





FOX SEARCHLIGHT PICTURES
In Association with INDIAN PAINTBRUSH and STUDIO BABELSBERG
Present

An AMERICAN EMPIRICAL PICTURE

THE GRAND BUDAPEST HOTEL

RALPH FIENNES
TONY REVOLORI
F. MURRAY ABRAHAM
MATHIEU AMALRIC
ADRIEN BRODY
WILLEM DAFOE
JEFF GOLDBLUM
HARVEY KEITEL
JUDE LAW
BILL MURRAY
EDWARD NORTON
SAOIRSE RONAN
JASON SCHWARTZMAN
LÉA SEYDOUX
TILDA SWINTON
TOM WILKINSON
OWEN WILSON

DIRECTED BY WES ANDERSON
SCREENPLAY BY WES ANDERSON
STORY BY WES ANDERSON &
..... HUGO GUINNESS
PRODUCED BY WES ANDERSON
..... SCOTT RUDIN
..... STEVEN RALES
..... JEREMY DAWSON
EXECUTIVE PRODUCERS MOLLY COOPER
..... CHARLIE WOEBCKEN
..... CHRISTOPH FISSER
..... HENNING MOLFENTER
CO-PRODUCER JANE FRAZER
DIRECTOR OF PHOTOGRAPHY ROBERT YEOMAN, A.S.C.
PRODUCTION DESIGNER ADAM STOCKHAUSEN
EDITOR BARNEY PILLING
MUSIC SUPERVISOR RANDALL POSTER
ORIGINAL MUSIC BY ALEXANDRE DESPLAT
COSTUME DESIGNER MILENA CANONERO
ASSOCIATE PRODUCER OCTAVIA PEISSEL
CO-PRODUCER/RUDIN PRODUCTIONS ELI BUSH

Running time 100 minutes

THE GRAND BUDAPEST HOTEL

THE GRAND BUDAPEST HOTEL recounts the adventures of Gustave H, a legendary concierge at a famous European hotel between the wars; and Zero Moustafa, the lobby boy who becomes his most trusted friend. The story involves the theft and recovery of a priceless Renaissance painting; a raging battle for an enormous family fortune; and the sweetest confection of a love affair – all against the backdrop of a suddenly and dramatically changing Continent.

Fox Searchlight Pictures in association with Indian Paintbrush and Studio Babelsberg present, an American Empirical Picture, THE GRAND BUDAPEST HOTEL, directed and written by Wes Anderson and story by Anderson & Hugo Guinness. The film stars Ralph Fiennes, Tony Revolori, F. Murray Abraham, Mathieu Amalric, Adrien Brody, Willem Dafoe, Jeff Goldblum, Jude Law, Bill Murray, Edward Norton, Saoirse Ronan, Jason Schwartzman, Tilda Swinton, Tom Wilkinson and Owen Wilson.

The creative team includes producers Wes Anderson, Scott Rudin, Steven Rales and Jeremy Dawson, executive producers Molly Cooper, Charlie Wobcken, Christoph Fisser and Henning Molfenter, co-producer Jane Frazer, director of photography Robert Yeoman, A.S.C., production designer Adam Stockhausen, editor Barney Pilling, music supervisor Randall Poster, original music by Alexandre Desplat, associate producer Octavia Peissel and co-producer for Scott Rudin Productions Eli Bush.

THE GRAND BUDAPEST HOTEL



THE GRAND BUDAPEST HOTEL: a caper in constant motion, kinetic and comic; a timeless tale of friendship, honor, and promises fulfilled. Director Wes Anderson says his eighth feature film comes from a mix of inspirations including the pre-code comedies of the 1930's and the stories and memoirs of Viennese writer Stefan Zweig.

"I had an idea with my friend Hugo," recalls Anderson of the script's beginnings. "He and I had talked for some years about a character inspired by a friend of ours, an exceptionally, supremely charming person with a unique and wonderful way with words and a very special view of life. Someone unlike anyone else we know in the world. Then, separately, I had this thought to make a kind of a European movie – inspired especially by Stefan Zweig, a writer who I've come to really love in the last several years. There were some other things that I was reading that might not seem connected to this movie, like Hannah Arendt's 'Eichmann in Jerusalem,' which had very little directly to do with this, but it contains a fascinating analysis of how each country in Europe responded to the Nazis, and how the whole place came unglued; as well as 'Suite Française' by Irène Némirovsky. Those were some of the things I started with, and I mixed them with the idea that Hugo and I had about this friend of ours. And that's what this movie is, sort of, in a way."

Anderson set his tale in a fictional spa town in the imaginary country of alpine Zubrowka, for which he created not only a complete visual aesthetic but also a cohesive 20th Century history mirroring Eastern Europe, with a fascist takeover in the thirties and a Communist period after that – but also a more distant past in the vein of the *belle époque*.

“Every time Wes makes a film, it’s a whole world, and there’s a whole universe to be created along with it,” says producer Jeremy Dawson, who has worked with Anderson on MOONRISE KINGDOM, FANTASTIC MR. FOX and THE DARJEELING LIMITED. “Here, he has created an entirely fictional part of Eastern Europe known as The Republic of Zubrowka, and in Zubrowka we find one of those great spa towns that cropped up all over before the turn of the century. The story really came from his interest in that time period, that history, that world; and also a certain type of character who is our Monsieur Gustave, the concierge at this grand hotel. So his idea of both the character and this entire world merged together, and Wes turned out this great script. Then the script, the acting and direction all combined to become something different even than it was on the page.”

THE CITIZENS OF ZUBROWKA

M. Gustave H.



Anderson wrote the part of Monsieur Gustave H, the fastidious concierge at the heart of the film, with one actor in mind: Ralph Fiennes, a two-time Oscar® nominee for SCHINDLER’S LIST and THE ENGLISH PATIENT. “The idea that Ralph was going to play this character enriched it completely,” says Dawson. “He just disappears into that persona until you simply say, ‘that’s Monsieur Gustave.’”

Fiennes immersed himself fully into the character’s many contradictions. “Gustave is insecure, vain and needy, as it says in the script, but he’s also a very fastidious man who has a strong sense of principle rooted in this idea of how you look after people,” the actor observes.

He especially enjoyed Gustave’s paternal relationship with young Zero, whom he selects as a potential protégé in the never-ending battle against the coarseness of the world. “To Gustave, Zero is an innocent, inexperienced in the ways of the world and in need of instruction. But they ultimately become equal brothers-in-arms,” notes Fiennes.

Fiennes was inspired by his first collaboration with Anderson, who, he notes, has a way of seeing the world that is one-of-a-kind. “With THE GRAND BUDAPEST HOTEL, Wes has created a true caper comedy with disguises and chases and escapes, yet there’s always that bittersweet undertone that is so distinctive,” he says.

“His films always have this idiosyncratic lightness of touch inside which lie strong themes and emotions. It’s an unusual blend that no one else can repeat because it comes from inside Wes, from his personal sense of humor and perception of the world.”

He continues: “Wes is exacting with his actors in a very positive way. He’s always refining a moment until it has just the right feel, the right lightness. Speed of delivery is something he really values because this kind of material needs that kind of liveliness. Ultimately, he created his own made-up time and world where people are braver, more principled and have more fun.”

Underneath all of Gustave’s superficial fastidiousness is a kind of basic emotional core, a devotedness, sentimentality and affection that provide much of the story’s emotional center. Observes co-star Edward Norton, whose character is in pursuit of Gustave: “Gustave is up there with the greatest characters Wes has created and nobody could have played it more perfectly than Ralph. Gustave is contradictory – he has this incredibly haughty self-righteous view of proper values and at the same time he is ferociously loyal. He’s like a glimpse into an old world right before it disappears.”

Zero Moustafa



At the beginning of THE GRAND BUDAPEST HOTEL, the Young Writer finds himself in conversation with the enigmatic Mr. Moustafa, the hotel’s owner, who sets about relating the story of how he rose from the ranks of junior lobby boy to become the proprietor of the Grand Budapest.

Playing Zero Moustafa in his youth, during the period when he first arrives at the hotel, is newcomer Tony Revolori. Since Zero was intended to hail from a fictional Middle-Eastern country, Anderson originally started seeking out actors in Lebanon and Israel, as well as North Africa, and various European immigrant communities – but eventually he found Revolori, who has a Guatemalan background, during auditions in Los Angeles. As soon as he met him, Anderson recognized the same open earnestness that characterizes Zero. And when he introduced Revolori to Fiennes, the comedic chemistry was immediately clear.

Fiennes was impressed by Revolori's preparation, but also by his strong natural instincts. "Tony as Zero brings this wonderful quality of intelligent innocence. He's innocent but he's also very smart," says Fiennes.

For Revolori, working with Anderson was "an experience unto itself, unlike any other." He continues: "I felt like a part of his family, and immediately everyone – actors, crew – helped bring me in and started teaching me and giving me advice, which was a fantastic thing."

This was especially true of Fiennes. "He really helped guide me. He's become an older brother in a way," Revolori muses.

Their rapport was obvious to everyone on the set. Observes Willem Dafoe: "Ralph has his British reserve, his dry humor and his beautiful sense of language, and Tony is just so fresh and easy. The minute I saw them together, I thought it was a fantastic combination."

Playing Zero as an older man is F. Murray Abraham, who, as he details the history of his character's rise to his current stature, comes to serve as the story's main narrator. Abraham was thrilled to take on the role of *raconteur*. "One of the things that I do well is tell stories," he notes. "I have a granddaughter, I'm very close to her, and telling her stories and listening to her tell me stories is one of the joys of my life. I also believe that's a tradition upon which films are based – storytelling – although those great tales that really say something seem to have been lost somewhere. Wes insists on saying something, and in this film, which I believe to be his best, he tells a story that will have you smiling the whole way through."

Especially interesting to Abraham was the notion that the adult Zero Moustafa has weathered both war and personal tragedy, and yet manages to maintain a lightness of spirit. "Zero has led a very full life and lost everyone who was dear to him, but he's not cynical. To me that's a very important facet of Zero, and it happens that I share that facet. I believe in the future of humanity and I believe that people are basically really good at heart. I do."

Abraham enjoyed working in tandem with Jude Law, who plays the Young Writer. "Jude is one of my favorite actors. We have met many times earlier in our lives but I've never worked with him – and we made a very strong connection on this film," he says.

As for Anderson, with whom he's working for the first time, Abraham says: "Everybody feels the same way about Wes that I do – that he's amazing. Do you know the book 'The Little Prince' by Saint-Exupéry? Wes Anderson is the little prince grown up."

The Desgoffes und Taxis



The main action of the story kicks off with the sudden and mysterious death of 84-year-old dowager countess Madame Céline Villeneuve Desgoffe und Taxis, a.k.a. Madame D.

In the role of Madame D. is Tilda Swinton, who won an Oscar® for her work in MICHAEL CLAYTON. For this part, Swinton had to spend almost five hours each morning in hair and makeup in preparation to play the 84-year-old widow. Anderson notes, “With Tilda, we had this chance to age her, and I think she really enjoyed doing that, and helped make it something special. I feel like she really latched on to how to play this person at that age.”

Swinton found the world of THE GRAND BUDAPEST HOTEL irresistible. “I think we all love the idea of living in the grandest hotel in the world and being waited on by someone like Monsieur Gustave, or even *being* someone like Gustave,” she says. “You have a fictional country, which is always a good start, and then it’s a helter-skelter murder mystery with a mish-mash of glorious details unlike anything you could ever have imagined.”

Madame D.’s death sets in motion a scramble to lay claim to her vast fortune. Leading the charge is her son, Dmitri, the film’s ruthless and darkly comic main villain, played by Adrien Brody, who previously starred in THE DARJEELING LIMITED. “He’s the bad seed, he’s the one who causes the trouble – and he was really wonderful in this role of Dmitri,” says Anderson.

Brody says of the character: “Dmitri is powerful and greedy, a man used to getting what he wants. M. Gustave is a threat to this. It is revealed that he was the much younger lover of his mother, who she ultimately bequeathed her fortune to, so wouldn’t *you* have it in for him? Everything about Dmitri is dark: his clothes, hair, thoughts and attitude. The beauty of comedy is that you can heighten all of these qualities to the point where they become amusing. The objective was to find a balance between being legitimately ominous and also hilarious – Dmitri had to be both.”

Dmitri also has an accessory: a henchman named Jopling, a thug in a leather coat, brass-knuckles and high-heeled boots, who is portrayed by Willem Dafoe. Dafoe says that despite his previous work with Anderson, the script for THE GRAND BUDAPEST HOTEL was surprising.

“I thought it was really interesting, almost a throwback to Lubitsch and Wilder comedies, with a caper quality and all these characters coming in and out,” he says. “Wes captures a spirit that is so appealing.”

It didn’t surprise Dafoe that the script attracted such a strong and award-winning cast. “It’s unusual in today’s cinema for a director to have the heavy personal stamp Wes does so a lot of people want to work with him,” he explains. “It makes for an extremely creative atmosphere.”

Playing Deputy Vilmos Kovacs, the attorney representing Madame D’s estate, is Jeff Goldblum, who previously worked with Anderson on *THE LIFE AQUATIC WITH STEVE ZISSOU*. Goldblum highlights some of the cultural and political elements at work in the film: “Monsieur Gustave is a rare and spectacular light of hope and inspiration – courteous, generous and refined – in this world in which fascists are coming to power,” he says. Indeed, Dmitri and his cohort are headed down a path toward fascism, and this is one of the elements that flesh out the antagonism between him and Monsieur Gustave. “This is a world where one needs to start taking sides, so when Madame D is killed, and dissension breaks out over the will and the atmosphere is thick with greed, my character Kovacs must get closer to taking a stand.”

Goldblum was also taken with certain details of the look of his character, including a beard based on Sigmund Freud’s. “Wes is so specific in his visual ideas, and costume designer Milena Canonero creates costumes that give you insight into your character,” he says.

It was a thrill for Goldblum to work with Anderson again. “He is a uniquely artistic, focused and witty person not unlike Monsieur Gustave,” the actor comments. “He’s always full of fun and enchantment. And he attracts spectacular people in every capacity who are here for the love of it.”

Rounding out the Desgoffe und Taxis household is Madame D’s trusted butler, Serge X, played by another newcomer to Anderson’s films: the award-winning French actor Mathieu Amalric, best known in the U.S. for his lead role in Julian Schnabel’s *THE DIVING BELL AND THE BUTTERFLY*.

Agatha



The best and most famous bakery in Zubrowka is Mendl's – and it is there, amidst the rolling-pins and puff-pastry, that Zero meets Agatha, a striking young apprentice with a birthmark on her face, who makes the town's favorite pastry of all, the “Courtesan *au chocolat*.” To play Agatha, Anderson cast Irish actress Saoirse Ronan, who received an Academy Award® nomination at age 13 for her supporting role in Joe Wright's adaptation of ATONEMENT.

Ronan jumped in without reservation. The actress recalls her first day on the set, her first time working with Anderson: “I came in, and the whole place was just kind of buzzing,” she remembers. “There were loads of people running around; and you could see everyone was at the top of their game because Wes is so specific about what he wants when it comes to the look and the style. You could see that everyone was really tuned into his way of working.”

Agatha, in spite of her better judgment, eventually winds up at the center of Zero and Gustave's criminal exploits. Ronan explains: “She brings emotion to the story because Zero is so motivated by his love for her in everything he and Gustave are doing. I think Agatha doesn't at first realize what she's gotten herself into but she follows them all the way through because she loves them and believes in them.”

Police and Thieves



As things begin to go awry for Gustave and Zero, they find themselves pursued by the Captain of the Lutz Military Police: Albert Henckels, played by Edward Norton, who worked with Anderson previously on *MOONRISE KINGDOM*. “Henckels is after Gustave as a fugitive,” Norton explains. “But, at the same time, he knows in his gut there’s something not quite right, and he actually likes this guy, so I’d call him a reluctant pursuer. He’s the law, but he smells something else is afoot.”

