



CORIOLANUS

PRODUCTION NOTES

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Running Time: 122 minutes

MPAA Rating:

R for some bloody violence

CORIOLANUS– PRODUCTION NOTES

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**CREDITS
FILMMAKERS**

Directed by	RALPH FIENNES
Screenplay by	JOHN LOGAN
Based on the play "Coriolanus" by	WILLIAM SHAKESPEARE
Produced by	RALPH FIENNES JOHN LOGAN
Produced by	GABRIELLE TANA JULIA TAYLOR-STANLEY COLIN VAINES
Executive Producer	MARKO MISKOVIC
Executive Producers	WILL YOUNG ROBERT WHITEHOUSE CHRISTOPHER FIGG
Executive Producers	NORMAN MERRY CHRISTINE LANGAN ANTHONY BUCKNER
Co-Producer	KEVAN VAN THOMPSON
Director of Photography	BARRY ACKROYD, BSC
Editor	NICOLAS GASTER
Production Designer	RICKY EYRES
Composer	ILAN ESHKERI
Costume Designer	BOJANA NIKITOVIĆ
Hair & Make-Up Designer	DANIEL PARKER
Production Sound Mixer	RAY BECKETT, CAS
Casting Director	JINA JAY

CAST

Caius Martius Coriolanus	RALPH FIENNES
Tullus Aufidius	GERARD BUTLER
Menenius	BRIAN COX
Volumnia	VANESSA REDGRAVE
Virgilia	JESSICA CHASTAIN
General Cominius	JOHN KANI
Tribune Brutus	JAMES NESBITT
Tribune Sicinius	PAUL JESSON
First Citizen (Tamora)	LUBNA AZABAL
Second Citizen (Cassius)	ASHRAF BARHOM

SHORT SYNOPSIS

A feared and revered military commander courts tragedy when he enters the political arena in *CORIOLANUS*, a driving action/drama that marks the directorial debut of the film's star, two-time Academy Award® nominee Ralph Fiennes. Updating William Shakespeare's late-period tragedy of ancient Roman setting to the 21st Century of guerrilla insurgencies, instant polling and 24-hour news networks, Fiennes delivers a trenchant tale of honor, power, politics and pride. At the heart of the film is the personal journey of Caius Martius, the noble but flawed "Coriolanus" of the title. Scion of a proud, aristocratic military family, Coriolanus is a man of great courage and unshakeable integrity – but the values that have served him and his country in battle will be his downfall in civil society. Working from an adapted screenplay by award-winning writer John Logan, Fiennes takes a bracingly modern and naturalistic approach to Shakespeare, delivering a story that speaks strongly to our own polarized, volatile times. Joining Fiennes onscreen is an exciting, impressive and international cast that includes Gerard Butler, Brian Cox; Oscar® winner Vanessa Redgrave; Jessica Chastain; John Kani, James Nesbitt; Paul Jesson; Lubna Azabal; and Ashraf Barhom.

Caius Martius 'Coriolanus' (Ralph Fiennes) is unquestionably Rome's most courageous general and its most controversial. He is revered for his ferocity in battle and willingness to die for his country; and reviled for his openly contemptuous attitude towards the ordinary Roman citizen. After achieving an astounding victory in Rome's long-running war with the neighboring Volscas, Coriolanus is prodded by his controlling and ambitious mother, Volumnia (Vanessa Redgrave) to seek the prestigious and powerful political office of Consul. But Coriolanus bristles at the false niceties of retail politicking, and is loath to ingratiate himself with the masses whose votes he needs in order to secure the office. When the public rejects his bid, Coriolanus explodes in rage, prompting a riot that culminates in his expulsion from Rome. The banished hero then allies himself with his sworn enemy, the Volscian guerrilla leader Tullus Aufidius (Gerard Butler) to take revenge on his city.

The Weinstein Company presents CORIOLANUS. Directed by Ralph Fiennes. Screenplay by John Logan. Based on the play “Coriolanus” by William Shakespeare. Produced by Ralph Fiennes, John Logan, Gabrielle Tana, Julia Taylor-Stanley and Colin Vaines. Starring Ralph Fiennes, Gerard Butler, Brian Cox, Vanessa Redgrave, Jessica Chastain, John Kani, James Nesbitt, Paul Jesson, Lubna Azabal and Ashraf Barhom.

LONG SYNOPSIS

Rome is a city, and a republic, on edge. A food crisis has laid bare the tensions and inequities between the comfortable ruling elite and the general population forced to subsist on rations. The Senate has declared a state of emergency, even as the dominant Patrician party tries to diffuse public anger. But riots are spreading and the people's fury has focused itself on the Republic's most courageous general, Caius Martius (Ralph Fiennes), who has suspended civil liberties and publicly expressed his scorn for their suffering.

Civil unrest is not Rome's only trouble. It is mired in a long-running war with the Volsces, a neighboring state whose guerrilla-style army is led by Martius' sworn enemy, Tullus Aufidius (Gerard Butler). Following the latest, brazen Volscian provocation, Martius is summoned to a council of war by his commanding officer, General Cominius (John Kani). Rome must retaliate, and Martius will take the fight into Volscian territory. It is an assignment that delights Martius' devoted mother, Volumnia (Vanessa Redgrave), a military woman who has invested every ounce of her being into molding her only son as a soldier. Volumnia has every confidence that Martius will reap yet more glory, but for his gentle wife, Virgilia (Jessica Chastain), the coming days will be filled with anxiety and fear.

Arriving at the outskirts of the Volscian city of Corioles, Martius and his forces are met by a blistering attack. Refusing to retreat, Martius charges into the city center and, in his white-hot energy, single-handedly turns the tide of battle. Bloodied and unstoppable, he rallies his men and takes Corioles for Rome. It is a crushing defeat for the Volsci and Martius returns to Rome a public hero. On the floor of the Senate, he is awarded the title 'Coriolanus,' in honor of his victory at Corioles.

Eager to see her son continue his ascent, Volumnia presses Coriolanus to seek the powerful government position of Consul. Though deeply reluctant, Coriolanus agrees. His decision is warmly received by the influential political veteran, Senator Menenius (Brian Cox), a family friend who can offer sage advice about how to gauge and respond to the public mood.

To become Consul, Coriolanus must secure the support of the Senate, which is virtually a foregone conclusion in a chamber with a Patrician majority. However, he must also win the votes of the general population, and at first he resists engaging in the necessary glad-handing,

resenting it as a compromise of his integrity. Under pressure, he finally relents, and makes his case to the public at the city marketplace. Not a natural politician, he handles his canvassing awkwardly and Coriolanus' allies are relieved when he secures the crowd's consent.

But the general's political enemies, the Tribunes Brutus (Paul Jesson) and Sicinius (James Nesbitt), cannot let this stand. Elected to represent ordinary Romans, Brutus and Sicinius remind their constituents of Coriolanus' past actions and the threat he represents to their interests. Joining the Tribunes' campaign are the underground political activists Tamora (Lubna Azabal) and Cassius (Ashraf Barhom), who have long branded Coriolanus an enemy of the people.

With lightning speed, the public turns on Coriolanus and masses in demonstration against him. Coriolanus erupts in rage, unwittingly playing into the hands of his political foes, who accuse him of treason. As violence threatens to engulf Rome, Coriolanus is publicly disgraced and banished by from the city.

Now stateless and seeking revenge for Rome's ingratitude and treachery, Coriolanus journeys to the city of Antium, the Volscian capital and home to his enemy, Tullus Aufidius. With nothing to lose, he searches out his old adversary and boldly offers him a choice. Aufidius can either take Coriolanus' life or accept his help in defeating Rome. Confronted by his greatest enemy, Aufidius must decide whether finally to destroy his rival or join forces with him in battle....

Q & A WITH RALPH FIENNES

You've been acting in films for many years. Now you're making your directorial debut as well as starring in CORIOLANUS, an adaptation of one of Shakespeare's lesser-known plays. Why this film and why now?

There were two catalysts. The first was playing Coriolanus in a stage production in 2000, and believing that this play of Shakespeare's could become a contemporary, urgent political thriller, with a Greek tragedy at its center, involving the mother and the son. And there's something in the spirit of Coriolanus, in the essence of his character, which spoke to me very strongly and wouldn't leave me.

The other catalyst was Simon Channing Williams, who produced THE CONSTANT GARDENER. We became very close while we were making that movie, and he gleaned that I was interested in directing. In fact, he wanted to produce the first film that I would direct. Very sadly, Simon died. We had tried to get something off the ground, which didn't work. But we had worked on it for two years, and I'd begun to put on the director's hat of scouting locations and so on. That gave me confidence to pick up CORIOLANUS when the other project fell through. Still, I didn't talk about CORIOLANUS to very many people because on the face of it, it seemed unlikely to fly: me as a first-time director, also acting in it, supposedly quote-unquote difficult Shakespeare. Then one day I pitched it, as it were, to my agent, who said, "You should do this."

CORIOLANUS is dedicated to the memory of Simon Channing Williams, because I know that without his belief in me I might not have had the confidence to move it along.

What drew you to Coriolanus as a character?

I like characters that challenge an audience. With "Coriolanus," Shakespeare takes a really hard-ass man who despises the people, and makes him the protagonist. Which I think is thrilling, dramatically. Coriolanus comes into the opening of the story and basically tells the people to go fuck themselves. I think we in the audience decide we don't like this guy based on that simple fact. But then the audience experiences him as a soldier, an extremely brave, almost crazy kind of soldier. They come to see that he has a kind of integrity, which is manipulated and destroyed by the world around him, and by his own arrogance and pride. Coriolanus wants recognition and doesn't want it at the same time. He is very riven. I think he's happiest in the battlefield; that's where he is at one with himself.

How did John Logan become involved in writing the screen adaptation?

My agency introduced me to John as the first candidate to write this screenplay. He's a superb screenwriter and he has an instinctive understanding of Shakespeare's potential on the big screen. I told him my ideas for contemporary CORIOLANUS, and showed him a series of images that

corresponded to different stages in the story. He really seemed to understand what sort of film I had in mind and we started to share ideas that would develop it further.

You and John are both known for creatively ambitious work, but each of you also has a long resume of very commercial movies, like GLADIATOR in John's case and the HARRY POTTER series in yours. Did that experience factor in to your collaboration, and how did you work together to develop the script?

Well, John and I wanted to make a film that was accessible to a modern audience, and we recognized it needed a strong narrative drive. I'd always found the basic story of "Coriolanus" really thrilling. The play sets up a visceral dynamic of confrontation: between Coriolanus and the audience; between him and the citizens; it develops, as it were, an intimacy of opposites between him and Aufidius; and there is an extraordinary tension between Coriolanus and his mother Volumnia. There are violent battles, power plays, reversals and betrayals. As cinematic storytelling, we felt CORIOLANUS could be exciting and approachable.

Of course, we had to aggressively edit the text. I had already identified some key areas to cut and John then came up with more cuts and more ways of revising things. He brought great ideas to the table, and he had a fantastic sense of dramatic progression in integrating them into the adaptation.

Were you concerned about whether a 17th Century Shakespearean play would fit into a modern context?

No, not at all. I believe that Shakespeare is in so many respects extraordinarily modern. Taking aside the question of the language, what's happening in Shakespeare's stories is always relevant – they're *active* as stories. Whether it's a comedy about love; or it's about a young student who can't make up his mind about what he should do about the death of his father; or it's a tragedy about a man who's constantly killing to get his way to the top: everything Shakespeare describes is going on right now. "Coriolanus," particularly, is always going to be pertinent because the power plays of politics will always be with us.

Side by side with preparing this film, I'd read the newspaper and constantly see variations of events that happen in the story that felt like they came from our film. That's one reason it was important that the film look like today's world, not some indeterminate time period. So, the suits, electronics, cars – they're what we see in our everyday lives. But our "Rome" is not Rome, Italy. Just as the events that happen in CORIOLANUS could happen anywhere, our Rome could be just about any city in the world.

Although you set the play in the present day, you chose to maintain Shakespeare's dialogue. Can you explain that decision?

We could have chosen to re-write all the dialogue, but John and I believed that the dialogue should be Shakespeare's. Structurally and in terms of vocabulary, there is an expressiveness and athleticism in the original that, I would argue, you couldn't achieve in modern speech. If you get on board the train, your ear is tantalized and stimulated by how he is framing ideas in

conversation. A speech like, "You, common cry of curs whose breath I hate as reeks of the rotten fens/Whose loves I prize like as the dead carcasses of unburied men that do corrupt my air" – the imagery is amazing. How could you possibly translate that into modern vernacular? Of course, sometimes the language is quite plain and accessible. And when you have actors like Vanessa Redgrave and Brian Cox speaking the lines, it sounds completely natural.

I realize it's a risk; people today are not used to that mode of expression. But I believe that audiences can be delighted and thrilled by what Shakespeare is doing with dialogue. I guess I'm of the belief that many people like to be challenged. I know I do.

