

EMPIRE 20



The Birthday Portfolio

From South Africa (Clint Eastwood) to Santa Monica Airport (Governor Schwarzenegger) to Jack Nicholson's house (um, Jack Nicholson), **Empire** has trotted the globe to deliver you 27 of the planet's biggest stars, recreating iconic performances from two decades in film, for a unique 20th birthday celebration...

PRODUCER **NEV PIERCE**
DIRECTOR OF PHOTOGRAPHY **DEBI BERRY**

Anthony Hopkins & Jodie Foster

The Silence Of The Lambs (1991)

FOSTER: "Silence was a huge moment in my life. The first time I was on a movie that I felt, 'I could do this movie for the next 20 years!' The dialogue was so deep and there was such interest in the relationship between them."

HOPKINS: "I remember, before I got to the set, they had bars instead of glass, then somebody came up with the idea of Perspex, which would make it even more scary to the audience because he's like a bottled tarantula! That first shot, Jonathan Demme said to me, 'Where do you want to be the first time she sees Hannibal Lecter?' I said, 'I'd like to stand right in the centre of the cell... I can smell her and I'm expecting her...'"

FOSTER: "Tony kind of scared me! I did a lot of the movie without him being there. I didn't really get the chance to talk to him during the rehearsal process and because the scenes were so long, they would sort of screw him into this chamber and they wouldn't let him out!"

HOPKINS: "I remember our first meeting — in New York, for a reading of the whole script. Jodie had just won the Oscar for *The Accused* and I was kind of impressed at this wonderful young actor. I was a little intimidated, a little quiet, shy... I didn't realise she felt the same!"

Photographed by Sarah Dunn at 5th And Sunset Studios, Los Angeles, USA, on March 24, 2009.



“Tony kind of scared me! They’d screw him into this Perspex chamber and they wouldn’t let him out!”
Jodie Foster



Mel Gibson

Braveheart (1995)

“I was terrified
going into
Braveheart.”

“BRAVEHEART SEEMED LIKE A MAMMOTH TASK AND I WAS terrified going in: ‘Man, this is *huge!*’ I realised pretty quick that once you get thrown in the middle of the ocean, the only thing you can do is just take a stroke at a time. One stroke at a time and eventually you’ll hit the end! But I enjoyed the process...”

“The first film of Steven’s I saw was *Duel*. It was amazing. I was, like, 19, and I went to see it and it was really, really compelling. And then there were all these stories: ‘The guy made it for no money!’ I’m like, ‘Wow, that’s kind of brilliant.’ And it *was* really brilliant. He’s a master — so many great films. One of the best he made, people hardly recognised him for it: *Empire Of The Sun*. Phenomenal movie! The thing that bothered me about that was it seemed like nobody noticed, but it was this masterpiece!”

Photographed by Sarah Dunn at 5th And Sunset Studios, Los Angeles, USA, on March 27, 2009.

Christian Bale

American Psycho (2000)

"MARY HARRON TOOK A TOTAL LEAP OF FAITH ON ME with *American Psycho*. I think the reason was that we understood each other and how we wanted to approach the movie. She had auditioned a number of people and where the other actors had not found it funny in the slightest, I found it nothing but funny and ridiculous — as did she. While we were filming the audition, we couldn't finish takes because the camera was shaking and she was busting up laughing and I was busting up laughing. We shared the same sense of humour.

"It's scary in a ridiculous manner — it's so outlandish. And the laughter is all at Bateman's expense. Mary's approach to it as a satire — a look at the social etiquette of the era, rather than a movie about a serial killer — was exactly what I wanted to do. It was one of the most fun movies I've ever shot...

"And Steven? You know what, it's nice to be in his special issue of *Empire*, after all these years!"

Photographed by Sarah Dunn at 5th And Sunset Studios, Los Angeles, USA, on March 16, 2009.

"I found *American Psycho* to be nothing but funny and ridiculous."



