

**THE
YOUNG
VICTORIA**

PRODUCTION NOTES

**GK Films
Presents**

THE YOUNG VICTORIA

**Emily Blunt
Rupert Friend
Paul Bettany
Miranda Richardson
Jim Broadbent
Thomas Kretschmann
Mark Strong
Jesper Christensen
Harriet Walter**

**Directed by
Jean-Marc Vallée**

**Screenplay By
Julian Fellowes**

**Produced by
Graham King
Martin Scorsese
Tim Headington
Sarah Ferguson, The Duchess of York**

SHORT SYNOPSIS

The Young Victoria chronicles Queen Victoria's ascension to the throne, focusing on the early turbulent years of her reign and her legendary romance and marriage to Prince Albert.

SYNOPSIS

1837. VICTORIA (17) (Emily Blunt) is the object of a royal power struggle. Her uncle, KING WILLIAM (Jim Broadbent), is dying and Victoria is in line for the throne. Everyone is vying to win her favor. However Victoria is kept from the court by her overbearing mother, THE DUCHESS OF KENT (Miranda Richardson), and her ambitious advisor, CONROY (Mark Strong). Victoria hates them both. Her only friend is her dotting governess, LEHZEN (Jeanette Hain), who is seemingly as untrustworthy as the rest.

Victoria's handsome cousin, ALBERT (Rupert Friend) is invited to visit by her mother. He's also the nephew of her Uncle, KING LEOPOLD OF BELGIUM (Thomas Kretschmann). It's obvious that Albert has been coached to win her hand. At first she's annoyed as she has no intention of being married. She never wants to be controlled again. However Albert is also tired of being manipulated by his relatives. Victoria and Albert talk openly and sincerely and become friends. When he returns home she grants him permission to write to her. King Leopold is delighted and pushes Albert to woo her. Albert refuses because he knows she's not ready and he won't return to London until she invites him. Leopold reluctantly waits.

Meanwhile King William dies and Victoria is crowned the Queen of England. Albert visits London to witness the coronation and the friendship between Victoria and Albert deepens. Victoria's first decree is to banish her mother and Conroy to a remote palace apartment. She embraces LORD MELBOURNE (Paul Bettany), the charming Prime Minister, as her sole advisor. They become inseparable and although his motives are slightly self serving, he truly cares for her and wants her to succeed.

The public loves their new Queen. She's cheered as she rides through the streets but this honeymoon with the public comes to a sudden end. Melbourne's party is defeated in the elections and his rival, PEEL (Michael Maloney), demands that Victoria replace her ladies in waiting with the wives of his allies. Victoria refuses. The backlash is furious. The newspapers declare that Victoria is opposing the public's will. They are outraged.

King Leopold is convinced that now, while Victoria is humbled, is the time for Albert to strike. Albert reluctantly arrives at the Palace for a visit. They spend happy hours together and Victoria is struck by how handsome and sincere he is but she is not ready for marriage. It only takes a few months after his departure for Victoria to realize Albert is the

man she wants to marry and following Royal protocol, invites him to marry her.

The spectacle of the royal wedding wins over the public. The handsome young Prince and Queen are cheered and all seems well in the Royal household.

However tensions between Albert and Victoria start to emerge. She wants an obedient friend and lover, not a controlling husband. He, however, wants to be her partner and equal and makes political suggestions. Victoria is furious. She is the Queen and she will decide her business! Albert is hurt and has little to do in his new role as Consort. Eventually, with QUEEN ADELAIDE'S (Harriet Walter) encouragement, she allows him to re-organize the palace staff. He does a great job - the household is more efficient than it's been in centuries.

Victoria becomes pregnant. Life should be perfect. But they argue when she sees Albert talking with politicians at a party. She's incensed that he is taking the lead without her permission. They are later riding through the streets when a crazed man tries to shoot Victoria. Albert throws her to the carriage floor and is shot trying to protect her.

Victoria realizes what a selfish woman she's become. She begs Albert's forgiveness as he insists that all he's ever wanted was what was best for her. Trusting him completely, she's now ready to accept his help. Together they banish Lehzen who had become jealous of the newly married couple, and her mother's treacherous advisor, Conroy, who was still wielding some influence. In a symbolic move, Victoria moves Albert's desk next to hers and for the rest of their lives they rule together.

INTRODUCTION

The Young Victoria was filmed on location in England and at Shepperton Studios during a ten week shoot from August 2007. The film is directed by the critically-acclaimed French-Canadian Jean-Marc Vallée (*C.R.A.Z.Y.*) from a script by Academy Award® winning Julian Fellowes (*Gosford Park*).

The Young Victoria has a distinguished ensemble of actors that includes Golden Globe winner Emily Blunt (*The Devil Wears Prada*), Rupert Friend (*Pride and Prejudice*), Paul Bettany (*The Da Vinci Code*), Miranda Richardson (*Harry Potter and the Goblet of Fire*), Jim Broadbent (*Indiana Jones and the Kingdom of the Crystal Skull*), Mark Strong (*Body of Lies*) and Thomas Kretschmann (*King Kong*).

Supporting cast is provided by Jesper Christensen (*Casino Royale*), Michael Maloney (*Babel*), Julian Glover (*Troy*) and Harriet Walter (*Atonement*).

The Young Victoria features an all-star production team that includes director of

photography Hagen Bogdanski (*The Lives of Others*), production designer Patrice Vermette (*C.R.A.Z.Y.*), Academy Award® winning costume designer Sandy Powell (*The Aviator, Shakespeare in Love*), Academy Award® winning make-up and hair designer Jenny Shircore (*Amazing Grace, Elizabeth*) and editor Jill Bilcock (*Moulin Rouge!, Elizabeth*). Music is composed by Ilan Eshkeri and the music supervisor is Maureen Crowe.

Vallée made his feature film debut with *Black List*, a strikingly stylish thriller honored with nine Genie Award nominations (Canada's "Oscars"). His next feature *C.R.A.Z.Y.*, a beguiling coming of age tale won 11 Genie Awards including Best Motion Picture and Best Director as well as 15 Jutra Awards, the Best Canadian Film prize at the Toronto International Film Festival in 2005, the Golden Reel Award as Canada's top box office performer and screened at some 20 international film festivals around the globe.

Vallée directed *The Young Victoria* from a script penned by Academy Award winning writer Julian Fellowes. Fellowes' screenplay for *Gosford Park* earned him numerous accolades including an Academy Award® received in 2002. His other screenwriting credits include Mira Nair's *Vanity Fair* and his directorial debut *Separate Lies* starring Tom Wilkinson.

Introduced to the project by Sarah Ferguson, The Duchess of York, *The Young Victoria* is a GK Films production, produced by Graham King, Martin Scorsese, Tim Headington and Sarah Ferguson, The Duchess of York. King and Scorsese won Best Picture and Best Achievement in Directing Oscars® respectively for their recent collaboration on the box office hit *The Departed*. GK Films' Colin Vaines is Executive Producer and the company's Denis O'Sullivan is the film's co-producer.

PRODUCTION STORY

Academy Award® winning British producer Graham King was in production on *The Departed*, when the idea for *The Young Victoria* was presented to him.

"A mutual friend arranged a meeting with Sarah Ferguson and she pitched several projects to me. She was full of ideas and she had one about Queen Victoria. She said she always wanted to show the queen in a different way to how she was commonly perceived, as always in mourning. The idea stayed with me and I talked to Marty (Scorsese) about it and he pointed out it had never been done before. I've been trying to make a film in the UK for 15 years and I'd never found the right script or even the right material. I'd never had the emotion or the passion to make a film in the UK before now. But this felt right."

Oscar® winning screen-writer Julian Fellowes heard about the project early on and

contacted King about writing the script. Having been interested for a long time in the life of Queen Victoria, it was a dream project for him. "I was very keen. It's always a great advantage when a subject comes to you that is already in your life. I thought if someone else writes this film I'll have to kill myself!" Fellowes says. "I met Graham and Scorsese in Martin's trailer when they were shooting *The Departed*, which in itself was an iconic day."

King and Scorsese were so taken with Fellowes' ideas they immediately commissioned him to write the script. Six months later it was completed. King was impressed. "His first draft was close to a shooting script, I knew as soon as I read it we had a movie. It's very rare to get a first draft that is as good as this was, but as he said, he was born to write this."

For Fellowes it was the early life of the young queen that fascinated him. "Ninety nine per cent of the public don't know anything about the story of her early life and will be surprised." The film is set in the period from 1836, the year before Victoria ascended the throne, to 1840 the year she married Prince Albert and sets out to revise the widely held picture of Queen Victoria as an elderly widow dressed in black. "The Queen Victoria everyone knows is the older Widow of Windsor with the handkerchief on her head, a rather fat woman in black looking depressed. Very few people know about the other side of her, her early life: that she was young, that she loved dancing, that she loved music and that she was very romantic. Some girls like to have fun and she was certainly one of them," explains Fellowes. "But the extraordinary story at the beginning of her reign is how everyone tries to control her. I was convinced we should begin the film before her succession and her marriage to Albert. That way you can see her struggle with her mother, the Duchess of Kent, who tried to devise a role for herself so she could get more control. The business of instant celebrity is also interesting," Fellowes continues. "One minute Victoria was living under virtual house arrest, the next she was the most famous woman in the world."

The early part of the film presents Victoria living in a virtual prison. Fellowes explains Victoria's early life. "Before her 63 year reign began, Victoria had a horrible childhood. Her father died before her first birthday, leaving her mother, the Duchess of Kent, to raise the sole heir to the throne. The Duchess can never have another child who is in line for the throne because her husband is dead. She's just got this one frail little squib who will be Queen if only she doesn't die. This created in her a kind of neurotic protectionism, a smothering childhood where Victoria could not have her own room and had to sleep on a little cot next to her mother's bed until she was 18. She wasn't able to go up or down stairs without holding an adult hand. She had almost no friends. It was a terribly lonely childhood."

The film charts Victoria's journey to the throne. It was a difficult one as her own mother the Duchess of Kent, in league with Sir John Conroy, controller of her household tried to get power over Victoria by being named Regent. This would allow the Duchess to effectively be Queen until Victoria was old enough to rule if she was to take the crown before her 18th birthday. But King William IV survived until his niece was 18. "The death of William IV changed everything," says Fellowes. "Victoria ascended to the throne and

emerged from her mother's shadow.”

At the heart of the film is the love story of Victoria and Albert, who she married in 1840. This happy and fulfilled chapter is the focus of the film. "Prince Albert was purposefully chosen for Victoria over his less attractive older brother, by his uncle King Leopold of Belgium," explains Fellowes. "Leopold was using Albert to jostle for power and influence over the British throne and considered him ideal for a woman who was determined to marry for love. What is interesting is that Albert fell for her completely. He came from a very dour German court and suddenly he was with this girl who was out for a good time. She loved dancing, music, riding. Everyone had overlooked the possibility that they would fall in love with each other."

What appealed to King about the story was the romance. "It is a pure love story to me. It is a human story, a story that people can relate to rather than just being a standard period film or film about royalty. I didn't want it to be a conventional period film, but something a bit hipper and a bit edgier."

With the screenplay underway, the producers' attention turned to who would direct the film.

Graham King explains how director Jean-Marc Vallée came on board. "Jean-Marc's film *C.R.A.Z.Y.* landed on my desk and I took it home one night and watched it. I was really impressed by it. I immediately called Marty and told him he had to see the film as I thought Jean-Marc had real talent; not only visually, but how he dealt with the characters was fascinating to me. I actually thought it was Scorsese-ish. Marty watched it and also loved it." King met with Vallée and found they had the same approach to the material. "We both wanted to make something with an edge to it, with amazing visuals, but with characters that the audience could relate to. Jean-Marc was a hot property in Hollywood after *C.R.A.Z.Y.*, and he had a lot of scripts thrown at him, but this was the only script he felt passionately about. I was really excited about his vision for the film."

Co-producer Denis O'Sullivan adds, "Graham and I watched *C.R.A.Z.Y.* in late 2006 and immediately felt that Jean-Marc had such a sympathetic feel for a young protagonist caught in conflict with himself and his family. That dynamic is much the same for the young princess Victoria. The important thing for all of us was that *The Young Victoria* be first and foremost about the characters. Our aim has always been to have people forget that they're watching a "period film" after the first fifteen minutes, and just have them completely invested in Victoria and the very human family around her."

Director Vallée was won over by the strength of the story, Fellowes' writing and the complexity and integrity of the characters, but it was the girl at the heart of the story who really inspired him. "It's rare to read a good script and I loved this one. It was character driven and was a beautifully observed piece about family and human relationships and I wanted to understand more about these characters. I'm moved by beautiful stories and this is one - of the young girl who became the Queen of England at 18 years old. It touched me. It's also a family drama and I like to explore those relationships, to show

what goes on under the surface. Thematically it's similar to *C.R.A.Z.Y.*, but in a completely different culture, class, period and setting, but family relationships are a universal subject."