Norton also points to some of the unique behind-the-scenes camaraderie on the production. “I think for a lot of actors in my generation, Wes has been a kind of polestar of personal creative vision. He does something that is uniquely heartfelt, yet hilarious. Wes’s films are a lot like this story in that they create an alternative kind of family, which is very romantic for actors. The cast is a blend of some of Wes’s old gang with a new gang and there was great camaraderie. It was almost like he cultivated among the cast and the crew the feeling of The Society of the Crossed Keys – the concierges of all the great hotels of the world – who have this complete sense of unity when called upon.”

When the law does catch up with Gustave, he finds himself in the least imaginable of places for a man of his sensibilities: Check-point 19 Criminal Internment Camp, a dank, medieval-era prison, surrounded by barbed wire and a moat full of crocodiles. He soon befriends four fellow inmates and winds up at the center of an elaborate escape plot they’ve cooked up. The brains of the plot is Ludwig, an especially rough, tattooed convict with a bald head, played by Harvey Keitel, who also appeared in *MOONRISE KINGDOM*, and for whom Anderson wrote the part.

The Society of the Crossed Keys



Back out of prison and on the lam, Gustave realizes he has only one place left to turn: The Society of the Crossed Keys, an extensive clandestine fraternal order of concierges who work at the best hotels around the world. In one of the film's most well-choreographed sequences, Bill Murray, Bob Balaban, Fisher Stevens, Waris Ahluwalia and Wally Wolodarsky take on the roles of the concierges who come to Gustave's aid.

Murray, who has appeared in all of Anderson's films except his first, has watched the director expand his vision. "I feel like we've grown up together," says Murray. "He still is a young kid to me but he's gotten more and more experienced, he writes and shoots more and more ambitiously, and it's more and more fun."

For his part, Balaban loved the film's nostalgia for a sort of golden age of hospitality and travel. "I think one of the great charms of this film is that it revisits a romantic and sumptuous age," he says. "It was a time when a hotel was a place you could shed your life, an exciting new world of running into new people and intrigue and being deeply taken care of. And when one of our own is in need, we concierges participate in an epic game of telephone tag, uniting in a kind of phalanx of concierge power."

The onset of war was a blow to this romantic age, and as the war takes hold in Zubrowka, the High-Command forces set up their base at the Grand Budapest. Monsieur Chuck, played by long-time Anderson collaborator Owen Wilson, takes over as military concierge during this period.

And when we re-visit the hotel in its later days, as it's hastening toward eventual demolition, we find Monsieur Jean at the concierge desk. For this role, Anderson went to another long-time colleague, Jason Schwartzman. "I am a collaborator of Wes's and I'm a friend of Wes's and I'm a fan of Wes's," says Schwartzman, "and every time I read one of his scripts the fan in me is the part that responds first. With THE GRAND BUDAPEST HOTEL what was exciting is that it was such an intricate story on so many levels that jumps through different time periods and knowing Wes's sensibility, the fun was in seeing how it would all look."

OPENING THE GRAND HOTEL



The extensive planning of the film began with finding just the right location for the Grand Budapest. Since the hotel goes through several shifts, from its heyday as a celebrated spa resort in the early-30s, to falling under fascist control, to an almost uninhabited Communist-era construction in its decline, Anderson and his team hunted for a location rich with both the character of Europe and also a good deal of visual flexibility.

The search started with Anderson perusing the archives of The Library of Congress, which holds a large collection of photocrom images from the era of classic European travel. But after scouting some of the resorts in the photos, and discovering most to be torn down or too extensively renovated, Anderson chose to shoot in no hotel at all. Instead, he discovered an unexpected kind of back lot: a vast, turn-of-the-century department store smack at the intersection of Germany, Poland and the Czech Republic, in the UNESCO World Heritage town of Görlitz.

It turned out Görlitz had far more to offer than just the department store, including architectural influences from the Gothic and Baroque to the almost-modern curves of Art Nouveau. “Görlitz has so much character in all its buildings that we realized we could pretty much make the entire movie there,” Dawson explains.

Many of the film’s key props were made by local artists and artisans in Görlitz, including the Courtesans *au chocolat*, made by local baker Anemone Müller-Grossman, Monsieur Gustave’s signature pinky ring, and the porcelain pendant that Agatha wears. Propmaster Robin Miller notes: “It’s a beautiful little town, but it’s basically a historical town. They don’t have all the things we’re used to having in a city, all the support systems. But one day, I happened to be walking by this little porcelain shop, and I saw there were these beautiful hand-painted porcelains in the window. I walked in, and I saw they did this wonderful delft blue on these little pieces, and I thought ‘Here it is, we’ve found it.’” As it turned out, the artist, Heidemarie Klinger, had been trained in nearby Meissen, a town world-famous for its porcelain manufacturing.

Many locals even turned up in the film themselves. As Dawson explains: “Another thing that was nice about working in a small town is that we got to know many of the people and started putting them in the film. So the guy who was the waiter at the restaurant one night would be an extra in a scene the next day.”

Not only did Anderson and his team build their sets inside the empty department store, but they also set up their offices and workshops there, forging an entirely self-contained world that kept cast and crew inside the universe of Zubrowka.

The design of the film emerged from the collaboration between Anderson and his production designer, Adam Stockhausen. Stockhausen, who previously worked on *THE DARJEELING LIMITED* and *MOONRISE KINGDOM*, and recently designed Steve McQueen’s *12 YEARS A SLAVE*, knew this film would be a creative experience unlike any other. “We worked across these tiny, beautiful, little towns, and being there you become immersed completely in that world,” he says. “It became a very special journey.”

To design the hotel’s interior, Stockhausen started thinking about it in connection with the character of Gustave. “In trying to figure out the physical space of the hotel, I felt it had everything to do with Ralph’s character,” Stockhausen explains. “The space reflects him through its color palette and style. We wanted the entire structure of the hotel to feel like an integrated whole with the storytelling. It was a big challenge, and a very large and complicated set.”

Stockhausen outlines some of the creative steps that went into crafting the lobby: “First, there were endless amounts of research into what hotels looked like in the time period, and then the details that really spoke to us began to bubble up to the surface, and we’d say, ‘That stairway’s incredible, that elevator door’s incredible’ or ‘that concierge desk is incredible.’ And as those pieces started to gel into a shape, pretty soon we could say, ‘OK, this is starting to feel like our hotel.’ Then we worked on the right relationships of doors and hallways and spaces to get the action to move properly. Wes likes to shoot in complex camera moves, so the physical space really had to line up. We ended up building the 1960s version of the hotel first, and then we shot backwards, peeling away layers to expose the earlier period hotel within.”

Almost all the other locations were found in Görlitz and the immediately surrounding areas – from the Check-point 19 prison location in nearby Zwickau, to the Mendl’s shop and Kunstmuseum in Dresden, only an hour away – with one big exception. Anderson and Stockhausen ultimately decided to create the hotel exterior as a beautifully elaborate miniature in the workshops at Babelsberg.

It was also there that they built and filmed much of the cable-car and ski-chase sequences, building miniature models in the workshop and then moving them outdoors to be shot under natural light – often pushing a camera on wheels through real miniature trees – allowing a greater feeling of naturalism than you’d normally achieve with a model. For the widest shots in the ski chase, the characters themselves were created using stop-motion animation. And to help with this process, Anderson enlisted several of his old colleagues from FANTASTIC MR. FOX.

As Stockhausen notes, “very often a scene that you would assume is all pieces of the same location actually gets broken apart into one main location, a bit of stop-motion animation, a matte-painting, a piece of a miniature, and some other location. And so it’s an incredible challenge to try to figure out how all that stuff goes together – and it’s way beyond just me. It’s this whole team of people trying to make sense of it and make it all work and fit together. It’s a heck of a challenge and an awful lot of fun.”

Another long-time Anderson collaborator on the film is cinematographer Robert Yeoman, who has shot all of Anderson’s live-action features. Yeoman was immediately excited by the story’s shifting time periods and the opportunities that provided. “For the 60s version of the lobby, we floated this giant fluorescent ceiling,” he explains. “It was much more monotone than the 30s version, which had warmer colors and a lot of practical lights and a beautiful skylight overhead. That had a much more open feeling.” Another idea that Anderson and Yeoman came up with was to shoot the different time periods in different aspect ratios, using anamorphic widescreen for the 1960s, then switching to a more square 1.37:1 format for the 1930s, typical of that time period, and moving to 1.85:1 for the scenes closest to the present-day. About working in the 1.37 format, which is used for much of the film, Yeoman says: “It’s not as wide, but you have more up-and-down, you see ceilings a lot more, and it’s a little bit looser. It’s very different from what we’ve done before, and I think both Wes and I really had a lot of fun dealing with this format.”

Designing the costumes for the film was legendary three-time Academy Award® winning costume designer Milena Canonero, who was eager to reunite with Anderson, having worked with him previously on *THE DARJEELING LIMITED* and *THE LIFE AQUATIC*. Canonero was particularly excited by the way the film invokes a historical setting but allows it to be played with. She explains: “What I like about the movie is one can really be quite elastic and free in the way one interprets the time and the period. It’s a memory. It’s a story told by somebody, to somebody else, who then is going to write about it. So it’s not just a straightforward flashback story at all. And I think that’s quite interesting creatively.” One influence she found was Austrian symbolist painter Gustav Klimt, whose paintings partly inspired the look for Madame D.

Canonero is often noted for the thoroughness of her approach and her incredible attention to detail. As Anderson explains, “She isn’t just working with me to design the costumes, and working with her crew to execute the costumes, she is also doing something else which is sort of making characters.” This comprehensive approach extends all the way to the background actors. As Canonero explains: “For me, it’s like a painting. You look at everything, you don’t just focus on the principals. So to be able to do even the minor background extras – that makes sense and is very important. I couldn’t do it otherwise.”

Frances Hannon, who has worked with Anderson as far back as RUSHMORE, designed the hair, makeup and prosthetics for the film. She describes some of the smaller details that went into creating a sense of character continuity between time periods: “For Zero, who’s played in the 30s by our young boy and in the 60s by F. Murray Abraham, we kept similarities between those two with their hair. Jude Law has the younger moustache shape of Tom Wilkinson. It was just very simple like that, and I think it worked really well. Small details, but the ‘less is more’ works well on this film.” On the other end of the spectrum was the work she did on Tilda Swinton to transform her into an 84-year-old. “It’s a look she’s never had before,” Hannon notes. “She was full of prosthetics: arms, chest, neck, back; a wig that went on for miles, contact lenses for cataracts, the teeth of an old lady, ear lobes. There was nothing left out.”

Six-time Academy Award® nominee Alexandre Desplat developed one of his most unusual scores – one played entirely without traditional orchestral instruments. Instead, he brought in a host of Central European instruments, including balalaikas and the cimbalom, a type of hammered dulcimer common to Eastern European gypsy music. He flew in a 50-member balalaika-orchestra from Moscow for the final recording.

“We’ve tried to capture the sounds that are in our subconscious from Middle Europe, from the Moldavian cimbalom to Alpine horns, as well as yodeling, monk songs and the balalaika,” he explains. “It’s a mix that can be soulful, haunting and fun – and cover a range of emotions, from light to dark. We used the same musical vocabulary you would with a classical orchestra but the sound is very different.”

Desplat says that Anderson fosters an atmosphere of experimentation. “We do things together that neither I as a professional composer nor he has ever done before,” he muses. “I try to find the sound, the melodies, the rhythms that match what is onscreen but are based on things we don’t see: the past or the future of the character or their inner emotions. When I sit down with Wes, we explore all of that.”

When production wrapped, Anderson dove into the cutting process with editor Barney Pilling. Pilling, whose films include QUARTET and AN EDUCATION, had not worked with Anderson previously but was intrigued by the task. “THE GRAND BUDAPEST HOTEL is a wonderful prism of storytelling,” he comments. “It spans three different eras and is mostly set in a wondrous pre-war era that lends a dramatic context to everything.”

To me, it's also about the filmmaker's memories of classic movies of that time. And I was really struck by the scale of it, which is more epic and ambitious than Wes's previous movies, which made it doubly exciting."

As he watched the footage, one thing struck Pilling: "It's amazing how beautifully planned it all is," he says. "Very little is left to chance in terms of the shots, and Wes also creates an animatic of the entire film, so he comes to the editing room with incredible preparation. Since this story was born in Wes's head, these guidelines for how to deliver his vision were very helpful, and it was a joy to edit."

Pilling sees the film as both continuing Anderson's cinematic language and also expanding it. "You see a lot of Wes's distinctive signatures: the whip pans, the complex dolly shots, the stunning grip work, but the composition is also different, particularly because of the aspect ratio he and Bob Yeoman were working in. There are also some huge action sequences, so the way the film was shot complements that."

Pilling especially enjoyed seeing Anderson stand back and take in the whole. "Wes has a very pointillist approach to filmmaking, where he works very closely with these little dots of the story, and in the editing process he gets a chance to step back and see the whole picture," he explains.

Throughout it all, Pilling was especially moved by Fiennes's performance. "Ralph's mastery of the language and his physical ability to work with the movement of the camera is incredible," he says. "The camera is doing a lot of big moves, all choreographed to happen on certain words and certain inflections, and Ralph had the ability to marry his performance to the technical timing demanded by that. He also gives the story a kind of grounding where at times it can be taken very seriously, and it can be very emotional, but is also very funny. And then he and Tony make such a charming, adorable pairing – and that becomes the beating heart of the movie."

Anderson puts his own words to the connection between the two central figures: "I think when Gustave meets Zero, he recognizes probably someone somewhat like himself," Anderson says, "somebody who is paying a bit more attention than other people and isn't just going to do his job well, he's actually interested in the whole thing and that there is this potential there. He sees a spark in him."

###

The Citizens of Zubrowka

Author (Tom Wilkinson): *Renowned author of "The Grand Budapest Hotel". Our National Treasure.*

Young Writer (Jude Law): *The younger, fictionalized version of the author. A guest of the Grand Budapest in its later years.*

Zero (Tony Revolori): *Young lobby boy under Gustave H. Bright, brave, resourceful. Immigrated on foot from Aq-Salim-al-Jabat.*

Mr. Moustafa (F. Murray Abraham): *Zero as an older man. Former resistance hero, owner of the hotel.*

Gustave H (Ralph Fiennes): *The legendary, original concierge of the Grand Budapest. Mentor to Zero.*

Madame D (Tilda Swinton): *The aged Countess of Schloss Lutz. Great friend to Gustave H.*

Henckels (Edward Norton): *Captain of the Lutz Military Police.*

Dmitri (Adrien Brody): *Son and presumed-heir to Madame D.*

Jopling (Willem Dafoe): *Associate of Dimitri and Private Inquiry Agent.*

Deputy Kovacs (Jeff Goldblum): *An important attorney.*

Agatha (Saoirse Ronan): *An apprentice at Mendl's Patisserie. Exceedingly lovely -- because of her purity.*

Serge (Mathieu Amalric): *Butler to Schloss Lutz.*

Ludwig (Harvey Keitel): *Underworld figure, inmate of Checkpoint 19 Criminal Internment Camp.*

M. Ivan (Bill Murray): *Concierge of Hotel Excelsior Palace and member of the "The Society of the Crossed Keys"*

M. Jean (Jason Schwartzman): *Concierge of the Grand Budapest in decline.*

M. Chuck (Owen Wilson): *Acting concierge of the Grand Budapest during its appropriation for military use.*

ABOUT THE CAST

In 1991, **RALPH FIENNES (M. Gustave)** landed his first television appearance in a small but telling role in the award-winning “Prime Suspect.” Fiennes was then cast by David Puttnam as ‘T.E. Lawrence’ in “A Dangerous Man: Lawrence After Arabia.” Fiennes made his feature film debut starring opposite Juliette Binoche as ‘Heathcliff’ in Peter Kosminsky’s, **EMILY BRONTE’S WUTHERING HEIGHTS**. Steven Spielberg was so impressed by Fiennes’ performance in this film that he cast him as the sinister Nazi ‘Aman Goeth’ in **SCHINDLER’S LIST**, opposite Liam Neeson. His role earned him an Academy Award® nomination, as well as Best Supporting Actor awards from BAFTA, the New York Film Critics Circle, National Society of Film Critics, Boston Society of Film Critics, Chicago Film Critics Association, and London Critics Circle.

