



Presenta

CONCLAVE

Regia di Edward Berger

Sceneggiatura di

Peter Straughan

basato sul libro di Robert Harris

con

Ralph Fiennes, Stanley Tucci, John Lithgow, Lucian Msamati, Brían F. O'Byrne, Carlos Diehz, Merab Ninidze, Thomas Loibl

con

Sergio Castellitto e Isabella Rossellini

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SINOSSI

Dal regista premio Oscar Edward Berger (Niente di nuovo sul fronte occidentale), **CONCLAVE** ci porta nel cuore di uno degli eventi più misteriosi e segreti del mondo: l'elezione di un nuovo Papa. Dopo la morte improvvisa dell'amato e compianto Papa, il Cardinale Lawrence (Ralph Fiennes) è incaricato di dirigere questo delicato processo. Una volta che i leader più potenti della Chiesa Cattolica si riuniscono e si chiudono nelle segrete sale del Vaticano, Lawrence si ritrova intrappolato in una rete di intrighi, tradimenti e giochi di potere. Un oscuro segreto viene alla luce, minacciando di scuotere le fondamenta stesse della Chiesa.

LOGLINE

CONCLAVE follows one of the world's most secretive and ancient events – selecting the new Pope. Cardinal Lawrence (Ralph Fiennes) is tasked with running this covert process after the unexpected death of the beloved Pope. Once the Catholic Church's most powerful leaders have gathered from around the world and are locked together in the Vatican halls, Lawrence finds himself at the center of a conspiracy and discovers a secret that could shake the very foundation of the Church.

LONG SYNOPSIS

When the pope dies unexpectedly, members of the Catholic College of Cardinals gather at the Vatican for an election that will select a new pontiff and define a new era for the Church. Behind the locked doors of the Sistine Chapel, cardinals from across the globe vie for the honor in a closely guarded ritual with roots that go back centuries. For Cardinal Lawrence (Ralph Fiennes), dean of the College of Cardinals, it is his sacred duty to oversee this conclave.

Several front-runners emerge, including Cardinals Bellini (Stanley Tucci) of the Vatican, Trembley of Montreal (John Lithgow), Tedesco of Venice (Sergio Castellitto) and Adeyemi of Nigeria (Lucian Msamati), who could become the first African pope in history. Each has his own agenda — and his own compromising secrets that if revealed could block the path to the most powerful office in the Catholic Church. As shocking revelations and Machiavellian machinations threaten to derail the proceedings, Lawrence struggles with his conscience and his burgeoning doubt in his own purpose. When he learns that the late pope had secrets of his own, his sense of duty forces him to try and uncover them, but nothing prepares him for a final shocking twist.

Bristling with tension and steeped in tradition, **CONCLAVE** is an unprecedented and illuminating glimpse into the inner workings of the Catholic Church, as well as a gripping thriller with a mystery at its heart. Based on the acclaimed novel by bestselling author Robert Harris ([Enigma](#), [An Officer and a Spy](#)) and scripted by Academy Award® nominee Peter Straughan (*Tinker Tailor Soldier Spy*, *Frank*), the film is directed by Academy Award® winner Edward Berger (*All Quiet on the Western Front*). It also stars Isabella Rossellini (*Blue Velvet*, “Green Porno”) Brían F. O’Byrne (*Million Dollar Baby*, “Mildred Pierce”) and Carlos Diehz in his first major motion picture.

ABOUT THE PRODUCTION

CONCLAVE is based on bestselling author Robert Harris' 2016 thriller of the same name. Optioned for the screen by House Productions, it is scripted by Peter Straughan, the Oscar®-nominated writer of *Tinker Tailor Soldier Spy*, and directed by Oscar®-winning filmmaker Edward Berger (*All Quiet on the Western Front*).

CONCLAVE takes audiences into a world very few people have ever seen firsthand. "The mechanism behind the election of a pope is among the most closely guarded secrets in the world," Berger explains. "I was super curious to peek behind those locked doors and find out the details. We can't know everything, but there are quite a few facts we were able to establish through our research. We feel we got as close to the truth as anyone ever has."

The film follows Cardinal Lawrence, the dean of the College of Cardinals, as he undertakes his traditional duty of running the conclave. In the midst of political intrigue that will determine the future of the Catholic Church, Lawrence discovers a mystery whose solution could rock the ancient institution to its foundations.

At the same time, Lawrence is experiencing a profound crisis of faith. "It has nothing to do with the election of the new pope," says Berger, "but complicates it for him. He has stopped believing he's the right person to be a cardinal. He asked permission to leave Rome and go to a monastery to try to rediscover his faith, but the pope denied his request. He's riddled with doubt that he must continually overcome. That's what interested me the most."

What's at stake for Lawrence, says the director, is not just who will be the next pope, but his own emotional truth. "Can he still believe in this institution? Can he believe in the future? How can he regain his sense of purpose? Those are questions many people, and not just people of faith, face on an everyday basis."

According to Ross, she and her House Productions co-founder Juliette Howell were given the first few chapters of the novel to read prior to its publication. "We read it at speed and then hungrily asked for the rest," she recalls. "With backing from Danny Cohen from Access Entertainment, I put in a bid. I convinced Robert Harris that a more independent approach to the material might benefit it. He had written a brilliant novel in an extraordinary and mostly hidden world. At House, we would build a filmmaking team that found texture and purpose in the adaptation."

Ross' track record might have been enough to convince author Harris that she was the right producer but, he says, "She also brought terrific enthusiasm and unwavering determination to the filmmaking process. I never had a reason to doubt her."

The seed for the idea of the novel was planted while Harris was watching television coverage of the 2013 conclave at which the current Pope Francis was elected. Seeing the faces of the cardinals, it occurred to him that they looked more like politicians than clerics. "I promised myself I would do some research as to how the process works," he recalls. "It was quickly clear that a conclave had so much dramatic potential."

As luck would have it, Harris' Italian publisher was finalizing a book written by the Secretary of State for the Vatican and put the two in touch. "I asked to see some specific locations: the Casa Santa Marta, where the cardinals stay during the conclave, the Sistine Chapel where the voting takes place, and so forth," says the author. "The procedure for a conclave is laid out in Vatican law and I read every available account of any previous conclave. But the most fun part was inventing the entire College of Cardinals. I created a new cardinal for every place in the world that actually has one."

Peter Straughan was the ideal screenwriter to adapt the novel for the screen, according to Ross. "I have long admired his work," she says. "He writes with extraordinary precision, as well as delicacy and poetry. There is such beautiful detail in his characterizations. His adaptation of *Tinker Tailor Soldier Spy* gave me absolute confidence he was the perfect writer for this."

Harris is equally impressed by Straughan's work. "Peter and I had a happy collaboration," he says. "He handled the material so brilliantly that I can only say the fates were all aligned."

Brought up in the Catholic Church, Straughan responded to the novel immediately, notes Ross. "It was helpful that this world, with its rituals and rules, made sense to him. His extraordinary strength in building intrigue and character were crucial to the screenplay, and to the audience buying into a world that holds such fascination and mystique."

The screenwriter says he had been looking for something to collaborate on with Ross and executive producer Robyn Slovo. "They contacted, asking if I'd like to read Conclave," he recalls. "They must have remembered my Catholic roots. I read it, I loved it and said yes straight away. Robert is one of those rare novelists who write intelligent, literary novels that also have great, compelling plots. He's a gift to the screenwriter because he structures his novels so brilliantly, while also creating rich characters and memorable dialogue."

Straughan and the producers had initial conversations about the best ways to draw out the thriller-esque elements of the story for the screen. "It was much easier than usual because Robert's novels are so very cinematic," he says. "He is brilliant at examining politics in fresh and revealing ways, and first and foremost, Conclave is a great political drama. It explores the tensions between idealism — and spirituality — and *realpolitik*. It's the age-old story of compromise and the kind of pollution that power can bring with it, battling with integrity and selflessness. And all that is situated in a fascinating world that is usually hidden from us. But perhaps most of all I loved the kind of quiet audacity with which he goes into this most conservative of worlds and sets up a startlingly radical twist."

Director Berger joined the project after the first draft was delivered. "Tessa put together a great team to collaborate on the film," says the director. "Peter had already written a draft that I really enjoyed. Honestly, I think I've read every screenplay he has ever written and just devoured each of them."

Ross says she had also been a fan of Berger's for some time. "In particular, I think his direction of 'Patrick Melrose' is one of the most extraordinary pieces of recent television. His drive and his hunger for excellence quickly made it clear how lucky we were to have him. Edward is extremely

clever, hard-working, and passionate. He jumped in immediately, working with Peter on the script, with our chief operating officer Zoe Edwards on the budget, and finding his department heads, with Nina Gold on the casting. He was relentless, brave and determined.”

Berger’s sensibility and attention to detail were crucial to the making of this film, says Michael Jackman, who produced for FilmNation Entertainment and was on set in Italy. “He had a very specific vision and stuck closely to it. Everything he planned to do just worked. There is a gorgeous, impressionistic image of an actor sitting alone in the Sistine Chapel that just appears to be a moment out of time and it proved to be so important to the film. That’s from the mind of Edward Berger. I merely had to take a leap of faith in him to trust and he always came through.”

Tessa Ross brought the film to Glen Basner at FilmNation Entertainment as a script with Berger attached to direct, and the company immediately boarded to finance and co-produce the feature. FilmNation then joined forces with Indian Paintbrush to co-produce and co-finance with Executive Producer Steven Rales.

Eight of Harris’ novels have previously been brought to the big screen, including Enigma and An Officer and a Spy. In Conclave, Harris offers a glimpse of a world full of political intrigue and competing interests, with different parties and factions all trying to outdo each other. “It’s a power game and Robert is an expert at creating characters in a world of power struggles,” notes Berger. “It’s a big drama that takes place on a global stage, and he captured that as well as the character of the participants.”

Straughan, he says, took what was in the book and made it even more cinematic. “The best thing about Peter’s work is that there is not only great dialogue. There’s not only a great story in a setting we know nothing about. He always has another layer. There’s something underneath the main story that I would call a soul.”

A MAN OF CONSCIENCE

As more than 100 high-ranking clergymen converge on the Vatican, some have already begun lobbying their peers for votes. To play some of the most influential men in the Catholic Church, Berger assembled an international cast of powerhouse actors.

To play the conflicted Cardinal Lawrence, Berger selected two-time Oscar® nominee Ralph Fiennes. “His was the first name we came up with,” says the director. “As an actor, he’s so honest, earnest and full of depth. Most crucially, Ralph is able to portray a character’s inner life as well as or better than any actor I can think of. Lawrence is a careful, thoughtful man who doesn’t always say what he feels, so Ralph doesn’t have the most lines. Instead, other people talk, he listens and it all takes place behind his eyes. He invites the audience into his emotional and spiritual confusion. That’s what makes him so compelling to watch.”

Says Jackman of Fiennes, “We all knew that Ralph is an extremely gifted actor. What I didn’t know is how generous he is as both actor and collaborator. He gave us so much both on-set with other actors and in his performance.”

For Fiennes, there was so much about the project that intrigued him. “First, I love Peter Straughan’s screenwriting,” he says. “Tessa Ross, of course, is a great producer with excellent taste in films. I had just seen *All Quiet on the Western Front* and thought it was fantastic. So I was beyond excited at the prospect of working with Edward.”

The script, he says, was a great read. “It is full of manipulative, rather dark figures doing dubious things. There’s ambition and some corruption, but it isn’t just about the political machinations. For Lawrence especially, it’s about who is going to be the right spiritual leader.”

The actor was also irresistibly drawn to the contradictions of the character. “After a lifetime spent working toward this moment, Lawrence is now the reluctant manager of a conclave rife with political tension,” he explains. “Instead of being in the monastery he aspires to, he is at the center of controversy. As a man of spiritual integrity, the challenges he faces to make sure the election proceeds ethically, morally and transparently are inherently dramatic.”

Making the details as accurate as possible was a priority for Fiennes. In the book, the character played by Fiennes is an Italian called Lomeli. Since Fiennes is English and the movie is mostly in English, Berger decided to make the character English as well. “My first concern was, are there actually any English Cardinals?” the actor says. “We learned that there in fact are three, so it’s quite plausible. But because it is set in Italy, I insisted on speaking Italian when Lawrence addresses the conclave. And when Lawrence goes head-to-head with the Venetian cardinal, his chief antagonist, he can hold his own in Italian.”

The details of the conclave are as authentic as possible, he adds, thanks to the extensive research done by writers Harris and Straughan. “Of course, there are many secrets we had no access to, so we have taken poetic license where we had to, but the spirit is always accurate. I got obsessed by small things like what they wear when they have dinner.”

Most importantly, he says, Straughan hasn’t simplified anything, including Lawrence’s own contradictions. “It’s the sort of film I like to see,” he says. “All of the characters have their specific priorities and motivations, so it’s very rich. Peter’s development of the novel’s characters is beautifully judged and the parts are all well-written enough to have attracted an incredible cast.”

THOSE IN CONTENTION

Stanley Tucci plays Lawrence’s close friend and ally, the American Cardinal Bellini. He is the de facto leader of the progressive faction within the College of Cardinals and one of the major candidates for the next papacy.

As Cardinal Secretary of State, Aldo Bellini is responsible for all political and diplomatic functions of the Holy See and Vatican City. He is a canny politician as well as a man of faith. “The Catholic Church has been his life since early adulthood,” according to Tucci. “He is great friends with Cardinal Lawrence, but the complexities of this conclave test that friendship.”

Tucci says he had already read the novel when he got the script. “Peter Straughan captured it with such subtle elegance and formality. I said yes right away.”

His character was so beautifully realized on the page, the actor says, that polishing his performance was just a matter of discussing the finer points with the director during shooting. “I loved working with Edward,” says the actor. “We worked out things like how angry the character might get at a certain point or how removed he might be. Edward was very sensitive to the emotional particulars of each scene. We also had Peter on set a lot, which was enormously helpful.”

Berger calls Tucci “the most wonderful person to have on a set,” adding, “He brings a lightness to everything he does. And to have two real acting heavyweights like Stanley and Ralph together was great. Each scene was a verbal fencing match that I think they both really enjoyed. It was wonderful watching them as they elevated each other’s game.”

There could not be a bigger contrast between the on-set style of the two actors, according to the director. “Ralph is very earnest, serious, and hardworking. He is such a diligent person. Stanley brings such lightness to his work. The magic he creates is quite special.”

Audiences should watch the film carefully, says Tucci, because there is a plot twist around many a corner. “There are a lot of surprises in this film. As a director myself, I just thought, all these amazing people. All these dazzling sets. This incredible story. How can you not be excited to tell it?”

John Lithgow plays one of the strongest competitors for the papacy, the Canadian Cardinal Tremblay, who wields his affable charm as a weapon. Perhaps the leading conservative candidate, he is cunning, ambitious and very much in the running. “After I got the script, Edward and I exchanged a couple of emails,” the actor recalls. “Then we had a wonderful, long phone conversation. Tremblay is a complicated character — all of the characters are complicated — and a treat to play.”