The romance of Victoria's marriage to Albert also caught Vallée's imagination. "Victoria was lucky enough to find her soul-mate in Albert. There was a mystical quality to their relationship. They were born three months apart and the same mid-wife delivered them both. They wrote the same things in their diaries and although their marriage was arranged, they really fell in love."

Vallée identified a rebellious streak in the young Victoria which also appealed to him. "She was really quite a rebel. She was a woman in a man's world and despite being tiny, she had balls! She was very confident for someone of her age and she wanted to show her mother and all those men she was surrounded by that she wasn't too young, she could be Queen. She had grown up effectively like a prisoner in Kensington Palace, where she couldn't do anything on her own. She shared a bedroom with her mother, and she couldn't even walk down stairs without holding someone's hand. As soon as she had the opportunity to taste freedom, when she became Queen, she wanted to show everyone she could do it alone. She didn't want to be told what to do."

Julian Fellowes was delighted by the producers' choice of director. "I think Jean-Marc is a great director, I have absolutely no hesitation in saying that. I was mad about his film *C.R.A.Z.Y.* and I was thrilled when he was chosen for this. Jean-Marc conceives the narrative in a visual way that makes a scene much clearer. What's extraordinary about him is he's so relaxed. This was his first big English-speaking film and yet he looks as if it's his thirtieth, which is very impressive as there are a lot of big scenes: operas, balls and the coronation. It was a lucky day for me that he got the job. He also knows the film he wants to make, so you have a wonderful feeling of security that there is someone at the helm who's got both hands on the wheel and believe me that is not always the case!"

Emily Blunt was cast to play the title role. "Before I had really had time to think about who would play Victoria I got a call from Emily Blunt's agent saying she would like to meet me," says Graham King. "She came over and said she had read the script and she was desperate to play this part. She had a huge passion for the role. After that I watched everything she'd been in and realized she was perfect. She's the real deal as an actress. Shortly after my meeting with her, Marty and I were at the Golden Globes and as we watched Emily accept her Globe (for *Gideon's Daughter*), Marty said "that's Queen Victoria".

For Vallée it was a matter of serendipity. "It was perfect timing that this script and Emily came together. There was some hype around her in Hollywood and after seeing her in *My Summer of Love* you could see she was a wonderful actress on the rise. At my first meeting with her I knew that she understood the character. Casting is very instinctive and you have to trust in the performance you're going to get. After I saw the first dailies, she more than matched my expectations. She's so talented, she brings such nuances to the performance that she makes us care about the character and the camera adores her."

Emily explains her passion for the role. "I couldn't help but be attracted to this remarkable, high-spirited, feisty girl. The script was very exciting, as the public and private Victoria are very different and you realize what a performance it was to be a queen." Blunt found herself identifying with Victoria. "I identify with her hugely. We all know what it is like to be a teenager, to stubbornly think we know it all and to actually be in a job which is way over your head, not to mention being deeply in love for the first time. She had such zest for life at a young age and would talk with such passion about the people she loved, opera even food."

Blunt also welcomed the chance to challenge the common view held about Victoria. "I was blown away by how remarkable she was and she seemed like a very modern character, a very 21st century sort of woman. It appealed that it was an opportunity to play someone who is a contradiction to people's preconception of what she was like. Everyone knows her as the mourning Queen who was wheeled around in black with a hanky on her head and was kind of repressed, but she was just the polar opposite when she was younger. That was exciting to me, that I could change people's opinion of what Victoria was like."

Blunt was also enthused by the vision for the film of her French-Canadian director. "I've never met a director as passionate about a project as Jean-Marc before. I think he was the perfect choice, because he has the most beautiful eye. I can't even begin to compliment him on his vision for this film. It's good not to have an English or European director, because he doesn't hold this period in too much reverence. I think we all have a tendency to do that here and then it becomes stuffy and unapproachable. I think that Jean-Marc brings this very modern approach to it and he's sees her as a rebel. When he said that to me at our first meeting I was completely taken aback at first, and then I realised he's so right it's scary! We couldn't have asked for a better guy for this."

The filmmakers next turned to the casting of Albert. Graham King explains how Rupert Friend was an easy choice. "We looked at a lot of young European actors for Albert; the most important thing was for there to be chemistry between the actor and Emily, without that there wouldn't be a movie. We knew of Rupert from *Pride and Prejudice* and as soon as he came and sat in a room with Emily it was a done deal. I think he's an up and coming star. We were really lucky with the casting of both Emily and Rupert."

Vallée adds. "I had an image of Albert in my mind, before we cast Rupert, and how the actor might play him and when Rupert came on board he was just right. He had a very good understanding of the character and he did a lot of research to get him right, with the accent and his deportment. He really looks the part, he looks so romantic!"

Rupert Friend's knowledge of Albert before playing him was limited. "I was aware of him, partly as I would see his statue in Hyde Park every day. But when I started to read about him I realized what a huge force he was in the marriage and what a huge influence he had over Britain and I started to realize that he was one of the great under-sung heroes of British history. Victoria's love for him after his death is almost the biggest testament to the

man that he was. One of the most moving things about the script and then reading about his life, was that it really broke her in half when he died and for that to happen they have to have had an extraordinary bond. This film explores the beginning of that bond and what Julian has done brilliantly is to make it human. It's not a gooey love story, they had huge rows at the beginning and it wasn't an easy road by any means."

Friend was also taken with Victoria's character. "The common perception is the dowager in black, but we mustn't forget that even people we know as old women were once sixteen-year old girls who liked dancing, and Victoria was definitely one of those. I think audiences will be surprised by the force of her passion, her vivacity and hunger for life and her refusal to be told what to do which gave her an immense dynamism as a young woman."

Vallée's original approach to his subject matter, also appealed to Friend. "I think Jean-Marc is very interested in smashing clichés. I think we see a lot of things in film that get repeated over and over again without question and I think his approach is different. He wants to make a modern film, which happens to be set in the nineteenth century. Wherever possible he is trying to skirt around traditional period filmmaking, whether it is in the lighting or in the use of music. We've also tried hard to mark the difference in behavior when people are on their own and when they are in public. I think that takes imagination and guts, because some of it may not be 100% historically accurate, but I think it's interesting to explore what we imagined it might have been like."

The differing emphasis in the public and private carried through into the costume and make-up as Friend explains. "I spent a lot of time with Jenny Shircore who designed the make-up and we looked at hundreds of pictures, but these are always posed yet we have scenes of Albert in his night-shirt. So we replicated some of his famous looks and then tried to imagine what Albert might have looked like 'with his hair down'. I found it very helpful to be involved in every detail, down to the moustache and color of neck-tie as it all helps to create the man."

Friend took dancing, calligraphy and archery lessons to help build as accurate a portrait as possible, as well as working with a voice coach. "I worked with a voice-coach and a German teacher. We were looking at the placement of the accent and how strongly to do it and we wanted to put in as much German as possible, because Victoria and Albert did speak German to each other."

Vallée didn't feel that bringing a foreign eye to a different culture was particularly relevant. "I didn't consciously bring something different to the project by not being from that culture. It probably helped me to tell the story as I have a distance from it. I didn't want to make a classic British period film. I was aiming more for realism and so I gave a lot of importance to details. I tried to understand the history, the culture and the characters by doing my homework. The difference may be in trying to tell the story with a rhythm, which comes through the use and choice of music."

Blunt and Friend were delighted to have the opportunity to work opposite each other.

Friend says "I was really, really excited to work with Emily as I've been a fan from a distance for a long time. I think she's one of the most exciting actors we have. Her work is consistently exciting, challenging and always so real so I was over the moon to be able to work with her."

The rest of the impressive cast was then assembled. O'Sullivan explains the filmmakers' choices. "We wanted Paul (Bettany) from the beginning as he's such a remarkable actor, a real chameleon and he has genuine charm, which is so important for the character of Melbourne. The audience needs to fall under Melbourne's sway just as Victoria does. Paul really delivers that seductive quality amazingly well."

The filmmakers were keen to cast Miranda Richardson early on in the casting process. "We were hoping to attract her to the film. She's so accomplished that we just thought she would be so perfect," says O'Sullivan. "She read the script and seemed to really connect to the Duchess of Kent who, in many ways is the opposite of Miranda. Miranda is very sweet and outspoken, whereas the Duchess was a bit cold and reserved, especially with Victoria. We are all amazed by the chemistry between Emily and Miranda, there are times when it is genuinely uncomfortable watching them in a scene, as the scenes are so intense and real. It is a joy to watch."

Graham King was determined to cast Mark Strong as Conroy having been impressed by him in the BBC's *The Long Firm* and *Syriana*. He saw Conroy as an alcoholic, not a villain, but an abuser who was clinging to the powerful women he worked for, The Duchess of Kent and Princess Victoria. "There are scenes in the film that are unlike any I've seen in other period films," says O'Sullivan. "When Mark gets physically violent with Emily, it feels very real, very universal. You forget about the setting and that these are royals and you just fear for her safety. Mark brought that amazing menace but also real pathos to Conroy. I think more than any other character Conroy was the one that consistently surprised us as Mark brought him to life. You expect him to be the guy who kicks the dog, which he does of course, but he's also the guy who pets the dog and who has moments of introspection where he questions what he's done with his life. He made him much more interesting than the standard mustache-twirling villain."

Jim Broadbent was cast in the role of King William. O'Sullivan explains Broadbent's involvement. "Back in 2005 when Graham King was finishing shooting *The Departed* and the whole idea of doing a film about Queen Victoria came up, one of the first things Graham said was "It'll be great we'll get all the best British actors in it and we'll get someone like Jim Broadbent to play the King." Two summers later there we were on set with Jim blowing off the roof of the location as King William. He has limited screen time, but he makes so much out of every single moment. You laugh at him because he's larger than life, but you also see his tenderness towards Victoria and his awareness of his own mortality."

Harriet Walter takes the role of King William's wife, Queen Adelaide. O'Sullivan says, "Jean-Marc met with Harriet and called immediately afterwards saying 'We've found Queen Adelaide.'" He was so taken with her because she was funny, charming and warm.

All the things we wanted in Adelaide. "Harriet's performance is a real revelation because she took a part that might have seemed small on the page and she invested it with such raw emotion and integrity. Adelaide is Victoria's mentor and you always know she's got Victoria's best interest at heart which is so important as everyone else is pushing and pulling at Victoria with their own agendas."

Hagen Bogdanski was recruited to be director of photography. Vallée explains his choice. "Hagen did such a great job on *The Lives of Others* which was unique and original. We had a number of German elements to the film, there was German blood in the monarchy and we had a number of German actors working on the film and I liked that he was German, it seemed right. He's also very calm and he was an essential creative accomplice. He was also able to be edgy, he would often joke, 'I'm getting out of my comfort zone for you Jean-Marc.' He trusted my eye and it was nice of him to be humble enough to allow me to design shots."

O' Sullivan adds, "We'd all seen *The Lives of Others* and loved the look of the film. We met with Hagen and he had a real connection to this story of a young person trying to find her voice. He was also very interested in the German aspect of the film. The idea that the British Royal Family had its roots in Germany. Hagen is an artist and watching him and Jean-Marc collaborate every day was a treat."

Graham King had originally looked at filming in Eastern Europe and Germany, because of the expense of filming in the UK, but soon decided that it was essential to film in the UK in order for the film to be as authentic as possible.

Filming took place at 17 locations throughout England including Blenheim Palace, Hampton Court Palace, Arundel Castle, Lincoln Cathedral, Ham House, Lancaster House, Belvoir Castle, Wilton House, Ditchley Park and Balls Park.

Graham King explains, "It adds so much to the film to shoot at these beautiful locations. You look at these places and think how can you not shoot here. Not only does the film look ravishing, but it's important for everyone especially the cast and director to feel that authenticity and see that translate onto the screen."

"We had so many locations on this film it was incredible. I believe we were on location for something like 37 days out of a 50 day shoot," says O'Sullivan. "To have access to all those wondrous places was so important, because it immediately transports you. I've seen so many period films where you can tell that the producers have spent money on one or two beautiful locations and that's it. For an audience to really feel like they're getting a glimpse into what it was like to be royal it was important to have a big visual scope to the film."

In order to carry through the accurate recreation of the period, Alastair Bruce acted as historical advisor to ensure that etiquette and historic details were accurate. His experience as a broadcaster and his work at the College of Arms assured the filmmakers they were in good hands. "I'm fascinated about detail," says Bruce. "There is so much to

be gained by getting it right because it affects the subconscious. It's my responsibility to make sure that in the way the performers interact with one another and in the way they look at one another that the correct form is observed. That their pronunciation is correct, that the costume and production details are correct, that the Royal regalia are in the right place. I am there eagle-eyed to make sure every detail is correct. If we get it right then the director's story will sing."

