

Strand Releasing presents

BEYOND THE WALLS

A film by DAVID LAMBERT

Starring Matila Malliarakis, Guillaume Gouix, David Salles

PRELIMINARY PRESS NOTES

Official Selection: Semaine De La Critique Cannes

Country of Origin: Belgium / Canada / France

Format: Color

Sound Format:

Running Time: 98 minutes

Genre: Drama

Not Rated

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SYNOPSIS

When Paulo, a young pianist, meets Ilir, a lone bass player, it's love at first sight. Confronted by his girlfriend, Paulo finds himself out on the streets and soon living with

Ilir. After Paulo promises Ilir that he will love him forever, Ilir leaves town for a concert and never comes back. BEYOND THE WALLS is a heartbreaking examination of the thrills, sacrifices and disappointments of falling in love.

DIRECTOR'S BIOGRAPHY

Born in 1974 in the Ardennes of Belgium, David Lambert graduated from Liege University with a major in Language and Roman Literature. Following graduation, Lambert acted as a drama-playwright.

At the age of 30, he became a scriptwriter. For two years, he worked on a children's television show on Radio Télévision Belge Francophone (RTBF), "Ici Blabla", then collaborated on many feature film scripts with various French and Belgium directors.

Lambert co-wrote *The Boat Race (La régate)*, which was released in 2010. He was also co-writer on Delphine Noels's film *Post partum* with Mélanie Doutey and Jalil Lespert, which is currently in postproduction.

His first short film "Vivre encore un peu..." was selected at the Locarno International Film Festival and over 50 other festivals as well, and won over 10 prizes.

Beyond the Walls is his first feature film. His second feature, *I Am Yours* is currently in development.

INTERVIEW WITH DAVID LAMBERT (DIRECTOR)

You are a young director. Up to now, you have co-written many scripts, but your short film “Vivre encore un peu...” has really established your reputation...

I didn't know I had a reputation! My short film had quite a good success worldwide. I had to comfort some people after the film projection: sharing these types of emotions with strangers has given me confidence in my directing skills. For me, directing actors is the organic continuation of my work of writing.

You have revealed that this short film was inspired from a personal experience. Is that still the case for BEYOND THE WALLS?

BEYOND THE WALLS is indeed a very personal film, but at the same time, it is not an auto-fiction. I have condensed three love stories to make one. I made my best to be “in tune” and sincere, and efficient but not egocentric. I love to work with intimacy until it communicates...

How did the main characters come alive? How did you shape them one to another?

There is a bit of myself in each character, successive layers... It's hard to explain. My goal was to highlight the emotion and exceed the strict sexuality without over spreading it. Paulo is a fragile human being suffering from solitude and autonomy. Towards him, Ilir embody the strength. At the end, the strongest is not always the one that we believe.

To enrich these characters, you have chosen two young unexpected actors. How did they convince you?

They came along, simply. I found actors who have the generosity to deliver and feed a world, which is not theirs. Each had the essence of the characters. Matila, has a small « delicate » shape, and comes Guillaume with his very virile look.

All those who read the scenario thought that for a first film, your intention was extremely precise and sharp.

Years and years of maturation and reflection I suppose! Inspiration and good ideas do not come instantly. I believe that “hard work” lead to this result, it takes patience and humility.

You are already an appreciate scriptwriter, you could have chosen to restrict yourself to that, what do you like in directing?

I love actors, and for me, directing is a form of writing like the other one.

From the script to the film as it is now, the comment seems to have become more radical. The structure has a lot of importance for you?

Yes, the structure is important, it is what we want to portray and defend. I am in a constant formal search in that sense, I am always asking myself « how can I tell that story? Where do I put the camera? » Etc.

What do you hold of that experience, taking place in your life for the past years?

So many things... What I like is the permanent creation... And of course, sharing with the producers, the actors and the crew.

You not only wrote and direct the film, you followed it step by step to the end...

It is the slightest thing for a first film, so personal to me!

