

SPECTRE

007[™]

PRODUCTION NOTES

SPECTRE
Production Information

A cryptic message from the past sends James Bond on a rogue mission to Mexico City and eventually Rome, where he meets Lucia Sciarra (Monica Bellucci), the beautiful and forbidden widow of an infamous criminal. Bond infiltrates a secret meeting and uncovers the existence of the sinister organisation known as SPECTRE.

Meanwhile back in London, Max Denbigh (Andrew Scott), the new head of the Centre for National Security, questions Bond's actions and challenges the relevance of MI6, led by M (Ralph Fiennes). Bond covertly enlists Moneypenny (Naomie Harris) and Q (Ben Whishaw) to help him seek out Madeleine Swann (Léa Seydoux), the daughter of his old nemesis Mr White (Jesper Christensen), who may hold the clue to untangling the web of SPECTRE. As the daughter of an assassin, she understands Bond in a way most others cannot.

As Bond ventures towards the heart of SPECTRE, he learns of a chilling connection between himself and the enemy he seeks, played by Christoph Waltz.

Albert R. Broccoli's EON Productions presents Daniel Craig as Ian Fleming's James Bond 007 in *SPECTRE*. Also starring Christoph Waltz, Léa Seydoux, Ben Whishaw, Naomie Harris, Dave Bautista, with Monica Bellucci and Ralph Fiennes as "M." Directed by Sam Mendes. Produced by Michael G. Wilson and Barbara Broccoli. Screenplay by John Logan and Neal Purvis & Robert Wade and Jez Butterworth. Story by John Logan and Neal Purvis & Robert Wade. Executive Producer is Callum McDougall. Director of Photography is Hoyte Van Hoytema, FSF NSC. Production Designer is Dennis Gassner. Editor is Lee Smith ACE. Costume Designer is Jany Temime. Music by Thomas Newman. Co-Producers are Daniel Craig, Andrew Noakes, and David Pope. Featuring "Writing's On The Wall" performed by Sam Smith.

SPECTRE has been rated PG-13 by the Motion Picture Association of America for Intense Sequences of Action and Violence, Some Disturbing Images, Sensuality and Language. The film will be released on October 26, 2015 in the United Kingdom and on November 6, 2015 in the United States. **Credits not final**

ABOUT THE FILM

When approaching the 24th James Bond movie, *SPECTRE*, from Albert R. Broccoli's EON Productions, Metro-Goldwyn-Mayer Studios and Sony Pictures Entertainment, the filmmakers were keen to ensure that the film followed on closely from its predecessor, the \$1.1 billion global smash *Skyfall*. Daniel Craig, of course, is back for his fourth outing as 007, while the characters of Q (played by Ben Whishaw) and Moneypenny (Naomie Harris) both return after their reintroduction to the series in *Skyfall*. The new M (Ralph Fiennes) also returns.

The chance to explore all these characters' stories was of vital importance to Sam Mendes, who is back for a second stint in the director's chair. "It all starts from character with me," begins the Academy Award®-winner, "and I wanted to explore all sorts of different aspects of the characters that I'd left behind in *Skyfall*. We had populated MI6 with a whole new generation of people — a new M, a new Moneypenny and a new Q. I wanted to let those relationships develop and grow."

For actor Daniel Craig, the remit for *SPECTRE* was even simpler. "We wanted to be better than *Skyfall*," he says. "It is as simple as that. We didn't have a choice; we had to be bigger and better. With *Skyfall*, we set something in motion and we wanted to go a bit further with it and experiment a bit more."

Bond was rejuvenated at the end of *Skyfall*. "He had a sense of new beginnings," continues Mendes, and this had a profound effect on *SPECTRE*. In the new movie, the world's most famous secret agent is an entirely proactive character, in control of his own destiny. He has a focussed mission from the outset and nothing, and no one, is going to stand in his way.

"*Skyfall* was an entirely reactive movie as far as Bond was concerned," explains Mendes. "In the first sequence he was pursuing somebody with all his old focus and drive, but he gets shot before the credits even roll and for the rest of the movie he is one step behind Javier Bardem's character, Silva. You could even argue that at the end of *Skyfall* he has failed. He has not kept M alive, and though Silva's death is a victory for Bond, there are other elements that are failures. Hence, with *SPECTRE*, I wanted to give him a chance of redemption."

EON Productions' Michael G. Wilson and Barbara Broccoli, long-serving producers of the franchise, agree. "I think this film is very much about the empowerment of Bond," says Broccoli, "and with Daniel portraying the character, he does this with such enormous integrity that we really feel what he is going through, emotionally as well as physically."

Bond's proactive nature has given the filmmakers plenty of scope in terms of location and narrative ideas. The film sees a cryptic message from the past, which sends 007 on a rogue mission to Mexico City and eventually Rome, where he meets Lucia Sciarra (Monica Bellucci), the widow of an infamous criminal. When overseas, Bond infiltrates a secret meeting and uncovers the existence of a sinister organisation known as SPECTRE.

This infamous organisation has featured in six previous Bond films — *Dr No*, *From Russia With Love*, *Thunderball*, *You Only Live Twice*, *On Her Majesty's Secret Service* and *Diamonds Are Forever* — introducing a whole host of villains. The latest film, however, sees the organisation reimagined for the 21st century.

"What we've got here is a kind of creation myth at play," says Mendes. "We are not adhering to any previous version of the SPECTRE story. We are creating our own version. Our film is a way of rediscovering SPECTRE and the super villain, setting him up again for the next generation."

Craig concurs. "Having SPECTRE in the film opens up lots of avenues for us to explore," the actor says. "Having this organisation allows us to be both traditional while also bringing in something very new."

The filmmakers are also excited by the narrative developments at MI6. Even as Bond learns more about SPECTRE, he also has to contend with problems closer to home. In London, Max Denbigh (Andrew Scott), codename C, has been appointed the head of the Centre for National Security, and challenges the relevance of MI6.

"There's a school of thought in the movie that says when it comes to national security, everything should be centralised, that we should be almost entirely dependent on surveillance and should let drones do our dirty work abroad," says Mendes. "C questions whether we need to send people out into the field. MI6 is, therefore, at risk; in particular the Double-0 section."

With MI6 at risk, 007 enlists the help of both Q and Money Penny, and embarks on a mission that carries him to a host of locations, some of which he has never visited before. Mendes explains, "Given the fact that Bond is much more engaged in his own journey, we were able to play around with much more widespread locations. There is much more variety and a far greater physical and geographical journey in this movie than in *Skyfall*."

"We couldn't really do that in the last movie," he adds, "because we were very London-based. Yes, there were sequences in Shanghai and Istanbul but the second half of the film took place almost entirely in London and Scotland."

In *SPECTRE*, the filmmakers were able to move a little closer to the Bond films of old. "We could work with a slightly different style from the other Bond films I've done," says Craig. "This film is very individual but also harks back a little to what has gone before in the Bond films of the '60s and '70s."

Mendes says that *SPECTRE* recalls the classic Bond films in terms of the cars, the tone, the lighting and even the cut of 007's suit. "Also, I wanted to get back to some of that old-school glamour that you get from those fantastic, otherworldly locations. I wanted to push it to extremes."

The filmmakers wanted to immerse Bond in a magnificent festival in a Latin American city. "And it doesn't get any bigger than Mexico City and the Day of the Dead," says Mendes.

Indeed, the producers regard the pre-title Day of the Dead sequence as one of their career highlights. "Though we have worked on the James Bond films for more than 35 years, we both felt that the opening sequence to *SPECTRE* was something magnificent to behold, and that it sets the tone for an exceptional picture," says Michael G. Wilson.

"When audiences see these scenes they will be watching good, old-fashioned filmmaking rendered on a gargantuan scale. The Mexico scenes are truly epic."

Broccoli adds, "The Day of the Dead sequence stands as a reminder of what a James Bond film can achieve. Here we were in the middle of a foreign capital city

with thousands of beautifully dressed extras and a world-class stunt team executing jaw-dropping scenes. That is one reason why we feel that *SPECTRE* is such a special moment in the James Bond series.”

It doesn't stop there. The filmmakers wanted to shift environments, from hot to cold, and they went back into the snow for the first time since 2002's *Die Another Day*. “We've had some amazing sequences set in the snow,” recalls Wilson.

Bond has had six previous adventures amid snowbound landscapes — *On Her Majesty's Secret Service*, *The Spy Who Loved Me*, *A View To A Kill*, *The Living Daylights*, *The World Is Not Enough* and *Die Another Day*.

“And we were very conscious of what we've done in all these films,” continues Wilson. “That meant we wanted to do something different from being in bobsleighs or using any of the usual winter sports. Hence, we had a different kind of chase, with aeroplanes and 4x4s.”

The filmmakers also wanted to send Bond to one of Europe's great cities at night. They chose Rome, says Mendes, because of “the history and an atmosphere of darkness and foreboding — particularly if you're dealing with 1920s and 1930s Fascist architecture. There is something dark and intimidating.”

When developing the romantic aspect of the film, the filmmakers opted to have Bond's most intimate relationship blossom in North Africa, in Tangier and the Sahara desert. “If you want this incredible immense landscape, this emptiness, then where better than the Sahara?” asks Mendes. “So with all these locations you have these tones that are quite different, and quite extreme.”

And no Bond movie would be complete without scenes set in London. “The challenge was to try and find a way of shooting London that felt fresh and new and yet which was also a continuation of *Skyfall*,” says Mendes. “We tried to find a way to look at familiar locations and familiar places within London from a different perspective and I think we found some great ways to do that.

“These five locations give you a clue as to why the movie was technically so hard to achieve,” he continues, “and why it was so exhausting, why it took so long to shoot, and why it has taken no prisoners. But what we have is really special, I think.”

Similarly, no Bond film would be complete without a special theme song. The filmmakers were delighted to recruit multi-platinum selling artist Sam Smith who writes the title track, 'Writing's On The Wall', with fellow Grammy Award-winner Jimmy Napes.

This is the first James Bond theme song recorded by a British male solo artist since 1965. Broccoli says, "Sam and Jimmy have written the most inspirational song for *SPECTRE* and with Sam's vocal performance, 'Writing's On The Wall' will surely rank as one of the greatest Bond songs of all time."

Smith, meanwhile, is honoured to be contributing to the world's longest-running film franchise. "This is one of the highlights of my career," he says. "I am honoured that I am singing the Bond theme song. I am so excited to be a part of this iconic British legacy."

THE SUPPORTING CHARACTERS

As *Skyfall* drew to a close, the filmmakers introduced the man who would take over the role of the iconic character M: actor Ralph Fiennes inheriting the part from Dame Judi Dench. "I'm very aware of the legacy," says Fiennes. "I grew up with Bernard Lee's M and then Judi Dench made such a fantastic impression. She brought a real toughness that I'm keen to carry on."

Fiennes grew up an avid reader of Ian Fleming, John le Carré and Graham Greene and feels that the character of M is moulded by the image of the Cold War spy. "And though I know that's not our era," he says, "I feel this M is a child of that spy-slash-film world. Sam Mendes follows the demands of the Bond franchise but also allows us the opportunity to give more shade to our characters. With M there is a doubt and uncertainty that you get in the literature of that period."

M's doubt and uncertainty arises early on in *SPECTRE* when he comes under serious pressure from within the intelligence services. "M's role as the head of MI6, as well as the Double-0 section - where you're licensed to kill - is under threat," says Fiennes.

