

## *Dead Again* (1991)

### Chapter 1: Far From Over

Immediately they wanted to set the atmosphere of the movie, so that is why you get this kind of low grind underneath the first cards. And then in a minute you get that strong beat on the word “Murder.” This title sequence is put together with newspaper clippings that provide many of the elements and even clues to things inside the film. They wanted to do this to sort of lay out the territory of the movie, letting the audience know that it would involve clues and that they would have to think a bit. It also gives them a chance to do an overture with Patrick Doyle’s music that could set up the full-blooded melodramatic atmosphere of the film. The original script very nourish (tough and bleakly pessimistic) and a bit gothic as well, borrowing from the sequences that will take place in the past and the style of cinematography for those sequences. They are trying to set the audience up for something that would be out there, full bloodied.

#### **Biography for Patrick Doyle (I), Spouse: Lesley, 4 children**

##### **Trivia**

- Joined 'Kenneth Branagh's Renaissance Theatre Company in 1987.
- Admits that he didn't know whether he wanted to be an actor or composer, and credits Kenneth Branagh for giving him his first opportunity.
- He graduated from the Royal Scottish Academy of Music and Drama
- He credits his hyphenate career as actor-composer-music director for theatre and television as a blueprint for film scoring
- His breakthrough was Kenneth Branagh's Henry V.
- His first score was for Kenneth Branagh's television production of Shakespeare's "Twelfth Night".

##### **Composer - filmography**

###### Man to Man (2005) (filming)

1. Nanny McPhee (2005)
2. Galindez File, The (2003)
3. Secondhand Lions (2003)
4. Calendar Girls (2003)
5. Killing Me Softly (2002)
6. Gosford Park (2001)
7. Bridget Jones's Diary (2001)
8. Blow Dry (2001)
9. Love's Labour's Lost (2000)
10. Est - Ouest (1999)
11. Quest for Camelot (1998)
12. Great Expectations (1998)
13. Donnie Brasco (1997)
14. Hamlet (1996)
15. Mrs. Winterbourne (1996)
16. Sense and Sensibility (1995)
17. Little Princess, A (1995)
18. Une femme française (1995)
19. Frankenstein (1994)
20. Exit to Eden (1994)
21. Carlito's Way (1993)
22. Needful Things (1993)
23. Much Ado About Nothing (1993)
24. Into the West (1992)
25. Échange, L' (1992)
26. Indochine (1992)
27. Dead Again (1991)
28. Håkon Håkonsen (1991)
29. Look Back in Anger (1989) (TV)
30. Henry V (1989)
31. Twelfth Night, Or What You Will (1988) (TV) (as Pat Doyle)

**Actor - filmography**

- Rose Against the Odds (1995) (TV) Merv Williams
1. In the Bleak Midwinter (1995) Scotsman
  2. Frankenstein (1994) (uncredited) Ballroom Orchestra Conductor
  3. Much Ado About Nothing (1993) Balthazar
  4. Dead Again (1991) Cop #1/Party Guest #2
  5. Great Air Race, The (1990) (TV) Committee Member
  6. Triple Scotch & Wry (1990) (V) Various
  7. Henry V (1989) Court
  8. Scotch & Wry (1986) (V) Various
  9. "No. 73" (1982) TV Series Percy/Alec Simmonds (1982-1983)
  10. Chariots of Fire (1981) (as Pat Doyle) Jimmie

**Producer - filmography**

1. Change of Heart (1992) (associate producer)

And here immediately trying to get the audience intrigued by names like "Gray Baker," which is a character we are going to see a lot of and his name is used in newspapers as a journalist/reporter. And in the meantime, they are also trying to make sure that they get everyone's name on the credit sequence as well. They spent several months just on this opening credit sequence, trying to give as much information and at the same time giving the required information. A producer must also remember that this is the time when people are finding their seats and making that last minute run to the restrooms and/or concession stand.

In the context of a thriller, this is considered to be rather complex storytelling.

As there credit appears on screen: Peter Berger, editor for *Fatal Attraction*, did a terrific job as editor of this film. Tim Harvey, which has been with all of Kenneth Branagh's films from the beginning, is the production designer. And finally Matthew Leonetti was the director of Photography; know affectionately in the business as the DP.

We go from that last newspaper clipping of Roman Straus and then they dissolve into the beginning of the piece and the audience starts to hear, the song "Lush Life," sung by Branagh.

**Biography for Kenneth Branagh,**

**Date of birth** 10 December 1960, Belfast, Northern Ireland, UK, **Birth name** Kenneth Charles Branagh , **Height** 5' 9"

**Mini biography** Kenneth Charles Branagh was born on December 10, 1960 in Belfast, Northern Ireland, UK to parents William Branagh, a carpenter born in 1930, and Frances Branagh, also born in 1930. He has a brother named William Branagh Jr. who was born in 1955 and a sister named Joyce Branagh born in 1970. At 23, Kenneth joined the Royal Shakespeare Company, where he took on starring roles in *Henry V* and *Romeo and Juliet*. He soon found the R.S.C. too large and impersonal and formed his own, the Renaissance Theatre Company, which now counts Prince Charles as one of its royal patrons. At 29, he directed and starred in the film *Henry V* (1989), which costarred his then-wife, Emma Thompson. The film brought him Best Actor and Best Director Oscar nominations. In 1993, he brought Shakespeare to mainstream audiences again with his hit adaptation of Much Ado About Nothing (1993), which featured an all-star cast that included Denzel Washington and Keanu Reeves. At 30, he published his autobiography and at 34 he directed and starred as Victor Frankenstein in the big-budget adaptation of Mary Shelley's *Frankenstein* (1994) with Robert De Niro as the monster himself. The bad reviews may have had some effect on his marriage, though, because in October 1995, Branagh and Thompson announced their plans to divorce. In 1996, Branagh wrote, directed and starred in a lavish adaptation of Hamlet (1996). In recent years he starred in a series of non-Bard-related roles in Celebrity (1998), Wild Wild West (1999), and as a voice in Road to El Dorado, The (2000) .

**Spouse Emma Thompson 1989-1995, divorced, Lindsay Brunnock 2003-present**  
**Trade mark**

- Likes to use very long takes (3-4 minutes) at certain points during his films.
- Frequently casts [Richard Briers](#)
- Frequently casted his wife [Emma Thompson](#).
- Frequently gives small roles to [Patrick Doyle](#), his composer. [doyle]
- Frequently casts [Brian Blessed](#)

**Trivia**

- Denies rumor that he is dating 'Alicia Silverstone'. [November 1999]
- Dated [Alicia Silverstone](#). [October 1999]
- Dated [Helena Bonham Carter](#). [?-1999]
- Originally cast as the lead in Amadeus before the production company decided on an American cast.
- Educated at RADA, London
- Grew up in poverty in the shadow of a tobacco factory in Belfast.
- Moved to Reading, England at age 9. At age 23, he became the youngest actor in the Royal Shakespeare Company to ever play the lead in Shakespeare's "Henry V".
- Co-founded the Renaissance Theatre Company with David Parfitt, with Prince Charles as a royal patron.
- Youngest actor to receive the Golden Quill (Giegold Award), 2000.
- He allegedly refused the C.B.E. (Commander of the British Empire) in 1994.
- He was awarded the Laurence Olivier Theatre Award in 1983 (1982 season) for Most Promising Newcomer for his performance in Another Country.
- Was one of the directors considered for [Harry Potter and the Prisoner of Azkaban \(2004\)](#). He had appeared in the previous film, [Harry Potter and the Chamber of Secrets \(2002\)](#).
- He was nominated for a 2004 Laurence Olivier Theatre Award for Best Actor of 2003 for his performance in Edmond at the Royal National Theatre: Olivier Stage.
- He was awarded the 1988 London Critics Circle Theatre Award (Drama Theatre Award) for Special Award.
- He was nominated for a 2003 London Evening Standard Theatre Award for Best Actor for his performance in Edmond at the Royal National Theatre:Olivier.
- Claims that [Derek Jacobi](#) is the reason he got into acting, and thus Jacobi became a frequent collaborator with him in most of his movies.