Fiennes directed and can be seen in **THE INVISIBLE WOMAN**, in which he plays the role of ‘Charles Dickens,’ starring opposite Felicity Jones. **THE INVISIBLE WOMAN** is an adaptation of Claire Tomalin’s book accounting the relationship between Charles Dickens and the actress Nelly Ternan. The film will be released by Sony Classic Pictures on December 25, 2013.

In 2012, Fiennes starred opposite Daniel Craig, Javier Bardem and Judi Dench in **SKYFALL**, the 23rd installment of the James Bond franchise. He also appeared in Mike Newell’s **GREAT EXPECTATIONS** playing the role of ‘Magwich.’

Fiennes made his feature film directorial debut in 2011 with **CORIOLANUS**. Fiennes was nominated for a BAFTA Award in the category of Outstanding Debut by a British Director and was nominated for a British Independent Film Award for Best Debut Director. Fiennes played the role of ‘Coriolanus’ and starred opposite Gerard Butler, Vanessa Redgrave, Brian Cox and Jessica Chastain. **CORIOLANUS** had its world premiere at the Berlin International Film Festival in 2011 and was released by The Weinstein Company on December 2, 2011. Fiennes also served as a producer on the film.

In 2008, Fiennes starred opposite Keira Knightley in **THE DUCHESS**, directed by Saul Dibb. For his portrayal of ‘The Duke,’ Fiennes received a Golden Globe nomination for Best Performance by an Actor in a Supporting Role in a Motion Picture and a London Critics Circle nomination for British Actor of the Year.

In 2005, Fiennes starred in Martha Fiennes’ **CHROMOPHOBIA** with Kristen Scott Thomas and Penelope Cruz, which world-premiered at the Cannes International Film Festival. Fiennes’ voice was also featured in the DreamWorks animated feature, **WALLACE & GROMIT: THE CURSE OF THE WERE-RABBIT** as ‘Lord Victor Quartermaine.’

From 2005 to 2011, Fiennes played the pivotal role of the dreaded 'Lord Voldemort' in HARRY POTTER AND THE GOBLET OF FIRE, HARRY POTTER AND THE ORDER OF THE PHOENIX, and the two-part HARRY POTTER AND THE DEATHLY HALLOWS.

Fiennes appeared in the HBO film "Bernard and Doris" (opposite Susan Sarandon and directed by Bob Balaban) for which Fiennes and the film were nominated for Golden Globe awards. In 1995, Fiennes starred in THE ENGLISH PATIENT directed by Anthony Minghella. Fiennes was nominated for an Academy Award, a Golden Globe Award, and a BAFTA Award in the category of Best Actor. For his role in THE CONSTANT GARDENER (directed by Fernando Meirelles), Fiennes received a London Critics Circle award for Best British Actor, and a British Independent Film award for Best Actor.

Other notable acting performances include Robert Redford's acclaimed QUIZ SHOW, Kathryn Bigelow's STRANGE DAYS, Gillian Armstrong's OSCAR AND LUCINDA, Martha Fiennes' ONEGIN (which Fiennes also executive produced), Neil Jordan's THE END OF THE AFFAIR, David Cronenberg's SPIDER, RED DRAGON, THE GOOD THIEF, THE AVENGERS, MAID IN MANHATTAN, THE WHITE COUNTESS, CEMETARY JUNCTION, NANNY MCPHEE RETURNS, THE CHUMSCRUBBER, Istvan Szabo's SUNSHINE, Martin McDonagh's IN BRUGES, and David Hare's adaptation of THE READER directed by Stephen Daldry.

Fiennes' theatre career is equally extensive. His classical work includes roles as varied as 'Berowne' in *Love's Labor Lost*, 'Claudio' in *Much Ado About Nothing*, 'Richard II' in *Richard II*, 'Caesar' in *Julius Caesar*, 'Romeo' in *Romeo and Juliet*, 'The Dauphin' in *King John*, 'Troilus' in *Troilus and Cressida* and 'Edmund' in *King Lear*. In 1995, Fiennes opened as 'Hamlet' in a sold-out production of *Hamlet* by Jonathan Kent for the Almeida Theatre Company at the Hackney Empire. The production moved to Broadway, and Fiennes won the Tony Award® for his performance.

Fiennes has also worked with Jonathan Kent in the acclaimed production of *Ivanov* at the Almeida Theatre. In April 2006, Fiennes reunited with director Jonathan Kent to star in Brian Friel's *Faith Healer* on Broadway for which he earned a Tony nomination for Best Performance by a Leading Actor in a Play. In October 2008, Fiennes worked with Jonathan Kent to star opposite Clare Higgins as the title role in *Oedipus Rex*, at the National Theatre in London. That same year, Fiennes starred in a production of Yasmina Reza's *God of Carnage* at London's Gielgud Theatre and in Samuel Beckett's one-man show *First Love*, which premiered at New York's Lincoln Center Festival, presented by the Gate Theatre in Dublin and directed by Michael Colgan.

In 2000, Fiennes appeared in the title roles of *Richard II* and *Coriolanus* for the Almeida Theatre, and he triumphed in a guest cameo role in Kenneth Branagh's West End production of *The Play I Wrote*. Most recently, Fiennes played 'Prospero' in *The Tempest* at the Theater Royal Haymarket in London, directed by Trevor Nunn.

Fiennes was introduced to UNICEF in 1999 and became an avid supporter of the organization before becoming an ambassador in 2001. He has travelled to multiple countries on their behalf. UNICEF is on the ground in over 150 countries and territories to help children survive and thrive, from early childhood through adolescence. The world's largest provider of vaccines for developing countries, UNICEF supports child health and nutrition, good water and sanitation, quality basic education for all boys and girls, and the protection of children from violence, exploitation, and AIDS. UNICEF is funded entirely by the voluntary contributions of individuals, businesses, foundations and governments.

Award winning actor **F. MURRAY ABRAHAM (Mr. Moustafa)** has also established a reputation for his powerful and sensitive work in the genre of spoken word with music. He has performed under the batons of some of the greatest conductors in America and Europe and made his New York Philharmonic debut in May 2005 as the Narrator in Stravinsky's *L'Histoire du soldat*. He returned in June 2006 to narrate Copland's *Lincoln Portrait*, and again in December 2007 for a presentation of "Inside the Music" with Gerard McBurney featuring Shostakovich Symphony No. 4. In June 2007, Abraham appeared in the Detroit Symphony's performances of *L'Histoire du soldat*. He has appeared with the San Francisco Symphony and Michael Tilson Thomas, and performed Stravinsky's *Oedipus Rex* at the Ravinia Festival with the Chicago Symphony Orchestra and James Levine. In May 2008, he performed the *Genesis Suite* with the Seattle Symphony and Gerard Schwartz. In October, 2012, Abraham returned to his native Pittsburgh, reading letters from Mozart to his father in the Pittsburgh Symphony's dramatic presentation of Mozart's Requiem, led by Manfred Honeck. This year, he will make his solo singing debut with the Czech National Symphony Orchestra at the Prague Proms in Steven Mercurio's *A Grateful Tail*. As part of this program, Abraham will sing "The Last Will and Testament of Silverdene Emblem O'Neill," Eugene O'Neill's moving tribute to his beloved dog.

Abraham has appeared in more than 80 films, including AMADEUS, for which he received the Academy Award for Best Actor, as well as Golden Globe and L.A. Film Critics Awards. His other films include Lina Wertmüller's HOUSE OF GERANIUMS (with Sophia Loren); THE BRIDGE OF SAN LUIS REY (with Robert De Niro); WHERE LOVE BEGINS (with Virna Lisi); THE NAME OF THE ROSE and Gus van Sant's FINDING FORRESTER,

both with Sean Connery; Brian De Palma's *SCARFACE* and *BONFIRE OF THE VANITIES*; *THE RITZ*; and *STAR TREK: INSURRECTION*. He also recently appeared in Joel and Ethan Coen's *INSIDE LLEWYN DAVIS*.

Abraham's television appearances have included Zanuck Productions' "Dead Lawyers," "Noah's Ark," "Dead Man's Walk," "Largo Desolato," "Season of Giants," "Excellent Cadavers," "Quiet Flows the Don," "The Betrothed," "Journey to the Center of the Earth," "Marco Polo," "The Good Wife" and "Louie." Recently, he joined the cast of the hit series "Homeland."

A veteran of the theater stage, Abraham has appeared in more than 90 plays, among them Chekhov's *Uncle Vanya* (for which he received an Obie® Award), *Trumbo*, *Standup Shakespeare*, the Italian tour of *Notturmo pirandelliano* (with Michele Placido), Susan Stroman's *A Christmas Carol*, the musical *Triumph of Love* (alongside Betty Buckley), *A Month in the Country*, the title role in *Cyrano de Bergerac*, *The Seagull*, *Oedipus Rex*, *Creon*, *Angels in America* (both *Millennium Approaches* and *Perestroika*), *The Ride Down Mt. Morgan*, *Waiting for Godot*, *The Caretaker*, *The Ritz*, *Sexual Perversity in Chicago*, *Duck Variations*, *A Life in the Theatre*, and *Paper Doll*. He made his LA debut in Ray Bradbury's *The Wonderful Ice Cream Suit* and his NY debut as a Macy's Santa Claus, soon thereafter to Broadway in *The Man in the Glass Booth*, directed by Harold Pinter.

In 2005, Abraham penned *A Midsummer Night's Dream: Actors on Shakespeare*, a commentary chronicling his experience playing the character of 'Bottom' in *A Midsummer Night's Dream* on stage.

In January of 2013, Abraham was honored with The Moscow Art Theatre Award, also received by the distinguished director Peter Brook.

MATHIEU AMALRIC (Serge X.) is a French actor and film director. Amalric is best known for his performances as the lead villain in Bond film *QUANTUM OF SOLACE*, his performance in Steven Spielberg's *MUNICH* and for his role in *THE DIVING BELL AND THE BUTTERFLY*, for which he drew critical acclaim. He also has won the Étoile d'or and the Lumière Award.

Amalric was born in Neuilly-sur-Seine, a suburb of Paris, France. He is the son of journalists Nicole Zand, a literary critic for Le Monde, and Jacques Amalric, who has worked as a foreign affairs editor for Le Monde and Libération. Amalric's father is French, and his mother was born in Poland, to Jewish parents, and moved to France at the outbreak of World War II.

Amalric first gained fame in the film MA VIE SEXUELLE (MY SEX LIFE...OR HOW I GOT INTO AN ARGUMENT), for which he won a César® Award.

His latest feature directorial effort, ON TOUR, premiered at the 2010 Cannes Film Festival and won Amalric the Best Director Award.

ADRIEN BRODY (Dmitri) won the Academy Award for Best Actor for his portrayal of real-life Holocaust survivor Wladislaw Szpilman in Roman Polanski's THE PIANIST. He is to date the youngest person to have received the Oscar in that category. His performance also earned him Best Actor honors from the National Society of Film Critics and the Boston Society of Film Critics, and nominations for Golden Globe, Screen Actors Guild and BAFTA Awards. He was also bestowed with the Cesar Award, France's equivalent of the Oscar - the only non-French citizen to do so.

This past year, Brody filmed AMERICAN HEIST and Paul Haggis's THIRD PERSON, the latter of which premiered at the 2013 Toronto International Film Festival.

Brody was born and raised in New York City, where he studied drama at LaGuardia High School of the Performing Arts and the American Academy of Dramatic Arts. He first came to prominence when he played a leading role in Steven Soderbergh's KING OF THE HILL and for starring performances in two features for director Eric Bross: TEN BENNY and RESTAURANT. The latter earned Brody an Independent Spirit Award nomination.

He has worked with some of the most prominent film directors in the industry: Roman Polanski (THE PIANIST); Peter Jackson (KING KONG); Ken Loach (BREAD AND ROSES); Wes Anderson (THE DARJEELING LIMITED); Barry Levinson (LIBERTY HEIGHTS); Spike Lee (SUMMER OF SAM); Xiaogang Feng (REMEMBERING 1942); Tony Kaye (DETACHMENT); and Woody Allen (MIDNIGHT IN PARIS).

Some other films in his filmography include: HARRISON'S FLOWERS; LOVE THE HARD WAY; THE JACKET; HOLLYWOODLAND; CADILLAC RECORDS; THE BROTHERS BLOOM; SPLICE; and PREDATORS.

In 1979, **WILLEM DAFOE (Jopling)** was given a small role in Michael Cimino's HEAVEN'S GATE from which he was fired. His first feature role came shortly after in Kathryn Bigelow's THE LOVELESS. From there, he went on to perform in over 80 films - in Hollywood (JOHN CARTER, SPIDER-MAN, THE ENGLISH PATIENT, FINDING NEMO, ONCE UPON A TIME IN MEXICO, CLEAR AND PRESENT DANGER, WHITE SANDS, MISSISSIPPI BURNING, STREETS OF FIRE, AMERICAN DREAMZ) and

in independent cinema in the U.S. (THE CLEARING, ANIMAL FACTORY, THE BOONDOCK SAINTS, AMERICAN PSYCHO) and abroad (Theo Angelopoulos' THE DUST OF TIME, Yim Ho's PAVILLION OF WOMEN, Yurek Bogayevicz's EDGES OF THE LORD, Wim Wenders' FARAWAY, SO CLOSE, Nobuhiro Suwa's segment of PARIS JE T'AIME, Brian Gilbert's TOM & VIV, Christian Carion's FAREWELL, MR. BEAN'S HOLIDAY, The Spierig Brothers' DAYBREAKERS, Daniel Nettheim's THE HUNTER).

He has chosen projects for diversity of roles and opportunities to work with strong directors. He has worked in the films of Wes Anderson (THE LIFE AQUATIC WITH STEVE ZISSOU, THE FANTASTIC MR. FOX), Martin Scorsese (THE AVIATOR, THE LAST TEMPTATION OF CHRIST), Spike Lee (INSIDE MAN), Julian Schnabel (MIRAL, BASQUIAT), Paul Schrader (AUTO FOCUS, AFFLICTION, LIGHT SLEEPER, THE WALKER, ADAM RESURRECTED), David Cronenberg (EXISTENZ), Abel Ferrara (444: THE LAST DAY ON EARTH, GO GO TALES, NEW ROSE HOTEL), David Lynch (WILD AT HEART), William Friedkin (TO LIVE AND DIE IN LA), Werner Herzog (MY SON MY SON WHAT HAVE YE DONE), Oliver Stone (BORN ON THE FOURTH OF JULY, PLATOON), Giada Colagrande (A WOMAN AND BEFORE IT HAD A NAME) and Lars von Trier (ANTICHRIST AND MANDERLAY).

He was nominated twice for the Academy Award (PLATOON and SHADOW OF THE VAMPIRE) and once for the Golden Globe. Among other nominations and awards, he received an LA Film Critics Award and an Independent Spirit Award.

Upcoming films include David Leitch and Chad Stahelski's JOHN WICK, Josh Boone's THE FAULT IN OUR STARS, Anton Corbijn's A MOST WANTED MAN, Lars von Trier's NYMPHOMANIAC, Scott Cooper's OUT OF THE FURNACE and Chris Brinker's BAD COUNTRY.

Dafoe is one of the founding members of The Wooster Group, the New York based experimental theatre collective. He created and performed in all of the group's work from 1977 thru 2005, both in the U.S. and internationally. Since then, he worked with Richard Foreman in *Idiot Savant* at The Public Theatre (NYC) and most recently two international productions with Robert Wilson: *The Life & Death of Marina Abramovic* and *The Old Woman* opposite Mikhail Baryshnikov.