Vallée states, "Alastair was very useful to me as he was able to give me an insight into a world which I didn't know at all. The way these people lived, how they held themselves, the Royal protocol, how they dressed - these details were all important to bring this world to life and getting it right helps the actors behave in a certain way. It was important to re-create the luxury and beauty as accurately as possible to do justice to the story."

O'Sullivan adds, "Julian Fellowes introduced us to Alastair and the film benefited from it greatly. Alastair was on set a lot and he was not only a great source of information, but a true cheerleader for the film. He would look at some of Sandy Powell's costumes and just get so pleased at the level of detail. I believe he has a time machine because he knows so much about the period when the film is set. For him to be impressed by our costumes, our hair and make up and production design is a thrill. He was a god-send."

The costumes and production design was able to benefit from the help and support of Swarovski Crystals. Crystallized Swarovski elements were include in the Coronation Sceptre and the Coronation Ring and various jewelry loaned by Swarovski from their archive collection was used in the production including Victoria's spectacular tiara.

The accuracy of period was carried through from the locations to the coronation crown.

"The locations are exquisite because they capture not only the period, but also a sense of the spirit Jean-Marc wants in the film," says Bruce. "For example, Ham House stood in for Kensington Palace and Ham House is pretty devoid of development since it was lived in. Victoria's home before she became queen was quite frugal as they didn't have much money. Everything was a bit run down and lacked color and that's captured here. Lincoln Cathedral stood in for Westminster Abbey as it's closer to what Westminster Abbey would have looked like at the time as the Abbey has now been cluttered with all sorts of stuff since Victoria's reign."

For Buckingham Palace the production chose Blenheim Palace with interiors shot at Belvoir Castle, Ditchley and Lancaster House. Queen Victoria was the first monarch to live at Buckingham Palace. For Windsor Castle, Arundel Castle was a perfect fit with Belvoir Castle providing wonderful grounds for the Windsor Great Park scenes.

Having made a replica of the crown jewels as a child, Bruce was well-placed to determine the accuracy of the jewels replicated for the film. "I was terribly excited when the crown arrived for the Coronation scene. They'd got it right to the nth degree, all the details were in place and it looked fantastic. The black Princess ruby at the front from the battles of the 100 years war and worn by Henry V at Agincourt, the pearl earrings of Elizabeth I hanging

from the centre and the tiny sapphire at the top that was in the ring worn by Edward the Confessor all brought together by the Stuart Sapphire at the front of the crown. The stones emphasize the immense history and burden of responsibility that the young Queen had undertaken."

The Crown

Victoria was crowned with the Imperial State Crown which is generally re-modeled for each monarch. Elizabeth II was crowned with the St. Edward's Crown, which was originally made for Charles II in 1661.

For Elizabeth II they made a frame to fit inside the St. Edward's Crown but, as it was designed to sit on the head of a bewigged man it inevitably looked too big. After being crowned, Elizabeth decided to only use the Imperial State Crown going forward. It includes most of the stones from Victoria's crown although a few are in different places.

For Bruce the recreation of the moment Victoria is told she will be Queen was particularly moving. "The sense of realization that Emily demonstrates of her discovery that she will be Queen is very moving. It is beautifully portrayed. The Archbishop of Canterbury and the Lord Chamberlain arrive at Kensington Palace to tell her that her uncle is dead and she will now be Queen, he falls on his knee and takes her hand and says 'Your Majesty.' It's terribly touching and moving and full of the romance of the moment and so powerfully portrayed it sent a shudder through me when we filmed it."

Having Julian Fellowes on set throughout the shoot was also extremely valuable. O'Sullivan says, "Julian and Alastair kept us pretty honest throughout. We couldn't fudge too many things and just say 'well it's a movie,' because you'd look over in the corner and Julian or Alastair would give a shake of the head and that was it. Julian's presence was also a great comfort to the actors because they were playing real people, no matter that no one in the audience would have ever actually seen the characters they portrayed, the actors still wanted to be as true to the reality as possible. Julian is such a font of information and detail that everyone, especially Jean-Marc always felt very confident that we were being as truthful as possible."

HRH Princess Beatrice of York, daughter of Sarah Ferguson and Prince Andrew and descendent of Queen Victoria spent a day on set filming, appearing as a Lady-in-Waiting in the scene of the Coronation of her great-great-great-great grandmother. Princess Beatrice, who is fifth in line for the throne, is the first member of the Royal Family to take a part in a film. "Sarah Ferguson and I discussed her being in the film from the get go," says King. "I thought it would be very sweet to have her in the film. My daughter appears alongside her and I thought it would be fun."

One of the great strengths of *C.R.A.Z.Y* was the use of music and Vallée didn't allow the fact that he was directing a period film to interfere with his choice of music for the film. "I used to be a D.J. and I like to create a structure for a film using music with the right rhythm and balance. I wanted to combine classical pieces with a rock spirit." To that end, when

on-set he would often play Icelandic band Sigur Ros or even The Rolling Stones to create a mood before a scene. He also gave each actor a particular song to listen to as preparation for their role, including “The Best Is Yet To Come” by Frank Sinatra for Paul Bettany’s Lord Melbourne, and the Cat Stevens classic “Trouble” for Emily Blunt’s Victoria.

Says O’Sullivan, “Jean-Marc’s ear for music is terrific. One of the things that drew us to him was his use of music in *C.R.A.Z.Y.* There are sequences in *The Young Victoria* that are connected and carried through by music so deftly that you forget you’re watching a period film. There is a stretch early on that’s about nine minutes long, all one piece of music, that covers numerous scenes and plot points—it’s incredible because as we were prepping the film, Jean-Marc already had found this piece of classical music and was basically shooting with that in mind. The result is seamless. The combination of Jean-Marc’s musical bent and Jill Bilcock’s experience on films like *Moulin Rouge!* made for an amazing chemistry that really works well with Ilan’s score. The whole movie has a pace and rhythm that comes from a very musical place. It’s a great help in telling this story where so many of the emotions are sometimes repressed.”

Executive producer Colin Vaines had previously known Ilan Eshkeri and felt strongly that he would be a perfect fit for the film. In working with Eshkeri, Vallée was able to find a sharp, young talent who immediately responded to the same rock-and-roll vibe inherent in the way the film was shot. “One of the first pieces we heard from Ilan was his interpretation of Schubert’s “Swan Song,” which plays a key role in the film. Ilan saw how Jean-Marc and Jill had structured these two intercutting scenes—one between Victoria and a manipulative Melbourne, the other between lovelorn Albert and his brother—and he just tied these scenes together so beautifully with this one piece of music, it was a revelation,” O’Sullivan says.

Vallée and Eshkeri were very keen to have the music be fluid, so that a source piece can subtly shift and become score, or vice versa, even before the audience realizes it. They felt that this unusual approach to music in a period film would keep the viewer engaged and unsure of where the music was coming from. Often times, a piece of source music is referenced later in the score as an emotional touchstone for the audience, such as the refrain from Schubert’s “Swan Song” which can be found hidden in a few moments of the film when Albert is feeling alone or when Victoria is thinking of him but cannot be with him.

As reference points, Vallée talked to Eshkeri and his music producer Steve McLaughlin at length about music ranging from the traditional, such as Handel’s “Zadok the Priest,” to the extremely unique, such as Sigur Ros and the German pop singer Klaus Nomi. The director was clear in his vision for a score that had energy and heart, without falling into the traps of some other period films, where lutes and cellos underline every emotion.

The final piece of the music puzzle came in the form of a song performed by Grammy-winner Sinéad O’Connor. Entitled “Only You,” the love theme of the film is a heartfelt, ethereal examination of what it means to find your soul-mate after being alone most of your life. “It was very much in line with one of the overriding aims of the film,” says

O'Sullivan, "Which was to be hopeful and tell people that these amazing love stories really can happen, it's not just a fairy tale."

TIMELINE OF QUEEN VICTORIA'S LIFE

1819 - Victoria, daughter of Edward, Duke of Kent and Victoria of Saxe-Coburg-Saalfeld, is born at Kensington Palace on May 24th.

1837 - On June 20th, Victoria, at age 18, becomes Queen of England, succeeding her uncle William IV.

1837 - Prince Albert writes a letter to his cousin, the Queen of England.

1838 - Victoria is crowned at Westminster Abbey on June 28th.

1840 - Marriage of Queen Victoria and Prince Albert on February 10th.

1840 - Princess Victoria is born - first child.

1841 - Prince Albert Edward Wettin is born - second child and future King of England.

1842 - Attempted assassination of Queen Victoria.

1843 - Princess Alice Maude Mary is born - third child.

1844 - Prince Alfred Ernest Albert is born - fourth child.

1846 - Princess Helena Augusta Victoria is born - fifth child.

1848 - Princess Louise Caroline Alberta is born - sixth child.

1850 - Prince Arthur William Patrick is born - seventh child.

1851 - Great Exhibition opens in the Crystal Palace in Hyde Park.

1853 - Prince Leopold George Duncan is born - eighth child.

1857 - Princess Beatrice Mary Victoria is born - ninth child.

1857 - Parliament gives Albert the title of Prince Consort.

1861 - Prince Albert dies of typhoid fever at age 42.

1863 - Edward, Prince of Wales, marries Alexandra of Denmark.

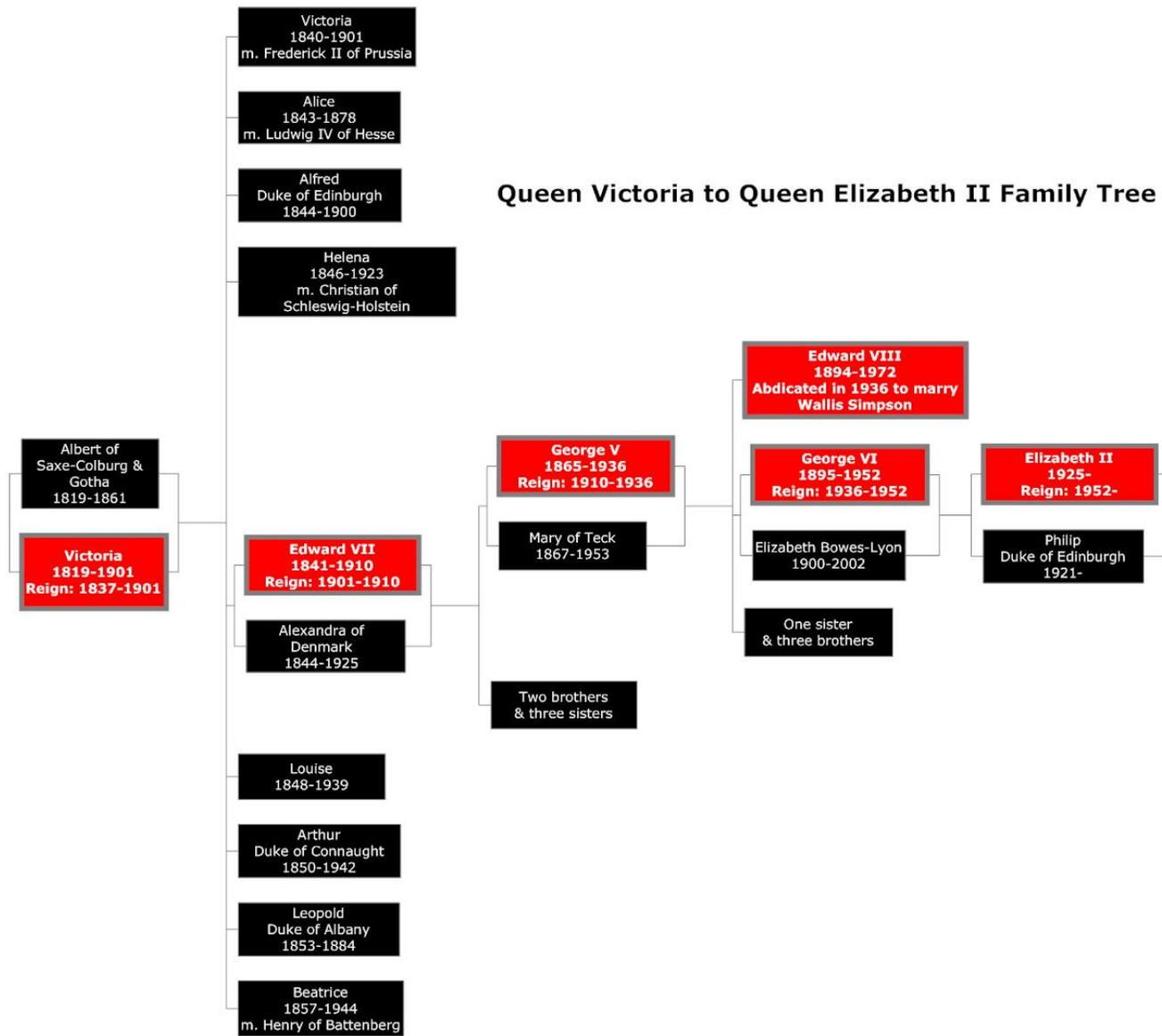
1877 - Victoria becomes Empress of India.

