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PRESENTS

# MARY

QUEEN OF SCOTS



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# MARY

QUEEN OF SCOTS

AN OKOFILM PRODUCTION A THOMAS IMBACH FILM  
BASED ON „MARIA STUART“ BY STEFAN ZWEIG WITH

**CAMILLE RUTHERFORD · MEHDI DEHBI · SEAN BIGGERSTAFF**  
**ANEURIN BARNARD · EDWARD HOGG · TONY CURRAN**  
**BRUNO TODESCHINI · ROXANE DURAN · JOANA PREISS**

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# MARY

QUEEN OF SCOTS

## LOGLINE

A queen who lost three kingdoms,  
A wife who lost three husbands,  
A woman who lost her head.

## SYNOPSIS

*Short version:*

Mary Queen of Scots spends her childhood in France and is meant to become also Queen of France. However, her ailing husband dies and the young widow returns alone to Scotland, a country devastated by war. Elizabeth has just become Queen of England, for Mary she is like a twin sister to whom she can open her heart. Mary weds again and gives birth to an heir to the throne. Her second husband, Lord Darnley, proves to be a weakling. When Mary finds the love of her life, the Earl of Bothwell, she has Darnley murdered and marries Bothwell. Horrified by this deed and the blind passion that motivated it, both the nobles and the people of Scotland spurn her. To avert a bloody battle, Mary is compelled to give up her beloved Bothwell. In desperate straits, she turns to Elizabeth for help. In response, the Queen of England imprisons her. After 19 years spent in a golden cage, Mary finds release at last: Elizabeth sends her to the block.

*Long version:*

From the day she was born, Mary Stuart's hand in marriage was coveted with such "rough wooing" that her mother sent the five-year-old Queen of Scotland to France as the betrothed of Dauphin François. Mary and François grew up almost like siblings at the luxurious French court and were married when Mary was 15. Elizabeth was crowned Queen of England at the same time. Mary reaches out to her cousin Elizabeth, as if she were a trusted twin sister to whom she can open her heart. And yet, urged on by King Henry II of France, she also lays claim to the English throne. Shortly thereafter, upon the death of Henry II, François and Mary become King and Queen of France.

Mary's reign as Queen of France comes to an abrupt end after only a year, upon the death of the sickly François at the young age of 16. Having lost her claim to the French throne, 18-year-old Mary decides to return to Scotland. She accepts her fate with courage and determination. Life in Scotland is very different from what she has been accustomed to: the climate is rough and the customs are coarse in a country beset by poverty. In addition, Mary is confronted with the extremely explosive situation of a nation divided between Protestants and Catholics. As a Catholic, she faces the hostility not only of the Protestant leader John Knox but also of her brother Moray and she is reviled by her people as an unmarried French whore. She finds consolation and support in the four companions of her childhood, the "Four Marys", in Rizzio the puppeteer, who becomes her political confidant and advisor, and in the Earl of Bothwell, the only Scotsman, it seems, to respect her. But Mary is a survivor. The royal blood in her veins lends her the strength to brave her opponents. She wants to unite her people; tolerance is her highest priority. So much so, that she even hazards the blatant hatred of her adversaries.

It soon becomes clear that Mary must have a husband. Even Elizabeth takes action by recommending her own lover, a suggestion indignantly rebuffed by Mary. In fact, having fallen in love with another Englishman, handsome Lord Darnley, she proudly defies Elizabeth and her brother Moray by rashly deciding to get married. Ambitious, zealously anti-Protestant, refusing to be reined in by the Queen, Darnley rapidly proves to be a grave menace to the already precariously balanced relationship between Catholics and Protestants. Whatever faith Mary, now many months pregnant, may still have had in Darnley evaporates when he allies himself with Moray and has her confidant Rizzio brutally murdered before her very eyes. Mary is devastated. Skilfully masking her feelings, she successfully persuades Darnley that she has forgiven him but turns her back on him, the moment she has him under control. With a heavy heart, she entrusts her son to one of the four Marys, to protect him from Darnley's wayward behaviour. In the meantime, even Moray has become wary of him and warns Mary that he must be kept in line.

Learning that Bothwell has been seriously injured, Mary realizes that the word 'friendship' alone no longer applies to her feelings for the loyal Earl. The inevitability of her love for him sends her spiralling into despair and she too falls ill. She senses that she will pay for her passion with her life.

Bothwell and Mary have recovered; they stand face-to-face at long last. Mary succumbs to her feelings: after the first night spent with Bothwell, she throws all precaution to the winds and chooses to remain with him. At the baptism of her child, she is quivering with excitement because Elizabeth has announced that she will be present. The time has come for the 'sisters' to embrace. They will meet in person for the very first time. But, once again, Mary's hopes are dashed. Elizabeth has sent a deputy with the gift of a golden baptismal font. Despite her profound disappointment and rage, Mary still feels bound to Elizabeth by unfathomable ties.

Darnley, now suffering from syphilis, does not attend the baptism. In his stead, Bothwell is there at the table next to Mary. Moray and Bothwell make plans to eliminate Darnley. Mary does not get involved but neither does she interfere with their plans. Shortly afterwards, the house in which Darnley is being cared for goes up in flames. Mary, already pregnant with Bothwell's child, struggles to simulate shock and dismay. Only a few weeks pass before she decides to marry Bothwell. Aghast at this deed driven by blind passion, the nobles and the people turn against her. The people demand that she punish Bothwell; even Elizabeth urges her to do so. Mary cannot bring herself to take action against him. Her love for Bothwell is too great; she is too happy with him. Moray abandons her; he and his entourage depart for Italy, far removed from the impending catastrophe of a civil war.

Bothwell has recruited an army but its ranks are daily dwindling. Royal jewellery is melted down to pay the soldiers. On the morning of the battle, the hopelessness of Mary's situation is patent. Vastly outnumbered by the army of the Lords, she is asked to surrender and dismiss Bothwell. She has no choice; there is no other way out. She sends Bothwell away. While gazing after him, the blood runs down her between her legs.

In utter despair, Mary appeals to Elizabeth for help. The Queen of England responds by having her imprisoned, ostensibly for murdering Darnley, but actually in order to eliminate a legitimate contender to the English throne. After 19 years in a golden cage Mary finds "salvation" on the block.

## **INTERVIEW WITH THOMAS IMBACH**

### ***1. What initially inspired you, a Swiss, to make a film about Mary Stuart?***

It wasn't because I'm Swiss but rather as a filmmaker and a director. Mary intuitively struck a chord in me as someone I can relate to not in terms of her blue blood but because of her personality and her inner life.

