



THE INTERPRETER

Production Information

From Academy Award® winner SYDNEY POLLACK, the director behind some of the most compelling and provocative thrillers of the last two decades (*Three Days of the Condor*, *Absence of Malice*, *The Firm*), comes a fresh take on contemporary suspense: an intricate, knife's-edge drama that unfolds against our 21st Century world of international terror and inside the United Nations' hidden corridors of power. Academy Award® winners NICOLE KIDMAN and SEAN PENN star in *The Interpreter*, the story of two opposite people who unexpectedly collide within a maze of mounting paranoia, personal secrets and explosive global events.

Shot on location in Manhattan and Southern Africa, *The Interpreter* is the first motion picture in history to receive inside access to the United Nations' headquarters (which is officially international territory) in New York.

The escalating events begin when African-born U.N. translator Silvia Broome (Kidman) alleges that she has overheard a death threat against an African head of state, spoken in a rare dialect few people other than Silvia can understand. With the words "The Teacher will never leave this room alive," in an instant, Silvia's life is turned upside down as she becomes a hunted target of the killers. Placed under the protection of federal agent Tobin Keller (Penn), Silvia's world only grows more nightmarish. As Keller digs deeper into his eyewitness' past and her secretive world of global connections, the more suspicious he becomes that she herself might be involved in the conspiracy. With every step of the way, he finds more reasons to mistrust her.

Is Sylvia a victim? A suspect? Or something else entirely? And can Tobin, coping with his own personal heartache, keep her safe? Though they must depend on one

another, Silvia and Tobin couldn't be more different. Silvia's strengths are words, diplomacy and the subtleties of meaning, while Tobin is all about instinct, action and reading into the most primal human behaviors. Now, as the danger of a major assassination on U.S. soil grows and Silvia's life hangs in the balance, Silvia and Tobin play out a gripping dance of evasion and revelation that keeps them both guessing as they race to stop a terrifying international crisis before it's too late.

Universal Pictures presents *The Interpreter*, a Working Title production in association with Misher Films and Mirage Entertainment of a Sydney Pollack film, produced by Working Title's TIM BEVAN and ERIC FELLNER, and KEVIN MISHER. The film is directed by Sydney Pollack, with a screenplay written by CHARLES RANDOLPH (*The Life of David Gale*) and SCOTT FRANK (*Minority Report*) and STEVEN ZAILLIAN (*Schindler's List*) from a story by MARTIN STELLMAN & BRIAN WARD. Academy Award® nominee CATHERINE KEENER (*Being John Malkovich*) co-stars. Executive producers are Pollack, ANTHONY MINGHELLA (*Cold Mountain*) and G. MAC BROWN (*Unfaithful*). LIZA CHASIN and DEBRA HAYWARD co-produce.

Collaborating with Pollack in capturing this world of global diplomacy and power on-screen are director of photography DARIUS KHONDJI (*Panic Room, Seven*); production designer JON HUTMAN (*Something's Gotta Give, The Horse Whisperer*); costume designer SARAH EDWARDS (*Uptown Girls, Igby Goes Down*); and editor WILLIAM STEINKAMP, Pollack's collaborator on such films as *Tootsie* and *Out of Africa*. JAMES NEWTON HOWARD (*The Village, Collateral*) serves as composer.

A Political Thriller for the 21st Century:

Setting a Story of Suspense Inside the United Nations

In the power-brokering halls of today's United Nations—where wars, disasters and global crises are addressed and sometimes averted on a regular basis—every single word counts. No one knows this better than the U.N.'s highly trained, language-savvy interpreters, who spend their days in soundproof booths making sure the carefully chosen speeches of world leaders aren't misunderstood as they negotiate peacemaking deals that will affect the lives of millions. Usually, interpreters simply listen and translate. They are forbidden from

getting involved. But what if an interpreter heard a secret so incendiary, so threatening to the world, that she couldn't keep it confidential? And what if she knew beyond a shadow of a doubt that by revealing the threat, her own life would be in mortal danger?

This gripping scenario became the jumping-off point for Sydney Pollack's newest take on the high-intensity, thought-provoking thriller, *The Interpreter*, which pairs a classic, ticking-clock story of two people caught up in a conspiracy beyond their control with timely themes of global interconnectedness, rogue terror, the dangers of misinterpretation and the compelling need to speak the truth.

For Pollack—who has previously plunged into the fearsome, high-stakes world of a run-away CIA operation in *Three Days of the Condor* starring Robert Redford and Faye Dunaway; explored love, vengeance and the power of the media in *Absence of Malice* with Paul Newman and Sally Field; and exposed the dark and savage side of becoming a corporate lawyer in *The Firm*, starring Tom Cruise and Gene Hackman—*The Interpreter* appeared to have all the immediacy, complexity and emotional veracity of a political thriller for our time.

Says Pollack, “I was attracted to *The Interpreter* for a number of reasons. The inner workings of the U.N. and the diplomatic world seemed to be truly fresh, and remarkably apt, terrain at the moment. This setting exposes the personal conflicts between Silvia and Tobin, two characters who come from opposing points of view and can't, at first, seem to overcome the obstacles between them. A sophisticated, international woman who truly believes in the art of diplomacy, in words over violence, who bumps into a cop who deals with the most ugly and base side of human nature. The improbability of these two people coming together inside the context of a potentially explosive international situation and having to solve a mystery under intense time pressure—this seemed like rich material for a film to me.”

Pollack was terribly disappointed when he learned that no motion picture had ever been shot within the inner sanctum of the United Nations' majestic home on the east side of Manhattan, which despite its intricate role in the modern world, has remained off-limits to movie cameras since its founding. Even Alfred Hitchcock was rejected when he requested to shoot scenes of the classic *North By Northwest* inside and the master of the suspense-thriller wound up mocking up the famous visitor's lounge as a set for his film. But through an extraordinary diplomatic mission of his own, Pollack was able to negotiate unprecedented

access so that *The Interpreter* could reveal a part of the world's power structure never before seen on-screen.

Says Charles Randolph, who together with Scott Frank and Steven Zallian wrote the film's multifaceted screenplay, "The U.N. is really the perfect setting for creating the kind of international intrigue usually associated with classic films, such as those by Hitchcock, in today's world. Decisions made in the corridors of power at the U.N. have a huge impact around the world and right now, the stakes are higher than ever, which makes it an extraordinary place for two ordinary, vulnerable people to become caught up in a conspiracy that seems vast but that they must somehow stop."

The concept for *The Interpreter* first emerged from the imaginations of producer Eric Fellner and Tim Bevan of production company Working Title Films. They wanted to set a story inside the realm of international diplomacy, where one person's actions—or words, for that matter—can impact people on the other side of the globe. Recalls Bevan, "Eric and I initially had the idea years ago of an interpreter, of someone who exists in this rarified world of statesmen and politicians, who suddenly finds herself through accidental circumstances in the position of being able to change the course of something that is going to happen in the world. The idea never went away and it became increasingly relevant."

Initially, Kevin Misher, at the time the president of production of Universal Pictures, had himself been casting about for a politically based thriller in the vein of some of the classic Hitchcockian tales of intrigue and turn-of-the-screw plot twists. Misher had approached Bevan and Fellner, "Because I was hopeful they would have something like this in their library. I had envisioned a story as a thriller in the long-standing tradition of great films that mix menacing suspense with insights into political reality. The brilliant idea of setting it inside the U.N. made it too good to pass up." Working Title presented their story idea...and the project began to take shape.

During the time the film began to move forward, Misher had left his studio post to become an independent producer; when Fellner and Bevan offered to continue working with him in his capacity as producer, Kevin immediately signed up.

Relates Misher, "As a producer and a born-and-bred New Yorker, it was an opportunity to actually make a movie like the classic New York thrillers of the '70s that I had grown up on. When Tim said, 'Listen, let's do this film together,' I jumped at the chance."

Right from the beginning, the production team attempted to involve the United Nations, making a research trip before the screenplay was even started. “We met with security officers, staff members and interpreters and we were also given an extensive tour of the building, which was all very inspiring,” recalls Misher. “One thing that really impressed us, and that we wanted to get into the film, is how dynamic and relevant the U.N. is in today’s globally connected world. It’s an amazing place for an outsider to get to see from the inside.”

At this point, the quest for a director also began. For the producers, Sydney Pollack had been a top choice right from the beginning—and were blessed when the Oscar®-winning filmmaker had read the script independently and contacted the producers to set up a meeting.

“I remember Sydney came into the room in a very self-effacing way, talking about this thriller *Three Days of the Condor* he had made many years ago—and of course we recognized it as a model of the type of film we aspired to make. Then he began talking in-depth about *The Interpreter*, presenting his ideas about how a good thriller is constructed and how escalating suspense and intrigue are woven into the fabric of a human story. We saw immediately that he knew the material inside out and already had a lot of terrific ideas about how to make it vital to today’s audience,” recalls Misher.

