



THE WEINSTEIN COMPANY

WOMAN IN GOLD

PRODUCTION NOTES



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Running Time: 110 mins
MPAA Rating: PG-13

SHORT SYNOPSIS

WOMAN IN GOLD is the remarkable true story of one woman's journey to reclaim her heritage and seek justice for what happened to her family. Sixty years after she fled Vienna during World War II, an elderly Jewish woman, Maria Altmann (Helen Mirren), starts her journey to retrieve family possessions seized by the Nazis, among them Klimt's famous painting *Portrait of Adele Bloch-Bauer I*. Together with her inexperienced but plucky young lawyer Randy Schoenberg (Ryan Reynolds), she embarks upon a major battle which takes them all the way to the heart of the Austrian establishment and the U.S. Supreme Court, and forces her to confront difficult truths about the past along the way.

LONG SYNOPSIS

WOMAN IN GOLD is the remarkable true story of a woman who overcame great odds with the help of an improbably young lawyer, and righted a wrong that had stood for decades. Sixty years after fleeing Vienna during World War II, Maria Altmann (Helen Mirren), an elderly Jewish woman, begins a journey to reclaim family possessions seized by the Nazis. Among them is Gustav Klimt's famous painting, *Portrait of Adele Bloch-Bauer I*, a portrait of her beloved Aunt Adele, which has become a national treasure: an Austrian Mona Lisa.

Maria discovers a letter in her late sister's possessions concerning unsuccessful attempts to recover five Klimt paintings which had belonged to her family, all of which now hang in Austria's famous Belvedere Gallery. Believing she has a case for restitution and with a repressed desire for retribution stirring, she seeks advice from a young lawyer Randy Schoenberg (Ryan Reynolds), the son of fellow Austrian immigrants.

Having just started at a big law firm and with a newborn child at home, Randy is wary of burdening himself with such an unlikely extracurricular case. The lure of the famous paintings and an increasing sense of duty to his heritage overcome him, however. Inexperienced but plucky, Randy's investigation reveals there may have been a systematic cover-up, and denial on a national scale, in order to keep the paintings in Austria.

Together, Maria and Randy embark upon a lengthy legal battle, taking them all the way to the heart of the Austrian establishment and the U.S. Supreme Court. The journey forces Maria to confront vivid memories of her happy family life in Vienna, reliving the pain of having everything she holds dear ripped away from her and the nerve-wracking escape that saw her emigrate to the U.S. with her husband Fritz. The arduous legal battle sees Randy gain skill and experience, which helps Maria ultimately win the paintings back, an uplifting but bittersweet victory in the light of all that was lost.

WOMAN IN GOLD is the moving and powerful real-life story of someone coming to terms with their past and seeking restitution for what was taken from her.

THE STORY OF MARIA ALTMANN

The youngest of five children, Maria Altmann was born in Vienna in 1916, nine years after Gustav Klimt had completed his golden masterpiece of her mother's sister, Adele. The Bauer sisters had married brothers, Ferdinand and Gustav Bloch, and together the Bloch-Bauers all shared a palatial apartment situated on one of Vienna's grandest avenues, Elisabethstrasse. Prominent figures in the city's thriving Jewish community, the Bloch-Bauers – in particular Adele and her husband Ferdinand – were wealthy patrons of the arts. Adele herself was hostess of a renowned Viennese salon that attracted prominent figures like Gustav Mahler, Arthur Schnitzler and Gustav Klimt.

A distinguished member of Vienna's Art Nouveau school, Klimt's paintings were renowned for their eroticism, and Adele Bloch-Bauer was one of his favorite subjects. In his golden portrait, he portrays Maria's aunt like an Egyptian queen, adorned in gold and jewels. The necklace around Adele's neck in the painting would later be given to Maria as a wedding present by her uncle, Adele having died from meningitis in 1925.

At the age of 21, Maria married aspiring opera singer Fritz Altmann. Six weeks later, on March 13, 1938, Hitler's Germany annexed Austria into the Third Reich. The Anschluss, as it was called, was welcomed by jubilant Austrians, cheering and throwing flowers as the Nazis marched down Vienna's grand avenues. Austrian Nazis swiftly followed their patrons' lead and, amidst terrible scenes, the golden age for Vienna's Jewish community abruptly came to an end. Jewish businesses and residences were invaded and taken over, and the Bloch-Bauer's lost everything. After Fritz was arrested and briefly detained in Dachau, one of the first concentration camps, he and Maria plotted their escape from Vienna. They managed to make it first to England, and ultimately to America.

After Maria's father died, a short time later having remained in Vienna, the apartment on Elisabethstrasse was raided and its plethora of valuable contents seized. Adele's necklace, the one bequeathed to Maria, ended up in the possession of Hermann Goering's wife Emmy. In 1943, under the auspices of the Austrian Nazis, the stolen Klimt artworks were made part of an exhibition, which is when the painting of Adele – originally titled *Portrait of Adele Bloch-Bauer I* – was first dubbed "Lady In Gold."

After reaching the United States, Maria and Fritz settled in California and raised four children. While her uncle's will left all his belongings to Maria and her two surviving siblings after the war, at the time the Austrian government convinced the heirs to part with the Klimts in return for releasing the lesser artworks in Ferdinand's collection to them.

In 1998, Maria solicited a family friend, Randy Schoenberg – grandson of another Viennese refugee, the composer Arnold Schoenberg – to challenge the Austrian government's claims to the Klimt painting. The provenance of the paintings was subject to conflicting opinions, due to Adele Bloch-Bauer bequeathing them to the Austrian National Gallery in an expression of wishes to her husband. She died in 1925, years before the Nazi invasion, and Ferdinand superseded her bequest with a legal will

naming his nieces as heirs. When Austria rejected Maria's claim, Altmann and Schoenberg were forced to fight their way through the American court system, taking advantage of a law allowing US citizens to sue foreign governments from within the United States.

Over several years, they won at every judicial level, with Austria making a last-ditch effort to keep the paintings by appealing to the Supreme Court. When they also ruled in Altmann's favor, Austria finally agreed to settle the case via an arbitration panel comprised of three Austrian judges. The odds appeared stacked in the country's favor, but on January 17, 2006, they announced their decision: all five Klimt paintings were to be returned to Maria Altmann and her family. Later that year, the five paintings were exhibited in Maria's adopted city, Los Angeles, before going under auction and being sold to private collectors. *Portrait of Adele Bloch-Bauer I* was purchased for a then record \$135M by cosmetics tycoon Ronald Lauder, and put on display at his Neue Galerie in New York City. Six decades after becoming victims of Nazi looting, Maria Altmann and her family had finally achieved justice. She died in 2011 at the age of 94.

ABOUT THE PRODUCTION

For director Simon Curtis, his introduction to the story of Maria Altmann came through watching a program made for the BBC's Imagine documentary series. Presented by his friend Alan Yentob and entitled "Stealing Klimt," it recounted the tale of the painting, Altmann's family and her battle to reclaim the paintings which had once hung in her childhood home, and featured extensive interviews with Altmann in particular, as well as Randol Schoenberg and Hubertus Czernin, the two men most instrumental in helping her to eventually triumph.

For many reasons, Curtis found himself deeply affected by Maria Altmann's story and pitched it as a potential feature to Christine Langan, Head of BBC Films. "It spoke to so many things that interest me in the way that it bolted the Second World War and the Holocaust to contemporary America," says Curtis, who had recently made his acclaimed feature directing debut with MY WEEK WITH MARILYN for BBC Films and the Weinstein Company. "To me, the painting and Maria Altmann seemed to be emblematic of the entire 20th century, both originating in Vienna in its golden age at the beginning of the century and both ending in the United States at the end of the American century."

Langan was won over by Curtis' enthusiasm for the story and asked David M. Thompson, who founded and ran BBC Films for many years, to come on board as the project's producer. Both Langan and Thompson saw WOMAN IN GOLD as the perfect fit for Curtis' sensibilities, in particular the filmmaker's adeptness at bringing real stories like the one told in MY WEEK WITH MARILYN to vivid, vibrant life using large casts. "I love submerging myself in detail and finding all the reference material I can," Curtis says. "It makes it easy when you're telling people the kind of film you want to make. With WOMAN IN GOLD, I had my photo references from the time of Maria's youth in Vienna up in the rehearsal room because I'm interested in trying to recreate what it actually seemed to have been like."

To craft the screenplay, the team recruited award-winning playwright Alexi Kaye Campbell, whose debut play, "The Pride," had been produced for the Royal Court Theatre. WOMAN IN GOLD would be his inaugural foray into writing for the big screen, but Curtis and Thompson were impressed by his smart, economical style and facility for juggling narrative strands in different time periods, as would be required for WOMAN IN GOLD. "He has a great economy with characters and writes very sharp dialogue," observes Thompson. "We felt he would be able to take a difficult story like this and make it coherent and compulsive, which is exactly what he's done."

Campbell was immediately grabbed by the story, in particular its historical aspects and the juxtaposition it presented between the new world of Los Angeles and the old world of Vienna, as well as the two incredible characters at its heart. From the start, Curtis, Langan and Thompson all agreed that they wanted to tell Maria and Randy's story in the contemporary world. They felt that it was equally crucial though to depict Maria's life in Vienna leading up to the Anschluss, as well as the Nazi's theft of her family's possessions and her escape to America.

While some directors might have settled for actors speaking accented English in the sequences set in pre-war Vienna, Curtis was adamant that German be spoken in the historical flashbacks. "The film is about identity and asks the question, 'Are you where you're from, or where you are?'" notes the director. "There's a scene toward the end where Maria's father, in his heart wrenching final farewell to his daughter, says, 'And now I speak in English, the language of your future', which for me is a critical moment in the film. So I was lucky that everyone supported me in that."

Campbell's mission was to make the story intellectually coherent and emotionally involving, while not allowing the intricate procedural slog of Altmann's restitution case to overwhelm the film's emotional heartbeat. While Maria Altmann passed away in 2011, Schoenberg was alive, well and present throughout the development phase, keenly reading each draft of the script. Campbell recalls travelling to California to meet Schoenberg in person to discuss the case's complex legalities: "I remember saying to him, 'Randy, you've got to talk to me as if I'm a six year old boy, and maybe not the brightest six year old boy. Just talk me very slowly through the story.' It was very useful."

As well as Altmann's case and Viennese past, WOMAN IN GOLD also chronicles another crucial journey: Schoenberg as an upstart but struggling lawyer who grows in stature and confidence as he pursues Maria's case, eventually arguing its merits in front of the US Supreme Court. For storytelling purposes, the Randy Schoenberg of WOMAN IN GOLD isn't very connected to his Austrian heritage at the start but gains a powerful connection to the Jewish contribution to Viennese history as the story progresses. "The two of them going back to Vienna allowed us to make the story very human," says Campbell. "For Maria, it triggers everything inside her memory and her emotions."

Everyone involved in the production feels a sense of sadness that they never had the opportunity to meet Maria Altmann. Campbell relied on written documentation, first-hand accounts and the several interviews she conducted, uncovering a wellspring of rich detail that revealed a fascinating life. Maria's escape from Vienna, and the escape stories of her other family members, would be worthy of a film in their own right. "There's an extraordinary story about Maria's brother getting out of Vienna because he once saved Hitler's nephew following a skiing accident, carrying him down the mountain with a broken leg," Campbell shares. "Two years later, the nephew called him into Nazi headquarters and gave him papers to leave."

"It was a tremendously complex story to tell and I give full credit to Alexi for making it intelligent and intelligible," says Curtis. Through his directing work with the BBC on DAVID COPPERFIELD (1999) and Cranford and his own feature debut MY WEEK WITH MARILYN, Curtis has proved himself adept at getting the most out of large ensemble casts. While WOMAN IN GOLD is driven by two major star performances, the film contains 75 speaking roles across two languages. "What you want from any director is a real sense of emotional commitment and a profound belief in telling this particular story," says Mirren. "I felt that with Simon. Coming from an Eastern European Jewish background, he obviously feels it in a way that somebody without that background could never feel it."

In Thompson's opinion, he has never taken a script to market with as much heat attached to it as WOMAN IN GOLD had. Several companies entered the bidding fray, but Thompson and Langan chose to partner on the film with the Weinstein Company, in part for their long-standing reputation for being able to market films with indie sensibilities. "Harvey had a personal passion for the story, having himself lost members of his family in the Holocaust," says Thompson. "While this isn't just about the Holocaust, it is a story of people seeking emotional healing from a terrible loss. It's about families and the importance of personal objects passed on within families; it's about justice; and it's about people finding an emotional connection with their past."

With WOMAN IN GOLD shooting in three countries and three time periods, Kris Thykier came on board as a producer in pre-production to help facilitate the many challenges. One of Harvey Weinstein's many key suggestions was to hire cinematographer Ross Emery, who had served the same role on his company's young adult drama THE GIVER. "He's amongst the best DP's I've ever worked with," says Thykier. "The producer in me loves his technical proficiency, ability to work quickly and capably with a multi-camera set-up. But he was also intellectually engaged in the material, which made him a perfect collaborator for Simon."

Curtis and Emery opted to use de-saturated visuals for the historical past, while the contemporary scenes are shot with the vivid vibrancy of modern American cinema. WOMAN IN GOLD's original score is a collaboration between Martin Phipps and Oscar winner Hans Zimmer.

MARIA & RANDY, HELEN & RYAN

To portray the indomitable, headstrong and feisty Maria Altmann, Helen Mirren was Curtis' first and only choice. "Although I knew Helen, I'd never directed her," he says. "So it was a thrill when she shared my enthusiasm for the script. She's perfect for the role because she's intelligent and very much her own woman. She doesn't suffer fools. She's of Russian descent and credible as someone from a Jewish milieu. She has both the wit and the anger of the character. We were very lucky to get her."