“There is a rethink of how the security services manage themselves. Andrew Scott plays the role of C, or Max Denbigh, who is the head of MI5. He is about to head up a merger of MI6 and MI5. In this merger, C will become the boss. So we’re looking at the possibility of the Double-0 section being nixed, which will mean that Bond and M will be out of a job.”

For actor Andrew Scott, the pressure exerted by Max Denbigh/C is a delight to play. “My character is a very charming man, and a very intelligent guy,” he says. Not only is he stewarding the merger between MI5 and MI6, he is also overseeing a new facility that is being built. “It is an extraordinary new building. The cutting edge of global surveillance.”

“The idea is that surveillance will now be stepped up,” the actor continues. “He has the opinion that one man in the field, even someone like Bond, cannot really compete with the huge technological advances that we’ve made in the 21st century.”

Scott notes that his character’s ideas are incredibly relevant to the modern world. “The idea of people losing control of their digital ghost and their online legacy, is central to the storyline in *SPECTRE*,” he says. “It’s something I think we can all relate to— our privacy and how much information we feel is right to keep to ourselves and how much we need to be protected. That’s a big question and it’s very relevant right now.”

The ideas extolled by C not only threaten Bond and M, but also their support team, Moneypenny and Q, two long-running characters who were reintroduced to the series in *Skyfall*.

“I felt relieved that the previous film was such a success, and that people have accepted me in the role,” says Ben Whishaw who returns as Q. “That was a relief, and so I felt some degree of confidence but also the character is in a different place in this film. All the characters are, in fact, because of what’s happening with their jobs, and their environment.

“This merger is happening and there are big changes going on. Everyone’s futures are being called into question, so everyone feels scrutinised and under pressure.”

In spite of the threat to his position, Q proves himself a real friend to 007 and puts his neck on the line. He disregards orders in a bid to help Bond achieve his own mission objectives.

“I think that there’s a respect for Bond,” Whishaw says of his character’s relationship with 007. “He is still slightly wary because Q sees that Bond has this strange magnetism and power over people and indeed over Q himself. So Q has to try and control that. Yet there is a great loyalty towards him as well.”

Also returning from *Skyfall* is Money Penny, brought to the screen for a second time by Naomie Harris. After accidentally shooting Bond during the early stages of *Skyfall*, she surrendered her position as a field agent to work for Fiennes’ character.

“Money Penny in this film is behind the desk again; she’s not out with Bond in the field,” Harris explains. “She is still assisting him, but this time doing something much more secretive.”

One of the key themes in *SPECTRE* is the issue of trust, and that is brought to the fore in the Bond-Money Penny relationship. Early on in the narrative, when 007’s trust in his organisation is diminished, he still believes in Money Penny.

“What’s really great about *SPECTRE* is that their relationship has really developed and they’ve become a lot closer. They really trust each other,” Harris says of Money Penny and 007.

“And Bond is someone who doesn’t really have friends as such. That he would class Money Penny as his friend is a real honour for her and she feels really proud of that. He’s not someone that you get close to very easily. Of course, there is still a lot of flirtation on both sides.”

Bond, of course, is drawn to women and in *SPECTRE* proves that he can still woo them. The first female to fall under his spell is Estrella, whose company he enjoys while working in Mexico City. Mexican actress Stephanie Sigman plays the role.

“The opening scenes of the film starts with Bond and Estrella celebrating the Day of the Dead in this amazing location with thousands of people,” says Sigman. “It is a beautiful scene because it’s very close to the reality of how we celebrate that day in

Mexico. That was very nice for me, being Mexican, and it wasn't difficult to get fully immersed in the scenes."

Bond also encounters the beautiful widow Lucia Sciarra, played by Italian Monica Bellucci, an actress that producers Michael G. Wilson and Barbara Broccoli had tried to recruit in the past, denied only for scheduling conflicts. "We're delighted to finally get her," says Wilson. "She is terrific in the role."

Bellucci, meanwhile, says that she was delighted to finally join the series. "I said yes right away because I was very happy to work with Sam Mendes and to be part of this project," she explains. "I have so much respect for the James Bond films in general because I think they are such a big part of cinema history. And I respect so much all the James Bond girls; I think they are beautiful actresses and talented and it was very interesting for me to be part of this history."

The character she plays is a seductive Italian woman who holds a number of secrets. "Her Mafioso husband is killed and she risks the same thing happening to her," Bellucci explains. "When she first meets Bond she doesn't trust him because she comes from a world where only corrupt men have the power.

"But the chemistry and the attraction between them is so strong and she realises her feminine power over him. Then she trusts him. He saves her and she gives him the information he needs." She laughs. "And they find an interesting way to sign a contract with each other!"

Another woman playing a pivotal role in *SPECTRE* is Madeleine Swann, who is brought to the screen by French actress Léa Seydoux. "She's a doctor and she's a strong woman," Seydoux says of her character. "She is intelligent, independent and she doesn't want anything to do with Bond when she meets him for the first time. She's not impressed."

As the story progresses, however, events force a change in their dynamic, and their relationship softens. "She understands Bond very well because she has an insight into the world that he lives in," the actress continues. "For his mission he needs to understand things from his past and he needs Madeleine for the information she can provide. Eventually, it is a very strong relationship between them."

While the new women in Bond's life prove a good influence, his relationship with the men in the film is much more troubled. During his penetration of a SPECTRE meeting he comes face to face with an enigmatic and chilling character, the organisation's leading man, Oberhauser, played by two-time Academy Award®-winner Christoph Waltz.

"In this film it's the classic, and the classical, protagonist/antagonist dynamic," Waltz says. "The dynamic is that the hero's major existential quest needs to be thwarted, and every obstacle needs to be set up to the degree that endangers not just the achievement of this quest but endangers the existence of the hero himself.

"Everybody was very aware that this dynamic is, to say the least, very desirable in this context. That dynamic is what makes these stories really interesting."

Waltz is especially happy to star in one of Daniel Craig's Bond films given their grittier and, on occasion, darker tone. "With Daniel, some of the jocular tone from the earlier films evaporated and that was very much on purpose," says the Austrian star. "During the course of Daniel's films, Bond has emerged a more troubled soul and less of the ironic prankster type. Whether that continues in this film, or shifts again, audiences will have to wait and see."

As is often the case in Bond films, a very distinctive henchman supports the main villain. One only need consider Auric Goldfinger and Oddjob, or Francisco Scaramanga and Nick Nack, to name but two. In *SPECTRE*, the filmmakers not only introduce Oberhauser, but also Hinx, his muscle-bound field agent, played by Dave Bautista.

"I think this film has something of an old-school feeling, especially when you consider the history of SPECTRE," Bautista says. "They're this large, mastermind organisation that is everywhere. They're very mysterious and it's important that they remain that way.

"I always thought it was really cool to be the bad guy," he adds, "but being a member of SPECTRE, specifically, is really great."

Hinx, he notes, is a great match for Bond. “The character is really, really strong which you notice in one fight scene in particular. When you think of Bond you don’t often see him losing in a fight. But it happens in this film.”

Another important man in the *SPECTRE* story is Mr. White, played by Jesper Christensen. The character was responsible for Vesper Lynd’s betrayal of Bond in *Casino Royale* and he also appeared briefly in *Quantum Of Solace*. “He appears to be a crime boss of some kind but it turns out he’s not completely at the top because there’s someone over him,” says Christensen.

The man at the top is Oberhauser. “White has fallen out with his associates and he’s been in hiding,” Christensen continues. “Now, though, he has been found, and he’s being slowly poisoned.”

When Bond finds White, the latter is almost at death’s door. “He doesn’t really know what to do,” says Christensen, “but Bond makes White help him in his investigations into SPECTRE. Bond hits on White’s love for his daughter. White has one daughter and that is the only thing in his life that he really cares about. To protect her, he lets Bond in on some secrets.”

Through the revelations made in *SPECTRE*, it transpires that there is one man behind all the tragedy that Bond has faced during the last three films.

THE PRODUCTION DESIGN

Oscar®-winning production designer Dennis Gassner returns for his third Bond film, and his fourth collaboration with Sam Mendes. “Working with Dennis is like a bit of magic; he’s got such a soul,” says Mendes. “You get more out of a drawing that Dennis would have done on the back of a napkin than out of 70 pages of technical drawings. And then his sense of colour and light, architecture and style and his taste, all these things are impeccable.”

What the filmmakers dreamed up for *SPECTRE*, Gassner says, was guided by what they created in *Skyfall*. “That was a beginning and then *SPECTRE* is the continuation of that,” he says of the production design. “In my initial discussions with Sam I said, ‘Where do you want to go with this film? What’s your direction?’ and he said, ‘Can you find me something hot and then something cold?’”

Shifting Bond through contrasting environments, from hot to cold, the film opens in Mexico amid a wild Day of the Dead celebration. “When the Day of The Dead came up I was extremely happy because it’s been something I have been watching for a long time, coming from California and therefore being very close to Mexican culture,” says Gassner.

“We started doing our research and when we reached the right tone and started designing it, it worked out really well. The Mexicans were absolutely wonderful to work with and are obviously passionate about displaying what their culture is invested in. Working on the Day of the Dead section of the film was one of the most exciting things I have done in my career, ever.”

The parade included 10 decorative skeleton maquettes and floats, the tallest of which towered 11 metres high. The carnival centrepiece was ‘La Calavera Catrina’ skeleton, inspired by an etching from Mexican illustrator and lithographer José Guadalupe Posada, which wore a hat that was 10 metres wide.

Elsewhere, when searching at a contrasting, colder environment, Gassner and Mendes settled on the Alps, which feature some key scenes, including Bond’s introduction to an important character at the Hoffler Klinik.

“The Klinik was really the beginning of the adventure for me,’ Gassner explains. “We went to the Alps in Switzerland and Austria and Italy. Luckily, I found Sölden in Austria, and a restaurant, the ICE-Q, at the top of this ski lift, which became the foundation for what we needed. The Klinik is a little bit of an ice jewel in the middle of the movie!”

Gassner says that the ICE-Q structure had the perfect clean and clinical Alpine aesthetic for the Hoffler Klinik, and its position atop the 3,000-metre Gaislachkogel Mountain made it especially attractive. With key scenes set inside the Klinik, however, the filmmakers built the interior at Pinewood Studios in England, the traditional home of the James Bond films.

Knowing Sam Mendes’ penchant for the symmetrical, both in set design and composition, Gassner tried mirroring the existing architecture to form a ‘butterfly’ shape. As the idea developed the new footprint was mirrored again to form a final

design that was made up of four cantilevered wings radiating around a central courtyard.

To balance the symmetry of the new building, a central concrete entrance tunnel was built, both on location in Austria and on the stage at Pinewood, allowing the actors to transition seamlessly between the exterior and interior sets.

When looking for a key European city, the filmmakers selected Rome, impressed by the sense of power and scale, which fits so well with Bond in general, and *SPECTRE* in particular.

“All cities are challenging,” says Gassner, “and Rome was no different. But what we wanted to transfer to the screen was the sense of power you get from the architecture in that city.”

A key scene set in Rome, which was shot at Pinewood, is the *SPECTRE* meeting that introduces the film’s primary antagonist, Oberhauser. “Again, when designing that scene, it was all about power; that was what we were looking for,” says Gassner. “The original location that we modelled our interior on was the Palace of Caserta in Naples.”

“There was a sense of scale that was massive and we wanted to convey that during the *SPECTRE* meeting,” he adds. “We were able to do that on the sound stages that we had available. I think that we achieved what we needed and it is a great entrance for Oberhauser. That’s a key moment in the film.”