Pollack began to collaborate with the screenwriters and immersed himself in research into United Nations procedures, the lives of interpreters and African politics.

Early on, a decision was made to have both the character of Silvia Broome and the threatened head of state hail from an entirely fictional African country rather than use a real nation about which audiences would already have an impression. Pollack explains, “We didn’t want to use an existing country because it would run the risk of becoming too much like a documentary instead of a fictional thriller. But we were careful to be as authentic as possible in creating a reality-based history and believable language for our fictional country so that it feels as if it actually exists.”

Named “Matobo” by Charles Randolph, the country was created as a sub-Saharan nation in Southern Africa in the vicinity of Zimbabwe and Mozambique, two countries that, while not models for Matobo, have each had their own struggles with strife and war. Randolph imagined an entire political reality for the made-up country based on Southern Africa’s modern history, involving post-colonial struggles, warring tribal factions and

institutionalized corruption. Then, working with linguists, the filmmakers helped to forge an imaginary language for Matobo, dubbed “Ku,” that would sound entirely real to most ears.

Sydney Pollack explains, “We went to a language center in England and worked with a professor there to develop a tongue that’s a cross between Swahili and Shona, two common African languages in Eastern and Southern Africa. This new language, Ku, has elements of both of those languages, along with a number of unique elements...and Nicole Kidman had to become fluent in this tongue that doesn’t truly exist.”

While using a fictionalized African country served the film’s tightly woven story, when it came to capturing the extraordinary inner world of the U.N., Pollack wanted as much authenticity as possible. After being handed the customary veto on movie cameras inside the U.N., Pollack did not give up. He was able eventually to speak directly to Secretary-General Kofi Annan to ask for permission to shoot inside the United Nations building.

“One of the reasons I was so attracted to *The Interpreter* is that it was an opportunity to shoot inside the United Nations and I naively assumed at the start that we were going to have that privilege,” recalls Pollack. “Then we learned that no one is allowed to bring movie cameras into the U.N., and there has never been any exception made before. Our start date was approaching, so we began to prepare for using miniatures and computer-generated images. But I was upset by the whole notion and I felt we had to make at least one more effort. So few Americans have ever seen the inside of the United Nations, or really know what goes on in there, and we were excited to reveal that. I started calling anybody and everybody that I knew who had any connections and eventually I was able to arrange a meeting with Kofi Annan.”

Key to arranging the make-or-break meeting was the United Nations Under Secretary-General for Communications and Public Information, Shashi Tharoor, who became an enthusiastic supporter of the film. Tharoor felt it was time to rethink traditional practice in these new times.

“Our organization has had a restrictive policy in the past, but I felt some of those decisions were not terribly wise because the U.N. is an institution we need to demystify a little bit,” Tharoor explains of his decision to approach Annan. “We’re an organization of governments but we work for the peoples of the world, and I think it’s important to make the U.N. more accessible to those people.”

“The basic story of *The Interpreter* seemed to me to showcase the values that this institution stands for,” he continues. “Of course, when a person of Sydney Pollack’s eminence approaches us with a story where the U.N. is central to the plot and not merely a convenient backdrop, it seems that it’s giving the U.N. the kind of respect that a lesser filmmaker might not have brought to it. So our thinking became very clear.”

Annan was also intrigued by Pollack’s proposal but Pollack was honest about his intent. The director explains, “I wanted to be very clear with him that I wasn’t going to make an advertisement for the U.N.—that this was an entertainment that creates a fictional world. At the same time I told him that the main character who Nicole Kidman plays is someone passionately devoted to the principles of the U.N., that Silvia Broome is someone who grew up with terrible political violence and opted for a life of diplomacy. I explained that it is a story about using words over gunfire. I wanted it to be an argument about words versus guns. It was a good meeting.”

In the end, Annan gave his green-light to the production—but only after authorizing Tharoor to consult the Presidents of the two principal organs of the United Nations, its General Assembly and Security Council—and Pollack was afforded the first-ever access to such vaunted rooms as the General Assembly, usually only seen on television news during major world events. “It’s an atmosphere that can’t be re-created in any other way than being there,” sums up Pollack.

A Woman Caught In an International Web of Intrigue: Nicole Kidman Plays U.N. Interpreter Silvia Broome

At the very heart of *The Interpreter* lies the mysterious and compelling character of Silvia Broome, a typically anonymous translator for the U.N. who becomes the unwitting center of an international crisis when she overhears a killer’s plan to assassinate an African head of state. Having studied music in Johannesburg, philosophy at the Sorbonne and linguistics in Spain, Silvia is brilliant, worldly and devoted to the art of diplomacy—but underneath, she is haunted by a dark, terror-stricken past that has made her doubt the safety of the world.

Sydney Pollack only ever had one actress in mind to play Silvia. “I always saw Nicole Kidman in this role,” says Pollack, “in part because she isn’t American and there’s

something inherently exotic and intelligent about her. You can truly believe her as someone who has grown up in Southern Africa and is fluent in several languages. Silvia is someone who believes in the power of words. She believes they can become as powerful as bullets or weapons.”

Pollack had previously worked with Kidman in other capacities—co-starring with her in Stanley Kubrick’s final film, *Eyes Wide Shut*, and producing Anthony Minghella’s *Cold Mountain*—but looked forward to collaborating more closely with her as a director. Kidman felt similarly. “Sydney and I have had so many conversations about wanting to work together,” she comments. “Basically, it was always me saying ‘Sydney, please, *please* direct me in a movie!’ So when this script came along, I was really excited. I especially loved the idea of doing a political thriller with Sydney, who’s made such great films in this genre, and I thought it was a really good match.”

Despite her own Academy Award® and bevy of accolades, Kidman also admits she felt a little intimidated. “When I think of Sydney Pollack’s films, I also think of all the really incredible women he’s directed, which made me a little concerned. But I discovered that he has this very nurturing quality when working with actors,” she comments. “And one of the beautiful things about this movie is that all the roles are so complex that there is just an enormous amount to bite into for everyone in the cast.”

Kidman was especially attracted to the film’s moody, understated love story which runs as an undercurrent to the suspense. “I was very interested in all the things happening inside the suspense, and this story about what happens when two people who have suffered a lot of loss, and are very afraid of being damaged further, meet...and have to try to trust one another,” she says. “Silvia and Tobin develop such an unusual relationship, and it turns out to be much stronger than they could have imagined when they first meet. *The Interpreter* is very much a thriller and filled with constant twists and surprises, but I think it’s also ultimately a story about forgiveness and justice, and those are two really integral parts of human life.”

The rarely observed lives of U.N. interpreters further fascinated Kidman. Considered one of the most intellectually demanding and stressful professions—after all, with just one ill-chosen word, they could provoke an international crisis—U.N. interpreters have to be able to perform mental gymnastics at lightning pace, attain the highest levels of cultural savvy and

maintain total, single-pointed focus on a daily basis. They are almost without fail highly intelligent, often musically trained (a “good ear” being essential for the work) and extensively educated. The minimum number of languages a U.N. interpreter must speak is three but many speak five, six, seven or more. Working alone in soundproof booths, the profession is notoriously lonely and demands strength of character, which is something that helps to keep Silvia Broome alive under the perilous circumstances that suddenly surround her.

Kidman saw many of the typical qualities of a U.N. interpreter—the focus, tough individualism, idealism and yearning for communication—as key to understanding Silvia’s character. And the more she learned, the more Kidman found herself getting as enthusiastic about the U.N. as Silvia.

“As the backdrop for a thriller, I think the U.N. couldn’t be more intriguing,” she says, “and I especially love the belief in the power of communication the institution represents. Like Silvia, I really came to be quite inspired by what the U.N. is trying to accomplish in bringing people all over the world closer together, despite all the complications and potential for conflict and danger.”

Immersing herself in the role, Kidman sat in anonymously on U.N. Security Council meetings, met with many real-life interpreters and worked closely with dialect coach Tim Monich to take on the fictional African language of Ku as if she had grown up speaking it. Monich was especially impressed with the actress’ devotion to getting every detail of the character right. “Nicole faced a huge challenge as an actress,” Monich notes. “After all, Silvia’s supposed to be speaking this language fluently, so she had to find a way to do it without any hesitation, as if it’s totally natural to her, even though it really doesn’t exist, and then she had to be able to move back and forth between speaking English and Ku without missing a beat. That’s terribly, terribly difficult to ask of anyone, even the very best linguists.

“Luckily, Nicole turned out to have a fantastic ear,” he continues. “She’s brilliant with accents. And she works so hard. It’s the best combination you can ask for. For this film she not only had to learn Ku but practice Spanish and French. She mastered them all, just as Silvia Broome has done, which helped to create a very immediate emotional reality that really takes you into Silvia’s world, both the light and the dark sides of it.”

