

T H E T E M P E S T



From Touchstone Pictures and Miramax Films comes William Shakespeare's final masterpiece "The Tempest," helmed by Julie Taymor, the award-winning director of the theatrical production of "The Lion King" and such bold, imaginative films as "Frida," "Titus" and "Across the Universe." Taymor filters Shakespeare's timeless comedy of revenge, romance and reconciliation through her unique visual prism with an all-star cast, led by Oscar®-winner Helen Mirren and also starring Russell Brand, Reeve Carney, Tom Conti, Chris Cooper, Alan Cumming, Djimon Hounsou, Felicity Jones, Alfred Molina, David Strathairn and Ben Whishaw.

2010 marks the 400th anniversary of Shakespeare's "The Tempest." Believed to be one of the last plays Shakespeare wrote alone, the spectacular fantasy comes to life under Julie Taymor's trademark visual flair and creative direction. Taymor's film version of "The Tempest" presents even the most devoted Shakespeare fans an opportunity to experience one of the Bard's most beloved works in a unique and exhilarating new production.

In Taymor's "The Tempest," the director brings an original dynamic to the story by changing the gender of the traditionally male sorcerer Prospero into the sorceress—Prospera—portrayed by Helen Mirren. Prospera's journey spirals through vengeance to forgiveness as she reigns over a magical island, cares for her young daughter, Miranda, and unleashes her powers against shipwrecked enemies in this masterly mix of romance, tragicomedy and the supernatural.

After a harrowing shipwreck, the members of a royal court are washed ashore on various parts of a mysterious island. Their fateful arrival on this particular island is no coincidence. The exiled Prospera (Mirren) has used her magical powers to guide the ship here to settle a score with the very men who banished her from her homeland. Abetted by her sometimes unwilling aides, Ariel (Whishaw) and Caliban (Hounsou), Prospera puts her former tormentors through some dangerous and often hilarious adventures. However, when the King's son, Ferdinand (Carney), meets her daughter, Miranda (Jones), it is love at first sight—a kind of magic that even Prospera is powerless to control.

"The Tempest" was adapted for the screen by Taymor, who also produces along with Robert Chartoff, Lynn Hendee, Jason K. Lau and Julia Taylor-Stanley.

The original music is by Oscar®-winning composer, and Taymor's longtime collaborator, Elliot Goldenthal. Costumes were designed by three-time Oscar winner Sandy Powell. The film was edited by Oscar winner Françoise Bonnot. Mark Friedberg was the production designer, and the film was shot by DP Stuart Dryburgh.

THE TEMPEST: INTRODUCTION

From *The Tempest*
Adapted from the play by William Shakespeare
Introduction by Julie Taymor
Foreword by Jonathan Bate
Published by Abrams

Excerpt from the foreword by highly respected Shakespeare scholar, Jonathan Bate

...it is neither new nor in any sense shocking for Julie Taymor to have casted Helen Mirren as Prospero. She is following in the venerable tradition of Dryden and Davenant by giving the role to a great actor who happens to be female. In 2000, another great female actor, Vanessa Redgrave, was cast as Prospero at Shakespeare's restored Globe Theatre in London. She played him as a man. Taymor has made the more interesting, more Davenantesque choice of turning Prospero into Prospera. This necessitated a little bit of rewriting of the backstory, achieved by means of some invented lines that imitate Shakespearean language and rhythms quite as effectively as Dryden and Davenant did in their reworking for The Enchanted Island. Even people who know the original text well will struggle to pick out exactly which lines are the invented ones in the retrospective narrative early in the movie.

The effect of turning Prospero the father into Prospera the mother is striking. Some modern critics detect a disturbing sexual possessiveness in Prospero's admonitions about Ferdinand and Miranda not sleeping together before they are married. Shakespeare's main purpose was to stress the importance of legitimacy and respect in the marital union, not least because it is the basis for a political union of Milan and Naples. With Taymor's gender reassignment, Prospera's solicitude for Miranda becomes maternal in a wholly natural way. The somewhat anachronistic quasi-Freudian reading of father and daughter is stripped away. Mirren's Prospera can be irascible and forceful, but she becomes truly herself when she is being tender—with Miranda, with Ariel, and even (in certain looks of pity and wonder) with Caliban.

The casting as Caliban of Djimon Hounsou, born in Benin, West Africa, might suggest that this movie will offer a reading of The Tempest that emphasizes racial oppression and colonial dispossession. The play was written at the dawn of the British Empire...

...but Taymor has absolutely resisted the temptation to foreground them in a polemical or didactic way. She is too interested in the dynamics of the relationships between the characters, in the poetry and its supporting music, in the colors and textures of the

environment, above all in the transformational magic of art itself, to be distracted by “politically correct” reading.

Where Hounsou’s African inheritance genuinely is relevant is in the area of magic. In Benin, witchcraft is still real. In the movement of his body, the play of his words, the darkness of his imagined fears, he taps into a dimension that cannot be contained by the constraints of western rationalism.

And this becomes another respect in which the feminization of Prospero into Prospera becomes inspired. Caliban is the son of Sycorax, who is accused of witchcraft. Prospera recognizes a resemblance between her own dark arts and those of Sycorax. They both have power to bedim the noonday sun, to raise a storm, even to open graves and make the dead walk. The more Prospera protests that her magic is white whereas that of Sycorax was black, the less convinced we become that black and white magic can be kept neatly apart in separate boxes.

*Shakespeare knew this and subtly intimated it to his more educated audience members. When he came to write the great speech in which Prospero abjures “this rough magic,” Shakespeare went back to the book in which he had learned about magic, about those ancient stories we call “myths,” about poetry, about transformation, about strong passions, about the symbiosis of humankind and nature: Ovid’s *Metamorphoses*. He turned to the incantation of the witch Medea. “Ye elves of hills, brooks, standing lakes and groves” is a direct quotation from Ovid’s “*auraeque et venti montesque amnesque lacusque, / dique omnes nemorum, dique omnes noctis adeste*” (assisted by Arthur Golding’s English translation of Ovid, which Shakespeare must have had open on his desk as he wrote: “Ye airs and winds: ye elves of hills, of brooks, of woods alone, / Of standing lakes, and of the night, approach ye everyone”).*

That the black arts of the female witch Medea are the source for Prospero’s seemingly white magic is justification in itself for the switch to Prospera and the casting of Mirren. But the connection also reminds us of the complexity of the Shakespearean vision, the difficulty of assuming easy distinctions between good and evil in the world of his plays. Like Ovid, Shakespeare is interested in the mingled yarn of our human fabric. Both are writers who probe our humanity with great rigor, but ultimately they do so in a spirit of sympathy for our frailties and indulgences, rather than stern judgment upon our faults.

And with a great deal of comedy along the way: Shakespeare had the best comedians of his age at his command, so he nearly always made sure there was a role for the company clown. One of the incidental triumphs of Taymor’s movie is that she has found in Russell Brand a true successor to Robert Armin, the master of witty and irreverent words for whom Shakespeare wrote the delicious part of Trinculo.

*When Shakespeare wrote *The Tempest*, he was able to call on a rich mix of old and new talent...*

... So too with Taymor's casting. Having long since played Cleopatra, Lady Macbeth, and Ophelia for the Royal Shakespeare Company, Helen Mirren has the rhythms of Shakespearean verse in her blood. Tom Conti, who plays Gonzalo, is one of Britain's most seasoned character actors. Alan Cumming, who did brilliant work for Taymor as the villainous Saturninus in Titus, brings animation to the difficult role of cynical Sebastian. Chris Cooper and David Strathairn capture the sharp difference between the sullenly unrepentant Antonio and the penitent Alonso. The versatile Alfred Molina makes Stephano very funny, but also tender. As for the new generation, Felicity Jones and Reeve Carney capture all the freshness and wonder of Miranda and Ferdinand's young love, while Ben Whishaw's Ariel is a performance of astonishing emotional range delivered with quickness of motion and ravishing beauty of voice in both speech and song.

Music, so essential to Shakespeare's Blackfriars style, is at the heart of the movie.... It is fitting that The Tempest draws on the proto-operatic genre of the masque and that in its later stage history the play was converted into an opera, since this is the play in which Shakespeare was reaching toward what Richard Wagner would one day call the Gesamtkunstwerk, the total work of art, the integration of poetry, music, and stage-design. In the two centuries between Davenant and Wagner, opera was the total art form, but in the twentieth and twenty-first centuries its place has been taken by film.

The closing credit roll of Julie Taymor's Tempest is perhaps the most beautiful such sequence of film ever made. No other medium could so ravishingly bring together the poetry of Shakespeare's epilogue, a hauntingly sung musical setting, and the visual image of Prospera's drowned books. In the hands of a master director at the height of her magical powers, this is a total work of art.

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THE TEMPEST: THE TRIP FROM STAGE TO SCREEN

Acclaimed writer/director Julie Taymor is responsible for the feature films "Titus," "Frida" and "Across the Universe" as well as theater productions such as "The Lion King" and the Metropolitan Opera production of Mozart's "The Magic Flute," among many others. Her latest production, opening on Broadway on December 21, 2010, is "Spider-Man: Turn Off the Dark," starring Reeve Carney as Spider-Man, with music and lyrics by Bono and The Edge.

The first Shakespeare Taymor directed in the theater was "The Tempest," on a small stage in NYC in 1986. The play began with the silhouette of a young girl building a sand castle on the top of a black sand hill. In Taymor's words, "Suddenly a stagehand, garbed in black and holding a large watering can, ran to the young girl and started to pour water onto the castle. As the lights shifted focus, illuminating only the castle and the falling water, this mundane image was transformed into a 'rainstorm' that dissolved

the fragile castle into the earth. Though Prospero's 'magic' was exposed through the art of theater lighting, the audience was invited to believe that the tempest had begun."

"Revealing the mechanics of the theater," says Taymor, "creates its own alchemy, its rough magic, and the audience willingly plays 'make believe.' In cinema, where one can actually film on real locations and create seemingly naturalistic events, the temptation is to throw away the artifice and go for the literal reality."

"In the film of 'The Tempest' I had an opportunity to act on these two impulses: to combine the literal reality of location, its natural light, winds and rough seas, with conjured visual effects that subvert the 'natural' and toy with it. As in the theater version we begin the film with the close-up image of a black sand castle. As the camera pulls away we realize that the castle is tiny, fitting onto the palm of a hand. Rain begins to fall and the castle dissolves through fingers as the camera finally reveals the surprised expression of the young girl belonging to the hand, Miranda. Lightning cracks and we cut to what she sees: the wide roiling sea and a distant ship caught in a ferocious storm."

The long shot of the tempest appears almost sublime, like a Turner painting come to life. The juxtaposition of these two moments and the play with perception and scale signals the style of the film: from visceral reality to heightened expressionism.

Taymor chose to compact the events of the play to take place over the course of one day (two days in the original). The collapsed time element adds to the story's tension, but also impacted the shooting schedule. Taymor explains, "We were shooting on location and had to use natural light, so we had to stop at dusk. To create the noontime solar eclipse that occurs, we chose to shoot day for night. Prospera's magic transforms nature, so there is a certain surreal lighting that happens, which our cinematographer, Stuart Dryburgh, was able to do in-camera. Later, in post-production, we experimented further with lighting. There were scenes when Prospera torments her enemies in which she can actually make all light disappear. We shot that in green screen in the studio in Brooklyn, New York, and played with more heightened theatrical lighting."



The decision to switch the gender of the lead character was a diving board to a whole new appreciation of the play. It had everything to do with Helen Mirren and a coincidental exchange that Taymor had with the actress. When Taymor encountered Helen Mirren at a party, she had already envisioned Mirren in the role and their conversation cemented her decision. "We were talking Shakespeare," Taymor

recollects, "and she had no idea I was planning this film when she mentioned that the first Shakespeare she ever did was Caliban in 'The Tempest,' and she actually said to me, 'You know, I could play Prospero—as a woman.' And I said, 'Do you want to?'"

Because I've been preparing a film version of "The Tempest" with exactly that in mind.' And, fortunately, she said yes."

According to Mirren, "The gender switch fundamentally changes the relationship with Miranda. It becomes matriarchal and completely alters the dynamic between the two characters. It also alters the political slant of the play, making it obvious that Prospera's banishment has to do with her being a woman in control of a male-dominated court in Milan."

Other facets of the drama were also altered by the change in gender, Mirren continues, particularly Prospera's relationships to Caliban and Ariel. Her behavior toward the two servants can be seen as very brutal, but Mirren doesn't believe that stretches reality. "I think women can be pretty brutal too, particularly in terms of revenge. Remember, 'hell hath no fury like a woman scorned.'"

