



Run Time: 1 hour and 40 minutes

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#ThePhoenicianScheme

TABLE OF CONTENTS

THE PHOENICIAN SCHEME.....	3
THE START.....	3
CASTING / ON SET.....	5
THE REST OF THE CAST.....	7
QUESTIONS OF MORALITY.....	9
THE PHOENICIAN INFRASTRUCTURE SCHEME AND THE GAP.....	10
ART & CRAFT.....	11
A ZSA-ZSA KORDA READING LIST.....	16
CHARACTER BREAKDOWN.....	17
SCENE SYNOPSIS.....	18
ABOUT THE CAST.....	25
ABOUT THE FILMMAKERS.....	39
CREDITS.....	45

THE PHOENICIAN SCHEME

1950. Anatole “Zsa-zsa” Korda (Benicio del Toro), enigmatic industrialist, one of the richest men in Europe, survives another attempt on his life (his sixth plane crash). Korda's wide-ranging, wildly complex, and ruthless business practices have made him an enemy to not just rival enterprises but also governments of every ideology across the globe -- and a target for assassins. Now he is in the final stages of a decades-long, career-defining project (Korda Land and Sea Phoenician Infrastructure Scheme), the expansive exploitation of a potentially-rich/long-dormant region. The risk to his personal capital has become incalculable. The threats to his life are ongoing. He chooses this moment to appoint and prepare a successor: his twenty-year-old estranged daughter Liesl (currently, a nun).

With personal tutor Bjorn (Michael Cera) in tow, Zsa-zsa and Liesl sweep across Modern Greater Independent Phoenicia meeting their assorted partners on a mission to close The Gap (a rapidly expanding financial shortfall) which Zsa-zsa quantifies as: "Everything we got -- plus a little bit more."

Along the way: Liesl investigates the unsolved murder, a decade earlier, of Zsa-zsa's first wife (her mother).

In Zsa-zsa Korda, Wes Anderson, Roman Coppola, and (especially) Benicio del Toro create an instantly iconic antihero. Inscrutable, compelling, worldly, and completely singular in Wes Anderson's world. Del Toro's dominating, magnetic presence, on screen in nearly every scene, delivers a character for the ages. Exhilarating and hilarious, a work of pure pleasure, but also strikingly moving as a father and daughter find each other.

Starring Benicio del Toro, Mia Threapleton, and Michael Cera. The amazing ensemble cast also features Riz Ahmed, Tom Hanks, Bryan Cranston, Mathieu Amalric, Jeffrey Wright, and Scarlett Johansson; plus Richard Ayoade as a helpful freedom fighter, Benedict Cumberbatch as Zsa-zsa's mysterious half-brother Nubar, Rupert Friend as the shadowy agent "Excalibur", and Hope Davis as Liesl's Mother Superior.

THE START

The ruthless, charismatic European business tycoon: an archetype distinctly different from his American counterparts, an even grander, almost mythic, figure against the swiftly-shifting backdrop of the continent's extraordinary post-war transformation. At present, in 1950, we find Anatole “Zsa-zsa” Korda (Benicio del Toro): one of the richest men in Europe and most sought-after dealmakers on any continent; ruthless capitalist, industrialist, and de facto diplomat; an

itinerant with multiple passports, yet no fixed address, bound by few borders and fewer rules. Also, a man of exquisite taste and boundless curiosity, a relentless collector of antiquities and natural treasures, criss-crossing the globe always with a book and personal tutor in tow (in addition to, if needed: a crate of hand-grenades).

Possessed with calmness, elegance, cunning, and flair, *Zsa-zsa* is reminiscent of a number of twentieth-century US robber barons who built the rails and cornered markets, and the titans abroad who piped oil across the desert—creating early templates for the billionaire buccaneers that still dominate industries today. “A certain type of businessman who can always pivot,” says writer/producer/director Wes Anderson, “and has very little obligation to honor the truth.” *Zsa-zsa* is inscrutable and unknowable, like many cinematic depictions of larger than life men of industry, the giant of all being Orson Welles as Charles Foster Kane, among many others in cinematic history (including Welles’s lesser known *Mr. Arkadin*, even a more mysterious character than Kane). The characters are amalgams of gangsters, behind the scenes string-pullers, shape-shifters and brutes who get what they want by their will and questionable legality, sometimes horrible men, but sometimes redeemable, and often, even, heroic. Though for now, it remains to be seen which *Zsa-zsa* is.

“The beginning of the story was to try to invent something about one of these 1950s Euro tycoons, like an Onassis or Niarchos,” says Anderson. “I had read about Árpád Plesch and Calouste Gulbenkian, or Gianni Agnelli as well.”

What begins as a solitary hero’s story, very quickly presents itself as much richer and deeper. In very short order, we meet Liesl, and what is immediately evident is that this will be the journey of two people, with their individual paths, yet completely intertwined. In simplest terms, this is the story of a father and daughter’s newfound relationship. “*Zsa-zsa* strategically decides he needs to bring his daughter back into his life because she will serve the purposes of his business interests,” says Anderson. “In the course of the movie, as he continues to be threatened and struggles with changing circumstances and new enemies, his strategy begins to evaporate, and is replaced by an aspiration to be a father instead.”

Del Toro is much more direct in his assessment: “The father/daughter angle is the heart of the piece.” For one key scene between *Zsa-zsa* and Liesl, he recalls how Anderson asked him to look directly into the camera, even though Threapleton was sitting to his side. It worked, he marveled. “It’s almost like I am talking to the audience. I’m making everyone in the audience feel what *Zsa-zsa* feels for Liesl.”

In addition to the real life and cinematic inspirations, there was a personal connection to the subject matter for Wes Anderson that added another layer to the creation of *Zsa-zsa Korda*. “That theme might have something to do with me having a daughter,” he says, “and I suppose the

father/daughter aspects also reflect the father of my wife Juman, Fouad Malouf, a Lebanese businessman, and her experiences with him, and my experiences, too. In a way, he's the first inspiration for the movie. Something in *Zsa-zsa* is just totally rooted in Fouad."

The colorful characters who populate *Zsa-zsa*'s world, who are key to the scheme, were also drawn in part from people in Fouad Malouf's world, to whom the film is dedicated. Anderson says, "This was somewhat inspired by Fouad's circle of colleagues, and we had the idea that certain colleagues would specialize in certain tasks in this big infrastructure project: a shipping magnate, a kingdom, railroad men. He had his company, his team, and a series of colleagues. I asked him what they were like and he said: 'All lions.'"

There have been other single-minded characters in Anderson's films, whose purpose (and quests for redemption) are often heralded by their name in the title: Royal Tenenbaum and his children, the shark-hunting Steve Zissou, and revenge-minded Mr. Fox. But all their desires collectively combined can't match the scale of what *Zsa-zsa* wants. He is a new, instantly iconic, creation of Anderson's.

CASTING / ON SET

Anderson only ever had one person he could conceive playing the character of *Zsa-zsa*. "The interest for me in writing a story about a character like that was the visual in my mind of Benicio *playing* the character. The idea for the movie was to write a part specifically for Benicio del Toro" says Wes. "I first brought this up with Benicio in 2021, at Cannes for *The French Dispatch*. I told him then that something was coming his way if he was interested. Benicio and I started working on it very early. As soon as there were fifteen pages of the script, he'd seen that. There was never a moment in the process when Benicio was not involved."

Del Toro was the only actor Anderson ever imagined the part, at least in the modern era, "The kind of character who might have been played by Anthony Quinn, or maybe Lino Ventura, or Jean Gabin," he says. "If Benicio didn't want to do it, I don't know who would have been a viable option. You'd have to go back into the history of cinema for that."

As the actor himself recalls, "This whole thing started with a phone call. Wes said, 'I'm working on this project and I'm thinking of you for the lead. But there's going to be a lot of talking.' And I said, 'Uh, okay.' 'How do you feel about that?' And I said, 'Well, as long as we practice, we should be fine, right?'"

There are few moments when *Zsa-zsa isn't* on screen, and del Toro owned it, says his co-star Michael Cera. "The film has a protagonist with a capital *P*, and you love to be sitting shotgun the

whole time,” he says. “It is what helps the whole ensemble really sing, when there is a very strong leader.” Del Toro credits the “elegant” script (“it’s so much fun to read”), weeks of rehearsals and discussions, Anderson’s precise direction, and a “lot of hard work” for the Zsa-zsa that appears on screen: “It’s a *hell of a part*.”

So too is Bjorn, played by Cera, a new player in the Anderson company. As Bjorn, the Norwegian tutor and entomologist Cera brought his own characterization to the role Wes had written for him. “He was the guy we wanted from the beginning,” says Anderson. “He knew about the script right off the bat, and there was no one else for the part. He invented Bjorn’s manner, accent and look.”

“The character was very, very complete in the script,” says Cera. “When we first approached it, I think Wes was a little surprised that I was talking about doing the accent. Of course, he wrote it so it’s Norwegian, so it had that, but I don’t think Wes had really thought about how it would be until I showed up. But we found it together, and committed to it, and went from there.”

In what is nearly impossible to believe as one of her first starring roles as Liesl, from whose point of view the action unfurls, is Mia Threapleton, now only twenty-three years old. “Once we had Mia,” Anderson says, “we had Liesl.”

Says casting director Douglas Aibel, “We saw hundreds of people for Liesl, from the US, UK, Australia and Canada. There were rounds of callbacks, and what Wes took to immediately was Mia’s combination of stoicism and buoyancy.”

“I was given a very, *very* small character brief,” says Threapleton. “Literally, it was: ‘You’ve not seen your father in six years and you are a novice nun.’”

One may sense a familiarity in Threapleton’s face, a visage similar to her mother, Kate Winslet, but also a singular confidence and talent. Recalling Winslet’s screen debut thirty years ago in *Heavenly Creatures*, Threapleton is, at this early stage of her career, remarkably, completely, vividly her own.

“For the audition tape, I did a scene from *Isle of Dogs*,” Threapleton says. “Then I did a screen test with Benicio and Wes that took place over two days, and I got the call the next day.”

When she learned she got the part, “I genuinely didn’t believe that it was true,” she says. “I was on a train at the time, and I just sat down on the floor and had a little cry.”

The film is ultimately a three-hander. The leads joined Anderson at Studio Babelsberg for two weeks of rehearsals before the start of shooting. That was an amazing benefit,” says Cera. “That

was my introduction to Benicio and Mia. I love to rehearse like that because you can show up in your own clothes and drink coffee, and talk and waste time and run scenes, it's just great. You get to become friends.”

For lunch, says Threapleton, “we would do Lunch Club—it was literally called Lunch Club—and we’d go and have sandwiches outside on picnic benches and then go straight back to work. There were no trailers... It was just the best.” Over the three month shoot, she says, “every single day there was a pinch-me moment.”

Nightly cast and crew dinners—a staple of a Wes Anderson movie shoot—fueled the camaraderie on set. “Every single person—crew members, cast members, everybody—was just so wonderful,” says Threapleton. “I do think it really helped ease everybody into a really great and very open, safe, collaborative, creative environment, which is kind of exactly what was sort of needed, especially in some of the more difficult scenes.”

(At one point, recalls del Toro, “I had to say, ‘Wes, it's very difficult for me—I'm in practically every scene; I'm not going to be able to do dinner every night. I'm going to have to go to my room and just, you know, work with the lines and get ready for the next day.’ He was cool with that.”)

Del Toro was quickly impressed by his co-star. “It was Mia’s first big moment here with lots of actors, and she was just *prepared*, like a veteran,” he says.

“I was quite nervous,” she admits. “It was my first day, I felt like I was sort of going to be sick. Benicio came over to me and put his hand on my shoulder and said, ‘It's okay. We're going to do this together and it's going to be fun.’ And we did, and it was great fun. It was just fantastic.”

THE REST OF THE CAST

With the scheme laid out (in an elaborate set of shoeboxes) and “the gap” widening (due to one of many possible adversaries), the three set out on their quest across Modern Greater Independent Phoenicia, to meet with (and enlist the help of) each of the business partners in each of the shoeboxes.

Their first connection is with Prince Farouk, played by Riz Ahmed, in his first Anderson film. Farouk, and the kingdom they are negotiating with, “that comes a bit from Calouste Gulbenkian [the Armenian businessman, collector, and philanthropist] and his efforts in organizing the oil business in the Middle East, the nature of the politics there, and the different regions and fiefdoms,” says Anderson.

The gang then heads to an underground, literally in a tunnel, meeting with Leland and Reagan (played by Tom Hanks and Bryan Cranston). “With the railroad men, even though it is a later era, we still wanted something coming from the robber baron period, a JP Morgan-type railway man, though being Californian. That led us to Tom Hanks and Bryan Cranston.”

“Roman and I had spent time with them together,” Anderson continues, “and I just knew they had a very special character and something totally American that you don’t find anywhere else. In a way, it’s the kind of America I am drawn to, something that’s so optimistic. So we dreamed up this whole thing that’s very West Coast America—the older West Coast, Sacramento—that I associate with that, which maybe comes out of Joan Didion somehow. But I am also thinking of Ronald Reagan. It’s not the movie business, it’s more Pasadena.”

More faces of recognizable performers from previous Anderson films begin to appear in the roles of the partners whose cooperation, and financial contributions, hold the key to any hope of success for Zsa-zsa’s plan. Anderson wrote a part for Jeffrey Wright, following his recent turns in *The French Dispatch* and *Asteroid City*. “Essentially, I just wanted Jeffrey Wright, so we thought up an East Coast American whose business is shipping. There is a sort of fast-talking downtown New York and beatnik in the character.”

In the role of Cousin Hilda, Anderson says simply: “We wanted Scarlett in the movie.” On the site of her under-construction utopia/kibbutz, the idea was to demonstrate a time-honored form of pact-making, from ancient Egypt to modern monarchy. “She comes from some branch of Zsa-zsa’s family. It is also another way of negotiating—to marry—which is not a totally uncommon way of doing business.” We hasten to add that Hilda and Zsa-zsa are second cousins.

“Marseille Bob [played by Mathieu Amalric] comes out of Jean-Pierre Melville or Jacques Becker, and films like *Bob le flambeur* and *Touchez pas au grisbi*,” says Anderson. “We know these kinds of characters, but they’re from American films as much as the milieu of Paris. It’s American nightclub gangsters who we’ve seen press a button to let people into their office and have guns in their desk drawers. Though usually they are not interrupted by terrorist attacks—that’s a different direction we went in.”

“Richard [Ayoade, who plays the terrorist leader Sergio] is an old friend now. It is like that Buñuel thing as well, having a group of terrorists like *The Discreet Charm of the Bourgeoisie*. Buñuel has anarchy deep in his personality. I am sure the guerrillas come out of that; this idea that one of the most erudite people you will meet is also the leader of the jungle unit of this militia.”

“He’s not human. He’s biblical.” The final reveal, the character you have been hearing about all along, and now finally get to meet, is Uncle Nubar. An homage in name and look to Nubar Gulbenkian, the magnificently-bearded, famously litigious son of Calouste, with whom he battled to the end for control of the family fortune, he’s portrayed, with a menacing flair, by Benedict Cumberbatch.

“We had the great, good fortune that Benedict could come do the part. It’s one of those kinds of characters that people in the story keep talking about all along, but doesn’t enter until much later,” says Anderson. Like his real-life namesake, Nubar embodies the rancor and darkness that can take root when business and family mix—or, more precisely, when they don’t. Continues Anderson, “It is such a familiar story that these men totally neglect their children, who also expect them to achieve more than their peers.”

Whereas any kind of détente with Nubar will prove to be utterly impossible, his demise does close a previously unfinished chapter for Zsa-zsa and Liesl. Some people prove irredeemable, but as del Toro poetically says, not all: “I want to be optimistic and believe there is good in everyone. There are people with no good in them—it just happens. But for most people, I think, there’s still hope, it doesn’t matter how late. Doesn’t matter how old you are. There is still hope for mending things. Maybe it is not going to be how you hoped it would look—but you’ll get it.”

QUESTIONS OF MORALITY

Previous Anderson films had surrealist and fantastical moments, but not specific sequences that take place in another universe or dimension. Throughout the film, as Zsa-zsa has more near-death experiences, begins to develop more of a conscience about his dealings, and draws closer to Liesl, he encounters heavenly figures, before whom he sits in judgement. “These reveries express what is happening to his brain, as Zsa-zsa’s desire to finally be a father to Liesl, leads him unexpectedly, and without any desire to, reevaluate his life,” says Anderson. “He goes from being epic to being humble.”

As in heaven, so on Earth, Liesl’s own exploration of her faith connects father and daughter’s individual journeys, as well. Zsa-zsa, after all, had sent her to the convent at age 5. Says Threapleton of her preparation: “Wes asked me to have a look over the Bible. When I went to Rome for costume fittings, I made full use of any opportunity I had to look at anything with Catholic connections—different churches, art pieces. I spoke to as many people as I could about it.”

The religious elements also double back on Surrealism’s fascination with, and upending of, the sacred. “In part that takes its inspiration from Buñuel,” says Anderson. “Catholicism is woven

into every Buñuel movie; somehow it's one of the threads, and sometimes it's most of the threads.”

THE KORDA LAND AND SEA PHOENICIAN INFRASTRUCTURE SCHEME AND THE GAP

“There’s much to explain, and it’s all in these shoeboxes.” Zsa-zsa introduces Liesl to his grand plan, an era-defining infrastructure scheme that could bring industry and commerce to a now-dormant / potentially-rich region, while earning Korda five percent of the total revenues for the next one hundred and fifty years. Crafted over three decades, with an international network of partners and potentates, the scheme promises to seal his legacy and secure his fortune (and collection of fine art and rare specimens) for posterity. It will also establish a bedrock of electricity, industry, and transport that will benefit the region for generations (if it works).

