



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

Fandango Portobello presents

a Sacher Films, Fandango and le Pacte production
in collaboration with Rai and France 3 Cinema

HABEMUS PAPAM

a film by

Nanni Moretti



Running Time: 104 minutes

*International
sales:*

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SHORT SYNOPSIS

The newly elected Pope suffers a panic attack just as he is due to appear on St Peter's balcony to greet the faithful, who have been patiently awaiting the conclave's decision. His advisors, unable to convince him he is the right man for the job, seek help from a renowned psychoanalyst (and atheist). But his fear of the responsibility suddenly thrust upon him is one that he must face on his own.



CAST

THE POPE	MICHEL PICCOLI
SPOKESPERSON	JERZY STUHR
CARDINAL GREGORI	RENATO SCARPA
CARDINAL BOLLATI	FRANCO GRAZIOSI
CARDINAL PESCARDONA	CAMILLO MILLI
CARDINAL CEVASCO	ROBERTO NOBILE
CARDINAL BRUMMER	ULRICH VON DOBSCHÜTZ
SWISS GUARD	GIANLUCA GOBBI
MALE PSYCHOTHERAPIST	NANNI MORETTI
FEMALE PSYCHOTHERAPIST	MARGHERITA BUY
CHILDREN	CAMILLA RIDOLFI
	LEONARDO DELLA BIANCA
THEATER COMPANY	DARIO CANTARELLI
	MANUELA MANDRACCHIA
	ROSSANA MORTARA
	TECO CELIO
	ROBERTO DE FRANCESCO
	CHIARA CAUSA
MASTER OF CEREMONIES	MARIO SANTELLA
CHIEF OF POLICE	TONY LAUDADIO
JOURNALIST	ENRICO IANNIELLO
A MOTHER	CECILIA DAZZI
SHOP ASSISTANT	LUCIA MASCINO
TV JOURNALIST	MAURIZIO MANNONI
HALL PORTER	GIOVANNI LUDENO
GIRL AT THE BAR	GIULIA GIORDANO
BARTENDER	FRANCESCO BRANDI
BOY AT THE BUS	LEONARDO MADDALENA
PRIEST	SALVATORE MISCIO
DOCTOR	SALVATORE DELL'AQUILA
MUSICAL BAND	DIAPASON
CARDINALS	PETER BOOM
	ERIK MERINO
	KEVIN MURRAY
	HAROLD BRADLEY
	JELLE BRUINSMA
	ALFREDO CAIRO
	MAURO CASANICA
	DON SOMASIRY JAYAMANNE

CREW

DIRECTED BY	NANNI MORETTI
STORY AND SCREENPLAY	NANNI MORETTI FRANCESCO PICCOLO FEDERICA PONTREMOLI
DIRECTOR OF PHOTOGRAPHY	ALESSANDRO PESCI
PRODUCTION DESIGNER	PAOLA BIZZARRI
COSTUME DESIGNER	LINA NERLI TAVIANI
SOUND	ALESSANDRO ZANON
LINE PRODUCER	LUCIANO LUCCHI
ASSISTANT DIRECTOR	BARBARA DANIELE
EDITING	ESMERALDA CALABRIA
MUSIC BY	FRANCO PIERSANTI
PRODUCED BY	NANNI MORETTI DOMENICO PROCACCI
CO-PRODUCED BY	SACHER FILM • FANDANGO LE PACTE • FRANCE 3 CINEMA
IN COLLABORATION WITH	RAI CINEMA
IN ASSOCIATION WITH	SOFICA COFICUP un fondo BACKUP FILMS CANAL+ FRANCE TELEVISIONS
DISTRIBUTED BY	01 DISTRIBUTION • SACHER DISTRIBUZIONE
FANDANGO PRESS OFFICE	DANIELA STAFFA
INTERNATIONAL SALES	FANDANGO PORTOBELLO JANINE GOLD SARAH NUTTALL

THE SOUNDTRACK WILL BE AVAILABLE ON CD AND DIGITAL DOWNLOAD BEGINNING APRIL 19TH

A CONVERSATION WITH NANNI MORETTI

How did you get the idea for the film?

Federica Pontremoli and Francesco Piccolo and I started working on different ideas simultaneously. Then, after a while, we decided to develop the storyline of *Habemus Papam*. There is one scene in particular which started the whole thing off for us: a newly-elected Pope who can't bring himself to appear on the balcony to greet the faithful.

Did you receive a religious education? Do you believe in God?

My parents were believers and I received a catholic education (without overdoing it). I myself am not a believer.

Clearly the film is built in two parts: some sequences focus on confinement and others on freedom.