After triumphing over the Volsci, Coriolanus is prodded by Volumnia to seek the office of Consul. In so doing, he's following a tradition that has played out all over the world for centuries. Why do you think people continue to gravitate towards soldiers-turned-politicians, and were there any real-life figures who informed your interpretation of Coriolanus?

I think all countries celebrate the courage of their heroes, though sometimes we get very uneasy when generals start to move into politics. Still, you can look at a character like Ariel Sharon: he had been an extremely tough soldier. But he was elected Israel's prime minister, and whatever your view of him, he was a strong leader, very uncompromising. I think we all recognize that people who are so unwavering and potent in their determination can be very attractive to an electorate. They also can be extremely dangerous. Coriolanus sits right at the nerve centre of this ambivalence.

Another person I had in my image book was Vladimir Putin. Because he's uncompromising and, from what I read, his language can be pretty blunt and insulting. He doesn't mince his words. And of course, he's admired and feared.

You said that you view CORIOLANUS as a political thriller. What does this story have to say about politics, and how is it relevant to today?

I think Shakespeare is showing us the continual fickleness of politicians and the people who elect them. This isn't the first time he's dealt with themes of power, and people angling for power and position; it happens in "Richard II" and in "Julius Caesar," for example. In "Julius Caesar," as in "Coriolanus," the spirit and opinions of the people are a crucial element and there, too, people turn on a sixpence. It's arguable that Shakespeare felt that the public is easily manipulated by clever politicians with a gift for speaking, with a gift for turning them around. I think we see that happen in politics all the time. And people grade politicians on every speech that they make. Did he or she nail it or not, did their poll numbers go up or down?

Let's talk about casting and the supporting characters. Coriolanus has been shaped by his mother, Volumnia, and she remains the single most influential person in his life. Why did you feel Vanessa Redgrave was the right person to play Volumnia?

Vanessa has a profound understanding of life, she brings this to any role she plays. Of course, she's also known as a woman of strong political views and she's uncompromising in speaking

her truth. But also, she carries extraordinary gentleness. I thought the mix of iron determination and innate humanity would be incredibly potent.

For me the richness of her performance is actually in its incredible economy and simplicity. At the end, when Volumnia confronts Coriolanus about his plan to attack Rome, it's often performed with the energy of argument. Whereas Vanessa varied it brilliantly, stripping away embellishment so the language and import of the scene became crystal clear. It was extraordinary to play opposite her on that day.

The events of the story are set in motion by a confrontation with the Volscian guerilla force, led by Coriolanus's enemy, Aufidius. Later, Coriolanus will turn to Aufidius when he is banished from Rome. Can you talk a little bit about their relationship?

They're two men who are obsessed with each other. Coriolanus hates Aufidius, but he acknowledges the great warrior that he is. There is an attraction between them. It's the attraction of opposites, and I think it amplifies the obsession and the animosity between them. There's no question in my mind that Shakespeare wanted to touch on the homoeroticism of combatants, of warriors who are embraced in combat.

How did you cast Gerard Butler?

Interestingly, Gerard's first job ever was in a production of "Coriolanus." So he knew and loved the play and loved the script. He was very passionate to do it. He brings incredible presence and masculinity and charisma to the role.

Jessica Chastain was fairly unknown when you cast her as Virgilia, Coriolanus's wife.

She had just finished shooting TREE OF LIFE, and the film's producer, Bill Pohlad, suggested I meet with her. I immediately thought she was right.

Virgilia's an interesting part. It's not a big part, yet it stands out. Coriolanus calls her "my gracious silence." She's the witness to the horror of what's going on; I think she's silenced by it. Virgilia is the one person in the story who is fully capable of love. Jessica has an extraordinary quality of openness - of goodness, basically - that was absolutely essential for the role.

Were you concerned about taking on the dual jobs of director and star?

Yes, of course. But I never wanted to let go of re-playing the part. I think some part of me felt I hadn't quite fully achieved it onstage. It's a difficult part to play in the theater, because his rage erupts many times and it's challenging, vocally, to find the variation within the rage. But on film I believed the interior life of Coriolanus could be explored and what is not said can be as meaningful as a speech. This is not easily the case on stage.

Can you discuss your choice of Barry Ackroyd as D.P.?

I met Barry on HURT LOCKER. I only had two days of filming on that movie, but Kathryn Bigelow was very, very full of admiration for him. I think HURT LOCKER was a tough shoot – long hours, not glamorous conditions at all – and I knew CORIOLANUS would also be demanding. Also, I loved Barry’s work on UNITED 93, as well as his work for Ken Loach.

Barry comes from a background of documentary, mainly for the BBC. Famously, he’s very good at grabbing stuff hand-held, which for battle scenes and crowd scenes was great. And I knew for a lot of these scenes I wanted actors to play the scene through and have Barry weave in and around them. And throughout the shoot, Barry was extraordinary: flexible and alert in the moment to possibilities that I wouldn’t have dreamed of. He absolutely got the spirit of what I imagined and took it even further.

Were there any movies you looked to for inspiration?

The one movie we watched was Gillo Pontecorvo’s THE BATTLE OF ALGIERS. It’s shot in black and white and feels like a documentary, very gritty and immediate. The viewer gets the sense of what’s going in the street and beyond the street, the danger everywhere, the police presence. That was a definite touchstone for us, particularly with the crowd scenes and the battle of Corioles.

CORIOLANUS was filmed in Belgrade, Serbia. How did you come to choose that location?

I scouted different locations in Eastern Europe. I liked Belgrade because it had the weight of a capital city. It also had a senate chamber, which was a crucial location and which we were able to use in the film. I liked its mix of architecture. You’ll see buildings from the Communist era, and 19th century, Austro-Hungarian style buildings, and then there’s very modern glass buildings and office blocks. Belgrade reminded me of lots of cities I’ve been in – there are bits of London, bits of Brooklyn or Queens, even bits of Shanghai. Again, I wanted the film to feel like it could be set in any city in the world.

How did you find the filming process overall? Did you enjoy it?

I have to say, I loved the process. I loved creating the world of the film. I loved finding the locations, and shooting on location. I was supported by an extraordinary team of people who I felt saved my ass a few times. Barry, the production designer Ricky Ayres, the costume designer Bojana Nikitović, the editor Nic Gaster, the exceptional producers, Gabrielle Tana, Julia Taylor-Stanley, Colin Vaines. And of course the actors – amazing to work with the likes of Vanessa, Gerard, Jessica, Brian Cox, James Nesbitt, John Kani, Paul Jesson, Lubna Azabal, Ashraf Barhom, Dragan Mićanović and the great actor Slavko Stimac (who plays Aufidius’ lieutenant). You bring people to the table, and they support you and want to help you realize onscreen what’s in your head. It was an amazing experience.

What do you hope audiences take away from CORIOLANUS?

I hope people come away thinking about the world they’re in, and perhaps feeling moved. I didn’t want to make a film with a message, and I feel very strongly that Shakespeare’s play

doesn't give us a message. It presents us with a series of situations, which we are meant to think about. It observes that people want a strong leader when it suits them, but then the next day they'll change their minds because it doesn't suit them. In tragedy, the audience is asked to witness the arc of the hero – his rise and fall -- and to reflect on it. Traditionally the tragic protagonist has a flaw which brings them down. In Coriolanus's case, it's his pride. A lonely anger, a monstrous integrity. And I think we see that situation in all the time.

ABOUT THE PRODUCTION

Ralph Fiennes' ambition to make a film of William Shakespeare's "Coriolanus" took root when the actor played the role in an acclaimed production directed by Jonathan Kent for the Almeida Theatre in 2000. Fiennes lived with the play and the role for a substantial length of time: the production originated at the Gainsborough Studios in London and subsequently traveled to the New York's Brooklyn Academy of Art (BAM) and Tokyo's Akasaka ACT Theater, wrapping up its run at the end of October 2000. With its charismatic, flawed military hero; ferocious battle sequences; coolly trenchant observation of political and social dysfunction; and intimate family portrait, "Coriolanus" had plenty of excitement and intrigue to fill the big screen. "I became obsessed with the play and the role and felt it could be very cinematic," Fiennes explains. "I thought that its narrative drive would lend itself to film. The thought stayed, and developed, in my mind."

Fiennes felt the story would easily work in a contemporary setting -- war, political maneuvering, civil unrest and personal struggle being as endemic to the 21st Century as they were to Shakespeare's Renaissance and Coriolanus' Roman Republic. The Russia/Chechnya conflict and the recent political tensions in Colombia were useful references as he fleshed out his concept. He envisioned Rome as a quintessential global capital, with a diverse population and pervasive economic and social inequality; the Volsces became a kind of separatist insurgency, a scrappy guerrilla movement in opposition to Rome's organized military. The deeper he got into the material, the more certain he became that he not only wanted to portray the title character, he wanted to direct, as well.

By the mid-2000s, Fiennes was ready to take the step of turning his ideas into a screenplay. He found an ideal collaborator in writer John Logan, the Tony Award-winning playwright of "Red" and Academy Award-nominated screenwriter of GLADIATOR and THE AVIATOR. Logan, himself a lover of Shakespeare, responded immediately and enthusiastically

to Fiennes' ideas and signed on to write the screen adaptation. "Ralph and I saw the play in exactly the same way – raw and contemporary," Logan affirms. "Neither of us was interested in doing a polite museum-piece."

Fiennes had already homed in on ways to streamline the text for a modern adaptation, and Logan reacquainted himself with the play and did the same. Then two men spent about a week together going through Shakespeare's play, scene by scene, line by line, deciding what to cut and how to make the story move at a brisk cinematic pace. "We sat and chucked ideas back and forth and John noted them all down," recalls Fiennes. "The key thing I felt strongly about it setting it in the present, not some indeterminate period. So everything in the film is what we see in today's world: suits, cars, graffiti, cell phones. And our 'Rome' is not Rome, Italy; our Rome is a city today. I think we had a first draft within eight weeks, and we kept refining from there."

Their approach was to retain Shakespeare's dialogue, though in considerably less length. Some speeches were shortened and some were moved to different parts of the text. They made other adjustments to give the screenplay directness, clarity and contemporary authenticity. For example, the play's First and Second Citizens became the underground antigovernment activists Cassius and Tamora; the pros and cons of candidate Coriolanus were hashed out by television pundits, instead of citizens in the marketplace.

Their work led to Logan's taut, forceful screenplay, which runs just over 100 pages and immediately introduces a city on the brink, its class divisions glaringly exposed by a food shortage. When the future Coriolanus first appears in the flesh, it's at the head of a phalanx of police in full riot gear. Says Logan, "What Ralph and I always wanted to capture was the way the play makes you feel in the theatre: it hits you like a fist."

Both Fiennes and Logan served as producers on CORIOLANUS. Joining them on the production team were Gabrielle Tana, whom Fiennes first approached while they were working on the 2008 drama THE DUCHESS; Julia Taylor-Stanley, whose credits include Julie Taymor's THE TEMPEST; and Colin Vaines, who produced A DANGEROUS MAN: LAWRENCE AFTER ARABIA, the television film that launched Fiennes' star as an onscreen leading man.

The three seasoned producers were easily persuaded to join Fiennes in his first filmmaking venture. "The combination of Ralph's vision and John's script made us all passionate about getting the film made," Taylor-Stanley notes. "One of the great things about 'Coriolanus' is that it's so little known as a play and yet it's one of Shakespeare's finest works. The themes are so

relevant: a hungry population, economic uncertainty, the threat of anarchy, and an authoritarian backlash. Ralph knew the play inside-out, he knew the part inside out, and most importantly, he knew exactly what he wanted to do in bringing it to the screen.”

From the earliest stages of developing *CORIOLANUS*, Fiennes knew he wanted Vanessa Redgrave for the key role of Coriolanus’ mother, Volumnia. Aristocratic and patriotic, Volumnia had molded her only son for battle virtually from the cradle. Redgrave was eager to work with Fiennes as both an actor and director, but she worried about her ability to burrow into the skin of a character whose mindset was so different than her own. She finally found a window onto Volumnia by looking at her own family’s years of service in the British military. Redgrave’s grandfather fought in World War I and went on to become headmaster at the Royal Naval College, where he trained the officers who would ultimately serve in World War II. Two of Redgrave’s uncles fought in Second World War; one was killed in battle in the Pacific, and another recuperated at her family’s home after his ship was bombed. The actress had her own childhood memories of World War II and the hours her family spent gathered at the radio. “We listened to the weather forecast all around the British Isles every night as a matter of life and death. The Merchant Navy would be trying to avoid German submarines so they could make port and bring food to the country,” Redgrave says. “I realized there’s a very specific, dedicated mentality held in military families. People are ready to sacrifice their lives, and mothers are ready for their sons to be sacrificed. I had to understand that if I was to play Volumnia.”

