



Big Screen Classics

Somewhere

Somewhere

Directed by: Sofia Coppola

©: Somewhere LLC

Production Company: American Zoetrope

Presented by: Focus Features

In association with: Pathé Distribution,
Medusa Film, Tohokushinsha

A Universal Pictures release: Universal Pictures

Executive Producers: Francis Ford Coppola,
Paul Rassam, Fred Roos

Producers: G. Mac Brown, Roman Coppola,
Sofia Coppola

Line Producer: Youree Henley

Unit Production Manager: G. Mac Brown

Production Co-ordinator: Syndey Huynh

Location Manager: Stephenson Crossley

Location Co-ordinator: Narges Takesh

Location Scouts: Matt DeLoach, Justin Harrold

Post-production Supervisor: Stuart MacPhee

1st Assistant Director: Rod Smith

2nd Assistant Director: Joe Roddey

Script Supervisor: Jayne-Ann Tenggren

Casting: Courtney Bright, Nicole Daniels

Voice Casting: Barbara Harris

Written by: Sofia Coppola

Director of Photography: Harris Savides

Technicolor Co-ordinator: Arthur Tremeau

Camera Operator: Harris Savides

Gaffer: Chris Culliton

Key Grip: Jamie Lagerhausen

Still Photographer: Merrick Morton

Visual Effects Supervisor: Syd Dutton

Visual Effects Producer: Scott Tinter

Film Editor: Sarah Flack

Assistant Editor: Daniel Triller

Production Designer: Anne Ross

Art Director: Shane Valentino

Assistant Art Director: Francesca Mirabella

Art Department Co-ordinator: Cindy Ichikawa

Set Decorator: Fainche MacCarthy

Graphic Designer: Phillis Lehmer

Buyer: Sandy Lindstedt

Property Master: Ritchie Kremer

Italy Unit Property Master: Walter Saro

Costume Designer: Stacey Battat

Costume Supervisor: Patricia McLaughlin

Make-up Supervisor: Darlene Jacobs

Old Age Make-up Designer: Jordy Schell

Hair Supervisor: Johnny Villanueva

Hair Stylist: Patricia Gundlach

Title Design: Peter Miles

Colour Timer: Mato

Negative Cutter:

Walt Disney Studios Negative Cutting

Prints by: Technicolor

Music Score: Phoenix

Additional Music: William Storkson

Choreographer: Robin Conrad

Sound Designer: Richard Beggs

Sound Mixer: Susumu Tokunow

Boom Person: Rocky Quiroz

Re-recording Mixers: Richard Beggs,

Roy Waldspurger

Supervising Sound Editors: Richard Beggs,

Michael Kirchberger

Sound Editor: Roy Waldspurger

Stunt Co-ordinator: Robert Nagle

Dolby Sound Consultant: Dan Sperry

Unit Publicist: Sylvia Desrochers

Cast:

Stephen Dorff (Johnny Marco)

Elle Fanning (Cleo)

Chris Pontius (Sammy)

Sofia Coppola on 'Somewhere'

Somewhere is your most pared-down, restrained film yet: the camera's often held at a distance and there's not much dialogue. How did you arrive at that approach?

After *Marie Antoinette*, I was thinking about approaching a film in a totally different way, to try to make something really minimal. It was also to do with meeting Harris Savides, the cinematographer – we shot a commercial together and talked about how simply you could make a film, how simply you could tell a story. So I thought about that kind of approach when I was writing the script.

The father/daughter relationship in particular is very minimal and unsentimental.

I wanted to have a sweet father/daughter relationship without being too sappy. I remember writing some things – like when they're in the pool underwater having the tea party and I thought, 'Oh no, that's too corny.' But then I thought, 'Oh no, let's try it,' and it ended up being a moment that I liked. I guess sometimes you have to risk being corny, but I did try to keep it in check. I wanted the whole thing to be understated and subtle – I like that, it seems more like life to me. I feel like in movies they have to make things more dramatic than in reality, but this one I wanted to be more naturalistic and to see how little details can express emotions – more like in life.

After deciding on this approach, how did you go about writing the script?

I like finding visual ways to tell a story. I started with the image of him [Johnny, played by Stephen Dorff] in the Ferrari on the track. I wanted to think of visuals to explain the character and the state he's in. At the time I was living in Paris, taking some time off after *Marie Antoinette*, and had had a child. I was so far away from California that I was thinking about it and, every once in a while, a friend would come to town and bring a weekly tabloid from America – they looked so exotic in Paris. So I was thinking about Los Angeles and the pop culture, I was thinking about movies like *Shampoo* and *American Gigolo* that really captured the city at that time, and I wanted to do something that showed contemporary LA and my view of it.

Landscape plays a major role in your films – Tokyo in Lost in Translation, Versailles in Marie Antoinette.

I wanted to film LA as it looks and feels. The light is very specific there. And I wanted to capture a certain side of its pop and celebrity culture – the pole-dancing twins [in the film], for example, they were from the Playboy Mansion.

In Lost in Translation there are lots of shots over the city. In Somewhere there's only one towards the end.

When I visited Tokyo I was a foreigner discovering this whole other planet, so I wanted to show that. Here, Johnny's really stuck in a world he's less excited about – it's more mundane. It's [set] within his world, so it's less expansive.

Do you think of all your films as being connected in a visual way?