1887 - Queen Victoria celebrates her Golden Jubilee, 40th anniversary of her accession to the throne.

1897 - Queen Victoria celebrates her Diamond Jubilee, 50th anniversary of her accession to the throne.

1901 - The death of Queen Victoria at Osborne House, Isle of Wight on January 22nd. She was 81.

Queen Elizabeth II is the oldest reigning monarch and currently the 3rd longest reigning monarch in over 1,300 years of English History. She will have to reign until 2012 to reign longer than George III, 59 years from 1760-1820, and until 9th Sept 2015 when she will be 89 years old to better Victoria's record and become the longest reigning monarch. Queen Victoria who reigned for 63 years and 216 days from 1837-1901 is Queen Elizabeth II's great great grandmother. Queen Victoria is also the Duke of Edinburgh's (Queen Elizabeth II's husband) great great grandmother as well. The Duke's great grandmother was Victoria's daughter Princess Alice.



ABOUT THE CAST

EMILY BLUNT - Queen Victoria

Emily Blunt shot to international prominence with her lead role in the multi award-winning British movie, *My Summer of Love*. Filmed in summer 2003, Emily played the mysterious, privileged Tamsin, who becomes the object of fascination of a local girl in this intoxicating romance from Pawel Pawlikowski. Emily won the Most Promising Newcomer award at the 2004 Evening Standard Film Awards, was nominated in the Best Newcomer category at the 2004 British Independent Film Awards and the film won the Best British Film award at the 2005 BAFTAs.

Emily started her career at the 2002 Chichester Festival, where she played Juliet in a production of "Romeo and Juliet" and her London debut was portraying Gwen Cavendish in a production of "The Royal Family," opposite Dame Judi Dench. In 2003, her television credits included the British television drama "Boudica," an adaptation of Agatha Christie's "Death on the Nile," the television series "Foyle's War" and Peter Travis's "Henry VIII," a two-part television drama documenting the stormy 38-year reign of the king. Emily played Henry's fifth wife, the teenage Queen Catherine Howard. She co-starred with Ray Winstone, Helena Bonham-Carter and Michael Gambon and the series won the Best TV Movie award at the 2003 International Emmys.

The critically-acclaimed *Gideon's Daughter*, co-starring Bill Nighy and Miranda Richardson, was shot in October 2004. Emily played Natasha, the troubled daughter of a man who gives the impression of being more dedicated to his career and girlfriend than her. Stephen Poliakoff directed this drama about grief and celebrity, which is set in the intense summer of 1997, charting Labour's election victory and Princess Diana's death. The film was broadcast on BBC One in February 2006 and appeared on BBC America in April of the same year. Emily won a Golden Globe for Best Supporting Actress in Television at the 2007 Awards for her performance.

In 2005, Emily started work on *The Devil Wears Prada*. An adaptation of the hugely-popular Lauren Weisberger novel, the film features Emily as the intensely neurotic Emily Charlton, the senior assistant at Runway Magazine who is permanently on the verge of a nervous breakdown. David Frankel directed an all-star cast, including Anne Hathaway, Meryl Streep and Stanley Tucci and the film opened in June 2006, going on to make \$325 million world-wide. Emily was nominated in the Best Supporting Actress category at the Golden Globes and the BAFTAs for the role. She was also nominated for the Rising Star Award at the 2007 BAFTAs, nominated in the Breakthrough Female category at the 2006 Teen Choice Awards and was honored with the Breakthrough Award at the 2006 Young Hollywood Awards.

Emily moved from New York to Canada in late 2005 to begin work on the spring 2006 release, *Wind Chill*, produced by George Clooney and Steven Soderbergh and directed by Greg Jacobs. Alongside Ashton Holmes, she plays a fiery, street-smart American college student who gets stranded on a dark and haunted stretch of road in the middle of

nowhere. Emily next started work on *The Great Buck Howard*. Written and directed by Sean McGinly and co-starring Tom Hanks, John Malkovich and Colin Hanks, Emily plays Valerie, a self-assured publicist hired by a luckless magician trying to reinvigorate his career. The film premiered at the 2008 Sundance Film Festival ahead of a spring 2009 release.

Emily's next release was *The Jane Austen Book Club*, in which she starred alongside Maria Bello, Frances McDormand, Kevin Zegers and Hugh Dancy as a secretive, unhappy teacher who yearns for more than life has given her. The film was released in the US in September 2007, followed by a UK release in November 2007. Following this Emily was seen in *Dan in Real Life*, with Steve Carell, Juliette Binoche and Dane Cook. It was released in the US in October 2007 and in the UK in January 2008. Later in 2007, Emily was seen in Mike Nicholls's *Charlie Wilson's War* with Tom Hanks, Julia Roberts and Philip Seymour Hoffman.

Emily spent two months in early 2007 in Albuquerque, New Mexico filming *Sunshine Cleaning*. Produced by the team behind *Little Miss Sunshine*, the film is directed by Christine Jeffs and tells the story of two sisters who start up a successful business cleaning up crime scenes. Emily's co-stars included Amy Adams and Alan Arkin and the film was Emily's second at the 2008 Sundance Film Festival. It will receive a US release in March 2009.

After working on *The Young Victoria*, Emily went on to make *The Wolfman* alongside Anthony Hopkins and Benicio del Toro. Directed by Joe Johnston for Universal Pictures, the film will get a world-wide release in April 2009.

Emily's most recently completed project is the British black comedy, *Wild Target*, co-starring Bill Nighy, Rupert Grint, Martin Freeman and Rupert Everett. The film is due for release in 2009.

RUPERT FRIEND - Prince Albert

Friend trained at the Webber Douglas Academy of Dramatic Art in London. He was named "outstanding new talent" at the 2005 Satellite Awards and was also nominated Best Newcomer at the British Independent Film Awards.

His most notable role to date is arguably as Mr. Wickham in the 2005 adaptation of *Pride and Prejudice* opposite Keira Knightley and directed by Joe Wright. He also appeared with Johnny Depp in *The Libertine*, as Billy Downs, a young friend and lover of John Wilmot, 2nd Earl of Rochester, played by Depp. Other film credits include *Outlaw*, directed by Nick Love, *The Moon and the Stars*, with Jonathan Pryce and Alfred Molina, directed by John Irvin and *The Last Legion* with Ben Kingsley and Colin Firth, directed by Doug Lefler.

More recently, he appeared opposite Dame Joan Plowright in *Mrs. Palfrey at the Claremont*. Friend has recently completed *Jolene*, directed by Dan Ireland and *Virgin*

Territory, directed by David Leland and he will also be seen in *The Boy in the Striped Pyjamas*, directed by Mark Herman, based on the best-selling novel by John Boyne. His next role will be as the lead in Stephen Frears' *Cheri*, adapted from Colette's novel by Christopher Hampton, co-starring with Michelle Pfeiffer.

PAUL BETTANY - Lord Melbourne

While the British-born Bettany is a recognized star overseas with well-received performances in film, on the London stage and on British television, American audiences first discovered him in *A Knight's Tale*, in which he played the comical role of Chaucer opposite Heath Ledger. For this performance he won the London Film Critics' Award for Best Supporting Actor, and he was named one of Daily Variety's "Ten to Watch" for 2001.

Classically trained at the Drama Centre in London, Bettany made his stage debut in a West End production of "An Inspector Calls" under the direction of Stephen Daldry (*The Hours, Billy Elliot*). He then spent a season with the Royal Shakespeare Company, performing in productions of "Richard III," "Romeo and Juliet" and "Julius Caesar" before landing his first feature film role in *Bent*.

Bettany returned to the stage to appear in "Love and Understanding" at London's Bush Theatre. He later reprised that role at the Longwharf Theatre in Connecticut. The play led to more British television work, including Lynda La Plante's "Killer Net" and "Coming Home," in which he starred with Peter O'Toole.

Bettany's appearance in the Royal Court Theatre productions of "One More Wasted Year" and "Stranger's House" preceded his second feature film role in David Leland's *Land Girls* with Catherine McCormack and Rachel Weisz.

In his first leading role in a feature, Bettany was nominated for a British Independent Film award and a London Film Critics' Award for Best Newcomer in *Gangster No. 1*, directed by Paul McGuigan, and starring Malcolm McDowell, David Thewlis, and Saffron Burrows. His performance in this feature brought him to the attention of director Ron Howard, who cast him as the imaginary roommate of Russell Crowe in the Academy Award-winning film *A Beautiful Mind*. His performance in this film won him the London Film Critic's Award for Best British Actor.

Bettany next made *Dogville* for dogma filmmaker Lars Von Trier. The film also starred Nicole Kidman, Stellan Skarsgard and Lauren Bacall. He quickly segued into the critically acclaimed *Master & Commander: the Far Side of the World*, opposite Russell Crowe, for director Peter Weir. In this adaptation of Patrick O'Brien's novel, Bettany plays the ship's surgeon, Stephen Maturin, the first naturalist and best friend of Captain Jack Aubrey (Crowe). His performance won him the Evening Standard Award for Best British Actor, the London Film Critics Award for Best Supporting Actor and the Elle Style Award for Best Actor. His nominations include a BAFTA for Best Supporting Actor and a Broadcast Film Critics Association nomination for Best Supporting Actor. Bettany, known for his dramatic skills, then crossed into lighter fare appearing in the Universal romantic comedy

Wimbledon, in which he starred opposite Kirsten Dunst for director Richard Loncraine.

He then made the Warner Bros. feature *Firewall* opposite Harrison Ford and Virginia Madsen. The film re-teamed him with Wimbledon director Loncraine. In 2007 he filmed *Inkheart*, alongside Helen Mirren and Brendan Fraser, directed by Iain Softley from the best-selling children's novel by Cornelia Funke set for theatrical release in the US in early 2009. Paul most recently was seen in *The Secret Lives of Bees*, co-starring with Dakota Fanning, directed by Gina Prince-Bythewood.

Paul splits his time between London and New York and has a son with his wife, actress Jennifer Connelly.

MIRANDA RICHARDSON - Duchess of Kent

Miranda Richardson first startled audiences in Mike Newell's *Dance with a Stranger*, in which she played Ruth Ellis, the last woman to be hanged in England. Subsequent roles confirmed her as an actress of consummate ability and consistency. In 1992, she garnered rave reviews for her performances in Neil Jordan's *The Crying Game*, Mike Newell's *Enchanted April* and Louis Malle's *Damage*. The New York Film Critics cited her work in all three films in naming her Best Supporting Actress: she received a Golden Globe for *Enchanted April* and was nominated for an Oscar for *Damage*. In 1995, she received a second Oscar nomination for her portrayal of Vivienne Haigh Wood, the wife of poet T.S. Eliot, in Brian Gilbert's *Tom and Viv*.

Films include: *Get Carter* with Sylvester Stallone and Michael Caine; *Sleepy Hollow* for Tim Burton and the animation film, *Chicken Run*, in which she voiced Mrs. Tweedie for Nick Park and Peter Lord. Other credits include *The Apostle* with Robert Duvall, *The Designated Mourner* by Wallace Shawn, directed by David Hare; Robert Altman's *Kansas City*, Steven Spielberg's *Empire of the Sun*, David Cronenberg's *Spider*, Stephen Daldry's *The Hours* and Conor McPherson's *The Actors*. Her recent credits include *Churchill – The Hollywood Years*, *The Prince and Me*, *Phantom of the Opera* and *Harry Potter and the Goblet of Fire*.

On television, recent exploits include three films for Hallmark Hall of Fame; "Merlin," "Alice" and "Snow White," Showtime's "The Big Brass Ring" and BBC's "A Dance to the Music of Time." She displayed her comedic talents in "Absolutely Fabulous" and three "Blackadder" television series, including playing Elizabeth I in the second season and the film version. She also starred in a film for Stephen Poliakoff – *Gideon's Daughter* with Emily Blunt.

The UK actress trained at the Bristol Old Vic Theatre School and subsequently performed in many plays, the highlights being Mamet's "Edmond," Albee's "Who's Afraid of Virginia Woolf," Terry Johnson's "Insignificance," Sam Shepard's "A Lie of the Mind" and the one-woman piece "Orlando" working with Robert Wilson.

JIM BROADBENT - King William

Winner of the Academy Award and the Golden Globe Award for Best Supporting Actor for his performance in *Iris*, Jim Broadbent is one of the best-known faces in British acting in an extensive career spanning film, television and theatre. He has appeared in numerous films including *Nicholas Nickleby* directed by Doug McGrath, Baz Luhrmann's musical extravaganza *Moulin Rouge!* (2001), Mira Nair's *Vanity Fair* (2004), *The Borrowers* (1997), *Richard III* (1995), Neil Jordan's *The Crying Game* (1992) and Woody Allen's *Bullets Over Broadway* (1994).