She continues, “Volumnia is a military woman, and her pride is in the history of her family. Going back generations, the men in her family have been fighters and military leaders in wars that have gone on over various decades, battles lost and battles won, great sacrifices made. That is the essence of Volumnia, the reason she is so proud of her son and her reason for living.”

A central thread of *CORIOLANUS* is the code of honor and sense of brotherhood among soldiers, a sense of shared identity that extends even to opposing armies. After Volumnia, the person who arguably looms largest in Coriolanus’ life is his sworn enemy, the Volscian guerrilla leader Tullus Aufidius. The filmmakers brought the project to Gerard Butler, who had previously portrayed warriors in films such as *300* and *BEOWULF* and who possessed the kind physicality, charisma and masculine authority necessary for the role. As it happened, Butler had a strong personal attachment to Shakespeare’s play: his first professional job as a young actor in Australia was a small part in “*Coriolanus*.” “I love the play itself,” Butler affirms. “And Aufidius is a

fantastically complex and heroic, compassionate character. I was very eager to play him, and to work with Ralph.”

To prepare for the role, Butler did some research into the war waged by separatist Chechen rebels against the Russian-sanctioned Chechen government. His Aufidius brings a deep sense of righteousness to his actions against Rome. At the same time, though, the interplay between Aufidius and Coriolanus is more than complex than simple enmity. “It’s always fascinating to climb into the mindset of a warrior,” says Butler. “Aufidius hates Coriolanus beyond measure; he represents a country and a system that Aufidius despises. Yet he’s also drawn to Coriolanus’ genius, his nobility. I think Aufidius feels that there is no one who is quite like him amongst his ranks. If there’s one person who would equal and in fact surpass him, it would be Coriolanus.”

Fiennes tapped rising actress Jessica Chastain to play the understated yet critical role of Virgilia, Coriolanus’ devoted wife. “Virgilia has this unique energy in a story that is so masculine and aggressive,” observes Chastain. “Virgilia has a difficulty with her husband being away at war; she’s fearful, as many people would be, that she may lose him. She goes through quite a journey with Volumnia, the other woman in the house, and finds strength through her.”

Working with casting director Jina Jay, the filmmakers assembled a stellar and highly accomplished supporting ensemble. Acclaimed Scottish actor Brian Cox portrays Coriolanus’ canny political mentor and trusted friend, Senator Menenius, and Tony Award-winning South African actor John Kani is Coriolanus’ august military superior, General Cominius. On the opposite side of the political aisle, the veteran English Shakespearean actor Paul Jesson is the Tribune Brutus, and versatile Irish actor James Nesbitt is his elected ally, Sicinius. Lubna Azabal, an award-winning Belgian actress of Moroccan/Spanish descent, plays the firebrand activist Tamora, and her comrade Cassius is portrayed by Ashraf Barhom. Serbian actor Dragan Mićanović plays Coriolanus’ lieutenant, Titus Lartius, and his countryman Slavko Štimac plays Aufidius’ chief lieutenant.

Producer Vaines was delighted with the actors who signed on for CORIOLANUS. “People really wanted to work with Ralph, because he brings such high standards, and high quality, to his work.” Vaines also applauds Fiennes’ casting approach. “I think what was really exciting was Ralph’s desire to not cast the film with, dare I say, white middle-class British actors. He wanted Rome to reflect a contemporary city, which is generally multi-national, multi-lingual. Actors like John Kani, Lubna Azabal, Ashraf Barhom are incredible talents, and they

bring a shade to the language and a presence that is different than you might normally find in a Shakespeare adaptation. That was important.”

Similarly, Fiennes’ approach to the photographic style of the film emphasized modernity and naturalism. *CORIOLANUS* situates the viewer the midst of scenes of unpredictable and intense action, whether it’s tracking the transformation of an orderly protest into an angry mob; plunging into the chaos of house-to-house urban battle; following candidate Coriolanus from hallway to Senate chamber; or observing as Volumnia expertly dresses her son’s battle wounds. Much of the camerawork by the award-winning director of photography Barry Ackroyd, B.S. C., was hand-held; and Oscar winning sound recordist Ray Beckett C.A.S., picked up the audio chaos of war and riot by not only putting microphones on all the key cast, but by planting 360° pick-up microphones deep within the action.

CORIOLANUS began production in Belgrade, Serbia on March 17, 2010 and continued for two months. Aesthetic as well as financial considerations informed Fiennes’ choice of Belgrade. The existing film infrastructure in Belgrade would enable him to realize *CORIOLANUS* on the scale he sought – with big crowds, varied locations, etc. – on a relatively modest budget. And the physical attributes of Belgrade – its mixture of Old World grandeur and urban blight, lush open spaces, crumbling Communist-era industrial sites and spanking-new construction – quietly conveyed the tensions and contradictions of the film’s Rome. And there was an inescapable resonance to filming in a city where the Balkan wars of the 1990s had been fomented in nationalistic fervor.

Serbia had only recently begun to emerge from the international isolation that resulted from Serbia’s actions during the Balkan wars of the 1990s, and *CORIOLANUS* was one of the first major feature films to shoot there in many years. The filmmakers were given extraordinary access to official buildings, including the Serbian parliament, where the Roman Senate scenes were filmed. “There are not many places in the world where you’d actually be able to go film in the actual parliament building, so this was spectacular. And there is a real tradition of filmmaking in Serbia,” notes producer Gabrielle Tana, whose father, Dan Tana, produced several films in Yugoslavia in the 1980s.

For the battle sequences, Fiennes and Dragan Mićanović trained intensively with members of the Serbian Army’s prime counter-terrorist unit, the SAJ. They learned the soldier’s economy of movement, how to carry and fire weapons and how to think tactically in the heat of battle. Most of

Rome's on-screen troops are also serving SAJ members and all the armored vehicles, tanks and weaponry are real.

Fiennes' film career had given him ample opportunity to watch the directing process and he brought many of the lessons he learned to the set of CORIOLANUS. "I've worked with directors who were very collaborative and valued the skills and gifts of the people around them. I tried to emulate that and bring people to the table. I loved what it meant to connect with Barry Ackroyd; with Ricky Eyres, the production designer; with Bojana Nikitović, who designed the costumes. And of course, with the phenomenal group of actors. The spirit of collaboration was great, and I don't think I could have done it without that."

By all accounts, Fiennes made a genuinely smooth transition to directing, even as he was directing himself in the film's title role, as well. Echoing comments of many in the cast and crew, Brian Cox remarks, "I have never witnessed an actor make such a genius transition between being actor and director as Ralph did on this film, and I've been in this business for a very long time. His vision, his casting, his sense of cinema is quite extraordinary to me. And of course, he's not half bad as an actor either!"

Eleven years after playing Coriolanus onstage, Fiennes is looking forward to sharing the story of Shakespeare's flawed, noble hero with moviegoers. The actor/director remains compelled by the character. "Coriolanus is a man who has the strength, the courage and the nobility to be a leader. But he refuses to compromise who he is, and in that refusal lies his tragedy," Fiennes muses. "I think Shakespeare wants us to have a complicated reaction to Coriolanus and to his story. Because this is what it's like in civic society, where people are angling for position and title."

ABOUT SHAKESPEARE'S "CORIOLANUS"

"Coriolanus," also known as "The Tragedy of Coriolanus," was written in the latter part of William Shakespeare's career and is his last major tragedy. Like Shakespeare's earlier plays, "Titus Andronicus," "Julius Caesar" and "Antony and Cleopatra," this play was set in ancient Rome and based on historical accounts. The primary source was the "Life of Caius Martius Coriolanus" written in the late 1st Century by the ancient Greek historian, biographer and essayist Plutarch. Other possible sources include the Roman historian Livy's "History of Rome."

Most Shakespearean scholars agree that "Coriolanus" was written directly after "Antony and Cleopatra." It shares with that play a fascination with the complex private lives of very public individuals. Screenwriter Logan says, "You can see Shakespeare turning over certain themes in this period of his career. In a way, the character of Coriolanus is almost a continuation of the character of Antony: a career military man who is finally brought low by his own shifting conceptions of honor and loyalty. Both Antony and Coriolanus betray their countries, and both are finally undone by their inability to master their intense passions." Shakespeare's exploration of this theme -- the isolation and ultimate excoriation of a seemingly popular public figure -- would continue in his next play, "Timon of Athens."

"Coriolanus" is among Shakespeare's lesser-known plays, but it is hardly without admirers. Poet T.S. Eliot, in his book *The Sacred Wood: Essays on Poetry and Criticism* (1922), called it Shakespeare's "most assured artistic success," along with "Antony and Cleopatra." Critic and Shakespeare scholar Harold Bloom, in his bestseller *Shakespeare: The Invention of the Human* (Riverhead, 1998) writes, "'Coriolanus,' even more than 'Julius Caesar' and 'Henry V,' is Shakespeare's political play." Citing his fascination with the title character, Bloom describes Coriolanus as "a battering ram of a soldier, literally a one-man army, the greatest killing machine in all of Shakespeare."

"Coriolanus" is set in the early years of the Roman Republic, which began in 509 B.C. when the tyrannical King Tarquin was overthrown and an elected government took over. Initially, all public offices were open only to the patrician class, who effectively absorbed the absolute power that had been enjoyed by the monarchy. In 494 B.C., ordinary Romans (the plebeians) won the right to elect two representatives, known as Tribunes, to the Roman Senate. But the remainder of Rome's elected offices -- including the most powerful office, Consul --

remained off-limits to all but patricians, and there was considerable resentment and mistrust between the two classes. Meanwhile, Rome was in ongoing conflict with the Volsci people, who formed a neighboring city-state; the conflict began under King Tarquin and lasted for two centuries.

The historical conflict between Rome and the Volsci, and the struggle for political power, are woven into the narrative of Shakespeare's play. As the play begins, Rome's plebeians are bearing the brunt of a grain shortage and some citizens are on the verge of revolt. The focus of their anger is the valiant, honorable warrior Caius Martius, a patrician who responds to their complaint with open scorn. Then Rome receives confirmation of an imminent attack by a Volscian army under the command of Martius' blood enemy, Tullus Aufidius, and Martius sets out with a small force for the Volscian city of Corioles. Outnumbered but willing to perish before accepting defeat, Martius conquers the city virtually single-handedly, quashing the Volscian threat. Upon returning to Rome, Martius is given a third name, Coriolanus, in recognition of his achievement. Pressured by his ambitious mother, Volumnia, the newly-dubbed Coriolanus reluctantly agrees to seek the office of Consul. But he bristles at the rituals of soliciting plebeian votes, and his political enemies, the Tribunes Sicinius Velutus and Junius Brutus, whip up public opposition to his bid. Rejected and banished from Rome, Coriolanus decides to avenge himself on the countrymen who betrayed him. He seeks out his enemy, Aufidius, in the Volscian city of Antium, and offers to join his forces for an attack on Rome. As their armies begin their assault on Roman territories, Coriolanus' closest allies -- his friend and political patron, Senator Menenius, and his commanding general, Cominius -- vainly implore him to spare the city. Finally, Coriolanus' family -- his wife, Virgilia, and son, Martius, along with Volumnia - arrive to beg the avenging warrior for mercy. It is the iron-willed Volumnia, who proudly molded him into a warrior, who has the last word: she wrings from her son the concession that saves Rome. A peace is reached but Aufidius turns on Coriolanus, accusing him of treason. Proud as ever, Coriolanus reacts with fury, daring his enemies to kill him -- which they do.

ABOUT THE FILMMAKERS

RALPH FIENNES (Director/Producer)

Ralph Fiennes has been honored for his work on the stage and on screen. In 2008, Fiennes earned dual British Independent Film Award (BIFA) nominations, for Best Supporting Actor, for his roles in *THE DUCHESS*, opposite Keira Knightly, for which he also received a Golden Globe nomination; and for *IN BRUGES* with Colin Farrell. Also in 2008, Fiennes starred in the acclaimed drama *THE READER*, opposite Kate Winslet, and in the six-time Academy Award-winning *THE HURT LOCKER*, directed by Kathryn Bigelow. That same year, Fiennes received Golden Globe and Screen Actors Guild (SAG) Award nominations for his performance in the HBO movie *BERNARD AND DORIS* opposite Susan Sarandon.

Fiennes was most recently seen reprising the role of Lord Voldemort in the conclusion of the *HARRY POTTER* series, *HARRY POTTER AND DEATHLY HALLOWS PART 2*. Fiennes recently completed production on *CLASH OF THE TITANS 2*.

A two-time Academy Award nominee, Fiennes received his first nomination in 1994 for his performance in Steven Spielberg's Oscar-winning Best Picture, *SCHINDLER'S LIST*. His portrayal of Nazi Commandant Amon Goeth also brought him a Golden Globe nomination and a BAFTA Award, as well as Best Supporting Actor honors from numerous critics groups, including the National Society of Film Critics, and the New York, Chicago, Boston and London Film Critics.