**Biography from Leonard Maltin's Movie Encyclopedia:** It's got to be tough when you're still in your 20s and responsible critics are hailing you as "the new Olivier," but this dashing actordirector seems to be managing quite handily. A graduate of the Royal Academy of Dramatic Arts, he won immediate acclaim for his stage work; eventually he joined the Royal Shakespeare Company, but soon left to cofound the Renaissance Theatre Company, which toured the world performing the classics. Branagh made his feature-film debut in 1987 with performances as an inept agent in [High Season](#) and a tortured war veteran in [A Month in the Country](#). He then took the Olivier myth head-on by starring in and directing a vibrant remake of [Henry V](#) (1989), earning Oscar nominations for both chores. Branagh stormed Hollywood to do the stylish mystery [Dead Again](#) (1991), directing and playing two roles: a fasttalking L.A. detective and (in flashbacks) a suave German conductor. His wife, Emma Thompson, costarred opposite him in [Henry V](#) and [Dead Again](#)

His next directorial effort, made on home turf, was the appealing contemporary comedy-drama [Peter's Friends](#) (1992), in which he also played the longsuffering husband of obnoxious TV star Rita Rudner. In 1993 he tackled Shakespeare once more in an exuberant rendering of [Much Ado About Nothing](#) showing tremendous command as actor, director, and adaptor. In these films his talents have been matched by the performances of his brilliant and versatile wife. (They also costarred in a 1993 television production of "Look Back in Anger.") He appeared (without billing) as a Nazi in the poorly received [Swing Kids](#) (also 1993).

With money he received as a prize for [Henry V](#) Branagh directed a short subject based on a Chekhov playlet, [Swan Song](#) (1992), starring John Gielgud and Richard Briers, which was nominated for an Academy Award. Following these very personal projects he directed and starred as the good Doctor in a poorly received version of [Mary Shelley's Frankenstein](#) (1994) for producer Francis Ford Coppola. He wrote an autobiography, "Beginning," in 1989 (at the age of 28) in order to raise money for the second season of his Renaissance Theatre Company.

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**Actor - filmography**

1. [Mission: Impossible 3 \(2005\)](#)
2. [Five Children and It \(2004\)](#) Uncle Albert
3. [Alien Love Triangle \(2002\)](#) Steven Chesterman
4. [Harry Potter and the Chamber of Secrets \(2002\)](#) Gilderoy Lockhart
5. [Rabbit-Proof Fence \(2002\)](#) A.O. Neville aka Mr. Devil
6. [Shackleton \(2002\) \(TV\)](#) Sir Ernest Henry Shackleton
7. [Conspiracy \(2001\) \(TV\)](#) SS-Obergruppenfuhrer
8. [Schneider's 2nd Stage \(2000\)](#) Joseph Barnett
9. [Big Al Uncovered \(2000\) \(TV\)](#) Narrator (UK version)

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## Film Study film lecture for the film Dead Again (1991)

Compiled by Jay Seller

10. How to Kill Your Neighbor's Dog (2000) Peter McGowan
11. Road to El Dorado, The (2000) Miguel
12. Love's Labour's Lost (2000) Berowne
13. Periwig-Maker, The (1999) Periwig-maker
14. Wild Wild West (1999) Dr. Arliss Loveless
15. Dance of Shiva, The (1998) Col. Evans
16. Theory of Flight, The (1998) Richard
17. Celebrity (1998) Lee Simon
18. Proposition, The (1998) Father Michael McKinnon
19. Gingerbread Man, The (1998) Rick Magruder
20. Hamlet (1996) Hamlet
21. Shadow of a Gunman (1995) (TV) Donal Davoren
22. Othello (1995) Iago
23. Frankenstein (1994) Victor Frankenstein
24. Much Ado About Nothing (1993) Seigneur Benedick
25. Swing Kids (1993) Herr Knopp, Gestapo
26. Peter's Friends (1992) Andrew Benson
27. Dead Again (1991) Roman Strauss/Mike Church
28. Look Back in Anger (1989) (TV) Jimmy Porter
29. Henry V (1989) Henry V
30. "Thompson" (1988) TV Series Various roles
31. Strange Interlude (1988) (TV) Gordon Evans
32. Lady's Not for Burning, The (1987) (TV) Thomas Mendip
33. Month in the Country, A (1987) James Moon
34. "Fortunes of War" (1987) (mini) TV Guy Pringle
35. High Season (1987) Rick
36. Ghosts (1986) (TV) Oswald
37. Coming Through (1985) D.H. Lawrence
38. Coming to Terms for Billy, A (1984) (TV) Billy Martin
39. "Boy in the Bush" (1984) (mini) TV Jack Grant
40. Matter of Choice for Billy, A (1983) (TV) Billy Martin
41. To the Lighthouse (1983) (TV) Charles Tansley
42. Easter 2016 (1982) (TV) Student
43. Too Late to Talk to Billy (1982) (TV) Billy
44. "Maybury" (1981) (mini) TV Robert Clyde Moffat

### **Director - filmography**

1. Listening (2003)
2. Love's Labour's Lost (2000)
3. Hamlet (1996)
4. In the Bleak Midwinter (1995)
5. Frankenstein (1994)
6. Much Ado About Nothing (1993)
7. Swan Song (1992)
8. Peter's Friends (1992)
9. Dead Again (1991)
10. Henry V (1989) (BA)
11. Twelfth Night, Or What You Will (1988) (TV)

### **Writer - filmography**

1. Listening (2003)
2. Love's Labour's Lost (2000)
3. Hamlet (1996)
4. In the Bleak Midwinter (1995)
5. Much Ado About Nothing (1993)
6. Henry V (1989)

### **Producer - filmography**

1. Love's Labour's Lost (2000) (producer)
2. Frankenstein (1994) (co-producer)
3. Much Ado About Nothing (1993) (producer)
4. Peter's Friends (1992) (producer)

Source: Internet Movie Database

The script was original written for four different actors to play the leading roles of this couple you will later meet.

The exterior of this house used to be the Batman mansion, from the *Batman* television series. Three of those towers were added by the studio. The convent is the same building that was used for exteriors of Bruce Wayne's home in the television show "Batman" (1966/II)

This is a difficult song to sing, as you can tell by listening to Kenneth Branagh singing it here. But he delivers it with a kind of atonal feel.

Little in-joke in the clipping here on the wall, December 10, 1949, is Kenneth Branagh's birthday.

Kenneth Branagh received this script while he was in a play in Los Angeles. He had just completed the film *Henry the 5<sup>th</sup>*, and as a result was receiving a lot of scripts. He told his then wife, Emma Thompson, "Why don't we read this aloud and see if we like it." Kenneth stated that he started to read this opening sequence and he was so gripped by the hypnotic quality of it. Right away here they are hoping that it too will grab the audience, by that same hypnotic quality and make them want to know more.

Scott Frank is the author of the script and he is very well versed with filming techniques, for example that emergence of Mr. Straus into the light is something he had written in the script. His whole description of this scene and the very noirish texture is something that was also written in the script. (Film Noir: Film genre which deals with dark subject matter, often characterized by moody lighting and music.) Branagh stated that the directions so "leapt off the page, that I felt that is essentially how we should film it."

The original script called for all of these past sequences to be filmed in black and white, however all scripts go through many rewrites as did this one. Thus when they began this project they began filming everything in color. As they looked at their work, they realized it was too confusing for the audience and decided to change them to black and white, only to find out that is exactly the way Scott Frank had originally written the script.

Lots of clues and red herrings here, you see the scissors being placed under the hair here.

**Biography for Scott Frank (I)**

**Date of birth (location)** c. 1960

**Trivia**

- Brother-in-law of director Phil Joanou, who directed Frank's teleplay 'Dead End for Delia' installment of Showtime's television noir anthology, "*Fallen Angels*" (1993). Frank also wrote the screenplay for Joanou's 1996 feature, *Heaven's Prisoners* (1996).
- Alumni of University of California-Santa Barbara; Film Studies Dept

**Writer - filmography**

1. *Walk Among the Tombstones, A* (2004)
2. *Revelation* (2005) (*announced*)
3. *Six Shooters* (2005) (*announced*) (re-write)

4. Interpreter, The (2005) (*filming*)
5. Flight of the Phoenix, The (2004) (*post-production*)
6. "Karen Sisco" (2003) TV Series (characters)
7. Minority Report (2002) (screenplay)
8. Out of Sight (1998) (screenplay)
9. Heaven's Prisoners (1996) (screenplay)
10. Get Shorty (1995) (screenplay)
11. "Fallen Angels" (1993) TV Series (teleplay) (episode "Dead End for Delia")
12. Malice (1993) (screenplay)
13. Walter Ego, The (1991)
14. Little Man Tate (1991) (written by)
15. Dead Again (1991) (written by)
16. Plain Clothes (1988) (as A. Scott Frank) (story) (as A. Scott Frank)
17. "Wonder Years, The" (1988) TV Series (writer) (as A. Scott Frank)

And various in-jokes, for example The number on Roman's prison uniform, 25101415, stands for "25 October 1415", the date of the Battle of Agincourt, fought by Henry V, subject of director Kenneth Branagh's previous film, Henry V (1989). Branagh's birthday (December 10) is shown on the first newspaper clipping in the opening sequence.

