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CORIOLANUS

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Cast

Ralph Fiennes – Caius Martius 'Coriolanus'

Gerard Butler – Tullus Aufidius

Brian Cox – Menenius

And

Vanessa Redgrave – Volumnia

Jessica Chastain – Virgilia

John Kani – General Cominius

James Nesbitt – Sicinius

Paul Jesson – Brutus

Lubna Azabal – Tamora

Ashraf Barhom – Cassius

Dragan Mićanović – Titus Lartius

Directed by Ralph Fiennes

Screenplay by John Logan

Based on the play 'Coriolanus' by William Shakespeare

Produced by

Ralph Fiennes

John Logan

Produced by

Gabrielle Tana

Julia Taylor-Stanley

Colin Vaines

Executive Producer

Marko Miskovic

Executive Producers

Will Young

Robert Whitehouse

Christopher Figg

Executive Producers

Norman Merry

Christine Langan

Anthony Buckner

Co-Producer

Kevan Van Thompson

Director of Photography - Barry Ackroyd BSC

Editor - Nic Gaster

Production Designer - Ricky Eyres

Composer - Ilan Eshkeri

Costume Designer - Bojana Nikitović

Hair and Make-up Designer - Daniel Parker

Production Sound Mixer - Ray Beckett CAS

Casting Director - Jina Jay

Introduction

Fiennes' film of CORIOLANUS is a tense and timeless political thriller based around power broking, political manipulation and the arguments and prejudices of opposing social extremes. The backdrop is a republic caught up in a long and bitter war.

But at its heart is the personal journey of Caius Martius, the noble, but also complex, 'Coriolanus' of the title. His honour, courage and confident self-belief – all carefully nurtured and conditioned by his mother and central to his success as a great military leader - are also the eventual cause of his destruction. His frustration and anger at the pressures placed upon him to compromise his political and social principles is his great tragedy. The hero's personal and political struggles, and the state of the society in which he lives, are as relevant now as when the play, and Plutarch's original source story, were written.

Short Synopsis

Caius Martius 'Coriolanus' (RALPH FIENNES), a revered and feared Roman General is at odds with the city of Rome and his fellow citizens. Pushed by his controlling and ambitious mother Volumnia (VANESSA REDGRAVE) to seek the exalted and powerful position of Consul, he is loath to ingratiate himself with the masses whose votes he needs in order to secure the office. When the public refuse to support him, Coriolanus's anger prompts a riot which culminates in his expulsion from Rome. The banished hero then allies himself with his sworn enemy Tullus Aufidius (GERARD BUTLER) to take his revenge on the city.

Long synopsis

The common people of Rome are hungry – never has the social inequality between themselves and the wealthy ruling classes been so apparent. Riots are widespread and the people's fury rapidly becomes focused on the Republic's most courageous general, Caius Martius (RALPH FIENNES), who has publicly expressed his scorn for their suffering.

But, Rome is also at war with the Volsces, a neighbouring state whose guerrilla-style army is led by Martius's sworn enemy, Tullus Aufidius (GERARD BUTLER). Following the latest, brazen Volscian taunt, Martius and his comrade-at-arms Titus Lartius (DRAGAN MICANOVIC) are called to a council of war by their commanding officer, General Cominius (JOHN KANI). Rome must retaliate. Martius's outstanding courage and leadership on the field of battle secures the city of Corioles for Rome. It is a crushing defeat for the Volscians and, in honour of his victory, Martius is awarded the title 'Coriolanus', meaning conqueror of Corioles. The anger of the Roman people has now subsided and Coriolanus has become a hero.

With his recent triumph, Coriolanus's politically ambitious mother Volumnia (VANESSA REDGRAVE) joyfully anticipates her son being elected to the powerful Senate position of Consul. Influential Roman Senator, and Coriolanus's political mentor, Menenius (BRIAN COX) encourages him. Always in the background, Coriolanus's gentle and loving wife, Virgilia (JESSICA CHASTAIN), worries for her husband's continued safety.

To become Consul, Coriolanus knows he must first secure the people's support and at first he is loath to engage in the necessary glad-handing. He sees it as hypocritical and an affront to his personal honour code. Under pressure, he finally relents but, not a natural politician, he handles his canvassing without the required good grace and arouses ill feeling in his audience. His past public declarations have already established him as a threat to the people in the minds of their representatives, the Tribunes. And now the conspiratorial Tribunes, Brutus (PAUL JESSON) and Sicinius (JAMES NESBITT), take full advantage of Coriolanus's rapid fall from public favour to persuade voters to refuse him the office he seeks. The Tribunes campaign is further supported by an underground group of left-wing rebels, led by Cassius (ASHRAF BARHOM) and Tamora (LUBNA AZABAL), who also speak out against Coriolanus's election. Their combined arguments work and he is defeated.

Coriolanus is enraged and his verbal retaliation leads to further rioting. Publicly disgraced, he is banished from Rome by the Senate.

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

Filming Shakespeare's Flawed Hero

In 2000, Ralph Fiennes played the title role of CORIOLANUS on the London stage in a production directed by Jonathan Kent for the Almeida Theatre at the Gainsborough Studios. For Fiennes it led to what he describes as something of an obsession. "Although it's a dense play and textually difficult in its original form, I thought that its narrative drive would lend itself to film and the thought stayed, and developed, in my mind." The play's dramatic scope takes the audience from the height of bloody battle to intense political in-fighting to intimate domestic moments – all modern life is there. But the key to getting CORIOLANUS made was making the play accessible to the wider modern cinema audience by updating its setting and interpretation.

A few years down the line, Fiennes had developed a strong vision of what he wanted to do, but an introduction by his US agent to celebrated playwright and screenwriter John Logan was the first step in making the project a reality. Logan says "We saw the play in exactly the same way – raw and contemporary. Neither of us was interested in doing a polite 'museum-piece'. Why bother? The movie had to work first and foremost as modern cinema. In essence what Ralph and I were always trying to capture was the way the play makes you feel in the theatre: it hits you like a fist." They talked through every line and scene in what Logan describes as "excruciating and exhilarating detail", deciding what to cut and how to move the story on at a cinematic pace. Fiennes says "We filleted out a lot of complicated and difficult passages, but we've kept those that are important – I think that it would be crazy to totally eviscerate some of the majestic moments and tougher passages that are so stunning." As one of Shakespeare's later plays, CORIOLANUS is written in a dense and rich poetic language which was an advantage to modern interpretation and delivery, and ruthless editing created a cinematic lucidity for the text. Scenes were created to link the action and to allow a cinema audience to see what is only suggested on stage. And the play's First and Second Citizens became the higher profile characters of the political activists Cassius and Tamora. But the updating of the story to the 21st Century was easily embraced through a modern setting and its natural reflection of the world's current political and social climate.

Following an initial fall out of funding, Fiennes' enthusiasm, determination and vision for the project remained and the script, plus an impressive mood reel, saw producers Gabrielle Tana, Julia Taylor- Stanley and Colin Vaines come on board. Julia Taylor- Stanley comments, "The combination of Ralph's vision and John's script made us all passionate about getting the film made, but with funding for independent film becoming scarcer, the first thing we had to do was to reduce the budget. Icon agreed to come on board and I was able to find the rest of the finance that got us over the line."