Lithgow says he was already familiar with Berger’s work. “He’s a marvelous director. I was incredibly flattered to be asked to play the part and I plunged in. The story is as compelling as any mystery novel, and it takes place in an extremely unusual setting.”

Calling Lithgow a “force of nature,” Berger adds, “He brings depth, humor, warmth and a playfulness with words to his role. He loves good writing. It’s just an incredible gift to see a master like him work.”

For the cardinals, the process of picking a pope is not unlike a jury that has been sequestered, Lithgow observes. “They can’t know anything about the outside world and the outside world can’t know anything about their deliberations. Anytime you put a group of people together to debate high-stakes issues, controversies will erupt. The cardinals have a sacred calling, and have vowed to live a spiritual life. But everybody is susceptible to human failings like jealousy, greed, vindictiveness and ambition. This automatically sets up a duality.”

Every one of the main characters, including Tremblay, has secrets that if revealed could torpedo any chance of winning the election. “Each of the men who emerge as likely candidates are so different and each would create a Catholic Church in his own image,” says Lithgow. “Religious

moviegoers might view it in a certain way, but non-religious folks can simply appreciate the storytelling and the mysteries.”

Casting director Nina Gold worked tirelessly with Berger to find an international roster of power players to fill out the College of Cardinals. As Cardinal Tedesco, Italian superstar Sergio Castellitto brings an anarchic energy into the very proper proceedings. “Sergio is just a wonderful actor,” says Berger. “Tedesco wants to lead the Catholic Church back into the Dark Ages. He is an extrovert, a person who likes to say what he thinks, especially if it creates conflict. He enjoys life and loves power. He wants to make sure that he gets that power. And he’s a wonderful contrast to all the other characters.”

The actor’s public profile came in handy while shooting on an Italian military base, says Jackman. “There was a large parking lot between the dining room and the base camp,” he recalls. “The parking lot was considered high security, so we had to walk around it. I was going from the dining room to the set with Sergio and when I turned to avoid the lot, he said, ‘Oh no, no, no. Don’t worry.’ He walked up to the guards and they parted like the Red Sea. He said, ‘I once played a general and they still think I am one.’”

In addition, Irish-born actor Brian F. O’Byrne, a Tony and BAFTA Award winner, plays Lawrence’s right-hand man, O’Malley, and British actor Lucian Msamati, a BAFTA nominee with extensive credits in television, film and theater, plays Cardinal Adeyemi, who hopes to become the first African pope in history. “I wanted a truly global cast,” says Berger. “Men and women from all over the world who represent the different political factions in the church. For Adeyemi I needed to find a man who I believe to be a scholar, a brilliant thinker who has dedicated his life to his belief. Lucian was the person who could take us on the journey from complete self-confidence, ambition and pride to a place of humility and fragility. We see him bare his vulnerability and crumble in front of our eyes... which makes him so very human. He is a wonderful actor.”

The deceased pope had one last surprise for the conclave: the recently and secretly appointed Cardinal Benítez of Kabul. “When he suddenly shows up, it throws the conclave a bit out of whack,” says Berger. “He’s played by Carlos Diehz in his first major movie role. There’s a quality to his acting that feels very fresh and very layered. I’m really happy to introduce him to a wider audience with this movie.”

Diehz, a trained architectural designer who launched his acting career only a few years ago, was discovered by casting director Gold in a worldwide search. “Nina worked with local casting directors across the globe,” says Ross. “Carlos’ audition stood out as very pure. He has a sweetness that is very true to the character, but he also had the quiet steel and authority it needed as well.”

According to Diehz, his character is largely immune to the politics and machinations inside the conclave. “Many things make Benítez somewhat unique among the cardinals. His faith makes him impervious to the allegiances around him and allows him to focus on his commitment to God and to the process itself.”

Working in Rome for the first time with a group of such distinguished actors and filmmakers has been a once-in-a-lifetime experience, says Diehz. “The entire team has been wonderful and not just professionally. A real sense of camaraderie has evolved from the work.”

As Benítez becomes the conclave’s unexpected voice of reason and love, he supports his chosen candidate regardless of politics. “He staunchly supports this person and encourages him to carry on when all seems hopeless,” says Diehz. “For me, the movie is a reminder that you cannot have faith without doubt. You can doubt a process, an institution, even yourself, but faith will find a way to bring you strength, not only within the Catholic Church but in the world at large.”

****The fictional character Cardinal Benítez is a man with an intersex trait. Intersex is an umbrella term for biological variations in sex traits and/or reproductive anatomy. This depiction is not intended to be a universal representation of the experiences of people born with intersex variations.*

EYES AND EARS

The fact that the cast consists largely of men is, of course, no coincidence, notes Berger. “The Catholic Church is one of the oldest patriarchies in the world. Women are basically sidelined and their voices aren’t heard. Most of our characters, including Lawrence, don’t question that much. But by the end of the movie, we begin to question. Why can’t it be open to other voices?”

One of those voices in the film is Sister Agnes, the nun in charge of running the Casa Santa Marta, where all the cardinals must live during the conclave. Isabella Rossellini, who plays the steely but deferential Agnes, says she found the role intriguing in part because her character is the only woman with any authority in this sea of men. “But it is her role to remain silent, to not disagree with the cardinals,” points out the acclaimed actress. “In her silence, though, there is a lot of information and a lot of presence. And I loved that.”

Berger’s *All Quiet on the Western Front* impressed Rossellini with its poetic images of a brutal war. “He captures the beauty of nature in a world that he then destroys,” she says. “I was so eager to see what he could do with Rome, the city where I was born and grew up. The Vatican is such a strong presence there. The streets are full of cardinals and priests. I knew Edward would capture the lyricism of an unusual city that has the presence of Catholicism imprinted on it.”

Rossellini is an icon, says Berger. “It’s impossible not to love her. She’s full of depth and warmth. She brings the sunshine with her. And she brings that to Sister Agnes, who says very little, but quietly influences the proceedings.”

Women don’t have a strong public role in the governance of the Church, Rossellini acknowledges, and are expected to be subservient to priests. But, she notes, “As Agnes says in the film, ‘God has nevertheless given us eyes and ears.’ That is my favorite line in the script. They do see, they do hear, they have opinions and their presence is important.”

The actress, who is herself also a director, producer and writer, points out that Berger recreates the atmosphere of the Vatican in carefully choreographed, often painterly shots. “In one scene, we see the cardinals all dressed in red, walking together. All the nuns in dark blue walk separately from them. We never mix. That encapsulates the dynamic between men and women in this story for me.”

It is often said that casting is 90 percent of a director's job, notes Berger. "I was so very lucky to have this wonderful cast," he says. "They all supported each other and were there for each other, even when they were off camera. And it started with Ralph Fiennes, who always gives 120 percent."

THE ETERNAL CITY

CONCLAVE was shot in the city of Rome at the legendary Cinecittà studios. Founded in 1937 with the help of Benito Mussolini to support the Italian film industry, it was partially destroyed by Allied bombs during World War II. Rebuilt by the 1950s, it became one of Europe's premiere studios and the largest studio on the continent.

"We went to Rome to shoot Rome," Berger says. "But of course, the Vatican does not allow filming. We built the Sistine Chapel and the Casa Santa Marta at Cinecittà. Following in the footsteps of Fellini, Antonioni and Rossellini — Isabella's father — you feel the history of cinema in these walls. It's incredibly inspiring to shoot there. You feel you have to live up to that standard."

The actors were equally awed by the experience, according to Fiennes. "The talent pool for everything in Italy is first class. The craftsmanship is the best in the world. It's a country where artistic brilliance goes back centuries. That's woven into the Italian filmmaking culture. Some of the great filmmakers of the 20th century have worked there. It's moving and exciting to be making a film where cinematic giants are somehow lurking in the fabric."

Creating the sets meant to reflect what is hidden behind the closed doors of the Vatican required research, imagination and ingenuity, says Berger. "You have ancient architecture, historic architecture and modern architecture in the same place. Finding those contrasts was key, so that you don't get tired of seeing ecclesiastical architecture all the time. Our production designer Suzie Davies created unforgettable sets. She is a master."

Davies was fascinated by the juxtaposition of modern and traditional in Rome. Perhaps the most ambitious set was the famed Sistine Chapel, where the voting takes place. "Amazingly, there was an existing set in storage at Cinecittà," she reveals, "which we were able to restore using the same painters who put it together in the first place."

Berger has a very strong visual sense, and wanted to explore two opposing ideas in terms of design, according to Davies. "He envisioned a balance of light and dark, male and female, traditional and contemporary. Rome and the Vatican are beautiful, traditional, ornate, gilded and ancient. But we also incorporated the very symmetrical, sharp-edged designs of the fascist era in Italy. The contrast between them is visually arresting."

The movie version of the Casa Santa Marta is a prime example of the former, according to the designer. "I wanted it to feel almost like a posh prison that they were locked in," she says. "The doors have elements of prison doors about them. The windows are shuttered and very rarely open. We worked on the lighting with our director of photography Stéphane Fontaine to create a hermetically sealed feeling when they're inside the Casa Santa Marta and then slightly more freedom in the Sistine Chapel."

With a wealth of gorgeous, historical locations available in Rome, the production designer says she was sometimes overwhelmed by the possibilities. But the Palazzo Barberini, a 17th-century palace that houses a collection of Italian masterpieces, was an easy choice for what she found to be one of the film's most moving scenes. "There is a gorgeous gold room of such scale and wonder, with the most amazing painted ceiling. We filmed a scene there, with a wonderful choir singing and all the cardinals in their regalia, all the different colors. It was very powerful."

Among the highlights of the Vatican are numerous ornate, centuries-old fountains. Inspired by the famed "turtle fountain," on the grounds of the 15th-century summer residence of Pius IV, Davies and her crew created a pool inhabited by dozens of the slow-moving reptiles, a subtle reference to the animals' role as a recurring symbol in Christian theology. Appearing in both the Old and New Testaments, the turtle represents multiple Christian virtues: Their unhurried pace is said to honor the perseverance necessary to understand God's wisdom; their shell represents God's shelter; and their longevity reflects the eternal nature of spiritual growth.

Lisy Christl, who designed the costumes for *All Quiet on the Western Front*, returned to collaborate with Berger. "I love working with Edward," she says. "For *Conclave*, it was almost a year of developing the ideas together. I know I can rely on him to tell me exactly what he wants. It's never necessary to produce things and then decide later in which direction you go."

Although it would have been simpler for the designer to go to a costume rental house in Rome for exact replicas of the outfits contemporary cardinals wear, Christl took a different route. "She looked to history to create something that looks like what they're wearing today," says Berger. "But the fabric is different. The sewing is different. The colors are so much deeper, so much richer, so much more forceful, so much more powerful."

In a film where most of the characters are dressed in identical robes, Christl differentiated the characters through details including the crosses, rings, shoes and overcoats the cardinals wear. Tedesco, a more ostentatious man who enjoys the finer things in life, is, through his luxurious accessories, contrasted with Lawrence, the humble man who prefers to melt into the background. "So although they are wearing the same uniform, subconsciously we see their differences in the way they wear their cassocks," says Berger.

One costume piece that could have been a disastrous mistake became one of her favorite items, recounts Christl. "There was a misunderstanding with the tailor about Cardinal Bellini's overcoat," she recalls. "He thought it was meant to be a cassock. When I saw it I was quite shocked, but when Stanley tried it on, it made perfect sense. It represents Bellini as a modern clergyman, not quite like all the others."

For many of the male actors, wearing clerical garb required some adjusting, says the designer. "Men are not used to wearing dresses, even with trousers underneath. They had to learn to walk in a different way. It transformed them. I watched them become cardinals before my eyes."

Visually, Berger hoped to create a unique feeling for **CONCLAVE**, something different from other movies filmed in church settings. "Our cinematographer Stéphane Fontaine's images and his intuitive way of dealing with the characters was a wonderful gift to steer away from anything we've seen before."

Every shot had to have its own specific meaning, he says. “Generally I like when the shots hurt a bit, when they are as precise as razors. We prepared for shooting so meticulously that it was as if we had edited the film even before shooting it.”

The scenes in which the cardinals cast their votes, a process that happens six times over three days, presented the director with a challenge. “Each cardinal writes a name, drops a ballot in an urn and so on. How do we make it compelling each time?” Storyboards and pre-vis assured that each sequence would be unique, Berger explains. “They are all intense in their own way. Instead of stopping the action, they propel the movie forward. Hopefully, you can’t wait to see who is ahead and who has lost a few votes. Our wonderful editor Nick Emerson and I spent months in the edit room perfecting the storytelling. The camera, the sound, the costumes, the set design all go hand in hand to create a unique experience.”

A MODICUM OF MODERNITY

CONCLAVE marks composer Volker Bertelmann’s fifth collaboration with Berger, including writing the score for *All Quiet on the Western Front*, for which he won an Oscar®. “I’ve worked with Volker for many, many years,” the director says. “I don’t look for traditional scores or scores that I feel I’ve heard in other movies or even that could be used in other movies. And that is what Volker always delivers.”

Berger’s concept for the score was very specific and very different from their last film, retaining only the idea of using the music in contrast to the imagery, while still celebrating it. “I prefer to counter-score a film rather than manipulate the audience toward one specific feeling,” he says. “What I asked from Volker was to find a sound that expresses the inner life of the characters.”

Bertelmann says he learned from working on *All Quiet on the Western Front* that minimal music, placed carefully, has great power. “We took that same approach here. Edward is very precise about where music should be played and how long it should be played. Sometimes we just moved timpani hits milliseconds until they sat just right with the dialogue. He lets me do my thing after we talk and that is a wonderful mixture.”

Organ music might have been the obvious choice for Cardinal Lawrence’s theme, he says, but eventually he chose a less orthodox instrument. The Cristal Baschet, by brothers Bernard and François Baschet, consists of tuned glass rods, which are played by rubbing with wet fingers. “It became one of the most significant instruments in the score. Lawrence strongly believes in truth, so I tried to find a clear melody that signifies he is searching. It always cues in a kind of echo you can hear in the distance.”

Bertelmann also used strings throughout in many different applications, including a secondary theme that enhances the tension. “There the strings are used in a more rhythmic way, to enhance the thriller aspect. It is a very staccato element that comes when there’s stress afoot.”

Sometimes, he says, he employed a full orchestra with more than 40 string instruments. Other times, a smaller group made up of 24 instruments. “There is also a quartet, as well as solo violins, violas and cellos. We recorded the bigger strings in Budapest, and then went to Abbey Road in London for smaller sections and a more intimate sound.”

Some electronic elements are used in the background as texture. “We’ve also used a lot of low percussion, like timpani and a little bit of snare,” says the composer. “I play some piano, both prepared and melodic, and that’s mainly it. It’s a quite sparse but dense score. I really love that we could get so many variations out of just two themes in the film.”

FINIS

Audiences coming to **CONCLAVE** can look forward to a sophisticated political thriller set in the sheltered, upper echelon of the Catholic Church, says Berger. “It is, of course, about faith, but the nuts and bolts are pure political thriller. Who’s it going to be? Will they be deserving of it?”

Viewers will also witness the unraveling of a baffling mystery and an engrossing character piece. “We have made what I think is a concise film that takes you into a new world for a gripping and original cinematic ride,” Berger continues. “And if people walk away with a couple of new thoughts, I will be very gratified.”