"Helen is just a consummate actress who can turn her hand to anything," adds Thompson. "She's subtle and delicate; she's also funny and irreverent. She's got all the right characteristics for Maria, including a sense of iconoclasm."

With Mirren on board as Maria, it was Harvey Weinstein who first suggested Ryan Reynolds for the role of Randy Schoenberg. The odd-couple dimension to WOMAN IN GOLD's central relationship made everyone realize that Weinstein's suggestion was an inspired one, with Reynolds' natural wit and charm delivering an audience-friendly boost to the character.

"Ryan's got the intellect, the wit, the lightness of touch and the depth, all of which were very important for this," says Thompson. "He's a great choice and he immersed himself very powerfully into the character."

"Harvey called me and said, 'Hey Reynolds, it's your lucky day,'" recalls the actor. "He was right. It's a tremendous story that I had a passing knowledge of, only because I had seen the painting at a Klimt exhibition when I was a young kid backpacking through Europe. The story is fascinating, and the chance to spend a few months with the great Helen Mirren was a privilege."

For Mirren, Altmann's story was a new discovery. "Stories like this that come out of real life have extra piquancy and emotional content because you know that it was true," she remarks. "It's that classic story of the weak versus the strong and when the weak win out over the strong, that's always a meaningful human story. I think most of us identify with that."

To prepare for the role of a Mittel-European grande dame who spent the majority of her years on American soil, the Oscar and BAFTA-winning actress initially turned to a doctor friend in Los Angeles who knew Altmann's story and said Maria was exactly like his own mother. He interviewed his mother about her life on camera, offering Mirren a window into the well-educated Jewish- Viennese heritage she would be bringing to life on screen. "She had a similar trajectory to Maria and she still had a very strong accent," notes the actress. "It was very useful to me."

Mirren also watched Altmann's deposition and read as much as she could about her and the history of the time, particularly in regard to the annihilation of Europe's Jewish population. "The world of the movie is a much lighter world but its roots are in that darker place," Mirren says. "The more I found out about Maria, the more I loved her."

She had a wonderful sense of humor, a wonderful edginess about her, an incredible elegance and laid-back power. She seemed very powerful to me but in an understated way."

Mirren was also keen to convey the deep reservoir of anger she glimpsed in Altmann, for a family destroyed, a way of life obliterated. "That generation of people, they had to overcome their anger, they couldn't hold onto it because it was counterproductive. They were so brave because they came from absolutely nothing to a new country and made a complete life for themselves," says Mirren. "I know this a little bit from my father, who was the son of an immigrant. He was born in Russia, from a wealthy background, and you just had to forget all of that because it was gone and it was never coming back. Maria had witnessed it as a young woman so I think there was a profound anger in her although she would never express it. But you could see it in her eyes."

For Reynolds' part, he was drawn to the love story he saw in Schoenberg and Altmann's relationship and was determined to pull it off the page. "It's not a love story that culminates in a third-act kiss," he adds, "but it's a quiet and fierce love between them that develops over the story. They're an unlikely duo and they butt heads a lot because they both have a tremendous amount of passion for what it is they're trying to achieve – to me, it felt like a love story. That was the thing that I was really trying to cultivate in the day-to-day shooting of the movie."

WOMAN IN GOLD's two stars established an instantly playful rapport, which continued on screen and off and allowed them to build the deeply felt bond that grows between Randy and Maria. "It's a film about relationships," says Thykier. "It's about the young Maria and her husband; about the older Maria and Randy; about Maria and her aunt Adele; about Adele and Gustav Klimt. All of those relationships are what makes the story work, and the one between Maria and Randy – between Helen and Ryan – was absolutely fantastic from day one."

"I defy anyone not to have fun with Ryan," Mirren says. "He is such a charmer and his own natural wit was invaluable for Randy who himself is a lovely, funny, charming person."

"We had such a ball together," says Reynolds, echoing his co-star's sentiments. "I love that woman. We were vile with one another, trying to make each other laugh and crack up during takes. Helen is one of a kind – she's hot, funny, cute and smart. It's a rare combination. I believe she's the first Dame I've ever worked with although like any great Dame, she never brings it up. I'm pretty sure I should be arrested and sent to the Tower for some of the things I've said to Dame Helen Mirren."

Although Reynolds and Schoenberg eventually met during the WOMAN IN GOLD shoot, the actor avoided doing so early on, keen to avoid performing a facsimile of the real man. "I wanted to invent my own version of Randy," he says. "We don't look anything alike, we don't sound anything alike, so I didn't want to trap myself. When I did finally meet him, we hit it off like gangbusters." Reynolds was particularly taken with his 1998 wardrobe – "a unique time in fashion history," he notes drily. "I think I had a thousand pleats going on in my trousers" – and praises Schoenberg for instigating mirth in the cast

and crew when he turned up one day in similar attire, having dragged an old suit out of his wardrobe.

While WOMAN IN GOLD chronicles a tragic chapter in Austria's history and exists in the shadow of World War II's most appalling atrocities, both Mirren and Reynolds felt it was crucial to inject moments of levity and humor into their relationship. "Simon was excited about that too," Reynolds adds, "and a lot of it we found on the day because Helen is so nimble as an actor. She has a lot of gears to play with and both Simon and I found that amazing to watch."

Curtis returns Reynolds' praise, complimenting the balance he struck between humor and seriousness. "Ryan brings the audience in by being a character who's unaware of the resonance of his own family background," says WOMAN IN GOLD's director. "He's a bit gauche at the beginning but we see him mature as he grows in understanding. The real Randy was much more expert about all things Vienna but it's a better dramatic journey to have somebody who goes from ignorance to expertise, and Ryan played it with intelligence and a twinkle in his eye. When he is moved by events, it's all the more moving for the audience."

WOMAN IN GOLD: OTHER KEY CAST

Portraying another Austrian who was instrumental in helping Altmann win her case is celebrated German actor Daniel Brühl, who takes the role of campaigning journalist Hubertus Czernin. A thorn in the side of Austria's establishment, Czernin rose to attention as the investigative journalist who uncovered the secret Nazi past of former Austrian president Kurt Waldheim. His dogged research on Altmann and Schoenberg's behalf helped them overcome several legal obstacles, as well as uncovering key evidence which allowed them to eventually triumph in the court of arbitration.

As a fan of Klimt's art who had seen *Portrait of Adele Bloch-Bauer I* hanging in the Belvedere Museum during his youth, Brühl was intrigued by the film and its subject matter. "The impact of Klimt's art is huge and culturally, for the Austrians, this painting was their Mona Lisa," says Brühl, who has followed other restitution cases involving art pilfered by the Nazis. "The idea that a painting can be stolen twice – first by the Nazis and then by governments to hang in their museums – is terrible. This painting and Klimt's work is so beautifully iconic and unique in the world of art. Even for us, the neighboring Germans, it was of huge significance."

Furthermore, the questions raised by the Nazi persecution of Europe's Jewish population have huge personal significance to Brühl. "Having lived almost my entire life in Germany, it's always been a very interesting and important question: how could this happen in our country? How much did people know? What happened exactly?" he ponders. "My generation is still dealing with that guilt, and that's why I had so much empathy with my character. He's a guy who wants to do something and investigate the past."

Like everyone else, Brühl was thrilled at the opportunity of working with Mirren. "She's a living legend but she makes you feel comfortable in a second," he says. "She's very easy to work with, and to watch Ryan and Helen adding in these funny moments was so much fun. It was a cheerful, fearless and harmonious atmosphere on set, which was also due to Simon. He treats everybody with respect and was very precise in what he wanted."

At Brühl's suggestion, the production hired Austrian actress Susi Stach to serve as the dialect coach. Brühl had worked with Stach on Ron Howard's *RUSH* to perfect the Austrian accent he needed for his acclaimed performance as Formula 1 champion Niki Lauda. Mirren found Stach particularly helpful in perfecting the pronounced Viennese lilt that Altmann kept throughout her life.

One of the principal difficulties Curtis faced was finding the right actress to portray the young Maria Altmann. "Including Daniel, Moritz Bleibtreu (who plays Klimt), and Antje Traue (who plays Adele Bloch-Bauer), we have five or six of the greatest German actors around who bring a tremendous amount to the film," Curtis remarks. "But to find someone who could be credible as the young Helen Mirren and also speak German was challenging. So when we met Tatiana Maslany, it was like a gift from God."

While not a native German speaker, the Canadian actress, star of the science-fiction TV series *Orphan Black*, was raised by a German mother and German-Ukrainian father and also studied the language at university. "I heard German around my house when I was a kid so it was a nice way to go back to it, in the totally different way of expressing myself through a character," says Maslany. "I wasn't super-fluent coming into *WOMAN IN GOLD* so it was a challenge, but one I loved."

Thykier, who also produced *THE DEBT*, compares Maslany's casting in *WOMAN IN GOLD* to hiring the then-unknown Jessica Chastain to portray Mirren's younger self in the spy thriller. The actress was thrilled at the prospect of portraying the young Maria Altmann in the flashback sequences to her younger days. "Helen's legacy of work is amazing and I've always looked up to her and admired her singularity in terms of her elegance and sexuality and presence on screen. It's so powerful," says Maslany. "To in some way be able to emulate that, or work towards finding that in myself, was exciting."

Sharing the screen with Maslany as Maria's husband Fritz is Max Irons, another suggestion of Harvey Weinstein's. Not knowing a word of German, the British actor was at first daunted by the proposal but plunged headfirst into the intensive dialect work required. "It was a bit intimidating when we came to shoot it because you're just not sure if you're doing it right," Irons says. "Tatiana was a joy to work with but she wasn't giving me many line readings because I think she was worried she might piss me off. It was strange being the only bugger who couldn't speak German."

Maslany was struck by the fact that Maria and Fritz viewed their marriage on equal terms, something unusual for the era. "At that time, women weren't necessarily equals to the men they were married to," she says. "And Maria is the instigator of a lot of change in her family. She has to make big choices and big decisions. Leaving her family is hard but there is strength in that choice, in choosing to survive." It's a choice Maslany fully empathizes with: "In our own small way, we all do that when we leave home. I moved away from my family in Regina, Saskatchewan, to pursue my career in Toronto. Cutting those familial ties comes with guilt and sadness."

One of the only cast members to have viewed Klimt's *Portrait of Adele Bloch-Bauer I* in its new home at the Neue Galerie was Irons. He was blown away by the replica created for the production. "It was truly spectacular," he says. "I have no idea where it ended up."

With *WOMAN IN GOLD* shedding light on Schoenberg's home life as he struggles to convince his somewhat skeptical wife Pam that pursuing Altmann's case on a no-win, no-fee basis won't be the ruin of them, casting an actress to make these domestic scenes land with impact was crucial. The producers settled on Katie Holmes as the perfect choice. "We aimed high and were very lucky to get Katie," notes Thykier. Holmes was thrilled to be invited to join the production and enjoyed her time collaborating with Curtis, Reynolds and Mirren. "I was so moved by this story of triumph," says the actress. "The characters are as rich and real as the intensity of the storyline. It was a very rewarding creative experience."

Rounding out WOMAN IN GOLD's phenomenal cast are Moritz Bleibtreu as Klimt; Antje Traue as Adele Bloch-Bauer; Henry Goodman and Allan Corduner as Maria's uncle and father, Ferdinand and Gustav Bloch-Bauer (British actors of German heritage who are both fluent in the tongue); Frances Fisher as Randy's mother; Charles Dance as his law-firm boss; Elizabeth McGovern as a California judge whose early verdict changed the course of the case; and Jonathan Pryce as Chief Justice William Rehnquist.

"They got incredible actors to come in and play these smaller characters," says Reynolds. "You need somebody who can be the star of their own film to make these smaller roles impactful, and Simon's wife Elizabeth playing a judge was a beautiful touch."

LONDON, LOS ANGELES, VIENNA

Principal photography for WOMAN IN GOLD began on May 23, 2014, and took eight weeks to complete, with the production splitting its time between three cities. First up was London, where the cast and crew were situated for the first month of shooting. Although the UK capital does not feature in the story, London's architecture stood in for many of the story's grand interiors. Locations included Goldsmith's Hall in the City of London and Wandsworth Town Hall, deployed, respectively, for the final arbitration hearing in Vienna and the Austrian Ministry of Culture. The interior of Schoenberg's LA law offices were in Hemel Hempstead, while his family home, Altmann's LA bungalow and the Bloch-Bauer's opulent apartment in 1938 Vienna were constructed at Twickenham Studios.

"I've shot a number of films in London before and it's always a great experience," says Reynolds, who also took a motorcycle trip around the Austrian Alps with his brother after the film wrapped. "I love shooting in far-off places. I love taking my family with me and getting an apartment and immersing myself in those places. It's one of the great privileges you have as an actor."

The production spent five days at the end to capture the Los Angeles exteriors throughout the film but concentrated in the opening stretch, which features Altmann burying her sister and her early meetings with Schoenberg. But as an intimate tale of a Jewish refugee's quest to reclaim her family's heritage, the opportunity to spend a substantial chunk of the shoot in Vienna was immense, and both the modern-day and historical sequences filmed in the city are hugely potent. For the 1938 scenes, Curtis even recreates the Anschluss, when Wehrmacht troops marched into Vienna to complete the Third Reich's annexation of its German-speaking neighbor. As a Jewish family, the Bloch-Bauers knew Nazi occupation placed them in grave danger and Maria's subsequent efforts to escape Austria with Fritz, as well as the plundering of her family's valuable art collection, are depicted with startling alacrity.

The resonance of the entire story meant that, for Curtis and everyone involved, shooting in Vienna held special meaning. "The Vienna shoot was without doubt the most wonderful, most emotional working experience I've ever had," he states. "We were recreating the end of the Jewish community in Vienna. It was very powerful."