I don't see her as being bound to a specific culture or country. She's a European heroine caught between Catholic France and Protestant Scotland. And of course for me coming from (central) Switzerland, there is a special appeal to making a film about a queen!

### ***2. What made you decide to tell the story in its historical context?***

At first I wasn't sure whether to make the film as a period drama. I tried out several possibilities, even an African Mary or a Paris Hilton character, before deciding to stick to the time in which the story takes place. I took it as a challenge to address the genre of the period drama and, in the process, realized that the genre hasn't really moved forward in any way over the past 30 years. Important milestones for me were Tarkovsky's *Andrei Rublev* and *Barry Lyndon* by Kubrick. And we took a backdoor approach to the script. A personal approach means more to me anyway and I left the grand, elaborate scenes up to the viewer's imagination. Actually it was a wonderful experience to shoot a film without cell phones or cars. I wanted to work with reduction and generate a cinematographic feel for the era, which means, for instance, using lots of natural light – light candles or daylight – or gentle camera work with a handheld camera shooting at eye level. A “preindustrial” narrative style where we watch the characters and rest on their faces just a little bit longer to capture the full effect.

### ***3. What is the connection to literature and Stefan Zweig's novel about Mary Stuart?***

I had read Schiller's drama about her in school and wanted to avoid any sense of “sublime pathos”. And in contrast to Schiller, I found it especially intriguing that Mary and Elizabeth actually never met in their entire lives.

Then someone told me about Stefan Zweig's biography and everything instantly became more concrete, especially since he put more emphasis on psychology than on history. So his novel ended up inspiring the screenplay.

### ***4. What kind of person do you think Mary is? Do you see her in our world today?***

I see traits in her that I also see in myself and that aren't terribly en vogue anymore today. She's looking for something unconditional. We live in an age where the focus is on getting a return on your investments. That doesn't interest Mary; she throws herself into life with a passion. I think that's a quality that has been overshadowed in an age of totally connected, postmodern individuals. The archaic nature of being human is important to me in developing her character. It's not surprising that

we hear less about Mary today than about her adversary Elizabeth. Elizabeth is like a modern manager who has sacrificed her personal life for the greater good because of her “love of the people”. Mary figured prominently in 19th-century literature and music but she has never really come into her own in contemporary cinema. There are a number of TV series about Elizabeth in which Mary plays a supporting part. But I was primarily interested in her. She represents values that we need to defend because they are fundamental human qualities: profound, unconditional commitment instead of concentrating on the quantifiable results of everything we do.

**5. *How would you describe the relationship between Mary and Elizabeth?***

Mary and her Elizabeth: their relationship is crucial to the film. I say her Elizabeth intentionally. There is no separate, self-contained Elizabeth in the film; she is essentially part of Mary, almost like her shadow. In that respect she is an inner figure, especially since Mary never saw her. She had only portraits and reports and formal diplomatic relations. Both women suffered an exceptional fate. Elizabeth went directly from prison to Queen of England. Mary went from Queen of Scots, and briefly queen of France, to prison. Both had a strong will and a horde of nobles hovering around them and trying to tell them how to rule. Mary was the more old-fashioned queen but the more modern woman; Elizabeth was the manager and unable to bear children. They both knew that there was a woman on the same island, struggling with similar problems. They were related and at the same time rivals since Mary, influenced by her French relatives, had laid claim to the English crown as well. Their relationship was always very ambiguous and Elizabeth was the most important person in Mary's life.

The presence of Elizabeth and Mary's longing for her “sister's” real presence are vital to the narrative of the film and it's embodied in the combination of Mary's inner voice and the puppet shows. You can interpret their relationship classically – two Queens who are very close, who are in conflict and never meet. But also psychologically as Mary's inner struggle with her own being and who she is.

**6. *How did you deal with Mary Stuart's eventful life in your screenplay? Was it important to focus on a specific time span?***

Her life took a dramatic turn in a very short time but I also wanted to show the beginning and end of her life. That was very important to me, so it was a constant struggle to figure out how to do that without having to retell the whole story.

Again, I followed Zweig. Although he clearly takes a biographical approach, he keeps returning to those two dramatic, eventful years in which she falls in love with Darnley and precipitously marries him, witnesses her confidant Rizzio being murdered before her eyes, does nothing about the conspiracy against Darnley and finally marries Bothwell. It's like a volcano, with one explosion after the other, and it's just too much to weave into one storyline. Dramaturgically, therefore, we decided to treat the events like earthquakes that start out being barely perceptible and then suddenly erupt. Along with Mary, we are suddenly faced with unexpected situations. I don't want

to hold the audience's hand: the facets and highlights of Mary's story are unpredictable and surprising; it takes a certain amount of time for them to come together and make sense.

Her youth in France was also important to understand the luxury of the surroundings she grew up in. It shows the contrast to Scotland, the poor, war-torn country that she voluntarily chose to return to, after her first husband died, not because she was homesick but because she was their legitimate Queen.

### **7. *How did you decide on the music?***

I took several different paths. I prefer working with existing music because it gives me the most freedom. I started out with “Complete Bitches Brew Sessions“ by Miles Davis. I’d actually already had commitments from the right holders. But after the first screening with my distributor, I realized that the choice would end up excluding a large portion of the audience. So I immediately dropped the idea. On the way home I heard music on the radio that reminded me of Miles and I continued listening after I’d parked until I found out that it was by Sofia Gubaidulina, who was Composer in Residence in Lucerne at the time.

There is something cinematic about her music; the sound of her music is very distinctive and too powerful to be used simply as part of the background. I wanted to meet her in Lucerne but she had already left. Then she let me know that she was already 80 and didn't have much time left but that it was all right with her if we wanted to work with her music. The next day I found an out-of-print CD on Amazon with accordion pieces and over 50% of the music in the film comes from it. Finnish musicians recorded it in a church in Rostock for a small label. Within two days, we had new version. On the third day I showed the film to our commissioning editors and it worked. I gradually got more involved in this oeuvre until I found more compositions that correspond to Mary's universe. If I hadn't detoured via Miles and happened to be listening to the radio in the car, it would never have entered my head to use Gubaidulina’s music.