A regular collaborator with Mike Leigh, Broadbent worked with Leigh for the sixth time on the feature *Vera Drake* following the stage plays 'Goosepimples' and 'Ecstasy,' the films *Life Is Sweet* and *Topsy-Turvy* and the television short "A Sense of History," which Jim wrote.

Jim was recently seen in: *Hot Fuzz* directed by Edgar Wright, *When Did You Last See Your Father?* directed by Anand Tucker and in Steven Spielberg's *Indiana Jones and the Kingdom of the Crystal Skull*. He will next be seen in Iain Softley's *Inkheart*, co-starring with Helen Mirren and Paul Bettany. He recently completed filming David Yates' *Harry Potter and the Half Blood Prince* in which he plays Horace Slughorn and *Dirty Tricks*, directed by Ryan Murphy and co-starring Brad Pitt and Sharon Stone. He is currently filming *The Damned United*, directed by Tom Hooper from a script by Peter Morgan. Other feature credits include *Art School Confidential* (2006) directed by Terry Zwigoff, *The Chronicles of Narnia* (2005) and the television film "Longford."

Broadbent was recently seen on stage at the National Theatre in "The Pillowman" directed by John Crowley and previously in Sam Mendes' acclaimed production of Alan Bennett's "Habeas Corpus" at the Donmar Warehouse. At the Royal Court, Broadbent starred in Max Stafford-Clarke's productions of "The Recruiting Officer" and "Our Countries Good."

THOMAS KRETSCHMANN - King Leopold

Kretschmann has starred in numerous European films and television series. In 1991, Kretschmann was awarded the Wobbly Max Ophüls Prize for best young actor for his role in the television series "Der Mitwisser." Popular in his native country, Germany, Kretschmann achieved international recognition with his role as Captain Hosenfeld in Roman Polanski's 2002 award-winning *The Pianist*. Kretschmann went on to portray another Third Reich officer, Hermann Fegelein, in *Downfall* in 2004.

Kretschmann went on to star in *Resident Evil: Apocalypse* and played Max in the television series "24." In 2005, he appeared in Peter Jackson's remake of *King Kong*, co-starring with Adrien Brody and Naomi Watts. His recent credits include *Wanted*, in which he co-starred with James McAvoy and Angelina Jolie, *Transsiberian*, directed by Brad Anderson and starring Woody Harrelson and Emily Mortimer. He will next be seen in Bryan Singer's *Valkyrie*, starring Tom Cruise.

MARK STRONG - Sir John Conroy

BAFTA-nominated Mark Strong can be most recently seen in Ridley Scott's *Body of Lies*, co-starring with Leonardo de Caprio and Russell Crowe and Guy Ritchie's *RocknRolla*, as well as *Good*, alongside Viggo Mortensen and *Endgame*, co-starring William Hurt, directed by Pete Travis,

He has most recently been seen on screen in Bharat Nalluri's *Miss Pettigrew Lives for a Day* and alongside Robert De Niro, Michelle Pfeiffer, Claire Danes and Charlie Cox in *Stardust*, a fairy tale fantasy directed by Matthew Vaughn, based on the novel by Neil Gaiman as well as in Danny Boyle's *Sunshine*, written by Alex Garland.

Other recent credits include *Tristan + Isolde*, produced by Ridley Scott and directed by Kevin Reynolds, and the Channel 4 drama "Low Winter Sun," a revenge drama directed by Adrian Shergold.

Strong also had a key supporting role in *Syriana* written and directed by Stephen Gaghan, starring alongside George Clooney. Prior to this he played Toby Crackit in Roman Polanski's adaptation of *Oliver Twist*, as well as starring in Guy Ritchie's *Revolver*, alongside Ray Liotta and Jason Statham.

In 2004, Strong received much critical acclaim and a BAFTA nomination for Best Actor for his lead role as Harry Starks in "The Long Firm", a four-part drama for BBC2 adapted by Joe Penhall from Jake Arnott's novel of the same name. Strong starred alongside Derek Jacobi and Lena Headey.

In addition to his film and television work, Strong has performed in many well-received stage productions, including work at the Royal National Theatre and the Royal Shakespeare Company. He appeared in London and New York in the award-winning productions of "Twelfth Night" and "Uncle Vanya," directed by Sam Mendes, for which he received an Olivier nomination.

Other film credits include *It's all About Love*, appearing alongside Joaquin Phoenix, Claire Danes and Sean Penn, *Heartlands*, with Michael Sheen, and *Superstition* with Charlotte Rampling. Other credits include Mike Figgis' *Hotel* co-starring John Malkovich, Saffron Burrows and Salma Hayek, *To End All Wars*, alongside Robert Carlyle and Kiefer Sutherland, and *Fever Pitch* with Colin Firth, based on Nick Hornby's famous book.

Television credits include Granada's romantic drama "Walk Away and I Stumble," directed by Nick Hurran, the ITV modern crime drama "Prime Suspect 6," ITV's adaptation of "Henry VIII," playing the Duke of Norfolk, and the award-winning BBC series "Our Friends in the North," for which Strong gained much recognition for his role as Tosker. Other credits include the Channel 4 BAFTA-winning drama "Falling Apart," co-starring with Hermione Norris, the love story "Anna Karenina," and as Mr. Knightly in ITV's "Emma" with Kate Beckinsale.

Strong's upcoming film projects include Matthew Vaughn's actioner *Kick-Ass*, Guy Ritchie's *Sherlock Holmes* opposite Robert Downey Jr., Jude Law and Rachel McAdams and Ridley Scott's *Nottingham* starring Russell Crowe.

JESPER CHRISTENSEN - Baron Stockmar

Danish actor Jesper Christensen is a veteran of European cinema. He has appeared in a wide range of Danish films and television series. Film credits include: *One Hand Clapping*, *Okay*, *Pure Hearts*, *The Inheritance* and Lone Scherfing's *Italian for Beginners*.

He has recently made the transition to English language projects, including Sydney Pollack's *The Interpreter*, starring Nicole Kidman and Sean Penn. Most notably he played the mysterious villain Mr. White in the James Bond blockbuster *Casino Royale* and reprises the role in the current James Bond film, *Quantum of Solace*.

HARRIET WALTER - Queen Adelaide

After training at LAMDA Harriet Walter gained early experience with the Joint Stock touring theatre company, Paines Plough touring, and the Duke's Playhouse, Lancaster. She has worked throughout her career with the Royal Shakespeare Company, in productions including "Nicholas Nickleby" (1980), "A Midsummer Night's Dream" (1981), "All's Well That Ends Well" (1981), "The Castle" (1985), "Three Sisters" (1988), "The Duchess of Malfi" (1989), "Macbeth" (1999), "Much Ado About Nothing" (2002), and most recently as Cleopatra in "Anthony and Cleopatra," directed by Greg Doran. She was made an associate artist of the Royal Shakespeare Company in 1987. Her other extensive theatre work includes "Three Birds Alighting on a Field" (1991), "Arcadia" (1993), "Hedda Gabler" (1996), "Ivanov" (1997), and "Mary Stuart" (2005), directed by Phyllida Lloyd.

On television Walter has appeared in a range of programs from "A Dance to the Music of Time" to "Spooks." She has most recently been seen in "Cinderella" as part of the BBC's Fairy Tale series, as well as Sandra Goldbacher's "Ballet Shoes."

Her film credits include *The Good Father*, directed by Mike Newell in which she co-starred with Anthony Hopkins, *Milou en Mai*, directed by Louis Malle, Sandra Goldbacher's *The Governess*, Ang Lee's *Sense and Sensibility*, *Onegin*, directed by Martha Fiennes, *Bright Young Things*, directed by Stephen Fry, *Babel*, directed by Alejandro Gonzalez Inarritu and more recently Joe Wright's *Atonement*. She will next be seen in Lucy Askhurt's *A Life with Bells On* and *Abraham's Point*, directed by Wyndham Price.

JEANETTE HAIN - Baroness Lehzen

At 27 Jeanette Hain was studying direction at the highly acclaimed Hochschule für Film und Fernsehen when she was discovered by German director Sherry Horman who cast her in the television drama "Liebe und Verhängnis." She played the female lead and despite not having any formal training soon discovered that she was a natural.

For her first film she was awarded the prestigious German Diva Award. She frequently appears on German television including shows such as "Das Trio," "Abschied - Brechts Letzter Sommer" and "Die Reise Nach Kafiristan." For one of her major television roles in Diethard Klante's "Die Frau des Architekten," she was awarded the Golden Nymph at the Film Festival in Monte Carlo in 2004. In recent years she made her theatre debut in

Bochum and Berlin, she also made a step towards international work by taking a role in Søren Kragh-Jacobsen's Emmy awarded TV series "Ørnen" with Jens Abinus. She has recently completed filming *The Reader*, directed by Stephen Daldry starring Ralph Fiennes and Kate Winslet.

GENEVIEVE O'REILLY - Lady Flora Hastings

Irish born O'Reilly graduated from Australia's National Institute of Dramatic Arts. Her film credits include The Wachowski Brothers' *The Matrix Reloaded* and *The Matrix Revolutions* as well as George Lucas' *Star Wars: Episode III - Revenge of the Sith*.

In 2006 she featured in the Golden Globe nominated BBC television series "The State Within" starring Jason Isaacs. In 2007 she starred in the ITV television drama "The Time of Your Life," playing a woman who awakes from an 18-year coma, which co-starred Geraldine James and Robert Pugh. Most recently she played Princess Diana in the British TV docu-drama, "Diana: Last Days of a Princess."

RACHAEL STIRLING - Duchess of Sutherland

Stirling made her screen debut in *Stir Crazy* in 1998 and went on to feature in the films *Maybe Baby*, *Redemption Road* and *The Triumph of Love*, before starring in the successful television series "Tipping the Velvet," the story of a lesbian affair set in a music hall in the 1890's and adapted from the novel by Sarah Waters by Andrew Davies. She subsequently featured in numerous British television series from "Hotel Babylon" to "Poirot." She has recently completed the television series "Boy Meets Girl," co-starring with Martin Freeman.

MICHIEL HUISMAN - Ernest

Dutch actor Huisman appeared in countless television series in his native Holland, before making his first appearance on British television in the popular series "Dalziel and Pascoe" in 2006. He subsequently featured in Paul Verhoeven's World War II drama *Black Book*.

He will next be seen in Alexis Dos Santos' *Unmade Beds* selected for the 2009 Sundance Film Festival.

MICHAEL MALONEY - Sir Robert Peel

Maloney's first television appearance was in the 1979 drama series, "Telford's Change." He went on to star in many films and television series, as well as developing a stage career, and became a familiar face after playing a major role in Kenneth Branagh's 1989 film of *Henry V*.

In the early 1990s, he starred on television in "Mr. Wakefield's Crusade," and on film in Anthony Minghella's *Truly, Madly, Deeply*. In 1994 he took the lead in the BBC adaptation of "Love on a Branch Line." He appeared in both the 1990 and 1996 film

versions of "Hamlet," as Rosencrantz and Laertes respectively. He played Cassius in the 2006 miniseries "Empire." He is also active in radio drama on BBC Radio Four.

On film he most recently appeared in Alejandro Gonzalez Inarritu's *Babel* and in *Notes on a Scandal*, directed by Richard Eyre.

JULIAN GLOVER - Duke of Wellington

Glover attended Bristol Grammar School, where he was in the same class as actor Timothy West, trained at the National Youth Theatre and performed with the Royal Shakespeare Company. During the 1960s and 1970s, Glover frequently appeared in British television programs, including "The Avengers," "Doctor Who" and "Blake's 7." He also appeared in 1967's "Quatermass and the Pit" where he portrayed Quatermass' nemesis, Colonel Breen.

He made some of his most notable appearances during the 1980s as the Imperial General Maximilian Veers in *Star Wars Episode V: The Empire Strikes Back* (1980), the ruthless Aris Kristatos in the James Bond film *For Your Eyes Only* (1981), and the deceptive American Nazi Walter Donovan in *Indiana Jones and the Last Crusade* (1989).

In 2002 he voiced the giant spider for *Harry Potter and the Chamber of Secrets*.

ABOUT THE FILMMAKERS

JEAN-MARC VALLÉE - Director

Montreal filmmaker Jean-Marc Vallée made his ground-breaking feature debut with *Liste Noire (Black List)*, in 1995. The strikingly stylish erotic thriller was a first in its genre in Quebec cinema, and was honored with nine Genie Award nominations. Ten years later, he returned to French-language features with the internationally acclaimed hit, *C.R.A.Z.Y.* Blending a beguiling coming-of-age tale with a magical ode to outsiders of all ages, the powerful yet poignant *C.R.A.Z.Y.*'s intensely personal story embraces universal themes. The picture became a phenomenon: distributed in over fifty countries and winning some twenty international festival awards – including the prestigious “Best Canadian Film” prize at the 2005 Toronto International Film Festival, 11 Genie Awards, 15 Jutra Awards, and the Golden Reel Award as Canada’s top-performer at the domestic box office.

