



W.E.

PRODUCTION NOTES

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W.E. – PRODUCTION NOTES

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CREDITS
FILMMAKERS

Directed by	MADONNA
Written by	MADONNA & ALEK KESHISHIAN
Produced by	MADONNA KRIS THYKIER
Executive Producers	SCOTT FRANKLIN DONNA GIGLIOTTI HARVEY WEINSTEIN
Co-Producers	COLIN VAINES SARA ZAMBRENO
Director of Photography	HAGEN BOGDANSKI, B.V.K.
Production Designer	MARTIN CHILDS
Editor	DANNY B. TULL
Costume Designer	ARIANNE PHILLIPS
Make-up and Hair Designer	JENNY SHIRCORE
Music	ABEL KORZENIOWSKI
Music Supervisor	MAGGIE RODFORD
Casting Directors	LUCINDA SYSON CDG/CSA ELAINE GRAINGER CDG

CAST

Wally Winthrop	ABBIE CORNISH
Wallis Simpson	ANDREA RISEBOROUGH
Edward	JAMES D'ARCY
Evgeni	OSCAR ISAAC
William Winthrop	RICHARD COYLE
Ernest	DAVID HARBOUR
King George V	JAMES FOX
Queen Mary	JUDY PARFITT
Al Fayed	HALUK BILGINER
Stanley Baldwin	GEOFFREY PALMER
Elizabeth	NATALIE DORMER
Bertie	LAURENCE FOX

SYNOPSIS

Madonna's *W.E.* is a beautifully crafted, passionate tale about the search for true love in the modern world, viewed through the prism of one of history's most fabled romances. The year is 1998, and Manhattan is abuzz with anticipation about the upcoming auction of the estate of the Duke and Duchess of Windsor. But the auction is far more than a diversion for Wally Winthrop (Abbie Cornish), a transplanted Southerner trapped in an unhappy and abusive marriage. Transfixed by the exquisite artifacts of the Windsors' lives, Wally becomes obsessed with the love story of Wallis Simpson (Andrea Riseborough), the chic, charismatic American who captured the heart of King Edward VIII (James D'Arcy). As she learns more about the sacrifices Wallis made in choosing to be with Edward, Wally finds the courage to follow her own heart and create her own happiness.

ABOUT THE PRODUCTION

Production Story

'You have no idea how hard it is to live out the world's greatest romance.' – Wallis Simpson

Writer and director Madonna had been developing the idea for W.E. for many years. She had a longstanding fascination with the Duke and Duchess of Windsor, yet she was not interested in making a conventional biopic. She sought instead to capture the essence of their romance and convey her interpretation of one of the greatest love stories of the 20th Century. She says, "Truth is subjective. Everything I have to say about the Duke and Duchess is the conclusion I came to after all my research. I wanted to present a more well-rounded portrayal of Wallis than was commonly known. I created the Wally character because the movie needed a point of view. Wally goes on a journey thinking this is the greatest love story only to realize that it wasn't such a perfect love and that both of them made huge sacrifices. Strangely enough, Wallis seemed to make more of a sacrifice than Edward did."

Bessie Wallis Warfield was born in Pennsylvania in 1896. Her father died shortly after her birth, and she and her mother were left dependent on the charity of relatives. Her uncle, a wealthy bachelor, paid for her to attend the most expensive girls' school in Maryland, where she became friends with daughters of some of the wealthiest families in America. A bright and successful pupil, even then she seems to have been very conscious of appearances, always immaculately dressed and well turned out.

Madonna comments, "It's important to understand the world that Wallis came from. When she was young, the only option for a woman was to marry, and you were only as good as the man that you married. If you married well, you would have a good life, and if you didn't, you'd have to make do. She grew up without a father. Her mother cooked for people. They moved around a lot and she lived in the homes of many privileged families. As a servant's daughter she could see the difference between the haves and the have-nots. She did have an uncle who had money and made sure she got an education. But she grew up feeling like she was on the wrong side of the tracks, and she wanted a better life."

In 1916, Wallis met and married her first husband, Earl Winfield Spencer Jr. (“Win”), a US Navy pilot, but the marriage was not a happy one. Spencer was an alcoholic, and by 1920, the couple had already briefly separated for the first time. They were reunited in 1921, but split again in 1922, when Win was posted to the Far East. Wallis travelled to China in 1924 and joined Win there, but fell ill and returned to Hong Kong. By 1925, she and Win had both returned to the States, but had separated, this time permanently. They divorced in 1927.

Before her divorce was finalized, Wallis had embarked on an affair with Ernest Simpson, a shipping executive and former officer in the Coldstream Guards. He divorced his first wife to marry Wallis in the summer of 1928. They moved to London, and with Simpson’s shipping business going well, the couple moved into a large flat and enjoyed a busy social life.

Edward, Prince of Wales, first met Wallis in January, 1931, at a hunting weekend. Edward was known as a young man game for anything, with a reputation for charming women. Despite being involved with another married woman, Lady Thelma Furness, at the time, he was completely enraptured by Wallis. He was entranced by her spark or her “pep,” as she liked to refer to it, qualities which would have been rare for a woman to display in the 1930s, certainly in royal circles. Edward had never met anyone quite like her and called her “the most independent woman he had ever met.” They continued to meet at various social events and by 1934, Wallis was his mistress.

Madonna comments, “Wallis was in awe of Edward to a certain extent. She was swept up in the glamour that surrounded him. I don’t think she ever thought it would be more than a momentary fling. Edward found it refreshing that she was so straightforward and informal with him. I tried to capture her sense of humor and her sense of irreverence towards him that took him by surprise. She was smart, funny, and she could make a mean martini.”

Whether or not Wallis thought the relationship would last, it became clear that for Edward, who had had a string of affairs with married women, that this one was far more serious than any previous relationships. The couple holidayed together and, although divorcees were at that point still frowned upon at court, he introduced her to his mother, Queen Mary. His father, King George V, was outraged, and the Prince’s courtiers became concerned that the relationship was interfering with his royal duties.

Madonna feels that Wallis actually wanted to be more involved in Edward's day-to-day life. "She was truly interested in what he had to do, and I think he was quite frustrated when he realized that actually he wasn't going to be allowed to do that much. The fact that she was the first woman to take an interest in his world was one of the key factors in his attraction to Wallis. On the outside, she is looking for glamour and power and he is looking for an affair with a married woman. Then it developed into something much deeper than that. She offered him many things that he was missing in his life."

In January 1936, Edward's father, King George V, died, and Edward was proclaimed King Edward VIII. His relationship with Wallis was now a huge problem. At that time (and indeed until 2002), the Church of England did not permit the remarriage of divorced people with living ex-spouses, and both Win Spencer and Ernest Simpson were very much alive. Indeed Wallis was still officially married to Simpson at the time of Edward's accession, although she had filed for a divorce, which was granted in October 1936. It was impossible that the King of England, as titular head of the Church of England, could marry a divorcee.

With a constitutional crisis fast approaching, Edward was visited a number of times by the Prime Minister, Stanley Baldwin, who asked him to reconsider his relationship. During the King's brief reign, his father's words often came back to haunt him: "*You must always remember your position.*" Edward suggested a number of compromises and tried hard to persuade his family to accept Wallis, to no avail. Apart from the issue of the Church, both the government and royal family felt Wallis would never be a suitable Queen because of her background. Had Edward defied Baldwin, the Prime Minister had made it clear he would resign, plunging Britain into a constitutional crisis.

By early December 1936, the British press, which until then had remained deferential to the monarchy generally and had not reported the relationship, had broken the news and Wallis fled to France to try and escape the scandal. Although the public perception was that she was an ambitious social climber and the one pursuing Edward for his wealth and rank, at this stage she was the one prepared to give up the relationship in order to allow Edward to become King. However he remained adamant that "he would marry Mrs. Simpson on the throne or off." Despite huge pressure from

the Prime Minister, the Royal family and advisers, Edward would not be moved. His position became untenable and seven months later, in December 1936, Edward delivered his famous abdication speech in the presence of his three brothers, ultimately choosing true love over the throne.

Madonna comments, "I couldn't get my mind off the fact that a man gave up the throne for a woman. From my perspective, men since the beginning of time have fought to get on the throne. Men are power-seeking animals, so why would this man run away from power? Why would he give it up? What drove him to do that? If it was for a woman and it was for love, what did this woman have that would inspire him to make such a great sacrifice? I wanted to know more about her."

Wallis and Edward married in 1937 after her divorce was finalized. They spent much of their married life in France, and although they travelled to England on several occasions, they remained effectively in exile. After Edward's death from cancer in 1972, Wallis, increasingly frail and suffering from dementia, lived the remainder of her life as a recluse. In 1980, Wallis lost the power of speech and toward the end of life, she was bedridden and not receiving any visitors, apart from her doctor and nurses. She died on 24th April 1986 at her home in the Bois de Boulogne, Paris.

Wallis Simpson, from her own point of view, suffered as much as anyone. Edward had given up the throne, but Wallis had given up her privacy, her reputation and her freedom. She was painted as a grasping, calculating and cold woman, and vicious rumors about her sex life and even her gender circulated. She, however, was very much against Edward abdicating. She had firm plans for her life as Edward's wife, and living in "exile" was not one of them. During their courtship and before the abdication, Wallis and Edward were famous for their love of socializing, and regularly hosted decadent parties at their various abodes. However, post-exile, they found themselves separated from all their friends and alone.

Once it became obvious that she was not going to become Queen, Wallis and Edward tried to make the most of the situation by pushing for the title of "Her Royal Highness." The new King, Edward's brother Bertie (King George VI) had firm views on this, however, believing that only people who were in line to the throne should be rewarded with such an honor. As a result, Wallis was refused the title, which made Edward particularly angry.

Fascinated by this woman and this powerful love story, Madonna spent two years writing her script, and although *W.E.* is, in part, a fictionalized story, she also spent this time heavily researching the project. She devoured every book published on Wallis and Edward, watched every documentary and broadcast available and interviewed countless people who knew Wallis and Edward.

During her research, two elements became particularly important. Wallis and Edward wrote to each other constantly throughout their relationship, sometimes even when staying in the same house. These letters are used throughout the film and even provide the title *W.E.* due to the way they would sign off their letters with their initials. “I found the letters very insightful because I think people reveal a lot about themselves in a letter. Things you don’t get from a book – the way they speak to each other, the nicknames they gave each other,” says Madonna.

Madonna also spent long periods of time researching the Sotheby’s auction of items from the Duke and Duchess’s estate in 1998 and even ended up casting the actual auctioneer to play himself in the film. The auction was a sensation, with over 1000 buyers from more than 50 countries purchasing items from the estate. The sale totaled \$23.4 million, more than three times Sotheby’s original \$7 million dollar estimate and showed the enduring power of Wallis and Edward’s story. The auction then became a key narrative device in *W.E.* as New Yorker Wally Winthrop, visiting the auction in a bid to understand more about what she thinks is the greatest love story of the 20th Century, “meets” Wallis and learns about the realities of her life. Through various objects – some everyday (a martini shaker, linen tablecloths), some precious (a Cartier bracelet) – Wallis’s life unfolds before Wally’s eyes. Each item tells a story, and it is through Wally’s handling of each item that we are able to go back and forth in time and learn about Wallis.