"The great thing about Shakespeare is you can do almost anything with it, and it never breaks; it just reveals other elements within the play."—Helen Mirren

The major adjustment to the text was in the reshaping of the character's back story. In this version, Prospera becomes the widow and heir to the deceased Duke of Milan. Like the original Prospero, she has studied the alchemical arts, though, in her case, it has been in secret, as women were often forbidden this path of study. Once Prospera inherits her dukedom, Antonio, her ambitious and treacherous brother, accuses her of witchcraft, punishable by death at the stake.

The themes of power, revenge, compassion and forgiveness become more complex in the various relationships that Prospera has with her Miranda, Ferdinand, Ariel and Caliban. Prospera's protective feelings for her daughter are quite different than those of a father. There is no male rivalry with the young suitor; no "honor defiled" in the attempted rape scenario by Caliban. Instead, Prospera's actions are a direct result of her knowing intimately what Miranda is experiencing as a young, virginal woman and where the dangers lie. In this gender twist, it is partly because Prospera is a woman that her dukedom could be stolen from her, and the bitterness of this fact infiltrates and heightens the tension of all of her interactions with the other characters on the island.



Mirren deftly illuminates Prospera's many conflicting impulses: with her erratic fury, cruelty, maternal warmth, cold authority and poetic introspection, she plays the witch, the scientist, the poet, the ferocious tiger protecting her cub, the steely leader and more.

The gender switch, according to one of the film's producers, Lynn Hendee, not only alters the play's dynamic thrust, but dovetails perfectly with its bittersweet finale. "It makes the ending so much more poignant," Hendee notes. "As written, Prospero sacrifices the incredible creative freedom and power he has on this island to go back to banal society for the sake of his daughter. But when it's a woman who makes this decision, she's returning to arguably become a second-class citizen again."

That voluntary return to a fettered life conjured an image in Taymor's mind of Prospera's servant, Ariel, tightening the bodice of her corset in preparation for her return to Milan. "We see, just through the clothing, that she's going back to a place that is like a prison, 'where every third thought shall be my grave.' It's an incredibly powerful visual and visceral manifestation of what she is willing to sacrifice for the sake of her daughter," says Hendee. "It makes her choice profound."

THE TEMPEST: ARIEL AND CALIBAN—THE HUMAN SUPERNATURAL

Ariel is the embodiment in spirit of human emotion, vulnerability and compassion. How does an actor play pure spirit, both and beyond male and female, appearing and disappearing on command, able to change shape and size and yet able to move the audience to laughter or tears? In the theater Taymor utilized the art of puppetry in the form of a disembodied mask that could be moved in any direction, defying gravity and human limitations. In the film, however, the character of Ariel was conceived as an actor's fully human performance treated with the use of cinematic visual effects. The challenge was to retain the visceral, nuanced performance that only a human can give while transforming his physical presence into essences of light, fire, wind and water, and the corporeal manifestation of harpies, frogs, stinging bees and bubbling lava.



"In casting Ben Whishaw," says Taymor, "I had to accept a major condition: he would be unavailable until the end of the shoot and thus never on location in Hawai'i. That meant that Helen would have to film most of her Ariel scenes without Ariel. It was a daunting, yet fortuitous challenge. After all, Ariel is not human, does not walk on the ground and is constantly transforming. This limitation was an invitation to Kyle Cooper, the visual effects designer, and myself to

invent an entirely new way of combining a live actor's performance with CGI. Because of Ben's availability, most of his performance was filmed in the studio in front of a green screen, making it possible for us to manipulate his image in postproduction and place him in the pre-shot backgrounds with Helen."

Not all of his scenes were shot this way, however. It was important for some of their most intense exchanges that Helen and Ben be able to act together. However, many of

his arrivals and exits, as well as his physical form—whether it be translucent, grossly deformed or multiplied—was enhanced with the help of postproduction effects. A few scenes, such as his appearance as a sea nymph with Ferdinand, were shot through a large glass frame containing a few inches of water. Whishaw was underneath the glass, able to move freely and speak his lines yet his image appears to be fractured and distorted through the lens of water. “The miracle is,” says Taymor, “that the effect is live, in camera, and not computer-generated. It was extremely liberating to be able to preserve a great actor’s performance and yet transform him into the various elements and creatures that are delineated by the text.”

The complex character, Caliban, may be perceived as simply a native of this remote island, a product of the prejudicial point of view of the Europeans who are shipwrecked on it. In casting an African in this role, one automatically brings to the forefront the obvious themes of colonialization and usurpation.

“But in order to truly serve Shakespeare’s unique vision of this character one must go beyond socio/political commentary achieved through a casting choice,” says Taymor. Djimon Hounsou went through a four-hour makeup ordeal every day to achieve the look of his Caliban. His skin was made to resemble the island’s cracked red earth and black lava rock with raised scars of obscenities he had carved into his flesh.



The nickname “Mooncalf” suggested the white circular moon that frames his one blue eye, which in itself was motivated by the notion that he is the offspring of that “blue-eyed hag”, Sycorax. The “calf” part of the equation is delivered in the map-like patches of white on black skin that add to the “otherness” of this unique racial mash-up. “This Caliban, both beautiful and grotesque, is the island; nature personified. And Djimon’s athletic and antic movement, inspired by the Japanese dance form, Butoh, completes his physical embodiment,” states Taymor.

“In casting Djimon Hounsou in this role we were privileged to have not only a great actor but one who brought with him experience, belief and respect for the power of white and black magic. His personal stories of sorcery in his country, Benin, were both inspiring and harrowing.”

THE TEMPEST: THE CAST OF CHARACTERS

Joining Oscar® winners Mirren and Chris Cooper (as her deceitful brother, Antonio), are noted actors from both sides of the Atlantic, including Oscar nominees Djimon Hounsou,

Tom Conti and David Strathairn. Rounding out the ensemble are Alfred Molina, Alan Cumming, Russell Brand, Ben Wishaw, Felicity Jones and Reeve Carney.

Some of the cast members had previously done Shakespeare, others had not. To help them find a common language, Taymor held rehearsals both in London and Los Angeles.

For Djimon Hounsou (Caliban), “The Tempest” was his first experience with Shakespeare and it was like learning a whole new language. “This is my third or fourth language, and processing this language was extremely difficult. But I really wanted to challenge myself, so by reading it and doing the research and absorbing it, I’ve grown to really appreciate the language. There are so many layers to it, so much meaning in it.”

“I’m coming to understand that Shakespeare is very contemporary, and he has chosen themes that resonate through time to this day. If you don’t understand the Shakespearean language, you still get connected and you really understand each aspect of every character.”—Djimon Hounsou

He adds, “I knew Julie Taymor was talented and that she has such a great understanding of the language and Shakespeare’s work. I love working with a director who really has a clear understanding because this is foreign to me, and I have to feel comfortable that she can really help me evolve through the piece.”

Reeve Carney, who plays Ferdinand, says that his work as a musician, particularly as a lyricist, gave him great respect for the play’s language. “Shakespeare inverts certain sentence structures, and as a lyricist I’m sort of familiar with dealing with that type of structure,” he says. “So I think that made it a bit easier for me than it would have otherwise been.”



The company he’s keeping in “The Tempest,” Carney admits, daunted him at first, despite the assured impression he made on Taymor. “But it was also very exciting. Shakespeare is, in a sense, a great equalizer because everyone is a little frightened in some way, so as inexperienced as I was, we were all probably terrified of the same things.”

The rehearsal time was invaluable, not only in dealing with the language, but in helping him achieve a level of comfort with Taymor and the other actors. “Julie is incredible to work with as a young actor. All the suggestions she had were presented in a way that was not intimidating. It actually helped me get better. Knowing I’m a musician, she used language that I would understand and that would speak to me more than another actor.”

Ferdinand and Miranda's relationship is sweet and comedic and represents Shakespeare's view of youthful innocence. Felicity Jones, who plays Prospera's daughter, Miranda, says, "Ferdinand and Miranda personify that absolute naiveté you have only when you're really young and which we gradually lose as we gain more experience."

Like Carney, Jones also felt liberated by Taymor's directorial style. "From rehearsal through production, Julie made you feel very comfortable and very safe. She gave you total freedom to explore your own ideas, which is what you want as an actor."

Another actor who proved to be a quick study was Russell Brand as the comic buffoon, Trinculo, who particularly impressed Taymor with his improvisations. "Russell is an extraordinary stand-up comedian whose love of language is the reason I cast him in this," says Taymor. "He would do improvisations. The first one, which we don't even have on tape, was, I thought, better than Shakespeare."

Brand was also part of the second rehearsal in Los Angeles, with other cast members including Hounsou (Caliban) and Molina (Stephano) present, and again, Taymor was impressed. "This one we do have on tape. And what I asked Russell to do was to tell me who he is, as Trinculo. For a solid two or three minutes, he started from the very beginning as this character and the way he was conscripted on the boat, this miserable boat, this horrible tempest, and then here he is, shipwrecked on this island. And it was ingenious. Alfred Molina was dumbstruck. He said he'd never seen anybody do that, ever. The improvisation really allowed people to get underneath the language and make it their own."



David Strathairn, who plays King Alonso, shares most of his screen time with three of his fellow shipmates, who are also members of his royal court—Prospera's brother Antonio (Cooper), his younger brother Sebastian (Alan Cumming) and his consigliere, Gonzalo (Tom Conti). "We represent the court from which Prospera was exiled because she was becoming much too popular and therefore a threat to my power, in addition to not paying taxes to me," Strathairn observes.

A testament to Shakespeare's genius, each of the four men has his own unique story that develops throughout "The Tempest," Strathairn points out. "My character's primary motivation is to find his son, Ferdinand, who he believes is drowned and if he doesn't find him, he's probably going to kill himself. Antonio is kind of a slippery character, very opportunistic and seeking to take advantage of this situation. My brother, Sebastian, has fallen under Antonio's spell. And Gonzalo, the man who saved Prospera from being executed, represents the conscience and compassion of the piece. It's fun having four

quite different personalities confronting their own pasts while they are each being manipulated by Prospera's magic."

"'The Tempest' is basically two stories," observes Alan Cumming, who plays Sebastian. "One is romantic, sweet and funny. The other is more sinister and dark. Sebastian is a character in the latter. Our story is a bit darker I think because of Alonso, the grieving father, who thinks he has lost his son. Sebastian and Antonio take advantage of his grief and plot to kill him and overthrow him. It's made even odder when you realize that Prospera has made all this happen. It's really kind of Machiavellian."

Cumming finds it interesting that the play, written late in Shakespeare's life, is basically about "someone who is trying to make amends, to resolve the past and bring everyone together. I really like that feeling. Changing the central role of Prospero to a woman



makes so much more sense in terms of the story. It adds to the whole idea of healing. It sort of manifests what was going on in Shakespeare's own life. He was obviously taking stock as he was about to pop off his mortal coil."

Conti, who plays Gonzalo, refers to "The Tempest" as Shakespeare's "Lost" in which people are shipwrecked on an island and mysterious things happen to them. "They

don't understand what's going on in their surroundings and they're split up into different groups," he notes.

Gonzalo is one of the few noble characters in the story. "He's a decent man," says Conti, "in the classic British civil-service tradition. He serves the Crown because it's his job to keep them safe and on the right track. And if bad things happen, he tries to smooth it over and make it all right."

For instance, Conti mentions, when Prospera was banished, it was Gonzalo who attended to her needs. "It was basically, 'Madam, I'm so terribly sorry you've been banished and that we're putting you into this small boat and sending you out into the ocean but here is a sandwich and some books.'"

That Prospera doesn't take revenge for her exile, Conti says, is a very modern concept. "It could have been written by someone like Alexander Sutherland Neill, who was a famous educator in the UK, who started a free school. His idea was that you don't punish people; you try to point out to them where things are going wrong. And that's what Prospera does really. She takes the characters to the edge but she doesn't push them over. And that's wonderful. We should be doing that more."

Providing comic relief are the characters of Stephano (Alfred Molina) and Trinculo (Brand). "They provide a contrasting energy to the rest of the story," says Molina. "Their

language tends to be a bit more robust, more aggressive and bustling. Stephano and Trinculo have always been these two comic characters who are sort of in cahoots with one another, forever falling out with each other. On this movie, Russell and I became chums and we found ourselves colluding with each other, which itself brought its own sort of energy.”



“The character of Stephano is a bit of a sot and an opportunist” says Molina. “He’s always looking to get ahead by cheating or taking advantage of someone else’s misfortune. He’s a bit of a hustler, and like many of Shakespeare’s comic rogues, their naughtiness is offset by their humor and the farcical situations they find themselves in.”

