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A film by Martin Scorsese

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IMAGES

High res images and key art poster available to download via the DOWNLOAD MEDIA
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<http://www.transmissionfilms.com.au/films/silence>

PRODUCTION INFORMATION

Martin Scorsese's *Silence*, the Academy Award winning director's long anticipated film about faith and religion, tells the story of two 17th century Portuguese missionaries who undertake a perilous journey to Japan to search for their missing mentor, Father Christavao Ferreira, and to spread the gospel of Christianity.

Scorsese directs *Silence* from a screenplay he wrote with Jay Cocks. The film, based on Shusaku Endo's 1966 award-winning novel, examines the spiritual and religious question of God's silence in the face of human suffering.

Martin Scorsese and Emma Koskoff and Irwin Winkler produce alongside Randall Emmett, Barbara De Fina, Gastón Pavlovich, and Vittorio Cecchi Gori with executive producers Dale A. Brown, Matthew J. Malek, Manu Gargi, Ken Kao, Dan Kao, Niels Juul, Chad A. Verdi, Gianni Nunnari, Len Blavatnik and Aviv Giladi.

Silence stars Andrew Garfield (*The Amazing Spider Man*, *Hacksaw Ridge*), Adam Driver (*Star Wars: The Force Awakens*, *Paterson*) and Liam Neeson (*Schindler's List*, *Taken*). The film follows the young missionaries, Father Sebastian Rodrigues (Garfield) and Father Francisco Garupe (Driver) as they search for their missing teacher and mentor and minister to the Christian villagers they encounter who are forced to worship in secret. At that time in Japan, feudal lords and ruling Samurai were determined to eradicate Christianity in their midst; Christians were persecuted and tortured, forced to apostatize, that is, renounce their faith or face a prolonged and agonizing death.

Scorsese is joined on *Silence* by many recent and longtime collaborators, including Academy Award Nominated Director of Photography Rodrigo Prieto (*The Wolf of Wall Street*), three-time Academy Award winning production designer Dante Ferretti (*Hugo*), three-time Oscar winning editor Thelma Schoonmaker (*The Wolf of Wall Street*), executive music producer Robbie Robertson (*The Wolf of Wall Street*), and casting director Ellen Lewis (*The Wolf of Wall Street*). Kim Allen Kluge and Kathryn Kluge are the composers for the film.

Co-starring in *Silence* is an international ensemble cast featuring Ciarán Hinds (*Munich*) and some of Japan's best-known actors including Tadanobu Asano, Issey Ogata, Shinya Tsukamoto, Yoshi Oida Yosuke Kubozuka, Ryo Kase, and Nana Komatsu.

About the production

In 1988, at a special screening in New York for the city's religious leaders of his latest film *The Last Temptation of Christ*, Martin Scorsese made the acquaintance of Archbishop Paul Moore. At the event Moore, who was nearing the end of his tenure as the Episcopal Bishop of New York, presented the director with a copy of Shusaku Endo's historical novel *Silence*. *Silence* had been published in Japan in 1966 where it was highly praised, the subject at the time of the most intense, thorough and rigorous analysis. When an English edition of the book appeared some years later, the novel's reputation as a profound examination of, and meditation upon, religious themes was further enhanced.

The first time he read the book, *Silence* made a huge impression on Martin Scorsese – it seemed to speak to him personally.

“The subject matter presented by Endo in his book has been in my life since I was very, very young,” Scorsese says. “I was raised in a strong Catholic family and was very much involved in religion. The bedrock I still have is the spirituality of Roman Catholicism I was immersed in as a child, spirituality that had to do with faith.”

Scorsese says that while reading the book he was astonished to discover it confronted the very deep and profound issues about Christianity that, as he puts it, “I still cope with constantly.

“At this time in my life I continually think about -- wonder about -- faith and doubt, weakness, and the human condition, and these are the very themes that Endo's book touches upon in a such a direct way.”

The Novel

From the first time he read *Silence*, Scorsese was determined to make a movie of the book. Shusaku Endo's novel *Silence* (Chinmoku), set in Japan in the era of Kakase Kirishitan (the 'hidden Christians'), has been hailed as a supreme literary achievement and described by critics as one of the twentieth century's finest novels. Published in

1966, *Silence* received Japan's prestigious Tanazaki Prize. It was translated into English in 1969, and since appeared in various languages throughout the world.

Silence became an instant bestseller in Japan, having sold over 800,000 copies. It takes as its starting off point an historical Church scandal that had wide reverberations—the defection in Japan of a Jesuit Superior, Father Christovao Ferreira, who renounced his religion, became a Buddhist scholar and took a Japanese wife.

Jesuits, members of the Society of Jesus, today form the largest religious order of priests and brothers in the Catholic Church. Historically engaged in evangelization and apostolic ministry, Jesuits are committed to doing good works in education (founding schools and universities), intellectual research, cultural pursuits, human rights and social justice. Ignatius Loyola founded the order in the 1530s and composed the Spiritual Exercises to help others follow the teachings of Jesus Christ. In 1534, Ignatius Loyola, Francis Xavier and their followers took vows of chastity, poverty and obedience to the Pope.

In Endo's novel, two of Father Chistavao Ferreira's students, Father Sebastian Rodrigues and Father Francsico Garupe, travel from Portugal to the Jesuit University in Macao and then Japan where they place themselves in great danger searching for the truth about Ferreira's mysterious defection as they minister to the faithful in Japan, the hidden Christians who worship and practice their faith in fear for their lives.

Endo, one of the few Japanese authors to write from a Christian point of view, was born in Tokyo in 1923. He was raised in Kobe by his mother and an aunt, and baptized into the Church at age 11. His university studies were interrupted by the Second World War, and he worked for a time in a munitions factory. After the war, he studied medicine and moved to France. Throughout his life, Endo struggled with severe respiratory ailments, including tuberculosis, and endured long periods of hospitalization.

Endo began writing novels in 1958, almost all concerned with Christian themes, including *A Life of Jesus*, inviting comparison between him and Christian writers in the west, notably Graham Greene. Most of Endo's characters struggle with complex, moral dilemmas, and their choices often lead to mixed or tragic results. Graham Greene called Endo "one of the finest writers alive."

Silence is considered Endo's masterpiece and has been the subject of intense analysis and debate in the years since publication. Garry Wills, the Pulitzer Prize winning

author and historian, compares *Silence* to Greene's *The Power and The Glory*. He writes that whereas Graham's hero "maintains a priestly ministry despite his own unworthiness...Endo explores a more interesting paradox. His priest defects, not from weakness but from love, to spare Christian converts the persecution mounted against them."

Endo himself believed the book's great appeal in his own country among Japanese leftist students was that they saw in the story of Rodrigues's struggles with the Samurai the more recent struggles of the Japanese Marxists of the 1930s who were tortured by Japanese authorities and forced to commit 'tenko' – an ideological 'about face' or conversion.

Silence has recently been called a novel of our time. Paul Elie writing in the *New York Times* Sunday magazine says, "It locates in the missionary past so many of the religious matters that vex us in the post-secular moment – the claims to universal truths in diverse societies, the conflict between a profession of faith and the expression of it, and the seeming silence of God while believers are drawn into violence on his behalf."

The relevance of *Silence* continues to reverberate.

Screenplay

Scorsese's great regard for *Silence* increased with further readings. As he had already begun working on a screen adaptation with his writing collaborator Jay Cocks in the late 1980s, he planned it as his next film project.

Fate, however, had a different scenario in store.

To begin with Scorsese says, "I wasn't happy with the draft we came up with." He also encountered other problems, he says, not the least of which was finding the funding for such an undertaking, and so he put the screenplay aside.

In the ensuing years, however, the director spent a great deal of time pondering the book's themes and characters, continuing to work off on and off with Cocks on subsequent drafts of their screenplay. Overall it took more than fifteen years for the duo to complete what they both felt was a successful and workable script, one that incorporated and gave expression and life to the novel's deepest and most profound meanings.

A forward Scorsese penned for a 2007 English edition of the novel gives insight into not only what these themes mean for the director but also a sense of what Scorsese's film of the book would express.

Scorsese wrote, "Christianity is based on faith but if you study its history you see that it's had to adapt itself over and over again, always with great difficulty, in order that faith might flourish. That's a paradox, and it can be an extremely painful one: on the face of it believing and questioning are antithetical. Yet I believe they go hand in hand. One nourishes the other. Questioning may lead to great loneliness but if it co-exists with faith – true faith, abiding faith – it can end in the most joyful sense of communion. It's this painful paradoxical passage – from certainty to doubt to loneliness to communion that Endo understands so well.

"Sebastian Rodrigues (the central character) represents what you might call 'the best and the brightest of the Catholic faith.'"

Scorsese labels him a 'man of the church' as described in Bernanos's *Diary of a Country Priest* and writes that "Rodrigues would most certainly have been one of those men, stalwart, unbending in his will and resolve, unshakeable in his faith—if he had stayed in Portugal, that is.

"Instead he is placed in the middle of another, hostile culture during a late stage in a protracted effort to rid itself of Christianity. Rodrigues believes with all his heart he will be the hero of a Western story that we all know very well: the Christian allegory, a Christ figure, with his own Gesthemane –a patch of wood-- and his own Judas, a miserable wretch named Kichijiro."

Indeed Judas, who Scorsese calls Christianity's greatest villain, embodies what the filmmaker refers to one of the most pressing dilemmas in all Christian theology.

"What is Judas's role?" he writes. "What is expected of him by Christ? What is expected of him by us today?" . . . Endo looks at the problem of Judas more directly than any other artist I know."

This problem infuses *Silence*, and determines Father Rodrigues' fate.

As Scorsese writes, ". . . slowly, masterfully, Endo reverses the tide [for Rodrigues]. *Silence* is the story of a man who learns –so painfully—that God's love is more mysterious than he knows, that He leaves much more to the ways of men that we realize, and that He is always present. . . even in His silence.

“I picked up this novel for the first time almost twenty years ago. I’ve reread it countless times since... It has given me a kind of sustenance that I have found in only a very few works of art.”

Pre-production

With a screenplay finally completed to his satisfaction after so many years, Scorsese, Koskoff, and Winkler stepped up efforts to secure financing for the project. Scorsese and Koskoff also began to grapple with casting and location issues: who would be the perfect actor to play the all-important role of Father Rodrigues? How to find Japanese actors for other crucial roles? And where to make the film? None of these issues would be resolved quickly or easily.

Finding financing for a serious, character-driven film dealing with profound religious and philosophical issues in today’s worldwide film market was a daunting challenge.

“This project has so much meaning for Marty, it’s so personal for him that it became personal for me as well,” says Koskoff who is Scorsese’s producing partner and President of Production at his company, Sikelia. “I was determined to get the film made and I wasn’t going to rest until that was achieved. Every possible avenue—I pursued them all.”

After a series of postponements, Scorsese, Koskoff and Winkler finally met with success. With the release of Scorsese’s hugely popular and commercially successful *The Wolf of Wall Street*, the principal financiers to come on board the film were Fabrica de Cine and Len Blavatnik’s AI Films with assistance from SharpSword Films and IM Global.

Fabrica de Cine, headed by Gaston Pavlovich, co-produced and co-financed the Tom Hanks drama *A Hologram for a King* and Richard Gere’s *Oppenheimer Strategies*.

Len Blavatnik’s AI Films has financed or co-financed *Lee Daniels’ The Butler*, Bill Condon’s *Mr. Holmes* and Mel Gibson’s *Hacksaw Ridge*.

SharpSword Films is backed by Dale Brown and participated in the financing of *The Ticket*, starring Dan Stevens, Malin Akerman and Oliver Platt.

IM Global is one of the world's leading international film and television production, sales and distribution platforms and is currently a co-financing partner on *Hacksaw Ridge* directed by Mel Gibson and Gary Ross' *Free State of Jones*.

Locations

Even before the means to make the film became available, in 2008 and 2009, as various ways were being explored to secure financing, Scorsese, Koskoff and key members of the director's creative team began to scout locations for a proposed production. Understanding that it would be prohibitively expensive to make the film in Japan, the filmmakers scouted New Zealand, Canada and other various locations in search of places to shoot the story on a more economically feasible basis, eventually finding the perfect locations in Taiwan.

While discussing the possibility of shooting in Taiwan, Scorsese and Koskoff reached out director Ang Lee, who has extensive experience shooting in the country. Mr. Lee and his collaborators, particularly David Lee, were integral to helping get the film made in Taiwan.

For her part, as she had done with other possible locations, Koskoff, made several trips to Taiwan traveling across length and breadth of the country with an eye towards shooting there.

"I traveled to Taiwan so many times that I can safely say I've been to every corner of the country scouting locations throughout the cities and the countryside. I also met with scores of people," Koskoff says. "I understood that because of the diversity of the landscape and terrain, because of the talents of the people, and because of the filmmaking facilities available in Taipei, we had finally found the place in which to shoot *Silence*. In fact, I became convinced that this country was the *only* place in which the film could be made, that *Silence* had found the perfect location in which to recreate 17th century Japan."