His extensive photographic research allowed him to recreate the Nazi procession through Vienna and their jubilant reception by the Austrian crowds. The production secured permission to hang the notorious red swastika banners from Vienna's Town Hall, and the meticulous and striking reenactment made a powerful impression on WOMAN IN GOLD's cast. "They dressed entire avenues with the swastika banners and had processions of Nazis marching down the street – it was incredible," marvels Irons. "Some of the extras would have been alive then and seen this first hand. Getting my head around being Jewish at that time in that place and how terrifying that would have been was a big thing."

For Curtis, the scenes depicting the Bloch-Bauer's Viennese apartment represent the heart of the film and he was keen that every moment resonated. Unfortunately the building where the Bloch-Bauers lived was being renovated at the time and was concealed under scaffolding, but the locations team found a similar building nearby to double for its elegant exterior. For the interior, they used Vienna's Palais Ausperg, a glorious beau monde residence of grand salons and the production designers covered the walls in recreations of the incredible art owned by the Bloch-Bauers. When the Nazis enter to appropriate the Bloch-Bauers' treasures, including the painting of Adele, one officer holds up a silver goblet for inspection. That goblet belonged to Curtis' own Polish great-grandfather.

"Maria's wedding was, in actual fact, the last Jewish social event before the Nazis arrived," he observes. "I wanted Maria and Fritz's wedding dance – which is the Mezinke, the traditional Jewish dance on the marriage of the youngest child – to be like the end of an era."

While Austria has been criticized for denying its own culpability in allowing Hitler's Germany to absorb them into the Third Reich, many in the country have been forthright about the need to confront the past. Curtis and the producers praise the city's warm reception and the general feeling among Viennese that Maria's battle – which had thrown a harsh spotlight on Austria's support for the Nazis – needed to be told. "It's a complicated thing because we were recreating a complex moment in Vienna's cultural history: the debate about whether the paintings should go back to the family or stay in the museum," says Curtis. "And on top of that, we were recreating the biggest trauma in the country's history. We were always aware of that, but the people of Vienna were extremely hospitable and very supportive."

"To walk on those streets where Maria had walked and where Hitler had been welcomed with such open arms was incredibly powerful," Mirren says. "Now, it's a beautiful tourist town, wonderful to visit, with incredible museums and art everywhere. But it's very little changed from when Maria lived there because it wasn't really damaged in the Second World War. And those streets perpetrated such a terrible injustice against a whole class and section of that society. Within two weeks of Hitler's invasion, there were moves against the Jewish population." The actress, however, is also quick to point how warmly she was received in today's Vienna. She was even presented with the Freedom of the City by the mayor, a small gold replica of the statue of a soldier that sits atop the town hall.

"I don't think they were really giving it to me. They were giving it to Maria Altmann," says Mirren. "The mayor said to me that, above all, Maria's efforts to reclaim the paintings had made the city of Vienna face up to the past. In that sense, she was an incredibly important person in the city's history."

MARIA'S LEGACY

In its heartfelt, heartwarming and heartbreaking recounting of events, *WOMAN IN GOLD* conveys the true meaning of restitution for Maria Altmann: an attempt to honor her family and put the fractured jigsaw of her life back together by bringing her aunt Adele back into her possession, figuratively and spiritually.

While a bitter divide existed amongst Austrians about whether to relinquish a masterpiece they viewed as their nation's cultural treasure, most accepted that right was done when the painting was restored to Maria Altmann. "I can understand the bond that a people or a nation can have with certain pieces of art, especially when it's as iconic and unique as *WOMAN IN GOLD*," Brühl remarks. "But a lot of Austrians were in favor of giving it back because they felt it was a shame to be the illegitimate owner of something that was stolen from a family. The right thing was done."

Altmann and her family subsequently sold the five Klimt paintings, with cosmetics magnate Ronald Lauder purchasing the portrait of Adele for a then-record sum of \$135M. Maria's proviso was that it should always be on public display and it hangs today in Lauder's Neue Galerie in New York City. "I don't think the value of the painting is remotely relevant," says Mirren. "Now the money is where it should be, where it was supposed to be in the first place. These artworks were stolen in terrible circumstances and then it was covered over by years of bureaucracy. You can't turn your back on that."

"This story really strikes a chord with people because of what Maria achieved, what they both achieved," says Thompson. "It's a story that touches anybody who's experience any kind of loss. For them, it wasn't about possession. The possession was a symbol of something: the restoring of an emotional loss and of correcting an injustice."

Maria Altmann passed away in 2011, at the age of 94. Since winning the case, Schoenberg has become an enthusiastic advocate for art restitution and set up a company dedicated to the fulfillment of those goals. He also used part of his own proceeds from the sale of Klimt's painting to help fund a new wing for the Holocaust Museum in Los Angeles, striving to keep essential memories alive for future generations. That is a connection Reynolds hopes *WOMAN IN GOLD* will also make. "I really hope this film connects with a younger generation that, in the film, Randy represents," says Reynolds. "It's an amazing story of redemption and justice, and justice done right. I think it's important for a younger audience to see it, and for an older audience to remind themselves."

Mirren sits in wholehearted agreement: "As Maria says in the film, 'People forget.' And people do forget. A story like Maria's is so important to tell. And that's the great thing about film: it can preserve a story."

ABOUT THE FILMMAKERS

David M. Thompson – Producer

Producer David Thompson has been the recipient of multiple awards, including three BAFTAs, two Golden Globes, and three Emmys. Over his career, including 10 years as Head of BBC Films (recognised at BAFTA 2015 with an honorary award for contribution to British film) he has produced/executive produced over 100 films. His feature credits include *Billy Elliot*, *Iris*, *My Summer of Love*, *Dirty Pretty Things*, *Notes on a Scandal*, *Revolutionary Road*, *Fish Tank*, *Eastern Promises*, *In The Loop*, and *An Education*. Over his career, Thompson has made a special contribution to introducing the work of new directors such as Pawel Pawlikowski, Lynne Ramsay, Andrea Arnold, Stephen Daldry, Sarah Gavron and Justin Chadwick.

In 2008 Thompson launched independent film and television production company Origin Pictures. For cinema, Origin has produced the award-winning *The First Grader* starring Naomie Harris; period ghost story *The Awakening* starring Dominic West and Rebecca Hall; *Mandela: Long Walk to Freedom* starring Idris Elba; comedy *What We Did On Our Holiday* from *Outnumbered* creators Guy Jenkin and Andy Hamilton and starring Billy Connolly, Rosamund Pike and David Tennant. Due for release in 2015 is *X+Y* starring Asa Butterfield and Sally Hawkins, and *Woman In Gold* starring Helen Mirren, Ryan Reynolds and Daniel Bruhl. For television, past productions include Dominic Savage's film about the financial crisis, *Freefall*; BAFTA-award nominated mini-series *The Crimson Petal & The White* starring Romola Garai, Chris O'Dowd and Gillian Anderson; BBC1 political thriller *Hidden* starring Philip Glenister; and adaptations of PD James' best-selling *Death Comes to Pemberley* starring Matthew Rhys, and Daphne Du Maurier's classic *Jamaica Inn*. Currently in post-production is a new version of Laurie Lee's *Cider With Rosie* starring Samantha Morton and due on BBC1 in the Spring.

Kris Thykier – Producer

Kris Thykier is the Co-Founder of London based Archery Pictures.

Kris is currently Producing the epic love story *ALI & NINO*, written by Christopher Hampton, to be directed by Asif Kapadia and starring Adam Bakri, Maria Valverde, Mandy Patinkin, Homayoun Ershardi and Riccardo Scamarcio. Filming commences February 2015 in Azerbaijan and Turkey. In 2014 Thykier Produced *WOMAN IN GOLD*, alongside David Thompson. The film is directed by Simon Curtis and stars Helen Mirren, Ryan Reynolds, Daniel Bruhl and Katie Holmes and will have its world premiere at the Berlinale 2015.

He also Executive Produced John Wells' new feature film, set in the world of London restaurants, for The Weinstein Company. The film stars Bradley Cooper, Sienna Miller, Uma Thurman, Daniel Bruhl, Riccardo Scamarcio, Emma Thompson, Lily James, Omar Sy, Jamie Dornan, Sam Keeley, Sarah Greene, Matthew Rhys and Alicia Vikander

Before launching Archery Pictures with Liza Marshall in October 2014, Thykier headed PeaPie Films which developed and produced *TRASH with Working Title*, directed by Stephen Daldry and based on a screenplay by Richard Curtis; and also the Danish film *SUMMER OF '92*, directed by Kasper Barfoed, which is currently in post-production.

Other recent features Produced by Thykier include *ONE CHANCE* directed by David Frankel and starring James Corden, Alexandra Roach and Julie Walters; *I GIVE IT A YEAR*, Dan Mazer's comedy romance starring Rose Byrne, Anna Faris, Rafe Spall and Simon Baker; *W.E.* written and directed by Madonna; as well as Executive Producing *ILL MANORS*, written and directed by Ben Drew, a.k.a. Plan B.

Prior to launching PeaPie Films, Thykier was partnered with Matthew Vaughn in *MARV* Films.

Whilst at MARV, the pair produced THE DEBT, a psychological spy thriller directed by John Madden, starring Helen Mirren, Tom Wilkinson, Sam Worthington and Jessica Chastain; 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 best-selling graphic novel, starring Nicholas Cage, Mark Strong and Aaron Johnson; and STARDUST, the epic fairytale starring Michelle Pfeiffer, Robert DeNiro and Charlie Cox.

Simon Curtis – Director

Simon Curtis began as a theatre director and directed extensively at the Royal Court Theatre London as well as the National Theatre, Donmar Warehouse and Lincoln Centre, New York. He directed ROAD at La Mama and LITTLE VOICE at Steppenwolf Theater Chicago and on Broadway.

For the BBC he directed Maggie Smith, Ian McKellen and Daniel Radcliffe in DAVID COPPERFIELD, Sally Hawkins in TWENTY THOUSAND STREETS UNDER THE SKY, David Oyelowo in FIVE DAYS (HBO), Julie Walters in A SHORT STAY IN SWITZERLAND (International Emmy Best Actress) and Judi Dench, Michael Gambon, Imelda Staunton, Eileen Atkins and Tom Hiddlestone in the multi Emmy and Bafta winning CRANFORD. He is the Executive Producer of the forthcoming INDIAN SUMMERS on Channel 4 and PBS.

His debut film MY WEEK WITH MARILYN (TWC AND BBC) with Michelle Williams, Eddie Redmayne, Ken Branagh, Emma Watson and Judi Dench received two Academy Award Nominations and was nominated for three Golden Globes and six Baftas. Michelle Williams won twelve Best Actress Awards for her performance including the Golden Globe and Spirit Award.

Alexi Kaye Campbell - Writer

Alexi was born and raised in Athens, Greece to a Greek father and British mother. He was educated in both languages and came to Britain at the age of twenty two to attend drama school. He was an actor for many years before turning to writing.

Alexi's first produced play 'The Pride' premiered at The Royal Court Theatre in November 2008. It was awarded a Laurence Olivier Award for Outstanding Achievement in an Affiliate Theatre and the John Whiting Award for Best New Play. Alexi was also awarded the Critics Circle Prize for Most Promising Playwright. 'The Pride' was consequently produced by MCC Theatre Off Broadway in a production directed by Joe Mantello. Since then the play has received numerous productions across the world, including an extended West End run.

Alexi's second play, 'Apologia' was first produced at The Bush in June 2009. The play was shortlisted for the John Whiting Award and nominated Best Play at the Writers' Guild Awards.

His third play 'The Faith Machine' premiered at the Royal Court Theatre in August 2011 starring Hayley Atwell and Ian McDiarmid.

Alexi's fourth 'Bracken Moor' premiered at the Tricycle Theatre in London in June 2013. He is currently adapting it into a film. He has just completed his fifth play, a commission for the National Theatre. 'WOMAN IN GOLD' is his first film.

Ross Emery – Director of Photography

Born in Sydney, Australia, Ross Emery, ACS spent his childhood entrenched in the world of documentary filmmaking, but quickly progressed into feature films as a 2nd unit DP on notable projects that include all three films in *The Matrix* trilogy, *Superman Returns*, *Valkyrie*, and *The Killer Elite*. Recognized for his high level of expertise blending action, VFX and performance, Emery went on to shoot the main unit on *The Cave*, *Underworld: Rise of the Lycans*, and James

Mangold's *The Wolverine*, starring Hugh Jackman. Ross most recently shot *The Giver*, for director Phillip Noyce, and *Woman in Gold*, for director Simon Curtis and The Weinstein Company.

Martin Phipps – Composer

Coming from a musical background (he is Benjamin Britten's godson), Martin read drama at Manchester University. Fortunately for the acting profession, he decided to concentrate his energies on writing music. Since scoring his first TV drama *Eureka Street* in 2002, he has gone on to write music for many of the most interesting series of recent years, winning 2 BAFTAs & 3 Ivor Novello Awards.

More recently Martin has moved into film, scoring Weinstein Company's much anticipated *Woman In Gold* with Hans Zimmer, starring Ryan Reynolds and Helen Mirren, and previous to that *Harry Brown* and *Brighton Rock*. In 2014 Martin had 2 feature film scores premiering at the Toronto Film Festival; Daniel Barber's US indie *The Keeping Room*, and Morgan Matthew's *X Plus Y*.

Last year Martin set up Mearl, a project to facilitate collaborating with other artists & composers, as well as a platform for developing his own material. *Peaky Blinders* was the first soundtrack written under this name, scored with a band of musicians from Radiohead's new Laundry Studios in London Fields. Both his recent feature films were also written under this title.

