



David Garrett Jared Harris

THE DEVIL'S VIOLINIST

A film by
Bernard Rose

With
Joely Richardson
Christian McKay
Veronica Ferres
Helmut Berger
Olivia d'Abo
and introducing
Andrea Deck

Produced by
Rosilyn Heller
Gabriela Bacher
Danny Krausz
Christian Angermayer

A Summerstorm Entertainment Production in coproduction with Dor Film, Construction Film, Bayerischer Rundfunk, ARTE, in association with Bavaria Film Partners, Bahr Productions, FilmConfect, Sky, Film House Germany, with the support of FFF Bayern, FFA, DFFF as well as FISA, FFW, ÖFI and ORF in Austria

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CAST

Niccolò Paganini

Urbani

Charlotte Watson

John Watson

Ethel Langham

Elisabeth Wells

Primrose Blackstone

Lord Burghersh

DAVID GARRETT

JARED HARRIS

ANDREA DECK

CHRISTIAN McKAY

JOELY RICHARDSON

VERONICA FERRES

OLIVIA D'ABO

HELMUT BERGER

CREW

Written and directed by

Produced by

Co-Producer

Executive Producer

Director of Photography

Production Designer

Costume Designer

Editor

Film Score by

Casting

Make-Up

BERNARD ROSE

ROSILYN HELLER

GABRIELA BACHER, Summerstorm Entertainment

DANNY KRAUSZ, Dor Film

CHRISTIAN ANGERMAYER, Film House Germany

VERONICA FERRES, Construction Film

DAVID GARRETT

DOMINIC BERGER

CRAIG BLAKE-JONES

MARKUS R. VOGELBACHER

MARC HANSELL

MICHAEL SCHEEL

BERNARD ROSE

CHRISTOPH KANTER

BIRGIT HUTTER

BRITTA NAHLER

DAVID GARRETT & FRANCK VAN DER HEIJDEN

JOHN HUBBARD

ROS HUBBARD

OLIVER ZIEM_SCHWERDT

LENA LAZZAROTTO

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Commissioning Editor ARTE
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SASCHA MGSAMEN
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NICK HAMSON
SARAH WEATHERSTONE
KLEMENS HALLMANN
RON FORSYTHE
WALTER FIKLOCKI
NIGEL HOLLAND
MICHAEL KRANZ

Lighting Designer
Sound Mixer
Supervising Sound Editor
Re-Recording Mixer

TECHNICAL DETAILS:

Runtime: 122 Minutes
Format: 1:2,35 Cinemascope
Sound: 5.1 Dolby Digital

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SHORT SYNOPSIS

1830. Violin virtuoso and notorious womanizer Niccolò Paganini (David Garrett) is at the peak of his career, acclaimed throughout Europe. His name alone suggests countless affairs and scandals – which is exactly what his manager Urbani (Jared Harris) is doing his utmost to cultivate, for it is in his interest to market his famous client the best way possible. Only the London public has yet to be conquered.

In a plan to lure Paganini to London for his British debut, English impresario John Watson (Christian McKay) and his mistress Elisabeth Wells (Veronica Ferres) risk all they own. Business-savvy Urbani ultimately manages to bring Paganini to the British capital, albeit against his will. And thanks to the rave reviews by journalist Ethel Langham (Joely Richardson), Urbani's strategy seems to be working better than he imagined.

Fans throng his hotel, causing pandemonium. Musician and manager are forced to take refuge at Watson's home, where Paganini quickly takes a liking to his host's lovely daughter Charlotte (Andrea Deck), a talented singer. She and the violinist find the way to each other's hearts through music – and Paganini falls undyingly in love with the young beauty. This displeases Urbani, however, who fears he will lose his influence on his protégé. He begins to craft a diabolical plan...

BLURB

Superstar violinist David Garrett portrays legendary violinist and composer Niccolò Paganini, who was called "The Devil's Violinist." They said his talent was so great it could only be the devil's work. In this turbulent tale of love, power, intrigue and the lure of fame, David Garrett combines his acting debut with his dazzling virtuoso violin performance. He also wrote the score with Franck van der Heijden.

"Paganini was the first rock star, an eccentric genius," says Garrett. "I think his tragic tale is timeless and will inspire everybody who loves life and music."

Rounding off the top-notch cast next to David Garrett are Jared Harris ("Lincoln," "Sherlock Holmes: A Game of Shadows"), lovely newcomer Andrea Deck, Joely Richardson ("Anonymus"), Christian McKay ("Tinker Tailor Soldier Spy"), Veronica Ferres ("Klimt," "Rossini") and Helmut Berger ("Ludwig," "The Godfather III"). Director Bernard Rose ("Anna Karenina," "Immortal Beloved") also wrote the screenplay and served as DoP.

THE DEVIL'S VIOLINIST is a Summerstorm Entertainment production in coproduction with Dorfilm, Construction Film, Bayerischer Rundfunk and Arte in association with Bavaria Film Partners, Bahr Productions, FilmConfect, Sky, ORF and Film House Germany. The producers are Rosilyn Heller, Gabriela Bacher, Danny Krausz and Christian Angermayer. Lead actor David Garrett also served as executive producer. Veronica Ferres is co-producer. The film was supported by FFF Bayern, FFA and DFFF as well as FFV, ÖFI and FISA in Austria.

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SYNOPSIS

Niccolò Paganini's violin lessons are the first of many hardships the talented boy must endure for the sake of music. His father wants to make a peerless violinist out of his son, his teaching methods are strict and often abusive; when Niccolò's creative urges get in the way of his playing, his father mercilessly represses them.

Years later, Paganini (David Garrett) – now a brilliant and talented virtuoso – faces a rowdy audience in a Milan theater. Less interested in his art than in their gossip, they shout, "Do the donkey!" Paganini's ability to imitate animal sounds on his instrument is a surefire crowd-pleaser. In the background, a man in a top hat observes the artist and his audience.

Next morning, Paganini and his latest conquest are rudely awakened by the hotel manager, who wants to see money. The artist can't pay. Just then, the mysterious stranger from the concert saves Paganini and makes him a tempting offer. It's a Faustian pact: Urbani (Jared Harris) pledges absolute loyalty to the musician, swearing to make him rich and famous. Paganini, in turn, must pledge himself to Urbani, even in the afterlife...

Over night, Niccolò Paganini takes Europe – and its ladies – by storm: The Devil's Violinist.

Rumors spread that the maestro is possessed, since no normal man could ever play like that.

Paganini is celebrated in Vienna. Glowing reviews in London papers draw the attention of opera singer Elisabeth Wells (Veronica Ferres). She convinces her lover, impresario John Watson (Christian McKay), to bring Paganini to London. Elisabeth is sure her plan will succeed. What fascinates her most are the racy rumors around the musician. Watson convinces the London musical world – including influential Lord Burghersh (Helmut Berger) – to bring this exceptional artist to London, and vouches for him financially.

The offer from London couldn't come at a better time: Paganini has lost everything gambling, broken countless hearts, and given in to debauchery. But in spite of Watson's promise to pay him more, he refuses to go to Britain. The only constant in his dissolute life is six-year-old son Achilles (Makhare Ninidize).

In London, Watson pawns all he owns in order to meet Paganini's financial demands. He lays off his domestic staff, sells the furniture, even sacrifices Elisabeth's jewels. He then awaits the musician at the docks of Dover, but to no avail: He only makes a fool of himself, earning the jeers of the passers-by. Among them is Times reporter Ethel Langham (Joely Richardson), who smells a sensational story.

Urbani finally manages to lure Paganini to London, triggering mass hysteria. The violinist also has detractors, however. He is given a nasty reception by an extremely vocal group of female protesters – a band of virtuous ladies and determined suffragettes led by Primrose Blackstone (Olivia d'Abo). The tales of the violinist's dissolute life provoke the ladies' righteous anger.

The tumult in front of Paganini's hotel makes it impossible for him to stay. Watson agrees to lodge his star and Urbani in his own home. To cover up the sorry state of his finances, he has his young daughter, pretty Charlotte (Andrea Deck), play a servant. Paganini is immediately charmed by the young woman. Charlotte, in turn, angrily turns down his advances and considers the violinist a vain, conceited fop.

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On the eve of their first London concert, Urbani and Paganini nearly get beaten up in a tavern, a tense situation Paganini defuses musically. Ethel Langham witnesses his fantastic performance and falls for his irresistible charm. She writes such a glowing article that the opening concert is sold out.

On the morning after his debut, Paganini hears Charlotte sing and falls in love with her voice. He begins to accompany her tenderly, revealing his true self to her. Charlotte sees behind the musician's mask and falls for him as well.

