

Discovery Films
BBC
The UK Film Council

Present

A Wall to Wall production
in association with Red Box Films

MAN ON WIRE

**Directed by
JAMES MARSH**

Produced by
Simon Chinn

PRODUCTION NOTES

**'The sheer insanity of the idea is what makes this terrific film
so gripping..... Truly extraordinary'
THE TIMES**

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PRODUCED BY	SIMON CHINN
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EXECUTIVE PRODUCERS	NICK FRASER
	ANDREA MEDITCH
CO-PRODUCERS	VICTORIA GREGORY
	MAUREEN A. RYAN
DIRECTOR OF PHOTOGRAPHY	IGOR MARTINOVIC
FILM EDITOR	JINX GODFREY
MUSIC BY	MICHAEL NYMAN
ADDITIONAL MUSIC BY	J. RALPH
ARCHIVE PRODUCER	LIZ FAY
LEGAL ADVISOR	CLAIRE HUNGATE
BASED ON THE BOOK <i>TO REACH THE CLOUDS</i>	BY PHILIPPE PETIT
PRODUCTION DIRECTOR FOR PHILIPPE PETIT	KATHY O'DONNELL

MAN ON WIRE went into production in Autumn 2006, was shot on location in New York and Paris, edited over six months between London and New York and completed post-production at Molinare in London in December 2007.

LOGLINE

MAN ON WIRE is the dramatic retelling of Philippe Petit's daring, and illegal, scheme to walk the high-wire between New York's Twin Towers - the artistic crime of the 20th century.

SHORT SYNOPSIS

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

Following six and a half years of dreaming, Petit spent eight months in NYC planning the execution of the coup. Aided by a team of friends and accomplices, Petit had to find a way to bypass the WTC's security; to smuggle the heavy steel cable and rigging equipment into the towers; to pass the wire between the two rooftops; to anchor the wire and tension it to withstand the winds and the swaying of the buildings. The rigging was done under cover of 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".

LONG SYNOPSIS

*“The volume of the towers, their size, screams one word at me, etches it into my skin as I pause atop the stairs, holding onto the railing: ‘Impossible!’”
- from the book ‘To Reach the Clouds’ by Philippe Petit*

August 7th 1974: a twenty-three year old Frenchman steps out on a thin wire suspended 1,350 feet above ground, between the twin towers of the world’s tallest buildings, New York’s World Trade Center. In ecstatic joy, he dances on the wire for three quarters of an hour, crossing it eight times, before he is arrested. Nixon is about to announce his resignation as President. But it’s Philippe Petit’s illegal and clandestine high wire walk that steals the next day’s headlines.

Six years previously, racked with toothache, Philippe Petit was sitting in a busy dentist’s waiting room in Paris. Happening upon an article in a magazine, he sees an artist’s impression of the, as yet un-built, Twin Towers. As a “reflex”, he takes a pencil and draws a line between the two rooftops: “A wire, but no wirewalker”.

“Everyone is watching. I need that page, so what I do is: “Aah-choo!”... I tear the page, put it under my jacket and go out. Now, of course, I would have a toothache for a week but what’s the pain... now that I’ve acquired my dream?”

It was his first illegal act in what will come to be known as ‘The Artistic Crime of the Century’. Everything in his life up until that point seemed to be pulling him towards it: he disdained authority and had been expelled from every school he’d been sent to; he’d been arrested over five hundred times for pick-pocketing and street juggling; he’d mastered chess, magic, sculpting, fencing, bullfighting and, finally, tightrope walking. By the tender age of seventeen, he feels he’s ready for his ultimate challenge.

That challenge begins in June 1971 with Petit’s first illegal high wire walk between the two spires of Notre Dame Cathedral in Paris. A year in the making, he is aided by two co-conspirators: Jean-Louis Blondeau and Jean-Francois Heckel. “Jean-Louis had told me right away it was illegal”, says Jean Francois, “against the law but not wicked or mean... it was wonderful!”

But the spectacle fails to inspire much excitement in his countrymen:

“The romantic escapade ends up on the front pages everywhere; the world salutes the valiant young poet. Except the French, who are not touched, not enthused. They do not need an encore.”

Undeterred, Petit heads for Sydney, Australia, for his second illegal 'coup'. With the help of an Australian friend, Mark Lewis, he rigs a wire between the northern pylons of Sydney Harbour Bridge, the world's largest steel arch bridge. Bringing the rush hour traffic to a standstill on this beautiful winter's morning, stunned passers-by gathered to marvel at the spectacle of this young 'poet in the sky'.