THE TEMPEST: LOCATION AS CHARACTER

In choosing the location for the film Taymor decided to go for an existing island rather than create a wholly fabricated and theatrical environment. The islands of Lana’i and the Big Island of Hawai’i offered the perfect landscapes to shoot all of the exterior scenes: black volcanic rock, red earth canyons, white coral bones and a deep blue sea. The alchemist’s sandbox—a tabula rasa for Prospera’s powers.

Here’s where “The Tempest” almost got washed up on the shoals, interjects Lynn Hendee. She recalls contacting the film commissioner and being told, “Filming on Lana’i can be difficult because it is privately owned by a Fortune 500 company. And, they normally do not let anyone film there.”

Hendee refused to take no for an answer, however, and contacted Dole Food Company, Inc., the island’s owner, via their chairman, David Murdock, whose main residence was in Los Angeles, where Hendee also lives. Murdock invited Hendee to dinner and she spun Taymor’s vision of Shakespeare for him. “We had a lovely evening and it turns out Mr. Murdock is a huge Shakespeare fan. He liked the idea of this project and thought it would be a tribute to the island that he loved,” she says. “So he graciously allowed us to film here. And, as the audience will see, the island is a character in the film.”



Taymor took as a cue a line of Caliban’s to Prospera, in their first scene together, “...and here you sty me in this hard rock, whiles you do keep from me the rest o’ th’

island.” Caliban’s emergence out of the harsh, barren landscape of lava rock supports Shakespeare’s verbal imagery. Not only did these infinite, black, jagged fields feel surreal and highly theatrical but they represented the inner landscapes of the characters inhabiting them.

Taymor says: “We found caves underneath this black volcanic rock and when Caliban emerges, he comes out of this hole, out of this lava field. It’s where he lives, but it’s got nothing of nurture in it. There’s no green, there’s no life. Our production designer, Mark Friedberg, filled it with refuse that might have washed up on shore and fossilized in his cave.”

Among other locations on Lana’i was a gnarled, brambled, fairy-tale forest, which fit the thorny, drunken squabbles of the clowns while labyrinthine ironwoods worked to disorient the court and set the stage for conspiracy. A deep, red, sand canyon lit by golden sunlight served to put the two lovers in each other’s laps and created the sensual setting for their inevitable fall into love. And there was always the surrounding sea; a constant reminder of the isolation of the island and the ever-changing power of the natural elements.



When the cast members landed on Lana’i, they were captivated by that same strange beauty that had bewitched Taymor.

When he saw the Garden of the Gods, Tom Conti thought, “I’ve never felt so close to the origins of the planet as I did there. There’s this red earth strewn with boulders of every size, from tiny to absolutely massive that have been there since the planet was formed. So when this island was thrust out of the ocean in a huge volcanic upheaval, all this stuff was thrown out, molten of course, thousands of feet into the air, rapidly cooled in the cold air and came down as boulders that have sat where they landed from that moment, none of them has moved, and that’s kind of exciting.”

“It was very inspiring to be in Hawai’i,” adds Mirren. “The landscape was so powerful, so raw and primitive. I’m not a superstitious person, and I don’t believe in fairies and so forth, but if I did, you’re about as close to that world in Hawai’i as you could ever get.”

“Hawai’i is a sort of spiritual place. You feel in connection with certain spirits and certainly with the spirits of nature.”—Helen Mirren

Taymor and crew, including production designer Mark Friedberg, scoured Lana’i and the big island of Hawai’i for the proper settings to make Shakespeare’s words resonate.

“Each set of characters’ journeys needed to be distinct from the other, and yet, all be believably on one island. It also had to cut with work on the stage. Our job was to create a landscape that could be inhabited by indigenous humans like Caliban as well as ethereal spirits such as Ariel,” says Friedberg.

Friedberg speaks of his relationship with Taymor as one of the most exciting and collaborative effort he’s ever shared. “She’s a director who starts with pictures in her mind that are often connected to the emotional landscape of the characters. She will have dreams that will evolve into the sets we make. For someone like me, who gets to interpret the worlds she dreams, it’s exhilarating.”



Friedberg created Prospera’s lair, which consisted of a courtyard and a cave on a soundstage in New York. The other main sets were Ariel’s ethereal landscapes and the Milan flashbacks. “Prospera’s cell was designed to mimic the topography of the islands,” notes Friedberg. “It’s made to look exactly like the materials we used on the two islands, barren volcanic stonescape spotted with tropical green. It’s a cold, stark place that is, at the same time, incredibly beautiful.”

“The shape of Prospera’s cell,” he continues, “is two monoliths joined together that, when put in the stark Lana’i landscape, looks like a giant book. It seems a totem to the books whose secrets ultimately provide Prospera the power to free herself. We built it out of shells, fake coral, and other natural materials. It gives the sense that it was Prospera’s alchemy that inspired the landscape to take on this shape.

Envisioning Prospera’s former life in Milan turned into one of the most exciting aspects of the design of the film, according to Friedberg. At the outset of the story, Prospera tells the story of her banishment from the Royal Court and how she and her daughter came to be exiled on this island. Her speech afforded Friedberg the opportunity to create stylized flashbacks of their life in Milan.

He printed architectural imagery on plastic sheets and cardboard that were pasted into forced perspective structures. Using green screen, the actors appeared to be on those sets, which were actually filmed plates in rear projection. “It was a kind of arts and crafts project for the art department, which spent several months designing the models, allowing us to create this entire world. It was a nice blend of old-school theatrical skills with high-tech computer compositing,” comments Friedberg.

The actual tempest, the opening storm, was originally designated to be created on a soundstage. Friedberg would build a ship, which would toss and turn on a gimbal in a tank. When that proved to be cost prohibitive, he says, “We decided to move that scene to Hawai’i and we built the boat, only our gimbal was the sea. We actually built a set,

put it in the water at Hilo Bay and we were able to control its movements externally while it was actually in the water.”

The logistics of this move proved to be more feasible than Friedberg had originally anticipated. “I was able to hook up with some very resourceful people in Hawai’i. They came up with the idea of building a very small set using reclaimed wood on a raft that we built. The team was able to build a small set for almost no money, using wood from the old bleachers at President Obama’s former high school that we were able to acquire rather inexpensively. It gave the set a sense of destiny.”

THE TEMPEST: CLOTHING AS METAPHOR

Echoing production designer Friedberg’s sentiments, three-time Oscar®-winning costume designer Sandy Powell found the prospect of working with the visionary Taymor irresistible. “It’s really interesting working with a director who’s also a designer because she understands the process and Julie, in particular, is incredibly visual and good at expressing that,” says Powell. “Knowing Julie’s background is theater, it meant I was allowed to push the boundaries a little. That’s what she was expecting of me; to go a little further than you would do if you were designing costumes for a period film.”

“The jumping off point for both the sets and particularly the costumes is to find the essence of each character in a metaphor or ideograph.”

—Julie Taymor

Powell, of course, is no stranger to a wide range of period costuming, having won her Oscars® for the Renaissance garb for “Shakespeare in Love” the Victorian-era “The Young Victoria” and mid-20th century “The Aviator.”

The Hawaiian backdrop for “The Tempest” was an added attraction. When Taymor gave Powell photographs of the terrain on which the film would be shot, she was inspired by the environment for her clothing design for the island’s inhabitants—Prospera, Miranda, Caliban and Ariel.

“For the characters on the island, Sandy and I discussed the blend of time. Prospera and Miranda had been on the island for 12 years,” says Taymor, “so their clothing would be worn now, but also slightly stylized.”

As Powell interpreted the metaphor, Prospera’s influences were from the Milan court from which she was banished. Once she was on the island, she constructed



clothing from the materials available, which evolved and developed as they continued to live there, according to Powell. “As for Ariel and Caliban, well, they are mythical, except that they’re real as well,” she observes.

In outfitting Prospera, Powell says. “I wanted her clothes to be easy and comfortable and almost androgynous, neither masculine nor feminine.”

Powell imbued Prospera’s outfits with Japanese fashion touches and, of course, elements of the landscape—particularly the lava flow. “Helen played Prospera as a simmering volcano,” observes Taymor. “She is the energy, the magic and the rage—everything that’s boiling up is all being contained and at a certain point, of course, it explodes. Her magic robe, which is much more a piece of sculpture than it is a costume, was made to look like it was made of shards of rock, volcanic rock. Very sharp blue/black, shiny rock. She is literally in the shape of a volcano.”



Miranda too tended toward the androgynous “like a wild child running around the island,” Powell says. “She went around barefoot in this loose shift because she’d lived most of her life there.” Adds Taymor: “Miranda is in off-white, natural, torn fabrics that could have come over in the boat with her in this big trunk. It was very simple. I think any girl in the summertime would want to wear that shift. It was very raw, very natural. She was timeless.”

The art department provided Powell with wings for Ariel, who again was clothed in asexual garb—and sometimes less. “One of his costumes is hardly there, a teeny little jock strap, which gives the effect of nudity,” laughs Powell. “The point is that Ariel is not wearing clothes. He wears something that is part of his

body and then becomes part of the landscape.”

By contrast, when Powell dressed the women in their clothes from the Milan court, “they had to be restrictive and repressive, corsets and all that. Both Helen and Felicity eventually got used to wearing corsets. It was hell for a while, but they got used to it.”

While praising the costumes, Jones says they occasionally brought her a lot of pain “because wearing a corset is always physically testing!” she laughs. “The costumes have elements of the Elizabethan era, but there’s a wonderful modernity to them at the same time, which I really like. As with the production design, they retain elements of reality, but there’s something strange and otherworldly about them as well.”

The shipwrecked characters all hailed from Milan, and Taymor’s influence for their costuming came from the Spanish paintings of Goya and Velasquez, says Powell, but with a twist. “The references Julie gave me for the Milan court were of the Spanish royal court, which were dark and somber and a bit intimidating. They’re mostly all black with only some linear decoration in gold and silver.”

There was also a contemporary element to Powell's designs, she says. "I wanted it to have a modern feel and I don't know why, but zippers came to my mind, which I thought would provide strong decoration while making it like a modern version of a period costume."

"The court gives us a feeling of a mixture of contemporary or futuristic and 16th century," notes Taymor. "It feels like conquistador clothing—it's black, it's tight, and Sandy used silver zippers in the details. The men also wore jodhpurs, which is more 1940s. And they had high riding boots. So it's this blend of period—it's not puffy Elizabethan, it's much cooler."



The actors in court costumes, she says, immediately adapted to their garb. "Somehow, when they put them on, they became the part," she notes. "They wore them beautifully. The nature of the costumes made them stand up straight and behave in a certain way."

But, while the costumes were stylistically cool, in the heat of the tropical sun they were anything but literally cool. "Sandy Powell is a tremendous artist," notes Cumming. "She does these costumes that are as beautiful as they are hellish to wear in the baking heat of Hawai'i. I'm not the best person in the sun. I felt like I'd become a character of a Jane Austen novel. I held an umbrella, and I got the vapors. We were on this volcanic wasteland and there was no shade and it was pretty intense to be wearing black tweed and black leather. I got dizzy a few times. But it wasn't too bad. We were staying at the Four Seasons."



The Shakespearean clowns, played by Molina and Brand, are by sharp contrast "a riot of color," says Taymor. "Trinculo has got sort of a tail coat, stripes and patterns, green and orange with his slimy black hair. And we gave him some really hideous teeth. He was too cute without them. He had these pointy black rocker shoes with tight, striped pants that are kind of his style. Alfred Molina wore pants that were

too small for him and, his belly was too big for him. He also wore a slimy T-shirt. They were comic but also low-life edgy and they had all the color."

THE TEMPEST: ANOTHER DREAM-SCORING COLLABORATION

In composing the score for "The Tempest," Elliot Goldenthal, the composer, was faced with three challenges. The first was to find an overall sonority for the island setting, in

which fantastical and psychological forces are locked in a dance of retribution and forgiveness. Goldenthal's plan was to use amplified guitars in various ranges and alternative tunings, along with a symphonic string orchestra to create a sense of timeless presentness.

With this sonic palette, he could then meet the second challenge, which was to paint more specific distinctions between the individual sets of characters by using additional instrumental colors, such as glass armonica and non-western flutes for Ariel, steel cello for the somber sorrows of the court or Prospera's introspective moments, and a wide range of percussion and didgeridoo for Caliban and his co-conspirators. The third challenge was to set a number of on-camera songs (that Shakespeare indicated in the play) for Stephano, Caliban and Ariel as well as two additional non-indicated songs, one for Ferdinand and another for Prospera's final speech.

The composer calls this final song "Coda," and the speech is one of Shakespeare's most famous as it is widely believed to represent the Bard's farewell to the world as an artist. Taymor explains, "Normally in theater performances it is delivered with the house lights on, all artifice removed, and is directed to the audience. I had originally cut it from the film script because I felt that Prospera speaking directly to the camera for this last moment of the film was one speech too many and in no way could equal the effect it has in the live theater.