Scorsese concurs. "We looked at many different spots around the world, and we finally settled on Taiwan because the landscape was geographically close, the climate was similar, and the landscapes in the mountains and by the sea gave us just what we needed."

Casting

With so many essential elements falling in place, the process of casting, which had been temporarily put on hold, moved ahead in earnest. The main priority was clear – filling the role of Father Rodrigues.

“The actor who would play Rodrigues had to have the ability and understanding to deal with the complex issues that inform the character,” Scorsese says. “I understood also that we had to find someone who would *want* to play the part. Over the years I had seen many actors. Some said right off the bat they had no interest in the subject and that was that.”

Over the years Scorsese had encountered many young actors who were fascinated by the material and the story, and he considered several for the role. As time went by, however, and the film failed to move forward, these actors became too old. Rodrigues is young man in his twenties.

Stepping up the search with a production start date looming, Scorsese auditioned several young actors, when lighting struck in the person of Andrew Garfield. Fresh off his Tony-nominated triumph on Broadway in Mike Nichols’ production of Arthur Miller’s “Death of a Salesman” as well as his stint as *The Amazing Spider-Man*, Garfield seemed like Rodrigues incarnate to the director.

“Andrew is the right age, but more importantly he has the ability to handle the role. And he cares. Frankly, he’s a god-send,” Scorsese says.

Garfield was primed for the assignment.

“How can you say ‘No’ when Martin Scorsese calls” the actor says. “Who would want to? It’s so rare and I never expected such an opportunity.”

Delighted as he was to land the role, the actor understood the depth of the challenge.

“The story confronts such deep and difficult material, timeless, huge in scope, huge in emotion,” Garfield says. “It’s a lifetime the character goes through that we witness. He wrestles with the great and most important questions we all wrestle with – how to live a meaningful life, a life of faith, and does that require you to live in doubt as

well. That's just scratching the surface of why I was attracted to this story and this character.”

As Rodrigues' fellow priest Father Garupe, Scorsese cast another charismatic, up-and-coming young actor, Adam Driver. Well-known for his role in the HBO series *Girls*, and for film appearances such as *Inside Llewyn Davis* and the latest *Star Wars* installment *The Force Awakens*, Driver stars in Jim Jarmusch's *Paterson*. Driver, too, was intrigued and challenged by the story and excited for the chance to work with Scorsese.

To prepare he immersed himself in Endo's book as well as in Scorsese and Cocks' script.

“I was really taken by the idea of a crisis of faith which is always universal, and always relevant,” Driver says.

The individual characteristics of the two young men, Father Rodrigues, and Father Garupe, Driver's character, also appealed to the actor.

“I liked that they were disgruntled guys, and questioning, which is a big part of faith. I thought of St. Peter. Doubt is healthy – it relates to everything, to acting even. Is this the right way to make a living? Is this part right? Do I want to be with these people? Am I just bad in the role? Anything creative leads to doubt. Relationships, between parents and children are filled with doubt.”

Driver was also attracted to what he calls the atypical representation of priests in the story.

“You think of priests as calm and rational. But these Jesuits were pioneers, rough and hard. They had to be durable. Conditions were harsh in that period. These men were rough, not polished, not how we think of priests today. I think of them as explorers.”

Two major Irish-born actors, the versatile and celebrated Liam Neeson whose popularity has increased over the years with performances in the action series *Taken*, and the distinguished stage and screen player Ciarin Hinds were also signed for key roles. Neeson, who plays the all-important Father Ferreria and who was Oscar nominated for *Schindler's List*, appeared as Priest Vallon fifteen years ago in Scorsese's *Gangs of New York*. He was delighted for the opportunity of being reunited with the director.

“Working with Marty is a joy and an education in creative filmmaking,” Neeson says. “But one of the most exciting things about this story that appeals to me is its relevance. Some of the very things described in the novel and the screenplay in great and

terrible detail are actually occurring in the world today. I think *Silence* will be a film everyone will want to see.”

Of *Silence*'s themes, Neeson says, “I’ve been intrigued by the Jesuits for 30 years, ever since I did research for another movie in the 1980s, *The Mission*. The technical adviser for that film was Father Daniel Berrigan who became a great pal. He had a big effect on my life in regard to the history of the Jesuits, especially St. Ignatius and St. Francis.”

As for *Silence*'s screenplay, Neeson says, “I was hooked by the script as soon as I read it. It’s spare. Jay Cocks and Marty never write a paragraph when a sentence will do. And that sentence will have texture and subtext.”

The character of Father Ferreira also took hold of him.

“I wondered how this man, an historical personage, a man of great learning, steeped in the church and embedded in the Jesuit culture, could actually rescind his religion and become an embarrassment to the church.”

Ciarin Hinds (*Munich*) who appears as Father Valignano, head of the Jesuit University in Macao, echoes Neeson’s enthusiasm.

“It’s not every day that you get to appear in such a thought-provoking but heartfelt story, one being made by a great director. This is a special assignment for me,” Hinds says.

Scorsese, whose ability to elicit great work from his actors is legendary, expressed tremendous appreciation for his principal cast.

“First of all, I needed great actors,” the director says. “I know that sounds simple, but it’s true—the material is extremely complex, the world in which the story unfolds is unknown to most of us here in the west, and I needed actors who could absorb it all and dive in and bring it to life. I needed *adventurers*, and I use that term in the physical and emotional senses.

“With Liam and Ciarán, I needed people with a certain gravity, people who understood stillness and...silence. Every second that they were on screen had to count, and they needed to provide a contrast to Andrew and Adam, whose characters are younger, thinner, more impulsive. I also needed the audience to see that contrast visually: the thin, angular faces of the two younger actors, who move quickly, in contrast to the older, more becalmed, physically grounded actors. That was the idea, and that’s what the

four of them bring to the picture.”

Equally important to the story of *Silence* as the four Portuguese Jesuits are the Japanese characters, the devout Christian villagers as well as their Samurai tormentors. As early as 2007, Scorsese and his casting director Ellen Lewis traveled to Japan where they met with some of the best-known actors in that country, many of whom are stars in their native land.

“I made three trips in all to Japan,” Lewis says. “It was very inspiring. I could tell right away that we were going to be okay because all the actors were so good. Even if the English they spoke wasn’t perfect, we could tell they understood the intention of the scene they were reading, and that was so moving and exciting.”

For the important role of the wily and treacherous Interpreter, Scorsese cast Tadanobu Asano. The director was familiar with Asano’s work from the film *Mongol* in which he appeared as Ghengis Khan. US audiences will recognize him from *Battleship* and *Thor*.

Issey Ogata, a versatile stage and film performer who played the Emperor Hirohito in Aleksandr Sokurov’s *The Sun* was given the key role of Inoue, the elderly but widely feared Inquisitor whose barbaric policies spread terror throughout the country’s ‘hidden’ Christian communities.

One of Japan’s brightest young stars, Yosuke Kubozuka was signed for the role of the complex and devious Kichijiro, the priests’ sometime guide and nemesis, and Yoshi Oida who lives in France and has worked with the great theater director Peter Brook plays Ichizo, the Tomogi village elder whose faith and devotion inspire Rodrigues and Garupe. And the highly-respected actor/director Shinya Tsukamoto was cast as Mokichi, another sincere and devout Tomogi villager.

Scorsese recalls he was stunned when he heard that Shinya Tsukamoto was coming in to audition.

“‘What?’” I said. ‘What are you taking about? The great director is coming in to *audition?!*’ I was so surprised – I couldn’t believe it. Shinya is a true auteur whose films inspire me, *Tetsuo*, *Iron Man* and *Snakes of June*.”

Tsukamoto was honored just to audition for the man he considers a supreme master of cinema.

“I would have been an extra for Mr. Scorsese,” he says.

Scorsese is unstinting in his praise of his Japanese cast.

“The Japanese actors are remarkable. Meeting them, working with them is a revelation. Their range, the depth of their talents is astonishing.”

Concurrent with the completion of the casting process, the creative crew for the film was assembled. Several of the director’s longtime collaborators came on board, including director of photography Rodrigo Prieto (*The Wolf of Wall Street*) and three-time Academy Award winning production designer Dante Ferretti (*Hugo*). On *Silence* Ferretti was charged with creating the costumes for the film as well as the sets, a dual assignment he had carried out Scorsese’s *Kundun*.

And three-time Oscar winner Thelma Schoonmaker (*The Departed*), Scorsese’s editor for over forty years who has edited all of his features since *Raging Bull*, also took her position on the team. For Schoonmaker, finally get a chance to work with Scorsese on his long-cherished dream of filming this book, was a thrill and a great honor

Production

Filming on *Silence* began January 31, 2015 in Taipei, Taiwan at the city’s CMPC film studio where production designer Ferretti had created a historical rendering of a section of the Portuguese colony Macao and the Jesuit University there. Because of his desire to shoot as much as possible in chronological order, Scorsese filmed first two sequences that set the story in motion: Father Rodrigues (Garfield) in his chamber contemplating the news of Father Ferreira’s disappearance; and the Fathers Rodrigues and Garupe (Driver) imploring their superior Father Valignano (Hinds) to send them to Japan to search for the missing priest.

Scenes depicting the Macao waterfront where Valignano blesses the departing young priests as they make their way to Japan in a Chinese junk were filmed along with a sequence in a Macao tavern where the Fathers first meet Kichijiro (Kubozuka), the Japanese wretch who says he is a lapsed Christian and who will accompany the priests on their journey to Japan as a guide.

Studio work completed for the time being, the unit traveled to a location an hour outside Taipei to the surrounding mountain area of Jinguashi to film the sequence that takes place outside the so-called charcoal hut, the tiny abode to which the priests are spirited by Christian villagers when they first arrive in Japan.

This sequence having been filmed, the unit then moved to the neighboring mountain area of Tsenguanliaw, also an hour outside the city, where production designer Ferretti had constructed Tomogi village, home of the secret community of devout and faithful Japanese Christians. Here the impoverished villagers practice their faith in secret with no spiritual guidance except their own moral fervor and inner faith.

The rugged locations chosen for both the charcoal hut and Tomogi village challenged the filmmakers with conditions of nearly overwhelming difficulty -- thick mud resembling quicksand, rocky inclines, and rutted pathways studded with stones and small boulders that made walking hard and moving equipment even more arduous. Rapidly changing weather patterns -- rain, mist and fog one minute; blinding sunshine the next -- added to the mix.

“We had huge logistical challenges from an organizational standpoint,” director of photography Rodrigo Prieto says. “For cinematography, the two main issues were continuity and darkness. Continuity was challenging because of the constant changes of weather and lighting conditions throughout the day in our locations. In the span of a few hours we could have bright sunlight, followed by rain or fog or clouds.

“The script has long scenes that took full days to complete and had to look like they happened in a few minutes. Controlling the natural lighting conditions took a great effort. In one instance, we re-shot a whole scene in fog we had almost completed in sunlight.

“Lighting continuity was also a challenge in other scenes that required sunset or dusk lighting for several minutes on screen,” Prieto says. “I decided to shoot such scenes at night and light them for sunset or dusk with artificial film lighting so the consistency of the light could be maintained. This meant big lighting rigs to simulate daylight in exteriors that were shot at night.

“And darkness was a challenge since our priests have to remain hiding for a big part of the film,” Prieto adds. “They conduct their masses, meetings and travels in the cover of night. This meant simulating moonlight in vast areas, including the ocean.”

Access to such unyielding locations was a daunting challenge.

“In some cases, there was no way of bringing in heavy equipment such as lighting cranes,” Prieto says. “Many of our mountainous locations required long hikes to get to them, so the gear had to be carried by hand. And some of these places became very slippery when the humidity increased, making the shoot very perilous. Many other times the deep mud made walking difficult, so laying dolly track or operating a Steadicam was no walk in the park!

“That is one of the reasons I resorted to dusk for night instead of using lighting to create moonlight for some of the scenes, specifically around Tomogi Village. I think all the difficulty we confronted is all there on the screen. The struggles the priests are going through are palpable since the places we were filming were very, very rough in reality.”

In the face of such conditions, Scorsese nonetheless filmed at a steady pace. He shot dramatic and exciting sequences with great economy, force and purpose – the meeting of the hearts and minds of both the simple villagers and the young priests as well as the frightening and dramatic moment in which Samurai soldiers descend on horseback into Tomogi village and demand hostages who they say must publicly denounce their faith or sacrifice their lives in the most brutal and agonizing manner imaginable.

The Tomogi village exteriors completed, the unit then returned to the studio to film on a soundstage sequences inside Ichizo’s hut. Ichizo (Oida) is the Tomogi village elder. Inside his humble abode, the fathers, Rodrigues and Garupe, learn firsthand of the villagers’ faith, devotion and love, and discover how these devout Christians worship undercover in fear for their lives. The scenes also illustrate the beautiful, austere and timeless rituals of the Catholic Church. We see the Fathers ministering to their new flock, baptizing a village infant, hearing confession, conducting and reciting the Latin mass.