They felt that a film like this allowed itself to small moments like that without being too self-indulgent.

Scott Frank tells this portion of the story with genuine intrigue and great economy of shots. Something only a very talented writer can achieve.

This jail walk sequence was shot in a real jail in Los Angeles, which was currently not being used. Notice the hallucinogenic qualities of this sequence, using a wide angle lens here to give the POV of a man approaching a woman, who he may or may not have killed.

This second shot of Kenneth Branagh is filmed with him tied to a dolly, with the camera very close to his eyes.

We go straight from one of those classic moments in a film, which has become a sort of convention of the genre, people waking up shocked in the night, cutting to the classic gothic gates, a little bit of *Citizen Kane* there, which was also in the script. Again watch a bit of Hitchcock coming in *Black Magic*, with the cross. Scott Frank really enjoying the vocabulary of this type of genre, the turning of the door handle and the music supporting it all. What they are saying to the audience is that we are going to give you the sort of visceral fun of the ride here.

And then they change tact and tone, with the completion of the first beat of the movie. What have they accomplished, they have (1) set up intrigue, the idea of (2) some one being killed and now this (3) woman being haunted. Now we are in the present and in color and we start to work this all out, who is this person, why is she being haunted and we know very soon that having established the female protagonist that we must be seconds away from producing the male protagonist.

We know also that the male protagonist will have to sort things out and figure out what this means, “dysher.”

## **Chapter 2: A Name You Can Trust**

It seems appropriate here, that we are dealing with people of the clerical order and in clerical robes that our protagonist is so named. The name also reveals the idea of them having fun with this type of genre.

Because there is so many in-jokes used in the film, audience members read things into the film. They thought for example that this was an in-joke, since Kenneth is from Britain and his car is parked on the wrong side of the road. But the only reason was they wanted the background of the sky scrappers.

This is also the first time that Kenneth attempted an American accent. It was accepted quite well, since a lot of Americans didn't really know who Kenneth and Emma were at the time that this movie was made. And also the audience was basically just watching a thriller at this stage. Kenneth stated that he had a great time playing this sort of “gumshoe detective.”

Now the introduction of Robin Williams playing the character of Cozy Carlisle, Kenneth Branagh first met Robin Williams in San Francisco. There is much mutual respect between the two individuals; Robin Williams was of course stepping out and taking a risk to appear in a film by a second time director. Robin Williams only appears in three scenes in the movie, but has this great sparring with Branagh established in the first scene regarding his cigarette smoking. Side note here, Branagh was a non-smoker when he made this film, in fact they cut all of the scenes of him actually smoking, as they were not convincing enough. However, currently he is a smoker, of sorts.

In this type of film, everyone that is introduced must perk the audience's attention and question, if that character is some how involved. As a result everyone is a red herring, or a suspect. This is some dupes that entertain you, confuse you and hopefully by this time it starts the audience in on saying, “Oh, I know who did it?”

A lot of that scene was improvised, they shot with two or three cameras, at all times, and then Robin Williams very free with improvisation, and then Kenneth tried his hand at it.

*Batman Mansion*, the outside of the house that you see here and that they return to quite often is located in Pasadena, California. The house had the character that you see, but they built the gates in front that you see here. The also add extra Gothic Towers on it to help present a greater sense of

vivid atmospheric house for horror films. Trying to maximize the gothic intensity of the house.

Now we introduce two very important clues, a glove and a claddagh ring (Irish Wedding Band.) Important when the two central characters meet that the audience knows they are special, so notice the subtle moves here, the accent with the music, you have no doubt of their central importance to the story telling.

Branagh worked with a terrific dialect expert to help him with his American accent, Carl Lamaha, who worked him with tapes and special one-on-one sessions. Kenneth also went out attempting to be an American, by using mass transit in LA and going to shops and shopping with an American accent. Kind of an unusual thing to do in LA, as so many people are from other places as a result they would not be as sharp about your accent anyways. Branagh said that he enjoyed doing the accent, but was embarrassed to do it in front of an American crew.

### Chapter 3: Not my problem

Wayne Knight who went on to be a hugely successful actor in *Seinfeld*, *Third Rock From the Sun*, *Basic Instinct*, and *Jurassic Park*. Wayne had worked with Emma several years previous to this on a comedy show in Britain, and when Branagh was approached for the project, it was he and Emma that insisted that Wayne Knight be a part of the project. He is very funny and has a great face. He added a real new dimension to the film, and he has great banter with his best friend, of course your best friend is always there when you need, him, thus he will re-occur at the climax.

#### Biography for Wayne Knight,

**Date of birth** 7 August 1955, Cartersville, Georgia, **Spouse Paula Sutor 1996-present**

#### Trivia

- He attended the University of Georgia for a short time.
- The first reference to "Newman" on *Seinfeld* has the unseen character attempting suicide by jumping out of Jerry's building. In the original episode the voice of "Newman" is supplied by Larry David (co-creator of *Seinfeld*). On the syndicated version Wayne Knight's voice was dubbed in.
- Reports claim he was the first person to be cast for *Jurassic Park* (1993) after Spielberg saw him in the "interview scene" of *Basic Instinct* (1992).
- Held his wedding ceremony in Michael Richard's house.
- While attending college in Georgia, was told by a theater professor that he would never make it as an actor.
- Has worn the same pair of his trademark glasses since his role in "Seinfeld".
- After being told by his doctors that he was approaching morbid obesity, Knight embarked upon a diet-and-exercise program that allowed him to lose 117 lbs, dropping his weight from 327 to 210 lbs

#### Actor - filmography

1. *Dinotopia: Curse of the Ruby Sunstone* (2004) Thudd
2. *Black Cloud* (2004) Mr. Tipping
3. *Cheaper by the Dozen* (2003) Electrician
4. *"Xiaolin Showdown"* (2003) TV Series (voice) Dojo
5. *Master Spy: The Robert Hanssen Story* (2002) (TV) Walter Ballou
6. *Bleacher Bums* (2002) (TV) Zig
7. *Rat Race* (2001) Zack Mallozzi
8. *"Buzz Lightyear of Star Command"* (2000) TV Series (voice) Evil Emperor Zurg
9. *Buzz Lightyear of Star Command: The Adventure Begins* (2000) (V) (voice) Evil Emperor Zurg
10. *Hercules: Zero to Hero* (1999) (V) (voice) Orthus
11. *Pros and Cons* (1999) Wayne the Guard
12. *Toy Story 2* (1999) (voice) Al

13. Tarzan (1999) (voice) Tantor
14. My Favorite Martian (1999) (uncredited) (voice) Zoot, Martin's Talking Space Suit
15. "Toonsylvania" (1998) TV Series (voice) Igor
16. Brave Little Toaster Goes to Mars, The (1998) (V) (voice) Microwave
17. For Richer or Poorer (1997) Bob Lachman
18. Hercules (1997) (voice) Demetrius the Pot Maker
19. Space Jam (1996) Stan Podolak
20. "3rd Rock from the Sun" (1996) TV Series Police Officer Donald 'Don' Leslie Orville
21. Chameleon (1995) Stuart Langston
22. To Die For (1995) Ed Grant
23. Golden Gate (1994/II) (TV)
24. "Second Half, The" (1993) TV Series Robert Piccolo
25. Jurassic Park (1993) Dennis Nedry
26. "Seinfeld" (1990) TV Series Newman (1992-1998)
27. T Bone N Weasel (1992) (TV) Roy Kramp
28. "Edge, The" (1992) TV Series Various
29. Double Edge (1992/I) (TV) Tommy White
30. Basic Instinct (1992) John Correll
31. JFK (1991) Numa Bertel
32. Dead Again (1991) 'Piccolo' Pete Dugan
33. V.I. Warshawski (1991) Earl 'Bonehead' Smeissen
34. Born on the Fourth of July (1989) Official #2 - Democratic Convention
35. Everybody's All-American (1988) Fraternity Pisser
36. Dirty Dancing (1987) Stan
37. Forever, Lulu (1987) Stevie
38. Double Negative (1985)
39. "Assaulted Nuts" (1985) TV Series
40. Sex O'Clock News, The (1984) Bill Wright
41. Day After, The (1983) (TV) Guy with car-batteries
42. For Lovers Only (1982) (TV) (uncredited) Video Game Fanatic
43. Wanderers, The (1979) (uncredited) Gang Member

You also have to wonder if he is involved with whatever intrigue is going on, that is the nature of this genre. You can see how they went for this light look in the film, a trait of the noirish films, the light from beneath the characters, using the nice red of the dark room to give it a visual texture.