CHRISTIAN BALE: GROOMING: TORSTEN WITTE FOR TRESÈME AT MARGARET MALDONADO

Simon Pegg & Nick Frost

Shaun Of The Dead (2004)

PEGG: "Edgar (*Wright*) and I agonised over the choice of records. They had to be absolutely right. Sade at one point was going to be Joni Mitchell. I saw Sade in a lift in New York and said, 'Thanks for letting me throw your record at a zombie!' Her kids were very impressed."

FROST: "It was very weird doing screenings and having everyone going mental. We were making it so some of our mates could see it..."

PEGG: "One of the brilliant things about doing *Tintin* is that Steven's been so cool at just sitting and talking about his films. He told us this amazing story about *Close Encounters*. He told us about Lucas visiting the set, being depressed about *Star Wars*."

FROST: "We weren't even shooting. We just came in to stand next to him."

Photographed by Sarah Dunn at Foto Theme, London, UK, on February 17, 2009.

"I saw Sade in a lift in New York and said, 'Thanks for letting me throw your record at a zombie!'"

Simon Pegg



Sam Neill

Jurassic Park (1993)

“WHEN THE FLARE WENT OFF, IT GOT IN UNDER MY WATCH. Is it the only scar I’ve got? The only physical one! My favourite memory of Jurassic Park was being stuck in a hotel room with Laura (*Dorn*), Jeff (*Goldblum*) and Steven while Hurricane Iniki went straight over us. We survived, but the hotel was pretty much demolished. The bonus was Steven teaching us how to light horror films with a torch. If you put it over your head, it’s comedy. Under your chin, it’s horror!”

Photographed by Bradley Patrick at Sun Studios, Sydney, Australia, on March 6, 2009.



“I’ve still got a scar from that flare!”

BRADLEY PATRICK/SUGARLOVE PICTURES; WWW.SUGARLOVEPICTURES.COM; GROOMING: NORIKO WATANABE

Daniel Radcliffe, Emma Watson & Rupert Grint

*The Harry Potter series
(from 2001)*

RADCLIFFE: "What an honour to be included in this special edition of **Empire** created by Steven Spielberg. When I look back over the past years on Potter, the thing that stands out for me, and is as true today as it was on day one of the first film, is the wonderful atmosphere on set. Apart from the hard work, it has always been a place full of jokes and laughter! I have grown up with many of the crew who are still working on these films and to return each year to continue the journey is a huge privilege."

WATSON: "On the first Harry Potter film, when my beloved hamster Milly died, all of the Harry Potter set department made me a wooden and velvet-lined coffin with 'Milly' on the front. I don't think a hamster has ever had such a spectacular send-off!"

GRINT: "I'm so proud to be part of Harry Potter and even prouder to be representing the gingers."

Photographed by Matt Holyoak at Leavesden Studios, Hertfordshire, UK, on March 20, 2009.



"Apart from the hard work, the Potter set has always been full of jokes and laughter."

Daniel Radcliffe

Michael Sheen

The Queen (2006)

"MY RECOLLECTIONS OF MAKING THE QUEEN ARE mainly food-related. I was on a diet all the way through it as, a few weeks out from shooting, Stephen Frears told me I was looking 'a bit Harry Secombe'. Then I agreed to do Fantabulosa!, the film about Kenneth Williams, so I had to gradually lose as much weight as I could during the shoot. Consequently, Tony Blair can leave one room looking rather emaciated and enter the next room a complete porker..."

"The first Spielberg film I saw was Close Encounters. It scared the shit out of me. As I got older I began to find it incredibly moving — the scene where Richard Dreyfuss trashes his house is one of the most powerful things I've ever seen in a film."

Photographed by Sarah Dunn at Grosvenor House, London, UK, on March 29, 2009.



"My recollections of making The Queen are mainly food-related..."