The film should be a huge pleasure for the audience, according to Ross. “It’s a great story, a thriller with rich characters who are decent, clever men with very relatable flaws. It’s also a story of great resonance — in the grip of possible power, our characters descend, inevitably and sadly, into battle, for themselves rather than for the greater good.”

She says she is moved by Cardinal Lawrence’s loss of faith and his struggle to recover it, guided by a huge and extraordinary surprise that at first feels utterly terrifying to him. “Most of all, I love the idea that the film is a story of change and therefore of possibility,” she concludes. “It allows us to watch an establishment battle against change only to understand that its survival depends on that very change. It offers us a version of the future where great hope is found in an option we never believed was possible.”

For Jackman, a stirring, behind-the-scenes look at a secretive process will always get his attention and he believes that’s a common feeling. “We’re trying to entertain people for a couple of hours. The ending may be controversial, and it is certainly discussion-worthy, but we’re not making a statement about it. We are focusing on the hope it gives the world.”

In the end, Berger says he personally identifies with Lawrence and believes many others will find something inspiring in his journey. “This can be a moment of reflection for anyone thinking of reinventing their life, of finding a new purpose or renewing an old one. That is what Cardinal Lawrence does here. He finds a moment of liberation. He’s gone through a journey and he can put down his burden. That’s the feeling I have at the end of the movie and I hope audiences will find something they recognize in that.”

Conclave/Roman Catholic Church Background Information

The Roman Catholic Church

The world's oldest and largest Christian denomination, The Roman Catholic Church is among the largest international institutions in history, The Catholic Church is comprised of hundreds of local dioceses. The Diocese of Rome is the central governing authority of the worldwide Catholic Church, and is headquartered in Vatican City, an independent city-state located within Rome, Italy.

The Pope

The spiritual leader and chief spokesperson of the Catholic Church, the Pope is also known as the supreme pontiff, the bishop of Rome, and the Head of State of Vatican City. It is a lifetime appointment, ended only by death or resignation.

Conclave

The Papal Conclave is the process of electing a new Pope. All cardinals under the age of 80 are eligible to vote. After each vote, the ballots are burned. Smoke from the Vatican chimney indicates the result: Black means no decision; white smoke means a new Pope has been elected.

Dean of the College of Cardinals

The dean of the College of Cardinals is a high-ranking cleric who stands second only to the Pope in church hierarchy. His responsibilities include presiding over the College of Cardinals and overseeing papal selections.

Cardinals

Collectively known as the College of Cardinals, cardinals are appointed by the pope. As of June 2024, there were 236 cardinals of whom 126 are eligible to vote in the conclave. Their duties include advising the pope and aiding the governing of the Church throughout the world.

Archbishops and Bishops

Archbishops and Bishops are priests and members of the Catholic clergy who are elevated and ordained by the Pope to oversee the spiritual well-being of Catholics within a specific geographical jurisdiction, called a Diocese.

Priests

Ordained men who have been ordained by their Bishop or Religious community, after expressing a desire to serve within a religious community, a parish, or in an administrative capacity for a diocese.

Nuns

Women who take vows to be devoted servants of God and the Church. Sisters often serve as teachers, nurses, social workers and missionaries.

CAST & FILMMAKER BIOGRAPHIES

RALPH FIENNES

Cardinal Lawrence

Ralph Fiennes has been the recipient of many significant awards and nominations for his work on film and in the theater. Most recently he was nominated for a Golden Globe and a BAFTA for his leading role in *The Grand Budapest Hotel*. Early in his career Fiennes was nominated for Academy Awards®, Golden Globes and BAFTAs for his roles in *The English Patient* and *Schindler's List*, winning the BAFTA for Best Actor in a Supporting Role for the latter film. He was also BAFTA-nominated for *The End of the Affair* and *The Constant Gardener*.

On the other side of the camera, Fiennes was nominated for the BAFTA for Outstanding Debut by a British Writer, Director or Producer for *Coriolanus*. Fiennes has also been honored with the *Variety* Award for Film Achievement, the British Independent Film Awards' (BIFA) Richard Harris Award and the Empire Film Legend Award.

Fiennes' most recent film credits include *The Menu*, *The King's Man*, *The Wonderful Story of Henry Sugar*, *Four Quartets*, *The Forgiven*, *The Dig*, *Official Secrets*, *A Bigger Splash*, *Kubo and the Two Strings*, *Hail, Caesar!* and *The Lego Batman Movie*. In 2023-24 Fiennes played the title role in "Macbeth," performing in found spaces in Liverpool, Edinburgh, London and Washington, D.C.

Forthcoming films for the busy actor include Uberto Pasolini's *The Return* and Nicholas Hytner's *The Choral*. Fiennes is currently shooting the film trilogy *28 Years Later*, directed by Danny Boyle and Nia DaCosta.

In 1992 Fiennes made his feature film debut as Heathcliff in *Wuthering Heights*. He went on to appear in such notable films as *Strange Days*, *Quiz Show*, *Oscar and Lucinda*, *The Reader*, *Onegin*, *Spider*, *Sunshine* and *The Hurt Locker*. He also played Lord Voldemort in the *Harry Potter* series and took over the role of "M" in James Bond films *Skyfall*, *Spectre* and *No Time to Die*.

Fiennes' television work includes David Hare's trilogy "Page Eight," "Turks and Caicos" and "Salting the Battlefield." He played T.E. Lawrence in "A Dangerous Man: Lawrence After Arabia" and also appeared in "Prime Suspect" and "Rev."

Fiennes made his feature directorial debut in 2011 with *Coriolanus*, in which he also starred in the title role. In 2013 he both directed and starred in *The Invisible Woman*. His film about Rudolf Nureyev, *The White Crow*, was released in 2018.

On stage, Fiennes starred opposite Sophie Okonedo in "Antony and Cleopatra" at the National Theatre, for which he received the *Evening Standard* Best Actor Award. His other work at the National Theatre includes "Man & Superman," "Oedipus," "The Talking Cure," "Six Characters in Search of an Author," "Fathers and Sons" and "Ting Tang Mine."

Fiennes' extensive work at the Royal Shakespeare Company includes "Troilus and Cressida," "King Lear," "Love's Labour's Lost," Henry VI in "The Plantagenets," "Much Ado About Nothing," "King John," "The Man Who Came to Dinner" and Ibsen's "Brand." For the Almeida he has played the title roles in "Richard III" (*Evening Standard* Best Actor Award), "Richard II," "Coriolanus," "Ivanov" and "Hamlet," all directed by Jonathan Kent. For the latter role Fiennes won the Tony Award for Best Actor.

Fiennes returned to Broadway in 2006 and received a Tony nomination for his role in Brian Friel's "Faith Healer," following a run at The Gate Theatre Dublin. In 2016 Fiennes played Solness in "The Master Builder," directed by Matthew Warchus at the Old Vic (*Evening Standard* Best Actor Award). In 2020 Fiennes appeared at the Bridge Theatre in David Hare's "Beat the Devil," which was broadcast on Sky TV. He also toured the country in 2021 in his production of "The Four Quartets." Both productions were performed under social distancing regulations. In 2022 he returned to the Bridge Theatre in David Hare's "Straight Line Crazy," which was also performed at The Shed in New York.

STANLEY TUCCI

Cardinal Bellini

Stanley Tucci is an Academy Award®-nominated actor known for his versatility as an actor, writer, director and producer. Acclaimed for his work in all mediums, Tucci has appeared in over 100 films, countless television shows and more than a dozen plays both on and Off Broadway. He was nominated for an Oscar®, Golden Globe, BAFTA, SAG Award and Critics' Choice Award for his performance in Peter Jackson's *The Lovely Bones*. Tucci also won an Emmy and a Golden Globe for his starring role as fast-talking tabloid tattler Walter Winchell in Paul Mazursky's telefilm "Winchell." He received another Golden Globe for his portrayal of Lt. Colonel Adolf Eichmann in HBO's "Conspiracy."

More recently Tucci headlined the second season of the critically acclaimed, Emmy-winning travel and food series "Stanley Tucci: Searching for Italy," in which he travels the country to discover the delights of its regional cuisines. Tucci can also be seen opposite Richard Madden and Priyanka Chopra Jonas in the Amazon Prime miniseries "Citadel," an action-packed spy thriller.

Up next for the busy actor is the new Russo brothers' sci-fi adventure *The Electric State*, an adaptation of the illustrated novel by Simon Stålenhag. Set in a retro-futuristic past, the film concerns an orphaned teenager who traverses the American West in search of her younger brother, accompanied by a sweet but mysterious robot and an eccentric drifter.

With so many accolades for his performances, it is no surprise that Tucci's work as a writer, producer and director is also widely celebrated. *Big Night*, his first pursuit as co-director, co-screenwriter and actor on the same film, earned him numerous honors including The Waldo Salt Screenwriting Award at the 1996 Sundance Film Festival, Special Recognition for Excellence in Filmmaking by the National Board of Review, an Independent Spirit Award, The Jury Special Prize

at the 1996 Deauville Film Festival and honors from The New York Film Critics Circle and The Boston Society of Film Critics.

Following this success, Tucci directed and co-starred as famed *New Yorker* staff writer Joseph Mitchell in *Joe Gould's Secret*, opposite Ian Holm; executive produced *Behind the Sun*, starring Rodrigo Santoro; co-wrote, directed and starred in *Blind Date* (a remake of the 1996 Theo Van Gogh film); and produced Ivan Kavanagh's horror film *The Canal*.

Tucci played recurring characters in both the blockbuster *Transformers* and *Hunger Games* film franchises. His additional film credits in front of the camera include *I Wanna Dance With Somebody*, *The King's Man*, *Jolt*, *The Witches*, *Supernova*, *Worth*, *The Silence*, *A Private War*, *Patient Zero*, *Show Dogs*, *Submission*, *The Children Act*, *Beauty and the Beast*, *Spotlight*, *Wild Card*, *A Little Chaos*, *Muppets Most Wanted*, *The Fifth Estate*, *Percy Jackson: Sea of Monsters*, *Some Velvet Morning*, *Jack the Giant Slayer*, *Captain America: The First Avenger*, *Margin Call*, *Burlesque*, *Easy A*, *Julie & Julia*, *The Tale of Despereaux*, *Swing Vote*, *The Devil Wears Prada*, *Shall We Dance*, *The Terminal*, *The Life and Death of Peter Sellers*, *Spin*, *Maid in Manhattan*, *Road to Perdition*, *Big Trouble*, *America's Sweethearts*, *Sidewalks of New York*, *Deconstructing Harry*, *The Daytrippers*, *A Life Less Ordinary*, *Kiss of Death*, *Mrs. Parker and the Vicious Circle*, *It Could Happen to You*, *The Pelican Brief*, *Prelude to a Kiss*, *In the Soup* and *Billy Bathgate*.

Tucci won an Emmy Award in the category of Outstanding Guest Actor in a Comedy Series for "Monk" and received Emmy nominations for roles on "Murder One" and "ER." He also played Captain Hook in ITV's two-hour drama "Peter & Wendy," alongside Laura Fraser and Paloma Faith. Tucci's other work on television includes "The Inside Man," "Central Park," "La Fortuna," "American Masters," "BoJack Horseman," "Limetown," "Feud," "Fortitude," "American Dad," "Robot Chicken," "30 Rock," "Bull," "Equal Justice," "Thirtysomething," "Wiseguy," "The Equalizer" and "The Street."

Tucci made his directorial debut on Broadway with a revival of Ken Ludwig's "Lend Me a Tenor," starring Tony Shalhoub. The production received a Tony nomination for Best Revival of a Play. Tucci's other theater work includes "Frankie and Johnny in the Claire de Lune," "Execution of Hope," "The Iceman Cometh," "Brighton Beach Memoirs" and "The Misanthrope." He has also performed in a number of Off Broadway plays and at Yale Repertory Theater and SUNY Purchase, where he first studied acting.

The Tucci Cookbook, published in 2012, appeared on the *New York Times* bestseller list. His second cookbook, The Tucci Table: Cooking with Family and Friends, was released in 2014. The family-focused cookbook includes recipes from Tucci's traditional Italian roots as well as those of his British wife, Felicity Blunt. He published his third cookbook in 2021 with Taste: My Life Through Food, an intimate and charming memoir of life in and out of the kitchen that was an instant *New York Times* bestseller.

JOHN LITHGOW

Cardinal Tremblay

John Lithgow received his latest Emmy nomination for his role in the HBO television reboot of “Perry Mason,” alongside Matthew Rhys. Lithgow currently stars opposite Jeff Bridges in Jon Watts’ FX drama “The Old Man,” based on the bestselling novel of the same name by Thomas Perry. For his role in the series Lithgow was nominated for a Critics’ Choice Award for Best Supporting Actor in a Drama Series.

Most recently, Lithgow was seen in “Art Happens Here,” a docuseries in which he goes back to school to demonstrate the transformative power of arts education while exploring four arts disciplines: dance, ceramics, silk-screen printing and vocal jazz ensemble. On the feature side he will next be seen in the animated musical *Spellbound*, with Rachel Zegler and Nicole Kidman, and in the drama *Jimpa*, with Olivia Colman.

Lithgow’s roots are in the theater. In 1973 he won a Tony Award two weeks after his Broadway debut in David Storey’s “The Changing Room.” Since then, he has appeared on Broadway 25 times, earning five more Tony nominations, a second Tony win (for “Sweet Smell of Success”), four Drama Desk Awards and induction into the Theater Hall of Fame. Lithgow’s Broadway performances have included major roles in “My Fat Friend,” “Trelawney of the ‘Wells,’” “Comedians,” “Anna Christie,” “Bedroom Farce,” “Beyond Therapy,” “M. Butterfly,” “The Front Page,” “The Retreat From Moscow,” “All My Sons,” “The Columnist,” “Dirty Rotten Scoundrels” and “Hillary and Clinton.”

In England, Lithgow has played Malvolio with the Royal Shakespeare Company as well as the title role in Arthur Wing Pinero’s “The Magistrate” with the National Theatre. In 2014 he played another title role, “King Lear,” for the Public Theater at the Delacorte Theater in New York’s Central Park.

In 2008 Lithgow devised the one-man show “John Lithgow: Stories by Heart” for Lincoln Center Theater. Over the next 10 years, he performed it in 35 cities around the country, finally arriving on Broadway in 2018 for a triumphant run at the Roundabout Theatre Company. Most recently, Lithgow directed the Off Broadway play “Everything’s Fine,” written and performed by Douglas McGrath. The show opened on October 13, 2022 at the Daryl Roth Theater.

In the early 1980s Lithgow began to make a major mark in film. Mid-decade he was nominated for Oscars® in back-to-back years (for *The World According to Garp* and *Terms of Endearment*). In the years before and after he has appeared in more than 50 feature films. Notable titles include *All That Jazz*, *Blow Out*, *Twilight Zone: The Movie*, *Footloose*, *2010*, *Buckaroo Banzai*, *Harry and the Hendersons*, *Memphis Belle*, *Raising Cain*, *Ricochet*, *Cliffhanger*, *Orange County*, *Shrek*, *Kinsey*, *Rise of the Planet of the Apes*, *This Is 40*, *Interstellar*, *Love Is Strange*, *Beatriz at Dinner*, *Pet Sematary*, *Daddy’s Home 2*, *Bombshell*, *Sharper*, *Killers of the Flower Moon* and *Cabrini*.