Emma demonstrates her strength as an actress, as she cannot speak for the first twenty minutes of the film, yet she comes across as a real person, one of the reasons why Branagh was insistent that Emma plays this role. Remember that these two were fairly unknown actors in America at this time period, thus kind of a step out for the studio to have your two principal's relatively new actors on the scene.

#### **Biography for Emma Thompson**

**Date of birth (location)** 15 April 1959, Paddington, London, England, **Height** 5' 7" (1.70 m)

**Spouse** Kenneth Branagh 1989-1994 divorced, Greg Wise 2003-present, one child

Trivia

- Her daughter's name is Gaia Romilly Wise.
- On Saturday 4th December 1999 Emma gave birth to her first child with boyfriend Greg Wise and jokingly called her "jane.com".
- Living with Greg Wise. [1997]
- Ranked #91 in Empire (UK) magazine's "The Top 100 Movie Stars of All Time" list. [October 1997]
- Educated at Cambridge University, studied English Literature.
- Cambridge Footlights Revue (198?) with Hugh Laurie, Stephen Fry.
- She co-wrote, co-produced, and co-directed Cambridge University's first all-female revue "Woman's Hour" in 1983.
- Elder sister of Sophie Thompson.
- Was named to the Board of Advisors for FAHRENHEIT Theatre Company, Cincinnati's Classical Theatre In Cincinnati, OH.
- Her mother is Phyllida Law, who has appeared in several movies with her.
- Father is stage director Eric Thompson.

- Was originally slated to play the role of "God" in Kevin Smith's Dogma (1999). She was unable to perform due to her pregnancy.
- Left-handed.
- Turned down the Jodie Foster role in Anna and the King (1999).
- She was initially cast as the lead in Basic Instinct (1992), but refused later on. About Sharon Stone's appearance she said: "As far as I can see, from Sharon Stone's love scene in "Basic Instinct", they molded her body out of tough Plasticine. She was shagging Michael Douglas like a donkey, and not an inch moved. If that had been me, there would have been things flying around hitting me in the eye."
- Speaks French and Spanish fluently.
- Lives across the street from her mother and down the street from her sister.
- Her brother-in-law is Richard Lumsden, a British actor-comedian.
- She was ranked fifth in the 2001 Orange Film Survey of greatest British film actresses.
- She is one of the elite eight thespians to have been nominated for both a Supporting and Lead Acting Academy Award in the same year. The other seven are Fay Bainter, Teresa Wright, Jessica Lange, Sigourney Weaver, Al Pacino, Holly Hunter, and Julianne Moore. Holly Hunter received her double-nomination in the same year that Thompson did.
- Has one song dedicated to her and named after her, on famous French singer Georges Moustaki's album, "Moustaki", released in 2003.
- She is the only person to have won Academy awards for both acting and writing. She won Best Actress for Howard's End, and Best Adapted Screenplay for Sense and Sensibility
- Accepted the role of Professor Trelawny in Harry Potter and the Prisoner of Azkaban (2004) to impress her daughter, Gaia.

**Biography from Leonard Maltin's Movie Encyclopedia:** Extraordinarily gifted and appealing actress who catapulted to stardom with her brilliant, Oscar-winning performance as Margaret Schlegel in the Merchant-Ivory adaptation of Howards End (1992). Thompson began acting at Cambridge University with the comedy troupe Footlights, and after experience on television with fellow troupe members Stephen Fry and Hugh Laurie, she starred in her first stage musical, "Me and My Girl," opposite Robert Lindsay. She won a British Academy Award for her work on the BBC series "Tutti Frutti" and "Fortunes of War" and became friends with her "Fortunes" costar, Kenneth Branagh, who cast her as Katherine of France in his Oscar-winning adaptation of Shakespeare's Henry V (1989). Branagh and Thompson were married after the film's release and since then, she has starred in many of his films: in the dual role of a present-day Californian and a forties European woman in Dead Again (1991), in a deliciously funny performance as a nerdy, neurotic cat lover in Peter's Friends (1992), and most memorably, as Beatrice opposite Branagh's Benedick in the rousing Much Ado About Nothing (1993). They starred, as well, in a BBC production of Look Back in Anger (1993). Thompson has also appeared in The Tall Guy (1990) and Impromptu (1991), and was featured in a memorable episode of television's "Cheers." She reteamed with her Howards End costar Anthony Hopkins in the Merchant-Ivory film The Remains of the Day (1993), and played a lawyer defending an accused IRA terrorist in In the Name of the Father (1993), earning Oscar nominations for both performances. She made an unbilled cameo as Gerard Depardieu's girlfriend in My Father the Hero and teamed with her least likely costar, Arnold Schwarzenegger, in Junior (both 1994) before taking the title role in Carrington (1995).

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#### Actress - filmography

1. Nanny McPhee (2005) Nanny McPhee
2. Harry Potter and the Prisoner of Azkaban (2004) Professor Sybil Trelawny
3. "Angels in America" (2003) (mini) TV Series The Angel of America/Nurse Emily/Homeless Woman
4. Imagining Argentina (2003) Cecilia
5. Love Actually (2003) Karen
6. Treasure Planet (2002) (voice) Captain Amelia
7. Wit (2001) (TV) Vivian Bearing
8. Maybe Baby (2000) Druscilla
9. Judas Kiss (1998) FBI Agent Sadie Hawkins
10. Primary Colors (1998) Susan Stanton
11. Winter Guest, The (1997) Frances
12. Hospital! (1997) (TV) Elephant Woman
13. Sense and Sensibility (1995) Elinor Dashwood
14. Carrington (1995) Dora Carrington
15. Junior (1994) Dr. Diana Reddin
16. Blue Boy, The (1994) (TV) Marie Bonnar
17. My Father the Hero (1994) (uncredited) Isabel
18. In the Name of the Father (1993) Gareth Peirce
19. Remains of the Day, The (1993) Miss Kenton
20. Much Ado About Nothing (1993) Beatrice
21. Peter's Friends (1992) Maggie Chester
22. Howards End (1992) Margaret Schlegel
23. Dead Again (1991) Grace/Margaret Strauss
24. Impromptu (1991) Duchess D'Antan
25. Winslow Boy, The (1990) (TV) Catherine Winslow
26. Knuckle (1989) (TV)

27. Look Back in Anger (1989) (TV) Alison Porter
  28. Henry V (1989) Katherine
  29. Tall Guy, The (1989) Kate Lemmon
  30. "Thompson" (1988) TV Series Various roles
  31. "Fortunes of War" (1987) (mini) TV Series Harriet Pringle
  32. "Tutti Frutti" (1987) TV Series Suzy Kettles
  33. "Assaulted Nuts" (1985) TV Series
  34. Crystal Cube, The (1983) (TV) Various roles
  35. "Alfresco" (1983) TV Series Various roles
  36. Cambridge Footlights Revue (1982) (TV) Various Characters
- Writer - filmography**
1. Nanny McPhee (2005) (filming) (screenplay)
  2. Wit (2001) (TV) (teleplay)
  3. Sense and Sensibility (1995) (screenplay)
  4. "Thompson" (1988) TV Series (writer)
  5. "Alfresco" (1983) TV Series (additional material)
  6. Cambridge Footlights Revue (1982) (TV)

Source: Internet Movie Database

Cameo appearance here, in the elevator the cop is Patrick Doyle the composer of the music for this film. This was a mocked up set that they built in the jailhouse, which you saw in the opening sequence of the film.