### **8. *What made you choose Lake Geneva as a location?***

The production was an odyssey, too – from London to Glasgow to Dublin and finally to Lake Geneva. We went on recces all over Scotland and Ireland to look at castles, including several original locations. We didn't have the money to stay in Scotland. Our next stop was Dublin. When I realized what it would take production-wise to do a shoot in Ireland, I finally settled on the castle in Switzerland where we had already done some preliminary shoots with Camille. The castles in Scotland have more of a museum quality while Chillon Castle on Lake Geneva is warmer and more atmospheric. The chimneys and fireplaces can still be used, which was extremely important for the mood and the lighting of the film. And then we came across Maison du Prieur, the oldest Cluny Priory in Switzerland. The writer Katharina von Arx spent decades renovating and restoring the building and we were able to use four important rooms there as backdrops. We found exterior locations in and around Romainmotier and St. Ursanne. So we were able to shoot most of the film on location in two places in Switzerland and didn't have to deal with the red tape involved in international coproduction.

We shot the French scenes at Chateau Anet, a Loire Castle, where Mary actually lived as a child. I filmed the landscape and some original castles in Scotland without a crew.

**9. *If you could start again from scratch, what would you do differently?***

A lot, especially because in the meantime we have learned so much about international operations in the film business. We would certainly be less naïve in our dealings with the English-speaking business, where operations are very different from what we're used to. It is considerably more professional, and there's more division of labour and the market is much bigger. You have greater opportunities but at the same time absurd things like the importance of stars and other marketing considerations that don't always have a priority for me.

## THE INNER LIFE OF MARY QUEEN OF SCOTS

by Alexandra Adler

A film about Mary Queen of Scots instantly conjures opulent costumes, bloody battles and passionate love affairs.

Mary Stuart's story exerts an enduring fascination. She is the protagonist in Schiller's classical drama, read by every German-speaking pupil in school; she has been the subject of countless theatrical adaptations; she figures in series that immerse us in the life and times of her age.

Her story has been interpreted time and time again; it has been examined from untold perspectives. It tells of a Scottish Catholic Queen who considers herself the rightful Queen of England and is executed at the age of 42 by the Protestant Queen of England after years of political intrigue and imprisonment. The contradictory judgements and reactions provoked by the drama of Mary's life in her own time are still the subject of speculation today.

Crucial to Thomas Imbach's new film *Mary Queen of Scots* is the INNER LIFE of this historical figure. We are presented with the psychogram of a woman torn by ambivalence and driven by passion, a psychological treatment that reads Mary as a modern figure.

Imbach's Mary is neither a saintly heroine motivated by her Catholic faith to do good, nor is she an ambitious Queen obsessed with power. She is shown as an independent spirit, who obeys her own inner drives.

This approach to Mary Stuart takes its cue from Stefan Zweig's novel, to which Imbach also refers in his film: "Mary Stuart is a woman whose true life experience is compressed into the briefest of moments, for instead of being able to act out an entire life, she is confined to the ardent space of a single passion." (Stefan Zweig, *Maria Stuart*, 1935)

It is this confinement "to the ardent space of a single passion" that lies at the heart of Imbach's adaptation. Operating on several levels and employing several means, he concentrates first and foremost on Mary's physical presence. In long takes, we are given time to read and understand the expressions on her face: defiant, stubborn, flushed with emotion, but always intense, open and communicative. We see her wildly galloping through a raw, forbidding landscape, horse and rider fused into one. On another level deserted landscapes suddenly appear, mirroring Mary's state of mind. The camera moves at eye level through foggy, bleak scenery redolent with surrealist symbolism. A single, dirt-spattered horse, the edge of the ocean, convoluted paths through labyrinthine undergrowth and fade-ins of complete blackness echo the Queen's moods and emotions.

In content, Imbach gives us an intimate insight into a woman who does not conform, who has an iron will and steadfastly refuses to bow to conventions and expectations, a woman who does not yield to social pressure but answers only to herself and her own inner laws.

She actively embraces the responsibility entrusted to her as Queen, boldly making decisions and taking action in a male-dominated world. With indomitable, emancipatory will, she confronts the powerful lords around her, never doubting the strength of her authority as a woman. Following the advice received from her stepfather, Henry II, in the gardens of the French court, she tries not to succumb to her feminine instincts and her friendliness. With her deep, guttural voice, she leaves no doubt about how she perceives her role as Queen. She is not obsessed by power; on the contrary, she is almost naïve and childlike in the unremitting pursuit of her ideals.

At the beginning of the film we hear the words of her mother in France: “You shall be the Queen I have never been able to be.” Imbach’s film does not read this ‘prophecy’ in terms of secular power but as the promise that another deeper, more personal and private longing shall be fulfilled.

Thus, Imbach’s Mary feels she has the right to marry the man of her choice and to mete out less punishment than called upon by custom. Above all, there is one objective that she pursues with bewildering tenacity: she wants to unite the English crown and Scottish crowns, effectively uniting England with Scotland, Catholics with Protestants, and ultimately herself with her cousin Elizabeth I. So intensely does Mary embrace this extremely personal idea of unification that she is blinded to political and social realities and incapable of considering the consequences of her actions.

The uncompromising pursuit of her inner goals, however, don’t seem to lead to a more fulfilled life or greater freedom. Instead her freedom is increasingly curtailed and she is more and more isolated. Her inner drives prove fatal to her goals. Socially ostracized, ever more lonely, we see Mary in solitude, straying about in empty halls and courtyards. Crazy she gallops across fields, compelled to follow the same path, desperately seeking a way out.

The smaller Mary's world becomes in her confinement, the more it revolves only around her. Here, a third stylistic device comes into play: Mary's thoughts, moods and emotions begin to acquire shape through the imaginary presence of her “counterpart”, the absent Elizabeth. In this respect, Imbach is more faithful to historical fact than Schiller, who freely invented an encounter between the two opponents in order to have them discuss questions of power and morality. The fact that the two Queens never met in real life serves Imbach well in his staging of Elizabeth as a figure entirely moulded by Mary's imagination and inner compulsions. Mary interiorizes Queen Elizabeth and makes her part of herself to such an extent that one might even say she has become her alter ego. The letters she writes and never sends to Elizabeth are now soliloquies and the omnipresent portrait of the English Queen in her chambers turn into mirrors. Although the real Elizabeth never accepted any of Mary's repeated invitations to visit Scotland and despite the English Queen’s attempt to bridle Mary by choosing a husband for her, Mary persists in her vision of Elizabeth as a kindred soul, who empathizes with her state of mind.

