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Presents

A Kenneth Branagh Film

MICHAEL CAINE

JUDE LAW

SLEUTH

(86 mins, USA, 2007)

Directed By
Kenneth Branagh

Adapted from the Play By
Anthony Shaffer

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SLEUTH

Synopsis

A millionaire detective novelist matches wits with the unemployed actor who ran off with his wife in a deadly serious, seriously twisted game with dangerous consequences.

For the enjoyment of future audience it would be appreciated if you would not disclose the plot of this film.

Cast

Michael Caine
Jude Law

Andrew Wyke
Milo Tindle

Crew

Kenneth Branagh
Jude Law
Simon Halfon
Tom Sternberg
Marion Pilowksy
Simon Moseley
Ben Jackson
Harold Pinter
Haris Zambarloukos
Tim Harvey
Alexandra Byrne
Neil Farrell
Patrick Doyle
Eileen Kastner Delago

Director/Producer
Producer
Producer
Producer
Producer
Co-Producer
Screenwriter
Director of Photography
Production Designer
Costume Designer
Editor
Composer
Chief Make-Up & Hair
Designer

ABOUT THE PRODUCTION

Introduction

Sleuth was filmed on location in Bedfordshire and at Twickenham Studios during January and February of 2007.

The film is produced by Jude Law, Simon Halfon, Tom Sternberg, Marion Pilowsky, Kenneth Branagh and Simon Moseley and co-produced by Ben Jackson, Law's partner in Riff Raff Productions. Martin Shafer of Castle Rock is Executive Producer.

Sleuth's behind-the-scenes team includes cinematographer Haris Zambarloukos (Roger Michell's *Enduring Love* and *Venus*) and Kenneth Branagh's previous collaborators, production designer Tim Harvey (*The Magic Flute*, *Hamlet*, *Much Ado About Nothing*), costume designer Alexandra Byrne (*Hamlet*) and editor Neil Farrell (*Hamlet*, *As You Like It*). Patrick Doyle (*Harry Potter and the Goblet of Fire*, *As You Like It*, *Gosford Park*, *Hamlet*) composed the original score.

Getting started

As film fans and long-time friends, Jude Law and fellow producer Simon Halfon would regularly meet to discuss ideas for projects they would like to make together. Law had some previous experience as a producer on *Sky Captain and the World of Tomorrow* and Halfon, a successful graphic designer, was keen to test the waters. During one of their conversations, Halfon suggested revisiting *Sleuth*, Anthony Shaffer's 1970 Tony Award-winning play, which later became a film.

"Simon had seen *Sleuth* and described it to me as a piece that, at its heart, is a really simple idea," says Jude Law. "Whilst the original play was brilliantly executed, he thought it could evolve into something modern, that there was plenty of undiscovered territory within the kernel of the story. So the idea germinated in my head for a while but what really got the ball rolling was when someone asked me what I'd been thinking about developing and Harold Pinter's name came up."

At the time, Harold Pinter had not yet received the Nobel Prize for Literature but his status as one of the most influential and original playwrights of the 20th century made the prospect of approaching him to rewrite Shaffer's popular entertainment seem naïve. Pinter's formidable reputation would have discouraged many another budding producer and Law cheerfully admits that it seemed like 'a ridiculous long shot'.

"But because the piece suited him, it also seemed like an opportunity to write to him Law says. "We went for a very funny, very long lunch at which I told him that the essence of the story was two men in a room, one older, one younger, fighting physically and psychologically over a woman you never

meet. If I recall correctly, Harold said, *I've been doing that for 40 years.* He agreed there and then."

Pinter had seen a number of Jude Law's performances both on screen and on stage and was pleased by the opportunity to work with him. "Jude's a highly intelligent man; he's got his wits about him," he says. "He's got real enthusiasm and integrity."

With Pinter on board, Law and Halfon's good idea became considerably more interesting and Castle Rock agreed to finance the writing and development of the project. "Once Harold was involved," says Law, "it turned from being an intriguing remake into something altogether different, something with a lot more gravitas, a lot more weight. Anything that can seduce Harold's attention suddenly becomes important because he is such an icon in the writing world. We knew that in Harold's hands, the script was going to be of an incredibly high calibre."

Over the next few years, the participants got to work. "It's a totally new take," says Harold Pinter. "I had not either seen or read the play, and I hadn't seen the film adapted from the play either, so I knew nothing about it. So I simply read the play and I think it's totally transformed. I've kept one or two plot things because you have to but apart from that, I think I've made it my own."

"You almost can't believe it's something Harold didn't create," says Law. "In a way, what you're talking about is a piece where two men are fighting over a possession – a woman, in this case, that each one wants to possess – but really it's about men fighting and *why men fight*. It turns into a piece about male ego and one-upmanship - the prize is all but forgotten. It's all about competition and beating the person in front of you which is obviously something Harold is interested in, both in his body of work and in his opinions on the way the world is heading at the moment."

Armed with Pinter's screenplay, Law and Halfon sought out additional financing. "Because of the style in which Harold writes (and you have to remember that this was pre-Nobel Prize) it was actually quite hard to get people to read between the lines. It was a very sparse script," says Law. It seemed to threaten a lot of financiers. They saw the great dialogue but they didn't quite see the potential as a film. But our belief in it drove it forward."

Law had proposed the idea to Michael Caine several years earlier and Caine had agreed in principle that it might be fun to do *Sleuth* as a movie again, this time playing the role taken by Laurence Olivier in 1972. With new the screenplay finished, Law approached Caine.

"I was fascinated by the whole idea from the start," says Michael Caine, "but especially when I saw the Pinter script. Although the basic plot is the same and the title is the same, Pinter's writing is completely different from Anthony Shaffer's. It's not the same movie."

With Michael Caine signed up for Pinter's script, Law recognised that the moment had come to find a director to "lead the party and settle all of our visions into one." Amongst the directors under consideration was Kenneth Branagh, perhaps best known for his adaptations of the work of Shakespeare.

"My manager called me one day and said: *There's a new version of Sleuth which Jude Law is producing and Michael Caine will appear in and the new version has been written by Harold Pinter,*" recalls Kenneth Branagh. "That seemed like a very, very exciting combination of people. I knew and liked the original film and the play which I'd seen just a few years ago on tour with a friend who was playing Milo.

