONAL FOUNDATION FOR CREATIVITY & LEADERSHIP**, Zermatt, Switzerland  
**TIMBER FRAMERS GUILD OF AMERICA**, Ottawa, Canada  
**OBERLIN COLLEGE**, Oberlin, Ohio  
**THE ROTARY CLUB OF BANGKOK**, Thailand  
**THE EXPLORERS CLUB**, New York City

**INTERNATIONAL SOCIETY FOR THE PERFORMING ARTS**, New York City  
**VIRGINIA MILITARY INSTITUTE**, Lexington, Virginia  
**MASSACHUSETTS CULTURAL COUNCIL**, Boston, Massachusetts  
**FINAKI INTERNET TECHNOLOGY CONFERENCE**, Athens, Greece  
**THE DALTON SCHOOL**, New York City  
**THE FINAKI INTERNET TECHNOLOGY CONFERENCE**, Ancona, Italy  
**THE ERIC CARLE PICTURE BOOK MUSEUM**, Amherst, Massachusetts  
**FRANCE TELECOM**, Les Arcs, France  
**FRANCE TELECOM**, Cannes, France  
**SMITH COLLEGE**, Northampton, Massachusetts  
**TORINO SPIRITUALITÀ—QUESTIONS TO GOD & MAN**, Turin, Italy  
**WTC TRIBUTE CENTER**, New York City

### **Projects**

**CANYON WALK** is a high wire opera, unique in the world: conceived, designed, rigged and performed by Philippe Petit. It is a high wire crossing of the Little Colorado River Gorge on the Navajo Nation Tribal Lands framed by the Painted Desert. The distance from the departure on the canyon rim to the arrival on a solitary mesa is 1200 feet; the depth of the canyon is 1600 feet. **CANYON WALK** will be the subject of a television program, broadcast globally, as well as a documentary about Philippe focusing on the months of preparations.

**SYDNEY WALK** is a crossing of Sydney Cove from the Sydney Opera House to the Sydney Harbour Bridge.

**EASTER ISLAND WALK** is a walk on an inclined cable set in the volcanic landscape of the mysterious island; it is in homage to the fascinating culture of the Rapa Nui and their awe-inspiring giant stone statues known as Moai.

### **ADDITIONAL CHARACTERS**

**JEAN-LOUIS BLONDEAU**, a photographer and Petit's friend from adolescence, was taking pictures when Philippe first practiced walking a tightrope between two old cedars in the backyard of a youth hostel in rural France. He was Philippe's collaborator for the first illegal walk at Notre Dame and for the WTC coup. Jean-Louis came up with the idea to use a bow and arrow to pass the first fishing line between the two towers. On the night of "the coup" he successfully shot the arrow between the rooftops enabling Philippe to later pass the walk cable. All night Jean-Louis worked on the installation on the North tower opposite Philippe. Philippe's success, and his survival, depended largely on Jean-Louis' commitment and pragmatism. Although there was constant creative tension between them, Jean-Louis did not want his friend to die nor the coup to fail.

**ANNIE ALLIX**, Philippe's French girlfriend, brought to New York from Paris by Philippe for emotional support before the "coup." Faithful to the cause, she is always concerned for Philippe's safety, although at times she has her own doubts about Philippe's vision of the crossing.

**JIM MOORE**, Philippe's first comrade in New York, who became an important accomplice during the intensive preparations in Manhattan. They visited the towers together many times, posing as deliverymen or journalists. When Philippe hired a helicopter for a 15-minute aerial survey over the twin towers, Jim took the pictures. But in the end Jim refused to be one of Philippe's rooftop riggers on the fateful night.

**MARK LEWIS** helped Philippe with his second illegal wire walk between two pylons of Sydney Harbour Bridge and then joined the team for the World Trade Center adventure. But, fearing for his friend's life and not wanting to be complicit in his death, Mark decided to abandon the "coup."

**JEAN-FRANÇOIS HECKEL** was enlisted by Jean Louis to be part of Petit's original team at Notre Dame. Brought from France to NYC two days before the walk, he is again enlisted by Jean-Louis to help bolster the team. In the process, Jean-François becomes one of Philippe's most loyal accomplices and his invaluable, only helper on the South tower.