Lithgow has been nominated for 13 Emmy Awards for his work on television. He has won six times: once for an episode of “Amazing Stories,” once for Showtime’s “Dexter,” once for the role of Winston Churchill in Netflix’s “The Crown,” and three times for playing High Commander Dick

Solomon on the hit NBC comedy series “3rd Rock from the Sun.” During that show’s six-year run Lithgow also won a Golden Globe, two SAG Awards and the American Comedy Award. Soon thereafter he got a star on the Hollywood Walk of Fame.

Since the early days of his career, Lithgow has also entertained young children. He has written several *New York Times* bestselling children’s picture books, most recently “Never Play Music Right Next to the Zoo.” Lithgow has performed concerts for children with a dozen major American symphony orchestras and released three kids’ albums, including the Grammy-nominated “The Sunny Side of the Street,” just one of his four Grammy nominations. He has been honored with the New Victory Arts Award for his work “bringing kids to the arts and the arts to kids.”

In 2011 HarperCollins published Lithgow’s warmly received memoir Drama: An Actor’s Education, an evocation of his life and career up to the age of 35. Since 2019 he has written and illustrated three books of satirical verse comprising “The Dumpty Trilogy,” achieving the remarkable feat of landing Lithgow on the *New York Times* nonfiction bestseller list three times in consecutive years.

Lithgow joined Kennedy Center President Deborah Rutter and Poet Laureate Natasha Trethewey as co-chairs of the Commission on the Arts of the American Academy of Arts and Sciences. Under their leadership the commission has produced authoritative reports on arts in education and America’s creative workforce. The recommendations in these reports took on added urgency in the age of COVID. While the commission has concluded its work, Lithgow continues to passionately advocate on these issues.

Lithgow was born in Rochester, New York. He grew up in a theater family, following the fortunes of his father Arthur Lithgow, a producer of American repertory theater. He attended eight public schools in Ohio and Massachusetts before finally finishing high school in Princeton, New Jersey. He graduated *magna cum laude* from Harvard College and studied at the London Academy of Music & Dramatic Art on a Fulbright Grant. Lithgow has been honored with the Fulbright Lifetime Achievement Medal, induction into The American Academy of Arts and Sciences and an Honorary Doctorate of Humane Letters from Harvard. On this last occasion he became the first actor to deliver Harvard’s Commencement Address.

Lithgow has three children and three grandchildren. He has been married for 40 years to Mary Yeager, an Emerita Professor of business and economic history at UCLA. The actor currently divides his time between Los Angeles and New York.

CARLOS DIEHZ

Cardinal Benitez

Carlos Diehz is a performer based in Vancouver, where he has built a career as an architectural designer and actor. A native of Mexico City, Diehz started his acting career in Canada. There he has participated in both commercial work and short films. Following a global search by casting director Nina Gold, Diehz was cast in this film in his first major motion picture role.

LUCIAN MSAMATI

Cardinal Adeyemi

Lucian Msamati was born in the U.K. to Tanzanian parents. Msamati was raised and educated in Zimbabwe at Avondale Primary School, Prince Edward Secondary School and the University of Zimbabwe, where he pursued a B.A. in modern languages (French and Portuguese). He is a former National School's Toastmasters Public Speaking Champion and a two-time Best Actor winner at the National Theatre Organisation School (NTO Zimbabwe).

In 1994 Msamati was a founding member of Zimbabwe's acclaimed Over the Edge Theatre Company, the country's first multiracial professional troupe. Between 1994 and 2002 they toured and performed to great acclaim in Zimbabwe, South Africa, Scotland, the U.K., Germany and the U.S. In 2003 Msamati settled in the U.K., where over the last 20 years he has become one of the most critically acclaimed and respected actors of his generation. Between 2010 and 2014 he was artistic director of the acclaimed British-African theater company the Tiata Fahodzi: Africans in British Theatre.

Msamati is known for his critically acclaimed performance of Salieri in the Oliver Award-winning revival of "Amadeus" (2017 to 2018) at the National Theatre. He was the first black actor to play the role of Iago for The Royal Shakespeare Company production of "Othello" in 2015. His numerous other stage credits include "Pericles" (RSC), "Little Revolution," "Ruined," "I.D." (Almeida Theatre), "Master Harold... and the Boys," "Ma Rainey's Black Bottom," "The Amen Corner," "The Comedy of Errors," "Death and the King's Horseman," "The Overwhelming," "President of an Empty Room," "Mourning Becomes Electra" (National Theatre), "Clybourne Park" (Royal Court / West End), "The Resistible Rise of Arturo Ui" (Lyric Hammersmith), "1807 – The First Act" (Shakespeare's Globe), "Walk Hard," "Fabulation," "Gem of the Ocean," "Wolf in Snakeskin Shoes" (Kiln-Tricycle Theatre), "Who Killed Mr Drum?" (Riverside) and "Twelfth Night."

BRÍAN F. O'BYRNE

O'Malley

Brían F. O'Byrne is a BAFTA and Tony Award winner and Emmy nominee who is critically acclaimed for his work in film, television and on stage. O'Byrne can be seen in the Starz limited series "Three Women," opposite Shailene Woodley. Prior to that he starred in the highly anticipated NBC series "Lincoln Rhyme: Hunt for the Bone Collector." Based on a series of novels, the series debuted in 2020. O'Byrne is currently set to star in Kurt Sutter's Netflix series "The Abandons."

Previously, O'Byrne co-starred opposite Margaret Qualley and Sigourney Weaver in Philippe Falardeau's *My Salinger Year*, based on Joanna Smith Rakoff's bestselling novel. He also appeared in Sebastián Lelio's *The Wonder*, starring Florence Pugh. O'Byrne starred in *Jimmy's*

Hall and Queen & Country, both of which premiered at the Cannes Film Festival. His other film credits include the critically acclaimed film *Million Dollar Baby*, *Medea*, *Before the Devil Knows You're Dead*, *Brooklyn's Finest* and *The International*.

In 2018 O'Byrne won the BAFTA award for Best Supporting Actor for his work in the 2017 ITV miniseries "Little Boy Blue." He was also nominated for an Emmy Award in 2011 for his role in "Mildred Pierce," opposite Kate Winslet. The actor's additional television credits include "Aquarius," "Mercy Street," "The Magicians," "Manhunt: The Unabomber," "Saints & Strangers," "Prime Suspect," "Flashforward," "Brotherhood" and the acclaimed Irish series "Love/Hate."

O'Byrne was an executive producer and starred in the first season of Mike Cahill's Syfy/Netflix series "Nightflyers," a psychological thriller based on George R.R. Martin's 1980s novella of the same name. Set in the year 2093, the series follows a team of scientists aboard the Nightflyer, the most advanced ship ever built, as they embark on a harrowing journey to the edge of the solar system and to the edge of insanity.

O'Byrne has five Tony nominations and five Drama Desk nominations. He has won Obie, Lucille Lortel and Outer Critics Circle awards, among other honors. The actor's most recent stage appearance was at the Donmar Warehouse in "A Doll's House, Part 2." O'Byrne was last seen on Broadway starring in "Outside Mullingar" at Manhattan Theatre Club. His other theater credits include "If There Is I Haven't Found It Yet," "The Coast of Utopia," "Doubt," "Shining City," "Frozen," "The Lonesome West," "The Beauty Queen of Leenane," "Bedbound" and "Theater of War."

O'Byrne was raised in Mullagh, County Cavan, and trained at the Samuel Beckett Centre at Trinity College Dublin.

MERAB NINIDZE

Sabbadin

Merab Ninidze is a Georgian actor with a prolific career in and outside of his native country. Ninidze's recent international feature credits include Steven Spielberg's *Bridge of Spies* and Dominic Cooke's *The Courier*. On the television side he appeared in season 7 of the critically acclaimed "Homeland" as well as BBC One's "McMafia."

Starting at the age of 13, Ninidze became one of the leading actors at the Georgian Rustaveli National Theatre. There he performed under the direction of Robert Sturua and many other notable directors. Ninidze's lead performance in Caroline Link's *Nowhere in Africa* was widely honored and the film won the Oscar® for Best Foreign Language Film. Tengiz Abuladze's *The Repentance* won the Grand Prix du Jury at Cannes. Featured in competition at the festivals in Venice, Berlin and Cannes were Bakhtiar Khudojnazarov's *Luna Papa*, Kornél Mundruczó's *Jupiter's Moon* and two films directed by Aleksey German Jr., *Paper Soldier* and *Under Electric Clouds*. For *Delo*, also directed by Aleksey German Jr., Ninidze won Best Actor at the Asia Pacific Screen Awards.

SERGIO CASTELLITTO

Cardinal Tedesco

Sergio Castellitto is an actor, screenwriter and director who has starred in some of the most important European films of the last three decades, including Ettore Scola's *La Famiglia*, Luc Besson's *Le Grand Bleu*, Giuseppe Tornatore's *L'uomo Delle Stelle*, Francesca Archibugi's *Il Grande Cocomero*, Jacques Rivette's *Va Savoir*, Paolo Virzì's *Caterina va in città*, Gianni Amelio's *La Stella che non c'è*, Sandra Nettlebeck's *Ricette d'amore*, Andrew Adamson's *The Chronicles of Narnia: Prince Caspian* and two films directed by Marco Bellocchio, *Il Regista di matrimoni* and *L'ora di religione*. In 2023 Castellitto played the role of General Dalla Chiesa in the telefilm "Il Nostro Generale."

Also for television Castellitto has been seen in telefilms such as "Natale In Casa Cupiello," "Non ti pago," "Un cane sciolto," "Il grande Fausto," "Don Milani: Il Priore di Barbiana," "Padre Pio" and "Ferrari." His series credits include "Pezzi Unici" and the lead role in the Italian version of the popular international franchise "In Treatment," which he played for three seasons.

During the 2022-2023 theater season Castellitto returned to his first love, the stage, for over 40 performances throughout Italy of "Zorro Un Eremita Sul Marciapiede."

ISABELLA ROSSELLINI

Sister Agnes

Isabella Rossellini is an award-winning and multifaceted artist who made her cinematic debut in 1979 in Paolo and Vittorio Taviani's *The Meadow*. Since then she has appeared in numerous other films including *Blue Velvet*, *Wild at Heart*, *White Nights*, *Cousins*, *Death Becomes Her*, *Fearless*, *Big Night* and *Joy*.

Rossellini was most recently seen in *Spaceman*, *Problemista*, *Silent Life* and *La Chimera*. She also voiced a character in Oscar® nominee *Marcel the Shell With Shoes On* and appeared in *Cat Person*, based on the short story in *The New Yorker*. Rossellini's recent work for television includes HBO's "Julia," Sky TV's "Master of Photography" and Hulu's "Shut Eye." Her additional small-screen credits include appearances on "The Blacklist," "Treme," "The Phantom," "30 Rock," "Alias," "Napoleon," "Merlin," "Chicago Hope" and "Crime of the Century."

In addition to being a successful television actress and filmmaker, Rossellini has a keen interest in animals and wildlife conservation. Her award-winning shorts *Green Porno*, *Seduce Me* and *Mammas* offer comical and scientifically insightful studies of animal behavior.

Rossellini's numerous honors include an Independent Spirit Award for Best Female Lead and the Women in Film Courage Award, as well as Emmy and Golden Globe nominations. In 2010 she

was honored at the Savannah Film Festival for Outstanding Achievement in Cinema and in 2013 she was awarded the Berlinale Camera at the Berlin Film Festival.

In 2022 she toured her one-woman show “Darwin’s Smile,” which reconciled two worlds that are often at opposite ends of the spectrum: art and science. Rossellini explored how empathy, which is at the foundation of acting, is also necessary for studies of animal behavior (ethology). This unique show is both a lesson on evolution and acting. In her usual comical tones, Rossellini demonstrates how acting can be used to understand the mysterious nature of animals and their emotions.

Rossellini previously toured her theatrical show “Link Link Circus,” which deals with animals’ behavior and cognition. Over the course of the performance, Rossellini transforms herself into Aristotle, Descartes, a medieval theologian, B.F. Skinner and Charles Darwin, while discussing the essence of human beings and what distinguishes us from the “brutes.” Darwin, in his theory of evolution, linked humans to non-humans, demonstrating that there is a continuum between animals and humans. For some, this idea is still offensive. While physical continuity is more accepted, cognitive continuity has been mostly rejected.

Rossellini has written numerous books including Some of Me and In the Name of the Father, the Daughter and the Holy Spirits: Remembering Roberto Rossellini. Her latest book, My Chickens and I, was released by Abrams in 2018. In 2016 Rossellini returned to Lancôme as one of their new spokespeople, three decades after she was first hired by the beauty brand. Rossellini is currently completing her master’s degree in Animal Behavior and Conservation at Hunter College in New York City. She previously received a PhD Honoris Causa from the Science Faculty at the University of Quebec at Montreal.

Rossellini runs an organic farm in Brookhaven in association with the Peconic Land Trust and the Post-Morrow Foundation. She is a mother of two and currently resides in Bellport, Long Island.

THOMAS LOIBL

Mandorff

Thomas Loibl has appeared in features such as *Toni Erdmann* and *Sommer in Orange* as well as TV series “Charité” and telefilms “Jackpot” and “Die Wannseekonferenz.”

After Loibl’s education at the Westphalian Drama School in Bochum, engagements followed at the theaters in Düsseldorf, Munich and Cologne as well as the Schauspielhaus Zürich and Burgtheater Vienna. He has worked with directors such as Barbara Frey, Martin Kušej, Dieter Dorn, Karin Beier, Werner Schroeter and Thomas Langhoff, among others.

In addition, Loibl has participated in audiobook productions such as Lampedusa’s “Il Gattopardo,” Orhan Pamuk’s “The Red-Haired Woman” and John Steinbeck’s “East of Eden.”

JACEK KOMAN

Wozniak

Jacek Koman has built an extensive career across film, television and theater, both in Australia and in Europe. Koman recently completed production on the Stan series “Prosper” and will next be seen in a pair of series, “The Teacher” (Canal+) and “Last Days of the Space Age” (Disney+).

With his unforgettable rendition of “Roxanne” Koman is well known for playing the “Narcoleptic Argentinean” in Baz Luhrmann’s *Moulin Rouge!* Subsequently he appeared in *Jungle*, with Daniel Radcliffe; *Sucker*, with Timothy Spall; and *Son of a Gun*, with Ewan McGregor. Koman was also seen in Mark Albiston and Louis Sutherland’s *Shopping*, Baz Luhrmann’s *Australia*, Edward Zwick’s *Defiance*, Alfonso Cuarón’s *Children of Men*, Simon Baker’s debut feature *Breath* and Cris Jones’ *The Death and Life of Otto Bloom*. His other film credits include *Romulus My Father*, *Floodhouse*, *Horseplay*, *The Sound of One Hand Clapping*, *Thank God He Met Lizzie*, *Ghost Rider: Spirit of Vengeance* and *The Hunter*.