Paganini lets the audience wait. Tension is high in the sold-out opera house. Yet the musician is nowhere to be found. Watson already sees himself in jail. Then, a lonely violin is heard from the foyer. The doors open, the maestro enters and, playing all the while, he moves through the rows towards the stage. The audience runs riot, women faint, even the King stands up in his box. At the climax of the concert, Paganini brings Charlotte on stage and plays a beautiful, moving piece with – and for – her. Frenzied applause.

Outside, the concert-goers have worked themselves into such a frenzy that Urbani quickly puts Charlotte in a coach, allegedly to protect her. In reality, however, he wants to separate the lovers. He fears that Charlotte might endanger his control over Paganini. As soon as she is out of the way, Urbani rents a hotel suite to celebrate their success. The violinist doesn't understand why Charlotte isn't there, and decides to retire to his room. Urbani has a young girl who resembles Charlotte brought to the violinist, now drunk.

Next morning, Charlotte gets a letter asking her to come to the hotel immediately. Charlotte rushes to Paganini, but when the bedroom door opens, the girl of the previous night emerges, breaking Charlotte's heart. Paganini immediately realizes what happened and runs after her. He fires his agent, who dryly acknowledges his fate. Paganini tries to convince Charlotte that this was all Urbani's fault, but she refuses to believe him.

An angry crowd has assembled in front of the hotel. They are incensed at the rumors around Charlotte and Paganini, fueled by the reporter Ethel Langham, who reports the musician's affair with the alleged minor in detail. The police take the pair into custody. While Watson can rescue his daughter, Paganini is beaten up by his cellmates. He reluctantly agrees to let Urbani get him out of jail. Paganini desperately tries to win Charlotte back, but Urbani does absolutely nothing to help...

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ABOUT THE PRODUCTION

The Rock Star

Director and screenwriter Bernard Rose and lead actor David Garrett wanted to show Niccolò Paganini as the first rock star in the history of music and to tell the story of his life from this perspective. The film should not be seen as a biopic ticking off the major stations of his life, but rather as a very true-to-life, faithful portrait of a great composer and violin virtuoso who took charge of his career and constructed a myth surrounding himself, a myth he eventually succumbed to.

The Love Story

Beneath that, "The Devil's Violinist" is essentially a love story. At first, Paganini is completely at loose ends. A man obsessed – with playing the violin, with money, with his health, with women. He is a man who loves women – or rather, who uses them to quench his thirst for love and life. He has not yet found his match – and he has not yet found himself, either. When he finally falls in love, it is with a young woman with an eerily beautiful voice. Their love of music is the binding element.

The Screenplay

Researching Paganini's life was not really a big challenge for Bernard Rose, as the musician's life is extensively documented. The screenplay was finished relatively quickly, and during filming Rose allowed his actors plenty of room to improvise. A big plus was David Garrett's input, who is familiar with the life of a violinist on tour, who lives this restless life day in and day out, so he brought many of his own experiences to the development of the material.

The Director

Bernard Rose is multitalented filmmaker: MR. NICE was an adventurous romp around legendary marijuana smuggler Howard Marks. CANDYMAN was a smart, spine-tingling shocker. IMMORTAL BELOVED was an impressive mixture of thriller and Baroque music film. Two things clearly spoke in favor of the Londoner, who directed groundbreaking and style-setting music videos already early in his career, including for "Frankie Goes to Hollywood." On the one hand, he has an excellent understanding of all types of music, and on the other, he is a die-hard history buff. He was the ideal choice to direct this film, which elegantly connects yesterday with today, and he knows how to tell a classic story that is still valid today in a modern and contemporary way.

The Stars

David Garrett, who is making his screen debut as an actor here, was cast for the part of Niccolò Paganini. Who could have better personified the violin virtuoso? And in the end, he was

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also the one who originally presented the idea of a film about Paganini to Christian Angermayer, producer and founder of the film production company Film House Germany. The intention was to create a film that went beyond the individual person and his time, highlighting what is universal about his biography, and the similarities between Paganini and Garrett.

The Cast

Bernard Rose found the right actors to provide perfect support for David Garrett. This applies in particular to Jared Harris, who in the role of the Mephistophelean agent Urbani never leaves the side of David Garrett, for almost the entire film. Not only screen presence and acting skills were required, but also musical skills. The actors playing the supporting roles all had to have a relationship to music. Christian McKay, for example, who plays John Watson and whom audiences know from *TINKER TAILOR SOLDIER SPY*, is an excellent pianist. When he was 16 or 17, he had to decide whether he wanted to become a concert pianist or an actor. Or Andrea Deck, who plays his daughter Charlotte. She was discovered by casting agents John and Ros Hubbard. They looked at over forty young, trained sopranos who are actresses – a difficult combination to find – before they found Deck.

The Locations

The main action takes place in London; this is where Paganini was at the pinnacle of his success. The team never went to London, however – neither for exteriors nor for interiors. During August and September 2012, the German-Austrian coproduction filmed in and around Vienna and at Rosenhügel Studios; at Palais Pallavicini; Schlosstheater Schönbrunn; Hofburg; the Spanish Riding School; Theater an der Wien; the Central Cemetery, and the Benedek Armed Forces Base in Bruckneudorf, where the rundown East End pub was built. At Bavaria Studios, Munich, production designer Christoph Kanter (*THE WHITE RIBBON*, *CACHÉ/HIDDEN*) built most of the London sets, such as Watson's house and Covent Garden. Picturesque backgrounds were provided by the parks Castello di Racconigi and Tenuta Berroni in Italy, and by St. Emmeram Castle in Regensburg, Germany.

It was important to the filmmakers to show the vast difference between post-Napoleonic Europe on the verge of the Industrial Revolution, retaining a certain quaint feel, and teeming London with soot in the air. Such scenes require the best technical and logistic, i.e., "controllable," conditions – which one can only have in a studio.

A Harbor in Fog

The London "fog" is a mixture of fog machines and computer-generated effects. These scenes were mostly shot on the sets designed by Christoph Kanter in Studio 12 at Bavaria Studios in Munich. The Watson house was there, too. The harbor scene when Watson waits in vain for Paganini to arrive was created by leading visual effects company Scanline. The only real element was the deck the actors were standing on.

Two types of lighting were primarily used for the look of the film. On the European continent, clear light dominates; London "disappears" in fog layered with soot. Bernard Rose, who was

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also director of photography, used the famous images by Romantic painter William Turner – for example, his ships at sunset, or Parliament in fog – as an inspiration.

The Costumes

The production also placed tremendous importance on the authenticity of the costumes, which were designed by Birgit Hutter (NORTH FACE, YOUNG GOETHE IN LOVE). The Viennese costume designer understood how to capture the time period and at the same time establish a connection to the present. By all means, there were sunglasses at that time. So when Paganini steps into the London fog wearing his sunglasses and holding a handkerchief in front of his mouth and one thinks of Michael Jackson, this is a valid association. The lead actors' costumes were tailor-made, many of the other costumes were rented from all over Europe. A very elaborate undertaking, as costumes were required for more than 2,000 extras in addition to the speaking parts.

STATEMENT BY BERNARD ROSE

“Would you like to make a film about Paganini?” I was lunching with my English agents Jenne Casarotto and Rachel Holroyd when Rachel asked me this question. I said yes immediately, though pretty much the only thing I knew about Paganini was the arrangements that Liszt and later Rachmaninoff and even Andrew Lloyd Webber had made of his works.

A meeting was scheduled with Rosilyn Heller, one of the Producers, when I got back to Los Angeles. Prior to the lunch I boned up on the subject; Niccolò Paganini, it turned out had been the most famous executant musician of the first half of the nineteenth century. Far more famous than Beethoven, Schubert, et al? We now revere the composers of that era, but at the time, like today it was the performers that had the public attention. Paganini performed feats of virtuosity on the violin that so amazed the public that it became a common assumption that he must have sold his soul to the Devil to be able to produce such superhuman sounds. In fact he had a bag of technical tricks that are now standard violin virtuoso practice – double stopping, harmonics, piccicato in the left hand – but at that time no one had ever seen or heard its like. He became the first touring performer to ignite crowds across Europe and made a fortune, but in the end it all fell apart in debt, sickness and infirmity. In short he was the world's first Rock Star, and the Faustian pact he may or may not have made, seemed to me to be one that continues to tempt musicians to this day.

So this was the story that I pitched to Ros and her producing colleague Gabriela Bacher who runs the production company Summerstorm Entertainment of Christian Angermayer's Film House Germany. Christian was good friends with David Garrett who had first brought the idea of a film about Paganini to him.

David Garrett is not only a virtuoso violinist and a huge star in Germany where he is at home giving classical concerts as he is with his crossover rock act. He is also ridiculously handsome. I said, “let me meet him and let's see what he wants to do.” And so a meeting was arranged with David. At once I was convinced that he could do this as David struck me as someone who used

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confidence and bluster as a defense but was very emotional and sensitive. And he could certainly play the violin like Paganini – not a small feat - and without that there could be no movie in my opinion.