Finding Rome

A vital part of Ralph Fiennes' vision for the film was that 'Rome' should reflect any city anywhere in the world, both architecturally and socially. Financial and practical considerations saw him scouting all over Eastern Europe as well as considering South America, but when he saw Belgrade, Serbia he knew he had found somewhere with the weight, texture and resources he needed. Belgrade perfectly represents the extremes of the modern city: urban decay, poverty, run-down apartment blocks, bustling market places and aging industrial sites juxtapose the luxury homes of the wealthy, fashionable clubs and restaurants, modern office blocks, prestigious 19th Century civic buildings and public open spaces - stark architectural reminders of society's extremes.

Added dramatic resonance, for both cast and crew, came from the knowledge that Belgrade was the scene of much of the civil unrest brought about by the most recent Balkan conflicts. As one of the first major feature films to shoot in Serbia for many years, the production was given almost unprecedented access to locations that would have been unavailable to them elsewhere. The Serbian Parliament Building was turned into the Roman Senate for the production and the protest scenes on the Senate steps unnervingly mirrored events that took place there during the war. Filming also took place in the Hotel Jugoslavia. Once the region's premiere hotel, it was

partially destroyed by the direct hit of a NATO bomb in 1999 and the bombed out part of the building was utilised for some of the battle scenes.

Serbian support for the film was outstanding. Producer, Gabrielle Tana comments "Ironically, I have a Serbian connection. My father, Dan Tana, is Serbian (and he even appears in the film as a Senator!) He was able to introduce us to a significant Serbian investor, which all dovetailed very well when Ralph chose Belgrade. A company called Work in Progress facilitated things on the ground and we made contact with the Serbian Government, who not only got us extraordinary location access, but the Serbian army as well. That alone was an amazing contribution to the film. In fact, it was priceless as far as production value is concerned."

Casting and interpretation

'Ralph wanted to reflect a contemporary city, which is generally multicultural and multi-lingual, so the people we brought into this picture were really important because they have a different kind of presence to what you normally get in Shakespeare on film,' says producer Colin Vaines. Fiennes worked with his actors and the film's Dialogue Coach, Joan Washington, to make speech as conversational and natural to the modern ear as possible.

Almost from the conception of the film, Vanessa Redgrave was Fiennes' choice for 'Volumnia' and, despite the early false start for the production, her dedication to playing the role remained both strong and inspirational to other cast members.

Likewise, Fiennes was set on rising young American actress, Jessica Chastain for 'Virgilia' after seeing her on stage in New York playing Desdemona in OTHELLO. He also knew early on that he wanted renowned Shakespearian actor, Paul Jesson, for the conspiratorial career politician 'Brutus' having worked with him many times at the RSC.

UK casting Agent, Jina Jay, suggested Scottish actor Brian Cox for Coriolanus' great political mentor and friend, 'Menenius' and she also put forward well-known Irish actor James Nesbitt as the 'man of the people' Tribune, 'Sicinius'. South African John Kani, though surprised to be offered the part, was won over in seconds by Fiennes' ideas and enthusiasm for the film and happily accepted the role of soldier, politician and peacemaker, 'Cominius'.

Belgian actress Lubna Azabal and Israeli actor Ashraf Barhoum, in the roles of the two leading political activists, instantly impressed with their powerful screen presence and interpretation of their roles. And the producers were keen from the start to draw on Serbia's own highly talented pool of actors. Dragan Mićanović, who plays 'Titus Lartius', has been seen in key roles in several international film and TV productions, but also has an award-winning career in Shakespearian theatre within Serbia. Similarly, Slavko Stimac, who plays Aufidius' Volscian Lieutenant, has a long and well established acting career.

But perhaps the most challenging role to cast was that of Coriolanus' mortal enemy, 'Tullus Aufidius'. The part demanded someone with a screen presence to match that of Fiennes' brooding and masculine warrior, as well as a strong profile in film. Gerard Butler was an obvious choice and he was keen from the first approach, not only because he could draw and expand on the experiences of his roles as 'Leonides' and 'Beowulf', but also because he could revisit CORIOLANUS. He took his first professional role as a young actor in Stephen Berkoff's stage production – though he hastens to say that he was only in the chorus. Butler also says, 'Aufidius is just a fantastically complex, heroic and compassionate character and I think the fact that Ralph wanted me to do the movie with him was a huge compliment.'

Battle and Protest

'The great thing about doing Shakespeare on film is that when you are sitting in row 1 3c at the theatre you get to see the scenario from a distance, but on film you get right into the action. You

see these incredible close-ups and nuances – the audience becomes a silent participant in every scene,’ says producer Julia Taylor-Stanley. The camera and sound work bring the audience into close contact with the characters – whether in a battle, protest, Senate chamber or a domestic setting, this sometimes unnerving intimacy draws them directly into the emotional energy and driven dialogue of the piece.

War and political unrest are central themes to the story – the one raising the hero up, the other bringing him down. The production was privileged to have been able to work with the SAJ, Serbia’s prime counter-terrorist unit, in realistically bringing the battle scenes to life. Ralph Fiennes and Dragan Mićanović trained intensively with the SAJ – learning a soldier’s economy of movement, how to carry and fire weapons and how to think tactically in the heat of battle. Most of Rome’s on-screen troops are also serving SAJ members and all the armoured vehicles, tanks and weaponry are real. The Corioles battle scenes vividly depict the chaos, destruction and brutality of war. A ward-winning Director of Photography Barry Ackroyd B.S.C and his camera crew filmed much of the action on handheld cameras in the thick of the battle to achieve the intensity of a soldier’s point of view. It’s fast moving and explosive modern warfare, much of it shot in the town of Pancevo just outside Belgrade. The locals had a week of Roman soldiers, Volscian guerrilla fighters, guns, rocket launchers, armoured vehicles, burning cars and war debris on their streets - which culminated in a dramatic scene with an exploding bus.

Coriolanus’ public interaction with the people and politicians of Rome leads to equally combustible scenes of civil unrest and rioting. Again the camera crew were right in the middle of the argument, debate and intrigue between military, politicians and baying mob. Allowing all of these scenes to grow and develop organically added to the immediacy, fluidity and electric energy of political and martial conflict. The deliberately loose choreography in the scenes at the grain silos, for example, saw Barry Ackroyd with his camera right in the faces of advancing and raging protesters - but supported from behind by a camera assistant to prevent him from falling and being trampled under the feet of the advancing crowd.

Award winning Production Sound Mixer, Ray Beckett C.A.S., picked up the audio chaos of war and riot by not only putting microphones on all the key cast, but by planting 360° pick-up microphones deep within the action.

Creating the Contrasts

Fiennes had a very strong vision of how he wanted the film to look. And for the Volsce, Costume Designer Bojana Nikitović was able to draw on recent history, not only of the Balkans, but also of continued political unrest around the world, to achieve it. The Volsce are an unkempt guerrilla force with no standardised uniform. The costume department raided army surplus stores to kit them out, but included in the range of ill-matched army fatigues are jeans, leather jackets and bandanas. The Volsce are also heavily tattooed, not only with their own insignia, but with religious iconography, skulls, guns and daggers that were specially designed for the production by Make-Up Designer, Daniel Parker. They represent not only the determination and aggression of the Volsce but also their deep spiritual belief that their cause is just. The tattoos worn by Tullus Aufidius are naturally among the most impressive.

