

SALMA
HAYEK

VINCENT
CASSEL

TOBY
JONES

JOHN C.
REILLY

MATTEO GARRONE, RAI CINEMA, JEREMY THOMAS PRESENT
IN ASSOCIATION WITH HANWAY FILMS, NEW SPARTA FILMS, LE PACTE

TALE of TALES

A FILM BY
MATTEO GARRONE



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES



MATTEO GARRONE RAI CINEMA JEREMY THOMAS

PRESENT

IN ASSOCIATION WITH

HANWAY FILMS NEW SPARTA FILMS LE PACTE

AN ITALY-FRANCE CO-PRODUCTION
ARCHIMEDE AND LE PACTE

WITH

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SALMA HAYEK, VINCENT CASSEL, TOBY JONES AND JOHN C. REILLY

TALE of TALES



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

A FILM BY

MATTEO GARRONE

INSPIRED BY

"IL RACCONTO DEI RACCONTI" BY GIAMBATTISTA BASILE

WITH

SHIRLEY HENDERSON, HAYLEY CARMICHAEL, BEBE CAVE, STACY MARTIN
CHRISTIAN LEES, JONAH LEES, GUILLAUME DELAUNAY

WITH THE PARTICIPATION OF

ALBA ROHRWACHER AND MASSIMO CECCHERINI

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SYNOPSIS

Inspired by the celebrated fairytales by Giambattista Basile, Matteo Garrone's *Tale of Tales* is an epic vision of cinema.

From the bitter quest of the Queen of Longtrelis (Salma Hayek) who forfeits the life of her husband (John C. Reilly), to two mysterious sisters who provoke the passion of the King of Strongcliff (Vincent Cassel), to the King of Highhills obsessed with a giant Flea (Toby Jones) leading to heartbreak for his young daughter, these stories weave the beautiful with the grotesque, creating a stunning and unique work of gothic imagination.

TALE OF TALES

by Giambattista Basile

In *Tale of Tales* by Giambattista Basile, Italy possesses the oldest, richest, and most accomplished of popular fairytale books.

Basile, Count of Torrone (cir. 1570-1632) was an academic, courtier and soldier to various Italian princes, including the Doge of Venice. He drew inspiration from popular oral traditions in Crete, and especially Venice.

A seminal narrative monument, Basile's work comprises 50 tales. The first tale acts as a framework in which a group of people tell each other 49 stories over five days. In delightful language, using a style that blends eroticism and violence, the elegant and the grotesque, codes of honour and bawdiness, the author depicts with consummate skill and extraordinary vigour an incredible gallery of moral portraits and social mores. Yet the sorcerers and ogres, kings and princesses, dragons and enchanted animals in these stories have a naturalistic appearance, and Basile moves them through an accessible world, at once rich and poverty-stricken, one that is very physical and visceral. The backdrop for the tales is the everyday life of fully-fleshed men and women, in which extraordinary elements; the magical, the monstrous or miraculous, burst in.

Whilst other works written after the *Decameron* were made up of stories that could be called fairytales, such as *The Canterbury Tales* by Chaucer, *Tale of Tales* is the first in which all the stories are fairytales. Moreover, Basile was the first writer to succeed in perfectly reproducing oral intonations. *Tale of Tales* inspired

the Brothers Grimm two centuries later, for some of their most famous works including *Cinderella*, *Puss in Boots*, *Donkeyskin*, *Sleeping Beauty* and *Hansel and Gretel*. Through his taste for fantasy, Basile's work, with its comic and sentimental aspects and frequent touches of horror, is several centuries ahead of authors like Hans Christian Andersen, J.R.R. Tolkien, or even the *Harry Potter* saga. But the Neapolitan dialect in which Basile's tales were written explains why they remained virtually unknown to the wider world for some 200 years.

"This collection was for long the best and richest found in a nation. The author had a special talent for collecting them, and what's more, an intimate knowledge of the dialect. The stories are told almost without a break, and the tone, at least in the Neapolitan tales, is captured to perfection. We can, then, regard this collection of 50 tales as the basis for many others."

Wilhelm Grimm (1837)

"The Tale of Tales is the dream of a Neapolitan Shakespeare, obsessed with all that is gruesome, with an insatiable appetite for sorcerers and ogres, fascinated by convoluted and grotesque images, in which crudeness merges with the sublime."

Italo Calvino



DIRECTOR'S NOTES

The choice of Basile

I chose to tackle the universe of Basile because in his tales, I found that blend between the real and fantastic which has always characterized my artistic endeavors. The stories recounted in *The Tale of Tales* cover all of life's opposites: the ordinary and the extraordinary, the magical and the everyday, the regal and the obscene, the straightforward and the artificial, the sublime and the filthy, the terrible and the tender, scraps of mythology and torrents of popular wisdom. The tales recount human feelings pushed to the extreme.

The approach to the tales: the real and the fantastical

From the first reading of the 50 tales which make up the book, myself and my fellow screenwriters faced numerous choices in choosing the stories that we liked most and then making them credible, concrete, as if we were seeing them take place before our eyes. Our approach was to search for something powerful, physical, shared and authentic, even in the stories in which the imagination was the most fired-up. In Basile's work, there's a great pleasure in the narrative, and that should also be a prerogative of cinema.