Fiennes earned his second Oscar nomination in 1997 for the title role in Anthony Minghella's, *THE ENGLISH PATIENT*. Fiennes also garnered Golden Globe and two BAFTA Award nominations, as well as SAG nominations, one for Best Actor and another shared with the cast. He later won a British Independent Film Award, an Evening Standard British Film Award and a London Film Critics Circle Award, and earned a BAFTA Award nomination, for his work in the acclaimed 2005 drama *THE CONSTANT GARDENER*, directed by Fernando Meirelles.

Fiennes additional film credits include; *CEMETERY JUNCTION*; *NANNY MCPHEE AND THE BIG BANG*; *CLASH OF THE TITANS*; *THE WHITE COUNTESS*; *WALLACE AND GROMIT AND THE CURSE OF THE WERE-RABBIT*; *RED DRAGON*; *THE END OF THE AFFAIR*; *THE GOOD THIEF*; *SPIDER*; *CHROMOPHOBIA*; *ONEGIN*; *SUNSHINE*; *MAID IN MANHATTAN*; *THE PRINCE OF EGYPT*; *THE AVENGERS*; *OSCAR AND LUCINDA*; *STRANGE DAYS*; *QUIZ SHOW* and *WUTHERING HEIGHTS*, in which he made his feature film debut.

A graduate of the Royal Academy of Dramatic Art, Fiennes began his career on the London stage. He joined Michael Rudman's company at the Royal National Theatre and later spent two seasons with the Royal Shakespeare Company (RSC). In 1995, Fiennes opened as Hamlet in Jonathan Kent's production of the play, winning a Tony Award for his performance when the production moved to Broadway. He reunited with Kent in the London production of "Ivanov," later taking the play to Moscow.

In 2000, Fiennes returned to the London stage in the title roles of “Richard II” and “Coriolanus.” In 2002, he originated the role of Carl Jung in Christopher Hampton’s “The Talking Cure” at the Royal National Theatre and, the following year, played the title role in Ibsen’s “Brand” at the RSC. Fiennes played Mark Anthony in Deborah Warner’s 2005 production of “Julius Caesar,” before reuniting with director Jonathan Kent to star in Brian Friel’s “Faith Healer.” The play opened in 2006 in Dublin and later went to Broadway, where Fiennes earned a Tony Award nomination for his performance.

In 2009, Fiennes opened in the Yasmina Reza play “God of Carnage” in London’s West End and then starred in Kent’s production of “Oedipus” at the National Theatre. Fiennes can next be seen on stage at the Royal Haymarket Theatre in a limited run of “The Tempest,” opening in early September.

JOHN LOGAN (Screenwriter/Producer)

John Logan received the Tony, Drama Desk, Outer Critic Circle and Drama League awards for his play “Red.” This play premiered at the Donmar Warehouse in London and at the Golden Theatre on Broadway. He is the author of more than a dozen plays including “Never the Sinner” and “Hauptmann.” His work as a screenwriter includes the upcoming film HUGO, as well as RANGO, SWEENEY TODD (Golden Globe award), THE AVIATOR (Oscar, Golden Globe and WGA nominations), GLADIATOR (Oscar, Golden Globe and WGA nominations), THE LAST SAMURAI, ANY GIVEN SUNDAY, and RKO 281 (WGA award, Emmy nomination). Logan is currently working on the new James Bond film.

GABRIELLE TANA (Producer)

Gabrielle Tana is a film and television producer based in New York and London. She founded Magnolia Mae Films with partner Carolyn Marks Blackwood in 1996. Through Magnolia Mae, Tana recently produced THE DUCHESS, an adaptation of Amanda Foreman’s biography, *Georgiana: Duchess of Devonshire*, starring Keira Knightley and Ralph Fiennes and directed by Saul Dibb. Prior to THE DUCHESS, she produced Michael Di Giacomo’s ANIMALS (starring Tim Roth, John Turturro, and Mickey Rooney), Goran Paskaljevic’s SOMEONE ELSE’S AMERICA (starring Tom Conti and Miki Manojlovic), and Nannette Burstein and Brett Morgen’s Academy Award-nominated documentary, ON THE ROPES. In addition, Tana is co-founder, with author George Dawes Green, of the long-running New York live storytelling series, *The Moth*. She produced the televised series, “Evenings at the Moth,” for the Trio Network. She currently has a number of feature films in development.

JULIA TAYLOR-STANLEY (Producer)

Julia Taylor-Stanley began her career as a songwriter and record producer working with a number of artists including Sheena Easton, Meatloaf, Roger Daltry and Diana Ross. After a riding accident left her unable to play piano for six months she turned to writing and her first novel *Mystica*, a supernatural thriller, was published by Weidenfeld and Nicholson and Mandarin. She established an independent film company, Artemis Films, in April 2008.

Taylor-Stanley’s producing credits include director Julie Taymor’s Shakespeare adaptation THE TEMPEST, starring Helen Mirren, Russell Brand, Djimon Hounsou and Alfred Molina. She made her producing and directing debut with THESE FOOLISH THINGS based on the

acerbic novel by Noel Langley, starred Angelica Huston, Lauren Bacall and Terrence Stamp. The film was awarded a Royal Premiere and was released worldwide in 2007. It won the audience award at Islantilla in Spain and Julia was nominated for several first time director awards at festivals worldwide.

Current producing projects include an adaptation of Henry James' acclaimed masterwork *THE AMBASSADORS*, with Philippe Carcassonne (*COCO BEFORE CHANEL*), and Janet Dulin Jones; and *THE BARRETTTS*, the story of the unconventional love affair between the celebrated Victorian poets, Elizabeth Barrett and Robert Browning. David Parfitt (*SHAKESPEARE IN LOVE*) is also producing this original screenplay by Janet Dulin Jones. Upcoming projects include a feature about the tragic Ferrari drivers Mike Hawthorn and Pete Collins to be written and co-produced by Manish Pandey, the writer of acclaimed documentary *SENNA*.

Her next film as a director will be *MYSTICA* based on her highly atmospheric supernatural thriller. Set in Venice against the backdrop of Carnevale, the film is due to shoot in 2011.

COLIN VAINES (Producer)

Colin Vaines began his career in the film industry in 1977 as a journalist with the trade paper *Screen International*. In 1984, he left journalism to run the UK's National Film Development Fund, and act as consultant to parent body British Screen Finance.

In 1987, he oversaw UK development for Columbia Pictures during David Puttnam's tenure at the studio, subsequently becoming head of development for Puttnam's own production company, Enigma, where he worked on movies including *MEMPHIS BELLE*. He made his debut as a producer in 1992 with the Emmy-winning TV film *A DANGEROUS MAN: LAWRENCE AFTER ARABIA*, which introduced Ralph Fiennes in the title role.

After co-producing Michael Radford's *B.MONKEY*, Vaines supervised production and development for UK lottery franchise The Film Consortium from 1997 to 1999, overseeing movies including *HIDEOUS KINKY*, starring Kate Winslet.

He was appointed executive vice-president, development for New York-based Miramax Films in 1999, becoming executive vice-president, European production and development in 2002. He was co-executive producer of Martin Scorsese's *GANGS OF NEW YORK*, and executive in charge of production on Anthony Minghella's *COLD MOUNTAIN*.

In October 2005, he was appointed executive vice-president, European Production and Development for The Weinstein Company. He was an executive producer of Anthony Minghella's *BREAKING AND ENTERING*, starring Jude Law, and Chris Noonan's *MISS POTTER*, starring Renee Zellweger. He also developed and oversaw production on numerous projects for TWC, including *THE READER*, *FACTORY GIRL* and Minghella's final film for television, *THE NUMBER ONE LADIES DETECTIVE AGENCY*.

He joined Graham King's GK Films in Los Angeles as co-president of production in 2007, where he became executive producer of *THE YOUNG VICTORIA*, *THE RUM DIARY*, starring Johnny

Depp, and LONDON BOULEVARD, the directing debut of Oscar-winning writer William Monahan, starring Keira Knightley and Colin Farrell.

Returning to freelance production in 2009, he is developing a slate of projects with his own company, Synchronistic. After CORIOLANUS, he went on to be a producer of Madonna's feature-directing debut, W.E., and co-executive producer on MY WEEK WITH MARILYN, starring Michelle Williams, Kenneth Branagh, and Eddie Redmayne. Upcoming projects include a remake of the British TV drama UNFORGIVEN for GK Films, which will star Angelina Jolie.

CHRISTINE LANGAN (Executive Producer)

Christine Langan is Creative Director of BBC Films, the feature filmmaking arm of the BBC.

Langan first made her name at Granada producing the first three series of the award-winning TV show COLD FEET. Subsequently, she went on to produce a whole range of projects including Peter Morgan's BAFTA award-winning THE DEAL, and the critically-acclaimed DIRTY FILTHY LOVE starring Michael Sheen.

Langan's first feature was PIERREPOINT in 2005, starring Timothy Spall, for which she was nominated for a BAFTA Carl Foreman award. She went on to produce THE QUEEN which was a critical and box-office hit, garnering awards including Best Actress and Best Screenplay at the Golden Globes, Best Film and Best Actress at the BAFTAs, and Best Actress for Helen Mirren at the Academy Awards.

In September 2006, Langan took up a new role as Executive Producer at BBC Films. In October 2007 she was appointed Commissioning Editor and in April 2009 she became Creative Director of the division, overseeing commissioning, development and production of the whole slate.

Recent releases include STREETDANCE, Britain's first-ever 3-D movie; Nigel Cole's MADE IN DAGENHAM; Stephen Frears' TAMARA DREWE; Rowan Joffe's feature debut BRIGHTON ROCK; and Ayub Khan Din's follow up to EAST IS EAST, WEST IS WEST, directed by Andy de Emmony. Other releases include: Lone Scherfig's Academy Award-nominated and BAFTA Award-winning AN EDUCATION; Armando Iannucci's award-winning IN THE LOOP, Tom Hooper's THE DAMNED UNITED and John Crowley's IS ANYBODY THERE? starring Michael Caine. Both Jane Campion's BRIGHT STAR and Andrea Arnold's FISH TANK were nominated for BAFTAs, and FISH TANK won the 2009 Cannes Jury Prize. Other critical and box office successes include Mark Herman's THE BOY IN THE STRIPED PYJAMAS and Saul Dibb's THE DUCHESS, which was the highest grossing independent film at the British box office in 2008.

BARRY ACKROYD BSC (Director of Photography)

The foundation of Barry Ackroyd's cinematography career can perhaps be traced to the art teacher who, in Barry's teens, encouraged him to take up Fine Art. This led through his interest in sculpture to a diverse career in cinematography. He has since worked on some of the most influential and powerful film, television and documentary projects of recent years, culminating

in his BAFTA win and Oscar nomination for director Kathryn Bigelow's THE HURT LOCKER.

Ackroyd is particularly renowned for his association with director Ken Loach, shooting several films including LOOKING FOR ERIC, RAINING STONES, and the Palme d'Or-winning THE WIND THAT SHAKES THE BARLEY, for which he also received the European Cinematography Award. His most notable documentary work has been for director Nick Broomfield, covering subjects ranging from murderers in AILEEN WUORNOS: THE SELLING OF A SERIAL KILLER to Prime Ministers in TRACKING DOWN MAGGIE. Ackroyd has also forged a strong relationship with prolific television director Stephen Poliakoff, earning a BAFTA TV nomination for Best Photography and Lighting for their first collaboration, THE LOST PRINCE. They have since worked together on FRIENDS AND CROCODILES and GIDEON'S DAUGHTER.

Ackroyd's recent projects include THE GREEN ZONE, directed by Paul Greengrass, with whom he also worked on UNITED 93; and the HBO /BBC drama THE SPECIAL RELATIONSHIP, directed by Richard Loncraine. Also upcoming is a second collaboration with Kathryn Bigelow, A MIRACULOUS YEAR, also for HBO, and CONTRABAND, directed by Baltasar Kormákur.

NIC GASTER (Editor)

Nic Gaster's noteworthy career has seen him work with some of the most acclaimed directors in the film industry.

With Roger Michell, he has forged a successful relationship, having worked on THE MOTHER, ENDURING LOVE and VENUS; they will next collaborate on the upcoming HYDE PARK ON THE HUDSON. He also edited the cult film BROTHERS OF THE HEAD, directed by Keith Fulton, and Duncan Jones' BAFTA winning film, MOON. Most recently, Gaster edited Jake Scott's first feature, WELCOME TO THE RILEYS.

RICKY EYRES (Production Designer)

Ricky Eyres left the building sites of East London as a youth to pursue a dream of a life in film during the inspirational times of punk rock. While in art school in the late 70's, he got involved with Jim Henson's THE DARK CRYSTAL, which led a position at Lucasfilm during the period when digital effects were becoming more common. Eyres worked his way up the ranks while working on "The Young Indiana Jones Chronicles"; he became the series' production designer for its third season, and was also production designer THE ADVENTURES OF YOUNG INDIANA JONES series of telefilms.