"Then I read the screenplay and I couldn't put it down. What I thought was already an excellent marriage now had Pinter's darker, more blackly comic sensibility behind it. It still had this page-turning, what-will-happen-next quality from the original (it must never be forgotten what a wonderful job Anthony Shaffer did) but the script seemed very confidently to be so different as to be altogether another film. It shares a central part of the idea and the characters have the same names but so much was changed from the word go – visually and in terms of mood, in relation to the characters and then as one went on, in relation to the plot.

"Pinter somehow lifts the observation of that which is familiar and loads it – sometimes with humour, sometimes with menace, sometimes with great poetry. In *Sleuth*, he takes a marvellous piece of theatrical and cinematic mechanics and brings to it - effortlessly - his own fascination with what also emerges from Shaffer's play: this psychological drama, this testosterone-fuelled gladiatorial combat between two, in their different ways, sophisticated and intelligent men. It seemed such a great way to enjoy a rip-roaring thriller and an illumination of the vulnerabilities and the posturings of apparently masculine, almost macho types as they fight over a woman. I guess I just had a gut feeling that it was going to be bloody good."

Following a process which he remembers as being 'refreshingly civilised' in every particular, Branagh was signed on to direct. "Ken saw the potential," says Jude Law. "He saw that what lay between Pinter's lines was a film in which the third lead was the house itself, and the mood it created. He also recognised the value of just sitting back and listening to fantastic dialogue as opposed to fussing and over-complicating the piece. He understands the medium of text to performance so well. As with Harold's initial involvement and Michael's agreeing to participate, Ken just made sense. The four of us were like three generations of British actors and filmmakers and it felt like a very happy group, the right kind of group."

Pinter describes Branagh's contribution to the project as 'tremendous'. "Ken brought a new intelligence to the thing," he says. "He's very skilful, very discerning. I'd admired him a great deal, both as an actor and a director - I thought his film of *Henry V* was terrific and he's a hell of an actor himself. It was an extremely stimulating process all along the line."

The Text

A great deal is written about the inviolable nature of the Pinter text and even more about the author's refusal to analyse or explain his work. Many of the stories are undoubtedly apocryphal (although it may be true that the young Alan Ayckbourn, then an actor appearing in *The Birthday Party*, asked Pinter for pointers about his character and received the reply: "Mind your own f***ing business. Just say the lines".)

When he was 15 years old, Kenneth Branagh gave his first ever audition using a speech from a Pinter play, and working with the revered writer was a potentially intimidating experience that proved highly rewarding.

"Several times in rehearsal I had to suggest a couple things to Harold that he probably wasn't thrilled about" recalls Branagh, "but he was always enormously respectful. Because he's honest and sincere, he will react naturally and if he doesn't agree, he will say so with all the vigorous and sometimes adversarial intellect that is at his disposal. It is a formidable intellect and he is a very passionate fellow so when he makes his point, he makes it with some intensity. But if you can justify yourself, he listens and you work out a solution"

Asked to pinpoint what it is about Pinter's language that renders it unique, worthy of its own adjective and a Nobel Prize, Branagh says: "Pinter brings poetry to the apparently prosaic and banal - he makes it memorable. There's a delight in language and an invitation to the imagination. He somehow performs this trick of offering up what appears to be a naturalistic story - told naturalistically with naturalistic language - and then you discover it's not naturalistic, it's *realistic*. It's quite close to how we speak, the characters are quite close to ones we have met but they occupy another kind of territory, somehow the territory of our nightmares. You feel that these are words and phrases you've heard before but they are put together in a way that starts to sharpen and shine some of them up. There's humour, there's compassion, there's terror, there's a poetic dimension. He gets under your skin, Mr. Pinter."

"What's extraordinary about Harold's writing is the ambiguity - he cements something in reality by turn of phrase, in the disjointed nature of conversation, and at the same time, he allow gaps within that for anything to mean anything," says Jude Law. "As an actor, you can deliver Harold's lines in any which way. We had so much fun but also such a challenge ahead of us when we realised that 90 per cent of the script could be performed in two, three, sometimes four different ways. Each one worked and each one gave a completely different slant to the scene individually and to the piece as a whole."

Law continues: "Harold finds something beautiful, eloquent and absolutely descriptive in shorthand and in a very contemporary, at times almost *ineloquent* style through the mouths of people who don't know they are being eloquent. I think one of the big surprises about *Sleuth* will be how funny it is.

The humour comes out of the ambiguity and the cruel, sparring quality of the exchanges. There's also a real under-use of words, playing a situation off understatement."

"There is something very primal and atavistic about it," adds Branagh, "A kind of visceral quality of combat. There's a strong sense of the sexual passion of these two men, of their physical strength channelled through this superficial attempt to be civilised. It's conversational sparring laced with such charged meaning and cruelty that it makes it riveting. Pinter often has characters say the thing which one would *never* say, the remark that would end the dinner party or the retirement gathering. You watch, jaw on the floor, embarrassed and hypnotised. It's very compelling."

"Harold's words look very natural and ordinary, almost like Cockney slang, some of them," says Michael Caine. "They are like little clichéd phrases that you heard your mum or dad say, especially if you're a Londoner, and none of them mean anything until you get to the end of the sentence and suddenly, the menace comes in. It's extraordinarily difficult to do Pinter and get it right. You look at it and it's all very ordinary and then it's very, very, menacing, and very funny in a weird way. When you think of the original play, you think, *how could this be rewritten?* And then you read Pinter, and you say, *that's how it could be rewritten! Why didn't I think of that!?*"

"With *Sleuth*, Harold really seems to have embraced the idea of frightening people," says Branagh. "With that level of tension running all the way through, he loves tripping you up and offering the odd conversational banana skin for audience and characters. You know you're in safe hands in terms of his artistic mastery but you're not remotely in safe hands when it comes to the idea of a comfortable evening's viewing."

"The two men are both in charge at different times; it's a power struggle, really, and power goes like that - it's up and down, in and out," says Harold Pinter. "The point about the film really is that you never know who's in charge. Sometimes one is in charge, or *appears* to be in charge, the next time the other fellow appears to be in charge, and *is* in charge. And then it turns out he's not in charge. Finally, it is about two men who play a lot of games and pretty sinister ones they are, too. I think they're quite funny as well. So it's a question of being both sinister and funny."