"The film's last image of Prospera on the ocean cliff, her back to the camera, tossing her magic staff to the dark rocks below, and the staff's subsequent shattering, is the ending. But when all was cut and timed and scored and mixed, the rhythm of the end of the film felt truncated, incomplete. I asked Elliot to take those last great words and set them to music for the seven-minute-long, end-title sequence. And to that haunting female vocal, sung by Beth Gibbons, the credits rolled and we drowned the books of Prospera in the deep dark sea."

THE TEMPEST: TIMELESS WITH UNIVERSAL THEMES

"The Tempest' is fantastical and tremendously dark at the same time," says Felicity Jones. "It attempts to show us human nature at the extremes of both goodness and depravity. And just in terms of sheer entertainment it has tremendous comedy and sweet romance. It's full of contrast. You move from romance to drunken cavorting and it never stops. It has a tremendous pace."

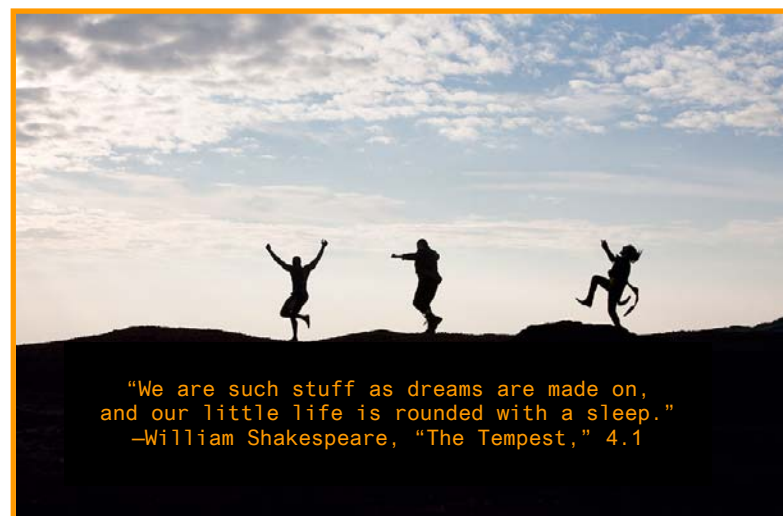
Cumming concurs, adding that the film has something for everyone. "It's a good rollicking tale that starts out with a big crazy shipwreck and has this great structure about all these people thinking the other is dead and then coming together. At its core it's about a woman coming back into the world and making peace with it as she realizes she's coming to the end of her life. It's got laughter; it's got tears, a love story, a family reunion. It has clowns who learn their lessons and slaves who are freed. Above all it has wonderful mystical elements."

“‘The Tempest’ also embodies the emotional complexity of a great family story,” adds Strathairn. “Regardless of the sex of the Prospero/Prospera character, the issues at hand remain the same: parenting, leadership, the relinquishing of power and the humility that comes with age. It’s also about man’s engagement with the forces of nature. That’s what makes this play forever relevant.”

For Conti, it’s the humanity and sheer entertainment value that make “The Tempest” resonate. “Shakespeare’s fundamental philosophy is that people do things for a reason. If you understand the reason, then you’ll better understand the people and perhaps be less frightened of them. That’s a very modern concept.”

And “The Tempest” entertains through its use of magic. “Magic’s always a good crowd puller, isn’t it?” Conti asks rhetorically. “And Shakespeare knew that, too. Prospera learns magic to further her desires, to get back her Dukedom. It’s good magic, good fun. Julie Taymor obviously has an interest in magic as you can tell from her other work and she’s able to investigate it more thoroughly here.”

There’s a reason that this particular play is performed countless times every year around the world, notes Taymor. “It’s such a great magical story and if you look at the films that are popular now, whether it be ‘Avatar’ or ‘Alice in Wonderland’ or any of the comic book films, the audience loves the fabulous and the fantastical that are, at the same time, stories of human revenge and the dark powers. ‘The Tempest’ has all that rolled up into one.”



THE TEMPEST: ABOUT THE CAST



HELEN MIRREN (Prospera) is one of the best-known and most-respected actors with an international career spanning stage, screen and television. She is renowned for tackling challenging roles and has received numerous awards for her powerful and versatile performances, including the Academy Award® for her work in “The Queen.”

For Miramax, Mirren stars in Julie Taymor’s “The Tempest,” as Prospera in a gender twist on the classic character. This film, opening in December, was chosen as the closing screening at the Venice Film Festival and was screened at the New York Film Festival as well. Mirren also has a trio of films scheduled to be released shortly. First is Summit Entertainment’s “RED,” an espionage thriller based on the WildStorm/DC comic book, in which Mirren portrays the lethal associate of a retired CIA agent, and then another Miramax production, John Madden’s “The Debt,” where Mirren plays a Mossad agent pursuing a Nazi war criminal. Last is “Brighton Rock,” written and directed by Rowan Joffe and based on the novel by Graham Greene. She plays Ida Arnold, an amateur detective determined to bring a gangland killer to justice. Mirren has recently completed filming a remake of the classic 1981 comedy “Arthur” with Warner Brothers, opposite Russell Brand. In a twist on the John Gielgud role, Helen plays the longtime and long-suffering nanny to Russell’s naughty playboy character.

Mirren launched her career in London at the National Youth Theatre, playing Cleopatra. She went on to star in a number of esteemed productions, including “Troilus and Cressida” and “Macbeth,” for the Royal Shakespeare Company. In 1972, she joined renowned director Peter Brook’s theatre company and toured the world.

Mirren’s film career began with Michael Powell’s “Age of Consent,” but her breakthrough role was in John Mackenzie’s “The Long Good Friday,” opposite Bob Hoskins. She has starred in such acclaimed films as John Boorman’s “Excalibur” and Neil Jordan’s Irish thriller “Cal,” for which she received the Best Actress Award at the Cannes Film Festival. She continued to push boundaries in Peter Weir’s “The Mosquito Coast,” Peter Greenaway’s “The Cook, the Thief, His Wife & Her Lover” and Terry George’s “Some Mother’s Son,” which she also co-produced. She recently starred in Taylor Hackford’s “Love Ranch,” a film inspired by the story of the first legalized brothel in Nevada. It will be the first film collaboration with Hackford (who is also Mirren’s husband) since “White Knights” in 1985.

Mirren earned her first Academy Award® nomination for her performance as Queen Charlotte in “The Madness of King George,” a role that won her another Best Actress Award from the Cannes Film Festival. She earned her second Oscar® nomination for her role as the housekeeper in Robert Altman’s “Gosford Park.” Additional film credits

include “Calendar Girls,” “The Clearing” and “State of Play.” Mirren’s recent role in Sony Pictures Classics’ “The Last Station,” as Sofya the wife of Russian writer Leo Tolstoy, garnered her nominations in 2010 for Best Actress for an Academy Award, a Golden Globe®, Screen Actors Guild® and Independent Spirit Award.

Her most celebrated role was as Elizabeth II in Stephen Freear’s “The Queen,” for which she won the Academy Award® for Best Actress along with a Golden Globe®, BAFTA, SAG® and numerous other awards from around the world.

In television, Mirren starred in the award-winning PBS series “Prime Suspect” as Detective Chief Inspector Jane Tennison. “The Final Chapter—Prime Suspect 7” was released in 2006, bringing this iconic role to its conclusion after an unprecedented total of two Emmy® Awards and six nominations, one Golden Globe® nomination (which she lost to herself for her role in “Elizabeth I”), three BAFTA Awards and six nominations and a TCA nomination.

Her other television credits include “The Passion of Ayn Rand,” (Emmy® and a Golden Globe® nominations), “Losing Chase” (Golden Globe Best Actress), “Door to Door” (Golden Globe, Emmy and Screen Actors Guild® nominations), “The Roman Spring of Mrs. Stone” (Golden Globe, Emmy and Screen Actors Guild nominations) and “Elizabeth I” (Emmy and a Golden Globe for Best Actress).

Mirren’s more recent stage credits include “Phedre” at the National Theatre, London and New Shakespeare Theatre, Washington, DC; “A Month in the Country,” for which she received a Tony® nomination; “The Dance of Death” on Broadway opposite Sir Ian McKellan; and she played Christine in “Mourning Becomes Electra” at the National Theatre, for which she was nominated for an Olivier Best Actress Award.

Helen Mirren was appointed a Dame of the British Empire in 2003.



RUSSELL BRAND (Trinculo) shot to fame in the U.S. in 2008, when he was seen as the rocker Aldous Snow in the Judd Apatow–produced comedy, “Forgetting Sarah Marshall.” The film, which was written by and starred Jason Segel, grossed \$63 million at the domestic box office. 2008 also saw Brand star in the Walt Disney Pictures’ film “Bedtime Stories,” which also featured Adam Sandler and Keri Russell. It was in September of 2008, though, that

Brand cemented his fame in the U.S. as host of the 2008 MTV Video Music Awards.

2009 saw the U.S. release of Brand’s writing debut, “My Booky Wook.” The autobiography, already a huge success in the United Kingdom, went on to stay on the New York Times bestseller list for five weeks in a row. Continuing his stand-up tour in the U.S., Brand’s third live DVD was released after originally airing on Comedy Central. 2009 ended on an even brighter note for Brand, when he assumed the role as host of

the MTV Video Music Awards for the second year in a row and garnered the biggest VMAs audience since 2004 with nearly 9 million viewers.

2010 has been a busy year for Brand with the release of the hit comedy “Get Him to the Greek” in June 2010. Being reunited with producer Judd Apatow, Brand starred opposite Jonah Hill and reprised his iconic role as Aldous Snow. In July, Brand also lent his voice to the role of Dr. Nefario in the hit animated feature film “Despicable Me” which to date has garnered \$118 million at the domestic box office and included the vocal talents of Steve Carell and Jason Segel. Still to come this year is a role in “The Tempest” due out in December. Upcoming roles for Brand include the titular character in the remake of “Arthur” as well as the voice of Easter Bunny in “Hop,” opposite James Marsden, set for release on Easter, 2011.

In addition to acting, Brand’s second book “My Booky Wook 2: This time It’s Personal” is to be released on October 12, 2010.



REEVE CARNEY (Prince Ferdinand) stars as Peter Parker/Spider-Man in Julie Taymor’s highly anticipated Broadway production “Spider-Man Turn Off the Dark” and also starred in the film version of the acclaimed novel “Snow Falling on Cedars.”

As the front man of up-and-coming rock band Carney, Reeve is accompanied by his brother Zane (guitar), Aiden Moore (bass) and Jon Epcar (drums). Carney’s debut album “Mr. Green Vol. 1,” is out now on DAS Label/Interscope.



TOM CONTI (Gonzalo) is an accomplished Scottish film and television actor, theatre director and writer. Conti has appeared in such films as “Merry Christmas, Mr. Lawrence,” for which he received a National Board of Review Award for Best Actor; “Reuben, Reuben,” receiving Academy Award® and Golden Globe® nominations and National Board of Review Award for Best Actor; and “Nazi Hunter: The Beate Klarsfeld Story,” which earned him another Golden Globe

nomination. Most recently he was seen in the thriller “A Closed Book,” with Daryl Hannah. Other recent films include: “O Jerusalem,” “Rabbit Fever,” “Derailed,” “Paid” and “The Enemy.”

No stranger to theater, Conti has a long history of success as an actor and director. He won a Tony® Award for Best Actor, as well as the Variety Club Award for Best Actor and the Laurence Olivier Award for Actor of the Year in a New Play, for his role in “Whose Life Is it Anyway?”. In addition to “Whose Life Is it Anyway?” Conti is renowned

for acclaimed West End and Broadway plays such as “Present Laughter” and “The Real Thing.” His newest stage play, which he stars in and directs (with Tom Kinninmont), is Eric Chappell’s “Wife After Death.”

Conti, who was recently voted the most popular actor in London’s West End for the last 25 years, has also starred in many television shows and written a novel, “The Doctor,” which was published in 2005.



One of the most respected character actors of our time, **CHRIS COOPER (Antonio)** was recognized in 2003 with an Academy Award® and a Golden Globe® Award for Best Supporting Actor for his portrayal of John Laroche in Columbia Pictures “Adaptation,” written by Charlie Kauffman (“Being John Malkovich”) and directed by Spike Jonze. Cooper was also recognized for his performance in this film by numerous critics associations including the Broadcast Film Critics, the

Los Angeles Film Critics Association and Toronto Film Critics Association.

Cooper will next be seen in “The Company Men” with Ben Affleck, Kevin Costner and Tommy Lee Jones. Written and directed by John Wells, “The Company Men” centers around three men who are struggling to survive corporate downsizing. “The Company Men” premiered in the US at the 2010 Sundance Film Festival and will be released in October 2010.

