



OFFICIAL SELECTION 2014

THE FACE OF AN ANGEL

PRODUCTION NOTES



Directed by Michael Winterbottom

With Daniel Brühl, Kate Beckinsale,
Valerio Mastandrea, Cara Delevingne,

Official Selection: 2014 Toronto International Film Festival

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SHORT SYNOPSIS

Why are we fascinated by murder? Inspired by the killing of British student Meredith Kercher in Italy, *THE FACE OF AN ANGEL* looks beyond the salacious headlines to explore both the media and the public's obsession with violent stories, whether fictional or real.

LONG SYNOPSIS

Thomas Lang (Daniel Brühl) is a film director who is offered the chance to adapt a book by American journalist Simone Ford (Kate Beckinsale), which recounts the controversial trial of American student Jessica Fuller for the murder of her flatmate Elizabeth Pryce. To help with his research, Simone takes Thomas to Siena, where he is disturbed by the media frenzy that has developed around the case.

After visiting the crime scene, Thomas, who is separated from his wife and daughter, begins to question not only the motives of the people around him, from the financiers of the film to the press corps, but also his own. As Thomas descends into his own personal torment, he is rescued by his friendship with a young, guileless British student, Melanie (Cara Delevingne). Through Melanie he begins to realise that he no longer wants to make a film about violence and guilt – he wants to make a film about love and innocence. He wants to make a film that will honour the victim, that will focus on the life, the love and the happiness that have been taken from her.

PART 1: A STATEMENT

Although this film is very much inspired by the true-life circumstances surrounding the still-unresolved murder of British student Meredith Kercher in Perugia, November 2007, Michael Winterbottom's film *THE FACE OF AN ANGEL* is in no way a crime story or a reconstruction. It is not concerned with guilt and recrimination; it is an attempt to engage with the aftermath of such a shocking, violent crime.

It is a story about stories. The stories of the families, people who have lost a loved one either to death or to lifelong notoriety. The stories of the media, and the complex multiplicity of narratives it overlays onto such a tragedy: stories that judge, stories that empathise, stories that hypothesise, stories that profess to know. The stories of us: people who have become accustomed to seeing violent crime treated as soap opera – in the news, in literature, in film, drama and music.

But most of all, it is a film about trying to tell the story that is the last to be told.

The story of the victim.

PART 2: THE BOOK - ANGEL FACE BY BARBIE LATZA NADEAU

Like any of us, Michael Winterbottom was horrified by the first reports of the events of 1 November 2007, when the body of 21-year-old British student Meredith Kercher was found by Italian police. And like any parent, he could only begin to imagine the horror of losing a child before their adult life has really begun. The words of Meredith Kercher's despairing mother Arline struck a chord: *"It's such a shock to send your child and for them to not come back."*

Within a matter of days, however, Meredith's face was supplanted by another in the news items that were coming from Perugia. From the victim, attention soon turned to one of those accused of the killing: Amanda Knox, an American girl of just 20. Knox's face would command headlines for the next two years. Not only would the case be unusual for its length, it was also controversial; when Knox and her then boyfriend Raffaele Sollecito were finally jailed for the crime in December 2009, not only was there no consensus as to their guilt, there was no consensus as to the crime committed. Was it Rudy Guede, acting alone? Was it all three? Or just Knox and Sollecito, as Guede had once suggested in the witness stand? And regardless of culpability, what was the motive?

As Winterbottom saw this tragic tale being played out in the media, he began to wonder what was keeping this story in the public eye. As a filmmaker, his attention had often been brought to stories with an immediacy and currency, most notably with his acclaimed 2006 docudrama *THE ROAD TO GUANTANAMO*, which catalogued the jailing of three British Muslims – The Tipton Three – under America's terror laws. Curious to know more about the Meredith Kercher case, Winterbottom picked up one of the first of a slew of books on the subject: *ANGEL FACE* by Barbie Latza Nadeau, first published in 2010.

Explains co-producer Josh Hyams, *"Barbie's book was one of the first books on the case. There had already been a good deal of coverage of the trial in the news when Michael decided to have a look at it, but what really interested him was that it offered a glimpse of what life was like around the margins of the case; from the families to the correspondents who descended on Perugia to cover it. There was a subculture that was growing up around the hotels and bars that the journalists frequented that somehow mirrored the social lives of the students they were writing about."*

Says Winterbottom, *"The starting point, for me, was really that: why do cases like this capture the public's imagination? And the Meredith Kercher case was an extreme example. I think there have been more than ten books written about it, obviously endless acres of newspaper and TV news journalism; there's been TV films made of it, documentaries. It's an extreme version, but in a way it's just an extreme version of what happens in general. Which is that people spend an awful lot of time watching or reading coverage of crime. Violent crime in particular and violent sexual crime even more so. So I thought maybe Barbie's book, with Barbie as a character, would be a way to do a film that is, in part, wondering why we all spend so much time reading about crime."*

Winterbottom and his producing partner Melissa Parmenter immediately acquired the rights to Nadeau's book, and the director's first port of call was Rome, where he met with the author, an American expat relocated to Italy. This was Winter 2011, just as Knox and Sollecito were beginning their appeal.

"I would say," notes Winterbottom, *"that the starting point for the film was actually the world that I encountered there – the world around the investigation and the trial. In particular, the journalists covering it."*

Nadeau herself was aware that this was no ordinary case. One outcome of all the many cutbacks that journalism had suffered since the financial crisis of 2008 – combined with the rise of blogging and competitive online news services – was that newspapers no longer maintained foreign bureaus. As a result, Nadeau was one of just over a handful

of reporters dedicated to the trial. *"This became such a media show,"* she recalls. *"There were people all over the world covering this story. There was a core group of six of us, and we were looking around saying, 'What is happening here?' Even for us, it was very strange."*

She agrees with Winterbottom's observation that the press corps had become its own intimate world. *"Generally when a journalist covers a case, you dip into the case, you do your story and then you leave,"* she says. *"But this case lasted so long – the trial went on for over a year, and the hearings were only held twice a week, so it was all going on in slow motion. Which really gave us an opportunity to dig deep, to really get to know our sources better. We weren't just out there collecting quotes. We had lots of time to really cultivate our sources."*

"That we journalists – who are really cutthroat and often try to get to the story first – become almost like a family in this story, that is very unique in any kind of press corps anywhere. We are people too. We band together to cover a story that is really difficult to cover, and we do watch out for each other, even if we are essentially competing with each other."