My previous films have been based on true stories, which I transformed to the limits of an almost fantasy dimension. Here, we did the journey in the opposite direction. We were inspired by fabulous situations that were brought on to a realistic basis through a process of subtraction, so the spectator can at each moment feel involved in the story, and become immersed in the adventures of our characters.

Modernity of the tales

This process of subtraction had no effect whatsoever on the themes and the fundamental sentiments in the book, which still show all their surprising modernity. We were the first to be amazed by this. The horror, for example, is all there in Basile's

work; we really didn't add anything. At the end of a long selection process, once we had chosen and created the connections between the tales, we realized to our great surprise that we had followed an invisible but very strong thread that linked them. Actually, it involved three stories about women, each at a different age in life. But what struck us even more was the capacity of these tales to capture some contemporary obsessions: the powerful desire for youth and beauty (which Basile even describes in a hyper-realistic manner, offering a satire on today's cosmetic surgery, four centuries ahead of his time), the obsession of a mother who would do anything to have a son, the conflict between the generations, and the violence that a girl must deal with to become adult.

The language of the film

We chose English, beyond mere production reasons (given that it's a film with an international cast), but because that language is the way to make *The Tale of Tales*, this book on which some of the most famous fairytales in the world are based, accessible to the widest possible audience. The imagination of these tales goes beyond any limit, and in that respect Basile is a universal author. What's more, the use of English means you don't immediately identify the landscapes which form the backdrop of our story, and that avoids fixing the characters in a particular dialectal tone.

Faithfulness and betrayal

Using English was not the only "betrayal"; we took some other liberties. But the rest is in the very nature of the fairytale, which is continually translated and reinterpreted. We found so many versions of the same stories. You can never be faithful to a tale: each time you tell it to a child so they go off to sleep, something changes. What we absolutely didn't want to betray, what we tried to keep intact, was the spirit, that evocative power of the *Tales*, which has fed the universal imagination through

the centuries, influencing writers like Perrault and the Brothers Grimm. And the language in which we wanted to transpose it was above all the cinematographic language – a language which can have its own specific richness, like that which we find in Basile’s work. If there can be a fantastic version of Shakespeare’s *Tempest* rewritten in Neapolitan by Eduardo de Filippo, we thought perhaps there could be a Basile in English. And let’s not forget that anyone who reads Basile today, even in Italy, reads the dual version, with the original text opposite the translation. It would be a great thing if the film made people curious and encouraged them to read the book.

The special effects

Like all the artistic decisions, whether the cinematography, sets or costumes, the special effects were designed to give the film as much verisimilitude as possible, to lend it physical and emotional credibility. In particular, the work on the special effects was characterized by a purely artisanal creative path. We physically tried to create the fantastical creatures like the dragon and the giant flea, and to keep the digital intervention solely for touch-ups. It’s a way of working that allowed the actors to perform in close contact with these fantastic creatures and to get fully inside the skin of the character during takes.

Painting and cinema

From a visual point of view, some of the film’s major inspirations come from *Los Caprichos*, the series of engravings by Francisco Goya. His marvelous illustrations really capture the soul which bursts forth from Basile’s work, and the atmosphere of the film: they provide a representation of grotesque humanity, at once realistic and fantastic, spiced up with many comic and macabre elements. As far as cinema is concerned, among the key references, I’d cite *Black Sunday* by Mario Bava, Comencini’s *Pinocchio*, Fellini’s *Casanova*, and *Brancaleone’s Army* by Monicelli.

A fantasy book with some incursions into horror

I would define *The Tale of Tales* as a fantasy book with some touches of horror. In an indirect yet palpable way, these two genres – fantasy and horror –

come through and can already be felt in my previous work: in *The Embalmer* and in *First Love*, the horror notes can already be clearly heard; in *Reality*, the fairytale mood inspires the stories as much as the style; and even in *Gomorrah*, beyond the realism of the situations, the tone of some episodes is that of a genuine dark fable. When you think about it, *The Embalmer* – which also has some grotesque and poignant aspects – actually resemble one of Basile’s tales: “Once upon a time there was a dwarf who stuffed big animals and who fell in love with a beautiful young man.”

The filming locations

Our aim was to seek out real places that could nonetheless look like they were recreated in the studio. As such, we discovered some genuine natural locations that turned out to be perfectly adapted to the multiple reconstructions presented in the film. These are buildings and panoramas which appear to be the fruit of the most fervent imagination, but which really exist, and bear within them the signs of the period and the weirdness of those who designed them, or else the unpredictable work of nature with its materials, rocks, water, plants. Besides some wonderful chateaus, I’m thinking of the Alcantara gorge, the Vie Cave, and the Bosco del Sasseto, which looks like a pre-Raphaelite set.

The costumes

Regarding the costumes, the film is inspired by the first Baroque period, when Basile wrote the book, but since this is not a film of historical reconstruction. We felt free to reinvent a fantasy world, while at the same time being careful not to appear “extravagant”. If we allowed ourselves some license, it’s because the Baroque is a varied and sumptuous style, which allows a lot of liberties and in itself sums up the previous periods, including the Gothic, the style with which the fairytale genre has always been associated.