Following “The Company Men,” in December 2010 Cooper will star alongside Djimon Hounsou and Helen Mirren in Julie Taymor’s version of “The Tempest” as Antonio. In addition, Cooper was last seen in the Warner Bros. feature film “The Town” alongside Ben Affleck, Blake Lively, Jeremy Renner and Rebecca Hall. “The Town” premiered at Toronto International Film Festival in September 2010.

Also in 2010, Cooper appeared in Allen Coulter’s romantic drama “Remember Me,” with Robert Pattinson, Pierce Brosnan and Emilie de Ravin. The film was released nationwide on March 12, 2010, by Summit Entertainment.

In October 2009, Cooper was featured in the drama “New York, I Love You,” a collaboration of vignettes created by some of today’s most imaginative filmmakers, including Shekhar Kapur, Joshua Marston, Brett Ratner and Allen Hughes. Cooper starred alongside Robin Wright Penn, Ethan Hawke and Maggie Q in a storyline written and directed by Yvan Attal.

Also in October 2009, Cooper voiced Douglas in the big screen adaptation of Maurice Sendak’s classic children’s story “Where the Wild Things Are”, directed by Spike Jonze with screenplay by Dave Eggers.

In 2007 Cooper starred alongside Jamie Foxx, Jennifer Garner and Jason Bateman in the Universal film "The Kingdom." Directed by Peter Berg, "The Kingdom" tells the story of a team of U.S. government agents who are sent to investigate the bombing of an American facility in the Middle East. In the fall of 2007, Cooper starred with Pierce Brosnan, Patricia Clarkson and Rachel McAdams in "Married Life" for Sony Classics, which premiered at the Toronto International Film Festival and was also accepted into the New York Film Festival.

Earlier in 2007, Cooper starred in the Universal Pictures film "Breach," playing the title role of Robert Hanssen, a renowned operative for the FBI who was found guilty of spying for the Russians. Cooper received extraordinary praise from movie critics around the country for his deft performance. The film was directed by Billy Ray ("Shattered Glass") and co-starred Ryan Phillippe.

In 2006, Cooper had strong supporting roles in Sony Classics' "Capote," Universal's "Jarhead," for director Sam Mendes, and Warner Bros.' "Syriana," for writer and director Stephen Gaghan.

In 2005, Cooper re-teamed with director and friend John Sayles in New Market Film's "Silver City," a political drama and murder mystery which chronicled the story of a small town in Colorado and the events leading up to a local election. The impressive cast included Maria Bello, Thora Birch, Richard Dreyfuss, Tim Roth, Daryl Hannah and Billy Zane. The film premiered at the Toronto Film Festival.

In 2003, Cooper starred in the Universal Pictures film, "Seabiscuit," based on the best-selling novel. Cooper was nominated for a Screen Actors Guild® award for his portrayal of Seabiscuit's trainer, Tom Smith. "Seabiscuit" was directed by Gary Ross and also starred Tobey Maguire and Jeff Bridges. In the same year, Cooper was nominated for an Emmy® Award for his supporting performance in the HBO film "My House in Umbria," starring Maggie Smith.

In 2002, Cooper was seen in "The Bourne Identity" for Universal Pictures as the mastermind of the CIA's controversial clandestine operation, Treadstone. In 2004, he appeared in the flashback scenes in the second installment, "The Bourne Supremacy."

In 2000 Cooper portrayed Colonel Burwell opposite Mel Gibson in Sony Pictures "The Patriot," a Revolutionary War epic directed by Roland Emmerich. In the same year, Cooper appeared with Jim Carrey in the comedy "Me, Myself and Irene," for directors Peter and Bobby Farrelly.

In 1999 Cooper received a Screen Actors Guild® Award for his supporting performance alongside Kevin Spacey and Annette Bening in DreamWorks' Academy Award®-winning film, "American Beauty." In a stunning and dramatic display, Cooper portrayed a stern ex-Marine Colonel who persistently monitored his son's every move.

In 1999 Cooper starred as the father of an amateur rocket enthusiast in the acclaimed coming-of-age drama "October Sky," which was screened at the 1999 Venice and Deauville Film Festivals with great notice. He had previously earned a Best Actor nomination in 1997 from the Independent Spirit Awards for his work in John Sayles' "Lone Star." Nearly a decade earlier, Cooper made his feature film debut in Sayles' "Matewan."

Among his film credits are Robert Redford's "The Horse Whisperer," "Great Expectations," "A Time to Kill," "Money Train," "This Boy's Life," "Guilty by Suspicion" and "City of Hope."

On the small screen, he has had roles in a number of long-form projects, including the miniseries "Lonesome Dove," and "Return to Lonesome Dove." He starred in HBO's "Breast Men," and includes among his other credits "Alone," "One More Mountain," "Ned Blessing," "Bed of Lies," "Darrow," "In Broad Daylight," "A Little Piece of Sunshine," "Law and Order" and "Journey to Genius."

Born in Kansas City, Missouri, Cooper attended the University of Missouri School of Drama and started his professional career on the New York stage. His theater credits include "Of the Fields Lately" on Broadway, "The Ballad of Soapy Smith" and "A Different Moon."

Cooper resides in Massachusetts with his wife.



Actor **ALAN CUMMING (Sebastian)** has recently completed filming the mini-series "The Runaway" and was nominated for an Emmy® for his guest-starring appearance on the first season of the hit CBS drama of "The Good Wife," playing Eli Gold. He will join the cast as a series regular for the second season.

Last year Cumming created a cabaret show "I Bought A Blue Car Today" for the Lincoln Center in New York City and went on to perform it at the Sydney Opera House, London's West End and The Geffen Playhouse in Los Angeles. This summer he blew away audiences at Feinstein's in New York City, Broad Stages in Santa Monica and at The Castro Theater in San Francisco. The one man show was featured in Fire Island's famed Pines on July 30 and then at the Edinburgh Festival Fringe from August 13th-15th. The album "I Bought A Blue Car Today" recently won a Bistro award.

Later this year Cumming will appear alongside Cher and Christina Aguilera in the movie "Burlesque," and with Helen Mirren, Chris Cooper, Russell Brand, Alfred Molina and Djimon Hounsou in Julie Taymor's film adaptation of Shakespeare's "The Tempest." In 2011 he will be heard in three animated films: "Sir Billi the Vet," opposite

Sean Connery, “Jackboots on Whitehall” (in which he plays Hitler and Braveheart) and as Gutsy Smurf in “The Smurfs.”

Alan Cumming trained at the Royal Scottish Academy of Music and Drama. After leaving the Academy he quickly found himself celebrated in his homeland for both his television work (including the Scottish soap “Take the High Road”) and his stand-up comedy (the legendary “Victor and Barry,” which he wrote and performed with drama school pal Forbes Masson.) But it was the theatre that gave him his biggest break when he appeared in Manfred Karge’s “Conquest of the South Pole” at the Traverse Theatre in Edinburgh. The play transferred to the Royal Court in London’s West End and Cumming was nominated for the Most Promising Newcomer Olivier Award.

He went on to work with the Royal Shakespeare Company and the Royal National Theatre where he won an Olivier award for his performance in Dario Fo’s “Accidental Death of an Anarchist.” For the National Theatre Studio he directed Michel Tremblay’s “Bonjour, la, Bonjour” and played Romeo in “Romeo and Juliet.” He was nominated for further Olivier Awards for “La Bete” and “Cabaret,” and his sensational “Hamlet” at the Donmar Warehouse in London won him a TMA Best Actor award and a Shakespeare Globe nomination.

Cumming made his feature film debut opposite Bruno Ganz and Sandrine Bonnaire in Ian Sellar’s “Prague,” which premiered at Cannes in 1992 and for which he won the Best Actor award at the Atlantic Film festival and a Scottish BAFTA award nomination. His introduction to American audiences came with “Circle of Friends,” followed shortly by “Goldeneye” and “Emma.” His first movie shot in Hollywood was “Romy and Michele’s High School Reunion” (for which he received an MTV Movie Award nomination), and since then he has alternated between blockbusters films such as “X2: X Men United,” the “Spy Kids” trilogy, and smaller independent films like “Urbania,” “Titus” (opposite Anthony Hopkins and Jessica Lange) and “Sweet Land” (for which he received an Independent Spirit award as producer). With Jennifer Jason Leigh he wrote, produced, directed and acted in “The Anniversary Party,” which won them a National Board of Review award and two Independent Spirit nominations. Most recently he was seen in the independent films “Dare” and “Boogie Woogie.”

In 1998, “Cabaret” opened on Broadway and Cumming was instantly embraced by New York City, and heralded for his stunning performance as the EmCee. He won The Tony®, Drama Desk, Outer Critics’ Circle, Theatre World, New York Press, FANY and New York Public Advocate’s awards for his work. He has continued to work on Broadway in “The Threepenny Opera,” opposite Cyndi Lauper, “Design for Living” and off-Broadway in Jean Genet’s “Elle” (which he also adapted) and “The Seagull,” opposite Dianne Wiest. He returned to the British stage in 2006 in Martin Sherman’s *Bent*, and most recently appeared in the National Theatre of Scotland’s production of Euripides’ “The Bacchae,” which opened the Edinburgh International Festival and toured Scotland, transferred to London and then to the Lincoln Center Festival in NYC. Alan won the Herald Arcangel award for his performance as Dionysus.

On American television he appeared in “Sex and the City,” “Frasier,” “Third Rock From the Sun,” “The L Word,” the TV movies “Annie,” “The Goodbye Girl” and “Reefer Madness” and the Sci-Fi Channel’s record-breaking “Tin Man.” He is also the host of PBS’ “Masterpiece Mystery.” In Britain he wrote and starred in the cult sitcom “The High Life” as well as many other films for the BBC including “Bernard and the Genie” for which he won a British Comedy award.

Cumming’s homeland has honored him with an honorary doctorate from the University of Abertay, Dundee; the Great Scot award; and in 2005 he was named Icon of Scotland. He is an ambassador for the Edinburgh Festivals, the United Nations Millennium Goals Campaign and President of the Royal Scottish Academy of Music and Drama’s American Foundation. He was recently made an O.B.E (Officer of the British Empire) in the 2009 Queen’s Birthday Honours’ List.



DJIMON HOUNSOU (Caliban) received Academy Award® nominations for Best Supporting Actor for his work opposite Leonardo DiCaprio in “Blood Diamond,” directed by Ed Zwick and Jim Sheridan’s “In America,” opposite Paddy Considine and Samantha Morton.

For his role as Solomon Vandy, a fisherman caught up in Sierra Leone’s civil war and the conflict diamond trade, Hounsou also received a National Board of Review citation, a Screen Actors Guild® Award nomination and the NAACP Image Award. For his role as Mateo, the artist struggling with AIDS in “In America,” Hounsou garnered an Independent Spirit Award, was named the 2004 ShoWest Supporting Actor of the Year and shared a SAG Award nomination with the ensemble.

Born in Benin, West Africa, Hounsou moved to France at the age of 13 to pursue an education. Later, designer Thierry Mugler discovered Hounsou in Paris and introduced him to the fashion industry. As a model and dancer, Hounsou collaborated with some of the most renowned artists in the business, including director David Fincher and most notably photographer Herb Ritts and Janet Jackson on the iconic video for “Love Will Never Do Without You.”

Small film roles followed before Steven Spielberg cast Hounsou as Cinque, the African who led an uprising to regain his freedom in the historical drama “Amistad.” For his breakout performance, Hounsou received a Golden Globe® nomination and a NAACP Image Award.

Hounsou’s credits also include Ridley Scott’s Oscar®-winning Best Picture “Gladiator” (SAG® Award nomination for the ensemble); “The Island,” directed by Michael Bay; “Constantine,” with Keanu Reeves and Shia LaBeouf; “Beauty Shop,” with Queen Latifah; Jan de Bont’s “Lara Croft Tomb Raider: The Cradle of Life,” starring Angelina

Jolie; Shekhar Kapur's "The Four Feathers," with Heath Ledger and Kate Hudson; "Eragon"; "Never Back Down"; and Paul McGuigan's "Push."

Hounsou is currently in production on "Forces Speciales" a drama loosely based on the true story of a French journalist who is kidnapped by the Taliban in Afghanistan. Directed by Stephane Rybojad for Studio Canal +, the film also stars Diane Kruger. His forthcoming films also include "Elephant White," a drama about a mercenary in Thailand that also stars Kevin Bacon. Prachya Pinkaew directs for Millennium Films.

On television, Hounsou had a memorable six-episode arc as an African refugee seeking asylum on "ER" and a recurring role on the series "Alias," starring Jennifer Garner.