Richard Easten plays the father here; he was a friend of Branagh and appeared on the London stage frequently. At the making of this movie, he was living in San Diego and working there, and came up to LA to do the filming for this part. How do you get in a movie? It all depends on who you know.

All of the houses, and most of the exteriors in the film, are shot from a low angle shot, or below them, and light in a way which tries to give each of them a character, and potentially a foreboding and/or intimidating character.

The interior of Mike's Apartment was built on a sound stage and most of the interiors are sound stage interiors at Paramount Studios. But all of the exteriors are real locations that they found in LA.

With the sound and play of Scott Frank here, we see again the importance of the weapon, introduced for a second time here. The scissors are again placed here to make you wonder about the character of Mike Church.

Tim Harvey, the production designer, designed this apartment with a sort of Arts and Crafts feel to it. Several pieces of the furniture you see in this apartment actually reside in Kenneth Branagh's home now. He did buy this from Paramount, he didn't steal them.

These interiors were all built so that they would have the advantage of using wild walls and move the camera around. Branagh is very much interested in uninterrupted takes. This is a characteristic of his movies,

notice when you watch them how long a scene or a shot can play without being interrupted.

Camera rests on the scissors, and then a scream. This is one of those films where you need a scream, and again reminding the audience that there is something in the past, which haunts this woman. This is also the moment where the audience will notice that the character of Mike Church looks remarkably similar to Roman Straus. This also reminds the audience, that if these two individuals look alike, that maybe he was also involved in the murder.

#### Chapter 4: The art of Regression

Derek Jacobi being introduced here, he was a last minute replacement for this part. He was finishing up a play in London on Saturday evening, flew out to LA on Tuesday and was on the set shooting this film by Friday. Again an unlikely choice as he comes to this film with mainly a theatrical background, like Emma and Kenneth. The actor/director/producer Sidney Pollack was the individual who supported Branagh in these decisions with the studio. Sidney Pollack is of course the executive producer on this film.

Derek is significantly ambiguous that again you as the audience wonder if he is in some way involved. Notice how they introduce him as a lighthearted and rather funny man, but as an audience member you know he must represent something much more than that.

##### Biography for Derek Jacobi,

**Date of birth** 22 October 1938, Leytonstone, London, England, **Birth name** Derek George Jacobi

##### Trivia

- On Broadway April - June 2000 playing Vanya in the Roundabout Theatre's production of Uncle Vanya with Roger Rees, Brian Murray & Laura Linney. His first time back on the Broadway stage since 1988's Breaking the Code
- Was the mentor and acting instructor of Kenneth Branagh.
- He won a Tony in 1985 for "Much Ado About Nothing."
- Was on the short list of actors considered for the role of Hannibal Lecter in Silence of the Lambs, The (1991)
- Derek Jacobi and Laurence Olivier are the only actors to have received both the Danish and British Knighthood.
- Awarded CBE (Commander of the Most Excellent Order of the British Empire) in 1985
- He was knighted in 1994.
- Charlton Heston and Ronnie Barker had been considered for the role of Claudius in "I, Claudius" before Derek landed the role.
- He was awarded the Laurence Olivier Theatre Award in 1984 (1983 season) for Best Actor in a Revival for Cyrano de Bergerac.
- He was awarded the 1983 London Critics Circle Theatre Award (Drama Theatre Award) for Best Actor for his performances in Cyrano de Bergerac and Much Ado About Nothing.
- He was awarded the 1983 London Evening Standard Theatre Award for Best Actor for his performance in Much Ado About Nothing.

**Biography from Leonard Maltin's Movie Encyclopedia:** Brilliant English stage actor who has made occasional screen appearances. He studied at Cambridge and trained at the Birmingham Repertory Company until Laurence Olivier saw him perform and eventually invited him to join the National Theatre Company. Jacobi performed in a myriad of roles and was featured in the Olivierproduced films of Othello (1965, as Cassio) and Three Sisters (1970, released here in 1974). He has also been featured in The Day of the Jackal (1973), The Odessa File (1974), The Medusa Touch (1978), The Human Factor (1979), Enigma (1982), Little Dorrit (1988), and the Kenneth Branagh films Henry V (1989, as the Chorus) and Dead Again (1991, in an amusingly flashy part). Jacobi won a Tony Award for his role as Benedick in "Much Ado About Nothing," and

may be best known in this country for his stunning TV work in the BBC series "I, Claudius" and as Hitler in "Inside the Third Reich."

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**Actor - filmography**

1. Venetian Heat (2004) Don Giorgio
2. Bye Bye Blackbird (2004) Lord Dempsey
3. "Long Firm, The" (2004) TV Series Lord Teddy Thursby
4. Mr. Ambassador (2003) (TV) Hugo Vickers
5. "Doctor Who: Scream of the Shalka" (2003) TV Series (voice) The Master
6. Cloud Cuckoo Land (2003) Victor
7. Dinosaur Hunters (2002) (TV) Narrator
8. Inquisition (2002) (TV) Cardinal Grand Inquisitor
9. Two Men Went to War (2002) Maj. Merton
10. Night's Noontime (2002) Richard Dadd
11. "Edwardian Country House, The" (2002) (mini) TV Series Narrator
12. Revengers Tragedy (2002) The Duke
13. Gathering Storm, The (2002) (TV) Stanley Baldwin
14. "Jury, The" (2002) (mini) TV Series George Cording QC
15. Great Escape: The Untold Story, The (2001) (TV) (voice) Narrator
16. Gosford Park (2001) Mr. Probert
17. Revelation (2001) The librarian
18. Diaries of Vaslav Nijinsky, The (2001) (voice) (as Sir Derek Jacobi) The Voice of Nijinsky
19. Body, The (2001) Father Lavelle
20. Jason and the Argonauts (2000) (TV) Phineas
21. Up at the Villa (2000) Lucky Leadbetter
22. Gladiator (2000) Senator Gracchus
23. Wyvern Mystery, The (2000) (TV) Squire Fairfield
24. "Flora Britannica" (1999) TV Series Narrator
25. Molokai: The Story of Father Damien (1999) Father Leonor Fouesnel
26. Animated Epics: Beowulf (1998) (TV) (voice) Narrator
27. Love Is the Devil (1998) Francis Bacon
28. Basil (1998) Father Frederick
29. Hamlet (1996) Claudius
30. Breaking the Code (1996) (TV) Alan Turing
31. Achilles (1996) Narrator
32. Witness Against Hitler (1996) (TV) General
33. "Cadfael" (1994) TV Series Brother Cadfael
34. Secret Garden, The (1994) (TV) (voice) Archibald Craven
35. Circle of Deceit (1993) (TV) Randal
36. Vision Thing, The (1993) (TV)
37. Dead Again (1991) Franklyn Madson
38. Fool, The (1990) Mr. Frederick and Sir John
39. "Storyteller: Greek Myths, The" (1990) (mini) TV Series Daedalus
40. Henry V (1989) Chorus
41. Tenth Man, The (1988) (TV) The Imposter
42. Little Dorrit (1988) Arthur Clennam
43. Secret Garden, The (1987) (TV) Archibald Craven
44. "Mr Pye" (1986) (mini) TV Series Mr. Pye
45. Cyrano de Bergerac (1985) (TV) Cyrano de Bergerac
46. Enigma (1983) Kurt Limmer, East German
47. Secret of NIMH, The (1982) (voice) Nicodemus
48. Inside the Third Reich (1982) (TV) Adolf Hitler
49. Hunchback of Notre Dame, The (1982) (TV) Dom Claude Frollo
50. Charlotte (1981) Daberlohn
51. Human Factor, The (1980) Arthur Davis
52. Mann, der sich in Luft auflöste, Der (1980) Martin Beck
53. Hamlet, Prince of Denmark (1980) (TV) Hamlet
54. King Richard the Second (1978) (TV) Richard II
55. Medusa Touch, The (1978) Townley
56. Philby, Burgess and Maclean (1977) (TV) Guy Burgess
57. "I, Claudius" (1976) (mini) TV Series Claudius
58. "Pallisers, The" (1974) TV Series Lord Fawn
59. Odessa File, The (1974) Klaus Wenzel
60. Blue Blood (1973) Gregory
61. Day of the Jackal, The (1973) Caron
62. "Strauss Family, The" (1972) (mini) TV Series Lanner
63. Three Sisters (1970) Andrei
64. Interlude (1968) Paul
65. Much Ado About Nothing (1967) (TV) Don Pedro

66. Othello (1965) Cassio

Here is the three elements of the film that turned off so many directors and studios. Kenneth Branagh was by far not the first choice to direct this film. Here we introduce the notion of 1) Hypnosis, 2) Regression and finally 3) Reincarnation.