The puppet show, both as a product of Mary's imagination and as a skit staged for the public by her confidant Rizzio, adds an additional insight into Mary’s perception of her relationship with Elizabeth. The puppets are moved by only one puppeteer and are incapable of being anything but enemies. Never does Mary's antagonist react directly, never do we learn whether Mary’s opinion is shared by her English rival.

And we realize that the end is inevitable: to Mary being executed makes sense emotionally; there is no other way out. In the final scene, she turns to the camera and addresses words of farewell to her cousin Elizabeth. Having lost everything, including the crown, she can no longer face Elizabeth as an equal in rivalry, so that life has become meaningless. Proudly, bluntly and with a smile, Mary states her last wish: the axe and death through Elizabeth. Mary's parting wish at the end of *Mary Queen of Scots* once again reveals the extraordinary nature of this historical figure: even in death, she remains true to her inner logic and her own will.

## CAST

### **CAMILLE RUTHERFORD – MARY**

In order to find the ideal he envisioned for Mary, Thomas Imbach first travelled to London, where he cast a selection of promising, young English actresses. In the end, Imbach realized that an English actress would not be able to achieve the authenticity he was looking for in his Mary figure. This authenticity would only be brought to the table by a bilingual actress, since Mary grew up in France. So Imbach travelled to Paris, where he cast young and talented actresses, who were proposed to him by the experienced casting agent Marie De Laubier. It was here that he met Camille, who at this point was still training at the renowned Conservatoire National Supérieur d'Art Dramatique. In a next step, Imbach decided to do a test shoot in costume with Camille and two other actresses at Chateau Chillon at Lake Geneva.

It turned out that Camille united all the qualities Imbach was looking for. Despite her youth she seemed strong and at the same time she displayed a fragility that was fascinating and stood in tantalising contrast to her strong voice. Her posture and her acting suggested the feeling that she had been struck by fate: a broken queen, who still demonstrated charm and greatness. Camille's acting eloquently revealed both the outer and inner life of the complex figure of Mary. In addition, Imbach noted that Camille showed a slightly different character in her two mother tongues, more sensual and playful when she spoke French just as Mary must have behaved at the French court; and more formal in English, which was a perfect match for the the political-minded, strong-willed Mary in barren Scotland.

Camille, born in 1990, has already worked with Philippe Garell in *Un Été Brulant* and with Nicolas Klotz in *Les Amants*. *Les Amants* premiered in 2011 at the film festival in Locarno. For her role, Camille received a pre-nomination for the young talent Césars.

### **MEHDI DEHBI – RIZZIO**

When Marie De Laubier suggested Mehdi Dehbi to Thomas Imbach, Mehdi was contracted by a theatre in Ramallah for the summer season and couldn't come for a casting session. De Laubier sent him the script anyway. The puppet player appealed to Mehdi, who immediately came up with an idea on how to play the role: He took two balloons, painted faces on them, recorded his spontaneously played scenes and made them accessible to Imbach via Youtube. Imbach was thrilled and cast Mehdi based on the video he had sent, something he had never done before with an actor he didn't know. In his video Mehdi not only proved that he was incredibly creative and spontaneous, but also a free spirit, talented, charming and professional. Imbach had always been looking for someone who would be able to lend charisma to the puppet player without becoming a puppet himself. In Mehdi he had found the perfect actor for Rizzio.

Mehdi Dehbi (\*1985) started his education in music and theatre acting at a very young age at the Gretry Akademie in Lüttich, Belgium. He was 16 when he was given his first role in the feature film *The Sun Assassinated*, for which he was even nominated best actor at the Joseph Plateau Awards. At 17 he moved to Brussels in order to study drama at the Royal Conservatoire of Brussels. Hereafter,

he continued his training at the National Superior Drama Conservatoire in Paris and the London Academy of Music and Dramatic Art in London. From 2009 onwards, Mehdi played such complex roles as a woman and a transvestite in *He's My Girl*. For his role in *La Folle Histoire d'Amour* by Simon Eskenazy, he received the Révélation Award of the Césars commission. In 2012 he played a young Palestinian in the film *The Lying Game* and won the Golden Fipa as best actor. For his role as Yacine in *The Other Son* by Lorraine Levy, he won the Révélation Award of the Césars commission again. Currently, Mehdi is working on the film *A Most Wanted Man* by Anton Corbijn with an international star cast including Philip Seymour Hoffman, Rachel McAdams and Willem Dafoe.

### **SEAN BIGGERSTAFF – BOTHWELL**

When looking for an actor to play Bothwell, Imbach wanted to counteract the conventional image of him as a muscular giant. He was looking for an actor to match the disposition of the historical figure of Bothwell: intelligent and sophisticated, yet at the same time with a certain recklessness. Additionally, it was very important for Imbach to get a Scottish actor for this role, with a perfectly natural Scottish accent.

Sean Biggerstaff (\*1983) had already played at the Scottish Youth Theatre in Glasgow for 6 years, when Alan Rickman took note of the 14 year old and asked him whether he wanted to play the role of Tom in *The Winter Guest*. This role led to his engagement as Oliver Wood in the Harry Potter films *The Sorcerer's Stone* (2001), *Harry Potter and the Chamber of Secrets* (2002) and *Harry Potter and the Deathly Hallows* (2011). In 2005 he played the role of Mat in the world premiere of the theatre production *Girl With Red Hair* in Edinburgh and London, a play by Sharman Macdonald, who had also written *The Winter Guest*. In 2006 he played the lead role in the feature film *Cashback*. From 2010 to 2012 he was guitarist in the band Wrongnote.

### **ANEURIN BARNARD – DARNLEY**

For the role of Darnley, Imbach also wanted to undermine the usual clichés. His Darnley was not only to be a narcissistic, dull fop, who uses Mary for his own purposes, but a young man, who really has deep feelings for her and is, at the bottom of his heart, a faithful soul. Imbach wanted the audience to feel empathy for Darnley. He wanted to show Darnley as a man with a strong personality, but unable to keep himself and his feelings under control. For this reason, Darnley becomes a plaything of all parties, getting tangled up and finally falling victim to his own character. Aneurin Barnard marvellously embodies these contradictory qualities. The Viennese casting agent Lisa Oláh found Aneurin for *Mary Queen of Scots*.

