



A
HAUNTING
IN
VENICE

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20TH CENTURY STUDIOS
Presents

A HAUNTING IN VENICE

A KINBERG GENRE/
MARK GORDON COMPANY/
SCOTT FREE/
AGATHA CHRISTIE LIMITED
Production

A
KENNETH BRANAGH
Film

Directed by KENNETH BRANAGH
Screenplay by MICHAEL GREEN
Based upon the novel "Hallowe'en Party" by... AGATHA CHRISTIE
Produced by KENNETH BRANAGH, p.g.a.

JUDY HOFFLUND, p.g.a.
RIDLEY SCOTT
SIMON KINBERG

Executive Producers JAMES PRICHARD
LOUISE KILLIN
MARK GORDON

Director of Photography HARIS ZAMBARLOUKOS BSC, GSC
Production Designer JOHN PAUL KELLY
Editor LUCY DONALDSON
Music by HILDUR GUÐNADÓTTIR
Costume Designer SAMMY DIFFER
Casting by LUCY BEVAN, CSA

Production Manager LIZA CARMEL
First Assistant Director MARTIN CURRY
Second Assistant Director ANNA BRABBINS

Associate Producer MARTIN CURRY

Hair & Makeup Designer WAKANA YOSHIHARA
VFX Supervisor ARTEMIS OIKONOMOPOULOU
Production Supervisor TOM DARBY-EVANS

Made in Association with TSG ENTERTAINMENT

CAST

Hercule Poirot KENNETH BRANAGH
Baker DYLAN CORBETT-BADER
Alessandro Longo AMIR EL-MASRY
Vitale Portfoglio RICCARDO SCAMARCIO
Vincenzo Di Stefano FERNANDO PILONI
Grocer LORENZO ACQUAVIVA
Ariadne Oliver TINA FEY
Puppet Show MC DAVID MENKIN
Olga Seminoff CAMILLE COTTIN
Rowena Drake KELLY REILLY
Leopold Ferrier JUDE HILL
Child (Cookie Gobbler) YAW NIMAKO-ASAMEAH
Dr Leslie Ferrier JAMIE DORNAN
Child (Crying Girl) CLARA DUCZMAL
Alicia Drake ROWAN ROBINSON
Joyce Reynolds MICHELLE YEOH
Desdemona Holland EMMA LAIRD
Child (Staircase 1) STELLA HARRIS
Child (Staircase 2) EMILIO VILLA-MUHAMMAD
Sister Maria Felicitas VANESSA IFEDIORA
Maxime Gerard KYLE ALLEN
Nicholas Holland ALI KHAN
Alicia Drake (Young) ESTHER RAE TILLOTSON
Police Captain WINNIE SOLDI

Stunt Coordinator JIMMY O'DEE
Stunt Coordinator (Venice) MASSIMILIANO UBALDI
Stunt Supervisor FRANKLIN HENSON
Stunt Department Coordinator NORA O'DONNELL
Stunt Riggers SIMON WHYMAN
COLIN GREENWOOD
DANIEL DOW
JOHN NEVE
RUSSELL HALL

Stunts

NEV MEDHURST
AL HOLLAND
CHRISTINA PETROU
EDWARD UPCOTT
PETER ALBERTI
VARPU KRONHOLM
HASIT SAVANI
BELINDA MCGINLEY
DAN GRIFFITHS
IAN KAY

PIP COPE
RACHEL THORPE
SINA ALI
DOREN FARMER
RACHELLE BEINART
NIKITA MITCHELL
EDDY BECKETT
JESSICA HOOKER
LUCY FOWL

Venice Unit Stunts

VITTORIO VERDIROSI
BENEDETTA BADARACCO
MILO MARRA
LUCIA MAINO
GIANLUIGI SCILLA

ALEX DE SILVA
DANIELE NGUYEN
MARIA GNECCHI
GABRIELE SCILLA
ALESSANDRO UBALDI

Supervising Art Director PETER RUSSELL
Senior Art Director RICHARD SELWAY
Art Director CHRISTOPHER STEPHENSON
Standby Art Director RICHARD USHER
Assistant Art Directors EMMA RYDER
STEPHANIE CLERKIN

3D Set Designer.....	OLIVER HERRICK	Property Master.....	MUFFIN GREEN
Senior Draughtsperson.....	DORRIE YOUNG	Assistant Property Master.....	PETER DIBDEN
Draughtspersons.....	CHRISTINE IVALL SILVIA STROPPA MADELEINE DYMOND	Supervising Storeman.....	DAVID CHISHOLM
Junior Draughtspersons.....	SANTIAGO GRACIA ARUNA KEREK	Supervising Chargehand/Standby Props.....	ANDY FORREST
Concept Designer.....	EVA KUNTZ	Standby Props.....	TIM HAMBLYN
Set Decorator.....	CELIA BOBAK	Chargehands Dressing Props.....	TIAGO LISBOA CHRIS CHANDLER
Assistant Set Decorators.....	JAMES HENDY SANDRO PICCAROZZI	Dressing Props	
Production Buyer.....	LUCIE RYAN	MARTIN ROOTES	JERMAINE HAYNES
Assistant Production Buyer.....	KAREN FIELDING	ROB BARNES	TOBY BILTON
Drapes Master.....	ANTHONY SZUCH	PAUL WHALE	SILAS WILLIAMS
Assistant Drapes Master.....	LARA WALLEGE	FREEMAN ABAYASEKERA	DAVID SUTHERAN
Set Decorator Breakdown Artist.....	REBECCA GALE	CALLUM HADEN	PIOTR MICYK
Set Decorator Breakdown Assistant.....	BETHAN JONES	ROSS WAGNER	ROB BARNES
Lead Graphic Designer.....	MEGAN JONES	Stores Assistants.....	STEVE 'MOOSE' SMITH LINDY ANDERSON
Assistant Graphic Designer.....	HELENE DOLLIE	Props Department Coordinator.....	COLAN BELSHAW
Art Department Coordinator.....	TANYA FRASER	Props Concept Artist.....	TOM WHITEHOUSE
Art Department Assistants.....	AMELIA WILLIAMS KEONA DONN	Junior Dressing Props.....	MILLIE SHENTON MITCH SIERMANS
Shadow Play Team.....	INDIGO MOON THEATRE	Standby Props Trainee.....	KIKI SMITH
Puppeteers.....	ANNA INGLEBY HAVIEL PERDANA	Trainee Dressing Props.....	VICTORIA LUNE
Shadow Characters By.....	SUSANNA SAMENEK	Props Trainees.....	CARLA GREEN DANNY BOWMAN EMILY BARTON
Camera Operator.....	LUKE REDGRAVE	Chargehand Props Painter.....	KATE MITCHELL
B Camera Operator.....	DEAN THOMPSON	Painters	
Rigging Focus Puller.....	RANA DARWISH	EMILY ROSE MINSHAW	JOANNA EARLES
B Camera Focus Puller.....	MIA CASTLES	GEORGINA HOWARD	CLAIRE SPAKE
Central Loader.....	SAM MASON	DOMINEE REID	CAROLINE CARMEN GEORGE
B Camera Second Assistant Camera.....	AMY HANRAHAN	CRAIG DANKS	
Second Assistants Camera.....	MELANIE JANSEN SAM TAYLOR	Prop Carpenters.....	LUKE PRICE MARK SINDALL WAYNE O'DONNELL
Camera Trainees.....	BENJAMIN THOMPSON GEORGIA MCMAIN PRINCESS JIBOYE	Script Supervisor.....	IRENE CHAWKO
Digital Imaging Technicians.....	IAIN THOMSON RICHARD NEWTON	ScreenSkills Script Trainees.....	HANIA PIKULSKA HANNAH DALTON
Data Manager.....	KATE DRAZEK	Script Supervisor Assistant.....	TIANHAO XU
Video Playback Operators.....	JAMES EDGCOMBE ADAM FORDE MAT LESTER	Visual Effects Editor.....	MATTHEW GLEN
Video Assistants.....	RICKY KIRBY CECILIA CHAN PETAR PETROV	Additional Editing by.....	ALEX FENN
ScreenSkills Video Trainee.....	VALERIA CHIRICA	Re-Recording Mixers.....	ANDY NELSON MARK TAYLOR
Stills Photographer.....	ROB YOUNGSON	Supervising Sound Editors.....	JAMES H. MATHER SIMON CHASE
Production Sound Mixer.....	COLIN NICOLSON	Post Production Supervisor.....	JEANETTE HALEY
First Assistants Sound.....	KIAN MCCLURE PETER BLAXILL TOM FENNELL	Workflow Supervisor.....	CALLUM JUST
Second Assistant Sound.....	AMELIA HAYNES	Dailies Colourist.....	JOANNA BARKER
		Dailies Coordinator.....	JOANNA RANN
		Dailies Operator.....	ATALAY ULUSOY
		Lab Assistants.....	MAX WARD TRISH SOMAIYA

Visual Effects Producer	GAVIN GREGORY	Projector Operators	LESTER DUNTON VLAD KANDINSKY
Visual Effects Coordinator	EMILY HAIGH	Costume Supervisor	HOLLY FREEMAN
Lead Data Wrangler	AMBER FULLWOOD	Assistant Costume Designer	ROSIE GRANT
Data Wrangler	JOSE ARMENGOL	Second Assistant Costume Designer	HETTY BOYD-WALLIS
Concept Artist	TIM NAPPER	Costume Coordinator	LILY BEVAN
Gaffer	DAN LOWE	Costume Design Assistant	LOTTIE FORRESTER
Best Boy	DAVE SHERMAN	Principal Wardrobe Mistress	CLAIRE JENNINGS
Desk Operator	CHRIS CRAIG	Costumer to Mr. Branagh	MARCO DE MAGALHAES
Network Technician	JESSE KOORARAM	Principal Standbys	
Electricians		BRUNO DE SANTA	CLAIRE MITCHELL
ELLA ROBINSON	HENRIETTE JACOBSEN	JAMES SHUTTLEWORTH	VICTORIA AYLWIN
STEVEN WOOLMER	CODY BLUE CRAIG	ROSA DIAMOND	LIZZIE MOUL
HAYDEN VOOGHT	JULIAN GUEST	FLORENCE CHOW	
Rigging Gaffer	JULIAN PERRIN	Senior Costume Assistant	CATRIONA HAWKINS
Rigging Supervisor	GRAHAM DRISCOLL	Junior Costume Assistant	ISOBEL DAWSON
Rigging Chargehand	MARTIN BLOYE	Crowd Supervisor	CARLA MURTAGH
Rigging Desk Operators	HECTOR KALIMERAKIS TOBY HOGGARTH	Key Crowd Costume Standby	MATTHEW WARHUST
Rigging Electricians		Crowd Standby	THOMAS HOOD
DAVID MARRIOTT III	EDDIE ABBOTT	Crowd Alterations	MACKENZIE VANDERKOOI
GRAHAM HULM	JOE KNOWLES	Crowd Fitter	KATE COX
STEVE KILROY	MARTIN DUNCAN	Junior Crowd Costumer	CHLOE MURTAGH
JOSH MCGEE	CHARLIE OTTMAN	Crowd Costume Assistant	FLORENCE DEMPSTER
RYAN HOPE	PAUL ROWE	Key Textile/Breakdown Artist	RAPHAEL DILHAN
PAUL SMITH		Dye/Breakdown Artist	SOPHIE PITT
HOD Rigger	RICKY WETHERALL-STELLING	Assistant Textile Artist	GABRIELE PASKAUSKAITE
Supervising Electrical Rigger	SACHA HERRING	Costume Buyer	KATARINA CAPPELLAZZI
Chargehand Electrical Rigger	PETER GRAHAM	Junior Buyer	ALEXANDRA SHORE
Chargehand Standby Motor Rigger	DAVE BRIERLEY	Costume Props Maker/Milliner	LIZ CROSSMAN
Standby Motor Rigger	LUKE HANDSCOMB	Costume Props Modeller	STEPHEN LAFFERTY
Motor Riggers	IAN HARDWICK JAY HANDSCOMB PETER GRAHAM	Costume Props Juniors	TIMON IMFELD RENNY ADAMS LILY COVENEY
Electrical Rigger	SIMON FOARD	Key Costume Cutters	FIONA POLLARD JOSIE PLEDGE KAY COVENEY
Rigger	BILLY PEET		ARINA POPPY GALLAGHER
HOD Practical Electrician	JOE MCGEE	Senior Makers	
Supervising Practical Electrician	COLIN FIELD	JOANNA NICHOLLS	SARAH FERDINANDO
Practical Electrician Chargehand	NICHOLAS WOOLLARD	SARAH PIPER	BEATA FIERTEK
Standby Practical Electrician	TOM EDWARDS	DANUTA BANASZEWSKA	JACQUELINE MULLIGAN
Practical Electricians		JASMINE ADAMS	
JAMES THEODOROU	ALEX KILLORAN	Makers	ELENA FOX LENA HOLTHAUS
TOMMY ELSTON	TONY CHRISTIE		
CHRISTOPHER MALSKI	NICK MARTIN	Junior Makers	
STEPHEN BOWEN		ANNA CLIFFORD	IMOGEN REED
Key Grip	MALCOLM HUSE	ALICE FRAYNE	MONEKA PRATO
Best Boy Grip	HENRY CARTER	EMILY DEAMER	OLIVER CLARKE
Crane Grip	BRODY ELLIOT	Trainee Maker	STEPHANIE LINKENS
Crane Technician	EUGENE MCDONOUGH	Principal Costume Trainee	JULIA MERCADIER
Libra Head Technician	JOSH MILNE	Crowd Costume Trainees	MELANIE BAIRD PAULL MAURER
Head Technician	OWEN RICHARDSON	Office Costume Trainee	MORGAIN LARTER
Grip	FEDERICO LOPEZ VERDEGUER	Breakdown Trainee	JEANNE IZARD
Grip Assistant	MILLIE ROSE WELLS	Lead Gangsman	MAX BRENNAN
Grip Trainee	KIERAN PARKHOUSE	Hair & Make Up Supervisor	SHREYA PATEL
Standby Carpenters	ANDY APPLIN JAMES MCGINTY	Make Up Artist – Ms. Fey	JENN 'JORGE' NELSON
Standby Rigger	BRIAN STEELE	Key Make Up	LOUISE YOUNG
Standby Painter	TOM KAILL		