Hans Zimmer – Composer

Hans Zimmer has scored more than 120 films, which have, combined, grossed over 24 billion dollars at the worldwide box office. He has been honored with an Academy Award®, two Golden Globes®, three Grammys®, an American Music Award, and a Tony® Award. His most recent Academy Award nomination for *Interstellar* marks his 10th career Oscar nomination with the Academy. In 2003, ASCAP presented him with the prestigious Henry Mancini award for Lifetime Achievement for his impressive and influential body of work. He also received his Star on the Hollywood Walk of Fame in 2010, and in 2014 was honored with the Zurich Film Festival Lifetime Achievement Award. Zimmer recently completed his first concerts in the UK, "Hans Zimmer Revealed," at the Eventim Hammersmith Apollo.

Other recent releases include *The Amazing Spider-Man 2*, Steve McQueen's *12 Years a Slave*, Ron Howard's *Rush*, Zack Snyder's *Man of Steel*, History Channel's miniseries *The Bible*; the Christopher Nolan-directed films *Inception*, *The Dark Knight* and *The Dark Knight Rises*; and Guy Ritchie's *Sherlock Holmes: A Game of Shadows*. Some of Zimmer's most notable works include his scores for *Rain Man*, *Driving Miss Daisy*, *Thelma & Louise*, *Crimson Tide*, *The Thin Red Line*, *Gladiator*, *Mission: Impossible II*, *Hannibal*, *Pearl Harbor*, *Tears of the Sun*, *Spanglish*, *The Pirates of the Caribbean* franchise, the *Kung Panda* and *Madagascar* films, *The Da Vinci Code*, *Frost/Nixon*, and *The Lion King*, for which he won the Academy Award.

Jim Clay – Production Designer

Born in England's North Yorkshire, Clay originally studied Architecture before joining the BBC Television Art Department in the 1970s. As a Production Designer, Clay passionately believes in the quality of design and sees his role as helping to create the psychological climate for a director's narrative. This principle is evident throughout a diverse body of work that ranges from the fanciful design of the BBC classic *The Singing Detective* – which earned him his first BAFTA nomination, to the starkly realistic dystopian world of Alfonso Cuarón's *Children of Men*, which garnered a nomination from the Art Directors Guild and earned him a BAFTA award. Some of Clay's credits include such exemplary films as Woody Allen's *Matchpoint* and *You Will Meet a Tall Dark Stranger*, Richard Curtis' *Love Actually*, Chris and Paul Weitz's *About a Boy*, Atom Egoyan's *Felicia's Journey*, Neil Jordan's *The Crying Game*, John Madden's *The Debt*, and *Great Expectations* with director Mike Newell. His recent work includes *Red 2* for director Dean

Parisot, and John Crowley's *Closed Circuit*. Clay just completed Simon Curtis' *WOMAN IN GOLD*, based on true story of a Jewish refugee fighting to reclaim Gustave Klimt paintings that belonged to her family.

Peter Lambert – Editor

Peter Lambert's career as an editor and, previously, assistant editor, has involved working for directors including Richard Curtis, Alfonso Cuarón, and Sir Ridley Scott. He worked for Chris Weitz as additional editor on the Oscar-winning *The Golden Compass*, before going on to act as sole editor of *The Twilight Saga: New Moon*, and once again on Weitz's Oscar-nominated feature *A Better Life*.

Peter's cut *Now Is Good* for director Ol Parker and Blueprint Pictures, and *Last Days on Mars* for director Ruairi Robinson, which premiered at Cannes Film Festival 2013.

His most recent work was with director Morgan Matthews on Origin Pictures' feature *X Plus Y*. The film was inspired by Matthews' documentary, *Beautiful Young Minds*, and premiered at 2014's BFI London Film Festival.

Beatrix Pasztor – Costume Designer

Beatrix Pastor is an award winning costume designer who, in a career running over 2 decades, has created some of the most iconic costumes of our time. She has repeatedly worked with Gus Van Sant on the likes of *Drugstore Cowboy*, *My Own Private Idaho*, *To Die For*, *Psycho*, *Even Cowgirls get the Blues* and *Good Will Hunting*. She has also worked on Jane Campion's *In the Cut*, Joel Schumacher's *Bad Company*, Nick Cassavetes' *John Q*, Curtis Hanson's *Wonder Boys* and Terry Gilliam's *The Fisher King*. Most recently she has collaborated on *Johnny English Reborn*, *Ironclad*, *You Will Meet a Tall Dark Stranger* and *The Brothers Bloom*.

Naomi Donne – Make-up & Hair Designer

As a hair and make-up artist in both film and theatre, Naomi has been a leading name in her profession for almost 30 years. She has divided her time between Britain and America, and worked with such stars as Daniel Day Lewis, Judi Dench, Ben Stiller and Helen Mirren among many others. Her film credits include *CHOCOLAT* (BAFTA nomination), *ZOOLANDER*, *THE ROYAL TENENBAUMS* (Hollywood Guild Award), *THE CRUCIBLE*, *QUANTUM OF SOLACE*, *SALMON FISHING IN THE YEMEN*, *SKYFALL*, *PHILOMENA* and *CINDERELLA*. Her theatre work both on Broadway and the West End includes *MARY POPPINS*, *SHREK THE MUSICAL*, *STARLIGHT EXPRESS*, *TARZAN* and *NINE*. She has been honored by New York Women in Film.

ABOUT THE CAST

Helen Mirren – Maria Altmann

Helen Mirren won international recognition for her work on stage, screen and television. For her portrayal of Queen Elizabeth II in 2006 of "The Queen," she received an Academy Award®, Golden Globe, Screen Actors Guild (SAG) Award®, and BAFTA Award for Best Actress. She was also named Best Actress by virtually every critic's organization from Los Angeles to London. In 2014 she was honored with the BAFTA Fellowship for her outstanding career in film.

Mirren will next be seen in The Weinstein's Company's "Woman in Gold," opening April 3, 2015. She will also be seen in Bleecker Street Media's "Trumbo" and IPA Asia Pacific's "Eye in the Sky," both of which are in post-production.

Mirren can also be seen returning to the Broadway stage, reprising of her role as Queen Elizabeth II in *The Audience*, a new play by Peter Morgan, directed by Stephen Daldry. *The Audience* is currently in previews, opening March 8, 2015.

Most recently, Mirren was seen in Disney's "100 Foot Journey" directed by Lasse Hallstrom and produced by Stephen Spielberg and Oprah Winfrey, which sees Mirren portraying a French restaurateur Madame Mallory.

Her 2013 work includes the HBO biopic of Phil Spector where she stars as the lawyer Linda Kenney Baden with Al Pacino as Phil Spector, for which she won a SAG award for her performance and was nominated for an Emmy and a Golden Globe, in addition to Walt Disney Studios Motion Pictures' "Monster's University" in which she voiced the character of 'Dean Hardscrabble'

Other recent work includes "RED 2" with Bruce Willis, John Malkovich and Anthony Hopkins, "Hitchcock" a Sacha Gevasi and Fox Searchlight Pictures production in which she stars with Anthony Hopkins as Hitchcock's wife, Alma Reville and was nominated for a Golden Globe and a SAG award for her performance, the John Madden-directed thriller "The Debt," where she plays a Mossad agent and Hungarian director Istvan Szabo's "The Door."

Mirren began her career in the role of Cleopatra at the National Youth Theatre. She then joined the Royal Shakespeare Company, where she starred in such productions as "Troilus and Cressida" and "Macbeth." In 1972, she joined renowned director Peter Brook's theatre company and toured the world.

Her film career began with Michael Powell's "Age of Consent," but her breakthrough film role came in 1980 in John Mackenzie's "The Long Good Friday." Over the next 10 years, she starred in a wide range of acclaimed films, including John Boorman's "Excalibur"; Neil Jordan's Irish thriller "Cal," for which she won the Best Actress Award at the Cannes Film Festival and an Evening Standard Film Award; Peter Weir's "The Mosquito Coast"; Peter Greenaway's "The Cook, the Thief, His Wife and Her Lover"; and Charles Sturridge's "Where Angels Fear to Tread."

Mirren earned her first Oscar® nomination for her portrayal of Queen Charlotte in Nicholas Hytner's "The Madness of King George," for which she also won Best Actress honors at the 1994 Cannes Film Festival. Her second Oscar® nomination came for her work in Robert Altman's 2001 film "Gosford Park." Her performance as the housekeeper also brought her Golden Globe and BAFTA Award nominations, several critics groups' awards, and dual SAG Awards®, one for Best Supporting Actress and a second as part of the winning ensemble cast. Most recently, Mirren earned both Oscar® and Golden Globe nominations for her performance in "The Last Station," playing Sofya Tolstoy.

Among her other film credits are Terry George's "Some Mother's Son," on which she also served as associate producer; "Calendar Girls"; "The Clearing"; "Shadowboxer"; "State of Play"; "The Tempest"; and "Brighton Rock".

On television, Mirren starred in the award-winning series "Prime Suspect" as Detective Chief Inspector Jane Tennison. She had earned an Emmy Award and three BAFTA Awards, as well as numerous award nominations, for her role in early installments of the "Prime Suspect" series. She won another Emmy Award and earned a Golden Globe nomination when she reprised the role of Detective Jane Tennison in 2006's "Prime Suspect 7: The Final Act," the last installment in the PBS series. Most recently Mirren was also honored for her performance as Queen Elizabeth I in the HBO miniseries "Elizabeth I," winning an Emmy Award, a Golden Globe and a SAG Award®.

Her long list of television credits also includes "Losing Chase,"; "The Passion of Ayn Rand,"; "Door to Door," and "The Roman Spring of Mrs. Stone," earning Golden Globe, Emmy and SAG Award® nominations and awards.

Mirren has also worked extensively in the theatre. Most recently reprising her role of Queen Elizabeth II in The Audience in London's West End, for which she won the Olivier Award for Best Actress. She also received an Olivier Award nomination for Best Actress for her performance in "Mourning Becomes Electra" at London's National Theatre. In 2009, Mirren returned to the National Theatre to star in the title role in "Phèdre," directed by Sir Nicholas Hytner.

Helen Mirren became a Dame of the British Empire in 2003.

Ryan Reynolds – Randol Schoenberg

RYAN REYNOLDS is one of Hollywood's most diverse leading men seamlessly transitioning through varied genres of drama, action and comedy in his rich and ever evolving career.

Reynolds will next be seen in a variety of feature roles in 2015 including; THE VOICES, WOMAN IN GOLD and MISSISSIPPI GRIND. In THE VOICES Reynolds stars alongside Anna Kendrick, Gemma Arterton and Jacki Weaver in the independent drama by famed French director Marjane Satrapi, the film will be released in theatres and VOD on February 6, 2015. In the Weinstein Company feature WOMAN IN GOLD (April 3, 2015), Reynolds stars alongside Helen Mirren as they tell the story of Maria Altmann (Mirren), a Jewish refugee who is forced to flee Vienna during World War II and her personal mission to reclaim a painting the Nazis stole from her family: the famous Lady In Gold. Reynolds stars alongside Ben Mendelsohn in MISSISSIPPI GRIND, directed by Ryan Fleck and Anna Boden. The film premiered at Sundance to rave reviews.

Reynolds will also appear in the Action Crime-Thriller, CRIMINAL, directed by Ariel Vromen, which also stars Kevin Costner and Tommy Lee Jones and the independent feature SELFLESS, directed by Tarsem Singh both slated for 2015 release dates. Next up, Reynolds will reprise his role as Marvel anti-hero DEADPOOL in 20th Century Fox's upcoming movie of the same name slated for release in February 2016.

Reynolds voiced two DreamWorks Animation films in 2013. TURBO, in which Reynolds voices a snail named 'Turbo' who has dreams of winning the Indy 500. The movie also features the voices of Samuel L. Jackson, Maya Rudolph, Snoop Lion and Michelle Rodriguez. Prior to that, Reynolds had his animated film debut as the voice of 'Guy' in DreamWorks Animation's, THE CROODS. The movie also featured the voices of Nicolas Cage, Emma Stone and Catherine Keener and earned over \$508 million worldwide. Reynolds has signed onto the sequel, which is already in development.

His other film credits include; the Universal action thriller, SAFE HOUSE opposite Denzel Washington. The film opened to \$40 million domestically in its first weekend and went onto earn

\$208 million worldwide. The Universal comedy, *THE CHANGE UP*, opposite Jason Bateman, the Warner Brothers adaptation of the popular DC Comic, *GREEN LANTERN* and the mystery/thriller *BURIED*. In the acclaimed and cinematically challenging film, Reynolds is the only actor to appear on camera for the duration of the piece.

In 2009, Reynolds served as Disney's romantic comedy lead in *THE PROPOSAL*, opposite Sandra Bullock. The film opened at #1 at the box office and grossed \$315 million worldwide. Reynolds was also seen as 'Deadpool' in the X-MEN spin-off, *X-MEN ORIGINS: WOLVERINE*. He starred opposite an all-star cast including Hugh Jackman and the film grossed \$365 million worldwide. Additionally that year, Reynolds starred in *ADVENTURELAND* opposite Kristen Stewart which premiered at the Sundance Film Festival and was nominated in the "Ensemble Performance" category at the 2009 Gotham Awards.

Some of Reynolds other film credits include; *PAPERMAN* and the Working Title film *DEFINITELY, MAYBE* for Universal Pictures, writer/director John August's *THE NINES*, director Joe Carnahan's *SMOKIN' ACES* for Working Title and Universal Pictures and *THE AMITYVILLE HORROR*, a remake of the classic cult film which opened #1 at the box office and made \$107 million worldwide.

DarkFire, Reynolds' TV production company, recently sold its first two projects, the live action comedy "Guidance" and the animated comedy, "And Then There Was Gordon" to 20th Century Fox TV. Reynolds will executive produce alongside Allan Loeb, Jonathon Komack Martin, Tim Dowling and Steven Pearl.

In addition to his numerous leading roles, Reynolds also serves on the board of directors for the Michael J. Fox Foundation for Parkinson's Research. In November of 2007, Reynolds ran the New York City Marathon in honor of his father - who has long suffered from ravages of Parkinson's disease. Reynolds marathon run raised over \$100,000 for the Michael J Fox Foundation.