Another key location was Morocco, including the city of Tangier. “That was an exciting place to go,” says Gassner, “Tangier generally has a romantic image and that carried through to a number of very important scenes.”

In London, meanwhile, Gassner designed some very specific locations, including M’s office, Q’s lair and Bond’s apartment, to name but a few. “For M’s office we of course went back to the ‘red door’ room which is classic,” he says, referencing the archetypal, very traditional Whitehall environment that housed Bernard Lee’s M across the years, “and then we went from there to Q’s lab and his workshop.”

According to producer Michael G. Wilson, Q's working environment in *SPECTRE* showcases his interest in inventing. "Q is back to having lots of mechanical devices and he's fixing things but also there is some high tech behind it. It's a bit like the mad professor's lab!"

As well as giving Q a new environment, *SPECTRE* also reveals Bond's London apartment. Producer Barbara Broccoli explains, "At the beginning of pre-production I said to Dennis that Bond's apartment will be one of the most difficult sets to get right, and after we shot it he said, 'You were right about that,' because everyone has an idea in their minds about the kind of place where Bond would live.

"When you actually sit down and figure out what that should be," she adds, "everyone has different expectations. We knew it would be tricky but Dennis did a great job. And Daniel was also very involved in that set design because it indicates a lot of about the character of Bond himself and what he calls home."

THE LOCATIONS AND STUNTS

Every location in *SPECTRE* features spectacular stunts and set pieces, starting with the Day of the Dead scenes in Mexico City, which employed 1,520 extras, dressed and made up by 107 different make-up artists, 98 of whom were local. On each working day it took three and a half hours to get the crowd prepared.

The filmmakers shot in three different locations in the city — The Gran Hotel, Plaza Tolsá and the Zócalo, which is the main square in the centre of town. The stunt team replicated a massive explosion involving the hotel at Pinewood Studios in England, although the Zócalo itself played host to a huge sequence involving an out-of-control helicopter piloted by the world-famous Red Bull aerobatic pilot Chuck Aaron.

The Red Bull helicopter is built especially for barrel-rolling and free-diving. Due to the altitude in Mexico City, Aaron was limited in the aerobatics he could perform. However, he still pushed the boundaries, flying just 30 feet above the extras with two stuntmen re-enacting the fight while hanging out the helicopter.

The stunt co-ordinator, Gary Powell, says, "The world of stunts has changed a lot and we're very story-orientated with all our action scenes, which is great because a lot of films forget the story and just do 'crash, bang, wallop!'"

The Mexico helicopter scene, he notes, is integral to the story. “We don’t just blow stuff up because it looks good,” he says. “With all the action in a James Bond film, we tell a story while we’re doing it.”

As much action as possible was shot in-camera, as is the case with every Bond film. “We try and do as much as we can for real,” says special effects supervisor Chris Corbould, “and then the visual effects guys come along and make what we’ve done look better, tweaking it, painting things out, adding things in.

“But everything is based in reality. In Mexico City, you can see thousands of people in the Zócalo responding to this amazing helicopter sequence unfolding in the sky above them.”

There is more airborne action unfolding in Austria, where the filmmakers worked in Lake Altaussee, Obertilliach and Sölden, the latter being the home of the ICE-Q restaurant and the cable cars that feature in a tense sequence with Q.

According to Corbould, the main action sequence in Austria proved very complicated, technically. “We had planes hanging on high wires coming down the valley approaching one of our villains and his men who are in Range Rovers,” he explains.

“Then the plane wings hit a tree before it lands. It’s going down the hill using its engines to propel itself but it’s on the ground. Hence, we built planes that had skidoos inside so they are actually being driven.”

Corbould and his team used eight different planes that were involved in a number of separate rigs. Two of the planes could actually fly, while another two were fitted to the wire rig. Another four planes were carcasses fitted with hidden skidoos, which the stunt team could use to drive the plane down the mountainside, ensuring total control.

“It is a matter of getting the right vehicle for the right terrain and incorporating it and hiding it inside the relevant vehicle,” Corbould says. “In *SPECTRE*, our sequence sees the plane smash into a barn and it explodes out the other end, dropping from 20 feet.”

When shooting this sequence, the *SPECTRE* team added ten sheds and a barn to the area in which they filmed. Eight of the sheds were found in the local mountains nearby and were bought and rebuilt on the set. A total of 20 miles of reclaimed wood siding was used to create the remaining sheds and the barn, which the plane smashes through.

The biggest challenge in Austria, however, lay elsewhere. “Initially, in Austria, there was no ice or snow,” Corbould says. “All our preparations were delayed and we had to travel quite a few miles to a different location to test the plane rigs and skidoos.”

Indeed, so unseasonal was the weather in Austria that the filmmakers had to make 400 tonnes of man-made snow to cover the hillside, which would normally be blanketed in white. “Austria was a full-on sequence,” notes Corbould, “and then we went straight into Rome.”

In Rome, the filmmakers shot for four days at the Museo della Civiltà Romana, which doubled for a cemetery where Bond first sees the widow, Lucia. The second unit then spent a further 18 nights over the course of three weeks shooting the stunning night-time car chase sequence, where Bond in his Aston Martin DB10 and Hinx in a Jaguar C-X75 race through the city streets.

“We always try to do things on screen that have never been seen before,” says producer Barbara Broccoli, “and the result is that in Rome we had the most spectacular car chase. It is something that we feel very proud of and I think also that the Romans will feel very proud as well.”

The logistics, however, were difficult to marshal. “In Rome we saw a load of roads we liked and sometimes the road is specific to a stunt because it had a feature which would be really nice to jump,” says Gary Powell.

“A lot of the time when we asked for permission we would get a yes, but some of the time we’d get a no, so we would have to try and find other roads. It was a constant process to find the right location to fit the stunts. There was a lot of toing and froing in Rome.”

In the end, the filmmakers were able to shut down key portions of the city, including a section alongside the Tiber, looking towards St. Peter’s Square and the Coliseum.

Though the audience will only ever see two cars on screen, the second unit used a total of eight Aston Martins and seven Jaguars to shoot the chase.

Corbould, meanwhile, points out that the Rome car chase allowed no room for error. “The stunt drivers were driving around Rome at 100mph, so absolutely everything had to be perfect as far as their performance was concerned,” he says.

“We didn’t want the drivers to get injured and also we didn’t want them damaging buildings that are thousands of years old. The stakes were pretty high. We spent a lot of time testing the cars, making sure they could cope with the punishing regime that the guys put them through.”

For the filmmakers, the most punishing location was Morocco. Here the main *SPECTRE* team filmed in Tangier and Erfoud, while the Second Unit also shot in the city of Oujda in the northeast of the county. While the cities were pleasant places to work, the Sahara desert outside Erfoud was much more challenging.

When out in the desert, the filmmakers had to make sure that everyone within a 20-mile radius knew to expect loud explosions, the locations department driving out to speak to villagers and the nomad tribes. Indeed, local nomads were hired as guides and security throughout prep and filming.

To make things even more challenging, a huge sand storm blew in on the first day of filming in Erfoud, shutting down production for the entire afternoon; there was no visibility. The crew had to take cover in their vehicles as winds reached 50mph. The temperature in Erfoud was an average of 113 degrees Fahrenheit and reached 50-degrees on the hottest day.

Here the special effects team oversaw what might well be the largest movie explosion ever. The team brought in over 2,100 gallons of kerosene to fuel the massive blast. “It is most definitely the biggest explosion of my career,” says Corbould. “It was complicated to plan and to pull off but it was more than worth it.”

Back in England, the filmmakers faced a number of very different challenges when co-ordinating their scenes in London. Key external locations included City Hall, The Home of the Mayor and London Assembly — which appears as the Centre for

National Security — as well as a number of bridges along the River Thames. Westminster Bridge, in particular, plays a pivotal role in the climax and a section of this was built at Pinewood.

Supervising Locations Manager Emma Pill explains, “We have a river sequence that was all set at night, and involved a high-speed boat and a low-flying helicopter chase, which raised many organisational challenges.”

For each of the six night-shoots the filmmakers had to seek the support of the Port of London Authority. “The scheduling was very complicated,” says Pill, “due to the amount of events taking place in London at the time, including the General Election, the State Opening of Parliament and three weekends of Trooping the Colour.”

In order to complete the scenes with low-flying helicopters, the filmmaker had to send out 11,000 letters to residents and businesses that fell within the fly zone. “The biggest challenge, however, was to light the river at night,” says Pill. “This involved weeks of preparation. We lit under each arch of Vauxhall, Lambeth and Westminster Bridge, 17 arches in total.

“These lights then remained in position for five weeks. We also lit the river from 10 rooftops along the bank of the Thames from Vauxhall Bridge to Hungerford Bridge, working with Lambeth Palace, Tate Britain, and the Royal Parks to gain permission. We also worked very closely with the House of Commons, County Hall and The London Eye to keep various lights on/off, or to change the colour of their lights for each night-shoot.”

Each night-shoot involved a location team of nearly 200 personnel that included marshals, security, traffic management and police officers. “That’s a lot of radios to hand out and coordinate on a night,” laughs Pill, “but it ran extremely smoothly each time.”

THE LATEST BOND VEHICLES

The 24th James Bond movie, *Spectre*, marks a milestone in the 50-year relationship between the film series and the car manufacturer Aston Martin

who, for the very first time, have built a car specifically for the film. The likes of the iconic DB5, which debuted in 1964's *Goldfinger*, the DBS from 1969's *On Her Majesty's Secret Service* and the V8 Volante from 1987's *The Living Daylights* — to name but a few — were all cars that were available for public purchase. The new DB10, however, is something else entirely.

The DB10 is a concept car. It has a chassis that is based on a modified V8 Vantage, though with a longer wheelbase, and it boasts a 4.7-litre V8 engine. It has an estimated top speed of 190 mph and can get from 0-60mph in just 4.7 seconds. The sleek car features a shark-inspired nose where the grille sits in shadow, tucked back beneath the main feature line. This new interpretation of the classic Aston grille hints at the car's stealthy character

All of the car's body panels are carbon fibre, which is exposed on the sills and diffuser, and it features a full clamshell bonnet with a heat mapped perforation pattern, ensuring that there is no need for a vent surround. In a move designed to recall the DB5, the designers worked hard to make sure that when seen in profile, the DB10 has one elegant shoulder line, running from front to back.

The DB10 is the sixth different Aston to appear in a James Bond movie, and only ten of these concept cars were built. Eight were employed to film key scenes in *Spectre*, while the other two were manufactured for promotional use. One of these extra vehicles will be auctioned off for charity next year.

When designing the car, Aston Martin invited *Skyfall* and *Spectre* director Sam Mendes to offer his input. "I felt very involved," says the Oscar®-winning director. "I don't know whether it was Aston's brilliance at making me feel that way or whether I genuinely was. But I went and saw the initial model and I was particularly concerned with removing unnecessary details.

"I wanted a car that had clean, clear lines," he adds, "something classic where it is almost impossible to place its year of birth. The car felt like it was born anywhere between the early '70s and now."

The car features in a breath-taking night chase that careens through the streets of Rome, as Hinx (played by Dave Bautista) gives chase in a Jaguar C-X75, another high-tech concept car. Jaguar also has a strong relationship with the James Bond films and the C-X75 proves a great match for the DB10.

“The C-X75 programme represents the pinnacle of Jaguar’s engineering and design expertise,” says Adrian Hallmark, Jaguar’s Global Brand Director. Indeed, the C-X75 has a combined power output in excess of 850bhp thanks to its state-of-the-art, Formula 1-inspired, 1.6-litre turbocharged and supercharged four-cylinder powerplant.