Actor/Character

Pinter describes the casting of Michael Caine in the role of Andrew as 'spot on'. As a producer, Jude Law recognised the many ways in which Caine's participation was vital to the project.

All of the filmmakers immediately appreciated the remarkable appropriateness of Caine taking on the role of Andrew Wyke but initially, only Caine and Pinter knew that the actor had appeared in the author's very first play, *The Room*, at the Royal Court 50 years earlier (and that, coincidentally, both Pinter and Caine had been students at the 'Eton of the East End', Hackney Downs Grammar School).

"Michael Caine performing Harold Pinter is a match made in heaven," says Jude Law. "There's something incredibly powerful about both men, something humorous, something cutting, something vulnerable. They match each other on many, many levels. Let's not forget that Michael is the reason a lot of British actors don't have to hide their accents. His voice, apart from its own tonality, is iconic. And *that* voice speaking *those* words is really something very sumptuous and special."

"Both Michael and Harold have a great gift for this material," says Kenneth Branagh. "They have a natural ear for this sort of super-natural dialogue and this almost literally supernatural world. As a screen actor, Michael has infinite layers of subtlety. He's got great sensitivity as to how to play a line, a word and, most especially, a reaction. His technical awareness of light, camera, shot size and physical geography is pretty impressive, I must say. As a piece of acting machinery, Mr. Caine is a very sensitive mechanism in the best possible way. You only need tiny variations and the impact is instant."

Caine is more practical and offhand about his gifts as a screen actor: "You've got to be absolutely relaxed in front of a camera," he says. "Otherwise, the camera will find you out."

Both Law and Caine appreciated that Pinter began his career as an actor in repertory and has continued to perform on stage and screen (the writer has a cameo in *Sleuth*) and that their director has long been recognised as a brilliant actor in his own right. "Ken is a marvellous actor so he knows, and he can explain to you in very few words, exactly what he wants," says Caine. "He can explain with as much talent as you have; he can even demonstrate if you want him to."

"With the actors, my job in the first instance was to make sure that we were all agreed about the psychological truth of the piece," says Branagh. "My job is to say: *what is the essential characteristic of this character? If you were to come up with three adjectives to describe him, what would they be?* In the case of Michael's character, I showed him an article I'd found about a medical condition called 'morbid jealousy'. It is an exaggerated, often grotesque, intensified experience in the sufferer of irrational, psychopathic jealousy leading to huge unhappiness and dangerous acts as they visit this

unhappiness on people they are jealous of. Michael agreed absolutely that this was underneath everything Andrew did and however smoothly it came out, this morbid jealousy was there. We researched it in some detail and were quite specific about it.”

“I haven’t seen *Sleuth* since I made it, and I didn’t look backwards on it at all,” says Michael Caine. “But I remember that Olivier played it - and played it fantastically - as this very dangerous eccentric. I’m playing it based on the syndrome of morbid jealousy so while Larry was a dangerous eccentric, I am a murderous psychotic. Larry was probably more fun and this is quite a bit scarier.”

As a producer, Jude Law was busy concentrating on the whole picture and it wasn’t until fairly late in the game that he realised that Milo might be a part to take on himself. “I liked the idea of the film and a really great part landed on my lap. A really hard part!” he says. “I suddenly got a bit nervous because there were all these facets to Milo that I thought were going to be quite tricky. When Milo arrives, you think you’ve got him read. He comes across very quickly. Of course, Alex Byrne’s costume helps – these brilliant, awful Cuban-heeled boots and a thumb ring – you think he’s a tacky, foppish kind of guy. You get a sense very quickly that Andrew is going to eat Milo for breakfast and he does. It’s what happens after that...”

“I’ll do a little wager that this is the best performance Jude’s ever given,” says Michael Caine. “We’ve been friends for a while in spite of our age difference and I’ve always liked him as an actor but he’s really surprised even me.”

Branagh concurs: “Jude is a terrific actor with an extremely wide range – think of his performance as Dickie Greenleaf in “The Talented Mr Ripley” alongside, say, his performance in “Road to Perdition”. But this script demanded, and got, something new from him that we haven’t seen before. I’m a big fan of him as an actor and also as a person - he’s a generous spirit and a real delight to work with.”

Asked what it was like to watch Caine and Law performing his script on one of his visits during the shoot, Harold Pinter said: “It’s very gratifying and very, very pleasing, particularly when they’re so good and so imaginative and so inventive themselves. They both possess such extraordinary relish which is what I want always in actors who do my stuff.”

A Man in a Room / A Visitor

"Given a man in a room, he will sooner or later receive a visitor." *Harold Pinter (programme note for THE CARETAKER)*

"On one level, I suppose you could say *Sleuth* is two guys in a room – it's not really, but it might seem that way," says Kenneth Branagh. "I wasn't thrown by the limitations of the interiors – I did a piece on television called *Conspiracy* about the Wannsee Conference where a small group of Nazis began the Holocaust. That was 10 or 15 guys around a *table* and it was a very, very riveting piece of drama. So I had recent experience of thinking that it depends who's written it and what the story is. You have to find the natural way to let the drama unfold and not to say, *Oooh, we must cut! We must do something! The audience will get bored!* If you believe in the text, which we all did, you know that you are always going to find a way to enhance or express or amplify it."

"Ken was unshaken by the tiny amount of time we had allowed ourselves, financially, in which to make the film," says Jude Law. "He didn't see it as a hurdle but rather as a guideline by which he made incredibly bold and ultimately inspiring decisions very early on about how we were going to shoot the film and how the speed at which we had to shoot it would bring out the energy of the piece. He recognised that the film would benefit from pulling back and letting the performances tell the story. It's a style of filmmaking I love and one that, unfortunately, we're moving more and more away from."

"The original film was shot in 16 weeks so it was quite a lackadaisical affair," recalls Michael Caine. "This one we shot in under five weeks and the pressure was tremendous. I must say, I think that Ken is the most prepared and inventive director I've ever worked with."

The director welcomed the change of scale from the martial logistics of *The Magic Flute's* opera company, orchestra, extras and special effects to *Sleuth's* virtual two-hander. "With *Sleuth* there was an intensity of gaze, an intensity of focus," Branagh says. "There was already a very strong energy at work when I signed on. They understood that, across the script and rehearsals and the way to stage it, there was some sort of macrosurgery to be done with how we assembled things. It was very different from the broader sweeps of *The Magic Flute* and a very enjoyable thing to do with people who are at the top of their game."