Jean-Marc has also flirted with Hollywood (*Strangers* - 1996, *Los Locos* - 1997), as well as completing the first two installments of his short film trilogy devoted to father-son relationships; a theme very close to the filmmaker’s heart. *Les Fleurs Magiques (Magical Flowers)*, 1995) and *Les Mots Magiques (Magical Words)*, 1998) are individual pieces unified by a dream-like quality, and an eye for their subject that is both tender, and tortured. Both shorts were awarded numerous festival prizes at home and abroad.

He has also made a name for himself as the director of numerous music videos and commercials.

GRAHAM KING - Producer

Graham King has emerged as a formidable producer of both major motion pictures and independent features. At the 2007 Academy Awards King won a Best Picture Oscar® for the ensemble crime thriller *The Departed*.

A winner of four Academy Awards® including Best Director and Best Adapted Screenplay, *The Departed* marked King’s third collaboration with director Martin Scorsese. In 2004, he produced Scorsese’s widely praised Howard Hughes biopic, *The Aviator*, starring Leonardo DiCaprio, for which King earned an Academy Award® nomination and won a BAFTA Award for Best Picture. He was also honored by the Producers Guild of America with a Golden Laurel Award for Producer of the Year. King was co-executive producer on Scorsese’s epic Academy Award® nominated drama *Gangs of New York*, starring DiCaprio, Daniel Day-Lewis and Cameron Diaz.

Under King’s first-look producing deal with Warner Bros. Pictures he was a producer of *Blood Diamond* in 2006. King has a wide range of films in various stages of production and development with the studio as well his independent productions.

King recently launched his independent production company GK Films and *The Young Victoria*, is the first film produced under this new banner. GK Films also recently completed shooting the thriller *Edge of Darkness* starring Mel Gibson. Directed by Martin

Campbell and based on the BAFTA Award-winning BBC mini-series of the same name, *Edge of Darkness* is produced by King and Michael Wearing (producer of the BBC mini-series). The screenplay is written by Academy Award® winning screenwriter William Monahan (*The Departed*) and Andrew Bovell from an original story by Troy Kennedy Martin.

GK Films is set to produce Gore Verbinski's new animated project *Rango* featuring the voice of Johnny Depp with Blind Wink Productions for Paramount Pictures.

Under GK Films King will continue to foster projects with some of the industry's leading creative talents, including Johnny Depp and his production company, Infinitum Nihil.

During King's reign as President and CEO of Initial Entertainment Group King served as an executive producer on such films as *The Dangerous Lives of Altar Boys*, produced by and starring Jodie Foster; Michael Mann's biographical drama *Ali*, starring Will Smith in the title role; and Steven Soderbergh's Oscar-winning® ensemble drama *Traffic*. King went on to executive produce the television miniseries "Traffic," for which he received an Emmy Award nomination for Outstanding Miniseries.

A native of the United Kingdom, King moved to the United States in 1982.

MARTIN SCORSESE - Producer

Martin Scorsese was born in 1942, on the lower east side of Manhattan in the neighborhood called Little Italy, which later provided the inspiration for several of his films. He earned a BS degree in film communications in 1964, followed by an MA in 1966 at New York University's School of Film. During this time, he made numerous prize-winning short films.

In 1968, Scorsese completed his first feature film, *Who's That Knocking at My Door?* and later won critical and popular acclaim for his 1973 film *Mean Streets*. He went on to become one of the world's leading filmmakers.

In 1976, Scorsese's *Taxi Driver* was awarded the Palme d'Or at the Cannes Film Festival, and it was followed with a series of outstanding successes, including *New York, New York*, *Raging Bull*, *The Last Temptation of Christ*, *Goodfellas*, *Casino*, *Kundun*, *The Age of Innocence*, *Gangs of New York* and *The Aviator*. Scorsese's most recent feature, *The Departed*, was released to critical acclaim in October 2006 (the film would later win several Academy Awards®, including Best Picture and Best Director). *Shine A Light*, Scorsese's documentary of the Rolling Stones in concert, was released worldwide in April 2008. He is currently in production on *Shutter Island*, due for release in 2009.

Scorsese's artistic excellence has been recognized with many honors, including the Golden Lion from the Venice Film Festival, the AFI Lifetime Achievement Award, a Directors Guild of America Lifetime Achievement Award and a Kennedy Center Honor. In addition to his work as a filmmaker, he has also been a staunch advocate for film

preservation. He is the founder and chair of The Film Foundation, a non-profit organization dedicated to the preservation and protection of motion picture history; and in 2007, he launched the World Cinema Foundation (of which he serves as both founder and chair), dedicated to the preservation and restoration of neglected films from around the world.

TIM HEADINGTON - Producer

Entrepreneur Tim Headington has made a successful leap into the world of entertainment since forming a collaboration with producer Graham King.

In 2007, Mr. Headington and longtime friend and colleague Graham King together formed Los Angeles based production company GK Films and have since produced the Royal romantic drama *The Young Victoria* alongside Martin Scorsese and Sarah Ferguson, The Duchess of York, and the thriller *Edge of Darkness* starring Mel Gibson, directed by Martin Campbell and penned by William Monahan. Mr. Headington is also executive producer on Gore Verbinski's new animated project *Rango* featuring the voice of Johnny Depp. The film is being produced by GK Films and Blind Wink Productions for Paramount Pictures.

Mr. Headington was first introduced to Mr King in 2004 when he invested in King's former production company Initial Entertainment Group when the company was financing and producing the award winning *The Aviator* directed by Martin Scorsese. Mr. Headington then went on to Executive Produce, for the company, the thriller *First Born* starring Elisabeth Shue, and Leonardo DiCaprio's producing debut *Gardener of Eden* directed by "Entourage's" Kevin Connolly and starring Lukas Haas, Giovanni Ribisi and Erika Christensen.

Mr Headington is also a partner in music management company Wright Entertainment Group (WEG) looking after such notable stars as Justin Timberlake, The Jonas Brothers, Ciara and Janet Jackson.

SARAH FERGUSON, THE DUCHESS OF YORK - Producer

As the author of two historical books about the life of Queen Victoria, the Duchess has long believed that the story of the Queen's early life would make for a powerful motion picture. She has realized that dream, having conceived the initial premise on which the film *The Young Victoria* is based.

In the area of television broadcasting the Duchess is successful as a presenter and popular as a talk show guest and news interviewer. She is a special contributor to NBC's Today Show, the highest-rated morning news program in America. The Duchess has served as guest host on such national programs as CNN's "Larry King" and ABC's "The View," and she has presented TV specials for ABC and Fox. In Britain the Duchess's work in television has included hard-hitting documentaries for Britain's ITV and BBC as well as

a special talk format series for Sky Television. She is a regular guest on Radio 4 Today Program as well as a co-host on Radio 2's Steve Wright show.

The Duchess of York travels extensively giving motivational speeches on topics such as personal empowerment, values, and philanthropy.

She is the founder of two charities, Children in Crisis, based in London, and The Sarah Ferguson Foundation based in New York. Both organizations fund established charities helping forgotten children and families around the world. The Duchess also supports a number of health, advocacy, and humanitarian organizations as patron and spokesperson.

JULIAN FELLOWES - Writer

Julian Fellowes, actor, writer, director, producer, was educated at Ampleforth, Magdalene College, Cambridge and The Webber Douglas Academy of Dramatic Art. He worked in repertory at Northampton and Harrogate before appearing in the West End production of "A Touch of Spring" by Sam Taylor at the Comedy Theatre. As an actor, he is probably best known for his portrayal of the incorrigible Lord Kilwillie in the BBC's popular Sunday night series, "Monarch of the Glen." On the big screen, he has been seen in many films, including *Shadowlands*, with Anthony Hopkins, *Damage* with Jeremy Irons, *Place Vendome* with Catherine Deneuve and *Tomorrow Never Dies* with Pierce Brosnan. As a writer for television, he is responsible for the scripts of "Little Lord Fauntleroy" (winner of an International EMMY, 1995) and "The Prince and the Pauper" (nominated for a BAFTA, 1997) which he also produced. His first script for the cinema was *Gosford Park*, directed by Robert Altman, which won a plethora of prizes, not least the Oscar® for Best Original Screenplay.

He worked on *Vanity Fair*, starring Reese Witherspoon and, since then, he has written the book of the stage musical of "Mary Poppins" for Cameron Mackintosh and Walt Disney, the recipient of several prizes and nominations. His debut as a film director, *Separate Lies*, starring Emily Watson, Tom Wilkinson and Rupert Everett, which he adapted from Nigel Balchin's novel, received critical acclaim in both America and the UK, winning nominations from the London Critics' Circle as well as the award for the Best Directorial Debut of 2005 from the National Board of Review in New York. Later this year, he will direct a second feature, *From Time to Time* adapted by him from the novel by L. M. Boston. He has several other feature scripts at varying stages and he has adapted his own novel, "Snobs," (a best seller in both Britain and America) for the small screen. He recently presented the BBC drama-documentary series, "Most Mysterious Murders" and hosted a game show about language, also for the BBC, "Never Mind the Full Stops." Julian is married to Emma, nee Kitchener, and they have one son, Peregrine, a dachshund called Humbug and a collie called Meg.

HAGEN BOGDANSKI - Director of Photography

Cinematographer Hagen Bogdanski was a recipient of a Lola (German Academy Award) for his work on the highly lauded *The Lives of Others* (2006), directed by Florian Henckel

von Donnersmark. The film won 46 awards internationally including the Academy Award® and BAFTA for Best Foreign Language Film, as well as seven Lola's.

Most recently, Bogdanski shot *Case 39*, directed by Christian Alvar and starring Renee Zellweger. Other feature credits include *Antibodies* (2005), also directed by Christian Alvar, *Blackout Journey* (2004) directed by Siegfried Kammi, *Angst* and *No Place to Go*, both directed by Oskar Roehler and *The Year of the First Kiss*, directed by Kai Wessel. Bogdanski has also worked extensively in German television.

JILL BILCOCK - Editor

Born in Melbourne, Jill Bilcock is a graduate of the Swinbourne College of Technology. Bilcock is one of the world's leading editors and has worked with directing heavyweights such as Sam Mendes, Baz Luhrmann, Fred Schepisi and Phillip Noyce. Her career kicked off in the early 80's when she worked with Richard Lowenstein on *Strikebound* and *Dogs in Space*. Next up was *A Cry in the Dark*, directed by Fred Schepisi, based on the true story of the infamous Lindy Chamberlain case, starring Meryl Streep and Sam Neill. In 1992 she began her collaboration with Baz Luhrmann on *Strictly Ballroom* for which she was nominated for a BAFTA. She and Luhrmann would go on to work together on *Romeo and Juliet* (1996) on which she also served as Associate Producer and for which she received an Australian Film Institute Award as well as a BAFTA nomination, and *Moulin Rouge!* starring Nicole Kidman and Ewan McGregor, for which she received nominations for an Academy Award® and a BAFTA. She received her fourth BAFTA nomination for her work on *Elizabeth*, directed by Shekhar Kapur.

Bilcock's diverse film credits include *Muriel's Wedding*, directed by P.J. Hogan, starring Toni Colette and Rachel Griffiths, for which she received an Australian Film Institute nomination, *How to Make an American Quilt*, directed by Jocelyn Moorhouse, *Say a Little Prayer*, directed by Richard Lowenstein, *I.Q.* directed by Fred Schepisi, starring Tim Robbins and Meg Ryan, *The Dish*, directed by Rob Sitch, *Japanese Story*, directed by Sue Brooks, starring Toni Colette, *Road to Perdition*, directed by Sam Mendes, starring Tom Hanks and Paul Newman, *The Libertine*, directed by Laurence Dunmore, starring Johnny Depp, *To Catch a Fire*, directed by Phillip Noyce, starring Tim Robbins and *Elizabeth: The Golden Age*, directed by Shekhar Kapur.

MATT GARNER - Editor

Matt Garner is currently a New York based film editor who most recently edited independent feature films, *The Loss Of A Teardrop Diamond*, *The 27 Club*, and *Vashti Bunyan: From Here To Before* as well as *The Young Victoria*.

Matt recently enjoyed a 10 year tenure at Miramax Films and later The Weinstein Company where he held the post of post production executive handling such titles as *The Promise*, *Hannibal Rising*, *Arthur and the Invisibles*, *The Last Legion*, *Killshot*, *Miss Potter*, *Stormbreaker*, *Mrs. Henderson Presents*, *The Libertine*, *Twin Sisters*, *Secuestro Express*,

Hero, Proof, I'm Not Scared, Birthday Girl, City of God, Malena, The Yards, Committed, An Ideal Husband.