Matteo Garrone

MATTEO GARRONE

Director and screenwriter

Born in Rome in 1968, Matteo Garrone obtained his baccalaureate at the Artistic High School in 1986. After working as a camera operator assistant, he decided to devote himself full-time to painting. In 1996, he won the Best Short Film award at the Sacher Festival with *Silhouette*. The following year, he founded his own production company, Archimede. His first feature film, *Terra Di Mezzo*, distributed by Tandem, won the Special Jury Prize and the Cipputi Prize at the Festival of Youth Cinema in Turin. In 1998, he shot the documentary *Oreste Pipolo, Fotografo Di Matrimoni* in Naples. That same year, his second feature film, *Ospiti*, was screened at the Venice Film Festival. The film won a Special Mention at the Festival of Angers, the Best Film Award at the Festival of Valence, and the Prix Kodak at the Festival of Messina. In 2000, his third feature, *Roman Summer* was selected in Competition at the Venice Film Festival. But it was in 2002, with *The Embalmer*, that he won critical and public acclaim. Presented in the Directors' Fortnight at the 55th Festival de Cannes, the film won two David de Donatello awards in Italy (Best Screenplay and Best Supporting Role), the Nastro d'Argento and the Ciak d'Oro for Best Editing, five Fellini Awards (Best Producer, Best Set Design, Best Cinematography, Best Screenplay and Best Cast), along with the Special Jury

Prize of the Prix Pasolini. In 2004, *First Love* screened in Competition at the 54th Berlin Film Festival where it won the Silver Bear for Best Music. It also won the Nastro d'Argento and the David de Donatello for Best Music. In 2008, he made *Gomorra*, which won the Grand Prix at the Festival de Cannes. The same year, the film won five European Film Awards (Best Film, Best Director, Best Actor, Best Screenplay and Best Cinematography), plus the Silver Hugo for Best Screenplay at the Chicago Film Festival. The film was also nominated for the Golden Globes, the BAFTAs and the Césars. Also in 2008, Matteo Garrone produced the first film by Gianni Di Gregorio, *Mid-August Lunch*, which won the Best First Film Award at the Venice Film Festival. In 2012, Garrone's film *Reality* screened in Competition at the Festival de Cannes and won the Grand Jury Prix; the film also won three David di Donatello and three Nastro d'Argento awards. In 2015, he returns with *Tale of Tales*.



FILMOGRAPHY

- 2015 **TALE OF TALES**
Official selection at the Festival de Cannes
- 2012 **REALITY**
Grand Prix du Jury at the Festival de Cannes
- 2008 **GOMORRAH**
Grand Prix du Jury at the Festival de Cannes,
European Film Award for Best Film, Best Director, Best Actor,
Best Cinematography and Best Screenplay
- 2005 **FIRST LOVE**
Silver Bear for Best Music at the Berlin Film Festival
Nastro d'Argento for Best Music
David di Donatello Award for Best Music
- 2002 **THE EMBALMER**
Directors' Fortnight at the Festival de Cannes,
Special Jury Prize of the Prix Pasolini
Prix Fellini for Best Producer, Best Set Design, Best Cinematography,
Best Screenplay and Best Cast
Ciak d'Oro for Best Editing
David di Donatello Award for Best Screenplay
Nastro d'Argento for Best Editing
- 2000 **ROMAN SUMMER**
Official selection at the Venice Film Festival.
- 1998 **GUESTS**
Prix Kodak at the Venice Film Festival
Special Mention at the Festival Premiers Plans d'Angers
Best Film Award at the Festival de Valence.
- 1998 **ORESTE PIPOLO, FOTOGRAFO DI MATRIMONI** (documentary)
- 1997 **TERRA DI MEZZO**
Prix Spécial du Jury at the Festival of Youth Cinema in Turin
- 1996 **SILHOUETTE** (short film)
Best Short Film award at the Sacher Festival



SALMA HAYEK

Queen of Longtrellis

Selected filmography

Cinema

2015	TALE OF TALES	Matteo Garrone	2001	HOTEL	Mike Figgis
	THE SEPTEMBERS OF SHIRAZ	Wayne Blair	2000	TIMECODE	Mike Figgis
	HOW TO MAKE LOVE LIKE AN ENGLISHMAN	Tom Vaughan	1999	DOGMA	Kevin Smith
2014	EVERLY	Joe Lynch	1999	NO ONE WRITES TO THE COLONEL	Arturo Ripstein
	KAHLIL GIBRAN'S THE PROPHET (voice)	Various	1996	FROM DUSK TILL DAWN	Robert Rodriguez
2013	GROWN UPS 2	Dennis Dugan	1995	DESPERADO	Robert Rodriguez
2012	PROF POIDS LOURD	Frank Coraci		MIDAQ ALLEY	Jorge Fons
	SAVAGES	Oliver Stone			
	THE PIRATES! BAND OF MISFITS (voice)	Peter Lord			
		Jeff Newitt			
2011	AS LUCK WOULD HAVE IT	Alex de la Iglesia	<i>TV</i>		
	AMERICANO	Mathieu Demy	2009/2013	30 ROCK	Tina Fey
	PUSS IN BOOTS (voice)	Chris Miller	2001	IN THE TIME OF THE BUTTERFLIES	Robert Carlock
2010	GROWN UPS	Dennis Dugan			Mariano Barroso
2009	CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT	Paul Weitz			
2006	LONELY HEARTS	Todd Robinson	<i>Director</i>		
	ASK THE DUST	Robert Towne	2003	THE MALDONADO MIRACLE	
	BANDIDAS	Luc Besson		<i>Emmy Awards:</i>	
2004	AFTER THE SUNSET	Brett Ratner		<i>Outstanding Directing in a Children/Youth/Family Special</i>	
2003	ONCE UPON A TIME IN MEXICO	Robert Rodriguez			
2002	FRIDA	Julie Taymor			