David could really give us a glimpse of the kind of excitement that audiences experienced back in the 1830s. I shot some footage of David playing and talking and we were all convinced; David could pull it off and it would be something really different. David was also living the life of an itinerant fiddler and was able to contribute a lot of actual experience, and was very helpful and collaborative on the screenplay.

In the 1970s I first experienced the films of Ken Russell, grand cinematic fantasias like *The Devils* and *The Music Lovers*. Russell was a natural and brilliant filmmaker who also had an encyclopedic knowledge of classical music and a missionary zeal to popularize the music he loved and to take it away from the stuffed shirts who had colonized it. Russell hated the “dull” period drama and always used an epoch as a springboard for the present, always adding humor and brio and passion to match the grand emotions of the composers he was promoting. At the time his films were often dismissed as camp and “over the top” but now they seem merely daring and moving. So it was to Russell that I turned when looking for a way to deal with Paganini. Especially as we are dealing with the beginning of the romantic era and his legend so closely dovetails with Goethe’s *Faust* – the central romantic text.

Gabriela pulled off a miraculous feat in getting such an unusual and ambitious movie funded, and funded quickly as we were dealing with David’s grueling touring schedule. The film was made with the generous support of the Bavarian and Austrian film funds and so it was in those two countries that we shot. The movie, of course, is primarily set in London, and it is thanks to the brilliant production design of Christoph Kanter that we were able to build London at Bavaria studios. His contribution and Birgit Hutter, the Costume Designer, gave the film a grand rich surface that never descended into stuffiness.

Jared Harris is one of the finest actors of his generation and has been a friend of mine for a considerable time; I have worked twice before with his brother James. So it was not a difficult decision to offer him the part of Urbani who may or may not be the Devil. Historically Urbani is not a fictitious figure but was Paganini’s valet. Jared brought many fun ideas to the part, and so much charm and wit. We both agreed, Urbani only wants to give Paganini what he wants, often advising him against it, but sits back and smiles when the inevitable train wreck happens. This is of course the concept of Mephistopheles from Goethe’s *Faust* the man who represents the negative force, but is not necessarily evil. I have always encouraged actors to improvise, and Jared came up with many of his characters best lines, my favorite being; “ I am not the devil, I serve the Devil and you are my master.”

With David actually playing the violin, I wanted the rest of the cast to be able to perform their own musical duties – no mean feat as these characters were all first class players. Christian McKay is not only a wonderful actor, with whom I had already worked on *Mr Nice*, but also a concert level pianist. He is not miming the Scarlatti piece that he plays when the bailiffs come for his furniture. He is playing it. Christian also has a great comedic quality and brought tremendous energy and sympathy to the character of Watson the hard done by promoter. It is worth pointing out that Watson and his daughter and the whole story of her romance with Paganini is not fiction in the slightest bit. The entire affair was well documented in the London

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papers of the day. Charlotte Watson did indeed appear on the bill with Paganini and later toured America after the publicity of the scandal had made her box office.

We needed a young girl with a great soprano voice and a feeling of total freshness and innocence (so that the devil could corrupt her). Roz and John Hubbard, our UK casting directors auditioned every young singer in London and turned up one who was perfect, Andrea Deck. I met with Andrea and heard her sing and everyone was unanimous in wanting to cast her, as she seemed the perfect English rose. However Andrea is from Detroit, Michigan, but she certainly had us fooled. It is always exciting to make a discovery and I have no doubt that Andrea will go on to have a very illustrious career.

Joely Richardson and Olivia d'Abo are both very good friends of mine and I was privileged to have both of them agree to come and play a very fruity pair of characters. Joely is playing against type as a cockney journalist and shows how much fun she can have with a part and Olivia (usually the comedienne) is playing a very earnest and forthright protester of Paganini's excesses. We were also privileged to have Veronika Ferres as Watson's mistress, who gave a very sharp portrayal of the pitfalls and pleasures of being a stepmother.

Paganini's music was adapted from the original by David Garrett and Franck Van der Hayden. We have felt free with arrangements of Paganini as most of the originals were probably not even done by the maestro himself and composers throughout history have always interpreted his indelible tunes. David and Franck also drew on Schubert, especially the "Earlking" for Urbani's theme.

My love of improvisation extends to more than the performers. I love to "improvise" with the camera, to let it follow the actors wherever they please and not to tie them down to "marks", which has led to me becoming my own Director of Photography. However I could not do this without Ron Forsythe, my Lighting Designer. Ron had his work cut out lighting exterior sets built at Bavaria studios - with large scale green screens, which were filled in brilliantly by the people at Scanline who did the extensive CGI and set extension work. I could also not do this without Kirsty Abernethy, my first assistant camera who tirelessly kept the film in focus despite my tendency to wave the camera around in any direction without warning. We wanted to show a London that was in the grip of the industrial revolution and the first severely polluted place on the planet. The "London Fog" was coal dust and we wanted to evoke the smoke blurry views (and spectacular pollution sunsets) that Turner captured at that time. I usually like to cut my own films too, but this time I had the immense support of Britta Nahler, who put the film together while we were shooting and did such an amazing job that I kept much of what she did when I started cutting the film in post production.

The production was a pleasure to work on with excellent crews in Vienna, Munich and Turin and I hope you will enjoy this Version of Faust filtered through Paganini, via a dose of Michael Jackson.

BERNARD ROSE

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ABOUT NICCOLÓ PAGANINI

A slim figure walks onstage, dressed in a black tailcoat. Long, flowing hair frames his striking face, his eyes sparkle vigorously and an enigmatic smile appears on his face. A man completely dedicated to himself and his art – Niccolò Paganini. A lunge with his left foot, a deft twist of his torso. Then he wedges his violin under his chin and lets the bow fly across the strings.

Rapid cascades of double stops, eerie whistling notes, unheard of, unheard of ... and then pizzicati with the left hand. No mortal can play like that! The devil himself must have a hand in it.

But what was unbelievable about his playing? Paganini offered listeners what they had never heard before. The technical refinement and finesse weren't really new. Double stops, a skipping type of stroke, and the art of vibrating harmonics that sound like a flute were already found in compositions by Paganini's predecessors. Paganini, however, pushed the limits of playing techniques and took them to the extreme. He was a master of the double stop, combined harmonics, and plucked the accompanying part with the fingers of his left hand.

A Paganini specialty was the scordatura, the deliberate retuning of the strings. It allowed him to play very virtuoso pieces in keys that are uncomfortable to grip when the violin is tuned normally. In addition, this retuning gave his violin a special timbre, which Paganini preferred when he played pieces on only one string.

Paganini mastered his art all the way to the highest registers so perfectly, that rumors spread he learned this technique in prison for murdering his lover. Over the course of the sentence all of his strings broke except for one, the story went...

Paganini only wrote a few compositions down on paper – probably out of fear someone could imitate his art. These works have stops that demand a certain dexterity from the violin player. Eyewitnesses report that Paganini was capable of effortlessly bending the individual joints in his fingers in every conceivable direction. Was there something special about the devil's violinist's hand? Was a genetic disease the secret behind his virtuosity?

Without a doubt Paganini's method of playing was unique. He was self-taught, developing his own, unique technique. Perhaps this was the key to Paganini's success. His unconventional stance – his upper arms tight against his body, his right wrist bent at an extreme angle – allowed him to perform previously unknown fingering techniques.

Paganini's violin playing, however, wasn't limited to acrobatic tricks. He understood how to move the audience with even the simplest methods. Sometimes he let the violin "sing," and then make it sound like a tortured soul screaming, only to have it break out in a wild, inflamed cry of joy in the next moment.

His musical excesses frequently resulted in members of the audience bursting into tears or fainting. Paganini's music had a strong eroticizing effect, in particular on female members of the audience. The fact that Paganini had power over the emotions of his audience made him uncanny.

Paganini enjoyed playing the role of the devil's violinist – after all, it drew countless curious onlookers to his concerts, which, on the other hand, filled his pockets with money. So he made his diabolic aura his trademark. He dressed accordingly, always traveled in a black carriage, and

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at night he played for the dead at cemeteries. He was a marketing genius – a trailblazer, an idol for today's (rock) stars.

The secret of Paganini's success was inseparable from his music and his personality. As a diabolic violinist Paganini caught the spirit of his time, when a romantic feeling for life was connected to a yearning for the diabolic. And so the myth of the devil's violinist became a legend that to this day has no counterpart.

Susanna Felix

INTERVIEW WITH DAVID GARRETT

What fascinates you personally about the figure of Niccolò Paganini?