The Roman army are a stark contrast. In the latest design of digital fatigues with the latest weaponry, they are professional soldiers, the symbol of the powerful Republic at war – uniform in both look and intent.

Production Designer, Ricky Eyres, created the two insignia to starkly represent the opposing sides. The Roman Eagle, set against a cool petrol blue, a recognisable colour of power and government. The Volscian ‘blades’, placed in a V are, by contrast, a more ‘earthy’ copper colour for the insurgent enemy. Eyres also produced visual reminders of Coriolanus’ and Tullus Aufidius’s differing status with their respective people. Coriolanus’ stencilled face appears on protest

banners carried by the poor of Rome, whereas Aufidius is seen on posters and graffiti all over Corioles – placed there by his supporters. Aufidius has celebrity status, whereas Coriolanus' face represents injustice and discontent to his people.

Eyres notes that much of his team's work was about adding stand out colour to the existing rich texture of Belgrade and Pancevo. Graffiti of all kinds played a major part in this as did, for the battle scenes, the building of some substantial structures – including the city gate of Corioles. Other major works included the construction of the truck stop 'meeting point' on an isolated and windy road in the middle of nowhere and the creation of the secret Volsce hideout in the cold, damp and dark catacombs beneath Belgrade's fort. This saw the set decoration for seven sets including a detention cell, Aufidius's quarters and a meat locker.

Biographies Film-makers

Ralph Fiennes - Coriolanus/Director/Producer

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

Fiennes has worked recently in a wide range of films upcoming, including Ricky Gervais' comedy-drama *CEMETERY JUNCTION*; the fantasy *NANNY MCPHEE AND THE BIG BANG*, with Emma Thompson and reprises the role of the evil Lord Voldemort in the two-part *HARRY POTTER AND THE DEATHLY HALLOWS*. He first appeared as Voldemort in 2005's *HARRY POTTER AND THE GOBLET OF FIRE* and returned to the role in the 2007 blockbuster *HARRY POTTER AND THE ORDER OF THE PHOENIX*.

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

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

His additional film credits include James Ivory's *THE WHITE COUNTESS*; Aardman's Oscar-winning animated film *WALLACE & GROMIT* and *THE CURSE OF THE WERE-RABBIT*; *RED DRAGON*; the Neil Jordan films *THE END OF THE AFFAIR* and *THE GOOD THIEF*; David Cronenberg's *SPIDER*; Martha Fiennes' *CHROMOPHOBIA* and *ONEGIN*; Istvan Szabo's *SUNSHINE*; *MAID IN MANHATTAN*, opposite Jennifer Lopez; the animated musical *THE PRINCE OF EGYPT*; *THE AVENGERS*; *OSCAR AND LUCINDA*, opposite Cate Blanchett; Kathryn Bigelow's *STRANGE DAYS*; *QUIZ SHOW*, directed by Robert Redford; and *WUTHERING HEIGHTS*, in which he made his feature film debut.

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

In 2000, Fiennes returned to the London stage in the title roles of *RICHARD II* and *CORIOLANUS*. In 2002, he originated the role of Carl Jung in Christopher Hampton's *THE TALKING CURE* at the Royal National Theatre and, the following year, played the title role in Ibsen's *BRAND* at the RSC. Fiennes played Mark Anthony in Deborah Warner's 2005 production of *JULIUS CAESAR*, before reuniting with director Jonathan Kent to star in Brian Friel's *FAITH HEALER*. The play opened in

2006 in Dublin and later went to Broadway, where Fiennes earned a Tony Award nomination for his performance.

In 2009, Fiennes opened in the Yasmina Reza play *GOD OF CARNAGE* in London's West End and then starred in Kent's production of *OEDIPUS* at the National Theatre.

John Logan – Screenwriter/Producer

John Logan received the Tony, Drama Desk, Outer Critic Circle and Drama League awards for his play *RED*. It premiered at the Donmar Warehouse in London and at the Golden Theatre on Broadway. He is the author of more than a dozen plays including *NEVER THE SINNER* and *HAUPTMANN*. His work as a screenwriter includes *SWEENEY TODD* (Golden Globe award); *THE AVIATOR* (Oscar, Golden Globe and WGA nominations); *GLADIATOR* (Oscar, Golden Globe and WGA nominations); *THE LAST SAMURAI*; *ANY GIVEN SUNDAY*, and *RKO 281* (WGA award, Emmy nomination).

Gabrielle Tana – Producer

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

Julia Taylor-Stanley – Producer

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

Producers Bob Chartoff, Lynn Hendee and Jason Lau asked Julia to help them produce director Julie Taymor's film of *THE TEMPEST* by William Shakespeare. The film stars Helen Mirren, Russell Brand, Djimon Hounsou and Alfred Molina and is due for release in December 2010.

Julia is now producing an adaptation of Henry James' acclaimed masterwork *THE AMBASSADORS*, with Philippe Carcassonne (*COCO BEFORE CHANEL*), and Janet Dulin Jones. This dark comedy follows the trip of protagonist Lewis Lambert Strether to Europe in pursuit of Chad, his widowed fiancée's supposedly wayward son; he is to bring the young man back from Belle Époque Paris, but he encounters unexpected complications.

Julia is also producing *THE BARRETT'S*, the story of the unconventional love affair between the celebrated Victorian poets, Elizabeth Barrett and Robert Browning. David Parfitt (*SHAKESPEARE IN LOVE*) is also producing this original screenplay by Janet Dulin Jones.

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

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

Colin Vaines – Producer

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

In 1987, he oversaw UK development for Columbia Pictures during David Puttnam's tenure at the studio, subsequently becoming head of development for Puttnam's own production company, Enigma, where he worked on movies including MEMPHIS BELLE.

He made his debut as a producer in 1992 with the Emmy-winning TV film A DANGEROUS MAN: LAWRENCE AFTER ARABIA, which introduced Ralph Fiennes in the title role.

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

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

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

He joined Graham King's GK Films in Los Angeles as co-president of production in 2007, where he became executive producer of THE YOUNG VICTORIA, THE RUM DIARY, starring Johnny Depp, and LONDON BOULEVARD, the directing debut of Oscar-winning writer William Monahan, starring Keira Knightley and Colin Farrell.

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

Christine Langan – Executive Producer

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

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

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

Golden Globes, Best Film and Best Actress at the BAFTAs, and Best Actress for Helen Mirren at the Academy Awards.

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

Recent releases include: Lone Scherfig's Academy Award-nominated and BAFTA Award-winning AN EDUCATION; Armando Iannucci's award-winning IN THE LOOP, Tom Hooper's THE DAMNED UNITED and John Crowley's IS ANYBODY THERE? starring Michael Caine. Both Jane Campion's BRIGHT STAR and Andrea Arnold's FISH TANK were nominated for BAFTAs, and FISH TANK won the 2009 Cannes Jury Prize. Other critical and box office successes include Mark Herman's THE BOY IN THE STRIPED PYJAMAS and Saul Dibb's THE DUCHESS, which was the highest grossing independent film at the British box office in 2008.

Forthcoming projects for 2010 include STREETDANCE, Britain's first-ever 3-D movie, Nigel Cole's MADE IN DAGENHAM, Stephen Frears' TAMARA DREWE, Rowan Joffe's feature debut BRIGHTON ROCK, and Ayub Khan Din's follow up to EAST IS EAST, WEST IS WEST, directed by Andy de Emmony.