With its seven-speed transmission, the car can sprint from 0-100mph in less than six seconds. The very first C-X75 prototype exceeded 200mph in testing, and the car has a theoretical maximum velocity of 220mph. *Spectre*’s stunt co-ordinator, Gary Powell, was blown away by its power. “The Jag was so powerful that we had to tone down the engine so the throttle response wasn’t so aggressive,” he says. Seven Jaguars were used to film the Rome chase sequence.

As it happens, the Jaguar C-X75 isn’t the only car that Hinx drives. The muscled henchman also clambers into a Land Rover for a scene that unfolds in the Alps. A number of Land Rover vehicles were used in the scene and each had to be fitted-out to make sure it was safe for the stunts that ensued.

Special effects supervisor Chris Corbould explains, “We had to fit safety roll bars into all these vehicles when we were in Austria. We then had to give them back to Land Rover to do all the interior trim, so that the roll bars are hidden from view.”

The black four-wheel drives feature in the snow during a stunt sequence with an aircraft, the Britten-Norman BN-2 Islander, a 1960s British light utility aircraft that Bond uses to chase after Hinx during a crucial action sequence. Although designed in the 1960s, several hundred BN-2 Islanders are still in

service with commercial operators. The British Army and police forces in the United Kingdom also use the aircraft to this day.

In all, eight aircraft were used on a variety of stunt rigs. Two of the planes were fully operational. These were hired machines and were painted with a washable black paint. A further two shells were built for use on a wire rig, which guided the plane over the top of the 4x4s and crashed it through a specially constructed barn. Four planes more were built as carcasses and then fitted with internal skidoos.

“This means that when the plane crashes in the film, our stunt team could drive the plane downhill with the skidoos,” says Chris Corbould. “It looks as though it is out of control, but we are in fact steering the plane, which has lost its wings, from inside the carcass.”

Other notable vehicles in *Spectre* include three different helicopters. A light utility McDonnell Douglas MD500E features in Morocco while a lightweight, twin-engine AgustaWestland AW109 forms an integral part of the climax on Westminster Bridge in London.

The most notable chopper, however, is probably the Messerschmitt-Bölkow-Blohm Bo 105 another light, twin-engine machine, which stars in the thrilling sequence that unfolds in Mexico City. The Bo 105 was piloted by the Red Bull aerobatic helicopter stunt pilot, Chuck Aaron, whose machine was built especially for barrel-rolling and free-diving.

Due to the altitude in Mexico City, Aaron had to rein in his aerobatics though in the exciting scene above the city’s main square, the Zócalo, he flew just 30 feet above the extras while two stuntmen hung onto the exterior of the machine trading punches.

“The Mexico City sequence climaxes with a spectacular fight inside a helicopter that is out of control,” says Mendes. “It is being flown by an incredible stunt pilot, Chuck Aaron, who does amazing things. It’s a

spectacular moment and unlike anything we've ever seen in a James Bond movie."

THE CAST

DANIEL CRAIG — James Bond

Daniel Craig is hailed as one of the finest actors of his generation on stage, screen and television. His last outing as James Bond came in the critically acclaimed box office smash *Skyfall*. Craig also played Bond in *Casino Royale* and *Quantum Of Solace*. In 2011, he starred in *The Girl with the Dragon Tattoo*, directed by David Fincher, playing the lead character Mikael Blomkvist opposite Rooney Mara.

Craig's earlier film credits include *Enduring Love*, *The Mother*, *Love Is The Devil*, *Road to Perdition*, *Layer Cake*, *Infamous* and Stephen Spielberg's Oscar®-nominated film *Munich*.

Craig is also an accomplished stage actor and in 2013 starred in the critically acclaimed Broadway show "Betrayal" opposite Rafe Spall and Rachel Weisz. Directed by Mike Nichols, the play ran for 14 weeks and grossed \$17.5million.

In 2009 Craig starred in a 12-week Broadway run of "A Steady Rain", starring opposite Hugh Jackman. Craig's other theatre credits include leading roles in "Hurlyburly" with the Peter Hall Company at the Old Vic; "Angels in America" at The National Theatre; and "A Number" at the Royal Court alongside Michael Gambon.

CHRISTOPH WALTZ — Oberhauser

Christoph Waltz won his second Academy Award® for his performance in Quentin Tarantino's *Django Unchained*. The role of Dr. King Schultz also garnered him Best Supporting Actor honors at the 2013 Golden Globe and BAFTA awards. In 2009, Waltz received the Academy, SAG, BAFTA, Golden Globe and Cannes Film Festival awards for his portrayal of Nazi Colonel Hans Landa in Tarantino's *Inglourious Basterds*. On December 1, 2014, Waltz was honored with a star on the Hollywood Walk of Fame.

Waltz recently starred as Walter Keane alongside Amy Adams' Margaret Keane in Tim Burton's biopic *Big Eyes*. The drama takes place in the 1960s and centres on the great success of painter Margaret Keane coupled with the legal difficulties she had with her husband (Waltz's Walter Keane), who claimed credit for her work.

Waltz appeared alongside Jason Bateman, Charlie Day, Jason Sudeikis, Jennifer Aniston and Chris Pine in Sean Anders' *Horrible Bosses 2*, which was released by Warner Bros. Pictures on November 26, 2014. He also recently completed production on Justin Chadwick's *Tulip Fever* and David Yates' *Tarzan*, starring as Captain Rom alongside Samuel L. Jackson and Alexander Skarsgård.

In 2013, Waltz starred in Terry Gilliam's *The Zero Theorem* with Matt Damon and Tilda Swinton, and also lent his voice to Fox's animated feature, *Epic*. In 2011, Waltz starred in *Carnage*, an adaptation of Yasmina Reza's Tony-winning play, "*God of Carnage*". Roman Polanski directed the film and Waltz starred opposite Kate Winslet, Jodie Foster and John C. Reilly. The same year, he also starred in *The Three Musketeers* for director Paul W.S. Anderson and Summit Entertainment. Waltz played Cardinal Richelieu alongside an international cast that included Milla Jovovich, Orlando Bloom, Matthew Macfadyen, Mads Mikkelsen and Juno Temple.

In April 2011, Waltz co-starred in *Water for Elephants*, the Richard LaGravenese-scripted adaptation of the novel by Sara Gruen. Waltz played the circus owner and ringmaster in the film opposite Reese Witherspoon and Robert Pattinson. Prior to that, Waltz played the villain Chudnofsky in Michel Gondry's *The Green Hornet* alongside Seth Rogen and Cameron Diaz.

Off screen, Waltz spent a portion of 2013 directing his first opera, Richard Strauss' "*Der Rosenkavalier*". His production premiered in December 2013 at the Vlaamse Opera in Antwerp with musical direction by Dmitri Jurowski and Philipp Pointner. The comic opera follows the romantic desperation of two couples in 18th century Vienna.

Waltz's work in European television, film and theatrical productions spans three decades. His motion picture credits include *Gun Shy*, the Berlin Film Festival entry *Lapislazuli*, *Dorian*, *She*, *Falling Rocks*, *Ordinary Decent Criminal*, *Our God's Brother*, *The Beast*, *Berlin Blues* and *Angst*. On television, he appeared in the Adolf Grimme Award-winning films "Der Tanz mit dem Teufel - Die Entführung des Richard Oetker" and "Dienstreise - Was für eine Nacht Dienstreise." For his work in "Du bist nicht allein – Die Roy Black Story," Waltz garnered Bavarian and German TV awards and the RTL Golden Lion.

LÉA SEYDOUX — Madeleine Swann

After taking acting classes at Enfants Terribles, Léa Seydoux landed a role in 2007's *The Last Mistress*. Then, in 2008, she starred with Guillaume Depardieu in the film *On War* by Bertrand Bonello. She then took the lead role opposite Louis Garrel in *La Belle Personne*, directed by Christophe Honoré, a role for which she was nominated for a César.

In 2009, Seydoux appeared alongside Brad Pitt in the Quentin Tarantino film *Inglourious Basterds*, and in the following year appeared in *Robin Hood*, alongside Russell Crowe.

In 2010 she appeared in three further films, *Belle Épine*, which was selected at the Critics' Week at Cannes, *Roses à credit*, and *The Mysteries of Lisbon*. She was subsequently cast in Woody Allen's *Midnight in Paris*, which opened at the Cannes Film Festival in 2011 and also starred in *Mission Impossible: Ghost Protocol* alongside Tom Cruise.

In 2012, she was nominated for a César Award in the best actress category for her performance in *Farewell, My Queen*. She also starred in 2012's *Sister*, which won the Silver Bear award in Berlin. The following year she featured in *Grand Central* and *Blue Is The Warmest Color*. The latter won the Palme

d'Or award at the Cannes Film Festival, and in unprecedented jury decision, the award was extended to the film's actresses as well as its director.

Her other film credits include Christophe Gans' last film *The Beauty and the Beast* and Wes Anderson's *The Grand Budapest Hotel*. In 2014, she appeared in *Saint Laurent* and recently shot *The Lobster* and *Le journal d'une femme de chambre*. She is also the face of the perfume Prada Candy.

BEN WHISHAW — Q

After graduating from the Royal Academy of Dramatic Art, Whishaw went on to appear alongside Daniel Craig in *Enduring Love* and *Layer Cake*. In 2003, he also starred in the popular comedy-drama "*The Booze Cruise*" for ITV. He made his West End debut at the National Theatre in their stage adaptation of Phillip Pullman's "*His Dark Materials*" and starred as Hamlet in Trevor Nunn's electric 'youth' version of the play at the Old Vic, for which he received an Olivier nomination (2005).

Whishaw appeared in *Brideshead Revisited*, which was released to critical acclaim in September 2008. He starred as Sebastian Flyte, a young, troubled aristocrat. The project was directed by Julian Jarrold and produced by Robert Bernstein. In 2008 he also starred in the hugely popular BBC drama "*Criminal Justice*" which saw him pick up the award for Best Actor at the 2009 Royal Television Society Awards, Best Actor at the International Emmy Awards 2009, and a nomination for Best Actor at the 2009 BAFTA Television Awards. In 2008 he also played the lead in "*The Idiot*" at the National Theatre. In 2009 he starred as poet John Keats in *Bright Star*. The film focused on Keats' relationship with Fanny Brawne, played by Abbie Cornish. He then played the lead at The Royal Court Theatre in Mike Bartlett's play "*Cock*", a story that takes a candid look at one man's sexuality. He then played Ariel opposite Helen Mirren and Russell Brand in "*The Tempest*".

Whishaw went on to star as Freddie Lyon in "*The Hour*" for the BBC opposite Dominic West and Romola Garai. This was followed by the lead role

alongside James Purefoy and Patrick Stewart in the BBC's adaptation of Shakespeare's "*Richard II*" which was released in summer 2012 and earned him a TV BAFTA. He replaced John Cleese as Q in *Skyfall*, a role he reprises in *SPECTRE*.

In 2013 he starred in *Cloud Atlas* alongside an all-star cast including Tom Hanks, Jim Sturgess and Halle Berry. He also appeared on stage starring opposite Judi Dench in "Peter And Alice", which received rave reviews. In 2014, he played the dark and tragic character of Baby in Jez Butterworth's "Mojo" in the West End and was the lead in the sensationally moving independent film *Lilting*.