Paganini was a brilliant violinist, but not just that. He's a legend. A completely new era began with him in regards to how we perceive an artist. Paganini marks the beginning of references to a "virtuoso" in a mystifying way. His exceptional talent was attributed to miraculous powers and to every possible supernatural ability, even to a pact with the devil. The fact that virtuosity is mainly the result of hard work and rigorous discipline is completely pushed aside. I do see certain parallels to the situation today – and also to myself.

Are there other parallels between you and Paganini, besides the fact you are both violin virtuosos?

Paganini was more extroverted and more of a self-promoter than I am, but I can also recognize these aspects in myself, of course. We all have different character traits in us. It's always just a question of what you show of these character traits. I mostly followed the screenplay, but naturally my life and my personality enter into the role, too. This is, of course, also the most authentic way to present a character. It doesn't work any other way. On the other hand, my film character does several things I wouldn't ever do: Unlike me, Paganini lives out his vitriolic side without any inhibitions- He doesn't really care about anyone. *(He laughs)*

How authentic is the film and your performance?

Paganini is a very complex figure. He never wrote anything down himself – on purpose? No diary entries or other personal writings of his exist. However, a large part of his biography is based on historical facts. We know exactly where he performed which piece, with whom he was in contact with, the effect he had on his audience, and, yes, even in what condition his health was. To that extent, the film is as close to reality as possible, but naturally it integrates the numerous legends surrounding Paganini into the story – because they are part of his life. But it's practically impossible to differentiate Paganini the person from Paganini the legend, even when the events are based on historical sources like newspaper reports or contemporaries' comments.

Despite this, could you say something about the person Niccolò Paganini?

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He was very charismatic. He was a bon vivant. He is said to have had many affairs with women. He certainly also had problems with compulsive gambling, illness, and drugs, but his drug problems came later in his life.

What do you admire about Paganini musically?

Paganini is a challenge. If you call Paganini the ultimate virtuoso – in the sense of perfect technique and absolute mastery of music skills – then one has to view his works as works you have to master before you can attempt Beethoven and Brahms. So I have a very close, respectful relationship to Paganini as an interpreter, as a composer, and also as a public figure.

What was so special about Paganini that made him different from other musicians of his time?

Paganini was the first artist who made the violin acceptable as a solo instrument in concerts. At that time, there were a lot of chamber music concerts, but the violin, the piano, or other instruments didn't yet have a presence in an orchestra. Paganini had a revolutionary effect here: Suddenly there's someone who writes pieces for the violin that literally take your breath away, because the audience can hardly visually take in what it's hearing. His breakneck compositions plus the tempo in which he presented them – you can say, "performed" – all of that raised the violin and the artist into the spotlight.

The fact that Paganini put the violin and the artist in the spotlight didn't always sit well with the critics ...

Paganini set the violin free, which alienated many of his contemporaries, because it shattered customary musical formats, of course. And apparently, it's a human reflex to initially view things you're not familiar with with skepticism. Many critics at that time were very suspicious of his skills. And so the image of the "devil's violinist" was not far off. But that didn't bother Paganini. He was clever enough to use the scary and fascinating effect he had. At any rate, he established the role of the violin virtuoso in a legendary manner.

And yet Paganini didn't invent his image as The Devil's Violinist himself, did he?

No, the term was coined by the audiences and critics reacting to his performances. He played like nobody had ever seen before. So for a lot of people, there could only be a supernatural explanation. In the 19th century, thrillers and horror novels were in vogue anyway. The zeitgeist demanded a "witch figure." He certainly played with this image, and I think he even had a little fun doing it. Even today, every teenager can somehow place the name Paganini.

... because Paganini enjoyed encouraging the myth of the "devil's violinist" ...

Yes, it's fascinating how he toyed with it. For example, he deliberately chose the shortest routes between concerts and traveled at night at high speed, adding to the impression of sorcery. People thought he could switch location by magic. Basically, he practiced very modern "media management" – pretty ingenious, I'd say!

What made you want to be in this movie?

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I've received many offers from film and TV in the past. But there never was anything I could identify with. I'm not a trained actor and therefore it also had to be in a story with certain parallels to my life. That was the case with Paganini. Three years ago, when I was at the Cannes Film Festival, I told my friend Christian Angermayer about my idea for a film about Niccolò Paganini. He was so enthusiastic he suggested we produce the film together with Film House Germany.

How was acting for you? What was it like working with your partners?

When you initiate a project and work on the screenplay like I did, when you've thought intensively about the different characters for over a year, you automatically relate the characters in the film to people close to you in your own life. That helps develop a feeling for your character in the film. It was important for me to see people I know in Charlotte and Urbani. They are all people in my life, in our lives. When you help develop the screenplay, you can even sharpen and refine this, and help to create these characters a little.

How much influence did you have on the screenplay?

The screenplay inspired me a lot, I kept rereading it, changing it, and making suggestions. During the entire production phase, Bernard Rose and I were involved in a very close, productive exchange, and I'm thankful to him for his creative open-mindedness. Bernard provided the cinematic, I provided the musical expertise for the project. So we complemented each other. But above and beyond the purely musical dimensions of the film, I helped a great deal in working on the storyline. That was very important to me, to feel good about it and that it all clicks.

Do you see a connection between your work as a musician and your work as an actor?

Well, the performance of a musician and an actor are very similar: You have to react, especially when you repeat something. You practice beforehand and try to prepare yourself down to the last detail, but in the end, when you're onstage playing, it's always a new situation you can't rehearse. All you can do is prepare to be able to react correctly. When a solo cello plays another version, I have to react, just as when my accompaniment interprets a movement differently. You have to listen and concentrate, then you can react spontaneously.

Paganini and you not only share the same instrument, but also a strong physical presence. How much do you look like Niccolò Paganini in make-up and costume?

Paganini's appearance was very unusual, especially for the century he lived in. He didn't leave anything to accident.

His look was very eccentric. He didn't wear what was *en vogue*, but rather invented his own style. He created his own character. He only dressed in black, which naturally fanned the rumors about his Satanism. Outwardly he lived up to his diabolic image, but he also must have been, considering the effect he had, an incredibly charismatic guy. We looked at sketches and paintings for the make-up and costumes. Fortunately, there are lots. Then we applied these images to me.

The relationship between artist and manager is always a very special one, and it also plays an important role in the film. How would you describe the relationship between Paganini and his manager, Urbani?

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I think the relationship between manager and artist is never a simple friendship. It can't be, either. But in the screenplay and the film, it's an extremely distant relationship based on respect and fear. But I believe they admire one another, despite all the reservations. The manager in the film – and I can identify here – is the one who encourages Paganini and thinks about the next strategic step in his career. That often has advantages, you want that as an artist, too, because stagnation means the end. On the other hand, it's impossible to have a private life or to have some sort of normalcy with a balanced rhythm under these conditions. You start to hate your manager what it does to your life. On the other hand, you know he's doing something that is essential for your career.

In the film his manager, Urbani, convinces Paganini to take a trip to London, and this trip plays a decisive role in the story ...

Yes, Urbani presents this trip to Paganini as way to the absolute top. They had already conquered Milan, Paris and Vienna, and so the next logical stop was London. As an aggressive manager Urbani, of course, didn't want to leave out London.

What did they hope to find in London?

Attention. Paganini's manager promises him huge audiences and enormous attention. Every artist wants to be heard, every artist wants to reach as many people as possible. When you have something to offer or at least want to make a statement, you want people to listen. Paganini agreed, so they had a pact, they became co-dependent. Urbani needs Paganini and Paganini needs Urbani.

What was the interaction with Jared Harris as Urbani like?

We respect one another. That's important. I observe. I pay attention. I like to observe people who know what they're doing. And fortunately, there are many people on the set who understand the craft of acting. I orient myself on them. I don't try to compare myself with the pros, but I watch and listen attentively. That's how a good rapport resulted in front of and behind the camera.

What role does music play in the film?

The music is supposed to support the story and vice versa. That's the best possible symbiosis. Paganini's virtuosity on the violin is irresistible. You can show that wonderfully with his music, and when you make a film about a musician you have to see him in action, of course. It's a tightrope walk, telling a story without allowing the music to dominate. So it's a music film, but not a music video.

Will we hear original compositions by Paganini in the film, or did you change things?

We did change certain things. However, it was important to me that the violin part, which Paganini wrote down by hand, stayed in its original form. What we did change were the arrangements. Paganini didn't always choose the best arrangements for his orchestrations. Perhaps because he wanted to save money. He was often broke, that's a historical fact. As I had free rein for the film I thought, I'll give it a go and rewrite these arrangements. Naturally using

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period instruments, in top-notch manner. The way Paganini would have written them if he had had enough money. That was an incredible challenge.

One final question: No film without a love story. What do think of how Paganini treated women?