However, what impressed Nadeau most about the director was his concern for addressing the story with sensitivity and respect. *"When I first met Michael,"* she recalls, *"he was very interested in justice for the victims, in making sure Meredith Kercher's story was not lost in anything he did with regard to this film. The details of the case really ended up being a springboard for Michael, an inspiration to tell a broader story using those terrible horrible details as a backdrop in which the main characters could reflect on the tragedy rather than using the tragedy to tell the story."*

For her part, Nadeau agrees that this was a story that had snowballed very quickly in such a short space of time. *"The murder of Meredith Kercher in 2007 was really one of the most unique murders that has ever happened in Italy,"* she says. *"A young woman studying abroad was killed, presumably by two other students, in a case that didn't make sense, in a case that didn't have a lot of clear answers. One of the things that made this case so compelling was the fact that the lawyers, the judges, all these people in this tiny little town of Perugia, in the Umbrian countryside, somehow became part of the story too."*

"Usually in a standard murder case, the murder, the victim, the weapon, the suspects are the only things involved. But in this particular case, the families of everyone were involved, the journalists became part of the story – all these people somehow became part of the story. And that's how it got out of hand."

PART 3: WRITING THE SCRIPT

After making initial contact with Nadeau, Winterbottom called up screenwriter Paul Viragh to help him distil his thoughts into a workable script. *"Michael had already done a bit of research,"* Viragh recalls, *"and it was a case of brainstorming what it was that we were trying to say. It was fairly clear what was going on with the case: it was a stalemate. Nobody could really work out who was definitively responsible and it had all become very messy by the time we came to it, which was part of the reason it was so fascinating to the press."*

"In my other career as an actor I was involved in a lot of crime reconstruction dramas over the years, I've done all the cop series, and – out of respect for the Kercher family – I did not want to do that. I wanted to have a conversation about why we're all so fascinated by these things. So the original conversations we had were about what we were trying to do, and the kinds of subjects that came up in conversation were things like, 'How do people cope with extreme tragedy?' In this case being very brutal. And murder being probably the worst kind of tragedy, because it is against the laws of nature and man."

Viragh's first creative decision was to put the media storm under a microscope and focus on the individual journalists who were dealing with the case on a weekly basis. He recalls, *"I think Michael was very keen to look at the press and how they handled it, so rather than look at the case itself, we started looking at the people involved in the case. And we looked at the journalists. They're a fascinating group of people; they're mainly expats – English-speaking but living in Italy, due to there being no foreign press bureaus any more – and the length of the process meant that they were all together for three years. Every weekend, from Thursday to Sunday for three years, covering this case. And it had international attention, so they were suddenly minor celebrities themselves. Looking at them, we began to get a sense of how the story was being told to the world, and also why people are so fascinated by what was going on."*

This, however, was just the starting point. *"The next thing,"* says Viragh, *"we both looked at it and said, 'Well, it's all very well looking at the press, but what are we doing? What's our part of the process?' Michael's idea was always that we would take several paces back from the story. Because we weren't looking at the case directly, which is what people were expecting us to do, we were looking at how people handling the case told the story – and we were going to look at how we were telling the story of the people telling the story."*

The use of meta-fiction in art is not a new idea. In Hamlet, William Shakespeare uses the idea of a play within the play, as Hamlet stages a murder drama to try to provoke a reaction from the man he believes killed his father. And within Winterbottom's personal body of work, such meta-fictional works as TRISTRAM SHANDY: A COCK & BULL STORY, 24 HOUR PARTY PEOPLE and THE TRIP/THE TRIP TO ITALY form a subgenre of their own, exploring ideas of authenticity and reality to arrive at a broader and more emotional truth.

Says Viragh, *"We needed that kind of telescopic approach – we needed some method to be able to get past the fact that the trial had gone on so long. We wanted to be able to go back and forth in time. The thing that struck us both was the fact that nobody ever really talked about Meredith, they all just talked about Amanda Knox. Somehow the tragedy was almost too difficult to look at. So we were looking at how other people were looking at the case – being exploitative, possibly – and that made us question what we were doing ourselves. "We wanted to make something respectful, if you like. A film that looked at the tragedy respectfully."*

Winterbottom concurs that the idea to turn the camera on themselves would not involve such a great leap of faith. *"To be honest,"* he says, *"the finished script was not that different to what the original idea was – that there would be some back and forth between the journalists covering the case, the investigation into the case. But from quite early on we knew that the central character wouldn't be a journalist based on Barbie but*

a director who was interested in making a film about Barbie. Those levels of the story were there from the start.”

Drawing on Winterbottom’s own experience in Rome, the timespan of the screenplay was to be the duration of the appeal. *“But it’s not about who did what,”* says the director. *“It’s not about the killing itself. I suppose what it’s about is why we are fascinated with these things – what is the attraction? And rather than try to deal with that directly either through a real case or a fictional case – what it must be like to be the parent of someone who’s been killed, what it must be like to be the parent of someone accused of being the killer, and what it must be like to be those people – it’s all mediated, two or three steps away, via our lead character, someone who’s got their own crises, but on a more normal level.”*

To put some distance between the intention of the film and the reality of the case, Winterbottom and Viragh not only put the trial in the background, they changed the names of the characters and moved the location to the medieval town of Siena. Nevertheless, the facts and the chronology remained faithful.

Despite such an experimental approach, Viragh believes that *“the bottom line is that, purely from the point of view of what are we trying to do, we were trying to look at the people who are telling the stories of these events. On television and in film, murder and violence are treated relatively flippantly. So I think Michael’s idea was that we’re all slightly compromised by these kinds of situations. A lot of the scenes we put into the film involve things that actually happened to us as people while we were researching the film, things that reflect the moral dilemmas we sometimes faced.*

“Personally, I think that if you’re covering such a tragic real-life event I think you need to put some kind of reality into it. The finished film may have some fantastical elements and the trial is fictionalised, but the source is real. So we went backwards and forwards, being writers and filmmakers.”

Nadeau was quick to understand what the filmmakers were trying to do. Her own book is frequently concerned not just with the trial but with the way the story played out in different cultures. To Italians, the American defendant seemed arrogant and disrespectful. To Americans, reading the news via second-hand sources, the Italian court system seemed worryingly shambolic.

Says Nadeau, *“I think it’s an important thing for anyone who watches this film to understand that these big stories have a subculture – there is so much more going on behind the scenes than what appears in the headlines. The people who are reporting the news, and are caught up in telling the story, have lives and stories too. We also have parents, most of us have children, we have our own daily struggles and I find it refreshing to have that story told as well.”*

PART 4: THE CHARACTERS

Having decided on their approach, Winterbottom and Viragh needed a protagonist who would, in some ways, be their avatar. Says Viragh, *“Both Michael and I have children, and I think anybody who has a child can in some way understand what a horrific nightmare the Kercher family has been through. And that stands for all great tragedies throughout the ages; those things are very difficult to cope with. So we wanted to put a*

man in the middle of that who has a family, who is empathetic, and therefore has a moral dilemma."

For Winterbottom, it was essential that such a potentially massive story be pared down to the essentials. Though the real story is overloaded with larger than life characters – notably public prosecutor Giuliano Mignini, who tried to introduce allegations of satanism due to the Halloween apparel found at the crime scene – the finished script was much more intimate.