Hounsou is also an OXFAM Ambassador and spokesperson for SOS Children's Villages. He opened the 2009 UN Summit on Climate Change and also appeared before the U.S. Senate Hearing Committee as an advocate for the Runaway and Homeless Youth Act.



FELICITY JONES (Miranda) is one of the brightest actresses of her generation. She has recently completed filming "Like Crazy," a feature starring Jennifer Lawrence and Anton Yelchin. Drake Doremus directs, based on his and Ben York Jones' script. She has also recently completed filming on "The Chalet Girl," directed by Phil Traill, which is set for release early next year. In this romantic comedy, Jones stars

as a young girl from a working class suburb who lands a job at an ultra-glam ski resort. Other cast includes Ed Westwick, Bill Nighy and Brooke Shields.

Jones will also be seen in Julie Taymor's film adaptation of William Shakespeare's "The Tempest" set for release this December. She stars as Miranda alongside Alfred Molina, Ben Whishaw, Helen Mirren and Djimon Hounsou, amongst others. Following this she will be seen to star in BAFTA-nominated director Niall MacCormick's "Albatross" with Julia Ormond, Sebastian Koch and Peter Vaughn.

Jones can currently be seen in "Soulboy," a coming-of-age drama, which recently premiered to great acclaim at the Edinburgh Film Festival. Set in the 1970s Northern Soul underground music scene, this feature is directed by Shimmy Marcus and also stars Martin Compston and Alfie Allen. Earlier this year she starred in "Cemetery Junction," a comedy written and directed by the award-winning partnership of Ricky Gervais and Stephen Merchant. She starred alongside a stellar cast, including Ralph Fiennes, Emily Watson and Matthew Goode. She was also directed by Harry Treadaway in a short movie "The Hangup," based on Anthony Minghella's 1980 radio play.

Last year, Jones starred as Edmée in "Cheri," directed by Stephen Frears, co-starring Michelle Pfeiffer, Kathy Bates and Rupert Friend. Her extensive film credits also include

the role of Lady Cordelia Flyte in last year's classic television remake "Brideshead Revisited," directed by Julian Jarrold, opposite Matthew Goode, Ben Whishaw and Hayley Atwell. She also starred in "Flashbacks of a Fool," with Daniel Craig, Harry Eden, rapper Eve, Keeley Hawes and Olivia Williams.

On television, she recently played the sister of Anne Frank, Margot, in the critically acclaimed BBC adaptation of "The Diary of Anne Frank." Felicity's other television credits include Channel Four's "Cape Wrath," a chilling drama, opposite David Morrissey, Evelyn Brogan and Harry Treadaway. She also starred in Jane Austen's "Northanger Abbey," directed by Jon Jones, playing the character Catherine Morland. She also played the role of Robina Redman in the hit BBC sci-fi series "Doctor Who" alongside David Tennant. She co-starred with Michael Judd and Gerry O'Brian. Other television credits include "Servants," directed by Tim Whitby and Hettie Macdonald, "Weirdsister College," directed by Alex Kirby and Stefan Pleszczynski. Jones also starred in the children's drama "The Worst Witch."

As well as film and television, Jones made her mark in radio by narrating the voice of Emma Grundy in the popular BBC Radio 4's program, "The Archers." Her other radio credits include "Watership Down," "What a Drag" and "Mansfield Park," which were all for BBC Radio 4.

Jones has also appeared in theatre, which includes "That Face" at the Royal Court. She played the role of Mia, directed by Jeremy Herrin. Jones teamed up with Michael Grandage to perform the role of Laurel in Enid Bagnold's "The Chalk Garden." Jones starred opposite Margaret Tyzack and Penelope Wilton at the Donmar Warehouse. It was this role that garnered Jones amazing reviews for her performance and also earned her a nomination at the Evening Standard Theatre Awards for The Milton Shulman for Outstanding Newcomer.



ALFRED MOLINA (Stephano) stars in the new Dick Wolf drama "Law & Order: Los Angeles" as Deputy District Attorney Morales, a sarcastic realist who believes moral righteousness is great in theory, but ineffective in a street fight. Though he knows how to manipulate both his public image and the behind-the-scenes politics, he is still a killer in the courtroom who lives to see justice served.

Molina is an accomplished London-born actor whose diverse and distinguished gallery of performances has led to a lengthy and triumphant career in film, television and the stage. Last fall he opened in the critically acclaimed movie "An Education" and filmed a comedy series for the BBC opposite Dawn French. In late fall 2009, Molina opened in the UK in the highly celebrated Donmar Warehouse production of "Red," which opened on Broadway in April 2010. In summer of 2010 Molina had two movies released, "Prince of Persia" opposite Jake Gyllenhaal and "Sorcerer's Apprentice," where he co-starred

with Nicolas Cage. Molina is currently set to star opposite Taylor Lautner in the Lionsgate feature film "Abduction."

In 2002, Molina won rave reviews and nominations for the British Academy Award (BAFTA), the Screen Actors Guild® Award, the Broadcast Film Critics prize and the Chicago Film Critics Association Award for his Best Supporting Actor turn as the hedonistic Mexican artist Diego Rivera in "Frida," the docudrama about the life of Frida Kahlo, starring Oscar® nominee Salma Hayek. Recent screen roles include, "Pink Panther 2," opposite Steve Martin; "The Little Traitor," an adaptation of the Amos Oz novel, "Panther in the Basement," directed by Lynn Roth and produced by Marilyn Hall; and "The Tempest," teaming up with director Julie Taymor in her version of the Shakespearean play, in which the gender of Prospero has been switched to Prospera. The latter will be released in December 2010.

Following Molina's education at the Guildhall School of Music & Drama in London, he quickly gained membership in England's prestigious Royal Shakespeare Company, where he performed both in classics like "Troilus and Cressida" and new original works like "Frozen Assets" and "Dingo." In 1979, he won acclaim (and a Plays and Players Award as Most Promising New Actor) as The Maniac in "Accidental Death of an Anarchist" at London's Half Moon Theatre.

Two years later, Molina found himself on the big screen making his American debut in "Raiders of the Lost Ark." And in Stephen Frears' 1987 drama, "Prick Up Your Ears," Molina won great notices for his portrait of a vengeful, murderous Kenneth Halliwell, playwright Joe Orton's gay lover.

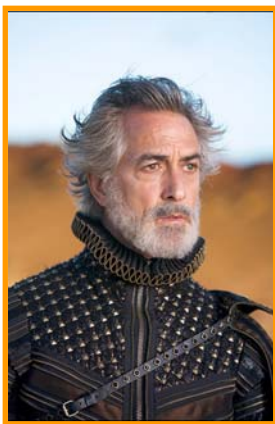
Molina's career continued to soar in the following decade, with roles as an unhappy upper-class husband in Mike Newell's "Enchanted April," the joyous painter Titorelli in David Jones' 1993 adaptation of Kafka's novel "The Trial" and the duplicitous Persian spouse in "Not Without My Daughter." He re-teamed with director Donner in the comic western "Maverick" and played the small but pivotal role of a crazed drug dealer in Paul Thomas Anderson's Oscar-nominated "Boogie Nights" (1997). Molina joined Anderson once again for his epic ensemble drama "Magnolia" (1999), collecting SAG® nominations for both as part of the films' ensemble casts. He also continued to display his ability to embody a variety of nationalities, playing a Cuban immigrant in Mira Nair's "The Perez Family" (1995) and a Greek-American lawyer in Barbet Schroeder's drama "Before and After" (1996). Other films over this ten-year span include Roger Donaldson's sci-fi thriller "Species," Jon Amiel's comic thriller "The Man Who Knew Too Little," Bernard Rose's "Anna Karenina," Woody Allen's "Celebrity" and Stanley Tucci's "The Impostors."

During the current decade, Molina collected his third SAG® Ensemble Cast nomination for Lasse Hallström's whimsical, Oscar-nominated, romantic comedy "Chocolat" and reunited with Hallström opposite Richard Gere in "The Hoax." He also turned heads as the villainous Dr. Otto Octavius, a.k.a. Dr. Octopus, in Sam Raimi's blockbuster sequel, "Spider-Man 2." Molina co-starred in such films as "Identity," Jim Jarmusch's "Coffee

and Cigarettes,” Ron Howard’s adaptation of one of the most popular books of all time, “The Da Vinci Code,” Isabel Coixet’s “My Life Without Me,” Eric Till’s biographical drama “Luther,” the bilingual suspense thriller “Crónicas,” Kenneth Branagh’s Shakespeare adaptation “As You Like It,” François Girard’s “Silk” and John Irvin’s “The Moon and the Stars.”

On television, Molina starred in two CBS sitcoms. He played a washed-up writer sought out by his estranged daughter in “Bram and Alice” (2002), and Jimmy Stiles in “Ladies’ Man,” on which he also served as one of the producers. His other television work includes the acclaimed 1983 miniseries “Reilly: Ace of Spies,” “Miami Vice,” the BBC telefilm “Revolutionary Witness,” Granada TV’s “El C.I.D.,” the BBC miniseries “Ashenden” (based on Peter Mayles’ bestseller, “A Year in Provence”), the Hallmark Channel’s “Joan of Arc” (as narrator), and guest appearances on “Law & Order: Special Victims Unit” and “Monk.”

Despite his thriving film and television career, Molina has never wandered far from the stage for long. He returned to the RSC to give a much-praised performance as Petruchio in “Taming of the Shrew” (1985) and earned an Olivier nomination for his work in the British production of David Mamet’s “Speed the Plow.” In his Broadway debut as the good-natured Yvan in Yasmina Reza’s “Art” (1998, starring with Alan Alda and Victor Garber), Molina collected the first of his two Tony® Award nominations (for Best Actor in a Dramatic Play). He made his Broadway debut as the Irish chatterbox Frank Sweeney in Brian Friel’s play “Molly Sweeney” (1995-96), and most recently triumphed as Tevye in the 2004 revival of “Fiddler on the Roof,” for which he earned his second Tony nod (Best Actor in a Musical). He also completed a run at the Mark Taper Forum of “The Cherry Orchard” in 2006, opposite Annette Bening.



DAVID STRATHAIRN (King Alonso) won the Volpi Cup at the Venice Film Festival and earned nominations from the Academy®, Golden Globe®, Screen Actors Guild®, BAFTA and Independent Spirit Awards for his compelling portrait of legendary CBS news broadcaster Edward R. Murrow in George Clooney’s 2005 Oscar®-nominated drama “Good Night, and Good Luck.”

His 2005 Independent Spirit nomination was the fourth in a stellar career that dates back to his 1980 motion-picture debut in John Sayles’s first film, “The Return of the Secaucus Seven.” Strathairn subsequently collaborated with Sayles on seven titles, winning the IFP honor for his supporting performance in “City of Hope,” while collecting two additional nominations for “Passion Fish” and “Limbo.”

Strathairn’s early screen efforts included supporting roles in Mike Nichols’ “Silkwood,” Fred Schepisi’s “Iceman,” James Foley’s “At Close Range” and Robert M. Young’s “Dominick and Eugene,” as well as Sayles’ acclaimed dramas “Matewan” and “Eight Men Out,” and his 1984 satire, “The Brother From Another Planet.”

Turning the decade, Strathairn continued a busy screen career with co-starring roles in several critically acclaimed films, including Tim Robbins' directorial debut, "Bob Roberts"; Penny Marshall's "A League of Their Own"; "Losing Isaiah"; Sydney Pollack's "The Firm"; "Sneakers"; Taylor Hackford's adaptation of the Stephen King novel "Dolores Claiborne"; and Jodie Foster's "Home for the Holidays"; as well as two projects with Curtis Hansen: "The River Wild" and the Oscar®-winning "L.A. Confidential," in which Strathairn shared a Screen Actors Guild® Award nomination with the all-star ensemble cast. His additional movie credits include "Memphis Belle," "A Map of the World," "Simon Birch," "Lost in Yonkers," "Missing in America," Michael Hoffman's adaptation of "A Midsummer Night's Dream," Philip Kaufman's "Twisted" and "The Notorious Bettie Page," "Temple Grandin" for HBO, for which he won an Emmy® this year and "The Bourne Ultimatum," directed by Paul Greengrass.

Strathairn has also maintained a high profile in the theatrical world, with roles at such venues as the Manhattan Theatre Club, the New York Shakespeare Festival, SoHo Rep, the Hartford Stage Company, Ensemble Studio Theatre and Seattle Repertory.



BEN WHISHAW (Ariel) was born on October 14, 1980, in Hitchin, Hertfordshire, UK. He trained at the Royal Academy of Dramatic Art, graduating spring 2003.