Barry Acroyd BSC – Director of Photography

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

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

They have since worked together on FRIENDS AND CROCODILES and GIDEON'S DAUGHTER. Alongside CORIOLANUS, Barry's recent projects include THE GREEN ZONE, directed by Paul Greengrass, with whom he also worked on UNITED 93. The forthcoming HBO /BBC drama THE SPECIAL RELATIONSHIP, directed by Richard Loncraine, will air later this year as will his second collaboration with Kathryn Bigelow, A MIRACULOUS YEAR, also for HBO.

Nic Gaster – Editor

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

With Roger Michell, he has forged a successful relationship, having worked on THE MOTHER, ENDURING LOVE and VENUS. Nic also edited the cult film Brothers of the Head directed by Keith Fulton, and Duncan Jones' BAFTA winning film, MOON.

Most recently Nic has worked on Jake Scott's first feature, WELCOME TO THE RILEYS.

Ricky Ayers – Production Designer

Ricky Eyres left the building sites of East London as a youth to pursue a dream of a life in film during the inspirational times of Punk Rock. Going to art school in the late 70's, against all the expectations of the turbulent political times, he got involved with Jim Henson's revolutionary THE DARK CRYSTAL. This inspired work from him that culminated in a move to Lucasfilm at a time of digital FX taking over from the more traditional process FX. Eyres learnt his craft on the ground breaking YOUNG INDIANA JONES series, becoming Production Designer on the third series and on subsequent MOVIES OF THE WEEK.

For American productions coming through the UK, Eyres worked on THE JACKAL as Supervising Art Director in the US, and on SAVING PRIVATE RYAN in the UK and Ireland. He also worked on STAR WARS in the UK and Tunisia, but his breakthrough was as Production Designer on Henson's cult sci-fi series FARSCAPE, shot in Australia to much critical acclaim. Between times he was Art Director on Paramount's remake of ALFIE, which led to further features, STORMBREAKER, the epic SOLOMON KANE and his involvement in creation of the Terry Pratchett's DISC WORLD, with three TV movies completed: THE HOGFATHER; THE COLOUR OF MAGIC; GOING POSTAL.

Recent work also includes Philip Ridley's HEARTLESS, and critically acclaimed THE DISAPPEARANCE OF ALICE CREED for Cinema NX. Following CORIOLANUS, Eyres went on to art direct on the horror sci-fi thriller, THE DARKEST HOUR.

Ilan Eshkeri – Compose

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

Born in London into a musical family, Ilan grew up playing the violin and later played guitar in bands. He studied music and English literature at Leeds University.

Ilan most recently composed for world famous classical pianist Lang Lang, a piece which has been released as a Christmas Special. Earlier this year Ilan co-composed KICK-ASS, the US No.1 box office hit. Other notable work includes scoring Warner's Bros' martial arts adventure NINJA ASSASSIN, Dino DeLaurentiis' HANNIBAL RISING and producing the BAFTA-nominated score to SEX & DRUGS & ROCK & ROLL.

Early in his career Ilan composed the score to Matthew Vaughn's LAYER CAKE which earned him a nomination for 'Discovery of the Year' at the World Soundtrack Awards. His epic score to STARDUST ensured a further nomination as 'Breakout Composer of the Year', and also won him the International Film Music Critics Association award for 'Best Original Score'.

Eshkeri also collaborates with bands and solo artists. He arranged some of Annie Lennox's best known songs for a one-off Radio 2 concert with her and the BBC Symphony Orchestra. He also worked with David Gilmour on his last album *On An Island*, co-wrote an upcoming release with the band The Cinematic Orchestra, and collaborated with electronic music legend Amon Tobin to transform his work into symphonic pieces, which were performed at The Royal Albert Hall. Eshkeri also wrote the song 'Only You' for Sinéad O'Connor, and worked with Take That on the film *Stardust*.

Ilan learned the art of film composition first-hand by working closely with Michael Kamen, Ed Shearmur and Steve McLaughlin. He has a passion for performed music, and enjoys living and working in London where his compositions are played by many of the world's best musicians.

Bojana Nikitović – Costume Designer

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

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

Nikitovic's extensive wardrobe design work for the live performing arts includes the ballets, THE FIRE BIRD, ROMEO AND JULIET and MAJERLING. Her Opera work includes that of assistant costume design on Luc Bondy's TOSCA at the Metropolitan in New York. However, most of her work has been in theatre and includes many Shakespeare productions: ROMEO AND JULIET; MEASURE FOR MEASURE; HAMLET; TROILUS AND CRESSIDA; A MIDSUMMER NIGHT'S DREAM. Other work includes: Dostojevski's CRIME AND PUNISHMENT and THE KISS OF THE SPIDER WOMAN; Dickens' OLIVER TWIST; Moliere's THE HYPOCHONDRIAC, SCHOOL FOR WOMEN and THE MISANTROP. After CORIOLANUS, Nikitovic went on to design costume for LE NOZZE DE FIGARO for the National Theatre in Belgrade.

Daniel Parker - Make-up and Hair Designer

Daniel Parker was born into a film industry family in 1960. His father, Charles, was a make-up artist and his mother, Marilyn, in continuity, so it is no surprise that Parker spent a considerable amount of his childhood on film sets. His father's gift of a make-up box when he was seven saw Parker make an early foray into the profession by doing make-up for school plays. When he was just nine years old, he also helped his father sculpt Vanessa Redgrave's prosthetic hump for Ken Russell's film, THE DEVILS.

However, following his father's death, Parker was persuaded by his mother to go into production rather than make-up if he wanted to take up a career in film. So he started as a runner at 20th Century Fox in Soho, moving in 1980 in to his first film, RAIDERS OF THE LOST ARK, as a production runner. In 1982, having been unable to get into the production side of RETURN OF THE JEDI, he was offered a job in the make-up department. Initially thinking it was just for one film, Parker never looked back - despite never having had any formal training in the art, it was in his blood. He had no choice but to learn quickly and had the pleasure of doing so under some of the best in the business as he worked his way up. This led to Parker working on INDIANA JONES AND THE TEMPLE OF DOOM and A PASSAGE TO INDIA as well as several smaller movies. His first chief make-up artist role came in 1983 on Wolfgang Peterson's ENEMY MINE when he was just 23 years old.

Since that time, his reputation for make-up and prosthetics has grown and has seen his work on upwards of 70 productions including: THE HURT LOCKER; APOCALYPTO; Wolfgang Petersen's TROY; THE LAST SAMURAI; THE AVENGERS; Anthony Minghella's THE ENGLISH PATIENT; JUDE THE OBSCURE; Kenneth Branagh's FRANKENSTEIN (for which his prosthetics and animatronics work received an Academy Award nomination); Neil Jordan's THE CRYING GAME; ROBIN HOOD PRINCE OF THIEVES; Franco Zeffereilli's HAMLET; EMPIRE OF THE SUN. For his TV work Parker received an RTS nomination for KROD MANDOOON, won a BAFTA for THE GATHERING STORM and was nominated for EMMY for BAND OF BROTHERS. Parker also co-founded respected special effects company Animated Extras in 1987, leaving the business in 2000.

Ray Beckett CAS - Production Sound Mixer

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

AND DUST, followed by two other films - THE BOSTONIANS and A ROOM WITH A VIEW, for the latter of which he received a BAFTA nomination.