Arriving in New York in January 1974, Petit soon enlists the help of a man he'd met while street-juggling in Manhattan – Jim Moore, who accompanied Philippe on some of the undercover visits to the Twin Towers. Posing as a journalist, a hapless tourist and a deliveryman, Philippe bluffed his way onto the roof, narrowly avoiding capture on numerous occasions. The information he gathered became central to the next phase of the plan: Preparation.

Over the course of the next eight months, Petit moves between New York and his secret training camp – his 'World Trade Center Association' – based at his childhood home in rural France. His team of accomplices now includes his friend from adolescence Jean-Louis, his Australian accomplice Mark, and his girlfriend Annie. Philippe has one aim – to figure out a workable blue-print for the coup.

Philippe and his accomplices will have to:

- Steal, unnoticed, into the tightly guarded south tower of the World Trade Center carrying a 200 foot steel cable and heavy rigging equipment.
- Transport this cable, which weighs 440 pounds, and other equipment up to the roof, which sits 28 floors above the 82nd floor.
- Find a way to rig the wire from the north tower, over the 138 foot gap, to the south tower.
- Work out how to anchor and tension the cable to compensate for the winds and the swaying of the buildings.

And they will have to remain unseen at all times.

Then, a quarter of a mile above the sidewalks of Manhattan, with no safety net or harness, on a wire as thick as your thumb, Philippe will walk out into the void, alone.

The risks are huge and everything must be planned down to the last detail as the smallest mistake could cost Philippe his life. Becoming proficient in physics, architecture and engineering; master of disguise, stealth and subterfuge, Philippe would rely on his team of accomplices and his single-minded determination to keep his near impossible dream alive. Demanding total dedication and superhuman effort from all involved, tensions run high and Philippe and Jean-Louis, especially, argue endlessly. Several members of the team drop out, and are replaced by others whose commitment to the project, and loyalty to Philippe, is questionable. Trust and betrayal become key issues as, one slip, and the 'plan' will fail.

The day of the 'coup' finally arrives. Taking advantage of the construction works still being carried out on the WTC roofs, two teams – Philippe and Jean-François on the south tower and Jean-Louis and Albert (aka "Alan") on the north tower – will bluff their way into the buildings, dressed as construction workers and businessmen respectively.

An inside man, Barry Greenhouse, who works for an insurance company on the 82nd floor of the south tower, has agreed to take delivery of their equipment and to hide it until the coast is clear. From the 82nd floor it is another 28 floors to the roof. But luck is on their side and when the elevator operator mishears his foreman's orders, Philippe instructs him to take them the 104th floor – just 6 floors below the roof – where they are able to hide themselves and the equipment under a tarpaulin until the coast is clear.

Once on the roof, Jean-Louis awaits Philippe's signal to shoot an arrow to the south tower. The arrow is attached to a thin fishing line, which is attached to a heavier fishing line, which is attached to a nylon cordina, then a rope and, eventually, the walk cable itself. Unable to locate the arrow in the dark, Philippe removes his clothes, thinking that he might be able to feel the arrow against his naked skin:

"With a defeated heart, I climb down to the edge and I feel a dancing fishing line caressing my thigh. The arrow was actually balancing precariously on the very edge of the building's corner...a little blow would have simply made it fall".

Under cover of darkness the two teams start rigging. Everything seems to be going according to plan when the cable gets loose. Meters of heavy steel wire suddenly run free and tumble into the void below. With Herculean effort, Jean-Louis and Alan begin to haul the heavy cable back up with their bare hands. It's a near impossible task and, eventually, Alan gives up in defeat, leaving Jean-Louis to rescue the 'coup' on his own.

As dawn breaks, time is running out. The team finally manages to anchor the cable as the wheel of the elevator starts to turn, signalling the imminent arrival of the construction workers to the roof. With moments to spare, Jean-Louis' concerns grow. Philippe is exhausted, the wire is badly rigged and conditions are far from ideal. This could be the end for his accomplice and friend.

For Philippe, however, the decision has already been made:

"This is probably the end of my life, to step on that wire. And, on the other hand, something which I could not resist – and I didn't make any effort to resist – called me upon that cable. And death is very close..."

A photograph taken by Jean-Louis shows Philippe after he has taken his first few steps on the wire. He is smiling mischievously as he takes another tentative step, growing in confidence all the time. It is nothing short of miraculous...