Koman appeared in the second season of Foxtel’s hit series “Spirited,” for which he received an AACTA Award nomination for Best Guest or Supporting Actor in a Television Drama. His other television credits include the Seven Network series “Wanted” and “Miss Fisher’s Murder Mysteries,” the FX series “Mr Inbetween,” Nine Network’s “Doctor Doctor,” Back to Back Theatre and Matchbox Pictures co-production “Oddlands,” Jane Campion’s “Top of the Lake,” “Reef Break,” the Netflix series “Tidelands” and “The Woods,” the HBO/BBC miniseries “Tsunami – The Aftermath,” BBC’s “Waking the Dead” and a number of Australian Broadcasting Corporation series: “Jack Irish,” “Mustangs FC,” “Rake,” “The Wrong Kind of Black,” “The Doctor Blake Mysteries,” “Seven Types of Ambiguity” and “The Warriors.”

Koman’s other small-screen work includes “Small Time Gangster,” “Tripping Over,” “Mary Bryant,” “Simone De Beauvoir’s Babies,” “East West 101,” “Stingers,” “MDA,” “The Secret Life of Us” and “Wildside.”

Koman has starred in many Polish feature films including Maciej Kawalski’s *Dangerous Gentlemen*, Jan Komasa’s *The Hater* (winner of Best Narrative Feature at the Tribeca Film Festival in 2020) and Bartosz Konopka’s *The Mute*.

Koman received a Green Room Award nomination (Best Male Actor) for his performance in the Malthouse Theatre Company production of “Dance of Death.” He has worked with many of Australia’s leading theater companies and his credits for Sydney Theatre Company include “Death of a Salesman,” “King Lear,” “Endgame,” “Tartuffe” and “Fred.” Koman’s Melbourne Theatre Company credits include “Cruel & Tender,” “Angels in America” (Age Performing Arts and Green Room Award), “Gulliver’s Travels,” “The Taming of the Shrew,” “Nothing Sacred,” “The Marriage of Figaro” and “Waiting for Godot.” Belvoir Theatre credits include “The Threepenny Opera,” “Macbeth,” “Emma’s Nose,” “The Marriage of Figaro,” “As You Like It,” “Picasso at the Lapin Agile,” “The Caucasian Chalk Circle,” “Lulu,” “The Blind Giant Is Dancing,” “Splendids,” “The Tempest,” “Hamlet” and “Blue Murder.” For Anthill Theatre his credits include “The Emigrants,” “The Maids,” “Imaginary Invalid” and “Moliere.”

Koman is also the lead singer of the Melbourne band VulgarGrad, who play “blatnyak,” Russian criminal music.

EDWARD BERGER

Director, Executive Producer

Edward Berger was Oscar®-nominated for Best Adapted Screenplay for his modern retelling of the 1930 German classic *All Quiet on the Western Front*, which he also directed and produced. The film won seven BAFTAs and four Academy Awards®, including an Oscar® for Berger for Best International Feature Film, en route to becoming one of the most honored international films ever.

Previously, Berger directed all five episodes of Showtime’s limited series “Patrick Melrose,” starring Benedict Cumberbatch, Jennifer Jason Leigh and Hugo Weaving. The show won four BAFTAs (including Berger’s BAFTA for Best Limited Series) and was nominated for five Emmy Awards, including Best Limited Series and Best Directing, in addition to a Golden Globe for Best Actor.

Up next for the filmmaker is the mystery *The Ballad of a Small Player*, starring Colin Farrell, Tilda Swinton and Fala Chen. The film is currently in production.

Berger graduated from NYU’s Tisch School of the Arts in 1994 with a degree in directing. He gained his first professional experience working for the U.S. independent production company Good Machine, including working on films helmed by Ang Lee and Todd Haynes.

Berger’s film *Jack* was invited into the competition of the Berlin International Film Festival and nominated in three categories for the German Academy Award (Best Picture, Best Director and Best Screenplay). It went on to win the German Academy Award in Silver for Best Picture, as well as Best Director and Best Picture at the German Directors Guild Awards.

In 2015 Berger’s eight-part television series “Deutschland 83” premiered at the Berlin International Film Festival and aired to rave reviews on Sundance TV as the first German television show ever to be released in the U.S. It won an International Emmy, the Peabody Award, the Goldene Kamera and the award for Best International Drama Series at the renowned Séries Mania Festival in Paris. It also sold to Canal+ in France and Channel 4 in England, as well as to Scandinavia, Russia and many other territories around the world.

PETER STRAUGHAN

Writer

Peter Straughan is a critically acclaimed screenwriter whose BAFTA award-winning, Oscar®-nominated film *Tinker Tailor Soldier Spy* (co-written by Bridget O’Connor) featured an all-star cast including Gary Oldman, Colin Firth and Benedict Cumberbatch. Straughan’s Hilary Mantel

adaptation *Wolf Hall* (BAFTA and Golden Globe winner) aired on BBC television and its forthcoming sequel, *Wolf Hall: The Mirror and the Light*, is currently in production. His next project, *Folio*, examines the story behind a collection of Shakespeare's works that were assembled seven years after his death.

Straughan first became a sought-after screenwriter when he penned the screenplay for Grant Heslov's *The Men Who Stare at Goats*, an adaptation of Jon Ronson's book that starred George Clooney. He went on to write John Madden's *The Debt*, starring Helen Mirren, and Lenny Abrahamson's *Frank*, starring Michael Fassbender. Straughan's other adaptations include *Our Brand Is Crisis*, starring Sandra Bullock, and *The Goldfinch*, directed by John Crowley.

TESSA ROSS

Producer

Tessa Ross is the co-CEO of House Productions, the film and television production company she co-founded with Juliette Howell in 2016. The company now sits within the heart of global content company BBC Studios' portfolio of indies. For the small screen they recently produced two series of the critically acclaimed, BAFTA-winning BBC phenomenon "Sherwood" as well as "Brexit: The Uncivil War," an Emmy-nominated telefilm for Channel 4 and HBO starring Benedict Cumberbatch. Both projects were written by award-winning writer James Graham. The company also produced "The Good Mothers," a Critics' Choice Award nominee for Best Foreign Language Series. This unique crime drama for Disney+ and Hulu explored the mafia entirely from women's perspectives.

House Productions' recent film slate includes Andrea Arnold's new drama *Bird*, starring Barry Keoghan; Sebastián Lelio's BAFTA-nominated feature *The Wonder*, starring Florence Pugh; *The Iron Claw*, written and directed by Sean Durkin; and Daniel Kokotajlo's *Starve Acre*, a stylish horror film based on the novel by Andrew Michael Hurley. Ross was an executive producer on Jonathan Glazer's Oscar® winner *The Zone of Interest*, based on Martin Amis' bestseller, and *They Shall Not Grow Old*, a state-of-the-art restoration of archival footage from World War I that was helmed by Peter Jackson.

Ross' prior role as controller of film and drama at Channel 4 saw her influencing the U.K.'s film scene significantly by developing and financing acclaimed and award-winning releases such as Danny Boyle's *Slumdog Millionaire*, Kevin Macdonald's *The Last King of Scotland*, Chris Morris' *Four Lions*, Shane Meadows' *This Is England*, Martin McDonagh's *In Bruges*, Jonathan Glazer's *Under the Skin*, Lenny Abrahamson's *Frank* and *Room*, Todd Haynes' *Carol*, Alex Garland's *Ex Machina* and Steve McQueen's *Hunger*, *Shame* and *12 Years a Slave*. Her television credits include groundbreaking series such as "Shameless," "Sex Traffic," "The Devil's Whore," "Longford," "White Teeth" and "Clocking Off."

Ross has been a governor at the NFTS and BFI as well as a member of the ICA Council. Not only was she a member of the Board of the National Theatre, she was appointed as its first CEO. Ross is an Honorary Associate of the London Film School, an Honorary Fellow of Somerville College

Oxford and an Honorary Fellow of the NFTS. She was appointed CBE in the New Year 2010 Honours List and awarded a BAFTA for Outstanding British Contribution to Film in 2013. Additionally, Ross served as chair of the Bailey's Prize for Fiction in 2017 and sat on the National Council of the Arts Council.

JULIETTE HOWELL

Producer

Juliette Howell is the co-CEO of House Productions, the film and television production company she launched in 2016 with her business partner Tessa Ross. The company now sits within the heart of global content company BBC Studios' portfolio of indies. For the small screen they recently produced two series of critically acclaimed, BAFTA-winning BBC phenomenon "Sherwood" as well as "Brexit: The Uncivil War," an Emmy-nominated telefilm for Channel 4 and HBO starring Benedict Cumberbatch. Both projects were written by award-winning writer James Graham. The company's other recent TV productions include "The Good Mothers," a six-part Star Original for Disney+ that won the inaugural Best Series Award at Berlinale 2023; "Six Four," an intense crime thriller for U.K. streamer ITVX; and "Life After Life," a four-part drama based on the bestselling novel by Kate Atkinson.

House Productions' recent film slate includes Andrea Arnold's new drama *Bird*, starring Barry Keoghan; Sebastián Lelio's BAFTA-nominated feature *The Wonder*, starring Florence Pugh; *The Iron Claw*, written and directed by Sean Durkin; and Daniel Kokotajlo's *Starve Acre*, a stylistic modern horror film based on the novel by Andrew Michael Hurley.

Before setting up House, Howell spent five years as Working Title's Head of Television. There she established the U.K. production arm in 2010 and oversaw a raft of acclaimed drama series, films and comedy. These titles include BAFTA winners "London Spy" and "Birdsong" for the BBC, the BBC/HBO film "Mary and Martha" and Sky's hit comedy series "Yonderland." Howell also oversaw the hugely ambitious, ratings-winning miniseries "You, Me and the Apocalypse" for Sky/NBC.

Prior to joining WTTV, Howell was an executive producer within the BBC Drama Commissioning Group, overseeing a slate of films for BBC2's '80s season (including Abi Morgan's "Royal Wedding" and Tony Basgallop's Boy George biopic "Worried About the Boy") as well as Dominic Savage's "Dive," for BBC2.

Before joining the BBC Howell was head of development at Film 4, where her credits include features *Slumdog Millionaire*, *Enduring Love*, *Dead Man's Shoes*, *The Last King of Scotland* and *Buried* as well as miniseries "Shackleton" and series such as "Shameless," "Teachers" and "White Teeth." She joined the division after a tenure at Channel 4 Television, where she was a drama commissioner.

MICHAEL A. JACKMAN

Producer

Michael A. Jackman is a seasoned film and television producer and entrepreneur with over 35 years of experience in all aspects of motion pictures, from production and development to post-production and global distribution. His expertise uniquely combines traditional creative prowess, hands-on production skills and a deep understanding of emerging technologies.

Jackman most recently served as executive vice president of physical production and post at FilmNation Entertainment. For 12 years he contributed his skills and knowledge to the management of this multifaceted film and television production powerhouse. Among Jackman's notable credits at FilmNation are co-producing the Academy Award® winner *Arrival*, executive producing the gripping Tom Hanks WWII naval drama *Greyhound* and producing *The Good Nurse*, a thriller starring Jessica Chastain and Eddie Redmayne.

From 2007 to 2011 Jackman oversaw the construction and operations of Ronald O. Perelman's Deluxe Entertainment in the heart of New York City. Prior to Deluxe, Jackman was senior vice president of post-production for the Weinstein Company and Dimension Films, shaping post-production on more than 40 films.

Between 2002 and 2005 Jackman played a pivotal role in post supervising a string of Academy Award® nominees, including *Gangs of New York*, *The Aviator* and *Super Size Me*. He was also an associate producer on *Eternal Sunshine of the Spotless Mind*.

From 2000 to 2001 Jackman was partnered with Jason Alexander ("Seinfeld") in a development deal at 20th Century Fox. Together they spearheaded projects such as the action-packed *Agent Cody Banks* films and the ABC series "Bob Patterson." Before moving to Los Angeles in 1996, Jackman was based in New York, where he produced and oversaw the creation of a number of independent features and oversaw post-production of major studio films such as Oliver Stone's *Any Given Sunday*.

In 1985 Jackman relocated to New York after graduating from the University of Pennsylvania with a bachelor of arts degree in psychology. Over the next decade he honed his craft, gaining invaluable experience on notable projects such as *Mississippi Burning*, *Crimes and Misdemeanors* and *Cape Fear*.

Throughout his career Jackman has been dedicated to the New York film community. As a founding member of the Post New York Alliance and an advocate for the New York Production Alliance, he has tirelessly championed the growth and vitality of the industry in the city.

ROBERT HARRIS

Producer

Robert Harris is the author of 15 bestselling novels including The Cicero Trilogy (Imperium, Lustrum and Dictator – Fatherland), Enigma, Archangel, Pompeii, The Ghost, The Fear Index, An Officer and a Spy (which won four prizes including the Walter Scott Prize for Historical Fiction), Conclave, Munich, The Second Sleep, V2 and Act of Oblivion. His work has been translated into 40 languages and nine of his books have been adapted for cinema and television.

Harris currently lives in West Berkshire with his wife, Gill Hornby.

ALICE DAWSON

Producer

Alice Dawson has been making films for the last 25 years, working initially as a production accountant and then as a production manager, line producer and co-producer. She has collaborated with renowned auteur directors such as Sally Potter, Asif Kapadia, Michael Winterbottom, Danny Boyle, Florian Zeller, Andrew Haigh and Wes Anderson. Her film credits include *The Warrior*, *The Man Who Knew Infinity*, *The Party*, *Yardie*, *Blinded by the Light*, *The Father*, *The North Water* and *The Wonderful Story of Henry Sugar*. She is currently working as an executive producer on Luca Guadagnino's thriller *After the Hunt*, which is now in production, and Andrew Niccol's sequel *Lords of War*, which is in pre-production.

STÉPHANE FONTAINE

Director of Photography

Stéphane Fontaine is an award-winning French cinematographer. 2016 was a big year for Fontaine, as he lensed *Captain Fantastic*, for which Viggo Mortensen was Academy Award®-nominated; Pablo Larraín's *Jackie*, which was nominated for multiple Independent Spirit Awards and Oscars®; and Paul Verhoeven's *Elle*, which was also nominated for an Academy Award®. Fontaine himself received a Critics' Choice Award nomination for *Jackie* and a César Award nomination for *Elle*. Most recently, Fontaine lensed Julie Delpy's *My Zoe*, Francis Lee's *Ammonite* and Alice Winocour's *Revoir Paris*.

Fontaine graduated from the École nationale supérieure Louis-Lumière in 1985 and began his career as first assistant camera on features directed by Arnaud Desplechin, Jim Jarmusch, Leos Carax and Olivier Assayas, among other filmmakers. He won the César Award for Best Cinematography in 2006 for *The Beat That My Heart Skipped* and another in 2010 for *A Prophet*. Fontaine was nominated for another César in 2012 for *Rust and Bone*. The following year he was nominated for a Lumière Award for *Jimmy P: Psychotherapy of a Plains Indian*.