Reminding you again what type of film we are in, she screams again for us, and at last speaks. But of course, she speaks in a manner that scares us and frightens us. Now that she can speak, we are going to find out a little more.

Scott Frank does a nice balance of undercutting the scary parts with humor. Two films that are favorites of Kenneth Branagh that explore the darker side of humanity are (1) *Laura* and Hitchcock's (2) *Rebecca*, and indeed Orson Wells.

Now as we add the touches of romance between these two characters, we also complicate matters more, especially if the character of Mike Church had anything to do with the murder... dut, dut, dah.

Now another noirish touch by introducing the *Laughing Duke*, these types of films always have these sorts of mad toys. We go from the exterior to a slightly creepier interior. All of these props were taken from the Paramount prop warehouse. Notice the shafts of light coming through the windows that also brings out that noirish texture in the film.

A brief appearance of Meryl Streep, a brilliant British actress and comedian, who demonstrates for us how Madison goes into the past by regressing people and finds treasures for himself. Humor is a great way to divert the audience or putting the audience off of the trail. This was shot in one day in a Paramount sound stage. They built approximately 40/60% interiors to match the exterior locations shot in the film. (Meaning that 40% of the movie is interior shots and 60% is exterior shots.) Again it gives them power of camera movement as you will see in a moment in this scene.

## **Chapter 5: Roman & Margaret**

The uses of candles here to up the ante and keep that noirish feel to the film. Watch how the hypnotic trance is being filmed. The camera begins a move but incorporates a dissolve with that move. The camera is mounted on a little elimac dolly as it performs this 360-degree shot. This shot took  $\frac{3}{4}$  of the day to set up and perform. This is a dolly, which is smaller than a conventional camera dolly, allowing it to negotiate that small space and smoother than a steady cam. As you see this shot, they

were also recording the voices at the same time, as a result the cameraman and the crew had to move at the same time and move quietly.

As an example on how long it can take to achieve a particular shot for a movie, this set up began at 8 a.m. in the morning with the actors, and crew rehearsing the takes, the actual filming of these long takes didn't start until about 4 in the afternoon. And of course, naturally things go wrong, someone bumps something, an actor forgets a line, they lose focus, etc... Kenneth Branagh estimates that out of fifteen takes, if you are lucky one or two will have accomplished the perfection that you are looking for in a film.

This is our first proper visit to the past which will establish the information that we are looking for to answer all of our questions.

We establish Roman as a conductor, something that Kenneth Branagh had to learn how to do. Bill Craft, a terrific conductor in Los Angeles gave Kenneth Branagh his lessons with the baton.

Here is a great recreation of the famous Syd's restaurant in Los Angeles. They had a steady cam shot here, that took you from the interior of the car to the table they are sitting at, but that shot was lost in the post production of the film. This scene was much lengthier, but in the end it was easier to understand if they gave it to the audience in this sort of montage way. They try to present the Hollywood after hour's glamour of the '30's. The original run of this film was approximately 2 ½ hours, this final version is about 106 minutes.

In the background here, is the *Baywatch* beach, the beach used for most of the *Baywatch* television series.

All of the black and white scenes were shot on colored film; they had no intention of making this part of the movie black and white. As Kenneth Branagh was watching the dailies, some of which was shot on black and white videotape, he stated to the producers, "You know that looks really good, it gives a real strong sense of period." And that is what began to nudge them in that direction.

Introduction of Andy Garcia, when they began filming this, he was just about to open in *Godfather III*, in the theatres, for which he was sensational.

**Biography for Andy Garcia (I)**

**Date of birth (location)** 12 April 1956, Havana, Cuba, **Birth name** Andrés Arturo García Menéndez , **Height** 5' 11" (1.80 m)

**Mini biography** One of Hollywood's most private and guarded leading men, Andy Garcia has created a few iconic characters while at the same time staying true to his acting roots and personal projects. Born on April 12, 1956 in Cuba, Garcia's family was relatively affluent. But when Fidel Castro came to power, the family fled to

Miami Beach when Andy was only 5. Forced to work bad jobs for a time, the Garcia family then built a million-dollar fragrance company from scratch. Andy was a popular student in high school, a good basketball player and good-looking. But when his senior year saw him battling mononucleosis and hepatitis, he turned his attention to acting. He first began acting at Florida International University. But soon he was headed out to Hollywood. His first break came as a gang member on the very first episode of the popular TV series "Hill Street Blues" (1981). His role as a cocaine kingpin in 8 Million Ways to Die (1986) put him on the radar of 'Brian DePalma' who was casting for his gangster classic Untouchables, The (1987). At first he envisioned Garcia as Al Capone's sadistic henchman Frank Nitti, but fearing typecasting as a gangster, Garcia campaigned for the role of George Stone, the Italian cop who gets accepted into Elliot Ness's famous gang of lawmen. Garcia's next notable role came in Black Rain (1989) by acclaimed director Ridley Scott as the police partner of Michael Douglas. He then partnered with Richard Gere in Internal Affairs (1990) directed by Mike Figgis. In 1989, Francis Ford Coppola was casting for the highly anticipated third installment of his "Godfather" films. Godfather: Part III, The (1990) included one of the most sought after roles in decades, the hot-headed son of Sonny Corleone and mob protege of Michael Corloene, Vincent Mancini. A plum role for any young rising star, the role was campaigned for by a host of actors. Val Kilmer, Alec Baldwin, Vincent Spano, Charlie Sheen, and even Robert De Niro (who wanted the role changed to accommodate his age) were all beaten out by the up and coming Andy Garcia. His performance was Oscar-nominated as Best Supporting Actor, and secured international stardom and a place in cinematic history. Now a leading man, he starred in such films as Jennifer Eight (1992) and Hero (1992). He won raves for his husband role to Meg Ryan in When a Man Loves a Woman (1994) and gave another charismatic gangster turn in Things to Do in Denver When You're Dead (1995). He then returned in Night Falls on Manhattan (1997) directed by Sidney Lumet as well as portraying legendary mobster Lucky Luciano in Hoodlum (1997). In perhaps his most mainstream role, he portrayed a cop in the action film Desperate Measures (1998). Garcia then starred in a few misses a few lower-profile projects, but things turned around in 2001 with the first of many projects being Ocean's Eleven (2001) directed by Steven Soderbergh. Seeing his removal from Cuba as involuntary, Garcia is proud of his heritage which influences his life and work. One such case is his portrayal of renowned Cuban trumpet player Arturo Sandoval in For Love or Country: The Arturo Sandoval Story (2000) (TV). He is an extremely private man, and strong believer in old-fashioned chivalry. Married to his wife Maria Victoria since 1982, the couple has three daughters. One of the most talented leading men around, Garcia has had a unique career of staying true to his own ideals and thoughts on acting. While some would have used some of the momentum he has acquired at different points in his career to get rich off lightweight projects, Garcia has stayed true to stories and films that aspire to something more. But with a presence and style that never seem old, a respect from directors and film buffs alike, Andy Garcia will be remembered for a long time in film history.

#### Trivia

- Chosen by Empire magazine as one of the 100 Sexiest Stars in film history (#65). [1995]
- Family emigrated to the US in 1961.
- Father of three girls and one boy.
- Was born as a conjoined twin. His twin was no bigger than a tennis ball and was surgically removed. All that remains is a scar on his shoulder.
- Refuses to do nude scenes. He once walked out of a audition when asked to remove his shirt.
- Gained weight when his wife was pregnant with three of their children.
- Children: Dominik, Daniella, Alessandra and Andres
- Fact: Owns 25 conga drums, collects hats, and wears a beret in the winter.
- Son, Andres Antonio Garcia-Lorida, was born Monday, January 28, 2002 in Los Angeles, tipping the scales at 7 pounds, 13 ounces.
- Actor Mickey Rourke was his little league baseball coach in Miami.