Daniel Brühl – Hubertus Czernin

Since the start of his career, Golden Globe and BAFTA nominated actor Daniel Brühl has been involved in a number of critically acclaimed film and television projects and has garnered international recognition for his talent and versatility. With an exciting year head, his upcoming projects promise to firmly establish him as one to watch.

Daniel has recently joined the cast of Vincent Perez's *Alone in Berlin*, with Emma Thompson and Mark Rylance. The film is a fact-based WWII story about German parents, following their campaign against Hitler after their son is killed on the front line. Production will begin later this year. Daniel has also joined the cast of the highly anticipated *Captain America: Civil War*, where he will play Marvel villain 'Baron Zemo'. The film is due to start production in May 2015.

Daniel will next be seen in Simon Curtis's *Woman in Gold*, written by playwright Alexi Campbell. The feature tells of the true story of one woman's journey to reclaim her heritage and seek justice for what happened to her family, and her battle to retrieve family possessions seized by the Nazis, among them Klimt's painting "The Lady in Gold." Daniel will be joined by an incredible cast including Helen Mirren, Charles Dance and Max Irons. The film was recently been shown at Berlin Film festival and will be released in the UK on 10th April and in the US on the 3rd April 2015.

2015 will see Daniel in Michael Winterbottom's *The Face of An Angel*, playing the male lead role of 'Thomas', starring opposite Kate Beckinsale. The film follows a journalist and a documentary film maker as they explore the story of a murder in Tuscany. Also later this year, Daniel will appear in the lead role of 'Sebastian Zöllner' in *Ich Und Kaminski*, written and directed by Wolfgang Becker. Additionally, Daniel will be seen in the *Untitled John Wells Project*, telling the story of a chef that assembles a crew together in an attempt to create the best restaurant ever.

He will be joined by a well known cast including Jamie Dornan, Emma Thompson, Bradley Cooper, Sienna Miller and Uma Thurman. Daniel also has Florian Gallenberger's feature film *Colonia* with Emma Watson coming up in September 2015 (tbc) about a young woman's desperate search for her abducted boyfriend that draws her into the infamous Colonia Dignidad, a sect nobody ever escaped from.

In 2014, Daniel appeared in Anton Corbijn's thriller *A Most Wanted Man* playing the character 'Max', and starring opposite Rachel McAdams, Robin Wright and the late Philip Seymour Hoffman in the feature about a Chechen Muslim who illegally immigrates to Hamburg, where he gets caught in the international war on terror. The film was released in September 2014.

In 2013, he starred as 'Niki Lauda' in Ron Howard's *Rush*, opposite Chris Hemsworth's 'James Hunt'. Set in 1976, the film is based on the true story of the Formula 1 champion driver and the 1976 crash that almost claimed his life. The multi-award nominated film was released worldwide in September, with Daniel being heralded as its breakout star: Digital Spy called his portrayal "an Oscar-worthy turn... Daniel Brühl is a masterful chameleon", while Rolling Stone Magazine wrote he "starts at brilliant and revs up from there". More glowing reviews of his performance followed: "awfully well played by Daniel Brühl" wrote The Hollywood Reporter, "quite brilliant" said HitFix, "remarkable" raved The Telegraph, "Brühl steals the show with a truly outstanding performance" reviewed HeyUGuys and Deadline said "take my word, this guy is the real deal and this is his year". Daniel was consequently nominated for Golden Globe, BAFTA, SAG and Critics Choice awards in the category of 'Best Supporting Actor'.

Also in 2013, Daniel appeared in Bill Condon's *The Fifth Estate* playing 'Daniel Domscheit-Berg', colleague and friend of WikiLeaks founder Julian Assange, played by Benedict Cumberbatch. Based on the book "Inside Wikileaks" by Daniel Doimscheit-Berg himself and the Guardian book "Wikileaks" written by David Leigh and Luke Harding, the film follows the friendship and the eventual rift between the two as the international profile of the website suddenly explodes bringing instant fame and gradual disillusionment to its creators. *The Fifth Estate* opened the 2013 Toronto Film Festival before its worldwide release in October of the same year.

Even before his scene stealing turn in 2009 as German War Hero 'Frederik Zoller' in Quentin Tarantino's iconic and Oscar winning *Inglourious Basterds*, opposite Brad Pitt and Christoph Waltz, Daniel was an established and award winning actor in Europe: in 2003, Daniel starred in *Good Bye, Lenin!* and was lauded for his portrayal of 'Alexander Kerner' in the German tragicomedy set in East Germany in the year 1989. Daniel gives a heart-breaking performance playing a young man protesting against the regime, while desperately trying to protect his frail mother from the truth. The role saw him win the European Film Award for Best Actor and the German Film Award for Best Actor in 2003.

Daniel's other notable film credits include: *The White Sound* with Jane Fonda and Geraldine Chaplin, *Ladies in Lavender* where he made his English speaking debut opposite Dames Judi Dench and Maggie Smith, Stephane Robelin's *If We All Lived Together*, *Love In Thoughts* for which he won the People's Choice for Best Actor, *The Edukators* for which he was nominated for Best Actor at the 2004 European Film Awards, *Joyeux Noel*, *Salvador*, *The Bourne Ultimatum*, Julie Delpy's *The Countess* and *In Transit* with John Malkovich.

He also speaks fluent German, English, Spanish and French.

Katie Holmes – Pam Schoenberg

As an actress who has received critical acclaim for a spectrum of diversified roles on stage and screen, Katie Holmes has appeared in several notable films, ranging from the action blockbuster

Batman Begins, directed by Christopher Nolan, to critically acclaimed art house pictures such as Ang Lee's *The Ice Storm* and Peter Hedges' *Pieces of April*.

Holmes recently starred in the dark comedy she helped produce, *Miss Meadows*, which made its debut at the 2014 Tribeca Film Festival and the utopian drama, *The Giver*. Holmes can next be seen in the Weinstein Company's, *Woman in Gold*, opposite Ryan Reynolds and Helen Mirren.

Holmes is the first global ambassador for Olay. She is also the global ambassador and spokesperson for Alterna Hair Care.

In 2012 Holmes starred in the Broadway production *Dead Accounts* opposite Nobert Leo Butz. She had previously made her Broadway debut in the 2008 limited run of Arthur Miller's *All My Sons*, in which Holmes starred opposite John Lithgow, Patrick Wilson and Diane Wiest. Her portrayal of Ann garnered glowing reviews and established her as an accomplished actress on both screen and stage.

Holmes' film career began in 1996 when she landed the role of 'Libbets Casey,' opposite Tobey Maguire and Sigourney Weaver in Ang Lee's award-winning drama *The Ice Storm*. Since then, she has worked with some of Hollywood's most prominent actors and directors. Her credits include Curtis Hanson's *Wonder Boys*, Jason Reitman's *Thank You for Smoking*, Sam Raimi's *The Gift*, Stephen Gaghan's *Abandon*, Doug Liman's *Go*, Joel Schumacher's *Phone Booth*, Keith Gordon's *The Singing Detective*, Forest Whitaker's *First Daughter*, Kevin Williamson's *Teaching Mrs. Tingle* David Nutter's *Disturbing Behavior*, Dito Montiel's *The Son of No One* opposite Al Pacino and Juliette Binoche, the Guillermo Del Toro produced thriller, *Don't Be Afraid of The Dark*, Shari Springer Berman and Robert Pulcini's *The Extra Man*, opposite John C. Reilly, Kevin Kline and Paul Dano and the Sony comedy *Jack and Jill* opposite Adam Sandler. Holmes also executive produced, in addition to starring in, writer/director Galt Niederhoffer's *The Romantics*, an ensemble romantic drama with Anna Paquin, Josh Duhamel, Malin Akerman, Candice Bergen, and Elijah Wood.

In 1997 Holmes was cast as 'Joey Potter' on the WB TV series "Dawson's Creek," opposite James Van Der Beek and Michelle Williams. The show quickly became the highest-rated series on the WB network throughout its six-season run. She has since appeared on television in "The Kennedys" as First Lady Jacqueline Kennedy opposite Greg Kinnear as President John F. Kennedy. The miniseries chronicled the story of the most fabled political family in American history and garnered 10 Emmy nominations including 'Outstanding Miniseries.'

In 2009 Holmes co-founded the Dizzy Feet Foundation, a non-profit organization which aims to help underprivileged youth realize their dream of becoming professional dancers and works to support, improve, and increase access to dance education in the United States. Her co-founders include director, Adam Shankman; producer, Nigel Lythgoe; "Dancing with the Stars" judge, Carrie Ann Inaba; business manager, Mike Thompson; and attorney, Mona Metwalli. Holmes' work with the foundation was recognized at Variety's 2010 Power of Women event where she was honored alongside a select group of Hollywood's most philanthropically impactful women.

Tatiana Maslany – Young Maria Altmann

Golden Globe nominated actress Tatiana Maslany stars in BBC America's critically acclaimed ORPHAN BLACK, which is currently in production on season three. In the series she plays several identical women who are revealed to be clones. In 2013 the part earned her the *Critics' Choice Television Award* for Best Dramatic Actress, the TCA Award in the category of Individual Achievement in Drama, a Young Hollywood Award for breakthrough performance, a Canadian Screen Award for Best Actress in a TV Drama and her first Golden Globe nomination for Best

Dramatic Actress. In 2014 she received her second *Critics' Choice* nomination as well as a TCA Award nomination in the category of Individual Achievement in Drama. Most recently she received her second Canadian Screen Award as well as a SAG Award nomination in the category of: Outstanding Performance by a Female Actor in a Drama Series

Maslany will next be seen in The Weinstein Company's *THE WOMAN IN GOLD*, starring alongside Helen Mirren and Ryan Reynolds. Simon Curtis directed the film, in which she plays a young Helen Mirren. This is set to release April 3rd, 2015,

Maslany has earned a reputation for playing complex characters. The Globe and Mail called her "a chameleon" whose range spans everything from the Virgin Mary to leather-wearing tough girls. Chosen as one of its "Rising Stars" at the 2012 Toronto International Film Festival, Maslany earned Best Performance awards from the Whistler International Film Festival and ACTRA for her role as the troubled, promiscuous teenager Claire in *PICTURE DAY*.

Her starring role in *GROWN UP MOVIE STAR* opposite Shawn Doyle competed at Sundance in 2010, and she garnered the Special Jury Prize for Breakout Star at the festival as well as a Genie nomination.

Her feature credits also include *CAS AND DYLAN* opposite Richard Dreyfuss, the acclaimed indie drama *PICTURE DAY*, *THE VOW* opposite Rachel McAdams and Channing Tatum, Geoffrey Fletcher's directorial debut *VIOLET AND DAISY* opposite Saoirse Ronan and Alexis Bledel, and a lead in Sean Garrity's improvisational feature *BLOOD PRESSURE* opposite Jake Epstein.

Maslany's numerous television credits include the Tandem and Scott Free Production *WORLD WITHOUT END* based on the novel by Ken Follett, a Gemini-nominated performance as the Virgin Mary in the BBC/CBC co-production *NATIVITY*, and Gemini-winning roles in *FLASHPOINT* for CBS and CTV and *BLOODLETTING AND MIRACULOUS CURES* for TMN. She was also recently seen in a two-episode arc of NBC's hit show *PARKS AND RECREATION*.

Max Irons – Fritz

Max Irons is one of the most exciting and talented young British actors working in the industry today. Having already made an impression on the industry with his work across television, film and on stage, the next few months promise to firmly establish him as an international acting presence to watch.

Max most recently finished filming the role of 'Fritz' in Simon Curtis's *Woman in Gold*, written by playwright Alexi Campbell. The feature tells of the true story of one woman's journey to reclaim her heritage and seek justice for what happened to her family, and her battle to retrieve family possessions seized by the Nazis, among them Klimt's painting "The Lady in Gold." Boasting a cast including Helen Mirren, Daniel Bruhl and Charles Dance. The film has been shown at Berlin Film festival and is due for release in the US on 3rd April and in the UK on the 10th April 2015.

In September 2014, Max starred as 'Miles' in *The Riot Club*, Lone Scherfig's feature adaptation of Laura Wade's infamous smash hit Royal Court play *Posh*. The story follows two first-year students at Oxford University who join the infamous 'Riot Club', where reputations can be made or destroyed over the course of a single evening. Max's performance was singled out by the critics: The Telegraph called him 'hugely impressive', Indiewire wrote "the greatest asset the film has is the performance from Irons" while Screen Daily called his portrayal "especially impressive" and Collider.com described it as 'excellent'. Max appears alongside an excellent young British cast including: Sam Claflin, Douglas Booth, Jessica Brown-Findlay, Holliday Grainger and Freddie Fox. The film was released by Universal Studios in the UK on 19th September 2014 and IFC films will release in the US on 27th March 2015.

In 2013, Max flew to the Ukraine to film the male lead role of 'Yuri' in *The Devil's Harvest*, directed by George Mendeluk, in which he will appear opposite Samantha Barks, Terence Stamp and Aneurin Barnard. The romantic epic is set against the backdrop of political upheaval in 1930s Ukraine, and slated for release in 2015.

Also in 2013, Max took on the role of 'King Edward' in the Golden Globe nominated BBC/STARZ television series *The White Queen*. Based on the 'The Cousins War' novels by Philippa Gregory and developed by Emma Frost, the story is set in 1464 during the height of the War of the Roses, and focuses on the story of the ongoing conflict for the throne. The 10 part series was broadcast the UK in June and was followed by a US premiere in August. Max first appeared on television screens in 2011, when he played 'Tommy' in Emmy nominated SKY 1 thriller *The Runaway*, starring opposite Jack O'Connell and Joanna Vanderham.