Eyres worked on THE JACKAL as Supervising Art Director in the U.S., and on SAVING PRIVATE RYAN in the U.K. and Ireland. He also worked on STAR WARS in the UK and Tunisia, but his breakthrough was as Production Designer on Henson's acclaimed cult sci-fi series FARSCAPE. He was Art Director on the remake of ALFIE, which led to further features, STORMBREAKER, the epic SOLOMON KANE and his involvement in creation of the Terry Pratchett's DISC WORLD, with three TV movies completed: THE HOGFATHER; THE COLOUR OF MAGIC; GOING POSTAL.

Recent work includes the horror sci-fi thriller, THE DARKEST HOUR, Philip Ridley's HEARTLESS, and critically acclaimed THE DISAPPEARANCE OF ALICE CREED. He is currently in production on the romantic thriller COMES A BRIGHT DAY.

ILAN ESHKERI (Composer)

Acclaimed composer Ilan Eshkeri is best known for his scores to STARDUST, THE YOUNG VICTORIA and KICK-ASS, as well as his collaborations with Annie Lennox and David Gilmour.

Eshkeri's recent films scores include those for the crime thriller BLITZ; the horror thriller BLOODED; the drama THE KID; and the documentary KNUCKLES. Other notable feature film composing credits include martial arts adventure NINJA ASSASSIN; the suspense thriller HANNIBAL RISING; and Matthew Vaughn's directorial debut, LAYER CAKE, which earned Eshkeri a nomination for 'Discovery of the Year' at the World Soundtrack Awards. His epic score to STARDUST ensured a further nomination as 'Breakout Composer of the Year', and also won him the International Film Music Critics Association award for 'Best Original Score'. He also produced the BAFTA-nominated score to SEX & DRUGS & ROCK & ROLL

He has collaborated with artists across the musical spectrum. He arranged some of Annie Lennox's best known songs for a one-off Radio 2 concert with her and the BBC Symphony Orchestra. He also worked with David Gilmour on his last album *On An Island*; co-wrote an upcoming release with the band The Cinematic Orchestra, and collaborated with electronic music legend Amon Tobin to transform his work into symphonic pieces, which were performed at The Royal Albert Hall. Eshkeri also wrote the song 'Only You' for Sinéad O'Connor, and worked with Take That on the film *Stardust*. In 2010, he composed a special holiday-themed piece for famed classical pianist Lang Lang, and the resulting recording was released to chart success in Great Britain.

Born in London into a musical family, Eshkeri grew up playing the violin and later played guitar in bands. He studied music and English literature at Leeds University. He learned the art of film composition first-hand by working closely with Michael Kamen, Ed Shearmur and Steve McLaughlin. He has a passion for performed music, and enjoys living and working in London where his compositions are played by many of the world's best musicians.

BOJANA NIKITIOVIĆ (Costume Designer)

Bojana Nikitiović graduated from the Faculty of Applied Arts, Belgrade in 1989. Her work in costume design spans ballet, theatre, opera and film.

Her film work began in 1996 when she was costume designer for Slobodan Skerlic's DO KOSKE and she went on to work on many further films in her native Serbia. In 2003, Nikitiović was assistant costume designer on Wes Anderson's THE LIFE AQUATIC WITH STEVE ZISSOU. She was also assistant on Sofia Coppola's MARIE ANTOINETTE, Oliver Parker's FADE TO BLACK and John Johnson's THE WOLFMAN before taking the lead costume designing role on John Stockwell's ROADKILL.

Nikitiović's extensive wardrobe design work for the live performing arts includes the ballets "The Fire Bird," "Romeo and Juliet" and "Majerling." Her opera work includes a stint as assistant costume designer on Luc Bondy's "Tosca" at the Metropolitan in New York. However, most of her work has been in theatre and includes many Shakespeare productions: "Romeo and Juliet"; "Measure For Measure"; "Hamlet"; "Troilus and Cressida"; and "A Midsummer Night's Dream." Other work includes "Crime and Punishment"; "The Kiss of The Spider Woman"; "Oliver Twist"; and Moliere's "The Hypochondriac," "School For Women" and "The Misanthrope." After CORIOLANUS, Nikitiović went on to design costume for "Le Nozze De Figaro" for the National Theatre in Belgrade.

DANIEL PARKER (Make-up and Hair Designer)

Daniel Parker was born into a film industry family in 1960. His father, Charles, was a make-up artist and his mother, Marilyn, in continuity, so it is no surprise that Parker spent a considerable amount of his childhood on film sets. Parker made his first foray into film makeup at age nine, when he helped his father sculpt Vanessa Redgrave's prosthetic hump for Ken Russell's THE DEVILS.

Parker has established an enviable reputation for make-up and prosthetics while working upwards of 70 productions including: THE HURT LOCKER; APOCALYPTO; Wolfgang Petersen's TROY; THE LAST SAMURAI; THE AVENGERS; Anthony Minghella's THE ENGLISH PATIENT; JUDE THE OBSCURE; Kenneth Branagh's FRANKENSTEIN (for which his prosthetics and animatronics work received an Academy Award nomination); Neil Jordan's THE CRYING GAME; ROBIN HOOD PRINCE OF THIEVES; Franco Zeffereilli's HAMLET; EMPIRE OF THE SUN. For his TV work Parker received an RTS nomination for KROD MANDOOD, won a BAFTA for THE GATHERING STORM and was nominated for Emmy for BAND OF BROTHERS. Parker also co-founded respected special effects company Animated Extras in 1987, leaving the business in 2000. Parker's received his first chief make-up artist credit in 1983 on Wolfgang Peterson's ENEMY MINE, after working his way through the ranks on such films as RETURN OF THE JEDI, INDIANA JONES AND THE TEMPLE OF DOOM and A PASSAGE TO INDIA.

RAY BECKETT, CAS (Production Sound Mixer)

Born in London in 1951, Ray Beckett entered the film industry in 1969 at Alan King Associates, a collective of documentary film makers, carrying out an apprenticeship there in a sound transfer facility. After a year in Paris doing sound maintenance and some mixing at a recording studio, Ray went freelance as a sound assistant in 1976, recording sound for documentaries. In 1981 he got his big break into feature films after working on a documentary in India directed by Ismail Merchant for Merchant Ivory Productions. Merchant hired him as production sound mixer on HEAT AND DUST, followed by two other films - THE BOSTONIANS and A ROOM WITH A VIEW, for the latter of which he received a BAFTA nomination.

Amongst many other films, Ray worked on A LETTER TO BREZHNEV in 1984 and on two films, THE LAIR OF THE WHITEWORM and SALOME'S LAST DANCE, with Ken Russell in the late eighties. He began working with Ken Loach in 1991 on "RAINING STONES" and since that time has been sound mixer on all Loach's feature films including: LADYBIRD,

LADYBIRD; LAND AND FREEDOM; MY NAME IS JOE; THE WIND THAT SHAKES THE BARLEY.

Thanks to his collaboration with Barry Ackroyd on Ken Loach's films and on earlier documentaries, Ray was asked to be production sound mixer on THE HURT LOCKER. His work on the film gained him a BAFTA, a Cinema Audio Society Award and an Academy Award.

ABOUT THE CAST

RALPH FIENNES (Coriolanus)

See About the Filmmakers

GERARD BUTLER (Tullus Aufidius)

Gerard Butler solidified himself as a leading man when he starred as the bold and heroic King Leonidas in Zack Snyder's blockbuster film 300. The film broke box office records in its opening weekend and went on to earn more than \$450 million worldwide. In 2010, Butler starred opposite Jennifer Aniston in THE BOUNTY HUNTER, and voiced one of the lead characters in the animated hit HOW TO TRAIN YOUR DRAGON. Butler will reprise his DRAGON role in HOW TO TRAIN YOUR DRAGON 2, slated for release in 2014.

Butler has several films upcoming for later in 2011 and 2012, including MACHINE GUN PREACHER directed by Marc Forster; PLAYING THE FIELD, directed by Gabriele Muccino; and MOVIE 43, a compilation of short films with an all-star cast. Butler will also reprise his origin

In addition to acting, Butler launched the production shingle, Evil Twins, with his longtime manager Alan Siegel in March 2008. Their debut project, the physiological thriller LAW ABIDING CITIZEN grossed over \$100 million worldwide and also became Overture Films' most lucrative opening to date. Butler previously starred in Robert Luketic's romantic comedy, THE UGLY TRUTH, opposite Katherine Heigl. He also led the futuristic thriller GAMER and starred in Guy Ritchie's, ROCKNROLLA, opposite Thandie Newton and Jeremy Piven.

Though perhaps best known for his action-adventure films, Butler can easily cross genres, with credits that include the children's adventure film NIM'S ISLAND opposite Jodie Foster and Abigail Breslin; and the romantic drama P.S. I LOVE YOU, with Hilary Swank. He previously starred in the film version of Andrew Lloyd Webber's THE PHANTOM OF THE OPERA. He earned critical acclaim for his work opposite Emily Mortimer in the independent feature DEAR FRANKIE, which screened at the Cannes Film Festival. Butler has also starred in BEOWULF & GRENDEL, THE GAME OF THEIR LIVES, TIMELINE, LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE and REIGN OF FIRE.

In 1997, Butler made his feature film debut in John Madden's award-winning drama HER MAJESTY, MRS. BROWN, starring Judi Dench. His early film work includes roles in FAST FOOD, ONE MORE KISS, HARRISON'S FLOWERS and the 1999 screen adaptation of Chekhov's THE CHERRY ORCHARD.

Born in Scotland, Butler made his stage debut at the age of twelve in the musical "Oliver," at Glasgow's famous Kings Theatre. As a young man, his dreams of acting were temporarily deferred and he went on to study law for seven years before returning to the stage in London. In 1996, he landed the lead role in the acclaimed stage production of "Trainspotting." He later starred on the London stage in such plays as "Snatch" and the Donmar Warehouse production of Tennessee Williams' "Suddenly Last Summer," opposite Rachel Weisz.

BRIAN COX (Menenius)

Brian Cox is an award-winning actor of the stage, screen and television. This summer, he was seen in RISE OF THE PLANET OF THE APES and IRONCLAD. Other recent films include THE VETERAN; RED; WIDE BLUE YONDER; and AS GOOD AS DEAD. His upcoming films include THE KEY MAN, which screened at the 2011 SXSW Festival, EDWIN BOYD and PASSING HAROLD BLUMENTHAL.

Cox earned AFI and Independent Spirit Award nominations for his work in Michael Cuesta's critically hailed independent film L.I.E., and also shared in a Screen Actors Guild (SAG) Award nomination as part of the ensemble cast in Spike Jonze's ADAPTATION. His long list of film credits includes THE FANTATIC MR. FOX; THE GOOD HEART; TELL-TALE; THE ESCAPIST; RUNNING WITH SCISSORS; MATCH POINT; RED EYE; THE BOURNE SUPREMACY; THE BOURNE IDENTITY; ZODIAC; X2; 25th HOUR; THE RING; TROY; THE ROOKIE; THE AFFAIR OF THE NECKLACE; FOR LOVE OF THE GAME; RUSHMORE; DESPERATE MEASURES; THE BOXER; KISS THE GIRLS; BRAVEHEART; ROB ROY; HIDDEN AGENDA; and NICHOLAS AND ALEXANDRA. His first American film role was his chilling portrayal of the original Hannibal Lecter in Michael Mann's MANHUNTER.

Cox's recent television credits include the British miniseries THE SINKING OF THE LACONIA, THE DAY OF THE TRIFFIDS, and THE TAKE; and a guest-starring role on Showtime's "The Big C." He received a 2001 Emmy Award for his performance as Hermann Goering in the miniseries NUREMBERG, and was also nominated for Golden Globe and SAG Awards. He also earned an Emmy Award nomination for his guest appearance on the comedy series "Frasier," and co-starred in the third season of HBO's acclaimed original series "Deadwood."

Born in Scotland, Cox trained at the London Academy of Music and Dramatic Arts and has appeared in dozens of plays on the stages of London, New York and Scotland. Repeatedly honored for his work in the theatre, Cox won two Olivier Awards for his performances in "Rat in the Skull" and "Titus Andronicus;" British Theatre Association Drama Awards for Best Actor for his work in "The Taming of the Shrew" and "Strange Interlude"; and the Lucille Lortel Award, as well as Drama Desk and Outer Critics Circle nominations, for "St. Nicholas." He originated the role of Max in the 2006 London premiere of Tom Stoppard's acclaimed "Rock 'N Roll," and subsequently reprised his role on Broadway the following year.

Cox has also directed for the stage and television. His stage directing credits include productions of "Mrs. Warren's Profession," "The Philanderer," and "Richard III," among others. He made his television directorial debut on the critically acclaimed HBO prison drama "Oz."