Whenever I start a film, I always have visual references in mind, mainly from photography. For *Somewhere*, it was Helmut Newton's photographs that he

Erin Wasson (*party girl 1*)
 Alexandra Williams (*party girl 2*)
 Nathalie Fay (*party girl 3*)
 Kristina Shannon (*Bambi*)
 Karissa Shannon (*Cindy*)
 John Prudhont (*chateau patio waiter*)
 Ruby Corley (*patio girl*)
 Angela Lindvall (*blonde in Mercedes*)
 Maryna Linchuk, Meghan Collison,
 Jessica Miller (*vampire models*)
 Lala Sloatman (*Layla*)
 Renee Roca (*ice skating instructor*)
 Aurélien Wiik (*French guy*)
 Lauren Hastings (*pretty girl*)
 Amanda Anka (*Marge*)
 Ellie Kemper (*Claire*)
 Brian Gattas (*studio PR man*)
 Randa Walker (*eager PR woman*)
 Michelle Monaghan (*Rebecca*)
 Sylvia Desrochers (*Rebecca's publicist*)
 Christopher James Taylor (*press photographer*)
 Silvia Bizio (*Italian journalist*)
 Noel De Souza (*Indian journalist*)
 Lisa Lu (*Chinese journalist*)
 Alexander Nevsky (*Russian journalist*)
 Aida Takla-O'Reilly (*Egyptian journalist*)
 Emanuel Levy (*Israeli journalist*)
 H.J. Park (*Korean journalist*)
 Jordu Schell, Joey Rocket, Jack Firman Jr
 (*SPFX make-up artists*)
 Io Bottoms (*receptionist*)
 Paul Greene (*Ron the masseur*)
 Eliza Coupe (*hotel room neighbour*)
 Nicole Trunfio (*brunette bikini beauty*)
 Tim Starks (*LAX VIP services*)
 Mary McNeal (*airline rep*)
 Ferruccio Calamari (*Milan VIP handler*)
 Antonio Bracciani (*Milan airport policeman*)
 Davide Borella (*hotel manager - Milan*)
 Nunzio Alfredo 'Pupi' D'Angieri (*Pupi*)
 Jo Champa (*Pupi's wife*)
 Greta Zamparini (*Pupi's PR*)
 Stefano Fiorentino (*young rich man*)
 Laura Chiatti (*Sylvia*)
 Giorgia Surina (*Italian TV reporter*)
 Simona Ventura, Nino Frassica (*Telegatto hosts*)
 Maurizio Nichetti (*Telegatto award recipient*)
 Valeria Marini (*Telegatto special guest*)
 Paola Turani, Marica Pellegrinelli (*Telegatto girls*)
 Martina Chiriaco, Jennifer Iacono, Angela Lanotte,
 Simona Lucia Tauro (*Telegatto dancers*)
 Marco Gandolfi Vannini (*Italian limo driver*)
 Philip Pavel (*hotel manager*)
 Romulo Laki (*Romulo*)
 Damián Delgado (*Victor*)
 Laura Ramsey (*naked blonde with sailor cap*)
 Nathalie Love (*young wasted girl*)
 Caitlin Keats (*chateau lobby guest*)
 David Jean Thomas (*casino croupier*)
 Peter McKernan (*helicopter pilot*)
 Patrick McKernan (*helicopter ground safety*)
 C.C. Sheffield (*woman getting haircut*)
 Ray Garcia (*parking valet*)
 Benicio Del Toro (*celebrity*)*
 USA-UK-Italy-Japan 2010©
 98 mins
 Digital

* Uncredited

Become a BFI Member

Enjoy a great package of film benefits
 including priority booking at BFI Southbank
 and BFI Festivals. Join today at bfi.org.uk/join

did around the Chateau Marmont, and then other photographers in LA, like my old photography teacher Paul Jasmin, and Bruce Weber, who did some of Matt Dillon – I looked at them for the style of this young movie star. I feel like each of my films has their visual style, but I think there's a connection between them because they come from my own aesthetic. But in this one, because I wanted it to be so minimal and naturalistic, I didn't want you to notice the camera, so the camera doesn't move a lot. It's shot in a very simple way so you're just alone with this character.

William Eggleston's photographs often spring to mind when I watch your films.

Yeah, I really admire his work. I didn't look at his photos specifically for this film, but both Harris and I really like his work. The lenses we shot *Somewhere* on were the ones my dad used for *Rumble Fish* [1983]. My brother had saved them and Harris wanted to use them – they're old beautiful lenses, so they have a different look, less sharp and with a kind of softer feeling. But it's also nostalgic, because I loved the way *Rumble Fish* looked.

You've said before that when you start thinking about a film you often have an atmosphere in mind. Was that the case here?

With *Lost in Translation* I started with the idea of Tokyo and how to show that. And here I started with the character of this guy and by thinking about what kind of state he was in. I listen to music when I'm writing, and there's a certain atmosphere that comes from that. I like trying to create a mood, so you're in a different world for the time you're watching the movie.

This is your first film from a male perspective.

As *Marie Antoinette* was so girly and feminine, I was in the mood to do something different. There were some news articles about young successful actors in crisis, so I was thinking about that. And then there was the challenge about having to write from a different point of view.

Johnny's world is one you're very familiar with. Were there a lot of autobiographical elements in the film?

I am familiar with that world, so there are some aspects that come from things I've seen and stories I've heard. Or things I've made up from what could have been. It's not so autobiographical, but it is informed by familiarity. The little girl is based on a friend of mine whose parents are in Hollywood, since I didn't grow up there, but then I tried to put in memories from my own childhood to make it personal.

Interview by Isabel Stevens, *Sight and Sound*, January 2011