MICHAEL SHEEN: GROOMING: PAOLA RECABAREN USING MAC AND SCHWARZKOPF

MORGAN FREEMAN: HAIRSTYLIST: DEEVA ADAR MAKE-UP: NANCY WORTHEN-HANDCOCK COSTUME: CATHIE VALDORINO CLINT EASTWOOD: HAIRSTYLIST: MEGAN TANNER MAKE-UP: NADINE PRIGGE

Clint Eastwood & Morgan Freeman

Unforgiven (1992)

EASTWOOD: "Morgan had been a big fan of The Outlaw Josey Wales, which I directed some years earlier. We ran across each other one time and he mentioned that he loved Westerns and that particular one. He said, 'If you're ever doing a Western sometime, I'd love to ride along with ya...' So when I started Unforgiven I called him and said, 'I got this Western I like a lot. Take a look at it, see if you like it, I'd love to have you ride along with me!' Morgan's part wasn't written for him, but it was a character that I thought was an integral part of a good story. I was a very big fan of his performing and I thought he'd be splendid in that part."

FREEMAN: "Until I was 15 years old, the first thing I would put on in the morning after I put my pants on was my gun belt. I spent entire summers riding a broom handle. I kid you not... So to get a call from Clint Eastwood, this was a dream."

Photographed by Keith Bernstein at Newlands Rugby Stadium, Cape Town, South Africa, on March 23, 2009.



"Morgan said, 'If you're ever doing a Western, I'd love to ride along with ya...'"

Clint Eastwood

{ "I'll always do Blue Steel if a Zoolander fan asks for it, but it's a weird thing..." }



Ben Stiller *Zoolander (2001)*

"THE LAST TIME I DID BLUE STEEL WAS PROBABLY A COUPLE of weeks ago — because people will sometimes request it! Someone will say, 'Can you do Blue Steel?' I'll always do it if somebody is taking a picture and they ask for it, but it's a weird thing. There's the Zoolander fan who's taking the picture and then two or three people who are just looking at you like, 'What the hell is this guy doing?' You want to satisfy the person that's asking for it, but you don't want the other people to think you're just a ridiculously self-involved person who is making a silly face! So I get it every once in a while... It's all about timing, because with the delayed shutter on digital cameras you sometimes can't hold a look that long! You have to really shoot the energy out... It's more challenging than you would think!"

Photographed by Sarah Dunn at Ben Kitay Studios, Los Angeles, USA, on March 17, 2009.

LAURENCE FISHBURNE: GROOMING: CHERI KEATING/THE WALL GROUP; SET: KENT CASER/REX AGENCY; KEIRA KNIGHTLEY: HAIRSTYLING: LUKE HERSHESON; MAKE-UP: KAY MONTANO AT D-V; JAMES MCAVOY: GROOMING: WETTE REDMOND



“People think I *am* Morpheus. That’s how people will probably relate to me for a long time. It’s a little odd.”

Laurence Fishburne
The Matrix (1999)

“MORPHEUS CHANGED PEOPLE’S PERCEPTIONS OF ME, I think, greatly. It’s one of those cases of the right role and the right actor. I think that also the way in which it has impacted on my life and continues to impact on my life is that the character, the archetype of Morpheus, entered into the collective unconscious of the population of the world. So that’s big, you know? The great compliment is that people think I *am* Morpheus.

That’s how people will probably relate to me for a long time. It’s a little odd. But I was just very, very happy to have gotten the opportunity to play the part. I had read the script a few years earlier. I thought it was absolutely brilliant, it was the most fresh and original thing that I had read in a very long time.”

Photographed by Sarah Dunn at Smashbox Studios, Los Angeles, USA, on March 4, 2009.