On the ground below, looking up towards the breathtaking spectacle above, a crowd of people stare in a mixture of awe, bewilderment, joy and astonishment.

“I promenade from one end of the cable to the other, back and forth. I stare proudly at the unfathomable canyon, my empire. My destiny no longer has me conquering the highest towers in the world but rather the void which they protect. This cannot be measured...”

A group of uniformed police officers burst through the doors and rush onto the two rooftops of WTC. Ignoring them, Philippe continues his walk between the towers.

After forty-five minutes and eight crossings, Philippe decides to come off the wire and is arrested for ‘criminal trespass and disorderly conduct’. On the arrest report, in the section for ‘details of complaint’, the policeman records, simply: MAN ON WIRE.

As he walks out of the courtroom, where all charges are dropped on the condition that he perform a juggling act for children in Central Park, Philippe notices an admiring young woman waving at him. He smiles back...

Images of Philippe’s audacious walk grace the front pages of newspapers the world over. His extraordinary feat enters the folklore of New York and beyond; Philippe becomes an instant celebrity. The Port Authority gives him a VIP pass to the Observation Deck of the World Trade Center. It is “valid forever”.

THE MASTERMIND

PHILIPPE PETIT, the dreamer, the visionary. Contemptuous of authority, expelled from every school he was sent to, he was 'legally emancipated' by his parents and left home to pursue his passions. As a street juggler and pickpocket, he travelled the world and was arrested over 500 times. An autodidact, he studied magic, drawing, fencing, horseback riding, bullfighting, mastered five languages and, finally, tightrope walking. By the tender age of 17, he was ready for the challenge of his life...

THE ACCOMPLICES

JEAN-LOUIS BLONDEAU, a photographer and Petit's friend from adolescence, was taking pictures when Philippe 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. There was constant 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, became an accomplice during the intensive preparations in Manhattan. 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 Centre 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, and was 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 82nd floor of the

south tower, had seen Philippe street juggling in Paris the previous year. As they talked it occurred that Barry might be one of the keys to Philippe's success. Philippe persuaded Barry to become the inside man.

DAVID (AKA 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 11th hour, and Jean-Louis is left with the impossible task of pulling the heavy walk cable all alone.

DIRECTOR'S STATEMENT: James Marsh

"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 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 legendary 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 who made it to the top of the towers with Philippe, in the words of his trusted accomplice Jean-Francois:

"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. 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 disheveled young French street-juggler breezing through JFK airport with suitcases containing shackles, ropes, knives and a bow and arrow (!), then hanging around a major New York monument with a group of French speaking bohemians 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.

PRODUCTION STORY

From Desert Island to big screen

Producer Simon Chinn first encountered Philippe Petit on that venerable British media institution, *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 documentarists. 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 the towers are gone. But I immediately knew that the fate of the World Trade Center was 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 and 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 thirty 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 drama 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.

ABOUT THE CREW

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. The film won a silver medal at the New York Festivals.

This was followed *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 1890's. 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 all over the world 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, Simon 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, Simon 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".

Simon'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

Jonathan 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.

Hewes joined Wall To Wall Television in 1995, becoming Head of Factual Programmes in 1997 and Deputy Chief Executive in January 2000. Jonathan 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, 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 will air 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 up 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 working on high profile investigations including the *Rough Justice* series and *The Secret Policeman*, BAFTA Current Affairs Winner 2003 and RTS Awards 2003, an undercover investigation into racism in the Greater Manchester Police, the findings then lead to a review of the police recruitment procedure regarding racism across the UK.

Victoria moved across to factual drama, firstly working with director Pawel Pawilowski on *Last Resort*, winner of the Michael Powell Award, Edinburgh, 2000. She then worked with director Alex Homes on the renowned BBC 2 series *Dunkirk*, BAFTA winner: 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. Prior to *Man On Wire* was *Space Race* with director Mark Everest, a four part series chronicling the race post World War II between the American and Russian superpowers to put a man on the moon.

IGOR MARTINOVIC / Director of Photography

Igor 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*, Igor shot the dramatic feature, *Pretty Bird*. Both films had their world premieres at the Sundance Film Festival in 2008.

Igor 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 in official selection at the Sundance Film Festival in 2007 and Camerimage, the Polish festival for cinematography.