Key Hair Artist	LOULIA SHEPPARD	SFX Technicians	ADAM VILLARD
Make Up Artist	CHANTELLE MCDONALD		NICOLAS UNWIN-SPIGNESE
Crowd Hair & Make Up Artists	JEANETTE BROWN		ELLA MARSHALL DUNTON
	SALLY CRAWSHAW		SAM BATCHELOR
Hair Stylist	YONNY OSPINA	SFX Assistant Technicians	
Barber	KYRIAKOS MOUIS	CHRISTOPHER DAW	MICHAEL BOXALL
Wig Mistress	LAUREN APPLEBY	CHRISTIAN POWYS-KECK	MAX READER
Nail Technician	ANGELA MARI	MAX PENN	JOHN WRIGHT
Hair & Make Up Juniors	MATTHEW HEMPENSTALL	SFX 2nd Tier Trainee	GEORGE BROWN
	NATASHA MUTTI	SFX Trainees	LIAM HAYDEN
Hair & Make Up Assistants	KERRY GIBSON		MASON BENHAM
	ROBYN GILDER		
Crowd Hair & Make Up Assistant	BECCA LYMBOURIDES	Construction Manager	JO HAWTHORNE
Crowd Hair & Make Up Trainee	LUCIA MOORE	Assistant Construction Manager	SIMON ROBILLIARD
		Construction Coordinator	SEAMUS HAWTHORNE
Studio Unit Manager	MARTIN WALKER	Assistant Construction Coordinator	BRIAN GRANT
Unit Managers	MATTHEW MIRRINGTON	Construction Buyer	RUTH ROBILLIARD
	CHRIS CLIFFORD	HOD Sculptor	NEIL HEDGER
	JOHN CRAMPTON	HOD Carpenter	ALAN CHESTERS
Assistant Studio Unit Manager	CHARLIE LEVELL	HOD Rigger	BRETT JAFFRAY
Studio Unit Assistant	HARRISON CUNLIFFE	HOD Plasterer	JAMIE POWELL
Unit Electricians	LUKE CHART	HOD Stagehand	MICHAEL WEBB
	DARIO CRESCENZO	HOD Painter	JOE MONKS
Studio Assistant	REECE REMBLANCE	Executive Assistant to Mr. Branagh	TAMAR THOMAS
Studio Marshalls	WILL LEWIS	Floor Assistant to Mr. Branagh	JAMES CLEAVE
	JOE FULLER		
	DAN ODELL	Agatha Christie Limited Consultants	BASI AKPABIO
Casting Associate	KATIE BRYDON		LEO DEZOYSA
Casting Assistant	LUCY DOWNES		KATE MONNEY
			JULIA WILDE
Production Coordinator	EVELYN ROONEY	Financial Controller	MAGGIE PHELAN
Travel & Accommodation Coordinator	HELEN TURPIN	Production Accountant	JANE TROWER
Assistant Production Coordinators	RACHEL JANE THOMAS	First Assistant Accountant	LYNDY RIST
	GEORGE SULLIVAN	Payroll Supervisor	CHRISTIE MARIE BARBER
Assets Coordinator	LISE MIDDLETON	Accounts Payable Supervisor	VIKETA KAMDAR
Production Secretaries	JOSHUA WATKINS	Construction Accountant	TOM BOARDMAN
	JOE HOCKEY	Payroll & AP Assistant Accountant	SAMANTHA BLAKEMORE
ScreenSkills Production Trainees	EVIE CALABY	Payroll Accountant	NICHOLA FOX
	SYDNEY SIMPSON	Accounts Payable Assistants	HARRISON WATERS
Production Assistants	BONNIE HAY		MICHAEL RENKEL
	JOE DORE		JOEL ROGERS
Environmental Coordinator	SARAH CROOKS		KIM BLAKEMORE
ScreenSkills Environmental Trainee	JAMES UNDERWOOD	Accounts Payable	EMMA SEWELL
		Payroll Assistant	TRACEY WENN
SFX Supervisor	DAVE WATKINS	Post Production Accountant	TARN HARPER
SFX Assistant Supervisor	KEVIN SKEHAN	Assistant Post Production Accountant	JESS ARCHBOLD
SFX Buyer	LOUISE DAVIS		
SFX Coordinator	ASHLEIGH MARNER	Researcher	SPENCER ANDERSON
SFX Senior Floor Technician	GEORGE WAITE	Floor Second Assistant Director	SIGGY STONE
SFX Senior Technicians	STEVE BENELISHA	Crowd Second Assistant Director	BRYN LAWRENCE
	NIGEL WILKINSON	Floor Third Assistant Director	MARK OSBORNE
SFX H&S Advisor	JOE HALFORD	Base Third Assistant Director	STEFAN MAILE
SFX Workshop Supervisor	MATTHEW ARMSTRONG	Crowd Third Assistant Director	SINEAD DOHERTY
SFX Workshop Technician	TOM COYNE	Key Cast Production Assistant	FRAN SALADIN
SFX Workshop Chargehand	DUNCAN MACLEOD	Cast Production Assistants	MILLICENT PATNICK
SFX Senior Technicians	JOE GEDAY		JO MANCE
	WILL GANT		

Set Production Assistants		Assistant Sound Editor	DOMINIKA LATUSEK
MAX BLACKABY	CHARLIE HOUSE	Trainee Assistant	OLIVER MISZTI
DANIELLE OLDS	INDIA POWER	Foley Mixer	ADAM MENDEZ
TOM STOPANI	MARIE MATHEWS	Foley Artists	OLIVER FERRIS
Crowd Production Assistants	ASHLEY LAWRENCE		SUE HARDING
	GILES REEVE		
Stand Ins	SAM HARE	Audio Post Production	SOUNDBYTE STUDIOS LTD
	KYA GARWOOD	Sound Re-Recorded at . . .	TWICKENHAM FILM STUDIOS, LONDON
	VICTORIA STERLING	Mix Technicians	DAN TURNER
			CHARLIE WHITESIDE
Dialect Coaches	MARINA TYNDALL	Twickenham Studios Sound Post Manager	CRAIG IRVING
	JAN HAYDN-ROWLES		
	WILLIAM CONACHER	Music Editor	RICHARD ARMSTRONG
Performance Consultant	MICHAEL ROUSE	Assistant Music Editor	HARRY BURNELL
Animal Wranglers	BIRDS FOR FILM	Voice Casting	PHOEBE SCHOLFIELD
	BIRDS AND ANIMALS UK	Loop Group	SYNC OR SWIM
		Main and End Titles by	MATT CURTIS, AP
APA Representative	MEG OWEN	Digital Intermediate	
Catering & Craft by	ON THYME FILM & TV CATERING	Provided by	GOLDCREST POST PRODUCTION
Catering Manager	ASHLEY GORDON	Digital Supervising Colourist	ROB PIZZEY
Head Chef	STUART MARLOW	Additional Colourist	MARIA CHAMBERLAIN
First Aid	FEATURE MEDICAL	Digital On-Line Editors	GEORGINA CRANMER
Key On Set Medic	ANNA BRUNYATE		JEMMA FOX
On Set Medics	ANGELA RYCROFT	Digital Intermediate Assistant Producer	GONCALO OLIVEIRA
	GAVIN MUNDAY	Head of Production/	
Transportation Manager	DEAN PORTER	Digital Intermediate Producer	JONATHAN COLLARD
		Head of Post Production	ROB FARRIS
Production Safety Supervisors	THOMAS EYDMANN	Digital Intermediate Assistant Colourists	GIULIA CAVINA
	ALEX RALLS		ALISTAIR DAVIDSON
Health & Safety Advisors	SEAN HOLLAND		LAURA PAVONE
	ROBERT MCALPINE	DI Technical Supervisor	LAWRENCE HOOK
	MURRY POOLE	DI Assistants	ALFIE MCDONALD
Production Safety Coordinator	MERCEDES MORAN		ISABELLE SOOLE
Health & Safety Manager	KENNETH O'TOOLE	Digital Film Bureau	SOPHIE BILLINGTON
Health & Safety Supervisor	PAUL LATCHFORD		ZOE COUSINS
Health & Safety Unit Supervisor	HELEN BARGMANN		TIMOTHY P JONES
Health & Safety Unit Assistant Supervisor	JAKE OBIORA		GORDON PRATT
Health & Safety Coordinator	WILL ORPIN	Head of Extraction and Delivery	TOM CORBETT
Testing Coordinators	MARIA WOZNAK	Senior DI Administrator	NEIL HARRISON
	MARTYNE GREEN	Systems Engineers	ANTHONY BERARDO
Health & Safety Secretary	AYRA SIDDIQ		ALEXANDER PHILIPS
Health & Safety Compliance	MARIELA CARLA	Technical Manager	PHILLIP TAYLOR
	RICHARD CARR	Head of Department	PATRICK MALONE
Mobile Swabber	LUTHFUR RAHMAN	Commercial Manager	MARTIN POULTNEY
Security Coordinator	FRASER BISHOP	Digital Intermediate Technologist	LAURENT TREHERNE
Post Production Coordinator	DILEK OSMAN	Visual Effects by	
Post Production Consultant	TED GAGLIANO	CINESITE - MONTREAL	
First Assistant Editors	ANNA KORONKIEWICZ	Visual Effects Supervisor	SUZIE ASKAM
	ELISHA MCCORMICK	Visual Effects Executive Producer	THOMAS CLARY
Editorial Trainee	MOLLY MILES	Chief Operating Officer	GRAHAM PEDDIE
		Visual Effects Producer	CARRIE RICHARDSON
Dialogue Editor	BECKI PONTING	Visual Effects Line Producer	AMANDA NGUYEN
Sound Designer	TOMAS BLAZUKAS	Compositing Supervisor	DARREN RUSSELL
Sound Effects Editor	JAMES HAYDAY	CG Supervisor	ERIC SENÉCAL
Foley Editors	SOPHIA HARDMAN	Environment Supervisor	CATHERINE HERBERT
	DAVE MACKIE	Head Of CG	HOLGER VOSS
		Head Of Production	JUSTINE ROSETTE-NELLIGAN

Visual Effects Department Managers.	ANTHONY WALCERZAK LYNNE GUAGLIONE SERMIN AFSIN ALEXANDRA COLATOSTI	Visual Effects by CINESITE - LONDON	
Visual Effects Coordinators	SHANNON MARCOUX PROSENJIT BAGCHI VISHAL HALDANKAR ELOISE GUIGNO	OLIVIA PALMAROZZA MADELEINE SCOTT-SPENCER KATIA MUSCARIELLO MAURIZIO DE ANGELIS ORIANNE SICCARDI	ELIZABETH DALE GARETH PEARCE HALUK TARCAN RAPHAEL LAFFITTE ALICE BAGLIETTO
Visual Effects Production Assistants.	AKSEL KOTLER NEETI JAIN	Visual Effects by FRAME BY FRAME	
Visual Effects Editor	MICHAËL MICHAUD		
3-D & FX Animation Artists	ALEXANDRE AILLET MARK STEPANEK JASON EDWARDH ALEXANDRA PAPOUCHINA ODELIA DARDASHTI PETE FLINT AURORE TURBE WENCESLAO HERRERA GARCIA SAMUEL LOCAS-MEILLEUR CARMINE RENELLA CARLEE JOHNSON TASH CHARITONUK CHARLES MASSE RIETTE DU TOIT ROBERT MASTRIANO FEDERICO ZAMBRANO AMIT SINGH	DAVIDE LUCHETTI FABIO CERRITO FRANCESCA CRESPI ORSOLA SORRENTINO MARA MISINO CARLO CAFIERO LUIGI CROCE EDOARDO FEDELE CHARLSTON J. PENA DAVIDE VELLI	MARCO GERACITANO NICOLA PENTECOSTEE GIUSEPPE LA MANNA SILVIA TOLOMEO MATTIA FEDE ALESSIO CHIETERA FLAVIO DE BLASIO SARA GARGANO EMANUELE PERRINA MATTEO VELLI
		Visual Effects by EDI/EFFETTI DIGITALI ITALIANI	
			ANDREA LO PRIORE FLAMINIA MALTESE GABRIELE MOTTA VALENTINA BOLOGNA ANDREA PARACCHINO NOEMI PEGORARO ANDREA DUTTI
2-D & Compositing Artists	WENDY WHALEY DINA KUZNETSOVA JEREMIE COSTARD AMIYA NAIK VAIBHAV PATIL MUKESH SINGH YOGESH SHETTY MARYAM SABOURI MAURICIO TREVIÑO VARGAS NATALYA KUZMINA LAURENCE PROVOST DARKO STOJANOVSKI REI MOTORA	GAIA BUSSOLATI ANTONIO MESSINA FABIO SCOTELLATO VALENTINA BIFFI DAVIDE BATTISTON MICHELE GILIOLI MARCO ROMANO FRANCESCO LORUSSI	
		Additional Visual Effects by ILM, MARZ AND ATOMIC ARTS	
		Visualization by NEOREEL, INC.	
		Visualization Supervisor	MARC-ANDRÉ GUIDON
		Visualization Artist	NICOLAS GRENIER
		Lidar and Cyber Scanning by CLEAR ANGLE STUDIOS	
Pipeline & Administration	AUDE BESREST MAUDE ARBIC NADINE HAJJAR RASHA CHOWDHURY LIONEL ROSILIO PAMELA SHEASGREEN SALEH BALFAQIH MELANIE MURRAY GABRIEL FRAPPIER SYLVAIN SOULAYROL CONNOR LOW	RICK HARRIS STEVEN DITCHER ALEX KRON GEORGE MANTON LIAM EDGEWORTH LAUREN MULLER SHAKIL KASPER KIERAN MANSFIELD	STUART GARDINER LIAM CLARKE HELEN MCILWRICK DJORDJE MILOVANOVIC JORGE FORTES YAESHEN NAIDOO EUGEN WITTHÖFT MATTHEW LACKFORD

ADDITIONAL PHOTOGRAPHY (SPLINTER UNIT)

Second Unit Director.....JUDY HOFFLUND
Floor Second Assistant Director..... DAVID O'NEILL
Third Assistant Director CALLUM CRAWFORD
Script Supervisor.....SUE MAHONEY
Camera Operators HAMISH DOYNE-DITMAS
ANDREI AUSTIN
YINKA EDWARD
Underwater Camera Operators.....SEAN CONNOR
RICHARD COPEMAN
First Assistant Camera..... DOMINIQUE CHEUNG
Second Assistants Camera..... GEORGINA COOK
OLIVER SQUIRE
CONOR SPENCER
Camera TraineesANDY DOYLE
GRACE POGONOSKI
DITNURIA PEREZ
Gaffer MIKE CHAMBERS
Underwater Gaffer AARON KEATING
Underwater Electrician.....CHRISTOPHER BROOMFIELD
Grip KEITH MEAD
Underwater Grip..... EMMET CAHILL
Grip Trainee..... SEAN DUFFY
Standby Rigger TOM SLADE
Standby Carpenter.....GRAHAM GURNEY

Diving Services

DAVE SHAW JOSH TUERSLEY
LISA BIRCH DAVE GREEN
PETER HARCOURT ADRIAN GORST
DAVE BOOYS SAM PURNELL
GUY TREES PAIGE SWAN
MARNEY HALLETT
Dollies provided by PANAVISION GRIPS

MODEL UNIT

Magic Camera Company

Producer/Model FX Supervisor..... JOSÉ GRANELL
Production Manager..... NICCI POWER
Production Coordinator..... SARAH GRALEY
HOD Rigger..... SEAN YOUNG
Riggers..... KEVIN WOOLEY
CARL DAVIES
ANTHONY SEARS
GARY LOWE
Model Makers..... JASON MEADE
CHRIS COTELLO
MARK BEVERTON
MATTHEW SCOTT
ANDY NIEWIADOMSKI
HOD Painter PETER DAVIS
Scenic Painter..... FILLIPO BASSI
Model Supervisor/Construction Manager.....MATT FISHER
Construction Stagehand ALEX TYLER
Construction..... ROBERT ATKINSON
CHRIS TASHO