Nominated for an Oscar, Golden Globe and BAFTA as Best Actress







VINCENT CASSEL

King of Strongcliff

Selected filmography

Cinema

2015	TALE OF TALES THE LITTLE PRINCE ONE WILD MOMENT MON ROI CHILD 44 PARTISAN	Matteo Garrone Mark Osborne Jean-François Richet Maïwenn Daniel Espinosa Ariel Kleiman	2004	OCEAN'S TWELVE RENEGADE SECRET AGENTS	Steven Soderbergh Jan Kounen Frédéric Schoendoerffer
2014	BEAUTY AND THE BEAST	Christophe Gans	2002	IRRÉVERSIBLE THE RECKONING	Gaspar Noé Paul McGuigan
2013	TRANCE THE MONK	Danny Boyle Dominik Moll	2001	READ MY LIPS BROTHERHOOD OF THE WOLF SHREK	Jacques Audiard Christophe Gans Andrew Adamson Vicky Jenson
2011	A DANGEROUS METHOD	David Cronenberg	2000	THE CRIMSON RIVERS	Mathieu Kassovitz
2010	BLACK SWAN OUR DAY WILL COME	Darren Aronofsky Romain Gavras	1999	THE MESSENGER: THE STORY OF JOAN OF ARC	Luc Besson
2008	MESRINE PART II: PUBLIC ENEMY N°1 MESRINE PART I: KILLER INSTINCT <i>César for Best Actor</i>	Jean-François Richet Jean-François Richet	1998	ELIZABETH	Shekhar Kapur
2007	EASTERN PROMISES OCEAN'S THIRTEEN	David Cronenberg Steven Soderbergh	1997	DOBERMANN	Jan Kounen
2006	SHEITAN	Kim Chapiron	1996	THE APARTMENT	Gilles Mimouni
2005	DERAILED	Mikael Håfström	1995	JEFFERSON IN PARIS LA HAINE	James Ivory Mathieu Kassovitz

Director

1997 SHABBAT NIGHT FEVER (short film)



TOBY JONES

King of Highhills
Selected filmography



Cinema

2015	TALE OF TALES THE MAN WHO KNEW INFINITY	Matteo Garrone Matt Brown
2014	CAPTAIN AMERICA: THE WINTER SOLDIER SERENA	Anthony & Joe Russo Susanne Bier
2013	LEAVE TO REMAIN	Bruce Goodison
2012	HUNGER GAMES: CATCHING FIRE BERBERIAN SOUND STUDIO	Francis Lawrence Peter Strickland
2011	TINKER, TAILOR, SOLDIER, SPY CAPTAIN AMERICA : FIRST AVENGER	Tomas Alfredson Joe Johnston
2010	HARRY POTTER AND THE DEATHLY HALLOWS (voice)	David Yates
2008	W. FROST/NIXON	Oliver Stone Ron Howard
2007	THE MIST	Frank Darabont
2006	INFAMOUS	Douglas McGrath

TV

2014	MARVELLOUS DETECTORISTS	Julian Farino Mackenzie Crooks
2012	THE GIRL	Julian Jarrold





JOHN C. REILLY

King of Longtrellis

Selected filmography

Cinema

2015	TALE OF TALES COWBOYS THE LOBSTER	Matteo Garrone Thomas Bidegain Yorgos Lanthimos		GANGS OF NEW YORK GOOD GIRL	Martin Scorsese Miguel Arteta
2014	GUARDIANS OF THE GALAXY	James Gunn	2001	THE ANNIVERSARY PARTY	Alan Cumming Jennifer Jason Leigh
2012	WRECK-IT RALPH (voice)	Rich Moore	2000	THE PERFECT STORM	Wolfgang Petersen
2011	CARNAGE CEDAR RAPIDS WE NEED TO TALK ABOUT KEVIN	Roman Polanski Miguel Arteta Lynne Ramsay	1999	FOR LOVE OF THE GAME MAGNOLIA NEVER BEEN KISSED	Sam Raimi Paul Thomas Anderson Raja Gosnell
2010	THE EXTRA MAN CYRUS	Shari Springer Berman Robert Pulcini Jay et Mark Duplass	1998	THE THIN RED LINE	Terrence Malick
2009	CIRQUE DU FREAK: THE VAMPIRE'S ASSISTANT 9 (voice)	Paul Weitz Shane Acker	1997	BOOGIE NIGHTS	Paul Thomas Anderson
2006	TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY THE LAST SHOW	Adam McKay Robert Altman Walter Salles	1996	HARD EIGHT	Paul Thomas Anderson
2005	DARK WATER	Martin Scorsese	1995	GEORGIA DOLORES CLAIRBONE	Ulu Grosbard Taylor Hackford
2004	THE AVIATOR CRIMINAL MINDS	Gregory Jacobs Stephen Daldry Rob Marshall	1994	THE RIVER WILD	Curtis Hanson
2002	THE HOURS CHICAGO		1993	WHAT'S EATING GILBERT GRAPE	Lasse Hallström