This year he can be seen on film alongside Colin Farrell and Rachel Weisz in the sci-fi thriller *The Lobster*, which played in competition at the Cannes film festival and *In The Heart Of The Sea*, about the whale attack that inspired Herman Melville's *Moby Dick*. He also stars alongside Carey Mulligan, Meryl Steep, and Helena Bonham Carter in the eagerly anticipated film *Suffragette* and features in *The Danish Girl*. On television, Whishaw plays the lead in the BBC thriller "London Spy". This year Whishaw also starred in "Bakkhai" at the Almeida.

NAOMIE HARRIS — Moneypenny

Naomie Harris is a critically acclaimed actress, working in film, television, and theatre. In *SPECTRE*, she reprises her role as Moneypenny. She first played the role in *Skyfall*, opposite Daniel Craig, Javier Bardem, Judi Dench and Ralph Fiennes.

This past summer, Harris co-starred in Antoine Fuqua's *Southpaw* alongside Jake Gyllenhaal, Rachel McAdams, and Forest Whitaker. Harris also recently completed production on director Susanna White's *Our Kind Of Traitor* opposite Ewan McGregor and Damian Lewis; and *Jungle Book: Origins* for director Andy Serkis, alongside Benedict Cumberbatch, Christian Bale, and Cate Blanchett. Harris is currently in production on *Moonlight*, directed by

Barry Jenkins, and has signed on to star in *Clearance* for director Aku Louhimies, as well as *Rachel DuPree* for Claire McCarthy.

In 2013, Harris starred in the Nelson Mandela biopic *Mandela: Long Walk To Freedom* opposite Idris Elba. For her performance as Mandela's controversial second wife Winnie, Harris was nominated for two London Critics Circle Awards and an NAACP Image Award.

The London-born actress had her first major breakthrough performance in 2002 with Danny Boyle's *28 Days Later* and went on to receive further international recognition and a BAFTA Orange Rising Star nomination for her role as the voodoo witch Tia Dalma in *Pirates Of The Caribbean: Dead Man's Chest* and *Pirates Of The Caribbean: At World's End*. Other major feature film credits include Michael Mann's *Miami Vice*; Michael Winterbottom's *Tristram Shandy: A Cock & Bull Story*; *Street Kings* with Keanu Reeves and Forest Whitaker; *Sex & Drugs & Rock & Roll* with Andy Serkis; and Justin Chadwick's *The First Grader*.

Harris has also starred at The National Theatre in London in Danny Boyle's production of "Frankenstein" opposite Benedict Cumberbatch and Jonny Lee Miller. On television, she featured in the BBC's "*Small Island*" for which she was awarded Best Actress at The Royal Television Society Awards in 2010. Her other TV credits include: "*Blood And Oil*"; the UK's popular television adaptation of Zadie Smith's bestselling novel, "*White Teeth*"; as well as the adaptation of the novel "*Poppy Shakespeare*" and Peter Kosminsky's "*The Project*".

DAVE BAUTISTA — Hinx

David Bautista starred as Drax the Destroyer in the Marvel feature *Guardians of the Galaxy* appearing opposite Chris Pratt, Benicio Del Toro, Bradley Cooper and Zoe Saldana. The film follows an unlikely cast of characters including an American pilot and a group of futuristic ex-cons going on the run with a highly coveted object. They must then join forces to defeat a cosmic

force of epic proportions. The sequel will begin production in 2016 with a May 2017 release date.

Bautista has recently shot the independent films *Warrior's Gate* produced by Luc Besson and *Heist* starring opposite Robert De Niro and Jeffrey Dean Morgan, which can be seen in theatres in November 2015.

A former professional wrestler and mixed martial artist, Bautista is best known for his time in World Wrestling Entertainment (WWE), where he was a six-time world champion and an international spokesman for the organization. He retired from the WWE to focus on his acting career in mid-2010.

Past film credits include Universal's *Riddick* and *The Man with the Iron Fists*. Past TV credits include "Chuck", "Headcase", and "Smallville".

MONICA BELLUCCI — Lucia

Monica Bellucci has become an icon the world over. Born in the Italian village of Città di Castello, Umbria, she began modelling while studying Law at the University of Perugia before signing with Elite Model Management in Milan. She has been the face of both Dior and Dolce & Gabbana and featured in some of the world's most famous publications.

Moving to television and then into film in the early 1990s, she starred in Francis Ford Coppola's *Bram Stoker's Dracula*, and *L'apparement* for writer-director Gilles Mimouni, which saw her nominated for a César Award. Her transcontinental and multi-lingual portfolio has gained critical acclaim on both sides of the Atlantic. In Europe she has won the Italian Golden Globe for her worldwide success. Her most recent release, *The Wonders (Le Meravigile)* won the Grand Prix at Cannes last year.

Other credits include *Malèna* (2000), *Under Suspicion* (2000), *Brotherhood of the Wolf* (2001), *Irréversible* (2002) *The Matrix: Reloaded* (2003) and *The Matrix: Revolutions* (2003) as well as *The Passion of the Christ* (2004).

RALPH FIENNES — M

Ralph Fiennes made his feature film debut as Heathcliff in 1992's *Wuthering Heights*. His subsequent film credits include *Schindler's List*, *The English Patient*, *The Constant Gardener*, *The End of the Affair*, *The Reader*, *Quiz Show*, *Oscar and Lucinda*, *Onegin*, *Spider*, *Sunshine*, *Strange Days*, *The Hurt Locker* and *Skyfall*. He played Lord Voldemort in the *Harry Potter* films and M. Gustave in *The Grand Budapest Hotel*. He recently completed production on *A Bigger Splash* and *Hail, Caesar!*

Fiennes made his feature film directorial debut in 2011 with *Coriolanus*, in which he also starred in the title role. In 2013 he directed and starred in *The Invisible Woman*.

His television work includes David Hare's trilogy "*Page Eight*", "*Turks and Caicos*" and "*Salting the Battlefield*". He played T.E Lawrence in "*A Dangerous Man: Lawrence After Arabia*" and also appeared in "*Prime Suspect*" and "*Rev*".

Fiennes' work at the National Theatre includes "Man & Superman", "Oedipus", "The Talking Cure", "Six Characters In Search Of An Author", "Fathers And Sons" and "Ting Tang Mine".

His extensive work at the Royal Shakespeare Company includes "Troilus & Cressida", "King Lear", "Love's Labours Lost", Henry VI in "The Plantagenets", "Much Ado About Nothing", "King John", "The Man Who Came To Dinner" and Ibsen's "Brand" which later transferred to the Haymarket Theatre.

For the Almeida Theatre he has appeared as Richard II, Coriolanus, Ivanov, and Hamlet, all under the direction of Jonathan Kent. "Hamlet" was presented at The Hackney Empire and then The Belasco Theater on Broadway where he received the Tony Award for Best Actor. Fiennes returned to Broadway in

2006 and received a Tony Nomination for his role in Brian Friel's "The Faith Healer" following a run at The Gate Theatre Dublin.

In 2016 Fiennes will play Solness in "The Master Builder" directed by Matthew Warchus at the Old Vic theatre.

Fiennes has been the recipient of many significant awards and nominations for his work in film and theatre. He was nominated for Academy Awards®, Golden Globes and BAFTAs for his roles in both *The English Patient* and *Schindler's List*, winning the BAFTA for Best Actor in a Supporting Role for the latter. He was also nominated for BAFTAs for *The End of the Affair* and *The Constant Gardener*. He was nominated for the BAFTA for Outstanding Debut by a British Writer, Director or Producer for *Coriolanus*. Most recently he was nominated for a Golden Globe and a BAFTA for his leading role in *The Grand Budapest Hotel*. Fiennes has also been honoured with the Variety Award for Film Achievement, The Richard Harris Award by the British Independent Film Awards and The Empire Film Legend Award.

ANDREW SCOTT — Max Denbeigh/C

Andrew Scott is a BAFTA and Olivier award-winning actor. He began his acting career at the age of 17 in the acclaimed Irish film *Korea*. He is best known worldwide for his portrayal of Moriarty in the multi-award winning "Sherlock", for which he received many awards, including the BAFTA for Best Supporting actor. Scott's forthcoming projects include *Victor Frankenstein* with James McAvoy and Daniel Radcliffe, and *Alice Through the Looking Glass* with Jonny Depp. He will also appear in the all-star BBC Shakespeare project "The Hollow Crown". He recently finished filming the British independent film *This Beautiful Fantastic* and children's classic *Swallows and Amazons*. Andrew's television credits include "Legacy" for the BBC, directed by Pete Travis; "Dates" with Sheridan Smith; the critically acclaimed drama "The Town", written by Mike Bartlett; "Blackout" alongside Christopher Ecclestone; and "The Hour" with Ben Whishaw and Dominic West. Other work includes

the multi award-winning “*John Adams*” opposite Laura Linney and Paul Giamatti; “*Sea Wall*”, a one-man show written especially for him by Olivier-award winning playwright Simon Stephens and “*The Vertical Hour*”, his critically acclaimed Broadway debut opposite Julianne Moore, written by David Hare and directed by Sam Mendes, for which he was nominated for a Drama League Award.

Andrews other films include *Saving Private Ryan* and *Nora*, the Irish films *Dead Bodies*, and *The Stag*, *The Scapegoat*, and *Locke*, the latter with Tom Hardy. In 2014 he also starred in the BAFTA- winning *Pride* alongside Bill Nighy, Dominic West, and Imelda Staunton, for which he was awarded Best Supporting Actor at the British Independent Film Awards.

In 2014 Andrew returned to the Royal Court for a second time to star in Simon Stephens “*Birdland*”, for which he received rave reviews. His other extensive theatre credits include “*Sea Wall*”, “*Emperor*” and “*Galilean*” (National Theatre); “*Cock*”, and “*A Girl In A Car With A Man*” (Royal Court), for which he won an Olivier award: “*Design For Living*” (Old Vic); and many other plays in Dublin and London.

Along with his BAFTA, Olivier and BIFA awards, Scott has received two IFTA awards, a Drama League nomination, and has twice won the BBC Audio award for Best Actor for his work in Radio Drama.

RORY KINNEAR — Tanner

Rory Kinnear read English at Balliol College, Oxford before going on to study acting at the London Academy of Music and Dramatic Art (LAMDA), graduating in 2001. Kinnear is well-known for his extensive theatre work which includes critically acclaimed performances as Sir Fopling Flutter in the Restoration comedy “*The Man Of Mode*” (Olivier Award); Pyotr in “*Philistines*” (Ian Charleson Award); the title role in “*Hamlet*” (Evening Standard Best Actor Award); and Iago in “*Othello*” (Olivier and Evening Standard Awards for Best Actor), all at The National Theatre.

Turning his hand to writing, last year Kinnear won the Critics Circle Award for his writing debut “The Herd”, which played at the Bush theatre. The play received its American premiere at the Steppenwolf Theatre in Chicago this April.

Kinnear has become a regular on television screens too, recently starring in bold dramas including “*Southcliffe*” as David Whitehead; “*Penny Dreadful*” as The Creature; “*Black Mirror*” as Michael Callow; “*Lucan*” as Lord Lucan; and “*The Casual Vacancy*” as Barry Fairbrother. Kinnear’s recent film credits include comedies *Man Up* and *Cuban Fury*, and the critically acclaimed *The Imitation Game* as Detective Nock. He won a British Independent Film Award for his role in Rufus Norris’ *Broken*. This is Kinnear’s third instalment as Bill Tanner, having previously worked on *Quantum Of Solace* and *Skyfall*.