Zsa-zsa’s web of deals revolves around three infrastructure projects spread across Modern Greater Independent Phoenicia, a number of barons (in shipping, mining, and railroads) and titans (in banking, real estate, and black market syndicates), along with a set of contingency plans:

Shoebox #1

Prince Farouk and the Sacramento Consortium

Trans-mountain Locomotive Tunnel (Territory of His Majesty the 7th King of Lower Western Independent Phoenicia)

Shoebox #2

Marseille Bob and the Newark Syndicate

Trans-desert Inland Waterway (Principality of Upper Eastern Independent Phoenicia)

Shoebox #3

Cousin Hilda and the Utopian Outpost

Trans-basin Hydroelectric Embankment (Domain of THE Hilda Sussman-Korda Private Utopian Outpost, Middle Independent Phoenicia)

Shoebox #3 ½

Emergency Directive

Shoebox #4

Uncle Nubar and the Korda Reliquary

Shoebox #5
 Chez Zsa-zsa

Before the scheme can be set in motion, Zsa-zsa discovers a plot: someone has been manipulating the price of bashable rivets, sending up the cost of construction around the region, and widening a pre-existing fiscal gap: an act of apparent sabotage that threatens more than Korda's grand plans. Now, they'll need to criss-cross the region, rendezvousing with every titan in every shoebox with the hope of convincing each of them to help cover more of "the gap."

The Gap, or as it is sometimes called in financial matters the world over: a shortcoming, a negative balance, a deficiency, in the red. For Zsa-zsa's Scheme to succeed, it must be covered. Simple, and not. A little vague, but at last, a lack of capital that needs to be found.

Liesl

"How much is the gap?"

Zsa-zsa:

"The gap? The gap's complicated. Yes: it's partly a deficit in funding against total projected revenue; but, more precariously, it's a missing slice of a pie that was baked too big for the pan."

Liesl:

"I mean the amount."

Zsa-zsa:

"Everything we got (our entire fortune) — plus a little bit more."

Current (and possible) percentages (to be determined):

King of Phoenicia:	10% (??%)
Sacramento Consortium:	20% (??%)
Marseille Bob:	30% (??%)
Newark Syndicate:	40% (??%)
Cousin Hilda/Uncle Nubar:	??% (??%)

ART & CRAFT

"Never buy good pictures. Buy masterpieces"

The vast majority of the film was shot at Studio Babelsberg, in Potsdam, Germany, the world's oldest large-scale film studio, open since 1912. Anderson had filmed miniature sequences for *The Grand Budapest Hotel* there previously, and this would be, of his live-action films, the most he had ever shot on soundstages. Save for some exteriors, there were minimal location shoots. Says Anderson: "I knew the stages. Usually, there are one or two key locations and then you try

to find a way for everything to fall in around those. In this case, it was going to be a movie made on a soundstage.”

There was also a new face on the set of an Anderson feature: cinematographer Bruno Delbonnel. Anderson and Delbonnel had previously collaborated on commercials, but this would be the first film they made together. Delbonnel’s range stretches from working with Tim Burton, Julie Taymor and the Coens, to international auteurs Jean-Pierre Jeunet, Alexander Sukurov and Alfonso Cuarón.

“It was of interest to have a European director of photography. It’s a different ingredient that brings something special,” says Anderson. “There is something darker that Bruno brought to the lighting of the film that was right for the story,” he adds. “Not darkness in terms of luminosity, but a darkness in personality.”

The actors were familiar with the history of Babelsberg, too. “We talked about *Metropolis*, which was shot there,” del Toro recalls. “It’s one of the places filmmaking started,” says Michael Cera, “with Murnau, silent films.” In late March, the studio officially renamed its Haus 5 building, which hosts offices and functional spaces for costume and production design: It’s now known as The Wes Anderson Building.

“Walking around the [set] spaces for the first time, I don’t think I will ever, ever forget that feeling,” says Threapleton. I don’t know how Adam [Stockhausen, the production designer] and his team did what he did. I don’t know how his brain does what it does.”

When we rejoin Zsa-zsa post-crash, he is luxuriating in a bathtub. For this opening credits sequence—shot from overhead in slow motion—Anderson invokes Brian De Palma, a supreme stylist of whom Anderson is a proud acolyte. Like De Niro as Al Capone getting a shave in *The Untouchables*, the camera resting at ceiling level, taking in the entire room below, this is Zsa-zsa in his most comfortable: reading and eating while soaking and smoking, a bottle cooling in the bidet. The balletic movement of his domestic staff in action, in this private place, reminiscent of the opening pan through the locker rooms of *Carrie*. It is a touching nod from Anderson, not only in tribute to a master, but illustrating De Palma’s well taught lesson of having an idea for every camera placement, and Anderson’s ability to instantly convey the domain of his protagonist, in the absolute minimum of setups.

Shooting the balletic sequence was “bizarre,” says del Toro. “Wes put the camera up on the ceiling, and then we all had to do everything *really fast*. Fast, because he's going to shoot it in slow motion. We're like: give me the bottle, open it up, put it back—and you're going, going, and there's no cut. I wanted to say, ‘Wait, I forgot to turn the page!’ But that train is *moving*. The Wes Anderson train, when it goes, it goes.”

Says production designer Adam Stockhausen: “Zsa-zsa’s home was a great adventure to design. There were several key references, probably the most important were inspired by Calouste Gulbenkian’s Paris house and a palazzo in Venice. There are actually a couple of locations of course, but mostly just as a basis for builds.”

“When preparing Zsa-zsa’s grand entrance gallery, we visited castles and villas around Berlin,” recalls producer Jeremy Dawson. “Many had *trompe l’oeil* marble walls and columns of remarkable craftsmanship. So we decided to replicate that, not as a fake version of that process, but in the same real handpainted way it had been done originally, back then.”

For the masterpieces in Korda’s house (where “we only burn the fakes”), the production used actual masterpieces. “We’ve done a lot of movies where we make original artwork,” says Anderson, “but right at the beginning I thought, ‘Let’s try to have the real things.’ The Renoir is from the Nahmad Collection, and Magritte is from the Pietzsch Collection. Other pieces are from the Hamburger Kunsthalle. Lots of surrealist work, photography, abstract expressionism, a 14th century wood carving.”

Anderson, along with Art Curator Jasper Sharp, considered the great and varied collections of the real-life men who, like Zsa-zsa, are obsessed with gathering art, antiquities, and natural specimens: Árpád Plesch’s botanical bounty; Calouste Gulbenkian’s 6,000-piece collection, spanning BC to AD, amassed in his own museum; or William Randolph’s private zoo, once the world’s largest, at San Simeon.

“It took a little arm-twisting to secure the loans,” says Sharp, who worked with Anderson on the selecting and securing the pieces. “Several people that I approached hung up the phone laughing. But a combination of curiosity and the sense of adventure won out, and the effect of their presence on set was remarkable.”

Anderson says: “I thought it would mean something to the actors to be with these real objects, and you would feel in the movie that they were real, you can feel it on the set. You can tell the difference and it has an aura to it. It also meant that there were people with gloves around to protect these objects, and that was interesting, too.”

The Renoir painting once belonged to Greta Garbo, and hung for many years in her apartment overlooking New York’s East River. “It was auctioned in 1990 and is now in a private collection,” says Sharp. “Sitting quietly above Lisel’s bed, it provided the perfect foil to the madness going on around it.”

To dress the characters, Costume Designer Milena Canonero built on an approach she’s taken with previous Anderson productions she’s worked on, “With Wes there is a great mutual

exchange of research directly connected with the period the movie is set in, but also from other sources that inspire, ranging from photography to other films to paintings. The result of this collaboration is the specific look for the character, that once approved by Wes, is then shared with the actor. An actor must feel comfortable in their costume, makeup and hair, resulting in them making it their own for that specific role.”

“I was asked, ‘How do you build the character?’ del Toro recalls. “And I said, ‘Wes’s writing, a little bit of me, and Milena’s wardrobe.’ Milena and Wes are in tune, from the hat to the shoelaces, and everything in between.”

"Working with Wes on the costume design, one has to enter into a special frame of mind," says Canonero. "It's a very sophisticated concept that has to fit together with the art direction and photography and performances like a hyperreal jigsaw puzzle."

Stockhausen’s sets are quite literally jigsaw puzzles, constantly in some stage of assembly and reassembly. The remarkable under-construction dam set was, in fact, on location. But like the desert sequence, not in the actual desert. As he explains: “It is actually a giant sort of sculpture in a sand pit outside of Potsdam. The dam was a full-build, looking back into our desert sand hills as background.”

Del Toro again cuts to the chase: “Adam’s production is just crazy.”

“Maybe my favorite set was the ballroom of the Egyptian hotel,” says Stockhausen. “Erica Dorn and Lucile Gauvain with their graphics team designed all of the hieroglyphics in the Egyptian Revival space, and our amazing team of signwriters painted them.”

The special effects were done practically. “For the dragonfly that appears on the window of Zsazsa’s plane, we used a puppet,” Dawson explains. “For the rear projection out of the plane’s window, a sky full of cotton balls was built to use as that backdrop.” The jaw dropping model of the entire infrastructure project was designed by Simon Weisse, who had built the miniature Grand Budapest Hotel. Except this time, it was strong enough to be scaled by Benedict Cumberbatch. Stockhausen marvels: “I can't even make sense of it, it's so incredible.”

It also needed to be destroyed, and that too was done practically, the old-fashioned way, by the Oscar-winning (for *Blade Runner 2049* and *Dune*) Nefzer Special Effects. “We practiced in the parking lot, figuring out the right number of massive dumpsters that would, when filled with thousands of gallons of water, would blow the model apart,” Dawson says. “And then we did it on the stage. Simon and his model making team spent the entire shoot building the thing and we blew it up on nearly the last day.”

“We thought we could commission some original art works, too,” says Anderson. “What would Zsa-zsa get for Liesl? He would have Cartier do it, so we asked, and they did it for us. Prada was very kind to make the rucksack—also a key prop. I thought Zsa-zsa would have that. The bejeweled corn cob pipe came from Dunhill. For the dagger, we asked our friend Harumi Klossowoka de Rola, who works with metals in her own art, and she made something wonderful.”

Says Threapleton: “I had Liesl’s rosary and pipe with me all the time, during scenes and not. They became extensions of my hands.”

To conjure the world of Korda phonically, Anderson’s longtime music supervisor Randall Poster explored popular music from the era to accompany a majestic, propulsive score by composer Alexandre Desplat, another frequent collaborator. That included work by jazz legends Glenn Miller and Gene Krupa, whose drumming helped inspire the percussion that courses through the soundtrack. But the most dominant musical force is Russian-born composer and conductor Igor Stravinsky, whose dramatic ballet scores (taken from recordings of the composer conducting his own music) underpin the characters’ emotional and geographic journey.

In addition to pieces from Stravinsky’s ballets *Petrouchka* and *The Firebird* (and quotations that Desplat sprinkled throughout the score), Anderson and Poster zeroed in on the soaring final movement (“Apotheosis”) of his *Apollo*: that would play during the opening credits sequence, a way to introduce Zsa-Zsa as “epic.” “Our film is about a man who is like a mountain,” says Anderson. “He is himself of epic scale, his life is on an epic scale.”

“The opening is so *layered*,” says del Toro. “And I love the music. It’s different, I think, from other Wes Anderson movies: more somber and orchestral.”

To play the swing band (and the actual music, including Jerry Horowitz’ *Mud Bug* and Dizzy Gillespie’s *Night in Tunisia*) at the center of Marseille Bob’s rollicking cabaret, Poster found a group of musicians in Berlin’s vibrant jazz scene. For a key drum solo—heard when Liesl and Bjorn are in the train car—Anderson liked an early recording of Krupa’s spectacular standard *Drum Boogie* (which the drummer himself remarkably performed, alongside Barbara Stanwyck, with matchsticks, in Howard Hawks’s 1941 masterpiece *Ball of Fire*). “There’s some great drum solos in the Wes Anderson canon,” says Poster.

“The movie doesn’t really come out of specific things,” says Anderson. “It draws from here and there in the process of the story coming to life. Benicio and I watched *Citizen Kane*, that’s *the* tycoon film of all time. Rosi’s *The Mattei Affair* is a really interesting movie, the music inspired us, and it has kinds of thematic and story connections. Duvivier’s *David Golder*, adapted from Irène Némirovsky’s book, is very good. That shows an older man, and his partners, and they’ve

come so far from where they're from. They are just removed from the shtetl, and now they live in another world, in Biarritz. That's in the movie, somewhere."

Zsa-zsa's desire to collect—like his quest for knowledge, like his quest for good business deals—reflects not just a love for beauty, but an advantage in a never-ending game: another opportunity to win.

However, as the scheme unfolds, and Zsa-zsa risks losing everything—his fortune, his daughter, his life—he comes to reappraise his formula for "success." "It is about success," Anderson says, "but also knowing that he knows something, and, by developing humility, it is about not licking them. Not necessarily getting licked, but not prioritizing licking them."

Producer Steven Rales, provides perspective on Zsa-zsa's personal journey, "It's a redemption quest for Zsa-zsa, even if it didn't begin that way. He sacrifices his material well-being to get the Scheme done, and in the process resurrects the relationship with the only person he can trust. And to some degree, she outmaneuvers him."

With the Scheme complete, Nubar vanquished, the projects in motion, the workers treated fairly, and the future of the region of Phoenicia secure, Zsa-zsa may be humbled financially, but he is reunited with Liesl, and with Bjorn close at hand, too.

"I love the ending," says del Toro. The lesson for him: "It doesn't matter if you are on the winning team or the losing team. What's important is your family, your friends, and that your drive towards doing something stays alive. And in the end, he does the right thing, and it's still him. It was there all along.

"I think he still might cheat in one of those card games, you know?"

A ZSA-ZSA KORDA READING LIST

Great Botanical Collections of Western Europe

Important Patrons of the High Renaissance

Fragments of Antiquity: Noteworthy Scraps, Shavings, and Rubble

Fleas of the Americas

Depictions of Blasphemy in Gouache (Vol. III: 16th Century)

Questionable Authenticity: Masterworks, Forgeries, and the Dilemmas of Attribution

Arms and Armour: Princely Works from Around the Globe

Pavement Engineering in the Post-Roman Era

CHARACTER BREAKDOWN

ANATOLE ‘ZSA-ZSA’ KORDA (Benicio del Toro): International businessman specializing in armaments, aviation, infrastructure, and the negotiation of clandestine trade agreements. Among the richest men in Europe. Dogged by accusations of profiteering, tax-dodging, price-fixing, bribery, and worse. A devoted art collector and lover of nature.

LIESL (Mia Threapleton): A nun, she tackles her vows at the end of the month. Only daughter of Zsa-zsa, whom she hasn't seen in six years (after being sent to live in a convent at the age of five when her mother died), and possible heir to a vast fortune.

BJORN (Michael Cera): Zsa-zsa's tutor, from Oslo, and a specialist in all types of insects. As a boy, he kept fleas in plastic bags in his bedroom and did morphology and microscopy at night; the house was regularly fumigated.

And (in order of appearance)

PRINCE FAROUK (Riz Ahmed): A dashing young man, age 30, of the Territory of His Majesty the 7th King of Lower Western Independent Phoenicia. Overseeing construction of the Trans-mountain Locomotive Tunnel. His shot doesn't count, but Leland has never seen it done before.

LELAND (Tom Hanks): American businessman in his mid-sixties and partner with his brother Reagan in the Sacramento Consortium (now engaged in the construction of the Trans-mountain Locomotive Tunnel). Serious, but always ready for a game of hoops.

REAGAN (Bryan Cranston): Businessman, also 65, and partner with Leland in the Sacramento Consortium. Expert negotiator and occasional trash-talker.

MARSEILLE BOB (Mathieu Almaric): Nightclub owner (age: 55), and head of the Savarin-Montrachet Gang. Dapper, polite, French, no-nonsense, a connoisseur of jazz, and would like the terrorists to stop shooting his ceiling.

SERGIO (Richard Ayoade): Leader of the Jungle Unit of the Intercontinental Radical Freedom Militia Corps; devoted to the administrative activities of the organization, but also: orphans and widows; the blind; the sick; the wounded; farmers; teachers; and the construction of a hygienic waste-water disposal system.

MARTY (Jeffrey Wright): American shipping magnate and leader of the Newark Syndicate (age: 50). Currently docked on the Trans-desert Inland Waterway, in the Principality of Upper Eastern Independent Phoenicia. Quick-talking, in a downtown New York sort of way.

COUSIN HILDA SUSSMAN-KORDA (Scarlett Johansson): Second cousin. Currently overseeing construction of the Trans-basin Hydroelectric Embankment within The Hilda Sussman-Korda Private Utopian Outpost, Middle Independent Phoenicia. Only part-Korda (up to now). Zsa-zsa thinks she was always in love with him.

UNCLE NUBAR (Benedict Cumberbatch): Zsa-zsa's brother (age 50). Finely-tailored, well-groomed (with a sharp Van Dyke beard), shadowy and imperious, yet profoundly, eerily, at ease. Could be father to Lisel, may have murdered her mother.

“EXCALIBUR” (Rupert Friend): Code-name for Ivy League American (age: 40) in charge of a clandestine bureaucratic government mission to monitor (and disrupt) Zsa-zsa's enterprise.

MOTHER SUPERIOR (Hope Davis): Representative of The Holy Roman Catholic and Apostolic Church, and religious tutor to Liesl.

BROADCLOTH (Alex Jennings): Zsa-zsa's butler. Narrow, bony, sinister-looking, though, in fact, very decent.

THE PILOT (Stephen Park): Zsa-zsa's private pilot. He warned Zsa-zsa it was a bad idea!!

SCENE SYNOPSIS

The story begins in the 1950s, and mid-flight, on board a private plane, where Zsa-zsa, a wealthy businessman, suddenly experiences what will turn out to be his sixth plane crash: A fuselage panel blows off, taking his secretary with it. Zsa-zsa rushes to the cockpit, quickly dispenses with the terrified, angry pilot (“You're fired,” he says, flipping a switch, ejecting the pilot with his seat), and informs air traffic control he will land in a cornfield.

The smoking wreckage is strewn with monogrammed valises, banknotes, books, and even a diplomatic pouch and hand grenades. News reports identify Zsa-zsa as one of Europe's richest men and mention his previous escapes from plane crashes.

In a dream-like sequence, Zsa-zsa finds himself in a chapel, listening to a eulogy and puzzled by his grandmother's failure to recognize him. He witnesses a comatose boy awakening in the casket. Back in the cornfield, Zsa-zsa suddenly comes to, and encounters a reporter interviewing

the pilot, his arm in a sling. The pilot stammers: *he's alive!* Korda is holding a vestigial organ, he thinks; he couldn't get it back in. The reporter faints. Zsa-Zsa smiles.