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

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

Biographies - Cast

Ralph Fiennes - Coriolanus (see Film-makers)

Gerard Butler - Tullus Aufidius

Gerard Butler solidified himself as a leading man when he starred as the bold and heroic King Leonidas in Zack Snyder's blockbuster film 300. The film broke box office records in its opening weekend and went on to earn more than \$450 million worldwide.

Butler most recently starred opposite Jennifer Aniston in Sony Picture's THE BOUNTY HUNTER. He also lent his voice as one of the lead characters, Stoick, in the Dreamworks animated film HOW TO TRAIN YOUR DRAGON.

Butler also appears in MACHINE GUN PREACHER directed by Marc Forster.

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

Though perhaps best known for his action-adventure films, Butler can easily cross genres. In March of 2008 Butler was seen in the children's adventure film NIM¹S ISLAND opposite Jodie Foster and Abigail Breslin. In December 2007, Butler starred in the romantic drama P.S. I LOVE YOU with Hilary Swank.

He previously starred in the film version of Andrew Lloyd Webber¹'s THE PHANTOM OF THE OPERA. He also earned critical acclaim for his work opposite Emily Mortimer in the independent feature DEAR FRANKIE, which screened at the Cannes Film Festival. Butler has also starred in BEOWULF & GRENDEL, THE GAME OF THEIR LIVES, TIMELINE, LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE and REIGN OF FIRE.

In 1997, Butler made his feature film debut in John Madden¹'s award-winning drama HER MAJESTY, MRS. BROWN, starring Judi Dench. His early film work includes roles in FAST FOOD, ONE MORE KISS, HARRISON¹S FLOWERS and the 1999 screen adaptation of Chekhov¹'s THE CHERRY ORCHARD.

Born in Scotland, Butler made his stage debut at the age of twelve in the musical OLIVER, at Glasgow's famous Kings Theatre. As a young man, his dreams of acting were temporarily deterred and he went on to study law for seven years before returning to the stage in London. In 1996, he landed the lead role in the acclaimed stage production of TRAINSPOTTING. He later starred on the London Stage in such plays as SNATCH and the Donmar Warehouse production of Tennessee Williams'SUDDENLY LAST SUMMER, opposite Rachel Weisz.

Brian Cox – Menenius

Brian Cox is an award-winning actor of the stage, screen and television. A veteran of more than 50 feature films, he appeared in the independent films RED and THE ESCAPIST, both of which were official selections at the 2008 Sundance Film Festival and released worldwide this year.

He stars in the feature film THE GOOD HEART, co-starring Paul Dano. He is also a member of the voice cast for THE FANTASTIC MR. FOX directed by Wes Anderson. He recently starred in TELL-TALE, directed by Michael Cuesta (L.I.E.). He filmed THE DAY OF THE TRIFFIDS in the UK for the BBC with an all-star cast including Vanessa Redgrave, Dougray Scott, and Joely Richardson. He also starred in THE TAKE, a mini-series for Sky TV in the UK. He recently wrapped production on IRONCLAD in Wales, in which he stars alongside Paul Giamatti and Derek Jacobi.

Cox appeared in Ryan Murphy's *RUNNING WITH SCISSORS*, Woody Allen's critically acclaimed *MATCH POINT*, Wes Craven's acclaimed *RED EYE*, and in the hit action thriller sequel *THE BOURNE SUPREMACY*, reprising the role he first played in the 2002 blockbuster *THE BOURNE IDENTITY*. He made a memorable cameo appearance as famed attorney Melvin Belli in the star-studded thriller *ZODIAC*.

Cox earned AFI and Independent Spirit Award nominations for his work in the critically hailed independent film "L.I.E.," and also shared in a Screen Actors Guild (SAG) Award nomination as part of the ensemble cast in Spike Jonze's "Adaptation." His long list of film credits include "X2," "25th Hour," "The Ring," "Troy," "The Rookie," "The Affair of the Necklace," "For Love of the Game," "Rushmore," "Desperate Measures," "The Boxer," "Kiss the Girls," "Braveheart," "Rob Roy," "Hidden Agenda" and "Nicholas and Alexandra." His first American film role was his chilling portrayal of the original Hannibal Lecter in Michael Mann's "Manhunter."

On television, Cox delivered a striking performance as Hermann Goering in the miniseries *NUREMBERG*, for which he won an Emmy Award and was nominated for Golden Globe and SAG Awards. He also earned an Emmy Award nomination for his guest appearance on the comedy series *FRASIER*. He also co-starred as flamboyant theatre producer Jack Langrish in the third season of HBO's hit original series *DEADWOOD*.

Born in Scotland, Cox trained at the London Academy of Music and Dramatic Arts and has appeared in dozens of plays on the stages of London, New York and Scotland. Repeatedly honoured for his work in the theatre, Cox won two Olivier Awards for his performances in *RAT IN THE SKULL* and *TITUS ANDRONICUS*; British Theatre Association Drama Awards for Best Actor for his work in *THE TAMING OF THE SHREW* and *STRANGE INTERLUDE*; and the Lucille Lortel Award, as well as Drama Desk and Outer Critics Circle nominations, for *ST. NICHOLAS*. He spent eight months in London's West End, starring as Max in Tom Stoppard's *ROCK 'N ROLL*, a role he reprised on Broadway earlier this year.

Cox has helmed stage productions of *I LOVE MY LIFE*, *MRS. WARREN'S PROFESSION*, *THE PHILANDERER*, *THE MASTER BUILDER* and *RICHARD III*. He made his television directorial debut on the critically acclaimed HBO prison drama "Oz."

A prolific writer, Cox has authored two non-fiction books: *The Lear Diaries* and *Salem to Moscow: An Actor's Odyssey*. He has contributed to the *New York Times Arts & Leisure* section, and has written articles for a number of other publications.

In 2003, Cox's contributions to the arts were honoured by Queen Elizabeth II, who named him a Commander of the British Empire. In 2006, Empire Magazine (UK) honoured his film achievements with the Empire Icon Award. In 2007, the UK Film Council named him one of the Top 10 powerful British film stars in Hollywood today.

Vanessa Redgrave - Volumnia

CORIOLANUS is Vanessa Redgrave's first filmed Shakespeare role, although her Rosalind in *AS YOU LIKE IT* was taped in a studio by the BBC in 1963. She directed *ANTONY AND CLEOPATRA* six times for the stage in Europe, in Houston and at the Public Theater in New York (1996-'97). She played Cleopatra in all of these productions.

In October 1992, she saw the great actor Will Quadflieg play *KING LEAR* at the Thalia Theater in Hamburg, directed by Jurgen Flimm. This performance and production remain her favourite, surpassing even that of her own father (Sir Michael Redgrave).

Vanessa played in CORIOLANUS with Sir Laurence Olivier, in OTHELLO with Paul Robeson, and in A MIDSUMMER NIGHT'S DREAM with Charles Laughton at Stratford on Avon (1959).

She played Rosalind in AS YOU LIKE IT, and also Katherina in THE TAMING OF THE SHREW for the Royal Shakespeare Company in 1961-'62.

She played Prospero in THE TEMPEST for Mark Rylance season at the Shakespeare Globe Theatre in London in 2000, directed by Lenka Udovicki.