“We did extensive research on the period,” Prieto says. “Marty was very keen on making everything as authentic as possible. We had a team of advisers we consulted all along, mostly Marianne Bower, our head researcher. Francesca Lo Schiavo, our set decorator, and I carefully picked the lighting sources for our interior scenes. We made sure that the oil lamps and torchieres we used were accurate to the period.”

As Rodrigo Prieto points out, for these scenes, as for all the sequences of the story, Scorsese aimed for complete authenticity, absolute verisimilitude in terms of the historical period and the Christian rituals of the era.

Working on the story and script as he had been for so many years, the director was deeply versed in the period, having absorbed in great and specific detail the many complex and conflicting currents of history that coursed through that turbulent time. He was determined to get it right.

Scorsese speaks about this at length.

“*Silence* takes place in 1643,” he says. “The main events of *Silence* take place in 1640 and 1641 – the early Edo period. The first missionaries arrived in Japan almost 100 years earlier - in the mid-16th century. In fact, the first Christian missionary to set foot in Japan was Frances Xavier, a founder of the Jesuit order – during a time of political instability.

“This was during the Sengoku period, when all the different clans were at war for control of the nation. The missionary work was directly tied to the opening of western trade on a large scale, which is why there were conflicts between the missionaries from different orders and different nations.

“For decades, the missionaries were generally welcomed and tolerated in Japan and by 1600, there were an estimated 200,000 to 300,000 Japanese converts to Christianity – of all classes.

“With the establishment of the Tokugawa regime, the shogunate began to consolidate power and unify Japan. The Portuguese and other European missionaries were perceived as challengers to the power of the shogunate and in 1587 the first in a series of orders banishing Christians was written.

“During the next decade or so the missionary effort continued until in 1614 when an Edict of Expulsion forced Christian missionaries underground. One of these missionaries was Christovão Ferreira, who was in charge of the Jesuit order in Japan, and one of the historical figures who is so important in the story of *Silence*. Most missionaries were forced to leave Japan but many refused to leave and served the faithful Christian community in secret.

“And so began the period of persecution – where Christians were routed out of hiding and were either forced to apostatize – to renounce their faith - or suffer various forms of torture and death,” Scorsese says.

“The exact number of Christians killed in this period can’t be known, but it’s possible that it was in the thousands. In 1633, the Jesuits received the shattering news that Christovão Ferreira, had apostatized, converted to Buddhism and was collaborating with the Japanese government. Shusaku Endo’s novel is based on these historical incidents, and Ferreira is the character played by Liam Neeson.

“Soon after, Japan’s borders were essentially closed to the West and would remain so for 200 years. The two young Jesuit priests in *Silence* travel to Japan in secret knowing at any moment they could be tracked down, captured, tortured and executed.

“This is a lot of history, a lot of historical forces interacting in an extremely complex manner. I thought about giving the audience a historical context with a card at the beginning or narration or expository dialogue, and then I decided to go another way. Why? Because I wanted the world of mid-17th century Japan to feel as mysterious to the audience as it did to Rodrigues and Garupe. And, on another level, because the conflicts that occur in the picture—the persecution of religious minorities, the testing of faith—are timeless.”

In regard to recreating on screen an accurate vision of 17th century Japan, the director’s longtime archivist and researcher, Marianne Bower, played a significant role in the production. Having conducted and collected reams of research on Endo’s novel and on the history of the period, Bower was a key presence on set every day, an indispensable adviser to cast and crew because it was clear she also uniquely understood the director’s vision.

Bower had begun her work for Scorsese on *Silence* as early as 2003, delving deeply into Endo’s novel as well as the period, amassing a wealth of materials.

“The first question Marty and I asked ourselves was, what did Portuguese priests of the sixteenth century actually look like?” Bower says. “We knew that Endo’s book was based on real people. Father Ferreira was a famous figure of his time. So, we set out to learn as much about the real-life characters as we could.

“Basically, when researching a project like this one, I look first for visual materials in museums and libraries, in this case materials that depict images of 17th century Japan. Something valuable I came up was a series of screens depicting the arrival of the Portuguese in Japan.

“I also collected images, engravings and books that describe the history of the period in detail and I read up on the so-called Hidden Christian communities that existed in Japan at the time. What I found especially remarkable was the amount of imagery available of the torture that was inflicted on the Christians by the Samurai. It’s breathtaking.”

In fact, Scorsese and Bower poured over scores of images and books on the history of the period and everything related to it. They read up as well on everything they could find on the roots of Christianity, a subject in which the director was already steeped, making contact as they worked with noted historians in the field. George Elison, Professor Emeritus, Indiana University, author of *Deus Destroyed*, and Liam Brockey, Associate Professor, Michigan State University, author of *Journey to the East* and *The Visitor* were valuable sources.

An additional source of knowledge and information throughout pre-production and shooting was Van Gessel, the English translator of Endo’s work who was always available to answer questions. And yet another indispensable counselor for Scorsese and Andrew Garfield during pre-production in New York was the Jesuit priest Father James Martin, editor at large of the Jesuit publication, *America*. Father Martin spent hours on end with director and actor going over the fine points of Christian theology and Jesuit theory. All this was a rich fount of information and inspiration for the filmmakers.

“All the material we found, all the notes we made on our conversations were collected and displayed in binders for easy and accessible reference and we used them every day,” Bower says.

Moreover, during the actual filming in Taiwan, production engaged the services of several Jesuit priests, missionaries who reside in Taipei, two in particular, Father Alberto Nunez Ortiz, Professor of Theology, Fu Jen University in Taipei, and Father Jerry Martinez, Vice President of Kuangchi Program Services, the Jesuit-run TV station in Taiwan. These Jesuits priests were often on set during shooting days in what might be called the capacity of technical advisers, educating the actors, the filmmakers and the

crew, orienting them into the deep meaning of Christian rituals and the exact manner in which they would have been performed in 1640, the year the story takes place.

Father Nunez, who was born in Spain, an expert in the history of Catholicism, is completely conversant with manner in which Catholic rituals have been enacted throughout the centuries.

“I was amazed and impressed by the meticulousness with which the director and the actors approached this subject matter. They had already devoted so much time and effort in understanding the era they were depicting. But I found all the work they were doing as they filmed made them even more curious,” Father Nunez says. “They were constantly questioning me. Watching Mr. Scorsese shoot I often felt that I was being transported back in time.”

Interior sequences in Tomogi village now completed, the unit traveled by train three hours across the width of Taiwan to the county of Hualien where Scorsese would film on the area’s Shimen Beach’s rocky shoreline, alongside its wind and wave-swept inlets, and inside its forbidding caves.

At Shimen the director staged scenes of awesome suffering – the crucifixions of the three Tomogi villagers, Ichizo, Mokichi (Tsukamoto) and a nameless soul, who have sacrificed themselves for their faith and for the well-being of the remaining villagers. Crucifixion is a harrowing process no matter how it is carried out. In 17th century Japan, Samurai devised an especially cruel version in which the crosses are affixed on the rocky beach’s shoreline so that when the swirling tide comes sweeping in, the victims on the cross, devoured by the water and the elements, are slowly, mercilessly drowned.

Crew members marveled at the strength and energy of 83-year-old Yoshi Oida displayed as he threw himself into the role of Ichizo. Oida, a native of Japan who lives in Paris and has spent many years in France working there with Peter Brook, is a renowned teacher of acting, the author of three books on the subject. On the set of *Silence* Oida embraced his role with the vigor and abandon of a man half his age.

“Ichizo is a noble man, the kind of person it is a gift to portray. It’s a matter for me of understanding him emotionally, the way he thinks and feels, the way he experiences his profound faith,” Oida says. “But it’s also essential for me to understand firsthand what the character suffers not only mentally and emotionally but physically.”

In the process, Oida utilized many of the concepts he had written about in his books.

“Spending time on the cross during the crucifixion scene became a moment of grace for me,” he says. “At the same time, it was necessary for me to lie down and rest between takes. Ichizo had no such luxury, of course. Even so, working physically like that gives me a sense of what so many people went through.”

Andrew Garfield was impressed watching Oida work, a vivid illustration of acting techniques he had read about.

“I was so happy to meet Yoshi and to have the chance to work with him. I read his book *The Invisible Actor* in drama school and it made a deep impression on me. I told him so. Amazing to work with him,” Garfield says.

Equally astonishing in these scenes was Shinya Tsukamoto who seemed to endure hours on the cross for the film. There he was tied to the wooden structure by rough-hewn ropes, buffeted by surging waves and burning sunshine, requiring very little assistance or help from stunt workers who were on hand to relieve him.

“I cannot express what an honor it is for me to be in a film by Martin Scorsese, to work with him every day,” says the actor, who is of course more renowned in his own right as a highly successful and respected film director.

“People discuss faith with me on set because the nature of faith is one of the big themes of the film. When they ask if I have faith, I say my faith is Martin Scorsese,” Tsukamoto says. “These are not empty words. The seriousness of this film, the rigors we have all gone through to film, Mr. Scorsese most of all, endow him and the project with a kind of sanctity, a deep beauty full of the richest meaning.”

Every actor found himself giving his all. According to Andrew Garfield, the role of Father Rodrigues remained a profound challenge for him every day of production.

Before filming got under way the actor spent a lot of time as he says getting the material into “my body, my bones. I did a real spiritual exploration. My father was Jewish, my mother Christian and my brother and I were brought up without any religious instruction or practices. I’m interested in Christianity, Buddhism, Judaism – all religions and cosmologies,” he says.

As part of his preparation, Garfield spent time with Father Martin, the Jesuit scholar and author based in New York. “I developed a deep relationship with Father

Martin. He introduced me to the life of Jesus and to the Jesuits and I was inspired by them.”

Garfield says his work with the priest gave him insight into Rodrigues soul.

“Father Rodrigues begins being an idealistic, single-pointed person thinking he knows what life is about. But he comes to realize he’s one of many, all too human, and he has to accept his humanity.”

Garfield says, “Every day of filming I was deeply immersed in the 1640 Japan of my imagination. But shooting on these extraordinary locations in Taiwan was a gift. We have the most multinational crew I’ve ever worked with. How moving it was to see all these people forming a village to serve this incredible director in telling this incredible story.

“These kinds of epic, mysterious and complex journeys don’t always get made into a film, stories that are neither black or white, good or evil but true to life, gray and complex. The fact that this one got made is a testament to Marty’s vision and determination,”

For his part, Driver found the physical privation the actors had to endure particularly challenging. He says losing weight was as much preparation for the role as the historical research he did.

“It was helpful to be hungry and tired most of the time.”

As Driver explains, being poorly nourished is not the only testing situation the fathers find themselves in Japan.

“They’ve been traveling thousands of miles by sea and land. We don’t see it on screen but we have to feel in the way the characters present themselves, the fact that they endured difficulties and hardships far from home, traveling in harsh conditions for two long years.”

As for the rough and sometimes hard to access but beautiful locations, Driver says, “they were bad for comfort but good for the movie. A small part of what the characters endured in Japan.”

In the Niushan area of Hualien, Scorsese filmed Father Rodrigues’ journey alone to a neighboring village, Goto, a fishing community where he encounters a second group

of devout Christians. Among the villagers, Father Rodrigues is surprised when Kichijiro reappears on the beach and begs the priest to hear his confession.

Traveling next to the city of Taichung, Scorsese and crew filmed inside a tank that was originally built for *Life of Pi* located near an industrial park outside the city, scenes depicting several of the journeys by sea the fathers embark on.

DP Prieto says, “For these boat travels at night, my gaffer Karl Engeler built a huge soft lighting box hung from an industrial crane to simulate soft, dim moonlight. We augmented the mysterious feel of those scenes with fog machines inspired by the great Japanese film *Ugetsu*.”

Several key sequences were next filmed in the Taoyuan Valley outside Taipei, sequences depicting the wanderings alone of Father Rodrigues, followed by a crucial scene in a stream at the Dahwa Potholes outside Taipei – the arrest by the Samurai of Father Rodrigues.

The sequences completed, the unit returned to the CMPC studio for series of scenes set in Nagasaki and the prison to which Rodrigues is confined after his arrest. The scenes included encounters with the Interpreter (Asano) and the feared Inquisitor Inoue (Ogata) on the prison grounds; Rodrigues being paraded through the streets of Nagasaki before a curious, jeering populace; and demonstrations Rodrigues observes in despair from inside his prison cell of the unspeakable horror the Japanese inflict on Christian prisoners.

Scorsese and crew then traveled to a beach location outside Taipei to film an excursion Rodrigues is compelled to take with the Interpreter where Father Rodrigues is forced to witness a scene of unbearable personal tragedy for him: the death of Father Garupe.

Such sequences exerted a force and impact many of the actors and crew, including Prieto.

“I was raised Catholic, and at one point in my teens, I felt a deep connection to my religion,” he says. “As the years passed I found myself questioning the Church’s dogmas. I see how a strong faith helps people deal with life. But what exactly does faith mean? And do we need a church hierarchy or organized religion to experience it? Filming

Silence was a way for me to think about these issues and express them visually through lighting and camerawork.”

Production designer Ferretti’s sets for each of these sequences created not only the look of 17th century Japan but also somehow reflect the mood and atmosphere of the story.