Meanwhile, in a government building, unnamed bureaucrats from around the world discuss Zsa-zsa, outlining his disruptive business practices. "He swindles our banks," says "Excalibur," a 40-year-old American. "He dodges our tariffs. He ties up our courtrooms in tactical lawsuits. He provokes war (as well as peace) in direct conflict with our shared diplomatic agenda." Their objective: "disrupting, obstructing, impeding, crippling Korda's enterprise in any manner possible..."

At his mansion, Zsa-zsa reunites with his daughter Liesl, a nun-in-training whom he hasn't seen in six years, and meets his new tutor, Bjorn, and his butler/notary, Broadcloth. Zsa-zsa reveals that the increasing attempts on his life have led him to initiate his "grandest plan yet." But he needs an heir, he explains to Liesl, so that, if *they* get him, *they* will get *them*. Why not one of his nine young sons, she asks? (They all live in a dorm nearby.) He proposes a "trial period" for her.

Then, Zsa-zsa unveils his grandest scheme yet—"THE KORDA LAND AND SEA PHONECIAN INFRASTRUCTURE SCHEME"—all outlined in a set of shoeboxes, each one representing a separate piece of the project and the respective business partners involved.

Liesl is more interested in knowing if he killed her mother. Yes, He's employed violent men to do violence on occasion in the distant past, but Zsa-zsa denies murdering anyone; he claims he will sue whoever it is that said that for libel. He then returns to his spiel, elaborating on his grand plan—thirty years in the making—to stimulate commerce in a dormant (and yes, war torn) region, aiming for a whopping five percent of the total revenues for the next 150 years. Liesl finds the plan "crazy," but Zsa-zsa is confident. "Yes, I admit," he replies: "But if it works, it's a miracle; but it's going to."

Liesl writes to the Reverend Mother, acknowledging her father's ill-gotten fortune but seeing an opportunity for "good works." Zsa-zsa reveals to Liesl that her mother's death was murder, not suicide; and he suspects his half-brother, her Uncle Nubar. Despite their hatred, they still conduct business through an intermediary, Zsa-zsa says, due to Nubar's cleverness. He promises Liesl revenge (though he is vague about what exactly that means).

Liesl sets three conditions for Zsa-zsa: no slaves, no famine, and no dormitory for her brothers. She declares that he is the one on a trial period. Broadcloth confiscates her rosary and replaces it with a secular one, encrusted with jewels and white gold filigree.

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Back at the bureaucrats' meeting, Excalibur highlights the importance of the 'bashable rivet' in modern engineering, and notes the current regular price. A murmur passes among the meeting participants.

Later that night, Zsa-zsa urgently wakes Liesl, explaining that the price of bashable rivets has skyrocketed overnight (to 900 Yankee dollars per keg barrel), jeopardizing his plan and causing a ripple effect on other construction materials in the Near East. His enemies, he believes, are manipulating the markets he manipulated.

Zsa-zsa explains they must meet with “every titan in every shoebox” in order to cover the financial gap. *And how much is it*, Liesl asks? Everything they have, says Zsa-zsa, “plus a little bit more.”

The Sacramento Consortium

They travel to the desert to meet with Prince Farouk and the Sacramento Consortium (Leland and Reagan). However, the Consortium already knows about Zsa-zsa's market manipulation and initially refuses to help. To settle the matter, Zsa-zsa proposes they settle their dispute the way they did back in Colorado. A metal sign on the brothers' caboose is flipped over to reveal a basketball backboard and net; a pick-up game ensues. As Liesl and Bjorn enjoy beers in the train car, the brothers sink impressive basket after basket amid a fusillade of trash talk. After a moment of reflection for Zsa-zsa, and a prayer by Liesl, Prince Farouk makes a crucial “granny” shot.

Marseille Bob

Next, they meet Marseille Bob in his office at his club, as a rollicking jazz band downstairs entertains the dining room crowd. Bob detects Zsa-zsa's attempt to blackmail him into covering the gap, leading to another argument. Their meeting is interrupted by machine-gun wielding terrorists led by Sergio, who storm the dining room for a robbery. (The proceeds, he explains, will benefit not only the organization's administrative activity, but also: *orphans and widows; the blind, the sick, the wounded; farmers; teachers; and the construction of hygienic waste-water disposal systems.*) Bob eventually rushes in, insisting they stop shooting up his ceiling. “*You're destroying a magnificent nightclub!*”

Zsa-zsa, ever the mediator, suddenly steps between them ("let's communicate") and Sergio shoots. Bob drops down to tend to Zsa-zsa, now bleeding; Sergio apologizes for the needless violence. Luckily, the bullet has been slowed by a thicket of papers: Zsa-sa's diplomatic credentials. With a toss of a martini on the wound, Bob plucks out the bullet. "*How can I walk away now,*" he says, impressed. He calls for two taxis. The meeting's at midnight.

Marty

On a freighter, docked along a canal in-progress (the Trans-desert Island Waterway) in the Principality of Upper Eastern Independent Phoenicia, they meet Marty, the leader of the Newark Syndicate. Marty, learning of Zsa-zsa's gunshot wound, offers him a blood transfusion (he's O-negative, a universal donor), but otherwise makes it clear: *don't ask him about covering the gap.* Zsa-zsa collapses unconscious onto the floor.

Zsa-zsa, receiving a direct "inter-human" blood transfusion from Marty, reveals to Liesl his indirect role in her mother's murder. He explains how he manipulated Nubar into believing Liesl's mother was having an affair with his administrative secretary, leading Nubar to kill them both.

Zsa-zsa presents Marty with a revised proposal, as he outlines the contributions so far of Prince Farouk, the Sacramento Brothers, and Marseille Bob, and requests a larger share from Marty. "You're the richest: twenty-five." When this fails, Zsa-zsa tries another strategy: he picks up a hand grenade and, clenching its clip, pulls out the pin. If Marty doesn't agree: he refuses to put the pin back in. Eventually, Marty relents: "I suppose I'm moved by this absurd performance."

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Cousin Hilda and the Utopian Outpost

At a desert outpost, a wooden signboard reads (in Hebrew and English): "Welcome to the Trans-basin Hydroelectric Embankment (Domain of the Hilda Sussman-Korda Private Utopian Outpost, Middle Independent Phoenicia) — "Coming Soon."

They meet Zsa-zsa's second cousin, Hilda. The plan (if it works): marry her (and get her to cover the rest).

Zsa-zsa proposes a purely romantic, statutory marriage, with Liesl remaining his sole heir. Hilda recounts the story of her father and Zsa-zsa's father, who were partners in a venture making a deadly poison gas, which killed tens of thousands of soldiers and made tens of millions of

dollars. Then, during a heated argument in their laboratory, they tried to kill each other. Both survived, but that was the end of their partnership.

Back on board the plane, as Zsa-zsa goes to the cockpit, Liesl notices Bjorn tapping a message in Morse code: *“He’s been fiddling with it.”*

Suddenly, they’re being strafed by a fighter jet, and, after another plane crash, Bjorn reveals his true identity: Agent Karlsen of the Covert North American Special Services. His mission: to infiltrate (but not sabotage) Zsa-zsa's operation. He feels deeply terrible about the infiltration, he says, and offers to offer a lesson on insects right there (he is, actually, an expert in insects). Also: his interest in Liesl is genuine.

After another near-death experience (quicksand) and a trip back to Heaven, Zsa-zsa is now lying on a bunk inside the fuselage of the downed plane, in the jungle. (“I don’t know how many more times I can die like this (and still live).”) He reminisces on a miserable childhood, when he was allowed to dine with the household staff once a week. (“They pretended to love me. What choice did they have? To this day: I’m a very good cook (and dishwasher).”)

Liesl announces to Zsa-zsa and Bjorn that she’s returning to the sanctuary. Just then, their power generator goes out, and there’s a knock on the door. Zsa-zsa peers out to see Sergio and the same dozen terrorists that stormed into Marseille Bob’s nightclub.

In heaven: Zsa-zsa sits before God, and prays. God is perplexed. Zsa-zsa opens his eyes and looks into God’s. The maker of the universe makes two fists and holds them out for Zsa-zsa to pick one. He hesitates, taps the left, and God turns over his hand to reveal: nothing.

Aboard a rebuilt Soviet helicopter, Sergio tells Zsa-zsa that he is a communist revolutionary, not a businessman, but still: he can see that his plan, on its surface, defies the basic laws of economics. “That’s why it’s never been done before!” Zsa-zsa fires back. Sergio asks about the rucksack Bjorn’s been clutching. Zsa-zsa nods to Bjorn, who passes it to Sergio: “record it as: ‘payment rendered for rescue services.’”

Sergio balks. “We never accept a fee for humanitarian aid. You required our assistance; we provided it (gladly). No: these funds constitute ‘ransom’ demanded in exchange for the release of abducted prisoners (yourselves).” Zsa-zsa considers that. “Better for tax purposes, anyway.”

Back home, the Mother Reverend informs Liesl that of course the abbey will cherish her ongoing patronage; it's just: she can no longer be a nun.

Zsa-zsa announces his conversion to Catholicism, citing his near-death experiences, fiduciary benefits, and, most importantly, Liesl's influence. "I think, at my age, in the end, finally: it's better I just go on her side," he tells the Reverend Mother. "Do you agree what I mean?"

Zsa-zsa presents to Liesl another shoebox. This one's a reliquary of our family history, Zsa-zsa says, sealed half a score ago by his father's notary. She says she'll open it later.

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The Royal Majestic Imperial Calouste Korda Desert Oasis Palace (a Slumberluxe Resort)

At a colonial-era Egyptian revival style desert hotel, situated on the banks of a silty river, and along a precarious border among three fiefdoms (two of which remain under martial law after a military coup): all of the partners and tycoons have assembled in a large ballroom.

Zsa-zsa, Liesl, Bjorn and Sergio head to Nubar's office, dispensing with another would-be assassin on the way up. "If it turns out, you're not my daughter: can I adopt you?" Zsa-zsa asks her. Her voice breaks as she says *yes*. "In that case," he says: "(whatever happens): will be fine."

In Nubar's suite, decorated in pharaohs and hieroglyphics, Zsa-zsa gets down to business ("the validation of your proprietary shares after 35% advance against the interim shortfall"), but the discussions swiftly turn to accusations, and Nubar, nodding at Liesl, hisses to his half-brother: *she's not your daughter*. Zsa-zsa admits to fabricating the story about his wife's infidelity. Nubar denies any involvement in her death.

Liesl, crying, announces she will open the shoebox Zsa-zsa had bequeathed her: old photos of her mother and Zsa-zsa and Nubar, report cards, birth certificates, a box of poison-gas ampules, her grandfather's ashes. Then: Nubar announces he's pulling out of the deal. "I'd rather sell guns, bombs, and ammunition. It's our family business." Zsa-zsa is astonished at his betrayal, "stabbing everybody all at once simultaneously in the back."

In the elevator, Zsa-zsa declares he will cover the entire financial gap, sacrificing his entire fortune as a silent partner with no future upside and unlimited debt liability. Liesl decisively states she doesn't want a fortune.

In the ballroom, the partners sign the legal documents, and a large model of the infrastructure project is unveiled. Before Zsa-zsa can finish presenting the project, Broadcloth informs him that

Nubar wants to speak with him again. Back upstairs, Nubar reveals he has changed his mind—not about the deal, but about killing Zsa-zsa. A violent fight ensues, and the two tangle and tumble and crash down the stairs and hallways. *Why does Nubar need to always keep assassinating him all the time?* Zsa-zsa pleads. Nubar doesn't need to say it. Zsa-zsa says quietly: "Who can lick whom. I guess."

Nubar pulls out a glass tube of poison gas—pilfered from the family shoebox—and zings it at Zsa-Zsa. But Zsa-zsa deflects it and it lands at Nubar's feet. A thick cloud of poison gas suddenly whooshes up around him, as his mouth foams and purple fumes smoulder around his body. As he prepares to pounce, Zsa-zsa scampers away.

Zsa-zsa rushes back into the ballroom, bolts the door, and returns to the stage. But before he can continue, the doors blow down off their hinges, and Uncle Nubar, roaring, snarling, emerges at the top of the model of the dam. Zsa-zsa mutters: "Let's communicate."

Uncle Nubar jams his hand into a pocket and pulls out his own hand-grenade. He pulls out the pin with his teeth like an animal, and holds the grenade above his head, raging. Suddenly: he surrenders. His eyes go dead, and he folds his arm to his chest—then: explodes. The dam cracks then bursts, unleashing a (miniature) flood into the ballroom.

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In Heaven, Zsa-zsa and Liesl place her mother's urn in a mausoleum. Liesl reflects on her faith: "When I pray: no one answers. I only pretend He does; then I do whatever I think God probably would've suggested. (Usually, it's obvious.)" Zsa-zsa says: "Amen"

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Back on Earth, Liesl is living modestly and happily with her nine brothers. Bjorn has resigned and become a teacher at the local grammar school (Liesl sees him often). Her stepmother annulled her marriage to Zsa-zsa, but Liesl admits she still has a crush on him.

A newspaper front page shows pictures of the nearly-completed dam alongside a photo of Prince Farouk and The King; Leland and Reagan; Marseille Bob and Marty; Mother Superior and the Pope; Cousin Hilda. The headline: "SLAVES PAID/FAMINE FINISHED, MASSIVE INFRASTRUCTURE, PROJECT COMES TO PASS (without Korda)."

The Phoenician Scheme, Liesl writes in a letter to the Reverend Mother, "continues to deepen and widen. It may be a sizable step backwards for civilization; but it will produce some 'good works' (I'm sure of it)."

Inside a squalid workers' bistro. Zsa-zsa, spirited, wearing an apron, kicks open the kitchen door and glides through the dining room to bring a perfectly roasted pigeon to a table where a rich-looking man dines among the local and migrant laborers. It's Broadcloth. The former servant inhales the aroma, euphoric.

“My father's entrepreneurial energies remain robustly invigorated by the austerity of our poverty,” Liesl writes to the head nun. “P.S.: To this day: he's a very good cook (and dishwasher).”

Liesl returns inside the bistro (“Chez Zsa-zsa”), rolls a teetering stack of clean dishes out through a pantry door, and punches a time clock. Zsa-zsa signs her time-card, counts out a meager sum from a strong box, and pays Liesl her wages. As they sit down at a worn tabletop, she asks a waiter, poking his head in the doorway, for two whiskies. She shuffles an old deck of cards; he cuts, she deals; she flips down the top card, and declares: “Hearts.”

As they play pinochle, the waiter delivers the two whiskies. A leak drips from the ceiling into a tin bucket, and a cat meows its way across the counter before prowling away into the night.

ABOUT THE CAST

BENICIO DEL TORO (Anatole ‘Zsa-Zsa’ Korda) has earned critical accolades throughout his career, winning an Academy Award for Best Supporting Actor for his role in Steven Soderbergh’s *Traffic* as well as an Oscar nomination for his work in Alejandro Gonzales Inarritu’s *21 Grams*. Del Toro re-teamed with Soderbergh to star in the biography of Che Guevara, *Che*, which won him a Palme d’Or for Best Actor at the Cannes Film Festival in 2008 and the Goya award (Spain’s main national film award) for Best Actor. In addition to winning an Academy Award for *Traffic*, his performance also garnered a Golden Globe Award, a Screen Actors Guild Award and BAFTA Award, the Silver Bear Award at the Berlin International Film Festival, as well as citations from the New York Film Critics Circle, the National Society of Film Critics, and the Chicago Film Critics Association. His work in *21 Grams* also earned him the Audience Award for Best Actor at the 2003 Venice International Film Festival. He earned Independent Spirit Awards for his performances as Fred Fenster in Bryan Singer's *The Usual Suspects*; Benny Dalmau in Julian Schnabel's *Basquiat* and best ensemble for Paul Thomas Anderson’s *Inherent Vice*.

Del Toro was last seen in the thriller *Reptile*, in which he also executive produced for Netflix. The film also starred Justin Timberlake and was directed by prolific music video director Grant Singer, making his feature film debut. He was previously seen in Wes Anderson’s *The French Dispatch*, starring alongside an all-star cast that includes Bill Murray, Adrien Brody, Tilda

Swinton, Frances McDormand, Léa Seydoux, Timothée Chalamet and Owen Wilson. The film, which premiered at the 2021 Cannes Film Festival, brought to life a collection of stories from the final issue of an American magazine published in a fictional 20th-century French city. The film was released by Searchlight in October that same year.

Del Toro will next be seen starring in Paul Thomas Anderson's *One Battle After Another* opposite Leonardo DiCaprio and Sean Penn set to release September 26.

Other film credits include Steven Soderbergh's crime thriller *No Sudden Move* for HBO Max. Set in 1954 Detroit, the film features an ensemble cast including Don Cheadle, David Harbour, Jon Hamm, Kieran Culkin, Ryan Liotta and Brendan Fraser. He also starred in the Showtime miniseries *Escape at Dannemora*, alongside Patricia Arquette and Paul Dano and directed by Ben Stiller, in which he received an Emmy nomination for Lead Actor in a Limited Series.

In 2018, he starred in Stefano Sollima's *Sicario: Day of the Soldado*, the follow up film to Denis Villeneuve's 2015 *Sicario*, in which he starred opposite Emily Blunt and Josh Brolin, and received a BAFTA Award nomination. He also appeared in Walt Disney Pictures/Marvel Enterprises *Avengers: Infinity War* reprising his role as The Collector from James Gunn's 2014 action film, *Guardians of The Galaxy*, and in 2017, he appeared in Rian Johnson's *Star Wars: The Last Jedi*.

Del Toro made his motion picture debut in John Glen's *License to Kill* opposite Timothy Dalton's James Bond and has earned critical acclaim for his performances ever since. Previous works include Fernando Leon de Aranoa's drama *A Perfect Day* with Olga Kurylenko and Tim Robbins, Andrea Di Stefano's *Escobar: Paradise Lost*; Paul Thomas Anderson's *Inherent Vice*; Arnaud Desplechin's *Jimmy P*; Joe Johnston's *The Wolfman*; Oliver Stone's *Savages*; the film adaptation of Frank Miller's graphic novel *Sin City*, directed by Robert Rodriguez; Peter Weir's *Fearless*; George Huang's *Swimming with Sharks*; Mark Osborne's animated drama, *The Little Prince*; Abel Ferrara's *The Funeral*; Guy Ritchie's *Snatch*; Sean Penn's *The Indian Runner* and *The Pledge*; Christopher McQuarrie's *The Way of the Gun*; William Friedkin's *The Hunted*; Susanne Bier's *Things We Lost in the Fire* starring opposite Halle Berry and as Dr. Gonzo in Terry Gilliam's *Fear and Loathing in Las Vegas*.