Aneurin Barnard was born in 1987 in Wales. He started his career in 2003 with the role of young Jonathan in the TV series *Jacob's Ladder* and henceforth acted in various TV series and TV films. In 2011 he played in his first feature film, the American large-scale production *Ironclad*, a historical film set in the 13<sup>th</sup> century. In 2011 he played the male lead in the film *Hunky Dory* with Minnie Driver. For his role as Tommy in *Citadel* by Ciaran Foy (2012) Aneurin won the best actor Award at the Puchon International Fantastic Film Festival. Since then he has played lead roles in various English and American productions, such as *The Facility* (2012), *Emanuel* and *The Truth about*

*Fishes* (2013) with Jessica Biel and Alfred Molina and *Trap for Cinderella* (2013). The film *Mariah Mundi and the Midas Box* with Charlie Sheen, in which Aneurin plays the lead role of Mariah Mundi, is currently in postproduction.

### **EDWARD HOGG – MORAY**

Edward Hogg was the first actor signed for *Mary Queen of Scots*. When Thomas Imbach examined the potential of shooting stars at the Berlin Film Festival 2010, he came across the English actor Edward Hogg. Edward had become an extraordinary theatre actor since finishing his formal acting training and turned out to be very sensitive with an intuition for skilful nuances. After a spontaneous casting with Edward it was clear that there had to be a role for this talented young man in the film. But which one? For Darnley, he was a bit too mature, for Bothwell he wasn't the right type. It turned out that he was ideal for the role of Moray. Edward stayed with us throughout all the ups and downs, throughout all the financing and casting adventures.

Edward Hogg (\*1979) was trained at the Royal Academy of Dramatic Art in London from 1999 until 2002. With his role as young Mr. Bray in the film *Nicholas Nickleby* (2002) he attracted public attention for the first time off. The role launched his career. In 2009 he was awarded best actor at the Monterrey International Film Festival as well as the Mumbai Film Festival for his role as Jesco in the film *White Lightning*. The film was also shown at Sundance and the Berlin Film Festival in the Panorama section. In 2011 Edward played Robert Cecil, one of the lead roles in Roland Emmerich's *Anonymus*. Edward is currently working on Andy Wachowski's film *Jupiter Ascending* with Channing Tatum and Mila Kunis.

### **TONY CURRAN – KNOX**

Once again, Imbach was not looking for the usual cliché of the long-bearded preacher but for a John Knox as a modern figure and an intelligent Scottish reformer: a psychological preacher, a man with wife and children and an opponent to be taken seriously. Imbach wished to cast a native Scotsman in this role as well and found a dream actor for the role: the renowned Scottish actor Tony Curran. The two first "met" on the telephone after the shoot had already begun. Tony immediately understood Imbach's approach to the character of Knox, which resulted in a very fruitful collaboration.

Tony Curran (\*1969) started his career in 1986 with the TV series *Dramarama* and has since played in numerous English and American TV series, including *24*, *The Mentalist*, *CSI* and *Boardwalk Empire*. In 1994 Tony Curran played his first role in a feature film, the Warner Brothers production *Being Human*. Many well-known films followed, such as *Gladiator* (2000), *Pearl Harbour* (2001), *The League of Extraordinary Gentlemen* (2003), *Flight of the Phoenix* (2004) and *X-Men First Class* (2011). For his lead role as Clyde in Andrea Arnold's film *Red Road*, he received the BAFTA Scotland Award in 2006, as well as the British Independent Film Award as Best Actor.

### **BRUNO TODESCHINI – DE CROC**

Thomas Imbach was familiar with Bruno Todeschini from his work in other films, such as *Lourdes*. For De Croc, he wanted an actor who could be a father figure for Mary. Bruno, who has played the charming, elegant French hero in a number of French arthouse films fit the role perfectly. Since 1986, Bruno Todeschini (\*1962) is known for French arthouse and TV films. For his role in Patrice Chéreau's *Son frère* he was nominated as best actor at the European Film Awards in 2003, and for the César in 2004. For the same role he won the Lumiere Awards 2004 as best actor. In 2008 Bruno was nominated as best actor at the Swiss Film Awards for his role as Serge in Jacob Berger's film *1 Journée*.

### **ROXANE DURAN – MARY SETON**

The four Marys around Mary Stuart were almost all found at the casting for the lead role of Mary Stuart in Paris. Mary Seton, the most important of the four, stays with her Queen to the very end, until she walks through the door to her decapitation, while the other three Marys “desert” her by getting married. Seton is Mary Stuart's faithful soul. Each of the four Marys embodies an aspect of Mary Stuart's character. One is very considerate, the other full of joie de vivre, the third one silly and the fourth one very mature and strong. The four Marys thus mirror their Queen's inner life.

Roxane Duran (\*1993) is half French, half Austrian. Michael Haneke discovered her for his film *The White Ribbon* (2009). Since then Roxane has played, amongst other films, in *The Monk* (2011) with Vincent Cassel and in *Michael Kohlhaas* with Mads Mikkelsen. In 2012 she also debuted as Anne Frank in a theatre production by Steve Suissa.

### **JOANA PREISS – MARIE DE GUISE**

For the role of Marie de Guise Imbach envisioned a strong woman, who could have been a Mary herself in her youth. Marie de Guise persevered as the sole French woman amongst the Scottish during years of war and even managed to send her daughter to safety in France. Imbach had seen Joanna Preiss in several films and knew from the beginning that she corresponded exactly to the type of woman he was looking for and that she is a first-rate actress.

Joana Preiss (\*1972) has worked on films by Christophe Honoré, Olivier Assayas, Nobuhiro Suwa and Pia Marais. Furthermore, she has acted in plays by Pascal Rambert for over 10 years, together with Eléonore Weber. Today, she also works as an independent filmmaker.

## CREW

### **THOMAS IMBACH – DIRECTOR / WRITER / PRODUCER**

Thomas Imbach has consistently explored the boundaries between fiction and documentary, as well as traditional cinematic techniques and new technologies. Imbach's inimitable style is already evident in two early films: *Well Done* (1994), about the daily routine of employees and managers in a high-tech bank in Zurich; and *Ghetto* (1997), about teenagers in their last school year shortly before being plunged into the working world. For his film *Well Done* he won, amongst others, the Fipresci prize of the international film critics at the film festival in Leipzig, as well as the Zurich Film Prize in 1994. *Ghetto* won, amongst others, the prize as best documentary at the international film festival Mannheim-Heidelberg, the "Premio Giampaolo Paoli" at the international film festival in Florence, and the Zurich Film Prize in 1997.