Ferretti is proud that *Silence* is his ninth film for Martin Scorsese but he points out that it’s one he’s been involved in for at least 25 years.

“When I was working on Fellini’s film *Voice of the Moon*, I was asked by a producer if I would be interested in working with Martin Scorsese on his next film. That film was *Silence*. At that point in his career Ferretti says he had yet to work with the director; *The Age of Innocence* was their first collaboration. But of course, he was interested, he said.

“But as the film never got made then, I heard nothing more at the time,” Ferretti says.

“Over the years, I think I must have started to design *Silence* five or six times. I went to Vancouver and to New Zealand looking for locations, more than one time, and each time it didn’t happen. But Marty was determined to make the movie and finally, finally now I was able to make the designs.”

Ferretti was impressed and inspired by the landscape and terrain of Taiwan and happy with the CMPC studio with its soundstages and back lot. Here he designed and created a collection of sets that befit the epic tale: the colony of Macao with its teeming streets; the Jesuit University there; Father Valignano’s study; Father Rodrigues’ bedroom; streets in the city of Nagasaki; the Japanese prison there; a Buddhist temple; a Christian residence; and the port of Dejima. Ferretti created and oversaw with the director’s approval all this in addition to all the sets that were built on the unit’s many locations.

“As many times as I was ready to begin the film only to face postponement, when it finally happened we had to start everything from scratch,” Ferretti says.

Beginning from scratch for the designer meant reading the novel several times in addition to the various drafts of the script. Ferretti also made several trips to Japan for the purpose of research having not only to do with the sets but also the costumes which he

had to design. On his travels he visited the cities of Tokyo, Kyoto and Nagasaki. In the latter city he went to the Endo museum.

“We not only created the Jesuit outfits for the priests but also the peasant garb they wore in Japan as well the costumes for the villagers, the Samurai, even the Dutch traders who appear in the film,” Ferretti says.

“When I do this, sets and costumes, I imagine what it was like to live at that time just as an actor might. And then I look at everything and sometimes if I find a mistake instead of correcting it I leave it. In real life there are always mistakes and in sets and costumes if something is out of sync it’s OK. It makes it seem like real life.”

Scenes inside the Inquisitor’s office where Father Rodrigues defends his faith to both the fearsome, aged Inoue and his fierce lieutenant, the Interpreter, were filmed at a set created in one of the city’s small parkland areas. Back at CMPC Scorsese then staged Rodrigues’ fateful encounter in the Buddhist Temple with his former teacher and spiritual mentor, Father Ferreira. The unit then returned to the Inquisitor’s office set for powerful scenes depicting unrelenting physical abuse inflicted by the Japanese on the Christians and as well as a crucial scene in the climax of the film of capitulation and acceptance.

Filmmakers and cast then returned once more to the mountainous area on the outskirts of Taipei. This time the unit set up in a Taiwanese national park, Gengzipin, which local tourist authorities describe as a sulphurous field of geothermal activity with steaming waters measuring 212 degrees Fahrenheit bubbling up out of the ground as they have done for millennia.

On this extraordinary and dangerous location, working carefully, shrouded in all sorts of protective gear including hard hats, Scorsese filmed the important sequence at Unzen, in which Father Ferreira witnesses the brutal treatment of European priests and monks by their Japanese captors.

Scorsese readily admits, “Many of the locations were tough—it was, really, one of the hardest shoots I’ve ever had—but that’s the nature of the story. So much of the action takes place in hovels, in squalid settings, in mud or on steep and rocky terrain.

“The Christian converts around 17th-century Nagasaki lived extremely tough lives, without comfort or elegance of any kind, and the missionaries were hidden away in hovels. In the second half of the picture, you’re seeing everything from Rodrigues’ point

of view, much of the time through the bars of his prison cell, from the inside looking out. So, we needed studio resources, which we had in Taipei, plus settings by the sea and in the mountains.”

The actors to a man embraced the hardships they faced. Liam Neeson was prepared for whatever he was going to take to play Father Ferreira.

“In New York, before production began, as you know, Andrew and I worked with Father Martin, a Jesuit consultant on the film, discussing theology, practicing church rituals, going over the spiritual exercises involved in the Jesuit order.”

They learned what the Jesuits go through and what they were in for. For Neeson found the experience proved exhilarating.

“I love the church. I call myself a practicing lapsed Catholic. I love going into a church, saying prayers, having a conversation with god.”

Discussing issues of faith with both the Jesuit father and his young co-star was also illuminating for Neeson.

“Andrew Garfield is a remarkable young actor,” he says, “thoughtful, immersive in the way of De Niro and Daniel Day-Lewis. The real deal.”

Neeson also has high praise for his director.

“Martin Scorsese commands such respect. When I first worked with him on *Gangs of New York*, I was intimidated by his reputation and had to work through that.”

Silence presented the actor with a new and different aspect of the collaborating with his director.

“This film is something Marty has meditated on for many years. I admit. I was nervous. Am I enough for the role? I thought. I got over this feeling by being as honest as I could, by being Liam Neeson analyzing his soul through Father Ferreira.”

He adds, “Marty does this wonderful thing on set. He demands absolute silence when he is talking to his actors. Not that actors are the most important people on set. They’re not. But Marty asks people to pay attention at all times to what’s happening when he works and shoots, and when the attention of the entire crew is focused on a specific piece of the process of the film being made, that’s inspiring.”

Adam Driver also found working with the director inspiring and uplifting.

“He is very generous with his time,” Driver says of Scorsese. “Any scene, any question you have, he’s willing to talk about it. He’s wanted to make this movie for 28 years but he doesn’t make it a dictatorship.

“For me it’s life enhancing, a rare thing personally to work with someone I feel is one of the greatest filmmakers of all time but who is very good at breaking down pre-conceived notions because he wants to make the film the best version of what it can be. He wants you to take ownership of your role. He wants you to surprise him, to surprise yourself and this takes the fear out of working with someone of his reputation and it almost becomes like working on any other movie.”

Rodrigo Prieto exclaims, “I just love working with Marty. Listening to him go through his thought process on show to shoot a scene is fascinating. Every camera angle, and whether the camera moves or not, is the result of deep understanding of what he wants to express in every scene.

“There is never a random move or superfluous shot. Every decision emanates from the emotional content of the specific moment in the story. He’s also a very attentive collaborator. He listens carefully to the ideas presented by his team and encourages creative participation. I feel he gets the best from each and every person on the crew. I wake up every shoot day extremely excited about the day ahead when I am working with him.”

Returning from Gengzipin to the studio once again, Scorsese concluded filming with a series of scenes in Dejima and Nagasaki that serve as a kind of epilogue to the story. Production wrapped at CMPC on the evening of May 15, 2015, after approximately fifteen weeks of filming.

About the cast

ANDREW GARFIELD (Rodrigues) is BAFTA-winner, and a Golden Globe nominee for his work in *The Social Network*. He has been a fixture on the big screen over the last few years with his portrayal of Peter Parker/Spider-Man in the *Amazing Spider-Man* series. The first two movies in the series grossed \$1.5bn worldwide.

In 2011, Garfield starred both in *The Social Network* and opposite Keira Knightley and Carey Mulligan in Mark Romanek's *Never Let Me Go*. Other past screen projects include Terry Gilliam's *The Imaginarium of Dr Parnassus*; Spike Jonze's robot love story *I'm Here*; Robert Redford's *Lions For Lambs*; Revolution Films' *Red Riding Trilogy - 1974*, directed by Julian Jarrold; and John Crowley's *Boy A*, for which he earned the Best TV Actor BAFTA in 2008.

Garfield's career began in theatre. In 2006, his stage performances in "Beautiful Thing" (Sound Space/Kit Productions), "The Overwhelming" and "Burn, Chatroom, and Citizenship" (Royal National Theatre) won him the award for Outstanding Newcomer at the Evening Standard Awards, and the Jack Tinker Award for Most Promising Newcomer at the Critics Circle Awards. Other notable theatre credits include "Romeo and Juliet" (Manchester Royal Exchange) and "Kes" (Manchester Royal Exchange), for which he received the Most Promising Newcomer Award at the Manchester Evening News Awards 2004.

Garfield made his Broadway debut in 2012 in a Tony-nominated turn as Biff Loman in the revival of Arthur Miller's Pulitzer Prize-winning play "Death of a Salesman," directed by Mike Nichols, earning a Tony Award nomination as Best Featured Actor.

Last year Garfield co-starred alongside Michael Shannon and Laura Dern in *99 Homes*. Directed by Ramin Bahrani, the drama deals with Florida's housing foreclosure crisis and the state's economic collapse won rave reviews at the Venice, Toronto and Sundance film festivals.

Garfield stars in Mel Gibson's *Hacksaw Ridge* as WWII conscientious objector Desmond Doss who received the Medal of Honor for bravery in combat without ever

firing a shot. He recently completed filming Andy Serkis' *Breathe* and is currently in production on David Robert Mitchell's *Under the Silver Lake*.

ADAM DRIVER (Father Garupe) appeared as "Kylo Ren" in J.J. Abrams' highly-anticipated film *Star Wars: The Force Awakens*. Driver will reprise his role in *Star Wars: Episode VIII*, planned for release in 2017.

Most recently, Driver was seen in Jeff Nichols' *Midnight Special*, starring opposite Michael Shannon, Joel Edgerton, and Kirsten Dunst. The film was released by Warner Bros. to rave reviews. Driver plays the lead in Jim Jarmusch's *Paterson* which recently premiered at the Cannes Film Festival and opened in the US December 28, 2016. Driver was nominated for a Gotham Award for Best Actor for his work in Jarmusch's film. In September of this year, he wrapped production on Steven Soderbergh's *Logan Lucky*, starring alongside Channing Tatum and Daniel Craig.

Driver also starred in Noah Baumbach's *While We're Young* opposite Ben Stiller, Naomi Watts, and Amanda Seyfried. He also starred in Saverio Costanzo's *Hungary Hearts* alongside Alba Rohrwacher. The film premiered at the 2014 Venice International Film Festival, where Driver won the Volpi Cup Award for Best Actor for his performance.

In 2014, Driver starred in Shawn Levy's dramatic comedy *This is Where I Leave You* alongside Jason Bateman, Connie Britton, Tina Fey, and Jane Fonda and opposite Mia Wasikowska in John Curran's critically acclaimed *Tracks*. He was seen in the Coen brothers' 2013 Academy Award and Golden Globe nominated film *Inside Llewyn Davis* alongside Oscar Isaac, in Steven Spielberg's Academy Award nominated *Lincoln* with Daniel Day-Lewis, Noah Baumbach's *Frances Ha* alongside Greta Gerwig and Clint Eastwood's critically acclaimed *J. Edgar* with Leonardo DiCaprio.

Driver recently wrapped production on the sixth and final season of HBO's critically acclaimed series *Girls* in which he stars opposite Lena Dunham. Driver's performance in *Girls* has garnered him three consecutive Emmy nominations for Outstanding Supporting Actor in a Comedy Series and a 2015 Critics' Choice Television Award for Best Supporting Actor in a Comedy Series. Additionally, in 2013 the show won a Golden Globe Award for Best Television Series – Comedy or Musical and a BAFTA Award. *Girls* received a Golden Globe nomination in that same category in 2014

and also Emmy nominations for Outstanding Comedy Series in 2012 and 2013. In 2012, the show also won a Peabody Award and was honored as one of AFI's Television Programs of the Year.

Driver graduated from Juilliard in 2009, and is co-founder of the non-profit organization AITAF (Arts in the Armed Forces, Inc.) His Broadway and Off-Broadway stage credits include John Osborne's "Look Back in Anger", Terrence Rattigan's "Man and Boy," and George Bernard Shaw's "Mrs. Warren's Profession."

LIAM NEESON (Ferreira) has been internationally recognized for his work in both major studio blockbusters and acclaimed independent features. He was honored for his depictions of three very different real-life figures. He received Academy Award[®], Golden Globe and BAFTA Award nominations for his performance as Oskar Schindler in Steven Spielberg's 1993 Oscar[®]-winning Best Picture *Schindler's List*. Three years later, he played the title role in Neil Jordan's biopic *Michael Collins*, earning another Golden Globe nomination and winning an Evening Standard British Film Award and the 1996 Venice Film Festival's Volpi Cup for his impassioned portrayal of the Irish Republican hero.

In 2004, Neeson starred as controversial sex researcher Alfred Kinsey in Bill Condon's *Kinsey*, for which he garnered his third Golden Globe nomination and an Independent Spirit Award nomination, and won a Los Angeles Film Critics Award.

Neeson recently appeared in Seth MacFarlane's comedy *A Million Ways to Die in the West*, Scott Frank's crime thriller *A Walk Among the Tombstones*, Jaime Collet-Serra's *Non-Stop* and *Run All Night*, writer/director Paul Haggis' romantic drama *Third Person*, and *Taken 3*, the thrilling conclusion to the hugely successful series.

Most recent projects are McFarlane's *Ted 2* and 2016's *A Monster Calls* (written by Patrick Ness). In 2016, he completed filming Peter Landesmen's *Felt* and Jaime Collet-Serra *The Commuter*.