What's behind this balance and symmetry in your writing?

I wanted to blend comedy and drama in one film, the grotesque tone and the realistic one. The cardinals' conclave is from our imagination, but we respected the actual rituals and liturgies of a real conclave. The Pope escapes from the Vatican and strolls around the city where he finds himself in situations which he had not experienced for a long time. His wandering around Rome leads Melville and the audience to ask themselves certain questions. Meanwhile, the psychoanalyst remains a prisoner inside the Vatican where, after initially feeling disoriented, he ends up appearing almost at ease.

What do you think of the attacks being aimed at you nowadays?

There have been no attacks on the film itself, just a few isolated reactions which do not reflect the Catholic world.

The Catholic Church has recently survived a series of scandals and the attitude of the hierarchy has often come in for criticism. Why are these controversies absent from the film?

I try to avoid telling the public what it expects to hear. I have never been interested in reiterating through my films what the public is already aware of. I don't like sending the spectators veiled messages by dabbling in current affairs. With regard to the scandals involving the Catholic Church (for instance, paedophilia and financial matters), there are books, documentaries, newspaper articles available. I preferred not to allow myself to be conditioned by current affairs. It is a made-up story: my film is about *my* Vatican, *my* conclave, *my* cardinals.

Can we apply the theme of this film to the political arena?

I have given my version of a precise world, that of the Vatican. But I think the themes of the film and the anguish of the protagonist can also be applied to other situations, other worlds, and can affect members of the audience who are far removed from the characters that I show.

What is the relationship between confession in the Catholic rite and confession during a session of psychoanalysis?

I don't think they have anything in common.

Could we say that you are more critical of psychoanalysis than of the church?

In my movies I have made fun of the Left, of my generation (when I was twenty, and then thirty, and then forty...), I have made fun of the relations between parents and children, of my social milieu, of school, of the movie world, in *Caro Diario* I even made fun of a cancer I had twenty years ago. Therefore, I think it is only fair to make fun of psychoanalysis too.

What is the rapport between Melville, who refuses the role assigned to him, and the actor, who wants to play all the parts, including the stage directions, of *The Seagull*?

Does one really have to become the interpreter of oneself, of one's choices, of one's films? Sometimes it's hard for me to theorize about my work.

Why Chekhov?

While writing the screenplay, we wanted the play to be by a recognizable writer. Chekhov was the most suitable to be matched with the sentiments expressed in the film and its characters.

The producer protagonist of *Il Caimano* and Melville in *Habemus Papam* both express their free will in a courageous, unexpected manner. Do you think it's right to make a connection between these two characters?

I don't see any similarities between the two characters. Maybe there is a connection in that they both show the meeting of two completely different worlds. In *Il Caimano* a B-film producer, who votes for Berlusconi, meets a young aspiring director who wants to debut with a film against Berlusconi. In *Habemus Papam*, while wandering around Rome in incognito, the Pope comes into contact with people and milieus that are not part of his world. Meanwhile, a psychoanalyst, who is an atheist, gets to know the cardinals in conclave and forces them to take part in a volleyball tournament.

Does your refusal to go any further with your political activities, after your experience with the "girotondi" protest movement, correspond to Melville's refusal to become Pope?

I think it is a very forced comparison. From the very beginning of my "experience in politics" I said that I intended to go back soon to my job as a film director. I never intended to become a professional politician.

Which part of this film is autobiographical?

As usual, it's the feeling behind the film which is autobiographical. And, if we want to go into details, there is part of me in both the role of the psychoanalyst and in Melville's uncomfortable feeling of not being up to the role.

NANNI MORETTI

DIRECTOR

1976	I AM SELF SUFFICIENT
1978	ECCE BOMBO
1981	GOLDEN DREAMS
1984	BIANCA
1985	THE MASS IS ENDED
1989	RED LOB
1993	DEAR DIARY
1998	APRIL
2001	THE SON'S ROOM
2006	THE CAIMAN
2011	HABEMUS PAPAM

SHORTS AND DOCUMENTARIES

1973	LA SCONFITTA
1973	PATE' DE BOURGEOIS
1974	COME PARLI FRATE?
1990	THE THING
1994	L'UNICO PAESE AL MONDO
1995	IL GIORNO DELLA PRIMA DI CLOSE UP
2002	IL GRIDO D'ANGOSCIA DELL'UCCELLO PREDATORE
2003	THE LAST CUSTOMER
2007	L'ULTIMO CAMPIONATO
2007	DIARIO DI UNO SPETTATORE
2008	FILMQUIZ