A Man Trying To Make Sense of An Unpredictable World:

Sean Penn Plays Federal Agent Tobin Keller

With Nicole Kidman cast in the role of Silvia Broome, Sydney Pollack began to look for an appropriate counterpart to play her polar opposite and assigned protector: the heartbroken and instinctually skeptical federal agent, Tobin Keller. As Tobin tries to protect Silvia, he becomes increasingly curious about her hidden past, which forces him to be more honest about his own past than he ever thought he could be with a stranger.

“It was an interesting problem—who to cast opposite Nicole—because I was trying to avoid a conventional romance,” explains the director. “I was looking for someone who would be abrasive with Silvia, oil and water, sandpaper and silk.

“I had thought of Sean Penn, but I was tentative about it in the beginning,” he continues. “Of course everyone has enormous respect for Sean as an actor, but people are not used to seeing him in this kind of role. One sees him as many other types of characters, but not so much as a leading man in a thriller. Sean, on the other hand, was very brave. He took a risk and jumped right onboard.”

For Penn, the role of Tobin Keller comes in the wake of several unforgettable screen portrayals, including his Oscar®-winning role as a man facing his daughter’s murder in Clint Eastwood’s *Mystic River*, a dying mathematician in *21 Grams* and a businessman turned assassin in *The Assassination of Richard Nixon*—and yet was a complete departure from anything he’d done before. If Silvia Broome is a woman who believes passionately in the power of words, Tobin is a man who comes from the opposite side of things, who is concerned with the deadliness of actions. Far from a diplomat, in his line of work, an agent learns to shoot first and ask questions later, which makes him a fascinating foil for Silvia, especially as they begin to have ineffable feelings for one another in the midst of the most extreme personal peril.

Penn was drawn to both the relevance and the psychological nuances of the story. He says, “People have choices in life to tell the truth or to keep secrets, and this is something that plays out on both a personal and a global scale all the time in the real world, which I think makes for a very strong subject for a movie. Tobin Keller is a man trying to provide safety in

a world he knows isn't safe and trying to build trust with a woman whose life has been about secrets. It's an interesting human predicament.

“It was wonderful to be able to make this film with Sydney Pollack,” Penn adds, “who has an extraordinary ability to mesh the personal, the political and an unrelenting atmosphere of suspense into one seamless story.”

For Nicole Kidman, the chance to work with Penn made the role of Silvia even more exciting. “I felt right away that Tobin is just as interesting a character as Silvia and equally complex in his own way,” she says. “The relationship between them is so unique and that's why it was so wonderful to get someone as extraordinary as Sean for the role. Sean, Sydney and I are each very different in the way we approach the world, but on this film we became very synchronized and we each brought something of ourselves to the mix.”

Sydney Pollack says: “Working with an actor like Sean is more than satisfying. It's more than his great talent and craft, he knows who he is and what he wants, he knows what he likes and he's not afraid to express his opinion. For a director, that doesn't make him difficult to work with, at all. It just means you have to do your homework and you'll be tremendously rewarded.”

A United Nations of Actors:

An International Supporting Cast Joins *The Interpreter*

Surrounding Nicole Kidman and Sean Penn in *The Interpreter* is an international supporting cast of characters who bring to the fore the story's often surprising twists and turns. Taking on a key role in the unfolding mystery is Academy Award® nominee Catherine Keener, who portrays Dot Woods, the tough federal agent who has “seen it all”—low-key, world-weary, with an acerbic sense of humor she wields as much as her gun and badge.

Pollack was looking for an actress of great versatility to bring the character to life. “Catherine is a first-rate actress who's very unconventional. She's fresh, original and never does what's expected,” he observes. “I thought she would be great in the part.”

Says Keener: “I loved how smart and surprising the story becomes with all its twists. *The Interpreter* is all about the things that aren't said, the clues that go unnoticed, the secrets we hide, all that fascinating, dark, scary stuff. She's learned to be detached because you have

to in her job—and there’s no doubt that she is tough and determined to stop a terrible crime—but there’s also a kind of sadness and depth to her that makes her more than just a federal agent on a case.”

She adds, “It was such a privilege to work with this amazing group of people, especially Nicole and Sean and Sydney. They each brought so much intensity to it that I think it’s going to be one of those films that keeps you sitting on the edge of your seat through the very end and then find yourself still thinking about it three days later.”

Other key supporting roles were filled by actors from all over the world, including French/Israeli actor Yvan Attal who plays Philippe, Silvia’s mysterious African friend; Danish actor Jesper Christensen who makes his American film debut as Nils Lud, the suave head of Matoban security; and Briton Earl Cameron, who takes on the challenging role of Matobo’s treacherous dictator, President Edmund Zuwanie, whose life is threatened even as he is about to face charges of genocide.

Cameron (a British actor who appeared in the James Bond movie *Thunderball* but moved to the remote Solomon Islands years ago and hasn’t appeared in a film for several decades) was thrilled to make his return to the screen in a Sydney Pollack film. “When my agent called me and said I was up for a Sydney Pollack film, I said, ‘Sydney Pollack? Me?’ It was so exciting it was almost unbelievable,” Cameron recalls.

As he learned more about the role, however, Cameron came face-to-face with its potentially devastating nature. To play Zuwanie, he would have to try to find a way inside a world leader accused of terrible crimes—and search for the human impulses that can create tragedies of such unthinkable proportion. “Zuwanie didn’t start out a killer,” explains the actor. “This is a man who fought for his country, who was a hero in his country. But power corrupts and he became very corrupted. Like all dictators, his main motivation became staying in power, and this caused him to murder many, many people.”

Like Nicole Kidman, Cameron spent weeks learning to speak the fictional language, Ku, for the role, as did Jesper Christensen, who plays President Zuwanie’s head of security. “Learning a language that at first made no sense at all was extremely difficult for all of us,” says Christensen. “But it also became quite fun after awhile. I think the whole achievement of creating this new language was quite brilliant.”

While casting, Sydney Pollack also decided that he himself would play a small role in the film: that of Chief Pettigrew, head of the Secret Service Foreign Dignitary Protection Unit. Others in the cast include Maz Jobrani (*13 Going On 30*), Yusuf Gatewood (*Wonder Boys*), Byron Utley (*Malcolm X*), Clyde Kusatsu (*Hollywood Homicide*), Eric Keenleyside (*Dreamcatcher*), David Zayas (*Angels in America*) and Terry Serpico (*Hannibal*).

Where No Movie Camera Has Shot Before:

Shooting a Thriller in the Corridors of Power

Once Sydney Pollack received the go-ahead to shoot inside the United Nations, he began preparing for what was to prove to be one of the most eye-opening and exhilarating production experiences anyone in the cast and crew could remember. Though the U.N. may appear in news headlines on an almost daily basis and has been central to the playing out of the international dramas of our new century, few people have ever seen much more than a glimpse of the institution. Pollack hoped to pull back the veil and give audiences an inside look within the roller-coaster thrills of *The Interpreter*.

From the get-go, the director felt a motivating sense of responsibility. “In a sense it was both a blessing and a curse to be the first motion picture to film at the U.N.,” Pollack says. “A blessing because we were thrilled to have the opportunity and a curse because we were petrified of living up to the challenge. You look around these rooms, at the General Assembly, the Security Council, the public and private spaces, and you wonder exactly how one can shoot this splendor. Is there a single definitive way? It’s all so dramatic to begin with.”

The United Nations was established in 1945 when 51 countries made a pledge to the goal of preserving peace through international cooperation and collective security. Today, 191 countries are represented at the United Nations, nearly every government on the planet. The U.N. continues to have four main purposes as laid out in its charter: to maintain international peace and security; to develop friendly relations among nations; to cooperate in solving international problems and promoting human rights; and to be a center for harmonizing the actions of individual nations.

The United Nations is not a government and can’t make any laws, but the institution has become a major force in resolving international conflicts. Though not without

controversy or its detractors, the United Nations is one of the few places on earth where people from all over the world can come together to talk about the most important issues facing humankind. Many of recent history's most pivotal events—from the Suez crisis to the recent conflict in Iraq—have been debated within the United Nations' walls.

The United Nations headquarters on Manhattan's East Side were built in 1946 on a plot of land donated by John Rockefeller, Jr., which was then converted into international territory. To step into the U.N. is to literally step outside the United States. Designed by a panel of architects that included such modern heavyweights as Le Corbusier, Oscar Niemeyer and Wallace K. Harrison, the U.N. complex is made up of four buildings: the Secretariat, the General Assembly, the Conference building and the Dag Hammarskjöld Library. The 39-story Secretariat, with its curtain of green glass, remains one of New York's most powerfully recognizable architectural classics. Adjacent to that is the five-story General Assembly building, where heads of state regularly meet, and behind those is the Conference building, where the powerful Security Council gathers in times of high global tension.

The production of *The Interpreter* was given full access to nearly all of the U.N.—from the Security Council's chambers to the Rose Garden—for nearly five months, with the only restriction being that filming take place after hours and on weekends so as not to interrupt the important work going on there.