**Biography from Leonard Maltin's Movie Encyclopedia:** Earnest, handsome, Cubanborn actor who came into his own as a leading man in the early 1990s. Having emigrated to Florida, Garcia learned his craft by playing regional theater in that state. He specialized in hard-bitten urban types, and has been particularly successful in characterizations calling for quiet intensity and moral rigidity. He has, however, shown a disturbing inclination to overact (as witness his over-the-top cop in 1992's Jennifer 8). Garcia made his big-screen debut in Blue Skies Again (1983), and has since appeared in The Mean Season (1985), 8 Million Ways to Die (1986), The Untouchables (1987, a breakout role as a crack shot working with Eliot Ness), American Roulette, Stand and Deliver (both 1988), Black Rain (1989, as the partner of American cop Michael Douglas, on assignment in Japan), The Godfather, Part III (1990, Oscar-nominated as the cold-blooded, illegitimate nephew of Al Pacino's Michael Corleone), Internal Affairs (his first starring role), A Show of Force (both 1990), and Dead Again (1991, doing some of his scenes in phonylooking old-age makeup). He costarred in Hero (1992) and opposite Meg Ryan in When a Man Loves a Woman (1994). He also directed a documentary, Cachao: Rhythm Like Nobody Else (1993) about Cuban composer-performer Israel "Cachao" Lopez. Garcia appears in the film as well.

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#### Actor - filmography

1. Lost City, The (2004)
2. Ocean's Twelve (2004) Terry Benedict
3. Lazarus Child, The (2004) Jack Heywood
4. Modigliani (2004) Amedeo Modigliani
5. Twisted (2004/I) Mike Delmarco
6. Just Like Mona (2003)

7. Confidence (2003) Gunther Butan
8. Ocean's Eleven (2001) Terry Benedict
9. Man from Elysian Fields, The (2001) Byron Tiller
10. Unsaid, The (2001) Michael Hunter
11. Lakeboat (2001) Guigliani
12. For Love or Country: The Arturo Sandoval Story (2000) (TV) Arturo Sandoval
13. Swing Vote (1999) (TV) Joseph Michael Kirkland
14. Just the Ticket (1999) Gary Starke
15. Desperate Measures (1998) Frank Conner
16. Hoodlum (1997) Lucky Luciano
17. Disappearance of Garcia Lorca, The (1997) Federico García Lorca
18. Night Falls on Manhattan (1997) Sean Casey
19. Steal Big, Steal Little (1995) Ruben Partida Martinez/Robert Martin/Narrator
20. Things to Do in Denver When You're Dead (1995) Jimmy 'The Saint' Tosnia
21. When a Man Loves a Woman (1994) Michael Green
22. Godfather Trilogy: 1901-1980, The (1992) (V) Vincent Mancini
23. Jennifer Eight (1992) John Berlin
24. Hero (1992) John Bubber
25. Dead Again (1991) Gray Baker
26. Godfather: Part III, The (1990) Don Vincent 'Vinnie' Mancini-Corleone
27. Show of Force, A (1990) Luis Angel Mora
28. Internal Affairs (1990) Raymond Avila
29. Black Rain (1989) Charlie
30. Clinton and Nadine (1988) (TV) Clinton Dillard
31. American Roulette (1988) Carlos Quintas
32. Stand and Deliver (1988) Dr. Ramirez (Educational Testing Service)
33. Untouchables, The (1987) Agent George Stone/Giuseppe Petri
34. 8 Million Ways to Die (1986) Angel Moldonado
35. Mean Season, The (1985) Ray Martinez
36. Murder of Sherlock Holmes, The (1984) (TV) 1st Tough
37. Lonely Guy, The (1984) (uncredited)
38. Blue Skies Again (1983) Ken
39. Night in Heaven, A (1983) T.J. The Bartender
40. Guaguasi (1979) Ricardo

**Producer - filmography**

1. Lost City, The (2004) (executive producer)
2. Man from Elysian Fields, The (2001) (producer)
3. Unsaid, The (2001) (executive producer)
4. For Love or Country: The Arturo Sandoval Story (2000) (TV) (executive producer)
5. Swing Vote (1999) (TV) (co-executive producer)
6. Just the Ticket (1999) (producer)
7. Cachao... Como Su Ritmo No Hay Dos (1993) (producer)

**Director - filmography**

1. Lost City, The (2004) (pre-production)
2. Nuestra Navidad 2003 (2003) (TV) (segment director)
3. Cachao... Como Su Ritmo No Hay Dos (1993)

**Composer - filmography**

1. Disappearance of Garcia Lorca, The (1997)

Source: Internet Movie Database

Then the introduction of the young Frankie, with his mother, played by the German actor Hannah Schygulla.

Phillis Dolten, Oscar winning costume designer, did the costumes here, great fun with the hats. She also did the costumes for *Henry the Fifth*. She worked through the glory days of the British Film Industry, working on such films as *Lawrence of Arabia*. They gave a great deal of detail to the costumes, as the economy of the story requires the detail to add the rich fabric of the look.

Now the introduction of the anklet here, something you will recall that you saw mentioned in one of the newspaper reports in the opening title sequence. When you bring in a clue like this, you must not be causal about

it, you must introduce the object with an insert shot all by itself. You want to remind the audience, without hitting them over the head with a sledgehammer, about what is going to become important.

There is a romance quality shot through this film, and it is a necessary component to the film's story. Romance is one of the themes of the movie. The romance brings along the woman for the ride, and the men put up with it, in the hopes that a fight will ensue.

Inside joke here by Kenneth Branagh, that he said he could not resist. They trimmed the front of that shot, so it didn't look like Kenneth Branagh was trying to be a clever geek. The cover of the LIFE magazine in Mr. Madson's shop shows Laurence Olivier in Hamlet (1948); another Shakespeare reference is on the bridge where Mike and Doug fight (it reads "Shakespeare Bridge," the real name of a bridge in L.A. where the movie was filmed).

Derek Jacobi had been a member of the National Theatre Company in England and had worked with Laurence Olivier in that company many times.

This is a typical ending to a Scott Frank scene, as he ends the scene (1) packed with information, and a (2) funny departing remark.

## Chapter 6: A Second Opinion

Here we are back on the streets of Los Angeles.

Some of the sound stages that were used for this film were in fact the same sound stages where *Citizen Kane* had been shot. Those sound stages were a part of the old RKO lot, which was swallowed up by Paramount. Thus Paramount Studios purchased the old RK lot.

Now we are back with Cozy Carlisle with an uninterrupted Steady-cam shot, which again took them all day to achieve. They purchased the business for the day, to get this shot in this supermarket. The market itself presented problems with lighting, as they had to deal with the fluorescent lights. Robin Williams was sick with the flu, but being the trooper that he is, they continued shooting for the day.

Now the plot thickens, we know what the problem is and we have to figure out how they are going to solve it.

"Sometimes a trauma in a present life can lead you back to a past-life trauma." A lot of people actually believe this, many who don't even want to admit it. This again is why several directors passed on this project; as they were too worried how the audience would accept the incarnation and

regression into a past life, stuff. Branagh stated that he hoped with the Noirish feel and the big music that it would be acceptable to an audience and fun.

You get that odd look back at the camera, performed by Robin Williams, which keeps him as a possible candidate.

People around the set commented to Kenneth Branagh that he was noticeably cheery on the set when he was playing Mike Church –vs. - when he was playing Roman Straus.

### **Chapter 7: It never rains in L.A.**

While they were filming, they would rush off to the side to film photographs for all of these newspaper inserts.

Pianos are prevalent through out the film and the *Dead Again* theme is played here as she looks over the keyboard. Branagh had to learn how to play the piano convincingly for the movie. He stated that is one nice thing about being in the movie business is the ability to tinker around in many different careers and hobbies.

There is this notion or idea in Hollywood, that when you make a film there exist three films produced in that process. (1)The one you plan, (2)The one you shoot, and (3) The one that you edit. That is one reason why Patrick Doyle was around the filming a lot, as he wanted a feel for how the finished product was going to appear, prior to composing all of the music for the film.

These sequences at the café, were shot three or four months after the film was completed, because at the previews there was a sense that there hadn't been a strong enough romantic connection between Mike and Grace, which is necessary for us in order for us to believe in the relationship between Margaret and Roman. You might notice a little more weight in Kenneth Branagh's face. Also the day prior to shooting this, Branagh had participated in a skiing trip to Big Bear, his first time to ski. The studio tracked him down on the slopes and shared their unhappiness with his decision, and reminded him of the great expense re-shoot cost a studio and the foolhardiness of his notion to ski, which could result in a broken leg for their leading actor and director.