**BARRY GREENHOUSE**, *"a tall man in a three piece suit...with long black hair and an outrageous handlebar moustache above a long narrow beard"*, who Philippe, at his lowest point, literally bumped into in the lobby of the World Trade Center. By chance, Barry, who worked on the 82<sup>nd</sup> floor of the south tower, had seen Philippe street juggling in Paris the previous year. As they talked, it seemed that Barry might be one of the keys to Philippe's success. Philippe persuaded Barry to become the inside man.

**DAVID (A/K/A DONALD) FOREMAN**, a ne'er-do-well rock musician, Foreman joined the team after the first failed attempt—ultimately expelled from the team by Philippe the night of the coup—but beforehand had introduced Philippe to his friend...

**ALAN (AKA 'ALBERT') WELNER**, who Philippe and Jean-Louis never trusted. But with the increasing pressure of time, Philippe felt he had no choice but to keep Alan in the fold. In the end it was Alan who almost prevents success by giving up when the team is working madly to complete the rigging at the 11<sup>th</sup> hour, and Jean-Louis is left with the impossible task of pulling the heavy walk cable all alone.

## *MAN ON WIRE*

### PRODUCTION BIOGRAPHIES

#### James Marsh / Director

**MAN ON WIRE** is James Marsh's third feature film.

After graduating from Oxford University, Marsh worked as a researcher and then a director for the BBC. His breakthrough documentary, *Troubleman*, (1994) chronicled the last years of soul singer Marvin Gaye and his murder at the hands of his father, a fundamentalist preacher and occasional transvestite.

This was followed by *The Burger and the King* (1996), a documentary about Elvis Presley's bizarre eating habits as told by those who cooked for him at Graceland. *The Burger and the King* screened at the Montreal and Chicago film festivals and garnered many awards, including Best Documentary from the Royal Television Society.

In 1998, Marsh's documentary profile of Velvet Underground member *John Cale* earned Marsh a BAFTA award in Wales for Best Music Documentary.

In 1999, Marsh completed work on *Wisconsin Death Trip* - a dramatized documentary about a small town in Wisconsin blighted by outbreaks of suicide, murder and insanity in the 1890s. Marsh won his second BAFTA award for the film along with his second Best Documentary prize from The Royal Television Society. The film was a selected entry at the Telluride and Venice film festivals and won the FIPRESCI prize at the San Sebastian film festival. It was also theatrically released in the UK and the US where it played at art house cinemas for over two years.

Marsh's first dramatic feature *The King*, was co-written with Oscar nominated screenwriter, Milo Addica. *The King* was an Official Selection at the Cannes Film Festival in 2005. A tale of jealousy and revenge set in a born-again Christian community in Texas, the film stars Gael Garcia Bernal and William Hurt. It was released theatrically worldwide in the spring of 2006. Marsh was nominated for a Gotham Award as Breakthrough Director and the film won Best American feature at the Philadelphia film festival.

In the summer of 2003, Marsh photographed, directed and edited the observational documentary, *The Team*, in collaboration with New York based filmmaker Basia Winograd. Made for the BBC, the film charts the efforts of a group of homeless men in New York City to organize a soccer team to compete in the inaugural Homeless World Cup in Graz, Austria.

**Simon Chinn / Producer**

As a producer working across both drama and documentary, Chinn has been involved in some of the highest profile films on television in recent years.

He co-produced Peter Kosminsky's *The Government Inspector* (Channel 4/Arte), which won the 2006 BAFTA for Best Single Drama and for which Mark Rylance was awarded the Best Actor BAFTA for his sensitive and haunting portrayal of former UN weapons inspector, Dr. David Kelly. The film also won the Royal Television Society Award for Best Single Drama.

Prior to that, Chinn produced and co-wrote Wall to Wall's feature-length dramatised documentary, *Smallpox 2002* (BBC/Fx Networks), which won the Prix Leonardo Bronze Medal and was nominated for a Royal Television Society Award. The London Times described it as "one of the most devastating pieces of television in recent years...a triumph."

Chinn's documentary credits include: *America Beyond the Colour Line, with Henry Louis Gates* (a 4-part series for PBS and BBC2); *Correspondent: The Promised Land* (BBC2); *Invading Iraq* (Channel 4/PBS); *The Real Alan Clark* (Channel 4); *Rebellion* (a 3-part series for BBC2); *Smith, Mugabe and the Union Jack* (BBC2); and *War In Europe* (a 3-part series for Channel 4/PBS). He was also a producer on Channel 4's BAFTA-nominated international affairs series, *Weekly Planet*.