In 1999, prior to drama school, Whishaw played important supporting roles in two films, "The Trench" (Arts Council/Studio Canal, dir. William Boyd) and "Mauvaise Passé" (Pathe/Studio Canal, dir. Michel Blanc). He also played the title role in "My Brother Tom" (Film Four, dir. Dom Rotheroe). After graduation, he went on to appear in "Enduring Love," a film adaptation of Ian McEwan's novel directed by Roger Michell, and "Layer Cake," a feature directed by Matthew Vaughan. In 2003, he starred in the popular comedy-drama "The Booze Cruise" for ITV.

Whishaw subsequently made his West End debut at the National Theatre in their stage adaptation of Philip Pullman's "His Dark Materials" and starred as "Hamlet" in Trevor Nunn's electric 'youth' version of the play at the Old Vic, for which he has received tremendous critical acclaim and a Laurence Olivier nomination (2005).

It was during this run that "Perfume" producer Bernd Eichinger and director Tom Tykwer discovered Whishaw's extraordinary talent. Whishaw played the lead character Grenouille in the highly acclaimed "Perfume," which debuted in the UK in December 2006. He has also shot a feature film called "Stoned," in which he plays Keith Richards from the Rolling Stones, which was released in 2006. In the same year, Whishaw also completed filming "I'm Not Here," Todd Haynes' film portrayal of Bob Dylan's life, along side the likes of Cate Blanchett, Richard Gere and Christian Bale. Whishaw plays the young, poetic Dylan, which was seen on screens in the fall of 2007. He also appeared

on television in “Nathan Barley” from director Chris Morris for TalkBack Productions. Wishaw returned to the theatre for Katie Mitchell’s version of “The Seagull” at the National Theatre in the autumn of 2006, for which he again received great reviews.

Wishaw’s most recent projects include “Brideshead Revisited,” which was released to critical acclaim in September 2008. The film featured him as Sebastian Flyte, a young, troubled aristocrat. The project was directed by Julian Jarrold and produced by Robert Bernstein. In 2008 Wishaw also starred in the hugely popular BBC drama “Criminal Justice,” which saw him pick up the award for Best Actor at the 2009 Royal Television Society Awards, Best Actor at the International Emmy® Awards 2009 and was nominated for Best Actor at the 2009 BAFTA Television Awards. 2008 also saw Wishaw in “The Idiot,” in which he played the lead at the National Theatre from the end of July.

2009 was, yet again, another busy year for Wishaw seeing him star as poet John Keats in “Bright Star.” The film focuses on Keats’ relationship with Fanny Brawne, played by Abbie Cornish. It also saw him playing the lead in Mike Bartlett’s play “Cock” at The Royal Court Theatre.

Wishaw has recently completed a pilot for “True Blood” director Alan Ball’s hotly anticipated “All Signs of Death,” a gritty new noir production from HBO.

THE TEMPEST: ABOUT THE FILMMAKERS

A recipient of the MacArthur “genius” Fellowship, **JULIE TAYMOR (Director, Producer & Writer)** has had an illustrious career that has spanned the worlds of film, opera and theatre.

As a filmmaker, Taymor’s three previous feature films have earned a total of eight Oscar® and three Golden Globe® nominations between them.

Her feature film directorial debut, “Titus,” was based on her own off-Broadway stage production and starred Anthony Hopkins, Jessica Lange and Alan Cumming. In 2002, Taymor’s biographical film, “Frida,” starring Salma Hayek and Alfred Molina, earned six Academy Award® nominations (including one for leading lady Hayek) and won two. In 2007, Taymor took on the music of the Beatles in “Across the Universe,” brilliantly weaving together a tale of the tumultuous 1960s with the group’s legendary music as a backdrop. Starring up- and-coming young actors Evan Rachel Wood and Jim Sturgess, the film earned a Golden Globe® nomination for Best Motion Picture—Musical or Comedy.

Julie’s next film, “The Tempest,” will have its North American premiere as the Centerpiece film at the 48th New York Film Festival in October 2010, following a world premiere as the closing night film at the 67th Venice International Film Festival.

Taymor's adaptation of the William Shakespeare classic brings an original dynamic to a 400-year-old story by changing the gender of the sorcerer Prospero into the sorceress Prospera, portrayed by Oscar® winner Helen Mirren. Prospera's journey spirals through vengeance to forgiveness as she reigns over a magical island, cares for her young daughter, Miranda, and unleashes her powers against shipwrecked enemies in this exciting, masterly mix of romance, tragicomedy and the supernatural. "The Tempest," which features an all-star cast that includes Russell Brand, Djimon Hounsou and Alfred Molina, will be released by Touchstone Pictures on December 10, 2010.

In 1998, Taymor became the first woman to win the Tony® Award for Best Direction of a Musical, and also won a second Tony for Best Costumes, for her groundbreaking production of "The Lion King." In 2008, the musical won three Molière Awards including Best Musical and Best Costumes. It also garnered the Drama Desk, Outer Critics Circle and Drama League awards for Taymor's direction and myriad awards for her original costume, mask and puppet designs. To date "The Lion King" has been seen by over 50 million people in 13 different countries.

Taymor made her Broadway debut in 1996 with "Juan Darién: A Carnival Mass" (Lincoln Center's Vivian Beaumont Theater), nominated for five Tony® Awards. Other theater work includes "The Green Bird" (New Victory Theater, La Jolla Playhouse and The Cort Theater on Broadway); "Titus Andronicus," "The Tempest" and "The Taming of the Shrew" (Theatre for a New Audience); "Juan Darién" (Music-Theatre Group); co-adapter and director of "The Transposed Heads" (Lincoln Center and American Music Theatre Festival) and "Liberty's Taken" (Castle Hill Festival).

Taymor returns to Broadway this year with the highly anticipated debut of "Spider-Man: Turn Off the Dark," directed by Taymor and co-written with Glen Berger, and featuring new music and lyrics by Bono and The Edge. Drawing from more than 40 years of Marvel comic books for inspiration, "Spider-Man: Turn Off the Dark" spins a new take on the mythic tale of Peter Parker, a teenager whose unremarkable life in Queens is turned upside-down when he's bitten by a genetically-altered spider. The musical features Taymor's "The Tempest" star Reeve Carney as Peter Parker / Spider-Man, Jennifer Damiano as Mary Jane Watson and Patrick Page as Norman Osborn / The Green Goblin, and will begin preview performances on Broadway on November 14 with Opening Night set for December 21, 2010, at Broadway's Foxwoods Theatre.

Beyond the theatre and screen, Taymor has directed five operas internationally including "Oedipus Rex" with Jessye Norman, for which she earned the International Classical Music Award for Best Opera Production. She later turned that production into a film that premiered at the Sundance Film Festival and subsequently won her an Emmy® award on PBS' "Great Performances."

Taymor also directed "Salomé," "The Flying Dutchman," "Die Zauberflöte," (which has been in repertory at The Met for six years), "The Magic Flute," the abridged English version of "Die Zauberflöte," which inaugurated a new PBS series entitled "Great Performances at The Met") and Elliot Goldenthal's "Grendel."

Several books on Taymor's career are currently in circulation. An illustrated book entitled "Julie Taymor: Playing with Fire," was recently expanded and revised by Harry N. Abrams; her book, "The Lion King: Pride Rock on Broadway," is published by Hyperion; Taymor's adapted screenplay for "Titus" and an illustrated book, "Frida: Bringing Frida Kahlo's Life and Art to Film," are both available from Newmarket Press. Abrams will also be publishing an illustrated screenplay of Taymor's adaptation of "The Tempest" this year.

ROBERT CHARTOFF (Producer), a graduate of Columbia Law School, is a motion-picture producer whose films have been nominated and won multiple Academy Awards®, including a Best Picture Oscar®. He has produced, with Irwin Winkler, over 30 feature films including the Oscar-winning "Rocky," directed by John G. Avildsen and starring Sylvester Stallone and Talia Shire, "Rocky II," "Rocky III," "Rocky IV," "Rocky V," Best-Picture nominee "Raging Bull," directed by Martin Scorsese and starring Robert De Niro, Best-Picture nominee "The Right Stuff," directed by Philip Kaufman and starring Sam Shepard, Ed Harris and Dennis Quaid, "New York, New York," directed by Martin Scorsese and starring Liza Minnelli and Robert De Niro, "They Shoot Horses, Don't They?," directed by Sydney Pollack and starring Jane Fonda, Michael Sarrazin and Susannah York, and "Point Blank," directed by John Boorman and starring Lee Marvin, Angie Dickinson and Keenan Wynn.

Chartoff has recently produced "The Tempest," starring Helen Mirren and directed by Julie Taymor; "In My Country," starring Samuel L. Jackson and Juliette Binoche, and directed by John Boorman; as well as, along with Irwin Winkler, "Rocky Balboa," starring Sylvester Stallone.

During the 1990s, Chartoff focused much of his energy on charitable works including founding and building the Jennifer School in Bodhgaya, India, which now services the needs of hundreds of children. He continues to be actively involved in the day-to-day administration of this constantly evolving educational center.

Chartoff's other community involvement, continuing today, involves environmental organizations. This includes serving on the Board of Directors of Earthways, founded in 1985 to initiate small-scale projects that are cutting-edge models for environmental preservation, human potential and sustainable development. Chartoff was personally involved in their Green Ethiopia project where 100,000 of the planned one million trees have been planted to help reforest a land, once covered by 38% forest, which has been reduced down to 3% forest cover. Chartoff's contributions have also been key in creating the Green World Campaign with the goal to reforest the planet. The campaign has so-far initiated programs in Mexico, India and the Philippines.

LYNN HENDEE (Producer) is the president of Chartoff Productions. Prior to joining the company, she was vice president of Barry and Enright Productions and before that, a

production executive with Thorn EMI Films. She has a master of fine arts degree from the University of Southern California's Peter Stark Motion Picture Producing Program and was an adjunct professor of filmic writing at the University of Southern California for over 10 years.

In addition to producing "The Tempest," Hendee was a producer on "In My Country," a Chartoff Productions film, directed by John Boorman and starring Samuel L. Jackson and Juliette Binoche. "In My Country" won the Diamond Cinema for Peace Award at the 2005 Berlin Film Festival and the Common Ground Award for Film from the Search for Common Ground (SFCG) organization.

Hendee served as an associate producer on "Straight Talk" and "Making Mr. Right." Her other film credits as a Production Executive at Thorn EMI Films, include "War Games," "Tender Mercies," "Cross Creek," "Bad Boys" and "Frances."

Hendee's credits as a producer in theater include "High Hopes," "S.T.A.G.E.," for the AIDS Project L.A., and "Scream."

Currently Hendee is overseeing development of "The Day They Stole the Mona Lisa," the true story of the 1911 theft of the masterpiece from The Louvre; "The Partner," a John Grisham thriller; and "The Silent Spring of Rachel Carson," a biographical film about the mother of the environmental movement.

JULIA TAYLOR-STANLEY (Producer) began her career as a songwriter and record producer, working with a number of artists, including Sheena Easton, Meatloaf, Roger Daltry and Diana Ross. After a riding accident left her unable to play piano for six months, she turned to writing and her first novel, "Mystica," a supernatural thriller, was published by Weidenfeld & Nicolson and Mandarin Publishing, London.

Drawing on her experience working with the management team of world-renowned violinist Nigel Kennedy, Taylor-Stanley wrote her first screenplay, "Nothing but the Blues," which documents a classical pianist's love of Chicago blues. The screenplay brought her a number of writing assignments, which then led to her first feature, "These Foolish Things." Based on the acerbic novel by Noel Langley, Taylor-Stanley's directorial debut starred Angelica Huston, Lauren Bacall and Terrence Stamp. The film was awarded a Royal Premiere and was released worldwide in 2007. It won the audience award at Islantilla in Spain and Taylor-Stanley was nominated for several first-time director awards at festivals worldwide.

Taylor-Stanley then set up her independent film company, Artemis Films, in April 2008 to produce and finance a number of independent features. Artemis Films has a production company credit along with Chartoff/Hendee and TalkStory on "The Tempest" and Taylor-Stanley is one of the producers alongside Robert Chartoff, Lynn Hendee, Jason Lau and Julie Taymor.

She is now producing Ralph Fiennes' directorial debut of Shakespeare's "Coriolanus," starring Gerard Butler, Vanessa Redgrave and Brian Cox. The film is scheduled for release worldwide in March 2011, with Icon handling international sales.

Taylor-Stanley's next film as a director will be "Mystica," based on her highly atmospheric supernatural thriller. Set in Venice against the background of Carnevale, the film is due to shoot in early 2011 and stars Max Von Sydow and Maria Valverde.