A prolific writer, Cox has authored two non-fiction books: *The Lear Diaries* and *Salem to Moscow: An Actor's Odyssey*. He has contributed to the *New York Times Arts & Leisure* section, and has written articles for a number of other publications. In 2003, Cox's contributions to the arts were honored by Queen Elizabeth II, who named him a Commander of the British Empire. In 2006, Empire Magazine (UK) honored his film achievements with the

Empire Icon Award. In 2007, the UK Film Council named him one of the Top 10 powerful British film stars in Hollywood today.

VANESSA REDGRAVE (Volumnia)

Vanessa Redgrave's many films include *MORGAN: A SUITABLE CASE FOR TREATMENT*; *A MAN FOR ALL SEASONS*; *BLOW-UP*; *CAMELOT*; *ISADORA*; *MARY, QUEEN OF SCOTS*; *JULIA*; *THE BOSTONIANS*; *WETHERBY*, written and directed by David Hare; *PRICK UP YOUR EARS*; *HOWARD'S END*; *A MONTH BY THE LAKE*; *MRS. DALLOWAY*; *CRADLE WILL ROCK*; *ATONEMENT*; *EVENING*; *MIRAL*; and the upcoming *THE WHISTLEBLOWER*.

Her television work includes the television films *PLAYING FOR TIME*, written by Arthur Miller; *SECOND SERVE*; *IF THESE WALLS COULD TALK 2*; *THE GATHERING STORM*; and Wallace Shawn's *THE FEVER*, directed by Carlo Nero. She appeared in "Nip/Tuck" as a recurring guest over three seasons. Most recently she filmed the miniseries *THE DAY OF THE TRIFFIDS* for BBC 1.

Redgrave's numerous theatre credits include "The Year of Magical Thinking" in the Broadway season of 2007 at the Booth Theatre. She received a Tony Award® nomination for her performance, adapted from Joan Didion's award-winning book. Redgrave appeared on Broadway in the landmark 2003 production of "Long Day's Journey Into Night," for which she received the Tony Award for Best Actress in a Play. Her other Broadway appearances include the acclaimed revivals of Tennessee Williams' "Orpheus Descending" and Ibsen's "The Lady From The Sea." Off-Broadway, Redgrave performed in the Public Theater production of "Antony and Cleopatra," which she also directed, and "Vita and Virginia." In her native England, her scores of major roles on the stage most recently include recreating "The Year of Magical Thinking" at the National Theatre; "Lady Windermere's Fan" at the Theatre Royal, Haymarket starring alongside her daughter Joely Richardson; "The Tempest" for the RSC at Shakespeare's Globe; and "The Cherry Orchard" at the Royal National Theatre. In 1998, Redgrave and her brother Corin co-produced an early Tennessee Williams play, "Not About Nightingales," which she discovered at the Royal National Theatre; directed by Sir Trevor Nunn, it then played at Circle in the Square. In 2005, Redgrave played Euripides' "Hecuba" for the RSC, directed by Tony Harrison, at the Albery Theatre, followed by runs at the Kennedy Center and BAM.

She has received an Academy Award, two Emmys, two Cannes Film Festival Awards, three Evening Standard Awards, the Olivier Award, the SAG Award, two Golden Globes, the New York Film Critics Circle Award and a BAFTA Fellowship.

Redgrave worked with UNICEF-UK as a Special Representative from 1993- 1995, and has been a UNICEF Goodwill ambassador since 1995. Her continued work with UNICEF led to her involvement with UNHCR (United Nations High Commission for Refugees) in many countries, and with UNRWA (United Nations Relief Works Agency) in Gaza and the Palestinian refugee camps in the West Bank, and Lebanon. She is a member and supporter of Memorial and Za Prava Cheloveka, the two principal Russian human rights foundations, and also of Amnesty International and "Liberty," which together comprise the leading human rights organizations in Britain.

JESSICA CHASTAIN (Virgilia)

Jessica Chastain most recently starred opposite Brad Pitt in Terrence Malick's Palme d'Or-winning drama *TREE OF LIFE*. Her upcoming films include *THE HELP*, the highly anticipated adaptation of the best-selling Kathryn Stockett novel, co-starring Viola Davis, Emma Stone, Bryce Dallas Howard and Octavia Spencer; the drama *THE DEBT*, alongside Helen Mirren and Sam Worthington; Ami Mann's psychological thriller *THE FIELDS*, alongside Sam Worthington and Chloe Moretz; and John Hillcoat's *THE WETTEST COUNTY IN THE WORLD*, opposite Shia LaBeouf and Tom Hardy.

Born and raised in Northern California, Chastain attended the Juilliard School in New York City. While there she starred in "Romeo And Juliet" and went on to receive glowing reviews for her performances in "The Cherry Orchard," opposite Michelle Williams at Williamstown; and Richard Nelson's "Rodney's Wife," opposite David Strathairn off-Broadway at Playwright's Horizons.

At the senior class Juilliard showcase, Chastain landed a coveted talent deal with Emmy Award-winning executive producer and writer John Wells. After completing a pilot for Wells and director PJ Hogan, Chastain returned to the stage in the Los Angeles Wadsworth Theatre production of "Salome," having been hand-picked by director Estelle Parsons and star Al Pacino to play the title role opposite Pacino. Continuing the collaboration, producer Barry Navidi commenced the film version of the play, entitled *WILD SALOME*, under Pacino's direction.

Chastain's performance in "Salome" received enormous critical attention and led to her landing the dynamic title role in Dan Ireland's *JOLENE*, opposite Rupert Friend, Frances Fisher, Dermot Mulroney and Michael Vartan. Chastain's performance earned her the Best Actress Award at the 2008 Seattle Film Festival.

JOHN KANI (General Cominius)

John Kani is a South African actor, director and playwright. He was most recently seen in the acclaimed drama *ENDGAME*, and narrated the family nature film *THE WHITE LION*. Other film credits include: *THE WILD GEESE*; *THE GRASS IS SINGING*; *MARIGOLDS IN AUGUST*; *VICTIMS OF APARTHEID*; *AN AFRICAN DREAM*; *OPTION*; *A DRY WHITE SEASON*; *SARAFINA!*; *SATURDAY NIGHT AT THE PALACE*; *KINI AND ADAMS*; *GHOST AND THE DARKNESS*; *THE TICHBOURNE CLAIMANT*; and *THE FINAL SOLUTION*. His television credits include the HBO series "The Number 1 Ladies' Detective Agency"; the television film 'MASTER HAROLD' ... AND THE BOYS; the South African series "The Hillside"; and the BBC series "Silent Witness."

In 1965, Kani joined The Serpent Players, a theater company comprised of black actor-workers. This began an ongoing collaboration with the company's founder, playwright Athol Fugard. Together they created "The Coat," "The Last Bus," "Friday's Bread On Monday," "The Cure" and "The Sellout," all performed to audiences in the townships. Kani, under Fugard's mentorship also directed most of the Serpent Players productions. In the early 1970s, Kani joined Fugard and Winston Ntshona to co-write the groundbreaking plays "Sizwe Banzi Is Dead" and "The Island." Kani also starred in the plays, which were subsequently performed on Broadway, earning

Kani the 1975 Tony Award for Best Actor. Kani also performed the plays in London, earning an Evening Standard Award nomination for his work.

Kani received international acclaim for his play, “Nothing But the Truth,” in which he also starred. The play premiered in 2003 at Johannesburg’s Market Theatre and went on to win numerous awards. It travelled to New York’s Lincoln Center Theater, where Kani was honored for his contributions to international theatre by the Harlem Arts Alliance and the New York Theatres. In 2004-2005, “Nothing But the Truth” toured Los Angeles, Boston and Australia. Kani’s 2009 film adaptation of the play marked his feature directorial debut, and garnered several festival honors, including the Silver Stallion for Best Picture at FESPACO and the Ecran Dior for Best Picture and Best Director at the Cameroon International Film Festival. Kani was also honored with the inaugural Ousmane Sembene Award from the Ecobank Foundation for his contribution to the advancement of the arts industry in Africa.

Kani has acted in many productions at Johannesburg’s Market Theatre, including “The Blood Knot”; “Driving Miss Daisy”; “Othello”; “Sizwe Banzi Is Dead”; “The Island”; “Waiting For Godot”; “My Children My Africa”; and “Hedda Gabler.” He has also directed several plays at the Market Theatre, including “Goree” and “Blues Africa Café” by Matsamela Mnaka and “The Meeting” by Jeff Stetson. His London stage credits include “Waiting for Godot” at the Old Vic; “Master Harold And The Boys” at the Royal National Theatre; “My Children My Africa,” which won him an Olivier Award; and “Playland” at the Donmar Warehouse in the West End. In the early 2000s, he performed in “The Island” at numerous prestigious theaters, including London’s Royal National Theatre, Peter Brook’s Bouffe Du Nord, in Paris and the Kennedy Centre in New York.

In 1989, together with Barney Simon, Kani founded the Market Theatre Laboratory, a drama school for young people unable to enroll in university programs. The Lab now also has outreach and community training programs and stages Community Festivals annually.

Among his many honors, Kani has received an Honorary Doctorate of Literature from Rhodes University, Grahamstown; the Hiroshima Foundation Award for Peace in Stockholm; and an Honorary Doctorate of Philosophy from the University of Durban Westville. In September 2005, South African President Thabo Mbeki awarded him the Order of Ikhamanga Silver in recognition of for his contributions to a democratic, non-racial, non-sexist South Africa through his work in the arts. He contributions to the arts in South Africa have been honored with lifetime achievement awards from the Arts and Culture Trust, the Nelson Mandela Metropole of Port Elizabeth, and the South Africa Film and Television Institute; in addition he a Lifetime Achievement Award from the Turquoise Harmony Institute for his contribution to peace through dialogue in South Africa.

JAMES NESBITT (Sicinius)

James Nesbitt is a familiar face to many around the world from his roles in feature films and popular television productions, in roles ranging from comical to deadly serious. His feature film credits include: LOVE LIES BLEEDING, JUDE and WELCOME TO SARAJEVO, all directed by Michael Winterbottom; WAKING NED DEVINE; WOMEN TALKING DIRTY; THE MOST FERTILE MAN IN IRELAND; Peter Cattaneo’s LUCKY BREAK; Danny Boyle’s

MILLIONS; Woody Allen's MATCH POINT; THE LIGHTHOUSE KEEPER; CHERRY BOMB; OUTCAST; MATCHING JACK; and Emilio Estevez's THE WAY. He is currently filming Peter Jackson's THE HOBBIT: AN UNANTICIPATED JOURNEY and THE HOBBIT THERE AND BACK AGAIN.

Nesbitt won the Stockholm Film Festival Best Actor Award and the British Independent Film Awards (BIFA) Best Actor Award for his highly acclaimed performance in Paul Greengrass's BLOODY SUNDAY

Among his many television credits are "Cold Feet," for which he won ITV British Comedy Awards Best Comedy Actor, and the title role lead in the BBC's miniseries JEKYLL, for which he received a Golden Globe nomination in 2008. He has been featured or starred in several television series, including "Soldier, Soldier"; "Ballykissangel"; "Playing the Field"; "Touching Evil"; "Murphy's Law"; "Occupation"; and "Monroe." His miniseries credits include "The Miller's Tale" chapter of THE CANTERBURY TALES; the "Cinderella" chapter of FAIRY TALES; THE PASSION, MIDNIGHT MAN; and THE DEEP.

Nesbitt's stage credits include "Shoot the Crow," "Paddywack," and "Darwin's Flood" at London's Bush Theatre. He has also appeared in "Up on the Roof," "Hamlet" and "Una Pooka."

PAUL JESSON (Brutus)

Paul Jesson's feature film appearances include: Mike Leigh's VERA DRAKE and ALL OR NOTHING; THE ESCORT; INTIMATE CONTACT; CROSSTALK; ACCEPTABLE LEVELS; and Richard Eyre's THE PLOUGHMAN'S LUNCH.

His myriad television credits include the telefilm MARGARET, a drama about Margaret Thatcher's last days in government; the English Civil War miniseries THE DEVIL'S WHORE; and HBO's lavish, multi-award winning series "Rome." He was in many of the BBC's Shakespeare series, including RICHARD III, CYMBELINE, CORIOLANUS and LOVE'S LABOUR'S LOST.

Jesson is perhaps most recognized for his truly extensive and varied work on the British stage with some of the most prestigious theatre companies and directors in the country. Recently he has been seen in Mike Bartlett's Olivier Award-winning play "Cock," directed by James Macdonald and in Sam Mendes' "The Winter's Tale" and "The Cherry Orchard" in New York and London. Again with Mendes he was featured in "Twelfth Night" at the Donmar and in New York. He worked with the eminent German director Peter Stein on "The Seagull" and "Troilus And Cressida." He was nominated for a Scottish Critics' Award for his performance as Willy Loman in "Death Of A Salesman." For the Royal Court appearances include: "Falkland Sound/Voces De Malvinas"; "The Normal Heart," for which he won an Olivier Award for the Outstanding Performance in a Supporting Role; "A Lie of the Mind"; and "The Seagull." At the National he performed in "Cat on a Hot Tin Roof"; "Hedda Gabler"; "Hamlet"; "The Devil's Disciple"; and "Mary Stuart." At the Royal Shakespeare Company, credits include "Troilus And Cressida," "The Beggar's Opera," "The Winter's Tale," "Bingo," "The Tempest" and "Henry VIII."