In 2005 Simon set up Red Box Films to pursue his own projects, including MAN ON WIRE.

**Jonathan Hewes / Executive Producer**

Hewes is Deputy Chief Executive of Wall to Wall Media, one of the world's leading independent production companies. He is involved in the development and production of a wide range of the company's slate, with particular responsibility for internationally co-financed projects. He originated and Executive Produced Wall to Wall's acclaimed *Smallpox 2002* for both BBC2 and FX, as well as multiple series for British and American television.

He joined Wall To Wall Television in 1995, becoming Head of Factual Programmes in 1997 and Deputy Chief Executive in January 2000. Hewes started his career as a journalist on BBC's flagship daily show, *Nationwide*, before abandoning current affairs for pop TV, as producer of Britain's most celebrated rock show, *The Tube*. After two award-winning classical music series with Dudley Moore, he produced a wide range of arts programmes in the 1990s before joining Wall To Wall. Programme awards and nominations include: International Emmy, Gold Medal at New York Film Festival, Post Montreux winner, Royal Television Society Programme awards and Royal Television Society Education Awards.

### **Maureen A. Ryan / Co-Producer**

Maureen A. Ryan is a freelance producer based in New York concentrating on feature films and documentaries. Her other credits include producer of the feature documentary titled *The Gates* which chronicles the artists Christo and Jean-Claude as they create their latest installation piece – over 7500 gates of saffron cloth that were placed in New York City’s Central Park in February 2005. Co-directed by Albert Maysles and Antonio Ferrera, it premiered at the Tribeca Film Festival and aired on HBO in February 2008. In addition, Ryan produced *Grey Gardens: From East Hampton to Broadway* which premiered at the 2007 Hamptons International Film Festival. Ryan is also the producer of *The Team*, a feature documentary that follows the NYC-based U.S. homeless soccer team as they prepare and journey to compete against 18 other international teams for the 1st Annual Homeless Soccer World Cup.

On the narrative feature film *The King*, Ryan served as co-producer. The film premiered at the Cannes Film Festival and was released in May 2006. Her other producing credits include the award-winning feature documentary *Wisconsin Death Trip* and the award-winning shorts *Torte Bluma* and *Last Hand Standing*. Her television credits include *At the Ryman*, *The Road* and *Long Live the King: Country Salutes Elvis*.

### **Victoria Gregory / Co-Producer**

Victoria Gregory is a freelance producer based in London. Victoria has built her career working on acclaimed television documentaries and factual dramas over the past decade. Working in the BBC’s factual department, credits include the renowned documentary strand *Modern Times* and such on high profile investigations as the *Rough Justice* series and *The Secret Policeman*, BAFTA Current Affairs Winner 2003 and RTS Awards 2003..

Gregory crossed over to factual drama beginning with director Pawel Pawilowski’s *Last Resort*, winner of the Michael Powell Award, Edinburgh, 2000, a story of love and self discovery set against the back drop of Stonehaven, a grim holding site for asylum seekers. Later with director Alex Holmes on the renowned BBC 2 series *Dunkirk*, winner BAFTA The Huw Wheldon Award for Specialist Factual 2004. The series recounts the ten days leading up to the evacuation from Dunkirk during World War II, the stories are based on true accounts from survivors. Gregory’s drama project prior to *Man On Wire* was *Space Race* with director Mark Everest, a four part series chronicling the post World War II race between the American and Russian superpowers to put a man on the moon.

### **Igor Martinovic / Director of Photography**

Martinovic earned his Bachelor of Arts in Cinematography at the Academy of Drama Arts in Zagreb, Croatia. He has lived and worked as a cinematographer in New York since 1993. As a director of photography, he has shot several dramatic feature films and short fiction films and numerous documentaries. Alongside *Man on Wire*, Martinovic last year shot the dramatic feature, *Pretty Bird*. Both films had their world premiere at the Sundance Film Festival in 2008.

Martinovic was director of photography on *Padre Nuestro*, which won the Grand Jury Prize in the Independent Film Competition: Dramatic category at Sundance in 2007.

That year, he also shot *Fraulein* which won the Best Film Award at both the Locarno Film Festival and the Sarajevo Film Festival. The same film was an official selection at the Sundance Film Festival in 2007 and Camerimage, the Polish festival for cinematography.

