

NO TIME TO ^{007[™]} DIE

PRODUCTION NOTES

SYNOPSIS: In *No Time To Die*, Bond has left active service and is enjoying a tranquil life in Jamaica. His peace is short-lived when his old friend Felix Leiter from the CIA turns up asking for help. The mission to rescue a kidnapped scientist turns out to be far more treacherous than expected, leading Bond onto the trail of a mysterious villain armed with dangerous new technology.

GENRE: Action

RATING: PG-13 for Sequences of Violence and Action, Some Disturbing Images, Brief Strong Language and Some Suggestive Material

RELEASE DATE:

September 30, 2021 (UK)

October 8, 2021 (US)

STORY BY: Neal Purvis & Robert Wade and Cary Joji Fukunaga

BASED ON: The James Bond novels and stories written by Ian Fleming, and the 24 James Bond motion pictures produced by Danjaq, LLC and its predecessors in interest

CAST: Daniel Craig, Rami Malek, Léa Seydoux, Lashana Lynch, Ben Whishaw, Naomie Harris, Jeffrey Wright, Christoph Waltz, Ralph Fiennes

ALSO STARRING: Rory Kinnear, David Dencik, Ana de Armas, Billy Magnussen and Dali Benssalah

DIRECTOR: Cary Joji Fukunaga

SCREENPLAY BY: Neal Purvis & Robert Wade and Cary Joji Fukunaga and Phoebe Waller-Bridge

PRODUCERS: Michael G. Wilson, p.g.a. and Barbara Broccoli, p.g.a.

COMPOSER: Hans Zimmer

SCORE: Steve Mazzaro

Featuring the title song "No Time to Die" written by Billie Eilish & Finneas O'Connell, produced by Finneas O'Connell and Stephen Lipson.

Orchestral arrangement by Hans Zimmer with Johnny Marr on guitar.

EXECUTIVE PRODUCER:	Chris Brigham
PRODUCTION DESIGNER:	Mark Tildesley
DIRECTOR OF PHOTOGRAPHY:	Linus Sandgren, ASC, FSF
EDITORS:	Elliot Graham, ACE & Tom Cross, ACE
COSTUME DESIGNER:	Suttirat Anne Larlarb
2nd UNIT DIRECTOR:	Alexander Witt
STUNT COORDINATOR:	Lee Morrison
SUPERVISING STUNT COORDINATOR:	Olivier Schneider
SPECIAL EFFECTS SUPERVISOR:	Chris Corbould
CASTING DIRECTOR:	Debbie McWilliams
CASTING ASSOCIATE:	Jemima McWilliams
MAIN TITLES DIRECTOR:	Daniel Kleinman
ASSOCIATE PRODUCER:	Gregg Wilson
VISUAL EFFECTS SUPERVISOR:	Charlie Noble
PRODUCTION SOUND MIXER:	Simon Hayes, AMPS, CAS
CO-PRODUCER:	Daniel Craig
CO-PRODUCER:	Andrew Noakes
CO-PRODUCER:	David Pope

NO TIME TO DIE
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ABOUT THE PRODUCTION

Where once the James Bond films played as separate adventures, linked by characters both malevolent and benign, EON Productions wanted the Daniel Craig series to unfold as a unified whole. *Quantum Of Solace* (2008) picked up immediately after *Casino Royale* (2006), which had tracked Bond's initiation into the life of a double-O agent. *Skyfall* (2012) slotted into the series to reveal important aspects of Bond's early life. Now, the 25th film in the EON series, *No Time To Die*, begins in the aftermath of *Spectre* (2015) where the film's conclusion saw Bond (Craig) and Madeleine Swann (Léa Seydoux) drive away in the Aston Martin DB5.

When Bond makes his first appearance in *No Time To Die*, he and Madeleine are in Matera, a rocky, hilltop city perched atop Southern Italy. According to series producer Michael G. Wilson, the narrative was always going to pick up with the Bond and Madeleine relationship. "The question was when," he says.

Fellow producer Barbara Broccoli explains: "There was the debate on how we continue telling the love story and explore the themes that have become so pivotal across the Daniel Craig movies."

"With *No Time To Die* there was a strong story to finish off, lots of loose ends to tie up," says Craig. "I think we have managed to tell that story and get everything rounded up."

Themes exploring secrets, betrayal and trust have stitched together the last four films and they propel the narrative towards its thrilling conclusion in *No Time To Die*. After the heartbreak he suffered with the loss of Vesper Lynd (Eva Green) in *Casino Royale*, his fluctuating relationship with M and MI6, and the pain inflicted by the revelations imparted by Blofeld (Christoph Waltz), Bond has taken another risk, letting down his guard with Madeleine as he bids to try and love again.

“If Bond is going to commit to a relationship, this throws up so many emotional challenges for him,” continues Broccoli. “So trust is the biggest theme in this movie; making an emotional commitment with someone is very difficult because of his history with attachments, and then betrayal being a big part of the break-up of those attachments.”