Keira Knightley & James McAvoy
Atonement (2007)

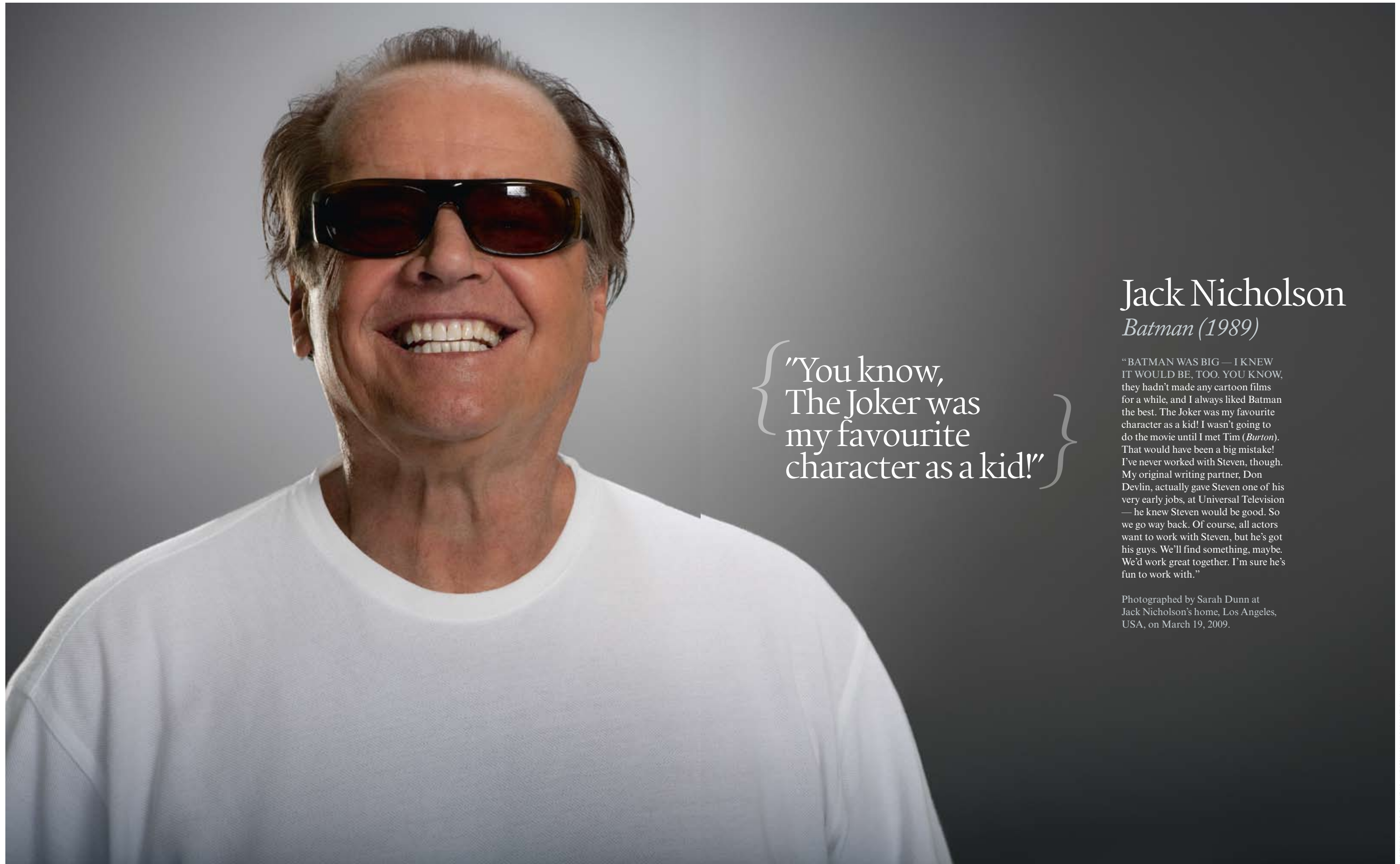


KNIGHTLEY: “We had a lot fun, didn’t we?”
MCAVOY: “Amazing weather, great food...”
KNIGHTLEY: “I was able to get caught up watching it because I’m only in a third of it! Which is excellent!”
MCAVOY: “It was quite hard for me to watch the first time because I cared so much about it. I’d be lying in bed a couple of months after making the film, think about Robbie and Cecilia, and I’d cry my eyes out!”
KNIGHTLEY: “It was an amazing experience when it opened Venice. We were quite worried — nobody knew how it was going to go down. And the experience of watching with that audience... There was an incredible standing ovation afterwards. I don’t know about you, but I have never experienced a standing ovation before! We all stood there and went, ‘What do we do? Do we leave?’ ‘No, no, you stand as long as they stand!’ So we were there going, ‘This is crazy!’”
MCAVOY: “We were standing for three-and-a-half days. It was quite exhausting.”

Photographed by Adrian Green at Big Sky Media, London, UK, on March 12, 2009.

“I was able to get caught up watching *Atonement* because I’m only in a third of it. Which is excellent!”

Keira Knightley



Jack Nicholson

Batman (1989)

“You know,
The Joker was
my favourite
character as a kid!”

“BATMAN WAS BIG — I KNEW IT WOULD BE, TOO. YOU KNOW, they hadn’t made any cartoon films for a while, and I always liked Batman the best. The Joker was my favourite character as a kid! I wasn’t going to do the movie until I met Tim (*Burton*). That would have been a big mistake! I’ve never worked with Steven, though. My original writing partner, Don Devlin, actually gave Steven one of his very early jobs, at Universal Television — he knew Steven would be good. So we go way back. Of course, all actors want to work with Steven, but he’s got his guys. We’ll find something, maybe. We’d work great together. I’m sure he’s fun to work with.”

Photographed by Sarah Dunn at Jack Nicholson’s home, Los Angeles, USA, on March 19, 2009.

Sean Bean & Viggo Mortensen

The Lord Of The Rings: The Fellowship Of The Ring (2001)

BEAN: "It's been almost ten years since we did it."