Nominated for an Oscar for Best Actor in a Supporting Role



SHIRLEY HENDERSON

Imma

Selected filmography

Cinema

2015	TALE OF TALES	Matteo Garrone
	URBAN HYMN	Michael Caton-Jones
	THE CARAVAN	Simon Powell
2014	SET FIRE TO THE STARS	Andy Goddard
2013	IN SECRET	Charlie Stratton
	FILTH	Jon S. Baird
2012	ANNA KARENINA	Joe Wright
	EVERYDAY	Michael Winterbottom
2010	MEEK'S CUTOFF	Kelly Reichardt
2009	LIFE DURING WARTIME	Todd Solondz
2006	MARIE-ANTOINETTE	Sofia Coppola
2005	HARRY POTTER AND THE GOBLET OF FIRE	Mike Newell
2005	FROZEN	Juliet McKoen
2004	BRIDGET JONES: THE EDGE OF REASON	Beeban Kidron
2002	HARRY POTTER AND THE CHAMBER OF SECRETS	Chris Columbus
	ONCE UPON A TIME IN THE MIDLANDS	Shane Meadows
	24 HOUR PARTY PEOPLE	Michael Winterbottom
2001	BRIDGET JONES'S DIARY	Sharon Maguire
2000	THE CLAIM	Michael Winterbottom
1999	TOPSY-TURVY	Mike Leigh
	WONDERLAND	Michael Winterbottom
1996	TRAINSPOTTING	Danny Boyle
1995	ROB ROY	Michael Caton-Jones
1992	DESIRE	Andrew Birkin



HAYLEY CARMICHAEL

Dora

Selected filmography

Cinema

2015	TALE OF TALES	Matteo Garrone
2014	PHONE BOX (short film)	Alan Powell
2001	THE EMPEROR'S NEW CLOTHES	Alan Taylor
1999	SIMON MAGUS	Ben Hopkins
1996	NATIONAL ACHIEVEMENT DAY (short film)	Ben Hopkins

TV

2014	OUR ZOO	Andy De Emmony
2010	GARROW'S LAW	Tony Marchand
2003	LITTLE ROBOTS (voice)	







STACY MARTIN

Young Dora

Selected Filmography

Cinema

2015 TALE OF TALES
CHILDHOOD OF A LEADER
TAJ MAHAL
HIGH RISE
LA DAME DANS L'AUTO AVEC UN FUSIL ET DES LUNETTES
2013 NYMPHOMANIAC - VOLUME 2
NYMPHOMANIAC - VOLUME 1

Matteo Garrone
Brady Corbet
Nicolas Saada
Ben Wheatley
Joann Sfar
Lars von Trier
Lars von Trier



BEBE CAVE

Violet

Bebe Cave has rapidly established herself as one of the most exciting young acting talents on the British scene.

Having made her screen debut in *May Contain Nuts* in 2009, Bebe played Gillian Powell in Jeff Pope's BAFTA-winning series *Mrs Biggs* alongside Sheridan Smith, before playing Young Biddy in Mike Newell's adaptation of *Great Expectations* in a cast including Ralph Fiennes, Helena Bonham Carter, Sally Hawkins and Jeremy Irvine. Other notable screen credits include *Frankie* and *Trying Again*. In 2013 Bebe played Young Elizabeth alongside Dame Helen Mirren's Queen Elizabeth II in Peter Morgan's play *The Audience*, which opened at the Gielgud Theatre. She will next be seen in the BBC's adaptation of Laurie Lee's book *Cider With Rosie* in a cast including Timothy Spall, Jessica Hynes and June Whitfield.

Bebe also regularly appears in her sister Jessie's comedy videos, which are posted on PinDippy, and the pair also performed a show at the Edinburgh Fringe in 2013 to critical acclaim. She is currently completing her GCSEs at Drayton Manor High School in London.