Born and raised in Hawai'i, **JASON K. LAU (Producer)** is currently president of TalkStory Productions, LLC, (TSP) the award-winning independent production company in the Hawaiian Islands. Since TSP started in December 2003, it has already produced two seasons of the hit cable TV series "Beyond the Break" for Nickelodeon; two movies for the Sci-Fi Channel, "Aztec Rex" and "Heatstroke"; and the official trailer of the 2007 Hawaii International Film Festival. TSP has just completed the theatrical film "The Tempest," which stars Dame Helen Mirren and features visionary director Julie Taymor.

Lau is the product of Punahou School and the University of California, Los Angeles, and has worked in the financial industry for such companies as Dean Witter Reynolds and Bank of Hawai'i. He is currently the president of Honowai Investment Co., an industrial loan company, and the Managing Partner of Lau Enterprises, a Hawai'i investment partnership, and BJM Partners, a private equity fund. He has served on the board of directors of Hawai'i Angels, an angel investment group, Hawai'i Venture Capital Association (HVCA), and the Hawai'i International Film Festival (HIFF). Lau is also on the advisory board for the Entrepreneurs Foundation of Hawai'i and a member of the Producers Guild of America.

RON BOZMAN (Executive Producer), with his fellow producers, won the 1991 Best Picture Academy Award® for Jonathan Demme's "The Silence of the Lambs." With Demme, he served as associate producer of "Something Wild", co-producer of "Married to the Mob," executive producer of "Beloved" and the Oscar®-winning "Philadelphia."

With Edward R. Pressman, Bozman produced "Waiting for the Light," starring Shirley MacLaine, followed by director Ted Demme's "The Ref" for Simpson-Bruckheimer Productions and Disney. His subsequent executive producer credits include "Autumn in New York," "For Love of the Game," "Changing Lanes," "The Human Stain," "The Stepford Wives," "Failure to Launch," "Perfect Stranger" and "Confessions of a Shopaholic." He is currently serving as executive producer of Paolo Sorrentino's "This Must Be the Place."

ANUPAM ('TINO') PURI (Executive Producer), a graduate of Oxford University (M.A., B. Phil.), joined McKinsey and Company, New York, in 1970, and remained with this firm of management consultants for thirty years. During this time he established an office in India, which grew within a few years from a small group of pioneers into a 200-

person office with branches in both Delhi and Mumbai. After a short period, when he was in charge of all Asian and Latin American offices, he retired and accepted invitations from several Indian companies to join their boards: ICICI, Godrej, Dr. Reddy, and Mahindra and Mahindra (M&M). He is also on the boards of two M&M affiliates: Tech Mahindra and Mumbai Mantra—the film affiliate—of which he is currently Chairman.

ROHIT KHATTAR (Executive Producer) is an independent director on the Board of Mumbai Mantra Media Ltd, the \$7.1 Billion Mahindra Group's foray into the media and entertainment industry. He is currently spearheading the restructuring activities of Mumbai Mantra from a board perspective. Khattar is Executive Producer on Mumbai Mantra's first Hollywood co-production, "The Tempest," directed by Julie Taymor. Mumbai Mantra also presented "Antaheen" which won four National Awards in India, including Best Feature Film in 2009.

Khattar grew up Cinema Paradiso style, watching 4 films a day in the projection booth of his grandfather's Broadway Cinema in Kashmir. While working on his hospitality degree in the U.S., he took several cinema courses too, not knowing, however, quite how to convert his passion into a career.

Today the company that he founded, Old World Hospitality Private Limited (O.W.H), operates Habitat World, India's (and Asia's) most comprehensive performing arts and entertainment center. It organizes over four live events daily, straddling music, dance, theatre and cinema. Epicentre, Gurgaon replicates the template south of Delhi with a daily event. Habitat World screens hundreds of quality films annually and arranges regular interactions with filmmakers and holds film appreciation, script writing and other related workshops.

Khattar owns what is probably the largest private collection of Indian Cinema Posters and photographs, which he exhibited at the Venice International Film Festival to celebrate 75 years of Indian Cinema. He has also chronicled the history of Indian Cinema—each film (with visuals) from the very first to the most recent.

STEWART TILL (Executive Producer) is Chief Executive of, and a shareholder in, Icon UK, a group of companies that includes Icon UK Distribution and Icon International Sales.

He is Vice Chair of Skillset, the Sector Skills Council for the UK's Audio-Visual Industries. Until August 2009 he was Chairman of the UK Film Council, the body established by the Government to manage the lottery monies and grants they allocate to the UK film industry.

From the end of 2002 until December 2006, Till was Chairman and CEO of United International Pictures, the international joint venture of Paramount Pictures and

Universal Studios International. With offices in 35 countries, it was the world's leading distributor of feature-length motion pictures to theatrical exhibitors.

From early 2000 until November 2002 Stewart Till was President of Signpost Films, a worldwide production and distribution company formed after an agreement between Stewart Till, CDP Capital Communications and the Mosaic Media Group. Until February, 2000 Till was President of London-based Universal Pictures International, responsible for all of UPI's international theatrical and video distribution activities.

Till held a similar role at PolyGram Filmed Entertainment where he was responsible for all of PolyGram's film activities outside of the USA, including its international television division, as well as its US video company. During that time he established operations in 13 countries.

Stewart joined PFE at its inception in 1992 from BSkyB where he had been Head of Movies and prior to that Sky Television's Deputy Managing Director. He had previously worked at 20th Century Fox Video (Vice President, Northern Europe) WEA Records (Marketing Manager) and Saatchi and Saatchi (Account Supervisor)

In June 2000 he was awarded a CBE for services to the British film industry.

ANTHONY BUCKNER (Executive Producer) is Head of Sales for Icon Entertainment International, the London-based sales arm of Icon U.K. Group.

GREG STRASBURG (Executive Producer) has been involved in entrepreneurial endeavors since 2001, ranging from motion pictures to Internet start-ups, production of live stage performances and ancillary support service companies for major studios.

After successfully founding StudioLine Entertainment (formerly known as GutzFilm Inc.) in 2004, he has served as executive producer on assorted motion pictures crossing many genres. In 2005 Strasburg executive-produced the urban comedy "Meet the Family." In 2006, in conjunction with the multi-faceted Byron Allen, Strasburg was the Executive Producer of "Live From the Laugh Factory," a two volume DVD set of live stand-up comedy filmed at the prestigious comedy club of the same name on the Sunset Strip (distributed by Anchor Bay Entertainment). In 2008, he was an Executive Producer on The Weinstein Company's "Pretty Little Devils," a teen thriller for which Strasburg's Studioline Entertainment was the primary production company. And most recently in 2010, Strasburg served as an Executive Producer on the film with which he is most proud to be affiliated, Miramax's "The Tempest." Currently he has a number of projects in development which are slated for future dates.

Originally a student of fine art, Manhattan native **MARK FRIEDBERG (Production Designer)** married his passions for both film and painting by cutting his teeth as a

production designer on a series of influential low-budget movies that came about during the New York Indie Film movement of the early-'90s.

Friedberg's previous work on small but noteworthy endeavors, such as Alexandre Rockwell's "In the Soup" and Maggie Greenwald's "The Ballad of Little Jo," earned great attention, leading to his collaboration with a variety of filmmakers ranging from industry stalwarts Garry Marshall ("Runaway Bride") and Mel Brooks ("The Producers," 2005) to independent mavericks like Mira Nair ("The Perez Family," "Kama Sutra: A Tale of Love"), Ang Lee ("The Ice Storm," "Ride with the Devil"), Ed Harris ("Pollock"), Todd Haynes ("Far from Heaven"), Jim Jarmusch ("Coffee and Cigarettes," "Broken Flowers"), Wes Anderson ("The Life Aquatic with Steve Zissou" and "The Darjeeling Limited"), Julie Taymor ("Across the Universe"), and Charlie Kaufman ("Synecdoche, New York").

Other projects completed and soon to be released include Julie Taymor's imagining of Shakespeare's "The Tempest," shot on location in Hawaii and on stage in Brooklyn; "Morning Glory," a comedy about the inner-workings of a TV morning show, for director Roger Michell; and the Jodi Foster-directed "The Beaver," co-starring Jodi Foster and Mel Gibson.

Friedberg has just completed filming on Todd Haynes' "Mildred Pierce," starring Kate Winslett in the title role and set in the Los Angeles of the 1930s.

Winner of three Academy Awards® for her work on "The Young Victoria" for Jean-Marc Vallée, "The Aviator" for Martin Scorsese and "Shakespeare in Love" for John Madden, **SANDY POWELL (Costume Designer)** has also been nominated five times for her work on "Mrs. Henderson Presents," "Gangs of New York," "Velvet Goldmine," "Wings of the Dove," and "Orlando." She has also received two BAFTA Awards for "The Young Victoria" and "Velvet Goldmine" and has been nominated eight times. Other recent awards include a CDG Award for "The Young Victoria" and a CDG Career Achievement Award.

Powell studied at London's Central School of Art and began her career in film collaborating with Derek Jarman on "Caravaggio." Other credits include "Interview with the Vampire," "Michael Collins," "The Butcher Boy" and "The End of the Affair," all with director Neil Jordan. Powell's current project, "Hugo Cabret," marks her 5th collaboration with Martin Scorsese, having previously worked on "Shutter Island," "The Departed," "The Aviator" and "Gangs of New York." Sandy is also working on two shows for Lea Anderson, choreographer and director of "The Cholmondeleys" and "The Featherstonehaughs," with whom she has collaborated for 25 years.

ELLIOT GOLDENTHAL (Composer) creates works for orchestra, theatre, opera, ballet and film. He recently scored Julie's Taymor's film version of "The Tempest," starring Helen Mirren, Russell Brand, Djimon Hounsou, Alfred Molina and Alan Cumming, being released by Touchstone Pictures in December 2010. Goldenthal also most recently

worked with director Michael Mann on Universal's gangster epic "Public Enemies," starring Johnny Depp, Christian Bale and Marion Cotillard.

In 2003, Goldenthal was honored with the Academy Award® and a Golden Globe® for Best Original Score for "Frida," which starred Salma Hayek as enigmatic Mexican artist Frida Kahlo. A double Oscar® nominee that year, Goldenthal also received an Oscar nomination for Best Original Song ("Burn it Blue" performed by Caetano Veloso). The score was released on the Decca/UMG Label and was on Billboard's World Music Chart and Latin charts for over 40 weeks. His other recent film work includes "Across the Universe," which earned him his third Grammy® nomination.

In 2006, Goldenthal's original 2-act opera "Grendel," directed by Julie Taymor, premiered at the Los Angeles Opera, becoming one of the most successful productions in their history. It had its East Coast debut as the centerpiece of the Lincoln Center Festival in New York, and was added to the Los Angeles Opera's permanent repertoire. Goldenthal was named one of the two finalists for the 2006 Pulitzer Prize in music for his work on "Grendel."

Goldenthal's large-scale symphonic piece, "Fire Water Paper," a commemorative tribute created for the 20th anniversary of the Vietnam War, commissioned by the Pacific Symphony Orchestra, was released in April of 1996 on Sony Classical Records featuring soloist Yo Yo Ma. It debuted at the Pacific Symphony Orchestra and was later performed in critically acclaimed performances at Carnegie Hall and at The Kennedy Center, with Seiji Ozawa conducting the Boston Symphony Orchestra.

In 1995 Goldenthal was commissioned by the American Ballet Theater to create a new 3-act ballet of "Othello," which debuted at the Metropolitan Opera in May of 1997. "Othello" was co-produced by the ABT in partnership with the San Francisco Ballet and was choreographed by the world-renowned Lar Lubovitch. In June of 2003, PBS's prestigious arts series "Great Performances" broadcast a two-hour special of "Othello" filmed with the San Francisco Ballet and Goldenthal's original score was nominated for an Emmy®. To date, "Othello" has been performed at The Dorothy Chandler Pavilion, The Kennedy Center, the Norske Opera in Oslo, and the Palais Garnier in Paris. In October 2009, The Joffrey will showcase "Othello" in nine performances in Chicago.

He has composed music for more than a dozen theatrical productions including "Juan Darién: A Carnival Mass," directed by Taymor and first produced in 1988. "Juan Darién" opened the season at the Vivian Beaumont Theater at Lincoln Center in 1996, winning rave reviews, as well as four Drama Desk and five Tony® nominations, including Best Musical and Best Original Score.

Among Goldenthal's many film scores are "Heat," "Titus," "Batman Forever," "A Time to Kill," "Drugstore Cowboy," "Alien 3" and the Neil Jordan films "Interview With the Vampire" and "Michael Collins," receiving Oscar® nominations for both. Additionally, he has been nominated for two Golden Globes®, three Grammys®, two Tony® Awards,

and three Chicago Film Critics Awards. He received the L.A. Film Critics Award for Best Original Score for his work on "The Butcher Boy" in 1998.