"There are really just four main characters in our film," says Winterbottom. "There's Thomas, who's a film director; Simone, who's a journalist; Edoardo, who's a slightly mysterious blogger, and Melanie, who's a young student. And the film is a series of satellite connections between Thomas and all these characters."

• THOMAS (Daniel Brühl)

Although the character of Thomas is a film director, Winterbottom is quick to deny any autobiographical elements, adding, *"He's about 20 years younger for a start."* Viragh notes that it was important for Thomas to be a man in his thirties: *"We wanted the character to be of a certain age. If he was an older man, it would have been less involving, if he'd been younger he would have less to lose."*

Of Thomas, Winterbottom says, *"Obviously, he's German, but the idea is that he came to Britain, made one successful film, a film noir, when he was very young, in his mid-twenties. This was probably about eight or nine years ago. After that success, he'd gone to America with his wife, who's the star of that film, and had a daughter called Bea – who's nine in our story. He had a couple of flops in America and then for the last four years he hasn't made anything."*

"Meanwhile his wife is now the star of a long-running TV series and is living with the actor who plays her husband in the show, and is therefore in the role of dad to Thomas's daughter. They've been separated for a couple of years, and Thomas hasn't had any work, so he's in crisis. Then he's offered the chance to come back to Europe and work with the producer who produced his first film, his only successful film, and they're making a film about this murder in Italy."

Brühl had admired Winterbottom's work from afar, as he had told the director's sometime producing partner Andrew Eaton on the set of racing drama RUSH, in which he played Niki Lauda. *"Andrew helped a bit, because he produced RUSH, and he told me quite a lot about Michael while we were shooting that film. I was very impressed by their long relationship, and I told Andrew many times that I was a fan of Michael's work and that it would be great to work with him some day. Surprisingly, it happened quicker than I thought it would."*

The actor admits that he had mixed feelings when Winterbottom first approached him. *"It was a bit weird,"* he says. *"Like the character in the film, I was sometimes disliking myself for me being so interested and attracted by this gossipy case, which is the basis of the script. But I read it anyway, and I soon realised that it's actually not about this case at all – it's a story on its own."*

Brühl also questioned the director about any possible overlap between himself and the character. *"I always thought I was Michael's alter-ego, but he refused that,"* he says.

"But I think there is some truth there – maybe 20 or 30 per cent. In the end, the character was something of a combination: partly Michael, partly Paul Viragh the scriptwriter. So I just studied Michael and asked him a lot of questions about his life, about what it feels like to be a director."

"After having worked in the film business for 17 years," he adds, "I've sometimes been through similar processes as this character, Thomas. Although I'm not a director – fortunately, I'm just an actor – it can sometimes be quite difficult and complicated. So I had empathy with the struggles this character is having, trying to get his private life sorted and get back on his feet after a couple of failures. He wants to tell a story that's worth telling, but, again, he's struggling. There was something in that which I understood and liked."

• **SIMONE (Kate Beckinsale)**

In keeping with the film's themes of blurring fact and fantasy, the character of Simone, though fictional, does share many characteristics with Barbie Latza Nadeau, prompting actress Kate Beckinsale to note, *"It must have been a very weird sensation for her: is this person actually playing me or not?"*

Simone is Thomas's chaperone on the strange journey he is about to take. Says Beckinsale, *"Simone is the journalist who has written the book that Thomas has bought the rights to, with a view to making it into a film. She's invested in it, obviously, because it's her book and she'd like to see the end result, but she has also been very obsessively connected to the case that her book deals with. She really acts as Thomas' entry into that whole world and acts as his guide – she's been living in Italy for a long time, she's fluent in Italian, she has all the connections, so she takes him around."*

"It's not your typical kind of movie relationship," she continues. "They start off not knowing each at all, and when they meet, Thomas is going through various issues in his life that I think Simone has probably experienced herself, but she's a little bit further down the road now and is able to deal with it differently. Simone is very much his guide in terms of the politics of the case, but she's also his guide in an emotional way, in terms of him being in that dark wood, of being at that stage in your life where you don't know which way is up."

To research the role, Beckinsale went straight to the source. *"It's a weird thing," she says, "because although this character is not necessarily Barbie, as much as my character is a guide for Daniel, Barbie has very much been a guide for me. She was extremely generous about being very available to me before I arrived in Italy. We had an incredibly long email exchange about everything from what she would wear to an appeal to how she felt about her connections with key players in the case. It was great to be able to go straight to her, ask those questions and not be wondering any more, to have a definitive answer."*

In preparing for the part, Beckinsale was surprised by how much she had in common with Nadeau. *"I've played a journalist before and I remember being really struck – having had a fairly healthy terror of journalists because of the profession that I'm in – by how similar the various pressures are on journalists to the pressures on people in the film industry. It's a fairly vocational job. You have to be ready at a moment's notice to drop everything and go somewhere to follow an opportunity. You tend to congregate*

with people who are passionate about the same things you are, and it does bleed into your personal life."

Nadeau remembers the conversation. *"When we were first discussing the case," she recalls, "Kate referred to us both as gypsies of a sort. Once you live out of your home country for more than a couple of years, you really don't belong anywhere. I think she does a really great job portraying that."*

Beckinsale greatly impressed Nadeau with her intelligence and natural curiosity. *"We exchanged a very interesting series of emails," she recalls, "which I ended up calling her 'e-therapy'. She would be asking me all these questions, and as a journalist I'm used to being the one asking the questions, not the other way round. She would send me lists and lists of questions, and she would send follow up questions. We journalists are never asked anything, so it was very interesting for me to process some of the detail."*

What kind of questions? *"Very important ones, like, 'How do you not react emotionally when you're hearing evidence about a knife wound to the neck of a young girl?' I tried to help her understand what it is that journalists have to do – we have to put on a mask of objectivity even if we have an opinion. We can't react, even to the worst details, because that's not our job. We can only report them. We went back and forth on email, she was very, very curious."*

Having seen the finished film, Nadeau was impressed with the result. *"Kate was trying to depict journalists the way journalists ought to be depicted," she says. "And that's perhaps not the way that she always thought journalists were."*

• **EDOARDO (Valerio Mastandrea)**

Edoardo in many ways reflects the darkness of our obsession with crime and the wish to play amateur detective. A writer, blogger and sometime landlord to the students, Edoardo is the *eminence grise* whose claims to know the 'truth' of the case begin to contaminate Thomas's mind.