Vanessa Redgrave is currently playing in DRIVING MISS DAISY by Alfred Uhry at the Golden Theater on Broadway, with James Earl Jones and Boyd Gaines, which runs to April 9th. She is able to attend the world premiere of Ralph Fiennes film CORIOLANUS at the Berlin Film Festival by kind permission of the play's producers.

Her most recent film, shot in Berlin in 2010 in the Babelsberg studios, is Roland Emmerich's ANONYMOUS in which Vanessa plays the old Queen Elizabeth I. Joely Richardson, Vanessa's daughter, plays the young Queen. The film will open in the United States this September.

HBO televised THE FEVER in 2007, directed by Carlo Nero, and produced by Jason Blum, Wallace Shawn, Carlo Nero, and based on Mr Shawn's play. Vanessa co-produced and was nominated for the Screen Actors Guild Best Actress in Television Film award in 2008.

Jessica Chastain - Virgilia

Born and raised in Northern California, Jessica attended the Juilliard School in New York City. While there she starred in ROMEO AND JULIET and went on to receive glowing reviews for her performances in THE CHERRY ORCHARD opposite Michelle Williams at Williamstown, and Richard Nelson's RODNEY'S WIFE opposite David Strathairn off-Broadway at Playwright's Horizons.

Chastain will next be seen starring opposite Brad Pitt in the drama TREE OF LIFE, written and directed by Terrence Malick for River Road Productions. The story concerns the loss of innocence as seen through the eyes of the son of the characters played by Chastain and Pitt. The film was shot in Texas in early 2008 and also stars Sean Penn.

In 2009, Jessica played the role of Desmonda in the classic play OTHELLO opposite Phillip Seymour Hoffman. Directed by Peter Sellars, the project ran beginning in Vienna, then Germany and finishing in New York.

Jessica stars as the female lead in Miramax's THE DEBT alongside Helen Mirren and Sam Worthington. Chastain is an Israeli Mossad agent sent on a mission to apprehend the WWII Nazi surgeon from the concentration camp who tortured Jewish prisoners. Production took place in Budapest and Tel Aviv.

Jessica will also be seen in Ami Mann's upcoming feature film, THE FIELDS. This psychological thriller is based on true events that took place in a small Pennsylvania town in 1973. In this project Jessica will star alongside Sam Worthington and Chloe Moretz.

She recently wrapped production on Dreamworks' adaptation of the best-selling Kathryn Stockett novel THE HELP playing Celia Foote, an insecure Southern lady constantly trying to fit in with the high society women who reject her. The story centers on black maids working in white households in the early 1960s in Jackson, Miss. Viola Davis, Emma Stone, Bryce Dallas Howard and Octavia Spencer are among the cast.

Chastain will soon begin filming WETTEST COUNTY, opposite Shia LaBeouf and Tom Hardy. The film will be directed by John Hillcoat and produced by Doug Wick.

At the senior class Juilliard showcase, Jessica landed a coveted talent deal with Emmy award winning executive producer and writer John Wells, the show runner of E.R., WEST WING and producer of WHITE OLEANDER. After completing a pilot for John Wells and director PJ Hogan (MY BEST FRIEND'S WEDDING), Jessica returned to the stage in the Los Angeles Wadsworth Theatre production of SALOME, where Academy Award Winners Estelle Parsons (director) and Al Pacino hand picked Jessica to play the title role of SALOME opposite Al. Continuing the collaboration, producer Barry Navidi commenced the film version of SALOME entitled WILD SALOME directed by Al Pacino, where they filmed behind the scenes and portions of the play's production.

Jessica's stage work in 'SALOME' received enormous critical attention and led to her landing the dynamic title role of JOLENE in the Dan Ireland directed production opposite Rupert Friend, Frances Fisher, Dermot Mulroney and Michael Vartan. This adaptation of the E.L. Doctorow ("Ragtime") short story JOLENE depicts a young woman's odyssey of relationships over the course of ten years. Jessica won the Best Actress Award at the 2008 Seattle Film Festival for this role.

John Kani – General Cominius

John Kani is an actor, a director and a playwright. His film credits include: THE WILD GEESE; THE GRASS IS SINGING; MARIGOLDS IN AUGUST; VICTIMS OF APARTHEID; AN AFRICAN DREAM; OPTION; A DRY WHITE SEASON; SARAFINA; SATURDAY NIGHT AT THE PALACE for which he won a Taormina Golden Award at the Milan International Festival. He appeared in: KINI AND ADAMS; GHOST AND THE DARKNESS with Michael Douglas and Val Kilmer; THE TICHBOURNE CLAIMANT with Robert Pugh and Sir John Gielgud; THE FINAL SOLUTION; THE ENDGAME; THE WHITE LION. For Television, he has appeared in THE HILLSIDE for SA BC and SILENT WITNESS for the BBC.

On stage, he has appeared at Johannesburg's Market Theatre in, among others: THE BLOOD KNOT; DRIVING MISS DAISY; THE NATIVE WHO CAUSED ALL THE TROUBLE; OTHELLO; THE LION AND THE LAMB; SIZWE BANZI IS DEAD; THE ISLAND; WAITING FOR GODOT; THE DEATH OF BESSIE SMITH; PLAYLAND; DUET FOR ONE; MY CHILDREN MY AFRICA, which won him an AA Life Vita Award in 1990; HEDDA GABLER; DANCE OF DEATH; THE LION AND THE LAMB and the Shakespeare Compilation LADIES AND GENTLEMEN, SHAKESPEARE! At the Market Theatre, John has also directed GOREE and BLUES AFRICA CAFÉ by Matsamela Mnaka, KAGOOS by Kessie Govender and more recently THE MEETING by Jeff Stetson.

As well as acting in SIZWE BANZI IS DEAD and THE ISLAND, John also co-wrote the plays with Athol Fugard and Winston Ntshona. He won the Tony Award on Broadway for Best Actor for his performance in the productions in 1974/75.

He has worked with Athol Fugard and The Serpent Players since 1965. Together they created THE COAT, THE LAST BUS, FRIDAY'S BREAD ON MONDAY, THE CURE AND THE SELLOUT, all performed to audiences in the townships. Kani also directed most of the Serpent Players productions under the mentorship of Athol Fugard & THE BACCHAE, FRIDAY'S BREAD ON MONDAY, THE LAST BUS, SELLOUT, THE JUST and THE DEVIANT among others.

In 1989, together with Barney Simon, Kani founded the Market Theatre Laboratory & a drama school for all the young people who could not be admitted to university through lack of funds or required educational qualification. The Lab now also has outreach and community training programs and stages Community Festivals annually.

Kani also wrote and starred in the much acclaimed NOTHING BUT THE TRUTH at the Market Theatre. In 2003 the play won three Fluer du Cap Awards for Best Actor, Best New South African Play and Best Director for Janice Honeyman. The play was successfully at the Lincoln Centre Theatre in New York where Kani received an award for his contribution to Excellence in International Theatre presented to him by Harlem Arts Alliance and the New York Theatres. It also received five Naledi Awards in Johannesburg 2004 including Best Actor, Best New South African Play and Best Production for 2003. In 2004-5 the play toured Los Angeles, Boston and Australia. Kani made his film directorial debut with NOTHING BUT THE TRUTH. Awards received were The Silver Stallion for Best Picture at FESPACO, the Ecran Dior for Best Picture and Best Director at the Cameroon International Film Festival, Best Picture and Best Actor at the Zimbabwe International Film Festival, the Best African Film at the Milan Film Festival and the Inaugural Ousmane Sembene Award from the Ecobank Foundation for his contribution to the advancement of the arts industry in Africa.