LUBNA AZABAL (Tamora)

Lubna Azabal was born in Belgium and attended The Kleine Academie and Conservatoire Royal de Bruxelles before launching her career in acting.

Her numerous film credits include André Techiné's LOIN; Robert Kechichian's ARAM; Michel Deville's UN MONDE PRESQUE PAISIBLE; Tony Gatlif's EXILS (Cannes 2004 – Stage Directing Award); Hany Habbu Assad's PARADISE NOW (winner of the Golden Globes 2006 Best Foreign Language Film); Tadmor & Nattiv's STRANGERS (for which she won Most Promising Actress at the Jerusalem Film Festival); Jalil Lespert's 24 MESURES; Ridley Scott's BODY OF LIES; Denis Villeneuve's INCENDIES; Braden King's HERE; and Alexandre Arcady's COMME LES 5 DOIGTS DE LA MAIN. She will next be seen in Ismael Ferroukhi's FREE MEN and Gabriel Range's I AM SLAVE.

Her television credits include the telefilm BAJO EL MISMO CIELO; the French series "Suite Noire," and the BBC drama "Occupation."

Azabal's stage credits include "Dona Rosita"; "L'horloge et Le Desert"; "Une Nuit Arabe," "Le Tampon Vert," and "L'île Des Esclaves."

ASHRAF BARHOM (Cassius)

Ashraf Barhom was born in Tarshiha, a small village in Galilee, northern Israel. He was attracted to acting from his first experience of standing in front of audience at kindergarten.

In 1996 he enrolled in the Academy of Theatre in Haifa University and, on completing his BA degree, he went on to work at the Al-Midan Theatre. His first role was in a musical play called "Adkor (I Remember)." He continued working in Arab theatre until 2002 and then moved to the Cameri Theatre in Tel-Aviv to appear in "The Sheep Well" by Lupe De Vega. After appearing in a number of stage productions at the Tsavta Theatre, he returned to Cameri in 2006 in "Plonter," a political play about living under the Arab/Israeli conflict.

During this time Barhom also worked in feature film, appearing in THE SYRIAN BRIDE and PARADISE NOW. He was nominated for an Israeli Oscar for his performance in the lead role of Ahmed in THE NINTH MONTH. In 2006 he made his first movie in America, THE KINGDOM, opposite Jamie Foxx. Subsequent films include AGORA and CLASH OF THE TITANS. He is currently filming Hiam Abbass' INHERITANCE.

Barhom is also working on project called "Takween" (Creation), which aims to rebuild and encourage theatre and arts in Galilee. Ultimately the project is also planned to be an international production company for art and film.

CAST
In order of appearance

Tullus Aufidius	GERARD BUTLER
Caius Martius Coriolanus	RALPH FIENNES
First Citizen (Tamora)	LUBNA AZABAL
Second Citizen (Cassius)	ASHRAF BARHOM
Citizens	ZORAN ČIČA MILOŠ DABIĆ NICOLAS ISIA ZORAN MILJKOVIĆ MARIJA MOGBOLU MILAN PEROVIĆ NENAD RISTIĆ LAWRENCE STEVENSON MARKO STOJANOVIĆ TAMARA KRCUNOVIĆ ZU YU HUA OLIVERA VIKTOROVIĆ-ĐURAŠKOVIĆ DANIJELA VRANJEŠ
Menenius	BRIAN COX
Volsce Lieutenant	SLAVKO ŠTIMAC
Young Roman Soldier	IVAN ĐORĐEVIĆ
1st Soldier	RADOVAN VUJOVIĆ
2nd Soldier	JOVAN BELOBRKOVIĆ
General Cominius	JOHN KANI
1st Senator	DAN TANA
2nd Senator	MIODRAG MILOVANOV
Titus Lartius	DRAGAN MIĆANOVIĆ
Volsce Politician	RADOSLAV MILENKOVIĆ
1st Volsce Soldier	RADOMIR NIKOLIĆ
2nd Volsce Soldier	ZORAN PAJIĆ
Young Martius	HARRY FENN
Virgilia	JESSICA CHASTAIN
Volumnia	VANESSA REDGRAVE
Maid	ELIZABETA ĐOREVSKA
Old Man in Corioles	DUŠAN JANIĆIJEVIĆ
Tribune Brutus	PAUL JESSON
Tribune Sicinius	JAMES NESBITT
TV Anchorman	JON SNOW
TV Pundits	DAVID YELLAND NIKKI AMUKA-BIRD
3rd Senator	ANDREJA MARIČIĆ
4th Senator	SVETISLAV GONCIĆ

Young Senator	UROŠ ZDJELAR
Cleaner in Corridor	BORA NENIĆ
War Vet	SLOBODAN BODA NINKOVIĆ
Jamaican Woman	MONA HAMMOND
Young Man in Market	SLOBODAN PAVELKIĆ
Shopkeeper	DRAGOLJUB VOJNOV
TV War Correspondent	KIERON JECCHINIS
Camp Barber	MIRKO PANTELIĆ

Stunt Co-ordinator	ROWLEY IRLAM
Local Stunt Co-ordinator	SLAVIŠA IVANOVIĆ
Stunt Double for Mr Fiennes	JAMES GROGAN
Stunt Double for Mr Butler	RICK ENGLISH

Stunt Performers

ROB INCH, NICK MCKINLESS
MIROSLAV BORKOVIĆ, MILOMIR ČIGOJA, NENAD ČUDIĆ
BRANISLAV FISTRIC, DAVID GARRICK, VLADAN GOSTILJA
RICHARD HANSEN, KOSTA JOVIĆ, MARK MOTTRAM, STANKA PEJOVIĆ
DOMINIC PREECE, OGNJEN RADULJICA, DEJAN SAVOVIĆ
DUSAN SAVČIĆ, ARANĐEL SRETENOVIĆ, MARKO VASILJEVIĆ

Line Producer	ANDELKA VLAISAVLJEVIĆ
Associate Executive Producers	ŽIVOJIN ŽIKA PETROVIĆ, CAROLYN MARKS BLACKWOOD

Post Production Supervisor	MEG CLARK
Script Supervisor	SUSANNA LENTON
Dialogue Coach	JOAN WASHINGTON
Supervising Production Accountant	DEBBIE MOORE
Art Director	RADE MIHAJLOVIC
TV Unit Director	BEN QUINN
Special Effects Supervisor	JASON TROUGHTON
Supervising Sound Editor	OLIVER TARNEY
Dialogue & ADR Editor	SIMON CHASE

Music Producer	STEVE McLAUGHLIN
Gaffer	HARRY WIGGINS

End Title Song performed by
LISA ZANE

THIS FILM IS DEDICATED TO THE MEMORY OF SIMON CHANNING WILLIAMS

"A" Camera Focus Puller	OLIVER DRISCOLL
"A" Camera Clapper Loader	DRAGAN RAKIĆEVIĆ - CILE
"B" Camera & Steadicam Operator	SVETOMIR PAJIĆ - KIVI
"B" Camera Focus Puller	DRAŠKO PEJANOVIĆ
"B" Camera Clapper Loader	BRANISLAV STOJANOVIĆ
Central Loader	ZORAN ŽIVKOVIĆ - ŽIKA

1st Assistant Director	ZORAN ANDRIĆ
Key 2nd Assistant Director	VESNA MILIĆ
2nd 2nd Assistant Directors	LJUBOMIR BOŽOVIĆ, NIKOLA IVANOVIĆ
Key Set PA	RADOŠ VUČIĆ
Set Production Assistants	TOMO PALIKOVIĆ, DUSAN POPOVIĆ
Production Managers	MIŠKO STEVANOVIĆ, ALEKSANDAR- LEKA TADIĆ
Supervising Production Co-ordinator	POLLY HOPE
Serbia Production Co-ordinators	ZOJA ĐORĐEVIĆ, BRANKA CETINA
Production Secretary	MILICA BREGOVIĆ-TADIĆ
Assistant to Mr Fiennes (UK)	ALIX GRAHAM
Assistant to Mr Fiennes (Serbia)	MAŠA NEŠKOVIĆ
Assistant to Mr Butler	AMY LOUISE TRIPODI
Assistant to Ms Tana & Mr Vaines	ZRNKA MIŠKOVIĆ PETROVIĆ
Assistant to Ms Tana (NY)	ANDREW SEMANS
Assistants to Ms Taylor-Stanley	IAIN SINCLAIR, JULIA FESTA
Assistant to Ms Redgrave (Serbia)	MILOŠ ČURČIN
Office Runner	RENATA GRAOVAC
Assistant Location Manager	JASMINA PETROVIĆ
Serbia Production Accountant	SANDRA ĐURIČKOVIĆ

Serbia VAT Production Accountant	SRĐAN KRUSČIĆ
UK Assistant Production Accountant	DEBBIE PETERSON
Assistant to Serbia Production Accountant	MILAN KOBALI
Assistant to Serbia VAT Production Accountant	SANJA ILIĆ
Serbia Cashier	JELENA BEATOVIĆ
Art Department Co-ordinator	MARIJA NIKOLIĆ
Set Decorator	LEE GORDON
Assistant Set Decorator	ALJOŠA SPAJIĆ
Graphics	ALEKSANDRA MIHAJLOVIĆ
Set Dressing/ Prop Buyer	MARKO DIMITRIJEVIĆ
Chargehand Dresser	SVETISLAV MADIĆ
Dressers	GORAN MILOŠEVIĆ, MILE NIKOLIĆ, ŽELJKO BAKIĆ, STANIŠA SAVIĆ, MILOŠ TODOROVIĆ, VLADAN DAMJANOVIĆ
Prop Master	RAYMOND MCNEILL
Assistant Prop Master	ZORAN PETROVIĆ-CRTANI
Stand-by Props	BOŠKO DELIĆ
Assistant Stand-by Props	NUHI TERMET
Art Department Interns	MILICA MILANOVIĆ, JELENA RADOVIĆ

Storyboard Artist	TEMPLE CLARK
Assistant Costume Designer	STEFAN SAVKOVIĆ
Costume Supervisor	ALEKSANDRA KESKINOV
Key Costumier	NINA BOGOSAVLJEV
Seamstress	RADMILA JAKŠIĆ
Costumiers	ZORAN KARADŽIĆ, MARINA ZARIĆ, MARINA ARSIĆ
Make-Up & Hair Supervisor	LAURA SCHIAVO
Make-Up Artist	TINA ŠUBIĆ DODOČIĆ
Make-Up Assistants	NATAŠA NIKOLIĆ, MILJANA PAKIĆ
Prosthetics Scars supplied by	MARK COULIER
Graphic Artists for Make-up Department	IGOR STANGLICKI, NIKOLA PRIJIĆ
1st Assistant Editor	ANDY JADAVJI
Assembly Editor	KIM GASTER
Serbia Assistant Editors	FILIP DEDIĆ, BILJANA KUNIJEVIĆ
Visual Effects Editor	KARENJIT SAHOTA
Stills Photographer	LARRY D. HORRICKS
Unit Publicist	CERIS PRICE

Local PR	SANJA VUČIĆEVIĆ
Casting Assistant	ALEX DUBURY
Serbia Casting Director	ALEKSANDAR ADŽIĆ, DANILO BEĆKOVIĆ
Serbia Casting Assistants	SARA MARINKOVIĆ, MILANA MILUNOVIĆ
Serbia Casting Agency	PAJPER, SLAVA S & R
Crowd Marshall (Serbia)	RADOSLAV VULANOVIĆ
Crowd Marshall (Montenegro)	SLOBODAN IVETIĆ
Chaperones	NIGEL & CAROLYN FENN
Military Advisor	BARRIE RICE
Sound Maintenance	ST. CLAIR DAVIS
Boom Operator	NEMANJA NOVIČIĆ
Sound Intern	MIHAILO STEVANOVIĆ
TV Unit Camera Operator	MARIJA VUKELIĆ
Video Playback Operators	BRANIMIR ŽIVKOVIĆ, MIHAJLO DOBRIĆ
Serbia Gaffer	SLOBODAN GOJKOVIĆ
Best Boy	SRĐAN GOJKOVIĆ
Lighting Technicians	MILOŠ VIDAKOVIĆ, BORISLAV ROMČEVIĆ, NEBOJŠA SLAVUJEVIĆ
Key Grip	NENAD VASIĆ
Best Boy Grip	ČEDOMIR SUBOTIĆ
Grips	TRAJČE VELIČKOVSKI, DRAGAN STEFANOVIĆ
On Set Labour	JOVAN VLADIMIR BORKA, NEVENA POPOVIĆ
Special Effects Co-ordinator	MUHAMED M'BAREK - TOSKE
Special Effects Technicians	LAURENCE HARVEY, MARK VANSTONE
Picture Vehicles Co-ordinator	NENAD KOKOT
Assistant to Picture Vehicles Co-ordinator	VLADIMIR JOVANOVIĆ
Location Catering	PARTY SERVICE
On Set Medical	ZORICA KUBUROVIĆ