Soon after getting the green light, Sydney Pollack consulted with his design team on how to handle the interiors and the unanimous decision was to keep the focus on raw authenticity. Production designer Jon Hutman explains: “We ultimately did very little to the inside of the United Nations in order to use it as a set. There's something about it that feels so incredibly idealistic and appealing and we wanted to keep that feeling intact.”

Adds cinematographer Darius Khondji: “The first time we came here it just blew my mind how beautiful it was. I was so inspired by it that I decided to do what I don't normally do. On a location, I usually prefer to reconstitute, to rebuild, to re-light everything. But here I decided to use the shell of the U.N. as the generator of the light itself and try to respect as much as possible the real true color and contrast of the U.N. without too much color correction. Ultimately, I felt like the U.N. became another main character in the film. There were Nicole Kidman, Sean Penn, Catherine Keener and the United Nations!”

In almost all cases, the production used the U.N.’s original rooms and furnishings—with one large exception. When it came to the specially built, soundproof interpreters’ booths (which are so key to the story), production designer Hutman wound up having to recreate a few on a soundstage, primarily because the actual booths are so small and cramped they wouldn’t allow for reverse camera angles.

Some of the most significant scenes in the film were shot inside the General Assembly, with its famous green marble podium, wall-sized screen bearing the United Nations logo, a symbol of peace, and horseshoe-shaped rows of desks. In order to capture the electrifying feeling of being inside a full General Assembly meeting with its mélange of colors, accents and high human hopes, the production put together 1,200 extras—in both tailored suits and native dress—to fill the room. Even some of the General Assembly’s real members asked to be involved, hoping for their own close-ups.

With the room filled, the effect was palpable. “I don’t think you can be inside the General Assembly without it having an impact on you. Nicole was dazzled the first time she saw it with all the seats full for filming,” Pollack says.

Comments Kidman: “It’s true, seeing the room with all the people in their seats I couldn’t help but say ‘Wow,’ because just the feeling of it had so much drama. It was uncanny how real it looked; it was precisely like when I visited while doing research and all the real representatives were having their real debates. It was such a thrilling atmosphere, it had a tremendous effect on us all.”

Filming at the U.N. also had its burdens, including some of the most extreme security measures ever encountered by cast and crew. Indeed, each and every member of the production—from the stars to the extras to the grips—was required to wear special identification badges and pass through special security systems every single day. The production’s equipment was even regularly inspected by bomb-sniffing dogs.

On top of the security, shooting at the U.N. was rife with rules and regulations that kept everyone on their toes. “We were even concerned about crumbs,” laughs Sydney Pollack. “I didn’t want to be the first guy ever to film inside the U.N. and then screw up the carpet that’s been there since 1951. Basically we were very serious about respecting the integrity of the building and the way things are done there. But it came naturally. There was an unusual sense of reverence and excitement that became a part of the production.”

Making Suspense Visceral:

The Visual Design of *The Interpreter*

Like the story of the film, the look of *The Interpreter* contrasts the light and the dark, the private and the global, the quiet and the explosive. Using Manhattan’s gritty streets as a counterpoint to the U.N.’s milieu of heady power, the film production also shot in such diverse locales as the New York subway, the Crown Heights section of Brooklyn, Long Island City on the East River, the Battery and the East Village, where Silvia’s apartment is located.

As the production traversed the city, Pollack took advantage of the sheer variety of visuals he encountered to amp up the film’s intensity and moods. “I wouldn’t say New York is an easy city to shoot in,” Pollack says. “But it’s so rich visually, and filming on the streets is a great abrasive, energetic antidote to the kind of sobriety of being in the U.N. There’s an interesting juxtaposition that takes place graphically, architecturally and in terms of the moods of the two places. In the U.N., it’s crisp design, orderly and idealistic; on the streets it’s an exhilarating, chaotic sprawl. The contrast is fantastic. It’s a great city to shoot in.”

Contrasts were also important in the work of production designer Jon Hutman and costume designer Sarah Edwards. Hutman found himself simultaneously researching colorful African designs and the work oriented aesthetics of intelligence agencies to create Silvia and Tobin’s disparate worlds. The production designer’s pièce de résistance was Silvia’s private apartment, which Hutman hoped would evoke some of her secretive character’s soul. He created a full-scale model inside a huge armory in Brooklyn.

“I felt the important thing to capture in the décor was a sense of a woman who sees the world in a different way from most Americans,” he says. “Here, we see how much Africa is a part of who she is and her apartment reflects a whole side of her that she tries not to bring with her into the U.N. It was a challenge, because Silvia is so complex. We thought a lot about what a woman who lives in America as a foreigner—who speaks seven languages, but isn’t really at home in this city—would surround herself with. Her apartment has a unique feel, not only because of the things she’s brought with her, like the African masks and the photographs of her youth, but because of how she lives. It’s created from subtle details.”

When it came to re-creating the intelligence field stations and interrogation rooms where secrets are chased throughout *The Interpreter*, Hutman focused on an edgy realism. “The goal was always to stay faithful to the reality of these places,” he explains. “Sydney loves to do research, so we did a lot of field trips to the CIA, the FBI, the United Nations security offices, all of these, and tried as best as possible to have every design detail serve the heart and soul of Sydney’s vision.”

Costume designer Sarah Edwards also did a considerable amount of hands-on research, prowling the U.N., taking notes on the various uniforms and outfits represented. Though the U.N. does issue standard uniforms for many of its employees, for security reasons, they asked the production not to reproduce them exactly. “It was a little complicated because we wanted the costumes to look authentic to anyone who has ever been to the U.N. but also to be different in certain significant ways. It was an unusual design challenge. In the end, only the trained eye can tell the differences.”

For the clothes worn by the U.N. delegates, Edwards and her crew wound up receiving a total immersion in global fashion. “Right now there are 191 nations represented at the United Nations, so we had to research the aesthetics of every single nation! We took photographs of each delegation, all 191, and carefully studied them so that each and every extra would look completely authentic,” Edwards explains. “I think we hit every single store in the New York area, from Bloomingdales to the discount stores.”

Edwards continues: “Most delegates wear suits but some wear national dress, so we had to buy that, too. We especially had fun with the Nigerian delegation, which really let us be creative. But above all, we worked to be true to what Sydney wanted: for every single element to be very real, heightening the sense that these are events that could happen.”

Realism was also at the heart of the costumes Edwards designed for Nicole Kidman, Sean Penn and Catherine Keener. “Sydney was very clear that he wanted Nicole, Sean and Catherine to look as much as possible like real people,” she comments. “So we created clothes for them that mixed everyday things with more expensive items here and there. We wanted their clothes to be like an actual person’s wardrobe and I think we succeeded. Nicole’s clothes are classic and simple, but not glamorous, mostly blazers and trousers, that suit Silvia’s intelligence and professional sophistication. Catherine’s look is also simple. She’s always in pant suits, but with a certain flair. For Sean’s character, there wasn’t a lot of

leeway. He wears what all federal agents wear—suit, tie, white shirt—but the clothing comes alive in what Sean Penn does with the character.”

The look of the film all comes together in the rich, kinetic work of innovative cinematographer Darius Khondji, whose previous credits have ranged from the stylish thriller *Seven* to Bernardo Bertolucci’s *Stealing Beauty*. Khondji has always wanted to shoot a political thriller and jumped at the opportunity to work with Sydney Pollack. He supplies, “I’m a huge fan of all those ‘70s thrillers like Sydney’s *Three Days of the Condor*, as well as films like *All the President’s Men* and *The Parallax View*. I love the style of the storytelling which is so committed and intense. For a cinematographer, it’s also very, very exciting to have a chance to shoot such fantastic actors as Nicole and Sean.”

Khondji collaborated closely with Pollack in devising the film’s visual intensity. “The emphasis with Sydney is always on keeping the visuals very story-driven, but with an edge,” says Khondji. “Whether we were bringing out the incredible poetic beauty of a place or capturing the gritty streets or creating an atmosphere of terrible danger, the first thing on our agenda was always to keep it palpably real. And then the stylization of it came on top of that because I just have a tendency to stylize all my images. Sydney gave me a lot of freedom with the mood, which shifts from rough and raw in the African scenes to more subdued and softer inside Silvia’s life. And then, as the danger grows and the excitement builds and the truth begins to be revealed, the photography changes and evolves with the heightened tension.”

Intriguingly, Khondji notes, the production schedule meant that the film’s opening scenes in Africa were actually the very last to be shot. For a thriller in which constant surprises and stunning revelations unfold along the way, this seemed to bring the production full circle. “It was really cool to be able to go back and complete the very first piece of puzzle after everything we had done, and everything we knew, and it was enormously satisfying for us to go to Africa and capture that reality,” he says. “For me, it brought all the danger, the excitement and most of all, the sometimes shocking realism of the film to the fore.”