Though he is committing to his relationship with Madeleine, *No Time To Die* begins with Bond having severed his longest-lasting relationship, his employment with MI6. Associate producer Gregg Wilson notes that Bond’s retirement opened the filmmakers to a new reality.

“Bond being retired was a new place for us,” he says, “thinking what this man would be like if he didn’t have his day job. When you have devoted your life to the service, like Bond, what is the legacy that you leave behind?”

To tell this story, the filmmakers turned to visionary filmmaker Cary Joji Fukunaga (*Jane Eyre*, *Sin Nombre*, *True Detective*), who stepped in after the production parted ways with director Danny Boyle. Michael G. Wilson and Broccoli had long admired Fukunaga’s work as both a writer and a director and first met the filmmaker in New York shortly after the release of *Spectre*.

“When we met, Cary said he would love to do a Bond film at some point,” explains Broccoli, “So when Danny Boyle exited the project, we were looking for a new director and he reached out. It was amazing that he was available. His enthusiasm for the project and also his ability as a writer really came into it. It all worked out miraculously.”

Fukunaga is the first American to direct a Bond film. “I think that all Cary’s films are incredible and he is able to work in any kind of genre,” explains Michael G. Wilson, “and he is also a wonderful writer.”

“He is great with characters and with actors and he brings a level of complexity to everything he does. He is a very international person. He speaks several languages, is very well travelled and is also a kind of maverick. He is young and enthusiastic and he is visually extraordinary. Cary is also able to make very complicated things understandable and that fit so well with what we wanted from this story.”

Fukunaga’s introduction to the Bond stories came when he went to watch Roger Moore’s swansong, 1985’s *A View To A Kill*, at his local cinema. “I remember loving the finale on the Golden Gate Bridge,” he recalls. “It seemed like Bond had crossed over into my world. It was just a cool film with Roger Moore kicking ass.”

As Fukunaga’s career developed as a writer, producer and director, those memories remained and he says that he always hoped to direct a Bond film one day and, like the producers, Fukunaga was particularly excited by Bond’s emotional journey across the preceding films. “When you’re coming after *Casino*, *Quantum*, *Skyfall* and *Spectre*, you have a good idea of the arc that Bond’s character has been going through,” he says.

“For us, this film comes five years after *Spectre*. The world has changed a lot since then and much of our discussion was around how we make this film feel of the time, but also of the universe of Bond, which is never really specific to a time. That was part of the very first conversations we had together with the producers and with Daniel. You also want to bring something new to the story and also you want to honour all the Bond films in terms of leitmotifs and expectations.”

Chief among those expectations is adventure and the associated danger. “Every Bond film has danger,” the director adds. “You take the scariest thing you can imagine facing the world, and then you have Bond to get in front of it and stop it. And what has been interesting in Daniel’s run is the added layers that he’s brought to that character.”

“There’s complexity, there’s damage, there’s also vulnerability that’s been covered up since the first of his films when Vesper Lynd died. His decision-making is interesting

because of his ingenuity and also because of his flaws. I think his is a really interesting story.”

With the story taking shape under the guidance of Fukunaga and of long-time Bond screenwriters Neal Purvis and Robert Wade, the producers and Daniel Craig also invited contributions from writer and actress Phoebe Waller-Bridge (*Fleabag*, *Killing Eve*), who brought her unique take on character and story, while also maintaining what Broccoli describes as Bond’s “essential Britishness”.

“Phoebe had a big impact on the script and we love working with her,” says Broccoli. “All the writers made a contribution and Cary tried to incorporate as much of everybody’s work as possible. The story is very complicated but it is told in a very understandable manner. The revelations are fascinating.”

“The character development is very deep and the relationships are complicated yet interesting and emotional. I think the script has turned out great,” Broccoli adds.

With *No Time To Die* picking up the story immediately after the events of *Spectre*, Fukunaga says that the first part of the film “is tracking the honeymoon story of Madeleine Swann and Bond once he’s retired.”

Of course, things don’t always go to plan. “They end up going their separate ways,” Fukunaga continues. “We then pick up with him five years later and the world’s changed. The world’s moved on. The whole political landscape has changed as well.”

“There is a threat brewing that involves SPECTRE and some other outside elements, and Bond is drawn back in to helping MI6 prevent a diabolical weapon from getting out in the world. It’s a fascinating tale with such brilliant characters, new and old.”

JAMES BOND

Daniel Craig is back for his fifth and final outing, bringing to a close a journey that has introduced the world to a new, modern Bond. For all his excellence in certain fields, Craig's Bond is not infallible. He is not the hero of myth and legend; he has much to learn. Bond is a multifaceted hero, a man whose success is tempered by occasional failures. He is a mixture of the light and the dark; if he delivers a pithy one-liner, it is often shrouded in menace."

Audiences have borne witness to this change. They have watched Bond learn to become an agent, to earn his licence to kill, and they have seen the toll it takes. He is a loner and yet he has learned to let people in. He has loved and he has lost. He lost Vesper Lynd. He lost M. And he wears those injuries for all to see.