ACTOR

1977	FATHER AND MASTER	P. E V. TAVIANI
1988	IT'S HAPPENING TOMORROW	D. LUCHETTI
1991	IL PORTABORSE	D. LUCHETTI
1995	THE SECOND TIME	M. CALOPRESTI
2008	QUIET CAOS	A. GRIMALDI

MICHEL PICCOLI

1954	ONLY THE FRENCH CAN	JEAN RENOIR
1962	LE DOULOS	JEAN -PIERRE MELVILLE
1963	CONTEMPT	JEAN -LUC GODARD
1964	DIARY OF A CHAMBERMAID	LUIS BUÑUEL
1966	THE WAR IS OVER	ALAIN RESNAIS
1966	THE GAME IS OVER	ROGER VADIM
1967	IS PARIS BURNING?	REN É CLÉMENT
1967	BEAUTY OF THE DAY	LUIS BUÑUEL
1967	UN HOMME DE TROP	COSTA -GAVRAS
1969	DILLINGER IS DEAD	MARCO FERRERI
1969	TOPAZ	ALFRED HITCHCOCK
1970	LES CHOSES DE LA VIE	CLAUDE SAUTET
1972	LOVE TO ETERNITY	MARCO FERRERI
1972	THE DISCREET CHARM OF THE BOURGEOISIE	LUIS BUÑUEL
1973	WEDDING IN BLOOD	CLAUDE CHABROL
1973	THE BIG FEAST	MARCO FERRERI
1974	DON'T TOUCH THE WHITE WOMAN!	MARCO FERRERI
1974	THE PHANTOM OF LIBERTY	LUIS BUÑUEL
1976	THE LAST WOMAN	MARCO FERRERI
1976	TODO MODO	ELIO PETRI
1980	A LEAP IN THE DARK	MARCO BELLOCCHIO
1980	ATLANTIC CITY, USA	LOUIS MALLE
1982	UNE CHAMBRE EN VILLE	JACQUES DEMY
1982	THE NIGHT OF VARENNES	ETTORE SCOLA
1982	BEYOND OBSESSION	LILIANA CAVANI
1982	THE EYES, THE MOUTH	MARCO BELLOCCHIO
1984	LONG LIVE LIFE	CLAUDE LELOUCH
1985	ADIEU BONAPARTE	YOUSSEF CHAHINE
1988	HOW GOOD THE WHITES ARE	MARCO FERRERI
1989	MAY FOOLS	LOUIS MALLE
1991	LA BELLE NOISEUSE	JACQUES RIVETTE
1996	TRAVELLING COMPANION	PETER DEL MONTE
2001	JE RENTRE à LA MAISON	MANOEL DE OLIVEIRA
2003	THAT DAY	RAOUL RUIZ
2006	BELLE TOUJOURS	MANOEL DE OLIVEIRA
2008	THE DUST OF TIME	THEO ANGELOPULOS
2009	RESTLESS	LAURENT PERREAU



PRODUCTION DESIGNER - PAOLA BIZZARRI

LE MANI FORTI F. Bernini (1997), A TIME TO LOVE G. Campiotti (1999), BREAD & TULIPS S. Soldini (2000), BURNING IN THE WIND S. Soldini (2002), RIDING THE TIGER C. Mazzacurati (2002), REMEMBER ME G. Muccino (2003), DAYS AND CLOUDS S. Soldini (2007), PA-RA-DA M. Pontecorvo (2008), LA MATASSA G. Avellino – S. Ficarra – V. Picone (2009), I, DON GIOVANNI C. Saura (2009), COME UNDONE S. Soldini (2010)

EDITOR - ESMERALDA CALABRIA

LE MANI FORTI F. Bernini (1997), SHOOTING THE MOON F. Archibugi (1998), NOT OF THIS WORLD G. Piccioni (1999), THE SON'S ROOM N. Moretti (2001), LIGHT OF MY EYES G. Piccioni (2001), A JOURNEY CALLED LOVE M. Placido (2002), CRIME NOVEL M. Placido (2005), THE CAIMAN N. Moretti (2006), DON'T WASTE YOUR TIME, JOHNNY! F. Bentivoglio (2007), BIUTIFUL CAUNTRI E. Calabria - A. D'Ambrosio - P. Ruggiero (2007), HER WHOLE LIFE AHEAD P. Virzi (2008), GIULIA DOESN'T DATE AT NIGHT G. Piccioni (2009), THE BOGEYMAN S. Rubini (2009)