Martinovic was also director of photography on *Torte Blume*, a period drama starring Stellan Skarsgard and directed by Benjamin Ross. The film won the Best Film awards at the Palm Springs Short Film Festival in 2005 and the Los Angeles Film Festival in 2005. Martinovic has filmed documentaries on subjects as diverse as Woody Allen, Anselm Kiefer and the Vietnam War, and worked on Albert Maysles' documentary, *The Gates*, about Christo's Central Park project.

### **Jinx Godfrey / Film Editor**

For the past ten years Jinx Godfrey has edited James Marsh's documentaries including *John Cale*, winner of BAFTA CYMRU Best Music Documentary, and *Wisconsin Death Trip*, winner of the Royal Television Society Award for Best Documentary. *The King*, her first feature collaboration with Marsh, premiered at Cannes in 2005.

She has edited commercial campaigns for Michel Gondry, Errol Morris, Spike Lee, Tony Scott and Tony Kaye.

### **Michael Nyman / Composer**

Michael Nyman is arguably one of the best known film composers of our time. He has provided stunningly original scores for many great feature films, including *The Draughtsman's Contract* and *Drowning By Numbers* for Peter Greenway, *The Piano* directed by Jane Campion, numerous productions with director Michael Winterbottom including *Wonderland*, *The Libertine* directed by Laurence Dunmore and a collaboration with Damon Albarn on Antonia Bird's *Ravenous*.

Nyman's instantly recognizable compositional style is characterized by his strong melodies and assertive rhythms, and since forming the Michael Nyman Band in the 1970's his output has been wide and varied. He has also written five operas, eight concertos, five string quartets and substantial song cycles. He has provided music for a fashion show, the opening of a high-speed rail link and a computer game, as well numerous prestigious television commercials, but it is his consistent success in the film world that has assured his status as a household name.

Due out in 2008 is *Far North* starring Sean Bean and Michelle Yeoh, and currently in pre-production, *Genova* starring Colin Firth, and *Therese Raquin* starring Glenn Close. Michael Nyman's latest score is for the Gina Kim drama *Never Forever*. The film has been shown at the Sundance Film Festival, Cannes Film Festival and most recently the Deauville Film Festival.

**CREDITS**

Directed by **James Marsh**

Produced by **Simon Chinn**

Executive Producer **Jonathan Hewes**

Co Producer **Victoria Gregory**

Co Producer **Maureen A. Ryan**

Director of Photography **Igor Martinovic**

Film Editor **Jinx Godfrey**

Music by **Michael Nyman**

Additional Music By J. Ralph

based on the book “**To Reach The Clouds**”  
by Philippe Petit

This film is for Cordia Gypsy Fasula-Petit

Production Director for Philippe Petit Kathy O’Donnell

Archive Producer  
**Liz Fay**

Head Of Production  
**Helena Ely**

Legal Advisors  
**Claire Hungate**  
**Tom Horovitch**  
**Cassie Mensah**

Additional Legal Services  
**Sarah Caughey and James Kay, Olswang**  
**Borowsky and De Baeque Avocates**



Red Box Films Legal Services  
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Production Coordinator  
**Claire Witham**

Production Accountant  
**Simone Abecassis**

UK Film Council

Head of New Cinema Fund  
**Lenny Crooks**

Senior Executive  
**Himesh Kar**  
Senior Business Affairs Executive  
**Claire Warnes**  
Head of Production  
**Fiona Morham**  
Production Finance

**Amanda Pyne**  
Discovery Films

Executive Producer  
**Andrea Meditch**

Executives in Charge of Production  
**Clark Bunting**  
**John Ford**

Production Management  
**Olivia Foster**

Communications  
**Matt Katzive**

Legal and Business Affairs  
**Jon Lerner**  
**Julie Wolf**

**BBC Storyville**

Executive Producer  
**Nick Fraser**  
Strand Executive

**Jo Lapping**  
Editorial Executive

**Greg Sanderson**  
Legal and Business Affairs

**Jason Emerton**  
Commissioning Editor

**Richard Klein**

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Hands On Productions Inc.