"We shot the picture at Twickenham on the same sound stage where I shot *Zulu* and *Alfie*, so I was very familiar with the area," jokes Caine.

Branagh credits his collaboration with cinematographer Haris Zambarloukos for making the interiors seem like many, many different spaces. They took their cue from Andrew's love of gadgets (the filmmakers had collectively decided that Wyke would be devoted to the latest digital technology in keeping with the ruthlessly modernised interior of the Georgian mansion that Pinter had specified in one of the very few screen directions in the script).

“We all felt that he was the kind of man who would have hi-tech devices by which his household appliances might be run, doors might open, lights might shift and that this would offer a few things,” says Branagh. “First of all, it offered huge opportunities for the soundscape of the film: the noises that go with the shifting of surveillance cameras, doors opening and closing, elevators moving up and down. Secondly, it would allow for the interior of the house to have a sort of changing installation of light, almost as if Andrew is living in a little version of the Tate Modern and very proud of it. This allowed visually for an enormous amount of variety.”

The impression that Andrew lives in his own private gallery was enhanced by the works of celebrated British contemporary artists Anthony Gormley and Gary Hume which were loaned to the production from Jay Jopling’s White Cube Gallery in London and several unique pieces of furniture, prototypes loaned by the designer, Ron Arad. Production designer Tim Harvey, himself a fine artist, painted several massive canvases for Andrew’s walls and also provided the smaller paintings that Milo vandalises at his host’s urging. Cinematographer Zambarloukos used LED lighting to support the idea of an ever-changing art installation.

“When a great explosion of jealousy occurs, green dominates as a colour. When a great explosion of revenge occurs, a great wash of red completely changes things. Suddenly you’re in a hellish, Don Giovanni kind of world,” says Branagh. “We discovered that in a piece like this where you are focusing mainly on two characters (although Harold both presented and implied others) everything counts. Every prop counts, every frame counts.”

“In the first *Sleuth*, my character lived in a lovely old English country house; you went inside and there was a lovely English country interior, all chintz curtains and cushions and sofas and flowers,” says Michael Caine. “Here it’s a lovely old English country house but you go inside and it’s steel, glass, marble and concrete. Now you’re in Pinter country.”

“Nothing that Harold Pinter does is casual,” says Branagh. “In the script, he makes a very bold assertion about the outside and the inside of the house and how they contrast but I found that the real job in discovering the visual theme was to listen to the text and have that do it for you. There’s a kind of prologue – the first 10 or 12 minutes seemed to me to speak of very wide shots. We were shooting anamorphic so we were in scope, as wide as you can get, and we let the shots play very long. Shakespeare talks all the time about ‘hearing’ the play and I couldn’t ‘hear’ a close-up until about 12 minutes into the picture when Michael Caine’s character says, *So I understand you’re f***ing my wife*. We kept trying to hear moments like that, moments that said, *Now this is a close-up or now the camera moves*.”

“Ken instinctively understood that we needed to allow this incredible dialogue to remain uninterrupted, maintaining a sense of ambiguity says Jude Law. “He understood how to use the house as another character and the effects in that house as a guide to mood and change of atmosphere. He came to

rehearsals incredibly well-prepared, already filled with a sense of how we were going to physically work our way around this mansion.

“The whole thing has an Escher quality; hence Tim Harvey’s design which so beautifully physicalises this world of staircases leading to nowhere, *trompe l’oeil* doors, lifts appearing out of thin air. All that gives the sense of a world where you don’t quite know what’s going on, a world in which every corner offers a surprise - there could be something pleasant or there could be something nasty - just like in the brain. There are quite a few half truths in it and you never quite know where you stand. I think that’s what makes it intoxicating.”

CAST

MICHAEL CAINE (Andrew Wyke)

Since 1956, Caine has appeared in over 90 feature films and has received countless awards including the Oscar® for Best Supporting Actor in *Hannah and Her Sisters* and *The Cider House Rules*; the New York Critics' Best Actor Award for *Alfie*; a Golden Globe and a BAFTA for Best Actor for *Educating Rita*; a Golden Globe for Best Actor in a Comedy or Musical for *Dirty Rotten Scoundrels*; a Golden Globe for Best Actor in a Comedy or Musical for *Little Voice*; and a total of six Academy Award® nominations *Alfie*, *Educating Rita*, *Hannah and Her Sisters*, *The Cider House Rules* and *The Quiet American* and *Sleuth* (playing the role of Milo Tindle in Anthony Shaffer's 1972 screen adaptation of the original play).

He is also author of an autobiography *What's It All About?* as well as *Acting on Film* (based on a lecture series for BBC Television).

Caine was born Maurice Micklewhite in South London on March 14, 1933, the son of a Billingsgate fish market porter and a charwoman. The Blitz forced his evacuation to Norfolk together with his younger brother. After the war, the family moved to London's East End. Refusing to take the obvious path to fish portering, Caine left school at 16, working at menial jobs until his National Service with the Royal Fusiliers took him to Korea. Discharged from the army, he did manual work and studied acting in the evenings. His first job in the theatre was as assistant stage manager in Horsham, Sussex, but he soon moved to Lowestoft Repertory Theatre in Suffolk as a juvenile lead. He married the leading lady, Patricia Haines, with whom he had a daughter, Dominique.

Moving to London (and pinching a stage name from *The Caine Mutiny*), he acted with Joan Littlewood's Theatre Workshop. Bit parts in movies and walk-on roles in West End plays followed before Caine moved to Paris to live hand to mouth. He borrowed money and returned to London to pursue acting full-time. Touring Britain in a variety of repertory companies, he honed his craft and during the next five years, he appeared in 100 television dramas becoming a familiar face if not a household name. At the time, he shared a flat with fellow unknowns, actor Terence Stamp and composer John Barry.

Caine understudied Peter O'Toole in the role of Private Bamforth in the London stage hit *The Long and the Short and the Tall*. O'Toole dropped out and Caine took over the part, touring the provinces for six months.

At the age of 30 in 1963, he was given the role of Lieutenant Gonville Bromhead in the Joseph E. Levine production *Zulu*. He turned a supporting role into a starring one and, in the opinion of critics, stole the show.