Even by remaining discreet on the subject, we always felt you “very interested” by a Cannes selection. This “Semaine de la critique”, is this a dream come true ?

I have never dreamed about a selection in Cannes, but I have always dreamed about the film being seen by « lots of people »! What can I get better to concretize this dream?

« Hors les murs » is a « slice of life » and especially a love story. Do love stories always finish necessarily bad?

No, not necessarily... But, love stories that have bad ending on screen incite us to love better in life, so it has a better ending. No?

ACTING WITH FRIENDS

Deragh Campbell

I met Hannah Gross (Abby) when she was two days old. Our parents are close friends – I think they all met in Ottawa around the National Arts Centre. My mother lived in Belfast at the height of the troubles – she left as soon as she could, moving to Manchester to study drama. My dad comes from an old English theatre family. Both his parents were actors. His mother’s parents were actors, too.

Hannah and I had very different upbringings – Hannah going to an all-girls private school in a large metropolis and me going to a public school with kids who were mainly the children of farmers and laborers in the auto parts factories of southern Ontario. However, our lives have always had odd parallels, and in our fairly regular visits with each other, we’d find ourselves having similar attitudes and, often, the very same jackets.

I think the period after we both left high school was sort of a new era in mine and Hannah’s friendship – partly because we could get into bars and partly because we’d both (at least partially) come out of a rather extensive awkward period (adorable children, but absolutely hideous teenagers) and were attempting, in a somewhat chaotic manner, to construct the lives we wanted for ourselves, me in London and Hannah in New York.

Matt offered me the part of Taryn a week before my birthday and a week after Hannah had been cast as Abby. Our ideas about the characters aligned completely. It was so surreal: how these characters were so invariably connected despite growing up in completely different circumstances, how we’d both come into a position of playing these characters – it is a spectacular convergence both for Hannah and my friendship and for the ideas we have about humanity and art that we find reflected in this script.

CAST BIOGRAPHIES

Deragh Campbell / Taryn

Deragh grew up in a theatre family – her mother, from Belfast, runs the Shaw Festival in Niagara-on-the-lake and her father is a member of the festival ensemble. Campbell's father's side of the family has been in theatre for generations – her great-grandparents were members of Shaw's company and Shaw's play *St. Joan* was written with her great-grandmother in mind. Deragh and Hannah (who plays 'Abby') have known each other since childhood, their parents being close friends. Deragh studied creative writing at Concordia University and lives in Montreal, Quebec. This is her first film role.

Hannah Gross / Abby

Born and raised in Toronto, Canada, Hannah studied in the Experimental Theatre Wing at NYU's Tisch School of the Arts. She has performed in *DOC* by Sharon Pollock (Soulpepper Theatre Company, 2010), and "Talk To Me Like The Rain" by Tennessee Williams (*The Dirty Blondes @ Collapsible Hole*, 2012), as well as directed Tennessee Williams' "A Streetcar Named Desire" (Stella Adler Studio of Acting, 2010). This is her first film.

Kim Taylor / Kim

Originally from Florida, Kim Taylor is a musician currently based in Cincinnati. Her latest release, *Little Miracle*, is teeming with candid emotion and sonic spaciousness. She has been featured on NPR's "World Café," and her songs have appeared on TV shows including "Smallville," "The Unit," "One Tree Hill," "Ghost Whisperer," "Hawthorne" and "Army Wives."

Ned Oldham / Bill

An educator, writer, and musician, Ned received his MFA in Creative Writing from the University of Virginia in 1993. He has published dozens of arts features for magazines including *Baltimore* and the *Oxford American*, and released seven albums with his band, *The Anomoon*. Currently, he lives with his family in Charlottesville, VA. His new band, *Old Calf*, released its first album *Old Horse* on No Quarter Records in 2011.