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**Sharon Lomofsky Walthall**

Costume Designer  
**Kathryn Nixon**

Unit Production Manager  
**Magdalena Sole**

Casting Director  
**Adine Duron**

1<sup>st</sup> Assistant Director  
**Curtis Smith**

2<sup>nd</sup> Assistant Director  
**Eric Berkal**

Script Supervisor  
**Annette M. Drees**

Additional Cinematographer  
**Rick Siegel**

1<sup>st</sup> Assistant Camera  
**Gorden Arkenberg**  
**Rene Crout**  
**Damon LeMay**

**Lee Vickery**

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**Buck Berk**  
**James Madrid**

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**Steven Robinson**

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**Meghan Corea**

Wardrobe Production Assistant

**Gabe Kolodny**

Wardrobe Intern

**Andrea Grogan**

Chief Hair and Make-Up Artist

**Sherri Laurence**

Key Make Up/Hair

**Amy Spiegel**

Make Up/Hair Assistants

**Maria Cancreti**  
**Chris Milone**  
**Virgina Meyers**

Gaffer

**John Frisbie**

Documentary Gaffer

**Chris Varga**

Best Boy Electric

**Chris Jara**

Electrics

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**Meg Schrock**  
**TJ Hallmuth**

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**James Gray/TCI**

Key Grip/Dolly Grip

**Aaron Randall**

Documentary Grip

**Kevin Hunt**

Best Boy Grip

**John Vendetti**

Grips

**Aaron Jacobs**

**Megan Nole**

**Nick Macska**

**Brian Smith**

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**Rik Andino**

**David Anthony**

**Corey Eisenstein**

**Bryan Landes**

**Ethan Rosenduft**

**Elizabeth Stern**

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**Kelly Richardson**

Sound Recordist

**Steven Robinson**

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**Tswana Lin Saunders**

Production Supervisor

**Nelson Khoury**

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**Samantha Waite**

Assistant Production Coordinator

**Danielle Beeber**

2<sup>nd</sup> 2<sup>nd</sup> Assistant Director

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**Lindsay Mattson**

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**Daniel Briggs**  
**Alision Dalton**  
**Phil Dorling**  
**Valerie Fanarjian**  
**Sharoya Hall**  
**Gabe Kolodny**  
**Louis Menchise**  
**Ramon Morillo**  
**David Reefer**  
**Daniel Rutledge**  
**Lora Scignoli**

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**Gonzalo Cordoba**

Assistant Prop Master  
**Bentley Wood**

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**Nikia Nelson**

Set Construction Head  
**Diana Puntar**

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**Joseph Cairo**  
**Stephen Cipoletto**  
**Rich Cohen**  
**Milton Dean**  
**Nate Gallup**  
**Thomas Leach**  
**Carlos Vidal**

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**Juli Raja**

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**Roxy Gillespie**

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**Jacob Eben**  
**Doug Lunt**  
**James Moritz**

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**Johanna Kovitz**

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**Gab Taraboulsy**

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**Media Insurance Brokers**  
**Ventura Insurance/Janice Brown**

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Gaffer

**Richard Brodet**

Sound Recordist  
**Giancarlo Dellapina**

Location Fixer  
**Isabelle Berman**

Production Coordinator  
**Leatitia Ducom**

Production Assistant/Translator  
**Julie Sibony**

Assistant to Philippe Petit  
**Alexandre Berman**

Runner  
**Tahar Guendouzi**

Translation/Transcription Services  
**Take 1 Transcripts**

## **POST PRODUCTION**

Post Production Manager  
**Kate George**

**Edit Facilities**  
**Filmcore NYC**  
East Coast Digital NYC

Assistant Editors  
**Chi Yoon Chung**  
**Anne Monnehay**  
**Joe Dillingham**  
**Molly Condit**

Edit Assistants  
**Daniel Rutledge**

Film Colourist  
**Luke Rainey**

Online Editor  
**Justin Eely**

Re-recording Mixer  
**George Foulgham**

Sound Editors  
**Lisa McMahon**  
**Claire Ellis**

Assistant Re-recording Mixer  
**James Cullen**

Post Production by  
**Molinare, London**

Filming Processing Lab  
**DuArt**  
**Delux**

**CGI**  
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**Simon Clarke**

Visual Effects Producer  
**Lucy Teire**

Digital Compositor  
**Teni Noravian**

Digital Matte Painter  
**Serda Simga**

3D Animator  
**Tim Kilgour**

2D Animator  
**Paul Roberts**

Digital Rostrum  
**Michael Ilingworth**

Digital Image Scanning  
**Demian Cacciolo, Duggal**



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## **STILLS**

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New York Post/Rex Features

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Jemilla Twinch  
Lynn Wagenknecht  
Matthew Warshaw