He next played Harry Palmer, anti-hero of the box office hit *The Ipcress File* and in 1966, was catapulted into stardom in the title role of *Alfie*. The British

film critics voted *Alfie* Best Picture of the Year and Caine's years of anonymity were over.

In the late '60s, Caine completed *Gambit*, with Shirley MacLaine; sequels to *The Ipcress File* *Funeral in Berlin* and *Billion Dollar Brain* both directed by Harry Palmer; *Hurry Sundown*, directed by Otto Preminger; *Woman Times Seven* for Vittorio De Sica; *Deadfall*; *The Italian Job*; and *The Battle of Britain*. He starred in Robert Aldrich's *Too Late the Hero* and *The Last Valley* for James Clavell.

During the '70s, he starred with Elizabeth Taylor in *X, Y and Zee*; Mickey Rooney and Lizabeth Scott in *Pulp*; Laurence Olivier in *Sleuth*, for which he received his second Academy Award® nomination; Sidney Poitier in *The Wilby Conspiracy*; Glenda Jackson in *The Romantic Englishwoman*; Sean Connery in *The Man Who Would Be King* directed by John Huston; James Caan and Elliott Gould in *Harry and Walter Go to New York*; Maggie Smith in *California Suite* (who won an Oscar for her performance); and Henry Fonda, Olivia de Havilland and Richard Widmark in *The Swarm*.

Caine made 21 films in the '80s, including *Dressed to Kill* (directed by Brian de Palma); *Victory* (John Huston); *The Hand* (Oliver Stone); *Deathtrap* (Sidney Lumet); *Educating Rita* (Lewis Gilbert), for which he won a Golden Globe for Best Actor and received his third Oscar® nomination; *Blame It on Rio* (Stanley Donen); *The Holcroft Covenant* (John Frankenheimer); *Hannah and Her Sisters* (Woody Allen), winning the Oscar® for Best Supporting Actor; *Sweet Liberty* (Alan Alda); and *Dirty Rotten Scoundrels* (Frank Oz), for which he was awarded a Golden Globe for Best Actor in a Comedy.

He returned to television for the first time in more than 20 years in 1988 to star in the immensely popular four-hour mini-series *Jack the Ripper*.

In the 1992 Queen's Birthday Honours, he was awarded the CBE. Eight years later, he received a knighthood. His autobiography, *What's It All About?*, was published by Turtle Bay Books in November 1992.

In 1973, Caine married Shakira Baksh, a Guyana-born Miss Universe runner-up. They are the parents of two daughters: Nikki and Natasha.

JUDE LAW (Milo Tindle / Producer)

Jude Law is one of Britain's finest actors with a wealth and variety of film and theatre performances to his credit.

On the big screen, Law first drew major critical attention for his performance as Oscar Wilde's lover, Lord Alfred Douglas in *Wilde*. He went on to make a huge international impression with his performance as doomed golden boy Dickie Greenleaf in Anthony Minghella's *The Talented Mr Ripley* for which he was nominated for both Academy® and Golden Globe Awards and was awarded the BAFTA for Best Supporting Actor.

He again received Oscar®, Golden Globe and BAFTA nominations for Best Actor in a Leading Role in 2003 for his role in Anthony Minghella's *Cold Mountain*.

In 2004, he starred in Mike Nichols' acclaimed film *Closer*, based on the original play by Patrick Marber, opposite Julia Roberts, Clive Owen and Natalie Portman. In the same year, he starred in *Sky Captain and the World of Tomorrow* with Gwyneth Paltrow, and in the title role in *Alfie* for director Charles Shyer. In addition, he played supporting roles as Errol Flynn in Martin Scorsese's Oscar®-nominated epic *The Aviator*, and in *I Heart Huckabees* directed by David O. Russell. He also lent his voice to *Lemony Snicket's A Series of Unfortunate Events* based on the hugely popular children's books.

Law's extensive film credits include Clint Eastwood's *Midnight in the Garden of Good and Evil* a cameo role as a murderous photographer in Sam Mendes' *Road to Perdition*, with Tom Hanks and Paul Newman, *Artificial Intelligence: AI* directed by Steven Spielberg, *Enemy at the Gates*, directed by Jean-Jacques Annaud, *eXistenZ* directed by David Cronenberg, and *Gattaca*, his American film debut, opposite Uma Thurman and Ethan Hawke.

In 2006, he starred in *All the King's Men*, alongside Sean Penn and continued his collaboration with Anthony Minghella in *Breaking and Entering*, co-starring Robin Wright Penn and Juliette Binoche. His first romantic comedy performance in Nancy Meyers' *The Holiday* with Cameron Diaz, Kate Winslet and Jack Black was a popular Christmas hit in 2006.

Law stars with Norah Jones in Wong Kar Wei's first English-language film *My Blueberry Nights*, the opening night film of the 2007 Cannes International Film Festival.

On stage, Law began acting with the National Youth Theatre at the age of 12. In 1994 he created the role of Michael in Jean Cocteau's play *Les Parents Terribles* for which he was nominated for the Ian Charleson Award for Outstanding Newcomer. The play was renamed *Indiscretions* when it moved to Broadway and where he received a Tony nomination for Outstanding Supporting Actor.

He has worked with director David Lan at London's Young Vic Theatre in *Tis Pity She's a Whore* and in Christopher Marlowe's *Dr Faustus* in a highly acclaimed performance in the title role. In 2005-2006, Law was closely involved in the fund-raising efforts for the major refurbishment of the Young Vic Theatre.

In 2007, the French Academy awarded Jude Law a César d'Honneur in recognition of his contribution to cinema and the government of France named him a Chevalier de l'Ordre des Arts et des Lettres for his artistic achievement.

CREW

KENNETH BRANAGH (Director)

Kenneth Branagh most recently wrote and directed an epic screen version of Mozart's *The Magic Flute* (2006) with a libretto by Stephen Fry which had its world premiere at the Venice Film Festival in the restored La Fenice opera house. He also recently directed his fifth screen adaptation from Shakespeare, *As You Like It* (2005) featuring Kevin Kline, Bryce Dallas Howard and David Oyelowo.

For Renaissance Films, he directed and acted in *Henry V* (1989) for which, among numerous awards and citations, he received American Academy Award® nominations for Best Director and Best Actor; *Peter's Friends*, *Much Ado About Nothing* and the Oscar®-nominated short film, *Swan Song* (all 1992).