Born in Puerto Rico, del Toro grew up in Pennsylvania. He attended the University of California at San Diego, where he appeared in numerous student productions, one of which led to his performance at a drama festival at the Lafayette Theater in New York. Del Toro studied at the Stella Adler Conservatory under the tutelage of Arthur Mendoza.

MIA THREAPLETON (Liesl) is an internationally renowned rising star who showcases the depth of her talent throughout each film and television project she is a part of.

Threapleton will next be seen starring in Wes Anderson's espionage thriller, *The Phoenician Scheme*, alongside Benicio del Toro, Michael Cera and Benedict Cumberbatch. The film is centred on a strained father-daughter relationship (del Toro and Threapleton) whose family business has made them one of the wealthiest families in the world, albeit with questionable morals. Focus Features is slated to have a limited release of the film on May 30, 2025, then expanding wide on June 6, 2025.

Later this year, Threapleton will be seen reprising her role in the second season of Apple TV+'s *The Buccaneers*. The historical drama series is based on the unfinished novel of the same name by American novelist Edith Wharton. Set in the 1870s during the Gilded Age, it revolves around a group of wealthy and ambitious American women (played by Threapleton alongside Kristine Froseth, Alisha Boe, Aubri Ibrag, Josie Totah, and Imogen Waterhouse) following their experiences in London high society as they deal with culture clashes, differing approaches to tradition, friendship, and love.

Threapleton made her acting debut starring in Carlo Lavagna's supernatural thriller *Shadows* alongside Saskia Reeves and Lola Petticrew. The film follows the family dynamics of two sheltered teenage sisters (Threapleton and Petticrew) and their controlling mother (Reeves) in a post-apocalyptic world where they must avoid contact with daylight and its shadows in order to survive. The film premiered at the 2020 Rome Film Festival and was the first English-language film internationally sold by production company, Vision Distribution.

Her past work also includes Philip Martin's biographical drama *Scoop*; Karim Aïnouz's historical drama *Firebrand*; and Alan Rickman's romantic drama, *A Little Chaos*. She was also seen in the acclaimed series *Dangerous Liaisons* for Starz and the Channel 4 BAFTA Award-winning series *I Am Ruth*.

MICHAEL CERA (Bjorn) stars opposite Amy Schumer in the critically-acclaimed Hulu series *Life and Beth*. Other television credits include the seminal role of George-Michael Bluth in the Emmy Award-winning series *Arrested Development*, a guest star in Season 6 of *Black Mirror* and a memorable role in David Lynch's reprisal of *Twin Peaks*. On the animated front, Michael can be heard lending his voice to the titular character of Scott Pilgrim in the Netflix animated series *Scott Pilgrim Takes Off* and the role of Barry in the *Sausage Party* animated series on Amazon Prime.

On the feature front, Michael can be seen starring opposite Margot Robbie and Ryan Gosling in Greta Gerwig's *Barbie* for Warner Bros. and in A24's *Dream Scenario* opposite Nicolas Cage and Julianne Nicholson and produced by Ari Aster. Additional film credits include *Superbad*,

Juno, Nick and Nora's Infinite Playlist, Youth in Revolt, Scott Pilgrim v The World, Crystal Fairy & the Magical Cactus, This is the End and *Molly's Game*.

Cera made his Broadway debut in Kenneth Lonergan's *This is Our Youth* opposite Kieran Culkin. Cera also starred in Lonergan's *Lobby Hero* opposite Chris Evans and Brian Tyree Henry for which he received a Tony nomination for Best Featured Actor in a Play. Cera completed the Lonergan Broadway trilogy in *The Waverly Gallery* opposite Elaine May, Lucas Hedges and Joan Allen.

Cera is currently in London shooting Edgar Wright's film *The Running Man* for Paramount.

RIZ AHMED (Prince Farouk) is an Academy Award winner and multi-hyphenate, excelling in his unique blend of critically-acclaimed acting, producing, writing and creating music. Ahmed won the 2022 Academy Award for Best Live Action Short Film alongside director Aneil Karia for the short film *The Long Goodbye*, an accompaniment to the title track of Ahmed's 2020 solo album. The short film was also named British/Irish Short Film of the Year at the London Critics' Circle 2020 Awards, as well as Best British Short Film at the British Independent Film Awards.

This summer, Ahmed will lead the thriller *Relay*, alongside Lily James and Sam Worthington. The latter premiered at the 2024 Toronto International Film Festival to critical praise.

In 2026, Ahmed will write, produce, and star in a new as-yet-untitled half-hour comedy series he created for Amazon Prime Video. The series will depict the struggles of aspiring actor Shah Latif (played by Ahmed), whose life takes a surreal turn as he navigates an existential crisis and a bizarre conspiracy.

Ahmed is currently in production on an untitled Alejandro G. Iñárritu film for Warner Bros, starring opposite Tom Cruise. The film is scheduled to be released on October 2, 2026. On the horizon, he will star in a modern adaptation of Shakespeare's classic, *Hamlet*, reteaming with Karia. Ahmed will play the titular character, haunted by his father's ghost and driven to increasingly unstable heights. Moving from elite London to the city's underground, from Hindu temples to homeless tent cities, he goes to rash and violent lengths to avenge his father's murder, ultimately questioning his own role in the family's corruption.

In 2023, he starred in Apple's *Fingernails*, opposite Jessie Buckley and Jeremy Allen White. Ahmed voiced one of the lead roles in Netflix's animated film, *Nimona*, the adaptation of ND Stevenson's New York Times bestselling graphic novel. *Nimona* was nominated for Best Animated Feature at the 2024 Academy Awards.

Ahmed was nominated for an Academy Award, Golden Globe Award and SAG Award for his lead performance in the 2021 film, *Sound of Metal*. He won the National Board of Review, IFP Gotham Award and Film Independent Spirit Award for Best Actor, as well as more than fourteen leading critics groups. The film, directed by Darius Marder, follows a professional drummer's descent into unexpected hearing loss. It originally premiered at the 2019 Toronto Film Festival to career-topping performance reviews, which led to the acquisition by Amazon Films.

Ahmed became one of Hollywood's most sought-after actors following the explosive success of HBO's *The Night Of* (written and created by the legendary Steven Zaillian), for which he won an Emmy Award, and was Golden Globe and SAG Award nominated.

Past feature films credits include Disney's *Rogue One: A Star Wars Story*, Jacques Audiard's *The Sisters Brothers*, Sony/Marvel's *Venom* and Amazon Studio's *Encounter*. He first garnered industry attention in festival favorites *Four Lions* and *Nightcrawler*.

Ahmed's award-winning production company, Left Handed Films, has a first-look TV deal with Amazon Studio. Left Handed Films produced Jonas Poher Rasmussen's *Flee*, which made history as the first movie to earn Oscar nominations for Best Animated Feature, Documentary Feature and International Feature. Left Handed Films executive produced *Joyland*, the first Pakistani film to play at the Cannes Film Festival and to be shortlisted for the Best International Feature Oscar. Initially banned in its home country for its LGBTQ+ themes, *Joyland* is a visually radiant, subversive family drama set in the bustling megacity of Lahore. It won the Indie Spirit Award in 2023.

Upcoming Left Handed projects include *Exit West*, the best-seller by Mohsin Hamid for Netflix in partnership with the Obamas' Higher Ground Productions and Joe and Anthony Russo's *Agbo*.

As a musician, Ahmed's journey has spanned two decades across battle rap, techno, artistic residencies, a successful American band Swet Shop Boys, and most recently, his critically-acclaimed, award-winning 2020 solo album *The Long Goodbye*.

As a vocal advocate for inclusion, Ahmed published an award-winning piece in the Nikesh Shukla edited collection of essays *The Good Immigrant* has been described as "essential reading." In spring 2017, he spoke at the prestigious British Parliament's House of Commons about diversity and representation. That same year, he graced the cover of TIME's 100 Most Influential People.

In June 2021, Ahmed launched a multi-layered initiative for Muslim representation in media, in partnership with the USC Annenberg Inclusion Initiative, the Ford Foundation and Pillars Fund. Powered by USC Annenberg's latest study on Muslim representation in media — which found

that less than 10% of top grossing films from 2017-2019 had a Muslim character on screen, with less than 2% of those characters having speaking roles — the coalition created the Blueprint for Muslim Inclusion, as well as the Pillars Artist Fellowship, offering selected grantees an unrestricted award of \$25,000.

TOM HANKS (Leland) is an award-winning actor, producer, and director. One of only two actors in history to win back-to-back Academy Awards for “Best Actor in a Leading Role,” he won his first Oscar in 1994 for his moving portrayal of AIDS-stricken lawyer Andrew Beckett in Jonathan Demme’s *Philadelphia*. The following year, he took home his second Oscar for his unforgettable performance in the title role of Robert Zemeckis’ *Forrest Gump*. He also won Golden Globe Awards for both films, as well as a SAG Award for the latter.

Hanks has also been honored with Academy Award nominations for his performances in Penny Marshall’s *Big*, Steven Spielberg’s *Saving Private Ryan*, Robert Zemeckis’ *Cast Away*, and, most recently, for his portrayal of Fred Rogers in Marielle Heller’s *A Beautiful Day in the Neighborhood*. He also won Golden Globes for *Big* and *Cast Away*.

In 2013, Hanks starred in the Academy Award-nominated film *Captain Phillips* (for which he received Golden Globe, SAG, and BAFTA nominations), as well as the AFI Movie of the Year *Saving Mr. Banks*. Four years later, he received his ninth Golden Globe nomination, as well as “Best Actor” from the National Board of Review, for his work in Steven Spielberg’s Academy Award-nominated film *The Post*, alongside Meryl Streep.

Most recently, Hanks starred in *Here*, *Asteroid City*, *A Man Called Otto*, Baz Luhrmann’s *Elvis*, *Pinocchio* for Disney+, the WWII drama *Greyhound* for Apple TV+ (which he also wrote), Paul Greengrass’ pre-Civil War drama *News of the World*, and Apple TV+’s post-apocalyptic sci-fi drama, *Finch*. He is now heard narrating the NBC Nature Documentary, *The Americas*.

His other acting credits include the Tom Tykwer, Lilly Wachowski, and Lana Wachowski film *Cloud Atlas* Stephen Daldry’s *Extremely Loud & Incredibly Close*; the animated adventure *The Polar Express* (which he also executive produced and which reunited him with director Robert Zemeckis); the Coen brothers’ *The Ladykillers*; Steven Spielberg’s *The Terminal* and *Catch Me If You Can*; Sam Mendes’ *Road to Perdition*; Frank Darabont’s *The Green Mile*; Nora Ephron’s *You’ve Got Mail* and *Sleepless in Seattle*; Penny Marshall’s *A League of Their Own*; Ron Howard’s *Apollo 13*, *The Da Vinci Code*, *Angels & Demons*, *Splash*, *Hologram for a King*, *Inferno*, *Sully*; and the computer-animated blockbusters *Cars*, *Toy Story*, *Toy Story 2*, *Toy Story 3*, and *Toy Story 4*.

In 1996, Hanks made his successful feature film writing and directing debut with *That Thing You Do*, in which he also starred. He later wrote, produced, directed, and starred in *Larry Crowne*

with Julia Roberts. Under his Playtone banner, founded in 1998 with producing partner Gary Goetzman, Hanks' additional film producing credits include the smash-hit romantic comedy *My Big Fat Greek Wedding* with Hanks' wife Rita Wilson, *Where the Wild Things Are*, *The Polar Express*, *The Ant Bully*, *Charlie Wilson's War*, *Mamma Mia!*, *Mamma Mia! Here We Go Again*, *The Great Buck Howard*, and *Starter for 10*.

Hanks' work on the big screen has translated to success on the small screen as well. Following *Apollo 13*, he executive produced and hosted the acclaimed HBO miniseries *From the Earth to the Moon*, also directing one segment and writing several others. His work on the miniseries brought him Emmy, Golden Globe and Producers Guild Awards, as well as an Emmy nomination for "Outstanding Directing for a Miniseries."

In 2001 he then went on to executive produce his second miniseries for HBO, and first television series under his Playtone banner, *Band of Brothers*, alongside Steven Spielberg. The WWII drama, based on the book by Stephen Ambrose, won Emmy and Golden Globe Awards for "Outstanding Miniseries." Hanks directed one episode of the series and wrote another, earning him an Emmy Award for "Outstanding Directing for a Miniseries" and an Emmy nomination for "Outstanding Writing for a Miniseries." He also received another Producers Guild Award for his work on the project. In 2010, he and Spielberg re-teamed for the award-winning HBO miniseries *The Pacific*, for which Hanks once again served as executive producer. The 10-part program won eight Emmy Awards, including "Outstanding Miniseries," and brought Hanks his fourth PGA Award. In 2024, they would reunite the team once more to make *Masters of the Air* for Apple TV+.

Hanks additional executive producing credits include the HBO miniseries *John Adams* (Emmy and Golden Globe Awards for "Outstanding Miniseries," PGA Award); the HBO political drama *Game Change* (Emmy and Golden Globes Awards for "Outstanding Miniseries/Television Film," PGA Award); the HBO miniseries *Olive Kitteridge*, based on the Pulitzer Prize-winning novel by Elizabeth Strout (Emmy Award for "Outstanding Limited Series"); and hit CNN documentary series *The Sixties* (Emmy Award nomination), *The Seventies* (Emmy Award nomination), *The Eighties*, *The Nineties*, and *The Movies*.

In 2013, Hanks made his Broadway debut in the Nora Ephron-penned play *Lucky Guy*. His performance earned him Drama Desk, Drama League, Outer Critics Circle, and Tony Award nominations. He is also the author of a best-selling collection of stories, *Uncommon Type*, and the novel *The Making of Another Major Motion Picture Masterpiece*.

Hanks has received the American Film Institute's Lifetime Achievement Award in 2002, the Film Society of Lincoln Center's Chaplin Award in 2009, a Kennedy Center Honor in 2014, and the Presidential Medal of Freedom in 2016.

BRYAN CRANSTON (Reagan) is an Academy Award nominee, and an Emmy, Golden Globe, Screen Actors Guild, Tony, and Olivier Award winner.

Cranston can currently be seen in Seth Rogen and Evan Goldberg's *The Studio* on Apple TV+ alongside Catherine O'Hara and Kathryn Hahn. Most recently, he starred in Matthew Vaughn's *Argylle*, lent his voice to *Kung Fu Panda 4*, which received an Annie Award nomination for "Best Feature", and in Wes Anderson's critically acclaimed ensemble feature, *Asteroid City*. Prior to that, he starred in the second season of Showtime's hit drama series, *Your Honor*, which he also executive produced. The series' first season marked the biggest debut season in the network's history and garnered him a Golden Globe nomination for "Best Actor in a Miniseries or Motion Picture – Television." Up next, Cranston will star in *Everything's Going To Be Great* opposite Allison Janney. He will soon begin production on Disney+ revival of *Malcolm In The Middle*; on Barry Levinson's *Assassination* opposite Al Pacino, Jessica Chastain and Brendan Fraser; Mark Pellington's *Lone Wolf* opposite Lily Gladstone; and the upcoming dark comedy feature *Chili Finger* opposite John Goodman and Judy Greer.

On television, Cranston is best known for his portrayals of Walter White on AMC's *Breaking Bad* and as Hal in Fox's *Malcolm In The Middle*. For his role in *Breaking Bad*, Cranston won an Emmy Award for "Outstanding Lead Actor in a Drama Series" in 2008, 2009, 2010, and 2014 with nominations in 2012 and 2013; won a Screen Actors Guild Award for "Outstanding Performance by a Male Actor in a Drama Series" in 2013 and 2014 with nominations in 2010, 2011, and 2012; won a Golden Globe for "Best Performance by an Actor in a Television Series - Drama" in 2014 with nominations in 2011, 2012, 2013; won the Producers Guild Award for "Outstanding Producer of Episodic Television, Drama" in 2014 and 2015 with a nomination in 2013; and won a Critics Choice Television Award in 2012 with nominations in 2012, 2013, and 2014. And for his role in *Malcolm in the Middle*, Cranston was nominated for an Emmy Award for "Outstanding Supporting Actor in a Comedy Series" in 2002, 2003, and 2006, and a Golden Globe for "Best Performance by an Actor in a Supporting Role in a Series" in 2003.

Cranston's other television credits include *Better Call Saul*; *Sneaky Pete* (Moonshot Entertainment produced); *Curb Your Enthusiasm* for which he was nominated for an Emmy Award for "Outstanding Guest Actor in a Comedy Series" in 2018; and *Seinfeld*.

As a director, Cranston received two Directors Guild of America Award nominations in 2014 for "Outstanding Directorial Achievement in a Comedy Series" for *Modern Family* (also nominated in 2013) and "Outstanding Directorial Achievement in a Drama Series" for *Breaking Bad*. For his role in *Trumbo*, Cranston received an Academy Award nomination for "Best Performance by an Actor in a Leading Role," a BAFTA nomination for "Best Leading Actor," a

Critics Choice Award nomination for “Best Actor,” and a SAG Award nomination for “Outstanding Performance by a Male Actor in a Leading Role.”

Cranston’s other film credits include: Paramount’s *Jerry And Marge Go Large* opposite Annette Bening; Disney’s *The One And Only Ivan* opposite Sam Rockwell, Helen Mirren, Angelina Jolie, and Danny DeVito; Netflix’s *El Camino: A Breaking Bad Movie*; Wes Anderson’s *Isle Of Dogs* for which he won an Annie Award; *The Upside* opposite Kevin Hart and Nicole Kidman; *Why Him?*; *Argo*, which won a SAG Award for “Outstanding Performance by a Cast in a Motion Picture;” *Last Flag Flying*; *The Infiltrator*; *Godzilla*; *Wakefield*; *Drive*; *Rock Of Ages*; *Contagion*; *The Lincoln Lawyer*; *Little Miss Sunshine*; and *Saving Private Ryan*.