JEFF GOLDBLUM's (Deputy Kovacs) recent Broadway credits include *Seminar* and *The Pillowman* (Outer Critics' Circle Award, Drama Critics' Award, nominations for Drama Desk and Drama League Awards). London: *The Prisoner of Second Avenue* (West End), *Speed-the-Plow* (Old Vic). His many film credits include ADAM RESURRECTED, NASHVILLE, THE LIFE AQUATIC WITH STEVE ZISSOU, BUCKAROO BANZAI, IGBY GOES DOWN, PITTSBURGH, JURASSIC PARK, INDEPENDENCE DAY, THE LOST WORLD: JURASSIC PARK, POWDER, MISTER FRONST, ANNIE HALL, THE BIG CHILL, SILVERADO, THE FLY, DEEP COVER, THE RIGHT STUFF, BETWEEN THE LINES, INVASION OF THE BODY SNATCHERS, INTO THE NIGHT, NEXT STOP GREENWICH VILLAGE, THE TALL GUY. He was nominated for an Academy Award for directing the live-action short, LITTLE SURPRISES and an Emmy Award for his appearance on "Will & Grace." Goldblum also served on the jury of the 1999 Cannes Film Festival.

HARVEY KEITEL (Ludwig) is an Oscar and Golden Globe nominated actor as well as a producer. Some of his most notable starring roles were in Martin Scorsese's MEAN STREETS and TAXI DRIVER, Ridley Scott's THE DUELLISTS and THELMA & LOUISE, Quentin Tarantino's RESERVOIR DOGS and PULP FICTION, Jane Campion's THE PIANO, Abel Ferrara's BAD LIEUTENANT, James Mangold's COP LAND and playing 'The Devil' in LITTLE NICKY. Along with actors Al Pacino and Ellen Burstyn, he is the current co-president of the Actors Studio, considered the nation's most prestigious acting school.

Award winning actor **JUDE LAW (Young Writer)** is widely considered one of his generation's finest actors, with a wealth and variety of film and theatre performances to his credit. He can currently be seen as the lead character in *Henry V* at London's Noel Coward Theatre, a performance for which he has received rave reviews.

His upcoming films include the UK hit DOM HEMINGWAY and Kevin Macdonald's submarine drama BLACK SEA for Focus Features, both set for US release in 2014. He most recently appeared in Steven Soderbergh's SIDE EFFECTS; Joe Wright's ANNA KARENINA and voiced the character of 'Pitch' for Dreamworks Animation's RISE OF THE GUARDIANS. In December 2011, he reunited with Guy Ritchie and Robert Downey Jr., on SHERLOCK HOLMES: A GAME OF SHADOWS, reprising his role from the global box-office success SHERLOCK HOLMES.

On the big screen, Law first drew major critical attention for his performance as Oscar Wilde's lover, Lord Alfred Douglas, in 1997's *WILDE*, for which he won an Evening Standard British Film Award. He went on to earn international acclaim for his work in Anthony Minghella's *THE TALENTED MR. RIPLEY*. Law's performance as doomed golden boy Dickie Greenleaf brought him both Oscar and Golden Globe nominations, as well as a BAFTA Award for Best Supporting Actor.

Law was later honored with Oscar, Golden Globe and BAFTA Award nominations, for Best Actor in a Leading Role, for his portrayal in the 2003 Civil War epic *COLD MOUNTAIN*, also directed by Minghella. In addition, he earned a Golden Globe nomination for his role in Steven Spielberg's *AI: ARTIFICIAL INTELLIGENCE*. Other praised performances include Mike Nichols' drama *CLOSER*, starring Julia Roberts, Clive Owen and Natalie Portman, with whom he won the National Board of Review Award for Best Ensemble and Martin Scorsese's epic biopic *THE AVIATOR*, for which he shared in a Screen Actors Guild Award® nomination for Outstanding Cast Performance.

His wide range of screen credits also includes *ALFIE*; David O. Russell's *I HEART HUCKABEES*; *SKY CAPTAIN AND THE WORLD OF TOMORROW*, in which he also produced, the animated picture *LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS*; Terry Gilliam's *THE IMAGINARIUM OF DR. PARNASSUS*; Kenneth Branagh's *SLEUTH*; Wong Kar Wai's first English-language film, *MY BLUEBERRY NIGHTS*; Nancy Meyers' romantic comedy hit *THE HOLIDAY*, with Cameron Diaz, Kate Winslet and Jack Black; *BREAKING AND ENTERING*, which reunited him with Anthony Minghella; Sam Mendes' *ROAD TO PERDITION*, with Tom Hanks and Paul Newman; Jean-Jacques Annaud's *ENEMY AT THE GATES*; David Cronenberg's *EXISTENZ*; Clint Eastwood's *MIDNIGHT IN THE GARDEN OF GOOD AND EVIL*; and *GATTACA*, which marked his American film debut.

Law began his career on the stage, acting with the National Youth Theatre at the age of 12. In 1994, he created the role of 'Michael' in Jean Cocteau's play *Les Parents Terribles*, for which he was nominated for the Ian Charleson Award for Outstanding Newcomer. The play was renamed *Indiscretions* when it moved to Broadway, where Law received a Tony Award nomination for Outstanding Supporting Actor. His subsequent stage work includes *'Tis Pity She's a Whore* at London's Young Vic Theatre and a highly lauded performance in the title role of Christopher Marlowe's *Dr. Faustus* both directed by David Lan.

In 2009, Law starred in the title role of the Donmar Warehouse production of Shakespeare's *Hamlet*, first in London's West End and then reprising the role on Broadway, earning him a second Tony nomination. Additional theatre credits include the West End's *Anna Christie* which also received critical acclaim.

In 2007, the French Academy awarded Jude Law a César d'Honneur in recognition of his contribution to cinema, and the government of France named him a Chevalier de l'Ordre des Arts et des Lettres for his artistic achievements.

BILL MURRAY (M. Ivan) portrayal of 'Herman Blume' in Wes Anderson's RUSHMORE brought him the New York Film Critics Circle Award, National Society of Film Critics Award, Los Angeles Film Critics Association Award, and Independent Spirit Awards for Best Supporting Actor. He has acted in all of Mr. Anderson's subsequent features, including THE ROYAL TENENBAUMS, THE LIFE AQUATIC WITH STEVE ZISSOU, THE DARJEELING LIMITED, FANTASTIC MR. FOX (in voiceover), and MOONRISE KINGDOM.

Born in Chicago, he began his acting career there with the improvisational troupe Second City. He joined the cast of NBC's "Saturday Night Live" in the show's second season, and shortly thereafter won an Emmy Award as one of the show's writers. He later authored the book Cinderella Story: My Life in Golf.

After making his screen debut in Ivan Reitman's MEATBALLS, Murray reteamed with the director on STRIPES, GHOSTBUSTERS, and GHOSTBUSTERS II. His film credits also include Harold Ramis' CADDYSHACK and GROUNDHOG DAY; Art Linson's WHERE THE BUFFALO ROAM; Sydney Pollack's TOOTSIE; John Byrum's THE RAZOR'S EDGE (1984); Richard Donner's SCROOGED; Frank Oz's WHAT ABOUT BOB?; John McNaughton's MAD DOG AND GLORY and WILD THINGS; Tim Burton's ED WOOD; Peter and Bobby Farrelly's KINGPIN; Jon Amiel's THE MAN WHO KNEW TOO LITTLE; Tim Robbins' CRADLE WILL ROCK; Michael Almereyda's HAMLET; Gil Kenan's CITY OF EMBER; Aaron Schneider's GET LOW, for which he received Spirit and Satellite Award nominations; Mitch Glazer's PASSION PLAY; Roman Coppola's A GLIMPSE INSIDE THE MIND OF CHARLES SWAN III; and George Clooney's upcoming THE MONUMENTS MEN.

For his performance as Bob Harris in Sofia Coppola's LOST IN TRANSLATION, Murray received the Golden Globe, BAFTA, Independent Spirit, and New York, Los Angeles, and Chicago film critics' Awards, among others, for Best Actor. He also was nominated for the Screen Actors Guild and Academy Awards.

He has starred for Jim Jarmusch in the “Delirium” segment of COFFEE AND CIGARETTES; in BROKEN FLOWERS, for which he was nominated for a Satellite Award for Best Actor; and in THE LIMITS OF CONTROL.

EDWARD NORTON (Henckels) has starred in the films PRIMAL FEAR, EVERYONE SAYS I LOVE YOU, THE PEOPLE VS. LARRY FLYNT, AMERICAN HISTORY X, ROUNDERS, FIGHT CLUB, KEEPING THE FAITH, THE SCORE, DEATH TO SMOOCHY, FRIDA, RED DRAGON, 25TH HOUR, THE ITALIAN JOB, DOWN IN THE VALLEY, KINGDOM OF HEAVEN, THE ILLUSIONIST, THE PAINTED VEIL, THE INCREDIBLE HULK, PRIDE AND GLORY, LEAVES OF GRASS, STONE, MOONRISE KINGDOM and THE BOURNE LEGACY.

He has been nominated for two Academy Awards[®], for PRIMAL FEAR and AMERICAN HISTORY X, and won a Golden Globe along with numerous other awards for his performances. He produced and directed KEEPING THE FAITH and also produced DOWN IN THE VALLEY (a Cannes Film Festival selection), THE PAINTED VEIL, LEAVES OF GRASS and the DOCUMENTARY BY THE PEOPLE: THE ELECTION OF BARACK OBAMA, which was nominated for three Emmy Awards.

Norton also founded and runs Class 5 Films in partnership with writer Stuart Blumberg and producer Bill Migliore. Class 5’s first two features, DOWN IN THE VALLEY and THE PAINTED VEIL, were released in 2006. The company’s documentary division produces nature, science and documentary films independently.

Class 5’s documentary productions include: THE YUNNAN GREAT RIVERS EXPEDITION, a film made by Jim Norton for Versus, about a historic white-water adventure that took place in China in 2003, and DIRTY WORK, a film by David Sampliner and Tim Nackashi that premiered at the Sundance Film Festival and aired on the Sundance Channel. Class 5 also collaborated with the Sea Studios Foundation on their highly acclaimed, multimillion-dollar series about earth system sciences for National Geographic, STRANGE DAYS ON PLANET EARTH, hosted and narrated by Norton. The second installment in the series premiered on PBS in April 2008.

Class 5 recently announced a partnership with Brad Pitt’s Plan B Entertainment and National Geographic to produce an epic 10-part series for HBO based on Stephen Ambrose’s acclaimed book Undaunted Courage about the Lewis and Clark expedition. Norton and Pitt will executive produce the series.

Norton is also a committed social and environmental activist.

SAOIRSE RONAN (Agatha) is probably best known for her starring role in the feature film ATONEMENT, directed by Joe Wright, starring opposite Keira Knightley and James McAvoy. Ronan was 13 years old when she earned an Oscar nomination as well as Golden Globe and BAFTA nominations for the critically-acclaimed performance.

She was recently seen in THE HOST, the film adaptation of Stephanie Meyer's popular novel. Ronan starred as the lead character 'Melanie Stryder,' who fights daringly against aliens who have taken over Earth. THE HOST was released by Open Road Films on March 29, 2013. She also lent her voice in JUSTIN AND THE KNIGHTS OF VALOUR, an animation film directed by Manuel Sicilia which also stars Antonio Banderas.

She was also seen in HOW I LIVE NOW, which premiered at the 2013 Toronto Film Festival, about an American girl who goes on holiday in the English countryside only to find herself fighting for her life as a war breaks out. Directed by Kevin Macdonald, Ronan played the lead role of 'Daisy' opposite George MacKay, Tom Holland, and Harley Bird.

Ronan was also seen in BYZANTIUM, which tells the story of a mother vampire who turns her own daughter into a vampire and the pair form a lethal partnership, sometimes posing as sisters. She stars opposite Gemma Arterton in the film directed by Neil Jordan which premiered at the Toronto Film Festival in 2012. She recently wrapped production on Ryan Gosling's directorial debut, HOW TO CATCH A MONSTER which follows a single mother who is swept into a dark underworld and her son who discovers a secret underwater town.

Ronan was seen in 2010 starring in Focus Features' action-thriller HANNA, directed by Joe Wright. Ronan played the title character, a teenage girl trained from birth to be an assassin. The cast includes Cate Blanchett and Eric Bana. She was also seen in THE WAY BACK, directed by Peter Weir and starring Ed Harris, Colin Farrell and Jim Sturgess. Inspired by Slavomir Rawicz's novel *The Long Walk: The True Story of a Trek to Freedom*, the film tells the story of a small group of multi-national prisoners who escaped a Siberian gulag in 1940 and made their way across five countries.

In 2009, she starred in THE LOVELY BONES, directed by Peter Jackson, and based on the popular novel. Ronan portrayed 'Susie Salmon' a young girl who is murdered and watches over her family. Ronan was honored for the performance by the Santa Barbara International Film Festival and was nominated for a BAFTA Award in the Leading Actress category.

Among her previous credits are VIOLET & DAISY; CITY OF EMBER, starring Bill Murray, Tim Robbins, and Toby Jones; Amy Heckerling's I COULD NEVER BE YOUR WOMAN, starring Michelle Pfeiffer and Paul Rudd; Bill Clark's THE CHRISTMAS MIRACLE

OF JONATHAN TOOMEY; and Gillian Armstrong's DEATH DEFYING ACTS, starring Catherine Zeta-Jones and Guy Pearce.

Ronan currently resides in Ireland with her parents Monica and Paul.

JASON SCHWARTZMAN (M. Jean) made his motion picture acting debut for Wes Anderson, starring opposite Bill Murray as Max Fischer in the acclaimed comedy, RUSHMORE. His performance earned him a nomination for Most Promising Actor from the Chicago Film Critics Association, among other honors.

Since that auspicious debut, he has continued to collaborate with Anderson on THE DARJEELING LIMITED (which the pair wrote with Roman Coppola), the short film HOTEL CHEVALIER, the animated feature FANTASTIC MR. FOX (for which he contributed his vocal talents), and MOONRISE KINGDOM (part of Anderson's stellar ensemble cast of Murray, Tilda Swinton, Edward Norton and Frances McDormand), which set a new record at the specialty box office over Memorial Day weekend for best limited indie debut of all time.

Schwartzman portrays the Disney song writing legend 'Richard M. Sherman,' in Disney Pictures' SAVING MR. BANKS opposite Tom Hanks, Emma Thompson, Colin Farrell and B.J. Novak.

His other movie credits include Judd Apatow's FUNNY PEOPLE opposite Adam Sandler, Seth Rogen and Jonah Hill; Edgar Wright's SCOTT PILGRIM VS. THE WORLD; Sofia Coppola's MARIE ANTOINETTE alongside Kirsten Dunst; David O. Russell's I ♥ HUCKABEES; Jonas Åkerlund's SPUN; Andrew Niccol's S1M0NE with Al Pacino; Anand Tucker's SHOPGIRL, adapted by Steve Martin from his own book (for which Schwartzman received a Satellite Award nomination); and Roman Coppola's C.Q. He most recently reteamed with Coppola in A GLIMPSE INSIDE THE MIND OF CHARLES SWAN III, and will co-star with Jennifer Aniston in Peter Bogdanovich's SHE'S FUNNY THAT WAY.

The Los Angeles native also recently starred for three seasons as 'Jonathan Ames' on HBO's acclaimed, Brooklyn-based series, "Bored to Death," which also starred Ted Danson and Zach Galifianakis.

In the musical world, he was lead drummer for the Los Angeles-based band Phantom Planet, whose second studio album, The Guest, written in part by Schwartzman, was released by Epic Records in February 2002 (after which the band embarked on a 14-month tour with Incubus). By 2006, he had launched a new endeavor as a one-man group under the name Coconut Records, which released its debut album Nighttiming in 2007, with contributions from Incubus and Kirsten Dunst.

Schwartzman wrote all of the songs and performs the majority of the instruments. The tune “West Coast” was heard in an episode of the television series “The O.C.” as well as in Matt Reeves’ hit horror film, CLOVERFIELD. Coconut Records’ second album, Davy, was released in January 2009.