Universal Pictures Presents A Working Title Production In Association with Misher Films and Mirage Enterprises of A Sydney Pollack Film: Nicole Kidman and Sean Penn in *The Interpreter*, starring Catherine Keener. The casting is by Juliet Taylor

& Ellen Lewis. The music is by James Newton Howard. The co-producers are Liza Chasin and Debra Hayward. The costume designer is Sarah Edwards. The editor is William Steinkamp, A.C.E.; the production designer, Jon Hutman; and the director of photography, Darius Khondji, A.S.C., A.F.C. The executive producers are Sydney Pollack, Anthony Minghella and G. Mac Brown. The film is produced by Tim Bevan, Eric Fellner and Kevin Misher. The story is by Martin Stellman & Brian Ward; the screenplay is by Charles Randolph and Scott Frank and Steven Zaillian. *The Interpreter* is directed by Sydney Pollack. ©2004 Universal Studios. www.theinterpretermovie.com

About the Cast

Nicole Kidman (Silvia Broome) first came to the attention of American audiences with her critically acclaimed performance in the riveting 1989 psychological thriller, *Dead Calm*. Since then, she has become one of the most sought-after actresses in film. For her portrayal of Virginia Woolf in *The Hours*, Stephen Daldry's feature adaptation of Michael Cunningham's Pulitzer Prize-winning novel, Kidman won the 2003 Academy Award® for Best Actress. She also received the Golden Globe Award for Best Actress in a Drama, the BAFTA Award for Best Actress and the Berlin Film Festival Silver Bear Award for Best Actress (together with Meryl Streep and Julianne Moore, an unprecedented event in that Festival's distinguished history). She was also nominated for a Screen Actors Guild Award.

In 2004, Kidman starred in Lars von Trier's provocative independent feature, *Dogville*, with an ensemble cast that included Chloë Sevigny, Jeremy Davies, Paul Bettany, Lauren Bacall and Stellan Skarsgård. She also starred in the psychological thriller *Birth*, co-starring Lauren Bacall, Danny Huston and Anne Heche, for director Jonathan Glazer (*Sexy Beast*). Her performance in *Birth* garnered Kidman a Golden Globe nomination for Best Actress in a Drama—her seventh nomination.

In December of 2003, Kidman received both a Golden Globe Award nomination as Best Actress in a Drama and a Broadcast Film Critics (Critics' Choice) nomination as Best Actress for her performance in *Cold Mountain*, based on Charles Frazier's best-selling novel and adapted for the screen and directed by Anthony Minghella.

Kidman's range and versatility have won her wide acclaim for daring performances. In 2002, her performances in both Baz Luhrmann's innovative musical feature, *Moulin Rouge*, and in writer/director Alejandro Amenábar's wildly successful psychological thriller, *The Others*, earned her dual Golden Globe Award nominations—as Best Actress in a Musical and Best Actress in a Drama. She won the Golden Globe for the former. *Moulin Rouge* also earned Kidman a London Film Critics Circle Best Actress Award and an Oscar® nomination. *The Others* earned her a BAFTA nomination.

In 1995, Kidman starred as Suzanne Stone in director Gus Van Sant's widely acclaimed black comedy *To Die For*. For her pitch-perfect, wickedly funny portrayal of a woman obsessed with the dream of becoming a TV personality, she won a Golden Globe Award for Best Actress, along with Best Actress Awards from the Boston Film Critics,

National Broadcast Film Critics, London Film Critics and the Seattle Film Festival. She was also nominated by BAFTA in the Best Actress category.

Other film credits include: Robert Benton's *The Human Stain*; *Birthday Girl*; Stanley Kubrick's *Eyes Wide Shut*; *Practical Magic*; *The Peacemaker*; Jane Campion's *The Portrait of a Lady*; *Days of Thunder*; *Billy Bathgate* (for which she received a Golden Globe nomination); *Malice*; *My Life*; Ron Howard's *Far and Away*; and Joel Schumacher's *Batman Forever*.

Kidman made a highly lauded London stage debut in the fall of 1998, starring with Iain Glenn in David Hare's adaptation of *The Blue Room* for director Sam Mendes. For her performance, Kidman won London's *Evening Standard* Award "for special and significant contribution to the London Theatre" and was nominated in the Best Actress category for a Laurence Olivier Award. *The Blue Room* moved to Broadway for a sold-out, limited run.

Born in Hawaii, Kidman spent her childhood in Australia with parents who instilled in her a love of culture and education. Her father is a lecturer in biochemistry and her mother is a nurse/educator. Kidman studied ballet as a young child and made her debut in an Australian film, *Bush Christmas*, at 14. The much-lauded 1985 Kennedy-Miller mini-series, *Vietnam*, made her a virtual overnight star in Australia. Only 17 at the time, Kidman was voted Best Actress of the Year by both the Australian public and the Australian Film Institute for her performance. Following her role in *Dead Calm*, Kidman reunited with the production team of Kennedy-Miller for a second acclaimed mini-series, *Bangkok Hilton*, and was voted Best Actress of 1989 by the Variety Awards and, once again, the Australian public.

Her other notable Australian films include *Emerald City* (for which she received a Best Supporting Actress nomination from the Australian Film Institute) and *Flirting* (the sequel to *The Year My Voice Broke*). She appeared onstage playing lead roles in *Steel Magnolias* at the Sydney Seymour Center (for which she was nominated Best Newcomer by the Sydney Theater Critics) and *Spring Awakening* at the Australian Theater for Young People.

In November of 2003, Nicole Kidman was presented with that year's American Cinematheque Award for excellence in film, only the second actress in the Cinematheque's 18-year tribute history to receive the honor.

Kidman will next star in the comedy feature adaptation of *Bewitched* with Will Ferrell for writer/director Nora Ephron.

Academy Award® winner **Sean Penn** (Tobin Keller) has become an American film icon during a career spanning just over two decades. He has been nominated four times for the Academy Award® as Best Actor—for *Dead Man Walking*, *Sweet and Lowdown*, *I Am Sam* and most recently won the Oscar® in 2003 for his searing performance in Clint Eastwood's *Mystic River* (for which he also won a Best Actor Golden Globe).

Penn made his feature film acting debut in 1981 in Harold Becker's *Taps*. In 1982, he acted his way into pop-culture history starring as Jeff Spicoli in Amy Heckerling's *Fast Times at Ridgemont High*. Penn has appeared in nearly 30 films, including *The Falcon and the Snowman*, *At Close Range*, *Colors*, *Casualties of War*, *We're No Angels*, *State of Grace*, *Carlito's Way*, *U Turn*, *The Thin Red Line*, *She's So Lovely* (Winner Best Actor, 1997 Cannes Film Festival), *Hurlyburly* (Winner Best Actor, 1998 Venice Film Festival), *21 Grams* (Winner Best Actor, 2003 Venice Film Festival) and most recently, *The Assassination of Richard Nixon*.

Penn's feature film directorial debut came with 1991's *The Indian Runner*, which he also wrote and produced. In 1995, he directed, wrote and produced the highly acclaimed *The Crossing Guard*, starring Jack Nicholson, David Morse, Anjelica Huston and Robin Wright Penn. His third film as director/producer was *The Pledge*, which was named in the Top Ten Films of 2001 by the National Board of Review. Most recently, Penn wrote and directed the United States' contribution to the documentary film *11'09'01*. This important project gathered 11 acclaimed directors from around the world to create short films in response to the horrific events of September 11, 2001. The film received a special recognition award from the National Board of Review in 2003.

Penn has appeared onstage in productions including Alfred Hayes' *Girl on the Via Flaminia* and Albert Innaurato's *Earthworms in Los Angeles*. On Broadway, Penn performed in Kevin Heelan's *Heartland* and John Byrne's *Slab Boys*. He appeared in David Rabe's *Hurlyburly* at the Westwood Playhouse and *Goose and Tom Tom* at Lincoln Center, both productions directed by the author. Most recently, Penn starred opposite Nick Nolte and

Woody Harrelson in *The Late Henry Moss*, written and directed by Pulitzer Prize winner Sam Shepard.

In 2002, Sean Penn was presented with the Modern Master Award at the Santa Barbara International Film Festival. In 2003, he was the youngest to receive the Donostia Lifetime Achievement Award from the San Sebastian Film Festival.

Penn will next be seen starring in Steven Zaillian's *All the King's Men* with Jude Law.

Catherine Keener (Agent Dot Woods), an actress with an innate ability to be both a potent force and a grounded presence in her films, is due to be seen in an eclectic group of projects in 2005. In addition to *The Interpreter*, she will be seen in Rebecca Miller's *The Ballad of Jack and Rose*, starring Daniel Day-Lewis; *Capote*, starring Philip Seymour Hoffman, in the story of Truman Capote's experiences during his research for the book, *In Cold Blood*; Nicole Holofcener's *Friends with Money*, opposite Jennifer Aniston, Frances McDormand and Joan Cusack in a film about four best friends and their relationships with one another and their husbands; and Judd Apatow's directorial debut, *The 40 Year Old Virgin*, a middle-age coming-of-age comedy in which Keener stars opposite Steve Carell (who co-wrote the script with Apatow).

