



GFF OPENING GALA

# The Outfit

+ pre-recorded Q&A with director Graham Moore and actor Mark Rylance

## Director's Statement

My grandfather Charlie was the most profoundly decent person I've ever known. After my parents split up — I was seven, my brother was four — Charlie, who was my mom's dad, took on a huge parental role in our lives. He took us to museums, instilling a love for science that would eventually inspire me to write *The Imitation Game*. He taught me how to tie a tie. He would take me to the movies and then walk out of the theatre if anything bad happened to a child on screen. He didn't drink, he didn't smoke, and his only vice was a scoop of chocolate ice cream every afternoon. (But only one!) He was a loving and devoted husband to my grandmother for over 60 years. He was a family doctor in a small New Jersey town who frequently had generations of patients within a single family. He was a born healer, so scrupulously law-abiding that he wouldn't even drive above the speed limit. He was honest, forthright, and just an all-around mensch.

And yet one of his patients was the notorious mobster Jerry Catena.

My kind, gentle grandfather cared for one of the leaders of the brutal Genovese crime family. My grandma would beg him to drop the mobster as a patient. But Charlie always refused: 'He's never been anything but a gentleman to me.' My grandma was adamant: 'This is a man who has killed people.' But to my grandfather, Jerry Catena wasn't a vicious killer. He was a human being in need of medical care. My grandfather, after all, had taken an oath.

I didn't think of my grandfather instantly when, in 2015, my dear friend Johnathan McClain said to me, 'how come nobody's ever made a film about a Savile Row tailor?' But I did think that this could be an intriguing character around whom we might build a film. Johnathan and I were both fascinated by the psychology of someone who spends years — even decades! — perfecting a craft that is equal parts esoteric and precise. Together, we grew obsessed. We spent years researching: talking to tailors, learning about the history of suits, eventually spending time in the basement of a Savile Row shop. But as we honed our lead character, there was one question we couldn't quite figure out: What was our story?

And that's when we found a single sentence buried deep in big book about 20th-century suit-making. We learned that the first bug the FBI ever planted in its history was planted in Chicago in 1956... inside a tailor shop.

And that's when it all clicked into place.

What if our tailor was a man like my grandfather? A good and decent person working in the service of a wicked killer?

Now *that* sounded like a story.

To me, *The Outfit* is a thriller about complicity. How long can you work for a monster and turn a blind eye to his monstrosity? At what point do you become not a spectator but an accomplice? What stories do we tell ourselves to justify our own inaction in the face of injustice?

And what would it take to finally spur us to stand up and do something?

## About the Production

‘It all started with Leonard Burling,’ says *The Outfit* writer and director Graham Moore. ‘Before we had a story or gangsters or guns, we had the character of Leonard.’

Moore, an Oscar-winning screenwriter and bestselling novelist, says he and co-writer Johnathan McClain have always been fascinated by people who spend their lives perfecting the art of something so esoteric that most people can’t even tell they’re experts at it. ‘Johnathan, who has forgotten more than I’ve ever known about the history of men’s fashion, suggested we write about a Savile Row tailor and I got excited. There’s a loneliness to devoting your life to learning something that specific, which is such a fascinating psychology to me. What’s it like to spend decades of your life training to be the best in the world at this relatively obscure occupation?’

Moore and McClain had anticipated setting the film in London until they happened upon one sentence in their research that would change the path of their imaginary tailor. ‘We discovered that the FBI had planted its very first bug in a tailor’s shop in Chicago in the 1950s,’ explains McClain. ‘It was an intriguing set-up. We wanted to find out what really happened.’

Although the actual incident turned out not to be as compelling as they had hoped, they believed it was an intriguing premise, and Chicago, once synonymous with organised crime and big-time gangsters like Al Capone and Frank Nitti, seemed like the perfect setting. ‘We took the basic concept, a tailor shop that’s being used as a drop spot for gangsters that the FBI is interested in, and spun off our own original story from there,’ says Moore. ‘The characters are fictional but inspired by some of the more colourful gangland figures of the time.’

Capone was the kingpin of a sprawling crime syndicate known as ‘The Chicago Outfit’, which continued to prosper long after he was out of the picture. Moore and Graham based the elusive underworld overlords the Boyles are attempting to impress on this real organisation. ‘*The Outfit* is obviously a double entendre,’ says McClain. ‘Maybe even a triple entendre. The outfits that Leonard creates, this crime organisation that is a spectre in the background of the film and how we outfit ourselves with the tools we need to go through life.’

As they investigated the history of gangs in Chicago, Moore and McClain became increasingly fascinated with the era and the rise of organised crime in mid-century America. ‘It’s like a United Nations of crime,’ says McClain. ‘People can operate independently in different cities as a part of this over-arching network. The Boyles want to be part of ‘The Outfit’. We hear about them in the movie, but we never see them.’

From their modest premise – the life of an elite London tailor in Chicago – Moore and McClain built a wildly creative thriller, adding treachery, deceit, a pair of vicious mob families, a deadly turf war and a surprising secret hidden in plain sight.

As Leonard, their protagonist, came into sharper focus, they envisioned a mild-mannered professional adept at staying under the radar. They rounded out the cast of characters with a brutal crime boss, his impetuous son, an ambitious underling, a mysterious rival gang leader and a local girl eager to get away from it all. At that point, says Moore, ‘*The Outfit* became a lethal chess match between all of these different characters.’