Other feature directing credits include *In the Bleak Midwinter* (1996), *Dead Again* (1991), *Mary Shelley's Frankenstein* (1994), a full-length version of *Hamlet* (1996) for which he received an Academy Award® nomination for Best Adapted Screenplay, and *Love's Labour's Lost* (2000) in all of which he also appeared as an actor.

For the stage, Branagh has directed John Sessions' *The Life of Napoleon* and *Napoleon, The American Story* (for Renaissance, on tour and in the West End 1987) and *Twelfth Night* (for Renaissance at Riverside Studios, London 1987). He co-directed *Uncle Vanya* with Peter Egan (Renaissance UK tour 1991) and directed *The Play What I Wrote* which broke box-office records for two Christmas's and was awarded two Olivier Awards. The show went on to play a limited season on Broadway, where it received a Tony Nomination.

Branagh's additional acting credits on the big screen include *High Season* (1985), *A Month In The Country* (1985), *Swing Kids* (1992), *Othello* (1995), *The Proposition* (1998) *The Gingerbread Man* (1998) *Theory Of Flight* (1998) *Celebrity* (1999), *Wild, Wild West* (1999), *Alien Love Triangle* (2000), *How To Kill Your Neighbour's Dog* (2001), *Rabbit Proof Fence* (2002), *Harry Potter And The Chamber Of Secrets* (2002) and *Five Children & It* (2004).

On stage, he has appeared in *Another Country* (Queens Theatre, London 1982), *The Madness* (Upstream Theatre, London 1983), *Francis* (Greenwich Theatre, London 1983), *Henry V*, *Golden Girls*, *Hamlet* and *Love's Labours Lost* (Royal Shakespeare Company 1984-1985), *Across The Roaring Hill* (King's Head Theatre, London 1985), *The Glass Maze* (Almeida Theatre, London 1985), *Romeo And Juliet* (Lyric Studio, Hammersmith 1986) which he also directed, and *Hamlet* (Royal Shakespeare Company 1992-1993). In March 2002, after an almost ten-year break, he returned to the stage to play *Richard III* to universal acclaim in a sell out run at the Sheffield Crucible Theatre, directed by Michael Grandage. The following year, 2003, he received rave reviews for his sold-out performance in David Mamet's *EDMOND* at the National Theatre.

His appearances for the Renaissance Theatre Company include *Public Enemy* (Lyric Theatre, Hammersmith 1987) which he also wrote, *As You Like It*, *Hamlet* and *Much Ado About Nothing* (on tour, Phoenix Theatre & Elsinore Castle 1988-1989), *Look Back In Anger* (on tour, Lyric Theatre and for Thames Television 1989), *A Midsummer's Night* and *King Lear* (World Tour 1989-1990) which he also directed, and *Coriolanus* (co-production with Chichester Festival Theatre 1992).

His television credits include *The Billy Plays* (1981 to 1986), *To The Lighthouse* (1982), *Maybury* (1982), *Derek* (1983), *The Boy In The Bush* (1983), *Ghost* (1985), *Coming Through* (1985), *Fortunes Of War* (1986-1987), *Strange Interlude* (1987), *The Lady's Not For Burning* (1987), *Shadow Of A Gunman* (1995), *Conspiracy* (2001) for which he won the Emmy and received a BAFTA nomination as Best Actor and *Shackleton* (2002) for which he received both an Emmy and a BAFTA nomination as Best Actor, and *Warm Springs* (2005), a film about Franklin Delano Roosevelt for HBO for which he received a Golden Globe nomination for Best Actor.

Branagh has written the plays *Tell Me Honesty* which has been performed in London, Newcastle and Oslo, and *Public Enemy*, performed in London, New York and Los Angeles. His autobiography *Beginning*, was published by Chatto & Windus. His screen adaptations of Shakespeare's *Henry V*, *Much Ado About Nothing* and *Hamlet* have also been published by Chatto & Windus while his screenplay for *In The Bleak Midwinter* has been published by Newmarket Press. Other writing credits include the adapted screenplays for *Love's Labour's Lost* and *As You Like It*.

HAROLD PINTER (Screenplay)

Harold Pinter was born 10 October 1930 in East London. He is married to Lady Antonia Fraser.

Playwright

The Room (1957); *The Birthday Party* (1957); *The Dumb Waiter* (1957); *A Slight Ache* (1958); *The Hothouse* (1958); *The Caretaker* (1959); SKETCHES: *The Black and White*; *Trouble in the Works* (1959); *Last to Go*; *Request Stop*; *Special Offer* (1960); *That's Your Trouble*; *That's All*; *Interview* (1964); *A Night*

Out (1959); *Night School* (1960); *The Dwarfs* (1960); *The Collection* (1961); *The Lover* (1962); *Tea Party* (1964); *The Homecoming* (1964); *The Basement* (1966); *Landscape* (1967); *Silence* (1968); *SKETCH Night* (1969); *Old Times* (1970); *Monologue* (1972); *No Man's Land* (1974); *Betrayal* (1978); *Family Voices* (1980); and with *Victoria Station* and *A Kind of Alaska* under the title *Other Places* (1982); *SKETCH Precisely* (1983); *One for the Road* (1984); *Mountain Language* (1988); *The New World Order* (1991); *Party Time* (1991); *Moonlight* (1993); *Ashes to Ashes* (1996); *Celebration* (1999); *SKETCH Press Conference* (2002); *SKETCH Apart From That* (2006).