Madonna adds, “Wally starts off her journey, longing for a loving relationship, because she is deeply unhappy. It was important for me to create a character who was trapped in a relationship that was not rooted in love and to have her pining for the idea of romantic love.”

The auction also provided the backdrop for Wally’s encounter with Ukrainian security guard, Evgeni. She soon understands that Wallis’s life wasn’t as perfect as she

once thought, giving her the strength to face her own demons and open herself up to a new relationship.

“When we get to the end of the film, it is really the beginning of Wally’s new life,” observes Madonna. “She realizes that there is no such thing as perfect love, and even though Wallis and Edward’s love was not perfect, there was still love. All love involves some sort of compromise. That is really the essence of my story.”

Madonna approached her co-screen writer Alek Keshishian (and former collaborator on the documentary TRUTH OR DARE) in 2007. Keshishian explains, “Madonna wanted to tell the story of Wallis through the modern -day story of Wally and Sotheby’s auction. The modern -day story was her own passion and I deferred to her on many of its aspects, even as we together created the specifics and interwove it with the Duke and Duchess’s. We read so many books, articles, letters and interviews with people who knew them; we compared notes and key moments which spoke to each of us. When we were finally ready to write, I spent four weeks in NYC and wrote every day with her, completing a draft and re-writing during that time.”

By spring 2010, Madonna was ready to cast the film. Finding the right actress to play Wallis Simpson was essential to the telling of the story. Madonna needed someone who was able to embody Wallis’s feisty “pep,” but with a hint of fragility. The acclaimed British actress Andrea Riseborough was eventually cast in the role of Wallis Simpson. She was fresh from her critically acclaimed performance as the young Margaret Thatcher in the BBC film THE LONG WALK TO FINCHLEY, which earned her a Television BAFTA nomination. Recalls Madonna, “Casting Wallis Simpson was almost impossible. She was very particular, and I was looking for a certain quality – something fragile, something androgynous and yet still feminine in a really old-fashioned way – plus this nervous, birdlike energy. When Andrea walked into the room, I knew immediately she was the one. It was the way she wore her dress, the length of her neck, the expressiveness of her hands. I had seen her play Margaret Thatcher in THE LONG WALK TO FINCHLEY, and I had seen her in a period piece as well, THE DEVIL’S WHORE, and I saw that she transformed herself in each part.”

For her part, Riseborough was drawn to W.E. after hearing two friends talk about it in New York. “They were meeting with Madonna to talk about being involved, so this was my first inkling that it was happening,” she says. “When I first read the script, I

found the dual reality interesting. Seeing a historical figure through the eyes of a modern-day woman and then on the flip side being able to relate to a woman in the late 1930s who was about to potentially become a Queen, I thought this was very interesting.”

Madonna's evident passion for the project was also a lure, Riseborough explains. “I really wanted to play Wallis with Madonna directing because she has such an affinity with Wallis. Madonna has read every publication about her, and I think she understands her in a very specific way in relation to her own life, but that is not something I have talked about with her. I just knew from the first moment that we met and talked about Wallis that she needed to tell the story.”

After joining the cast, Riseborough’s preparation period began with researching her role and the period. Riseborough found the private letters between Wallis and Edward particularly illuminating. “The letters were just fascinating. They go all the way up to and past the abdication, so you can really get a full picture,” the actress remarks. “Wallis and Edward had a really interesting language they used with one another, like a private code.”

The casting of Wally Winthrop, the contemporary woman who becomes obsessed with the Duke and Duchess of Windsor, required an actress with the sensitivity to convey a myriad of different emotions alongside Wally’s vulnerability. It was the highly acclaimed Australian actress, Abbie Cornish, who fit the bill. Says Madonna, “Wally doesn’t really have a voice; she lives vicariously through objects and through the Duchess. There is a quietness about her and that is why I wanted to cast Abbie. She has a strength about her as an actress when she doesn’t say anything. There is a weight and a sadness in that silence.”

Wally’s obsession leads her to question her own unhappy marriage with William Winthrop (Richard Coyle) and allows her to open her heart to a new romance with Evgeni (Oscar Isaac). Madonna comments, “The relationship between Evgeni and Wally is about to begin at the end of the film. We don’t know what compromises they will make, but one thing Wally knows as a result of her journey is that there is no such thing as perfect love, and we all have to make compromises to make a relationship work.”

Cornish explains her passion for the role: “I felt a strong connection to Wally and to her journey. I thought the parallel connection story with Wallis, mixing fiction with

non-fiction was really interesting. The subject matter excited me. When I read the script, Wally bounced off the page and got under my skin. She was so full. And then there was the creative team. The idea of making a film with Madonna was exciting. I was interested to see what she would do with this film and what it would be like to collaborate with her”.

When Cornish was preparing for her role, Madonna carefully ensured she had the right research material to study. “Madonna and I had a lot of exchanges particularly on email, about who Wally was, what the film is about, what it means to make it and how to access her. She provided a lot of research material and sent me a whole bunch of books on Wallis, her autobiography, and as my character is into art, she sent me books on Lee Miller, Tamara de Lempicka, Frida Kahlo and just inundated me with all this information and said, ‘Here’s Wally, she’s in here, read this.’” Madonna also forwarded Cornish the following passage from F. Scott Fitzgerald’s *Tender is the Night*:

“She had somehow given over the thinking to him and in his absences her every action seemed automatically governed by what he would like. So that now she felt inadequate to match her intentions against his. Yet think she must, she knew at last the number of the dreadful door of fantasy. The threshold to the escape that was no escape. She knew that the greatest sin now and for the future was to delude herself. It had been a long lesson but she had learnt it. Either you think, or else others have to think for you, and take the power from you. Pervert and discipline your natural tastes. Civilize and sterilize you.”

Fitzgerald’s description gave Cornish further insight into Wally’s inner life, Cornish affirms. “It summed up Wally’s journey, and in particular, what she’s going through in her marriage.”

British actor James D’Arcy was cast in the role of the Duke of Windsor, and as with the other actors, found Madonna’s knowledge of Wallis and Edward to be highly impressive. “She had clearly done mountains of research, had written the script, and what became immediately obvious was that she’d been working on this for a long time,” D’Arcy remembers. “She had read more or less everything there was to read about Edward and Mrs. Simpson.” The interwoven story between the modern-day and the 1930s also appealed to the actor “I loved the way the script flip-flopped between the modern-day story and the period story and how the two mirrored each other. With any

story that is from history, it is quite easy to feel distance from it as an audience member. What I liked about the script was that the period flashbacks were very real, very honest and very immediate. Sometimes when I watch period dramas, I feel quite a distance from them, that these are not real people. I hope that what you get with this film is you really believe that these are real people.”

Edward was an active man, with a love of shooting and horse riding, so D’Arcy underwent a somewhat grueling preparation period. “I had to learn a number of disciplines,” the actor says. “I probably went clay pigeon shooting three times a week; I had dance lessons every day, ran every day and went to the gym three times a week.”

Rising star Oscar Isaac plays Evgeni, the Ukrainian security guard who falls in love with Wally. Like D’Arcy, he needed to learn a specific skill for his role. Isaac explains, “I had to learn to play the piano. Evgeni is supposed to be a concert pianist and there were these three very complicated Yann Tiersen pieces, so I spent about a month and a half working with piano teachers and learning how to play. I actually get to play them in the film so that was one challenge and really cool.”

Isaac also enjoyed working with Madonna immensely. “Working with Madonna has been amazing. She is such a determined individual with really amazing ideas and the ability to implement those ideas and be very clear with her vision.”

British actor Richard Coyle plays Wally’s emotionally distant husband William Winthrop and agrees wholeheartedly with Isaac. “I thought she was a terrific director. She knew exactly what she wanted. She had notes that were based in emotion and she had notes that were technical. And that’s a really brilliant combination for me – I like that because I feel like my performance is being watched.”

Art imitates life as a revered British acting dynasty provides father and son, James Fox (BAFTA nominated for A PASSAGE TO INDIA, BAFTA winner for THE SERVANT) and Laurence Fox (ELIZABETH: THE GOLDEN AGE, BECOMING JANE) in the roles of King George V and his son, Bertie. There is also an additional link as James’s elder brother, Edward Fox, played Edward VIII in the television mini-series “Edward and Mrs. Simpson.”

The Look of W.E.

The cinematographer Hagen Bogdanski, recipient of the German equivalent of the Academy Award® for his work on THE LIVES OF OTHERS, was enlisted to create the

look of the film. Bogdanski says: “The films I’ve worked on in the past have always been personal. When I did THE YOUNG VICTORIA, it was a very big but personal film, and of course THE LIVES OF OTHERS was a very personal, political drama. These two films attracted Madonna who thought maybe here is a cinematographer capable of doing films in a more personal way. Even though one day I would like to do a blockbuster, I would say now that I am attracted to human stories about love, hate, trust, children...all the more personal things instead of action and big heavy effects films. I think that is the reason I was chosen for this project.”

Bogdanski himself was initially drawn to W.E. after hearing it was a period piece “which is always attractive to a cinematographer and then with the mixture of different periods, 1937 and 1998, it presents a lot of flashbacks so there are a lot of opportunities for a cinematographer.”

He had countless meetings with Madonna in preparation for shooting. “We read many books, saw lots of pictures and of course lots of blueprints of other films. So our visual references for different styles inside this film came from a heavy mixture of art, movies and photography,” Bogdanski explains. “We would meet in Madonna’s house in a big meeting room. She would spread out all the photography, all the art books and the films, and then we would divide everything into what we did and didn’t like. There might be a great still or image for instance but how can we translate it to a moving image. Or here is a film from Jean Luc Godard, which is very experimental, but let’s look at it. There were also recent films like AMÉLIE or LA VIE EN ROSE, both pretty influential in terms of W.E, as were older films from 60s filmmakers such as Alain Resnais, another heavy blueprint and big inspiration for W.E.”

Madonna wanted to use different film stocks to emphasize the change in period and in tone. Shooting primarily on 35mm, she and Bogdanski used “16mm as a kind of punctuation whenever I wanted to go in close or for something intimate,” notes Madonna. “We used Super 8 to invoke a feeling of nostalgia, like home movies. Super 8 was used as flashbacks to tell stories of the Duke and Duchess and their romance almost as if someone else had been filming those moments, and it was part of an archive. Then we used real archival footage to give the film another layer of reality and authenticity. You realize how good James and Andrea are because they are next to the real people, and they’re doing a magnificent job.” Madonna’s training as a dancer was a bonus as she

often thought about the use of the steady cam as a dancer: “It’s a creature that lives on the set, you have to choreograph it, you have to rehearse it.”

The romance of W.E. also appealed to Bogdanski. “For me it is a love story. I am not so into the political world or the technical world, but for me it was a love story between Wallis and King Edward. How it all began when they were young and innocent, and of course there was a big political side to it but the most interesting things were the period story between Wallis and King Edward and the modern love story between Wally and Evgeni and the way they interact.”