Since *Happiness is a Warm Gun* (2001), a drama about the unresolved death of the lovers Petra Kelly and Gert Bastian, Imbach has adapted his distinctive style to fictional material and a passionate directing of and with his actors. *Happiness is a Warm Gun* was nominated for the Pardo d'Oro 2001, was part of the official selection at the Berlinale 2002, won the Zurich Film Prize 2001 and was nominated as best Swiss feature film in 2001. Thomas Imbach's next feature film *Lenz*, after Georg Büchner's in 1836 penned fragment of the same name, premiered in the forum section of the Berlin Film Festival 2006 and toured festivals in Melbourne, Vancouver, Wrocław, Linz, Locarno, Leeds and elsewhere. His feature film *I was a Swiss Banker*, completed in 2007, is an underwater fairytale about the Swiss banker Roger Caviezel. The film celebrated its premiere at the Berlin Film Festival 2007. The fictional autobiography *Day Is Done* was shown in the forum section of the Berlin Film Festival 2011 and, once again, Imbach received the Zurich Film Prize for it. His current project *Mary Queen of Scots* is his first venture into English-speaking cinema.

In 2007, Imbach founded the company Okofilm Productions in Zurich together with director and producer Andrea Štaka with the goal of producing independent and artistically challenging films for international distribution. Thomas Imbach thus serves as producer for Andrea Štaka's new feature film *Cure* (Girls), while Andrea was the responsible producer for *Mary Queen of Scots*.

### **ANDREA ŠTAKA – CO-AUTHOR / PRODUCER**

Andrea Štaka (\*1973) works as author, director and producer. Her films *Hotel Belgrad* and *Yugodivas* enjoyed great critical acclaim at the international film festivals Locarno and Sundance and were awarded multiple prizes. *Das Fräulein* (2006) was her first feature film. It won the Golden Leopard at the film festival in Locarno, the Heart of Sarajevo and the Swiss Film Prize for best screenplay. In 2007, Andrea Štaka founded Okofilm Productions in Zurich together with the director and producer Thomas Imbach. Most recently, she directed the feature film *CURE* (Girls), which is nearing completion. It is a coproduction of Switzerland, Croatia and Bosnia, as well as the TV stations ARTE /ZDF, Kleines Fernsehspiel and Eurimages. The film tells the story of two close girl friends, who retreat to a secret beach beneath the rocks of Dubrovnik; the next morning only one of them returns alive.

Since 2008 Štaka has championed *Mary Queen of Scots* through all peaks and valleys of production and thus made it possible, together with Imbach, to produce and direct the film. Štaka is a member of the European film academy.

### **EDUARD HABSBURG-LOTHRINGEN – CO-AUTHOR**

Eduard Habsburg (\*1967) has worked as freelance author since 2002. Of an aristocratic background, he is actually related to Maria Stuart. Eduard Habsburg is a past master of his trade and has repeatedly impressed Imbach with the creativity and speed of his literary invention. If Imbach let him know that he needed a specific scene, Habsburg would deliver within the hour. The scene was there, ready to work with, to change and polish.

Habsburg has written many TV and short films, such as *Der Weihnachtshund* for ORF/ZDF. Unfortunately many of his works have not yet been filmed. *Mary Queen of Scots* is his first long feature film, of which he is co-writer together with Thomas Imbach and Andrea Štaka. Habsburg is a member of the European culture parliament.

### **CATHERINE SCHELBERT – DIALOGUE EDITOR**

Thomas Imbach has been working with the translator Catherine Schelbert for over 20 years. Schelbert revamped texts and dialogues, rudimentarily translated into English, until they acquired a voice and register that was no longer distinguishable from one written by a native English speaker. Even the English film commission was surprised by the linguistic authenticity of the screenplay coming from a Swiss director. Schelbert has managed to lend the screenplay a language that embodies the historical background and reinforces the personality of Imbach's characters, giving it a compelling plausibility within the context of the film.

Schelbert works predominantly in the field of fine arts („Parkett“) and literature. In 2006 she was awarded the Meret Oppenheim Prize and in 2011, a PEN Award for the translation of *Flametti*, a novel by Dada founder Hugo Ball, forthcoming in Spring 2014.

### **RAINER KLAUSMANN – CINEMATOGRAPHER**

Long before Rainer Klausmann (\*1949) learned about the film *Mary Queen of Scots*, Thomas Imbach was familiar with the work of the successful cinematographer. Klausmann has collaborated with such well-known filmmakers as Werner Herzog, Markus Imboden, Oliver Hirschbiegel, Volker Vogeler, Isabelle Kleefeld, Fatih Akin, Doris Dörrie, Vanessa Jopp, Eran Riklis, Uli Edel and Hermine Huntgeburth and has received diverse prizes and awards. For Imbach it was clear from the beginning that for his Mary project he wanted a DOP not only thoroughly experienced in working on large productions but also capable of taking a creative approach to the lighting conditions in palaces and castles without losing much time. But he also wanted a DOP skilled in dealing with the subtleties of a handheld camera, in order to film the action at the eye level of the characters. At the same time, it was enormously important that, regardless of circumstances, the faces of the protagonists would bear up against the critical spectator's gaze. Imbach found all of these skills in Rainer Klausmann, who joined the project early on and actively contributed to its success.

Klausmann's work includes *Head-On* by Fatih Akin (2004), *The Experiment* and *Downfall* by Oliver Hirschbiegel (2004), *The Baader Meinhof Komplex* by Uli Edel (2008) and many more.

### **SOFIA GUBAIDULINA – MUSIC**

Finding the right music was a prolonged and trying process. Imbach was initially inspired by Miles Davis, but one day when he happened to hear a piece by Sofia Gubaidulina on the radio he knew that he had found his music for Mary. The Russian composer agreed to place her oeuvre at Imbach's disposal. Imbach listened to almost everything she has ever composed and, to his great surprise and delight, found all of the music he had hoped to find.

Sofia Gubaidulina studied composition and piano at the Kasan Conservatory and after graduating in 1954 she continued her studies in Moscow until 1963. For the past two decades Gubaidulina has ranked among the leading, internationally acclaimed Russian composers of the era after Schostakowitsch, together with Alfred Schnittke and Edison Denissow.

In the year 2000, Gubaidulina was commissioned by the International Bach Academy in Stuttgart along with Tan Dun, Osvaldo Golijov and Wolfgang Rihm to compose a work for the project Passion 2000 (in memory of J.S. Bach). Her contribution was a Johannes-Passion. In 2002 the composition "Johannes-Easter" followed. Both works form a diptych about death and the resurrection of Christ; it is Gubaidulina's most extensive work so far. In 2003, at the invitation of Walter Fink, she was the first woman to perform at the annual composer's portrait of the Rheingau Musik Festival. Sofia Gubaidulina has lived in Germany since 1992. She is a member of the Akademie der Künste in Berlin, the Freie Akademie der Künste in Hamburg and the Royal Swedish Music Academy in Stockholm. She is also an honorary member of the American Academy of Arts and Letters.