CHRISTIAN & JONAH LEES

Elias & Jonah



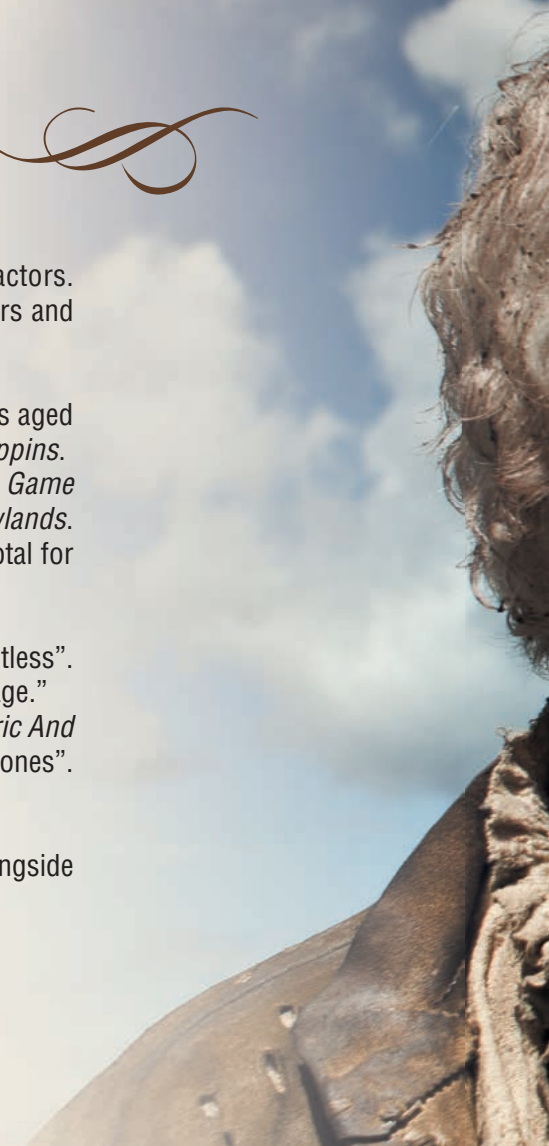
Identical twins Christian & Jonah Lees from London are two of Britain's most prolific young actors. At such a young age they have already worked alongside some of the most highly respected directors and actors in the industry.

Honored to be chosen as 'Rising Stars for 2015' by Hello magazine, they made their West End debuts aged just nine years old: Christian as Gavroche in *Les Misérables* and Jonah as Michael Banks in *Mary Poppins*. They both went on to earn coveted roles alongside legendary actor Charles Dance (Tywin Lannister in *Game of Thrones*) and Olivier award-winning actress Janie Dee in the highly acclaimed production *Shadowlands*. Working and, more importantly, learning from this wonderful cast for nine months proved to be pivotal for them both.

The Guardian's theatre critic, Tim Walker, described Jonah's performance in the production as "faultless". Dame Helen Mirren said of Christian, "It is very rare indeed to see a child with such a presence on stage." Much TV and film work soon followed. Jonah was the young star of BAFTA-winning film for the BBC *Eric And Ernie* with British comedy legend Victoria Wood, who described both boys as being born with "funny bones".

Jonah also recently appeared as Aurelio Borgia Mattuzi in *Borgia* for Canal Plus. Christian was voted Best Young Actor at the Sapporo International Film Festival and recently starred alongside Tom Conti for SKY1 in the comedy series *Parents*.

Christian and Jonah are also accomplished musicians and songwriters.





EDOARDO ALBINATI

Screenwriter

Edoardo Albinati (Rome, 1956) has published novels and poetry, including *The Ballad of the Windscreen Washers*, *Orti di guerra*, *19*, *Sintassi Italiana*, *Svenimenti* (Prix Viareggio 2004), *Tuttalpiù Muoio* (co-written with Filippo Timi), and *Vita e Morte di un Ingegnere*. For more than 20 years he worked as a teacher in the Rebibbia prison in Rome, an experience that he described in the book *Maggio Selvaggio* (1999). He recounted his mission as a volunteer for the UNHCR in Afghanistan in the book *Coming Back* (2002). He has worked as a writer on the shows and films of the directors Giorgio Barberio Corsetti, Jon Jost and Marco Bellocchio.



UGO CHITI

Screenwriter

Ugo Chiti was born in Tavarnelle Val di Pesa in 1943. He is a screenwriter, playwright, stage and movie director. He worked with director Francesco Nuti on his films from *Willy Signori e Vengo da Lontano* (1990) to *Caruso, Zero for Conduct* (2001), and with Alessandro Benvenuti on his movies from *Benvenuti in Casa Gori* (1990) to *Ritorno a Casa Gori* (1996). Behind the camera, he directed *Albergo Roma* (1996), an acerbic comedy set against the backdrop of Italian Fascism, and *La Seconda Moglie* (1998) starring Maria Grazia Cucinotta in the role of a daughter-mother who steals husbands. He wrote the screenplay for *Manuale D'Amore* (2006), *Manuale D'Amore 2 - Capitoli Successivi* (2007), *Manuale D'Amore 3* (2011), *Italians* (2009), *Genitori & Figli - Agitare bene prima dell'uso* (2010) and *The Fifth Wheel* (2013) for the director Giovanni Veronesi; *The Embalmer* (2003), *Gomorrah* (2008) and *Reality* (2012) by Matteo Garrone, and *La Pecora Nera* (2010) by Ascanio Celestini.