Kani's London stage productions include: SIZWE BANZI IS DEAD; THE ISLAND, which won him an Evening Standard Award nomination; WAITING FOR GODOT at the Old Vic; MASTER HAROLD AND THE BOYS; at the Royal National Theatre, MY CHILDREN MY AFRICA which won him an Olivier Award; and PLAYLAND at the Donmar Warehouse in the West End. In 2000 he performed in THE ISLAND at The Royal National Theatre, which was preceded by a season at Peter Brook's theatre, The Bouffe Du Nord in Paris and short season at Stockholm's Stadsteater. This was followed by seasons of the play in Montreal, Canada and at The Kennedy Centre in New York. In 2002 THE ISLAND was a sell-out in London's West End.

Kani has won an M-Net Plum Award and another CLIO award in New York. For his commercial direction as well as being awarded the Avante Hall of Fame award from the South African Film, Television and Advertising Industry.

The National African Federated Chamber of Commerce awarded Kani a Merit Award for his contribution to the advancement of culture in South Africa. He has also been awarded: the Rotary Club's Paul Harris Fellowship Award; an Honorary Doctorate of Philosophy from the University of Durban Westville and in April; an Honorary Doctorate of Literature from Rhodes University, Grahamstown; the Hiroshima Foundation Award for Peace in Stockholm; The African Renaissance Merit Award for his contribution to the development of African Film Industry, by The South African Film and Television Industry; Titan of The Century Award by Tribute Magazine's Black Business Forum which recognizes Black Achievers, as The Best Performing Artist of the past Century; Leadership and Service Award from South African Breweries for his extraordinary contribution in Arts and Culture in South Africa. On the 27th of September 2005 the president of the Republic of South Africa, Mr Thabo Mbeki, bestowed The Order of Ikhamanga Silver in recognition for his contribution to a democratic, non- racial, non - sexist South Africa through his work in the Arts.

2009 Kani was further awarded the Lifetime Achievement Award by both the Arts and Culture Trust and the Nelson Mandela Metropole of Port Elizabeth for his contribution to the arts. 2010 the Turquoise Harmony Institute presented him with a Lifetime Achievement Award for his contribution to peace through dialogue in South Africa. In 2010 the South Africa Film and Television presented him with a Lifetime Achievement Award for his contribution to the film and television industry in South Africa.

John Kani is a Trustee of the Market Theatre Foundation. Chairman of the Apartheid Museum Board a member of Urban Brew and The Green Trust-WWF.

James Nesbitt – Sicinius

James Nesbitt is a familiar and popular face to many around the world having appeared in both feature films and highly popular television productions in roles varying from comical to

deadly serious. Feature film appearances include: LOVE LIES BLEEDING, JUDE and WELCOME TO SARAJEVO, all directed by Michael Winterbottom; WAKING NED; WOMEN TALKING DIRTY; THE MOST FERTILE MAN IN IRELAND; Peter Cattaneo's LUCKY BREAK; Danny Boyle's MILLIONS; Woody Allen's MATCH POINT; THE LIGHTHOUSE KEEPER; CHERRY BOMB; OUTCAST; MATCHING JACK; Emilio Estevez's THE WAY. Nesbitt won the Stockholm Film Festival Best Actor Award and the British Independent Film Awards (BIFA) Best Actor Award for his highly acclaimed performance in Paul Greengrass's powerful drama documentary set during the troubles in Northern Ireland, BLOODY SUNDAY

Among his many television appearances are Adam in the much loved COLD FEET, for which he won ITV British Comedy Awards Best Comedy Actor, and the lead in the BBC's modern take on Jekyll and Hyde, JEKYLL, for which he received a Golden Globe nomination in 2008. Other work includes: SOLDIER, SOLDIER; BALLYKISSANGEL series 2; PLAYING THE FIELD series 2; TOUCHING EVIL; Nick in THE MILLER'S TALE, a contemporary retelling of one of Chaucer's Canterbury Tales; 5 series of MURPHY'S LAW; Hans M Prince in CINDERELLA; Pontius Pilate in THE PASSION; MIDNIGHT MAN; OCCUPATION; THE DEEP.

On stage Nesbitt has been seen as: Socrates in SHOOT THE CROW; Damien in PADDYWACK; Jesus in DARWIN'S FLOOD at London's Bush Theatre. He has also appeared in UP ON THE ROOF, HAMLET and UNA POOKA.

Paul Jesson – Brutus

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

His myriad television appearances include playing Kenneth Baker in the drama about the last days in government of Margaret Thatcher, MARGARET, and Bradshaw in the English Civil War drama, THE DEVIL'S WHORE. He has taken part in several popular British television series and as Scipio in HBO's lavish, multi-award winning series ROME. He was in many of the BBC's Shakespeare series including Clarence in RICHARD III, Cloten in CYMBELINE, First Citizen in CORIOLANUS and Costard in LOVE'S LABOUR'S LOST.

But Jesson is perhaps most recognised for his truly extensive and varied work on the British stage with some of the most prestigious theatre companies and directors in the country. Recently he has been seen in Mike Bartlett's Olivier Award winning play COCK directed by James Macdonald and in Sam Mendes' THE WINTER'S TALE as Camillo and THE CHERRY ORCHARD as Gayev in New York and London. Again with Mendes he was Sir Toby Belch in TWELFTH NIGHT at the Donmar and in New York. He worked with the eminent German director Peter Stein as Sorin in THE SEAGULL and as Pandarus in TROILUS AND CRESSIDA. He was nominated for a Scottish Critics' Award for his performance as Willy Loman in DEATH OF A SALESMAN. For the Royal Court appearances include: FALKLAND SOUND/VOCES DE MALVINAS, THE NORMAL HEART, for which he won an Olivier Award for the Outstanding Performance in a Supporting Role, A LIE OF THE MIND and Shamrayev in THE SEAGULL. At the National his roles include Gooper in CAT ON A HOT TIN ROOF, Lovborg in HEDDA GABLER, Horatio in HAMLET, Anderson in THE DEVIL'S DISCIPLE, Lord Burleigh in MARY STUART and at the Royal Shakespeare Company, Ulysses in TROILUS AND CRESSIDA, Peachum in THE BEGGAR'S OPERA, Polixenes in THE WINTER'S TALE, Shakespeare in BINGO, Prospero in THE TEMPEST and the title role in HENRY VIII.

Lubna Azabal – Tamora

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

Her numerous film appearances include André Techine's LOIN; Robert Kechichian's ARAM; Michel Deville's UN MONDE PRESQUE PAISIBLE; Tony Gatlif's EXILS (Cannes 2004 – Stage Directing Award); Hany Habbu Assad's PARADISE NOW (winner of the Golden Globes 2006 Best Foreign Language Film); Tadmor & Nattiv's STRANGERS (for which she won Most Promising Actress at the Jerusalem Film Festival); Jalil Lespert's 24 MESURES; Ridley Scott's BODY OF LIES; Denis Villeneuve's INCENDIES; Braden King's HERE. She will also be seen in Alexandre Arcady's upcoming movie COMME LES 5 DOIGTS DE LA MAIN and in Gabriel Range's, as yet untitled, historical thriller about the slave trade.