Paganini, pardon the expression, "laid" the most beautiful, wealthiest, most successful women of his time. He was spoiled. What do you need, then, to have him fall in love? To me, it was very important that Paganini thinks Charlotte is attractive but he doesn't fall in love right away, only after he hears her voice and recognizes her talent – something one cannot buy or obtain with hard work, something he also carries inside himself. That's the connection between the two of them, their artistic and erotic energies develop an incredibly strong emotional force. Music is an emotional language to a musician.

BIOGRAPHIES –CAST

DAVID GARRETT (Niccolò Paganini / executive producer / film score)

He is perhaps the most exceptional violinist of our time: David Garrett, making his feature film acting debut in *THE DEVIL'S VIOLINIST*. Under the direction of Bernard Rose (*IMMORTAL BELOVED*; *ANNA KARENINA*), he plays legendary violin virtuoso Niccolò Paganini, who conquered the concert halls of Europe in the early 1830s – leaving a trail of broken hearts along the way.

David Garrett was born in Aachen, Germany, in 1980, the son of a German lawyer and an American prima ballerina. He received his first violin when he was four, and when he was ten, he performed on stage for the first time, with the Hamburg Philharmonic. At thirteen, he became the youngest artist with an exclusive contract with Deutsche Grammophon, and recorded violin concertos by Mozart with Claudio Abbado.

When he turned 18 in 1999, David Garrett enrolled to study musicology and composition at the renowned Juilliard School in New York, aiming to give his musical abilities a theoretical foundation and to perfect his technique. He studied with Itzhak Perlman, won the esteemed composition competition of the Juilliard School in 2003 with a work he wrote – a fugue in the style of Johann Sebastian Bach – laying the cornerstone for his legendary arrangements.

Since graduating from Juilliard, Garrett has pursued a clear goal: He wants to introduce young people to classical music and awaken an enthusiasm for supposedly serious music. He does this by mixing classical music with pop, rock, and rhythm and blues. David Garrett explains: "My aspiration is to arrange crossover works on a level that's just as high as that of classical works."

Since then, this modern-day Devil's Violinist has been pursuing this vision in spectacular stage shows across the globe. He has won numerous pop and classical ECHO awards for his albums. Millions of people from all over the world have attended his acclaimed concert tours.

David Garrett is not only a brilliant performer who has received praise and support from significant violin virtuosos such as Isaac Stern, Yehudi Menuhin and Ida Haendel. As one of the

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few accomplished classical artists with ambitions in rock, pop, and crossover, he has an explicit perspective on tradition and modernity. He thinks out of the box. At the same time, he likes to point out the parallels between yesterday and today: "In my eyes, the Paganinis, Liszts, and Chopins of the 19th century were the world's first rock stars."

In addition, a new CD by David Garrett will be released along with the major feature film THE DEVIL'S VIOLINIST. The star violinist doesn't see the recording as just a soundtrack, however. He describes it as a sophisticated concept album, wherein all the musical threads lead to Niccolò Paganini.

David Garrett has also been ambassador of José Carreras' Leukemia Foundation in Germany since 2012.

Albums

2013 DAVID GARRETT VERSUS PAGANINI

2013 14

2012 MUSIC

2011 LEGACY

2010 ROCK SYMPHONIES

2009 THE FASCINATION OF DAVID GARRETT (only available in mp3 format)

2009 DAVID GARRETT

2009 CLASSIC ROMANCE

2008 ENCORE

2007 VIRTUOSO

2006 FREE

2002 PURE CLASSICS

2001 TCHAIKOVSKY, CONUS: VIOLIN CONCERTOS

1997 PAGANINI: 24 CAPRICES

1995 BEETHOVEN "SPRING SONATA"

1995 MOZART: VIOLIN CONCERTOS K. 218 and 271a

SONATA FOR VIOLIN AND PIANO IN B FLAT MAJOR K. 454

Live recordings - DVDs

2012 DAVID GARRETT: MUSIC – LIVE IN CONCERT

2010 DAVID GARRETT: ROCK SYMPHONIES – OPEN AIR LIVE

2009 DAVID GARRETT: LIVE – IN CONCERT & IN PRIVATE

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JARED HARRIS (Urbani)

Jared Harris, a classically trained stage actor and former member of the renowned Royal Shakespeare Company, has also made it big as a movie and TV star.

He came to world fame as ad exec Lane Pryce in the acclaimed series "Mad Men," which is in its sixth season. Harris was nominated for an Emmy as Best Supporting Actor for his performance. He also starred as Ulysses S. Grant in Steven Spielberg's award-winning portrait of American president LINCOLN.

In 2011, Harris appeared beside Robert Downey Jr., Jude Law and Noomi Rapace in SHERLOCK HOLMES: A GAME OF SHADOWS in the role of sinister Professor Moriarty. He was in David Fincher's THE CURIOUS CASE OF BENJAMIN BUTTON along with Brad Pitt and Cate Blanchett; and he played the title role of Andy Warhol in the bio pic I SHOT ANDY WARHOL.

Harris had his first screen role in THE RACHEL PAPERS in the impressive directing debut by his brother Damian 1989. Since then Harris has appeared in over 50 films in very different roles, such as a shifty cab driver in Todd Solondz' HAPPINESS, for which the cast won the National Board of Review Acting Ensemble Award 1999. He also appeared in Michael Mann's THE LAST OF THE MOHICANS; SYLVIA; Jim Jarmusch's DEAD MAN; IGBY; MR. DEEDS; in EXTRAORDINARY MEASURES alongside Harrison Ford and Brendan Fraser; and in John Carpenter's THE WARD.

On TV, he was acclaimed for his performance as Henry VIII in BBC production "The Other Boleyn Girl" and as John Lennon in drama "Two of Us," among other productions.

Harris was a member of leading theater companies in London and New York. He had his U.S. stage debut at the New York Shakespeare Festival in the role of Hotspur in "Henry IV, Parts 1 & 2." He appeared in "Tis A Pity She's A Whore" and "King Lear" for the same company. In addition, he acted in the Obie Award-winning New Group production of Mike Leigh's "Ecstasy"; in the New Jersey Shakespeare Company's experimental production in the role of Hamlet; the Almeida Theatre's production of Tennessee William's bittersweet comedy "A Period of Adjustment"; and in the title role of Vineyard Theatre's production of "More Lies About Jerzy."

Jared was born in London and is the son of the Irish actor Richard Harris (HARRY POTTER, PATRIOT GAMES). He attended the Central School of Speech and Drama in London and studied drama and literature at Duke University in North Carolina. He currently lives in Los Angeles.

Filmography (selection)

2012 LINCOLN	Stephen Spielberg
2011 SHERLOCK HOLMES: A GAME OF SHADOWS	Guy Ritchie
2010 THE WARD	John Carpenter
2010 EXTRAORDINARY MEASURES	Tom Vaughan
2008 THE CURIOUS CASE OF BENJAMIN BUTTON	David Fincher
2004 OCEAN'S TWELVE	Steven Soderbergh

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2004 RESIDENT EVIL: APOCALYPSE	Alexander Witt
2002 IGBY	Burr Steers
2002 MR. DEEDS	Steven Brill
1998 LULU ON THE BRIDGE	Paul Auster
1998 HAPPINESS	Todd Solonz
1998 LOST IN SPACE	Stephen Hopkins
1998 B. MONKEY	Michael Redford
1996 I SHOT ANDY WARHOL	Mary Harron
1995 DEAD MAN	Jim Jarmusch
1995 NATURAL BORN KILLERS	Oliver Stone
1992 THE LAST OF THE MOHICANS	Michael Mann
1992 FAR AND AWAY	Ron Howard
1989 THE RACHEL PAPERS	Damian Harris

JOELY RICHARDSON (Ethel Langham)

Joely began her screen career in 1985 under the direction of David Hare in *WETHERBY*, for which she was nominated for the Evening Standard Awards as Best Newcomer Actress. She then acted on stage throughout the UK, at the Old Vic and the Royal Shakespeare Company.

Her second screen appearance was in Peter Greenaway's arthouse film *DROWNING BY NUMBERS*. In 1994 feature film *SISTER MY SISTER* was released, winning her best actress at Valladolid for her role as Christine. Her UK breakthrough came with Ken Russell's TV version of "Lady Chatterly's Lover." She next appeared in Jim Brooks' *I'LL DO ANYTHING*, and her turn in the Disney live action adaptation of *101 DALMATIANS* introduced her to international audiences.

This hit was followed by films such as *EVENT HORIZON* and *UNDER HEAVEN*, for which Richardson was nominated for an Independent Spirit Award as Best Actress. Joely gained popularity in the U.S. with her appearances in productions such as *MAYBE BABY* (alongside Hugh Laurie) and Roland Emmerich's *THE PATRIOT* (next to Mel Gibson). She became a star in the role of Julia McNamara in the immensely successful television series "Nip/Tuck", garnering her two Golden Globe nominations.

