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## **Sherlock Holmes Press Conference**

**[Start of Audio]**

**Host:** First of all, Guy, if I might ask you first... We've known you for films in the past that have been a little bit smaller than something like Sherlock Holmes, a big blockbuster. Why did you choose this one?

**Mr. Guy Ritchie:** I chose this, really, because I needed the job. Outside of that, I wanted to go from a small independent film and this seemed to be the kind of perfect segue from something that was small. I managed to hold onto an English identity, but at the same time we had American muscle and American pockets. It's the perfect segue for me to have something that's big and broad, but is essentially English, with all the American muscle.

**Host:** Is there any more pressure because of that American muscle and those pockets?

**Mr. Ritchie:** You'll have to ask me that in a few days, once the film opens. As yet, it's really the same, I think. The same process is as involved for a small film as it is for a big film. That may all change in a few days.

**Host:** We'll see. Okay, questions from the floor—down in the front here?

**Male Voice:** Hi, I'd like to ask Jude and Robert how you see these characters that you've "reinvented" for this movie as different than what we've known as Watson and Holmes before?

For Robert, this movie has none of *The Seven-Per-Cent Solution*. I wonder if that was your input to say that you didn't want to be part of something that might glamorize cocaine use.

**Mr. Jude Law:** When I was asked to get involved, Robert was already set as Sherlock, and Guy was directing. I knew from then that it was going to be a different take on the older films of Sherlock Holmes and it fascinated me. Obviously, they were coming to me not to put on two stone, fall around, and put my foot in wastepaper baskets, but they were going to come and ask me to play Watson with a bit more edge.

What was intriguing—because I hadn't read the books as a boy—was to go back to the books and realize how much of this new rediscovery was also in the source material. It was a kind of happy juggle between going back to Conan Doyle and relishing in all the accuracy that had, perhaps at times in the past, been overlooked, also looking into the future and adding a new energy to an audience that we hope will rediscover, or discover, Sherlock Holmes for the first time.

**Mr. Robert Downey Jr.:** I love *The Seven-Per-Cent Solution*. It was never a high enough percentage for me. Kind of a weak, tepid solution, if you ask me. But this is a PG-13 movie. Even if it wasn't, the idea is, if you go back to the source material, he's never described as being some strung-out weirdo.

Also, back in Victorian times, it was absolutely legal, acceptable—you could go down to your corner pharmacist and grab all that stuff—so we thought it would be irresponsible to not make reference to it. Again, I think a lot of the flaming hoops we had to jump through doing Sherlock

were, "How do you take what comes from the source material? How do you amend it so that it's accessible? And how do you not whitewash it, but how do you still be respectful to that?"

As far as if there's anything that we've added this time around... essentially as much as it's about this very far-reaching case, and Holmes and Watson save life on Earth as we know it, it's also basically a fight over, well, you, isn't it, Kelly? It's a fight over Mary Morstan.

**Host:** As there should be a fight over her.

The guy over there who's got his hand up, next to the mic?

**Male Voice:** Hello, this is a question for the actors. I was wondering what kind of acting was required for the slow-motion thing, because there's a lot of sequences in slow motion. I was wondering if that—

**Host:** [Interposing] If there's any techniques involved?

**Male Voice:** Yes, any techniques involved.

**Host:** What sort of technique for the actors? Robert, when you're doing the super-slow mo', how do you do that?

**Mr. Downey Jr.:** "Am I expected to qualify this with an answer?"

[Laughter]

**Mr. Downey Jr.:** It's a 7-second take. If you notice, everything that happens that you'd never see in seven seconds, you see in playback. I think it's just about trying to do less.

**Host:** There was a sense though, would you say, that because it is super-slow mo', there's no hiding? You can't bring a body double in. You can't get a stunt double.

**Mr. Downey Jr.:** Yeah, often it's not. Guy used to tell me, "Try one like you've—That tastes like peanut butter." I thought, "That is the strangest direction I've ever got." And it actually kind of worked.

**Host:** Down the front, in the white top.

**Male Voice:** Thank you very much and good luck with the new movie.

I am from Israel. I have a question for you, Guy. I saw in the movie a few words in Hebrew taken from the Kabbalah, like [foreign] and [foreign]. I know that you are interested in Kabbalah, also your ex-wife, and you've been in Israel. The rumor said that you'll shoot [phonetic] a movie about the Kabbalah, so is it an influence from the Kabbalah in this movie? Also, how was Israel for you?