Says Paul Viragh, *"We met many interesting people along the way – let's put it that way, and Edoardo represents that. They all had a theory, to the extent that the people around the case had slotted themselves into two distinct camps – the innocentisti and the colpevolisti, innocent or guilty. Not so much to do with the case itself, more to do with coming down on one side or the other. There's something in human nature that means there is always the person who feels that they have all the information, however small. You only have to look at the blogs out on the internet about this case, and other cases as well."*

"People need to feel they have an opinion, that they are informed. And the interesting thing about the conspiracy theorists is that, in the modern age, information is so prevalent, it's hard to work out the truth. So when we wrote the first draft of the script – the road map, if you like – there was a character who had opinions, things that were slightly out of the normal, things that were challenging to Thomas, regardless of whether they were true or not. Now, in a situation where you're in crisis, just as there are people that turn up to be your saviour, there are often people that do the opposite."

• MELANIE (Cara Delevingne)

Played by model Cara Delevingne in her feature film debut, Melanie, a young woman studying in Siena, is the only truly fictional character in a story rooted in reality. Delevingne instinctively picked up on Winterbottom's motivation for making the story a series of interpersonal connections, with Thomas at the epicentre. *"In life you meet many people,"* she says. *"Some people affect you in a bad way, some in a good way, but you have to take everything in and learn from it all. It seems to me that Thomas has been pushing himself to do something he really isn't ready to do, and it takes the people he meets to help him realise that."*

"Melanie comes into the story about halfway through, when Thomas starts to reach his own hell. He gets stuck in a rut, and he finds Melanie by chance when he is looking for a tour guide. Melanie becomes someone who very innocently leads him through a journey of discovery. He starts out trying to discover more about the crime but he ends up discovering a lot more about himself."

In contrast to the relationship with Simone, which is equally intense, Thomas's fascination for Melanie lies in her total openness and lack of guile. *"It's a really beautiful friendship,"* says Delevingne. *"The relationship between them is very innocent. There is love there, but it's a platonic love. They have this love for each other, which is very sweet. At first, Melanie doesn't really see the effect she's having on him, and I don't think he realises it either. He just knows she's having a good effect on him and he has to follow this path."*

For Winterbottom, the character of Melanie represents the emotional core of the film. *"In a way,"* he says, *"Melanie is a parallel to what's been going on. She's a student, just like the girl who was murdered or the girl who's on trial – who both set off thinking they were going to have a great time and, instead, something happened that destroyed their lives. So Melanie embodies for Thomas a sense of youth, optimism, hope and life – having everything in front of you. She's a free spirit who reminds him of all the positive things in life. There's no sexual element at all, it's a sort of father-daughter thing in a way."*

Daniel Brühl confirms this. *"Melanie is like a muse to Thomas,"* he says, *"a very pure, beautiful young woman who has a very positive energy. She manages to drag him out of the crisis that he's having in his life, both with the complicated relationship with his ex-wife and the problems that he has in developing the movie. She is the light and the hope in the film."*

PART 5: SHOOTING IN ITALY

Since his feature debut in 1995, Michael Winterbottom has refined a particular shooting style that comes as a surprise to many of his cast – Kate Beckinsale, herself no stranger to low-budget filmmaking, recalls that *"before I started, Michael sent a quite detailed email about how his sets are very different from other sets"*. By this, the director means that he does not like his camera to be constrained, which he achieves by using a minimal crew.

Says Brühl, *"Michael doesn't say action and he doesn't say cut, so the camera is basically rolling all the time. Which is good, because it then gets to a point where you really forget where you are, so you get some very unique, authentic moments. You keep on surprising yourself, because you are jumping in and out of the scene, and sometimes"*

you are doing something that is great for the scene but completely unexpected and unscripted."

Delevingne confirms that *Winterbottom* approaches fiction with the keen eye of a documentarian. *"The point of this film is that it is so real,"* she observes. *"The way he directs, all Michael wants is that kind of naturalism – he doesn't for one minute want any kind of stylised 'acting'. That's why he will just leave the camera on and ask you to improvise. He just wants to capture a specific moment, even if that takes a long time. He's looking for that certain thing and he's prepared to wait for it. And once he has it, he knows. He knows exactly what he is doing the whole time, which is kind of scary, but amazing at the same time."*

Central to the authenticity of the film is the decision to shoot in Siena, another ancient Italian university town, in place of Perugia. In Nadeau's book, the setting is crucial to an understanding of the Meredith Kercher case, especially in the context of a modern media invasion and an old town steeped in tradition.

Notes Nadeau, *"Siena is very much like Perugia. It's an interesting town and it is very much a character in the film. The narrow streets, the dark alleys – all the medieval allure of the city acts just as much as a backdrop as it does as a vehicle. All the things that make it so beautiful also make it so sinister. I think that's important when you are telling a story like this. It's very much more than a backdrop to the story, just as Perugia was very much more than a backdrop."*

Delevingne agrees. *"It's so old, and steeped in so much history, but it takes on so many different aspects. During daylight it's gorgeous – you look out at this amazing landscape and just take it all in. But by night it can seem dark and evil, very silent and eerie. It takes so many different forms and I think that's reflective of how Thomas goes through all these different moods and dream states."*

The location is also important since the Tuscany region was formerly home to poet Dante Alighieri, whose 14th century masterpiece *THE DIVINE COMEDY* both inspires Thomas and gives the film its unofficial three-part structure: Hell, Purgatory and Paradise. In *THE DIVINE COMEDY* Dante uses the first person to describe his journey through three lands of the dead, first guided through Hell and Purgatory by the poet Virgil, then led through Paradise by the spirit of Beatrice, the love of Dante's life, who died at a tragically young age.

Says Hyams, *"It came from Michael. Michael is very literate, but he wears his learning lightly. I know that early he suggested that there might be parallels with Dante and the famous line from Inferno: 'Midway upon the journey of our life, I found myself within a forest dark, for the straightforward pathway had been lost.' And that became a stronger and stronger element as the script progressed."*

Explains Viragh, *"Thomas is the wrong person to be covering this case, which is always good for drama. He's in too delicate a state. So we have a storyteller who's desperately trying find a way to tell a story that can't be told, a case that has no solution, so he needs to find a way of telling the whole story. That led us to the allegory level, using Dante – who was another storyteller trying to grapple with what the world, the universe and life is all about."*

Adds Winterbottom, *"Thomas starts reading Dante – THE DIVINE COMEDY and LA VITA NUOVA – and he feels that maybe he can use Dante to transform the story from being about one specific, individual case to something more universal."*

Brühl agrees that Thomas's fascination with Dante made perfect sense. *"There are so many different styles in this movie,"* he says. *"There are moments that almost feel like documentary, but then there are also these nightmares that my character is having, which have a very poetic tone. The film Thomas is making is very linked to the world of Dante and of the DIVINE COMEDY in his head, so at night, in his dreams, it all becomes mixed up; certain characters like Simone appear in these Dante-like nightmares he's having. You can see how slowly and gradually they are becoming worse and worse, and my character is suffering more and more, partly because he's in a crisis but also because he's getting lost in that strange world in Tuscany, being a stranger among all these journalists."*

Says Delevingne, *"The story of Dante going through the inferno and being led out by Beatrice is completely mirrored in Daniel's journey. Thomas finds himself in his own hell and is led out by a lot of different factors, the relationships he makes being one of them. At the end of the film I give him a copy of Dante's LA VITA NUOVA, which is a story about love. I'm telling him that should stop looking at this story from a place of anger. It should be a love story."*

PART 6: CONCLUSIONS

Although her book takes a very different perspective of the murder of Meredith Kercher, even going so far as to suggest her own hypothesis on the chain of events, Nadeau respects the fact that THE FACE OF AN ANGEL – just as it inverts the title of her book, Angel Face – is looking at the story the other way round.