Film

The Servant - Society Man (1964) *Accident* - Bell (1967) *The Rise and Rise of Michael Rimmer* - Steven Hench (1970) *Turtle Diary* - Man in Bookshop (1985) *Mojo* - Sam Ross (1997) *Mansfield Park* - Sir Thomas (1998) *The Tailor of Panama* - Uncle Benny (2000)

Screenwriter

The Caretaker (1962); *The Pumpkin Eater* (1963); *The Servant* (1963); *The Quiller Memorandum* (1965); *Accident* (1966); *The Birthday Party* (1967); *The Go-Between* (1969); *The Homecoming* (1969); *Langrishe Go Down* (1970) adapted for TV 1978; *A La Recherche du Temps Perdu* (1972) not filmed; *The Last Tycoon* (1974); *The French Lieutenant's Woman* (1980); *Betrayal* (1981); *Victory* (1982) not filmed; *Turtle Diary* (1984); *The Handmaid's Tale* (1987); *Reunion* (1988); *The Heat of the Day* (1988); *The Comfort of Strangers* (1989); *The Trial* (1989); *The Dreaming Child* (1997) not filmed; *The Tragedy of King Lear* (2000); *Sleuth* (2007)

Radio

Voices (2005)

Director

Plays

The Collection (with Peter Hall) (1962); *The Lover* and *The Dwarfs* (1963); *The Birthday Party* (1964); Robert Shaw's *The Man in the Glass Booth* London (1967) and New York (1968); James Joyce's *Exiles* (1970); Simon Gray's *Butley* (1971); John Hopkins' *Next of Kin* (1974); Simon Gray's *Otherwise Engaged* London (1975) and New York (1977); William Archibald's *The Innocents* New York (1976); Noel Coward's *Blithe Spirit* (1976); Simon Gray's *The Rear Column* (1978); Simon Gray's *Close of Play* (1979); *The Hothouse* (1980); Simon Gray's *Quartermaine's Terms* (1981); Robert East's *Incident at Tulse Hill* (1981); Jean Giraudoux's *The Trojan War Will Not Take Place* (1983); Simon Gray's *The Common Pursuit* (1984); *One for the Road* (1984); Tennessee Williams' *Sweet Bird of Youth* (1985); Donald Freed's *Circe and Bravo* (1986); Jane Stanton Hitchcock's *Vanilla* (1990); *Party Time* and *Mountain Language* (1991); *The New World Order* (1991); David Mamet's *Oleanna* (1993); *Landscape* (1994); Ronald Harwood's *Taking Sides* (1995); Reginald Rose's *Twelve Angry Men* (1996); *Ashes to Ashes* 1996; Simon Gray's *Life Support* 1997; *Ashes to Ashes* in Italy (1997); *Ashes to Ashes* in France (1998); Simon Gray's *The Late Middle Classes* (1999); *Celebration*

and *The Room* (2000); *No Man's Land* (2001); Simon Gray's *The Old Masters* (2004)

Film

Butley (1974)

Television

Simon Gray's *The Rear Column* (1980); *The Hothouse* (1982); *Mountain Language* (1988); *Party Time* (1992); *Landscape* (1995); *Ashes to Ashes* Italy (1998)

Actor

Theatre

Toured Ireland with Anew McMaster repertory company (1951-52) Donald Wolfitt Company, King's Theatre, Hammersmith (1953-54) Rep at Chesterfield, Whitby, Huddersfield, Colchester, Bournemouth, Torquay, Birmingham, Palmers Green, Worthing, Richmond (1953-59) *The Caretaker* – Mick - Duchess Theatre (1960) *The Homecoming* – Lenny - Watford Theatre (1969) *Old Times* - Deeley - Los Angeles (1985) *No Man's Land* - Hirst - Almeida & Comedy Theatre (1992-3) *The Hothouse* - Roote - Chichester Festival Theatre, Comedy Theatre (1995) *Look Europe!* – Tramp - Almeida Theatre (1997) *The Collection* – Harry - Gate Theatre, Dublin (1997) & Donmar Warehouse (1998), *One for the Road* – Nicolas - New Ambassadors Theatre, London (2001) & Lincoln Center Festival, New York, USA (2001), *SKETCH Press Conference*, Royal National Theatre (2002)

Film

The Servant - Society Man (1964) *Accident* - Bell (1967) *The Rise and Rise of Michael Rimmer* - Steven Hench (1970) *Turtle Diary* - Man in Bookshop (1985) *Mojo* - Sam Ross (1997) *Mansfield Park* - Sir Thomas (1998) *The Tailor of Panama* - Uncle Benny (2000)

Television

A Night Out - Seeley (1960) *Huis Clos* by Jean Paul Sartre - Garcia (1965) *The Basement* - Stott (1967) *Rogue Male* by Clive Donner - Lawyer (1976) *Langrishe, Go Down* - Shannon (1978) *The Birthday Party* - Goldberg (1987) *Breaking the Code* by Hugh Whitemore - John Smith (1997) *Catastrophe* by Samuel Beckett - Director (2000) *Wit* by Margaret Edson - Father (2000)

Radio

Players - Narrated by Harold Pinter with Edward de Souza; *Focus on Football Pools* and *Focus on Libraries* (1951) *Henry VIII* - Abergevenny (1951) *Mr Punch Passes* - Narrator (1951) *A Night Out* - Seeley (1960) *The Examination* - Reading (1962) *Tea Party* - Reading (1964) *Monologue* - Man (1975) *Rough for Radio* by Samuel Beckett - Man (1976) *Betrayal* - Robert (1990) *The Proust Screenplay* - The voice of the Screenplay (1995) *I Had to go Sick* by Julian McLaren Ross - Reading (1998) *Moonlight* - Andy (2000) *A Slight Ache* - Edward (2000)

Awards

CBE, 1966; Shakespeare Prize (Hamburg) 1970; European Prize for Literature (Vienna) 1973; Pirandello Prize (Palermo) 1980; Chilean Order of Merit, 1992; The David Cohen British Literature Prize 1995; Honorary fellow of Queen Mary College, London; Laurence Olivier Special Award 1996; Molière d'Honneur, Paris in recognition of his life's work, 1997; Sunday Times Award for Literary Excellence 1997; BAFTA Fellowship 1997; Companion of Literature, RSL 1998; The Critics' Circle Award for Distinguished Service to the Arts 2000; Brianza Poetry Prize, Italy 2000; South Bank Show Award for Outstanding Achievement in the Arts, 2001; S.T. Dupont Golden Pen Award 2001 for a Lifetime's Distinguished Service to Literature; 'Premio Fiesole ai Maestri del Cinema', Italy, 2001; World Leaders Award, Toronto, Canada, 2001; Hermann Kesten Medallion for outstanding commitment on behalf of persecuted and imprisoned writers, awarded by German P.E.N., Berlin, Germany, 2001; Companion of Honour for services to Literature, 2002; Diploma "ad Honorem", Teatro Filodrammatici, Milan, Italy 2004; Evening Standard Theatre Awards, 50th Anniversary - Special Award, 2004; Wilfred Owen Poetry Prize, 2005; Frank Kafka Prize, 2005; Nobel Prize for Literature, 2005; European Theatre Prize, 2006; Serbian Foundation Prize, 2006; St George Plaque of the City of Kragujevac, 2006; Legion d'Honneur, 2007

Honorary degrees from the Universities of Reading 1970; Birmingham 1971; Glasgow 1974; East Anglia 1974; Stirling 1979; Brown (Rhode Island) 1982; Hull 1986; Sussex 1990; East London 1994; Sofia (Bulgaria) 1995; Bristol 1998; Goldsmiths, University of London 1999; University of Aristotle, Thessaloniki 2000; University of Florence, Italy, 2001; University of Turin, Italy, 2002 and National University of Ireland, Dublin 2004

HARIS ZAMBARLOUKOS (Director of Photography)

Cinematographer Haris Zambarloukos recently shot *Death Defying Acts* starring Guy Pearce and Catherine Zeta Jones for director Gillian Armstrong. He has made two films with director Roger Michell: *Venus* and *Enduring Love*.