Liam also lent his voice to the animated film *The Nut Job*, directed by Peter Lepeniotis – released in January 2014; and the hugely successful *The Lego Movie*, directed by Phil Lord: *The Prophet* based on the classic Kahlil Gibran book, and Millennium Entertainment's animated film *Khumba* directed by Anthony Silverston – released in 2013.

Among Neeson's other recent films are the blockbuster action films, *Taken*, *Taken 2* and *Taken 3* Peter Berg's *Battleship*, *War of the Titans*, Joe Carnahan's *The Grey*, *Unknown*, *The Next Three Days*, *The A-Team*, *Clash of the Titans*, Christopher Nolan's *The Dark Knight Rises* and *Batman Begins*, and *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe* and its sequel *Prince Caspian*. Neeson also appeared in the indie films *Chloe* directed by Atom Egoyan, and *After Life*.

Other films include *The Other Man*, *Seraphim Falls*, Ridley Scott's *Kingdom of Heaven*, Richard Curtis' *Love Actually*, *K-9*, *The Widowmaker*, *Star Wars: Episode I- The Phantom Menace*, Jon De Bont's *The Haunting*, and *Les Miserables*.

The Irish-born actor had originally sought a career as a teacher after attending Queens University, Belfast, majoring in physics, computer science and math. Neeson set teaching aside and in 1976 joined the prestigious Lyric Players Theatre in Belfast ("The best training any actor could have."), making his professional acting debut in Joseph Plunkett's "The Risen People."

After two years with the Lyric Players, he joined the famed National Theatre of Ireland, the Abbey Theatre in Dublin. Neeson appeared in the Abbey Theatre Festival's production of Brian Friel's "Translations," and a production of Sean O'Casey's "The Plough and the Stars" for the Royal Exchange Theatre in Manchester, England where he received a Best Actor Award.

In 1980, John Boorman cast him in the epic saga of the Arthurian legend, *Excalibur*. Following this motion picture debut, Neeson has appeared in more than 40 films demonstrating a wide range of characters, including his early work in *The Bounty*, *Lamb*, *Duet for One*, *A Prayer for the Dying* and *The Mission*.

In 1987, Neeson received critical acclaim starring opposite Cher as a deaf and mute Vietnam veteran in Peter Yates' courtroom drama *Suspect*, as well *The Good Mother* and Sam Raimi's *Darkman*. Other films from this period include *Crossing the Line*, *Shining Through*, *Under Suspicion*, Woody Allen's *Husbands and Wives*, *Ethan Frome*, Michael Apted's *Nell* starring opposite Jodie Foster and Natasha Richardson, *Before and After* with Meryl Streep; and the title role in Michael Canton-Jones' *Rob Roy*, co-starring Jessica Lange.

Neeson's made his Broadway debut in 1993 receiving a Tony® Award nomination in the Roundabout Theater's revival of Eugene O'Neill's 1921 drama "Anna Christie," co-

starring Natasha Richardson, and later appeared in Arthur Miller's "The Crucible" earning another Tony nomination. He starred in David Hare's "The Judas Kiss" both in London's West End and on Broadway, and in the Gate Theater production of Samuel Beckett's "Eh Joe" at the Lincoln Center Festival in 2008.

TADANOBU ASANO (Interpreter), one of Japan's most celebrated actors, has won world-wide acclaim for his performances and is best known to US audiences for his roles in the films *Battleship*, *47 Ronin* and *Thor*, based on the Marvel character and *Thor: The Dark World*.

Among his other notable films are *Ichii the Killer*; *Zatochi*, earning him a Japanese Academy Award Best Actor nomination; the Thai director Pen-Ek Ratanaurang's *Life in the Universe* for which he was honored at the 60th Venice Film Festival, and Sergei Bodrov's Oscar-nominated *Mongol*.

Asano was born in Yokohama, the son of an actor's agent. It was his father who persuaded him to begin an acting career by accepting a role in the TV series *Kinpachi Sensi*. He made his film debut in 1990 in *Bataashi Kingyo (Swimming Upstream)*.

Other film appearances include *The Taste of Tea* shown at the 2004 Cannes Film Festival, and Pen-Ek Ratanaurang's *Invisible Waves*.

In 2014, Asano received the Silver St. George Best Actor Honors at the 36th Moscow International Film Festival for his role in *My Man*. The film also won the grand prix, the golden St. George Trophy for Best Film.

On TV in Japan Asano starred in the mini-series *The Long Goodbye* and many other Japanese titles.

Recent films include *Lupin III* and *Kiki's Delivery Service*. Upcoming features soon-to-be-released are *Journey to the Shore* and *Grasshopper*.

CIARÁN HINDS (Valignano) was born in Belfast, Northern Ireland on February 9, 1953. He was one of five children and the only son. His father was a doctor who hoped to have Ciarán follow in his footsteps; his mother Moya, an amateur actress, was the real influence behind his decision to become an actor.

Hinds studied law at Queens' University of Belfast, but left in order to train in acting at RADA. He began his stage career at the Glasgow Citizens' Theatre as a

pantomime horse in the production of "Cinderella". Staying with the company for several years, he starred in a number of productions, including playing the lead roles in "Arsenic and Old Lace" and "Faust".

Hinds' stage career has included working with The Field Day Company and a number of world tours. He has starred in numerous productions with the Royal Shakespeare Company, including a world tour in the title role of "Richard III". Hinds' film career began in 1981 with John Boorman's *Excalibur*, Peter Greenaway's *The Cook, The Thief, His Wife and Her Lover*, Roger Michell's *Persuasion* as Captain Wentworth, Stephen Frears' *Mary Reilly*, Gillian Armstrong's *Oscar and Lucinda*, Sam Mendes' *The Road to Perdition*, Steven Spielberg's *Munich*, Michael Mann's *Miami Vice*, Michael Apted's *Amazing Grace*, John Madden's *The Debt*, David Yates' *Harry Potter and the Deathly Hallows: Part 2*, Tomas Alfredson's *Tinker, Tailor, Soldier Spy* and many, many other films.

Television credits include *Prime Suspect 3*, *Seaforth*, *Ivanhoe*, *The Mayor of Casterbridge*, *Rome*, *Above Suspicion* and many other shows.

Hinds' stage credits are extensive having performed with the RSC, Dublin's Alley Theater, and the Glasgow Citizen's Theater Company in a wide variety of classical and contemporary plays. Hinds has starred on Broadway in Patrick Marber's "Closer," Conor MacPherson's "The Seafarer," and opposite Scarlett Johansson in Tennessee Williams "Cat On A Hot Tin Roof."

Hinds most recently starred at London's Donmar Warehouse and Off-Broadway in MacPherson's "The Night Alive."

YOSUKE KUBOZUKA (Kichijiro) was born in Japan in the Kanagawa Prefecture. In made his acting debut in on TV in 1995 with *Kindaichi Case Files* (NTV) and in 2000 he attracted attention for his performance in *Ikebukuro West Gate Park*.

In 2001, Kubozuka received the award for Best Newcomer, and became the youngest actor in history to receive the Best Actor at the 25th Japanese Academy Awards for his performance in *Go*, directed by Isao Yukisada. Subsequently, he appeared in a number of Japanese movies including *Pingu Pongu* directed by Fumihiko Sori, *Madness in Bloom* directed by Sonoda Kenji, *Laundry* directed by Mori Junichi, *Makai Tensho*

directed by Hirayama Hideyuki, *Under the Same Moon* (2005), directed by Fukasaku Kenta and *For Those We Love* (2007), directed by Shinjo Taku.

Other Japanese film include *ICHI* directed by Fumihiko Sori, *Where the Legend Lives* (2008), directed by Yukihiro Tsutsumi, *Pandora's Box* (2009), directed by Masanoru Tominaga, a work commemorating Osamu Dazai's 100th birthday, *Tokyo Island* directed by Makoto Shinozaki, *Strangers in the City* (2010), directed by Junji Sakamoto), *Genji Monogatari* (2011), directed by Yasuo Tsuruhashi, *Himizu'* (2012), directed by Shion Sono), *Monsters Club* directed by Toshiaki Toyoda, *Helter Skelter* directed by Mika Ninagawa, *The Extreme Sukiyak* (2013) directed by Shiro Maeda, *Love's Whirlpool* directed by Daisuke Miura, *One Third* directed by Hiroshi Shinagawa, and *Tokyo Tribe* (2014) directed by Shion Sono.

Since 2006 Kubozuka has been performing reggae music throughout Japan, playing almost 100 live shows a year. He has released five albums: "Line," "Vortex," "Time Wave" and "Musical Phoenix and Key Maker."

Kubozuka made his first stage appearance as a lone terrorist in 2010 in Shuji Terayama's play "Blood Sleeps Standing." In 2011 starred in "Blood Wedding," which was written by Kunio Shimizu. In 2012, Kubozuka appeared overseas for the first time in London in a Japanese production of Shakespeare's "Cymbeline." Recently he played the leading role in the stage performance "iSAMU".

His most recent film *Z Island* directed by Hiroshi Shinagawa, was released in May 2015.

YOSHI OIDA (Ichizo), the renowned international theater director, was born and raised in Japan. He worked with several Japanese contemporary theatre groups before joining Peter Brook's International Centre for Theatre Research in Paris.

Oida has appeared on stage in the UK in *The IKS; Mahabarata; The Tempest; The Man Who; Hamlet* directed by Peter Brook; *ShunKun* directed by Simon McBurney; and his own production of *Interrogations* (words of the Zen master).

His film credits include Peter Greenaway's *The Pillow Man*.

Oida's other theater works includes "The Tibetan Book of the Dead," "The Divine Comedy," Yukio Mishima's "Madame de Sade," Samuel Beckett's "Endgame,"

Brian Friel's "Molly Sweeney," Albert Camus' "The Misunderstanding" and Jean Genet's "The Maids."

Oida has also directed several opera productions including Benjamin Britten's *Curlew River* and *Death in Venice*, Verdi's *Nabucco*, Mozart's *Don Giovanni* and *Idomeneo* and Bizet's *The Pearl Fishers*.

He is the author in English of *An Actor Adrift*, *The Invisible Actor*, and *An Actor's Tricks*. Upcoming projects are *Dialogue with Rothko* (with dance by Carolyn Carlson), *Peter Grimes* for Opera de Lyon and a new opera *Matsukaze*, a Noh Theater adaptation for Opera de Reims.

SHINYA TSUKAMOTO (Mokichi) is a Japanese film director and actor with a cult following both at home and abroad.

Tsukamoto was born in Shibuya, Tokyo on 1 January 1960 and began his film career directing shorts. In 1989, he was awarded the Grand Prize at the International Rome Fantafestival for his film *Tetsuo, The Iron Man* in which he also appeared. He went on to act in the most of the films he directed as well as appearing in works by other filmmakers.

Some of Tsukamoto's most notable films include: *Tetsuo II: Body Hammer*, *Tokyo Fist*, *Bullet Ballet*, *Gemini*, *A Snake of June*, *Vital*, *Nightmare Detective* and *Kotoko*.

His acting appearances in the films of other directors include *Dead or Alive 2: Birds*, *Ichi The Killer*, *Blind Beast Vs. the Dwarf*, *Marebito* and *Welcome to the Quiet Room*.

Tsukamoto has received numerous awards both in Japan and abroad for his involvement in production, direction, screenplays, cinematography, lighting, art and editing in various works.

In 1997 when he was awarded the Grand Prize for *Hana-Bi*, directed by Takeshi Kitano, he also served as a judge on the panel at the Venice Film Festival. Tsukamoto's most recent work is the film version of the war novel, *Fires on the Plain* which he also starred. In 2002 he was awarded Best Male Supporting Actor at the Mainichi Film Contest. He has also narrated various television commercials.

ISSEY OGATA (Old Samurai/Inoue) is a versatile stage performer, actor, comedian and writer. Born in Fukuoka in 1952, as a student he dreamt of being a sportsman, but after high school was drawn to the stage, and started appearing in various theater productions.

Issey's big break came when he won the gold medal at Japanese TV Show "Birth of Comedians" and then played a lead role in the TV Drama "Evil Grandmother" in 1981. Since that time he has appeared in numerous TV shows such as NHK's RinRinto and Taiga Drama, as well as various shows created by the drama series circle Drama Shinginka.

He has played the lead roles in several major movies including Ota in Edward Yang's *Yi: A One and a Two*, the title character in Jun Ichikawa's *Tony Takitani*, and as the late Japanese Emperor Hirohito in *The Sun* by Aleksandr Sokurov.

Issey is also a talented comedian with a distinctive style and his own show called the Issey Ogata Show. He pokes gentle fun at certain elements of Japanese culture with sincere portrayals of certain character stereotypes. His thoughtful comedic performances have won him worldwide critical acclaim.

NANA KOMATSU (Monica) was born in Tokyo on 16 February 1996. She began modeling work in 2008, mainly with magazines, also appearing in music videos and commercials.