In recent years, she has been on the big screen in films such as *MIMZY; ANONYMUS*, her second collaboration with Roland Emmerich; *RED LIGHTS* (alongside Robert De Niro); and David Fincher's *THE GIRL WITH THE DRAGON TATTOO*.

In addition, she returned to her roots in theater and performed in "Side Effects," for which Joely was nominated for a Drama Desk Award; in "Lady From The Sea," which earned her a spot on the Evening Standard's selection list in the category best actress; and with Ethan Hawke in "Ivanov", which earned her a nomination for an Outer Critic Circle award.

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Joely Richardson's upcoming films include THANKS FOR SHARING with Tim Robbins, Mark Ruffalo and Gwyneth Paltrow; THE DEVIL'S VIOLINIST alongside Jared Harris; and Mark Waters' eagerly awaited VAMPIRE ACADEMY: BLOOD SISTERS.

Filmography (selection)

2012 THANKS FOR SHARING	Stuart Blumberg
2012 RED LIGHTS	Rodrigo Còrtes
2011 THE GIRL WITH THE DRAGON TATTOO	David Fincher
2011 ANONYMUS	Roland Emmerich
2007 MIMZY	Robert Shaye
2004 THE FEVER	Carlo Gabriel Nero
2003 SHOREDITCH	Malcolm Needs
2000 THE PATRIOT	Roland Emmerich
2000 MAYBE BABY	Ben Elton
1998 UNDER HEAVEN	Meg Richman
1997 EVENT HORIZON	Paul W. S. Anderson
1996 101 DALMATIANS	Stephen Herek
1994 I'LL DO ANYTHING	James L. Brooks
1994 SISTER MY SISTER	Nancy Meckler
1992 SHINING THROUGH	David Seltzer
1992 REBECCA'S DAUGHTER	Karl Francis
1988 DROWNING BY NUMBERS	Peter Greenaway
1987 BODY CONTACT	Bernard Rose
1985 WETHERBY	David Hare

ANDREA DECK (Charlotte Watson)

Originally from the U.S., Andrea Deck graduated from London Academy for Music and Dramatic Art 2011. She had her film screen debut in Tom Hooper's musical LES MISERABLES, upcoming international productions include SINGULARITY with Josh Hartnett and Ridley Scott's THE COUNSELOR.

Filmography (a selection)

2013 SINGULARITY	Roland Joffé
2013 THE COUNSELOR	Ridley Scott
2013 LES MISERABLES	Tom Hooper

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CHRISTIAN MCKAY (John Watson)

Christian McKay was born in 1973 in Bury, Lancashire. He was a choir singer at Manchester Cathedral and studied piano at Chetham's School of Music. After graduating from the University of York, he attended the Royal College of Music and the Queensland Conservatorium in Australia to perfect his playing.

Christian took acting lessons at the Royal Academy of Dramatic Art before he was hired by the Royal Shakespeare Company, on the recommendation of Lord Richard Attenborough.

McKay had his international breakthrough with his critically acclaimed performance of the title hero in Richard Linklater's *ME AND ORSON WELLES* alongside Zac Efron and Claire Danes. On top of this, he was praised for his work by the Film Critics' Circles of San Francisco, Utah and Austin, and he received numerous other nominations – including one for the British Academy Film Award (BAFTA). He received praise for his performance as Mackelvore in the adaptation of John le Carré's *TINKLER TAILOR SOLDIER SPY*.

McKay has appeared on stage in plays such as "Antony and Cleopatra" (Stratford-upon-Avon and London's West End); "Memory" (Clwyd and New York); his one-man show "Rosebud" (Fringe First and Best of Edinburgh awards, New York, Toronto, London and U.K. tour); and "Masterclass." His TV appearances include BAFTA Award-winning "Road to Coronation Street"; "Poirot"; "Borgia"; and "Legacy."

Christian McKay's upcoming roles include Ron Howard's Formula 1 racing drama *RUSH* alongside Daniel Brühl and Chris Hemsworth, and *THE DEVIL'S VIOLINIST*. He previously worked with director Bernard Rose on *MR. NICE*.

Filmography (a selection)

2013 LAST SPARKS AT SUNDOWN	James Kibbey
2012 SPITE & MALICE: RULES OF FILMMAKING	Duncan Ward
2012 NORTHERN SOUL	Elaine Constantine
2012 RUSH	Ron Howard
2011 CLOSER TO THE MOON	Nae Caranfil
2011 TINKLER TAILOR SOLDIER SPY	Tomas Alfredson
2011 I MELT WITH YOU	Mark Pellington
2010 YOU WILL MEET A TALL DARK STRANGER	Woody Allen
2010 MR. NICE	Bernard Rose
2008 ME AND ORSON WELLES	Richard Linklater

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BIOGRAPHIES - CREW

BERNARD ROSE (director / screenplay / director of photography)

Bernard Rose, born in London in 1960, began shooting films with his Super 8 camera when he was 9. When he was 15, he won a contest for amateurs sponsored by the BBC. Rose worked for Jim Henson on the last season of the "Muppet Show" and on Henson's feature film THE DARK CRYSTAL before he received his master's degree in 1982 from the National Film and Television School in London. He directed music videos for MTV – among others, for UB40, the multi-national reggae band; Roy Orbison; Frankie Goes to Hollywood; and Roger Waters.

In 1988, he directed his first feature film, PAPERHOUSE. His breakthrough followed four years later with cult horror film CANDYMAN. The multi-hyphenate director – who frequently writes the screenplays and serves as director of photography on his films – made his first music film, IMMORTAL BELOVED, which was followed by ANNA KARENINA with Sophie Marceau in the lead. Rose, who also likes to edit his films himself, created a synthesis of Beethoven and Tolstoy with THE KREUTZER SONATA in 2008. Rose dealt with the work of the Russian author for the first time some eight years before with the film IVANSXTC.

His films include CHICAGO JOE AND THE SHOWGIRL with Emily Lloyd and Kiefer Sutherland; the drug smuggler biopic MR. NICE with the stellar Rhys Ifans in the lead; and dramedy TWO JACKS with Sienna Miller and Danny Huston, a modernized, very free adaptation of "Two Hussars" by Leo Tolstoy, followed in 2012 by BOXING DAY, another very free adaptation of a work by Tolstoy.

Filmography (a selection)

2012 BOXING DAY

2012 TWO JACKS

2010 MR. NICE

2008 THE KREUTZER SONATA

2000 IVANSXTC

1997 ANNA KARENINA

1994 IMMORTAL BELOVED

1992 CANDYMAN

1990 CHICAGO JOE AND THE SHOWGIRL

1988 PAPERHOUSE

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GABRIELA BACHER (producer)

Gabriela Bacher, born in Vienna, began her career as assistant director and dramaturg at theaters in Vienna and Berlin before joining the film industry, where she worked with renowned directors such as Axel Corti (EINE BLASSBLAUE FRAUENSCHRIFT, 1984); Xaver Schwarzenberger (OTTO – DER FILM, 1985); and in the U.S. with Volker Schlöndorff (THE HANDMAID'S TALE, 1990; BILLY WILDER SPEAKS, 1988).

Between 1992 and 1995, Gabriela Bacher set up the West Coast office of the Kirch Group in Los Angeles, and supervised co-productions with partners such as Paramount; TNT; CBS; and Warner Bros., before working as SVP of production at Constantin Film in Los Angeles from 1995 to 1998 on international co-productions such as Bille August's SMILLA'S SENSE OF SNOW (1997) and Anthony Hickox' PRINCEVALIANT (1997). In 1998, she founded her own production company, Primary Pictures, in Los Angeles. In 2001 and 2002, Bacher was CEO of Vivendi's Studio Babelsberg Motion Pictures and played a significant part in the restructuring and modernization of the legendary film studios.

From 2009 to 2011, she was the head of German activities of Fox International Productions (FIP), which specializes in the development and production of local feature films. Before that, she consulted Twentieth Century Fox on German-language feature film acquisitions and distribution – for example, on Maggie Peren's romantic comedy SPECIAL ESCORT (2007); Marco Kreuzpaintner's Otfried Preussler adaptation KRABAT (2008); and Frieder Wittich's student comedy 13 SEMESTER (2009).

After the success of Matthias Schweighöfer's romantic comedy WHAT A MAN (2011), which she produced for Fox International Productions, Gabriela Bacher moved to run Summerstorm Entertainment, where THE DEVIL'S VIOLINIST was developed in 2011/12. Founded by director Marco Kreuzpaintner, the production company is a member of Christian Angermayer's Filmhouse Germany. This autumn, Marco Kreuzpaintner's romantic comedy COMING IN goes into production in Berlin.