RDW Van Driver..... ARTUR SZYDLOWSKI

Build Catering CURATED BY NORTONS

VENICE UNIT

PRODUCTION SERVICES IN ITALY
PROVIDED BY MESTIERE CINEMA SRL

Line Producer.....ENRICO BALLARIN
Unit Production Manager SIMONETTA DI FRESCO
First Assistant DirectorALESSIA SILVETTI
Second Assistant DirectorALESSANDRA FORTUNA
Supervising Art Director.....SUSANNA CODOGNATO
Assistant Art Directors..... EMILIA BONSEMBIANTE
MAURO GRECO
Art Department Coordinator SIMONA PANCARO
Set Decorator Buyer.....CATERINA DE RIENZO
Set Dressers MICHELANGELO BARBIERI
LUCA MASSAROTTO
ELIS CIAN
LUCA RIMBALDO
LEONARDO PETIX
First Assistant B-Camera..... SIMONA DE LULLO
First Assistant C-Camera..... NICOLAS DE LUIGI
First Assistant Drone-Camera..... DAVIDE CECCATO
Second Assistant B-Camera..... LORENZO SCOCCO
Second Assistant C-CameraGIACOMO PUGLIESE
Second Assistant Drone-Camera..... CARLO MOLINARI
Central LoaderMATTEO CLEMENTI
Data Manager Drone-Camera Test FEDERICO GUFFANTI
Trainees Camera MARTA FROSONI
NICOLE MORPURGO
Assistant Video Assist MASSIMILIANO COLAIACOMO
Trainee DIT/Video LIVIO SIBILIA
Qtake Senior Technician.....GIULIA DEL FIO
Qtake Technicians.....MILO DE AMICIS
NADIA BISICCHIA
Boom OperatorMATTIA BIADENE
Cable ManENRICO SCUSSAT
Prop Master..... DANIEL BACCIU
Storeman FABIO TRABUIO
Standby Props DAVIDE FERRARESE
Standby Props Assistants SIMONE CENTIS
GIOVANNI ASSIRELLI
Script Supervisor Trainee RICCARDO PAROLIN
Set Lab Technician FRANCESCO MAROTTA
Gaffer MARCO MERLINI
Best Boy Electric JACOPO BARETTON
Electricians MARCO TORTORA
MATTEO CAOCCI
RICCARDO LARATRO
GABRIELE LEONE

Board Operator DAVIDE FADDA
Practical Electrician MAURO ZIROLDI
Rigging Gaffer FABIO BONIZZONI
Rigging Best Boy ROBERTO MARCHINI
Rigging Electricians LORENZO GARDINALI

Additional Rigging Electricians PIETRO BONTA
ANDREA FRIGERIO
IVANO FRANCAVILLA
STEFANO PAVANATI
Helium Balloon Supervisor RICCARDO CHIRICI
Helium Balloon Technicians LORENZO CHIRICI
RADEK DVORAK
VACLAV SEJNOHA

Key Grip CLAUDIO DEL GOBBO
Best Boy Grip LORENZO PEYRONE
Dolly Grip A-Camera ALESSANDRO DEL GOBBO
Dolly Grip B-Camera PATRIZIO DEL TOSTO

Company Grips

ALESSIO DI FAZIO MORENO FAINA
LORENZO FORENSE CRISTIANO PASCARELLA
ANDREA MENGONI LUIGI MARCHITELLI
LORENZO SARDINI
Key Rigging Grip MASSIMO D'AMICO
Best Boy Rigging Grip FAUSTO CANCELLIERI
Rigging Grips SIMONE DANTE
ALESSIO CIANCIUOLO

Remote Head Technicians PETR ŽEMLIČKA
SUAN SCOTTI

Costume Supervisor CATHERINE BUYSE DIAN
Costume Supervisor Assistant KATIA SCARPA
Costume Assistant/Fitter OMBRA RENZINI
Junior Cast Dresser CATERINA D'AMBROSIO
Seamstress CRISTIANA BERTINI
Tailor OSVALDO CHE PEREZ
Seamstress/Breakdown Artist MARTINA DONATI

Additional Costumers

SILVANA GALOTA ETSUKO NONAKA
ESTER BERGAMO DANIELE TOLLOT
FOSCA PARISI LAURA BETTIN
LAURA GRECO PINA PIZZA
MARIA GRAZIA TOCCACELI AKIKO KUSAYANAGHI
SILVIA VAROTTO

Key Crowd Hair & Make Up Artist SUE HOWARD
Crowd Hair & Make Up Supervisor KATHRYN FA
Crowd Hair & Make Up Artists

LOZ SCHIAVO CONSUELO VITTURI
NICOLA ILES JENNY HAMMOND
SARAH GULLY CHIARA UGOLINI
Crowd Hair Artist SABRINA VITTURRI

Additional Crowd Hair Artists

MAURO VERDEROSA NICOLA MARIANO
ANGELICA PINTO ELISABETTA PAOLUCCI
FRANCESCA MORI ROMINA RONZANI
MASSIMO ALLINORO TERESA BELLUCCI
SILVIA BENEDETTI INGRID BLASBICHLER
VALENTINA SPUNTARELLI LEO CAPORRELLA
STEFANIA DEI ROSSI MAURILIO LAZZARO

GIULIANA LA VINA
Additional Crowd Hair & Make Up Artist CAROLINA CUBRIA
Additional Crowd Make Up Artists ELISABETTA ARLOTTI
JOAN GIACOMIN
IDA DELL'AQUILA
Department Trainee/Coordinator SARAH TANASE
Cast Hair & Make Up Trainee CECILIA PROIETTI
Crowd Hair & Make Up Interns VIRGINIA CECCATO
MARGHERITA SONEGO

Production Manager SIMONE OLIVIERI
Production Supervisor LORENZO SIGNORETTI
Unit Managers FABRIZIO WEISS
NICOLA GOMIERO

Production Coordinator ANNA OFFELLI
Travel & Accommodation
Coordinator VIRGINIA SERIKPA CRIVELLARO
Accommodation Coordinator LAURA AIMONE
Assistant Production Coordinator ELENA SULMONA
Assistant Unit Manager ELISA TRISOLINO
Production Secretary ILARIA BORSATO
Office Production Assistant TOMMASO GIUSTO
Unit Production Assistants GREGORIO MAGNIFICHI
DAVID ANGELI
VISA Consultant PAOLO CARTA

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Location Coordinator MARIA PARISI
Location Manager DONATA CALESTINI
Location Manager (Permits) ELISA FRASINETTI
Assistant Location Managers ANGELO ANCORATO
RICCARDO GRASSETTI
DANIELE SERIO
CATERINA MASSURAS
Location Assistant CHIARA PAGANIN

Facilities Coordinator On Set PIERPAOLO CARRARO
Facilities Coordinator Prep/Strike NEVIO DE CONTI
Facilities Technicians DAVIDE DE POLO
ELIA DE POLO
STEFANO VALANDRO

Extras Casting DANIELA FOÀ
Assistants Extras Casting MASSIMO CODOLO
SAVINO LIUZZI

SFX Supervisor STEFANO CORRIDORI
SFX Foreman FRANCO RAGUSA

SFX Technicians

EZIO SABELLI GIANMARCO SERA
CUMPAT GABRIEL GIULIO MIRRA
GABRIELE NATALIZI

SFX Junior Technicians	GABRIELE FALCONE GIORGIO ANTONINI	Transport Co-Captain	VINCENZO CATALDO
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Drone Technician	ELIA MANGILI ACTIONDRONE SRL	Runner with Boat	ALVISE MEL
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Painters	MARINO INGRASSIA ELISA PARO	Picture Boat Assistant	GIOVANNI DALLA PIETÀ
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Second Assistant Accountant	MARIA TERESA ZINGARELLO	Health & Safety Logger Extras	CATERINA BIASIOL
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Assistant Crew Payroll	ALICE GIANI	Health & Safety Facilities	MATTIA BERTOLO
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Tax Credit Data Entry	CHIARA ZACCONE LISA VEDOVATO	Tax Credit Consultant	SMART CONSULTING GROUP SRL DOTT. FEDERICO GIUSEPPINI
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Third Assistant Director (Floor)	VERONICA PONZONI	SVP, Production	SARAH SHEPARD
Third Assistant Director (Crowd)	DIEGO SCANO	Manager, Production	CATHERINE HUGHES
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Set Production Assistant (Cast)	GIULIA SARDELLI	Head of Physical Production, Post Production & Visual Effects	RAVI MEHTA
Set Production Assistant (Walkies)	ALESSANDRO MODONESE	VP, Physical Production	RICHARD MIDDLETON
Set Production Assistants	LUCA ZAMBOLIN PIERA BETTELLA FRANCESCO DURANTE VIOLA ALINE VINCENZI VIRGINIA DE ROSSI	Production Executive, Physical Production .	J. ELIZABETH INGRAM
Intern	LILI VIRAG SZUHAY MURCIANO	Manager, Physical Production	CARLO FIORIO
Animal Wrangler	EDOARDO MARTINO	Coordinator, Physical Production	SHARI REED
Animal FX Technician	OTTAVIA DATTOLO	EVP, Head of Music	DANIELLE DIEGO
Catering & Craft Service by	GALILEO RISTORAZIONE DI MORENO FIORIN	SVP, Music	PATRICK HOULIHAN
First Aid	SANITRANS SRL	Senior Manager, Music	NATALIE ANDERSON
On Set Medics	GIANNI GRIGOLETTO GIANCARLO MASON	SVP, Music Production	REBECCA MORELLATO
Transport Coordinator	GIACOMO BENASSI	Manager, Music Production	RACHEL SWANSON
Transport Assistant Coordinator	PAOLO DE CECCO	EVP, Casting	RANDI HILLER
Transport Captains	LUCA DAL PRA SACHA PLATEO STEFANO PIOVESAN	VP, Casting	DANIEL CABEZA
		Manager, Casting	JENNA KEEHN
		SVP, Post Production	STEVE BARNETT
		Executive, Post Production	GREGG FISHMAN
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Score Produced and Engineered by SAM SLATER
Score Conducted & Orchestrated by ROBERT AMES
Score Recorded by NOMAD ENSEMBLE
AND LONDON CONTEMPORARY ORCHESTRA
London Contemporary Orchestra Copyist... ANANDA CHATTERJEE
Orchestra Contracted by ROBERT AMES
Cello HILDUR GUÐNADÓTTIR
Solo Violin GALYA BISENGALIEVA
Solo Cello JONNY BYERS
Solo Clarinet MAX WELFORD
Composer's Assistant GUNNAR TYNES
Score Recorded & Mixed by FRANCESCO DONADELLO
Score Recorded at ABBEY ROAD STUDIOS, LONDON
Abbey Road Recordist MATT JONES
Abbey Road Assistant Engineers NEIL DAWES
ED FARRELL
Abbey Road Studio Runner AL RUSSELL
Score Recorded at SAAL 3, FUNKHAUS, BERLIN
Berlin Assistant Recording Engineer ANTONIO PULLI
Score Mixed at SYNECDOCHE MUSIC RESEARCH

Mixing Assistants HENRIK HAVELKA
SAMUEL SCHWENK

LONDON CONTEMPORARY ORCHESTRA

Recording Projects Manager MEG MONTEITH
Orchestra Manager, Recordings AMY-ELISABETH HINDS
Orchestra Manager CASSANDRA GURLING

Violin SOPHIE MATHER
VENETIA JOLLANDS
ANNA DE BRUIN
ANTONIA KESEL
Second Violin ALESSANDRO RUISI
RAJA HALDER
ZAHRA BENYOUNES
NICOLE CRESPO O'DONOGHUE
NADINE NAGEN
Viola ZOË MATTHEWS
REBECCA JONES
CLIFTON HARRISON
MATTHEW KETTLE
Cello DAVID LALE
ZOË MARTLEW
LAURA MOODY

Double Bass DAVE BROWN
 NICOLA DAVENPORT
 FRANCES EMERY
 Flute & Alto Flute.....PASHA MANSUROV
 JACK REDDICK
 Flute & Bass Flute JOSH JOHNSON
 Oboe JAMES TURNBULL
 Clarinet..... MASSIMO DI TROLIO
 HELEN BENNETT
 ANTHONY PIKE
 SACHA RATTLE
 ALASTAIR PENMAN
 Bassoon ÉANNA MONAGHAN
 ASHLEY MYALL
 French Horn MARK WOOD
 KATE HAINSWORTH
 Percussion.....CRAIG APPS
 Celeste & Harmonium..... JAMES MCVINNIE

SHOOTING REALIZED IN COLLABORATION WITH
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PROCURATORIA DI SAN MARCO

PRODUCED WITH THE SUPPORT OF
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WHEN THE LIGHTS GO ON AGAIN

Written by Bennie Benjamin, Sol Marcus and Eddie Seiler
 Performed by Vera Lynn
 Courtesy of Decca Music Group Limited
 Under license from Universal Music Enterprises

IN THE MOOD

Written by Joseph Garland
 Performed by Glenn Miller & His Orchestra
 Courtesy of RCA Records
 By arrangement with Sony Music Entertainment

GIRO GIRO TONDO

Traditional

MEET ME IN ST. LOUIS, LOUIS

Written by Kerry Mills and Andrew Sterling

WHEN THE SAINTS GO MARCHING IN

Traditional

BATTLE HYMN OF THE REPUBLIC

Written by Julia Ward Howe and William Steffe

THE TROLLEY SONG

Written by Ralph Blane and Hugh Martin

SOUNDTRACK AVAILABLE ON



**THE PRODUCERS WISH TO THANK THE FOLLOWING
 FOR THEIR ASSISTANCE**

THANKS GO TO THE CITY OF VENICE AND THE
 FONDAZIONE MUSEI CIVICI DI VENEZIA,
 PALAZZO DUCALE E TORRE DELL'OROLOGIO
 FOR LOCATION ACCESS

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A HAUNTING IN VENICE

PRODUCTION INFORMATION

“A Haunting in Venice” is an unsettling supernatural thriller based upon the novel “Hallowe’en Party” by Agatha Christie and directed by and starring Kenneth Branagh as famed detective Hercule Poirot. With a screenplay by Michael Green, “A Haunting in Venice” is produced by Kenneth Branagh, p.g.a., Judy Hofflund, p.g.a., Ridley Scott, and Simon Kinberg, with James Prichard, Louise Killin, and Mark Gordon serving as executive producers. The film features a brilliant acting ensemble portraying a cast of unforgettable characters, including Kyle Allen, Kenneth Branagh, Camille Cottin, Jamie Dornan, Tina Fey, Jude Hill, Ali Khan, Emma Laird, Kelly Reilly, Riccardo Scamarcio, Michelle Yeoh.

THE UNSETTLING TALE

It is all Hallow’s Eve in an eerie Venice in the years following World War II, where celebrated sleuth, Hercule Poirot (Kenneth Branagh), now resides, retired, and living in self-imposed exile. Poirot has said goodbye to all that. His experiences in crime, investigation, and seeing the worst of humanity via another war, have caused him to give up. He spends his time doing everything he can to avoid thinking about crime; but of course, crime comes to him.

Poirot receives a visit from an old friend, the world’s number one mystery writer Ariadne Oliver (Tina Fey), who has something she just has to show him, and promises it is not a crime. She wants him to join her at a séance and help her prove that it is not real. Despite his better judgment, Poirot finds himself intrigued and reluctantly agrees to attend the séance at a decaying, haunted palazzo owned by famed opera singer Rowena Drake (Kelly Reilly). When one of the guests is murdered, the guests in attendance are all considered suspects, thrusting the Belgian detective into a sinister world of shadows and secrets.