Nana's acting debut came in 2014 when she played the heroine in *The World of Kanako* directed by Tetsuya Nakashima. She subsequently appeared in the film *Close Range Love*, directed by Naoto Kumazawa and in the lead in a WOWOW drama directed by Isshin Inudo. Other films include *Yokokuhan* directed by Yoshihiro Nakamura and *Bakuman*, directed by Hitoshi Ohne.

RYO KASE (Juan) is one of Japan's fastest rising young actors. He was born in Yokohama and spent several years as a child with his family in Washington State where his father was transferred for work.

Kase grew up in Japan and made his screen debut in Sogo Ishii's *Gojoe: Spirit War Chronicle* in 2000. In addition to his numerous Japanese film appearances, Kase played Shimizu, one of the lower ranked Japanese soldiers in Clint Eastwood's *Letters from Iwo Jima*.

He starred in Masayuki Suo's 2007 film *I Just Didn't Do It*, as well in Gus Vant Sant's *Restless*, Abbas Kurostami's *Like Someone in Love*, and Takeshi Kitano's *Outrage* and a sequel, *Outrage Beyond*.

About the filmmakers

MARTIN SCORSESE (Director/Producer/Screenwriter) was born in 1942 in New York City, and was raised in the downtown neighborhood of Little Italy, which later provided the inspiration for several of his films. Scorsese earned a BS degree in film communications in 1964, followed by an MA in the same field in 1966 at New York University's School of Film. During this time, he made numerous prize-winning short films, including *The Big Shave*.

In 1968, Scorsese directed his first feature film, entitled *Who's That Knocking at My Door?* He served as assistant director and an editor of the documentary *Woodstock* in 1970, and won critical and popular acclaim for his 1973 film *Mean Streets*. Scorsese directed his first documentary, *Italianamerican*, in 1974 as well the feature *Alice Doesn't Live Here Anymore*.

In 1976, Scorsese's *Taxi Driver* was awarded the Palme d'Or at the Cannes Film Festival. He followed with *New York, New York* in 1977, *The Last Waltz* in 1978 and *Raging Bull* in 1980, which received eight Academy Award® nominations, including Best Picture and Best Director. Scorsese went on to direct *After Hours*, *The King of Comedy*, *The Color of Money*, *The Last Temptation of Christ*, *Goodfellas*, *Cape Fear*, *Casino*, *Kundun*, *The Age of Innocence* and *Bringing Out The Dead* among other films.

In 1996, Scorsese completed a four-hour documentary, *A Personal Journey with Martin Scorsese Through American Movies*, co-directed by Michael Henry Wilson. The documentary was commissioned by the British Film Institute to celebrate the 100th anniversary of the birth of cinema.

In 2001, Scorsese released *Il Mio Viaggio in Italia*, an epic documentary that affectionately chronicles his love for Italian cinema. His long-cherished project *Gangs of New York* was released in 2002, earning numerous critical honors including a Golden

Globe Award for Best Director. In 2003, PBS broadcast the seven-film documentary series *Martin Scorsese Presents: The Blues*.

The Aviator was released in December of 2004 and earned five Academy Awards® in addition to the Golden Globe and BAFTA awards for Best Picture. In 2005, *No Direction Home: Bob Dylan* was broadcast as part of the “American Masters” series on PBS. In 2006, *The Departed* was released to critical acclaim and was honored with the Director’s Guild of America, Golden Globe, New York Film Critics, National Board of Review and Critic’s Choice awards for Best Director, in addition to four Academy Awards®, including Best Picture and Best Director. Scorsese’s documentary on the Rolling Stones in concert *Shine A Light*, released in April 2008. In February 2011, *Shutter Island* premiered. That year Scorsese released two documentaries: the Peabody Award winning *Elia Kazan: A Letter to Elia* on PBS, and *Public Speaking* starring writer Fran Lebowitz on HBO.

More recently released was Scorsese’s Emmy Award documentary for HBO *George Harrison: Living in the Material World* as well as Golden Globe and Academy Award nominated film *Hugo*, for which he won the Golden Globe for Best Director. The film also went on to win the 5 Academy Awards, as well as AFI’s Best Movie of the Year. Scorsese also serves as executive producer on HBO’s series *Boardwalk Empire*, for which he directed the pilot episode. The series went on to win the Emmy Award and the Golden Globe for Best Television Series Drama and Scorsese took home both the Emmy and DGA Awards for Directing.

Scorsese’s most recent feature *The Wolf of Wall Street* received DGA, BAFTA and Academy Award nominations for Best Director, as well as a Golden Globe and Academy Award nomination for Best Film. He also co-directed *The 50 Year Argument* with long time documentary editor David Tedeschi, and produced and directed the pilot for HBO’s *Vinyl*, producing the entire series.

Scorsese’s additional awards and honors include the Golden Lion from the Venice Film Festival (1995), the AFI Life Achievement Award (1997), the Honoree at the Film Society of Lincoln Center’s 25th Gala Tribute (1998), the DGA Lifetime Achievement Award (2003), the Kennedy Center Honors (2007) and the HFPA Cecil B. DeMille Award (2010). In 2012, Scorsese was honored by the Broadcast Film Critics Association

with the Critics' Choice Music + Film Award as well as by the British Academy of Film and Television Arts with the Academy Fellowship.

Scorsese is the founder and chair of The Film Foundation, a non-profit organization dedicated to the preservation and protection of motion picture history. At the 2007 Cannes Film Festival Scorsese launched the World Cinema Foundation, a not-for-profit organization dedicated to the preservation and restoration of neglected films from the around the world, with special attention paid to those developing countries lacking the financial and technical resources to do the work themselves. Scorsese is the founder and chair.

(Short version) MARTIN SCORSESE (Director/Producer/Screenwriter) is an Academy Award-winning Director and one of the most prominent and influential filmmakers working today. He has directed critically acclaimed, award-winning films including *Mean Streets*, *Taxi Driver*, *Raging Bull*, *The Last Temptation of Christ*, *Goodfellas*, *Gangs of New York*, *The Aviator*, *The Departed* which garnered an Academy Award for Best Director and Best Picture, *Shutter Island*, and *Hugo* for which he won the Golden Globe for Best Director. He was recognized for his latest film, *The Wolf of Wall Street* by receiving DGA, BAFTA and Academy Award nominations for Best Director, as well as a Golden Globe and Academy Award nomination for Best Film. Scorsese has directed numerous documentaries including *No Direction Home: Bob Dylan* and *Elia Kazan: A Letter to Elia*, both which have won the reputable Peabody Award; *Italianamerican; A Personal Journey with Martin Scorsese through American Movies; Il Mio Viaggio in Italia; Public Speaking; George Harrison: Living in the Material World* which received 2 Emmy Awards in 2012 for Outstanding Directing for Nonfiction Programming and Outstanding Nonfiction Special; and most recently *The 50 Year Argument* which he co-directed with long time documentary editor David Tedeschi. Scorsese served as Executive Producer on HBO's hit series *Boardwalk Empire* and in 2011, won an Emmy and DGA Award for directing the pilot episode of the series. He recently directed and produced the pilot episode for HBO's *Vinyl* as well as producing the series. Scorsese is the founder and chair of The Film Foundation, a non-profit organization dedicated to the preservation and protection of motion picture history.

EMMA TILLINGER KOSKOFF (Producer) is President of Production for Sikelia Productions, working alongside Academy Award winning director Martin Scorsese on all aspects of his film and television projects.

Koskoff began her career in the film industry assisting director/producer Ted Demme. While with Demme, she worked on the critically acclaimed film *Blow*, starring Johnny Depp and Penelope Cruz and also assisted on the Emmy nominated documentary, *A Decade Under the Influence*.

In 2003, Koskoff became Martin Scorsese's executive assistant, serving in that capacity for three years. During this period, she assisted on *The Blues*, *The Aviator* and *No Direction Home: Bob Dylan*.

Scorsese named Koskoff President of Production in 2006. She then associate produced alongside film producers Graham King and Brad Grey, Scorsese's *The Departed*. The film, which received four Academy Awards including the Oscar for Best Director and Best Motion Picture of the Year, stars Leonardo DiCaprio, Matt Damon and Jack Nicholson.

Following the excitement of *The Departed*, Koskoff co-produced the Rolling Stones concert film, *Shine a Light*, starring Mick Jagger, Keith Richards, Charlie Watts and Ronnie Wood; directed by Scorsese. She also associate produced the Oscar-nominated documentary *The Betrayal – Nerakhoon*, directed by Ellen Kuras.

In 2008, Koskoff co-produced what would become Scorsese's most successful box office film - the psychological thriller *Shutter Island*. The film stars Leonardo DiCaprio, Mark Ruffalo, Ben Kingsley, Michelle Williams, Patricia Clarkson and Max von Sydow, and was produced by Mike Medavoy, Brad Fischer and Scorsese.

A Letter to Elia, the 2010 Scorsese-directed, Koskoff-produced documentary about filmmaker Elia Kazan, triumphed when winning the reputable Peabody Award. Additionally, she was executive producer for Scorsese's other recent documentaries - *Public Speaking* on the writer Fran Lebowitz, and *George Harrison: Living in the Material World*, for which she won an Emmy Award in 2011.

Named executive producer on Scorsese's 2011 Oscar winning film, *Hugo*, she then went on to produce the highly anticipated, *The Wolf of Wall Street*. The Scorsese-directed film, which opened to worldwide critical acclaim, stars Leonardo DiCaprio and

Jonah Hill. Ms. Koskoff was recognized for her contributions by receiving her first Academy Award, Golden Globe, and Producers Guild Award nominations.

She then served as executive producer on *Vinyl*, HBO's 1970's rock and roll television series, with Scorsese at the helm, as well as writer/director Ben Wheatley's upcoming *Free Fire*, which she co-executive produced alongside Scorsese. Koskoff produced the 2017 boxing drama *Bleed For This*, by writer/director Ben Younger, which was Executive Produced by Scorsese. Currently in post-production is a documentary about the *Grateful Dead* directed by Amir Bar-Lev, with Scorsese and Koskoff Executive Producing. Next up for Koskoff is Scorsese's *The Irishman* which she will produce. Koskoff and Scorsese will also serve as executive producers on the Safdie Brothers upcoming film *Uncut Gems*. She will also produce the Untitled Bahman Ghobadi project, which Scorsese will executive produce.

IRWIN WINKLER (Producer) Irwin Winkler's career as a producer, director and writer encompasses popular and influential movies that have impacted contemporary culture, garnering among them 12 Academy Awards and 45 Oscar nominations, among them *Rocky*, Martin Scorsese's *Raging Bull* and *GoodFellas* and *The Right Stuff*.

Winkler recent produced *Creed*, the latest installment of his Academy Award winning franchise, *Rocky*, for MGM Studios. Starring Sylvester Stallone and Michael B. Jordan, with Ryan Coogler directing, the film garnered both commercial and critical success.

In 2013, Winkler produced Scorsese's Academy Award and Golden Globe nominated *The Wolf of Wall Street*.

Winkler's motion picture producing career began in the 1960s when he produced the Elvis Presley film *Double Trouble*. He next entered into partnership with Robert Chartoff producing such films as John Boorman's *Point Blank* and *Leo the Last*, and *The Strawberry Statement*. Among his other early films are Sydney Pollack's *They Shoot Horses, Don't They?*, Scorsese's *New York, New York*, *The Gang That Couldn't Shoot Straight*, *Up the Sandbox* starring Barbra Streisand, *The Gambler*, *Comes A Horseman*, *True Confessions*, *Music Box* and Bertrand Tavernier's *Round Midnight*.

In 1989, Winkler made his directorial debut with *Guilty By Suspicion* starring Robert DeNiro and Annette Bening. He next directed DeNiro and Jessica Lange in an

update of the noir drama, *Night and the City*. Other directing credits include *At First Sight* with Val Kilmer and Mira Sorvino, *Life As A House*, starring Kevin Kline and Kristin Scott Thomas, and a bio of the life of Cole Porter, *DeLovely*, starring Kevin Kline and Ashley Judd.

Winkler's many honors include being named Commandeur des Arts et Lettres from the French government as well as a Lifetime Achievement Award from the Chicago Film Festival and the National Board of Review's highest honor for Career Achievement in Producing.

RANDALL EMMETT (Producer), one of the entertainment industry's most prolific film producers, has produced over 80 feature films since his start as Mark Wahlberg's assistant in the 1990s. Combining financial acumen with an incisive creative sensibility, Emmett is partner and co-founder alongside George Furla of Emmett / Furla Films, a production company dedicated to the development, financing and production of top tier filmed entertainment for the theatrical marketplace with its own equity fund. He is also founder and partner of Curtis "50 Cent" Jackson's production company, Cheetah Vision Films. Additionally, he launched a TV division, with the first series *Rescue 3* and *Power*, which premiered in 2013 & 2014 respectively.

In the last decade, Emmett's ability to package films with well-known actors and filmmakers resulted in major box office success – netting more than a quarter of a billion dollars in the U.S. box office alone. Additionally, he forged strong partnerships with major Hollywood studios to finance and distribute commercial films to domestic and international audiences. Aside from high concept films, Emmett also produced smaller, critically acclaimed indie fare such as *Narc* and *Wonderland*. These films and others played at world acclaimed film festivals such as Sundance, Toronto, Berlin, Venice, Telluride, and many have been nominated for Independent Spirit Awards and Golden Globe Awards.