Other feature credits as director of photography include *The Best Man*, *Spivs*, *Oh Marbella!*, *Mr. In-Between* and *Camera Obscura*. He also served as second unit cinematographer on Christopher Nolan's *Batman Begins*.

TIM HARVEY (Production Designer)

Tim Harvey has regularly collaborated with Kenneth Branagh, receiving an Academy Award® nomination for his work on *Hamlet* (1996) and a BAFTA nomination for *Henry V* (1989). Most recently, Harvey worked alongside the director on the big screen version of Mozart's *The Magic Flute* (2006). Other notable partnerships with Branagh include *Mary Shelley's Frankenstein* (1994), *Dead Again* (1991), *Peter's Friends* (1992), *Much Ado About Nothing* (1993), *In the Bleak Midwinter* (1995), *Love's Labour's Lost* (2000) and *As You Like It* (2005).

Additional feature film credits include *I'll Be There* (2003), *Last Orders* (2001), and *Othello* (1995).

Following a university career devoted to designing and making scenery for a wide range of student productions Tim Harvey graduated from Manchester University in 1959 with an Honours Degree in Architecture. Harvey joined the BBC where (apart from a brief period working for Irish Television in Dublin in 1964) he worked until going freelance in 1988.

At the BBC, Harvey's most prominent television productions included *Man of Straw* (1971); *The Pallisers* (1974) for which he won the EMMY Award for best design; *I, Claudius* (1976) for which he won both the BAFTA and EMMY Awards for design; *Pennies From Heaven* (1978) for which he was BAFTA nominated; *The Borgias* (1981) for which he won the Royal Television Society Award; *Bleak House* (1985) and *Fortunes of War* (1987) both of which won the BAFTA award for best production design.

Although the primary focus of Tim Harvey's career has been production design, he has made occasional forays into architecture and received the President's Award of the Manchester Society of Architects in 1977.

ALEXANDRA BYRNE (Costume Designer)

Alex Byrne has worked as a costume designer on numerous films, television series and commercials. She has also turned her hand to set design.

In 2005, she received her third Academy Award nomination and a BAFTA nomination for her work in Marc Forster's *Finding Neverland*. For *The Phantom of the Opera* in 2004, she received a nomination from the Costume Designers Guild.

As costume designer for Shekhar Kapur's *Elizabeth*, Byrne earned an Academy Award nomination in 1999 and won the International Film Critics Award. She received both an Oscar and a BAFTA nomination in 1997 for Best Costume Design for Kenneth Branagh's *Hamlet*.

For her work in television, she has been awarded the RTS Award in 1995 and a BAFTA Award in 1996 for the television series *Persuasion*. She also earned a BAFTA nomination in 1993 for *The Buddha of Suburbia*.

Most recently, Byrne completed costume designs for Shekhar Kapur's *Elizabeth* sequel, *The Golden Age*.

NEIL FARRELL (Editor)

Sleuth marks Neil Farrell's sixth collaboration with director Kenneth Branagh. He previously edited *As You Like It*, *Love's Labour's Lost*, *Hamlet* and *In The Bleak Midwinter* and served as a Special Effects Editor on *Mary Shelley's Frankenstein*.

Farrell's feature film credits include *A Good Woman* with Helen Hunt and Scarlett Johansson, Renny Harlin's FBI thriller *Mindhunters*, Mikael Hylin's *Dream*, Antonia Bird's cannibal western *Ravenous* and Alan Cumming's *Butter* for Working Title.

PATRICK DOYLE (Composer)

Two time Academy Award nominee Patrick Doyle began his film career with the 1989 score for the Renaissance Film Company's production of *Henry V* directed by Kenneth Branagh. He has received two Oscar Nominations for his work for *Sense and Sensibility* in 1996 and again for *Hamlet* in 1997.

Doyle has since collaborated with Branagh on: *Much Ado About Nothing*, *Hamlet*, *As You Like It* and *Love's Labour's Lost*. Additional feature film credits include: *Carlito's Way*, *Indochine*, *A Little Princess*, *Sense & Sensibility*, *Donnie Brasco*, *Bridget Jones' Diary*, *Gosford Park*, *Calendar Girls*, *Wah Wah*, *Nanny McPhee*, *Harry Potter and the Goblet of Fire*, *Pars Vite et Reviens Tard* and most recently, *Eragon*.

EILEEN KASTNER-DELAGO (Chief Make-Up & Hair Designer)

Eileen Kastner-Delago was born in Austria and was educated in German, English and Italian. After studying in London in the fields of Beauty/Stage and Special Effects Make-Up, Sculpting and Sketching she moved to America in 1988.

Eileen was initially introduced to Stan Winston, Hollywood's foremost wizard in Special-Effects by an old family friend Arnold Schwarzenegger. She worked with Stan for 6 years on films such as *Predator II*, *Batman II* (Danny De Vito, Michelle Pfeiffer, Val Kilmer) and "*Edward Scissorhands*" (Johnny Depp, Winona Ryder) all three of which were nominated for an Oscar Academy Award in the category of Best Make-Up & Special Effects. Afterwards she worked on *Terminator II* (Arnold Schwarzenegger, Linda Hamilton) and *Jurassic Park* receiving Oscar Academy Awards for Best Make-Up & Special Effects for both, as well as *Interview with a Vampire* (Tom Cruise, Brad Pitt). In addition, she was nominated for an Emmy Award for her work in *Amelia Earhart* with Rutger Hauer and Diane Keaton.