For her performance as the eldest daughter of the Marks family, a former homecoming queen stuck in a loveless marriage in Holofcener's *Lovely & Amazing*, Keener received a nomination for a 2003 Independent Spirit Award for Best Actress.

In 2000, Keener received an Academy Award® nomination for Best Supporting Actress for her performance as Maxine, the manipulative co-worker who seduces the puppeteer, his wife and the title character in Spike Jonze's *Being John Malkovich*. Her film credits also include Jonze's *Adaptation*; Andrew Niccol's *SlmOne*; Steven Soderbergh's *Full Frontal* and *Out of Sight*; Danny DeVito's *Death to Smoochy*; Neil LaBute's *Your Friends & Neighbors*; Holofcener's *Walking and Talking*; and the screen adaptation of Sam Shepard's *Sympatico*. She also appeared in four films by Tom DiCillo: *Box of Moonlight*, *Johnny Suede*, *Living in Oblivion* and *The Real Blonde*.

For television, Keener co-starred in HBO's critically acclaimed anthology *If These Walls Could Talk*, directed by Nancy Savoca, and made a notable guest appearance

on *Seinfeld*. Onstage, she starred opposite Edward Norton in the Signature Theater Company's critically acclaimed off-Broadway revival of Langford Wilson's *Burn This* (2003).

Jesper Christensen (Nils Lud), one of Denmark's leading stage and screen actors, makes his Hollywood film debut in *The Interpreter* as Nils Lud, the head of security for the African country of Matobo. Christensen's recent European film credits include Per Fly's *Drabet*, Linda Wendel's *Baby* (on which he also served as producer), Giacomo Campeotto's *Møgunger*, Kjell Grede's *Kommer du med mig då?*, Per Fly's *Arven*, Annette K. Olesen's *Små ulykker* (Minor Mishaps) and Jesper W. Nielsen's *Okay*.

Christensen won the Danish Film Critics Award and the Danish Academy Award as Best Actor for his performance in the Danish film *The Bench*. He was also named Best Supporting Actor by those two organization for his performance in the Danish film *Barbara*.

He has played leading roles in Copenhagen's finest theaters in plays by Shakespeare, Moliere, O'Neill, Chekhov, Sartre, Fassbinder, Gorki, Schiller and Holberg, among others. Christensen's European television credits include roles in *Nissernes Oe*, *Errol*, *Krøniken* and *Jon Avnet's Uprising*.

Actor/writer/director **Yvan Attal** (Philippe) directed his wife Charlotte Gainsbourg in the film *My Wife Is an Actress*, which he also wrote and in which he also starred; he received a César nomination for Best First Work for the film. Attal has recently starred in and directed the French film *Ils se marièrent et eurent beaucoup d'enfants* and in *I Got a Woman*. He will next be seen in the thriller *Anthony Zimmer* with Sophie Marceau.

Among Attal's film credits are *Les Clefs de bagnole*; *Bon voyage* (César nomination); *And Now...Ladies and Gentlemen*; *At Dawning*; *Le Prof*; *The Criminal*; *With or Without You*; *Alissa*; *Love, etc.*; *Shadow Play*; and *Love Without Pity* (a César-winning performance). Attal has appeared on French television as himself in the program *A Day in the Life of French Cinema*. Yvan Attal was born in Tel Aviv, Israel, and raised in France.

Earl Cameron (Edmund Zuwanie) who plays the fearsome dictator of Matobo in *The Interpreter* is a veteran of English film and TV. His most recent film appearances are in

Revelation, Déjà vu, The Message, A Warm December, The Revolutionary and Two Gentlemen Sharing.

In the 1960s, Cameron appeared with Sean Connery in the James Bond film *Thunderball*. Other credits from that period are *Guns at Batasi, Term of Trial, Tarzan's Three Challenges, Tarzan the Magnificent, Killers of Kilimanjaro, Sapphire, The Great Hope* and *The Heart of the Matter*. Cameron's television films include *The Death of Bessie Smith* and *Wind Versus Polygamy*. He has made guest television appearances on *Waking the Dead, Babyfather, Kavanaugh QC, Lovejoy, The Zoo Gang, The Prisoner, Danger Man, White Hunter* and *The Buccaneers*. Earl Cameron was born in Bermuda in 1917 and divides his time between Bermuda and the United Kingdom.

About the Filmmakers

Sydney Pollack's (Director / Executive Producer) 19 films have received 46 Academy Award® nominations including three for Pollack for Best Director, and two for Best Picture. His film *Out of Africa* won seven Oscars®, including Best Picture and Best Director for Pollack.

Pollack's films include *Random Hearts*, *Sabrina*, *The Firm*, *Out of Africa*, *Tootsie*, *Absence of Malice*, *The Electric Horseman*, *Three Days of the Condor*, *The Way We Were*, *Jeremiah Johnson* and *They Shoot Horses, Don't They?*.

Pollack won the New York Film Critics' Award for his 1982 film *Tootsie* and the David di Donatello Award for *Three Days of the Condor*. He also won the Golden Globe for Best Director twice, the National Society of Film Critics' Award, the NATO Director of the Year Award and prizes from the Brussels, Belgrade, San Sebastian, Moscow and Taormina Film Festivals. He served as President of the Jury at the Cannes Film Festival and was honored by the French Government with the *Commandeur dans l'Ordre des Arts et Lettres*.

The American Film Institute voted *Tootsie* the #2 Comedy of all time, and *The Way We Were* and *Out of Africa* were both included in the AFI's top 100 Romantic Films of all time. In 2000 he was awarded the Directors Guild of America John Huston Award by the Artists Rights Foundation.

As an actor, Pollack has appeared in Woody Allen's *Husbands and Wives*, Robert Altman's *The Player*, Robert Zemeckis' *Death Becomes Her*, Steve Zaillian's *A Civil Action*, Stanley Kubrick's *Eyes Wide Shut* and Roger Michell's *Changing Lanes*. On television he has appeared on *Mad About You* and *Will & Grace*.

In 1985, Pollack formed Mirage Productions. Under that banner he has produced the films *Presumed Innocent*, *The Fabulous Baker Boys*, *White Palace*, *Major League*, *Dead Again*, *Searching for Bobby Fisher*, *Sense and Sensibility*, *The Talented Mr. Ripley* and *Cold Mountain*. In 2000, Anthony Minghella became a partner in Mirage Productions.

Pollack is a founding member of The Sundance Institute, The Chairman Emeritus of The American Cinematheque, a sustaining founder of The Film Foundation of the Director's Guild of America and on the Board of Directors for The Motion Picture and Television Fund Foundation.

Charles Randolph (Screenplay by) made his feature film screenwriting debut with Alan Parker's *The Life of David Gale*, starring Kevin Spacey, Kate Winslet and Laura Linney. Previously, he was a philosophy professor for eight years in Vienna, Austria. A Southerner and the son of Church of Christ missionaries, Randolph originally left the United States for Europe to work for an evangelical group smuggling Bibles into Eastern Europe. Randolph now makes Los Angeles his home.

Scott Frank (Screenplay by) grew up in Los Gatos, California. He received a B.A. in Film Studies from the University of California at Santa Barbara in 1982. His screenplays include *Out of Sight*, which was nominated for an Academy Award® for Best Adapted Screenplay; *Out of Sight* also won the Writers Guild of America Award for Best Adapted Screenplay and the Edgar Award from the Mystery Writers of America, as well as Best Screenplay awards from the National Society of Film Critics and the Boston Society of Film Critics.

Scott Frank's other screenplay credits include: *Minority Report* (Saturn award), *Get Shorty* (WGA and Edgar nominations), *Dead Again* (Edgar nomination) and *Little Man Tate*.

Steven Zaillian (Screenplay by) won an Academy Award® for his screenplay for Steven Spielberg's *Schindler's List*. Among his other screenwriting credits are John Schlesinger's *The Falcon and the Snowman*, Penny Marshall's *Awakenings* (for which he received his first Oscar® nomination), *Searching for Bobby Fischer* (which Zaillian also directed), Marshall Herskovitz's *Jack the Bear*, Philip Noyce's *Clear and Present Danger*, *A Civil Action* (another directorial effort) and Martin Scorsese's *Gangs of New York* (his third Academy Award® nomination).

Zaillian has recently written the screenplays for two Ridley Scott films, *Hannibal* and *Black Hawk Down*. He will next direct his screenplay of *All the King's Men*, starring Sean Penn.

Co-chaired by **Tim Bevan** (Producer) and **Eric Fellner** (Producer) since 1992, Working Title (established in 1983) has become Europe's leading film production

company. It has produced more than 70 films, with a combined worldwide gross of three billion dollars, won 4 Academy Awards®, 20 British Academy Awards and numerous prizes at the Cannes and Berlin Film Festivals. Recently, the company has been honored with two prestigious awards for its outstanding contribution to the British film industry: the Michael Balcon Award at last year's BAFTA Awards (2004); and the Alexander Walker Film Award at this year's Evening Standard British Film Awards.