Max's notable film credits include: 'Jared Howe' in the 2013 feature adaptation of Stephenie Meyer's bestselling novel of the same name *The Host*, with Saoirse Ronan; 'Henry' in Catherine Hardwicke's *Red Riding Hood*, with Amanda Seyfried and Gary Oldman; and 'Lucius' in Oliver Parker's 2009 feature adaptation of Oscar Wilde's *Dorian Grey*.

In 2009, Max made his professional stage debut in Friedrich Schiller's *Wallenstein* at the Chichester Festival Theatre for which he was nominated for the prestigious Ian Charleson Award. The Stage called his performance "delightful" while The Independent raved his was "heartbreakingly stern-yet-fragile" portrayal. In 2013 Max returned to the stage starring in Peter Huntley's critically acclaimed production of *Farragut North* at The Southwark Playhouse. Other significant theatre credits include: *Oedipus*, *The Revenger's Tragedy*, *The Cherry Orchard*, *London Cuckolds*, *Twelfth Night*, *Plenty*, *Semi-Monde*, *Under The Blue Sky* and *New Girls In Town*.

Max trained at The Guildhall School of Music and Drama.

Charles Dance – Sherman

In some thirty five years as an actor Charles Dance has amassed an impressive body of work in all media from title roles with THE ROYAL SHAKESPEARE COMPANY including HENRY V and CORIOLANUS, and major work in London's commercial theatre including, GOOD, LONG DAY'S JOURNEY INTO NIGHT with Jessica Lange, and SHADOWLANDS for which he received the London Critic's Circle Award for Best Actor, through award-winning television series - THE JEWEL IN THE CROWN (BAFTA nomination for best actor) REBECCA, NICHOLAS NICKLEBY, FINGERSMITH, BLEAK HOUSE for which he received an International Emmy nomination and won the Press Guild Award for Best Actor, CONSENTING ADULTS about the ground-breaking Wolfenden Report of 1957 which resulted in the de-criminalisation of homosexuality, and more recently SECRET LIFE - a documentary about Charles Dickens' turbulent personal life.

Major films include - PLENTY, WHITE MISCHIEF, GOOD MORNING BABYLON, THE GOLDEN CHILD, ALIEN 3, LAST ACTION HERO, HILARY AND JACKIE, MICHAEL COLLINS, STARTER FOR TEN for Sam Mendes' Company, Robert Altman's GOSFORD PARK, and KABLOONAK for which he received the best actor award at the Paris Film Festival in 1996. THE PERFECT DISAGREEMENT directed by Antoine de Caunes, and THE SHOOTER with Wesley Snipes.

His debut as a film director and writer was LADIES IN LAVENDER with Judi Dench and Maggie Smith for which both 'Great Dames' were nominated for European Film Academy Awards. He has starred in the television series TRINITY, and MERLIN, as well as a new television adaptation of GOING POSTAL by Terry Pratchett. He filmed THIS SEPTEMBER directed by Giles Foster, also starring Eileen Atkins in the summer of 2010 and went on to film a second series in 2011. He filmed a two-part adaptation of the Peter Pan story for Sky entitled NEVERLAND in 2011, directed by Nick Willing also featuring Rhys Ifans, Anna Friel and Bob Hoskins. He also filmed the first two series of GAME OF THRONES for HBO and Sky Atlantic, in which he stars as "Tywin Lannister".

Recent films include Roland Joffe's *THERE BE DRAGONS*, *YOUR HIGHNESS* directed by David Gordon Green also starring James Franco and Natalie Portman, *IRONCLAD* directed by Jonathan English, also featuring Derek Jacobi and Brian Cox, Deepa Mehta's *WINDS OF CHANGE*, the filmic adaptation of Salman Rushdie's *MIDNIGHT'S CHILDREN*, and *THE AWAKENING* – the fourth film in the *UNDERWORLD* franchise.

In 2012 he shot the Russian film *VIY* in Prague, alongside Jason Flemyng, *STRIKEBACK 3* in South Africa – again for HBO, and the political thriller *SECRET STATE* with Gabriel Byrne for Channel 4, as well as the third series of *GAME OF THRONES*. Later in the year he travelled to Australia to shoot *PATRICK* directed by Mark Hartley.

In 2013 he shot *CHILD 44* alongside Tom Hardy and Gary Oldman and directed by Daniel Espinosa. In the summer he filmed season 4 of *GAME OF THRONES* as well as starring alongside Benedict Cumberbatch and Kiera Knightly in *THE IMITATION GAME* being directed by Morten Tyldum.

Charles began 2014 by filming *DESPITE THE FALLING SNOW* in Belgrade – starring alongside Rebecca Ferguson, Sam Reid and Anthony Head – and Paul McGuigan's *FRANKENSTEIN* with James McAvoy and Daniel Radcliffe. Towards the end of the year he wrapped shooting on Burr Steers' *PRIDE AND PREJUDICE AND ZOMBIES*, the long-anticipated film adaption of Seth Grahame-Smith's New York Times best-selling novel. He also appeared in *THE GREAT FIRE*, a four-part drama for ITV, in which he starred opposite Jack Huston, Andrew Buchan and Rose Leslie. He was recently seen in Universal's *DRACULA UNTOLD* opposite Luke Evans and Dominic Cooper.

2015 will see Charles travel to Australia to begin shooting on *CHILDHOOD'S END*, directed by Nick Hurran, in which he will play 'Karellen'.

Antje Traue – Adele Bloch-Bauer

With a strong body of work in her native Germany, Antje broke out into the international marketplace in Summit's *PANDORUM* in which she played the lead opposite Ben Foster and Cam Gigandet. Other credits include playing opposite Rupert Friend in Renny Harlin's *5 DAYS OF AUGUST* and filming *NOBEL'S TESTAMENTE*. She was most recently seen in theatres in Zack Snyder's *MAN OF STEEL* as the villainess, *FAORA*. Antje recently completed filming on Warner Brothers' *THE SEVENTH SON*, the independent feature *DESPITE THE FALLING SNOW* and Simon Curtis's *THE WOMAN IN GOLD* with Helen Mirren and Ryan Reynolds and Ariel Vroman's *CRIMINAL* with Kevin Costner, Gary Oldman and Tommy Lee Jones. *THE WOMAN IN GOLD* will have it's World Premiere at The Berlin Film Festival.

Elizabeth McGovern – Judge Florence Cooper

Academy Award-nominated actress Elizabeth McGovern is Cora, Countess of Grantham in the critically acclaimed series *Downton Abbey*. The smash hit *Downton Abbey* is entering its third season after winning multiple awards including Emmys, Golden Globes, and BAFTAs. Elizabeth has been nominated for both an Emmy and a Golden Globe for her performance as Lady Cora.

While studying at The Juilliard School in New York City in 1980, Elizabeth was offered a part in her first movie, *ORDINARY PEOPLE*, starring opposite Timothy Hutton and directed by Robert Redford. She then went on to earn an Academy Award nomination for her portrayal of Evelyn Nesbit in Milos Forman's *RAGTIME*. In 1984, Elizabeth starred with Robert De Niro and James Woods in Sergio Leone's cult gangster movie *ONCE UPON A TIME IN AMERICA*, and later opposite Mickey Rourke in *JOHNNY HANDSOME*. Her recent film *UNEXPECTED*, in which she stars opposite Cobie Smulders, premiered at Sundance, and she just finished shooting *SHOWING ROOTS* with Maggie Grace. Her other film credits include *BUFFALO SOLDIERS*, *KING OF THE HILL*, *SHE'S HAVING A BABY*, and *RACING WITH THE MOON*.

Since moving to England and starting a family of her own with husband Simon Curtis (director of MY WEEK WITH MARILYN), Elizabeth continued to work in theatre and television. Most recently, she was featured in both CLASH OF THE TITANS and KICK-ASS. Elizabeth can next be seen in ANGEL'S CREST, opposite Kate Walsh and Jeremy Piven, and CHEERFUL WEATHER FOR THE WEDDING, opposite Felicity Jones.

Born in Illinois, Elizabeth is also a singer-songwriter and has just recorded her third album, STILL WAITING, with the band she formed and fronts, Sadie and the Hotheads. Sadie and the Hotheads have played the Isle of Wight and Hard Rock Calling Festival (Bruce Springsteen and Paul Simon headlining) and have completed a mini tour with Mike and the Mechanics. The band has opened for Sting at The Montreaux Jazz Festival and they'll soon be on Live at Infinity Hall on PBS. They have additional dates scheduled for Fall 2015.

Jonathan Pryce – Chief Justice Rehnquist

Jonathan Pryce, CBE is an internationally acclaimed, award-winning actor on stage and screen. His extensive theatre work includes *Comedians* in London and on Broadway, for which he won a Tony Award; *Hamlet*, in London, for which he received an Olivier Award; and *Miss Saigon*, in which he starred on both sides of the Atlantic, winning further Olivier and Tony awards. Most recently, Pryce produced landmark performances as Davies in Harold Pinter's *The Caretaker* in London and New York, and as the title role in *King Lear* at the Almeida Theatre, London.

Jonathan's diverse film work includes lauded performances in *Something Wicked This Way Comes*, *Brazil*, *Glengarry Glen Ross*, *Carrington* (for which he won the Cannes Film Festival and Evening Standard Awards for Best Actor), *Evita* and roles in successful blockbusters including *Tomorrow Never Dies*, the *Pirates of the Caribbean* series and the *G.I. Joe* films.

Recent screen work includes *Dough*, *The Salvation*, *Listen Up Philip*, by Alex Ross Perry, and two major roles for television: as Cardinal Wolsey in the landmark television adaptation of Hilary Mantel's *Wolf Hall*, and as the new character of High Sparrow in the fantasy drama, *Game of Thrones*. Other recent television work includes *Cranford: Return to Cranford*, for which he received an Emmy Nomination for Outstanding Supporting Actor in a Drama.

Frances Fisher – Barbara Schoenberg

Born in Milford On-Sea, England, Frances Fisher's itinerant childhood in the UK, Columbia, Canada, France, Brazil, Turkey, Italy, Iowa and Texas undoubtedly provided fodder for her thespian career.

Ms. Fisher started her career on the stage and has starred in over 30 theatrical productions including *Fool For Love*, *Desire Under the Elms*, *Cat on a Hot Tin Roof*, *Orpheus Descending*, *Hay Fever*; *A Midsummer Night's Dream* and *Three More Sleepless Nights* (Drama League Award). Her most recent theatre: *The Cherry Orchard* at The Taper with Annette Bening, Alfred Molina, & Sarah Paulson, and a two-hander opposite Paul Ben Victor in *Sexy Laundry*.

Ms. Fisher's diverse film career spans cool independents to blockbusters to Academy Award winners: INCLUDING *Tough Guys Don't Dance*; *Can She Bake A Cherry Pie?*; *Babyfever*; *Patty Hearst*; *Female Perversions*; Oscar-winning *Unforgiven*; *True Crime*; *The Big Tease*; *The Rising Place*; *Blue Car*; *Mrs. Harris*; *The Kingdom*; *House of Sand & Fog*; *Wild America*, *Laws of Attraction*; *In The Valley Of Elah*; *Jolene* (Jessica Chastain's first film); *The Perfect Game*; *Golf in the Kingdom*; *Sedona*, and *The Lincoln Lawyer*. She is perhaps best known for her memorable performance as Kate Winslet's mother in *Titanic*, which garnered Fisher a Screen Actors Guild nomination for Best Ensemble Cast, while the film went on to receive 11 Academy Awards.

In addition to her thriving theater and film career, Ms. Fisher played notable real-people television roles: Lucille Ball in *Lucy & Desi: Before the Laughter*; Audrey Hepburn's mother in *The Audrey Hepburn Story* (played by Jennifer Love Hewitt, Emmy Rossum and Sarah Hyland in the three stages of Ms. Hepburn's life); and Jackie O's mother, Janet Bouvier in *Jackie Bouvier Kennedy Onassis* (played by Joanne Whalley). Ms. Fisher had recurring roles on a number of series including *The Shield*, *Eureka* and *Torchwood* and has guest starred in *Law & Order*; *ROSEANNE*, *The Mentalist*, *Two and a Half Men*, *Sons of Anarchy*, *Private Practice* and *CSI*. To this day, she is stopped on the street as fans remember her as Deborah Saxon on the beloved soap opera *The Edge of Night*, and LATER Suzette Saxon on *The Guiding Light*. Those jobs were her bread and butter as a budding actress in New York. AFTER HER EON CONTRACT WAS COMPLETED SHE FOCUSED AGAIN SOLELY ON Regional and off-off-Broadway THEATRE, WHILE DOING scene work for Lee Strasberg as a member of The Actors Studio, IN ADDITION TO STUDYING WITH THE GREAT STELLA ADLER.

Today, Ms. Fisher continues to play screen mom to some very interesting talent: She was seen in the #1 Box office hit, *The Roommate*, playing Leighton Meester's mother; she played Ryan Phillippe's mother in Brad Furman's critically acclaimed Lakeshore feature *Lincoln Lawyer*, opposite Matthew McConaughey; and Alessandro Nivola's mother in David Rosenthal's *Janie Jones*, co-starring Abigail Breslin. Ms. Fisher GUESTED on AdultSwim in the British Version of Rob Corddry's comedy *Children's Hospital*, playing the British version of Megan Mullally's character, "The Head," Travis Fine's *Any Day Now*, which won seven Audience Awards, AWARD-WINNING *The Silent Thief* (Mom to Scout Taylor-Compton and Cody Longo); and two for Hallmark: *The Seven Year Hitch*, and *The Makeover* with Julia Styles, Camryn Manheim, playing mom to David Walton.

Most recently, Ms. Fisher co-starred with Saoirse Ronan and William Hurt in Stephenie Meyer's sci-fi book adapted for the screen, *The Host*; guest-starred in an arc on Kiefer Sutherland's hit TV series, *Touch*; AND GUEST STARRED THIS MONTH ON ABC'S *CASTLE*.