Currently, Emmett wrapped production on 3 upcoming titles: *The Life and Death of John Gotti* starring John Travolta; *First Kill* with Bruce Willis and Hayden Christensen and *Inconceivable* starring Nicolas Cage and Gina Gershon. In the last year, Emmett produced *Heist* starring Robert DeNiro, Jeffrey Dean Morgan and Kate Bosworth; *Marauders* starring Christopher Meloni, Adrian Grenier and Bruce Willis.

Other films he produced and were released include the hit film *Lone Survivor* starring Mark Wahlberg and Taylor Kitsch directed by Peter Berg, *Broken City*, starring Oscar winner Russell Crowe, Mark Wahlberg and Oscar winner Catherine Zeta Jones; the critically acclaimed *End of Watch*, written and directed by David Ayer, starring Jake Gyllenhaal and Michael Peña; *Lay the Favorite*, with two-time Oscar nominated director Stephen Frears. Past films include *Freelancers*, *Bad Lieutenant*, *Righteous Kill*, *88 Minutes*, *King of California*, *16 Blocks* and *The Contract*.

Born and raised in Miami, Emmett graduated from the respected performing arts high school, New World School of the Arts. As an undergrad, he attended the prestigious The School of Visual Arts in NYC where he found his calling as a producer. Presently, he speaks at various industry conferences and mentors up and coming filmmakers at UCLA's School of Continuing Education. He lives in Los Angeles with his family.

BARBARA DE FINA (Producer) has worked in the New York film industry since 1969. Her first producing project was *The Color of Money*. She went to produce *The Last Temptation of Christ*, *Cape Fear*, *The Age of Innocence*, *Casino* and *You Can Count on Me*.

She executive produced films such as *GoodFellas* and *The Grifters*. In addition, she produced the seminal music video, Michael Jackson's *Bad*.

Prior to this she rose through the ranks of production from production coordinator to unit production manager on such movies as *Interiors*, *The Taking of Pelham One Two Three*, *Prince of the City* and *The King of Comedy*.

Currently developing several feature films, Ms. De Fina represents the Producers Guild of America on the east coast on the New York Production Alliance Board of Directors. She is a member of the Director's Guild of America and AMPAS.

GASTÓN PAVLOVICH (producer) is a Mexican entrepreneur who founded Fábrica de Cine in 2013, an international production company which, in barely two years, has produced 7 movies in 5 different countries.

Pavlovich's projects prior to *Silence* include producing *Waiting for the Miracle to Come*, alongside music talents Willie Nelson and U2 lead singer Bono, directed by Lian Lunson, opening in theatres in 2016. Pavlovich also served as executive producer for

Hologram for the King, another independent film for Academy-winner Tom Hanks. The film is a German-US-Mexican endeavor.

He also executive produced *Max Rose* starring Jerry Lewis, which was shown in Cannes 2013, as well as *The Price of Desire*, a French–Irish–Belgian–Mexican co-production starring Vincent Pérez, Orla Brandy and Alanis Morissette.

In addition to chairing and operating Fábrica de Cine for the past two years, Pavlovich has also nurtured Mexican talent, Aislinn Derbez and Dolores Heredia with *Little Baby Jesus*, a Mexican version produced by Fábrica de Cine based on the original Czech film, running for six months in Mexican theatres since its launch in December 2014.

Pavlovich has just finished principal photography on his most recent Mexican film, *108 Costuras*, which he wrote and produced, which will have its premiere at Dodger Stadium in Los Angeles.

In 2009, Pavlovich wrote and produced his grandparents love story as the subject of the Mexican classic film *El Estudiante*. *El Estudiante* was acclaimed at the Chicago Latino Film Festival and the Michigan Latin American Film Festival, and was awarded a prize in the San Diego and Chicago Film Festivals. It went on to win the Mexican Film Critics Award Diosa de Plata in six different categories including Best Film for 2009.

Pavlovich attended the University of San Diego, California as an International Relations major. He received an Economics Masters graduate degree from Anáhuac University in Mexico City with a post-graduate degree from Institut du Aix-en-Provence, France. He further studied film with the Hollywood Film Institute's Filmmaking Seminar, Robert Mckee's Story Seminar, and John Truby's Story & Screenplay Seminar only to start his own stellar producing endeavor.

VITTORIO CECCHI GORI (Producer)

DALE A. BROWN (Executive Producer) is the founder of Moriah Media and Sharpword Films, with the specific focus on financing and producing high quality films engaging important life questions and issues of spirituality, morality and family. In addition to *Silence* he has been involved in the production of over five feature films, including the critically acclaimed Tribeca standout *The Ticket* starring Dan Stevens. He

has also backed several entertainment and media related companies, including the growing alternative content distribution platform Tugg.com

Dale is a Certified Public Accountant and longstanding leader in the oil and gas industry. He has been a director of Legacy Reserves GP LLC since its founding in 2005. He is the co-founder and president of Petroleum Strategies, Inc. In addition, he co-founded the Mariah Group with his son Cary.

Dale is currently serving on the Board of Regents for Pepperdine University in Malibu, California, and was previously on the board of Abilene Christian University for 23 years. Brown graduated with a Bachelor of Science degree in Accounting from Pepperdine College, and lives with his wife Rita in Midland, Texas. They are parents of four children.

MATTHEW J. MALEK (Executive Producer) is the co-founder and president of Foxtail Entertainment LLC, a newly formed development, finance, and production company based in Los Angeles and Taipei. Born in Detroit, he graduated *Magna cum Laude* in philosophy from Villanova University where he was on a full scholarship for Soccer.

After college, he entered the seminary to be a Catholic priest. He was sent by Cardinal Adam Maida to the Pontifical North American College in Vatican City until a severe spine injury suffered during college soccer forced him to suspend his studies. Relocating to Los Angeles, Malek began a career in the entertainment industry, producing full financing for the film *Bella* which won the Toronto International Film Festival.

In 2013 Matthew *Max Rose*, starring Jerry Lewis, Lewis' first film since 1982, an official selection of the Cannes International Film Festival. The film opened in the US in 2016. Working with the legendary Mr. Lewis was a crash course in how to respect and value as many of the facets of the film making process as possible.

Matthew then put together the deal for Tom Hank's first Independently financed film, *A Hologram for the King*, released by Lionsgate after premier at Tribeca to great praise. In 2014, Matthew fully financed and produced the independent film *The Ticket* with Dan Stevens, Malin Akerman, and Oliver Platt which World Premiered at the 2016 Tribeca international Film Festival. Matthew worked from Sep 2014 until January 2015

worked to structured and finance *Silence* remaining on location in Taiwan throughout production.

MANU GARGI (Executive Producer) After graduating in 1990 from Vassar College with a double-major in Film and Economics, and minors in Art History and Artificial Intelligence, Manu Gargi decided to move to Mumbai, India. Within a year, Manu was heading MTV's foray into South Asia—from conceptualizing overall brand strategy, to pitching, writing and producing the pilot episode, and going on to write and produce 25 one-hour episodes that made MTV a household brand across South Asia.

This was followed by The Walt Disney Co. / Buena Vista engaging Manu to create original programming that would introduce Disney to South Asian TV viewers. By the age of 27 Gargi was CEO / Creative President of his own production company, specialized in creating hip, original, narrative-driven programming for various Indian channels. Between 1993 to 2002, Gargi executive-produced, wrote and directed over 280 episodes of prime-time television shows for international companies including Buena Vista, Disney, Sony Entertainment, Viacom, BBC, News Corp and many others.

Following his passion in film, Manu decided in 2003 to shut down his TV operations and move to Los Angeles to make movies. Starting from the bottom again, as a set PA in the 1994 indie feature *Hard Candy*, Gargi quickly worked his way up, setting up his own production company in 2006 to produce commercials and music videos for clients including Coke, Badoit, Lou Reed, The Handsome Furs, etc., including a quirky 110-minute musical titled *Friendly Fire*, financed and co-produced with Yoko Ono, starring Sean Lennon, Lindsay Lohan and Jordana Brewster.

Since then, Gargi has continued to build on these strengths, producing features around the world from Kenya to New York, Thailand, Turkey, England, Romania, Hong Kong, Taiwan, and Los Angeles to name a few. He has put together more than 16 features in the past 10 years, most recently. His latest production was Ramin Bahrani's *99 Homes* Andrew Garfield and Michael Shannon, the latter earning a Golden Globe nomination in 2015 for his performance.

Gargi is currently producing *The Professor and The Madman* starring Mel Gibson and Sean Penn, while developing a remake of the classic film *Harvey* to be mounted for

production in early 2017. Future projects include Scorsese's *The Irishman*, with Robert DeNiro and Al Pacino.

KEN KAO (Executive Producer) co-founded Waypoint Entertainment, a film and television production, development, and financing company in 2010. A graduate of The University of Kansas, Kao practiced law in the high-tech, sports, and fashion industries for seven years prior to entering the film industry. In 2014, Kao established Bloom, a film distribution, sales, and financing company with veteran international film executive Alex Walton. In addition to representing films as a foreign sales agent, the pair are building a diverse slate of films – from commercial, talent driven titles to specialty films from proven filmmakers.

Waypoint Entertainment's first feature film was the police drama *Rampart*, which Kao produced and was directed by Oren Moverman, and starred Woody Harrelson, Sigourney Weaver, Ben Foster, and Robin Wright. The film premiered at the 2011 Toronto International Film Festival.

Kao has produced two films with acclaimed director Terrence Malick. *Knight of Cups*, which stars Christian Bale, Natalie Portman, and Cate Blanchett, premiered at the 37th Annual Berlin International Film Festival in February 2015. The second film is Malick's yet to be titled project set in the Austin music scene starring Ryan Gosling, Michael Fassbender, Rooney Mara, Natalie Portman, and Cate Blanchett, scheduled for release in 2017.

Waypoint Entertainment partnered with Silver Pictures in 2015 to produce *The Nice Guys*, a detective comedy starring Russell Crowe and Ryan Gosling that premiered at the 2016 Cannes. Kao is producing the psychological thriller *Woodshock*, starring Kirsten Dunst. Kao produced, alongside Gil Netter, *The Sea of Trees* directed by Gus Van Sant, starring Matthew McConaughey, Ken Watanabe, and Naomi Watts. He reteamed with Netter and is currently producing *The Glass Castle* starring Oscar winner Brie Larson, Academy Award nominees Woody Harrelson and Naomi Watts, directed by Destin Daniel Cretton.

In late 2016, Waypoint will finance *Hostiles*, a frontier epic co-written and directed by Scott Cooper, with Kao producing alongside John Leshner. The film stars Christian Bale, Rosamund Pike, Wes Studi, Jesse Plemons, and Ben Foster. Kao is producing *The Outsider* alongside John Linson and Art Linson, directed by Martin Zandvliet, starring Oscar-winner Jared Leto in a script by Andrew Baldwin. For Leto, this will be just his second film since his Oscar-winning turn in 2013's *Dallas Buyer's Club*.

DAN KAO (Executive Producer) is a physician and real estate developer as well as a movie and television producer.

He is currently executive producing the sci-fi film *Tau*, directed by Federico D'Alessandro.

Other film projects currently in development are *American Jesus*, *Plutona* and *Supercrooks*. For TV, Kau is developing the series *The Illustrated Man* based on Ray Bradbury's book of science fiction stories, and the crime thriller, *Men of Wrath*.

Mr. Kau lives La Jolla, California.

NIELS JUUL (Executive Producer) Starting his career in Copenhagen advertising agencies, Niels Juul has worked across the globe in building or turning around brands and companies mainly within the fashion, media and entertainment sectors. Juul was one of the founding partners and the managing director of Von Dutch, a brand that set the pop culture narrative in the early 2000s and became a 400 million dollar label in global apparel sales.

Through his company NOFATEGO, Juul has in the last ten years been involved in a number of brands and company recoveries, including near bankrupt Cecchi Gori Pictures, the legendary US / Italian film multi Oscar winning film company behind such features as *Life Is Beautiful* and *Il Postino* as well as a number of major US features. In 2008, Juul accepted the position of CEO of Cecchi Gori Pictures.

After successfully turning around Cecchi Gori Pictures in 2015, Juul set up independent film company NFE Productions, with partners that are accomplished US and Denmark based writers, directors, editors and line producers. NFE productions currently have 6 feature and TV projects in active development. Juul is also a partner in Courageous Content, a Copenhagen and LA based film development company with two theatrical features set for production in 2017.

Juul is currently a Producer on *Ferrari* with Michael Mann attached to direct and is an Executive Producer on *The Irishman*, the next feature to be directed by Mr. Scorsese. Niels is also producing and hosting a TV and on-line based docu-series *Selfie Sapiens*, focusing on the influence of pop-culture in the new "social media world order" which will debut in 201, and he recently did a Ted Talk on the issue.

CHAD A. VERDI (Executive Producer) was 18 years old ne acquired his first business, a RI television listing newspaper called TV Facts that is still in publication today.