"Michael is the perfect person to tell this story because he really cares a lot about the characters," she says, *"much more than even the story. He does justice to their struggle. It's not about making someone look like the characters on which they are based; it's about getting them to feel the same emotions that they were going through. I think Michael's view of this case from the very beginning was very sensitive to the loss of a daughter, whether it be the death of Meredith Kercher or the fact that Amanda Knox was in prison. As a father, it was his personal view of what fatherhood means, of what having a daughter means."*

Like Nadeau, Kate Beckinsale agrees that the emotional palette of the piece is more important than the whodunit story that gained traction in the media. *"I think the questions that the movie asks and attempts to answer – or doesn't answer – are really interesting,"* she says. *"There isn't really a point of view being taken in the film as to who did this, who did that. I certainly wouldn't have wanted to be a part of a film that was simply a retelling of that case in a glib TV movie-of-the-week type of way. That would be spurious and weird."*

"In this film the case itself is secondary to an exploration of the way people respond to a case like that – how journalists respond to that, how the world responds, and how we as human beings respond. All of the things that have made it a very compelling case for people, perhaps without them consciously realising it, are what's addressed in the movie; not the nuts and bolts of the case itself."

Adds Nadeau, *"People are likely to think that this film is about a trial and a murder case, but actually it's more complex than that. It's a film that really deals with the nature of journalism and what it means. At the same time it's also engaging with the nature of cinema and what that means."*

Indeed, as well as examining the approach that journalism takes to cases like this, Winterbottom's film also raises the issue of the context of crime reporting in the digital age. *"You can find out so much about people these days,"* says Viragh. *"In this case, the defendants had their lives literally screen-grabbed from the Internet. A lot of the ideas in the film grew out of our original research, seeing the interconnectedness of the world now, via social media, and everything that's happened since the Iraq war; which was the first time you had 24 hour news about a single event. Since then, the news has acquired something of a distancing factor, in the same way social media has – people behave online in a way that they wouldn't in front of other people. The etiquette of relationships has been relaxed."*

Nadeau agrees that the modern media machine is partly to explain the reason why a murder in Perugia made headlines the whole world over. *"We were as surprised by it as anyone else,"* she says. *"I think, in so many ways, everyone wondered what the value of this news story was. Is it because we live in a tabloid culture? Or is it the 24/7 news cycle that we have to fill that makes us take the tragic story of one woman who was murdered and the tragic story of another woman who was convicted of the crime, then released?"*

For Daniel Brühl, the part was especially disconcerting, given that the aftershock of Amanda Knox's release is still reverberating and talk of extradition continues. *"It was very strange to be involved in a project that is so current,"* he says, *"about events that we can read about in the media every day. But this isn't a simple, gossipy movie; instead, we're telling this very interesting story of a guy who is in the middle of this madness, a guy who is like any one of us – someone who doesn't know what to think, or which side he needs to be on."*

By deliberately refusing to engage with the murder investigation, THE FACE OF AN ANGEL similarly shines a light on the process of trial, which is itself concerned with storytelling. *"When it comes to the jury,"* says Winterbottom, *"you've got a group of 12 people in Britain, six in Italy, and in the end it's about those people deciding whose story they believe. Some cases are very clear-cut and it's not a problem. But there are obviously lots of cases, where it's not so easy to decide. And I don't think it's peculiar to the Italian legal system. You can't always get it right. If you have one person saying one thing, another person saying another thing and a whole bunch of facts that don't really make it clear, in the end it's a guess, isn't it? You make an educated guess about what you think is most convincing. And on the basis of that, someone's going to prison or not."*

"That's part of the Italian justice system but it's also part of every justice system, and it's the part of justice that you forget, which is that, actually, it is a bit of a democracy. It's about telling a story and being voted on by the jury."

But does the film really get to the bottom of society's morbid obsession with violent crime? *"Do we come to a conclusion about why we're fascinated?"* muses Winterbottom. *"No, not really. Because one of the ideas being discussed in the film, and*

it's one of the things all the real journalists covering the case discussed with us, is that journalists are very aware that when they write about a murder trial, they don't really write about the tragedy of someone being killed or what it must be like for the family. They write about what they think sells: who did it, what happened, the gory details, the most sensational details.

"Now, it makes sense to think, 'OK, matters of life and death are important, therefore we should spend time contemplating what that means.' But when we're reading about crime, we don't think that way. The central idea – someone's been killed, someone's lost a loved one – gets lost in all the other stuff."

As Producer Melissa Parmenter says "The difficulty in all this is that no one really wants to look at the tragedy. They want to look at all the stuff around it but not the tragedy itself, because it's too horrible."

"That's what the film's about," says Winterbottom. "Thomas is trying to find a way of dealing with the story that gets back to that, which, in a way, is what we were trying to do. We wanted to focus on the importance of love."

BIOGRAPHIES

MICHAEL WINTERBOTTOM - Director

Born in Blackburn, Lancashire, Michael Winterbottom studied English at Oxford. His films include BUTTERFLY KISS (Official Competition – Berlin Film Festival 1995); JUDE (Director's Fortnight – Cannes Film Festival 1996, Winner of Michael Powell Award – EIFF); WELCOME TO SARAJEVO (Official selection - Cannes Film Festival 1998); I WANT YOU (In Competition Berlin Film Festival 1998 winner special prize for cinematography); WONDERLAND (In Competition - Cannes Film Festival, Winner of Best British Film – British Independent Film Awards 1999); THE CLAIM (In Competition Berlin Film Festival); 24 HOUR PARTY PEOPLE (In Competition Cannes Film Festival 2002), IN THIS WORLD (Winner Golden Bear – Berlin International Film Festival 2003, BAFTA Best Foreign Language Film); CODE 46 (In Competition Venice Film Festival 2003); 9 SONGS (Best Cinematography – San Sebastian Film Festival 2004); A COCK AND BULL STORY (Toronto Film Festival 2005); ROAD TO GUANTANAMO (Silver Bear Best Director – Berlin Film Festival 06); A MIGHTY HEART (Official Selection Cannes Film Festival 2007); GENOVA (Best Director – San Sebastian Film Festival, 2008); THE SHOCK DOCTRINE (Sundance Film Festival, 2009); THE KILLER INSIDE ME (In Competition – Berlin Film Festival 2010), THE TRIP (Toronto Film Festival 2010), Winner BAFTA Best Comedy actor. TRISHNA (Toronto Film Festival 2011), EVERYDAY (Telluride Film Festival 2012) Winner FIPRESCI Best Film Stockholm Film Festival, nominated BAFTA Best Drama, THE LOOK OF LOVE (Sundance, In competition Berlin Film Festival 2013), THE TRIP TO ITALY (Sundance 2014).