CREW BIOGRAPHIES

Matt Porterfield / writer-director

Matt Porterfield studied film at NYU's Tisch School of the Arts and teaches in the Film & Media Studies Program at Johns Hopkins University. His first feature, *Hamilton*, was released in 2006. Named "one of the finest American independent films ever made" by New Yorker film editor Richard Brody, it continues to tour festivals, museums, and art-house theatres around the world and was included in John Water's 2006 Top Ten in *Artforum International*. His most recent feature, *Putty Hill*, premiered at the Berlinale's International Forum of New Cinema in 2010 and was released in the U.S. by Cinema Guild in 2011. In 2012, Porterfield was a featured artist in the Whitney Biennial and was awarded grants from Creative Capital and the Wexner Center for the Arts. He has two projects in development, *Metal Gods* (IFP No Borders, 2012) and *Sollers Point* (IFFR's CineMart, 2013).

Amy Belk / writer

Amy Belk received her MFA in fiction writing in 2007 from the Iowa Writer's Workshop, where she was awarded the Richard Yates Prize for Fiction. Her short stories have appeared in literary journals such as *Fiction*, *Eyeshot* and *Epoch*. She teaches English and creative writing at the Community College of Baltimore County and the Maryland Institute College of Art. In 2012, she was awarded a Creative Capital grant for *Sollers Point*, her next collaboration with Porterfield.

Steve Holmgren / producer

Steve Holmgren has produced five feature length films since 2010 under his label Steady Orbits including Matt Porterfield's *Putty Hill*, Marie Losier's *The Ballad Of Genesis And Lady Jaye*, Cory McAbee's *Crazy and Thief*, and the recent omnibus project conceived of by John Gianvito, *Far From Afghanistan*. Steve began his film career in production at HDNet Films. Following this, he worked with Cactus Three, primarily in international sales, and on the institutional distribution of silent and experimental films with the boutique outfit Gartenberg Media Enterprises. He has worked at a variety of film festivals in various capacities including The Robert Flaherty Film Seminar, Tribeca, Sundance, and Sound Unseen, and is a visiting film professor at Pratt Institute. He is a Minnesota native and graduate of Boston University's School of Management. Currently in addition to producing, he is the curator at the Brooklyn microcinema UnionDocs.

Ryan Zacarias / producer

In just two and a half years, Ryan Zacarias and partner Brooke Bernard have produced four narrative feature films and a feature documentary, along with their colleague Brent Stewart, through their company Nomadic Independence Pictures. Their first two features, *The Colonel's Bride* and *Septien*, played festivals such as Sundance, Rotterdam, and SXSW. IFC Films purchased the distribution rights to *Septien* and released it to theatres in the summer of 2011. Bernard and Zacarias premiered Matt Boyd's documentary *A Rubberband Is An Unlikely Instrument* at the 2011 Hot Docs Film Festival. Prior to its premiere, the film was work shopped at the prestigious IFP Labs. Currently, the duo has two films in post-production, James Clauer's *When The World's On Fire* and Michael Tully's *Ping-Pong Summer*. Zacarias also produced Harmony Korine's past two short films, *Umshini Wam*, starring South African rap sensation, Die Antwoord, and *Snowballs*.

Eric Bannat / producer

Eric Bannat currently works as a Producer, Production Manager and Location Manager for feature films and television. A graduate of The University of Michigan, Ann Arbor, Eric began his career in Baltimore and DC as an associate producer and editor for numerous reality TV series and documentaries. Following an editing stint in New York, Eric returned to Baltimore, where he served as the location scout for the final three seasons of HBO's "The Wire." He has been a producer/UPM on three features (*Putty Hill*, *The Brooklyn Brothers Beat the Best*, *LUV*), is currently working on the David Fincher/Netflix series "House of Cards", and resides in Baltimore, MD.