## Production notes

THE OUTFIT

Directed by: Graham Moore  
©: LLC Outfit Distribution  
Production Companies: Scoop Productions, Unified Theory  
Made possible by the support of HM Treasury & DCMS: Film and TV Production Restart Scheme  
Presented by: Focus Features  
In association with: FilmNation Entertainment  
Executive Producers: Brad Zimmerman, Ashley Fox, Milan Popelka, Alison Cohen, Jonathan McClain  
Produced by: Scoop Wasserstein, Amy Jackson, Ben Browning  
Co-producers: Elizabeth Siegal, Nell Green  
Production Manager: Jack Cornelius Knott  
Production Co-ordinator: Eszter Telegdy  
Financial Controller: Dougal Cadiou  
Location Unit Manager: Jon Davis  
Post-production Supervisor: Emma Zee  
Post-production Co-ordinator: Scott P. Fraser  
1st Assistant Directors: George Every, George Every  
2nd Assistant Director: James R. Kipping  
3rd Assistant Director: Stewart Allen-Smith  
Script Supervisor: Beverley Winston  
Additional Casting (UK): Shaheen Baig  
Casting Associate (UK): Michelle Giovanni  
Written by: Graham Moore, Jonathan McClain  
Cinematography by: Dick Pope  
A Camera Operator: Dick Pope  
B Camera Operator: Lucy Bristow  
Digital Imaging Technician: Kevin Ball  
Gaffer: Andy Long  
Best Boy: Paul Brewster  
Key Grip: Colin Strachan  
Stills Photographers: Nick Wall, Rob Youngson  
Visual Effects by: Automatik  
Special Effects by: Fizz Bang Wallop Ltd  
Editor: William Goldenberg  
Additional Editing by: Stephen M. Rickert Jr  
Assistant Editor: Wali Goins  
Production Designer: Gemma Jackson  
Art Director: Richard Selway  
Standby Art Director: Rachel Aulton  
Set Decorator: Tonja Schürmann  
Graphic Designer: Laura Grant  
Draughtsman: Matilda Beard, Sam Sparks  
Storyboard Artists: Colin Decker, Douglas Ingram  
Production Buyer: Misli Akdag  
Propmaster: Alan Bailey  
[Art Department] Researcher: Karl Aussia  
Construction Co-ordinator: Seamus Hawthorne  
Construction Manager: Jo Hawthorne  
Costume Designers: Sophie O'Neill, Zac Posen  
Costume Supervisor: Ashleigh Lennox

Hair & Make-up Designer: Christine Blundell  
Hair & Make-up Supervisor: Lesa Warrenner  
Hair & Make-up Artist: Chloë Meddings  
Prosthetics by: KM Effects Ltd  
Title Designer: Matt Curtis  
Music by: Alexandre Desplat  
Cello Solo: Cyril Lacrouts  
Jazz Bass: Riccardo Del Fra, Darryl Hall  
Flutes, Piano: Alexandre Desplat  
Orchestrations: Alexandre Desplat, Jean-Pascal Beintus, Sylvain Morizet  
Music Editor: Peter Clarke  
Recorded by: Alexandre Tanguy  
Mixed by: Peter Cobbin, Kirsty Whalley  
Production Sound Mixer: William Whale  
Re-recording Mixers: Steve Single, William Miller  
Supervising Sound Editors: Rachael Tate, Olivier Tarney  
Sound Effects Editor: Dawn Gough  
Foley Artists: Andrea King, Oliver Ferris  
Foley Recording Mixer: Adam Mendez  
Foley Editor: Sophia Hardman  
Stunt Co-ordinator: Glenn Marks  
Stand-in for Mark Rylance: Kent Goldfinch  
Tailoring Adviser: Campbell Carey  
Dialect Coach: Kate DeVore  
Dialect Coach to Mark Rylance: Martin McKellan  
Armourers: Alex Francis, Noel Francis

Cast

Mark Rylance (Leonard)  
Zoey Deutch (Mable Sean)  
Johnny Flynn (Francis)  
Dylan O’Brien (Richie)  
Nikki Amuka-Bird (Madame Violet La Fontaine)  
Simon Russell Beale (Roy Boyle)  
Alan Meh dizadeh (Monk)  
John Gumley-Mason (tall customer)  
Stephen Knox (stocky customer)  
Steve Chatfield (gangster 1)  
Michael Forejtek (gangster 2)  
Jonathan McClain (FBI agent)  
Lauris Karklins (gangster 3)  
William Keetch (gangster 4)  
Scoop Wasserstein (customer)  
Ryan Hall (gangster 5)  
Chiedu Agborh (La Fontaine bodyguard 1)  
Michael Addo (La Fontaine bodyguard 2)

USA/UK 2022  
105 mins

IN PERSON & PREVIEWS

Preview: Rebel Dread + Q&A with Don Letts  
Thu 3 Mar 18:00  
Member Picks: Evita  
Fri 4 Mar 17:50  
Doctor Who: Revelation of the Daleks  
Sat 5 Mar 12:00  
Mark Kermode Live in 3D at the BFI  
Mon 7 Mar 18:10  
Woman with a Movie Camera Preview: True Things + Q&A with Director Harry Wootliff  
Mon 7 Mar 20:35

Hive+ pre-recorded Q&A with filmmakers  
Tue 8 Mar 18:15  
TV Preview: Gentleman Jack Series 2 + Q&A with writer Sally Wainwright and actors Suranne Jones and Sophie Rundle  
Wed 9 Mar 18:10  
GFF International Women’s Day Gala: Happening (L’évenement) + Pre-recorded Q&A with Director Audrey Diwan  
Wed 9 Mar 20:40  
TV Preview: Inside No. 9 + Q&A with creators Reece Shearsmith and Steve Pemberton, and executive producer Adam Tandy  
Fri 11 Mar 20:40  
GFF Closing Gala: Murina  
Sun 13 Mar 19:00

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