GETTING STARTED

Oscar®-winning director/producer Kenneth Branagh (“Belfast”) and screenwriter Academy Award® nominee Michael Green’s (“Logan”) first Agatha Christie collaboration was 2017’s “Murder on the Orient Express,” and both filmmakers remember hoping at the time that there would be more films to come. Legendary author Christie did write 33 books after all. “It was on the Orient Express train that we first discussed ‘Death on the Nile’ and it was on the S.S. Karnak that we started talking about what the third film could be,” says Green. “I remember during a lighting set up just leaning over the balcony of the Karnak at what was the blue screen that would eventually become the Nile River, and just thinking about what the right move for the next film would be. And for some reason, the subject of ghosts was on my mind, which is when I remembered Agatha Christie wrote a book called ‘Hallowe’en Party.’”

First published in 1969, "Hallowe'en Party" is another title in the author's popular Hercule Poirot mystery series. Often referred to as the Queen of Mystery, Christie is the most widely published author of all time. Her books have sold more than one billion copies in English and another billion copies in over 100 foreign languages.

"Agatha Christie has the timeless, classic ability to present people in situations – often dangerous or criminal ones – where we recognize the characters' humanity," says Branagh. "The archetypes and also the very subtle readings of human behavior are ones that we really respond to...her perceptions seem universal and familiar."

While "A Haunting in Venice" is an adaptation of "Hallowe'en Party," Green was also influenced by some of Christie's short stories that touch on the supernatural. "There's a collection of short stories published as 'The Last Seance,'" says Green, "and its title story, 'The Last Séance,' is truly terrifying. So as much as 'A Haunting in Venice' is 'Hallowe'en Party,' it also has, in its DNA, Christie's thoughts on the supernatural."

The story audiences will watch unfold on screen, is somewhat different from Christie's original book. "'Hallowe'en Party' was written late in Agatha Christie's career," explains Branagh, "and was essentially an English country house mystery. And given what we have done with the previous Christie adaptations and their exotic locations, Michael Green chose to make a big shift in the narrative and take the bones of Agatha Christie's mystery and move it from England to Venice."

The new screenplay includes the change in setting and is essentially a ghost story taking place in a haunted house over one scary night. "It became more of a chamber piece with a smaller number of suspects, and Michael took the creative license to create a couple of additional subplots of his own," says Branagh. "Michael's draft reduced the number of people, transposed the setting from England to Venice, and set the majority of the story in the eternally, pictorially ravishing Venice, where he traps the suspects fairly early on, in a haunted palazzo on a stormy, scary night."

"With 'Death on the Nile' we knew we were going to have a fidelitous interpretation of the book to screen," says Green. "For 'Hallowe'en Party' we felt that we'd hopefully earned the right to make some changes, just to tell a slightly different story that's in the book. We have many nods to it, and it takes its DNA from it. But we were hoping that they would permit us to make the story a bit more dire, the original 'Hallowe'en Party' novel takes place over several days, almost a week. 'A Haunting in Venice' happens on one haunted night. We move our location from the English countryside to haunted Venice and have a slightly different take on characters. More than a few changes, but we believe that it's very much thematically in line."

Fortunately, James Prichard, one of the film's executive producers and Agatha Christie's great-grandson approved of the changes to the story, as it still maintained the right tone and same spirit. "I was surprised initially," Prichard says. "Michael talked about it a long time ago, and at the time I couldn't quite see what he was trying to do and why he'd chosen this title as opposed to another more obvious one. But as time went on, he explained exactly what he was doing and thinking, and it is a very clever selection and execution. I think if we'd done another kind of similar adaptation of say 'Evil Under the Sun' or 'Five Little Pigs' or something like that, we'd have been accused of being boring."

"One of the things that Ken and Michael have done is to create a depth of character for Poirot that my great-grandmother never did, really," says Prichard. "I mean my great-grandmother didn't really go into his psychological state at any point. He was actually fairly flat, I would say. But they have gone far deeper, digging into his background and what made him what he's become. This is an interesting depiction of Poirot. I think it is Ken's best performance as Poirot, and I think that the mystery challenges Poirot in a way that is interesting."

“Our goal was always to try and produce that sort of knot-in-the-stomach, edge-of-your-seat experience for audiences,” says Branagh. “We wanted to take them to Venice and give them that vicarious thrill of being in this really quite beautiful, labyrinthine, electrifying city.”

“There is nothing more haunted than a Venetian palazzo,” adds Green, “and the city just calls for mist and masks, and the creepy crawly, throw-a-body-in-the-river kind of feel. We wanted to take advantage and use the inherent spookiness and the magic and luster of Venice, to make an unimaginably terrifying Halloween night.”

Green continues, “When we talked about the story or the theme, the word ‘haunting’ came up a lot, so it ended up in the title. Haunting can mean a lot of things. You can be haunted by a spirit, you can also be haunted by your past. You can be haunted by ideas, you can be haunted by darkness. Poirot is oddly all of those things. In this film, he struggles with whether he believes in the actual supernatural. But at the same time, he is a man haunted by all he’s gone through, and he’s seen so much death. Death is so present that whether the ghosts are real or not, he hears them at night and he sees them during the day, and it makes his life very difficult to live.”

“‘Death on the Nile’ was set in 1937,” says Branagh. “This film takes place ten years later. So there’s been a traumatic world war in-between, one in which Hercule Poirot will have traveled and been aware of the carnage and the devastation. It is a kind of despair that we find him in at the beginning of this film; a disappointment that another generation could have gone to war after the one that we saw in ‘Death on the Nile’ that he fought in himself. And it is part of his decision to hide in plain sight, to no longer be part of this world where violence, crime, and murder, have left him pessimistic about his fellow man. So, he goes to a city where he can be anonymous.”

The pool of potential suspects has grown smaller from film to film, which, when combined with the claustrophobic feel of the palazzo setting, provides an opportunity for the audience to spend more time with each character.

According to Hofflund, “From the very beginning, we were interested in the idea of a creepy, scary, Agatha Christie movie coming out before Halloween. That combination of things felt really exciting.”

“‘Murder on the Orient Express’ dealt with revenge and ‘Death on the Nile’ dealt with greed,” says Branagh. “This film is about the supernatural. Whether there is anything on the other side of us: a ghost or a God...and whether Poirot now believes in it or not. That dilemma inevitably involves him, and us, being very, very scared.”

The filmmakers are in agreement that it is very hard to surprise an Agatha Christie fan, primarily because they have read enough books with enough endings that they are trained to find your ending. “But with this one, because we’ve taken the liberty of changing the story, these longtime fans can have the experience of getting a new Agatha Christie story,” says Green. “This ending will definitely surprise them.”

THE STELLAR ENSEMBLE CAST

The quick-witted and charmingly self-deprecating Belgian sleuth Hercule Poirot is once again played by Kenneth Branagh, who, as an actor, most recently appeared in “Oppenheimer.” Poirot has retired to the picturesque city of Venice. Following the misery and devastation of WWII, he lost his faith in mankind and shut himself off from the rest of the world. His days are spent gardening and waiting for pastry deliveries, with occasional forays into the city accompanied by his bodyguard (whose job is to keep him away from any potential suitors looking for him to take on any new criminal cases).

“Poirot, in this story, really has tried to back out of being a detective,” says Branagh. “He’s seen too much crime; he’s seen two world wars; he’s seen man’s cruelty to man, and he’s had enough, or so he says. And yet, he, as we’ve seen in the other films, he has a poetic, romantic side to his tough, detective persona. Part of him wants to believe.”

Branagh continues, “The story of the film is him engaging with what he thinks he believes in, what he then sees to confound that belief, and then whether what he sees, is real. There’s a constant self-examination along the way, and it becomes pretty exciting because it involves him and us being terrified.”

“Poirot is always searching for some kind of meaning in the vast scheme of things, but his fascination is always with the smallest detail,” says Branagh. “When you see Poirot, you see someone who watches the world closely, whether it is in a Venetian market, trying to find eggs, or with his delight at pastries and their many delicious varieties. We saw it in ‘Death on the Nile’ and we see it here once again, that there are many vanities, so tiny and small and human, that continue to be who he is, but he also tries to be a better human and to understand whether there is really any hope for us at all. And to do that, you have to engage with human behavior, sometimes very difficult human behavior. So he continues, despite himself, to be utterly fascinated by the human condition and why and how people will do things through love, greed, lust, and power, and sometimes cruelty, and sometimes forgetfulness, and sometimes recklessness. He continues to be interested in the seven deadly sins and how they can be avoided.”

“Poirot is quite different in this movie,” says producer Judy Hofflund. “We liked the idea of Poirot not knowing if he was going to be able to solve this mystery because it is about powers that are greater than ourselves.”

Kelly Reilly, the English film, theater, and television actress best known for her role in the hit series “Yellowstone,” is Rowena Drake, a retired opera singer holding a party at her palazzo in Venice on Halloween for local orphan children. Apparently, the palazzo, which used to be an orphanage where terrible things took place, is haunted, and it is here that her beloved daughter Alicia died one year ago. Hoping to speak with her daughter’s spirit, she holds a séance, and her guests are the characters in the story.

As an actress, Reilly wants to know as much as possible about the characters she plays. “I want to fill myself up with as much information as I can,” she explains. “The character Rowena Drake does appear in Christie’s original story, so Reilly read it looking for anything about the character that would help inform her performance. But the role as written by Green is quite different.

“Still, it was a treat just to read Agatha Christie and to be in her mind and her world,” Reilly says. “I love the elegant way she writes, and it really helped put me into the proper headspace.”

“What we know about her daughter Alicia is that she was incredibly loved by her mother, and they had a very special, beautiful relationship, almost like sisters,” explains Reilly. “Alicia became sort of lovelorn and sick after a failed engagement to a man that she loved, Maxime, and it was an engagement her mother didn’t agree with. She was convinced Maxime was just out for money and advancement and ambition, not love. Maybe she was right, maybe she wasn’t, but it is up to the audience to decide for themselves. But the engagement was called off, and Alicia became very sick as a result.”

Branagh says, “Kelly Reilly is a sensational actress with such access to emotional depth, that when we meet her as Rowena Drake, grieving for the loss of her daughter, Alicia, you feel the pain, the wounded nature of her in this place she lives in.”

Branagh continues, “The sadness, not indulged in, but very alive; very real; very tender, is so affecting. She is intelligent and very deft. I saw Kelly for the first time some years ago playing in Shakespeare, in London, and she has such a facility with language.”

“Rowena is a complex character that Kelly brings such complication and delicacy to,” says Branagh. “But above

all, she brings you a mother grieving for a child that is lost. She is the emotional center of the film, and she lands that with such power. It is very impressive.”

Emmy Award®-winning actor Tina Fey (“30 Rock,” “Saturday Night Live”) plays Ariadne Oliver, the best-selling mystery writer in the world and an old friend of Hercule Poirot. It is a character that is loosely based on Agatha Christie, and who appears in six books by the author. “She is a desperate female writer, which is sort of a wheelhouse that I am already inhabiting,” laughs Fey. “Ken described her as a fast-talking American, which are the only two skills I can bring to a movie: that I can talk fast, and I am an American.”

Fey was immediately impressed with Michael Green’s screenplay, as she found it a departure from his previous Christie adaptations. Says Fey, “My family and I are all big ghost and scary movie and horror movie fans, so the mix of the two was particularly appealing.”

“It’s not only a murder mystery, but a ghost story with supernatural elements, which takes it to another level,” Fey continues. “Yet it still has eight characters trapped in a location until the mystery is solved. But there are a lot of other things going on at the same time.”

The relationship between Ariadne Oliver and Hercule Poirot is a curious one. They have known each other since the ‘30s but rarely see each other anymore. Fey explains, “She has observed him over the years and ended up basing a character in her own writing about him, writing based on him, that has been the core of her success. So, it’s an old friendship, and there’s a mix of comfort with each other, but some underlying resentment as well, probably mutually, because she’s so dependent on him to help figure out these mysteries for her and he’s a little resentful of the way he’s portrayed in his books as sort of a silly man eating pastry all the time.”

When Ariadne arrives at Poirot’s Venice home at the beginning of the story, she is fascinated with the medium Joyce Reynolds, whom she has seen perform a séance and is baffled as to how she pulled it off. She believes that if Joyce can convince Poirot that she is the real deal, then she can base her next book on the woman who stumped Hercule Poirot.

“Ariadne needs a hit book,” says Fey. “Her last three books have not been hits. She has tried to step away from the Poirot character but hasn’t been able to write anything good without him, so she’s come back to try to pull him into a new story.”

“Tina Fey has a sharpness and intellectual bite and comic sensibility that the world knows of through many wonderful pieces of work, and she brings that and a tremendous energy to the lifeforce that is Ariadne Oliver,” says Branagh. “People say it is the closest character across all of the books that she wrote to Agatha Christie, herself, and so if this is true, then Miss Christie must have been provocative, entertaining, naughty and very playful...all things that Tina brings to the role.”

Fey says, “Ken is incredibly present, and he’s incredibly organized. It was the most focused set I’ve ever been on. He finds time to talk through every moment with each actor and to answer any questions we might have for each of our characters, which is a real gift for actors to get to have those conversations. Kelly Reilly and I both agreed that we had never been on a set where there was such a sense of patience when it was time to talk about the playing of the actual scene and what was behind certain choices.”

Jamie Dornan, the acclaimed actor from Northern Ireland who has captivated film and television audiences with performances in such titles as “Belfast” and “The Fall,” plays Dr. Leslie Ferrier, the Drake’s family doctor. An English man who, at one point, was quite a good doctor, but due to his time spent serving as a military doctor in

World War II is now suffering from PTSD, which has had a devastating effect on his life and career.

Originally a family doctor who tended to many families, he was told to stop practicing medicine when the war was over, but he couldn't refuse Rowena Drake's request to help her daughter. "He's a pretty fractured guy," says Dornan. "He has lost a lot, but is clinging on, and the things that keep him going are his son, Leopold, and his love for Rowena Drake. He has this fierce sort of infatuation with her, and she has him wrapped around her little finger. So, there's a bit of desperation to him because he has very little confidence, is riddled with PTSD, and is very jumpy."

12-year-old Jude Hill ("Belfast") is Leopold Ferrier, the son of Dr. Leslie Ferrier. "Leopold is a 10-year-old throughout the movie, but I wouldn't say his intelligence level is that of a 10-year-old," says Hill. "He is very mature and prides himself on his intelligence. He knows he's pretty smart, and I love that about him."

"Jamie Dornan and Jude Hill play father and son, and they couldn't be more different from the roles they play in 'Belfast,'" says Branagh, "And it was a really beautiful thing to reunite with them. Jamie has, unsurprisingly, a rather fatherly relationship with Jude. They get along and they tease each other, but it was a different dynamic this time. They both went with the mood of the piece, and both kept their English accents together very strongly."

Branagh continues, "In Jude, you could immediately see the sophistication of his acting technique growing, and he gives a fantastic performance. Jamie's character, Doctor Ferrier, is a damaged individual by his time in the war, having seen horrors that have left him scarred and mentally shaky. And his son is the one really tending to him and applying medication, and being old beyond his years."

Adds Hill, "The dynamic between him and his father is quite unusual. I like to think of it as Leopold being the adult in the relationship and his father being the child. Leopold is his caretaker if you will. He always has the pills, and if his dad feels a bit iffy, he always asks his dad, 'Do you want to go? Do you need a pill?' He is always thinking of his dad."