The Design of W.E.

The majority of W.E. was shot over the summer of 2010 in locations around the UK, the South of France, Paris and New York.

Madonna had strong ideas on how she wanted the film to look, and Production Designer Martin Childs relished the challenge of working with her. “I was excited by the opportunity to work with a director who expressed such a fresh approach and who was very close to the subject matter – working with a writer/director is a very different experience from working with a director on somebody else’s screenplay.”

Madonna placed a big emphasis on following a modern 1930s Art Deco theme, more than the Duke and Duchess’s tastes would necessarily have allowed. For example, when re-creating the Simpson apartment at Bryanston Court, Set Decorator Celia Bobak says, “Madonna wanted to use Art Deco furniture and wallpaper, although Wallis and Ernest Simpson had in fact an apartment decorated with some good 18th century antiques. However for Madonna it was important to stress the 1930s.” She adds, “As this was Madonna’s project, from the writing of the script to directing the film, she was very involved. She had a very personal approach, which we took as our lead. She wanted to see much of what was selected for each set in advance and she was involved in how the set looked up to the minute it was filmed.”

Given the scale of the project, covering two very different periods in the twentieth century, on different continents, a great number of sets were built. Says Bobak, “Generally speaking in a film of this size there are normally about 40 to 50 sets. With W.E, we had well over a hundred sets to do in eight weeks.”

One of the most important and challenging locations to re-create was the Sotheby's Auction House in New York, which is the trigger for the story. The W.E. team recreated the famous auction at 8 Northumberland Avenue in WC1, although the space they ended up designing was rather different from the original. Supervising Art Director Mark Raggett says, "Our main inspiration came from images from the catalogues of the original auction in New York. Obviously our space was very different from the American one, and we had to lay out our vignettes, which were recreations of the bedroom, dining room, drawing room, etc., at the villa in the Bois du Boulogne, in such a way that it would work for our script. The final set was sensational."

The original auction used a series of theatrical gauzes or scrimms with portraits of the Duke and Duchess printed on them to present the auction items. These scrimms became an important narrative device in the film, aiding the transitions between Wally and Wallis's stories. Childs remarks, "The displays themselves stuck closely to the originals, the gauzes offering a visual device for dream and flashback. It's rather pleasing that we were able to take an idea from the original event and use it to benefit the narrative."

Another key period set to dress was Fort Belvedere, Edward's home in Windsor. Set Decorator Celia Bobak remembers, "In Fort Belvedere, Madonna wanted to show that Edward VIII had travelled a good deal throughout the Empire and she wanted a more exotic, eclectic approach to how in fact, Fort Belvedere had been furnished. Again, in the screening room (where Eltham Palace was used), there is a strong 1930s element."

For the modern story, Wally's Park Avenue apartment was the first set to be shot on. The interior was re-created at Harefield. Raggett says, "As the apartment was the first set we shot on, we had the most time to get every detail right. The most important feature was the long wide corridor, which led to the central lobby, a feature of many Park Avenue apartments. Production Designer Martin Childs spent a lot of time in New York prior to the filming, to record details of typical Park Avenue apartments; there was also lots of photographic imagery for inspiration. Madonna was very particular about the detail in the flat and some of the more contemporary art work came from her own house in London." Bobak adds, "It was dressed with quite a lot of period furniture and paintings to show that the couple had inherited wealth, and pieces from the mid-

twentieth century, which they had collected themselves. The kitchen was very modern to help place us in the 1990s.”

The incredible Debenham House in Holland Park and Eltham Palace in South East London were used to film the interior Fort Belvedere scenes. Debenham House, sometimes known as the Peacock House, is a house of rare color and imagination, built in 1905-06, an extraordinary palazzo washed with green, blue and cream tiles. Location Manager Jane Soans says, “Production Designer Martin Childs and I went to have a look at it and photographed the dome, the drawing room, the study, the bedrooms and presented it to Madonna. She said, ‘Well we don’t actually know what the inside of Fort Belvedere is, so why don’t we use it?’ So in our world Fort Belvedere became Debenham House and Eltham Palace too.”

Eltham Palace is one of the few important medieval royal palaces in England to survive with substantial remains intact. Henry VIII was the last surviving monarch known to spend long periods of time here. In the 1930s, a private house was built by the wealthy Courthauld family, adjoining the Great Hall, imbued with 1930s Art Deco decadence. This worked perfectly for the production, in particular the scene where Edward and Wallis host one of their more outrageous cocktail parties.

National Trust property West Wycombe Park was also used as Asquith House and for some interior shots of the Bois de Boulogne (namely the Duke’s bedroom). This was also where the production shot one of the Duke’s famous shooting parties, which saw James D’Arcy finally put his recently learned shooting skills to the test.

The stunning Eastnor Castle in Ledbury, Herefordshire, was used to recreate Windsor Castle, where King Edward delivers his famous abdication speech. During the scenes shot here, James D’Arcy celebrated his birthday and with only a few hours notice the Eastnor Castle resident cook made two fabulous cakes for D’Arcy and the crew.

The location team was also able to secure filming permission at Bryanston Court, a block of flats in the tony London neighborhood of Marylebone. Says Soans, “Wallis and Ernest Simpson actually lived there. The people who lived in the flats were very interested in the fact we were trying to do this and almost offered the building up as a potential location. They have maintained the look of the common parts of the block very much in keeping with the times. They haven’t changed the exterior at all. The only thing we needed to move was a security camera and a bit of rubber matting. Other than

that everything was as it would have been in 1936 and even 1931 or 1932 when they first met, which is extraordinary.”

Locations in the South of France included the Palm Beach, Cannes where Edward and Wallis frolicked in the sea and where he presented Wallis with a precious Cartier bracelet. The magnificent Domergue Villa, built in 1934, was also used as the Chateau du Conde, where Edward and Wallis got married. On the deaths of its owners, the painter Jean Gabriel Domergue and his sculptress wife Odette Maudrange Domergue, it was bequeathed to the City of Cannes in 1973. The Villa with its incredible terraced gardens, ponds and waterfalls, was used as the location for Edward and Wallis’s wedding. Other locations in the South of France included the Villefranche Harbour.

Fashion and the Duchess of Windsor

By the time King Edward VIII abdicated, Wallis Simpson had long gained a reputation for her sense of style. She had an incredible couture collection and a penchant for wearing the most current fashions of the time. She was courted by big fashion houses including Vionnet, Dior (in later years), Givenchy and Schiaparelli. She was also famed for her love of expensive jewelry, a passion happily indulged by Edward, who showered her with expensive gifts from jewelers such as Cartier and Van Cleef and Arpels, among others.

Edward himself complemented Wallis with his signature elegant English look, making him a timeless menswear icon, which would later become an inspiration for the likes of Ralph Lauren. Former Fashion Editor of the International Herald Tribune Suzy Menkes writes in *Harpers Bazaar*, “The W and E style was the essence of chic. The duke’s look was primarily English: three parts artisto to one part eccentric in his mad mix of Prince of Wales checks, baggy golfing plus fours, and Fair Isle sweaters. Meanwhile, Simpson’s style was quintessentially French, from the time when haute couture ruled the fashion world. On friendly terms with designers like Hubert de Givenchy and Dior’s Mark Bohan, the Duchess worked to reduce every outfit to its essence, even asking the couturiers to dispense with pockets.”

Consequently, the costume design for W.E. was always destined to be a big and exciting project and the obvious woman for the job was Madonna’s longtime collaborator, Arianne Phillips. Phillips, BAFTA-nominated in 2010 for Best Costume

Design for Tom Ford's A SINGLE MAN and Oscar® nominated in the same category in 2005 for WALK THE LINE, has been working with Madonna for 14 years. She says, "I've worked with Madonna in various aspects dressing her and we've collaborated on everything from photo shoots to album covers, to videos, to tours and film. W.E is rich in terms of style and substance and I knew from the get-go that the key thing that I could bring to this project would be authenticity so my research was really key. Knowing the context in which the story exists is important, what the characters are about and also remembering that when you are making the film, you are not making a documentary, but a narrative film, with a whole fictional aspect."

Working with Madonna on such a stylish film was also appealing to Phillips. "Madonna really cares about visuals and she really understands costumes. I've never worked with a director before who has worn couture. Here we have a director who understands couture from the most visceral standpoint of having worn it herself. She understands how costumes really inform the character. She has been on both sides of the camera and understands the importance and the time and effort and attention to detail it takes to create these costumes."

For her research, Phillips had help from a lot of different sources, including the Musee Des Arts Decoratifs in Paris, the Chief Curator of the Fashion and Textiles Museum at The Louvre, Pamela Golbin (researching specifically Vionnet) and many of the fashion houses with whom the Simpsons were linked. Phillips says, "The purpose of a costume is to help illustrate the character and inform the story and who they are. One of the things that became apparent to me when researching this story and the Duke and Duchess of Windsor, was the long-term relationship with fashion and designers. We went to houses such as Vionnet and Dior and asked if they would be interested in recreating some of the dresses that Wallis famously wore. I figured that we needed to have that authenticity."

She adds, "We had great fun putting it together. Vionnet recreated four dresses for us: we have a beautiful hand-beaded chiffon gown for the party scene where they are all taking Benezdrine cocktails, and one of the originals of that dress exists at the Louvre. We fell in love with it and decided to recreate it with Vionnet's help. They also recreated a beautiful black taffeta dress with white buttons down the front that you see

in the Bryanston Court scene. That was a dress that Wallis Simpson ordered from Vionnet in 1937 and we had that dress recreated beautifully in black taffeta.”

Other key outfits in W.E included the scenes at Fort Belvedere. Phillips notes, “We also have another beautiful dress that Vionnet made for us from the Fort Belvedere scene that is silver and gold lamé and a feat of architecture. Madeline Vionnet was in fact an incredible architect when it came to her couture. There is only one seam in this dress; it is really, really beautiful and we see it in one dance between Wallis Simpson and the Prince.”

Andrea Riseborough adds, “I had the great fortune to wear the most extraordinary costumes in this film. Dior, Vionnet, Cartier, Van Cleef are all exquisite. It was really special to be a part of something like that.”

Of course, the world of the Duke and Duchess of Windsor is only just half the film, Phillips notes. “The other half of our movie is set in 1998 with Abbie Cornish’s character Wally Winthrop and for this we also had help from our friends in fashion. Madonna always wanted to make a very stylish film. It wasn’t just the 1930s part we were focusing on; we were also focusing on Abbie Cornish’s character and the New York, Park Avenue and Sotheby’s world. I tried to make a bridge so I used some Christian Dior and some Roger Vivier on Abbie’s character as well as Cartier, so that there was a link between the 1930s world and the 1998 world, and a link too between both Wally and Wallis. We had a lot of help from Prada as well.”