MASSIMO GAUDIOSO

Screenwriter

Massimo Gaudioso was born in Naples in 1958. After obtaining a master's in economics and commerce, he first went to Milan, then Rome, where he worked for the advertising agency BBDO International. From 1983 to 1995, he worked as a creative-copywriter, then as a screenwriter and freelance director. He has directed numerous documentaries, corporate films, institutional videos, ads, and television programs for major Italian and multinational companies, museums and institutions. In parallel, he attended screenwriting courses with Pirro, Benvenuti, McKee and Seger, and directing courses with Loy and Mikhalkov. In 2000, he started to work with Matteo Garrone, for whom he penned the scripts of *Roman Summer*, *The Embalmer*, *First Love*, *Mid-August Lunch* (directed by Gianni Di Gregorio), *Gomorrah* and *Reality*. As a screenwriter, his credits include *Il Passato e una Terra Straniera* by Daniele Vicari, *Benevuti al Sud* by Luca Miniero, *Tatanka* by Giuseppe Gagliardi, *E Stato Il Figlio* by Daniele Cipri.



PETER SUSCHITZKY

Director of Photography

Son of the cinematographer Wolfgang Suschitzky, Peter Suschitzky was born and raised in London. Despite his passion for music, he opted to make cinematography his profession. After studying at the IDHEC in Paris, he became a clapman aged 19 and a cameraman at 21. Following a year spent in South America shooting documentaries, he worked on his first feature film at the age of 22, *It Happened Here* by Kevin Brownlow and Andrew Mollo, which made him the youngest ever director of photography on a British film. Since then, Suschitzky has worked with prominent directors the world over, lensing such unforgettable films as *Star Wars: Episode V -The Empire Strikes Back* by Irvin Kershner, *The Rocky Horror Picture Show* by Jim Sharman, and *The War Game* and *Privilege* by Peter Watkins. He has had a long-standing collaboration with David Cronenberg, with whom he worked on *Maps to the Stars*, *Cosmopolis*, *A Dangerous Method*, *A History of Violence*, *Eastern Promises*, *Spider*, *Existenz*, *Crash*, *M. Butterfly*, *Naked Lunch* and *Dead Ringers*. He has also worked several times with John Boorman (*Leo the Last*; *Where the Heart is*) and Ken Russell (*Lisztomania*, *Valentino*). His many other credits include: *Charlie Bubbles* by Albert Finney; *Falling in Love* by Ulu Grosbard; *The Public Eye* by Howard Franklin; *The Vanishing* by George Sluizer (1993); *Immortal Beloved* by Bernard Rose; *Mars Attacks!* by Tim Burton; *The Man in the Iron Mask* by Randall Wallace and *Shopgirl* by Anand Tucker.









ALEXANDRE DESPLAT

Music

Winner of this year's Oscar for *The Grand Budapest Hotel* (and nominated seven times before), Alexandre Desplat is one of the outstanding composers of his generation. In 2003, he wrote the score for the film *The Girl with the Pearl Earring*, which won at the Golden Globes, BAFTAs and European Film Awards. He subsequently wrote the original soundtracks for *Birth* by Jonathan Glazer and *Syriana* by Stephen Gaghan. In 2006, he earned his first Oscar nomination for his work on Stephen Frears' *The Queen*. The same year, he won a Golden Globe for his score to *The Painted Veil* by John Curran. He obtained two further Oscar nominations with *The Curious Case of Benjamin Button* by David Fincher and *Fantastic Mr Fox* by Wes Anderson. In 2010, his score for *The King's Speech* by Tom Hooper won him a BAFTA and nominations for an Oscar and a Golden Globe. The same year, he also composed the music for the last two chapters of the *Harry Potter* saga. He earned further Oscar nominations in 2013 (*Argo*) and in 2014 (*Philomena*); in 2015, he won the Oscar for *The Grand Budapest Hotel* (as well as being nominated for *The Imitation Game*). Among the many directors with whom he has worked are: Jacques Audiard (*A Prophet*, *The Beat That My Heart Skipped*, *Rust and Bone*), Roman Polanski (*The Ghost Writer*, *Carnage*, *Venus in Furs*), Terrence Malick (*The Tree of Life*), George Clooney (*The Ides of March*, *The Monuments Men*), Kathryn Bigelow (*Zero Dark Thirty*), Wim Wenders (*Every Thing Will Be Fine*). After *Reality*, *Tale of Tales* is his second collaboration with Matteo Garrone.

MARCO SPOLETINI

Editor

Marco Spoletini was born in Rome in 1964. He has been a cinema editor since 1990, and has worked with Matteo Garrone since his first short film. He edited documentaries by Gianfranco Pannone, Giovanni Piperno, Pippo Delbono, plus the films of Daniele Vicari, Kim Rossi Stuart, Eugenio Cappuccio, Maurizio Sciarra, Aldo Giovanni & Giacomo, Vincenzo Salemme, Vincenzo Terracciano, Riccardo Milani, Gianluca Maria Tavarelli, and Alice Rohrwacher. In 2003, he was nominated for a David di Donatello award for *The Embalmer* by Matteo Garrone, for which he won the Nastro d'Argento and the Ciak d'Oro for *The Embalmer* and *Velocità Massima*. In 2007, he was nominated for a Nastro d'Argento for *Libero (Along The Ridge)* by Kim Rossi Stuart. In 2009, he won the David di Donatello for *Gomorra*, and the Ciak d'Oro for *Gomorra* and *Il Passato È Una Terra Straniera*.