LÉA SEYDOUX (Clotilde) was born in Paris in 1985. In 2005, she decided to take acting classes at Enfants Terribles, where she trained for a year. In 2006, she met Catherine Breillat and landed a role in THE LAST MISTRESS. Then, in 2008, she starred with Guillaume Depardieu in the film ON WAR by Bertrand Bonello. She then starred in the lead role opposite Louis Garrel in LA BELLE PERSONNE, directed by Christophe Honoré, a role for which she was nominated for a César. Seydoux also appeared alongside Brad Pitt in the Quentin Tarantino film, INGLORIOUS BASTARDS, in 2009. She was chosen by Ridley Scott for his adaptation of ROBIN HOOD, alongside Russell Crowe, which debuted at the Cannes Film Festival in 2010. That same year she appeared in three further films, BELLE ÉPINE directed by Rebecca Zlotowski, which was selected at the Critics' Week at Cannes; ROSES À CRÉDIT directed by Amos Gitai; and THE MYSTERIES OF LISBON directed by Raúl Ruiz. Seydoux was cast in Woody Allen's MIDNIGHT IN PARIS, which premiered at the Cannes Film Festival in 2011. That same year, she also starred in MISSION IMPOSSIBLE: GHOST PROTOCOL alongside Tom Cruise. In 2012, Seydoux appeared alongside Diane Kruger in the latest film by Benoît Jacquot, FAREWELL, MY QUEEN and was nominated for a César Award in the best actress category. She also starred in the Ursula Meier film SISTER in 2012, which won the Silver Bear award in Berlin. In 2013, she featured in GRAND CENTRAL by Rebecca Zlotowski and BLUE IS THE WARMEST COLOUR by Abdelatif Kechiche. BLUE IS THE WARMEST COLOUR won the Palme d'Or award and became the first film to be awarded the prize for both the director and the lead actresses. Next, she will appear in Christophe Gans’ next film BEAUTY AND THE BEAST alongside Vincent Cassel. In 2014, she will also play ‘Loulou de La Falaise’ in the film SAINT LAURENT directed by Bertrand Bonello and appear in THE LOBSTER directed by Yorgos Lanthimos. Seydoux also appears as the face for the perfume Prada Candy.

TILDA SWINTON (Madame D.) started making films with the English director Derek Jarman in 1985. Their first collaboration was CARAVAGGIO, making seven more films together, including THE LAST OF ENGLAND, THE GARDEN, WAR REQUIEM, EDWARD II (for which she was named Best Actress at the Venice International Film Festival), and WITTGENSTEIN, before Mr. Jarman’s death in 1994.

Swinton gained wider international recognition in 1992 by playing the title role in *ORLANDO*, based on the novel by Virginia Woolf, under the direction of Sally Potter. She established rewarding ongoing filmmaking relationships with Lynn Hershman-Leeson, teaming on *CONCEIVING ADA*, *TEKNOLUST* (playing four roles) and *STRANGE CULTURE*; with John Maybury, on *MAN 2 MAN* and *LOVE IS THE DEVIL*; with Jim Jarmusch, on *BROKEN FLOWERS* and *THE LIMITS OF CONTROL*; with Luca Guadagnino, on *THE PROTAGONISTS*, *THE LOVE FACTORY*, and the widely acclaimed *I AM LOVE*, which she also produced.

Her other films include Susan Streitfeld's *FEMALE PERVERSIONS*; Robert Lepage's *POSSIBLE WORLDS*; Danny Boyle's *THE BEACH*; Cameron Crowe's *VANILLA SKY*; Spike Jonze's *ADAPTATION*; David Mackenzie's *YOUNG ADAM*; two films costarring with Keanu Reeves, Mike Mills' *THUMBSUCKER* and Francis Lawrence's *CONSTANTINE*; Béla Tarr's *THE MAN FROM LONDON*; the three blockbuster *THE CHRONICLES OF NARNIA* tales, directed respectively by Andrew Adamson and Michael Apted; Erick Zonca's *JULIA*, for which she won the Evening Standard Award, and was a César Award nominee, for Best Actress; Joel and Ethan Coen's *BURN AFTER READING*, for which she was a BAFTA Award nominee; and David Fincher's *THE CURIOUS CASE OF BENJAMIN BUTTON*, for which won a London Critics' Circle Film Award.

Swinton won an Academy Award and a BAFTA Award for her performance in Tony Gilroy's *MICHAEL CLAYTON*. She also received Screen Actors Guild and Golden Globe Award nominations for her portrayal. Swinton had earlier been a Golden Globe Award nominee for David Siegel and Scott McGehee's *THE DEEP END*, which also brought her an Independent Spirit Award nomination. She was recently once more a Golden Globe and Screen Actors Guild Award nominee for her performance in Lynne Ramsay's *WE NEED TO TALK ABOUT KEVIN*, which she executive produced. She was also the recipient of the National Board of Review Award for Best Actress

In 1995, she conceived and performed her acclaimed live-art piece *The Maybe* – in which she presents herself lying asleep in a glass case for 8 hours a day over 7 days – at The Serpentine Gallery in collaboration with an installation she devised with Cornelia Parker. 22,000 people saw *The Maybe* there, making it the most popular exhibition of its time. The following year, in collaboration with the French artists Pierre et Gilles – and for comparable numbers of visitors – she performed the piece at the Museo Baracco in Rome.

In the summer of 2008, Swinton launched the Ballerina Ballroom Cinema of Dreams film festival in her hometown of Nairn, Scotland. In 2009, the festival not only curated a Scottish Cinema of Dreams edition in Beijing, but returned in August as a mobile cinema that travelled – and was bodily pulled – from Kinlochleven on the west coast of Scotland to Nairn on the east coast. All three festivals became events of international interest.

In 2010, she and Mark Cousins inaugurated their 8 and a Half Foundation, which seeks to establish a new birthday for children – the 8 and a half – for the celebration of a magical introduction to the wide company of cinema fandom.

Swinton has been honoured to be the long-time muse and collaborator of Viktor & Rolf. In 2003, she worked with them on their *One Woman Show*, wherein the designers created a collection on her and made up all the models to look like her. Her latest contribution to fashion was a collaborative film with Ryan McGinley for Pringle of Scotland – for which she remains the face of both women’s and men’s wear – that received industry acclaim.

TOM WILKINSON (Author) is an award-winning actor of stage and screen. Wilkinson received an Academy Award nomination for Best Supporting Actor in Tony Gilroy's Academy Award-nominated MICHAEL CLAYTON. He received an Academy Award nomination for Leading Actor for his unforgettable performance in Todd Field's acclaimed drama IN THE BEDROOM, opposite Sissy Spacek. Wilkinson also received a BAFTA nomination, won the Independent Spirit Award, a Sundance Film Festival Special Jury Prize and a New York Film Critics Circle Award for the role. Prior to that, Wilkinson won a BAFTA for his role in the 1997 British and international box-office sensation THE FULL MONTY, and garnered another BAFTA nomination the following year for his performance in the Oscar-winning Best Picture SHAKESPEARE IN LOVE. He received Emmy and Golden Globe Award nominations for his courageous performance in HBO's 2003 film “Normal,” opposite Jessica Lange. Wilkinson won an Emmy Award and a Golden Globe Award for Supporting Actor for the HBO miniseries “John Adams,” in which he portrayed ‘Benjamin Franklin.’ His most recent foray into television was for the History Channel, in the U.S. playing ‘Joe Kennedy’ in “The Kennedys” and was nominated for an Emmy for Best Supporting Actor in a miniseries. Wilkinson also starred in the Golden Globe winning TV movie “Recount” playing James Baker opposite Kevin Spacey and John Hurt.

Wilkinson is currently shooting THE BUSINESS TRIP with Vince Vaughn for Fox. He was recently seen in THE LONE RANGER with Johnny Depp, and will next be seen in FELONY WITH JOEL EDGERTON and BELLE opposite Miranda Richardson.

Wilkinson has also starred in *MISSION: IMPOSSIBLE GHOST PROTOCOL* opposite Tom Cruise, *THE BEST EXOTIC MARIGOLD HOTEL* with Judi Dench and Maggie Smith; *THE DEBT* opposite Helen Mirren, *THE CONSPIRATOR* for Robert Redford; Roman Polanski's *THE GHOST*; Michel Gondry's *THE GREEN HORNET*; Tony Gilroy's *Duplicity* with Julia Roberts and Clive Owen; John Landis' *BURKE AND HARE*; Woody Allen's *CASSANDRA'S DREAM*, with Colin Farrell and Ewan McGregor;

Guy Ritchie's London-set crime caper *ROCKNROLLA*, with Gerard Butler; and Bryan Singer's World War II-set drama *VALKYRIE*, with Tom Cruise. His previous film credits include Christopher Nolan's *BATMAN BEGINS*; *ETERNAL SUNSHINE OF THE SPOTLESS MIND*, with Kate Winslet and Jim Carrey; *THE LAST KISS*, starring Zach Braff; *STAGE BEAUTY*, with Billy Crudup; *WILDE*; *THE GOVERNESS*; Ang Lee's *SENSE AND SENSIBILITY*; *SMILLA'S FEELING FOR SNOW*; Gillian Armstrong's *OSCAR AND LUCINDA*; *RIDE WITH THE DEVIL*; *THE IMPORTANCE OF BEING EARNEST*; *GIRL WITH A PEARL EARRING*, starring Scarlett Johansson and Colin Firth; Roland Emmerich's *THE PATRIOT*; *A GOOD WOMAN*; *RIPLEY UNDER GROUND*; *THE EXORCISM OF EMILY ROSE*; and *SEPARATE LIES*, with Emily Watson and Rupert Everett. On the British small screen, Wilkinson received BAFTA TV Award nominations for his roles in “Cold Enough for Snow” and the award-winning BBC miniseries “Martin Chuzzlewit.” His other notable television credits include such long-form projects as the HBO movie “The Gathering Storm” and the BBC telefilm “Measure for Measure,” to name only a few.

An accomplished stage actor, Wilkinson has played the role of ‘John Proctor’ in *The Crucible* at the Royal National Theatre; the title role in *King Lear* at the Royal Court; the role of ‘Dr. Stockmann’ in the award-winning West End production of *Enemy of the People*, with Vanessa Redgrave; a London Critics Circle Award-winning performance in *Ghosts*; and David Hare's production of *My Zinc Bed*, with Julia Ormond.

One of contemporary cinema’s most successful actors, **OWEN WILSON (M. Chuck)** has won great acclaim for his memorable turns in mainstream and independent films. In 2011, Wilson starred in the Woody Allen’s Academy Award nominated feature *MIDNIGHT IN PARIS* alongside Rachel McAdams and Marion Cotillard. Wilson’s performance as screenwriter and aspiring novelist ‘Gil Pender’ garnered him a Golden Globe nomination in the category of Best Actor in a Motion Picture Musical or Comedy.

Wilson most recently completed production on the action thriller *THE COUP*, opposite Michelle Monaghan and Pierce Brosnan and directed by John Erick Dowdle.

In 2013, Wilson starred in Shawn Levy’s *THE INTERNSHIP* with *WEDDING*

CRASHERS co-star Vince Vaughn and lent his voice to Relativity's animated comedy FREE BIRDS opposite Woody Harrelson. Wilson will next be seen in the Peter Bogdanovich comedy, SQUIRRELS TO THE NUTS, opposite Jennifer Aniston and produced by Wes Anderson and Noah Baumbach, and in Paul Thomas Anderson's INHERENT VICE, opposite Joaquin Phoenix.

Wilson's string of box office successes also include LITTLE FOCKERS, the third installment of the blockbuster FOCKERS series, opposite Ben Stiller and Robert De Niro; MARLEY & ME, with Jennifer Aniston, based on the popular memoir by John Grogan; NIGHT AT THE MUSEUM and the sequel NIGHT AT THE MUSEUM 2: BATTLE OF THE SMITHSONIAN, opposite Robin Williams and Ben Stiller; the smash hit comedy WEDDING CRASHERS, opposite Vince Vaughn; the romantic comedy YOU, ME AND DUPREE; and as the voice of 'Lightning McQueen' in Disney's CARS and CARS 2.

Wilson starred opposite Adrien Brody and Jason Schwartzman in Wes Anderson's critically acclaimed film THE DARJEELING LIMITED, about brothers taking a spiritual journey through India to rekindle their bond. Wilson has collaborated with director Anderson six times, including THE LIFE AQUATIC WITH STEVE ZISSOU, co-starring Bill Murray and Anjelica Huston; THE ROYAL TENENBAUMS, for which he and Anderson were nominated for an Academy Award for Best Original Screenplay; RUSHMORE, which Wilson co-wrote and co-executive produced; and Anderson's debut, BOTTLE ROCKET which Wilson starred in and co-wrote. Wilson also lent his voice to Anderson's Academy Award nominated animated feature FANTASTIC MR. FOX.

Wilson's additional acting credits include James L. Brooks' romantic comedy HOW DO YOU KNOW, YOU ARE HERE, THE BIG YEAR, HALL PASS, MARMADUKE, STARKY & HUTCH, ZOOLANDER, DRILLBIT TAYLOR, THE WENDELL BAKER STORY, SHANGHAI NOON, BEHIND ENEMY LINES, I SPY, SHANGHAI KNIGHTS, ARMAGEDDON, THE MINUS MAN and THE CABLE GUY.

TONY REVOLORI (Zero) was born in Anaheim, CA on April 28th, 1996 and has been an actor since the age of two. Revolori has taken many top acting classes in Hollywood, but credits his father, Mario, for teaching him the most in acting and music. Revolori has worked his way up the ladder starring in many commercials and TV shows such as, "My Name Is Earl," "Entourage," "Shameless" and others. Revolori's movie career started in the film THE PERFECT GAME (2009) where he shared the screen with his older brother. Revolori writes, directs, and stars in his own projects. Alongside acting, he has musical aspirations.

He plays guitar, piano, bass guitar, and is a singer-songwriter. Revolori currently resides in Anaheim, where he continues to work on his acting and music.

ABOUT THE FILMMAKERS

Three-time Academy Award® nominee **WES ANDERSON (Directed by/ Screenplay by/ Story by/ Produced by)** is one of the most unique and sought-after filmmakers working in the industry today. Anderson's latest film, *MOONRISE KINGDOM*, was released by Focus Features in May 2012 to both mass critical and commercial acclaim, and was selected to premiere on opening night of the Cannes Film Festival. The film, which Anderson co-wrote with Roman Coppola, earned Best Original Screenplay nominations at the Academy Awards and Writers Guild of America Awards, as well as a Best Picture, Musical or Comedy, nomination at the Golden Globes.

In 2009, Anderson directed the stop-motion animated film *FANTASTIC MR. FOX*, based on Roald Dahl's children's novel of the same title. Featuring the voices of George Clooney, Meryl Streep, and Bill Murray, the film earned both Academy Award and BAFTA nominations for Best Animated Film. In 2007, Anderson released *THE DARJEELING LIMITED* for Fox Searchlight, and in 2004, he released *THE LIFE AQUATIC WITH STEVE ZISSOU*, which also starred some of his frequent collaborators Bill Murray and Anjelica Huston.

Anderson's first mainstream success came with the release of *THE ROYAL TENNENBAUMS* in 2001. The film became an instant critical and commercial success, earning Gene Hackman the Golden Globe Award for Best Performance by an Actor in a Comedy, and brought Anderson his first Academy Award nomination for Best Original Screenplay. Anderson emerged onto the filmmaking scene in 1996 with his first film, *BOTTLE ROCKET*, starring Anderson's longtime friends Owen and Luke Wilson. His next film, *RUSHMORE*, earned him the 1999 Independent Spirit Award for Best Director, establishing his presence as a critical darling and creating his ever-growing fan base.

In addition to his work in film, Anderson has directed commercials for AT&T's "Your Seamless World" campaign and American Express's "My Life, My Card." He also teamed up with Brad Pitt in 2008 to direct a series of mobile phone advertisements for Japan's SoftBank. Most recently, Anderson co-directed a commercial for Stella Artois alongside Roman Coppola.

Anderson was born in Houston, Texas and attended college at the University of Texas at Austin. He currently works and lives in Paris.

HUGO GUINNESS (Story by) was born in London in 1959. He attended art school at the Harrow College of Art, and studied pottery. After graduating, Guinness became a junior copywriter for leading advertising agency Collet Dickinson and Pierce where he once worked for film producer Don Boyd. In 1995, Guinness moved to New York. He is married to artist Elliott Puckette, who shows with the well-known Paul Kasmin Gallery, and they have two daughters. Guinness currently makes prints, draws, and paints, and his work is shown at the much loved John Derian store in New York. His only other experience in film was doing voice over for FANTASTIC MR. FOX.