JESPER CHRISTENSEN — Mr. White

Jesper Christensen will reprise the role of Mr. White in *SPECTRE*, continuing his work with the character he first played in *Casino Royale* and then expanded in *Quantum Of Solace*. One of Scandinavia’s leading actors, Christensen has won five Bodil Awards, most recently for his work in 2012’s *En Familie (A Family)*, 2006’s *Drabet (Manslaughter)* directed by Per Fly, and four Robert Awards, including one for *Baenken (The Bench)*, also directed by Fly, in 2000.

His international career includes a starring role in Sydney Pollack’s *The Interpreter*, opposite Nicole Kidman and Sean Penn; a leading role in Lars von Trier’s *Melancholia*; and a lead role in the American TV series “*Revelations*” which starred Natascha McElhone and Bill Pullman.

Christensen’s big-screen resume dates back to the mid-1970s, when he first started working in Danish cinema, and he is now well-known around the world. A selection of his feature credits include; *Flammen & Citronen (Flame & Citron)* written and directed by Ole Christian Madsen; and *The Young Victoria*, directed by Jean-Marc Vallée, starring Rupert Friend and Miranda Richardson. Most recently he starred with Daniel Brühl in the Wolfgang Becker film *Ich und Kaminski*.

STEPHANIE SIGMAN — Estrella

Stephanie Sigman is a Mexican actress, currently starring in the Netflix series “*Narcos*”. She is widely known for her lead performance in the feature *Miss Bala* on which she worked with director Gerardo Naranjo. The film debuted in Cannes and was selected as the Mexican entry for the Best Foreign Language Film for the 2011 Academy Awards®. The film was also nominated for the 2011 International Satellite Award for Best Motion Picture, Foreign Film.

Sigman was also be seen on the FX series “*The Bridge*”. Her other feature, *Pioneer*, premiered at TIFF in 2013. It was Norway’s submission for the Best Foreign Language Film category for the Oscars® that year, and she starred opposite Aksel Hennie and Wes Bentley. She recently joined the cast of John Ridley’s critically acclaimed “*American Crime*” opposite Timothy Hutton and Felicity Huffman.

THE FILMMAKERS

SAM MENDES — Director

Sam Mendes’ film and theatre career spans 25 years. At just 24 years old he became the first Artistic Director of the Minerva Theatre in Chichester. At 27 he founded the Donmar Warehouse in London, which he ran for ten years, and where he directed many productions including “*Assassins*”, “*Cabaret*, *Translations*”, “*Glengarry Glen Ross*”, “*Company*”, “*The Glass Menagerie*”, “*Habeas Corpus*”, “*The Blue Room*”, “*To The Green Fields Beyond*”, “*Uncle Vanya*” and “*Twelfth Night*”. It has become one of the world’s leading playhouses.

He has many other theatre credits. For the Royal Shakespeare Company: “*Troilus and Cressida*”, “*Richard III*”, “*The Tempest*” and “*The Alchemist*”. For the National Theatre: “*The Sea*”, “*The Birthday Party*”, “*The Rise and Fall of Little Voice*”, “*Othello*” and “*King Lear*”. In the West End: “*The Cherry*

Orchard”, “London Assurance”, “Kean”, “Oliver!” and “Charlie and the Chocolate Factory”, which is currently running in London at the Theatre Royal Drury Lane. On Broadway: “Cabaret”, “The Blue Room”, “Gypsy” and “The Vertical Hour”.

In 2009 he founded the Bridge Project, a transatlantic classical theatre company, for which he directed “The Winter’s Tale”, “The Cherry Orchard”, “The Tempest”, “As You Like It”, and “Richard III”. His many theatre awards include: four Olivier Awards, two Tony Awards, four Evening Standard Awards, several Critics’ Choice Awards, and the Hamburg Shakespeare Prize.

In 1998 he directed his first film, *American Beauty*, winning the Academy Award® for Best Director and Best Picture, as well as the Golden Globe and Directors’ Guild Awards. He has since directed the Academy Award®-winning *Road to Perdition*, *Jarhead*, *Revolutionary Road*, *Away We Go*, and the BAFTA and Academy Award®-winning *Skyfall*, the most successful film of all time in the UK and one of the most successful of all time worldwide.

In 2003 he founded Neal Street Productions with Pippa Harris and Caro Newling. Neal Street has produced the BAFTA award-winning television series “*Call the Midwife*” and “*The Hollow Crown*”; several movies including *Things We Lost in the Fire*, *Stuart: A Life Backwards* and *Starter for 10*; and in the theatre the long-running “*Shrek The Musical*”.

He was awarded a CBE in 2000 and a Directors’ Guild Lifetime Achievement Award in 2005.

MICHAEL G. WILSON – PRODUCER

Michael G. Wilson joined EON Productions in a legal-administrative capacity in 1972 and was named assistant to the producer on *The Spy Who Loved Me*. He became executive producer on *Moonraker* and continued with that credit on the following two Bond films. His creative abilities are evident in *For*

Your Eyes Only, Octopussy, A View To A Kill, The Living Daylights, and Licence To Kill, all of which he co-wrote. He became producer with his stepfather, the late Albert R. Broccoli, on *A View To A Kill*, continuing with *The Living Daylights* and *Licence To Kill*. He is currently President of EON Productions Ltd.

When James Bond returned to the screen after an absence of six years, Wilson produced the hugely successful *GoldenEye* with his sister Barbara Broccoli, followed by the next six Bond films including the box office hit *Skyfall*, which earned a BAFTA for Best British film in 2012.

Wilson graduated from college as an electrical engineer. He then studied law at Stanford University, worked for the US government and later became a partner in a Washington D.C. firm that specialized in international law.

Wilson is interested in all aspects of still photography and is recognized as a leading expert on 19th century photography and, in 1998, he founded the Wilson Centre for study and research on the history and aesthetics of photography.

Together with Barbara Broccoli he has produced a number of stage productions including “La Cava” (2000), “Chitty Chitty Bang Bang” (2002 London, 2005 Broadway), and “A Steady Rain” (2009). In 2012 they adapted the critically acclaimed film “Once” which opened on Broadway to rave reviews. More recently, Wilson and Broccoli adapted “Chariots of Fire” which ran in London’s West End during the 2012 Olympic summer.

Wilson was awarded the OBE (Order of the British Empire) in Her Majesty the Queen’s New Year Honours List 2008. In 2014 he was honoured by the Producers’ Guild of America with the David O. Selznick Achievement Award in Theatrical Motion Pictures.

BARBARA BROCCOLI –PRODUCER

A graduate of Loyola University, Los Angeles, where she majored in motion picture and television communications, Barbara Broccoli has worked in the production and casting departments at EON Productions for many years.

Starting her career as an assistant director on *Octopussy* and *A View To A Kill*, Broccoli became associate producer on *The Living Daylights* and *Licence To Kill* with Tom Pevsner. She and Wilson then went on to produce the next eight Bond films including the box office hit *Skyfall*, which earned a BAFTA for Best British film in 2012.

Apart from her work on Bond, Broccoli recently executive produced *The Silent Storm* starring Damian Lewis and Andrea Riseborough and through her own independent production company, Astoria Productions, Broccoli produced “*Crime of the Century*” (1996) for HBO.

Broccoli was awarded the OBE (Order of the British Empire) in Her Majesty the Queen’s New Year’s Honours list 2008. In 2014, she was honoured by the Producers’ Guild of America with the David O. Selznick Achievement Award in Theatrical Motion Pictures. Broccoli was chair on the board of directors for the film education charity, First Light until 2014.

Together with Michael Wilson she has produced a number of stage productions including “La Cava” (2000), “Chitty Chitty Bang Bang” (2002 London, 2005 Broadway), and “A Steady Rain” (2009). In 2012 they adapted the critically acclaimed film “Once” which opened on Broadway to rave reviews and garnered 8 Tony Awards and has recently finished showing in London’s West End. Wilson and Broccoli also adapted “Chariots of Fire” which opened in the summer of 2012 in London’s West End. More recently they produced the play “Strangers on a Train” which ran in London’s West End (2012/2013).

JOHN LOGAN — Writer

John Logan is one of Hollywood's most in-demand screenwriters. He has been nominated three times for the Academy Award® — for *Gladiator*, *The Aviator*, and *Hugo*. His other film work includes *Any Given Sunday*, *Sweeney Todd*, *The Last Samurai*, *Rango* and *Coriolanus*. For television, he created and produces “*Penny Dreadful*” starring Eva Green. Logan also wrote the upcoming film *Genius*, a drama about literary editor Max Perkins, starring Colin Firth and Jude Law. *SPECTRE* is Logan's second Bond film after *Skyfall*.

Logan received the Tony, Drama Desk, Outer Critics Circle and Drama League awards for his play “Red”, which premiered at the Donmar Warehouse in London and at the Golden Theatre on Broadway. It has been seen in over 200 different productions in America and over 30 international productions. He is the author of more than a dozen other plays including “Never the Sinner”, “I'll Eat You Last” and “Peter and Alice”, the latter starring Dame Judi Dench and Ben Whishaw.

NEAL PURVIS & ROBERT WADE – WRITERS

Neal Purvis and Robert Wade had their first success in 1991 with the screenplay of the controversial drama *Let Him Have It*. The critically acclaimed film, directed by Peter Medak, was screened for Parliament and played a part in Derek Bentley's eventual posthumous pardon.

They have worked in a variety of genres with screenplays such as *Plunkett & Macleane*, starring Robert Carlyle and Liv Tyler; *Johnny English*, starring Rowan Atkinson and John Malkovich; and *The Italian Job*, starring Mark Wahlberg and Edward Norton. In addition to writing the James Bond films *The World Is Not Enough* and *Die Another Day*, they wrote and co-produced *Return To Sender* for director Bille August and performed the same duties on *Stoned* for director Stephen Woolley.

For *Casino Royale* they received two BAFTA nominations as well as an EDGAR nomination from the Mystery Writers of America. They subsequently co-wrote *Quantum Of Solace* and adapted John le Carré's *The Mission Song* for Potboiler Films.

Skyfall earned them a BAFTA for Best British Film and became the all-time highest-grossing movie in the UK.

They have since written *Kojak* for Universal Films and a fact-based film about Stasi operations in Manhattan in the 1970s, *Our Man In New York*, for Amusement Park Films to be directed by David Mackenzie.

They are currently working with the director Nicolas Winding Refn on an original screenplay, and are filming “SS-GB”, a five-hour television adaptation from Len Deighton’s novel for the BBC.

JEZ BUTTERWORTH — Writer

Jez Butterworth made his feature film directorial debut with the acclaimed gangster film *Mojo* (1997), a witty, in-your-face yarn about greed and amorality in the drug underworld. Starring Ian Hart, Ewen Bremner, Aiden Gillen, Andy Serkis and Harold Pinter, the film was based on his wildly successful stage play of the same name. The play, which opened at the Royal Court Theatre in 1995, made Butterworth the first writer to debut on the main stage at the Royal Court since “Look Back in Anger”’s John Osborne. “Mojo” won five major theatre awards, including the Olivier and the Evening Standard Most Promising Playwright Award.

Butterworth's fourth play for the Royal Court was the comedy “Jerusalem”, which premiered in July 2009 to outstanding reviews, later opening on Broadway and then returning to London in the West End’s Apollo Theatre. In the same year he wrote and produced *Fair Game* starring Naomi Watts and Sean Penn.