SUZIE DAVIES

Production Designer

Suzie Davies is an Academy Award®- and BAFTA-nominated production designer who has worked in every genre from drama to comedy and horror to dance, with widely varying budgets. Whether working at home or abroad Davies is a valued, supportive and collaborative member of any production team. With her clever use of the budget, she produces interesting and versatile sets and spaces that always complement the storytelling process.

Davies received an Oscar® nomination for her work on Mike Leigh's *Mr. Turner*. She also designed Dominic Cooke's *The Courier*, starring Benedict Cumberbatch and Rachel Brosnahan. Davies' most recent projects include Emerald Fennell's *Saltburn* and Will Sharpe's *The Electrical Life of Louis Wain*.

Davies began her career as a model maker and sculptor in the 1990s. She then worked as an art director, and her route through the art department gave her fantastic opportunities and experience that enhance her vision as a production designer today. In addition to giving talks and master classes at various film schools, Davies has lectured at London's National Gallery on the depiction of color in film. She is a mentor for production design winners of the Watersprite Film Festival.

LISY CHRISTL

Costume Designer

Lisy Christl has been a frequent collaborator with director Roland Emmerich, beginning with *Anonymous* in 2011. The costume-rich film earned Christl both an Oscar® nomination and a LOLA (German Film Award) win. Her exquisite work on *Anonymous* has been widely acclaimed and was featured in an exhibition at the Fashion Institute of Design and Merchandising. Christl's second collaboration with Roland Emmerich, *White House Down*, marked the first time her work took her to Canada on a studio blockbuster. In 2016 she went on to design the costumes on Emmerich's *Independence Day: Resurgence*.

Christl began her career in Berlin after graduating with a degree in fashion from the Munich Masterclass. The first film she designed was Michael Haneke's TV movie "The Castle," and since then she has collaborated with the director on *Caché*, *Time of the Wolf* and *Funny Games*. In 2003 Christl was nominated for a LOLA for her designs on Florian Gallenberger's *Shadows of Time*. She won the LOLA for Best Costume Design in 2009 for Gallenberger's *John Rabe*.

Christl's other credits include Terrence Malick's *A Hidden Life*, which explored the life of Franz Jägerstätter, an objector who refused to fight for the Nazis. This gave Christl tremendous insight into this period of costume, which came in handy when she designed Edward Berger's 2022 film *All Quiet on the Western Front*, for which she received a BAFTA nomination.

The costume designer's small-screen work includes the sci-fi thriller series "Counterpart," for Starz, and Gallenberger's international miniseries "Turncoat." Christl currently makes her home in Berlin.

NICK EMERSON

Editor

Nick Emerson began his career editing television news and documentary films. Most recently Emerson cut William Oldroyd's *Eileen*, an official selection of the 2023 Sundance Film Festival starring Thomasin McKenzie and Anne Hathaway. The film was based on Ottessa Moshfegh's Booker Prize shortlisted novel. Emerson previously teamed with Oldroyd to edit the director's critically acclaimed debut *Lady Macbeth*, starring Florence Pugh.

Emerson's other credits include Autumn de Wilde's Oscar® nominee *Emma.*, based on the Jane Austen novel of the same name; David Mackenzie's multiple Scottish BAFTA winner *Starred Up*, starring Jack O'Connell; and Neil Jordan's *Greta*, which won Best Irish Film at the Dublin International Film Festival and netted Emerson a nomination for Best Editing. In collaboration with filmmakers Lisa Barros D'Sa and Glenn Leyburn he edited *Ordinary Love*, starring Lesley Manville and Liam Neeson, the BAFTA nominee *Good Vibrations* and his first feature film, *Cherrybomb*.

FRANCESCO PEGORETTI

Hair Designer

Francesco Pegoretti was an Oscar® nominee (Best Achievement in Makeup and Hairstyling) for Matteo Garrone's *Pinocchio* (2019). He also received a BAFTA nomination for *Pinocchio* and Ridley Scott's *Napoleon* (2023). His other notable film credits include *Tale of Tales* (2015), *Ben-Hur* (2016) and *Chevalier* (2022).

LUIGI ROCCHETTI

Makeup Designer

Luigi Rocchetti is a two-time Emmy nominee whose recent film credits include *Beirut*, *The Sisters Brothers*, *Ben-Hur*, *Rose Island* and *Caravaggio's Shadow*.

Rocchetti grew up in a family and an environment that always dealt with makeup and wigs for the entertainment industry. The family company, Rocchetti e Rocchetti, recently celebrated 150 years in business. As a child Rocchetti watched his father work and helped him in his own small way. Once he finished his studies he began working with his older brother Manlio, who was already established in the entertainment industry and won an Academy Award® for *Driving Miss Daisy* as well as an Emmy Award for the HBO miniseries "Lonesome Dove."

The brothers collaborated on projects such as David Lynch's *Dune*, Walter Salles' *The Motorcycle Diaries* and two Martin Scorsese films, *The Last Temptation of Christ* and *Gangs of New York*.

VOLKER BERTELMANN

Composer

Volker Bertelmann is an internationally acclaimed pianist, composer and experimental musician. In 2023 he was honored with an Academy Award[®] and a BAFTA in the Best Score category for his work on Edward Berger's *All Quiet on the Western Front*. That same year Bertelmann scored *One Life*, starring Anthony Hopkins. Most recently, he scored the upcoming feature *The Crow* (for Lionsgate) and the series "Dune: Prophecy" (Max).

Bertelmann's score to Garth Davis' Oscar[®] nominee *Lion*, which he composed in collaboration with Dustin O'Halloran, was nominated for multiple awards including Best Original Score at the Academy Awards[®] and Golden Globes, Best Score at the Critics' Choice Awards and Best Film Music at the BAFTAs.

Bertelmann has provided music for several prominent films and television series. He composed the score for features *The Old Guard* and *Stowaway* as well as Showtime's "Patrick Melrose," the "Black Mirror" episode "Beyond the Sea" and BBC's "Life After Life." He also composed film scores for *Adrift*, the 2018 romantic drama directed by Baltasar Kormákur, and *Ammonite*, which was short-listed for the Academy Awards[®] in 2020. In 2022 he scored *War Sailor*, which was an official selection at the Toronto International Film Festival.

Bertelmann, who goes by the name Hauschka in his solo work, is a uniquely innovative pianist renowned both for his trademark sound—which he achieves by preparing the piano with various small objects—and his ability to improvise entire performances. Bertelmann's output is prodigious; he has produced more than 20 albums and EPs, both solo and in collaboration with others, and tours extensively. The composer has worked with the MDR Leipzig Radio Symphony Orchestra, where he was the artist in residence, the Icelandic experimental musical group Múm and the Grammy-winning violinist Hilary Hahn.

Bertelmann is an active member of both the Academy of Motion Picture Arts and Sciences and the British Academy of Film and Television Arts.

NINA GOLD

Casting Director

Nina Gold cast eight seasons of HBO's "Game of Thrones," for which she won three Emmys for Outstanding Casting, and three seasons of the Netflix series "The Crown," which garnered her another Emmy win. Her first Emmy came on HBO miniseries "John Adams." In the course of her career, Gold has also won a BAFTA for "This Is Going to Hurt" and five Artios Awards for *The King's Speech*, *My Week With Marilyn*, "Game of Thrones" and "The Crown." In 2016 she was honored with a BAFTA Special Award for her outstanding contribution to casting over 100 television and film productions, marking the first time BAFTA recognized a casting director with a special award.

Gold's feature credits include *Blitz*, *Back to Black*, *Scoop*, *Firebrand*, *Wonka*, *One Life*, *Indiana Jones and the Dial of Destiny*, *Catherine Called Birdy*, *Empire of Light*, *The Wonder*, *Last Night in Soho*, *The Power of the Dog*, *The Mauritanian*, *The Two Popes*, *1917*, *Star Wars: Episodes VII, VIII and IX*, *Mamma Mia! Here We Go Again*, *Bridget Jones' Baby*, *The BFG*, *Far From the Madding Crowd*, *High-Rise*, *The Martian*, *Paddington* and *Paddington 2*.

She has cast nine films with director Mike Leigh including *Peterloo*, *Mr. Turner*, *Topsy-Turvy*, *Vera Drake* and *Another Year*. Additional film credits include *In the Heart of the Sea*, *The Iron Lady*, *The Theory of Everything*, *The Imitation Game*, *Les Misérables*, *Rush*, *Sightseers*, *Before I Go to Sleep*, *How I Live Now*, *The Danish Girl*, *Prometheus*, *The Counselor*, *Attack the Block*, *Jane Eyre*, *Hot Fuzz*, *Brothers of the Head*, *The Illusionist*, *Wild Bill*, *The World's End*, *Nowhere Boy*, *Bright Star* and *Eastern Promises*.

Gold's other small screen credits include two seasons of "Rome," the "Red Riding" trilogy, "Chernobyl," "Baby Reindeer," "3 Body Problem," "Bad Sisters," "Slow Horses," "Andor," "Rain Dogs," "Brexit," "Patrick Melrose," "King Lear," "The State," "Wolf Hall," "The Dresser," "Marco Polo," "London Spy," "Restless," "Any Human Heart," "The Crimson Petal and The White," "Longford," "The Devil's Mistress" and "The Life and Death of Peter Sellers."

MARTIN WARE

Casting Director

Martin Ware is a multiple award winner who has been working in casting for film and television for over 15 years. Ware has collaborated with Nina Gold since 2016 and the duo won a BAFTA for the AMC+ miniseries "This Is Going to Hurt." They were Emmy-nominated for both Netflix's "Baby Reindeer" and Showtime's "Patrick Melrose."

Most recently, Ware and Gold cast the TV series "The Day of the Jackal," which will air on Peacock and Sky. Up next is Edward Berger's mystery *The Ballad of a Small Player*, starring Colin Farrell, Tilda Swinton and Fala Chen. On the small-screen side Ware recently cast "Amadeus," a five-part miniseries starring Will Sharpe and Paul Bettany. Both projects are now in production.

Ware and Gold previously cast such notable films as Philip Martin's *Scoop* and Edgar Wright's *Last Night in Soho*, as well as series such as "3 Body Problem" (Netflix), "Slow Horses" (Apple TV+) and "Andor" (Disney +). Ware's solo film projects include features *The Amateur* and *Sebastian*.

About FilmNation Entertainment

FilmNation Entertainment is a leading independent entertainment company that produces, finances and distributes award-winning films, television series, podcasts and theater productions that combine strong creative voices and global appeal. FilmNation is also the home of Infrared, a new film production label focused on films with franchise potential. The company produced award-winning box office hits that include *Promising Young Woman*, *Arrival*, and *The Big Sick*. Coming soon are Sean Baker's 2024 Cannes Film Festival Palme d'Or winner *Anora*, Edward Berger's *Conclave* and Pablo Larrain's *Maria*.

Since its founding in 2008, the company has expanded beyond its film roots. FilmNation launched its television division with "I Know This Much is True" for HBO, for which Mark Ruffalo earned the 2020 Emmy Award for Outstanding Lead Actor in a Limited Series or Movie. Shooting is currently underway on "The House of the Spirits in Chile" for Prime Video. Coming soon is "Small Town," "Big Story for Sky," from creator Chris O'Dowd and starring Christina Hendricks and Paddy Considine. With teams in both Los Angeles and London, FilmNation's television division is currently developing multiple new projects with global appeal.

FilmNation's theater investments include 2024 Tony Award winner for Best Play Stereophonic, recent runaway West End and Broadway hit, "Prima Facie," which earned Jodie Comer the Tony Award for Best Performance by a Leading Actress in a Play and the Olivier Award for Best Actress; "The Sound Inside," which earned Mary-Louise Parker the Tony Award for Best Performance by a Leading Actress in a Play; and "The Band's Visit," one of four productions ever to win the 'big six' Tony awards including Best Musical. Other productions include "The Pillowman," written by Martin McDonagh, which was recently revived for a West End run.

FilmNation's podcasting division is the home of non-fiction storytelling for the company, featuring character-driven storytelling and original voices uniquely suited to the medium. Popular podcasts include "SNAFU" with Ed Helms for iHeartMedia, winner of the Signal Award for Best Writing - Limited Series and Specials and History - Limited Series and Specials and 2023 nominee for Best History Podcast for the Ambie Awards; the true crime podcast "Murder on the Towpath" for Luminary with host Soledad O'Brien; "Torched for Stitcher" with host Molly Bloom; and "Hyper-thetical" hosted by Kerry Bishé.

About Indian Paintbrush

Indian Paintbrush is a Santa Monica based film production company founded by Academy Award® winning producer, Steven Rales. Indian Paintbrush has produced and financed all of Wes Anderson's films since 2007, including: *The Darjeeling Limited*, *Fantastic Mr. Fox*, *Moonrise Kingdom*, *The Grand Budapest Hotel*, *Isle of Dogs*, *The French Dispatch*, *Asteroid City*, and *The Wonderful Story of Henry Sugar* and *Three More* (based on the short stories of Roald Dahl). The company is currently in post production with its eighth feature length motion picture with Anderson, *The Phoenician Scheme*.

The longstanding collaboration between Anderson and the company has resulted in numerous awards, including five BAFTAs (Best Original Score, Best Original Screenplay, Best Costume Design, Best Production Design, and Best Hair and Makeup), four Academy Awards® (Best Original Score, Best Costume Design, Best Production Design, and Best Hair and Makeup), and a Golden Globe for Best Motion Picture Musical or Comedy for *The Grand Budapest Hotel*. More recently, Anderson and Indian Paintbrush continued their awards streak with another Academy Award®, this time for Best Live Action Short Film for *The Wonderful Story of Henry Sugar*.

In 2024, Indian Paintbrush wrapped production on *Conclave*, the newest feature film from Ed Berger, and Megan Park's sophomore feature, *My Old Ass*. Other notable Indian Paintbrush titles include Sundance Grand Jury Prize Winner, *Me and Earl and the Dying Girl*, *Seeking a Friend for the End of the World*, the Duplass brothers helmed, *Jeff Who Lives at Home*, and Park Chan-wook's, *Stoker*.

CREDITS

Focus Features presents

In association with FilmNation Entertainment and Indian Paintbrush

a House Production

a FilmNation Entertainment Production

a Film by Edward Berger

CONCLAVE

Directed by
Edward Berger

Screenplay by
Peter Straughan

Based on the book by
Robert Harris

Produced by
Tessa Ross, p.g.a.
Juliette Howell, p.g.a.