Dornan was thrilled with the opportunity to work with Branagh again. "Ken's direction is incredibly tight," Dornan says. "It's been amazing watching him master everything; getting all the big story beats in, creating characters that the audience will understand and become invested in...that's quite a feat to pull that off."

The actor was especially impressed with how Branagh remained in character while directing. "It's an incredible feat," Dornan says, "and my hat is firmly off to him with how he manages it so seamlessly. It's been a very different experience working with him this time, and I'm even more impressed with him than I was in 'Belfast' in a way, because of how much he had to deal with on any given day."

Fey says, "I think I would describe Ken's take on Poirot as almost four-dimensional. He can capture the humor and the lightness and the fun components of solving a mystery, but there is also an emotional depth to the character which makes you wonder why he is this person. What made him this sort of obsessive-compulsive person who keeps getting pulled into these crime situations?"

Hill agrees, saying "The marvelous thing about Kenneth Branagh is that he never really directs you. He just guides you in a way and leaves you to do the rest. It's not like other directors where they have a clear image of the character in their mind and they project it to you. Ken gives you the basic information, all the stuff he wants you to know, and then encourages you to think of the character as your own character. Nobody's telling you to do anything."

French actress Camille Cottin (“Call My Agent,” “Stillwater”) is Olga Seminoff, Rowena Drake’s loyal housekeeper, who has worked with her for a long time and who loved her daughter Alicia dearly. “She is very devoted to this mother and her child. Having no children herself, she is very moved by their relationship and is very, very attached to that girl,” Cottin says.

“Olga is an interesting character because she is full of contradictions,” says Cottin. “She expresses herself in Latin because she’s had more than a religious education. She’s been to a convent where she used to be a nun, but she left when she fell in love with the guy who came and fixed the roof, Mr. Seminoff. But God still has a very important place in her heart.”

Cottin continues, “Olga is very direct, and she always finds reasons for doing what she does. Like when she stops being a nun because she falls in love, she decides that it was God’s decision. She is employed as a housekeeper because no one else would do the job, and she admits that she is terrible at it.”

The actress found Branagh’s directing technique quite refreshing. “When it comes to directing his actors, Ken’s method is all about questioning, and what matters to him is your answer and your perspective of the character,” she explains. “And he keeps on asking questions on set before every scene.”

“Camille was just spectacular,” says producer Judy Hofflund. “She made you believe in her character, an ex-nun who was terrified of these supernatural forces and who really loved Alicia.”

Joyce Reynolds, played by Oscar®-winning Chinese actress Michelle Yeoh (“Everything Everywhere All at Once”), is a famous clairvoyant who is invited to host the séance in Rowena Drake’s palazzo on Halloween. Like Poirot, she is a sensitive soul, and like Poirot, she witnessed the atrocities of war while serving as a war nurse. “They are two souls who recognize one another,” Yeoh says. “They both live with a lot of love and a lot of regret.”

But unlike Poirot, she believes she is the best medium in the world and that she can converse with the spirits of the dead. “Poirot doesn’t believe in any of this,” explains Yeoh. “In fact, he wants to show everyone what a charlatan Joyce really is, and that there are no ghosts in this world and that everything can be proven by science, facts, and knowledge, which he obviously thinks that he has.”

Yeoh was drawn to Green’s script for the compelling stories. “The screenplay has horror, and the feeling that something is lurking behind every shadow,” she says. “And Poirot begins to question his own sanity. That was the most clever part of the script.”

“I was so happy with all of the actors,” Branagh says, “but Michelle is another example of someone bringing depth and humanity to something that could otherwise be merely on the surface; the showman who is tricking people, perhaps, with this séance.”

Branagh continues, “Instead, she has us doubt and question, and like her throughout. She, herself, is a walking mystery, so in terms of an enigma, Michelle brings to Joyce Reynolds that quality that has the audience lean forward from the moment she appears.”

Ali Khan (“6 Underground”) plays Nicholas Holland, who, along with his sister Desdemona, serves as assistant to Joyce Reynolds. “After an hour-long conversation with Ken about where we wanted to go with this character from an acting standpoint, the main thing for both of us was that I needed something to latch onto, and for me, it was the character’s heritage, that he is a Romani or a Sinti person,” says Khan. “I did a lot of research into the Romani holocaust and came to see Nicholas as someone who has spent his whole life as prey. Both he and his

sister have been through a lot of stuff so there's a lot of trauma there, and pain and anguish, in him especially."

Kahn continues, "Desdemona takes on the public-facing role. She's the one who does the séance, whereas he is very much in the shadows, but he always makes sure she is warm and comfortable, so it's almost like they look out for each other."

Richard Scamarcio ("John Wick: Chapter 2") plays Vitale Portfoglio, a retired policeman who now serves as Hercule Poirot's bodyguard. In comparing "A Haunting in Venice" to "Death on the Nile," the Italian actor says the biggest difference is the light. "All the sets are very dark," he says. "We are in a haunted house, obviously, and I know Venice very well, and there really are haunted buildings there."

"The set was always quiet, too," continues Scamarcio, "which was a unique experience, because most sets are very noisy. As a director, Ken is very concentrated, because he is always focused on what he is doing and listening to the others and he is very precise...it's like a very dense energy."

Kyle Allen ("West Side Story") plays Maxime Gerard, a sometimes sensitive, sometimes pompous 26-year-old chef from Manhattan. "Maxime was engaged to Alicia Drake, but then he broke it off because Alicia and Rowena had a very close relationship, and he felt pushed out of that," Allen says. "So he left, and then, when he came back to rectify his mistake, Alicia was already dead as a result of a prolonged illness. While financially motivated, as he does not come from money, he has found his way in the world, despite a number of difficult circumstances. And while he really benefited financially from marrying Alicia, that was not the only reason. He did love her."

"When we first meet him, he is a bit of an unkind, pompous individual, which is ultimately just a shell for a much more interesting character," Allen says. "But he definitely carries himself in a sort of brash, unkind way."

The American actor worked closely with Branagh to craft the character. "We spent a lot of time breaking down who Maxime is," Allen says. "He gives such incredible thought and detail and life to every character and guides you through the creating of the character's backstory. I mean, he could play any of these roles he knows them so well."

Branagh says, "Kyle Allen is a terrific young American actor. He has a tremendous physicality and an ability to be in his body and at one with the character and those considerations: how the character walks, moves, holds himself, holds his ground, etc., and what that does to his voice. Those are all things that are especially important to Kyle, and that is super helpful to a director."

Scottish actress Emma Laird ("The Crowded Room") is Desdemona Holland, sister to Nicholas, and one of Joyce Reynolds' assistants. "Desdemona is a survivor of war," says Laird. "She and her brother traveled through Hungary and Germany and hid in a forest for over a month, which they had to do to survive. Joyce Reynolds came into their lives at a time when they really helped each other. She helped them out of a bad situation."

Laird continues, "Desdemona has got a lot of tricks up her sleeves because she's had to learn to steal – and steal sensibly so she doesn't get caught – and to sell food and jewelry so she is a very cunning, clever woman. She is very watchful of everything and everyone because you never know when you can learn something from a conversation, and that's a powerful tool. She's like a snake."

"I love actors that are also directors because they know how to talk to actors," says Laird. "Ken asks you these questions that you would never think about yourself. I love that we got to have this time together prior to shooting, to develop the characters and story together."

Kelly Reilly adds, “One of the wonderful things about how Ken shoots is that we don’t rehearse. He invites us all individually to the set, and we talk about what our intentions are, our physical, practical situation, where we sit, where we move to, etc.”

“I also enjoy working with actors who are directors,” says Michelle Yeoh. “You are my director, you will direct me, you will tell me what you require of me. Because in my eyes, you are the visionary. You are the one who sees the big picture. As an actor, we are very selfish. I see me, me, me, me, me. But I also have to understand how I came to be a part of this, this thing that moves together as a whole. No one can do it alone.”

BEHIND THE SCENES

Principal photography on “A Haunting in Venice” took place from October through December 2022, at Pinewood Studios outside London and in Venice, Italy for several weeks in January 2023. The talented creative team helping to bring director/producer Kenneth Branagh’s vision to life includes director of photography Haris Zambarloukos (“Belfast”), production designer John Paul Kelly (“Blackbird”), editor Lucy Donaldson (“Breaking News in Yuba County”), composer Hildur Gudnadóttir (“Tar”) and costume designer Sammy Differ (“Jurassic World: Fallen Kingdom”).

PRODUCTION DESIGN

“A Haunting in Venice” was production designer John Paul Kelly’s first film with director/producer Kenneth Branagh, and the film was both a massive undertaking, and a dream come true as well. “Michael Green cleverly reimagined ‘Hallowe’en Party’ into a Venetian palazzo environment, which is just a production designer’s dream, really,” says Kelly. “So I was immediately blown away with all the possibilities.”

Branagh had a number of early horror films he wanted his creative team to view prior to filming, including “The Old Dark House” and “Black Narcissus.” Kelly explains, “We spent a lot of time working out how this world should evolve, and whether it should feel like a haunted house or an actual Venetian palazzo. We needed to get the balance right in telling the story.”

At its core, “A Haunting in Venice” is an Agatha Christie detective story, not a horror story, and the filmmakers felt that the palazzo should be an actual character in the story, as it plays just as important a role as any of the people that the story is about. “It has a role that is more prominent than other films where you are moving from world to world,” says Kelly. “This world is its own world, and it is potentially responsible for killing people. So, the palazzo plays a crucial part in the storytelling.”

“There needed to be a sense of unease,” says Branagh. “The unexpected is always simmering in the air.”

From day one it was clear that the film would have a different feel, as well as a unique look, from the previous Agatha Christie adaptations. And Branagh and Kelly started their process by visiting Venice, to learn about palazzos and their architectural layout. “There is an architectural layout to palazzos that is pretty consistent,” Kelly says. “The boathouse, or the cabana, sits on the lower level of a palazzo, and immediately upstairs is the piano nobile. And off the piano nobile, you have all the noble rooms or the staterooms, and then the floor above that is where the family lives, and that was fairly consistent throughout all the palazzos we saw.”

While they briefly considered filming on location in actual palazzos in Venice, they quickly realized how impractical it would be in terms of access and limitations due to weather. “Plus, the story is full of tricks,” says Kelly. “It’s full of chandeliers dropping, doors swinging open, water pouring down walls, and it’s very, very specific in terms of who has to be where, and who’s in the library when somebody else is on the stairs, and so on. So we soon understood that we were visiting all these amazing places in Venice as reference points, rather than as locations.”

Adds Branagh, “When capturing Venice, you have to think about the times of the day. It’s always, beautiful there. We were there in the autumn/winter, so we were able to get Venetian mists, and we were able to bring that idea of how quickly that amazing, ornate city is masked by, the fact of being on a lagoon so that conditions suddenly produce a mist or a fog that can make things very eerie. There’s room for so many things, and that’s the glory of Venice. It’s a very pedestrian-friendly city, and we enjoyed the heck out of that. It was a joy and a real privilege, as a filmmaker, to be able to put Venice on screen like this.”

Venice is known for its stunning Renaissance and Gothic palazzos and for its beautiful canals on the Adriatic Sea. The production filmed at a number of the city’s famous landmarks, including: Piazza San Marco (Venice’s primary square), which is home to Torre Dell’Orologio, St. Marks’ Basilica, and clocktower, the Ponte dei Sospiri (or Bridge of Sighs), and the Bacino San Marco (Venice’s main harbor); Palazzo Ducale, which is a museum located in the Piazza San Marco (and was the Palace of the Doge during the Venice Repubblica); Palazzo Contarini del Bovolo, celebrated for its spiral staircase on the building’s exterior; Campo San Samuele, located near the Palazzo Malipiero on the Grand Canal; Palazzo Grimani, situated in Campo San Boldo in the San Polo District; and Ponte Consafelzi, the famous bridge made completely of iron, among numerous others.

In order to bring Green’s story to life as detailed in his screenplay, the filmmakers decided to build the sets themselves. “We recreated the amazing haunted palazzo that we found in real Venice, at Pinewood Studios,” says Branagh.

Supervising art director Peter Russell (“Aladdin”) took Kelly’s initial sketches of what a palazzo should look like and quickly determined how long it would take to build it in its entirety, and they soon had permission to build it. But Kelly had a very short window in which to design it because the production was literally scheduled to begin workshops within about six weeks of his getting the job. “It was a very fast, but very enjoyable process,” he says. “I mean, obviously, you keep designing throughout pre-production, but in terms of building the first bit of flottage, that had to happen within about six weeks of my signing on.”

Branagh says, “We had the actors with us there, rehearsing in empty rooms and doing costume fittings, but on the first occasion when we brought them all together, we took them on a tour of this haunted palazzo by candlelight. So they were all seeing it for the very first time. We made some noises to try and scare them, and we took them on a route that would possibly confuse them. So there was a level of high excitement, and everybody was exposed to it at the same time, in atmospheric conditions.”

Green’s script was very specific in terms of which rooms things happened in: the music room is where one of the murders happened; the apples happen in the library; there are stories in the dining room and the kitchen and the pantry and various other rooms. So Kelly incorporated all of those into the initial design (with three or four rooms doubling up with each other).

“There was an extra floor in the house that we decided wasn’t necessary for storytelling, so for budgetary reasons, we had a first floor and a basement level, and then a second floor, but not an additional third floor,” explains Kelly. “So we had to rationalize things down into something that was buildable within the time, but at the same time could tell the story.”

As a director, Branagh likes to provide his actors with a complete environment, so that at no point do you ever realize you are on a set. Every set is completely enclosed and has a ceiling, and every view looking out through a window has got a backing cloth that is believable for a palazzo in Venice. “Ken and our DP Haris Zambarloukos wanted to film with really unusual camera positions,” says Kelly. “There were a lot of shots of looking up at the ceilings, so we did lots of fresco ceilings and huge beamed ceilings, which the audience will see in almost every shot.”

“Ken had a real plan in mind, stylistically, of how he wanted to shoot this movie,” says producer Judy Hofflund. “He likes the kind of shots that give you a claustrophobic feeling when you are in the Palazzo.”

Jamie Dornan was stunned when he realized there were very few set pieces where there wasn't a ceiling. “You felt like you were in a real, enclosed building,” he explains, “and what that does is it creates a sense of authenticity in the setting. Of course, there were lights and cameras and boom mics and all sorts of stuff, but anything that can help make the actors feel that they are actually trapped in this place where very strange things are happening, is so helpful. In fact, I've never been on a set like that before, and it was amazing to have it created for us because it made our job that much easier.”

Kyle Allen agrees, saying “The story takes place in 1947 in post-war Venice in an ancient palazzo, which they actually created on Pinewood soundstages, and it really was incredible. Everything was worn down, and they even painted the ceilings (we don't shoot the ceilings, but they were painted with frescos of beautiful Renaissance artwork). It was all just breathtaking.”

All of the sets were built as composites and were lined up so that you could look through a door and see from room to room to room. The entire film was shot on three sets, and the camera was able to move between each of the rooms in one shot. “It goes back to that feeling like you are really inhabiting the space, rather than it all being in kind of cloak and mirrors,” says Kelly.