Location is Echo Park in Los Angeles.

Mike spills the cup of tea during his date with Grace and during a flashback Margaret spills a drink while dining with Roman. Afterwards Roman remarks that she has more "beauty than grace". These two hints foreshadow each character's past identity.

Mike's apartment contains several pictures of pianists and piano keyboards, giving away his true identity to the careful viewer.

Foreshadowing. When Mike lays Grace down on the couch and she says this is just like Margaret and Roman, Mike says "I'm not Roman." giving us a clue to his past identity.

This roof scene is actually a platform, which had a view of Los Angeles downtown. That is artificial rain, which was done on a very cold night, without the aid of thermal underwear.

### **Chapter 8: The imposter**

Introduction of Campbell Scott, who previously co-directed the film *Big Night*, and did a wonderful job with that, he had been playing *Hamlet* at the Old Globe Theatre in San Diego.

Notice again here, to give texture and that noir feeling they created shadows with the trees.

We begin our chase sequence. Then from around the corner, we are at another location. This is the Shakespeare Bridge in Los Angeles. They had a shot of the bridge sign, but at the previews the audience roared with laughter, at the obvious inside joke on screen, that being or making reference to Kenneth's Shakespeare background. If you look carefully you can see the blue sign in the background, but it is small enough most people don't notice it.

Most of this fight scene is two highly skilled stunt performers doing the action. The blow to his testicular area was received by Kenneth from Campbell, who gave it to him live as he became a little over zealous.

### **Chapter 9: A Nobody**

Smoking theme carried on here through Andy Garcia's character of Gray Baker.

The selection of the location, they play particular attention to dramatic looks and angles, notice the arches in the bridge.

*City of Nets*, a book about the many German immigrants who came to Los Angeles, just before and just after the Second World War, poster on the wall.

Kenneth Branagh likes the use of masks, especially to add texture.

On screen you will also notice at this party are these corny film posters designed by Scott Frank. One of these is in Kenneth Branagh's home, *The*

*Story of Lefty Lambrandt*, the story of a one-armed baseball player, the poster reads, “One Arm, One Man, One Legend.”

This actress that you are looking at here in the shimmering dress, is the same woman who played the nun in the beginning of the movie. The reason why they did the double casting through out the movie was partly to intrigue and partly to confuse the audience. They wanted to make the audience think in ways that are stimulating and entertaining.

Branagh admitted on some days he would be filming the character of Mike Church in the morning and in the afternoon these intense scenes as Roman Straus, as a result he would get his accents messed up and wasn't even able to tell the difference himself.

Kenneth Branagh has used masks in every film he has ever made. Some of these masks came all the way from Venice, Italy. A lot of these mask come from “Comedia Del Arte” an Italian art form that uses the masks with stereotypical characters.

This type of camera move is used in suspense movies, the critical information shot, where the camera moves in on the subject as critical information is being shared with the audience.

Two additional double roles (besides Mike/Roman and Grace/Margaret) are in the film: the nun at the orphanage turns up as a snooty starlet at a party in the 1940s, and the cop at the mental hospital is seen again as an obnoxious party guest.

Later on in his career Francis Ford Coppola told him to do shots of phone conversations with the back of a character, especially in a thriller. He also added the benefit of adding dialog in postproduction, for those spots later on, in case something wasn't clear to the audience.

## **Chapter 10: I'm not Roman**

Gregor Hess is the young Frankie you are looking at here; he is of German extraction, as a result comes across very real.

Leading the audience here in the direction that maybe Roman Straus did kill his wife.

Using wind machines on the house and the car shots.

Watch here in the apartment another uninterrupted Steadicam shot.

(Comment for at the point of the image of Margaret in the mirror.) Some people got this right away and other did not. Again another idea about

reincarnation that other directors wanted to sort of ward off, the idea that you might not come back as the same sex. Thus we see now that, 'he was she' and 'she was he.'

Most people loved this plot twist. Again watch how Scott Frank undercuts the scene with not only humor again, but one more piece of information. Thus the twists and turns keep coming for the audience.

### **Chapter 11: It can only end violently**

These scenes are shot in a real freezer in Los Angeles. They had to switch the freezer on between takes so that they could maintain the cold temperature. These were shot in the first couple of days working with Robin Williams and this is where he caught a terrible cold, in those Supermarket scenes.

Vegetarians must love this scene.

This is the high tower house in Los Angeles, it is located in Hollywood. It is rather common that the contracts specify that a filming location cannot reveal or make known to the public a location used in a film. It is to protect the owners of the property. You can see this house if you look to the Hollywood Hills from Sunset Boulevard.

### **Chapter 12: Ask the Housekeeper**

Notice the slow reveal of Gray Baker. This allows the audience to get sucked into the story prior to getting turned off by the visual appeal of Mr. Gray Baker, after years of smoking. It also gives less time for the audience to sit and criticize the make-up. See how they give tiny shots of him, and they don't hold the close-ups too close.

The treatment of Andy Garcia's voice was handled in post-production. Some audience members tried to read things into this kiss, but it was a simple kiss and he did kiss him.

Some real interesting stuff here, the character played by Derek Jacobi is Franklin Madson, or if you look at his sir name, in a little more detail you get Franklin Mad Son. So thus from the very moment you heard his name you were given a clue.

### **Chapter 13: Goodnight Frankie**

The music is taken out here as he tucks his mother in bed, because we all know that something awful is about to happen. "Good night Mother," a line from Hamlet.

Leave the camera on her, a slight glimpse of the cushion, has he gone, of course he hasn't.

Since you are in the last sequence, you must present a problem for the hero, and of course it is the car. It would be much too easy, if he arrived at the right time. Just in case you haven't seen enough scissors in the movie, let's present the audience with the very first pair that killed Margaret in the first place.

As the elevator rises, they play with the audience. Who will be arriving? Will he get there in time? How is it all going to work out?

Errors in geography: The address on the driver's license Pete gives "Grace" has one street number on Hightower, then later, when Mike Church kicks in her door, the \*real\* address of the actual Hightower residence is on the exterior wall beside the door.

This is a Translight photograph of the exact view that you would have at this house at night. But the shots here are being done in the studio. Not wanting the audience to have too much time scrutinizing that photograph they have all of the blinds come down and stay down for the remainder of the sequence. The last possible thing the audience thinks that can happen is for Mike Church to get shot. We go to slow motion and bring in some of the operatic themes.

The shot back at the murder scene was also filmed in one long steady cam shot. But they cut it up for the final cut of the movie. So imagine that shot as the wall is moved out, the bed is raised up, almost every member of the studio staff was used to help make this work in one uninterrupted sequence. Why did they cut it up, when they put it all together it turned out to be too long and too involved?

Even though this sequence is several minutes long, it took several days to build. There are words to this musical piece, which are lifted out of Othello, by William Shakespeare.

Derek Jacobi's stuttering as Frankie/Mr. Madson is a reference to his famous role as the stuttering Claudius in "I, Claudius" (1976) (mini).

During the shooting of the final sequence, in which Mike Church (Kenneth Branagh) and Franklyn Madson (Derek Jacobi) are fighting, Kenneth Branagh had insisted to Derek Jacobi to make sure that he protect himself, during a moment when Madson is meant to have his head slammed into a shelf. Derek Jacobi was meant to put his hands under his head. Unfortunately, when it came to shoot the scene, Derek Jacobi didn't manage to and hit his head on the shelf, having a concussion for the next hour.

In case you are wondering about that last shot. They had a stunt man positioned on these scissors and then pulled him back on a spring wire, and then ran the shot backwards.

And now we are going to leave the audience with a shot of Romance. Notice how the negative was flipped leaving her to dissolve into him and vice a versa for him.

## Chapter 14: Credits

Directed by	Kenneth Branagh
Written by	Scott Frank
Produced by	Lindsay Doran, Dennis Feldman, Charles H. Maguire, Sydney Pollack
Original Music by	Patrick Doyle
Cinematography	Matthew F. Leonetti
Film Editing by	Peter E. Berger
Casting by	Gail Levin
Production Design	Tim Harvey
Art Direction by	Sydney Z. Litwack
Set Design by	Jerry Adams
Costume Design	Phyllis Dalton

### Filming Locations

380 South San Rafael Avenue, Pasadena, CA  
Los Angeles, CA