Working Title Films' credits include the hugely successful romantic comedies *Four Weddings and a Funeral*, *Notting Hill*, *Bridget Jones's Diary*, *Bridget Jones: The Edge of Reason* and *Love Actually*, all starring Hugh Grant and written or co-written by Richard Curtis. Curtis also made his directorial debut with *Love Actually*.

The company also have a long association with the Coen brothers, having made five films together, including the Academy® Award-winning *Fargo*; *The Hudsucker Proxy*; *The Big Lebowski*; *O Brother, Where Art Thou?*; and *The Man Who Wasn't There*.

Noted for its discerning eye and for intelligent and entertaining narratives, Working Title is also known for searching out and adapting successful and original books. Stephen Frears brought Nick Hornby's *High Fidelity* to the screen and Chris Weitz and Paul Weitz did the same with Hornby's *About a Boy*. Other notable adaptations include the aforementioned *Bridget Jones's Diary* and *Bridget Jones: The Edge of Reason* from Helen Fielding's bestsellers, starring Renée Zellweger, Hugh Grant and Colin Firth; John Madden's adaptation of Louis de Bernieres' *Captain Corelli's Mandolin*, starring Nicolas Cage and Penelope Cruz; Tim Robbins' *Dead Man Walking*, from the book by Helen Prejean, which starred Susan Sarandon and Sean Penn; and the children's classic *The Borrowers*, directed by Peter Hewitt and based on the books of Mary Norton.

The company's credits also include *Elizabeth*, *Bean*, *40 Days and 40 Nights*, *The Guru*, *Johnny English*, *Ned Kelly*, *The Shape of Things*, *Thunderbirds* and *Wimbledon*.

Forthcoming releases are *Nanny McPhee*, directed by Kirk Jones, written by Emma Thompson and starring Thompson, Colin Firth and Angela Lansbury; and *Pride and Prejudice*, directed by Joe Wright and starring Keira Knightley, Matthew Macfadyen, Brenda Blethyn, Donald Sutherland and Judi Dench.

In 1999, WT² was formed to produce Working Title's lower budget films. Its first film, *Billy Elliot*, directed by Stephen Daldry, became an international commercial and critical hit. The division, headed by Natascha Wharton, has since made *Ali G Indahouse*, directed by Mark Mylod and starring Sacha Baron Cohen, as well as Marcus Adams' *Long Time Dead*, Marc Evans' *My Little Eye* and Alex de Rakoff's *The Calcium Kid*, starring Orlando Bloom. Recent releases include Edgar Wright's *Shaun of the Dead*, a romantic zombie comedy starring Simon Pegg, and *Inside I'm Dancing (Rory O'Shea Was Here)*, directed by Damien O'Donnell and starring Romola Garai, James McAvoy and Steven Robertson. It will shortly release *Mikybo & Me*, directed by Terry Loane and starring Julie Walters, Ciaran Hinds, Adrian Dunbar, Gina McKee and Susan Lynch.

Kevin Misher (Producer) has shepherded scores of motion pictures to vibrant life, both as a studio production executive and most recently as an independent producer. Representing a wide range of genres, his films also reflect his own inclusive interests and curiosity. Misher, whose Misher Films banner is based at Universal Pictures, is currently developing more than a dozen projects for Universal, Paramount and Columbia Pictures, among others, representing all genres, from comedies to thrillers, dramas to fantasy-sci-fi. These include the real-life crime drama *Public Enemies*, to star Leonardo DiCaprio and to be directed by Michael Mann; *Submariner*, a Marvel Comics staple written by David Self (*Road to Perdition*) and to be directed by Chris Columbus; and *Strutter*, a sports comedy about competitive race walking written by Tim Rasmussen & Vince DiMeglio (*Meet the Fockers*) and to star Jim Carrey.

From his youth in Queens, New York, Misher knew that one day he would make films. His Wharton School of Business degree in economics brought him initially to HBO in New York, where he served for one year as a financial analyst. Interested more in filmmaking itself, he quit and moved to Los Angeles, without any prospects, to pursue his dream of being a filmmaker.

Like many young people before him, Misher at first found work as a mailroom clerk at ICM, then agent's assistant. His keen eye for material earned him the attention of Mike Medavoy at Tri-Star Pictures, where he was hired as a young creative executive.

He ascended the ranks quickly, rising ultimately to the position of Senior Vice President, Production. During his six years at the studio, he oversaw numerous productions, including *Rudy*, starring Sean Astin, and *Donnie Brasco*, directed by Mike Newell and starring Johnny Depp.

In 1996, Misher moved to Universal Pictures as Executive Vice President of Production. He ultimately rose to President of Production in just three years, at the age of 33. During his tenure, Universal enjoyed unprecedented success, culminating in 2000 with a billion-dollar year, which included five consecutive number one releases. When Misher first took over at Universal, he scoured the 300-plus projects the studio owned, gravitating toward two in particular, and immediately pushed them into development. The resulting films were two of the studio's biggest hits: *The Fast and The Furious*, starring Paul Walker and Vin Diesel (which existed initially only as a magazine article that Misher found promising); and the hit comedy *Meet the Parents*, which Misher developed with director Jay Roach.

During his six years at Universal, Misher supervised production on some of the company's most successful franchises and features, including *Out of Sight*, *The Bone Collector*, *U-571*, *The Mummy*, *The Mummy Returns*, *Patch Adams*, *Hannibal* and *Erin Brockovich*, which was nominated for five Academy Awards®, including Best Picture.

Misher left Universal in 2001 to form his own production company, Misher Films, which has a first-look agreement with Universal. His first project as producer was the hit follow-up to *The Mummy* franchise, *The Scorpion King*. His subsequent production for Universal was *The Rundown*, starring The Rock, Seann William Scott and Christopher Walken.

Director/screenwriter **Anthony Minghella's** (Executive Producer) film *The English Patient*, which he wrote and directed, won nine 1996 Academy Awards®, including those for Best Picture and Best Director. The film, based on the novel by Michael Ondaatje, starred Ralph Fiennes, Juliette Binoche, Kristin Scott Thomas and Willem Dafoe and was honored with 30 film awards overall, including two Golden Globes, six BAFTA Awards, the Writer's Guild Award for Best Screenplay and the Scripters Award for Best Director.

Minghella most recently wrote and directed the screen adaptation of Charles Frazier's Civil War novel *Cold Mountain*, starring Nicole Kidman, Jude Law and Renée Zellweger, which was nominated for seven Oscars®. Minghella also won the 1999 Best Director Award from the National Board of Review for his film *The Talented Mr. Ripley*, based on the classic crime novel by Patricia Highsmith and starring Matt Damon, Gwyneth Paltrow and Jude Law. In 2000, Minghella was named by American Theater Owners as ShoWest's Director of the Year.

His first film as a writer/director, *Truly, Madly, Deeply*, starred Juliet Stevenson and Alan Rickman and was a success in Britain and America, winning several prizes including a BAFTA and a Writer's Guild Award. Minghella has also directed *Mr. Wonderful* with Matt Dillon, Mary-Louise Parker and William Hurt.

Anthony Minghella was born in 1954 on the Isle of Wight of Italian parents. Until 1981, he lectured on drama at the University of Hull. His stage plays are *Child's Play*, *Whale Music*, *A Little Like Drowning*, *Two Planks and a Passion*, *Made in Bangkok* and *Love Bites*.

Minghella's television trilogy *What If It's Raining?* was acclaimed throughout Europe. He created and regularly contributed to the television series *Inspector Morse*, and wrote all nine of the short television films in *The Storyteller* series for Jim Henson and NBC, which won an Emmy and a BAFTA Award, as well as the Gold Medal at the New York International Film and Television Festival. Minghella's radio plays include *Hang Up* and *Cigarettes and Chocolate*.

Since 2000, he has been with Sydney Pollack joint-owner of Mirage Enterprises, serving as executive producer on the company's films *Heaven*, *Iris* and *The Quiet American*.

Since December 2002, Anthony Minghella has been Chairman of the British Film Institute. He holds Honorary Doctorates from the University of Hull (1998), the University of Southampton (2000) and the University of Bournemouth (2001).

G. Mac Brown (Executive Producer) has had a long and distinguished career in East Coast film production. Brown worked his way up through the ranks and by the age of 25 was working as a unit production manager. His credits as such include *Amityville: The Possession*, *Amityville 3-D*, *Jumpin' Jack Flash*, *Miracles*, *Who's That Girl?* and *Baby*

Boom. He also production-managed both *The Pick-Up Artist* and the now infamous *Ishtar* for Warren Beatty. Brown's first film as co-producer was *Hello Again* in 1987.

Subsequently, Brown joined Germany's leading film group Neue Constantin Film, line-producing Doris Dorrie's *Me and Him* and Uli Edel's *Last Exit to Brooklyn*. Returning to mainstream cinema, Brown co-produced Susan Seidelman's *She-Devil*, executive-produced *Once Around* for Lasse Halström and co-produced *Light Sleeper* for Paul Schrader. He has since worked on a string of major films including *Scent of a Woman* (associate producer), *With Honors* (co-producer), *The Cowboy Way* (executive producer), *In and Out* (co-producer) and *Anna and the King* (co-producer).