Produced by
Michael A. Jackman, p.g.a.
Robert Harris
Alice Dawson

Executive Producer
Steven Rales

Executive Producers
Glen Basner
Alison Cohen
Milan Popelka
Ben Browning

Executive Producers
Len Blavatnik
Danny Cohen

Executive Producers
Zoë Edwards
Harry Dixon
Paul Randle
Tomas Alfredson

Executive Producers
Edward Berger
Ralph Fiennes
Peter Straughan

Robyn Slovo

Executive Producers
Mario Gianani
Lorenzo Gangarossa

Ralph Fiennes

Stanley Tucci

John Lithgow

Lucian Msamati

Brian F. O'Byrne
Carlos Diehz

Merab Ninidze
Thomas Loibl

With
Sergio Castellitto

And
Isabella Rossellini

Director of Photography
Stéphane Fontaine, afc

Editor
Nick Emerson

Production Designer
Suzie Davies

Costume Designer
Lisy Christl

Hair Designer
Francesco Pegoretti

Makeup Designer
Luigi Rocchetti

Music By
Volker Bertelmann

Casting Directors
Nina Gold
Martin Ware

CAST
IN ORDER OF APPEARANCE

Lawrence RALPH FIENNES
Wozniak JACEK KOMAN
Adeyemi LUCIAN MSAMATI
Bellini STANLEY TUCCI
Tremblay JOHN LITHGOW
Dead Pope BRUNO NOVELLI
Mandorff THOMAS LOIBL
O'Malley BRÍAN F. O'BYRNE
Sister Agnes ISABELLA ROSSELLINI
Mendoza RONY KRAMER
Tedesco SERGIO CASTELLITTO
Father Haas VALERIO DA SILVA
Benitez CARLOS KIEHZ
Nakitanda JOSEPH MYDELL
Guttoso VINCENZO FAILLA
Krasinski GARRICK HAGON
Sabbadin MERAB NINIDZE
Landolfi MADHAV SHARMA
Villanueva LORIS LODDI
Lombardi ROBERTO CITRAN
Jr Cardinal-Deacon Guerrini ANTONIO TOMA
Sister Shanumi BALKISSA MAIGA
Brotzkus ROMUALD KLOS
Lowenstein WILLIE JONAH

Stunt Performers MANUELE CACCIABAUDO
ALESSANDRO NOVELLI
MARCO PANCRAZI
MICHELE RUSSO
GOFFREDO VERGARI

Italian Casting Directors FRANCESCO VEDOVATI, CSA
BARBARA GIORDANI, CSA
Casting Associate SACHA GARRETT
North American Casting Services KATHLEEN CHOPIN, CSA & JOHN ORT, CSA

Line Producer CRISTINA TACCHINO

Supervising Producer ALESSANDRO BONINO

First Assistant Director ANDREAS O'DONOHUE VILLAGGIO

Supervising Location Manager ROBERTO DI COSTE

Financial Controller GARETH JONES

Sound Mixer VALENTINO GIANNÌ

Sound Designer and Re-Recording Mixer BEN BAIRD, C.A.S.

Post Production Supervisors SIOBHAN BOYES
FLO MILLER

First Assistant Editor	CHARLIE THORNE
Digital Colourist	ANDREW DANIEL
Dialogue Coach	TABATA MARINUCCI MAJOOCHI
Religious Advisors	FRANCESCO BONOMO ELIO LOPS
First Assistant Camera A	DARÌO PAOLINI
Steadicam Operator / Camera B	ALESSANDRO BRAMBILLA
Second Assistant Camera	SOFIA KARAKACHOFF LISA BOF
First Assistant Camera B	DANILO CARUSO GUIDITTA PAOLINI
Additional Assistant Camera	FILOMENA MONTESANO
Camera Trainees	JOSEPH MAX AUGSTEIN GUILIA FALINI
DIT/Data Manager	FRANCESCO MAFFEI
Video Assist	CARLA MECOZZI
Additional Video Assist	ZOE ZIZOLA
Stills Photographer	PHILIPPE ANTONELLO
Gaffer	ALESSIO BRAMUCCI
Best Boy	STEFANO BERTOLDI
Lighting Console Programmer	FRANCESCO CRUCIANI
Electricians	MICHELE CRESSI FRANCESCO BUONOCORE DANIELE FONASSI LUCA FILONI
Rigging Gaffer	EMILIO SCATTARETICO
Best Boy Rigging Electrician	RICCARDO DI PINTO
Rigging Electrician	FEDERICO SALA
DMX Technician	FEDERICA SEPE
Rigging Gaffer, Stage	GIOVANNI GABRIELE
Rigging Electricians, Stage	VALERIO GABRIELE VALTER ROMOLI LUCA DE SANTIS
Key Grip	FABRIZIO DIAMANTI
Best Boy	PIERO BOSI
Dolly Grip	CARLO POSTIGLIONE
Grips	ANDREA CAMMERTONI ROBERTO ANGELELLI NAZARENO SAVINI
Key Rigging Grip	FABRIZIO TOMAINO
Rigging Grips	DANIELE DIAMANTI CESARE GUARINO GIANFRANCO PIZZOLANTE
Key Rigging Grip, Stage	MASSIMO D'AMICO
Riggin Grips, Stage	PAOLO SAVINI

	SIMONE BRAMUCCI
	STEFANO GIANNINI
Additional Grips	MASSIMILIANO SERAFINI
	GIORGIA FLORE
Junior Grip	EDOARDO LAMBOGLIA
Grip Department Runner	YUMA SANTORO
Script Supervisor	STELLA D'ONOFRIO
Script Executive	CALLUM AKASS
Second Assistant Director	ALBERTO MANGIAPANE
2 nd Second Assistant Director	FRANCESCO FERRARI
Third Assistant Director	GRETA SILVESTRI
Additional Assistant Directors	ANDREA FILARDI
	DALILA FORCINA
	ANTHONY CAROTENUTO
Key Cast PA	SARA ROSATO
Cast PA	TOMMASO SCRIBANI
RUFA University Trainees	SILVIA CAGNOLATI
	PAOLO ADDARIO CHIECO
Extras Casting Director	ALESSANDRA TROISI
Extras Coordinator	ASIA MORETTI
Extras Coordinator Assistants	LUCIA MAIOLI
	SOFIA VAGLIO
Stand-In for Mr. Fiennes	ALEX APREDA
Trainees	SILVIA CAGNOLATI
	PAOLO ADDARIO CHIECO
Production Supervisor	FRANCESCA REIDY
Producers' and Director's Assistant	MAJA ASTRID DIEDENHOFEN
Unit Supervisor	JACOPO MARRAS
Unit Manager, Prep	ANTONIO BASSO
Unit Manager, Location	NICOLÒ NARDINI
Unit Manager, Stage	VALERIA CORREALE
Unit Manager	TOBIA CALEVI
Unit Production Manager, Prep	WALTER FIORDELMONDO
Production Coordinator	GUILIA NENNA
Assistant Production Coordinator	ERICA MARIA RIBAUDO
Key Production Secretary	ALESSIA BOTTONE
Director's Assistant	PAULA MARIA MARTIN KARG
Travel and Accommodation Coordinator	CHIARA PROCACCI
Assistant Travel and Accommodation Coordinator	ANTONELLA BOLOGNA
Visa and Work Permits Supervisor	PAOLO CARTA
Key Set PA	ALESSANDRO CALDERARO
Unit PA	VALERIO LORENZINI
Set PA	FRANCESCO GIANCINTI
Junior Set PA	TOMMASO BROGLIA
Production PAs	KATHY ALEJANDRA BENITEZ GONZALEZ
	LORIS MONTAGNINO
	SIMONE CIANCOTTI

Production Runners	MARCO OLIVERI ORIOLES RICCARDO RICCIOLINI PAOLO PES FRANCESCO SIRABELLA SINIGALLIA
Additional Sound Mixer Boom Operators	PIERGIUSEPPE FANCELLO DAVIDE D'ONOFRIO ALESSANDRO PIAZZESE
Additional Boom Operator	RICCARDO ALFANO
Supervising Art Director Art Director	ROBERTA FEDERICO CARLO ALOISIO
Assistant Art Directors	ELENA REAL-DAVIES ROBERTA AIELLO
Graphic Designer	ANTONIA D'ORSI
Assistant Graphic Designer	COSTANZA BERARDI
Art Department Coordinator	ANGELA TRIFIRÒ
Standby Carpenter	MARCO DEMELA
Art Department Coordinator, Prep	CLAUDIA LUZZI
Art Department PAs	GIAMPAOLO CARRIERO ARIANNA SIST
Concept Artist	RICCARDO MASSIRONI
Draft Person	JESSICA MATERNO
Storyboard Artist	CRISTIANO DONZELLI
Set Decorator	CYNTHIA SLEITER
Assistant Set Decorators	ROBERTA MONTEMALE DARIA BATTILANA
Set Decoration Buyer	ARIANNA CORREGGI
Set Decoration Coordinator	LUCIA MONTICELLI
Leadman	STEFANO CARBONARO
Leadman Prep	GIANCARLO CARBONARO
Storeman	STEFANO MEMOLI
Assistant Storeman	STEFANO CASANICA
Standby Set Dresser	RUDY CAMPANELLA
Standby Assistant Set Dresser	MARCO BISESTI
Swing Gang	MARCO AURELI TARIK LOMBARDI ALESSANDRO DE ANGELIS
Swing Gang Assistants	ANDREA DESIDERI ROBERTO ZAVAGLIA ALESSANDRO FUMENTI
Labourer Swing Gang	MATEO MONTELLA D'AIROLA FELIPE AUBRY
Set Decoration Painter	MANFREDO BRUNO EMILIANI
Assistant Set Decoration Painter	LAURA DI TOSTI
Set Decoration Carpenter	CECILIA LOVASCIO
Assistant Set Decoration Carpenter	MARCO EMILIANI
Set Decoration Carpenter, Prep	MARCO NANNI

Assistant Set Decoration Carpenter, Prep MATTEO FURCOLO
Set Decoration PA MARCO CAIONE
Practical Electricians FABRIZIO BIANCHI
MICHELE MUCCHETTO
AUGUSTO BETTELLI
Swing Gang Daily LORENZO CAVALLI
Head Painter AUGUSTO VOLPINI
Painter Foreman PAOLA SFORZINI
VITTORIO DI PERSIO

Painters

FRANCESCA NUNIZANTE
MATTEO CECCONI
ANDREA PROIETTI
GIAN LUCA RICCIARDI
STEFANO MACRÌ
GRETA GRILLO
MIRKO DIAFERIA

Painter Assistants

JORDAN PATRIGNANI
VALENTINA TROISIO
GEISEL ROBERTO RAMIREZ GONZALEZ

Laborers

GIUSEPPE CASTAGNETTA
ANDREA POLIMENA
SIMONE RAVERA
GIANLUCA CIPOLLA
MIRKO LALLI
DOMENICO DE FILIPPIS
EMANUELE PICCINI
ANDREA CESARIO
ANTHONY RICCI
ANDREA TRISCHITTA
ANDREA ISIDORI
GIOVANNI SILVESTRI
CLAUDIO NOTO
EDOARDO SERVADIO
ENZO FERRARO
PAOLO SERGI
SIMONE FAVALE
HASSAN BENNANI
SIMONE ESPOSITO

Prop Master EMANUELE GERMANO
Assistant Prop Master VANESSA FEDELE
Standby Props ANDREA SINISI
Additional Standby Props STEFANO CHRISTIAN PERON
Standby Props Assistant ERLI HANXHARI
Production Buyer ELENA MANTOVANI

Props Labourer ANDREA PETRAZZOLI

Costume Supervisor ILARIA MARMUGI
Assistant Costumer Designers WARIS KLAMPFER
LAURA RHI SAUSI
Costume Coordinator GIOVANNI BERTANI
Crowd Supervisor MARIANNA FAVERO
Assistant Costume Supervisor RICCARDO BOTTOS
Costume Buyer GIULIA VENIER
Costumer to Mr. Fiennes GUILLEM SOLER POU
Key Costumer ALESSIA BOCCARDO
Crowd Key Costumer CLARA GAMBARO
Cast Costumers MARTINA PARRAVICINI
ERINI PANDI

Costumers

SARA DEL BUONO
BEATRICE BELLIGOLI
LAURA RAFFAELI
NATALINA MARINELLI
ANNA COZZOLINO

Crowd Supervisor Assistant VALERIA AMATO
Costume Truck Supervisor GIUSEPPE AMADIO
Jewelry Maker RICCARDO PENKO FOR PAOLO PENKO
BOTTEGA ORAFA ARTIGIANA FIRENZE
Head Tailor LUCIO IMPERIO
Tailor VALENTINA FERIANI
Seamstresses ANNA COLUCCIA
IVANA MAZZA
LUCIA SIGNORI
GIULIA SPORTI
Textile Artist MARIE HEITZINGER
Aging and Dying Assistant MARIANNA PERUZZO
Costume Trainees CLAUDIA BERTOCCO
ISABELLA MANTO
Costume Driver LEONARDO INTORRE
Key Hair Stylist ANNA DE SANTIS
Hair Stylists MARICA FALSO
ANTONIO FERRIGNO
ELISABETTA PAOLUCCI
DANIELE ESPOSITO
MANUELA CAREDDA
Key Makeup Artist LAURA GERI
Crowd Makeup Artist RICCARDO ROCCHETTI
Junior Makeup Artist VALERIA RICCARDI
Additional Makeup Artists GIULIA TOMASSINI
MARIO MICHISANTI
ARIANNA CONTALDO

Location Manager	NAUSICAA CECARINI
Location Manager, Prep	SIMONA PROSPERI
Assistant Location Manager	LAURA CORREANI
Location Manager Assistants, Caserta	ORNELLA CAPUOZZI
	GIOVANNA CACCIATORE
	MASSIMO AVERSANO
Production Accountant (AS.N.A.C.)	JOHN GILLETT
UK Production Accountant	LOUISE BANNERMAN
Post Production Accounts	MATILDE GIANNI
Accountant Assistant	LUDOVICO CORRADINI
First Assistant Accountant (AS.N.A.C.)	BEATRICE DE CARIA
Second Assistant Accountant	NICCOLÒ GARRONE
Junior Assistant Accountants	DAVIDE RICHIELLO
	CHIARA VESPA
Payroll Accountant (AS.N.A.C.)	IVANA COSCARELLA
Payroll Accountant	LUCA SIMONETTI
Payroll Assistant	PAOLO BALDI
Data Entry Clerk	VERONICA COLUCCI
Data Entry – FMI	
	RENATO AGOSTINI
Special Effects Supervisor	CLAUDIO QUAGLIETTI
Special Effects Technicians	ERNESTO GAROFANO
	CARLA DE MARIA
Covid Coordinator	MARCO SAMMARTINO
Covid Manager SAG	GAIA TRAMONTIN
Covid PA	MATTEO FROLLANO
Health and Safety Advisor	SARA CORDERO BOTO
Doctor	
	VALENTINA PASCARELLA
EPK Backstage	MARCELLO ORLANDO
EPK	ALESSANDRO BOGNANNI
Trainee Stills Photographer	
	JAMES PANTING
Additional First Assistant Editors	MONIKA RADWANSKA
	BORJA TORRES SÁNCHEZ
	GEORGE ADAMS
First Assistant Editor, Shoot	
	ALEXANDRA MONTGOMERY
Legal Delivery Coordinator	
	AQUARIUM STUDIOS (LONDON)
Audio Post Production	JACK WENSLEY
Supervising Dialogue Editor	JAMIE McPHEE
Effects Editors	ALEXEJ MUNGERSDORFF
	NICK RYAN
Additional Sound Design	NAOMI GRAHAM
Dialogue Editor	ARCHIE LAMONT
Sound Editor	PAM THOMPSON
Audio Post Producer	SEAN O'SHEA
Managing Director Aquarium Studios	
	ROB PRICE
Foley Mixer	JASON SWANSCOTT
Foley Artist	SOPHIA HARDMAN
Foley Editor	