PATRICE VERMETTE - Production Designer

Over the past 16 years, Patrice Vermette has art directed close to 500 television commercials in Canada and abroad and over 40 music videos, including Metallica and Shania Twain.

Vermette's collaboration with director Vallée dates back to 1995 when they worked together on the short film *Les Mots Magiques*. He went on to work with Vallée on the award-winning *C.R.A.Z.Y.*, for which he was awarded a Genie.

His other film work includes *Dead Awake* and *Hidden Agenda*, both directed by Marc S. Grenier. He is currently designing the feature film *La Cité des Ombres*, directed by Kim Nguyen.

SANDY POWELL - Costume Designer

Winner of two Academy Awards® for her work on *The Aviator*, for Martin Scorsese, and *Shakespeare in Love*, for director John Madden, Sandy Powell had also been nominated five more times for *Mrs. Henderson Presents*, *Gangs of New York*, *Velvet Goldmine*, *The Wings of the Dove* and *Orlando*. In addition, she has won the BAFTA Award for *Velvet Goldmine* and been nominated for eight more. Other awards include winning the Evening Standard Awards for her work on *Orlando* and for *Edward II*.

Sandy Powell studied at London Central School of Art and began her career in film collaborating with Derek Jarman, working on *Caravaggio* with the director. Other credits include *Interview with the Vampire*, *Michael Collins*, *The Crying Game*, *The Butcher Boy* and *The End of the Affair*, with director Neil Jordan, *Hilary and Jackie*, *Sylvia*, *Far From Heaven* and *The Other Boleyn Girl*. She recently worked with Martin Scorsese on his multiple Academy Award® winner *The Departed* and is currently at work on her fourth collaboration with him on *Shutter Island*.

JENNY SHIRCORE - Make up and Hair Designer

For her exceptional work on *Elizabeth*, Jenny Shircore was awarded an Oscar® and a BAFTA for Best Make-up and Hair (1999). In a career that spans over 20 years, she has designed for directors as diverse as David Leland, Mike Figgis, Michael Apted, Stephen Frears, Shekhar Kapur, Neil Jordan and Mira Nair.

Her credits include *Land Girls*, *Notting Hill*, *Enigma*, *Dirty Pretty Things*, *Four Feathers*, *Girl with a Pearl Earring* and *Vanity Fair* working with stars such as Cate Blanchett, Geoffrey Rush, Colin Firth, Alan Rickman, Hugh Grant, Reese Witherspoon and Heath Ledger amongst many others. In 2004 Jenny designed Make-Up and Hair for the Joel Schumacher directed *The Phantom of the Opera* and for Stephen Frears' *Mrs.*

Henderson Presents. Shircore worked on Kenneth Branagh's *As You Like It*, *Starter for Ten* for Tom Vaughn, *Amazing Grace* for Michael Apted, and reunited with Shekhar Kapur for the sequel to *Elizabeth* on *Elizabeth: The Golden Age*. She most recently worked on *Inkheart*, directed by Iain Softley starring Helen Mirren, Paul Bettany and Jim Broadbent.

ALASTAIR BRUCE OF CRIONAICH - Historical Advisor

Alastair Bruce is the Royal, Constitutional and Religious Commentator for Sky News, the UK's premier 24hr satellite news channel, and regularly commentates and contributes to FOX News, ABC and the BBC giving an insight to modern events with a historical perspective.

Alastair has written many books, including "Days of Majesty," "Keepers of the Kingdom" and "The Oldest." He likes to tell history in an entertaining way in order to open the rich culture of the United Kingdom, its style and romance, to as wide an audience as he can reach. He has worked with many independent production companies in the preparation of TV documentaries. Many are regularly aired on Public Broadcasting, Discovery and A&E channels. Among these are "Nicholas and Alexandra," "Victoria and Albert" and "Days of Majesty."

In 1998, The Queen appointed Alastair one of her Officers of Arms, with the title of Fitzalan Pursuivant of Arms Extraordinary. This means that he is engaged with the heraldic and ceremonial heritage of Britain, its Royal Family and the history it tells. He also offers advice to the Palace and Government on how the nation should 'celebrate' itself, and in due course he will help to plan the coronation of the next monarch, using his knowledge of the ancient rites handed down from Ancient times and the Middle Ages.

Alastair has also been one of The Queen's Body Guards in Scotland since 1990, which is called the Royal Company of Archers. He is an Extra Equerry in the Royal Household of TRH The Earl and Countess of Wessex.

Alastair was an officer in the Regular Army for four years, seeing active service in the Falklands War of 1982. He is still a Reservist, serving as a Colonel responsible for Media and Communications. He has commanded his unit, called the Media Operations Group. In March 2004 he completed his period of mobilized service on active operations in Iraq, serving in what in the UK is called Operation TELIC but which the US calls Operation IRAQI FREEDOM.

Alastair has lectured widely in Britain, Europe and the United States. His subjects range from British Imperial History, the Vatican to the Royal story.

ILAN ESHKERI - Composer

Ilan is a British film composer who has established himself as an exciting young talent in the world of film music. Born in London into a musical family, Ilan grew up playing violin

and later took up playing guitar in bands. He studied music and English literature at Leeds University, during which time he also worked with film composer Ed Shearmur learning first-hand the technique of film composition. After graduating, he went on to work with other film composers such as Michael Kamen and Hans Zimmer. At this time Ilan began scoring his own projects, and his talent for creating cinematic music on a limited budget soon gained him recognition within the film industry.

When Kamen passed away in 2001, Ilan played a major role in completing the final score for the feature animation *Back to Gaya*. As a result, Ilan was asked to score *Layer Cake* directed by Matthew Vaughn and starring Daniel Craig, which became a box office hit and got Ilan a nomination for 'Discovery of the Year' at the world soundtrack awards. This marked the beginning of Ilan's working relationship with Vaughn, and in 2007, Ilan composed his award-winning score for *Stardust*, starring Robert De Niro, and Michelle Pfeiffer. Their collaboration continues in 2009 *Kick Ass* adapted from the comic series.

Other scores include *Hannibal Rising* directed by Peter Webber and produced by Dino De Laurentiis. Earlier in the year Ilan scored Nick Moran's directorial debut, the darkly comic Joe Meek biopic *Telstar*, starring Con O'Neil and Kevin Spacey. Ilan is currently working with Joel Silver and the Wachowski brothers scoring *Ninja Assassin* directed by James McTieue.

Ilan has also collaborated with various songwriters; he worked with Annie Lennox re-arranging some of her best known songs to critical acclaim, such as 'Sweet Dreams' and 'Here Comes the Rain Again' for orchestra and band. He has been on tour supporting David Gilmour and programmed strings on Gilmour's hit solo album 'On an Island.' Ilan also co-wrote the international hit single 'Rule The World' with Take That.

Ilan's style demonstrates his love of orchestral music and classic film scores as well as contemporary music; his music prioritises authenticity, utilizing real instruments and the integrity of live performance. Working with real musicians, whether acoustic or electronic is at the core of Ilan's philosophy and he holds close affiliations with many outstanding musicians, working in partnership with them during the creative process. In his view, if music is the soul of a movie then capturing an emotional performance is key to its success.

MAUREEN CROWE - Music Supervisor

From Academy Award winning motion picture *Chicago* to record breaking *The Bodyguard*, the rock staple *Wayne's World* and the cult classic *True Romance*, Maureen Crowe is a leading music and motion picture executive having produced some the most noteworthy and biggest selling soundtracks of our time. In her diverse role as music supervisor, producer and A&R record executive, Ms. Crowe approached each film comprehensively and works closely with filmmakers, to help tell the story by designing compelling and memorable music soundtracks.

She has been hired as consultant by Warner Brothers Motion Pictures and MGM and has worked with other leading entertainment companies such as Walt Disney Channel, Paramount, Miramax, Interscope, SONY/BMG developing musical material for films and marketing and publicity opportunities.

In 2007, Ms. Crowe co-founded PlanR Soundtracks, which has released front line soundtracks *We Are Marshall* and special market premiums *Cloverfield*. She is the current Trustee and former President of the LA Chapter Board of the National Academy of Recording Arts and Sciences (the Grammy people) and has regularly featured as a soundtrack and pop cultural expert on industry panels, in trade and national newspaper articles, on MTV news reports and several VH-1 behind the Music specials. Ms. Crowe is a Member of Women in Film, Independent Feature Project and graduate of Newhouse School of Communications.

GK Films presents

THE YOUNG VICTORIA

Directed by
Jean-Marc Vallée

Written by
Julian Fellowes

Produced by
Graham King
Martin Scorsese

Produced by
Tim Headington
Sarah Ferguson

Executive Producer
Colin Vaines

Co-Producer
Denis O'Sullivan

Emily Blunt

Rupert Friend

THE YOUNG VICTORIA

Paul Bettany

Miranda Richardson

Jim Broadbent

Thomas Kretschmann

Mark Strong

Jesper Christensen

Harriet Walter

Jeanette Hain
Julian Glover

Michael Maloney
Michiel Huisman

Genevieve O'Reilly
Rachael Stirling

Director of Photography
Hagen Bogdanski, bvk

Production Designer
Patrice Vermette

Edited by
Jill Bilcock, A.C.E.
Matt Garner

Costume Designer
Sandy Powell

Casting by
Susie Figgis

Makeup & Hair Designer
Jenny Shircore

Music Supervisor
Maureen Crowe

Composer
Ilan Eshkeri

Co-Producer
Anita Overland

Visual Effects Supervisor
Marc Côté

Sound Design by
Martin Pinsonnault

Unit Production Manager
Hermione Ninnim

First Assistant Director
Deborah Saban

Second Assistant Director
Olivia Lloyd

Cast

Queen Victoria	Emily Blunt
Prince Albert	Rupert Friend
Lord Melbourne	Paul Bettany
Duchess of Kent	Miranda Richardson
King William	Jim Broadbent
King Leopold	Thomas Kretschmann
Sir John Conroy	Mark Strong
Baron Stockmar	Jesper Christensen
Queen Adelaide	Harriet Walter
Baroness Lehzen	Jeanette Hain
Duke of Wellington	Julian Glover
Sir Robert Peel	Michael Maloney
Ernest	Michiel Huisman
Lady Flora Hastings	Genevieve O'Reilly
Duchess of Sutherland	Rachael Stirling
Watson	Morven Christie
Edward Oxford	Josef Altin
Man on Soap Box	Tom Brooke
Young Victoria Age 11	Michaela Brooks
Young Victoria Age 5	Grace Smith
Lady Portman	Sophie Roberts
The Newsboy	Charlie Clarke
Kammerher Turner	Robert Cambrinus

Lord Chamberlain	Tom Fisher
Footman	Shaun Dingwall
Duchess of Montrose	Alice Glover
Sir James Clark	David Horovitch
Landlady	Jo Hartley
Archbishop of Canterbury	Bernard Lloyd
Earl of Derby	Johnnie Lyne-Pirkis
Speaker	Iain Mitchell
Whig Member	David Robb
Charles Kemble	Malcolm Sinclair
Marchioness of Hastings	Julia St John
Dancing Master	Thomas Michael Voss
Lady in Waiting	Julie McDonnell
Duke of Sussex	Liam Scott
Opera Singers	Mark Beesley
	Richard Quine
Footmen	Nick Chopping
	Rowley Irlam
Cupid	Kelly Dent
Riding Double 'Victoria'	Kelly Dent
Riding Double 'Albert'	CC Smiff
Falling Bishop	Mark Henson
Officer of Escort	Dominic Preece
Apprehending Pedestrian	Peter White
Pedestrian	Lenny Woodcock
Stunt Coordinator	Rob Inch
Supervising Art Director	Paul Inglis
Art Directors	Christopher Lowe
	Alexandra Walker
Standby Art Director	Rhian Nicholas
Assistant Art Director	Sandra Phillips
	Matt Robinson
Junior Draughtsperson	Catherine Palmer
Art Department PA	Carly Reddin
Set Decorator	Maggie Gray
Property Master	Bruce Bigg
Script Supervisor	Kim Armitage
Location Managers	Martin Joy
	Tom Croke
Production Coordinators	Jonathan "Jono" Scott
	Sarah Hannam-Davies
"B" Camera/Steadicam Operator	Robert Patzelt
First Assistant "A" Camera	David Cozens
First Assistant Camera	Oliver Loncraigne
Second Assistant "A" Camera	Tim Molema
Second Assistant Camera	Chris Clarke
Daily Second Assistant "B" Camera	Jacob Barrie
Crowd Second Assistant Director	Samar Pollitt