On television she has been seen in S. Munt's BAJO EL MISMO CIELO (SOUS LE MEME CIEL); O Miret's ON ACHEVE BIEN LES DJ; and recently in the BBC drama OCCUPATION, directed by A. Nabal.

Lubna's theatre work has seen her appearing in; DONA ROSITA and L'HORLOGE ET LE DESERT, both stage directed by R. El Assri; UNE NUIT ARABE, stage director F. Belier-Garcia; LE TAMPON VERT, stage director J.L. Martinelli; L'ILE DES ESCLAVES, stage director I. Brook

Ashraf Barhom – Cassius

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

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

During this time Ashraf also worked in feature film, appearing in THE SYRIAN BRIDE and PARADISE NOW. He was nominated for an Israeli Oscar for his performance in the lead role of Ahmed in THE NINTH MONTH. In 2006 he made his first movie in America, THE KINGDOM, where he played the role of Colonel AlGazi opposite Jaime Fox. In 2008 he appeared as Ammonius in AGORA and also plays Ozal in CLASH OF THE TITANS.

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

Dragan Mićanović – Titus Lartius

Dragan Mićanović has been seen on film as Victor in Guy Richie's ROCKNROLLA; Ilya in James Ivory's THE WHITE COUNTESS; Dragan in Matthew Vaughn's LAYER CAKE; and Michelle Petrov in Joel Schumacher's BAD COMPANY. He has also taken the lead role in many films including; John Duigan's THE ENGAGEMENT; WHEELS (directed by Djordje Milosavljevic); BARKING AT STAIRS (directed by Zdravko Sotra); BLUE TONE; PREMEDITATED MURDER; and Aka Popovik's DARK IS THE NIGHT, which won the audience award at The Nis Film Festival. As well as CORIOLANUS, Dragan will also soon be seen in Stevan Filipovic's SISANJE (English title SKINNING) and Predrag Velinovic's MOTEL NANA.

His British television appearances include: ASHES TO ASHES; CASUALTY; CUTTING IT; SPOOKS; ULTIMATE FORCE; AUF WIEDERSEHEN PET 2; MURDER ROOMS. He has also been seen in many series for Yugoslavian television.

Dragan's substantial theatre work includes many appearances in productions for the Yugoslav Drama Theatre where he has played the title role in HAMLET; Porcia in THE MERCHANT OF VENICE;

Alceste in *THE MISANTHROPE*, for which he won The Theatre Critics Award for Best Actor of the Year; Simon in *POWDER KEG*; Danny Shapiro in *SEXUAL PERVERSITY IN CHICAGO*; Laertes in *HAMLET*, for which he won the Yugoslav Drama Theatre National Award for Best Actor. He has twice won the National Award for Best Actor through his stage work for the Belgrade Theatre: as Romeo in *ROMEO & JULIET*; and as Lysander in *A MIDSUMMER NIGHT'S DREAM*. He has appeared at London's Shakespeare's Globe as Fontinbras in *HAMLET* and in various roles in *ANTIPODES*. At The Royal Court he appeared in Stephen Gilmore's *NATURALISED*.

CAST
In order of appearance

Tullus Aufidius
Caius Martius Coriolanus
First Citizen (Tamora)
Second Citizen (Cassius)

Citizens

Menenius
Volsce Lieutenant
Young Roman Soldier
1st Soldier
2nd Soldier
General Cominius
1st Senator
2nd Senator
Titus Lartius
Volsce Politician
1st Volsce Soldier
2nd Volsce Soldier
Young Martius
Virgilia
Volumnia
Maid
Old Man in Corioles
Tribune Brutus
Tribune Sicinius
TV Anchorman
TV Pundits

3rd Senator
4th Senator
Young Senator
Cleaner in Corridor
War Vet
Jamaican Woman

GERARD BUTLER
RALPH FIENNES
LUBNA AZABAL
ASHRAF BARHOM
ZORAN ČIČA
MILOŠ DABIĆ
NICOLAS ISIA
ZORAN MILJKOVIĆ
MARIJA MOGBOLU
MILAN PEROVIĆ
NENAD RISTIĆ
LAWRENCE STEVENSON
MARKO STOJANOVIĆ
TAMARA KRCUNOVIĆ
ZU YU HUA

DANIJELA VRANJEŠ
BRIAN COX
SLAVKO ŠTIMAC
IVAN ĐORĐEVIĆ
RADOVAN VUJOVIĆ
JOVAN BELOBRKOVIĆ
JOHN KANI
DAN TANA
MIODRAG MILOVANOV
DRAGAN MIĆANOVIĆ
RADOSLAV MILENKOVIĆ
RADOMIR NIKOLIĆ
ZORAN PAJIĆ
HARRY FENN
JESSICA CHASTAIN
VANESSA REDGRAVE
ELIZABETA ĐOREVSKA
DUŠAN JANIĆIJEVIĆ
PAUL JESSON
JAMES NESBITT
JON SNOW
DAVID YELLAND
NIKKI AMUKA-BIRD
ANDREJA MARIČIĆ
SVETISLAV GONCIĆ
UROŠ ZDJELAR
BORA NENIĆ
SLOBODAN BODA NINKOVIĆ
MONA HAMMOND

Young Man in Market
Shopkeeper
TV War Correspondent
Camp Barber

SLOBODAN PAVELKIĆ
DRAGOLJUB VOJNOV
KIERON JECCHINIS
MIRKO PANTELIĆ

Stunt Co-ordinator
Local Stunt Co-ordinator
Stunt Double for Mr Fiennes
Stunt Double for Mr Butler

ROWLEY IRLAM
SLAVIŠA IVANOVIĆ
JAMES GROGAN
RICK ENGLISH

Stunt Performers

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

Line Producer

ANĐELKA VLAISAVLJEVIĆ

Associate Executive Producers

Post Production Supervisor

MEG CLARK

Script Supervisor

SUSANNA LENTON

Dialogue Coach

JOAN WASHINGTON

Supervising Production Accountant

DEBBIE MOORE

Art Director

RADE MIHAJLOVIĆ

TV Unit Director

BEN QUINN

Special Effects Supervisor

JASON TROUGHTON

Supervising Sound Editor

OLIVER TARNEY

Dialogue & ADR Editor

SIMON CHASE

Music Producer

STEVE McLAUGHLIN

Gaffer

HARRY WIGGINS

End Title Song performed by

LISA ZANE

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"B" Camera & Steadicam Operator SVETOMIR PAJIĆ - KIVI
"B" Camera Focus Puller DRAŠKO PEJANOVIĆ
"B" Camera Clapper Loader BRANISLAV STOJANOVIĆ
Central Loader ZORAN ŽIVKOVIC - ŽIKA

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Key 2nd Assistant Director VESNA MILIĆ
2nd 2nd Assistant Directors
Key Set PA RADOŠ VUČIĆ
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Assistant to Mr Fiennes (Serbia) MAŠA NEŠKOVIĆ
Assistant to Mr Butler AMY LOUISE TRIPODI
Assistant to Ms Tana & Mr Vaines ZRNKA MIŠKOVIĆ PETROVIĆ
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Costumiers
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Performed by Sheer.K
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