In fact, one of the things that excited Phillips most was the prospect of these two very different worlds colliding. She says; “I love it when two worlds meet: when you see Wallis out of time and out of place speaking to Wally or when Wally steps into Wallis’s world in the 1930s. For example, the scene on the streets of London when you see Wallis going to the newsstand and she’s wearing this fabulous hat by Stephen Jones who we collaborated with on hats for the film. He is the most famous milliner in the world and British and based in London so he was able to create some beautiful hats for us. In this scene, the hat is called the horn hat or the wing hat and based on a hat we saw Wallis had worn during our research. Wallis is walking down the street and she goes to a newsstand and picks up a newspaper and to her shock she sees a picture of her and the Prince from the South of France, when they got married, and then suddenly you see Wally come out of time and out of place into the 1930s world and Wallis tells her ‘Get a

life.' I love this scene for many reasons: I love the presentational aspect of Wallis with this gorgeous hat designed by Stephen Jones; and I love when the two stories meet, when Wallis turns up in Wally's world, when she is mentoring her, giving her advice and when you see the relationship between the two women."

Stephen Jones eventually contributed a little more than just designing hats and ended up with a cameo in the film. Phillips says, "Not only has Stephen Jones made these great hats but we had the idea that for the scene where Queen Elizabeth (Natalie Dormer) is having her hat fitted, he should play the part of the Royal milliner. He is such an icon in fashion and we really needed someone who knew what they were doing with hats, so who better than Stephen?"

Phillips concludes, "Wallis and the Duke both made a lifestyle out of presentation...It was a beautiful facade."

Jewelry

The Duke and Duchess of Windsor also had a long-standing relationship with many jewelers and in particular with Cartier and Van Cleef & Arpels. Throughout their lives together, the Duke showered the Duchess with jewelry, possibly to compensate for the royal jewels he felt she was deprived of. The name of the film - W.E – in part originates from their initials, Wallis and Edward, which were famously entwined in emeralds on a heart shaped brooch given by the Duke to the Duchess in 1957, to commemorate their 20th wedding anniversary.

Phillips says, "When first reading the script and doing the research about the Duke and Duchess it became overwhelmingly apparent how important the jewelry was going to be for this movie. I've never worked on a film where the jewelry is such a focal point of the story. It became apparent that we could only make this film with the co-operation of Cartier and Van Cleef & Arpels who are both paramount to the relationship between the Duke and Duchess."

She continues, "Luckily, they were interested in the project too, and together we worked on having key pieces recreated so the flamingo brooch, the cross bracelet (which is the centre point of our story), the beautiful pearl pendant that Wallis Simpson famously wore and the beautiful wedding bracelet from Van Cleef & Arpels were all recreated. In addition to recreating these stunning pieces, both jewelers opened their

museum archives to us and allowed us to use some of these priceless pieces in the film. We were also able to work with the jewelry designer Neil Lane, who is friends with Madonna and me. We've worked with him many times on red carpet events and photo shoots and he had a really important collection of 30s jewelry as well as 50s jewelry that we used on the Duchess."

Cartier themselves are very proud of the association with the Duke and Duchess of Windsor and were delighted to come on board. Gaelle Naegellen, from the Cartier Heritage department confirms, "Cartier participated in W.E. by lending modern pieces and antique pieces from the Cartier Collection, as well as by recreating vintage pieces that once belonged to the Duchess but were not in the Cartier collection of more than 1300 antique pieces."

As well as the pieces mentioned above, Cartier recreated several other historic pieces made for the Duchess, these included the Duchess's emerald engagement ring, two Chatelaine brooches from 1937 and 1950, a double pearl necklace and earrings from 1957, a coral ring from 1947 and the famous Panther brooch from 1949.

The cross bracelet in particular was one of the most famous pieces owned by the Duchess and one of the focal points of the story in W.E. Between 1933 and 1944, the Duke of Windsor called upon Cartier to create nine Latin Crosses embellished with precious stones and platinum for the Duchess, each celebrating or commemorating a special, intimate memory from their life spent together - their wedding for instance, or the death of their dog Slipper, birthdays or even a kidney operation. For each important event, the Duke would give a cross to the Duchess that she would add to her bracelet. Cartier recreated this bracelet for the film.

In fact, the replica of the cross bracelet was the cause of much drama during the filming of the beach scenes between Wallis and Edward in Cannes, when a faulty clasp came undone during filming and the bracelet was lost at sea. Although it was a Cartier replica, the bracelet was still worth thousands of pounds and was the result of much hard work. As a result, several members of the crew attempted to find the bracelet, at one point even borrowing snorkeling masks and painstakingly searching under every stone, but to no avail. Andrea Riseborough says, "Edward gave this to Wallis, in our story, when they are on the beach in Cannes. They are running through the surf and James and I were choreographing how the hell we were going to drop this tiny little

emerald cross in the sand and pick it up in time for the surf not to take it out. It was going really well, we had done the scene five times. Then Madonna wanted to give us a note and we walked out of the water. Then I just went ‘Oh my god,’ and ran back to the sea and everyone was really confused, but I had realized the bracelet had completely detached itself and fallen into the water. I had no clue what it was worth but I knew it was expensive. We all started trawling through the waves and what is really funny, is the thought that whoever finds it, won’t know what it is until they look at the back and they will see Wallis and Edward and think they have found the real cross and it might go on eBay and trigger news reports. The repercussions of what might happen were really funny but I felt awful, really bad.”

Aside from the incident in Cannes, security was naturally a major concern with such expensive jewelry on set. Phillips says, “We had security guards on set with us every day. We had at least two to four just because of the value of jewelry we had to deal with. The amount of energy and time spent on jewelry was just as much as on the costumes. There is nothing like having beautiful jewels on set to make everyone smile. Andrea Riseborough has been very patient with the whole process of costumes and jewelry and she just looks stunning in these pieces. You see this really incredible Cartier museum piece on Andrea when she is wearing the Vionnet sparkly dress in the Benezdrine cocktail scene, and that necklace is priceless, it is part of the museum Cartier collection and it is very rare that people are allowed to wear these pieces.”

Abbie Cornish’s character also wore contemporary Cartier and in particular a Cartier watch, as Phillips felt this was important “to make the tie in between the Wally and the Wallis world.”

ABOUT THE CAST

ABBIE CORNISH (Wally Winthrop)

Abbie Cornish, a native Australian, is an acclaimed young actress best known for her starring roles in the independent films *CANDY* (2006) opposite Heath Ledger and *SOMERSAULT* (2004) with Sam Worthington, both Australian productions that garnered her “Best Lead Actress” awards from the Film Critics Circle of Australia. She was also awarded “Best Lead Actress” from the Australian Film Institute for *SOMERSAULT* and received a nomination for *Candy*. It was these two roles that earned her great notice in the U.S.

Most recently, following *W.E.*, Cornish wrapped production on the indie drama film, *THE GIRL*. The film features a mother, played by Cornish, forced into running illegal immigrants across the border in order to protect her son from Child Protective Services.

In March of 2011, Cornish starred in Warner Brothers’ 3D sci-fi and action film *SUCKER PUNCH*, helmed by Zack Snyder and just prior, Cornish was the female lead with Robert De Niro and Bradley Cooper in *LIMITLESS*. Relativity Media released the film nationwide on March 18, 2011. In 2010, Cornish lent her voice to the animated film *LEGENDS OF THE GUARDIANS: THE OWLS OF GA’HOOLE*, directed by Zack Snyder.

In fall 2009, Cornish starred in Jane Campion’s period drama *BRIGHT STAR*, which was a true life adaptation of famous poet John Keats’ love affair with a young woman named Fanny Brawne. Cornish received a British Independent Film Award nomination for Best Actress and received accolades from some of the most established critics in the US, UK and Australia. *BRIGHT STAR* premiered at the 2009 Cannes Film Festival and was nominated for a Golden Palm Award at the Festival.

Cornish’s acting debut came at the age of fifteen on the Australian Broadcasting Company’s television series “Children’s Hospital.” Shortly thereafter, she co-starred on the ABC series “Wildside,” which garnered Cornish her first AFI honor in 1999. In 2003, Cornish earned her second AFI nomination for her guest role on the ABC mini-series *MARKING TIME*. She also appeared in Ridley Scott’s *A GOOD YEAR* opposite Russell Crowe. In 2007, she starred opposite Cate Blanchett as the Queen’s favorite lady-in- waiting in Shekhar Kapur’s *ELIZABETH: THE GOLDEN AGE* for Universal Pictures. In 2008 Cornish starred as the female lead in the Paramount Pictures drama *STOP LOSS* directed by Kimberly Peirce (*BOYS DON’T CRY*).

ANDREA RISEBOROUGH (Wallis Simpson)

Andrea Riseborough is an alumnus of the highly prestigious drama school RADA. She was signed with a top agent at the beginning of her third year and started taking external roles. Upon leaving RADA Riseborough landed the role of compulsive-liar Charlotte in the Oppenheimer Award winning new play “A Brief History of Helen of

Troy” at the Soho Theatre and was nominated as Best Newcomer for her performance at the 2005 Theatre Goers Choice Awards.

Her first feature film experience was a cameo role in Rodger Michell’s VENUS with good friend Jodie Whittaker at the end of 2005. Riseborough’s first lead role was in the BBC 2 TV series, “Party Animals,” alongside Matt Smith, Raquel Cassidy and Andrew Buchan. She then went on to film Mike Leigh’s HAPPY GO LUCKY before playing Margaret Thatcher in the critically acclaimed BBC film THE LONG WALK TO FINCHLEY, for which she was BAFTA nominated in 2008.

Also that year Riseborough starred in the Channel 4 drama THE DEVIL’S WHORE, a four-part serial filmed in South Africa. It tells the story of the English Civil War through the eyes of Riseborough’s character Angelica Fanshawe, a fictitious young aristocratic woman who is drawn to the anti-monarchist cause.

Riseborough returned to the stage in 2008 in the Donmar Warehouse’s production of “Ivanov” opposite Kenneth Branagh and Tom Hiddleston, as well as starring in the 2010 New York production of “The Pride.”

Also in 2010 Riseborough had a number of feature film releases including MADE IN DAGENHAM, Rowan Joffe's retelling of Graham Greene’s BRIGHTON ROCK and NEVER LET ME GO, an adaptation of Kazuo Ishiguro's novel.

In addition to W.E, Riseborough recently finished filming RESISTANCE, alongside Michael Sheen, and has just completed filming SHADOW DANCER opposite Clive Owen and Gillian Anderson. In 2012 Riseborough will begin filming WELCOME TO THE PUNCH opposite James McAvoy after which she will commence work on Joe Wright’s ANNA KARENINA.

JAMES D’ARCY (Edward)

James D’Arcy graduated from LAMDA in 1995 and quickly became a popular face on British screens with lead roles in Ruth Rendell’s BRIBERY AND CORRUPTION, THE CANTERVILLE GHOST and THE ICE HOUSE. In 1997, D’Arcy was cast in the BBC hit mini-series THE HISTORY OF TOM JONES, A FOUNDLING. Following this, in 1999, he played the co-lead in the World War 1 drama, THE TRENCH, with Daniel Craig. In 2002, D’Arcy played a young Sherlock Holmes in the television movie, SHERLOCK HOLMES: CASE OF EVIL. Other television credits include “Secret Diary of a Call Girl” (2009-2010), where he played Duncan alongside Billie Piper, and MANSFIELD PARK (2007).