7 World Trade Center  
Mayor's Office of Film, Theatre and Broadcasting, New York  
De Vinus Illustribus  
The Gate

## MUSIC

Music Consultant  
**John Boughtwood**

Additional Score Produced & Arranged By **Bub Jess**  
Co-Produced By **Arthur Pingrey**  
Pro-tools & Computer Programming - **Arthur Pingrey**  
2nd Engineer - **Brian Binsack**  
Studio Coordinator - **Gary Morris**  
Recorded at **The Theater, NYC**

### *Leaving Home*

Written by J. Ralph  
Published by Tubby and the Spaniard  
Music Publishing

### *Fish Beach*

Written by Michael Nyman  
Performed by The Michael Nyman Band  
Published by Chester Music Limited  
Courtesy of MN Records Ltd

### *History of the Insipid*

Written by Michael Nyman  
Performed by The Michael Nyman  
Orchestra  
Published by Chester Music Limited  
Courtesy of MN Records Ltd

### *Leaving Home Sunday Exploration*

Written by J. Ralph  
**Published by Tubby and the Spaniard  
Music Publishing**

### *Albatross*

Written by Peter Green  
Performed by Fleetwood Mac  
(P) 1968 Blue Horizon Records under  
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***Mr. Smilowski Car Idea***

Written by J. Ralph  
Published by Tubby and the Spaniard  
Music Publishing

***Variation No. One Leaving Home***

Written by J. Ralph  
Published by Tubby and the Spaniard  
Music Publishing

***A Fifth Of Beethoven***

Performed by Walter Murphy (and the  
Sunshine Band)  
Courtesy of Boosey & Hawkes M.P Ltd  
o/b/o RFT Music Publishing Corp

***An Eye For Optical Theory***

Written by Michael Nyman  
Performed by The Michael Nyman Band  
Published by Chester Music Limited  
Courtesy of MN Records

***A Ramble in St. James Park***

Written by Michael Nyman  
Performed by The Michael Nyman  
Orchestra  
Published by Chester Music Limited  
Courtesy of MN Records Ltd

***Dream Of A Child (D. Foreman)***

***Dreams of a Journey***

Written by Michael Nyman  
Performed by The Michael Nyman Band  
Published by Chester Music Limited  
Courtesy of MN Records Ltd

***Time Lapse***

Written by Michael Nyman  
Performed by The Michael Nyman Band  
Published by Chester Music Limited  
Courtesy of MN Records Ltd

***The Disposition of Linen***

Written by Michael Nyman  
Performed by The Michael Nyman Band  
Published by Chester Music Limited  
Courtesy of MN Records Ltd

***Chasing Sheep Is Best Left to Shepherds***

Written by Michael Nyman  
Performed by the Michael Nyman Band  
Published by Chester Music Limited  
Courtesy of MN Records Ltd

***The Lark Ascending***

Written by Ralph Vaughan Williams  
(c) Oxford University Press 1925.  
Used by arrangement with Oxford  
University Press.  
*Performed by English Northern  
Philharmonia, conducted by David Lloyd-  
Jones.*  
Courtesy of Naxos Rights International Ltd

***Passage De L'egalite***

Written by Michael Nyman  
Performed by The Michael Nyman  
Band  
Published by Chester Music Limited  
Courtesy of MN Records

**Published by Universal Music  
Publishing Ltd**

**In The Hall Of The Mountain King**

Written by Edvard Greig  
Performed by Philadelphia Orchestra  
Conducted By Eugene Ormandy

*Courtesy of BMG Music*

***Drowning By Numbers 2***

Written by Michael Nyman  
Performed by The Michael Nyman Band  
Published by Chester Music Limited  
Courtesy of MN Records Ltd

**Gnossienne No. 1**

Written by Erik Satie  
Performed By Gheorghe Constantinescu  
Courtesy of Audio Networks

**Gymnopédie No. 1**

Written by Erik Satie  
Performed by Ann Queffelec  
Courtesy of EMI Records Ltd

***Memorial***

Written by Michael Nyman  
Performed by The Michael Nyman Band  
Published by Chester Music Limited  
Courtesy of MN Records Ltd

***Trysting Fields/Sheep 'n' Tides***

Written by Michael Nyman  
Performed by The Michael Nyman Band  
Published by Chester Music Limited  
Courtesy of MN Records

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