Tina Fey says, “I am a big fan of Disneyland's dark rides, and the sets felt as if you'd gone into the most beautiful, expensive, perfect dark ride at Disneyland and had been allowed to get out of the car. The level of detail in them was incredible, and the fact that the sets were contiguous was so impressive. Most times when you make a movie you are in one set piece and then you go around the door and there's nothing there, but with this set, you could really walk through the entire house. And it was very dark. I have never been on a set with more candlelight and open flames.”

The film was lit naturally, using the available light, which in this case was practical light. The film is set at night, so the ambient light that comes through the windows is less than you would normally have on a film. And because the sets were built in their entirety with ceilings, there was no light from above. “There was a lot of dark shadows,” Kelly explains. “There's a lot of walking from pitch dark into the light, and then out of it again, which Haris delivered beautifully.”

The production also built a massive concrete tank, which was able to hold several 35-foot long gondolas. The tank, which took up more than half of a soundstage, also had an elaborate system of catching water around the palazzo, meaning there were drainage systems underneath the floors and outside all the windows, catching water.

The production created extensive models of the palazzo as well. It was a one-third-scale model of the entire palazzo and the environment around it, including the canal. The model allowed filmmakers to film the entire building.

José Granell, a producer with Magic Camera Company who served as the film's model FX supervisor, had previously worked with Branagh on “Cinderella” and “Artemis Fowl.” Discussing the advantages of a model as opposed to CGI, Granell says, “When you are building something that is the scale of what we built, you can treat it as if it was a real environment. But the advantage is that you've got no restrictions, you know, obviously to do this in Venice would have been impractical, because you know, I mean, Venice is a living museum, you can't really change anything.”

Granell continues, “Ken found his haunted palazzo in Venice, but there were details he wanted to change and embellish, which we can do when building a miniature. We were able to add an additional floor and a garden on the roof of the building. When you have a model you can interact with it, and, in terms of shots, you can storyboard and figure out exactly what you want to achieve.”

“We tried to find ways to look at Venice that would be unusual,” explains Branagh. “That took you there, but made you feel unsettled.”

Granell and his team worked closely with Kelly and the art department. He explains, “They built several exterior set pieces, so full-size versions of the roof garden, and the area at the front by the boathouse, so we were matching to two things: we were matching to those live-action sets which were shot at Pinewood, as well as the real location in Venice. So we were going from live action set to a real location, and then matching again with their roof garden.”

The model was a pretty extensive build with an incredible amount of detail. All the shutters and windows and doors and the portcullis were all practical and functional. The model was built on an airfield in Reading, in Waltham.

“We had a small core team on the construction site at Magic Cameras where we produced all the detail,” says Granell. “So we had the plasterers and modelmakers producing all the set dressing, all the stone textures, and all the architectural detail. And then all of that was then sent to model supervisor/construction manager Matt Fisher, who did all the construction work and applied all the architectural detail. Then the painters got involved.”

Producer Judy Hofflund says, “The art team built an incredible model that provided some of our exterior shots, but the majority of the exteriors were shot at an actual Palazzo in Venice.”

“Working with Ken Branagh has been extraordinary,” says Kelly. “He allows you to run with your ideas completely; he let me imagine everything that was in my head and create a world that I was happy with. He likes ideas to be very visual. He liked to see very developed concepts of each of the sets, which was a pleasure to do. And he came with really vital notes, and they were always the right notes, too.”

THE BEAUTIFUL AND ATMOSPHERIC CINEMATOGRAPHY

While “Murder on the Orient Express” and “Death on the Nile” were both shot on 70mm film, “A Haunting in Venice” was shot on digital. “We had the option to shoot on film, but wanted to approach this story with very naturalistic night-lighting,” explains director of photography Haris Zambarloukos. “We wanted a camera that sees into the night, and used candles and practical lights to create the perfect mood.”

The cinematographer used a Sony VENICE 2 with 3200 ASA, a digital camera, but wanted to attempt a different aspect ratio to allow for unique framing. “We really enjoyed doing ‘Belfast’ in 1:85, rather than 2:40, and it seems that 1:85 is the untraditional and the uncommon frame,” Zambarloukos explains. “And the pairing of the Sony VENICE 2 with the Ultra Panatars, which are slightly anamorphic large format lenses, gave us a 1:85 native frame, at very high fidelity, and the ability to see into the night very clearly.”

It was important to director/producer Kenneth Branagh, that the film be as immersive as possible, and with a scale model they treated as an actual location, it gave them an extraordinary level of control and finesse. “We wanted the palazzo to be its own character,” Zambarloukos says. “We were able to light it specifically to give us the exact mood we were looking to create. We used artificial light to create a night setting, but we also shot during the daytime and got some wonderful dawn shots and sunset shots.”

Zambarloukos continues, “Ken definitely wanted it to be dark. And he definitely wanted it to be painterly, and he wanted to remove the idea that there are any cameras being used. The end result is our best attempt at making the audience forget that they are in a cinema and that it feels like they are in that haunted palazzo and can feel the agony of the mystery.”

The camera department was very limited as to what they could shoot at night, however, meaning they had no access to cranes or drones. And they could only get the cameras in certain places. “We lit the Pinewood set, the real Venice palazzo, and our model from the same angles, and did our best to emulate the same kind of lighting that we did across the board,” Zambarloukos says. “The real palazzo, the full-scale palazzo, and the model were remarkably identical, and we chose the shots accordingly. We chose shots in each of the three locations that we wouldn’t be able to do anywhere else, and we never repeated ourselves.”

THE HAUNTING, CLASSICAL MUSIC

Hildur Gudnadóttir, the acclaimed composer from Iceland who won an Oscar®, Golden Globe® and BAFTA for “Joker” and an Emmy® and GRAMMY® for “Chernobyl,” most recently scored “TÁR” and “Women Talking.” Gudnadóttir has been manifesting herself at the forefront of experimental pop and contemporary music. In her solo works, she draws out a broad spectrum of sounds from her instrumentation, ranging from intimate simplicity to huge soundscapes.

According to director/producer Kenneth Branagh, “Hildur is someone who immediately responded to what we had in mind for this film, which was to find music that told the interior life of Hercule Poirot through the story of the film, and also the interior life of the palazzo. So it was more of a mood piece, a kind of soulful mood piece, that was reflecting some of the unease, some of the tension, some of the unanswered questions.”

“Her mother was a great reader of Agatha Christie, so Hildur was very, very familiar with, the world of this English crime procedural,” Branagh continues. “She was very drawn to that. But she has, in her work, access to a haunting quality, a soulful quality, an eerie quality, a fractured quality, a damaged quality, and the tonality of the score was something very particular to post-war Europe.”

“Ken was very keen on doing something slightly different from the last two films,” says Gudnadóttir, “so he called me up and asked if I would be willing to come on board and bring my darkness to the proceeding. And as a lifelong fan of Agatha Christie, I was very excited to come on board.”

“I am such a sucker for a good who-done-it,” Gudnadóttir continues, “and Agatha Christie is the queen of the form. Plus, I was very excited to do a slightly darker and moody, but still very classical, score, while staying true to the form.”

Adds Gudnadóttir, “Ken wanted it to be very intimate and much more like a chamber piece than a big bombastic cinematic experience; slightly claustrophobic, and I felt like that was such a great way to capture the atmosphere of this traditional form and type of storytelling.”

“I wanted to take a rather classical approach to the instrumentation,” she says. “So, even though some of the instruments are played in a slightly unusual way, it is still classical instruments, primarily strings, and wind instruments. I wanted it to be very organic and classical in form, and there are no electronics.”

Executive producer James Prichard says, “We like to surprise people with the way we tell stories, and I hope people will be pleasantly surprised by this. It is a departure in that it is essentially a made-up story, and because it toys with the suspense/horror genre. And it all works. I think fans will be very pleasantly surprised by what they get from this film.”

ABOUT THE CAST

KENNETH BRANAGH (Hercule Poirot) is one of the world's most acclaimed filmmakers and actors.

Most recently, Branagh wrote and directed "Belfast," a poignant story of love, laughter, and loss in one boy's childhood amid the social tumult of the late 1960s. Nominated for 11 Critics Choice Awards and 7 Golden Globe Awards®, the film stars Caitriona Balfe, Judi Dench, Jamie Dornan, Ciaran Hinds and introduces 10-year-old Jude Hill.

Branagh was most recently seen co-starring in Christopher Nolan's latest feature "Oppenheimer," opposite Cillian Murphy, Robert Downey, Jr., and Emily Blunt. He also appeared in Nolan's "Tenet," alongside John David Washington and Robert Pattinson for Warner Bros.

Prior, Branagh directed, produced, and starred in "Death on the Nile" and "Murder on the Orient Express," mystery films based on novels of the same name by Agatha Christie, in which Branagh plays Hercule Poirot, a world-renowned detective.

Most notably, Branagh played the crucial role of Commander Bolton in Christopher Nolan's epic film "Dunkirk." At the 90th Academy Awards, this film received a total of 8 Academy Award® nominations and was awarded the top prize for best sound editing, best sound mixing, and best film editing. The additional five nominations included best picture, best director, best cinematography, best original score, and best production design. Additionally, Branagh played Sir Laurence Olivier in "My Week with Marilyn," opposite Michelle Williams and directed by Simon Curtis. The role earned Branagh an Academy Award nomination for best supporting actor, as well as a Golden Globe® and Screen Actors Guild® nomination. This marked Branagh's fifth career Academy Award nomination, making him one of the first actors to receive five nominations in five separate categories (actor, supporting actor, director, screenplay, and short).

Previously for film, Branagh directed and starred in the critically acclaimed "All is True," alongside Judi Dench and Ian McKellen, in a film written by Ben Elton about William Shakespeare's later years. He also directed the live-action "Cinderella" for Disney. The critically acclaimed film starred Cate Blanchett, Lily James, Richard Madden, and Helena Bonham Carter. Branagh also directed the newest installment of Tom Clancy's "Jack Ryan" franchise for Paramount in 2014, in which he also starred alongside Chris Pine and Keira Knightley. Additionally, he played and co-directed the live-taping stage version of "Macbeth" for the Manchester International Festival in the summer of 2013. Additionally, he directed the Marvel action-adventure, "Thor," starring Natalie Portman, Sir Anthony Hopkins, and Chris Hemsworth. The film grossed over \$448 million worldwide.

Branagh's first venture into filmmaking met instant success. His 1989 production of "Henry V," which he adapted from Shakespeare and both starred in and directed, won a score of international awards, including Academy Award® nominations for best actor and best director. He followed that by directing and acting in "Dead Again," which was a huge international hit, and next directed himself in the ensemble film "Peter's Friends," which won the Evening Standard Peter Sellers Award for Comedy. Branagh's second Shakespearean film success as actor, director, writer, and producer, was "Much Ado About Nothing," which premiered at the Cannes Film Festival, and in the same year, his short film of the Chekhov play "Swan Song" received an Academy Award nomination. He went on to direct Robert De Niro in the commercial hit "Mary Shelley's Frankenstein," and his black and white film "A Midwinter's Tale," opened the 1996 Sundance Film Festival and won the prestigious Osello d'Oro at the Venice Film Festival. Branagh's critically acclaimed full-length version of "Hamlet" in 70mm, received four Academy Award nominations, including best music, best production design, best costume design, and best writing (adapted screenplay), for which he was personally nominated. His fourth Shakespeare film adaptation

was a 1930's musical version of "Love's Labour's Lost." More recently, Branagh directed HBO Films' "As You Like It," a film of Mozart's opera "The Magic Flute" and "Sleuth," written by Harold Pinter and starring Jude Law and Michael Caine.

His other film work includes acting roles in Pat O'Connor's "A Month in the Country"; Oliver Parker's "Othello"; Robert Altman's "The Gingerbread Man"; Woody Allen's "Celebrity"; Danny Boyle's "Alien Love Triangle"; Paul Greengrass's "The Theory of Flight"; Barry Sonnenfeld's "Wild Wild West"; Philip Noyce's "Rabbit Proof Fence"; "Harry Potter and the Chamber of Secrets"; the Richard Curtis comedy, "Pirate Radio"; and Bryan Singer's "Valkyrie." Branagh has appeared in several outstanding television dramas, including a recent turn as Detective Kurt Wallander in the BAFTA-winning series "Wallander," which earned him Emmy® and Golden Globe® nominations. He has also starred in the title role of "Shakelton" for Channel 4; A&E's "Conspiracy," for which he won an Emmy® for best actor and earned a Golden Globe nomination; "Warm Springs," in which he played FDR and was nominated for an Emmy, Golden Globe and SAG Award®.

Outside of his roles on screen, Branagh maintains a strong connection to the theatre. In 2016, the Kenneth Branagh Theatre Company took up a year-long residency at London's Garrick Theatre. The sold-out season began with "The Winter's Tale" with Branagh and Judi Dench, "Romeo and Juliet" with Lily James, Richard Madden and Derek Jacobi, "Red Velvet" with Adrian Lester, the comedy "The Painkiller" with Branagh and Rob Brydon and finished with John Osborne's "The Entertainer" with Branagh in the lead role. Past theatre credits include "Hamlet," which he directed and starred Tom Hiddleston, as part of a fund-raising campaign for the Royal Academy of Dramatic Art, and his first New York stage acting debut in June 2014 at the Park Avenue Armory's rendition of "Macbeth."

Branagh's stage work began when he made his West End acting debut in "Another Country," which earned him the Society of West End Theater's Award for most promising newcomer. He founded the Renaissance Theatre Company for whom he either starred in or directed the following works: "Twelfth Night," "Much Ado About Nothing," "As You Like It," "Hamlet," "Look Back in Anger," "Uncle Vanya," "King Lear," "A Midsummer Night's Dream," "Coriolanus" and "The Life of Napoleon." He also wrote the plays "Public Enemy" and "Tell Me Honestly."

Branagh's numerous stage appearances include the RSC's "Henry V," "Love's Labour's Lost" and "Hamlet." His more recent theatrical endeavors include directing the hit stage comedy "The Play What I Wrote," which transferred from London's West End to Broadway where it received a Tony® nomination, and five-star performances on the British stage in "Richard III," Mamet's "Edmond," "Ivanov" and the new comedy "Painkiller," in the opening season at the New Lyric Theatre, Belfast, Branagh's hometown.

Branagh is a graduate of the Royal Academy of Dramatic Art where he won the Bancroft Gold Medal. He succeeded Lord Attenborough as president of RADA in the summer of 2015. He received the prestigious Michael Balcon Award from the British Academy of Film and Television Arts (BAFTA) for outstanding contributions to cinema. In 2012 he received a Knighthood for his services to drama and the community in Northern Ireland. And this year, Belfast awarded him with their Freedom of the City.

TINA FEY (Ariadne Oliver) is an award-winning writer, actress, and producer. Fey continues to be celebrated for creating and inhabiting the iconic Liz Lemon from "30 Rock," which Fey also co-wrote and co-executive produced. The series earned 16 Emmys® and is the record holder for the most Emmy nominations in one season for any comedy series, receiving a total of 103 Emmy nominations over seven seasons on NBC.

Prior to creating "30 Rock," Fey completed nine seasons as a writer and cast member on "Saturday Night Live."

She has continued to co-create and executive produce hit shows such as “Unbreakable Kimmy Schmidt,” “Great News,” “Mr. Mayor,” and “Girls5eva.” Additional film credits include “Mean Girls,” “Baby Mama,” “Date Night,” “Sisters,” and “Whiskey Tango Foxtrot,” to name a few, as well as recently starring as a featured voice in Disney/Pixar’s Oscar®-winning animated film “Soul.”