He has also won an additional Evening Standard Award, and a Critics' Circle, Writers' Guild, and George Devine Award. In 2007, he received The E.M. Forster Award from the American Academy of Arts and Letters. His recent credits include *Edge of Tomorrow* (2014) starring Tom Cruise and Emily Blunt; *Get on Up* (2014) a chronicle of James Brown’s rise from extreme

poverty to become one of the most influential musicians in history; and *Black Mass* (2015), starring Johnny Depp.

CALLUM MCDUGALL — Executive producer / unit production manager

SPECTRE is the ninth film in the James Bond series with which executive producer Callum McDougall has been involved. He began working for the franchise as an assistant director on *The Living Daylights* (1987) and *Licence To Kill* (1988). He was unit production manager on *GoldenEye* (1995); production supervisor on *Tomorrow Never Dies* (1997); co-producer on *Die Another Day* (2002); and executive producer on *Casino Royale* (2006), *Quantum Of Solace* (2008), and *Skyfall* (2012).

He entered the film industry in 1978 as a production runner on films such as *Victor/Victoria* and the “*Hammer House of Horror*” television series. As a key second assistant director he worked on over 20 films including *Air America*, *Jim Henson’s The Witches*, *The Storyteller* and *The Muppet Christmas Carol*, as well as the award winning television series “*Inspector Morse*” and “*The Young Indiana Jones Chronicles*” on which he was promoted to the role of unit manager for two further seasons. Credits as unit production manager include *Fierce Creatures*, *101 Dalmatians* and *Alien Love Triangle*. He was executive in charge of production at DNA Films on *Beautiful Creatures*, *Strictly Sinatra* and *The Final Curtain*.

McDougall co-produced *The Beach*, produced the comedy film *The Parole Officer* and executive produced *Harry Potter and The Prisoner Of Azkaban*, *Wrath Of The Titans*, and the documentary *We Are Many*. He also produced the Disney musical *Into the Woods*.

HOYTE VAN HOYTEMA FSF NSC — Director of photography

Hoyte van Hoytema is an award-winning cinematographer. A native of The Netherlands, he began his career studying at the esteemed Polish National Film School in Lodz before going on to shoot several films, commercials,

documentaries and TV series in Sweden, Norway, Germany and the United Kingdom. In 2008, Hoyte's cinematography for Tomas Alfredson's critically-acclaimed masterpiece *Let the Right One In* earned him several awards and the attention of world-renowned filmmakers. David O. Russell hired Hoyte to shoot his 2010 film *The Fighter*. The following year, he re-teamed with Alfredson on *Tinker Tailor Soldier Spy* for which both the American Society of Cinematographers (ASC) and BAFTA nominated Hoyte for Outstanding Achievement in Cinematography. Hoyte then shot Spike Jonze's futuristic love story *Her* in 2013. Christopher Nolan next brought Hoyte on to film *Interstellar*, which brought him another BAFTA nomination.

DENNIS GASSNER – Production designer

Dennis Gassner is one of cinema's foremost production designers with a career spanning over 30 years. Gassner started his career working in the art department on *Apocalypse Now*, where he was fortunate enough to work closely with Francis Ford Coppola and production designer Dean Tavoularis at Zoetrope Studios.

Today, Gassner's creative abilities are consistently applauded by both the American Academy and the British Association of Film and Television Arts. In 1991, he won the Oscar® for Best Production Design on *Bugsy* starring Warren Beatty and Annette Bening and was nominated the same year for his work on the Coen brothers' *Barton Fink*. He also won BAFTA awards for Sam Mendes' *Road To Perdition* (2002) and Peter Weir's *The Truman Show* (1998) and was BAFTA-nominated for Production Design on Tim Burton's *Big Fish* (2003). His work on the fantasy thriller *The Golden Compass* earned him an Oscar® nomination. In 2015, Gassner receive his fifth Oscar® nomination for his production design on *Into The Woods*. Gassner returns to the Bond team after having worked on *Quantum Of Solace* in 2008 and *Skyfall* in 2012.

LEE SMITH ACE — Editor

Lee Smith, ACE, earned Academy Award®, BAFTA Award and A.C.E. Eddie Award nominations for his work on Christopher Nolan's *The Dark Knight*, and a BAFTA Award nomination for his work on Nolan's *Inception*. He and Nolan have also collaborated on *Batman Begins*, *The Prestige*, *The Dark Knight Rises*, and *Interstellar*.

Smith has also enjoyed a long association with director Peter Weir, earning an Academy Award® nomination for his editing work on Weir's *Master and Commander: The Far Side of the World*, for which he also received a BAFTA and Eddie Award nomination. Smith reunited with Weir for the fact-based drama *The Way Back*. He had earlier served as editor and sound designer on Weir's *The Truman Show*, *Fearless* and *Green Card*; an additional editor on *Dead Poets Society*; and an associate editor and sound designer on *The Year of Living Dangerously*, which began their collaboration.

Hailing from Australia, Smith won an Australian Film Institute (AFI) Award for Best Editing on Gregor Jordan's *Two Hands*, on which he was also the sound designer. As a sound designer, he also won an AFI Award and earned a BAFTA Award nomination for his work on Jane Campion's *The Piano*, and won an AFI Award for Phillip Noyce's *Dead Calm*.

Smith's credits as an editor also include *Ender's Game*, *Elysium*, *X-Men: First Class*, *The Rage in Placid Lake*, *Black and White*, *Buffalo Soldiers*, *Risk*, *Joey*, *RoboCop 2*, *Communion*, and *Howling III*.

JANY TEMIME — Costume designer

Jany Temime designed the costumes for *Harry Potter and the Prisoner of Azkaban*; *Harry Potter and the Goblet of Fire*; *Harry Potter and the Order of the Phoenix*, for which she received a Costume Designers Guild Award nomination; *Harry Potter and the Half-Blood Prince*; and *Harry Potter and the Deathly Hallows Parts 1 & 2*.

She was awarded the Costume Designers Guild (USA) Award for Excellence in Fantasy Film in 2012 for *Harry Potter and the Deathly Hallows Part 2* and for Excellence in Contemporary Film in 2013 for *Skyfall*.

Temime designed Paul McGuigan's upcoming *Victor Frankenstein* starring Daniel Radcliffe and James McAvoy, and also Alfonso Cuarón's critically acclaimed sci-fi thriller *Gravity*, starring Sandra Bullock and George Clooney. Temime is a longtime collaborator with Cuarón having worked with him on the *Harry Potter* films and *Children of Men*, the latter starring Clive Owen.

Temime's other credits include Martin McDonagh's *In Bruges*, starring Ralph Fiennes, Colin Farrell and Brendan Gleeson; Brett Ratner's *Hercules* starring Dwayne Johnson; *Wrath of the Titans* starring Sam Worthington, Liam Neeson and Ralph Fiennes; Agnieszka Holland's *Copying Beethoven*, starring Ed Harris; and Beeban Kidron's *Bridget Jones: The Edge of Reason*, starring Renée Zellweger. She earned a British Independent Film Award nomination for her costume designs for *High Heels and Low Lives*, starring Minnie Driver. She had earlier won a BAFTA Cymru Award for her work on Marc Evans' *House of America*, and the 1995 Utrecht Film Festival's Golden Calf for Best Costume Design for Marleen Gorris' Oscar®-winning *Antonia's Line*.

Her additional credits encompass more than 40 international motion picture and television projects, including Werner Herzog's *Invincible*, starring Tim Roth; Todd Komarnicki's *Resistance*; Marleen Gorris' *The Luzhin Defense*; Paul McGuigan's *Gangster No. 1*; Edward Thomas's *Rancid Aluminum*; Mike van Diem's *Character*, which won an Oscar® for Best Foreign Language Film; Danny Deprez's *The Ball*; George Sluizer's *The Commissioner and Crimetime*; Ate de Jong's *All Men Are Mortal*; and Frans Weisz's *The Last Call*.

THOMAS NEWMAN — Composer

Thomas Newman is widely acclaimed as one of today's most prominent composers for film. He has composed music for more than 50 motion pictures

and television series and has earned ten Academy Award® nominations and five Grammy Awards.

He is the youngest son of Alfred Newman (1900-1970), the longtime musical director at 20th Century Fox and the composer of scores for such films as *Wuthering Heights*, *The Hunchback of Notre Dame*, *The Diary of Anne Frank* and *All About Eve*. As a child, Thomas Newman pursued basic music and piano studies. However, it was not until after his father's death that the younger Newman, then age 14, felt charged with the desire to write. Newman studied composition and orchestration at USC with Professor Frederick Lesemann and noted film composer David Raksin, and privately with composer George Tremblay. He completed his academic work at Yale University, studying with Jacob Druckman, Bruce MacCombie and Robert Moore. Newman also gratefully acknowledges the early influence of another prominent musician, the legendary Broadway composer Stephen Sondheim, who served as a great mentor and champion.

A turning point in Newman's career took place while he was working as a musical assistant on the 1984 film *Reckless*, for which he soon was promoted to the position of composer. And so, at the age of 27, Newman successfully composed his first film score. Since then, he has contributed distinctive and evocative scores to numerous acclaimed films, including *Desperately Seeking Susan*, *The Lost Boys*, *The Rapture*, *Fried Green Tomatoes*, *The Player*, *Scent of a Woman*, *Flesh and Bone*, *The Shawshank Redemption*, *Little Women*, *American Buffalo*, *The People Vs. Larry Flynt*, *Oscar and Lucinda*, *The Horse Whisperer*, *Meet Joe Black*, *American Beauty*, *The Green Mile*, *Erin Brockovich*, *In The Bedroom*, *Road to Perdition*, *Finding Nemo*, *Lemony Snicket's A Series of Unfortunate Events*, *Cinderella Man*, *Jarhead*, *Little Children*, *The Good German*, *Revolutionary Road*, *Wall-E*, and *Skyfall*. Newman recently composed the score for Steven Spielberg's upcoming release *Bridge of Spies*. Other recent projects include *The Debt*, *The Adjustment Bureau*, *The Help*, the Margaret Thatcher biopic *The Iron Lady*, *Saving Mr Banks*, *The Second Best Marigold Hotel*, and *Finding Dory*. Newman also composed the music for HBO's acclaimed six-hour miniseries

“*Angels in America*” directed by Mike Nichols. He received an Emmy Award for his theme for the HBO original series “*Six Feet Under*”. For *Skyfall*, Newman won a BAFTA for Best Original Music and was nominated for an Academy Award® for Best Achievement in Music Written for Motion Pictures, Original Score.

In addition to his work in film and television, Newman has composed several works for the concert stage, including the symphonic work “Reach Forth Our Hands”, commissioned in 1996 by the Cleveland Orchestra to commemorate their city’s bicentennial, as well as “At Ward’s Ferry, Length 180 ft.”, a concerto for double bass and orchestra commissioned in 2001 by the Pittsburgh Symphony. His latest concert piece was a chamber work entitled “It Got Dark”, commissioned by the acclaimed Kronos Quartet in 2009. As part of a separate commission by the Los Angeles Philharmonic, the work was expanded and adapted for symphony orchestra and string quartet, and premiered at Walt Disney Concert Hall in December of 2009.

ANDREW NOAKES — Co-producer

Andrew Noakes’ first experience in the film industry was working during the summer holidays for his father, who was the financial controller on *Superman*. From humble beginnings as a tea boy and filing clerk on *Octopussy*, Noakes now has twenty-eight films to his credit, including every James Bond film since *Octopussy*.

On *Tomorrow Never Dies*, Noakes was promoted to financial controller, taking over the reins from his father who had worked on the 007 films since 1981. In 2006, in recognition of the growing scale of his role within the James Bond franchise, Noakes was credited as the associate producer on *Casino Royale* and *Quantum Of Solace* and co-producer on *Skyfall*.