Executive Producer / Dan Carey

Dan Carey is a New York-based independent producer. He currently runs Touchy Feely Films with partners Paul and Elizabeth Giamatti. At present, the company is in post-production on *Lucky Dog*, directed by Phil Morrison (*Junebug*) and written by Melissa James Gibson. The film stars Paul Giamatti, Paul Rudd and Sally Hawkins and is due out in 2013. Other producing credits include *Cold Souls* (written/directed by Sophie Barthes), *Pretty Bird* (written/directed by Paul Schnieder), *John Dies At The End* (written/directed by Don Coscarelli), and Chris Zalla's *Padre Nuestro*, which won the Grand Jury Prize at Sundance 2007. Projects in development include an adaptation of Dirk Wittenborn's novel *Pharmakon*, an adaptation for television of Charles Willeford's *Hoke Moseley* novels, and an HBO mini-series based on the Pulitzer Prize-winning book *The Making Of The Atomic Bomb* by Richard Rhodes. Dan is an alumnus of Yale University and of NYU's Graduate Film program.

Executive Producer / Laura Heberton

Laura Heberton has an MFA in Creative Writing from NYU and has written as well as edited fiction and non-fiction for many national publications. A recent convert to the film world, she has executive produced/produced a number of award-winning independent features in the past two years: Jonathan Lisecki's *Gayby* (SXSW 2012); Andrew Neel's *King Kelly* (SXSW 2012); Andrew Semans's *Nancy, Please* (Tribeca 2012). Features in post-production include *Bluebird* (Lance Edmands) and *Test* (Chris Mason Johnson). Heberton is based in New York and London.

Jeremy Saulnier / director of photography

Jeremy is a filmmaker based in Brooklyn. He studied film at NYU and braves the corporate world to finance his independent film habit. He directed and photographed the award winning short *Crabwalk*, the cult feature *Murder Party* (Magnolia Pictures), and is currently in post-production on his second feature *Blue Ruin* (produced by Filmscience). Recent cinematography credits include *Septien* (Sundance 2010), *In Our Nature*, and *See Girl Run* (SXSW 2012). *I Used To Be Darker* marks his third collaboration with director Matt Porterfield.

Marc Vives / editor

Marc Vives is a filmmaker and editor living in Brooklyn. A graduate of NYU, his editing credits include Matt Porterfield's *Putty Hill*, Michael Tully's *Septien*, Marie Losier's *The Ballad Of Genesis And Lady Jaye*, Jonathan Caouette's *Walk Away Renee*, Jem Cohen's *Museum Hours*, and a handful of short work including Porterfield's music video for the Thrill Jockey post-punk band Double Dagger.

Bart Mangrum / production designer

A production designer on films with strong, relatable stories, Bart Mangrum visually communicates the back-story. Recently, he was the production designer on *Septien*, *Umshini Wam* and Brent Stewart's award-winning film *The Colonel's Bride*. On top of his feature film work, Mangrum has been the production designer or art director on over 50 music videos. He has worked as set dresser for studio films such as *Country Strong*, *Water for Elephants*, and *Black, White and Blues*. As a painter, Mangrum has shown his work in Rome, Amsterdam, New York, and Nashville.

CAST

Matila Malliarakis	Paulo
Guillaume Goux	Ilir
David Salles	Grégoire
Mélissa Désormeaux-Poulin	Anka
Carmela Locantore	La mère d'Ilir
Matilda Perks	La chanteuse du groupe
Ingrid Heiderscheidt	L'entraîneuse du bar
Juliette Bouly	La cliente de la boutique
Albert Jeunehomme	Gardien de prison 1
Jean-Yves Lewillion	Gardien de prison 2
Manu Gustave	Gardien de prison 4
Joël Decrème	Gardien de prison 5
Adonis Danieletto	Réceptionniste du Métropole

CREW

Written & Directed	David Lambert
Director of Photography	Matthieu Poirot Delpech (AFC)
Editor	Hélène Girard
Sound	Jean-Sébastien Roy
	Quentin Colette
	Benoit Biral
	Patrick Hubart
Music	Valleys
Set	Sébastien Autphenne
Assistant Director	Caroline Tambour
Costume Designer	Sabine Zappitelli
Makeup	Joan Patricia Parris
Production Supervisor	Thierry Baudrais