### **TOM LA BELLE – FILM EDITOR**

In 1998 Thomas Imbach met Tom La Belle at the Sundance Film Festival. Imbach and the native Texan hit it off immediately and have enjoyed personal and professional contact with one another ever since. The trained Texan editor, now a freelance artist, works on many of Imbach's projects under the pseudonym Tom La Belle and Imbach has in turn been involved in La Belle's activities (such as Live Art Happenings). Supported by four editors from Switzerland, Germany and Great Britain, Tom La Belle edited *Mary Queen of Scots* in Zurich. Other works by La Belle as editor include *Day is Done* by Thomas Imbach and a number of American TV films from the 90s, amongst others for HBO.

### **RUDOLF JOST – COSTUME DESIGNER**

Rudolf Jost also joined the film at a very early stage and has always felt a close affinity with the story of Mary Stuart, familiar to him from stage productions. He is extremely knowledgeable regarding the costumes of Mary Stuart and her epoch. As soon as Imbach had decided to set Mary's story in historical times, it was clear that the costumes would be absolutely vital to the authenticity and sensuality of the film, especially since Imbach worked with the budget of a European arthouse movie and not a Hollywood production. That meant less funds for the set design in comparison to an American production and framing that is narrower and focuses on the characters. The credibility of the film would stand or fall with the costumes. The fabulous visual impact of the costumes is indebted to Jost's brilliant implementation of what he envisioned. Working full-time for six months in preparation for the shoot gave him the necessary head start to perfect every single costume and thus transform the actors into figures of compelling authenticity.

Rudolf Jost has been working as a freelance costume designer for drama, opera and film inland and abroad since 1996. He has worked at the Neumarkttheater in Zurich, the Lucerne Theatre, the Schauspielhaus Bochum, the Salzburger Festspiele, the National Theatre in Maribor (SI) and the Bahnhof für Neue Musik, Gare du Nord, in Basel. Jost has also been designing costumes for the independent Swiss theatre scene for many years. He designed and produced the costumes for countless productions, from elaborately staged in fairy tales with a large cast to small, intimate plays. Rudolf Jost also designed the costumes for *Cargo*, the first Swiss science fiction film, released in autumn 2009.

### **GERALD DAMOVSKY - PRODUCTION DESIGNER**

Thomas Imbach had already begun work on the production design with an Irishman. But when it turned out that they wouldn't be filming in Ireland at all and that most of the film would be shot on location in Switzerland, they moved the production design to Switzerland as well. That meant that there was basically only one person for the job: Gerald Damovsky, arguably the most experienced, competent and creative production designer in Switzerland – who also creates great things on a limited budget. Damovsky designed the set for *Mein Name ist Eugen* (2005) and *Sennentuntschi* (2010), both by Michael Steiner, as well as a wide variety of other feature and TV films. Imbach had chosen locations with an eye for minimizing design requirements as much as possible and Damovsky, in turn, rose to the occasion working to a very tight schedule and successfully creating the perfect illusion of 16th century life.

### **MARIE DE LAUBIER – CASTING DIRECTOR**

Marie De Laubier, an experienced French casting agent, approaches her work with great precision and meticulous planning. She is also known for discovering new talent. The actress Camille Rutherford, for example, did not go to every casting. De Laubier did the casting for numerous, mainly French films, starting with *Le Petit Criminel* in 1989. Since then she has branched out and also done American films, such as *Caged* by Y. Gozlan (2009), *The Son of Rambow* by G. Jennings (2006) or the French film *Girls Can't Swim* by Anne-Sophie Birot (2000).

### **LISA OLÁH – CASTING AGENT**

Lisa Oláh is a renowned Viennese casting agent, who was already well acquainted with the producer Andrea Štaka. Oláh's experience in the field of English films and actors was a great help in casting the roles of Darnley and Knox.

*Edited by Flora Grolitsch and Alexandra Adler, Zurich August 2013*

*English version by Catherine Schelbert*

## CAST

### IN ORDER OF APPEARANCE

VOICE NARRATOR	MARTYN JAQUES
MARY	CAMILLE RUTHERFORD
MARY SETON	ROXANE DURAN
MARIE DE GUISE	JOANA PREISS
ENGLISH ENVOY	RALPH GASSMANN
YOUNG MARY	ANAIS TINGUELY
FRENCH NOBLEMAN	FRANÇOIS FLOREY
YOUNG MARY SETON	VITTORIA TURELLI
YOUNG MARY LIVINGSTONE	LANA BRASILEIRO
YOUNG MARY FLEMING	ORNELLA TURELLI
YOUNG MARY BEATON	THILANE BIFRARE
YOUNG FRANCOIS II	SEBASTIAN STRAGIOTTI-AXANCIUC
FRANÇOIS II	SYLVAIN LEVITTE
MARY FLEMING	GAÏA WEISS
MARY BEATON	ZOÉ SCHELLENBERG
MARY LIVINGSTONE	PÉNÉLOPE LEVEQUE
CARDINAL	ALAIN ZAEPFFEL
HENRY II	STEPHAN EICHER
VOICE HENRY II	HASSAM GHANCY
RIZZIO	MEHDI DEHBI
BOTHWELL	SEAN BIGGERSTAFF
MORAY	EDWARD HOGG
DOUGLAS	CLIVE RUSSELL
RUTHVEN	IAN HANMORE
LORDS	SIEGFRIED TERPOORTEN
	DANIEL HUNZIKER
	OLIVIER FABRICE FALCONNIER
	FLORIAN NUSSBAUMER
	MILAN PESCHEL
	DAVID DOCHERTY
	TUNA OEZ
KNOX	TONY CURRAN
KNOX'S WIFE	PATRIZIA STOTZ
VOICE SCOTTISH FARMER	ANNE DOWNIE
DE CROC	BRUNO TODESCHINI
DARNLEY	ANEURIN BARNARD
ENGLISH AMBASSADOR	PHIL HAYES
FIANCÉ LORD	LUKAS KUBIK
FARMER	RYAN FLETCHER
SCOTTISH BOY	RAPHAEL TOEL