D’Arcy's feature film credits include the recent release SCREWED (2011), opposite Noel Clarke, AN AMERICAN HAUNTING (2005), the multi award-winning MASTER AND COMMANDER (2003), alongside Russell Crowe and Paul Bettany, and DOT THE I (2003) with Gael Garcia Bernal and Tom Hardy. D’Arcy is currently filming the lead role in the drama THE PHILOSOPHERS.

OSCAR ISAAC (Evgeni)

Oscar Isaac is classically trained with an internationally diverse heritage, and is poised to take Hollywood by storm. He previously worked with co-star Abbie Cornish on Zack Snyder's *SUCKER PUNCH*. His other upcoming films include *DRIVE*, starring opposite Ryan Gosling and Carey Mulligan and directed by Nicolas Winding Refn; *TEN YEAR*, directed by Jamie Linden and co-starring Channing Tatum, Anthony Mackie, Rosario Dawson, and Justin Long; *CRISTIADA*, opposite Andy Garcia; and *STILL I RISE*, opposite Maggie Gyllenhaal and Viola Davis. In *AGORA*, directed by Academy Award winner Alejandro Amenabar, Isaac co-starred opposite Academy Award winner Rachel Weisz and Max Minghella. In 2009, Isaac won the Australian Film Institute Award for Best Supporting Actor for his work in *BALIBO* playing Nobel Peace Prize winner, Jose Ramos Horta. Isaac co-starred in *ROBIN HOOD* and *BODY OF LIES*, both directed by Ridley Scott; and was also seen in Steven Soderbergh's *CHE*, with Benicio del Toro.

His first starring role was as Shiv opposite Paddy Considine and Radha Mitchell in the critically lauded *PU-239*. The film was directed by Scott Z. Burns and premiered at the Toronto Film Festival in 2006 and aired on HBO in 2007. Isaac wowed audiences with his performance as Joseph in New Line Cinema's Christmas drama, *THE NATIVITY STORY*, which chronicled the arduous journey of Mary and Joseph, a miraculous pregnancy, and the history-defining birth of Jesus. It was the first film ever to premiere at the Vatican.

Isaac has also garnered superb reviews for his stage work, his credits include the title role in "Romeo and Juliet" and "Two Gentlemen of Verona," both for The Public Theatre's Shakespeare in the Park; "Beauty of the Father" by Pulitzer Prize-winning playwright Nilo Cruz at Manhattan Theatre Club; and "Grace" with Lynn Redgrave at the MCC Theater. Isaac also writes and performs music with his band. He was raised in Miami and currently resides in New York.

RICHARD COYLE (William Winthrop)

Richard Coyle is a celebrated face on British television and has appeared in dramas such as *GOING POSTAL* (2010), *THE WHISTLEBLOWERS* (2007), *THE HISTORY OF MR. POLLY* and *THE BEST MAN*. Coyle's numerous other television credits include *GUNPOWDER*, *TREASON AND PLOT*, Mike Barker's *LORNA DOONE*, and the cult hit comedy series "Coupling" (2000). Coyle's other notable film credits to date include Mike Newell's *PRINCE OF PERSIA: SANDS OF TIME* (2010), starring Jake Gyllenhaal and Gemma Arterton; Ridley Scott's *A GOOD YEAR* (2006); Gerald McMorrow's *FRANKLYN* (2008); Laurence Dunmore's *THE LIBERTINE* (2004); Philipa Collie-Cousins' *HAPPY NOW*; Mike Leigh's award-winning *TOPSY-TURVY*; as well as the cult hit *HUMAN TRAFFIC* (1999) and Franco Zeffirelli's production of *JANE EYRE* for Miramax.

He has also carved out a successful theatre career, appearing in "After Miss Julie" and John Madden's production of "Proof" at the Donmar Warehouse; and in the West End in "The York Realist" as Don Carlos, and in Harold Pinter's "The Lover/The Collection."

In addition to W.E., his upcoming feature film credits include GRABBERS for Sony and PUSHER for Vertigo.

DAVID HARBOUR (Ernest)

David Harbour was nominated for a Tony Award in 2005 as Best Actor in a Featured Role (Play) for the revival of Edward Albee's "Who's Afraid of Virginia Woolf." Harbour's long list of film credits include WAR OF THE WORLDS (2005), BROKEBACK MOUNTAIN (2005), QUANTUM OF SOLACE (2008), REVOLUTIONARY ROAD (2008), STATE OF PLAY (2009) and most recently THE GREEN HORNET (2011). His television credits include appearances in various episodes of "Law & Order: Criminal Intent" (between 2002 and 2009) and "Lie to Me" (2009). Harbour has completed production on END OF WATCH and THIN ICE (which premiered at the 2011 Sundance Film Festival), BETWEEN US and is currently in production on KNIFE FIGHT. He will recur on ABC's new series, "Pan Am," this fall and has recently completed production on Aaron Sorkin's HBO pilot, "More As This Story Develops."

JAMES FOX (King George V)

James Fox is the brother of actor Edward Fox and producer Robert Fox with an incredible acting career dating back to 1950. In 1964, he won a BAFTA for Most Promising Newcomer in THE SERVANT and he was also BAFTA-nominated in 1986 for Best Supporting Actor in A PASSAGE TO INDIA. His long list of feature film credits include most recently SHERLOCK HOLMES (2009), CHARLIE AND THE CHOCOLATE FACTORY (2005), SEXY BEAST (2000), THE GOLDEN BOWL (2000) and many more. Fox's many television credits include appearances in "Midsomer Murders," "Waking the Dead," "Agatha Christie's Marple" (2004), "Agatha Christie's Poirot" (2004), the mini-series THE CHOIR (1995) and "Lewis," where he appeared in the same episode as his son Laurence Fox, although they did not appear on screen together. Fox recently completed filming CLEANSKIN alongside Charlotte Rampling and Sean Bean. W.E is the first time James Fox appears onscreen with his son Laurence Fox.

NATALIE DORMER (Elizabeth)

Rising English actress Natalie Dormer first came to the attention of Hollywood starring as Victoria in Lasse Hallström's CASANOVA, opposite Sienna Miller and Heath Ledger. Since then she has gained worldwide recognition playing Anne Boleyn in Showtime's hit TV series "The Tudors," where her unconventional beauty and scheming character garnered her positive reviews. She appeared for two series, before returning in a guest spot in the fourth and final season.

A star of stage and screen, Natalie has recently made her stage debut at London's Young Vic theatre as Mizi in the play "Sweet Nothings" and has also appeared as Pat in ".45" at the Hampstead Theatre in London.

Recent roles include Private Lorraine in Marvel's superhero release CAPTAIN AMERICA alongside Chris Evans, Hugo Weaving, Samuel L. Jackson and Hayley Atwell and Niamh Cranitch in BBC hit courtroom drama "Silk."

She will next be seen in the hit HBO drama "Game of Thrones" playing Margaery Tyrell.

LAURENCE FOX (Bertie)

RADA trained Laurence Fox is a member of the revered Fox acting dynasty. James Fox is his father and Edward Fox is his uncle. Laurence's feature film credits include ELIZABETH: THE GOLDEN AGE (2007), BECOMING JANE (2007), THE HOLE (2001) and Robert Altman's Oscar-winning GOSFORD PARK (2001). He had a long-standing leading role in the popular TV series "Lewis" from 2007-2011 as DS James Hathaway and in the TV series "Wired" as Phillip Manningham (2008). Fox will soon be seen as the lead in the forthcoming ITV drama FAST FREDDIE, THE WIDOW & ME, alongside Sarah Smart. W.E is the first feature film where he appears onscreen with his father, James Fox.

ABOUT THE FILMMAKERS

MADONNA (Writer/ Director/Producer)

Madonna was born Aug. 16 in Michigan. At 17, dreaming of becoming a dancer, she studied with Alvin Ailey and Martha Graham in N.Y. and joined a band after learning to drum and sing. She began her career at Sire Records. The recipient of 9 Grammys, Madonna appeared on Broadway in "Speed-the-Plow," in several films including DICK TRACY and ALEAGUE OF THEIR OWN, and won a Golden Globe for EVITA. She produced three documentaries: TRUTH OR DARE, I'M GOING TO TELL YOU A SECRET, and I AM BECAUSE WE ARE and directed the indie project FILTH & WISDOM. She is also a children's book author, philanthropist, fashion designer and mother. W.E. is Madonna's feature film debut as a director and co-screenwriter.

ALEK KESHISHIAN (Writer)

Director Alek Keshishian is best known for his 1991 film MADONNA: TRUTH OR DARE, which debuted at the Cannes Film Festival and was for a period the highest grossing documentary of all time.

With a background in directing music videos (Bobby Brown's "My Prerogative," Elton John's "Sacrifice" and Vanessa William's "He's got the Look"), Keshishian was selected by Madonna to helm the feature length documentary about her four-month Blond Ambition Tour. Given complete access to the star's most intimate moments, he fashioned a controversial yet intelligent film.

His first fiction feature WITH HONOURS followed, starring Joe Pesci as a homeless man who teaches a few Harvard students the meaning of life. Keshishian then moved to London where he directed award winning commercials for brands including Coca Cola, Peugeot, and Max Factor (starring Madonna).

In 2006 he wrote, directed and produced LOVE AND OTHER DISASTERS, starring the late Brittany Murphy, Catherine Tate, and Matthew Rhys. It premiered at the Toronto Film Festival and opened the London Gay and Lesbian Film Festival.

Keshishian is currently in LA where he continues to direct commercials, has written several scripts for various studios, and is currently writing an original screenplay for David Fincher.

KRIS THYKIER (Producer)

Kris Thykier launched his production company, PeaPie Films, at the end of 2009. Prior to this he was partnered with Matthew Vaughn in MARV Films. Whilst at MARV, the pair produced THE DEBT; Daniel Barber's HARRY BROWN starring Sir Michael Caine and Emily Mortimer; and two films written and directed by Vaughn: KICKASS, based on Mark Millar's (WANTED) best-selling graphic novel, starring Nicholas Cage, Mark Strong, Chloe Moretz and Aaron Johnson; and STARDUST, the epic fairytale starring Michelle Pfeiffer, Robert De Niro and Charlie Cox. The films have grossed over \$250 million at the worldwide box-office.

His latest production THE DEBT, a psychological spy thriller directed by John Madden, starring Helen Mirren, Tom Wilkinson, Sam Worthington and Jessica Chastain, opened in the U.K., Canada, India and the U.S. in August.

Thykier is also currently in post-production on ILL MANORS, written and directed by Ben Drew, a.k.a. Plan B, which he Executive Produced.

Before moving into producing, Thykier was Vice Chairman of Freud Communications, one of the world's leading marketing and PR companies. He was chiefly responsible for the growth and development of Freud's media and entertainment business, which eventually became the biggest of its kind in Europe.

SCOTT FRANKLIN (Executive Producer)

Producer Scott Franklin was born and raised in New York, where he has established himself as a well-respected veteran of the NYC filmmaking community. He is an Oscar nominee for his work on BLACK SWAN and a two-time recipient of the Independent Spirit Award for Best Picture.