SCOTT RUDIN (Producer). Films include INSIDE LLEWYN DAVIS; CAPTAIN PHILLIPS; FRANCES HA; MOONRISE KINGDOM; THE GIRL WITH THE DRAGON TATTOO; EXTREMELY LOUD & INCREDIBLY CLOSE; MONEYBALL; MARGARET; THE SOCIAL NETWORK; TRUE GRIT; GREENBERG; IT'S COMPLICATED; FANTASTIC MR. FOX; JULIE & JULIA; DOUBT; NO COUNTRY FOR OLD MEN; THERE WILL BE BLOOD; REPRISE; THE QUEEN; MARGOT AT THE WEDDING; NOTES ON A SCANDAL; VENUS; CLOSER; TEAM AMERICA: WORLD POLICE; I HEART HUCKABEES; SCHOOL OF ROCK; THE HOURS; IRIS; THE ROYAL TENENBAUMS; ZOOLANDER; SLEEPY HOLLOW; WONDER BOYS; BRINGING OUT THE DEAD; SOUTH PARK: BIGGER, LONGER & UNCUT; THE TRUMAN SHOW; IN & OUT; RANSOM; THE FIRST WIVES CLUB; CLUELESS; NOBODY'S FOOL; THE FIRM; SEARCHING FOR BOBBY FISCHER; SISTER ACT; AND THE ADDAMS FAMILY.

Theatre includes *Passion; Hamlet; Seven Guitars; A Funny Thing Happened on the Way to the Forum; Skylight; The Chairs; The Blue Room; Closer; Amy's View; Copenhagen; The Designated Mourner; The Goat, or Who Is Sylvia?; Caroline, or Change; The Normal Heart ; Who's Afraid of Virginia Woolf?; Doubt; Faith Healer ; The History Boys; Shining City; Stuff Happens; The Vertical Hour; The Year of Magical Thinking; Gypsy ; God of Carnage; Fences; The House of Blue Leaves; Jerusalem; The Motherf**ker With the Hat; The Book of Mormon; One Man, Two Guvnors; Death of a Salesman; The Testament of Mary; Betrayal; and A Raisin in the Sun.*

STEVEN RALES (Producer) founded Santa Monica-based production company Indian Paintbrush Productions in 2006. Films include: THE DARJEELING LIMITED; FANTASTIC MR. FOX; LIKE CRAZY; YOUNG ADULT; JEFF WHO LIVES AT HOME; SEEKING A FRIEND FOR THE END OF THE WORLD; MOONRISE KINGDOM AND LABOR DAY.

JEREMY DAWSON (Producer) most recently served as producer on Wes Anderson's MOONRISE KINGDOM which won a Gotham Award for Best Film and went on to be nominated for multiple awards including an Academy Award for Best Original Screenplay and a Golden Globe Award for Best Motion Picture. Previously, Dawson served as producer on FANTASTIC MR. FOX which was nominated for two Academy Awards and a Golden Globe Award and co-producer on THE DARJEELING LIMITED for Anderson. Dawson began his continuing association with Wes Anderson when he served as visual effects supervisor on THE LIFE AQUATIC WITH STEVE ZISSOU.

Dawson started in the film industry by designing the title sequence for Darren Aronofsky's acclaimed debut feature PI. He has since designed visual effects and animation for numerous films, including Julie Taymor's FRIDA and ACROSS THE UNIVERSE; and, reteamed with Aronofsky on REQUIEM FOR A DREAM, THE FOUNTAIN (on which he was also the second unit director), and BLACK SWAN (for which he designed the main titles). Dawson has been nominated twice for the Visual Effects Society (VES) Award, with his colleagues from FRIDA and THE FOUNTAIN.

MOLLY COOPER (Executive Producer) was a Co-Producer on Wes Anderson's MOONRISE KINGDOM and FANTASTIC MR. FOX, and an Associate Producer on THE DARJEELING LIMITED. Her earlier credits include Jonathan Dayton and Valerie Faris's LITTLE MISS SUNSHINE and Anderson's LIFE AQUATIC WITH STEVE ZISSOU. She previously worked in development for companies including The Firm, Universal-based Barry Mendel Productions, and Big Beach Films, and as a book scout for Warner Bros. She graduated from Yale and received an MFA in Film Production from New York University's Tisch School of the Arts. She is a member of the Producers Guild.

CHARLIE WOEBCKEN (Executive Producer) is President/CEO of Studio Babelsberg AG and Managing Director of the production services subsidiary Studio Babelsberg Motion Pictures as well as Babelsberg Film.

The famous Studio Babelsberg, founded in 1912, is the world's oldest large-scale studio complex and one of Europe's leading service providers for feature films and TV productions. Woebcken acquired Studio Babelsberg together with his business associate and present COO Christoph Fisser in July 2004 from the French media group VIVENDI. Together, they have restructured the studio complex and positioned it as a successful full service production partner for international feature films.

His recent co-producer credits include George Clooney's THE MONUMENTS MEN, Brian Percival's THE BOOK THIEF, and Ken Scott's THE BUSINESS TRIP. He also executive produced Marjane Satrapi's THE VOICES.

Among other films, Charlie Woebcken co-produced V FOR VENDETTA, CASINO ROYALE, THE COUNTERFEITERS, (which won an Academy Award for Best Foreign Language Film in 2007) FLAME & CITRON, SPEED RACER, VALKYRIE, Stephen Daldry's THE READER, THE INTERNATIONAL, Quentin Tarantino's INGLOURIOUS BASTERDS, Roman Polanski's THE GHOST WRITER, Roland Emmerich's ANONYMOUS, THE THREE MUSKETEERS, HANNA, UNKNOWN, CHICKEN WITH PLUMS and HANSEL & GRETEL: WITCH HUNTERS. Woebcken's further credits as Associate and Executive Producer include AEON FLUX and BLACK BOOK.

Before his appointment in Babelsberg, Charlie Woebcken worked as a management consultant at The Boston Consulting Group and subsequently in the management board of the Roland Berger & Partner consultancy. He served as Vice President of the production and distribution company TV Loonland AG/Munich and as CEO of the former Sony subsidiary Sunbow Entertainment in New York City. As head of programming at Berlin Animation Film GmbH (BAF), he also acted as co-producer on a range of projects, including the CGI feature film HAPPILY N'EVER AFTER.

CHRISTOPH FISSER (Executive Producer) is COO of Studio Babelsberg AG. The famous Studio Babelsberg, founded in 1912, is the world's oldest large-scale studio complex and one of Europe's leading service providers for feature films and TV productions. Christoph Fisser acquired Studio Babelsberg together with his business associate and present CEO Charlie Woebcken in July 2004 from the French media group VIVENDI. Together, they have restructured the studio complex and positioned it as a successful full service production partner for international feature films.

His recent co-producer credits include George Clooney's THE MONUMENTS MEN, Brian Percival's THE BOOK THIEF, and Ken Scott's THE BUSINESS TRIP. He also executive produced Marjane Satrapi's THE VOICES.

His previous co-producer credits include HANSEL & GRETEL: WITCH HUNTERS, CHICKEN WITH PLUMS, UNKNOWN, HANNA, THE THREE MUSKETEERS, Roland Emmerich's ANONYMOUS, Roman Polanski's THE GHOST WRITER, Quentin Tarantino's INGLOURIOUS BASTERDS, NINJA ASSASSIN, THE INTERNATIONAL, Stephen Daldry's THE READER, VALKYRIE, FLAME & CITRON, and THE COUNTERFEITERS, which won an Academy Award for Best Foreign Language Film in 2007.

HENNING MOLFENTER (Executive Producer) is the Managing Director of Babelsberg Film, the Chief Executive Officer of Studio Babelsberg Motion Picture, and an accomplished producer who has worked with notable directors such as George Clooney, Roland Emmerich, Joe Wright, Quentin Tarantino, the Wachowskis, Ridley Scott, Kevin Spacey, Paul Greengrass, and Roman Polanski.

His film credits include THE PEOPLE VS. LARRY FLYNT; MAN ON THE MOON; THE PIANIST; MY WIFE'S NAME IS MAURICE; YOUNG, BEAUTIFUL AND SCREWED UP; AROUND THE WORLD IN 80 DAYS; THE BOURNE SUPREMACY; AVP: ALIEN VS. PREDATOR; BEYOND THE SEA; SAHARA; KINGDOM OF HEAVEN; THE CONSTANT GARDNER; DOOM; AEON FLUX; V FOR VENDETTA; BLACK BOOK; EIGHT MILES HIGH; THE COUNTERFEITERS; THE BOURNE ULTIMATUM; LILLY THE WITCH: THE DRAGON AND THE MAGIC BOOK; STELLA UND DER STERN DES ORIENTS; SPEED RACER; MACHAN; THE READER; VALKYRIE; THE INTERNATIONAL; KILLING IS MY BUSINESS, HONEY; INGLOURIOUS BASTERDS; ORPHAN; NINJA ASSASSIN; THE GHOST WRITER; BOXHAGENER PLATZ; UNKNOWN; LILY THE WITCH: THE JOURNEY TO MANDOLAN; HANNA; CHICKEN WITH PLUMS; ANONYMOUS; ROMAN POLANSKI: A FILM MEMOIR; THE APPARITION; THE PURSUIT OF UNHAPPINESS; HANSEL & GRETEL: WITCH HUNTERS; FIVE YEARS; THE BOOK THIEF; and THE MONUMENTS MEN.

JANE FRAZER (Co-Producer) began her producing career in the mid-1980s, working with directors Stephen Frears (on MY BEAUTIFUL LAUNDRETTE, as production manager) and Bernard Rose (on PAPERHOUSE and CHICAGO JOE AND THE SHOWGIRL, as associate producer), and then on Peter Medak's LET HIM HAVE IT (as associate producer).

From 1992 through 1999, Frazer worked as head of production for Working Title. Among the notable films that she oversaw there were Mike Newell's smash FOUR WEDDINGS AND A FUNERAL; the Academy Award-winning DEAD MAN WALKING (directed by Tim Robbins) and ELIZABETH (directed by Shekhar Kapur); Joel and Ethan Coen's O BROTHER, WHERE ART THOU?; THE BIG LEBOWSKI; Academy Award-winning FARGO; Roger Michell's blockbuster NOTTING HILL; and Stephen Frears' THE HI-LO COUNTRY and HIGH FIDELITY.

She has also been co-producer on Robert Altman's GOSFORD PARK, for which Julian Fellowes won the Academy Award for Best Original Screenplay; Mira Nair's VANITY FAIR; and Lone Sherfig's ONE DAY.

ROBERT YEOMAN, A.S.C. (Director of Photography) was born in Pennsylvania and grew up in the Chicago suburb of Wilmette. He received a BA from Duke University and an MFA in film production from the University of Southern California.

After working in commercials at the beginning of his career, he transitioned to feature films when he shot the second unit on William Friedkin's TO LIVE AND DIE IN L.A. This led to his being the cinematographer on many independent features, including Gus Van Sant's DRUGSTORE COWBOY, for which Yeoman was honored with an Independent Spirit Award; William Friedkin's RAMPAGE; Daniel Sullivan's THE SUBSTANCE OF FIRE; David Veloz's PERMANENT MIDNIGHT; Kevin Smith's DOGMA; Roman Coppola's CQ; and Noah Baumbach's award-winning THE SQUID AND THE WHALE.

His major studio features include Nicholas Stoller's GET HIM TO THE GREEK; Drew Barrymore's feature directorial debut, WHIP IT; Peyton Reed's YES MAN; and Wes Craven's RED EYE.

He has also worked with director Paul Feig on his last two pictures, BRIDESMAIDS and THE HEAT, and he has worked with Wes Anderson on BOTTLE ROCKET, RUSHMORE, THE ROYAL TENENBAUMS, THE LIFE AQUATIC WITH STEVE ZISSOU, and THE DARJEELING LIMITED.

ADAM STOCKHAUSEN (Production Designer) is an award winning production designer and art director, who has worked with directors such as Wes Craven, Charlie Kauffman, and Wes Anderson.

His credits include ASH TUESDAY; THE DARJEELING LIMITED; MARGOT AT THE WEDDING; SYNECHDOCHE, NEW YORK; STATE OF PLAY; 8; EVERYDAY; THE

SWITCH; MY SOUL TO TAKE; SCREAM 4; MOONRISE KINGDOM; and he was nominated for an Oscar for his work on 12 YEARS A SLAVE.

BARNEY PILLING's (Editor) work as an editor includes the films ONE DAY and AN EDUCATION, both from director Lone Scherfig, as well as NEVER LET ME GO, QUARTET and the short film WITHDRAWAL.

Pilling has twice been BAFTA nominated for editing episodes of the hit series "Spooks" (titled "MI-5" in the U.S.) and "Life on Mars," both directed by Bharat Nalluri. Pilling reunited with Nalluri on the miniseries "Tsunami: The Aftermath" and his first feature editing job, MISS PETTIGREW LIVES FOR A DAY.

For his work on AS IF, Pilling received a Royal Television Society Award. Additional television credits include "Hustle," "Sea of Souls," "Hotel Babylon," and two seasons of the series, "No Angels."

RANDALL POSTER (Music Supervisor) is one of the most active music supervisors working in film and television today. Perhaps best known for his long-term collaboration with director Wes Anderson, Poster works regularly with a renowned group of directors including Harmony Korine, Todd Haynes, Richard Linklater, Todd Phillips, Martin Scorsese, Sam Mendes, and Jason Reitman, among others.

Six-time Academy Award Nominee **ALEXANDRE DESPLAT (Original Music by)** is one of the most coveted film composers in the world today. Desplat is noted for his creative collaborations with some of the world's top filmmakers including Wes Anderson, Stephen Daldry, Roman Polanski, George Clooney, David Yates, Chris Weitz, Terrence Malick, Tom Hooper, Stephen Frears, Nora Ephron, David Fincher, Ang Lee, Stephen Gaghan, Lasse Hallstrom and Peter Webber.

Desplat first perked up American ears with BIRTH and THE GIRL WITH THE PEARL EARRING, and the Golden Globe winner has since scored an incredible litany of films: THE CURIOUS CASE OF BENJAMIN BUTTON, SYRIANA, THE PAINTED VEIL, THE QUEEN, LUST, CAUTION, COCO BEFORE CHANEL, JULIE AND JULIA, FANTASTIC MR. FOX, THE GHOST WRITER, and THE KING'S SPEECH (Oscar nominated). He has contributed to the blockbuster TWILIGHT franchise, as well as the final two installments of the HARRY POTTER series. Most recently he scored the Academy Award Best Picture Winner ARGO directed by Ben Affleck, the animated feature RISE OF THE GUARDIANS for DreamWorks

Animation, the Oscar-nominated ZERO DARK THIRTY for Kathryn Bigelow and the 2012 Cannes Film Festival opener MOONRISE KINGDOM directed by Wes Anderson starring Bruce Willis, Edward Norton and Bill Murray. Desplat had two films at the 2013 Cannes Film Festival including Jerome Salle's ZULU starring Forest Whitaker and Orlando Bloom and VENUS IN FUR directed by Roman Polanski. Desplat most recently worked on the George Clooney directed drama THE MONUMENTS MEN starring Clooney, Matt Damon and Cate Blanchett and PHILOMENA directed by Stephen Frears and starring Judi Dench. Desplat received an Oscar nomination for his work on PHILOMENA, and he will soon be gearing up for 2014's highly anticipated film action-thriller GODZILLA.

Born to a Greek mother and French father, Desplat grew up in France with a budding love for Hollywood film music, and broke into the French film industry in the 1980s.

MILENA CANONERO (Costumer Designer) is a three-time Academy Award winning costume designer who has worked with notable directors such as Stanley Kubrick, Hugh Hudson, Francis Ford Coppola, Sydney Pollack, Warren Beatty, Steven Soderbergh, and Sofia Coppola.