Cranston made his Broadway debut as President Lyndon B. Johnson in *All the Way*. For his on-stage performance, he won a Tony Award, as well as a Dram Desk, Outer Critics Circle, and Theater World Award for “Outstanding Lead Actor in a Play.” The play was turned into a feature film by the same name, which he produced under his company, Moonshot Entertainment. For his performance in the film, he won a Screen Actors Guild Award for “Outstanding Performance by a Male Actor in a Television Movie” and was nominated for an Emmy Award for “Outstanding Lead Actor in a Limited Series or Movie,” a Golden Globe for “Best Performance by an Actor in a Limited Series” and a Critics Choice Television Award for “Best Actor in a Movie Made for Television.”

Additionally, Cranston starred in the Broadway run of *Network* based on the iconic film by Paddy Chayefsky, which he has previously performed at the West End’s National Theatre in 2017. He won the 2018 Olivier Award for “Best Actor in a Play.”

In addition to his acting career, Cranston is a New York Times bestselling author of *A Life in Parts*. In the book, he revisits the many parts he’s played on and off camera, and uncovers the transformative power of hard work.

In 2019, Cranston and his *Breaking Bad* co-star, Aaron Paul, released an artisanal Mezcal, “Dos Hombres,” which has grown to become the 5th bestselling mezcal in the United States.

MATHIEU AMALRIC (Marseille Bob) is a French director and actor, born in 1965. At 19, he began to work on films as a trainee, assistant-director, in props, and as an assistant-editor, (for instance *Goodbye Children* from Louis Malle), all jobs that would teach him how to direct his own short films.

When he turned 30, Arnaud Desplechin introduced him to being an actor in *My Sex Life... or How I Got Into an Argument* and he’s done both ever since.

As a director: *Mange ta soupe*; *Wimbledon Stage*; *On Tour* (Best director at the Cannes Festival 2010), *The Blue Room* (Certain Regard); *Barbara* (Louis Delluc and Jean Vigo Award 2017), *Serre moi fort* (Hold Me Tight) and many documentaries, mostly musical (*John Zorn*, *Barbara Hannigan*, *Emerson String Quartet*).

As an actor: *Munich* (Steven Spielberg), as a James Bond villain (*Quantum of Solace*), *The Diving Bell* and *The Butterfly* (Julian Schnabel), *The Grand Budapest Hotel* and *The French Dispatch* (Wes Anderson), but more often in French films. Several with the Larrieu brothers and Arnaud Desplechin, Sophie Fillières, Alain Resnais or in *Le Grand Bain* from Gilles Lellouche, the series *The Bureau* (Eric Rochant), etc.

RICHARD AYOADE's (Sergio) first film was the BAFTA nominated *Submarine* which was followed by *The Double*, starring Jesse Eisenberg, both of which he wrote and directed.

As an author Richard has also achieved great success with his releases *Ayoade on Ayoade*, *The Grip of Film* and *Ayoade on Top*.

His latest, *The Unfinished Harauld Hughes*, recounts Ayoade's fictional quest to rescue Harauld Hughes - the almost mythical mid-century playwright - from obscurity.

The groundbreaking project includes additional releases of all of Hughes' work *The Models Trilogy*, *Four Films*, and *Plays Prose, Pieces, Poetry*, all written by Richard.

There have also been 2 childrens books released, *The Book That No One Wanted to Read* and *The Fairy Tale Fanclub*.

Richard's television work is equally impressive, the success of Garth Mareng's *Dark Place*, which he also co-wrote and directed, was followed by his BAFTA winning role as Maurice Moss in *The IT Crowd*. He made appearances in *The Mighty Boosh*, *Snuff Box* and *Nathan Barley* and as a voice artist has contributed to shows such as *Krapopolis*, *Neo Yokio* for Netflix and *Apple & Onion* (Cartoon Network).

As a Host Richard fronted *Gadget Man* and *Travel Man* and the rebooted *Crystal Maze* all for Channel 4. Next came *Question Team*, a panel show for UKTV. Richard is also a regular guest host of *Have I Got News For You*.

Film credits include roles in Joanna Hogg's *The Souvenir*, Parts 1 and 2 and Wes Anderson's fantasy anthology *The Wonderful World of Henry Sugar*. Richard has also lent his voice to animated features, *The Bad Guys*, *Boxtrolls*, *The Lego Movie* and *Early Man*.

JEFFREY WRIGHT (Marty) is a Tony, Emmy, AFI, and Golden Globe Award-winning actor whose career has spanned theater, film, and television. Recently, he received widespread acclaim for his performance in *American Fiction*, written and directed by Cord Jefferson. For this role, he earned nominations from the Academy Awards, Gotham Awards, Golden Globe Awards, Critics' Choice Awards, SAG Awards, and NAACP Image Awards—and won the Independent Spirit Award for his outstanding portrayal of protagonist Thelonious "Monk" Ellison.

He can be seen currently in the Paramount+/Showtime series *The Agency* and looking ahead, Jeffrey will star opposite Denzel Washington in Spike Lee's upcoming thriller *Highest 2 Lowest* (TBD 2025), he joins Wes Anderson for a third time in his latest film, *The Phoenician Scheme* (May 30, 2025) and also joins the next installment of *The Knives Out* (TBD 2025) franchise. Next up, Jeffrey will join Season 2 of HBO's hit drama *The Last of Us* (April 13, 2025), where he will reprise his video game role as 'Isaac.' In addition, he just returned from Latvia where he worked on the film adaptation of Giuliano da Empoli's novel *The Wizard of the Kremlin*, directed by Olivier Assayas.

His impressive resume also includes his critically acclaimed performances as Jean-Michel Basquiat in the film *Basquiat*, Bernard Lowe in HBO's *Westworld*, which earned him three Emmy nominations, as well as standout roles in *Asteroid City*, *The Batman* (as Jim Gordon), *No Time to Die* (as Felix Leiter), and *The French Dispatch*. Additionally, he is widely celebrated for his Emmy Award-winning role as Belize in HBO's *Angels in America* and his Tony award.

SCARLETT JOHANSSON (Cousin Hilda Sussman-Korda), Tony and BAFTA winner and two-time Oscar nominee, was most recently seen starring as 'Kelly Jones' in the Sony/Apple TV+ film, *Fly Me to the Moon*, which she produced with her partners at *These Pictures*, as 'Midge Campbell' in Wes Anderson's *Asteroid City*, which made its world premiere during the 2023 Cannes Film Festival, and a leading role as the voice of 'Elita' in the Paramount animated feature *Transformers One*. Johansson's upcoming projects include her directorial debut *Eleanor The Great* which she produced, role in Wes Anderson's upcoming espionage thriller film, *The Phoenician Scheme*, and a starring role in the upcoming franchise film series, *Jurassic World Rebirth*.

In 2017, Johansson teamed with producing partners Keenan Flynn and Jonathan Lia to form *These Pictures*, a production company dedicated to bringing their unique brand of carefully curated film and TV projects to a global audience.

Johansson received her first two Academy Award nominations, for Best Actress and Best Supporting Actress for her performances in Noah Baumbach's *Marriage Story* and Taika Waititi's *Jojo Rabbit*, respectively, becoming the twelfth performer to be nominated for two Oscars in the same year. She also received two BAFTA nominations for these films. Other recent

roles include *Black Widow*, *Avengers: Endgame*, *Avengers: Infinity War*, *Lucy*, *Under the Skin*, *Ghost in the Shell*, *Isle of Dogs* *Sing*, *Sing 2*, and *Her*, which earned her a Best Actress award at the Rome Film Festival.

Johansson received rave reviews and the Upstream Prize for Best Actress in the Controcorrente section at the Venice Film Festival for her starring role opposite Bill Murray in *Lost in Translation*, the critically acclaimed second film by director Sofia Coppola. She also won a Tony for her Broadway debut in the Arthur Miller play “A View from a Bridge” opposite Liv Schreiber. She wrapped her second run on Broadway as ‘Maggie’ in “Cat on a Hot Tin Roof” in 2013.

At the age of 12, Johansson attained worldwide recognition for her performance as ‘Grace Maclean’, the teen traumatized by a riding accident in Robert Redford’s *The Horse Whisperer*. She went on to star in Terry Zwigoff’s *Ghost World*, garnering a “Best Supporting Actress” award from the Toronto Film Critics Circle. Her breakthrough role came at the age of 10 in the critically praised *Manny & Lo*, which earned her an Independent Spirit Award nomination for “Best Female Lead.”

Her other film credits include: *Hail, Caesar!*, *The Jungle Book*, *Sing*, *Chef*, *The Avengers*, *Don Jon*, *Hitchcock*, *We Bought A Zoo*, *Iron Man 2*, *In Good Company*, *A Love Song for Bobby Long*, *Match Point*, *He’s Just Not That Into You*, *Vicky Cristina Barcelona*, *The Other Boleyn Girl*, *The Spirit*, *Girl with a Pearl Earring*, *The Island*, *The Black Dahlia*, *The Prestige*, *The Nanny Diaries*, *North*, *Just Cause*, and *The Man Who Wasn’t There*.

A New York native, Johansson made her professional acting debut at the age of eight in the off-Broadway production of *Sophistry*, with Ethan Hawke, at New York’s Playwright’s Horizons.

BENEDICT CUMBERBATCH (Uncle Nubar), Academy Award nominee, has established himself as one of the most versatile actors of his generation with an array of emotionally searing and complex roles defining his body of work.

Cumberbatch was nominated for an Academy Award, BAFTA, SAG, Critics Choice and Golden Globe for his work in Jane Campion’s Academy Award winning film *The Power Of The Dog*. Cumberbatch also received Academy Award, Golden Globe, BAFTA and SAG Award nominations for his portrayal of ‘Alan Turing’ in Morten Tyldum’s *The Imitation Game*.

Upcoming projects include Dylan Southern’s *The Thing With Feathers*; Jay Roach’s *The Roses* opposite Olivia Colman; Guy Ritchie’s *Wife & Dog* alongside Rosamund Pike; and Cary Fukunaga’s *Blood On Snow* opposite Aaron Taylor-Johnson.

Recently, Cumberbatch starred in Abi Morgan's mini-series *Eric* for Netflix; Wes Anderson's Academy Award-winning film *The Wonderful Story of Henry Sugar*; And Marvel's *Doctor Strange In The Multiverse Of Madness*, which garnered nearly \$1 billion at the global box office.

Additional film credits include Will Sharpe's *The Electrical Life Of Louis Wain*; Jon Watts' *Spider-Man: No Way Home*; Sam Mendes' BAFTA Award-Winning *1917*; Steve Academy Award winning film *12 Years A Slave*; Steven Spielberg's *War Horse*; Joe Wright's *Atonement*; Alfonso Gomez-Rejon's *The Current War*; Peter Jackson's *The Hobbit* trilogy; JJ Abrams' blockbuster *Star Trek: Into Darkness*; Scott Cooper's *Black Mass*; John Wells' *August: Osage County*; Thomas Alfredson's *Tinker Tailor Soldier Spy*; and Justin Chadwick's *The Other Boleyn Girl*.

On television, Cumberbatch has starred in Netflix's limited series *ERIC* alongside Gaby Hoffmann; the Emmy and BAFTA TV Award-nominated *Brexit: The Uncivil War*; David Nicholls' *Patrick Melrose* for Showtime and SKY TV, for which he won a BAFTA TV Award and received Golden Globe and Emmy nominations; the critically acclaimed BBC series *Sherlock*, for which he won a Primetime Emmy Award in 2014 and received three Emmy nominations, three BAFTA TV Award nominations, two SAG Award nominations and three Critics Choice nominations; BBC's *The Hollow Crown*, which garnered him a BAFTA TV Award nomination in the category of 'Best Leading Actor'; BBC's highly acclaimed drama *Hawking*; BBC's *Small Island*; and BBC/HBO drama *Parade's End*.

In theatre, Cumberbatch starred in *Hedda Gabler*, playing the role of 'George Tesman' at the Almeida Theatre. He reprised his role at the Duke of York's Theatre, marking his West End debut, receiving a Laurence Olivier Award nomination and winning the Ian Charleson Award. Cumberbatch also starred as 'Victor Frankenstein' in the Olivier National Theatre's *Frankenstein*, for which he received the Laurence Olivier Award, the Evening Standard Award, and the Critics' Circle Theatre Award. Cumberbatch also led Shakespeare's *Hamlet* at the Barbican Theatre. For his portrayal of the titular character, he earned his third Laurence Olivier Award nomination.

In 2013, Cumberbatch established his production company SunnyMarch alongside producing partner Adam Ackland. Their recent and upcoming slate covers a variety of projects for television and film including *We Live In Time*; *The Roses*; *The End We Start From*; *The Electrical Life Of Louis Wain*; *Londongrad*; *War Magician*; *And The 39 Steps*.

RUPERT FRIEND (“Excalibur”) recently wrapped starring as the lead villain in Gareth Edwards's new installment of the *Jurassic World* franchise opposite Scarlett Johansson in addition to Wes Anderson's new film, *The Phoenician Scheme*. He worked with Wes on *The Swan* and *Ratcatcher*, part of the Roald Dahl Short Film series on Netflix, as well as *Asteroid*

City and *The French Dispatch*. Rupert can currently be seen starring in New Line's *Companion* opposite Sophie Thatcher. He also is in Michel Franco's next film, *Dreams*, and Lucio Castro's *After His Death* which are premiering at the 2025 Berlin Film Festival. He was also seen in Focus' *The American Society Of Magical Negroes*, which premiered at Sundance 2024.

Rupert received rave reviews as the lead of David E. Kelley and SJ Clarkson's Netflix limited series *Anatomy Of A Scandal*. He can recently be seen in Ben Stiller and Apple TV+'s *High Desert* opposite Matt Dillon and Patricia Arquette, directed by Jay Roach, along with the Disney+ and LucasFilm's series, *Obi-Wan Kenobi*, opposite Ewan McGregor as *The Grand Inquisitor*.

Rupert is best known for his role as 'Peter Quinn' in Showtime's *Homeland*. He played the role for five seasons and was nominated for an Emmy. Additionally, Rupert can be seen in Paul Feig's *A Simple Favor* starring opposite Anna Kendrick and Blake Lively, Julian Schnabel's *At Eternity's Gate* opposite Willem Dafoe, as well as *The Death Of Stalin* directed by Armando Iannucci, opposite Steve Buscemi, Simon Russell Beale, and Michael Palin. His lengthy film credits include *The Young Victoria*, *The Boy In The Striped Pajamas*, *Cheri*, *Starred Up*, *Pride & Prejudice*, *Hitman: Agent 47*, among many others. Friend can recently be seen leading the Paramount+ series *Strange Angel*.

HOPE DAVIS (Mother Superior) can currently be seen in the Apple TV limited series *Before*, alongside Billy Crystal. She can next be seen in Wes Anderson's upcoming feature *The Phoenician Scheme*, Jay Duplass' *Feature See You When I See You*, and the feature film *Reykjavik* where she plays Nancy Reagan. She previously worked with Wes Anderson in *Asteroid City*. Davis most recently starred in the Showtime series *Your Honor* opposite Brian Cranston and Michael Stuhlborg as well as in the second season of HBO's *Perry Mason*.

She earned a 2022 Emmy Nomination for her work in Season 3 of *Succession* on HBO. Other TV credits include the HBO Max series *Love Life*, ABC's *For The People*, ABC's *American Crime*, Fox's *Wayward Pines*, NBC's *Allegiance* and Aaron Sorkin's HBO show *The Newsroom*. Davis received an Emmy nomination for her work on HBO's *In Treatment* and was also honored with both Emmy and Golden Globe nominations for her portrayal of Hillary Clinton in the HBO Film *The Special Relationship*.

Other select film credits include *The Secret Lives Of Dentists* (Film Critics Circle Award), *American Splendor* (Golden Globe nomination), *Rebel In The Rye*, Marvel's *Captain America: Civil War*, and Charlie Kaufman's *Synecdoche, New York* opposite Philip Seymour Hoffman.

Davis also received a Tony nomination for her work in *God Of Carnage* on Broadway. Her other theater credits include *Red Barn* at the National's Lyttelton in the West End, *Camino Real* at the

famed Williamstown Theatre Festival; *Pterodactyls*; *The Food Chain*; *The Iceman Cometh*; *Ivanov*; and David Mamet's *Speed The Plow*.

STEPHEN PARK (The Pilot)

**Bio forthcoming*

ABOUT THE FILMMAKERS

WES ANDERSON (Writer/Director/Producer) was born in Houston, Texas. His films include *Bottle Rocket*, *Rushmore*, *The Royal Tenenbaums*, *The Life Aquatic with Steve Zissou*, *The Darjeeling Limited*, *Fantastic Mr. Fox*, *Moonrise Kingdom*, *The Grand Budapest Hotel*, *Isle of Dogs*, *The French Dispatch* and *Asteroid City*, as well as the short film compilation *The Wonderful Story of Henry Sugar and Three More*. His latest film, *The Phoenician Scheme*, is set for release on May 30 from Focus Features.

ROMAN COPPOLA (Story/Executive Producer) is a problem solver. Whether it's in his multiple lives as a filmmaker, inventor, consultant, entrepreneur, advisor or tech visionary, Roman Coppola has proven time and again that there is no problem too challenging to solve using his filmmakers' tool bag. His unique perspective informed by his unmatched wealth of diverse creative experiences enables him to translate his technical skills and creative storytelling to invent innovative solutions to unexpected challenges.

Coppola is best known as a director, screenwriter and producer, but his origins began by wearing all hats available. From sound recording to cinematography, writing, directing, producing and even acting, his hunger for experience and eager inquisitiveness led him to earn his first BAFTA nomination for his work as visual effects director on Bram Stoker's *Dracula* at the age of 28.

This unwavering curiosity remains insatiable as ever, and he continues playing an integral part in many other film projects in every capacity, including second unit work, producing, and cowriting with frequent collaborators Sofia Coppola on such projects as *Priscilla*, *Marie Antoinette*, *Lost in Translation*, *Somewhere*, *The Virgin Suicides* and with Wes Anderson on projects including *Asteroid City*, *The French Dispatch*, *Isle of Dogs*, *The Grand Budapest Hotel*, *The Fantastic Mr. Fox*, *The Darjeeling Limited*, *The Life Aquatic with Steve Zissou* and *Moonrise Kingdom*, which earned him an Academy Award nomination for Best Original Screenplay.