VOICE SCOTTISH BOY  
HEADSMAN  
COUNTESS ARGYLL

SCOTT FLETCHER  
UDO HAPPEL  
REBECCA PALMER

FIRST ASSISTANT DIRECTORS  
  
SECOND ASSISTANT DIRECTOR  
  
THIRD ASSISTANT DIRECTOR  
SECOND SECOND ASSISTANT DIRECTOR

LARS PARLASKA  
GARETH TANDY  
LEE TAILOR  
BEATRICE MANNING  
NIKLAS EFFENBERGER  
JANA SWIENTY

CASTING SCOTLAND  
CASTING SWITZERLAND  
ADDITIONAL CASTING UK

ORLA O'CONNOR  
CORINNA GLAUS  
LEO DAVIS

CASTING CHILDREN  
CASTING COORDINATOR

SHAHEEN BAIG  
MARTINE DEMIERRE  
CHRIS NIEMEYER

EXTRAS

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GIOVANNI PISCITELLI  
MARIÁNGELA GALVAO TRESCH  
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CHOREOGRAPHER

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COSTUME DESIGNER'S ASSISTANTS

COSTUME TRAINEE  
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SEAMSTRESSES

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PUPPET MAKER  
ASSISTANT PRODUCTION DESIGNER  
PROPMASTER  
ASSISTANTS PROPMASTER

STAND-BY PROPS  
ASSISTANT STAND-BY PROPS  
CONSTRUCTION STANDBY

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SFX SUPERVISOR  
SFX PROJECT MANAGER  
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SFX TECHNICIAN

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	ISABELLE THEVIOT
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	MONIKA BITZI
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	RAPHAEL TOEL
ELECTRICIAN TRAINEE	NOAH GSELL
KEY GRIP	JÜRIG ALBRECHT
PERCHE MAN	PHILIPPE WELSH
SOUND TRAINEE	CHRISTOPH CRAMER
HORSE MASTER	RENÉ DUTOMBÉ
HORSE DOUBLE MARY	ALEXANDRA VILCSEK
HORSE STUNTS	GYÖRGY ULRIK
	LEVENTE LEZSÁK
	SANDOR BERTALAN
	KRISZTINA BÓDIS
	SANDOR CZIRJÁK
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ORIGINAL MUSIC COMPOSED BY SOFIA GUBAIDULINA  
© MUSIKVERLAG HANS SIKORSKI GMBH & CO. KG HAMBURG

“DE PROFUNDIS” FOR BAJAN SOLO  
PERFORMED BY JANNE RÄTTYÄ  
WITH KIND PERMISSION OF CASTIGO RECORDS ROSTOCK

“SILENZIO I-IV” FIVE PIECES FOR BAJAN VIOLIN AND CELLO  
PERFORMED BY JANNE RÄTTYÄ BAJAN  
PIETARI INKINEN VIOLIN  
TANELI TURUNEN CELLO  
WITH KIND PERMISSION OF CASTIGO RECORDS ROSTOCK

“ET EXPECTO I-IV” SONATA FOR BAJAN SOLO  
PERFORMED BY JANNE RÄTTYÄ  
WITH KIND PERMISSION OF CASTIGO RECORDS ROSTOCK

“THE DECEITFUL FACE OF HOPE AND OF DESPAIR”  
CONCERTO FOR FLUTE AND ORCHESTRA  
PERFORMED BY GOTHENBURG SYMPHONY ORCHESTRA  
TORLEIF THDÉEN CELLO  
MIE MIKI ACCORDION  
MARIO VENZAGO CONDUCTOR  
WITH KIND PERMISSION OF BIS RECORDS SWEDEN

“GLORIOUS PERCUSSION”

CONCERTO FOR PERCUSSION ENSEMBLE AND ORCHESTRA  
VADIM GLUZMAN VIOLIN  
GLORIOUS PERCUSSION:  
ANDERS LOGUIN, ANDERS HAAG, MIKA TAKEHARA,  
EIRIK RAUDE, ROBYN SCHULKOWSKY  
LUCERNE SYMPHONY ORCHESTRA  
JONATHAN NOTT CONDUCTOR  
WITH KIND PERMISSION OF BIS RECORDS, SWEDEN

“SEVEN WORDS” FOR VIOLONCELLO BAJAN AND STRINGS

PERFORMED BY ELSBETH MOSER BAYAN  
BORIS PERGAMENSCHIKOW VIOLONCELLO  
MÜNCHENER KAMMERORCHESTER  
CHRISTOPH POPPEN CONDUCTOR  
WITH KIND PERMISSION OF ECM RECORDS MÜNCHEN

“CHANGING OF THE GUARDS”

WRITTEN BY BOB DYLAN  
© SPECIAL RIDER MUSIC  
WITH KIND PERMISSION OF SONY/ATV MUSIC PUBLISHING (GERMANY) GMBH  
PERFORMED BY EPHREM LÜCHINGER INSTRUMENTAL  
GEORGE VAINE VOCALS  
RECORDED BY THE ARTISTS

**OKOFILM THANKS**

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HISTORIC SCOTLAND  
IPSO FACTO FILMS LONDON  
LA BELLE ALLÉE GLASGOW  
SAMSON FILMS DUBLIN  
SCOTTISH SCREEN

AND

ALL OUR WONDERFUL EXTRAS

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## WORLD SALES

**Picture Tree International GmbH** is an internationally aligned and integrated world sales and production company with headquarters in Berlin. The core business of Picture Tree International is worldwide licensing of film rights and co-production of international feature films in an integrated business model. Andreas Rothbauer and Alec Schulmann have jointly founded the company. Their first collaboration goes back to 2005, when they worked on the Oscar-nominated film “Mongol: The Rise of Genghis Khan” (2007).

**Andreas Rothbauer** was the long-time head of sales and acquisitions at Beta Film / Beta Cinema (2000 - 2012), and handled the acquisition and distribution of Academy award winning and nominated film, such as "Downfall" (2004), "The Lives of Others" (2004), "Mongol: The Rise of Genghis Khan" (2007), "The Counterfeiters" (2007) and "Il Divo" (2008).

**Alec Schulmann** has been working on various international coproductions throughout the world. Alec was Executive Producer of the Academy Award nominated film epic “Mongol: The Rise of Genghis Khan” (2007). Other projects include “A Yakuza’s Daughter Never Cries” (2010), “Native Dancer” (2008), “Nomad: The Warrior” (2005), “Fifty-fifty” (2004).

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