Upcoming films include *Pandora's Box*, co-starring with Joe Mantegna; *Red Wing* with Luke Perry and Bill Paxton; Catherine Harwicke's *Plush* with Emily Browning; Ash Christian's *ADVENTURES OF SWEET YELLOW*, Henry Jaglom's *The "M" Word* and *Retribution*. Ms. Fisher recently wrapped *You're Not You*, co-starring as Hilary Swank's mother, with Josh Duhamel, Emmy Rossum and Ed Begley, Jr.

Currently Ms. Fisher is starring in ABC's compelling new sci fi series, *Resurrection*, which premiered earlier this year to outstanding ratings in which she plays A GRIEVING mother WHOSE CHILD DROWNED decades ago and returns home AS THE SAME 9 YEAR OLD BOY. The series will be returning this fall.

CREDITS

The Weinstein Company
and
BBC Films
present

an Origin Pictures
production

WOMAN IN GOLD

DIRECTED BY
SIMON CURTIS

WRITTEN BY
ALEXI KAYE CAMPPELL

BASED ON THE LIFE STORIES OF
E. RANDOL SCHOENBERG AND MARIA ALTMANN

PRODUCED BY
DAVID M. THOMPSON

PRODUCED BY
KRIS THYKIER

EXECUTIVE PRODUCERS
CHRISTINE LANGAN
HARVEY WEINSTEIN

EXECUTIVE PRODUCERS
NEGEEN YAZDI
ROBERT WALAK
ED WETHERED
ALAN YENTOB

EXECUTIVE PRODUCERS
ED RUBIN
SIMON CURTIS
TIM JACKSON

HELEN MIRREN

RYAN REYNOLDS

DANIEL BRÜHL

KATIE HOLMES

TATIANA MASLANY

MAX IRONS

CHARLES DANCE

ANTJE TRAUE

ELIZABETH MCGOVERN

JONATHAN PRYCE

FRANCES FISHER

MORITZ BLEIBTREU

TOM SCHILLING

ALLAN CORDUNER

HENRY GOODMAN

CO-PRODUCERS

PETER HESLOP

JOANIE BLAIKIE

DIRECTOR OF PHOTOGRAPHY

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MUSIC BY

MARTIN PHIPPS AND HANS ZIMMER

PRODUCTION DESIGNER

JIM CLAY

EDITOR

PETER LAMBERT

COSTUME DESIGNER

BEATRIX PASZTOR

FIRST ASSISTANT DIRECTOR

PHIL BOOTH

MAKE UP AND HAIR DESIGNER

NAOMI DONNE

CASTING BY
GARY DAVY, CDG
DEBORAH AQUILA, CSA
TRICIA WOOD, CSA
SIMONE BÄR

CONSULTANT AND SOURCE MATERIAL
E. RANDOL SCHOENBERG

Cast

Maria Altmann
HELEN MIRREN

Randy Schoenberg
RYAN REYNOLDS

Hubertus Czernin
DANIEL BRÜHL

Pam Schoenberg
KATIE HOLMES

Young Maria Altmann
TATIANA MASLANY

Fritz Altmann
MAX IRONS

Sherman
CHARLES DANCE

Adele Bloch-Bauer
ANTJE TRAU

Judge Florence Cooper
ELIZABETH MCGOVERN

Chief Justice Rehnquist
JONATHAN PRYCE

Barbara Schoenberg
FRANCES FISHER

Gustav Klimt
MORITZ BLEIBTREU

Heinrich
TOM SCHILLING

Gustav Bloch-Bauer
ALLAN CORDUNER

Ferdinand Bloch-Bauer
HENRY GOODMAN

Therese Bloch-Bauer
NINA KUNZENDORF

Luise
ALMA HASUN

Child Maria
NELLIE SCHILLING

Child Luise
MILICA BOGOJEVIC

Dreimann
JUSTUS VON DOHNÁNYI

Elisabeth Gehrler
OLIVIA SILHAVY

Rudolph Wran
LUDGER PISTOR

Ronald Lauder
BEN MILES

Felix Landau
CHRISTIAN DOLEZAL

Stan Gould
ROLF SAXON

Franks
HARRY DITSON

Bergen
STEPHEN GREIF

Brown
JOHN MORAITIS

BBS Associate
DORON DAVIDSON

Stewardess
MILLY THOMAS

Anna the Mole
CORNELIA IVANCAN

Restitution Witnesses
DAGMAR SCHWARZ

GIDEON SINGER
SUSI SPITZ

Austrian Official
ANTHONY HOWELL

Austrian Man
PAUL MATIC

Isa, Wran's Secretary
ASLI BAYRAM

Bernhard Kohler
ALEXANDER FENNON

Dieter Binder
RICHARD EVANS

Bruno Grimshitz
JOHANNES SEILERN

Hotel Receptionist
CHRISTOPH MOOSBRUGGER

Gallery Guide
SABINE MUHAR

Pharmacist
RAINER EGGER

Passport Officer
RAPHAEL VON BARGEN

Young Nazi Man
STEVE SCHMIDT

Women in Fur Coats
STEPHANIE SCHMIDERER
ELISABETH KOPP

Woman in Courtyard
SUSI STACH

Woman in Crowd
GISELA SALCHER

Hassidic Jewish Man
MICHAEL FOSTER

Mr Feldman
WILLIAM BRAND

Nazi Officer
ERICH REDMAN

Junior Nazi Officers
PHILIP RHAM
PETER STARK

Mrs Neumann
LISA GORNICK

Herr Neumann
JOSH BECKER

Ellis Island Officer
KENNETH JAY

Bookshop Cashier
CRYSTAL CLARKE

Mrs Scheff
NANCY CRANE

Judge Clarence
JOSEPH MYDELL

David Pike
ERIC MEYERS

Court Reporter
RICHARD REID

Arbitrator
RUPERT WICKHAM

Consulate Receptionist
JANINA BLOHM-SIEVERS

Court House Employee
JOHN GUERRASIO

Box Office Employee
FRANZISKA SINGER

Rail Company Employee
NIKOLAUS BARTON

Opera Singer
KYLIE WATT

Wedding Guest
ANNA SKIDANOVA

School Teacher
SIMONA HUGHES

Unit Production Manager DONALD SABOURIN

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Supervising Location Manager DAVID BRODER

Sound Recordist RICHARD DYER

Script Supervisor SAN DAVEY

Financial Controller WILL TYLER

Supervising Sound Editor IAN WILSON

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First Assistant Camera

JEM RAYNER

TIM BATTERSBY

Second Assistant Camera

JODI SMITH

SIMON SURTEES

DIT MARC-JASON MAIER

Dit/Video Assistant SAMUEL BEAZLEY

Video Playback DEMETRI JAGGER

Gaffer PAT SWEENEY

Best Boy MARTIN CONWAY

Lamp Operators

EIFION HUGHES • MARK KEANE • JOHN MALANEY

Hod Rigger GRAHAM BAKER

Rigging Gaffer FREDRICK BROWN

Rigging Electricians

BOBBY BROWN

DAVE BRUCE

Standby Rigger GEORGE AMBROSE

Key Grip ALEX COVERLEY

B Camera Grip JOHN HEALD

Grip Assistant CALLUM WATT

Second Assistant Director JAMES MANNING

Crowd Second Assistant Director JOSEY MCNAMARA

Third Assistant Director RICKIE-LEE ROBERTS

Set PA FREDRIKE KARSCH

Runner/Stand In THOMAS BARRERA

Floor Runner SAM PARNELL

Base Camp PA EMMA GUNNERY

Boom Operator BRADLEY KENDRICK

Cable Man JOSH WARD

Supervising Art Director DOMINIC MASTERS

Art Director ANDREW ACKLAND-SNOW

Standby Art Director QUINN ROBINSON

Assistant Art Director PATSY JOHNSON

Scenic Artist STEVE MITCHELL

Storyboard Artist TEMPLE CLARK

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Researcher EMILY LUTYENS
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Costume Buyer HARRIETT SAND

Costume Junior LYDIA MCDONALD

Key Hair & Make Up Artist NORMA WEBB

Hair & Make Up Artist REBECCA COLE

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Make Up Department Junior DOONE FORSYTH

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PETER OWEN
ALEX ROUSE

Special Effects Teeth CHRIS LYONS

Contact Lens Designer CRISTINA PATTERSON

Prop Master ALAN BAILEY

Prop Storeman MIKE RAWLINGS

Chargehand Dressing Prop MICHAEL POVEY

Chargehand Standby Prop DAVE FISHER

Standby Props DEAN FISHER

Dressing Props
JAMES GUNN • CLIVE JUDKINS • SEAN LEISHMAN • ANDREW "MONTY" WILSON

Chargehand Props JUSTIN HAYZELDEN

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Assistant Accountant ELLA WEST

Accounts Assistant MARTIN PARKER

Post Production Accountant TARN HARPER

Assistant Post Production Accountant POLLY WILBY

Casting Associate LENA MAY GRAF

Casting Assistant UK ALEX HOWES

Casting Associate Germany ALEXANDRA MONTAG

Casting Associate US JENNIFER SMITH

Special Effects MARK HOLT

Special Effects Technicians LEE HALES

Fine Artist STEVE MITCHELL

Dialect Coach SUSI STACH

Choreographer ROMAN GRINBERG

Music Supervisor MAGGIE RODFORD

Opera Coach KYLIE WATT

Neg Check & Clearances TONIA COHEN

Stills Photographer ROBERT VIGLASKY

Unit Publicity FREUDS

Unit Publicist HANNAH GOLANSKI

EPK TRACEY LARCOMBE

Health & Safety Consultant KEVIN MCGILL

Unit Nurse JUDE EDWARDS

HOD Facilities DEL FOSTER

Transport Captain SIMON JONES

HM Driver DANIEL JARMAN

Unit Drivers

DAVE AYERS • JOHN AYERS • PAUL DAVIS
TONY MCMAHON • TOM SMITH

VIENNA UNIT

Production Services Austria 2nd DISTRICT FILMPRODUKTION GmbH

CEO 2nd District ERNST MICAN

Line Producer MICHAEL CZERMIN

Production Coordinator JASMIN SPENGER

Assistant Production Coordinator BARBARA BRUNNER

Production Assistant OCTAVIA PEYROU

Crowd Second Assistant Director MARIE-THERESE HILDENBRANDT

Set Runner/Stand In KAY GERTLER

Key Set Production Assistant YVY KRUSPEL

Set Production Assistants

BENEDIKT PITZELBERGER

PHILIPP ZIEGELWANGER

Extras Booking Agent THOMAS DUITZ

Extras Booking Agent Assistant VIKTORIA RAMLJAK

Location Managers

BERNHARD VESELY

JÖRG BONNER

Location Base PA NICHOLAS WELTERLEN

Location Assistant MARTIN SCHÖGGL

Location Production Assistants

LENYA KIWUS • PASCAL KRALINGER • LUKAS NEIBER

PATRICK SEIRAF • PHILIPP STRAUSS • PHILIPP ZIEGELWANGER

Location Accountant VOLKER BEYER

Accountant HERTA WIRTH

Accounts Assistant ROMANA HOLZMÜLLER

First Assistant Camera CHAZ LYON

DIT Assistant BENJAMIN WAGNER

Camera Trainee STEFAN KAINDL

Video Assistant JAKOB FISCHER

Rigging Gaffer THOMAS HOLLAUS

Rigging Electricians

WOLFGANG HÖS • WERNER RAMSCHAK

BERNHARD SOMERA • WOLFGANG VINCE

B Camera Grip WOLFGANG LEDERER

Grip Assistant PATRICK STUPNICKI

Boom Operator PHILIPP SCHREMS

Art Director VERENA WAGNER

Assistant Set Decorator MICHAEL HOCHWARTER

Assistant Prop Buyer THOMAS KURZ

Wardrobe Supervisor ANITA STOISITS

Costume Standby
EVA-MARIE BIRIBAUER
STEPHANIE ZANI

Costume Assistant SABINE WASZMER

Key Make Up Vienna HANNELORE UHRMACHER

Hair Supervisor Vienna CLAUDIA STOLZE

Make Up Trainee LINA KAWAS

Prophands

ANDRE HARM • MARTIN MALEK • THOMAS NEMETZ • MARKUS RAUNJAK

Prop Driver SEBASTIAN KUBISCH

Transport Captain LISA SELLNER

Cast Drivers

DIETER KAMPER • FLORIAN KLOSS • WILHELM PICHLER

Minivan Drivers

THOMAS HUBER • MANUELA MAYER • MATTHIAS MAYR
SENAD PINTOL • JOHANNES SCHASCHL • LEONHARD SCHWARZ
PHILIP SCHÖNFELDER • THOMAS SCHWEIGER • CLARISSA THURNHER

Art Department Driver KONRAD WAKOLBINGER

Props Truck Driver DAVID BREITFUSS

Costume Truck Driver PAUL SINGH

Production Drivers

CLARA PÖLZL
OSKAR FISCHER

Drivers

SEBASTIAN FLEK • YANNIK HABINGER • WOLFGANG KANDUTH • ELIAS KILGUS

Unit Nurse ALEXANDRA RIEGLER

PA To Helen Mirren PETRA TORKY

PA To Ryan Reynolds STEPHANIE SCHMITZER

Stunt/SFX Supervisor WILLI NEUNER

Stunts

MICHAEL ALTMANN • LEVIN BARBER • CHRISTOPHER DRAXLER
CONNY DWORAK • DIETER EGERMANN • ELIAS GARY • JAKOB GRABNER
JÖRG HAGER • GABRIELE NEUNER • MATHIAS KOLB
MARIO RAUSCHER • ALEX SCHAUER • CHRISTINE TANZLER