MORTENSEN: "It was '99 when we met. October 1999 when we first went to Wellington. It'll be ten years this autumn and I remember it was windy and rainy when I met Sean. We were both like fish out of water."

BEAN: "We were both like, 'What the fuck are we doing here?'"

MORTENSEN: "We went to the Green Parrot often. It was a nice, regular working man's diner. You could have a bite. And this is how long ago that movie was made — you were still allowed to smoke in the restaurant. Not that we smoked..."

BEAN: "We didn't like the Hobbits very much at first. We got to like them in time."

MORTENSEN: "We had to keep them down. Like wild animals."

BEAN: "Very vicious creatures. We got on well eventually. But we stuck together, Viggo and me."

MORTENSEN: "Then you died and left me holding the bag."

BEAN: "That's a great scene, though. I enjoyed that scene."

MORTENSEN: "They did change things from the book. Why couldn't they just leave him alive until the end?"

BEAN: "Yeah, why couldn't I just get wounded?"

MORTENSEN: "We could have had so much fun when I became king!"

Photographed by Sarah Dunn at Grosvenor House, London, UK, on March 29, 2009.

"We had to keep the Hobbits down. Like wild animals..."

Viggo Mortensen

MATT DAMON: MAKE-UP: CHRISIE BEVERIDGE/UNITED AGENTS; HAIRSTYLING: KAY GEORGIUS/SCHNEIDER ENTERTAINMENT

Matt Damon

The Bourne series (from 2002)

"I'M USUALLY NEVER IN A FIGHT IN MOVIES — IF I'M in them, I'm losing! But Bourne is different. He feels very different from any other character I've played. He's an outsider, he's against a system that he feels is corrupt. There's a lot to relate to about him. What I love are the little details — the way he reacts to situations. There's a scene in the first movie, in the embassy when they're closing in on him, and he gets a map and radio and calmly walks up the stairs toward the roof. In normal American cinema, the guy would get a gun and run out and start blowing everyone away. And beating people up with magazines? You have to choose carefully. You couldn't use *Vanity Fair*, it's too thick. I think the success of those movies has something to do with the way those action scenes unfold..."