Michael Winterbottom was awarded an Honorary Doctorate from the University of Bristol in 2011. In 2013 he was the Humanitas Visiting Professor in Film at the University of Oxford.

MELISSA PARMENTER - Producer

In 2004 Melissa produced her first feature TOP SPOT, directed by the renowned British artist Tracey Emin. The film was funded by the BBC and was premiered at the Berlin Film Festival in 2005. In the same year Melissa worked as Associate Producer on Michael Winterbottom's film 9 SONGS. She then went on to co-produce THE ROAD TO GUANTANAMO (directed by Mat Whitecross & Michael Winterbottom) with Andrew Eaton in 2006. THE ROAD TO GUANTANAMO won the Silver Bear at the Berlin Film Festival (2007) and was nominated for two European Film Awards.

In the last 4 years Melissa has produced all of Michael Winterbottom's recent films - including THE TRIP, (Steve Coogan & Rob Brydon), TRISHNA (Frieda Pinto & Riz Ahmed), EVERYDAY (John Simm & Shirley Henderson), THE LOOK OF LOVE (Steve Coogan, Anna Friel, Chris Addison, Imogen Poots), THE TRIP TO ITALY (Steve Coogan, Rob Brydon) and most recently THE FACE OF AN ANGEL (Daniel Brühl, Kate Beckinsale, Cara Delevingne, Valerio Mastandrea).

As well as producing, Melissa composed the score to Michael Winterbottom's films GENOVA (2008) and THE KILLER INSIDE ME (2010) and Simon Aboud's film COMES A BRIGHT DAY (2012).

PAUL VIRAGH – Screenwriter

Paul Viragh is an actor and a writer. His writing credits include ASHES (2012) and the acclaimed SEX & DRUGS & ROCK & ROLL (2010). As an actor his credits include

KEEPING MUM (2005) and PENELOPE (2006).

HUBERT TACZANOWSKI – Cinematographer

Hubert Taczanowski was born in Warsaw, Poland and majored in Cinematography at the Lodz Film School, the most prestigious film school in Eastern Europe.

During his time at the school Hubert also began to work in the Polish film industry shooting many films. He was to continue in this chosen career on immigrating to the United States in the eighties as a political refugee, and landing in New York City.

In a matter of a few months and thanks to some lucky breaks he began shooting shorts and music videos. One of his very first music videos won the MTV Music Video of the Year Award. Since then, Hubert has gone on to work as Cinematographer on nineteen Feature films and three Television series.

His work includes THE OPPOSITE OF SEX, a quirky sexual comedy and the directorial debut of screenwriter Don Roos, starring Christina Ricci and Lisa Kudrow; and TADPOLE, directed by Garry Winick and starring Sigourney Weaver and John Ritter.

Hubert has worked with Michael Winterbottom before on THE LOOK OF LOVE, starring Steve Coogan and Imogen Poots. He also shot the critically acclaimed drama HINTERLAND, for BBC Wales.

STEFANO NEGRI – Line Producer

In 2003 Stefano produced, for Bartleby Film, the documentary MARGHERITA, RITRATTO CONFIDENZIALE, directed by Giuseppe Piccioni, about the Italian actress Margherita Buy, presented at the 60th of the International Film Exhibition of Venice.

Stefano launched the Tellaro Film Festival and was the artistic director for 2005 and 2006 editions. He contributed in creating two documentaries all around the world: SOLOMON VS AUSTRALIA (by Giuseppe Capotondi and Massimo Coppola), shot in Oceania, and "LES NINJA DU JAPON" (by Giovanni Giommi), shot in France, Burkina Faso and Japan.

Stefano frequently teams up, as line producer, with the most important production companies based in Milan and Rome, and he is providing a facilities service for foreign clients wishing to shoot in Italy.

In the last year Stefano was the line producer on two Michael Winterbottom's movies: "THE TRIP TO ITALY" (Steve Coogan, Rob Brydon) and most recently "THE FACE OF AN ANGEL" (Daniel Brühl, Kate Winslet, Cara Delevingne, Valerio Mastandrea).

DANIEL BRÜHL – Thomas

Golden Globe and BAFTA nominated actor Daniel Brühl has been involved in a number of critically acclaimed film and television projects and has garnered international recognition for his talent and versatility. In 2013, he starred in Ron Howard's RUSH. The multi-award nominated film was released worldwide in September 2013 and Daniel was himself nominated for Golden Globe, BAFTA, SAG and Critics Choice awards in the category of 'Best Supporting Actor'. In 2013, Daniel also appeared in THE FIFTH ESTATE, which opened the 2013 Toronto Film Festival, before its worldwide release in October same year. Even before his scene stealing turn in 2009 as German War Hero 'Frederik Zoller' in Quentin Tarantino's iconic and Oscar winning INGLORIOUS BASTERDS, Daniel was an established and award winning actor in Europe: in 2003, Daniel starred in GOOD BYE, LENIN! and was lauded for his portrayal of 'Alexander Kerner' in the German tragicomedy set in East Germany in the year 1989. The role saw

him win the European Film Award for Best Actor and the German Film Award for Best Actor in 2003.

Daniel's other notable film credits include: THE WHITE SOUND, LADIES IN LAVENDER where he made his English speaking debut opposite Dames Judi Dench and Maggie Smith, Stephane Robelin's IF WE ALL LIVED TOGETHER with Jane Fonda and Geraldine Chaplin, LOVE IN THOUGHTS for which he won the People's Choice for Best Actor, THE EDUKATORS for which he was nominated for Best Actor at the 2004 European Film Awards, JOYEUX NOEL, SALVADOR, THE BOURNE ULTIMATUM, Julie Delpy's THE COUNTESS and IN TRANSIT with John Malkovich. Daniel has recently joined the cast of Vincent Perez's ALONE IN BERLIN, with Emma Thompson and Mark Rylance. He is currently filming Simon Curtis's WOMAN IN GOLD, with Ryan Reynolds, Dame Helen Mirren, Charles Dance and Max Irons.

In 2014, Daniel will be seen Michael Winterbottom's THE FACE OF AN ANGEL, playing the male lead role of 'Thomas', starring opposite Kate Beckinsale. In January 2014, Anton Corbijn's thriller A MOST WANTED MAN premiered at Sundance, in which Daniel has the role of 'Max', and starring opposite Rachel McAdams, Robin Wright and the late Philip Seymour Hoffman.