Filmography (a selection)

2011 WHAT A MAN

2009 13 SEMESTER

2008 KRABAT

2007 SPECIAL ESCORT

2001 MY KINGDOM

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DANNY KRAUSZ (producer)

Danny Krausz was born in Vienna in 1958; together with Milan Dor, he founded DOR FILM in 1988. Danny Krausz and Dr. Kurt Stocker have managed the company since 1995. Milan Dor is still a creative partner and partner in the company. The company produces feature films, documentary films, and television films and series. Twenty full-time employees and three subsidiaries – DOR FILM-WEST in Munich, DOR FILM KÖLN in Cologne, and ZAP, Zentrum für audiovisuelle Postproduktion in Vienna – focus on international productions and offer technical postproduction facilities. Danny Krausz has been a professor of production at the Vienna Film Academy since 2011.

The current productions of the renowned film company include Claude Lanzmann's DER LETZTE DER UNGERECHTEN – BENJAMIN MURMELSTEIN (Le Dernier des Injustes); Peter Sehr's and Marie Noëlle's portrait of a king, LUDWIG II; 360 by Fernando Meirelles (THE CONSTANT GARDENER), based on the screenplay by successful author Peter Morgan (THE QUEEN) and featuring Anthony Hopkins, Rachel Weisz, Jude Law and Moritz Bleibtreu; the internationally successful new interpretation of Arthur Schnitzler's "La Ronda"; and the entertaining feature film YOKO, based on the book series of the same name by Knister and directed by Franziska Buch.

DOR FILM's many award-winning films include Andreas Prochaska's THE UNINTENTIONAL KIDNAPPING OF ELFRIEDE OTT, which won the Austrian Film Award in the categories best director, best screenplay, and best score, as well as Romy Awards for best feature film, best director, and best screenplay. THE POLL DIARIES by Chris Kraus also received German and Bavarian film awards, and won best director and best score awards at the Rome Film Festival. Stefan Ruzowitzky's THE INHERITORS won a Tiger Award in Rotterdam in 1998.

Filmography (a selection)

2010 THE UNINTENTIONAL KIDNAPPING OF ELFRIEDE OTT	Andreas Prochaska
2009 THE BONE MAN	Wolfgang Murnberger
2009 DESERT FLOWER	Sherry Hormann
2008 LILLY THE WITCH: THE DRAGON AND THE MAGIC BOOK	Stefan Ruzowitzky
2005 WE FEED THE WORLD	Erwin Wagenhofer
2004 SILENTIUM	Wolfgang Murnberger
2002 POPPITZ	Harald Sicheritz
2000 COME SWEET DEATH	Wolfgang Murnberger
1998 THE INHERITORS	Stefan Ruzowitzky
1998 HINTERHOLZ 8	Harald Sicheritz
1994 INDIEN	Paul Harather
1994 BROTHER OF SLEEP	Joseph Vilsmaier
1985 MÜLLERS BÜRO	Niki List

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ROSILYN HELLER (producer)

Rosilyn Heller started her career in the film industry at Palomar/ABC Pictures in New York before she moved to Los Angeles, where she worked in production under Peter Guber at Columbia Pictures. In the 1970s she advanced to the position of Vice President at Columbia – the first woman to hold this position at a major Hollywood studio.

She stayed at Columbia Pictures for eight years – her superiors were, among others, Peter Guber; David Begelman; Stanley Jaffe; and Danny Melnick – and she developed and supervised successful, award-winning films such as TAXI DRIVER; JULIA; CLOSE ENCOUNTERS OF THE THIRD KIND; EYES OF LAURA MARS; and THE CHINA SYNDROME.

In 1977 Heller worked as an independent producer for Columbia and as Executive Producer on the award-winning ice skating drama ICE CASTLES. She produced WHO'S THAT GIRL with Madonna for Guber and Peters at Warner Bros.; AMERICAN HEART with Jeff Bridges for Avenue/World Pictures; and THE BEANS OF EGYPT, MAINE with Martha Plimpton, Kelly Lynch, and Rutger Hauer for American Playhouse Films.

Rosilyn Heller's current films include THE DEVIL'S VIOLINIST and TRADE, which she produced with her partner Roland Emmerich for Centropolis Entertainment/Lionsgate. The lead roles in this award-winning drama are played by Kevin Kline and Alicja Bachleda, and the film was directed by Marco Kreuzpaintner.

Filmography (a selection)

2007 TRADE	Marco Kreuzpaintner
1994 THE BEANS OF EGYPT, MAINE	Jennifer Warren
1992 AMERICAN HEART	Martin Bell
1087 WHO'S THAT GIRL	James Foley
1978 ICE CASTLES	Donald Wrye

CHRISTIAN ANGERMAYER (producer)

Christian Angermayer is an entrepreneur, investor and film producer born and raised in Germany and based in London. Angermayer's investments and interests range from traditional companies and economies to new and emerging technologies.

His four main areas of investment focus are: German Corporates, International Financial Services Companies, Emerging Markets Companies (with a focus on Africa), and Media, Arts & Entertainment businesses.

Angermayer is Founder, Chairman and majority shareholder of Film House Germany AG, one of Germany's leading film production companies. In this function, Angermayer (executive) produced inspiring and critically acclaimed movies like YOUNG GOETHE IN LOVE, SONG FOR MARION/UNFINISHED SONG and THE DEVIL'S VIOLINIST.

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Combining his passion for movies with social responsibility, Angermayer is founding donor and supervisory board member of the Cinema for Peace Foundation. He also serves inter alia on the supervisory board of DEAG AG, Germany's leading live entertainment company.

Filmography (a selection)

2013 FILTH	Jon S. Baird
2012 SONG FOR MARION/UNFINISHED SONG,	Paul Andrew Williams
2010 YOUNG GOETHE IN LOVE	Philipp Stölzl
2010 BLACK DEATH	Christopher Smith
2010 CARLOS/ LE PRIX DU CHACAL	Olivier Assayas
2009 HILDE	Kai Wessel
2009 THE LAST STATION	Michael Hoffman

VERONICA FERRES (co-producer / Elisabeth Wells)

Veronica Ferres, born in Solingen, Germany, studied German philosophy, psychology and theater arts at the LMU (Ludwig-Maximilians-Universität München) in Munich before she completely devoted herself to acting. She gained fame in the lead part as THE SUPERWIFE and is best known for her appearances in the Oscar®-nominated Comedy SCHTONK!, ROSSINI, KLIMT – A VIENNESE FANTASY À LA MANIÈRE DE SCHNITZLER and SAVIORS IN THE NIGHT as well as Pierre Richard's co-star in the French TV-movie „Sans famille“ or as Mme. Thénardier in the mini-series „Les Misérables“.

On German television she truly made her presence felt as Nelly Kröger Mann in the acclaimed mini-series “Die Manns – Ein Jahrhundertroman”, in “Neger, Neger Schornsteinfeger”, “Die Frau vom Checkpoint Charlie”, “Das Wunder von Berlin”, “Marco W. – 247 Tage im türkischen Gefängnis” and “Sie hat es verdient”.

Ms Ferres has won a wide range of prizes, among them the prestigious Adolf Grimme-Preis as well as the Deutscher Fernsehpreis and the Bayerischer Fernsehpreis. Recently she collaborated with acclaimed British director Peter Chelsom on HECTOR AND THE SEARCH FOR HAPPINESS. Her 13th international production, THE DEVIL'S VIOLINIST, will be released this fall.

On stage Veronica, could last be seen as the Buhlschaft in „Jedermann“ at the Salzburger Festspiele.

Filmography (a selection)

2013 HECTOR AND THE SEARCH FOR HAPPINESS	Peter Chelsom
2012 KÖNIG VON DEUTSCHLAND	David Dietl
2012 RUBY RED	Felix Fuchssteiner

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2009 DAS LEBEN IST ZU LANG	Dani Levy
2008 SAVIORS IN THE NIGHT	Ludi Boeken
2008 DIE WILDEN HÜHNER UND DAS LEBEN	Vivian Naefe
2007 ADAM RESSURECTED	Paul Schrader
2005 THE WILD CHICKS	Vivian Naefe
2000 KLIMT – A VIENNESE FANTASY À LA MANIÈRE DE SCHNITZLER	Raoul Ruiz
1999 LATE SHOW	Helmut Dietl
1995 ROSSINI	Helmut Dietl
1991 THE SUPERWIFE	Sönke Wortmann
1991 SCHTONK!,	Helmut Dietl

CHRISTOPH KANTER (production designer)

Production designer Christoph Kanter, who is responsible for the sets in THE DEVIL'S VIOLINIST, studied architecture in 1973/1974 at the Vienna University of Technology and afterwards attended the master class in stage and film design at the University of Applied Arts Vienna where he studied under, among others, Professor Szivatz and Professor Wonder.

After Kanter graduated in 1979, he worked as an assistant set designer at Staatstheater Stuttgart under the theater director H. G. Heyme until 1980. In 1977 he worked as an assistant scenic artist on Marvin Chomsky's groundbreaking television mini-series HOLOCAUST, and the following year he worked as a prop painter on Richard Quine's PRISONER OF ZENDA. He had thus made it into the film industry.