Stunt Rigger and Safety	MILAN ALAVANJA
Transport Co-ordinator	SLAVKO NOVAKOVIĆ
Transport Captain	NENAD VELIČKOVIĆ
Mr Fiennes' Driver	ČEDOMIR ARSEVIĆ
Producers' Driver	ŽELJKO JANKOVIĆ

Unit Drivers (Serbia)

DRAGAN MUDRINIĆ, NEMANJA BABIĆ, MIROSLAV TIMOTIJEVIĆ
MIODRAG JOVIČIĆ, NEBOJŠA EREMIJA, DEJAN JURIĆ
MILAN MILIŠIĆ, ZORAN ZUBIĆ, MARKO MRDALJ
DUŠAN KREKIĆ, ZORAN MARKOVIĆ, ZORAN VAGIĆ
DALIBOR MILOVANOVIĆ, IGOR KOKOT, ILIJA DŽIKIĆ
DEJAN STEFANOVIĆ, RADOVAN VLAJKOVIĆ, DRAGAN ŽIVADINOVIĆ,
RADIVOJE ĐORĐEVIĆ, SAŠA BLAGOJEVIĆ, SLOBODAN MARIĆ

Drivers (Montenegro)

NOVAK KOPRIVICA, MARKO MARTINOVIĆ, PREDRAG NEDOVIĆ,
VLATKO NEDOVIĆ, RADOMIR PAJOVIĆ

Additional Photography

Location Manager (London)	NICK DAUBENY
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BBC Newsroom Unit, London

Newsroom Studio Director	BARRY THOMAS
Newsroom Studio Technical Manager	DENIS O'HARE
Newsroom Vision Mixer	SAM SAUNDERS
Newsroom Sound Supervisor	ANDY COLE
Newsroom Lighting Supervisor	BOB TULLY
Newsroom Floor Manager	MARK JONES
Newsroom Camera Operator	RYAN PHILIPS
Newsroom Studio Service Technician	KEVIN KING
Newsroom Hair & Make-Up	JO DRAKE
Newsroom Autocue Operator	ADAM ROBSON
Newsroom Studio Runner	ALEXANDRA CHARALAMBOUS
Operational Team Leader	TANIA GRIFFITHS
Head of Presentation	MIKE KAVANAGH

Post Production

Post Production Co-ordinators	AMEENAH AYUB, TOM WALTERS
Assistant Post Production Co-ordinator	ELLEN PAYNE
Post Production Assistants	SHARMILA KUMAR, STEPHANIE SMITH

	AIDAN GROUNDS
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Voice Casting	VANESSA BAKER
Clearances	KATE PENLINGTON
Picture Research	NICOLA BARNES
Archive Researchers	LUCY WHITTON, VAL EVANS

For Hermetof Pictures
Legal Services provided by

JOKSOVIĆ, STOJANOVIĆ & PARTNERS	JELENA IVANOVIĆ, DRAGAN STOJANOVIĆ
OLSWANG, UK	JACQUELINE HURT

For BBC Films

Production Executive	JANE HAWLEY
Legal & Business Affairs	SIMON OSBORN
Production & Delivery Co-ordinator	JAMES BUCKLER
Production Assistant	RUTH SANDERS

For Magna Films

Assistant to Executive Producers	MAGGIE NEWTON
Head of Sales	CHRISTOPHER LYSTER
LLP Production Co-ordinator	SASKIA THOMAS
Legal Counsel for Kalkronkie	SAM TATTON-BROWN
Legal Counsel for Magna	PHIL RYMER

For LipSync Post
PETER HAMPDEN, ROBIN GUISE, PETER RAVEN
Senior Post Producer - LISA JORDAN
Legal Services provided by
LEE & THOMPSON
NATALIE USHER, REBECCA PICK

Sound Re-Recorded by LIPSYNC POST

Re-recording Mixers	PAUL COTTERELL, ROB HUGHES
ADR Mixers	ROBERT FARR, PAUL COTTERELL
Assistant ADR Mixers	BEN TAT, YANTI WINDRICH
Premix Re-recording Mixer	MARK TAYLOR
Foley Editor	GUNNAR ÓSKARSSON
Foley Recordist	ADAM MENDEZ
Foley Artists	JACK STEW, ANDREA KING
Foley Recording	ANVIL POST PRODUCTION

Music Supervisor	IAN NEIL
Musicians Contracted by	THE LONDON METROPOLITAN ORCHESTRA
Trumpet	JOHN BARCLAY
Timpani	TRISTAN FRY
Drums	PAUL CLARVIS
Metal	STEVE McLAUGHLIN
Violin & Cello	ILAN ESHKERI
Orchestration & Copying by	JESSICA DANNHEISSER & MILLIE BARING
Music Recorded at	NORTHPOLE STUDIO & BRITISH GROVE STUDIOS
British Grove Engineer	JOE KEARNS
British Grove Assistant Engineer	JASON ELLIOTT
Northpole Engineer	PAUL SAUNDERSON
Music Mixed at	NORTHPOLE STUDIO
Music Mixed by	STEVE McLAUGHLIN
Music Co-ordinators	ELISA KUSTOW & MILLIE BARING

Digital Grading by LIPSYNC POST

Colourist	STUART FYVIE
Online Editor	SCOTT GOULDING
Digital Lab Supervisor	JAMES CLARKE
Senior D-Lab Operator	DANIEL TOMLINSON
D-Lab Operators	CHRIS BENTLEY, ZOE COUSINS, ALBERTO BURON
Technical Support	RICK WHITE, SALIM RAHMAN, SCOTT MACBETH
Post Production Engineer	LINDEN BROWNBILL

Visual Effects by LIPSYNC POST

Executive Visual Effects Supervisor	SEAN H. FARROW
Visual Effects Supervisor	ANGELA ROSE
Head of Visual Effects	STEFAN DRURY
Visual Effects Producer	SAMANTHA TRACEY
Visual Effects Co-ordinator	LUCY TANNER

Digital Compositors

NAOMI BUTLER, DYLAN OWEN, SANDRO HENRIQUES, LUKE BUTLER
NEIL CULLEY, DAVID SJODIN, JOHN PURDIE, GARETH REPTON

Senior Systems Engineer	JON STANLEY
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Systems Engineer	YANNI GOUDETSIDIS
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Titles and Graphics Designed by LIPSYNC POST

Creative Director	HOWARD WATKINS
Senior Designer	JULIA HALL
Graphics Co-ordinator	OANA ANGHEL

Publicity by	PREMIER PR CLAIRE GASCOYNE, JONATHAN RUTTER, MATTHEW DINSDALE
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Mr Fiennes' Publicist	SARA KEENE
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Costume Hire	ANGELS COSTUMIERS
Mr. Fiennes' Shoes	BROGUE SHOES
Military Costume Advisor	JOE HOBBS
Action Vehicles	MIROSLAV KRSTIĆ, ARGUS TOURS
Armourers	BOJAN NENADOVIĆ

Studio Facilities
VISION TEAM, BBC TELEVISION CENTRE, BROADLEY STUDIOS

Facilities Vehicles	CARAVAN METROPOL
Trailers	ŽELJKO ČORAK, PATRICK SURIN, MLADEN MATIJEVIĆ

Shot with	PENELOPE CAMERA & LENSES (AATON, PARIS)
Additional Camera Equipment	ICE FILMS, VISION TEAM
Film Stock	FUJIFILM MOTION PICTURE
Electrical Equipment	PINK FILMS INTERNATIONAL HARRY WIGGINS
Grip Equipment	VISION TEAM
Editing Equipment	HYPERACTIVE BROADCAST
Film Processing & Telecine Dailies	CINELABS & CINEBOX 100 (MAGIC BOX), BELGRADE
UK Telecine Dailies	ARION UK
Post Production Laboratory	DELUXE LONDON
DI Laboratory Contact	CLIVE NOAKES
Travel (Belgrade)	VDV
Travel (London)	ET TRAVEL

London Extras	2020
Post Production Script	SAPEX SCRIPTS
Dolby Consultant	RICHARD STOCKDALE
Completion Guaranty Provided by	INTERNATIONAL FILM GUARANTORS LUKE RANDOLPH, EMMA MAGER, LUCY SMITH
Legal Services Provided by	LEE & THOMPSON CHRISTOS MICHAELS, ANWEN GRIFFITHS MICHAEL ANTONIADES
Auditing Services Provided by	RSM TENON JOHN GRAYDON, NIGEL WALDE
Insurance Services Provided by	TOTALLY ENTERTAINMENT LTD DEREK TOWNSHEND, DELTA GENERALI BELGRADE
Collection Account Management by	FINTAGE CAM B.V

Use of "A Place Calling Itself Rome" a title by John Osborne
courtesy of Gordon Dickerson and The Arvon Foundation

Archive Material Courtesy of
AP ARCHIVE, BBC MOTION GALLERY, ITN SOURCE, RTS - RADIO TELEVIZIJA
SRBIJE

"ČAJEŠUKARIJE"
(Traditional)

Performed by Goran Bregovic for Kamarad Production

"FICTION"

(Stephanie Ekwalla / Vincent Guilbert / Florent Gouriou / Sebastien Herve / Guillaume Rolland)

Performed by Sheer.K

Courtesy of Last Exit Records

By arrangement with RipTide Music, Inc.

"STA PERVOLIA"
(Mikis Theodorakis)

Performed by Lisa Zane

Published Courtesy of Schott Music, Mainz - Germany

Produced by Steve McLaughlin & Richard Lancaster

Ralph Fiennes would like to thank

JOEL LUBIN, BRYAN LOURD, BRIAN SIBERELL
ROEG SUTHERLAND, BEN KRAMER DAN TANA,
BILL POHLAD, FRANK HILDEBRAND, SIMON BERESFORD,
JAMES MIDGELEY, GAIL EGAN, VLADAN MIRKOVIC,
JOSH BERGER, JO CLERKIN, BARRY THOMAS,
BRIAN LEWIS of MEYER & MORTIMER
AMANDA HARLECH

The Producers would like to thank

MINISTER OF INTERIOR, REPUBLIC OF SERBIA - IVICA DAČIĆ
CABINET CHIEF, MINISTRY OF INTERIOR, SERBIA - BRANKO LAZAREVIĆ
SPECIAL ANTI-TERRORIST UNIT-COMMANDER COL. SPASOJE VULEVIĆ, LT. COL DRAGAN BARAŠIN
COUNTER TERRORIST UNIT - COMMANDER COL. GORAN DRAGOVIĆ
SPECIAL MILITARY ADVISORS - VLADAN MIRKOVIC, DEJAN PURTIĆ
MAYOR OF BELGRADE - DRAGAN ĐILAS, MAYOR OF PANČEVO - VESNA
MARTINOVIĆ
MEDIA RELATIONS, MINISTRY OF INTERIOR, SERBIA - SUZANA VASILJEVIĆ
MINISTER OF DEFENCE, SERBIA - DRAGAN ŠUTANOVAC
PRIME MINISTER OF SERBIA - MIRKO CVETKOVIĆ
PRIME MINISTER OF SERBIA'S CABINET CHIEF - MIRJANA JOVASEVIĆ
DIRECTOR McCANN ERICKSON BELGRADE - SRDJAN ŠAPER
NATIONAL ASSEMBLY OF THE REPUBLIC OF SERBIA
EXECUTIVE DIRECTOR OF SERBIA FILM COMMISSION - ANA ILIĆ
DEPUTY DIRECTOR OF USAID (SERBIA COMPETITIVENESS PROJECT) - SHARON VALENTINE
NATIONAL MUSEUM OF SERBIA
RTS-RADIO TELEVIZIJA SRBIJE
PUBLIC UTILITY COMPANY "BELGRADE CITY MARKETS"
THE CITY AND PEOPLE OF BELGRADE
THE CITY AND PEOPLE OF PANČEVO
JANE HAWLEY, JAMES BUCKLER & THE BBC NEWSROOM
STEVE ALLEN - BARCLAYS BANK, ROY and LUKE at SGM FOREX
ANDREAS WISEMAN, PAULINE AMOS
BRIONI - ITALY, CHRISTIAN DIOR COUTURE - PARIS, MONA D.O.O. - BELGRADE
BROGUE SHOES - EDINBURGH, ANDREJEVIĆ JEWELLERY - BELGRADE
PRODUCTION SERVICES IN SERBIA AND MONTENEGRO PROVIDED BY "WORK IN PROGRESS"

FILMED ON LOCATION IN SERBIA, MONTENEGRO AND THE UK