In addition to all of his collaborative efforts, Coppola has written, directed and produced his own feature films *CQ* and *A Glimpse Inside the Mind of Charles Swan III*, as well as being the president of pioneering independent production company American Zoetrope, earning him producing credits on the aforementioned Sofia Coppola projects, as well as many other films including Walter Salles' Cannes Palme d'Or nominated *On the Road*.

Coppola is also the founder and owner of award-winning commercial and music video production company The Directors Bureau, where his music video direction has been recognized with a Grammy nomination, 3 MTV VMAs for the now-legendary Fatboy Slim *Praise You* video, as well as residency in the MoMa permanent collection for his stream-of-consciousness video for Phoenix's *Funky Squaredance*. He has directed countless other iconic music videos for the likes of Sir Paul McCartney, Daft Punk, Air, The Strokes and Phoenix, as well as promotional films for luxury brands including Prada, Chanel, Louis Vuitton, Zegna, and a docu-series for Suntory Whisky starring Keanu Reeves.

Coppola is also no stranger to television, winning a Golden Globe Award as co-creator of *Mozart in the Jungle*, and he has directed numerous television specials including *The Strokes: MTV \$2 Bill*, the Emmy-nominated *A Very Murray Christmas*, Arcade Fire's *Saturday Night Live* special *Here Comes the Night Time*, and *Mariah Carey's Magical Christmas Special*.

As an inventor, Coppola has many creations under his belt including an inflatable film enclosure Photobubble, colorful high-quality tote bags from Pacific Tote Company, and a streamlined communication app close to release. He also launched a revolutionary blockchain-based film community known as Decentralized Pictures with a community of 40,000 strong and growing daily, and most recently cofounded a quarterly culture magazine called Enthousiasmos.

Most recently, Coppola served as second-unit director on Francis Ford Coppola's *Megalopolis*, served as an executive producer on Sofia Coppola's *Priscilla*, and is now finishing up on his latest feature collaboration with Wes Anderson, *The Phoenician Scheme*. What lies next for Coppola is as good your guess as it is his.

STEVEN RALES (Producer)

**Bio forthcoming*

JEREMY DAWSON (Producer)

**Bio forthcoming*

JOHN PEET (Producer)

**Bio forthcoming*

HENNING MOLFENTER (Executive Producer)

**Bio forthcoming*

RANDALL POSTER (Music Supervisor) began working with director Wes Anderson on his film *Rushmore*. Poster and Anderson have been collaborating ever since. *The Phoenician Scheme* is their twelfth feature film together.

ALEXANDRE DESPLAT (Original Music)

**Bio forthcoming*

BARNEY PILLING (Editor) is an acclaimed British film editor known for his distinctive style and collaborations with celebrated directors across both independent and mainstream cinema. With a background in television editing, Pilling transitioned into feature films in the mid-2000s and quickly gained recognition for his precise, emotionally resonant editing work.

One of Pilling's most notable collaborations has been with Wes Anderson, having edited *The Grand Budapest Hotel* (2014), which earned him an Academy Award nomination for Best Film Editing. He reunited with Anderson on *The Isle of Dogs* (2021), *The Wonderful Story of Henry Sugar* (2023) and most recently, *The Phoenician Scheme* (2025), which will debut at the Cannes International Film Festival.

Pilling has received three BAFTA Nominations for *The Grand Budapest Hotel* (2014), *Life on Mars* (2007), and *MI-5* (2004). His latest collaboration is with renowned director Sam Esmail on *Panic Carefully* for Warner Brothers.

ANDREW WEISBLUM (Additional Editor) is an American film editor known for his collaborations with renowned directors such as Darren Aronofsky and Wes Anderson, shaping the storytelling of critically acclaimed films including *Black Swan*, *The Wrestler*, *Isle of Dogs*, and *The French Dispatch*.

Weisblum has been nominated for seven American Cinema Editors (ACE) Eddie Awards, including Best Edited Animated Feature Film for *Fantastic Mr. Fox* (2009) and *Isle of Dogs* (2018). He won the ACE Award for Best Edited Feature Film – Comedy for *Tick, Tick... Boom!* (2021), which was also nominated for Best Film Editing at the Academy Awards—an honor he previously received for *Black Swan* (2010).

He began his career in visual effects before transitioning to editing, first working with Aronofsky as a visual effects editor on *The Fountain* (2006). He later edited *The Wrestler* (2008), *Black Swan* (2010), *Noah* (2014), *Mother!* (2017), and most recently, *Caught Stealing*, slated for release in August 2025.

Weisblum's collaboration with Anderson started with *The Darjeeling Limited* (2007) and continued through *Fantastic Mr. Fox* (2009), *Moonrise Kingdom* (2012), *Isle of Dogs* (2018), *The French Dispatch* (2021), *Asteroid City* (2023), and his latest project, *The Phoenician Scheme* (2025).

HEIKE MERKER (Hair & Makeup Designer) is a highly acclaimed Hair and Makeup Designer with over 20 years of experience in the film and TV industry. Her notable achievements include multiple nominations and awards, reflecting her exceptional talent and creativity.

In 2023, she was nominated for an Academy Award and a BAFTA for Best Makeup & Hair for her work on *All Quiet on the Western Front*, which also earned her a nomination from the North Dakota Film Society. The previous year, she won the European Film Award for Best Makeup & Hair for the same film.

Heike's accolades also include winning the Guild Award for Best Contemporary Hairstyle for *Crazy Rich Asians* in 2019, along with nominations for Best Contemporary Makeup for the same project. She has received several German Film Award nominations for her work on films including *55 Steps*, *Iceman*, and *The Physician*.

In recognition of her contributions to the industry, Heike was honored on the Boulevard of the Stars in Berlin in 2014 and won the Saturn Award for Best Makeup & Hair for *Cloud Atlas* in 2013. Her impressive body of work continues to inspire and influence aspiring artists in the field.

Heike's artistry in *Maria* will see Angelina Jolie reimagine the "tumultuous, beautiful and tragic story" of Maria Callas's final days in Paris in the 1970s.

This year we will see the release of *Mother Mary* which is an epic pop melodrama featuring Anne Hathaway and Michaela Coel directed by David Lowery, also *Ballad of a Small Player* directed by Edward Berger featuring Colin Farrell and Tilda Swinton and *The Phoenician Scheme* which is Wes Anderson's dark tale of espionage which follows a strained family relationship.

Heike is currently in early preproduction on *Dune 3*.

MILENA CANONERO (Costume Designer)

**Bio forthcoming*

ADAM STOCKHAUSEN (Production Designer) is an award-winning production designer who has worked with directors such as Wes Craven, Noah Baumbach, James Mangold and Wes Anderson.

Adam has worked on several films with Steve McQueen including last year's *Blitz*. Previously they made *Widows* and *12 Years a Slave*, for which he received his first nominations for an Academy Award, a BAFTA Award and an ADG Award.

He has also collaborated with Steven Spielberg on *Bridge of Spies*, *Ready Player One*, and *West Side Story*, for which he received nominations for an Academy Award, a BAFTA Award and an ADG Award.

Adam's work with Wes Anderson has led to him receiving an Academy Award, a BAFTA Award and an ADG Award for his work on *The Grand Budapest Hotel* as well as a second ADG Award for his work on *Isle of Dogs*. They also worked together on *The French Dispatch* for which he received nominations for an Academy Award, BAFTA and ADG Award, *Moonrise Kingdom*; *Asteroid City* (ADG award nominated), *The Darjeeling Limited* and *The Wonderful World of Henry Sugar*.

You can view his latest work in Wes Anderson's upcoming feature film, *The Phoenician Scheme*.

BRUNO DELBONNEL (Director of Photography)

**Bio forthcoming*

DOUGLAS AIBEL (Casting) has cast over 100 films, for such directors as Wes Anderson, Celine Song, James Gray, M. Night Shyamalan, Megan Park, Noah Baumbach, Maggie Gyllenhaal, Kenneth Lonergan, Gillian Robespierre, Tim Robbins, Marielle Heller, Ray Romano, Paul Weitz, Ramin Bahrani and others. Notable credits include the Academy Award winning *Marriage Story*, *Manchester by the Sea*, *The Grand Budapest Hotel*, *My Old Ass*, *Nightbitch*, *Christine*, *Split*, *Dead Man Walking*, *Frances Ha*, *Moonrise Kingdom*, *Kinsey*, *Little Odessa*, *The Squid and the Whale*, *Signs*, *Grandma*, *Limitless*, *99 Homes*, *Somewhere In Queens*, *Unbreakable*, *Two Lovers*, *Reality* and *Asteroid City*. Upcoming films include *Jay Kelly*, *The Bride*, *The Phoenician Scheme* and *Materialists*.

Television credits include *Succession* (HBO), *Mozart in the Jungle* (Amazon) *The Sinner* (USA), *Servant* (Apple), *Fahrenheit 451* (HBO) *Clickbait* (Netflix), *Scenes from a Marriage* (HBO), *The Staircase* (HBO MAX), *Hello Tomorrow* (Apple) and *Long Bright River* (Peacock).

Mr. Aibel has received numerous Artios awards for his work on such films as *My Old Ass*, *The Grand Budapest Hotel*, *Marriage Story*, *Isle of Dogs*, *Moonrise Kingdom* and *Frances Ha*; He received an Emmy nomination for his work on *Succession*, a nomination for the first BAFTA Casting award for *Marriage Story* and also received the Independent Spirit Robert Altman award for the latter film. He was singled out by Hollywood Reporter as one of the most influential casting directors working in the entertainment world today.

Mr. Aibel is also the longtime Artistic Director of the Vineyard Theatre in New York, one of America's most prestigious non-profit developmental theatre companies. Notable works he developed and premiered there include the Tony Award winning musical *Avenue Q*; Two Pulitzer Prize winning dramas, Paula Vogel's *How I Learned to Drive* and Edward Albee's *Three Tall Women*, and such other celebrated works as *Lady Day at Emerson's Bar & Grill*, Tarell McCraney's *Wig Out*, and Nicky Silver's *The Lyons*, and the musicals [*Title of Show*] and Kander and Ebb's *The Scottsboro Boys*, Branden Jacobs Jenkins' *Gloria* and most recently Tina Satter's *Is This a Room* and Lucas Hnath's *Dana H*.

Mr. Aibel is the recipient of special OBIE, Drama Desk and Lucille Lortel Awards for his contribution to the American theatre. He is a graduate of Vassar College.

CREDITS

FOCUS FEATURES
and
INDIAN PAINTBRUSH
present an
AMERICAN EMPIRICAL
picture

BENICIO DEL TORO as ZSA-ZSA KORDA

MIA THREAPLETON as LIESL

MICHAEL CERA as BJORN

and
(IN ORDER OF APPEARANCE)

RIZ AHMED as PRINCE FAROUK

TOM HANKS as LELAND

BRYAN CRANSTON as REAGAN

MATHIEU AMALRIC as MARSEILLE BOB

RICHARD AYOADE as SERGIO

JEFFREY WRIGHT as MARTY

SCARLETT JOHANSSON as COUSIN HILDA

BENEDICT CUMBERBATCH as UNCLE NUBAR

Also featuring

RUPERT FRIEND "EXCALIBUR"
HOPE DAVIS MOTHER SUPERIOR
ALEX JENNINGS BROADCLOTH
STEPHEN PARK THE PILOT

Biblical Troupe

F. MURRAY ABRAHAM
CHARLOTTE GAINSBORG
WILLEM DAFOE
BEATRICE CAMPBELL
and BILL MURRAY
with FREYA FEYROUZ

DIRECTOR OF PHOTOGRAPHY
BRUNO DELBONNEL, AFC, ASC

PRODUCTION DESIGNER
ADAM STOCKHAUSEN

COSTUME DESIGNER
MILENA CANONERO

HAIR AND MAKE-UP DESIGNER
HEIKE MERKER

EDITOR
BARNEY PILLING, ACE

ADDITIONAL EDITOR
ANDREW WEISBLUM, ACE

ORIGINAL MUSIC
ALEXANDRE DESPLAT

MUSIC SUPERVISOR
RANDALL POSTER

EXECUTIVE PRODUCERS
ROMAN COPPOLA
HENNING MOLFENTER

PRODUCERS
WES ANDERSON
STEVEN RALES
JEREMY DAWSON
JOHN PEET

STORY BY
WES ANDERSON &
ROMAN COPPOLA

SCREENPLAY BY
WES ANDERSON

DIRECTED BY
WES ANDERSON

THE PHOENICIAN SCHEME

IN MEMORY OF
FOUAD MIKHAEL MAALOUF
BORN IN BETHLEHEM
DIED IN LONDON

SHADED IN LIFE BY THE CEDARS OF LEBANON

Filmed at and in Association with
Studio Babelsberg
in Potsdam, Germany

Unit Production Manager/Line Producer Marius Ehlayil

Unit Manager Bertrand Girard

First Assistant Director Tom Rye

Cast
(in order of appearance)

Zsa-zsa Korda	Benicio del Toro
Administrative Secretary	Truman Hanks
The Pilot	Stephen Park
Field Reporter	Scott Shepherd
Knave	Willem Dafoe
Prophet	F. Murray Abraham
Grandmother	Carmen Maja Antoni
Young Anatole	Mattia Moreno Leonidas
Nurses	Aleksandra Wysoczanska
	Shabnam Kohestani
	Thuli Wolf
	Jennifer Behnke
	Luisa Steimann
Chairman	Donald Sumpter
“Excalibur”	Rupert Friend
Bureaucrats	Yekta Arman
	Giuseppe O’Bruadair
	Sanjay Hari
	Alexander Kühne
	Young Sam Kim
	Andreas Krafft
	Faysal Omer
	Werner Ort
	Alexander Yassin
	Hans Carl von Werthern
	Harry Wiggins
	Simon Weisse
Liesl	Mia Threapleton
Bjorn	Michael Cera
Broadcloth	Alex Jennings
Footmen	Matthew Jordan
	Sönke Möhring
	Max Mauff
	Philipp Droste
	Merlin Sandmeyer
Korda's Sons	
Jasper	Edward Hyland
David	Kit Rakusen
Phillip	Milo James
Michael	Ogden Dawson
Jamie	Hector Bateman-Harden
Harry	Benjamin Lake

Steven	Gunes Taner
Samuel	Gabriel Ryan
Thomas	Momo Ramadan
David #2	Jonathan Wirtz
Governesses	Imke Büchel
	Anna Bardorf
Tailor	Gabriele Pacchia
Barber	Mohamad Younes
Notary	Jason Watkins
Cook	Sabine Hollweck
Arsonists	Daniel Steiner
	Benoît Herlin
Chauffeur	Jaime Ferkic
Assassin #1 (Desert)	Tonio Arango
Prince Farouk	Riz Ahmed
Bodyguard #1	Imad Mardnli
Leland	Tom Hanks
Reagan	Bryan Cranston
Train Crew	Tobias Schüler
	Simon Baptist Mayer
	Michel Hettner
	Till Sennhenn
	Roman Berger
1st Wife	Charlotte Gainsbourg
2nd Wife	Antonia Desplat
3rd Wife	Antonia Schröter
Jazz Band	Fuasi Abdul-Khaliq
	Christian Grabandt
	Robert Gutowski
	Kelvin Sholar
	Erik Unsworth
	Eric Vaughn
Cigarette Girl	Anna Elise Henschel
Nightclub Waiters	Arsal Jalib
	Ashkan Olfati
Marseille Bob	Mathieu Amalric
Bodyguard #2	Mohamed Chahrour
Coat-check Girl	Emile Buchheister
Sergio	Richard Ayoade
Radical Freedom Militia Corps	Nicolas Avinée
	Mohamed Belhadjine
	Stéphane Bak
	Sébastien Fouassier
	Eliel Ford
	Martin Scali
	Aya Nour Ayache

	Maksude Cerdik
	Sogol Faghani
	Aysha Joy Samuel
Security Officer	Mike Maggart
First Mate	Julian-Andres Arango
Ship's Medic	Anton Guiseppe Arnold
Marty	Jeffrey Wright
Young Liesl	Beatrice Campbell
Scribe	Carlo Milillo
Cousin Hilda	Scarlett Johansson
Assassin #2 (Fighter Jet)	Bernd Rautenberg
God	Bill Murray
Angel	Freya Feyrouz
Hermit	Karl Markovics
Mother Superior	Hope Davis
King	Mardini Abdulaziz
Surveillance Ops	Adrian Lohnert
	Edgars Gluhovs
	Eduardo Miranda
	Jakob Jaromir Gerhardt
	Johannes Löhr
	Samuel Gehrke Rios
Cardinal	Johannes Krisch
Assassin #3 (Elevator)	Volker Zack
Uncle Nubar	Benedict Cumberbatch
Art Curator	Jasper Sharp
Conservator	Leonie Samland
Registrar	Bryn Veditz

Borrowed with Gratitude from
David Nahmad/
The Nahmad Collection

With Thanks to
Giulia Trabaldo Togna
Joe Nahmad
Bernard Lagrange
Rudy Dany Belge

Pierre-Auguste Renoir
Enfant Assis en Robe Bleue

(Portrait d'Edmond Renoir Jr.), 1889
Oil on Canvas

Borrowed with Gratitude from
Ulla Pietzsch/
The Pietzsch Collection

With Thanks to
Joëlle Romba
Francisca Cruz
Fondation Magritte

RENE MAGRITTE
The Equator, 1942
Oil on Canvas
©ADAGP, Paris and DACS, London 2025.