In addition to W.E., Franklin recently completed TWO DAYS IN NEW YORK, directed by Julie Delpy and starring Delpy and Chris Rock. It will premiere at the 2012 Sundance Film Festival.

His most recent film to theaters, Darren Aronofsky's BLACK SWAN, stars Natalie Portman, Vincent Cassel, Mila Kunis, Barbara Hershey, and Winona Ryder. After opening the 2010 Venice Film Festival, the film went on to earn Golden Globe and Oscar nominations for Best Picture. Natalie Portman won Best Actress at both.

His previous film, THE WRESTLER, stars Mickey Rourke, Marisa Tomei, and Evan Rachel Wood. It was the recipient of the Golden Lion award at the 2008 Venice Film Festival. It won multiple awards at the 2009 Independent Spirit Awards, including Best Picture. Rourke and Tomei received Academy Award nominations for their performances, as well as a win for Rourke at the Golden Globes along with Bruce Springsteen for Best Song ("The Wrestler").

His previous film HOUNDDOG, starring Dakota Fanning, Robin Wright-Penn and David Morse, premiered at the 2007 Sundance Film Festival where it was a finalist for the Grand Jury Prize.

Before that, Franklin served as a co-producer on Aronofsky's REQUIEM FOR A DREAM, which premiered at the 1999 Cannes Film Festival and was named in over 150 Top Ten Lists of 2000. It received many international awards, five Independent Spirit Award nominations, and star Ellen Burstyn received Golden Globe and Academy Award Best Actress nominations.

As the Associate Producer, his collaboration on Aronofsky's debut, π , premiered at the 1998 Sundance Film Festival where it won the festival's Best Director's Award. It

went on to win several international awards including Independent Spirit Award for Best Screenplay and the Open Palm Gotham Award.

COLIN VAINES (Co-Producer)

Colin Vaines began his career in the film industry in 1977 as a journalist with the trade paper *Screen International*. In 1984, he left journalism to run the UK's National Film Development fund and act as a consultant to the fund's parent body, British Screen Finance.

In 1987, he oversaw UK development for Columbia Pictures during David Puttnam's tenure at the studio. He subsequently became head of development for Puttnam's own production company, Engima, where he worked on movies including MEMPHIS BELLE. Vaines made his debut as a producer in 1992 with the Emmy-winning TV film A DANGEROUS MAN: LAWRENCE AFTER ARABIA, which introduced Ralph Fiennes in the title role.

After co-producing Michael Radford's B. MONKEY, Vaines supervised production and development for UK lottery franchise The Film Consortium from 1997 to 1997, overseeing movies including HIDEOUS KINKY, starring Kate Winslet. Vaines was appointed Executive Vice President, Development, for New York-based Miramax Films in 1999. He became Executive Vice President, European Production and Development, in 2002. He was co-executive producer of Martin Scorsese's GANGS OF NEW YORK, and executive in charge of production on Anthony Minghella's COLD MOUNTAIN.

In October 2005, Vaines was appointed Executive Vice President, European Production and Development, at The Weinstein Company. He was an executive producer of Anthony Minghella's BREAKING AND ENTERING, starring Jude Law, and Chris Noonan's MISS POTTER, starring Renee Zellweger. Vaines also developed and oversaw production on numerous projects for TWC, including THE READER, FACTORY GIRL and Minghella's final film for television, THE NUMBER ONE LADIES DETECTIVE AGENCY.

In 2007, Vaines joined Graham King's GK Films in Los Angeles as co-president of production. He executive produced THE YOUNG VICTORIA, THE RUM DIARY, starring Johnny Depp, and Oscar-winning screenwriter William Monahan's directorial debut, LONDON BOULEVARD, starring Keira Knightley and Colin Farrell.

Vaines returned to freelance production in 2009, and is developing a slate of projects with his own company, Synchronistic. He most recently produced Ralph Fiennes's directorial debut CORIOLANUS, and was an executive producer of MY WEEK WITH MARILYN, starring Michelle Williams, Kenneth Branagh and Eddie Redmayne. Upcoming projects include a remake of the British TV drama UNFORGIVEN for GK Films, with Angelina Jolie slated to star.

SARA ZAMBRENO (Co-Producer)

W.E. marks Sara Zambreno's first film as a co-producer.

HAGEN BOGDANSKI (Director of Photography)

Cinematographer Hagen Bogdanski was a recipient of a Lola (German Academy Award) for his work on the highly lauded THE LIVES OF OTHERS (2006), directed by Florian Henckel von Donnersmark. The film won 46 awards internationally including the Academy Award and BAFTA for Best Foreign Language Film, as well as seven Lola's.

Other credits include THE BEAVER (Mel Gibson, Jodie Foster), THE YOUNG VICTORIA, HILDE (for which Bogdanski was nominated again for a Lola in 2010) and most recently HOTEL LUX. Bogdanski also shot CASE 39, directed by Christian Alvart and starring Renee Zellweger. Other feature credits include ANTIBODIES (2005), also directed by Christian Alvart, BLACKOUT JOURNEY (2004) directed by Siegfried Kammi, ANGST and NO PLACE TO GO, both directed by Oskar Roehler and THE YEAR OF THE FIRST KISS, directed by Kai Wessel. Bogdanski has also worked extensively in German television.

MARTIN CHILDS (Production Designer)

Martin Childs has received three BAFTA nominations for Best Production Design, for John Madden's MRS BROWN and SHAKESPEARE IN LOVE, and for Philip Kaufman's QUILLS. He was nominated for an Oscar for QUILLS and won for SHAKESPEARE IN LOVE.

Among his many other design credits are The Hughes Brothers' FROM HELL, Chris Noonan's MISS POTTER, Nigel Cole's CALENDAR GIRLS, Mark Herman's THE BOY IN THE STRIPED PYJAMAS, M. Night Shyamalan's LADY IN THE WATER, and William Monahan's LONDON BOULEVARD. He is currently working on Tom Stoppard's adaptation of PARADE'S END, directed by Susanna White.

DANNY B. TULL (Editor)

Danny Tull has worked with Madonna on a number of different projects. He edited her well received Malawi documentary I AM BECAUSE WE ARE (2008) and has worked on numerous music tours including Madonna: Sticky & Sweet Tour and editing the Grammy Award winning MADONNA: THE CONFESSIONS TOUR LIVE FROM LONDON. In 2006, he won a Cowboy Award at the Jackson Hole Film Festival, for RAGTALE (2005). Other feature film credits include MISS CONCEPTION (2008) and TRUE, TRUE LIE (2006). W.E. is the first feature film Danny has worked on with Madonna.

ARIANNE PHILLIPS (Costume Designer)

Ariane Phillips is one of the most unique costume designers in the entertainment industry, a gifted visual artist who brings her exemplary eye to film, fashion and music. Known for her cutting edge designs, Phillips was recognized with a 2010 BAFTA nomination for Costume Design for Tom Ford's A SINGLE MAN, as well as a 2006 Oscar nomination for Best Costume Design for WALK THE LINE. Her career as a Costume Designer includes notable films such as 2010's KNIGHT AND DAY starring Tom Cruise and Cameron Diaz, 3:10 TO YUMA starring Russell Crowe and Christian

Bale; ONE HOUR PHOTO; GIRL, INTERRUPTED, THE PEOPLE VS. LARRY FLYNT; IDENTITY; HEDWIG AND THE ANGRY INCH; TANK GIRL; and THE CROW.

Phillips is also known for her work with Madonna, with whom she has been collaborating since 1997. Her collaboration with Madonna for the past 14 years includes such diverse projects as print for her album covers, magazine editorials; over twenty music videos; London's West End Theater production of "Up For Grabs"; the film SWEPT AWAY; and the award-winning costumes for the singer's past four world tours. In between film and music projects, Phillips also works as a freelance fashion editor/stylist, collaborating with photographers for such publications as *Italian Vogue*, *Japanese Vogue*, *Russian Vogue*, *Harper's Bazaar*, *W*, and *Numero*, to name a few. Phillips also lends her expertise and talent to consulting for well-known fashion and cosmetic brands, of which she is an industry favorite. Phillips's diversity in the world of fashion and costumes is a natural fit for her far-reaching interests and talents, which has set her apart from her peers as a tastemaker and visionary.

JENNY SHIRCORE (Hair and Make Up Designer)

For her work on ELIZABETH, Jenny Shircore was awarded an Oscar and a BAFTA for Best Make-Up and Hair (1999). She was also jointly Oscar nominated (with Jon Henry Gordon) for Best Achievement in Make-Up for THE YOUNG VICTORIA in 2010. In a career that spans over 20 years, she has designed for directors as diverse as David Leland, Mike Figgis, Michael Apted, Stephen Frears, Shekhar Kapur, Neil Jordan and Mira Nair.

Her credits include LAND GIRLS, NOTTING HILL, ENIGMA, DIRTY PRETTY THINGS, THE FOUR FEATHERS, THE GIRL WITH A PEARL EARRING and VANITY FAIR, working with stars such as Cate Blanchett, Geoffrey Rush, Colin Firth, Alan Rickman, Hugh Grant, Reese Witherspoon and Heath Ledger amongst many others. In 2004, Shircore designed Make-Up and Hair for the Joel Schumacher directed THE PHANTOM OF THE OPERA and for Stephen Frears' MRS HENDERSON PRESENTS. She worked on Kenneth Branagh's AS YOU LIKE IT, STARTER FOR TEN for Tom Vaughn, AMAZING GRACE for Michael Apted, and reunited with Shekhar Kapur for the sequel to ELIZABETH on ELIZABETH: THE GOLDEN AGE. Recent credits include MY WEEK WITH MARILYN, BEL AMI and INKHEART.

ABEL KORZENIOWSKI (Music)

One of the foremost rising talents in film music today, Golden Globe nominated composer Abel Korzeniowski has genuinely impressed the Hollywood community with his passionate, evocative and truly original music. Korzeniowski's music inspired fashion designer-turned- film director Tom Ford to collaborate with him on Ford's debut A SINGLE MAN.

Born in Kracow, Poland, Korzeniowski graduated from the prestigious Kracow Music Academy, completing his masters in the study of cello and also in composition. His studies were under the close direction of famed composer Christopher Penderecki. While in Poland, Korzeniowski composed music for various avenues including theatre, film, and live symphony orchestra. His most interesting endeavor was a live-

to-film commissioned performance of his newly written score to Fritz Lang's METROPOLIS. In addition he also received the Golden Lion Award for Best Score at the 25th Annual Polish Film Festival for his music to the Kieslowski- penned BIG ANIMAL.

In 2006 Korzeniowski moved from Krakow, Poland to Los Angeles, California to begin work on the George Clooney, Peter Berg, and Steven Soderbergh-produced picture PU-239. The film was inspired by a Ken Kalfus short story and written/directed by Scott Z. Burns. Since then Korzeniowski has composed and collaborated on the following films: 30 DAYS OF NIGHT, BATTLE FOR TERRA, WHAT WE TAKE FROM EACH OTHER, TICKLING LEO, CONFESSIONS OF A GO-GO GIRL, COPERNICUS' STAR and A SINGLE MAN.