By the age of 21 Verdi acquired several other businesses in the food service sector throughout RI. By age 30, Verdi owned, co-owned or had investments in over a dozen businesses that ranged from food and toy manufacturing to restaurants and hi-tech developments in the biotechnology field.

Over the last 13 years, Mr. Verdi has been involved in over 1.2 billion dollars in business mergers, reverse mergers, start-ups and acquisitions and currently owns, co-owns or has investments in more than two dozen businesses in diversified industries with more than 1000 local employees and sales of more than \$100 million nationwide.

Entering the film industry in 2007 to pursue his passion to tell the story of boxer Vinny Pazienza, he has since produced a dozen feature films. In addition to *Silence*, Verdi partnered with Martin Scorsese on the documentary *The 50 Year Argument*, and producing the Pazienza story as the upcoming film *Bleed For This*.

GIANNI NUNNARI (Executive Producer) is current president, founder and CEO of Hollywood Gang Productions, LLC, a film production company located on the studio lot of Warner Bros. Pictures.

An Italian, Mr. Nunnari started working in US cinema with Cecchi Gori Pictures (“CGP”) where he served as president and co-founder from 1987-2007. CGP served as the US production and distribution arm of the Italian-based entertainment and media conglomerate of Cecchi Gori Group Fin. Ma. Vi. CGP became the model of locally-based international production with worldwide commercial appeal. During his tenure at Cecchi Gori Pictures he produced a series of Italian films aimed at the US market including *Mediterraneo*, an Italian movie he sold to Miramax for worldwide distribution that would go on to win an Academy Award for Best Foreign Language Film; *Il Postino*, a Pablo Neruda inspired book adaption that won an Oscar, and was nominated for four more including Best Picture; and *Life is Beautiful*, a \$6M budget movie that has grossed over \$229M worldwide and has earned multiple awards including the Academy Award for Best Actor, Best Foreign Language Film and Best Music, and Original Dramatic Score.

In addition to spearheading all US activities for Cecchi Gori, Mr. Nunnari was also the President of formed Penta Pictures, a joint venture with Cecchi Gori and Silvio

Berlusconi.

Mr. Nunnari's development slate has many of the most successful feature tent-poles in Hollywood including David Fincher's *Seven*, and Robert Rodriguez's *From Dusk Til Dawn*. His highest grossing feature *300* was based on the Frank Miller's graphic novel of the same name. Gianni convinced Frank to turn his graphic novel into a movie. He then developed the script and attached Zack Snyder to direct. They then went on to set the project up at Warners. The original ancient Greek epic has global sales of approximately \$700 million. The film was the most successful domestic March theatrical opening in history and grossed \$300 million in just twenty-two days.

Mr. Nunnari has produced two Martin Scorsese film, *Shutter Island* and Academy Award winner for Best Picture, *The Departed*.

With Tex Films and Hollywood Gang, the two companies he currently owns he developed or produced many other mainstream Hollywood movies including *300: Rise of An Empire*, Oliver Stone's *Alexander*, *Everybody's Fine*, and *Immortals*.

Mr. Nunnari is currently in production with his new movie *The Domestics* for MGM, and Hollywood Gang's first ever TV series *Start Up* is currently streaming on Sony's Crackle, which recently got picked up for a second season. He is also currently developing *300 III* and *Robotech*.

LEN BLAVATNIK (Executive Producer) is founder and Chairman of Access Industries, a privately-held U.S. industrial group with global strategic investments in four key sectors: natural resources and chemicals, media and telecommunications, technology and e-commerce, and real estate. An active philanthropist in the U.S. and abroad, Mr. Blavatnik provides support to leading educational, cultural, and scientific institutions worldwide. Over the years, he has co-produced numerous Broadway and film productions.

AVIV GILADI (Executive Producer) is a media entrepreneur who founded Israel's most prominent media conglomerate – RGE Group. His company holds numerous broadcasting channels, which include Sport5, Channel8, Channel6 and LoggyTV; and represents some of Israel's top stars.

In 2013 Giladi was appointed CEO of AI Film as part of Len Blavatnik's Access Industries group, focusing on film finance and production. Under his Chairmanship the company has financed an impressive slate of films including *Silence*, *The Butler*, *Mr Holmes* and *Hacksaw Ridge*.

STUART FORD (Executive Producer) is the founder and chief executive officer of IM Global, a prolific independent entertainment studio and one of the world's leading international film and television production, sales and distribution companies.

Ford and IM Global are currently co-financing partners on Mel Gibson's *Hacksaw Ridge*, starring Andrew Garfield, Sam Worthington, Teresa Palmer and Vince Vaughn, which swept the Australian Oscars; Gary Ross' *Free State of Jones*, starring Matthew McConaughey; and Martin Scorsese's upcoming film *Silence*, with Garfield, Liam Neeson and Adam Driver. Ford has produced and executive produced over 30 feature films and IM Global has been involved with financing films such as *The Private Lives of Pippa Lee* starring Robin Wright, *The Secret in Their Eyes* starring Julia Roberts, *Locke* starring Tom Hardy, Blumhouse Productions' *Insidious*, and *Safe* starring Jason Statham. In late 2010, the UK's Guardian newspaper listed Ford as one of the 50 most influential individuals in global cinema

JAY COCKS (Screenwriter) co-wrote with Martin Scorsese the script for the director's film *The Age of Innocence* earning an Academy Award nomination for Best Adapted Screenplay. His script for Scorsese's *Gangs of New York*, which he co-wrote with the director, was also nominated for the Oscar as well as the BAFTA award for Best Original Screenplay.

Cocks has also written the screenplays for Kathryn Bigelow's *Strange Days* and Irwin Winkler's *De-Lovely*. Among his other credits are the documentaries *A Shot at the Top: The Making of 'The King of Comedy'* and *By Sidney Lumet*.

Before turning to film writing Cocks was a film critic for Rolling Stone, Newsweek, Time and various other magazines.

RODRIGO PRIETO (Director of Photography) was born and raised in Mexico City where he started making 8 mm films as a child with his brother. He studied film at Mexico City's Centro de Capacitacion (CCC) and began his professional career as a stills photography assistant before moving on to film.

In Mexico after graduation, Prieto shot a series of successful Mexican features, the most notable of which is Alejandro Gonzalez Inarritu's *Amores Peros* which was released in 1999.

In 2000, Prieto moved to the US and shot Michael Cristofer's *Original Sin*. Among his other credits are Luis Mandoki's *Angel Eyes*, Julie Taymor's *Frida*, Curtis Hanson's *8 Mile*, Spike Lee's *The 25th Hour*, Inarritu's *28 Grams*, Oliver Stone's *Alexander* and Ang Lee's *Brokeback Mountain*, for which Prieto was nominated for an Academy Award.

More recent credits include Inarritu's *Babel*, Lee's *Lust, Caution*, Kevin MacDonal'd's *State of Play*, Inarritu's *Biutiful*, Cameron Crowe's *We Bought A Zoo* and Ben Affleck's Academy Award nominated thriller *Argo*. He also shot two television films with Oliver Stone, *Persona non-grata* and *Looking for Fidel*.

Prieto has collaborated with Martin Scorsese on *The Wolf of Wall Street*; he also photographed the director's HBO *Untitled Rock 'n' Roll Project*. Other recent credits are Tommy Lee Jones' film *The Homesman* and Julie Taymor's *A Midsummer Night's Dream*.

Prieto lives with his wife and daughters in LA.

DANTE FERRETTI (Production and Costume Design), a three-time Academy Award winner for production design, is making his ninth film for Martin Scorsese with *Silence*. Ferretti previously designed Scorsese's *The Age of Innocence*, *Casino*, *Kundun*, *Bringing Out the Dead*, *Gangs of New York* and *The Aviator*, for which was honored with his first Oscar, *Shutter Island*, and *Hugo* (2011), winning a third Academy Award for production design. He received his second Oscar in 2007 for his work on Tim Burton's *Sweeney Todd: The Demon Barber of Fleet Street*.

Ferretti has also collaborated with the directors Julie Taymor (*Titus*), Martin Brest (*Meet Joe Black*), Neil Jordan (*Interview with the Vampire*), Franco Zeffirelli (*Hamlet*), Terry Gilliam (*Baron Munchausen*), Jean-Jacques Annaud (*The Name of the Rose*),

Ettore Scola (*La Nuit de Varennes*), Liliana Cavalli (*La Pelle*), and Elio Petri (*The Working Class Goes to Heaven*).

He also designed five films for Pier Paolo Pasolini (*Salo, Arabian Nights, Canterbury Tales, Decameron* and *Medea*), and six for Federico Fellini (*La Voce Della Luna, Ginger and Fred, And the Ship Sails On, City of Women, Orchestra Rehearsal* and *The Voice of the Moon*).

Ferretti's other Oscar nominations were for *Gangs of New York, Kundun, Interview with a Vampire, The Age of Innocence, Hamlet* and *The Adventures of Baron Munchausen*. He is the recipient of two BAFTA (British Film Institute) awards for *Interview with the Vampire* and *The Adventures of Baron Munchausen*.

Ferretti's credits also include Anthony Minghella's *Cold Mountain* and Brian DePalma's *The Black Dahlia*. More recently he directed Sergei Bodrov's *Seventh Son* and Kenneth Branagh's *Cinderella*.

In addition to his film work, Mr. Ferretti has designed extensively for such prestigious opera houses as Milan's La Scala, Teatro Colon in Buenos Aires, Teatro Roma Opera and Paris' Bastille Opera House.

THELMA SCHOONMAKER (Editor) is a three-time Academy Award winner, having worked for more than forty years alongside the filmmaker Martin Scorsese.

Schoonmaker has been honored most recently in 2007 for her work on Scorsese's *The Departed* and in 2004 for his film *The Aviator*. In 1981, she won both the Academy Award and BAFTA (British Film Institute) Award for her editing of Scorsese's film *Raging Bull*. Subsequently she worked on all of Scorsese's features: *The King of Comedy, After Hours, The Color of Money, The Last Temptation of Christ, the Life Lessons* segment from *New York Stories, GoodFellas* (which earned her another BAFTA Award as well as an Oscar nomination), *Cape Fear, The Age of Innocence, Casino, Kundun, Bringing Out the Dead, Gangs of New York*, for which she was nominated for an Academy Award and, most recently, *Shutter Island, Hugo*, for which she received another Oscar nomination, and *The Wolf of Wall Street*.

She also edited Scorsese's documentary *A Personal Journey with Martin Scorsese Through American Movies*, a BBC/Channel Four co-production, commemorating the

centenary of motion pictures, and Scorsese's documentary about Italian cinema, *Il Mio Viaggio in Italia*.

Ms. Schoonmaker was born in Algiers, where her father worked for Standard Oil Company. She grew up on the island of Aruba and attended Cornell University, where she studied political science and Russian, intending to become a diplomat. While doing graduate work at Columbia University, she answered a New York Times ad offering on-the-job training as an assistant film editor. The exposure sparked a desire to learn more about editing.

During a six-week summer course at New York University's film school, she met Martin Scorsese and Michael Wadleigh. Within a few years, she was editing Scorsese's first feature *Who's That Knocking At My Door?* She then edited a series of films and commercials before supervising the editing of Wadleigh's 1971 film *Woodstock*, for which she was nominated for an Academy Award.

In addition to her film editing, she works tirelessly to promote the films and writings of her late husband, the director Michael Powell *The Red Shoes*, *Black Narcissus*, *The Life and Death of Colonel Blimp*, *I Know Where I'm Going*, *A Matter of Life and Death*, *Tales of Hoffmann* and *Peeping Tom*.

KIM ALLEN KLUGE and KATHRYN KLUGE (Composers) are a husband and wife team who compose for film and live performance. They have written for music icons ranging from jazz legend, Branford Marsalis to classical virtuoso, Midori.

A recording of their new *American Concerto for Piano & Orchestra* is slated to be released in January 2017.

Kim Allen Kluge is also a distinguished conductor.

The Kluges work from their Los Angeles studio.

NORIKO WATANABE (Hair and Makeup Design) is one of the foremost hair and makeup artists working in films today. In 2016, she received the Hollywood Film Makeup and Hair Styling Award for her work with Andrew Garfield in Mel Gibson's *Hacksaw Ridge*.

Noriko's other recent credits include numerous films with Liam Neeson including the recently completed, *The Commuter*, *Taken 3*, *Run All Night*, *Non-Stop*, *Taken 2*, *Clash*

of the Titans 2, Unknown, The A Team, Martin Scorsese's Gangs of New York and many others.

Other credits include *Mental, Memoirs of a Geisha* for which she earned a BAFTA nomination, *Wimbledon, Spiderman 2, Eternal Sunshine of the Spotless Mind, In the Cut, Birthday Girl, The Horse Whisperer, Eyes Wide Shut, My Best Friend's Wedding, Portrait of A Lady, Muriel's Wedding, The Piano, and Dead Calm.*

Her television credits include *Top of the Lake* and *Top of the Lake 2*, and *Zhivago*.

Noriko was born in Japan and began her career in that country.