COSTUME DESIGNER - LINA NERLI TAVIATI

SOTTO IL SEGNO DELLO SCORPIONE P. e V. Taviani (1969), LE VENT D'EST Jean-Luc Godard (1969), OPEN LETTER TO THE EVENING NEWS F. Maselli (1970), L'UDIENZA M. Ferreri (1972), ALLONSANFAN P e V. Taviani (1974), DON'T TOUCH THE WHITE WOMAN! M. Ferreri (1974), IRENE, IRENE P. Del Monte (1975), FATHER AND MASTER P. e V. Taviani (1977), LA LUNA B. Bertolucci (1979), THE TRAGEDY OF A RIDICULOUS MAN B. Bertolucci (1981), THE NIGHT OF SAN LORENZO P. e V. Taviani (1982), COLPIRE AL CUORE G. Amelio (1983), NOSTALGIA A. Tarkovskij (1983), HENRY IV M. Bellocchio (1984), KAOS P. e V. Taviani (1984), IL DIAVOLO IN CORPO M. Bellocchio (1986), GOOD MORNING BABILONIA P. e V. Taviani (1987), PARENTI SERPENTI M. Monicelli (1992), ELECTIVE AFFINITIES P. e V. Taviani (1996), HOLY TONGUE C. Mazzacurati (2000), WORKING SLOWLY (RADIO ALICE) G. Chiesa (2004), THE CAIMAN N. Moretti (2006)

DIRECTOR OF PHOTOGRAPHY - ALESSANDRO PESCI

TRACES OF AN AMOROUS LIFE P. Del Monte (1990), IL PORTABORSE D. Luchetti (1991), ANOTHER LIFE C. Mazzacurati (1992), THE BULL C. Mazzacurati (1994), THE SECOND TIME M. Calopresti (1995), MY GENERATION W. Labate (1996), KISSES AND HUGS P. Virzi (1999), HOLY TONGUE C. Mazzacurati (2000), UPON MY SKIN V. Jalongo (2003), NAPOLEON AND ME P. Virzi (2006), THE SWEET AND THE BITTER A. Porporati (2007), QUIET CAOS A. Grimaldi (2008)

MUSIC - FRANCO PIERSANTI

ECCE BOMBO N. Moretti (1978), BIANCA N. Moretti (1984), PAURA E AMORE M. Von Trotta (1988), OPEN DOORS G. Amelio (1990), THE STOLEN CHILDREN G. Amelio (1992), IL SEGRETO DEL BOSCO VECCHIO E. Olmi (1993), LAMERICA G. Amelio (1994), IL GIUDICE RAGAZZINO A. Di Robilant (1994), THE SECOND TIME M. Calopresti (1995), COSI' RIDEVANO G. Amelio (1998), AN ITALIAN ROMANCE C. Mazzacurati (2004), THE CAIMAN N. Moretti (2006), MY BROTHER IS AN ONLY CHILD D. Luchetti (2007), HER WHOLE LIFE AHEAD P. Virzi (2008), FORTAPASC M. Risi (2009), OUR LIFE D. Luchetti (2010)

SCREENPLAY - FEDERICA PONTREMOLI

QUORE F. Pontremoli (2002), THE CAIMAN N. Moretti (2006), DAYS AND CLOUDS S. Soldini (2007), THE WHITE SPACE F. Comencini (2009), GIULIA DOESN'T DATE AT NIGHT G. Piccioni (2009), THE 1000-EURO GENERATION M. Venier (2009)

SCREENPLAY - FRANCESCO PICCOLO

PAZI! R. De Maria (2002), MY NAME IS TANINO P. Virzi (2003), OVUNQUE SEI M. Placido (2004), AGATA AND THE STORM S. Soldini (2004), AMATEMI! R. De Maria (2005), THE CAIMAN N. Moretti (2006), THE ORCHESTRA OF PIAZZA VITTORIO A. Ferrente (2006), DAYS AND CLOUDS S. Soldini (2007), QUIET CAOS A. Grimaldi (2008), THE FIRST BEAUTIFUL THING P. Virzi (2010)

SOUND - ALESSANDRO ZANON

THE TRUUUUTH C. Zavattini (1983), KAOS P. e V. Taviani (1984), THE STOLEN CHILDREN G. Amelio (1992), THE GREAT PUMPKIN F. Archibugi (1993), LAMERICA G. Amelio (1994), THE SECOND TIME M. Calopresti (1995), APRIL N. Moretti (1998), SHOOTING THE MOON F. Archibugi (1998), THE KEYS TO THE HOUSE G. Amelio (2004), THE SON'S ROOM N. Moretti (2001), THE LIFE THAT I WANT G. Piccioni (2004), THE CAIMAN N. Moretti (2006), THE GIRL BY THE LAKE A. Molaioli (2007), A STROKE OF LUCK F. Archibugi (2009), THE WHITE SPACE F. Comencini (2009)