**Mr. Ritchie:** Israel is very nice.

**Male Voice:** If you can, a shorter answer?

[Laughter]

**Mr. Ritchie:** "Israel."

[Laughter]

**Mr. Ritchie:** No... Even if you'd come through the door of this building, above the door it says, "Kiddush, Kiddush, Kiddush [phonetic]." We actually derived most of our influence from esoteric schools, loosely based on the Masons. The Masons themselves are heavily steeped in Hebraic scripture. That's really where we drew our inspiration.

**Host:** Down in the front here, with the blue top.

**Male Voice:** Hello, I'm Caparo [phonetic], from Italy. A question to Robert Downey Jr.: Holmes has been an inspiration for many TV series, like House, M.D. In that case, Hugh Laurie plays an American. He's British. You're the opposite here. First of all, are you a fan of that series and his work?

And in Italy, we know Robert Downey Jr. can do everything. Were you scared about approaching this role?

Thank you.

**Mr. Downey Jr:** Scared? I don't get scared anymore; I just get busy. I already knew, by the time Guy was directing this, that it was a fresh interpretation. I worked with Joel Silver a bunch, I've lived with Susan Downey a bunch, and Lionel Wigram is the person who figured out how to reprise this as a film, so I knew I was in good hands. Then it was just a matter of getting down to business, you know?

Fortunately, I'd spent some time here in the late '80s playing Chaplin, and I had a great tutelage in all things British from Lord Attenborough. I felt like I had passed "Go," but definitely felt the onus of it's not the fear of the judgment of others. At a certain point, it comes down to will you meet the standards that people are expecting of you, and you expect of them?

**Male Voice:** What about Hugh Laurie? Are you a fan? Just curious \*\*\*\* initial answer.

**Mr. Downey Jr:** Hugh Laurie? "It's nice." What did he say about Israel?

[Laughter]

**Male Voice:** It's based on Sherlock Holmes.

**Mr. Downey Jr:** No, that's actually an interesting point. I like that guy.

**Male Voice:** Okay.

**Host:** You mentioned Lionel in that answer there. Lionel, I know that one of the most important things for you in producing and sorting out the screenplay was maintaining that authenticity and the integrity of Sherlock Holmes. How did you go about making sure you did that?

**Mr. Lionel Wigram:** It comes from fandom, this whole movie, really. I was a fan from being a kid, and everybody on this roster either was a fan of Sherlock or became a fan during the shooting of the movie. We kept constantly referring back to Sir Arthur Conan Doyle's stories. Every scene in the movie, we tried to have at least one piece of Arthur Conan Doyle dialogue. We just kept going back, and back, and back and really just harvesting those amazing stories, which are so rich, for as much detail as we could put in there.

**Host:** That was an important part of it, wasn't it, that you maintained that authenticity?

**Mr. Wigram:** It was essential to us. There's a reason why Sherlock Holmes has lasted 122 years: It's because the stories are so good and he's created such amazing characters in Holmes and Watson. We really wanted to maintain that.

**Host:** Okay. Down the front here, with the red shoes?

**Female Voice:** On behalf of Japanese journalists, I have a question to Robert and Jude. The relationship between Sherlock and Watson onscreen reminds us of an old married couple at times. How did you create that chemistry between yourself? I think in the production note it said, "We are very much on the same page, which is a very eccentric page." But how did you collaborate together?

And there is another question to all of you: When was your first introduction to Sherlock Holmes—as a story or as a movie [phonetic]?

**Mr. Law:** My second job on TV was in the Sherlock Holmes TV series. I played a stable boy.

**Male Voice:** Jeremy Brett.

**Mr. Law:** Jeremy Brett, mm-hmm. We started work the minute we met, didn't we?

**Mr. Downey Jr:** Yeah. We were trying to get him to do the movie.

You're a pretty savvy guy, so it's not like it's all just talk, talk, talk, talk, talk; it's are you interested in making the best version of this?

The great feedback we've been getting today is that they say the movie is about "the two of you and the third thing that that creates." Well, it's one thing to promise you can get there. It's another thing to roll up your sleeves and get into it. Guy created such a sublime atmosphere on

set. We weren't sure that it was going to turn out as well as it did, but we just really efforted and efforted [sic].

It's so funny to me because, usually, I'm used to seeing, "Well, you and so-and-so's female had this great chemistry." They're talking about Jude and I like we should be doing romantic comedies together or something. This film is not a comedy. It's a love affair of sorts, but it's about what it's about. I think that Holmes and Watson are aspects of all of us. I think that we knew when to yin and yang back and forth. We were just a good team.

**[End of Audio]**