DAVID POPE — Co-producer

David Pope worked as an attorney in his native New Zealand, the United Kingdom, and the USA before entering the world of film production on his first

film, *GoldenEye* in 1995. After 23 years in Los Angeles, Pope is now based in London and is the managing director of EON Productions Limited, working full time on Michael G. Wilson and Barbara Broccoli's film, live theatre and licensing businesses. Pope works closely with executive producer Callum McDougall and fellow co-producer Andrew Noakes on the business, financial, structural and physical production aspects of the Bond films. Pope was previously credited as co-producer on *Skyfall*.

SAM SMITH — Co-writer and vocalist of title song

Sam Smith's multi-platinum selling album 'In The Lonely Hour' debuted at No.1 in the UK charts and No.2 on the US Billboard Top 200 in May 2014. The album has sold over 8.5 million copies globally, breaking records in America as the highest first week sales for a UK male artist in the SoundScan era. He is also the only artist in the world to sell 1 million albums in both the UK and US during 2014.

Smith came to the forefront after featuring on Disclosure's big breakout hit of 2012 'Latch' and went on to work with Naughty Boy on the MOBO-winning, No.1 hit single 'La La La', amassing a mammoth 513 million views to date. At the beginning of 2014 he won the BRITS Critic's Choice award and topped the BBC Sound Poll that year, and since then has gone on to prove he is the biggest breakout UK male artist in recent years.

Last year saw him notch up a further string of No.1 records with the release of his debut solo single 'Money On My Mind' and then 'Stay With Me' - the huge pop ballad which is still making waves around the world.

His success on the red carpet has been huge in the past year, after he won all four awards for which he was nominated at the 2014 MOBOs, as well as the Best New Act at the Q Awards and Favourite Male Rock/Pop at the American Music Awards. The start of 2015 saw him come home with four Grammy Awards – winning the coveted Record of the Year and Song of the Year awards as well as Best New Artist and Best Pop Vocal Album. The Brits

followed with the most nominations for of any artist. He won the more awards for Best Breakthrough Artist and Global Success.

With endorsements from the likes of Nile Rodgers, A\$AP Rocky and Mary J Blige - who have all gone on to collaborate with him — and with a recent duet with John Legend on a special recording of Sam's song 'Lay Me Down' for Comic Relief — Smith is now sitting alongside some of the world's finest artists.

Most recently Smith announced a creative collaboration for the BALenciaga Men's Fall-Winter 2015 Campaign.

ALEXANDER WITT – Second unit director

Alexander Witt's career spans over 25 years. He started off as a camera assistant and then an operator and director of photography. He has since earned a stellar reputation as one of the industry's top visualists as both a second unit director and director of photography. Witt made his directorial debut in 2004 on *Resident Evil: Apocalypse* starring Milla Jovovich.

SPECTRE will be Witt's third Bond film as second unit director after *Casino Royale* and *Skyfall*.

Noted for his high-octane car chases and action sequences, his credits as a second unit director include; *Speed* and *Speed 2*, *Twister*, *Gladiator*, *Hannibal*, *Black Hawk Down*, *The Bourne Identity*, *xXx*, *The Italian Job*, *Hidalgo* and *Pirates of the Caribbean: The Curse of the Black Pearl*. Witt has also worked as second unit director on *Prince of Persia: The Sands of Time*, *Robin Hood*, *The Town*, *Fast and Furious 5*, *X-Men: First Class*, and *Safe House*. Most recently, Witt was the second unit director on 2015's *Cinderella* and *Terminator Genisys*.

CHRIS CORBOULD — Special effect supervisor / vehicle supervisor / miniature effects supervisor

Chris Corbould has been the special effects supervisor on seven previous James Bond films, and has worked within the SFX department on a total of 14 007 adventures.

Corbould's Bond career started in 1977 as a technician on *The Spy Who Loved Me*. After *Moonraker* he began working his way up the ranks and was promoted to senior technician on *For Your Eyes Only* and *A View To A Kill*, then floor supervisor on *The Living Daylights*, and supervisor for the second unit on *Licence To Kill*. In 1995, when Pierce Brosnan took the role of Bond in *GoldenEye*, Chris worked his first 007 film as supervisor and has been responsible for the special effects on every Bond film since. Corbould and his team were BAFTA-nominated for their work on *GoldenEye*, *Casino Royale* and *Quantum Of Solace*. More recently he was honoured with an Oscar® and BAFTA for Christopher Nolan's *Inception*. As well as SFX supervisor, Corbould also worked as miniature effects supervisor and splinter second unit director on *Skyfall*.

Corbould's other film credits as special effects supervisor include; *The Mummy*, *Lara Croft Tomb Raider*, *Tomb Raider: The Cradle of Life*, *X-Men: First Class*, Christopher Nolan's *Batman Begins*, *The Dark Knight* and *Dark Knight Rises*, and most recently this year's *Star Wars Episode VII: The Force Awakens*. He is currently working on *Star Wars Episode VIII*.

Chris was awarded an OBE by the Queen in the 2014 New Year's Honours for services to film.

GARY POWELL — Stunt coordinator

Gary Powell returns for his fourth James Bond film in the role of stunt coordinator. On *Casino Royale* the stunt team broke a Guinness World Record for the "Most Cannon Rolls In a Car"; won the World Stunt Award for "Best Stunt At Height"; and Powell himself won the World Stunt Award for

“Best Stunt Coordinator”. Previously, Powell worked as a stuntman on the 007 films *Goldeneye*, *Tomorrow Never Dies*, and *The World Is Not Enough*.

Powell was born into a family of stuntmen and performed his first stunt at the age of 11 in one of the *Carry On* films. Working his way through the ranks to stunt coordinator, his other credits include: *Titanic*, *Braveheart*, *Saving Private Ryan*, *Terminator 3*, *Alexander*, *The Legend Of Zorro*, *Bourne Ultimatum*, Spielberg’s *Indiana Jones And The Kingdom Of The Crystal Skull*, and most recently, *The Amazing Spiderman 2*, *Dawn Of The Planet Of Apes* and *Tracers*.

Powell is currently stunt coordinator on the next *Bourne* sequel.

DEBBIE MCWILLIAMS — Casting director

Debbie McWilliams has cast twelve James Bond films — *For Your Eyes Only*, *Octopussy*, *A View To A Kill*, *The Living Daylights*, *GoldenEye*, *Tomorrow Never Dies*, *The World Is Not Enough*, *Die Another Day*, *Casino Royale*, *Quantum Of Solace*, *Skyfall*, and *SPECTRE*.

Her list of other film credits include *Superman I and II*, *An American Werewolf In London*, *Spies Like Us*, *Henry V*, *My Beautiful Launderette*, *Personal Services*, *Monty Python’s The Meaning Of Life*, *Othello*, *Centurion*, *Jackboots on Whitehall*, *Up There*, *Take Down* and the upcoming *Stratton*. She is currently working with Martin Campbell, the director of *Casino Royale*, on *The Foreigner*.

DANIEL KLEINMAN — Main titles designer

Danny Kleinman is recognised as one of advertising’s most established directors. He has been widely acknowledged as the most awarded commercial director in the world and has collected many of the industry’s highest accolades. He was voted commercial director of the decade.

After training at Hornsey Art School, Kleinman went on to work as an illustrator, collaborating on storyboards with directors working in the emerging music video industry, leading to his first music video in 1983.

He pioneered the use of special effects in post-production over the course of directing more than 100 videos in the 1980s. From the 1990s he concentrated on advertising. Kleinman has also directed TV drama and comedies and was BAFTA-nominated, and won the Rose d'Or at Montreux. He has also taken over the mantle from Maurice Binder in creating the title sequences for the James Bond films.

In 2006 he co-founded Rattling Stick, a production company creating content in films, promos, events, documentaries and TV. In 2012, the company was recognised as the UK's No1 Production Company for the fourth time. In 2013 Rattling Stick was named Best Production Company of the Year in Campaign magazine for the third time and, by the end of 2014, ranked 1st in the Televisual Peer poll for the sixth year in a row.

STEVE BEGG — Visual effects supervisor

From an early age Steve Begg had a fascination for special visual effects, inspired mainly by the shows of Gerry Anderson (*"Thunderbirds"*, *"Captain Scarlet"*, *"Space 1999"*). Begg then went on to work for Anderson straight from school after impressing him with his amateur 16mm effects. He was dropped in the deep end working as effects director on several of Anderson's TV shows. His experience with Anderson led to him work with the legendary Bond VFX maestro Derek Meddings (*Live And Let Die*, *GoldenEye*) and as one of his technicians on Tim Burton's *Batman*.

Begg went on to independent VFX, supervising work on *Lost In Space*, *Lara Croft: Tomb Raider*, *Lara Croft Tomb Raider: The Cradle of Life*, *Batman Begins*, *The Golden Compass*, and more recently, *Kingsman: The Secret Service*. He realized his childhood dream of working on a Bond film starting with digital effects on *GoldenEye* then ultimately becoming supervisor of visual effects and miniatures on *Casino Royale* and *Skyfall*.

GREGG WILSON — Associate producer

Gregg Wilson is the younger son of producer Michael G. Wilson and grandson of the late Bond producer Albert R. Broccoli. He graduated from Stanford University in 2001 where he studied physics and music composition. Gregg's first job within the Bond franchise was assisting composer David Arnold on the score for *The World Is Not Enough*. On the subsequent Bond film, *Die Another Day*, his roles included development, production assistance, and sound design.

Over the next few years Gregg worked as a freelance sound designer on films, commercials, and videogames as well as pursuing screenwriting and script development. After working with editor Stuart Baird as an assistant editor on *Casino Royale* he joined EON Productions full time. He has since been the assistant producer on *Quantum Of Solace* and associate producer on *Skyfall*.

JAYNE-ANN TENGGREN — Associate producer

For the past 25 years Jayne-Ann Tenggren has worked around the globe as a freelance script supervisor, and more recently, as an associate producer on *Extremely Loud & Incredibly Close* and now *SPECTRE*.

She has worked on over 60 feature films with an emphasis on close collaboration with directors, writers and script development. She began her 15-year film collaboration with director Sam Mendes on *Road To Perdition*. Amongst Tenggren's other film credits are *Skyfall*, *Away We Go*, *Revolutionary Road*, *Jarhead*, *Blood Diamond*, *The Last Samurai*, *Star Wars (Episodes I, II, and III)*, *Boogie Nights*, and *Sleepy Hollow*.

She studied theatre and film in the UK and moved to the United States in 1988 where she worked briefly in print journalism and as a television news camerawoman before transitioning into film production.

STUART WILSON — Production sound mixer

From a young age, Stuart Wilson was interested in sound. He was drawn to film as a teenager and his ability with audio led to a traineeship through the Scottish Film Office and a place at the National Film & TV School. Since 1992 Stuart has worked on a vast array of films as a sound recordist and mixer with filmmakers as diverse as Michael Winterbottom, Bernardo Bertolucci, David Cronenberg, Fernando Meirelles, Sofia Coppola, David Yates on the last three *Harry Potter* films and Steven Spielberg on *War Horse*, for which he was nominated for an Oscar® and BAFTA award. More recently he was the production sound mixer on *Cinderella*, *Macbeth*, and *Star Wars Episode VII – The Force Awakens*. For *Skyfall*, Wilson was nominated for an Oscar® for sound mixing and a BAFTA for best sound.

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