MAGGIE RODFORD (Music Supervisor)

Maggie Rodford studied music, playing piano and cello and singing in choirs before training as a music engineer and working at both the BBC and EMI prior to joining Air-Edel. She has worked as music producer, co-ordinator and music supervisor on many high profile films scores including MY WEEK WITH MARILYN, THOR, RISE OF THE PLANET OF THE APES, THE KING'S SPEECH, JANE EYRE, THE FIRST GRADER, ATONEMENT, GOSFORD PARK, BRIDGET JONES' DIARY, BEYOND THE SEA, PRIDE & PREJUDICE, HARRY POTTER AND THE GOBLET OF FIRE, MISS POTTER, IGOR, THE SO-LOIST, and AGORA. Rodford is Managing Director of the Air-Edel group of companies.

END CREDITS

Wally Winthrop	ABBIE CORNISH
Wallis Simpson	ANDREA RISEBOROUGH
Edward	JAMES D'ARCY
Evgeni	OSCAR ISAAC
William Winthrop	RICHARD COYLE
Ernest	DAVID HARBOUR
King George V	JAMES FOX
Queen Mary	JUDY PARFITT
Al Fayed	HALUK BILGINER
Stanley Baldwin	GEOFFREY PALMER
Elizabeth	NATALIE DORMER
Bertie	LAURENCE FOX
Lord Brownlow	DOUGLAS REITH
Lady Thelma	KATIE MCGRATH
Tenten	CHRISTINA CHONG
Major Fruity Metcalfe	NICK SMITHERS
George	DAMIEN THOMAS
Connie Thaw	LIBERTY ROSS
Win Spencer	RYAN HAYWARD
Lady Alexandra	CHARLOTTE COMER
Dwayne / Security Guard	DUANE HENRY
Daphne	ANNA SKELLERN
Dr. Vargas	PENNY DOWNIE
Auctioneer	DAVID REDDEN
Victor	ALBERTO VASQUEZ
Nicola	NICOLE HARVEY
Servant	DANIEL ANDRE PAGEON
Journalist	HYWEL MORGAN
Newscaster	PATRICIA STARK
Arabella Green	ANNABELLE WALLIS
Marie	AUDREY BRISSON
Sotheby's Intern	EMILY DENNISTON
Lady Cunard	SUZANNE BERTISH
Equerry	BEN WILLBOND
East Side Woman	LEIGH ZIMMERMAN
Male Guest	DAVID COLLINS
Woman Getting Taxi	LINDA GLICK
Hotel Clerk	GIL COHEN ALLONO
Royal Milliner	STEPHEN JONES
Sotheby's Staffer	JAMES MCNEILL
Secretary	LISA GHERARI
Waiter	VINCENT MONTUEL
Stunt Coordinator	GREG POWELL

Stunt Woman	JO MCLAREN
Stuntmen	ROY TAYLOR JUSTIN PEARSON ANDY PILGRIM BRADLEY FARMER
Production Consultant	SHEILA FRASER MILNE
Line Producer	NIGEL WOOLL
1 ST Assistant Director	PHIL BOOTH
2 nd Assistant Directors	LANCE ROEHRIG ANTHONY WILCOX
Unit Production Manager	PHILIPPA NAUGHTEN

Associate Producer	CLEONE CLARKE
Assistant Coordinators	YUEN-WAI LIU EMILY HATFIELD
3 rd Assistant Director	CHRIS FOGGIN
Supervising Art Director	MARK RAGGETT
Senior Art Director	STEVEN LAWRENCE
Standby Art Director	HUW ARTHUR
Art Directors	MOLLY SOLE SARAH STUART
Set Decorator	CELIA BOBAK
Assistant Set Decorators	SIAN MOLLOY KATYA GUY
Production Buyer	KRISSI WILLIAMSON
Steadicam Operator	ROBERT PATZELT
Focus Puller	OLIVER LONCRAINE
B Cam Focus Puller	IAN COFFEY
2 nd Assistant Camera	DAVID MACKIE CHRIS CLARKE
Central Loader	ADAM DORNEY
Still Photographer	ANTHONY SOUZA
Scrim Photographer	YUVAL HEN
Video Playback	GUY MCCORMACK
Video Playback Operator	TOM ELGAR
Video Assist Assistants	CHRIS WARREN CHRIS CAVANAGH
Camera/Video Assistant	RORY DUFFIELD
Production Sound Mixer	CHRIS MUNRO

Boom Operators	ANTONY BELL STEVE FINN TRISTAN TARRANT
Property Master	ARTHUR WICKS
Property Storeman	MICKY WOOLFSON
Chargehand Dressing Props	TOM READ
Chargehand Standby Props	MARK FRUIN
Propmen	LOUIS TURNER GARY FOX DON RAPAEI SANTOS KEITH VOWLES
Script Supervisor	KIM ARMITAGE LIZ WEST
Post Production Supervisor	JEFF ROBINSON
Associate Editor	CHRIS DAVIES
First Assistant Editor	RUSS SENZATIMORE
Supervising Sound Editor	RODNEY BERLING
Re-Recording Mixers	DOMINICK TAVELLA ERIC HIRSCH
Gaffer	CHUCK FINCH
Rigging Gaffer	TOMMY FINCH
Electricians	STEPHEN FINCH LEE KNIGHT RICHARD MERRELL
Genny Operator	BARRIE BELLOTTI
Key Grip	STUART GODFREY
Stage Hand/B Cam Grip	LEE GODFREY
Standby Rigger	LAWRENCE CARTER
Standby Carpenter	AEN KAVANAGH
Standby Painter	JAMES EDE
Standby Rigger	ROY CARTER
Assistant Costume Designer	LAURA MORGAN
Costume Supervisor	ANNIE CRAWFORD
Costume Buyer	NANCY THOMPSON
Chief Cutter	CAROLINE THORPE
Costume Standby	HELEN INGHAM
Principal Costume Standby	MARTIN CHITTY
Costume Trainee	LOUISE ROACH
Costume Runner	JOE DRIVER
Make-Up and Hair Artist	LIZZI LAWSON ZEISS
Hair Stylists	MARC PILCHER COLIN WYATT

Crowd Make-Up and Hair	ZOE BROWN
Make-up Artist for Abbie Cornish / NY	GINA BROOKE
Supervising Location Manager	JANE SOANS
Location Managers	AURELIA THOMAS WILL JAMES TOM STOURTON CAMILLA STEPHENSON
Assistant Location Manager	JAMES BUXTON
Unit Manager	CHARLIE SIMPSON
Assistant Location Managers	GEORGETTE TURNER AMIE TRIDGELL TOBIN HUGHES
Location Assistants	WILLIAM JAMES JACK CHUBB
Construction Manager	GENE D'CRUZE
HOD Carpenter	DANNY MARGETTS
Set Decorator-Eastnor Castle	EDWARD DAVIDSON
Assistant Set Decorator-Eastnor Castle	ALEX PROUTY
Assistant Set Decorator	KATRINA ISRAEL
Graphic Artist	CAROL KUPISZ
Art Department Production Assistants	AMY MEAKIN ALEXANDRA COLLINS
NY Creative Consultant	DANA BELCORE
Art Department Researcher	LUCY PETER
Storyboard Artist	TEMPLE CLARK
Financial Controller	WILL TYLER
First Assistant Accountant	GEMMA SMITHERS
Assistant Accountant	NATALIE MYCIELSKI
Accounts Assistants	JOSH ALLAN SARAH L. STIFF
Post Production Accountants	RACHEL JAMES TIM ROSS FIBONACCI SW LTD YANA COLLINS LEHMAN TREVANNA POST
Crowd Assistant Directors	ALEX HOLT CHARLIE WALLER
Floor Runner	SEKANI DORAM

Stand In Runners	SIAN ANGHARAD LEWIS ELEANOR CROCKER
Personal Trainers	NICOLE WINHOFFER JOSH HOLLAND
Chef to Madonna	MARCO PERNINI
Assistants to Madonna	LUIS VINER ALICE WANG
Assistants to the Producers	ELLA DAINES SMITH STEPHANIE WRATE
Assistant to Mr. Thykier	PIP WILLIAMS
Assistant to Mr. Franklin	EUGEN AHL-KLOPSCH
Assistant to Abbie Cornish	CELINE COULSON
Assistants to Andrea Riseborough	SUSANNAH EVETTS LUCIA D'AVELLA
Assistant to Oscar Isaac	TONI CALLIVA
Production Runners	MICHELLE DAVIS JAMES HARRINGTON
Editing Assistant	ANGUS J MUNRO
Post Production Assistants	JAMES GALLAGHER CHRISTOPHER AGUIS
Costume Department Interns	BRANDEE NICOLE ABI PHOEBE TUREEN JADE YEE-GORN TANGUY PINTE TIM CLIFTON-GREEN AMANDA SEYMOUR KRIS GOOJHA
Choreographer	STEFANIE ROOS
Assistant Choreographer	ASHLEY WALLEN
Stand in to Ms. Cornish	CHLOE FRANKS
Stand in to Mr. Isaac	ALEX NUNES
Extras Casting	CASTING NETWORK
Voice Coaches	JOAN WASHINGTON GERRY GRENNELL
Medical Physical Therapist	JEAN-MICHEL ETE
Unit Publicist	CHRISTELLE RANDALL
EPK	HAMISH LYONS
Floral Design	HAYLEY NEWSTEAD, ABSOLUTE FLOWERS & HOME
Unit Drivers	EROL HALIL

	CENGIZ ASILISKENDER PAT COLEMAN
Unit Driver for Abbie Cornish	MARK CROWLEY
Unit Driver for Ms. Riseborough	BARRIE WILLIAMS
Location Facilities	IAN FIELD RAY REDRUP MICK HENLEY
HOD/Make-Up Truck Driver	DAVE JONES
Camera Truck Driver	MARTIN LEWIS
Costume Truck Driver	ALAN JONES
Standby Props Truck Driver	EDDIE SAUNDERS
Security	JAMES WOLFENDEN CHRIS BIRT CRAIG EVANS
Special Effects Consultant	JOSS WILLIAMS
Special Effects Supervisor	STEVE PATON
Visual Effects by	LIPSYNC POST
Head of Visual Effects	STEFAN DRURY
Executive Visual Effects Supervisor	SEAN H. FARROW
Visual Effects Coordinator	LUCY TANNER
Digital Effects Supervisor	TOM COLLIER
Digital Compositors	NAOMI BUTLER NEIL CULLEY EMELIE NILSSON JAMES ELSTER PAUL DAIKO ELYSIA GREENING DYLAN OWEN DAVID SJODIN SIMON LEECH ADRIAN BANTON GLEN PRATT
Senior Systems Engineer	DAVID LLOYD
Systems Engineer	DAN SPAIN

ADDITIONAL UNIT

2 nd Unit Director	NATHAN RISSMAN
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NEW YORK UNIT

Line Producer/Production Supervisor	CHRIS BONGIRNE
1 st Assistant Director	ERIC BERKAL