Igor was also director of photography on *Torte Blume*, a period drama starring Stellan Skarsgård and directed by Benjamin Ross. The film won the Best Film awards at Palm Springs Short Film Festival in 2005 and the Los Angeles Film Festival in 2005.

Igor 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 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 recognisable compositional style is characterised 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 adverts but it is his consistent success in the film world that has assured his status as a house hold name.

Michael has been working on three new films, due out in 2008: *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 at the Deauville Film Festival.

Directed by
James Marsh

Produced by
Simon Chinn

Executive Producer
Jonathan Hewes

Executive Producer for BBC
Nick Fraser

Executive Producer for Discovery Films
Andrea Meditch

Co-Producers
Victoria Gregory
Maureen A. Ryan

Director of Photography
Igor Martinovic

Film Editor
Jinx Godfrey

Music by
Michael Nyman

WTC Heist 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

FEATURING (in order of appearance):

Philippe Petit
Jean-François Heckel
Jean-Louis Blondeau
Annie Allix
David Foreman
Alan Welner
Mark Lewis
N. Barry Greenhouse
Jim Moore
Guy Tozzoli

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
Robin Hilton

Production Co-ordinator
Claire Witham

Production Accountant
Simone Abecassis

CAST (drama reconstructions):

Ardis Campbell	Annie
David Demato	Jean-Louis
Shawn Dempewolff	David
David Frank	Alan
Aaron Haskell	Jean-Francois
Paul McGill	Philippe
The Admirer	Megan Delay

FILM UNIT, NEW YORK

Production Services
Hands On Productions Inc.

Production Designer
Sharon Lomofsky

Costume Designer
Kathryn Nixon

Unit Production Manager
Magdalena Sole

Casting Director
Adine Duron

First Assistant Director
Curtis Smith

Second Assistant Director
Eric Berkal

Script Supervisor
Annette M. Drees

Additional Cinematographer
Rick Siegel

First Assistant Camera
Gorden Arkenberg
Rene Crout
Damon LeMay
Lee Vickery

Camera Loader
Buck Berk
James Madrid

Digital Imaging Technician
Steven Robinson

Wardrobe Assistants
Melinda Basaca
Meghan Corea

Wardrobe Production Assistant
Gabe Kolodny

Wardrobe Intern
Andrea Grogan

Chief Hair and Make-Up Artist
Sherri Laurence

Key Hair/Make Up
Amy Spiegel

Hair/Make Up Assistants
Maria Cancreti
Chris Milone
Virgina Meyers

Gaffer
John Frisbie

Documentary Gaffer
Chris Varga

Best Boy Electric
Chris Jara

Electrics
Patrick Murray
Meg Schrock
TJ Hallmuth

Generator Operator
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

Strike Crew
Rik Andino
David Anthony
Corey Eisenstein
Bryan Landes
Ethan Rosenduft
Elizabeth Stern

Crane Operator
Kelly Richardson

Sound Recordist
Steven Robinson

Location Scout
Tswana Lin Saunders

Production Supervisor
Nelson Khoury

Production Co-ordinator
Samantha Waite

Assistant Production Co-ordinator
Danielle Beeber

Second Second Assistant Director
Dan Taggatz

Key Production Assistant
Lindsay Mattson

Production Assistants

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

Prop Master

Gonzalo Cordoba

Assistant Prop Master

Bentley Wood

Set Decorator

Nikia Nelson

Set Construction Head

Diana Puntar

Scenic Carpenters

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

Scenic Painters

Jason Murphree
Juli Raja

Leadperson

Roxy Gillespie

Set Dressers

April Cary
Jeanine Christiansen
Jacob Eben
Doug Lunt
James Moritz

Art Production Assistants

Marcelo Alves
Christopher Bland
Jessica Cimoich
Kelly Hudson
Daniel Lugo
Simone McLaughlin
Pam Nullet

Stills Photographer

David Dilley

Craft Services
Patrick Mahoney

Archery Consultant
Al Lazzio

Extras Casting PA
Steve Zak

Transcription Services
Linzy Emery
Johanna Kovitz

Translation Services
Gab Taraboulsy

Production Insurance
Media Insurance Brokers
Ventura Insurance/Janice Brown

SECOND UNIT, PARIS

Camera Operator
Jonathan Bellet

Gaffer
Richard Brodet

Sound Recordist
Giancarlo Dellapina

Location Fixer
Isabelle Berman

Production Co-ordinator
Laetitia 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, New York
East Coast Digital, New York