In addition, Fey had memorable roles in Prime Video’s “Modern Love” and most recently was featured in Hulu’s “Only Murders in the Building” with Martin Short, Steve Martin, and Selena Gomez. In 2011 Fey published her first book, “Bossypants,” which topped the New York Times best-seller list. The book also received a GRAMMY® nomination for best spoken word album. Currently Fey is developing the big-screen musical adaptation of her cult classic film and Tony®-nominated Broadway musical version of “Mean Girls: The Musical.”

Fey has several projects in development under her production banner Little Stranger.

CAMILLE COTTIN (Olga Seminoff) is a César-nominated, highly accomplished French actress who recently gained international recognition for her role in Netflix’s “Call My Agent” and her leading role opposite Matt Damon in Tom McCarthy’s “Stillwater.” She played opposite Lady Gaga and Adam Driver in Ridley Scott’s “House of Gucci,” and is well known for playing Helen in the multi-award-winning BBC America series “Killing Eve.” Cottin was most recently seen in “Golda” with Helen Mirren for Oscar®-nominated director Guy Nattiv.

Her career in France has included films such as “Iris” by Jalil Lespert, “Cigarettes and Hot Chocolate” by Sophie Reine, where she held the female lead role alongside Gustave Kervern, and Noémie Saglio’s feature film “Like Mother, Like Girl” (“Telle mère, telle fille”), alongside Juliette Binoche and Lambert Wilson. She also starred in “Allied” by Robert Zemeckis and Christophe Honoré’s “Room 212,” which was nominated for the Un Certain Regard Award at the 2019 Cannes Film Festival.

On French TV she earned critical acclaim as the lead of the hugely successful sketch comedy series “La Connasse” on Canal+, as well as playing the Phoebe Waller-Bridge role in the French adaptation of “Fleabag.”

KELLY REILLY (Rowena Drake) is an English theater, film, and television actress. Her work on the London stage has seen her twice nominated for best actress at the Laurence Olivier Awards for performances in “After Miss Julie” and “Othello.”

She successfully transitioned into film, starring in British cult horror-thriller “Eden Lake” with Michael Fassbender, and the “Sherlock Holmes” franchise, among others. Her work in Cedric Klapisch’s “Les Poupées Russes” earned her a César nomination for best supporting actress. Reilly has also worked opposite Denzel Washington in the Robert Zemeckis-directed “Flight,” as well as starring in the Irish drama “Calvary,” written and directed by John Michael McDonagh, opposite Brendan Gleeson.

Most recently in film, she wrapped production opposite Tom Hanks in Robert Zemeckis’ Miramax film “Here.” Currently, Reilly is shooting “Little Wing,” opposite Brian Cox for Paramount. She is reprising her role as Beth Dutton on the final season of Paramount’s megahit “Yellowstone,” from prolific showrunner Taylor Sheridan.

Northern Ireland-born actor **JAMIE DORNAN (Dr. Leslie Ferrier)** has captured the attention of audiences and critics alike for his roles in both film and television.

He was most recently seen in “The Tourist,” a critically acclaimed limited series that aired on the BBC and STAN in January 2022 and premiered on HBO Max in March 2022. It tells the story of the Man, played by Dornan, who loses his memory after a truck tries to drive him off the road in the Australian outback. He searches for answers about who he used to be while being chased by people from his past. He is currently in production on season two of “The Tourist.”

Dornan was lauded for his moving role in Kenneth Branagh’s semiautobiographical Academy Award®-winning film “Belfast.” The script is about a boy growing up in Belfast during the Troubles in late 1960s Northern Ireland. Dornan portrays the role of Pa, the young boy’s father, alongside Caitriona Balfe and Judi Dench.

Up next, Dornan can be seen in Netflix and Skydance’s “Heart of Stone,” alongside Gal Gadot. In 2021 he surprised audiences with his comedic turn starring opposite Kristen Wiig and Annie Mumolo in Lionsgate’s comedy “Barb and Star Go to Vista Del Mar.” He plays Edgar, who gets involved in a romantic relationship with Star (Wiig), while she is on vacation with her friend Barb (Mumolo) in Vista Del Mar.

In 2019 he starred in two films that premiered at the Toronto International Film Festival. They were “Synchronic,” opposite Anthony Mackie, and Drake Doremus’ “Endings, Beginnings,” alongside Sebastian Stan and Shailene Woodley.

In 2018 Dornan starred opposite Peter Dinklage in Sacha Gervasi’s HBO Movie, “My Dinner with Herveé.” The movie tells the story of what transpired when Villechaize formed a one-night friendship with struggling journalist Danny Tate (Dornan) shortly before his death. Tate’s role is informed by Gervasi’s experiences with Villechaize, which changed both men’s lives. The film was nominated for a 2019 Emmy Award® in the category of outstanding television movie.

Also in 2018, he received critical praise for his portrayal of Paul Conroy in Matthew Heineman’s Marie Colvin biopic, “A Private War.” Conroy is a celebrated photographer and journalist in combat zones and the film tells the story of his collaborator, war correspondent Marie Colvin (Rosamund Pike), an award-winning American journalist who died while covering the siege of Homs in Syria.

In 2016 Dornan starred in “Anthropoid,” alongside Cillian Murphy. The movie tells the true story of Operation Anthropoid, the World War II mission by Jozef Gabčík (Murphy) and Jan Kubiš (Dornan) to assassinate high-ranking German SS and police official Reinhard Heydrich.

In 2015, 2017, and 2018 he starred along with Dakota Johnson in the “Fifty Shades” trilogy, based on the novels written by author E.L. James. The films, directed by Sam Taylor-Johnson and later James Foley, earned over \$1.45 billion at the worldwide box office.

On the television front, Dornan received critical acclaim for his portrayal of a serial killer in the BBC crime drama “The Fall,” opposite Gillian Anderson. In 2013 the series launch was the highest-rated drama for the channel in eight years. His role earned him a TV BAFTA nomination for best actor and two IFTA wins for best lead actor and rising star in 2014. He also won the breakthrough award at the 2014 Broadcasting Press Guild Awards for his performance, and the drama received a nomination for best drama at the National Television Awards. The series was shown on BBC Two in the U.K. and was available on Netflix in the U.S.

His feature debut was in Sofia Coppola's 2006 Oscar®-winning historic epic, "Marie Antoinette," in which he took the role of Count Axel von Fersen, the lover to Kirstin Dunst's eponymous Marie Antoinette. In 2009, he starred in the British independent film "Shadows in the Sun," with Jean Simmons and James Wilby. Dornan currently resides in London with his wife and three daughters.

JUDE HILL (Leopold Ferrier) made his theatrical debut as Buddy, the lead role in Kenneth Branagh's Academy Award®-nominated "Belfast," where he co-starred alongside Judi Dench, Jamie Dornan, Ciaran Hinds, and Caitriona Balfe. He received a total of 15 nominations and seven wins for his performance, including wins for best young actor at the 2022 Critics Choice Awards and best newcomer at the 2022 Hollywood Critics Association Awards.

Hill was also nominated for outstanding performance by a cast in a motion picture as part of the "Belfast" ensemble at the 2022 Screen Actors Guild Awards®. Additionally, he accepted the best foreign film award at the 2022 Italian David Di Donatello Awards on behalf of "Belfast."

In 2020, Hill played the titular role in "Rian," a short film produced by Cinemagic for which he won best actor under 18 at the Gold Movie Awards. Additionally, he can be seen as Luke in Lynne Davison's horror feature "Mandrake," and Young Sam in PBS's limited series "Magpie Murders," opposite Lesley Manville and Conleth Hill.

Hill was born on August 1, 2010, in Gilford, Northern Ireland, and currently resides with his parents and three siblings in Western Florida. Hill is passionate about his career as an actor and began speech, drama, and musical theatre classes at the age of five. He loves to read scripts and enjoys developing different characters. He is also a trained Irish step dancer.

ALI KHAN (Nicholas Holland) can currently be seen opposite Charlize Theron and Kerry Washington in Netflix's "The School for Good and Evil," and as a regular in The Clarkson Twin's series "Red Rose" for BBC/Netflix. He can also be seen in the Channel 4/NBC comedy "Everyone Else Burns."

MICHELLE YEOH (Joyce Reynolds) is an internationally recognized Malaysian-born actress who has been shattering convention for decades and most recently went on to make history as the first best actress Oscar® winner of Asian descent for her lauded performance in "Everything Everywhere All at Once."

Yeoh rose to fame in 1990s Hong Kong action films before going on to star in a myriad of globally acclaimed blockbusters. From martial arts master to Bond Girl, Yeoh has appeared in more than 70 features and television series. Her extensive filmography showcases a collection of iconic roles, including Ang Lee's "Crouching Tiger, Hidden Dragon," Rob Marshall's "Memoirs of a Geisha," Roger Spottiswoode's "Tomorrow Never Dies," Danny Boyle's "Sunshine," and Jon M. Chu's "Crazy Rich Asians," the highest-grossing romantic comedy in the U.S. in the past 10 years. After appearing in James Gunn's second installment of the "Guardians of the Galaxy" franchise, Yeoh returned to the Marvel universe in Destin Daniel Cretton's "Shang-Chi and the Legend of the Ten Rings." Most recently, Yeoh's performance in the Daniels' Oscar®-winning "Everything Everywhere All at Once," earned her Golden Globe® and SAG Award® wins, with the film becoming A24's highest-grossing ever.

In television, Yeoh appeared as Emperor/Captain Philippa Georgiou in CBS's "Star Trek: Discovery," starred in Netflix's "The Witcher: Blood Origins," and can currently be seen in Disney+'s "American Born Chinese," as well as Netflix's "The Brothers Sun" from writer-producer Brad Falchuk. Other upcoming credits include James Cameron's "Avatar" sequels.

In 2022 Yeoh was named TIME Magazine's "Icon of the Year." In 2020 she was named one of the BBC 100 inspiring and influential women from around the world. And in 2016 she was appointed goodwill ambassador to the United Nations, focusing on raising awareness and mobilizing support for environmental issues.

EMMA LAIRD (Desdemona Holland) is quickly establishing herself as one to watch with her powerful performances as an actress on the rise. She was recognized by Variety as one of the "Ten Brits to Watch" in 2021.

Laird recently wrapped filming Brady Corbet's independent feature "The Brutalist," opposite Adrien Brody. She can currently be seen starring opposite Tom Holland in the limited series "The Crowded Room" on Apple TV+, which debuted in June 2023. The series explores the true and inspirational stories of those who have struggled with a mental illness and have learned to live through it.

She can currently be seen as a lead in the Paramount+ series "Mayor of Kingstown," opposite Jeremy Renner and Dianne Wiest. The series, co-created by Taylor Sheridan and Antoine Fuqua, follows the McLusky family, power brokers in Kingstown, Michigan, where the business of incarceration is the only thriving industry. Laird plays Iris, a dancer who uses her charms to her benefit until those charms are used against her.

Laird began her acting career starring in various short films, including Florence Kosky's "In Conversation with a Goddess," which was an official selection at Shorts on Tap X Time Out London in 2019.

A native of Scotland, Laird currently splits her time between London and Los Angeles.

KYLE ALLEN (Maxime Gerard) was most recently seen starring in the Hulu film "Rosaline," opposite Kaitlyn Dever. He can also be seen in Apple TV+'s "The Greatest Beer Run Ever," opposite Russell Crowe, Zac Efron, and Bill Murray for director Peter Farrelly. Previously, he starred in Steven Spielberg's "West Side Story" and in the film "The In-Between" opposite Joey King for Paramount+.

Allen also stars in "Space Oddity," the Black List script that premiered at Tribeca last year. Previous credits include the lead in "The Map of Tiny Perfect Things" with Kathryn Newton for Amazon Studios, the Universal Pictures feature "All My Life," Ryan Murphy's "American Horror Story," and Hulu's "The Path."

He is a classically trained dancer and attended the prestigious Kirov Academy of Ballet in Washington, D.C., before moving to Los Angeles.

RICCARDO SCAMARCIO (Vitale Portfoglio) is a renowned Italian actor with an international reputation, boasting an extensive repertoire in both film and television. He made his feature film debut in "Three Steps Over Heaven" by Luca Lucini, captivating Italian audiences, leading to a starring role in "Texas" and the critically acclaimed "Romanzo Criminale" by Michele Placido in the same year.

He gained international acclaim on the big screen through his portrayal of Santino D'Antonio in "John Wick: Chapter 2," starring alongside Keanu Reeves. He also starred in "Pasolini" by Abel Ferrara with Willem Dafoe and "Burnt" as Max opposite Bradley Cooper and Sienna Miller. His other film credits include "Loose Cannons" by Ferzan Özpetek, "A Golden Boy" by Pupi Avati, and "You Can't Save Yourself Alone" by Sergio Castellitto, for which he was nominated for the David di Donatello best actor award. More recently he has starred as Santo Russo in "The Ruthless" and Caravaggio in "Caravaggio's Shadow" with Isabelle Huppert and Louis Garrel. He will

be starring and is credited as a writer in the upcoming feature “2 Win” alongside Daniel Brühl.

On the small screen, Scamarcio has built a varied repertoire, appearing in Aziz Ansari’s Emmy®-winning comedy series “Master of None,” as well as starring in dramas “Il Segreto Dell’acqua” and “La Freccia Nera” as the protagonist in both instances.

ABOUT THE FILMMAKERS

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Outside of his roles on screen, Branagh maintains a strong connection to the theatre. In 2016, the Kenneth Branagh Theatre Company took up a year-long residency at London’s Garrick Theatre. The sold-out season began with “The Winter’s Tale” with Branagh and Judi Dench, “Romeo and Juliet” with Lily James, Richard Madden and Derek Jacobi, “Red Velvet” with Adrian Lester, the comedy “The Painkiller” with Branagh and Rob Brydon and finished with John Osborne’s “The Entertainer” with Branagh in the lead role. Past theatre credits include “Hamlet,” which he directed and starred Tom Hiddleston, as part of a fund-raising campaign for the Royal Academy of Dramatic Art, and his first New York stage acting debut in June 2014 at the Park Avenue Armory’s rendition of “Macbeth.”

Branagh’s stage work began when he made his West End acting debut in “Another Country,” which earned him the Society of West End Theater’s Award for most promising newcomer. He founded the Renaissance Theatre Company for whom he either starred in or directed the following works: “Twelfth Night,” “Much Ado About Nothing,” “As You Like It,” “Hamlet,” “Look Back in Anger,” “Uncle Vanya,” “King Lear,” “A Midsummer Night’s Dream,” “Coriolanus” and “The Life of Napoleon.” He also wrote the plays “Public Enemy” and “Tell Me Honestly.”

Branagh’s numerous stage appearances include the RSC’s “Henry V,” “Love’s Labour’s Lost” and “Hamlet.” His more recent theatrical endeavors include directing the hit stage comedy “The Play What I Wrote,” which transferred from London’s West End to Broadway where it received a Tony® nomination, and five-star performances on the British stage in “Richard III,” Mamet’s “Edmond,” “Ivanov” and the new comedy “Painkiller,” in the opening season at the New Lyric Theatre, Belfast, Branagh’s hometown.