Photographed by Keith Bernstein at the WP Rugby High Performance Centre, Cape Town, South Africa, on March 25, 2009.

"What I love about Bourne is the way he reacts to situations... He doesn't just get a gun and start blowing everyone away."



“We went to Toys R Us during work hours with a company credit card. I was in heaven!”

John Lasseter

Woody & Buzz

Toy Story (1995)

“I HAD SO MUCH FUN ON TOY STORY,” SAYS DIRECTOR JOHN LASSETER. “In casting the toys we really looked at what kind of personality we wanted them to have. A lot of it was drawn out of the type of toy it was. In designing the characters we really studied real toys. We would go to Toys R Us all the time. We went to the store and bought toys on a company credit card during work hours. I think I was in heaven...”

Woody, Buzz and the Little Green Men appear courtesy of Disney/Pixar.

Gerard Butler

300 (2006)

"I'VE NEVER BEEN INVOLVED WITH A MOVIE — AND I DON'T think I ever will — where I've heard so much hype. Not even just around it, but from the people who were involved in it. So I was incredibly nervous on the way to the cinema, because I knew that the second I'd seen it, that's it. It does bring an end to a chapter. It's a rockin' film, but it works, for me, on so many levels: aesthetically and the corn and how it looks — but I felt the style was never gratuitous, it was always pushing the story forward in a provocative way.

"I remember meeting the producers, Mark Canton and Bernie Goldmann, in their office when I was going for the role, and they showed me the test footage. It was so phenomenal that I literally got up and jumped over the sofa and then jumped back over it again. I don't know why. I remember walking out of there saying to myself, 'Well, you've fucked that one up!', and then being told, 'You're mad! You're perfect for this. Perfect.'"

Photographed by Sarah Dunn at Grosvenor House, London, UK, on March 29, 2009.

"The test footage was so phenomenal that I literally got up and jumped over the sofa and then jumped back over it again."



GERARD BUTLER: GROOMING: PAOLA RECABARREN USING MAC AND SCHWARZKOPF; KEVIN SPACEY: GROOMING: JENNE ROBERTS/NAKED ARTISTS

Kevin Spacey

Seven (1995)

"WE WERE OUT THERE IN THE MIDDLE OF NOWHERE, AMID all these powerlines, and I was really confused about whether the eyelines were matching. I was about to direct my first movie, so interested in that kind of thing. Now a little later I'm on the set of *Albino Alligator* and lo and behold, I get a call saying they want me to reshoot that scene. They went so far as to turn up on the set with a trailer with drinks and so on. I finally said, 'Why do you have to do this?' They admitted it was the eyelines. They didn't match. But my hair had grown back and I needed it for the next movie. So I said, 'Go shoot Morgan and Brad. Make them match me!' I didn't do it. The result is, I think there is at least one long-shot in that scene where it's a mannequin..."

Photographed by Adrian Green at The Soho Hotel, London, UK, on March 9, 2009.



"They wanted me to reshoot that scene... I said, 'Go shoot Morgan and Brad!'"



“To see how Steven made Minority Report a cinema reality was fascinating.”

Tom Cruise

Minority Report (2002)

“I REMEMBER CONVINCING MY WHOLE FAMILY TO GO SEE *Jaws*, in Kentucky. I’ll never forget it. I remember doing the same thing with *E.T.* I’ve seen all of Steven’s films, many times; those are films you go back to and look at and study. *Minority Report* was my first time working with him. The world was fascinating and to see how he made

it a cinema reality was very exciting. He came up with the scrubbing of the image, to give the audience some fun. And now, of course, the scrubbing images and stuff — they’re doing that for real!”