LOS ANGELES UNIT

Production Services Los Angeles PRODUCTION INC

Line Producer/UPM MICHELE WEISLER

Production Supervisors

GREGG EDLER
DANIEL FRISCH

Second Assistant Directors

JEFF OKABAYASHI
AMY WILKINS BRONSON

Set PA

ZACHARY BROWN • JED KONIECZNY • FRANNY STAFFORD • BRIAN SUTHERIN

Assistant Production Coordinator KB PUGLIESE

Production Assistants

SEAN GERACE
EAMON HARTNETT

Location Manager DIANE FRIEDMAN

Key Assistant Location Manager JEFF RUBINSTEIN

Location Assistants

LAURA LEE KASTEN • VICTORIA LESKIN • NATE TAYLOR

Accountant MARK BAKUNAS

Payroll Accountant GLORIA KIRKWOOD

Script Supervisor BECKY BOYLE

A Camera - First Assistant MARK SANTONI

A Camera - Second Assistant GREG KURTZ

B Camera/Steadicam Operator JESSE EVANS

B Camera - First Assistant PETER GERAGHTY

B Camera - Second Assistant JAJAIRA "J" CORRIA

DIT PAUL MALETICH

Video Playback Op MIKE HERRON

Gaffer ROSS DUNKERLEY

Best Boy BUZZY BURWELL

Electricians

MIKE BERGER • TOM MARSHALL • BRIAN MINZLAFF
WALTON ROWELL • NICK ZEIGLER

Key Grip DANIEL COURTRIGHT

Best Boy Grip CAM THORBURN

Dolly Grip RICK LINKOWSKI

Grips

BRIAN BRANTON • COLIN STOYE • FRITZ WEBBER

Sound Mixer JEFF WEXLER

Boom Operator DON COUFAL

Cable Utility Technician TIM SALMON

Art Director CATY MAXEY

Set Decorator JENNIFER GENTILE

Leadman JONATHAN BOBBITT

On-Set Dresser DON VARLEY

Set Dresser

ALBERT LEWIS IV
TOM STEPANOVICH

Construction Coordinator LARS PETERSEN

Assistant Costume Designer VANESSA VOGEL

Costume Supervisor TOM MACDONALD

Key Set Costumer KENDALL ERRAIR

Set Costumer KRISTI HOFFMAN

Key Make Up SALLY SUTTON

Key hair AUDREY AZURES

Property Master TOMMY DAY

Assistant Property Master OTTO BROBERG

SFX Foreman VANCE VANBOXTEL

Stills Photographer D. STEVENS

Extras Casting BILL DANCE CASTING

Extras Casting Associate TERENCE HARRIS

Los Angeles Assistants

ELI BENAVIDEZ • ANDREW HUDDLESTON • MARC LAWRENCE
DANNY PARK • MITCHELL ROSENBERG

Medic ERIC AGUILAR

Studio Teacher GERRY NEEDLE

Craft Service DANIEL RICHMAN

Assistant Craft Service GAELYN "JAG" HUMPHREY

Stunts

BEN BRAY • STACY COURTNEY • EDDIE FERNANDEZ
EDDIE FERNANDEZ JR. • JC ROBAINA • ERIK SOLKY

Los Angeles Aerial Unit

Aerial Director Of Photography STEVE KOSTER

Pilot FRED NORTH

Shotover K1 Technician JUSTIN WEBB

Transportation Coordinator BILL BALLARD

Transportation Captain RUSS OVERSTREET

Transportation co-Captain MICHAEL "SPARKY" SPARKS

Dispatcher CRYSTAL MILLER

Drivers

TONY BRAZAS • CHUCK MARTINEZ • KATHRYN MOLL

SECOND UNIT

First Assistant Director GARETH TANDY

DOP MICHAEL WOOD

Unit Manager DANIEL DOLINAR

Script Supervisor VICTORIA GEGENBAUER

Third Assistant Director ALBAN BEKIC

Assistant Unit Manager KATHARINA WÜRTHNER

Production Assistants
KATHARINA LEHNER
PETER SARLOS

Location PA DARIUSH BORHANIAN

First Assistant Camera STEFAN MAITZ

Second Assistant Camera KLAUS TRACK

DIT ANDI SABITZER

Gaffer LUCAS KERN

Electrician CHRISTOPH CHLEBINSKI

Dolly Grip FRANCESCO LORUSSO

Grip Assistant SABBAS MUCK

Sound Mixer TORSTEN HEINEMANN

Boom Operator ROLAND FREINSCHLAG

Video Operator THORSTEN HOPPE

Art Director KATHARINA HARING

Carpenter MICHAEL GOETTLER

Painter FRANZ ESSLER

Prop Men
OTTO KRAUSE
KLEMENS KRENEK

SFX Technician KARLO BARBER

Titles Designed by MATT CURTIS

Digital Intermediate by TECHNICOLOR CREATIVE SERVICES LONDON

Supervising Digital Colourist PETER DOYLE

DI Producer BEGOÑA LOPEZ

DI Editor KATE MCCULLOCH

Data Management
MIKE AUSTIN • SILVANO BIANCHI • ANDREW FINEBERG • LORRAINE JOHNSON
LINDAH LUSENO • STUART MCNEIL • SOPHIE NGUYEN-THOMAS

VFX Pull Coordinator LORRAINE JOHNSON

Home Video Mastering LEE TWOHEY

UK Sales Contact MATT ADAMS

Digital Dailies by TECHNICOLOR CREATIVE SERVICES LONDON

Dailies Colourist STEPHAN BOOKAS

Dailies Producer RACHEL WATMOUGH

Digital Dailies Systems FRAMELOGIC TECHNICOLOR

Re-Recorded at TWICKENHAM STUDIOS

Re-recording Mixers

TIM CAVAGIN

CRAIG IRVING

Sound Mix Technician MAX WALSH

Studio Runners:

JACK LEARY

EMMA PAYNE

Sound FX Editors

PHIL LEE

ALISTAIR SIRKETT

Additional Dialogue Editor STEVE SINGLE

Foley Recordist ADAM MÉNDEZ

Foley Artist RICKY BUTT

ADR Recorded at

GOLDCREST POST PRODUCTION LONDON

WARNER BROS DE LANE LEA LONDON

LIP SYNC POST LONDON • SILK SOUND LONDON

COSMIX VIENNA • LOFT BERLIN

DOPPLER STUDIOS ATLANTA

FORMOSA STUDIOS SANTA MONICA

KESSLER MEDIA PRODUCTIONS NEW YORK

SWELLTONE LABS NEW ORLEANS

TECHNICOLOR CREATIVE SERVICES TORONTO

UK ADR Mixers

MARK APPLEBY • SIMON DIGGINS • PETER GLEAVES

ANDY STALLABRASS • MIKE TEHRANI

Voice Casting BLEND AUDIO

Visual Effects by BLUEBOLT

Visual Effects Producer LUCY AINSWORTH-TAYLOR

Visual Effects Supervisor ANGELA BARSON

On Set Supervisor TONY ABEJURO

2D Supervisors
HENRY BADGETT
QIAN HAN

Compositors
DAVID BOBICHON • STUART BULLEN • JAMES CATTELL
JAMES PAUL HATTSMITH • SEBASTIAN HESSELSJÖ • STANLEY JONES
ALEXANDER KIRICHENKO • SIMON ROWE

Roto/Prep Artist
GEORGE DOUGLAS • DANIEL GARDINER • IVANO DI NATALE

BlueBolt Visual Effects Producer CATHERINE DUNCAN

Production Assistants
SAMUEL DUBERY
PANOS THEODOROPOULOS

Visual Effects Editor ROBIN HINCH

Admin & Finance Manager ALISON ARNOTT

Pipeline SEAN FEELEY

FERNANDO MARTINEZ

Systems
GEORGE SIDDIQUI
CAL SAWYER

Additional Visual Effects by MUNKY

VFX Supervisor GARY BROWN

VFX Line Producer GILLIAN MACKIE

VFX Artists
VENANCIO DAVID • FABIO VONA • MARK EPSTEIN
PAVAN SREENIVAS • MIGUEL ALGORA

Post Production Script FATTS

Subtitles by DELUXE

For THE WEINSTEIN COMPANY

Executives in Charge of Production
NEGEEN YAZDI
ROBERT WALAK

Executive in Charge of Physical Production TOM PRINCE

Executives in Charge of Post Production
MELINDA GARRETT
CORY MCCRUM

Executives in Charge of Business and Legal Affairs
MICHAL PODELL STEINBERG
SARAH SOBEL

Executive in Charge of Music RICHARD GLASSER
For BBC FILMS

Senior Business Manager MICHAEL WOOD

Head of Legal and Business Affairs ZOE BROWN

Legal and Business Affairs Manager LIVY SANDLER

Marketing Executive JACQUI BARR

Legal and Production Assistant RUTH SANDERS

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FILM FINANCES

Production Legal Services Provided by
LEE AND THOMPSON LLP
RENO ANTONIADES • JAMES WALKER
Caterers PREMIERE CATERING (UK)
CHRISTIAN PLOINER (VIENNA)
CHEF ROBERT (LOS ANGELES)

Travel ET TRAVEL

Insurance Provided by MEDIA INSURANCE BROKERS

Auditors SHIPLEYS LLP

MUSIC

Orchestrated & Conducted by ANDREW SKEET

Music Preparation JILL STREATER

Recorded & Mixed by JAKE JACKSON

Produced by MARTIN PHIPPS

Score Coordinators
DARRELL ALEXANDER
CHRISTOPHER GUTCH

Additional Music by NATALIE HOLT

Score Wrangler BOB BADAMI

Assistant Music Editor CATHERINE WILSON

Music Production Services STEVEN KOFSKY

Additional Music ANDREW KAWCZYNSKI

Technical Score Engineers

CHUCK CHOI
STEPHANI MCNALLY

Technical Assistance JULIAN PASTORELLI

Digital Instrument Design MARK WHERRY

Recorded & Mixed at ABBEY ROAD, AIR STUDIOS & ANGEL STUDIOS

Pro-Tools

CHRIS BARRETT • JOHN BARRETT • RONAN PHELAN • JOHN PRESTAGE

Record Assistants

LAURENCE ANSLOW • GEORGE OULTON

Chamber Orchestra of London

Leader CLIO GOULD

Musicians Coordinator GARETH GRIFFITHS

Solo Musicians

Guitar JACK PHILIPPS

Alpine Horn JOCELYN LIGHTFOOT

Piano GWILYM SIMCOCK

Solo Cello NICK HOLLAND

Pre-recorded Music Director UK JAMES BRETT

Pre-recorded Music Engineer UK OLGA FITZROY

Opera Musicians

Baritone JONATHAN MCGOVERN

Pianist HUW WATKINS

Roman Grinberg Quartet

Musical Director ROMAN GRINBERG

Violin ALIOSHA BIZ

Clarinet SASHA DANILOV

Bayan ALEXANDR SHEVCHENKO

'PERSUASION THEME'

Composed by Martin Phipps

Published by BDi Music Limited

'O MARY DON'T YOU WEEP'

Trad. Arranged by Deron Johnson

and Justin Stanley

Performed by Deron Johnson

Courtesy of The Weinstein Company

'MIZINKE OYSGEGBN'

Composed by M M Wasrshawsky

Arranged by Roman Grinberg

Performed by Roman Grinberg Quartet

'VERKLARTE NACHT, OP. 4'
Composed by Arnold Schoenberg
Performed by Tonkünstler-Orchester Sextet
Publisher – Edition Intro Meisel

'IT'
Composed by Marcos D'Cruze
Performed by Guarro
Published by Air-Edel Associates Ltd
Master courtesy of Guarro

'SHERELE DANCE'
Arranged by Roman Grinberg
Performed by Roman Grinberg Quartet

'PRAYER FROM JEWISH LIFE'
Composed by Ernest Bloch
Performed by Rebecca Jordan
Publisher – Carl Fischer, LLC

'CAROUSELS AND CLOWNS'
Composed by Anthony Sadler
and Gaynor Sadler
Published by Atmosphere Music Ltd
Courtesy of As Heard On TV

With Thanks To
TRISH GODWIN AND SPACE 2 • RICHARD BELFIELD AND SHOREHAM AIRPORT
HARRIET JONES AND RIBA • WANDSWORTH FILM OFFICE
THE LOCATION COLLECTIVE • ANNA NASH AND THE ROSEWOOD HOTEL
WAYNE GARRIGAN • NINA TSINDIDES AND THE MANSION HOUSE
THE CORPORATION OF LONDON FILM OFFICE • ONE GREAT GEORGE STREET
RACHEL LLOYD • GLENN BENSON AND BLYTHE HOUSE
RON BURKLE, NICK JONES AND THE SOHO HOUSE GROUP
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MARIJANA STOISITS • TAMARA SEELIGER AND VIENNA FILM COMMISSION
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MARKUS SLAVIK AND MA33 • NIKOLAUS HOLZER
WALTER NECKAM AND VIENNA TOWN HALL
RAINER HEILMANN AND HOTEL SACHER • FRANK DRUSCHEL
ERIKA JAKUBOVITS

FILMLA • CITY OF BEVERLY HILLS • NEUE GALLERIE NEW YORK
PETER ALTMANN • MARGUERITE CRAIN • JIM ALTMANN
JOHANNA CZERNIN • SOPHIE TRAUTTENBERG • ANTONIA MAYR-MELNHOF
PAM SCHOENBERG

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RONALD AND JO CAROLE LAUDER

Dedicated to the memories of
MARIA ALTMANN

HUBERTUS CZERNIN
FRITZ ALTMANN, CHARLES ALTMANN AND THE BLOCH-BAUER FAMILY
SUSI SPITZ
JOHN CURTIS
MAX WEINSTEIN

Filmed at TWICKENHAM STUDIOS and on location in
LONDON, UK, VIENNA, AUSTRIA, LOS ANGELES, USA

Inspired by the documentary "STEALING KLIMT"

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