Since then Christoph Kanter has worked as a production designer on more than 30 feature films. He has frequently worked with the director he prefers to work with, Michael Haneke; he designed for Haneke, for example, the film sets for THE WHITE RIBBON; CACHÉ (HIDDEN), TIME OF THE WOLF; and THE PIANO PLAYER. He also created for Haneke the stage sets for "Così fan tutte" and "Don Giovanni." He has been active in television for, among others, Peter Keglevic ("The Chinese"); Dieter Berner ("Die Verhaftung des Johann Nepomuk Nestroy"); and Peter Bringmann ("Vater wider Willen").

Filmography (a selection)

2011 LUDWIG II,	Peter Sehr, Marie Noelle
2009 LILLY THE WITCH: THE JOURNEY TO MANDOLAN	Harald Sicheritz
2008 THE WHITE RIBBON	Michael Haneke
2003 ERBSEN AUF HALB 6	Lars Büchel
2000 THE PIANO PLAYER	Michael Haneke
1998 UNTERSUCHUNG AN MÄDELN	Peter Payer

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1996 THE UNFISH	Robert Dornhelm
1994 DIE AMEISENSTRASSE,	Martin Glawogger
1991 BENNY'S VIDEO	Michael Haneke
1986 JAMES BOND 007:THE LIVING DAYLIGHTS	John Glen (sets in Austria)

BIRGIT HUTTER (costume designer)

After graduating from secondary school with an emphasis on classical languages, the costume designer Birgit Hutter studied painting at the University of Applied Arts Vienna and at the Art Students League in New York City. She received her diploma in stage and costume design from the Academy of Fine Arts Vienna. In addition, she graduated with a degree in theater studies from the University of Vienna. She worked as an assistant for Vivienne Westwood and Marc Bohan, and taught at the University of Applied Arts Vienna.

Birgit Hutter has worked as a costume designer on film, television, and stage productions. Among the feature films she has designed costumes for are, in addition to THE DEVIL'S VIOLINIST; FOREVER – GRETE AND GEORG TRAKL; YOUNG GOETHE IN LOVE; NORTH FACE; and KLIMT.

The television productions she has worked on include "Kennedy's Brain," "Böses Erwachen"; "Das jüngste Gericht"; and "Die Mörder meines Vaters" (all of them directed by Urs Egger); "Mozart – Ich hätte München Ehre gemacht"; "Apollonia"; "Der Salzbaron" by Bernd Fischerauer and "Kätchens Traum"; "Das weite Land"; and "Die blassblaue Frauenhandschrift" by Axel Corti. She has also worked on opera and theater productions, such as Goethe's "Clavigo"; Rossini's "Moïse et Pharaon"; and Purcell's "King Arthur."

In 1988 Birgit Hutter received the German Film Award for costume design on "Das weite Land"; in 1994 she received the "Goldener Kader" prize for "Der Salzbaron"; in 2008 she was nominated for the German Television Award for "Das jüngste Gericht"; and in 2013 for the Austrian Film Award for TABU – THE SOUL IS A STRANGER ON EARTH.

Filmography (a selection)

2011 TABU – THE SOUL IS A STRANGER ON EARTH	Christoph Stark
2010 FOREVER – GRETE AND GEORG TRAKL	Christoph Stark
2010 YOUNG GOETHE IN LOVE	Philipp Stölzl
2008 BLACK FLOWERS	David Carreras Solé
2007 NORTH FACE	Philipp Stölzl
2006 KLIMT	Raúl Ruiz
1999 GRIPSHOLM	Xavier Koller
1997 DAS SIEGEL	Xaver Schwarzenberger
1994 BRENNENDES HERZ	Peter Patzak

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BRITTA NAHLER (editor)

Britta Nahler was born in 1966 in Vienna, where she attended secondary school with an emphasis on modern languages. She learned how to play classical piano when she was 14 – ideal for someone who would later on edit THE DEVIL'S VIOLINIST. After studying applied graphics at the University of Applied Arts Vienna, in 1985 she was an intern at the Austrian state-owned television broadcaster ORF, where she used an editing suite for the first time. From that point on she knew: "I want to become an editor!"

There followed various assistant editor positions, a period when she worked as a sound editor and a preliminary sound mixer, then numerous internships (film lab, film negative editing studio, animation studio, etc.) in order to become familiar with postproduction procedures. Then her big chance came in 1987: Nahler edited her first "real" film, Peter Patzak's mystery "Operation Poker."

Since that time Britta Nahler has been a freelance editor – and a very busy one. She has worked together with many renowned directors from Germany and abroad. A highlight of her creative work certainly was editing Stefan Ruzowitzky's drama THE COUNTERFEITERS, which received an Oscar® as Best Foreign Film in 2008.

Nahler has been a member of aea (austrian editors association) since 1986 and she is a founding member and board member of the Akademie des Österreichischen Films (Academy of Austrian Film). She has this to say about her work: "I still love my profession as much as I did on the first day. Every film is a new challenge, a new adventure. If I were 18 again I wouldn't do anything different in my life!"

Filmography (a selection)

2007 THE COUNTERFEITERS	Stefan Ruzowitzky
2006 FREUNDSCHAFT LAPISLAZULI – IM AUGEN DES BÄREN	Rupert Henning Wolfgang Murnberger
2004 C(R)OOK VILLA HENRIETTE	Pepe Danquart Peter Payer
2002 NOGO	Sabine Hiebler, Gerhard Erty
2001 ALL THE QUEEN'S MEN	Stefan Ruzowitzky
1999 UNTERSUCHUNG AN MÄDELN	Peter Payer
1998 THE INHERITORS	Stefan Ruzowitzky
1996 TEMPO	Stefan Ruzowitzky

FRANCK VAN DER HEIJDEN (music)

Franck van der Heijden, arranger, composer, guitarist, and singer, was born in 1967 in Geldrop-Mierlo in the Netherlands. After studying music at the conservatory in Hilversum he worked with dozens of very different bands and musicians, such as 10CC; Al Jarreau; Bryan Ferry; Cyndi

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Laufer; Deborah Harry; Die Prinzen; Foreigner; INXS; Joe Cocker; Michael Jackson; Nena; Status Quo; Supertramp; Toto; UB40; and Laith al Deen.

Van der Heijden, who can also be heard on the radio and has appeared on television, has frequently collaborated with David Garrett. They composed the soundtrack to THE DEVIL'S VIOLINIST together.

Albums (with David Garrett)

2012 MUSIC

2011 LEGACY

2010 ROCK SYMPHONIES

2009 DAVID GARRETT LIVE (DVD)

2009 CHRISTMAS CLASSICS

2008 ENCORE

2006 FREE

JOHN HUBBARD & ROS HUBBARD (casting directors)

John and Ros Hubbard, who run the casting agency Hubbard Casting, have been working in the film industry for over 20 years, and by now they have worked as casting directors on more than 150 productions. Their agency was responsible for casting, among other productions, the thriller TAFFIN (1988); Alan Parker's music film THE COMMITMENTS (1991); Peter Jackson's Tolkien trilogy THE LORD OF THE RINGS (2001 – 2003); Tom Hooper's soccer film THE DAMNED UNITED (2009); and Paul Greengrass' films UNITED 93/FLIGHT 93 (2006), BLOODY SUNDAY (2001), and THE BOURNE SUPREMACY (2004).

In addition, the Hubbards collaborated with Peter Jackson on his Middle Earth adventure THE HOBBIT; the third part of the trilogy, THE HOBBIT – THERE AND BACK AGAIN, is currently being filmed. After John and Ros cast the production THE DEVIL'S VIOLINIST (2013) they were the casting directors for, among other productions, KEEPING ROSY (directed by Steve Reeves); ROMEO AND JULIET (directed by Carlo Carlei); LITTLE GLORY (directed by Vioncent Lannoo); and THE NECESSARY DEATH OF CHARLIE COUNTRYMAN (directed by Fredrik Bond).

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BETA CINEMA – WORLD SALES

Beta Cinema has established itself as a "boutique-operation" for independent feature films with strong theatrical potential. Beta Cinema's philosophy is to keep its selective acquisition policy of 10 to 12 titles per year in order to fully develop the theatrical potential of each title according to its individual character.

Beta Cinema's portfolio includes outstanding productions like Berlin 2013 Golden Bear–winning CHILD'S POSE, Academy Award 2011-nominated IN DARKNESS, Cannes 2008 Jury Prize-winning and Academy Award-nominated IL DIVO, Academy Award 2007-winning THE COUNTERFEITERS, Academy Award 2007 nominated MONGOL, Academy Award 2006-winning THE LIVES OF OTHERS and the Academy Award 2004-nominated DOWNFALL.

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