Borrowed with Gratitude from
Hamburger Kunsthalle

With Thanks to
Alexander Klar
Silvia Castro

JURIAEN JACOBSZ
Dogs in Combat, 1678
Oil on Canvas

JAN WEENIX
Still Life with a Hare and
other Game, 1680
Oil on Canvas

JULIUS VON EHREN
The Barbara-Altar (Four Copies after Master Francke), 1925
Oil on panel

FLORIS GERRITSZ VAN SCHOOTEN
Still Life of Breakfast with Roast Ox, 1640
Oak

CARL RAFFAEL
Eine Eiche im Winter, 1864

Oil on Canvas

Workshop:
TILMAN RIEMENSCHNEIDER
Lamentation of Christ, ca. 1500
Wooden relief

Co-Producer	Molly Rosenblatt
Associate Producer	Ben Adler
VFX Supervisor	Dan Schrecker
Consultant/Advisor	Hugo Guinness
US Casting	Douglas Aibel, CSA
UK Casting	Jina Jay
German Casting	Alexandra Montag
Key Grip	Sanjay Sami
1st Assistant Camera	Vincent Scotet
2nd Assistant Camera	Félix Terreyre Saint-Cast
Supervising Gaffer	Harry Wiggins
Supervising Art Director	Stephan Gessler
Set Decorator	Anna Pinnock
Property Masters	Sandy Hamilton Mike Drury
Lead Graphic Designer	Erica Dorn
Location Sound Mixer	Valentino Gianni
Lead Colourist	Gareth Spensley
2nd Unit Directors	Martin Scali Eliel Ford

Assistant Costume Designer	Raffaella Fantasia
Costume Supervisor	Patricia Colin
SFX Supervisor	Gerd Nefzer
SFX Set Supervisor	Bernd Rautenberg
Miniature and Special Propmaking Supervisor	Simon Weisse
Supervising Sound Editors and Rerecording Mixers	Chris Scarabosio Wayne Lemmer
Script Supervisor	Jennifer Furches
Animatic Editor	Edward Bursch
Storyboard Artist	Jay Clarke
Supervising Location Manager	Klaus Große Darrelmann
Standby Propmasters	Benoît Herlin Till Sennhenn
Standby Carpenter	Roman Berger
Supervising Prop Maker	Ben Palmer
Key Driver	Darin Damjanow
Camera Department	
Loader	Truman Hanks
Camera Trainee	Jenna Lennen-Rodriguez
Steadicam Operator	Sanjay Sami, SOC
Unit Photographer and Documentarian	Roger Do Minh
Electric Department	
Gaffer (Germany)	Björn Susen
Best Boy	Matthias Hildebrand
Electricians	Alexander Jung Dan Jung Axel Scholz Daniel Zeitler Heinrich Harndt

Set Power	Wolfdieter Jean-Louis
Junior Electrician	Edgar Schumacher
Senior Lighting Programmer	Jake Whittingham
Dimmer Operators	Oliver Kühne
	David Baldwin
Junior Dimmer Operator	Jana Peuckmann
Additional Electricians	Frederic Adam
	Artem Antipin
	Raban Friedrich
	Martin Lieckfeld
	Constantin Zielske
	Fynn Sommer
	Thibault Roginas
	Sascha Kuchenbuch
	Phillip Kozuch
Additional Junior Electrician	Lisa Bülow
2nd Unit Electricians	Evgeny Revvo
	Olaf Richter
	Mirco Lenke
	Manuel Musch

Grip Department

Best Boy Grip	Jan Brun
Company Grips	Jörg Mertink
	Bat Gana Gankhuyag
	Hannes Tröger
	Uwe Dietrich
	Luis Frommholz
	Elia Gasparinatos
Head Technician	Thomas Hübener
Junior Grip	Vincent Pielmeier
Additional Dolly Grip	Sebastian Mayer
Grips	Philipp Hübner
	Kevin Kreideweiß

Sound Department

Boom Operator	Filippo Toso
2nd Assistant Sound	Max Hartstang
Additional Sound Assistants	Nils Ettwein
	Marieke Czogalla

Costume Department

Assistant Costume Designer Workshop	Petra Reinhardt
Assistant Costume Designer (England)	Robert Worley
Assistant Costume Designer (France)	Pascaline Suty
Assistant Costume Designer (Italy)	Rossano Marchi

Assistant Costume Designer (US)	Laurence Caines
Costume Buyer	Stefanie Bruhn
Costume Illustrators	Elisabetta Frijia
	Antonella Buono
	Christian Cordella
Key Principal Costumer	Julian-Andres Arango
Assistant Principal Costumer	Patrizia Barbera
Junior Set Costumer	Anna Klering
Key Background Costumer	Elea Gouveia
Senior Fitter Background	Constanze Pelzer
Set costumers	Wiebke Warskulat
	Manon Rottmeier
	Alena Jahnke
Costume Department Accountant	Charlotte Nguyen
Costume Coordinator	Jana Witte
Head Cutter	Gabriele Pacchia
Head Cutter (Women)	Nathalie Paillon
Head Cutter (Men)	Thomas von Nordheim
Additional Cutter (Men)	Katrin Dilssner
Milliner	Karine Niederman
Textile Artists	Benjamin Tyrell
	Jan Dieckmann
Assistant to Textile Artists	You-Jin Seo
Tailors	Raffaella Cocina
	Andrea Lambiase
	Aurelia Laurenti
	Haruka Nagai
	Jürgen Oeltjenbruns
	Angela Trommsdorff-Seraline
Seamstresses/Seamsters	Léa Chaudat
	Franka Ehret-Rosenbaum
	Josefine Faerber
	Rosa-Maria Feldmann
	Tabea Fock
	Mateusz Gutowski
	Felicitas Kid
	Sophie Langlotz
	Anja Lewin
	Matthieu Niemeier
	Antje Wiedemann
	Kirsty Frances Alexandra Young
Workshop Costume Assistant	Yann Pozzoli
Costume Runners	Juri Bruhn
	Henri Häckel
	Daniel Godec
Costume Coordinator (Italy)	Beatrice Zannini

Costume Assistant (Italy)	Valentina Squicciarino
Costume PA (Italy)	Elena Fasano
Costume Apprentice (Italy)	Rosella Oppedisano
Costume Runner (Italy)	Francesco Maria Bongarzone

Make-Up and Hair Department

Make-up and Hair Supervisor	Valeska Schitthelm
Make-up and Hair Artists	Marie Maggio Ina Sauer
Prosthetic Designer	Mark Coulier
Prosthetic Coordinator	Etty Stanley
Prosthetic Artists	Susie Redfern Stephen Murphy
Mould Makers	Kate Smith Georgia Fearnley
Silicone Technician	Helen Rowe
Extras Make-up and Hair Supervisor	Andrea Voss
Extras Make-up and Hair	Yvonne Franz Michaela Capelesso
Junior Make-up and Hair Artist	Manon Talandier
Make-up and Hair Trainee	Iselin Brockes
Additional Make-up and Hair Artists	Julia Baumann Julia Lechner Judith Müller Jekat Oertel Mareike Saß Valentina Schwez Andrea Gotowtschikow Lisa Becker Marie Zschommler Nicole Förster Desiree Keitel Julia Böhm Katja Melches Lyubov Yatsyuk Ines Ransch Katharina Thieme

Art Department

Art Directors	Anja Müller Esther Schreiner Marc Bitz Neneh Lucia Mariana Vasconcellos
Assistant Art Directors	Stefanie Übelhör Celina Hollaender

Leadman	Ron Büttner
Set Decoration Gang Boss	Franz Höfner
Set Dressers	Tim Sehling
	Jochen Schütz
	Hauke Spaethe
	Friederike Berthold
	Peggy Dix
	Hannes Früh
	Jim Cowley
	Andre Scholz
Additional Set Dressers	Sandra Bautz
	Enchbaatar Dshamsran
	Jens Gaube
	Núria Manzaneda Torrente
	Florian Radloff
	Felix Schöpfer
	Florian Speidel
Set Decoration Store Managers	Jonathan Bernhardt
	Dan Sillitoe
Assistant Set Decoration Store Manager	Battumur Derem
Practical Electricians	Alexander Schwarz
	Cyprien Leduc
Additional Practical Electricians	Jasper Born
	Jost Engelmayer
	Karsten Tietz
Set Decoration Painters	Annette Fritze
	Susanne Kleinlein
	Christel Geisemeyer
Additional Set Decoration Painter	Katerina Machacek
Additional Helper for Paintwork	York Schreiber
Drapesmaster	Jesse Jones
Supervising Drapesperson	Steve Salmon
Drapesperson	Dan O'Brien
Assistant Drapesperson	Heidi Salmon
Set Decoration Buyer	Ali Rüzgar
Set Decoration Driver	Tim Lemke
Helping Hands	Fahrettin Cevik
	Gökhan Güroglu
Property Department	
Property Master (Germany)	Martin Schultz
2nd Unit Property Master	Eckart Friz
Property Coordinator	Muriel Gerard
Assistant Property Master	Sebastian Schulz
Standby Property Assistant	Hanna Klumpp
Additional Standby Property Assistant	Iris Zimmermann

Property Assistant	Hannah Bender
Buyers	Marko Kaiser
	Simon Wisniewski
	Marco Böhm
Buyers (UK)	Lizzie Bravo
	Irene Moreno Feliu
Buyer (US)	Grace Drury
Buyers (Italy)	Fabiana Tosca
	Agnese Zanuso
Buyers	John Kalus
	Tobias Drehkopf
	Murat Yildirim
Property PA	Marjan Boukes
Additional Propmaker	Tobias Schroeter/Solutions
Researchers	Ben Panzeca
	Sam Keeling
Supervising Armourer	Adi Wojtinek
Key Armourer	Mario Uy
Armourer	Sven Hübner
Weapons Legal and Coordinator	Michael Apling
Weapons Crew and Office Coordinator	Dana Chafahi
Vase Painters	Jean-Jacques Chaboissier
	Ulrike Deppner
	Susanna Schnibbe
Home Economists	Prop_Food
	Essen im Bild
	Emilio Heilmann
	Jakob Oehlmann
	Laurent Overmans
Art Handlers	Klaus Kamptner
	Elmar Zimmermann
Propmakers	Marc Karger mann
	Johannes Spikermann
	Anika Höhn
	Marcel Caspers
	Ruben Dauenhauer
	Stefan Kolbe
	Markus Butkerei t
	Mario Gattner
	Christian Wollberg
	Nico Nitsch
	Hannah Edwards
Additional Propmaker	Christoph Baumstieger
Propmaking Coordinator	Ben Hobusch
Liesl's Rosary by	Cartier

Liesl's Pipe by	Dunhill
Liesl's Dagger by	Harumi Klossowska de Rola
Bjorn's Rucksack and Liesl's Luggage by	Prada
Zsa-zsa's Sunglasses by	Oliver Peoples
Newspaper Illustrations by	Edward Carey
Maps by	Andrew Degraff
Portrait of Young Zsa-zsa/Hilda by	Emma Wesley

	Special Effects Department
SFX Coordinator	Roman Remer
SFX Workshop Supervisor	Michael Luppino
SFX Foremen	Norman Ernst
	Gonzalo Outeda Giminez
SFX Foreman - 2nd Unit	Sam Sanders
SFX Senior Technicians	Jürgen Thiel
	Jan Luppino
	Ivan Zorbas
	Christian Schön
	Marko Miholic
	Jens Hirschauer
	Andreas Herberg
SFX Design Engineer	Alexander Lindner
SFX Senior B/Way Technicians	Rene Barthel
	Jaroslav Bucek
SFX Lead Technician	Stefan Ruppert
SFX Buyer	Nadine Knuth
SFX Senior. Design Engineer	Carsten Woithe
SFX Pyro Foremen	Marcus Preussing
	Markus Geiger
SFX Senior B/Way Technician	Andreas Schiller
SFX Senior Technician	Uwe Arndt

Stunts

Stunt Supervisors	Dominique Fouassier
	Sébastien Fouassier
Stunt Coordinator (Germany)	Angie Rau
Stunt Doubles for Benicio del Toro	Joe Toedtling
	Raffael Armbruster
Stunt Double for Benedict Cumberbatch	Matthias Schmidt
Stunt Double for Michael Cera	Tim Haberland
Camel Assassins	Rene Schobess
	Alexander Knappe
	Hami Belal
Stunt Riggers	Henry Pörner
	Niklas Kinzel
	Sascha Girndt

Safety Diver Alex Kusmak

Picture Vehicles

Picture Vehicle Coordinator Jan Kubkowski
 Picture Vehicle Mechanic Daniel Blankenburg

Animals

Insect Specialists Holger Kirk
 Marvin Kopka
 Animal Suppliers ekkifant
 Kamelfarm Marquardt

Assistant Directors

2nd Assistant Directors Carlos Fidel
 Richard Wilson
 Floor 2nd Assistant Director Francesca Kaimer Millea
 Extras 2nd Assistant Director Henriette Rodenwald
 3rd Assistant Director Avery Looser
 Assistant Director PAs Josephine Jütte
 Andreas Matt
 Lorenzo Calder-Smith
 Extras 3rd Assistant Directors Katharina Riepler
 Veronika Binder
 Additional Assistant Director PAs Alisia Manguerra
 Katharina Fischer
 Lukas Hablitzel
 Julius Müller
 Additional Extras Assistant Directors Katharina Dietl
 Jan Böhme
 Extras Marshals Silvia Canarozzi
 Paulina Ochmann
 Paul Alexander
 Yaar Harell
 Stefan Bethke
 Alexandra Wiedemann

Production Department

Production Manager Michael Herbell
 Production Coordinator Katharina Schwerke
 Assistant Production Coordinator Pia Schlipphak
 Assistant to Line Producer Elisa Hengen
 Travel Coordinator Deborah Persch
 Accommodation Coordinator Kima Seyed-Hashemi
 Shipping Coordinator Juliette Vandame
 Contract Assistant Marie Thönnissen
 Office PA's Marc Colditz

Additional Office PA	Dilan Ballikaya
Unit Manager Assistant	Felix Schmidt
Immigration Consultant	Valentin Altersitz
Child License Coordinator (Germany)	Silvia Lindner
Child License Coordinator (UK)	Manuela Müller-Czehowsky
	Rachael Fullerton
Financial Controller for A.E.P.	Michael Dalton
Assistants to the Director	Avery Looser
	Rebecca Benoit
	Malte Sobecki
Production Assistant (UK)	Laetitia Daligault
Driver for A.E.P.	Laurent Jal
Intern (Paris)	Andres Machado Hernandez
Assistant to Steven Rales	Lynn Williams
Assistant to Benicio del Toro	Patrick Murphy
Cast Liaison Assistants	Aya Nour Ayache
Health and Safety Coordinator/Greens Consultant	Grit Belitz
Dialect Coach	Carla Meyer
Pinochle Advisor	Joachim Haller
Locations Department	
Location Manager	Daniel Thomas
Junior Assistant Location Managers	Benjamin Löbbert
	Ada Thiessen
Location Coordinators	Sophia Sachs
	Dina Jakowlewa
Set Manager	Jonas Fensch
Key Set PA	Louis Baer
Set PA's	Fiete Rasmus Brix
	Amin Malik Chahed
	Tatiana Gonzalez Garzon
	Alexander Albrecht
	Vincent Bauer
Set Manager 2nd Unit	Marcel Singer
Craft PA	Emma Younan
Security Coordination	Marcel Genzmer
Set Security	Kay Rinnelt
	Marlies Prier
	Andre Prier
	Hardy Rendant
Dialect Coach	Carla Meyer

Pinochle Advisor Joachim Haller

Construction Department

Construction Manager	Marco Pressler
Assistant Construction Managers	Patrick Lojek André Brüggemann
Construction Office Coordinator	Adrienne Dahme
HOD Carpenter	Marco Naumann
HOD Carpenter Workshop	Hans Hankel
HOD Sculptor	Marcus Wittmers
HOD Painter	Mieke Casal
HOD Scenic Painter	Domenico Reordino
Supervising Carpenters	Oliver Krink Bert Fritsche Thomas Jakob Denny Neisener Olaf Wehner Rico Friedrichs Stefan Furth
Supervising Painters	Edgar Konkoll Dirk Winkler
Additional HOD Painters (UK)	Bruce Gallup Lance Smith
Standby Painter	Catherine Little
Scenic Painters	Viviana Lo Russo Veronica Gambacurta Valentina Troccoli Linda Jauck Sedef Früh Ivan Lacazé Eva Maria Müller Massimiliano Moresi Francesco Di Fusco Stefania Cirillo Cristina Cecili Francesca Nunziante Leon Schulz Arif Seletli
Additional Painter	Martina Arnold
Sign Painters	Vincent Audoin François Morel Márton Máté-Tóth Nikola Sladakovic
Construction Drivers	Olaf Gräbnitz Bernhard Triller
Construction Buyer	Philipp Bartsch

Rigging Department

Rigging Gaffer	Dietmar Haupt
Rigging Best Boy	Holger Lehnau
Additional Rigging Best Boys	Toni Schultz Florian Heinrich
Rigging Electricians	Matthias Edinger Sebastian Beutler Hans-Ulrich Graefe
Additional Rigging Electricians	Christian Brubach Arne Bonneau-Rae Lion Futh Yannick Bonica Tilo Glawe Marco Siefert Alexander Basil Heiko Rother André Poser Dennis Schlegel
Additional Rigging Gaffer	Benjamin Erdenberger

2nd Unit

1st Camera Assistant	Daniel Erb
2nd Camera Assistant	Clemens Szelies
Additional 2nd Assistants Camera	Christina Verena Bauer Johannes Pfau Jakob Ström Lisa Dutschmann Tony Pratsch Uwe Zegnotat
Dolly Grip	Alexander Zielke
Grip	Hannes Staehle
Additional Grips	Nizamuddin Collins Thomas Lorch Dorian Wunderlich
Additional Dolly Grip	Michael Behrends
Dimmer Operator	Sulev Rikko
Assistant Property Master	Anna Belvedere
Property Assistant	Laura Nickel
Additional Assistant Director	Keno Varban
Assistant Set Manager	Vincent Netzer
Set PA	Alexander Albrecht

Miniatures Department

Model Makers	Susanna Jerger Cindy Schnitter
--------------	-----------------------------------

	Alexander Friedrich
	Gali Blay
	Gerold Bublak
	Stefan Kolbe
	Lucy Weisse
	Frants Rodvalt
	Laurie Hamen Wagner
Additional Model Makers	Peter Mühlenkamp
	Jake Frank
	Berton Pierce
Special Propmakers	Robert Wiesner
	Hanns Otto

Arch Model Studios	
Supervising Modeller	Andy Gent
Modellers	Sofia Serrano
	Eeva Polo
	Sarah Welsman
	Mick Chippington
	Andrew Saunders
Runner	Jud Cowley

