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:

Fandango Portobello
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sales@fandangoportobello.com
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

- 3 -
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

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INTERNATIONAL SALES FANDANGO PORTOBELLO
JANINE GOLD
SARAH NUTTALL

THE SOUNTRACK 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
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<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
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<tbody>
<tr>
<td>1954</td>
<td>ONLY THE FRENCH CAN</td>
<td>JEAN RENOIR</td>
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<td>1962</td>
<td>LE DOULOS</td>
<td>JEAN -PIERRE MELVILLE</td>
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<td>1963</td>
<td>CONTEMPT</td>
<td>JEAN -LUC GODARD</td>
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<td>1964</td>
<td>DIARY OF A CHAMBERMAID</td>
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<td>1966</td>
<td>THE WAR IS OVER</td>
<td>ALAIN RESNAIS</td>
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<td>1966</td>
<td>THE GAME IS OVER</td>
<td>ROGER VADIM</td>
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<td>IS PARIS BURNING?</td>
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<td>BEAUTY OF THE DAY</td>
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<td>UN HOMME DE TROP</td>
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<td>DILLINGER IS DEAD</td>
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<td>THE DISCREET CHARM OF THE BOURGEOISIE</td>
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<td>A LEAP IN THE DARK</td>
<td>MARCO BELLOCCHIO</td>
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<td>ADIEU BONAPARTE</td>
<td>YOUSSEF CHAHINE</td>
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<td>1988</td>
<td>HOW GOOD THE WHITES ARE</td>
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<td>JE RENTRE à LA MAISON</td>
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