Sound Re-Recorded At ABBEY ROAD STUDIOS
Senior Mix Technician KOBI QUIST
Mix Technician HANNES WANNERBERGER
ADR Voice Casting PHOEBE SCHOLFIELD
Loop Group SYNC OR SWIM
ADR Recorded At SOUND ART 23
GRAND CENTRAL RECORDING STUDIOS
GOLDCREST POST PRODUCTION
UPP VFX
Visual Effects By VIKTOR MÜLLER
Visual Effects Supervisor LENKA LÍKAŘOVÁ
Visual Effects Producer TOMÁŠ KALHOUS
Head of 2D Department MAREK RUTH
2D Compositing Supervisor

2D Senior Compositors

PETR HAUSER
PETR ORLICKÝ
LUKÁŠ DVOŘÁČEK
DENNIS DALLEN
ONDŘEJ CTIBOR
ATTILA POLGAR

2D Compositors

MARTIN ŠÍSTEK
NIKOLA PARADJINA
DAVID BRNA
ANEŽKA KRÁLOVÁ
TOMÁŠ FENCL
LUKÁŠ HANOUSEK
LILI LIKER
ANNA KUBÁTOVÁ
ZOLTÁN CZÉRE
PALOMA MELIS
ROLAND TORDA
JAN ZÁBRANSKÝ
GABRIELLA PAPP
SZILARD EGYED
JACKSON NEAL FALLIN
TAMELLA NAYDENOVA
ONDŘEJ FORMÁNEK
CARLOS EXPÓSITO MARTÍNEZ
ALEXIS CRAWFORD
DAVID VARGA
PATRIK VOKOUN
PETRA PLECHÁČOVÁ

GERTRÚD CSADA
KATEŘINA NOVOTNÁ
CSABA HUBER
ANASTASIIA ASLANOVA
IVAN NYCHYPORUK
HANNA DOHOLUCZKI

Head of Photo Department PETR HARMÁČEK

Roto Artists

KAROLÍNA VÍTKOVÁ
VIKTOR UREŠ
REBEKA SIKOROVÁ
LUCIE ČERNÁ
JANA ČERNOHORSKÁ

Head of 3D Department PAVEL KOLÁŘ
CG Supervisor VIT RUMBLER
Modeling Supervisor JIŘÍ VYČÍTAL

3D Generalists

DAMIEN CLEMENT
MICHAL RUDKOWSKI
ELIŠKA FAUSTUSOVÁ
ANDRES LANZA
TOMÁŠ ROTH

Texture Artist MICHAL ČAVOJ
 VALENTIN SURDILA
Modeler/Texture Artists ANDREA BELLINI
 TOMÁŠ KUČERA
 MICHAL PURKERT
3D Animator TOMÁŠ NOVÁK
FX Artist KRISTIÁN ŠEBEST
Crowd Supervisor VÁCLAV UHLÍŘ
Match Move Department MICHAL DUFKA
 JAN STRÍPEK
 VOJTĚCH BATKO
Digital Matte Painting Supervisors FILIP ČERNÝ
 KRISTINA KRASTEVA
Matte Painting Senior Artists TOMÁŠ BEZDĚČKA
 OTO KANDERA
Matte Painting Artists MATEJ JUHÁR
 DOMINIK MIKLUŠÁK
 RADOVAN KISSÓCZY
Scanning Department MARIE LELIČOVÁ
 KRISTÝNA BÍLÁ
 JAROSLAV MATYS

Visual Effects Production Manager ANNA KEŇOVÁ
Visual Effects Production KATEŘINA POPELOVÁ
DOMINIKA LAJTOCHOVÁ
Visual Effects Coordinators TOMÁŠ SUŠANKA
VERONIKA KLIMKOVÁ
JAKUB ČERNÝ
JIŘÍ ŠABATA
Data Managers MARTIN HROMÁDKO
MICHAL ČECH
Visual Effects Editorial JAROMÍR TŮMA
Head of Visual Effects Technicians ZDENĚK HAVELKA
Visual Effects Technicians ROSTISLAV TŮMA
JAROSLAV JARKA

GOLDCREST POST PRODUCTION

Digital Intermediate Provided By

Digital On-Line Editors

ELLIE CLISSETT
GUILHEM COULIBALY
GEORGINA CRANMER
HARRY FIELD
COLIN FOULKES
JEMMA FOX
VALENTINA RUTIGLIANO

Digital Intermediate Producer EVANGELINE WHITE
Digital Intermediate Assistant Producers KRIS CARR
GONCALO OLIVEIRA
ROSIE SIMMONS
Head of Production, Goldcrest JONATHON COLLARD
ROB FARRIS
Head of Post Production, Goldcrest GIULIA CAVINA
Digital Intermediate Assistant Colourists ALISTAIR DAVIDSON
LAURA PAVONE
FINLAY REID
LAWRENCE HOOK
DI Technical Supervisor ALFIE McDONALD
DI Assistants ISABELLE SOOLE

Digital Film Bureau

SOPHIE BILLINGTON
GEORGI STOYANOV
MONICA OLIVEIRA
ZOE COUSINS
ALLAND HEMERASHID
AISHA HOFFMAN
ALFIE LEVIN
TIMOTHY P JONES
GORDON PRATT

Head of Extraction and Delivery	TOM CORBETT
Senior DI Administrator	NEIL HARRISON
Systems Engineers	ANTHONY BERARDO
	ALEXANDER PHILLIPS
Technical Manager	PHILIP TAYLOR
Head of Department	PATRICK MALONE
Commercial Manager	MARTIN POULTNEY
Digital Intermediate Technologist	LAURENT TREHERNE
Main and End Titles	MOMOCO
End Roller By	ENDCRAWL.COM
Transportation Manager	DANIELE BECCAFICO
Transportation Captain	SIMONE PARALOVO
Production Drivers	GIORDANO ORITA
	FRANCESCO MARINELLI
	ANDREA BECCAFICO
	ALBERTO MILETO
Driver to Mr. Berger	SOUFIANE EL HABCHI
Genny Operator	MASSIMILIANO SEMPRONI
Camera Truck Driver	ROLANDO BRUCCHIETTI
Video/Sound Luton Van Driver	DANIELE PIERANI
Electrician Truck Drivers	GIUSEPPE CORVAJA
	MICHELE MORRA
	DENIS IOAN MUNTEANU
	LORENZO D'AGOSTINI
Electrician Luton Van Driver	MANUEL CAPOMAGI
Grip Truck Drivers	GIANNI BLASUCCI
	FLAVIO FLOCCARI
	ANGELO SCALIA
	SANDRO BECCAFICO
Grip Luton Van Drivers	DANILO LUCA
	MIRKO RICHICHI
Genny Operator	MAURIZIO LENTINI
Costume Extras Truck Driver	FERRINO TOPPI
Makeup Truck Driver	SIMONA CONSORTI
3-Way Driver	GIULIO VENTURINI
Camper Drivers	ADRIANO FEDELE
	MASSIMO MATTIOLI
	DAVID PIERANNUNZI
Costume Truck Cast	ALDO CLABASSI
Costume Luton Van Drivers	DANIELE ARMENI
	CLAUDIO MARINELLI
Covid Luton Van	GABRIELE SCREPANTI
Office 3-Way Driver	PIERO MARCHESI
Hair Truck Driver	SHAHIN ALAM
Honey Wagon Drivers	SIMONE MORETTA
	VINCENZO SORRENTI
Art Department Truck Driver	ROBERTO GIROLAMO
Additional Electrician/Grips Truck Driver	MASSIMO PIRAS
Additional Electrician Truck Driver	PIERPAOLO PRONTERA
Additional Grip Truck Driver	VALERIO POZZI
Additional Costume Truck Drivers	CLAUDIO MASOTTI
	MAURO ELIA
Additional 3-Way Truck Drivers	EMILIANO SILVERIO

Picture Vehicles Coordinator ALICE MARCHITELLI
Facilities Manager LORIS GRASSO
Facilities Manager Assistant DANIELE DE SANTIS
Facilities Prep ALESSIO CAMPIONE
Facilities Prep Assistant ERMANNO MARSICO

Security

ALESSANDRO ANGELETTI
ROBERTO BISOGNO
SAMUELE CIFOLA
SIMONE DE MUTIIS
CARMINE FLORIO
GIOVANNI IANNOTTI
FABRIZIO SEGARELLI
ROSARIO LUCIANO
MARCO LORINI
DOMENICO PECORARO
SIMONE SANTOPAULO
LORIS TAFFONE
STEFANO VINCENZI

Animal Wranglers ANNA EWA SMALARZ
CHIARA ALESSANDRINI

Catering Manager MONICA LEURINI
Craft Assistant ADRIANO ALBERTI
Craft Assistant Base Camp MATTEO TANO

Catering Assistant LUCA PIZZICHEMI
Craft Assistants ALESSIO ALBERTI
PASQUALE FARINA

Score Co-Producer, Additional Cello and Timpani Recordings BEN WINKLER
Orchestration JAN ANDREES
GREGOR KEIENBURG
RAFFAEL SEYFRIED

Pro Tools Engineers

ALEXANDER NIKOLEIT
PHILIPP KAMINSKY
OZAN TEKIN
PAUL MÜLLER REYES
LAMBERT WINDGES
BENEDIKT WILD
RAMON GONZALEZ
ISABELLA FORSTER

Cristal Baschet	MARC CHOUARAIN
Violin and Viola	KARINA BUSCHINGER
Cellos	LAURA WIEK
	DANIEL BRANDL
	MORITZ BENJAMIN KOLB
Contrabass and Special Contrabass Sounds	YAIR ELAZAR GLOTMAN
Vocals and Vocal Engineering By	ALEV LENZ
Clarinet and Bass Clarinet	ANDY MILES
Modular Synthesizer	FRANCESCO FABRIS
Percussion	KAI ANGERMANN
Additional Gong Recordings	LENNART SAATHOFF

String Quartet and String Ensemble	LONDON CONTEMPORARY ORCHESTRA
Conductor	ROBERT AMES
Recorded At	ANGEL STUDIOS, LONDON
1 st Violin (Quartet and Section Leader)	ZAHRA BENYOUNES

1st Violins

CHARIS JENSON
ANTONIA KESEL
ANNA DE BRUIN
NICOLE CRESPO O'DONOGHUE
NICOLE STOKES

2nd Violin (Quartet and Section Leader) VENETIA JOLLANDS

2nd Violins

ALICIA BERENDSE
GUY BUTTON
PATRICK DAWKINS
NADINE NAGEN
RADHIKA DE SARAM

Viola (Quartet and Section Leader)	ZOË MATTHEWS
Violas	MATTHEW KETTLE
	ELISA BERGERSEN
	MEGHAN CASSIDY
Cello (Quartet and Section Leader)	REINOUD FORD
Cellos	NATHANIEL BOYD
	VERITY EVANSON
	EVE HEYDE
Basses	TOM WALLEY
	GWEN REED
	ELOISE RIDDELL
Copyist	ANANDA CHATTERJEE
LCO Recording Projects Managers	CASSANDRA GURLING
	MEG MONTEITH
LCO Orchestra Manager	AMY-ELISABETH HINDS

Recording Engineer JOHN BARRETT
Recording Tape OP DANIEL HAYDEN

Orchestral Strings THE BUDAPEST ART ORCHESTRA
Conductor PETER PEJTSIK
Record at EAST CONNECTION MUSIC RECORDING CO., STUDIO 22
Contractor/Orchestral Music Production By MIKLOS LUKACS
Recording Engineer GABOR BUCZKO
Recording Tape OP MIKLOS LUKACS SR.

Music Editor RICHARD ARMSTRONG
Score Mixed By DANIEL KRESKO

Publishing PINE AND OAK PUBLISHING
HOUSE CONCLAVE LIMITED

Music Supervisor JENN EGAN

ALLEGRI: MISERERE

Performed by Capella Musicale Pontificia Sistina, Massimo Palombella
Courtesy of Deutsche Grammophon GMBH
Under Licence From Universal Music Operations LTD

Italian Production Services by Wildside S.R.L. and Small Forward Productions S.R.L.

For Wildside S.R.L.

Co-CEO MAURO MARTANI
Executive Producer – Head of Production OLIVIA SLEITER
Production Finance Director MAURO MONACHINI
Head of Legal and Business Affairs GIORGIA DE PAOLIS
Senior Legal Counsel MARIACARLA GALLI
Production Development and Payroll Accounting Manager LIVIA PASTORELLI
Assistant Production Accountant SONIA DA NAZARET
PO Specialist LORENZO ROSSI
Government Grant Compliance Manager ROBERTA TROVATO
Government Grand Compliance Team EMANUELA NOVELLI
DILETTA DRAGO
LUCREZIA GARAMANI

For Small Forward Productions S.R.L.

Sole Director ARMANDO MARANI
Accounting Liaison Manager SILVIA MONACHINI
Production Accountant MARA MONACHINI
Assistant Production Accountant BARBARA SANTUCCI

For FilmNation Entertainment

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President, Marketing and Distribution	HETA PAARTE
SVP, Distribution	PAULINE PIECHOTA
SVP, International Sales	ROB CARNEY
SVP, Physical Production	MELISSA MORKUS
SVP, Worldwide Delivery	STEFAN ZORICH
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VP, Business and Legal Affairs	BEN RYZAK
VP, Distribution	LEON SHEN
VP, Finance and Accounting	RYAN VINIOTIS
VP, International Sales	ALICE LAFFILLÉ
VP, Operations and HR	SVEN DELVECCHIO
VP, Motion Pictures	BREEAN SOLBERG
VP, Motion Pictures	LUCAS WIESENDANGER
VP, Marketing	CAT FISHER
VP, Publicity	SELENA SALDANA
VP, Strategy and Financial Analysis	MILENA JANKOVIC
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Director, Physical Production	ELIZABETH SIEGAL
Director, Publicity	CARMEN IRABIEN
Director, Worldwide Delivery	McKENNA CARTWRIGHT
Manager, Business and Legal Affairs	CAROLINE JOHNSON
Manager, Business and Legal Affairs	MEGAN HALLSON
Manager, Finance and Accounting	ADRIANA BOLAÑOS
Senior Accountant, Finance and Accounting	ABRAHAM BRIONES
Staff Accountant, Finance and Accounting	DAVID HILDEN
Coordinator, Business and Legal Affairs	NOAH HAROUCHE
Coordinator, Distribution	PAUL GARLICK
Coordinator, Marketing	KEVIN GESELL
Coordinator, Physical Production	DEB JOURDAIN
Coordinator, Offices of the COO and General Counsel	WALFORD CAMPBELL
Coordinator, International Sales	NEVE SCOTT
Coordinator, Motion Pictures	ALYNA SANTOS
Coordinator, Motion Pictures	RYAN SMITH
Assistant, Operations	CANDACE TANG

For Indian Paintbrush

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COO	GENE KANG
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For House Productions

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Financial Controller	TIM POWELL
Junior Production Executive	MOLLY MOFFATT
Business Affairs Consultant	SAM WILLIAMS
Paralegal	LILY TYLER

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Production Coordinator SARAH WESTBY
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