Photographed by Robert Gallagher at 5th And Sunset Studios, Los Angeles, USA, on March 28, 2009.

TOM CRUISE, MAKE-UP AND HAIRSTYLING: MICHELE BURKE

Arnold Schwarzenegger

Terminator 2: Judgment Day (1991)

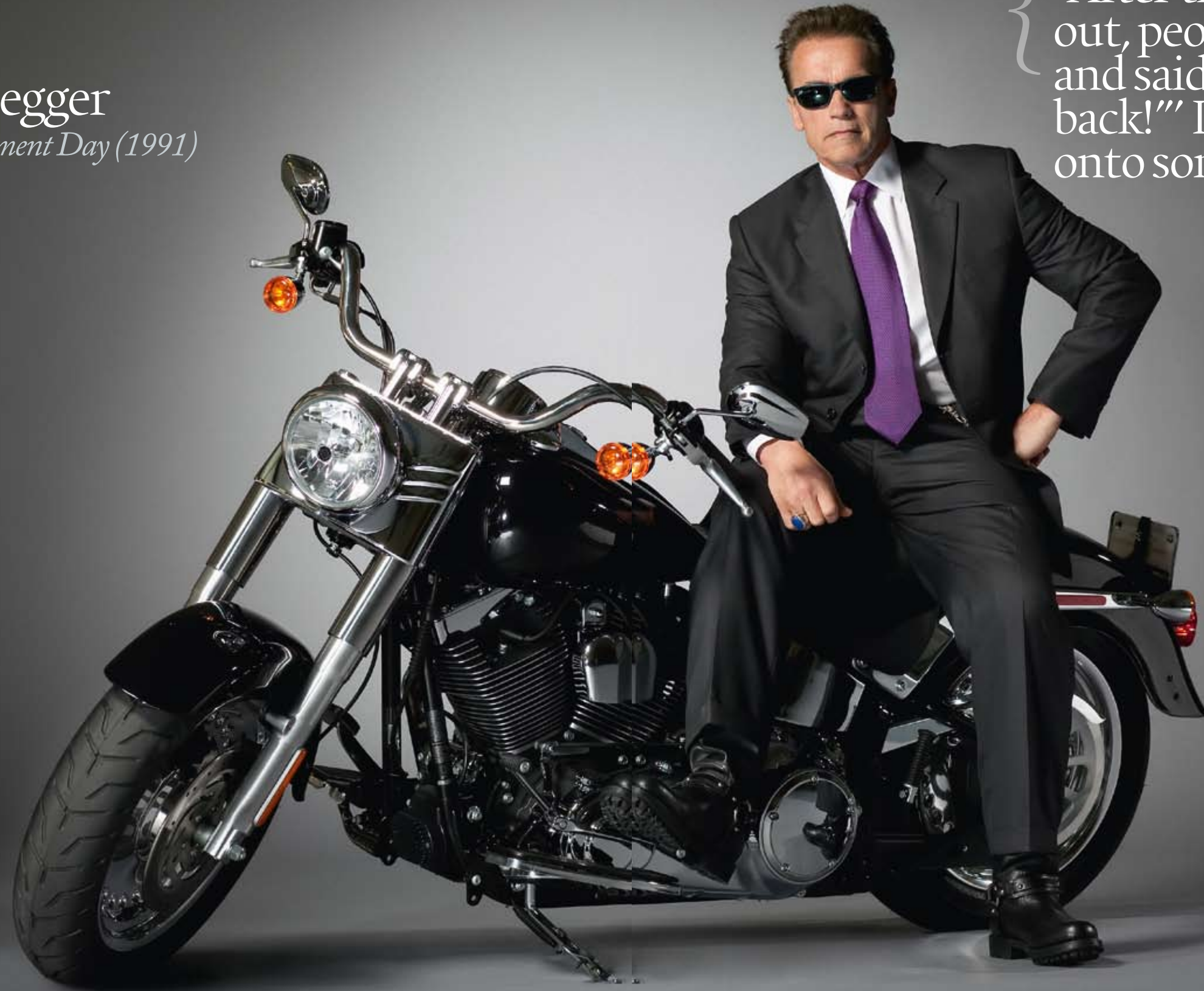
"T2 WAS A LOT OF FUN. JIM CAMERON REALLY HAS HIS ACT together — he's a great writer, a great director. He runs the whole set and explores all-new territory in every movie he does with the visual effects. He takes you on a journey that is interesting, new — that no-one has ever seen before. I remember with *The Terminator*, you get into a movie like every other movie and then all of a sudden, you realise you have something really unusual. When I walked around after the film came out, people came up and said, 'Say "I'll be back!"', 'Say "I'll be back!"' This had never happened to me. It was really odd, so I knew we were onto something big.