Assistant Editors
Chi Yoon Chung

Anne Monnehay
Joe Dillingham
Molly Condit

Film Colourist
Luke Rainey

Online Editors
Justin Eely
Adam Downey

Re-recording Mixer
George Foulgham

Sound Editors
Lisa McMahon
Claire Ellis

Assistant Re-recording Mixer
James Cullen

Post Production facilities
Molinare, London

Filming Processing Lab
DuArt
Deluxe

VISUAL EFFECTS

Visual Effects Services
Clarke Associates

Visual Effects Supervisor
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

DISCOVERY

Production Management

Marc Linmore

Olivia Foster

Communications

Matt Katzive

Legal and Business Affairs

Jon Lerner

Janell Coles

Executives in Charge of Production

Clark Bunting

John Ford

UK FILM COUNCIL

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Editorial Executive

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Legal and Business Affairs

Jason Emerton

DISTRIBUTION

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**BBC Motion Gallery
Bob Schuler
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Sony Pictures Stock Footage
Sydney Harbour Bridge - James Ricketson
The Port Authority of New York and New Jersey**

**Vary Footage
Yves Bourde, Etienne Becker and Michel Vionet**

STILLS

**Courtesy of Polaris Images:
Jean-Louis Blondeau
Jim Moore
Philippe Petit Collection**

**AP Archive
Jean-Pierre Dousseau
Loretta Harris
Jean-François Heckel
New York Post/Rex Features
PA Photos**

SPECIAL THANKS TO

**7 World Trade Center
Annie Allix
Barbès
Jean-Louis Blondeau
Lara Bobroff
De Vinus Illustribus
Catherine Dolto
Nathalie Enterline
Raimi Fasula-Moore
The Gate
N. Barry Greenhouse
Haroun Hameed
Jean-François Heckel
Mark Lewis
Anne Mette Lundtofte
John Kahn
T. J. Kellogg
Robert L. Lasky
Anna May Marsh
Keith McNally
Alain Petit
Léo Petit
J Diego Prange
Rebecca Saletan
Lucy Scala
Rebecca Shalomoff
James Signorelli
Sam Szafran
Catherine Teegarden**

**Guy F. Tozzoli
Jemila Twinch
Lynn Wagenknecht
Matthew Warshaw**
Mayor's Office of Film, Theatre and Broadcasting, New York

and

Kathy O'Donnell

MUSIC

Music Consultant
John Boughtwood

WTC Heist Music Produced & Arranged By **Bub Jess**
Co-Produced By **Arthur Pingrey**
Pro-tools & Computer Programming - **Arthur Pingrey**
Second Engineer - **Brian Binsack**
Studio Coordinator - **Gary Morris**
Recorded at **The Theater, New York**

Leaving Home

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

History of the Insipid

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

Albatross

Written by Peter Green
Performed by Fleetwood Mac
(P) 1968 Blue Horizon Records under exclusive license to SONY BMG Music Entertainment (UK) Limited.
Courtesy of SONY BMG Commercial Markets
Published by Crosstown Downtown Songs (BMI)

Mr. Smilokowski 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

Written and Performed by Walter Murphy
(and the Sunshine Band)
Published by RFT Music Publishing Corp./Bug Music, Inc. (BMI)
Courtesy of Thomas J. Valentino, Inc., a Bug Music, Inc. Company
Courtesy of Boosey & Hawkes M.P Ltd UK

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

Fish Beach

Written by Michael Nyman
Performed by The Michael Nyman Band
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

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

In The Hall Of The Mountain King

Written by Edvard Greig
Performed by Philadelphia Orchestra
Conducted By Eugene Ormandy
Courtesy of BMG Music

Dream Of A Child (D. Foreman)
Published by Universal Music Publishing Ltd

Gnossienne No. 1
Written by Erik Satie
Performed By Gheorghe Constantinescu
Courtesy of Audio Networks
Published by Universal Music Publishing
MGB Ltd

Drowning By Numbers 2
Written by Michael Nyman
Performed by The Michael Nyman Band
Published by Chester Music Limited
Courtesy of MN Records Ltd

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

Gymnopédie No. 1
Written by Erik Satie
Performed by Ann Queffelec
Courtesy of EMI Records Ltd
Published by Universal Music Publishing
MGB 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

DOLBY LOGO HERE

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A Wall to Wall Production in association with Red Box Films for Discovery Films, BBC and the UK Film Council

Wall To Wall Logo

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