KATE BECKINSALE – Simone Ford

Kate is a British actress. She made her film debut in Kenneth Branagh's MUCH ADO ABOUT NOTHING (1993) while still a student at Oxford University. She then appeared in productions such as PRINCE OF JUTLAND (1994), COLD COMFORT FARM (1995), EMMA (1996) and THE GOLDEN BOWL (2000), in addition to various stage and radio productions. Other credits include THE LAST DAYS OF DISCO (1998) and BROKEDOWN PALACE (1999) followed by starring roles in PEARL HARBOR and the romantic comedy SERENDIPITY, both in 2001. Beckinsale also appeared in the biopic THE AVIATOR (2004) and the comedy CLICK (2006). She has starred in a number of action films including UNDERWORLD (2003), VAN HELSING (2004), UNDERWORLD: EVOLUTION (2006), WHITEOUT (2009), as well as CONTRABAND, UNDERWORLD: AWAKENING and TOTAL RECALL (both in 2012). Small dramatic projects include SNOW ANGELS (2007), WINGED CREATURES (2008), NOTHING BUT THE TRUTH (for which she earned a Critic's Choice Award nomination in 2008) and EVERYBODY'S FINE (2009). Beckinsale recently finished shooting Terry Jones's sci-fi comedy ABSOLUTELY ANYTHING alongside Simon Pegg, due for release in 2015. She will also soon be seen in the thriller STONE HENGE ASYLUM with Sir Michael Caine, Sir Ben Kingsley, David Thewlis and Jim Sturgess, due for release October 2014.

CARA DELEVINGNE – Melanie

Cara Delevingne is a British actress and one of the most recognisable faces in the world. She made her film debut two years ago in Joe Wright's ANNA KARENINA alongside Keira Knightley. In recent months, she has also filmed roles in Matthew Cullen's LONDON FIELDS based on the Martin Amis novel of the same name, featuring an all-star cast including Billy Bob Thornton, Jim Sturgess, Amber Heard, Johnny Depp and Chris Foggin's KIDS IN LOVE, alongside Will Poulter, Alma Jodorowsky and Sebastien de Souza. She recently made her television debut in Sky Arts Presents 'Timeless' where she starred in a short film with Sylvia Sims.

Cara has been the face of Burberry advertising for several seasons, working with Mario

Testino, and starring with Eddie Redmayne, Jourdan Dunn and Edie Campbell. Her other partnerships include campaigns for Chanel, La Perla, YSL Beauty, DKNY, Fendi and Mulberry.

VALERIO MASTANDREA - Edoardo

Valerio Mastandrea is an Italian actor and writer, known for THE FIRST BEAUTIFUL THING (2010), PIAZZA FONTANA: THE ITALIAN CONSPIRACY (2012) and VIVA LA LIBERTA (2013).

GENEVIEVE GAUNT – Jessica Fuller

Genevieve Gaunt is a British actress known for HARRY POTTER AND THE PRISONER OF AZKABAN (2004), KIDS IN LOVE (2014) and THE END (2012).

She is the daughter of actors Fiona Gaunt and Frederik de Groot. In 2013, she graduated with a Double First in English from Cambridge University.

SAI BENNETT – Elizabeth Pryce

Sai Bennett is a British actress, known for TRAPPED (2012) and the television smash hit MR SELFRIDGE (2013).

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KATE BECKINSALE
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VALERIO MASTANDREA
Edoardo

CARA DELEIVINGNE
Melanie

AVA ACRES
Bea
GENEVIEVE GAUNT
Jessica Fuller
SAI BENNETT
Elizabeth Pryce

RANIERI MENICONI
Carlo Elias
ANDREA TIDONA
Alberto Baldini
PETER SULLIVAN
Elizabeth's Father

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Francesco
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ROBERTA CARTOCCI
Maria Argento

JOHN HOPKINS
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SARA STEWART
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Katherine
NATHAN STEWART-JARRETT
Adam
LUCY COHU
Caroline

SOPHIE RUNDLE
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ALISTAIR PETRIE
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ANJELLA MACKINTOSH
Documentary Narrator
LUIGI DE MOSSI
Jessica's Lawyer
BERNARDA VALENTE
Jessica's Lawyer

ALICE MORGAN
Jessica's Mother
DANIELLE MARY WILSKOW

Elizabeth's Mother
MARC RICHARDSON
Elizabeth's Brother
ALIYA RAPHAEL
Elizabeth's Sister
ANTONIO DI GIAMMARCO
Jessica's Step Father
LAVINIA PARISSI
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Trial Judge
BARBIE LATZA NADEAU
Television Reporter
NICK PISA
Television Reporter

CARLOTTA LETTIERI
Italian Journalist
FEDERICO FORNAI
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RACHEL PRESSWELL
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Post Production Supervisor

Assistant to Michael Winterbottom

Production Accountant (Italy)

Production Accountant (UK)

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Cashier

Location Managers

SIMONA BATISTELLI

JOSH HYAMS

FRANK SFARZO

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STEFANO 'BANTE' TINTI

DANIELE DI BIASI

FRANCESCO COLICIGNO

2nd Assistant Director

2nd Assistant Director (Pre-Production)

3rd Assistant Director

Assistant Director

Floor Runner

ALESSIA SILVETTI

CARLO PARAMIDANI

FEDERICA DURIGON

VITTORIA VIGNI

LEONARDO PETRUCCI

Camera & Steadicam Operator

Camera Operator

Focus Puller

Camera Assistant

2nd Camera Assistant

Additional Steadicam Operator

Additional Camera Operator

Camera Tests Assistant

LUIGI ANDREI

JAMES CLARKE

GIANCLAUDIO GIACOMINI

ALIAS GALLIONE

STEFANO PALLA

NICOLAS BEAUGONIN

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EMANUELE LEURINI

ALBERTO VISCARDI

MASSIMO GALIANO ONOFRIO

LUCA BADER

DANIELE BOTTESELE

MAURIZIO BAISI

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ROBERTO MAGLIOZZO

Key Grip

Grip

Gaffer

Electricians

Associate Casting Director

Casting Assistants for Jina Jay

FRANCESCA SAMBATARO

OLIVIA BRITTAIN

JESSIE FROST

MARISOL RONCALI

FRANCESCO CIRULLI

MATTEO CLAUDIONE

MATTEO BERTOCCHI

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Crowd Casting (Roma)

Crowd Casting (Siena)

Crowd Casting Assistant (Siena)

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Art Department Assistants

Costume Assistants

Seamstresses

Costume Trainee

Hair Assistant
Additional Make-Up Assistant
Additional Hair Assistant
Make-Up & Hair Trainee

Stunt Coordinators

Rigger
Daniel Brühl's Stunt Double
Valerio Mastandrea's Stunt Double

Assistant to Kate Beckinsale
Production Assistants (Siena)