Camera Loader	Sally Wright
Video Trainee	Jack Warrender
Assistant Costume Designer	Deborah Scott
Costume Supervisor	Yvonne Duckett
Costume Coordinator	Caroline Fallon
Wardrobe Master	Marco De Magalhaes
Wardrobe Mistress	Kristy Wilkinson
Wardrobe Trainees	Elizabeth Krause
Costume Buyer	Joanne Mosley
Costume Assistants	Kay Manasseh
	Sheara Abrahams
	Annie Cook
	Claire Hardaker
	Mike Hodges
	Lucille Jones
	Penny McDonald
	Tracey Millar
	Anthony Tuff
	Alison Wlydeck
	Celia Yau
	Georgiana Sayer
	Heidi Miller
Seamstress/Costume Maker	Helen Rafferty
Costume Makers	Jennifer Alford
	Emma Brown
	Charlotte Copson
	Liberty Kelly
	Anna Lindfors
	Cavita Luchmun
	Lisa Robinson
Principle Dresser	Olivia Clarke
Principle Crowd Fitter	Alex Fordham
Costume Cutter	Annie Hadley
Chief Costume Painter	John Cowell
Tailor	Wei Qiang Liang
Hair Stylists	Jon Henry Gordon
Makeup Artists	Marc Pilcher
Makeup Artist to Mr. Bettany	Jo Hopker
Crowd Makeup and Hair Artists	Sue Howard
	Veronica Brebner
	Julia Vernon
	Julie Kendrick
Makeup and Hair Artists	Francesco Alberico
	Kate Benton
	Mandy Gold
	Gerry Jones
	Gary Machin
	Liz Michie
	Laura Morse

	Richard Muller Kath Rayner Maralyn Sharman Andrew Simonin Sam Smart Ashley Hill Rose Octon
Makeup and Hair Trainees	
Chargehand Rigging Electricians	Sam Kite David Wall
Rigging Electricians	Antony Burns Matthew Butler Gary Donoghue Eugene Grobler Ben Wilson
Supervising Electrical Rigger Electrical Riggers	Peter Graffham Mark Mower Darren Rashbrook
Electricians	Danny Butler Wai Loon Chung Guy Hammond Darren Harvey
Genny Op Key Grip Grip Best Boy Gaffer Rigging Gaffer	John Saunders John Arnold Stuart Godfrey Mark Funnell James Wilson Ian Franklin
Production Sound Mixer Boom Operator Cableman/Utility	Jim Greenhorn Tristan Tarrant James Gibb
Special Effects Supervisor Senior Special Effects Technician	Stuart Brisdon Mark Haddenham
Health & Safety Advisor	Mick Hurrell
Assistant Location Managers	Mally Chung Lee Robertson
Locations Assistant	Synnove Godeseth
Choreographer	Jack Murphy
Production Secretary/London Contact	Charlotte Piddington
Assistant Production Coordinators	Andrew Gwyn Davies Scott Eaton Matthew Lee Camilla Brett

Production Accountant
First Assistant Accountant
Assistant Accountant
Cashier

Wendy Ellerker
Dan Hillsdon
Rebecca Wolf
Carla Gale

Construction Manager
Assistant Construction Manager
HOD Painter
HOD Rigger
Supervising Carpenter
Carpenters

Gene D'Cruze
Danny Margetts
David Haynes
Ian Grant
Mike Rickard
Brian Bovingdon
Tony Hoskins
Paul Jones
Peter Lewis
Paul Lynfold
John McGoldrick
Eddie Murphy
Jeff Reid
Andrew Rickard
Tony Snook
Brian Stagg
John Symons
Danny Thomas
Leigh Thurbon
Jason West

Supervising Painter
Supervising Stagehand
Painters

Glyn Evans
Terry Meadows
Paul Bale
John Haynes
David Haynes Jr.
Stephen Marquiss
Steve Sibley
Steve Williamson
Ricky White
Clive D'Cruze
Len Serpant
Tim Thomas
Alan Titmuss
Darren Fitzgerald
Clifford Rashbrook
Ian 'Ferrett' Rolfe
Barry Smalls
Colin Smith

Painter's Labourer
Stagehands

Standby Painter
Standby Stagehand
Standby Rigger
Standby Carpenter
Standby Electrical Rigger

Utility Stand Ins

Caridad Angus
Tania Gordon
Samuel Smith
Victoria Keenan
Toby Spanton

Base Runner
Floor Runner

Graphic Designer	Laura Dishington
Graphic Artists	James Stanes
	Rohan Harris
Chargehand Dressing Props	Peter Bigg
Dressing Props	Ged Dale
	Graham Dale
	Michael Fleming
	Jason Hopperton
Stand-by Propmen	Denis Hopperton
	Dean Fisher
Props Storeman	Kevin Wheeler
Production Buyer	Kate Venner
Assistant Production Buyers	Charlotte Crosbie
	Sarah Forbes
First Assistant Director – Visual Effects Unit	Kate Hazell
Third Assistant Director	Joey Coughlin
Additional Third Assistant Director	Sarah Hood
Crowd Production Assistants	Danielle Bennett
	Helen Chapman
	Emily Hobbs
	Eileen Yip
Transport Captain	Dean Moran
Unit Drivers	Paul Allen
	Darren Fenny
	Collin Giffin
	Kevin Hora
	Derek Hughes
	Danny Jarman
	Paul Laffy
	Leonard Mortlock
	William Pidgley
	Francisco Pinto
	Terry Reece
	Mickey Richardson
	Alan Canty
Minibus Drivers	Micky Downes
	Chris Hammond
	John Kemp
	Paul MacFarlane
	Tony Santini
HOD Facilities Driver	Phil Richman
Facilities Drivers	Wayne Evans
	Martin Foard
	Mark Heavey
	John Ott Jr.
	John Ott Sr.

Unit Publicist	Premier PR Emma Davie
Still Photographer EPK Services	Liam Daniel Special Treats Productions Jamie Newton Colin Burrows
Assistant to Mr. Vallée Assistant to Mr. King	Mike Groom Tara Billik
Production Assistants	Daniel-Konrad Cooper Alex Hodgson Elizabeth Hagan Hayley King Andrew Scott
Casting Assistant	Kirsty Kinnear
Catering Manager Caterers	Rose Cassidy David Coleman Liz Mahmood Tania Wright
Unit Nurse Historical Advisor Dialect Coach Animal Trainer Horse & Carriage Handler	Lucky Patricius Alastair Bruce Jill McCullough Gill Raddings Haydn Webb
Security Lead Man Security Personnel	Spike Davies Ali Alkin Wayne Caswell Andy Davies Tony Denham Steve Sorby Martin Thompson Georgette Turner

Post Production

Post Production Supervisor	Pierre Thériault
First Assistant Editor Assistant Editor Additional Editing ADR Coordinator Editing Trainees	Billy Browne Jonathan Taylor Mathieu Demers Jonathan “Jono” Scott Alexandra Seymour Adrian Murray
Diyaworks Productions Deux Line Producers	Elisabeth-Ann Gimber Marie-Hélène Panisset

Sound Services	Modulations-Technicolor
Sound Supervision and Design	Martin Pinsonnault
Dialogue Editor	Michèle Cloutier
Effects Editors	Jean-François Sauvé
	Christian Rivest
ADR Editor	Mireille Morin
Foley Artist	Simon Meilleur
Foley Assistants	Francis La Haye
	Philippe Frumignac
Foley Recordist	Daniel Bisson
Foley Recording Coordinator	Marie-Lou Morin
Re-recording Mixers	Gavin Fernandes, C.A.S.
	Louis Gignac
Mix Assistants	Vincent Riendeau
	Mathieu Dulong
Coordinators	Marie Quesnel
	Jacinthe Paiement
ADR Facilities	Goldcrest Post (UK)
	Mayflower Studios (UK)
	Lipsync (UK)
	Berliner-Synchro AG (Germany)
	Todd-AO (USA)
Visual Effects and Post Production Services	Fake Studio
Visual Effects Supervisor	Marc Côté
Visual Effects Producer	Geneviève Boisvert
Visual Effects Coordinators	Sabrina Foisy
	Julie Fallu
Post Production Service Supervisor	Alexis Cadorette Vigneau
CG Supervisors	Christian Paradis
	Sylvain Thérout
Technical Director	Pierre-Luc Boily
3D Artists	Pascal Lortie
	Nicolas Gaffiero
	Jean-François Gallant
	Patricia Gaumont
	René Morel
	Robert Rioux
Matte Paintings and Concept Art	Heston L'Abbé
Compositing Supervisor	Martin Lipmann
Lead Compositor	Alex Jaffard
Compositors	Véronique Derval
	Gaël Hollard
	Emanuel Lafrance
	Evelyne Leblond
	Jean-Philippe Lucas
	Patrick Tassé
Motion Graphics	Vincent Dudouet

Electronic Dusting	Patrick Béland
VFX On-Set Compositor	Guillaume Poulin
System Administrator	Nicolas Houle
Technical Officer	Martin Perron
	Diederik Van den Weghe
Colorists	Joe Parisella
1 st Assistant Colorist	Didier Le Fouest
2 nd Assistant Colorist	Stéphanie Broussaud
2K Online Editor	Nicolas Daniel
	Mathieu Demers
Film Lab and 2K Services	Technicolor Creative Services Montreal
2K scanning and DI recording	Marc Doyon
Film Color Timer	Sylvain Marleau
Data Management	Marianne Charlebois
Coordinator	Valérie Lavoie
Project Manager	Jean-Paul Mageren
Technical Advisor	Jean-Pierre Trudel
In-house Producer	Geneviève Élie
Offline Editing Facilities	Edit Hire (UK)
Dailies	Fake Studio (Canada)
Film Stock	Technicolor London (UK)
Dolby Sound Consultant	Kodak
	David Berti
Original Score Produced by	Steve McLaughlin
Original Score Performed by	The London Metropolitan Orchestra
Orchestra Conducted by	Andy Brown
Score Recorded at	Abbey Road Studios
Score Mixed by	Steve McLaughlin
Score Mixed at	North Pole Studio & British Grove
Supervising Music Editor	Jay Duerr
Additional Music Editor	Christoph Bauschinger
Music Production Co-ordinator	Elisa Kustow
Orchestrators	Robert Elhai
	Jeff Toyne
Additional Orchestrators	Ilan Eshkeri
	Julian Kershaw
	Jessica Dannheisser
Music preparation by	Vic Fraser
	Jill Streeter
Music Engineers	Richard Lancaster
	Lewis Jones

Featured Musicians

Piano	Sally Heath
Harp	Gillian Tingley
Counter Tenor	William Purefoy
Vocals	Celia Graham
	Chad Hobson
Glass Harmonica	Alisdair Malloy
Violin	Gabrielle Lester
Cello	Caroline Dale
Drums	Scott Shields

Zadok The Priest, HWV 258

Written by George Frideric Handel
Performed by the Royal Academy Consort
Courtesy of Naxos
by arrangement with Source/Q

“Vieni, fra queste braccia” from ‘I Puritani’

Written by Vincenzo Bellini
Performed by Maria Callas, Giuseppe Di Stefano and
The Orchestra Del Teatro Alla Scala
Conducted by Tullio Serafin
Courtesy of EMI Classics
Under license from EMI Film & Television Music

The Cold Song

Written by Henry Purcell
Performed by Billy Purefoy
Arranged by Jon Colbert
Produced by Steve McLaughlin

Da Pacem Domine

Performed by Paul Hiller with the Estonia Philharmonic Chamber Choir
Written by Arvo Paert
Publishing by Universal Edition, AG
Courtesy of Harmonia Mundi USA

Only You (love theme from The Young Victoria)

Performed by Sinead O’Connor
Written by Ilan Eshkeri, Scott Shields, Nikki Hassman and Pam Sheyne
Produced by Steve McLaughlin, Maureen Crowe and Scott Shields

Walzer a la Paganini

Written By Johann Strauss

Schwanengesang (Swan Song) No. 4 Standchen (Serenade)

Written by Franz Schubert

Tausendsapperment Walzer, op 61

Written by Johann Strauss I

Serenade for Strings in E major

Written by Antonin Dvorak

Donizetti “L'elisir d'amour” – Della crudele Isotta

Written by Gaetano Donizetti

Contredanses op.44

Johann Strauss Sr.

What Power Art Thou?

Written by Henry Purcell

Special Thanks To

Sigur Ros

Robert Messinger

John Best

Julie Roach

14-53, Inc. / Jim Wright Photography

Nadia Live

Rodolphe Louis

Roger Savage and Soundfirm Australia

Alex Vallée

Émile Vallée

Crédit d'impôt pour services de production — Gestion SODEC



Thanks to the National Trust, Ham House
Thanks to the National Trust, Osterley Park, London



AMERICAN HUMANE MONITORED THE ANIMAL ACTION.
NO ANIMALS WERE HARMED. (AHAD 01232)



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