Branagh is a graduate of the Royal Academy of Dramatic Art where he won the Bancroft Gold Medal. He succeeded Lord Attenborough as president of RADA in the summer of 2015. He received the prestigious Michael Balcon Award from the British Academy of Film and Television Arts (BAFTA) for outstanding contributions to cinema. In 2012 he received a Knighthood for his services to drama and the community in Northern Ireland. And this year, Belfast awarded him with their Freedom of the City.

MICHAEL GREEN (Screenwriter) is a film and television writer and producer. His recent feature work includes writing “Death on the Nile,” directed by Kenneth Branagh, and co-writing Disney’s “Jungle Cruise,” directed by Jaume Collet-Serra and starring Dwayne Johnson and Emily Blunt. Additionally, Green wrote and executive produced 20th Century Studios’ “The Call of the Wild,” an adaptation of Jack London’s classic novel, directed by Chris Sanders and starring Harrison Ford.

In 2017 Green wrote on four feature films. He wrote the adaptation of Agatha Christie’s “Murder on the Orient Express,” directed by Kenneth Branagh; and he co-wrote “Blade Runner 2049,” directed by Denis Villeneuve; “Alien: Covenant,” directed by Ridley Scott; and “Logan,” directed by James Mangold. The latter earned Green a nomination for an Academy Award®.

In television Green is currently executive producer of the Netflix original animated drama “Blue Eye Samurai,” co-created by Green and Amber Noizumi. He is also the creator of NBC’s “Kings” and co-creator of Starz’s “American Gods,” adapted from Neil Gaiman’s novel, both starring Ian McShane.

Green has produced and written multiple television shows, including “Raising Dion,” “Heroes” (Emmy®-nominated), “Smallville,” “Everwood,” and “Sex and the City.”

His comic book writing includes best-selling runs on “Superman/Batman,” “Batman: Confidential,” “Blade Runner 2019,” and “Supergirl” (New York Times best-seller).

Green has, additionally, written essays and opinion pieces for the Los Angeles Times, Thrillist, and others.

RIDLEY SCOTT (Producer) is a renowned Academy Award®-nominated filmmaker honored with best director Oscar® nominations for his work on “Black Hawk Down” (2001), “Gladiator” (2000), and “Thelma & Louise” (1991). Scott most recently directed “The Last Duel” (2021), starring Matt Damon, Ben Affleck, and Jodie Comer, and “House of Gucci” (2021), starring Lady Gaga and Adam Driver. He produced “Death on the Nile” (2022), starring Kenneth Branagh, Gal Gadot, Armie Hammer, and Annette Bening, and “Boston Strangler” on Hulu (2023), starring Keira Knightley, Carrie Coon, and Chris Cooper. He recently directed the upcoming film “Napoleon” starring Joaquin Phoenix and currently is directing a sequel to “Gladiator” starring Paul Mescal for Paramount and Universal Pictures.

In 1977 Scott made his feature-film directorial debut with “The Duellists,” for which he won the best first film award at the Cannes Film Festival. He followed with the iconic science-fiction thriller “Alien” (1979), and the landmark film “Blade Runner” (1982), which was added to the U.S. Library of Congress’s National Film Registry in 1993.

Additional film credits as director include “The Martian” (2015), which received seven Academy Award® nominations, including best picture, a DGA Award nomination, and six BAFTA nominations, including best director; “Exodus: Gods and Kings” (2014), starring Christian Bale and Joel Edgerton; “The Counselor” (2013), written by Cormac McCarthy and starring Michael Fassbender; the acclaimed hit “Prometheus” (2012), starring Michael Fassbender; “G.I. Jane” (1997), starring Demi Moore and Viggo Mortensen; “Hannibal” (2001), starring Anthony Hopkins and Julianne Moore; “Body of Lies” (2008), starring Russell Crowe and Leonardo DiCaprio; “Robin Hood” (2010), marking his fifth collaboration with star Russell Crowe; “Alien: Covenant” (2017), the sequel to “Prometheus”; and “All the Money in the World” (2017), starring Mark Wahlberg and Michelle Williams.

Scott and his late brother Tony formed the commercial and advertising production company RSA in 1967. In

1995, the Scott brothers formed the film and television production company Scott Free. Upcoming Scott Free projects include “Berlin Nobody,” a thriller written and directed by Jordan Scott starring Eric Bana and Sadie Sink; a new movie in the “Alien” franchise, to be directed by Fede Alvarez; “Outside,” a feature adaptation from best-selling Icelandic author Ragnar Jónasson; and “The Chronology of Water,” to be directed by Kirsten Stewart.

On television, Scott executive produced the Emmy®, Peabody and Golden Globe®-winning hit “The Good Wife,” for CBS and its critically acclaimed CBS All Access spin-off “The Good Fight”; the series adaptation of Philip K. Dick’s classic “The Man in the High Castle” for Amazon; AMC’s anthology series “The Terror”; and Steven Knight’s gritty adaptation of the Charles Dickens’ classic “Great Expectations” for FX/BBC One.

In 2003, Scott was awarded a knighthood from the Order of the British Empire in recognition of his contributions to the arts. He received the 30th American Cinematheque Award at the organization’s annual gala in 2016; the Lifetime Achievement Award in Motion Picture Direction at the 2017 Directors Guild of America Awards; and the Academy Fellowship honor at the 2018 BAFTA Awards.

JAMES PRICHARD (Executive Producer) is the chairman and CEO of Agatha Christie Limited (ACL) and Agatha Christie’s great-grandson. ACL has been managing the literary and media rights to Agatha Christie’s works around the world since 1955. Collaborating with the very best talents in film, television, publishing, stage, and on digital platforms, ACL ensures that Christie’s work continues to reach new audiences in innovative ways and to the highest standard.

Prichard oversees all divisions of the company, which includes a growing film slate. He is an executive producer on “A Haunting in Venice,” “Death on the Nile” and “Murder on the Orient Express,” produced by 20th Century Studios and directed by Academy Award® winner Kenneth Branagh, who also stars as Hercule Poirot.

On the small screen, Prichard is an executive producer on “Why Didn’t They Ask Evans?” for BritBox, “Murder is Easy,” “The Pale Horse,” “The ABC Murders,” “Ordeal by Innocence,” “And Then There Were None” and “The Witness for the Prosecution,” all for BBC One.

Globally, ACL works closely with leading screen production companies to deliver territory-specific adaptations with projects in Europe, the U.S., and Asia.

Prichard has led a new vision for Christie’s works in theater with a critically acclaimed immersive production of “Witness for the Prosecution” at County Hall on London’s South Bank, and several major global productions of “Murder on the Orient Express” in Europe and the Far East.

In publishing, September 2022 saw the first ever new Miss Marple collection, where 12 internationally recognized authors penned a series of short stories. Autumn 2023 will see the publication of the fifth Poirot novel from Sophie Hannah, “Hercule Poirot’s Silent Night.”

HARIS ZAMBARLOUKOS, BSC, GSC (Director of Photography) acquired a BA in fine arts from Central Saint Martin’s College of Art & Design, and while studying in London photographed Debbie Emmin’s Docket Box at Shepperton Studios, which garnered a Fuji Film Award.

Zambarloukos received his MFA in cinematography from the American Film Institute in 1997 and was mentored by Conrad Hall on “A Civil Action,” after which he shot many commercials, documentaries, and shorts in the U.S.,

Europe, and Central America.

The AFI thesis film “First Daughter” won numerous awards, including the 1998 San Jose Film Festival, the 1997 City of Angels Film Festival, and the Empire State Film Festival, and it received the International Cinematographers Guild Award for artistic achievement in cinematography.

Zambarloukos has shown a wide range of abilities, fulfilling the promise signified by his inclusion in Variety’s 2006 list “10 to Watch: Cinematographers.”

In 1999 he shot his first U.S. feature, “Camera Obscura.” In 2004 he earned a nomination for best technical achievement at the British Independent Film Awards for “Enduring Love” (2004) with Daniel Craig and quickly went on to build a reputation through his work on films like “Venus” (2006) starring Peter O’Toole and Kenneth Branagh’s “Sleuth,” starring Michael Caine and Jude Law. Other collaborations with Branagh are “Jack Ryan,” “Thor,” “Cinderella,” “Murder on the Orient Express” and “Belfast.” Zambarloukos and Branagh received a best director cinematographer duo award at the Camerimage Cinematography Festival in 2018.

Further films include Richard Eyre’s “The Other Man”; Gillian Armstrong’s “Death Defying Acts,” starring Guy Pearce and Catherine Zeta-Jones, for which he was nominated for a 2008 AFI Award for best cinematography; Phyllida Lloyd’s larger-than-life musical “Mamma Mia!”; “Locke,” written and directed by Steve Knight; and “Eye in the Sky,” directed by Gavin Hood.

He is vice president of the British Society of Cinematographers, and a member of AMPAS, the British Academy of Film and Television Arts, and the European Film Academy. He lives in London.

JOHN PAUL KELLY (Production Designer) is an award-winning production designer, best known for his work on James Marsh’s “The Theory of Everything,” Justin Chadwick’s “The Other Boleyn Girl” and the BBC’s “The Lost Prince,” for which he won an Emmy® and a BAFTA TV Award. His TV work includes the BBC’s “Madame Bovary” and “A Number,” along with “Shooting the Past” and “Byron,” both of which gained him an RTS award nomination.

Kelly’s other film work includes Carine Adler’s “Under the Skin,” Paul Greengrass’ award-winning “Bloody Sunday,” Richard Curtis’ “About Time,” Sharon Maguire’s “Bridget Jones’s Baby,” and Jon S. Baird’s “Stan and Ollie,” which saw him nominated for the BIFA Award for best production design. He is also a regular collaborator with Roger Michell, having worked on his films “Enduring Love,” “Venus” and “Blackbird,” starring Susan Sarandon, Kate Winslet, and Mia Wasikowska.

His work has most recently been featured in John Madden’s “Operation Mincemeat,” starring Colin Firth and Kelly Macdonald, and Carrie Cracknell’s adaptation of Jane Austen’s “Persuasion” on Netflix.

LUCY DONALDSON (Editor) graduated from the editing program at the National Film and Television School (U.K.) in 2010, after which she assisted the Oscar®-nominated editor Tariq Anwar (“American Beauty”) on three films.

Her first feature-editing credit was the 2016 romantic drama for Lionsgate and director Ross Katz, “The Choice,” based on the novel by Nicholas Sparks. This was followed by the pop musical feature “Stuck” for Michael Berry (“Chicago Med”), which received several festival awards, including three audience awards, and closed the 2017 Raindance Film Festival.

Donaldson was introduced to the thriller genre when she collaborated several times with Blumhouse Productions, culminating with the thriller “Ma,” starring Octavia Spencer and directed by Tate Taylor (“The Girl on the Train”). Her collaboration with Taylor continued with the crime dramedy “Breaking News in Yuba County,” starring Allison Janney, Awkwafina, and Juliette Lewis.

Her work in episodic TV includes two series, “Midnight Mass” and “The Midnight Club,” for writer-creator Mike Flanagan and Netflix.

“A Haunting in Venice” marks her first collaboration with director Kenneth Branagh.

HILDUR GUÐNADÓTTIR (Composer) is an Academy Award®, Golden Globe®, Emmy®, two-time GRAMMY®, and BAFTA-winning Icelandic artist, who has been manifesting herself at the forefront of experimental pop and contemporary music. In her solo works she draws out a broad spectrum of sounds from her instrumentation, ranging from intimate simplicity to huge soundscapes.

Her latest projects are the critically acclaimed films “Women Talking” (best score Golden Globe® and Critics’ Choice Award nominations), starring Frances McDormand, Rooney Mara, and Claire Foy, and “TÁR” (best score Critics’ Choice Awards nomination), directed by Todd Field, starring Cate Blanchett.

Her work for film and television includes “Sicario: Day of the Soldado,” “Mary Magdalene,” and the critically acclaimed HBO series “Chernobyl,” for which she won a Primetime Emmy Award®, as well as a GRAMMY Award®. Guðnadóttir received a multitude of accolades for her work on “Joker,” directed by Todd Phillips and starring Joaquin Phoenix, including an Academy Award®, a Golden Globe®, a BAFTA, and a GRAMMY. In addition, her body of work includes scores for films such as “Tom of Finland,” “Journey’s End” and 20 episodes of the Icelandic TV series “Trapped,” streaming on Amazon Prime. With Sam Slater, she co-composed the video game score “Battlefield 2042” for Electronic Arts’ massively successful “Battlefield” franchise. The score won a Society of Composers & Lyricists Award.

Guðnadóttir began playing cello as a child, entered the Reykjavík Music Academy, and then moved on to musical studies/composition and new media at the Iceland Academy of the Arts and Universität der Künste Berlin.

She has released four critically acclaimed solo albums: “Mount A” (2006), “Without Sinking” (2009), “Leyfðu Ljósinu” (2012), and “Saman” (2014). Her records have been nominated several times for the Icelandic Music Awards. Her albums are all released on Touch.

She has composed music for theater, dance performances, and films. The Icelandic Symphony Orchestra, Icelandic National Theatre, Tate Modern, The British Film Institute, the Royal Swedish Opera in Stockholm, and Gothenburg National Theatre are among the institutions that have commissioned new works from her. She also recently curated an exhibit for the 2021 opening of the new Academy Museum in Los Angeles.

Guðnadóttir has performed live and recorded music with Skúli Sverrisson, Jóhann Jóhannsson, múm, Sunn O))), Pan Sonic, Hauschka, Wildbirds & Peacedrums, Ryuichi Sakamoto, David Sylvian, The Knife, Fever Ray, and Throbbing Gristle, among others.

Guðnadóttir lives in Berlin, Germany.

SAMMY DIFFER (Costume Designer) was born in Manchester and started her career at the Royal Exchange Theatre as a costume maker, then studied costume design at Wimbledon School of Art from 1990 to 1993. After graduating with a degree, she moved into designing costumes for pop promos and advertising, before becoming an assistant designer on films including Ridley Scott's "Gladiator" and Jake Scott's "Plunkett & Macleane." She went on to design costumes for Ridley Scott's "Black Hawk Down" and the mockumentary "The Calcium Kid," starring Orlando Bloom.

Differ has received BAFTA Film nominations for her work on Morten Tyldum's "The Imitation Game," starring Benedict Cumberbatch and Keira Knightley, "The Merchant of Venice," starring Al Pacino and Jeremy Irons, and a BAFTA TV nomination for the BBC's modern adaptation of "The Canterbury Tales: The Wife of Bath." She has received Costume Designers Guild Award nominations for excellence in period film "The Imitation Game," and excellence in fantasy film "Ex Machina," "X-Men: First Class," and "V for Vendetta." Other film credits include "Kick-Ass 2," "Gulliver's Travels," "Kick-Ass," "Green Zone," "Hellboy 2: The Golden Army," "Stardust," "Kinky Boots," "The Hitchhiker's Guide to the Galaxy," and "Ant-Man."

Differ's more recent film credits include "Assassin's Creed," directed by Justin Kurzel; "Annihilation," directed by Alex Garland; "Jurassic World: Fallen Kingdom" directed by J.A. Bayona; "Artemis Fowl," directed by Kenneth Branagh; Marvel's "Eternals," directed by Chloe Zhao; and Marvel's "Ant-Man and The Wasp: Quantumania," directed by Peyton Reed.

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