Her film credits include A CLOCKWORK ORANGE, BARRY LYNDON, THE DISAPPEARANCE, MIDNIGHT EXPRESS, THE SHINING, CHARIOTS OF FIRE, THE HUNGER, GIVE MY REGARDS TO BROAD STREET, THE COTTON CLUB, OUT OF AFRICA, BARFLY, TUCKER: THE MAN AND HIS DREAM, THE BACHELOR, DICK TRACY, THE GODFATHER: PART III, SINGLE WHITE FEMALE, DAMAGE, ONLY YOU, LOVE AFFAIR, CAMILLA, DEATH AND THE MAIDEN, BULWORTH, TITUS, THE AFFAIR OF THE NECKLACE, SOLARIS, EROS, THE LIFE AQUATIC WITH STEVE ZISSOU, OCEAN'S TWELVE, MARIE ANTOINETTE, BELLE TOUJOURS, THE DARJEELING LIMITED, I VICERÉ, THE WOLFMAN, and CARNAGE.

Inspired by the Writings of Stefan Zweig
Born: Vienna, 1881
Died: Petrópolis, 1942

Directed by
Wes Anderson

Screenplay by
Wes Anderson

Story by
Wes Anderson & Hugo Guinness

Produced by
Wes Anderson
Scott Rudin
Steven Rales
Jeremy Dawson

Ralph Fiennes
M. Gustave

F. Murray Abraham
Mr. Moustafa

Mathieu Amalric
Serge X.

Adrien Brody
Dmitri

Willem Dafoe
Jopling

Jeff Goldblum
Deputy Kovacs

Harvey Keitel
Ludwig

Jude Law
Young Writer

Bill Murray
M. Ivan

Edward Norton
Henckels

Saoirse Ronan
Agatha

Jason Schwartzman
M. Jean

Léa Seydoux
Clotilde

Tilda Swinton
Madame D.

Tom Wilkinson
Author

Owen Wilson
M. Chuck

Introducing
Tony Revolori
Zero

Larry Pine
Mr. Mosher

Giselda Volodi
Serge's Sister

Florian Lukas
Pinky

Karl Markovics
Wolf

Volker Zack Michalowski
Günther

Neal Huff
Lieutenant

Additional Cast

Larry Pine
Mr. Mosher

Giselda Volodi
Serge's Sister

Florian Lukas
Pinky

Karl Markovics
Wolf

Volker Zack Michalowski
Günther

Neal Huff
Lieutenant

"The Society of the Crossed Keys"

Bob Balaban
M. Martin

Fisher Stevens
M. Robin

Wally Wolodarsky
M. Georges

Waris Ahluwalia
M. Dino

Executive Producers
Molly Cooper
Charlie Woebcken
Christoph Fisser
Henning Molfenter

Co-Producer
Jane Frazer

Director of Photography
Robert Yeoman, A.S.C.

Production Designer
Adam Stockhausen

Costume Designer

Milena Canonero

Editor
Barney Pilling

Original Music by
Alexandre Desplat

Music Supervisor
Randall Poster

Special Photography Unit
Roman Coppola

Hair, Make-up, and Prosthetic Designer
Frances Hannon

U.S. Casting by
Douglas Aibel

U.K. Casting by
Jina Jay

German Casting by
Simone Bär
Alexandra Montag

French Casting by
Antoinette Boulat

First Assistant Director
Josh Robertson

Second Assistant Director
Ben Howard

Crowd Second Assistant Director
Candy Marlowe

Key Grip
Sanjay Sami

Sound Mixer
Pawel Wdowczak, C.A.S.

Gaffer and Lighting Key Grip

Helmut Prein

First Assistant Camera
Christian Almesberger

Supervising Art Director
Gerald Sullivan

Property Master
Robin L. Miller

Set Decorator
Anna Pinnock

Lead Graphic Designer
Annie Atkins

Associate Producer
Octavia Peissel

Second Unit Director
Martin Scali

Assistant to Mr. Anderson
Ben Adler

Production Associate
John Peet

Unit Production Manager
Miki Emmrich

Location Manager
Klaus Große Darrelmann

Financial Controller
Dan Hillsdon

Location Scout
Jürgen Schwämmle

Key Driver
Darin Damjanow

Visual Effects by
LOOK EFFECTS

Visual Effects Supervisor
Gabriel Sanchez

Digital Intermediate Colorist
Jill Bogdanowicz

Model Unit Supervisor
Frank Schlegel

Supervising Modelmaker
Simon Weisse

Associate Editor
Stephen Perkins

Original Music Orchestrated and Conducted by
Mark Graham

Supervising Sound Editors and Re-Recording Mixers
Wayne Lemmer
Christopher Scarabosio

Music Editor
Yann McCullough

Original Music Recorded and Mixed by
Simon Rhodes

Key Hair and Make-up Artists
Julie Dartnell
Norma Webb

Assistant Costume Designer
Raffaella Fantasia

Costume Supervisor
Patricia Colin

Costume Workshop Supervisor
Marco Piemontese

Johannes van Hoytl's "Boy with Apple" by
Michael Taylor

Character Illustrations by
Juman Malouf

Technical Consultant
Robin Hurlstone

Brass Knuckle-dusters and Crossed Key Pins by
House of Waris

Courtesans au Chocolat by
Anemone Müller-Großmann

"Part 4" Handkerchief by
Olympia Le-Tan

Agatha's Porcelain Pendant by
Heidemarie Klinger

Murals by
Michael Lenz and Gonçalo Jordão

Desgoffe und Taxis Family Tree by
Mieke Casal

"Two Lesbians Masturbating" by
Rich Pellegrino

Art Department

Lead Art Director	Stephan Gessler
Art Director	Steve Summersgill
Concept Illustrator	Carl Sprague
Art Department Coordinator	Roxy Konrad
Assistant Art Director	Tarnia Nicol
Set Designer	Josef Brandl
Illustrator	Daniel Chour
Illustrator / Architect	Stefan Speth
Art Department Standby	Roman Berger
On-Set Scenic Artist	Mieke Casal
Art Department Assistants	Molly Rosenblatt Leon Fechner
Art Department Production Assistant	Miguel Schmid
Art Department Trainee	Anna Staudacher
Graphic Artists	Liliana Lambriev Marc Boden-Buga
Graphics Researcher	David Pearson

Concept Artists	Ulrich Zeidler Boris Kiselicki
Klimt Forgers	Eugene Posin Michael Posin Semyon Posin
Sculpture of Author	Sebastian Lochmann
Painter	Nigel Hughes
Lead Storyboard Artist	Jay Clarke
Additional Storyboard Artists	Christian De Vita Douglas Ingram Jess Jackson

Set Decoration Department

Assistant Set Decorators	Fergus Clegg Katharina Birkenfeld
Set Decoration Buyer	Michael Fechner
Set Decoration Coordinator	Carolin Langenbahn
Dressing Leadman	Christoph Heinecke
Set Decoration Storewoman	Friederike Beckert
Store Workers	Matthew Cooke Quentin Davies Corinna Thiesen
Drapesmaster	Cleo Nethersole
Supervising Drapesman	Jesse Jones
Drapesman	Emilio Gonzalez
Greensperson	Petra Pieper
Set Dressers	Uli Passauer Thomas Schultz Florian Speidel
Daily Set Dressers	Kobita Syed David Thummerer Johannes Reichelt-Hansen Ralf Churfürst Lucas Romeik Klaus Eckmann Tim Sehling Robert Wiesenhütter Marie-Charlotte Matthäi André Krause
Set Decoration Drivers	Thomas Schlegel Wolfgang Stübner Jan Beger Steffen Kronwald Albrecht Grötzsch Matthias Spura Mike Müller

	Christian Meinherz
Set Decoration Hands	Andreas Richter
	Badamdorj Davaadorj
	Undrakh Lkhagvajav
	Nembayar Tseye-Didov

Property Department

Assistant Property Master	Eckart Friz
Props Buyer	Vincent Kastner
Pre-Production Props Buyer	Alexander Liebenthron
On-Set Standby Props	Till Sennhenn
Standby Props Assistant	Elise Janouch
Props Driver	Max Wappenschmitt
Special Propmakers	Christopher Baumstieger
	Robert Wiesner

Art Department Studio Babelsberg

Manager	Michael Düwel
Financial Controller	Marlies Deponte
Staff Coordinator	Henry Grimm
H.O.D. Surface Design	Robert Krüger
Construction Manager	Marco Preßler
Assistant to Construction Manager	Robert Samtleben
Construction Draftsman	Andreas Vieweg
Construction Buyer	Melanie Reichert
Lead Carpenter	Patrick Lojek
Lead Painter	Edgar Konkoll
Carpentry Workshop Supervisor	Marc Murawski
Carpenters	Thomas Jakob
	Bert Fritzsche
	Oliver Krink
	Sebastian Jahn
	Olaf Wehner
	Bernd Schirach
	Norbert Schröder
	Holger Blumenschein
	Sandy Schmidt
	Denny Neisener
C.N.C. Operator	Gerald Zimmermann
Painters	Stephan Buttchereit
	Daniel Bothe
	David Huggins
	Wiebke Lenz

Art Painters	Frank Born Roland Grasse
Construction Drivers	Lothar Dankert Tom Kirsten Mathias Bothe

Costume Department

Milliner	Luca Canfora
Costume Assistant / Researcher	Patrizia Barbera
Costume Assistant / Buyer	Stefanie Bruhn
Costume Assistant / Dyer	Elena Pavinato
Assistant Costume Designer (London)	Robert Worley
Set Key Standby	Laurence Caines
Set Standby	Bruno de Santa
Men's Key Costume Cutter	Giampietro Grassi
Men's Costume Cutter	Christian Kratzert
Ladies' Key Costume Cutter	Martina Steiner
Assistant Ladies' Costume Cutters	Adriane Göhl Antje Wiedemann
Fabric Painters	Jan Dieckmann Benjamin Tyrrell Ann Munro
Tailors	Katrin Kobold Angelo Malvuccio Michael Wolf Maria Pia Rossi
Costume Makers	Gabriele Keuneke Saskia Irrgang
Military Costume Assistant	François-Louis Delfolie
Costume Assistants / Dressers	Marta Grassi You-Jin Seo Simone Zimmermann
Seamstresses	Monika Blasche Emmanuelle Bredoux Sabrina Salvitti
Daily Seamstresses	Sieglinde Jurack Ellen-Maria Muggelberg
Budget Coordinator	Patrizia Pitt
Costume Department Coordinator	Federica Giorgetti
Costume Department Production Assistant	Jana Witte
Costume Department Driver	Sven-Uwe Daßler
Costume Assistants (Rome)	Andrea Sorrentino Carolina Olcesi
Fabric Designer (Rome)	Chiara Cola
Photoshop Lab	Elisabetta Fria

Antonella Buono
Valeria de Robeis

Camera Department

Second Assistant Camera	Gero Neumann
Loader	Uwe Zegnotat
Technical Support Camera	Clemens Szelies
Camera Trainee	Josephine Hannon-Czyrko
First Assistant Camera (Second Unit)	Heiko Wentorp
Loader (Second Unit)	Mareike Böttcher Renner
Helicopter Photographer	Leo Baumgartner
Steadicam Operator	Sanjay Sami
Documentarian	Francesco Zippel
Camera, Grip and Lighting Equipment	ARRI Rental Germany
Tower Cam	MAT Film TV CAMERA
	Peter Braun

Hair and Make-up Department

Hair and Make-up Artist	Emma Mash
German Key Hair and Make-up Artist	Heike Merker
Make-up Artist	Daniela Skala
Crowd Supervisor	Christiane Weber
Hair Artist	Zoe Tahir
Prosthetics	Coulier Creatures FX Ltd
	Mark Coulier
	Duncan Jarman
	Stephen Murphy
Wigs	Ray Marston Wig Studio
Contact Lenses	The Reel Eye Company
Contact Lens Technician	Ernst-Oskar Modrow

Location Sound

Sound Maintenance	St. Clair Davis
Boom Operator and Cable Person	Howard Bevan
Daily Cable Person	Thomas Wallis

Grip and Electric

Rigging and Pre-Lighting Gaffer	Oliver Haas
Best Boy	Alexander Zielke
On-Set Grip	Kenneth Pearson
Grip Assistant	Fabian Aust

Rigging Grip	Hannes Tröger
Grip Trainee	Christian Marienthal
	Markus Pluta
Additional On-Set Grips	Jacob Engel
	Hagen Raeder
	Jan Brun
Set Lighting Crew	Axel Scholz
	Felix Weddige
	Juan José Alcaide
	Jörg Meinert
	Jako Toufexis
Set Power	Daniel Jopp
Junior Electrician	Jacob Pertz
Lighting Crew Coordinator	Jost Engelmayer
Rigging Crew	Sascha Görlich
	Arian Uting
	Martin Roth
	Markus Große
Rigging Dailies	Michael Watts
	Rainer Köhle
	Alex Zeihn
	Golo Jahn
	Andreas Knäblein
	Martin Lieckfeld
Dimming System Designer	Mike Wächter
Dimmer Operator	Aleksandar Mazalov
Dailies	Dan Händel
	Kasimir Dimitrov
Helium Balloons	Zasa Lights
Balloon Operators	Christian Saalfeld
	Harald Geltl
Key Practical Electrician	Harry Gröpler
Practical Electricians	Till Sadlowsky
	Hartmut Döring
	Marcel Borisch
	Christoph Becker
	Peter Kolinski
	Sascha Thaut
	Waldemar Thomalsky
	Maximillian Linus Dreusch

Stunts and Effects

Stunt Coordinator	Volkhard Buff
Precision Driver and Stunts	Piet Paes
Camera Vehicles	Moving Cine Company

Quad Driver	Tobias Vorbrodt
Zero Double	Asuka Tovazzi
Agatha Double	Babette Schimanek
Jopling Double	Felix Koch
Special Effects	Nefzer Babelsberg GmbH
Special Effects Supervisors	Uli Nefzer
	Gerd Nefzer
Special Effects Coordinator	Klaus Mielich
Special Effects Set Supervisor	Till Hertrich
Armorer	Bernd Rautenberg

Production Department

Production Coordinator	Dorothee Hufschmidt
Assistant Production Coordinator	Micha Belitz
Pre-Production Coordinator	Sylke Ferber
Producers' Assistant	Michael Kappler
Production Assistant	Reiki von Carlowitz
Shipping Coordinator	Katharina Gapski
Travel and Accommodation Coordinator	Michèle Maurer
Office Runner	Luisa Stübner
Facilities Cleaner	Andreas Braun
Third Assistant Directors	Caroline Kämpfer
	Oliver Hazell
Additional Third Assistant Directors	Finn Pelke
	Tobias Asam
	Jakub Lebedynski
Assistant Director Runner	Katharina Hingst
Crowd Runner	India Gibbs
Additional Assistant Director Runner	Philipp Kramer
First Assistant Director (Second Unit)	Andreas Andrew Hoffmann
Script Supervisor	Alexandra Torterotot
Assistant Location Manager	Simon Daniel
Location Coordinator	René Wuttke
Location Production Assistant	Alex Biehn
Set Manager	Steve Sauthoff
Location Set Production Assistants	Felix Witte
	Kevin Nerlich
	Daniel Thomas Kyburz
Facility Manager	Lothar Israel
Assistant to Mr. Anderson (New York)	Lauren Ro
Co-Producer for Scott Rudin	Eli Bush
Assistants to Mr. Rudin	Jason Shrier

	Dan Sarrow
Assistant to Mr. Fiennes	Laura Coates
Office Runner (Paris)	Cécile Aubert
Health and Safety Manager	Werner Schütz
Health and Safety Coordinator	Grit Belitz
Set and Construction Medics	ASB Rettungsdienst und Katastrophenschutz GmbH Fire Department Görlitz
Picture Vehicles Coordinator	Tom Ehrhardt
Picture Vehicles Assistant Coordinator	Jan Kubkowski
Animal Wranglers	Michael Schweuneke Roger Farr
Catering	Star's Dinner Express Matthias Fehrenbach
Cook	Christian Epping
Catering Crew	Elena Meyer Heiderose Mauer Lena Seggert
On-Set Craft Assistant	Matthias Behnke
Soups by	Kaffe am Flüsterbogen