Beeban Kidron's *To Wong Foo, Thanks for Everything! Julie Newmar* marked Brown's first sole producing credit. He next began a long association with Nora Ephron, working on *Michael* (co-producer), *You've Got Mail* (executive producer) and *Lucky Numbers* (executive producer). Then Brown partnered with Adrian Lyne to produce *Unfaithful*.

Brown first worked with Sydney Pollack more than 10 years ago when he served as co-producer on Steve Kloves' *Flesh and Bone*, which Pollack executive-produced. The making of *The Interpreter* has been one of Brown's most rewarding collaborations to date.

He is currently producing *The Departed* for Martin Scorsese.

Oscar®-nominated **Darius Khondji**, A.S.C., A.F.C. (Director of Photography) was educated at New York University Film School and ICP (International Center of Photography). He shot his first film as director of photography while continuing to work in commercials, collaborating with such directors as David Fincher, Jean-Baptiste Mondino, Chris Cunningham, Lars von Trier and William Klein, among others.

Khondji was nominated for Best Cinematography at the 69th Annual Academy Awards®, Best Cinematography at the 1997 BAFTA Film Awards and Outstanding Achievement in Cinematography at the ASC Awards for his work on Alan Parker's *Evita*.

Other feature credits include Woody Allen's *Anything Else*; David Fincher's *The Panic Room* and *Seven* (Chicago Film Critics Award winner, ASC-nominated); Danny Boyle's *The Beach*; Roman Polanski's *The Ninth Gate*; Neil Jordan's *In Dreams*; Jean-

Pierre Jeunet's *Alien: Resurrection*; Bernardo Bertolucci's *Stealing Beauty* (nominated for best cinematography at the Donatello Awards); Marc Caro and Jean-Pierre Jeunet's *The City of Lost Children* and *Delicatessen* (both César-nominated for Best Cinematography), among others. Most recently, his cinematography could be seen in Working Title's *Wimbledon*, starring Paul Bettany and Kirsten Dunst and directed by Richard Loncraine.

Jon Hutman (Production Designer) most recently designed Nancy Meyers' hit comedy *Something's Gotta Give*, starring Diane Keaton and Jack Nicholson. Hutman's other recent credits include Lawrence Kasdan's *Dreamcatcher* (which he also co-produced), Nancy Meyers' *What Women Want*, David McNally's *Coyote Ugly* and Kasdan's *Mumford*, on which he also served as co-producer.

Hutman has designed three films for Robert Redford: *The Horse Whisperer*, *Quiz Show* and *A River Runs Through It*. His other design credits include Adrian Lyne's *Lolita*, Kasdan's *French Kiss*, Michael Apted's *Nell*, Stephen Kloves' *Flesh and Bone*, Jodie Foster's *Little Man Tate*, Walter Hill's *Trespass*, Michael Lehmann's *Meet the Applegates*, Arthur Hiller's *Taking Care of Business* and Lehmann's *Heathers*.

As art director, Hutman has worked on *Ruthless People*, *I Love You to Death* and *Boxing Helena*.

Jon Hutman produced the television series *Gideon's Crossing*, directing several episodes. He has also directed an episode of TV's *The West Wing*.

William Steinkamp, A.C.E. (Editor) is a three-time Academy Award® nominee who received nominations for his work on two Sydney Pollack films, *Tootsie* and *Out of Africa*. He was nominated as well for the Pollack-produced film *The Fabulous Baker Boys*.

Steinkamp and Pollack also worked together on *Random Hearts*, *The Firm* and *Havana*.

Among Steinkamp's other credits are *Runaway Jury*, *Don't Say a Word*, *Heartbreakers*, *Mumford*, *Goodbye Lover*, *Kiss the Girls*, *A Time to Kill*, *Heaven's Prisoners*, *Scent of a Woman*, *Man Trouble*, *Scrooged*, *Adventures in Babysitting*, *White Nights*, *Against All Odds*, *King of the Mountain* and *Hide in Plain Sight*.

Sarah Edwards (Costume Designer) most recently created the costumes for Boaz Yakin's *Uptown Girls* and Burr Steers' *Igby Goes Down*. Among her other credits are *The Perfect You*, *Jack Frost* and Whit Stillman's *The Last Days of Disco*.

As assistant costume designer, Edwards worked on *Great Expectations*, *The Devil's Advocate*, *Lolita* and *The Pallbearer*. She is the daughter of the distinguished theatrical costume designer Jane Greenwood.

Liza Chasin (Co-Producer) has served as president of U.S. production at Working Title Films since 1996. She most recently produced *Bridget Jones: The Edge of Reason* starring Renée Zellweger in the role of the quintessential modern single woman; *Wimbledon*, directed by Richard Loncraine and starring Kirsten Dunst and Paul Bettany; *Pride and Prejudice*, starring Keira Knightley and directed by Joe Wright; and *Nanny McPhee*, starring Emma Thompson, Colin Firth and Angela Lansbury. Chasin also served as executive producer on the highly acclaimed *Thirteen*, co-produced Richard Curtis' worldwide hit *Love Actually* and executive-produced the family adventure *Thunderbirds*.

Over the past several years, Chasin has been involved in the development and production of such acclaimed films as *Dead Man Walking*, *Fargo*, *Notting Hill* and *O Brother, Where Art Thou?* Chasin also served as co-producer of *About A Boy*, *Bridget Jones's Diary* and *High Fidelity*. She also co-produced *Elizabeth*, starring Cate Blanchett.

A graduate of NYU Film School, Chasin first joined Working Title in 1991 as Director of Development. She was then promoted to Vice President of Production and Development, becoming the head of the Los Angeles office, overseeing the company's creative affairs in the U.S. Prior to joining Working Title, Chasin worked for several years in various production capacities in New York-based production companies.

Debra Hayward (Co-Producer) serves as head of film for Working Title Films and is creatively responsible for the company's entire slate of motion pictures in conjunction with her U.S. counterpart, Liza Chasin.

Hayward joined Working Title in 1989 as producer's assistant on such films as *Fools for Fortune* and *Dakota Road*, and then moved into development, where she worked on such diverse films as 1991's *London Kills Me* and 1993's *Map of the Human Heart*.

Current projects on which Hayward serves as executive producer in addition to *The Interpreter* are *Bridget Jones: The Edge of Reason* and *Pride and Prejudice*. Recent co-producer credits include *Ned Kelly*, *Love Actually*, *Johnny English* and *About A Boy*. She also recently executive-produced *The Guru* and *40 Days and 40 Nights*.

Hayward's additional co-producing credits include *Bridget Jones's Diary*, *Captain Corelli's Mandolin*, *Elizabeth*, *The Matchmaker* and *The Borrowers*. As development executive, Hayward was instrumental in bringing to the screen *Notting Hill*, *Plunkett & Macleane*, *French Kiss*, *Moonlight and Valentino*, *Panther*, *Four Weddings and a Funeral* and *Posse*. She served as associate producer on *Loch Ness*.

James Newton Howard (Music by) is one of Hollywood's most versatile and prolific composers, with nearly 90 films to his credit. He has received six Academy Award® nominations, two Golden Globe nominations and one Grammy nomination. In addition, he has won 24 ASCAP Awards for film and television shows scored from 1994 to 2002. His credits include films as diverse as *The Sixth Sense*, *Signs*, *The Fugitive*, *Pretty Woman*, *The Prince of Tides*, *Grand Canyon*, *Dave*, *Primal Fear*, *Glengarry Glen Ross*, *The Devil's Advocate* and *Dinosaur*.

Howard's more recent projects include the live-action *Peter Pan; Hidalgo*, starring Viggo Mortensen; M. Night Shyamalan's *The Village*, for which Howard received his sixth Oscar® nomination for Best Original Score; and Michael Mann's *Collateral*. Upcoming projects include Christopher Nolan's *Batman Begins*, starring Christian Bale.

Howard attended the Santa Barbara Musical Academy of the West and the University of Southern California's School of Music and completed his formal education with orchestration study under legendary arranger Marty Paich. Though his training was classical, he nurtured an interest in rock and pop. It was in his early work in the pop arena that he really honed his talents as songwriter, musician, arranger, producer and composer.

He spent two years doing session work for a variety of performers, from Carly Simon to Ringo Starr, and also recorded two solo albums. In 1975, he joined pop superstar Elton John's band on the road and in the studio doing orchestrations and string arrangements. Having become one of the most sought-after musicians in the industry as a songwriter, record producer, conductor, keyboardist and film composer, he racked up a string of collaborations in the studio with some of pop's biggest names, including Barbra Streisand, Randy Newman, Rickie Lee Jones, Chakha Khan, Olivia Newton-John, Earth Wind and Fire, Bob Seger, Rod Stewart and Glen Frey, among others.