DIMITRI CAPUANI

Set designer

Born in 1970, he graduated from the Academy of Fine Arts in 1993 and then attended set design courses at the Experimental Cinematography Center (1994/1996). During that time, he started to work as an illustrator alongside the set designers Antonello Geleng and Lorenzo Baraldi. He also worked for Franco Zeffirelli, with whom he made the sets for several operas including *La Traviata* at the Metropolitan Opera in New York in 1998. That same year, he met the Oscar-winning production designer Dante Ferretti, which marked the start of a long collaboration as assistant set designer then art director. Among the major movies he has worked on are *Titus* by Julie Taymor, *Gangs of New York* and *Hugo* by Martin Scorsese, *Cold Mountain* by Anthony Minghella, and *Seventh Son* by Sergej Bodrov. In 2005 and 2006, he handled the production design on two TV-films by Pasquale Pozzessere, *Lucia* and *La Provinciale*. His passion for illustration led him to collaborate again for the sketches and drawings for two major Walt Disney Pictures productions: *Casanova* by Lasse Hallström and *Prince of Persia* by Mike Newell. In 2010, he designed the sets for the TV-film *Amanda Knox - Murder on Trial in Italy* by Robert Dornhelm. In 2013, he was production designer for the fantasy film *The Games Maker* by Juan Pablo Buscarini, which won him the Prix Sur (Academia de las Artes y Ciencias Cinematograficas de la Argentina).



MASSIMO CANTINI PARRINI

Costumes

Born in Florence, he has been fascinated since childhood by costumes thanks to his maternal grandmother, who was a Florentine dressmaker and who initiated him into the trade. He began to collect period clothes, maintaining that an old garment did not only tell the story of the person who wore it, but also of the society around them. This passion for fashion archaeology drove him to obtain a technical diploma in costumes and fashion from the State Art Institute in Florence. He continued his studies at the Polimoda, affiliated to New York's I.F.T, before graduating in Culture and Fashion Design at the Faculty of Letters and Philosophy in Florence. During his university studies, he sat the entry exam for the Experimental Cinematography Center in Rome and attended costume classes run by Piero Tosi. He then joined the Tirelli workshop as assistant costume maker. This qualification allowed him to make his debut in cinema, alongside the Oscar-winning costume designer Gabriella Pescucci, with whom he worked on major productions such as *Les Misérables* by Bille August, *A Midsummer Night's Dream* by Michael Hoffman, *Van Helsing* by Stephen Sommers, *Charlie and the Chocolate Factory* by Tim Burton, and *Beowulf* by Robert Zemeckis. His many other credits include *How Strange to be Named Federico* by Ettore Scola, *Walesa: Man of Hope* by Andrzej Wajda, *La Trattativa* by Sabina Guzzanti, *Passione Sinistra* by Marco Ponti, *The Wholly Family* by Terry Gilliam, *The Woman of My Life* by Luca Lucini, *Carnera: The Walking Mountain*, *Barbarossa* and *The Day of the Siege* by Renzo Martinelli.









CREW

*A film by
Screenplay*

*Director of Photography
Original Score By
Editor
Sound Design e³ Sound Mixing
Casting
Production Designer
Costume Design
Line Producer
Producers*

*A co-production
with
and
Executive Producers*

Matteo Garrone
Edoardo Albinati
Ugo Chiti
Matteo Garrone
Massimo Gaudio
Peter Suschitzky
Alexandre Desplat
Marco Spoletini
Leslie Shatz
Jina Jay
Dimitri Capuani
Massimo Cantini Parrini
Gian Luca Chiaretti
Matteo Garrone
Jeremy Thomas
Jean & Anne-Laure Labadie
Archimede & Le Pacte
Rai Cinema
Recorded Picture Company
Alessio Lazzareschi
Peter Watson
Nicki Hattingh
Anne Sheehan
Sheryl Crown



CAST

The Queen

SALMA HAYEK
JOHN C. REILLY
CHRISTIAN LEES
JONAH LEES
MICHAEL MARTINI
ALESSANDRO CAMPAGNA
LAURA PIZZIRANI
FRANCO PISTONI
GISELDA VOLODI
GIUSEPPINA CERVIZZI
JESSIE CAVE

Queen of Longtrellis
King of Longtrellis
Elias
Jonah
1st Circus Boy
2nd Circus Boy
Jonah's mother
Necromancer
Lady-In-Waiting
Lady-In-Waiting
Fenizia

The Two Old Ladies

VINCENT CASSEL
SHIRLEY HENDERSON
HAYLEY CARMICHAEL
STACY MARTIN
KATHRYN HUNTER
RYAN McPARLAND
KENNETH COLLARD
RENATO SCARPA

King of Strongcliff
Imma
Dora
Young Dora
Witch
Lackey
Knife Sharpener
Barber

The Flea

TOBY JONES
BEBE CAVE
GUILLAUME DELAUNAY
ERIC MACLENNAN
NICOLA SLOANE
VINCENZO NEMOLATO
GIULIO BERANEK
DAVIDE CAMPAGNA

King of Highhills
Violet
Ogre
Doctor
Violet's Handmaiden
Circus Performer
Circus Performer
Circus Performer







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