Production Assistant (Rimini)
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Catering by

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Dialogue Coach
Health & Safety
Medical

Camera Truck Driver
Driver (Italy)
Talent Personal Driver
Additional Tech Equipment Driver
Low-Loader Driver

MARCO TOSTI
LUCIANA CAPECCHI

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2nd Assistant Director

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ZOE LIANG

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1 st Assistant Camera	BARNY CROCKER
Steadicam Operator	SIMON BAKER
2nd Camera Assistant	BEN WEARING
Grip	JAC HOPKINS
Camera Trainee	MAX FRISWELL
Gaffer	JONATHAN SPENCER
Electrician	OLIVER POOLE
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Costume Supervisor	NICKY BARRON
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Production Legal

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REBECCA PICK

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Stills Photographer
EPK
EPK Producer
Camera Operator

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MATTHEW FIELD
ROSS LANCASTER

Additional Post Supervisor

LAYLA BLACKMAN

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Post Producer
Head of DI
Colourist
Assistant Colourist

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PAUL DRAY
JAMES CLARKE
TOM RUSSELL
JAMIE WELSH
SAM CHYNOWETH
CONNAN MCSTAY
SARAH MOROWA
THOMAS WADDINGTON

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D-Lab Operators

Sound Effects Editor
Dialogue Editor
ADR Recordist
ADR Assistant
Recording Assistant
Foley Artist
Foley Recordist
Loop Group arranged by

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LINDA FORSÉN
ROB HUGHES
TUSHAR MANEK
YANTI WINDRICH
ULF OLAUSSON
DAVID SILVERIN
SYNC OR SWIM

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VFX Producer
VFX Supervisor
VFX Coordinator
Post VFX Coordinator
Digital Compositor
Matchmove
Modeller
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MARTIN GABRIEL
GEORGE ZWIER
GEORGE STONE
LEO NEELANDS
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SMARQUE PIERRE SONDERGAARD
ALEX PHOENIX
HAMPUS ROBERTSSON

Titles Designed by
Live Action shoot by
Courtroom Animation by

CENTRAL STATION ART
KAILASH PICTURE COMPANY PRIVATE LTD
NEXT MEDIA

SCORE

Music Composed by

HARRY ESCOTT

Music Recorded at
Music Mixed at
Recording & Mix Engineer
Assistant Recording Engineer (Air Studios)
Assistant Mix Engineers

Technical Score Assistant
Score Coordinator

Music Orchestrated by
Musicians' Contractor
Assistant Musicians' Contractor
Orchestral Part Preparation
Conductor
Orchestra Leader
Violin Soloists

Countertenor

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IAN WOOD
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JONNY FIRTH
SARAH MANN
CATHERINE MANNERS, MANNERS

IcDADE

ANDREW FISHER
ISOBEL GRIFFITHS
SUSIE GILLIS
LEO GRANT
HARRY ESCOTT
EVERTON NELSON
EVERTON NELSON
MAX BAILLIE
DAVID CLEGG

"It Came To Pass"

Composed by: Paul Lawler
Published by: De Wolfe
Cat no: DWCD 0590 track 06

"Unanswered"

Composed by: Paul Lawler
Published by: De Wolfe
Cat no: DWCD 0591 track 10

"Atmosphere"

Performed by Joy Division
Written by Curtis / Hook / Morris / Sumner
Published by Universal Music Publishing Ltd
Licenced Courtesy of Warner Music UK Ltd

"Organum"

Written & Performed by Max Richter
Published by Mute Song Limited
Courtesy of Deutsche Grammophon Classics
Under licence from Universal Music
Operations Ltd

"Piove"

Written by Cherubini / Cersosimo
Performed by Jovanotti
Published by Universal Music Publishing Ltd
Courtesy of Universal Music Italy
Under licence from Universal Music
Operations Ltd

"Madeleine"

Performed by Konstantin Sibold
ISRC: DE-EC3-13-00001
Written by Konstantin Sibold
Produced by Konstantin Sibold
Published by Fondue Music
© & © 2013 Innervisions LC-22817

"House Angel"

Written and recorded by Joel Cadbury
Published by Chester Music Ltd trading as
Campbell Connelly & Co
By kind permission of Music Sales Creative

"Turn Your Light On"

Written and performed by Ben Moorhouse
and Leo Duncan
Produced by Luke Smith
Copyright Control Courtesy of Bad Life

"Violin Concerto No. 1: Movement II"

Composed by Philip Glass
Published by Chester Music Ltd,
Part of the Music Sales Group
Performed by Adele Anthony with the
Ulster Orchestra conducted by Takuo Yuasa
Courtesy of Naxos Rights US Inc

" I Fiori Di Lela "

Cassese R. / Cassese R.
Performed by *Tough Tone Band*
Produced by Rupa Rupa Records

"Emilia with an E"

Written & recorded by Stonehausen

"Cortesie"

Written by Di Gesù / Galbignani / Beccafichi
Performed by Frankie HI-NRG
Publishing by Materie Prime Circolari
Courtesy of Frankie hi-nrg mc
Under License from Materie Prime Circolari

"Un'Altro Tiro"

Written by Boscarino / Miceli / Servidei
Performed by Fratelli Quintale
Publishing by Undamento / Oyez
Courtesy of Undamento
Under License from Undamento

"Cortesie"
Written by Di Gesù / Galbignani / Beccafichi
Performed by Frankie HI-NRG
Publishing by Materie Prime Circolari
Courtesy of Frankie hi-nrg mc
Under License from Materie Prime Circolari

"Mi Fido Di Te"
Written by Jovanotti / Onori
Performed by Jovanotti
Publishing by Soleluna Srl / Universal Music
Italia Srl
Courtesy of Universal Music Italia
Under License from Universal Music Italia

"Embers"
Taken from the album Memoryhouse
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Music

"Un'Altro Tiro"
Written by Boscarino / Miceli / Servidei
Performed by Fratelli Quintale
Publishing by Undamento / Oyez
Courtesy of Undamento
Under License from Undamento

"Absent Minded"
Composed by: Richard Day (PRS)
Published by: De Wolfe Music
Cat no: DWCD 0496 track 09
ISWC:T-911.133.510-5#

"I Love You"
Performed by Michel featuring Metro Stars
Written by Michel Antonietti
Published by Latlantide Promotions ©
Courtesy of Latlantide (P) 2009

MUSIC

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FOR WESTEND FILMS

SHARON HAREL-COHEN, EVE SCHOUKROUN, MAYA AMSELLEM

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Camera Equipment UK Lighting Equipment UK Transport	TAKE 2 FILMS ARRI LIGHTING CINETECNICA CALL SAS (LUCA LENARDON) AUTOLONEGGIO SENESE (ALESSANDRO DIONISI)
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