"Will I act again? Yes, I'm sure. But I have no plans because I'm focusing so much on my job as Governor of California and trying to solve some of the problems the state has, especially now with the economic crisis. I'm still most interested in that and I don't think beyond it. But I left acting with a good taste in my mouth. And now this is a new taste that I have acquired — for politics, policy and public service.

"The first Spielberg movie I saw was *Jaws*. I thought it was spectacular. I remember the story floating around about this young guy who was at Universal Studios coming up with all these talented ways of shooting the movie, doing some of the scenes in a swimming pool. I thought it was extraordinary. He's done so many different types of movie and they're very powerful. He's a legend."

Photographed by Robert Gallagher at Santa Monica Airport, USA, on March 27, 2009.

"After the movie came out, people came up and said, 'Say "I'll be back!"' I knew we were onto something big..."



Thanks.

Producer Nev Pierce
Director Of Photography Debi Berry
Art Director Martin Barry
Assistant Photo Director John Hitchcox
Assistant Photo Director Steve Nash

Interviews Luke Goodsell, Chris Hewitt, Tony Horkins, Dan Jolin, Nev Pierce, Adam Smith

Photographers Sarah Dunn, Robert Gallagher, Adrian Green, Keith Bernstein, Bradley Patrick, Matt Holyoak

Jodie Foster and Anthony Hopkins set Kent Casey/Rex Agency
Jodie Foster hairstyling Rod Ortega/Solo Artists
Jodie Foster make-up Lucienne Zammit/Solo Artists
Anthony Hopkins grooming Mary Klimek/Aim Artists

Mel Gibson grooming and make-up Bruce Grayson/Solo Artists

Christian Bale grooming Torsten Witte for TRESemmé at Margaret Maldonado

Sam Neill grooming Noriko Watanabe

Michael Sheen grooming Paola Recabarren using Mac and Schwarzkopf

Clint Eastwood and Morgan Freeman See page 116

Keira Knightley hairstyling Luke Hersheson
Keira Knightley make-up Kay Montano @ D+V for Chanel using Spring '09 Collection
Keira Knightley stylist Leith Clarke @ D+V
James McAvoy grooming Yvette Redmond

Laurence Fishburne set Kent Casey/Rex Agency
Laurence Fishburne grooming Cheri Keating/The Wall Group

Jack Nicholson hairstyling Joy Zapata
Jack Nicholson make-up Mike Germain
Jack Nicholson nails grooming Lisa Mai

Matt Damon make-up Chrissie Beveridge/United Agents
Matt Damon hairstyling Kay Georgiou/Schneider Entertainment

Gerard Butler grooming Paola Recabarren using Mac and Schwarzkopf

Kevin Spacey grooming Jennie Roberts/Naked Artists

Tom Cruise make-up and hairstyling Michele Burke

Arnold Schwarzenegger grooming Helen Jeffers for Aim Artists using Alford & Hoff
Arnold Schwarzenegger's motorcycle courtesy of Bartels' Harley-Davidson, www.bartels-harley.com
Special thanks to Ron Bartels