Production Coordinator	BETTY CHIN
Assistant Production Coordinator	EDUARDO LYTTON
Office Production Assistant	ROB TRAVALINO
Production Accountant	RICHARD MANCUSO
Production Designer	FORD WHEELER
Art Director	HENRY DUNN
Set Decorator	CHERISH MAGENNIS HALE
Art Department Coordinator	MELISSA B. MILLER
2 nd Assistant Director	INNA BRAUDE
1 st Assistant Camera	GLEN KAPLAN
Additional NY Floral Design	L'OLIVIER

FRENCH UNIT

Production Manager	JEAN PIERRE AVICE
Production Coordinator	NICOLAS FOULATIER
Production Secretary	JENNIFER SIMONNET
Production Accountant	CHRISTINE BODELOT
Accountant	NICOLE MILOUX
Art Director	VLADIMIR KOSTOVIC
1 st Assistant Art Director	MICHEL ROLLANT
Extras Casting Directors - Nice	JEAN-MARC GAUDE JACQUELINE VICAIRE
Assistant Casting Director - Nice	PIERRE FROGER
3 rd Assistant Director	CAROL LECACHEUR
Location Manager	OLIVIER SERVANIN
Location Manager - Nice	CHRISTEL RASQUIN
Assistant Location Managers - Nice	ERIC CREMIEUX TONY KARKALAR
Transportation Coordinator	NATHALIE ANSELME
Location PAS - Nice	RICHARD BERKELEY SEBASTIEN GUERRIERI BAUDOIN CREPAT TIMOTHEE ASPERT
Location Manager - Paris	LAURENT GRENAUD
Assistant Location Manager - Paris	ELISA TOURAINÉ
Location Scout/AD - Paris	ISABELLE LONGUE

Dialogue and ADR Supervisor	TONY CURRIE
Sound Effects Editor	BLAIR JOLLANDS
ADR Editors	JILL PURDY, MPSE KIMBERLY HARRIS LIDIA TAMPLENIZZA
Foley Mixer	SIMON TRUNDLE
Foley Artists	IAN WAGGOT

	PAUL HANKS
Machine Room Operator	DROR GESCHEIT
Mix Engineer	AVI LANIADO
ADR Mixers	NICK KRAY BOBBY JOHANSON
ADR Recordists	ANDY STALLABRASS MIKE RIVERA
UK Voice Casting / Loop Group	JAY BENEDICT PHOEBE SCHOLFIELD SYNCH OR SWIM
NY Voice Casting / Loop Group	DANN FINK LOOPERS UNLIMITED
Dolby Sound Consultant	JAMES NICHOLS
Post Production Consulting Service	SCHENK PRODUCTIONS
Post Production Sound Facility	SOUND ONE CORP
Foley Recorded at	UNIVERSAL SOUND, LONDON
Stock Footage Research	DEBORAH RICKETTS RUTH HALLIDAY
Legal Services Provided by	LEE & THOMPSON CHRISTOS MICHAELS ANWEN GRIFFITHS
Legal Services Provided by	GRUBMAN INDURSK & SHIRE, P.C. KAREN GOTTLIEB MEGAN JONES MICHAEL GOLDSMITH
Insurance Services	GALLAGHER ENTERTAINMENT DAVID G HAVARD
Worldwide Sales by	IM GLOBAL
UK Dailies Processing	DELUXE SOHO
UK Dailies Colorist	DARREN RAE
UK Dailies Assistant	ROBERT SCAMMELL
UK Dailies Coordinator	ALEX PARRETT
NY Dailies Colorist	ANTHONY RAFFAELE
NY Dailies Supervisor	LAWRENCE SHORE
Digital Intermediate by	BOXMOTION
DI Color Mastering	PASCAL DANGIN
DI Producer	NADIA SADIGIANIS
Assistant DI Producer	MAMIE-CLAIRE CORNELIUS

Assistant Colorist	MARCY ROBINSON
1 st DI On-Line Editor	MATTHEW MOSS
2 nd DI On-Line Editor	TARYN WALDMAN
Film Scanning	CATHERINE CARBAJAL
Scanning Assistant	TROY JACKSON
Systems Engineer	CHRIS BYRD
Retouching and Visual Effects by	BOXMOTION
Lead Artist	ANDREW LIM
Assistant	ALEX MILLER
Titles Designer	DAN ICHIMOTO
Title Animation	ALEX MILLER
Creative Director	PASCAL DANGIN
Music Orchestrated by	ABEL KORZENIOWSKI
Music Supervisor	MAGGIE RODFORD
Assistant Music Supervisor	HELEN YATES
Music Editor	NANCY ALLEN
Music Editing Assistant	MICK GORMALEY
Music Conducted by	TERRY DAVIES
Orchestra Leader	JULIAN LEAPER
Solo Violin	THOMAS BOWES
Solo Viola	VICCI WARDMAN
Solo Cello	ANTHONY PLEETH
Music Recorded and Mixed at	ABBAY ROAD STUDIOS, LONDON
Score Recorded and Mixed by	ANDREW DUDMAN
Assisted by	JOHN BARRETT PAUL PRITCHARD
Assistant to the Composer	MINA KORZENIOWSKA
Orchestra Contractor	ISOBEL GRIFFITHS
Assistant Orchestra Contractor	JO BUCKLEY
On Set and Score Music Preparation	COLIN RAE
Piano Tutors	LYDIA ABASTADO TARA CHAMBERS
On Set Music Editors / Pre Record Preparation	SAM OKELL CHRIS BENSTEAD YANN McCULLOUGH
On Set Music Supervisor	ALISON WRIGHT
On Set Hand Double	CHRIS JEROME
On Set Music Contractor	DOM KELLY
Production Bagpipe Teachers	JOHN ANGUS SMITH BOB ASH

ADDITIONAL MUSIC ON THE
“Subway Scene”, “Breaking The Vials” and “Fight Outro into Phone Call”
Composed and Performed by Stuart Price

“Karin”

Written by Christoph Clöser, Morten Gass
Performed by Bohren & der Club of Gore
Published by Manuskript © © Bohren & Der Club Of Gore
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“Manteca”

Composed by Dizzy Gillespie (ASCAP), Walter Gil Fuller (ASCAP) and Luciano Pozo Gonzalez
(ASCAP) Performed by Dizzy Gillespie & His Orchestra
Published by Music Sales Corporation (ASCAP) and Twenty-Eight Street Music c/o Boosey &
Hawkes Inc. (ASCAP)
Published by Seemsa (SGAE)
Master Courtesy of Sony Music Entertainment Inc. Licensed by Sony Music Entertainment UK Ltd.

“Lujon”

Written by Henri Mancini
Performed by Henri Mancini and his Orchestra
Published by Universal / MCA Music Ltd
Master courtesy of Sony Music Entertainment Inc

“Shatterings”

Composed and Performed by Krister Linder
Courtesy of Johan Renck

“Love Love Alone Duke and Duchess Remix”

Composed by Rufus Callender
Performed by Blind Bake
Remixed by Sam Music
Published by The Richmond Organization.
Master courtesy of Goombay Life World Music, LLC.

“Edward the Traitor King”

Composed by Neil Arthur
Courtesy of Neil Arthur

“Night And Day”

Composed by Cole Porter
Performed by Billie Holiday & Her Orchestra
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Master Courtesy Of Sony Music Entertainment Inc

“Sweet and Low Down”

Written by George Gershwin

Performed by Paul Whiteman and His Orchestra
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UK Ltd.

“Gogol”
Written by Jason "Chilly Gonzales" Beck
Performed by Chilly Gonzales
Published by Delabel Editions/EMI Music Publishing.
(P) 2004 Gonzpiration (p) 2010 Gentle Threat

“Salad De Fruits”
Written by Noel Charles Roux (Ca) and Armand Ferdinand Antoine Canfora (C)
Performed by Roberto Alagna
(C) Chappell Sa (Sacem)
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Under license from Universal Music Operations Ltd

“Pretty Vacant”
Words and Music by Paul Thomas Cook, Stephen Philip Jones, Glen Matlock and Johnny Rotten
Performed by The Sex Pistols
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Published by Universal Music Publishing Ltd.
Licensed courtesy of Virgin Records Ltd Courtesy of Warner Bros. Records By arrangement with
Warner Music Group Film & TV Licensing

“The Twist”
Written by Henry Ballard
Performed by: Chubby Checker
(c) 1958 Used by kind permission of Carlin Music Corp
Master Courtesy of ABKCO Records

Creep Opening Titles
Music Composed and Performed by The Insects
Copyright Administered by Air-Edel Associates Ltd
Courtesy of Dan Films Ltd

“The Nostromo”

Sound created and performed by Mark Ayres
© 1996 Silva Screen Records Ltd.

“Masterpiece”

Performed by Madonna
Written by Madonna, Julie Frost, Jimmy Harry
Published by Webo Girl Publishing, Inc. (ASCAP),
EMI April Music, Inc. o/b/o itself and Totally Famous Music (ASCAP) and
EMI April Music, Inc. o/b/o Curvature Music (ASCAP)

STOCK FOOTAGE PROVIDED BY

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Rex Features
Channel 4 / Screenocean
Stock Footage Courtesy of the WPA Film Library
Topham Picturepoint
UCLA Film & Television Archive

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former residence of the Duke and Duchess of Windsor, which is the family home.

CARTIER
DUNHILL

THE PRODUCERS WISH TO THANK THE FOLLOWING FOR THEIR ASSISTANCE:

ROMAN ABRAMOVICH
DAVID BAMBER
ALEXIS BITTAR
ANDREW BOLTON
SUSANNA BROWN
ELIZABETH BRYAN
ELLIE MAE BYARS
DAVID COLLINS
MATT BROWN
DEDE BROOKS

ORIOLE CULLEN
MAHA DAKHIL
JOHN GALLIANO
JIM GARDNER
BOBI GARLAND
ARKADIY GIPS
PAMELA GOLBIN
THOMAS GOODE
JOCELYN HARRIS
THE ESTATE OF KENNETH HARRIS
ANNA HU HAUTE JOAILLERIE
STEPHEN JONES
DARIUS JANKAUSKAS & BRUNO FROM BRUNO TRIPLET
HAROLD KODA
NEIL LANE
ANDREW MARTIN
DEBBIE MARTIN
DONATA MARTIN
STELLA McCARTNEY
MELANIE METCALFE
DEIRDE MURPHY
GUY OSEARY
RONALD PHILLIPS
DORIS RAYMOND
ALEXIS ROCHE
JAY RUBIN
COLLIER SCHORR
STUART SHAVE
GEORGE SMITH
PAUL SMITH
ZADIE SMITH
SIR DAVID TANG, KBE
ROGER VIVIER
JASON WEINBERG
CLAIRE WILCOX
TENTEN WU
ALAN YENTOB
FABIO ZAMBERNARDI
DASHA ZHUKOVA

303 GALLERY, NEW YORK
AIRSEA PACKING GROUP LIMITED
APTER-FREDERICKS
BALTHUS
BENTLEYS LONDON
BESSELINK & JONES
BLENHEIM PALACE

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