In Order of Appearance

Student	Jella Niemann
Author's Grandson	Marcel Mazur
Alpine Hiker	Robert Bienen
Front Desk (1968)	Manfred Lindner
Composer	Oliver Claridge
Businessman	Bernhard Kremser
Actor	Kunichi Nomura
Nun	Sister Anna Rademacher
Bather	Heinz-Werner Jeschkowski
Head Waiter (1968)	Steffen Scheumann
Schoolteacher	Sabine Euler
Widow	Renate Klein
Second Waiter (1968)	Uwe Holoubek
Footmen (1932)	Francesco Zippel Enrico Hoffmann
Anatole	Daniel Steiner
Housekeeper (1932)	Marie Goyette
Ernst	Hendrik von Bültzingslöwen
Igor	Paul Schlase
Doormen (1932)	Jenő Orosz Gyula Lukács

Chauffeur	Darin Damjanow
Crippled Shoeshine Boy	Dar Ronge
Front Desk (1932)	Georg Rittmannsperger
	Dirk Bossmann
	Arwin Lobedann
Herr Schneider	Robin Hurlstone
Frau Liebling	Jutta Westphal
Chef (1932)	Matthias Holfert
Grandes Dames	Lisa Kreuzer
	Gisela Bech
	Birgit Müller
	Ursula Kuhnt
	Monika Krüger
Herr Becker	Wolfram Nielacny
Head Waiter (1932)	Reinhold Hegelow
Second Waiter (1932)	Steffen Nixdorf
Herr Mendl	Rainer Reiners
Franz	Milton Welsh
Taxi Driver	Piet Paes
Marguerite	Michaela Caspar
Laetizia	Sabine Urig
Carolina	Heike Hanold-Lynch
Old Man	Roy Macready
Young Man	John Peet
Distant Relation	Carl Sprague
Lutz Police Militia	Golo Euler
	Jürgen Schwämmle
Giant Convict	Frank Jacob
Usherette	Claudia Junge
Parcel Inspector	Roman Berger
Snitch	Michael Benthin
Prison Guard	Matthias Matschke
Lobby Boys	Lennart Meyer
	Alfred Hänel
	Manpreet Gerlach
	David Adamik
	Moritz Hepper
Cook	David Cioffi
Pump Attendant	Lucas Hedges
Monks	Wolfgang Cieczor
	Philipp Sonntag
	Hans-Martin Stier
	Georg Tryphon
Otto	Gabriel Rush
Soldiers	Hannes Wegener
	Gerald Sullivan

	Oliver Hazell
	Ben Howard
Judge	Bohumil Váchal
Zig-Zag	Marko Dyrlich
"Boy with Apple" (model)	Ed Munro

Accounting Department

Production Accountant	Isaac Sananes
German Chief Accountant	Johannes Schwerdt
First Assistant Accountant	Lena Schmigalla
Second Assistant Accountant	Andreas Penkin
Additional Assistant Accountant	Mun-ju Kim
Cashier	Yvonne Höft
File Clerk	Johanna Kammler
Pre-Production Payroll Accountant	Siegrid Schmidt
U.K. Payroll	Sargent-Disc Ltd
Extras Payroll	Mecon Media Concept Ltd
Post-Production Accounting	Trevanna Post, Inc.
	Jennifer Freed
	Ian Crockett

Casting Department

Casting Associate (New York)	Henry Russell Bergstein
Casting Associate (Los Angeles)	Deborah Maxwell Dion
Casting Assistant (U.K.)	Jessie Frost
Extras Casting	Agentur Filmgesichter
	Johanna Ragwitz
	Dennis Becker
	Johanna Komander
Extras Casting Assistants	Jan Filkorn
	Christin Geigemüller

Transportation Department

Transportation Coordinator	Florian Haeger
Production Drivers	Marian Goepel
	Marcel Ahrens
	Norbert Mentrop
	Jan Bludau
	Nils Konrad
	Steve Wilks
	Axel Hübner
	Matthias Langwich
	Eric von Mutius
	Philipp von Bremen
Movie Service (Görlitz)	Jens Marschalleck
Truck Rentals	Vorsprung UG

Martin Kuschán

London Unit

Director of Photography	Giles Nuttgens
Art Director	Nathan Parker
Standby Art	Mark Griffiths
Production Coordinator	Katie Dolan

Editorial Department

Post-Production Supervisor	Gisela Evert
Assistant Editor	John Addis
Visual Effects Concept Artist	Ray Lewis
Animatic Editor	Edward Bursch
Rushes Laboratory	ARRI Film & TV Services Berlin
	Clemens Schmid
	Mandy Rahn
	Lissy Knauer
Rushes Grader	Maiken Priedemann
Editorial Equipment	West 7 Post Production Ltd

Post-Production Sound

Additional Dialogue Editor	Richard Quinn
Assistant Sound Editor	Igor Nikolic
Foley Artist	Steve Baine
Foley Mixer	Peter Persaud
Foley Assistant	Gina Wark
Foley Editor	Brian Gogarty
Sound Re-Recorded at	Warner Bros. De Lane Lea
Sound Mix Engineer	Mahesh Depala
Sound Mix Technician	Richard Lovell

Digital Intermediate

Digital Intermediate by	Modern VideoFilm
Assistant Colorist	Karlo Babakhanian
I.Q. Artist	Craig Coveney Price
Producer	Zara Park
Coordinator	Carissa Clark
Engineer	Walt Bigelow
Scanning Operator	Bryan Park
Film Editorial	Frank Fichera
Digital Cinema	Jorge Zepeda
	Chris Kirkpatrick
D.R.S. Operator	Dave McCarthy
Digital Imaging	Kris Gregg
	Robert Fernley
Quality Assurance	Jason Modica
Account Executive	Tracey Grimes

Digital Intermediate Facility (London)	Molinare TV & Film Ltd
Post-Production Manager	Alan Pritt
Supervisor	Matt James
Coordinator	François Kamffer
Technicians	Jamie Welsh
	Michelle Cort
	Tim Drewett
	Mike Andrews
	Steve Owen
	Kirsty Dua
Data Transfer	Jonny Dickenson
	Lizzie Newsham

LOOK EFFECTS, GmbH

Visual Effects Executive Producer	Henrik Fett
Lead Compositor	Jan Burda
Visual Effects Producer	Jenny Foster
Digital Compositors	Jonas Stuckenbrock
	Nina Pries
	S. Andreas Dahn
	Enrico Perei
	Thorsten Rienth
	Tristan Lilien
	Ralph Segi
	Michael Desnoyelles
	Alan Morel
Matte Painters	Simone de Salvatore
	Marco Wilz
3D Artists	Alexander Hupperich
	Nicolas Pellkofer
Visual Effects Editor	Dirk Stoppe
I.O. Administrator	Michael Oliver
Additional Visual Effects by	LUXX Studios
Additional Visual Effects by	The Artery VFX
Visual Effects Supervisor	Vico Sharabani
Executive Producer	Yfat Neev
Producer	Lynzi Grant
Production Coordinator	Andrew Collora
Flame Artists	Jake Nelson
	Tal Shuv
Compositors	Tony Rivas
	Adam Deustch
	John Geehrens
Additional Visual Effects by	Space Monkey

Compositor	Joe DiValerio
Additional Visual Effects by	[HY*DRAU”LX] VFX
Title Design	Jeff Kryvicky
Title Drawings	Nathan O. Marsh
Title Animation	Christian De Vita Christian Kuntz

Miniatures Department

Senior Modelmakers	Alex Friedrich Nico Nitsch
Modelmakers	Gerold Bublak Peter Muehlenkamp Holger Delfs Berton Pierce Henri Grund Katharina Hafermaas
Junior Modelmakers	Josef Schmidt Louise Pokutta
Sculptors	Alice Büchner Ilona Vovchik Franz Rodwalt
Miniature Unit Coordinator	Kathrin Krückeberg

Stop-Motion Animation Department

Animator	Andy Biddle
Stop-Motion Directors of Photography	Tristan Oliver Matthew Day
Stop-Motion Lighting Cameraman	Toby Farrar
Puppet Fabricator	Andy Gent
Sculptors	Joshua Flynn Nathan Flynn Christy Matta Elizabeth Dalton Cormac Mackee Rut Villamagna

Indian Paintbrush

Chief Financial Officer	Deborah Wettstein
Chief Operating Officer	Peter McPartlin
Head of Development	Nora Skinner
Controller	Kristen Yi
Creative Executives	Kara Van Abeele Sam Roston
Executive	Joe Bunting
Assistant to Mr. Steven Rales	Sandra K. Schilling
Assistant to Mr. Peter McPartlin	Haley Hanson

Assistant to Ms. Deborah Wettstein Anne Ratz

Studio Babelsberg

Production Executive	Sonja B. Zimmer
Business Affairs	Katja Hörstmann
Financial Controller	Wolfgang Schwedler
Assistant to Mr. Molfenter	Marie Wildenhain
Assistant to Mr. Woebcken and Mr. Fisser	Martina Ludwig
Production Publicist	Eike Wolf

Legal and Financial Services

Production Legal Services	Irwin M. Rappaport, P.C.
U.K. Production Legal Services	Miles Ketley
	Sarah Bing
	Alexander Lea
German Production Legal Services	Dr. Andreas Pense
Additional Legal Services	Hans Radau
	Martin Diesbach
	Dan Waggoner
	Mickey Mayerson
	Stephen Zager
	Christiane Stuetzle
	Manon Cordewener
	Heiko Tschauner
Completion Bond	Film Finances
Production Insurance Broker	DeWitt Stern Group
German Production Insurance Broker	Caninenberg & Schouten GmbH
Financial Services	Commerzbank AG
Clearances	Wendy Cohen
Script Research	Act One Script Clearance
Dialogue and Continuity Script	FATTS

Hotel Börse

Hotelier	Georg Rittmannsperger
Executive Housekeeper	Susanne Palme
Food and Beverage Manager	Jeannette Scholz
Marketing	Sabine Euler
Waitress	Claudia Junge
Night Porter	Martin Silkeit
Chambermaids	Katrin Brach
	Anja Eick
	Gerlind Kis
	Jutta Teubner
	Arletta Ardissonne
Chefs	Paolo Coluccio

David Cioffi
Mattia Fanton

The Ludmila Zykina State Academic Russian National Balalaika Ensemble

Artistic Head	Dmitry Dmitrienko
Balalaika Prima (Solo)	Alexander Marchakovsky
Balalaika Prima	Nicolas Kedroff Oleg Piskunov Kirill Lavrushkin
Balalaika Secunda	Viacheslav Semikov Nadezhda Dmitrienko Yaroslav Poptsov Sergey Chuchupalov
Balalaika Alto	Ivan Palchuck Ivan Shramkov Denis Zhukov Vladimir Korzhev
Balalaika Bass	Efnan Ibadlaev Victor Kormakov

Orchestre de balalaikas Saint-Georges

Artistic Head	Pétia Jacquet-Pritkoff
Balalaika Piccolo	Natalia Trocina
Balalaika Prima	Macha Apreleff
Balalaika Secunda	Alexis Moussine-Pouchkine
Balalaika Alto	Natacha Fialkovsky
Balalaika Tenor	Aliona Jacquet-Apreleff
Balalaika Contrabass	Micha Rutschkowsky
Balalaika	Eric de Drouas Serge Vlassenko Tatiana Derevitsky Marie Prihnenko Nastassia Jacquet-Apreleff Marie Kalinine Ivan Cherkasof Vladimir de Gourko Romain de Gourko André Chestopaloff Nathalie Moussine-Pouchkine Alexandre Vikouloff Philippe Garcia

Musicians

Percussion	Paul Clarvis Frank Ricotti
Organ	Simon Johnson
Cimbalom	Edward Cervenka

	Giani Lincan
Zither	Jon Banks
Celeste	David Arch
Harp	Hugh Webb
Timpani	Tristan Fry
Brass	David Pyatt
	Simon Rayner
	Philip Eastop
	Nigel Black
	Mike Hext
	Mark Nightingale
	Byron Fulcher
	Andy Wood
	Owen Slade
Flute / Recorder	Karen Jones
	Anna Noakes
	Nina Robertson
Recorder	Bill Lyons
	Rebecca Austin-Brown
	Jill Kemp
Clarinet	John Carnac
	Martin Robertson
Clarinet / Bass Clarinet	David Fuest
Bassoon	Daniel Jemison
	Dominic Morgan
Alpenhorn	Marc Woodhurst
	Frances Jones
	Jocelyn Lightfoot
Whistlers	Alexandre Desplat
	Barney Pilling

London Voices Choir

Chorus Master	Ben Parry
Tenors	Garth Bardsley
	Richard Eteson
	Simon Haynes
	Benedict Hymas
	Henry Moss
	Julian Alexander Smith
	Ashley Turnell
	Richard Edgar Wilson
Basses	Stefan Berkiet
	Benjamin Bevan
	Nicholas Garrett
	Cheyney Kent
	Russell Matthews

	Martin Nelson
	Simon Preece
	Lawrence Wallington
Choir Co-Head	Terry Edwards

Music Department

Music Coordinator	Meghan Currier
Score Coordinator	Xavier Forcioli
Programmer	Romain Allender
Music Preparation	JoAnn Kane Music Service
	Norbert Vergonjeanne
	Claude Romano
Music Librarian	David Hage
Score Recorded at	Air Studios
Pro Tools Operators and Recordists	Fiona Cruickshank
	Chris Barrett
Assistants	Laurence Anslow
	John Prestage
Additional Recordists	Rupert Coulson
	Olga FitzRoy
	Jake Jackson
Additional Score Recorded at	Abbey Road Studios
Additional Recordist	Lewis Jones
Balalaikas Recorded at	Studio Guillaume Tell
Recording Assistant	Florent Berthier
Organ Recorded at	St. Jude-on-the-Hill, London
Music Mixed at	Abbey Road Studios
Orchestra Contractor (London)	Isobel Griffiths
Assistant Orchestra Contractor (London)	Jo Changer
Musicians' Contractor (Paris)	Jean-Michel Bernard
Balalaika Contractor	Joris Bartsch Buhle

“s'Rothe-Zäuerli”

Written and composed by Ruedi Roth &
Werner Roth
Performed by Öse Schuppel
Published by myMusicRights Publishing /
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Courtesy of PM Music in accordance with
Phono-Vertriebs GmbH / Tell Music

“Concerto for Lute and Plucked Strings
I. Moderato”
Written by Antonio Vivaldi
Performed by Siegfried Behrend & DZO
Chamber Orchestra
Courtesy of Fonoteam GmbH

“The Linden Tree”

Written by Pavel Vasilevich Kulikov
Performed by Osipov State Russian Folk
Orchestra, Vitaly Gnutov
Courtesy of Natalya Abramyan and
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Enterprises

“Happy Birthday to You”

Written by Mildred J. Hill, Patty S. Hill
Courtesy of Summy-Birchard Company

“Svetit Mesyats”

Written by Vasily Vasilievich Andreyev
Performed by The Ludmila Zykina State
Academic Russian National Balalaika
Ensemble

“Roses from the South”

Written by Johann Strauss II
Performed by Wurlitzer 153, 8-Roll
#13175
Courtesy of Play-Rite Music Rolls

“Kamarinskaya”

Performed by Osipov State Russian Folk
Orchestra, Vitaly Gnutov
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Special Thanks

Juman Malouf
Texas Anderson
Mel and Stephennie Anderson
Wally Wolodarsky and Maya Forbes
George Drakoulis
Michael Chabon
The Revolori Family
Miuccia Prada, Verde Visconti and Prada
Fendi
Volkswagen Commercial Vehicles
Enigma by Gianni Bulgari, Ferragamo, Luxottica, Swarovski, Tod's
Canada Goose
Canon
Garia
Michael Cioffi and The Monteverdi Hotel and Villas
Ambassador Norman L. Eisen
Sherry Keneson-Hall
William Lobkowicz
Filip Votava
Michael Lynton
Kevan Van Thompson
Staatliche Kunstsammlungen Dresden Zwinger
Kempinski Hotels

Doreen Sczygiol, Mercure Görlitz
Robert Navratel
Patrizierhaus St. Jonathan
Kerstin Gosewisch
Oberbürgermeister Siegfried Deinege
Bürgermeister Dr. Michael Wieler
The City, Businesses and Residents of Görlitz

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