Greenery Department	
HOD Greenery	Barbara Jäger
Greens People	Tom Presting
	Sebastian Snyman
	Christoph Merg
	Natalie Wesselius
	Frieder Sailer
	Noah Müller
	Jule Bünsche
HOD Landscaping	Lothar Riedrich
Landscapers	Valentin Hornschuh
	Tino Rodenbeck
Special Lorry Driver	Ronald Hoffert
Lorry Driver	Helmut Falkenberg
Welder	Jan Plesney
Assistant	Christine Otto

Transportation Department	
Transportation Coordinator	Florian Haeger
Transportation Captain	Jan Bludau
Production Drivers	Jan Luo
	Christoph Stangier
	Nils Konrad
	Marvin Müller

Ulrike Tang
 Andreas Schumacher
 Steffen Haronitis
 Raymond Schulz

Featuring “Introduction” from
 THE FIREBIRD

“The Shrovetide Fair”
 from PETROUCHKA

“Apotheosis” from
 APOLLON MUSCAGÈTE

Composed and Conducted by
 Igor Stravinsky

MUSIC RECORDING/EDITING

Orchestrator/Conductor	Conrad Pope
Music Editor/Score Mixer	Robin Baynton
Senior Engineer	Simon Rhodes
Additional Music Editor	Graeme Stewart
Music Coordinator	Meghan Currier
Score Preparation and Additional	Bill Newlin
Music Programming	
Music Licensing	Jessica Dolinger
Recordist/Engineer (Angel Studios)	Christopher Parker
Assistant Engineer (Angel Studios)	Freddie Light
Librarian	Andrew Green/Global Music Service
Orchestra Contractors	Amy Stewart and Susie Gillis/Isobel Griffiths
Voices by	London Voices
Recorded at	Holy Cross Church, Bearsted, Kent
Piano/Celeste/Harpsichord	Simon Chamberlain
1st Cello	Tim Gill
Celli	James Douglas
	Tony Woollard
	Rachael Lander
	Sophie Harris
	Ashok Klouda
	David Lale
	Colin Alexander
1st Double Bass	Dominic Worsley

Double Basses	Beverley Jones Steve Mair Alice Kent Steve Rossell Ben Griffiths
Concertmaster/1st Violin	Thomas Bowes
Violins	Max Baillie Eleanor Mathieson Ian Humphries Raja Halder Oli Langford Emil Chakalov Lorraine McAslan Marianne Haynes Thomas Kemp Oscar Perks Fiona Brett Harriet Davies Jenny Sacha
1st Viola	Edward Vanderspar
Violas	Emma Owens Ann Beilby Martin Humbey Fiona Bonds Rebecca Carrington
Bass Clarinet	Jon Carnac
Contrabass Clarinet	David Fuest
Bassoons	Sarah Burnett Helen Storey
Bassoon/Contrabassoon	Rachel Simms
French Horns	John Ryan John Thurgood Corinne Bailey Zoe Tweed
Trumpet	Christian Barraclough
Bass Trombone	Pete North
Tuba	David Kendall
Harp	Camilla Pay
Timpani	Tristan Fry
Upright Bass	Chris Hill
Percussion	Frank Ricotti
Choirmaster/Singer	Ben Parry
Baritone Singers	Benjamin Bevan Ken Burton Michael Dore Edward Randell

	Peter Snipp
Flute	Rowland Sutherland
Percussion/Drum Kit	Paul Clarvis
Special Thanks	Christine and Tom Tate Sandra and Andrew Knatchbull
Petrouchka Interludes Recorded at	Scotland's Studio, Glasgow, Scotland
Orchestra Contracted by	Scottish Digital Arts
Orchestra Contractors	Paul Talkington and Ewen McKay
Pro Tools Operator	Marc McCouig
Studio Manager	Hedd Morfett-Jones
Studio Assistant	Sam McErlean
Piano	Lynda Cochrane
Celeste	Judith Keaney
Harpsichords	Michael Bawtree Michael Barnett
Harps	Sharron Griffiths Teresa Barros Pereira Romão
Orchestra Leader	Lena Zeliszewska
Principal Viola	Tom Dunn
Principal 2nd Violin	Emily Davis
Principal Cello	Pei-Jee Ng
Principal Double Bass	Michael Rae
Editorial Department	
1st Assistant Editor	Lucy Benson
2nd Assistant Editor	Ana Gabriela Fernandez Walean
Additional Assistant Editor	Laura Saimre
Editorial Assistants	Lillia Tyrén Randy Schmidt Fran Barba
Assistant Storyboard Artist	Joe Thad Deahl
Post-Production Supervisor	Emma Zee
Post-Production Coordinator	Luke Gavin
Post-Production Sound	
Dialogue Editor	Richard Quinn
Assistant Supervising Sound Editor	Matthew Rollins
Foley Recorded at	Footsteps
Foley Artist	Goro Koyama
Foley Mixer	Kevin Schultz
Foley Editors	Chelsea Body Kevin Jung

	Jenna Dalla Riva
Sound Post Services	Goldcrest Post-Production
Head of Mix Technology	Robbie Scott
Mix Technicians	Chiara Cabri
	Anya Simoni
Head of Operations	Simon Ray
Audio Producer	Lilian Crock
Visual Effects Department	
Associate VFX Supervisor	Cameron Smither
VFX Producers	Marta Baidek
	Georgia Benjamin
VFX Editors	Carlo Milillo
	Caroline Rowlands
Compositors	Adrian Banton
	Nicolas Bossu
	Daniel Cowley
	Ed Plant
VFX Coordinator	Rebecca Cornford
Assistant VFX Coordinator	Minnie Court
Virtual Production Supervisors	Richard Muller
	Adrian Weber
Lidar Technician	Jan Hübel
Visual Effects by Alchemy24	
VFX Supervisor	Sébastien Chartier
Compositing Supervisor	Raphaël Vallé
Lead Compositing	Nicolas Sabourin-Beausoleil
CG Supervisor	Eric Clement
VFX Producer	Marie-Claude Lafontaine
VFX Coordinator	Florent Akehal
VFX Artists	Amaya Ayers
	Julien Delorme
	Toru Marcelo Ikegaki
	Alexandre Lamontagne
	Wesley Lemieux
	Charles Richer
	Raphaël Moreault-Truchon
	Jie Tu
Digital Matte Painting Artist	Martine Guay
VFX Editorial	Pierrot Bérubé
	Guillaume Poulin
VFX Executive Supervisor	Jafaz Ferland
VFX Executive Producer	Marc A. Rousseau
VFX Resources Coordinator	Amélie Marcoux
Outsource Coordinator	Charles Lamoureux

VFX TD	Marc-Olivier Girard
	Ali Joudad
VFX IT Technicians	Mathieu Arseneault
	Michael Gomeau
VFX Accounting	Aurélie Sommet
VFX Human Resources	Alex Corneille
Administrative Coordinator	Frédéric Bergeron
Visual Effects by Cadence Effects	
VFX Supervisor	Craig Crawford
VFX Producer	Jeremy Beadell
Head of 2D	Rob Liscombe
2D Supervisor	Peter Steffan
3D Supervisor	Travis Pinsonnault
Compositors	Chris Wood
	Evander Major
	Payton Schade
	Vincent Burt
	Max Austin
	Hannah Trujillo
	Michael Maruk
	Riley Brown
	Lucas Bogdanowicz-Wilson
	Perry Hohlstein
Digital Matte Painter	Sergio DiGirolamo
3D Tracking	Matthew Lake
VFX Editor	Jason Hubbard
Digital Coordinator	Kelsey Payne
Infrastructure Architect	Shayne Flaherty
Systems Administrators	Kevin Clark
	Devine Lebeau-Harrigan
Comptroller	Tracy Olsen
Visual Effects by Freefolk	
Executive Producer	Meg Guidon
VFX Producer	Hannah Dakin
VFX Production Coordinator	Regan Perry
VFX Supervisor	Steve Murgatroyd
Compositors	Leo Meggle
	Erik Omar
	Eleonor Lindvall
	Rob Sheridan
	Josh Canalini
FX Artist	Peter Dravecky
VFX Editor	Luke Greig
VFX Assistant Editor	Oluwaseun Adeleye

Visual Effects by RED

VFX Supervisor	Lev Kolobov
VFX Production Managers	Emma Hudson Joshua Elkin

Miniature Cloudscapes by FX WRX

TD/Cinematographer	Christopher Webb
Executive Producer	Graceann Dorse
Studio Chief	Charlie Dorse
Producers	Angela Griffith Erin Gillette
Production Coordinator	Michael Vitiello
Head of Camera Department/ Motion Control	Angela Abel
Camera Assistant/Motion Control	Beth Fletcher
Camera Intern	Kirsten Staffeldt
DIT/Compositor	Dominick Pietrzak
DIT	Will Fortune
Gaffer	Casey Wooden
Key Grip/Rigger	Daniel Jusino
Grip	Samuel Stulin
Art Lead	Brian Haimes
Art Assistants	Sabrina Vozikis Simone Hile-Bassett
Carpenter	Corey Eisenberg
Production Assistants	Allen Kessman Charlie O'Brien

Visual Effects by Hotspring

PICTURE GRADING

Dailies, Colour, and Finish	Company 3
Additional Colour	Gareth Thomas
Finishing Producers	Joanna Burt Hannah Perkins
Associate Finishing Producer	Alexandra Piatek
Colour Assistant	Christopher Jamison-Green
Deliverables Operators	Robert Davies Chloe Bond Viktorija Tupikaite
Vice President of Imaging Science	Patryk Paliwoda
Imaging Engineer and Workflow Development	Dr. John Quartel Brett Rayner
Dailies Colourist	Doug Garside

Dailies Producer	Ella Nicoli-Horne
Dailies Operators	Aaron Coot Daniel Perry John Maltby
Dailies Operations Supervisor	Sean Olding
Dailies Technical Supervisor	Iain Giessler
Mobile Operations Supervisor	Tristan Hey
Head of Dailies Operations	James Long
Head of Dailies	Andrew Dearnley
Head of Production	Laura Metcalfe
Account Executive	Jon Gray
Head of Operations	Johnny Whitehead
LED Technicians	
LED Wall	Faber Audiovisuals
With the Assistance of	Dark Bay Philipp Klausung Ferdinand Diepenbrook
LED Color Testing and Scanning	ARRI Virtual Production Department
On Set Playback	Syrreal Works
On Set Playback Operators	Lukas Marquardt Maximilian Link Angela Fellenberg
Main and End Title Animation by	Jeff Kryvicky/Collider
Catering Starz Diners	
	Matthias Fehrenbach Saem Khat-Nefzer Brenda Lucia Müller-Wegner Ilona Duncombe Jolanta König Alexander Buch
Set Barista	Humberto Ribes/Five Elephant.
Avendi Seminaris Hotel	
Management	Jeannette Rülke Andreas Bär
Restaurant Manager	Alexander Haenecke
Reception	Annett Hanisch Aurelia Cirstoiu Christian Schenkel Julia Keller Jürgen Engert Nicolas Bozdech Sanaz Rahmani

Service	Adrian Lohnert Alina Jasmin Held Christopher Both Gesine Maria Gundermann Laura Silvestrini Leon Wermuth Lucas Nittel Priya Priya Tünde David Vanessa Janice Gabriel
Kitchen	Christian Hebner Frank Kormann Georgie Atanasov Sabrina Klukas Sarah Teucher Tobias Junker Christoph Harnisch
Housekeeping	Brigitte Fischer Halyna Kulich Petra Leo Sabina Gank Renata Kucinskaite Anna Finkova
Hotel Security	Heiko Henning

Music Credits

Apollon musagète: "Apotheosis"

Written by Igor Stravinsky

Performed by Igor Stravinsky and RCA Victor Orchestra

Courtesy of Sony Classical

By arrangement with Sony Music Entertainment

Petrouchka, 1911 Version: "The Shrovetide Fair"/"The Crowds"/"The Conjuring Trick"

Written by Igor Stravinsky

Performed by London Philharmonic Orchestra, Bernard Haitink

Courtesy of Decca Music Group Ltd. under license from Universal Music Enterprises

"Piano Sonata No. 2 in A Op. 2 IV Rondo"

Written by Ludwig van Beethoven

Performed by Robert Corben

Courtesy of RothMar Media LLC

Petrouchka, 1947 Version:

"Tableau 1, The Shrovetide Fair"

Written by Igor Stravinsky

Performed by Igor Stravinsky and Columbia Symphony Orchestra

Courtesy of Sony Classical
By arrangement with Sony Music Entertainment

“Drum Boogie”
Written by Elton Hill, Gene Krupa
Performed by Gene Krupa & His Orchestra
Courtesy of Columbia Records
By arrangement with Sony Music Entertainment

“Mud Bug”
Written by Jerry Horowitz

“A Night In Tunisia”
Written by John Dizzy Gillespie, Frank Paparelli

Both Performed by Fuasi Abdul-Khaliq Sextet
Fuasi Abdul-Khaliq
Christian Grabandt
Rob Gutowski
Kelvin Sholar
Erik Unsworth
Eric Vaughn

Herz und Mund und Tat und Lieben Cantata BWV 147:
"1. (Chorus)"/"5. Bereite dir, Jesu, noch itzo die Bahn (Aria)"/"10. Jesus bleibet meine Freude
(Chorale)"

Written by Johann Sebastian Bach
Performed by Karl Richter, Munich Bach Choir, Münchener Bach-Orchester
Courtesy of Profil Medien Licensing

“Hach Baregel”
Written by Nachum Nardi
Performed by Ahuva Tsadok and Nachum Nardi
Courtesy of Global Village Music

"A String of Pearls"
Written by Jerry Gray
Performed by Glenn Miller & His Orchestra
Courtesy of RCA Records
By arrangement with Sony Music Entertainment

Pictures At An Exhibition: “Promenade 1”/“The Hut On Fowl's Legs (Baba-Yaga)”
Written by Modest Mussorgsky, Arranged by Maurice Ravel
Performed by Berliner Philharmoniker, Herbert von Karajan
Courtesy of Deutsche Grammophon GmbH under license from Universal Music Enterprises

L'Oiseau de Feu (The Firebird), 1910 Version:"Introduction"/"Le Jardin enchanté de Kachtchei"/"Disparition du palais et des sortilèges de Kachtchei, animation des chevaliers pétrifiés, allégresse générale"

Written by Igor Stravinsky

Performed by Igor Stravinsky and Columbia Symphony Orchestra

Courtesy of Sony Classical

By arrangement with Sony Music Entertainment

SOUNDTRACK AVAILABLE ON
abkco RECORDS

Casting

Casting Associate	Matthew Glasner, CSA
Child Casting (Germany)	Patrick Dreikauss
Extras Casting	Johannes Rhein Johanna Ragwitz
Extras Casting PAs	Ellen Eby Hannah Brix Nico Markert

Accounting Department

Financial Controller	Isaac Sananes
Production Accountant (Germany)	Karsten Piel
Assistant Accountants	Sandra Vogt Danny Märtn
Assistant Accountant Credit Cards	Alexander Biehn
Cashier	Anne-Kathrein Kordt
Accounting Clerks	Christine Neubauer Olga Penkina Silke Werner
Payroll Accountant (Germany)	Rabeah Hinrichs
Assistant Payroll Accountant (Germany)	Raveenderan Nadarajah
Post-Production Accounting	Trevanna London Ltd
Post-Production Accountant	Angela Kelway
Assistant Post-Production Accountant	Yvanne Coesnon

Legal and Finance

Production Legal Services (US)	Avy Eschenasy and Tanya Shifman/Eschenasy Consulting
Production Legal Services (UK)	Alexander Lea/Wiggin LLP
Production Legal Services (Germany)	Martin Diesbach/Fieldfisher LLP
Music Legal Services	John F.X. Walsh P.C.
Additional Legal Services	Daniel Waggoner/Davis Wright Tremaine LLP
Post-Production Script	Elstree Script Services Ltd

Tax Incentive Consulting Services	Entertainment Partners
Bond Consultant	Ali Moshref/Film Finances Inc.
Accounting Services (UK)	Saffrey Champness LLP
	Nigel Walde
	Matthew Parker
Insurance and Risk Management	EPIC Brokers
	Peter Marshall
	Driu Gavelis
Production Services by	Film Service Babelsberg
Camera Grip and Lighting Equipment	Ute Baron/Arri Rental

	Indian Paintbrush
Chief Financial Officer	Deborah Wettstein
Chief Operating Officer	Gene Kang
SVP Business and Legal Affairs	Jacob Shapira
VP Finance, Controller	Kristen Yi
Office Manager	Kamesha Rodriguez
Family Office Executive	Joseph O. Bunting III
Creative Coordinator	Amos Soffian
Assistant to Deborah Wettstein	Nancy Sagrero

	Studio Babelsberg
Production Executive	Sonja B. Zimmer
Production Executive Locations	Markus Bensch
Head of Business Affairs	Katja Hörstmann
Production and Development	Richard Levin
Accountants	Margit Jütz
	Ronja König
	Yvonne Höft
Head of Art Department	Michael Düwel
Art Department Accountant	Doreen Dreflak
Art Department Staff Coordinator	Henry Grimm
Head of Studio Operations	Eike Wolf
Head of Corporate Communications	Bianca Makarewicz
Legal Counsel	Unverzagt
	Dr. Andreas Pense
	Philipp Schiffmann

Special Thanks
Juman Malouf
Robin Hurlstone
Octavia Peissel
Frances Hannon
Nevy Di Salvatore
Meagan Rogers
Joe Horrigan

Zack Stoff
 Derek Hansen
 Justine Sophia
 Nick and Amelie Read
 Kris Schackman
 Robert O'Connor
 Zuzana Balážovičová
 Canon
 Aesop
 Leica
 Hydroflask
 VanMoof
 MontBlanc
 The Barn
 Sansoucci Picture Gallery



This production participated in the New York State Governor's
 Office of Motion Picture & Television Development Post-Production Credit Program



With the participation of the Canadian Film or Video Production Services Tax Credit



Supported by

medienboard
 BerlinBrandenburg

DEUTSCHER 
FILMFÖRDERFONDS

COMPANY3**ARRI Rental****STUDIO
BABELSBERG**

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F O C U S
F E A T U R E S
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