"I started it like that with *Casino*," begins Craig. "That was how we went in and that was a lot of what defined the way I have played this wonderful character. I wanted Bond to look like a killer and I wanted him to behave like a killer because that's what he is, an assassin; that's what he was written as. But I wanted a modern take on that."

His journey throughout *Casino Royale*, *Quantum Of Solace*, *Skyfall*, *Spectre* and now *No Time To Die* has been constant. Big themes have dominated. And so it continues. "With *No Time To Die*, the themes are as big as you can go," Craig continues. "That's how it is with Bond. If this isn't the time to use the expression 'Go big or go home' in a Bond movie, I don't know when is the right time to use it."

"I have always been very happy with the way the 007 films I've been a part of have turned out," he adds. "It's been a lot about the relationships and how those relationships affect him and how they change and steer his life. Whether it's with the villain or whether it's the people he works with, this movie has tackled that head on. And the biggest themes are love and trust. You can't really get much bigger than that."

That theme pivots around Bond's relationship with Madeleine, forged in *Spectre* amid the snows of Austria and the heat of North Africa, and his gradual willingness to let love and trust back into his life.

"After his betrayal by Vesper Lynd in *Casino Royale*, Bond realised he could never do his job if he made himself vulnerable in that way," observes screenwriter Neal Purvis. "That's why in the aftermath of *Casino* he rejected love and shielded himself from falling for another woman."

"But in the case of Madeleine, she is the daughter of an assassin and is therefore the one person who might understand the life that he has had. So he puts his trust in her and that's the key thing for him. Love and trust are intertwined and he's making himself very vulnerable."

Craig agrees. "He had one big love in his life with Vesper and that ended tragically and tended to make him not trust anybody really," he says. "He's very weary now because most people he has a relationship with die. So he tends to keep himself to himself, but I think there's a real chance for him to find something in this movie."

"This is a Bond movie, of course, and Bond movies are action-adventure movies – we've got plenty of that – but to make action adventure movies work you have to have some elements of truth and you need a satisfying emotional journey for an audience to invest in the characters. So, in *No Time To Die*, there is this love story but it's really, really complicated and, hopefully, it is fascinating to watch."

As he left *Spectre* with Madeleine, Bond was also driving away from London. He had served his time with MI6. He did not want to endanger another person he loved. Hence, when he enters *No Time To Die*, he has retired from the service.

"He's made a definite run for the hills," says Craig, "he's trying to get out. He's trying to drag himself away from this job. That is the hardest thing he does but, as we find out,

he gets dragged back in.”

Bond is not built for a life of leisure. “He believes that he should be happy being retired but there is something missing,” says screenwriter Robert Wade. “He is fishing and drinking and sunning himself but he needs more.”

He is after all, a man defined by action and his engagement with the world; “and he’s just not doing that in Jamaica,” adds Neal Purvis, “so when trouble comes knocking it is something he welcomes; he can take up the challenge again.”

Once Bond picks up the gauntlet, the series’ significant supporting cast re-emerges. “Ben Whishaw returns as Q, Ralph Fiennes is back as M, Rory Kinnear as Tanner and Naomie Harris returns as Moneypenny,” says Craig, “and Bond is dragged back into MI6, the world he’d left behind.”

RETURNING CHARACTERS

Madeleine Swann

Léa Seydoux’s Madeleine Swann, an intelligent and highly capable psychologist stands as the most significant other in Bond’s life. *No Time To Die* marks the first time that one of Bond’s love interests has featured significantly in two movies (although the memory of Vesper Lynd has of course cast a long shadow across all the Daniel Craig films).

Seydoux was delighted to reprise her role. “At the end of *Spectre*, Madeleine is happy she’s with Bond, and we think that they are united for the best,” she says. “But we’ll find out that they have problems to solve, and I think that in *No Time To Die* we learn more about their intimacy, in a way.”

While aspects of Madeleine’s private life were revealed in the last film — the SPECTRE assassin Mr White, first introduced in *Casino Royale*, was her father — audiences will

learn even more about the character in her latest outing. “Cary wanted Madeleine to be more accessible and approachable this time around,” continues Seydoux. “He wanted to explore the relationship that she has with Bond and I think it’s a new aspect of the character that we will see on screen.”

The complexity of Madeleine’s relationship with her parents is revealed. “We get to understand what she’s been through and to understand more about her issues,” says Seydoux.

When exposing aspects of Madeleine’s childhood the story also reveals an existing connection to the film’s villain Safin (Rami Malek).

“Looking back into the past we see Madeleine with her mother and what she experienced in her childhood,” the actress explains. “We see the complexity of her relationship with her parents and with Safin also. We get to understand what she’s been through via a traumatic experience with her mother and Safin. It helps us to understand her better.”

Money Penny

Another significant woman in Bond’s life is, of course, Naomie Harris’s Money Penny. She is now settled in her position as M’s right-hand woman, though her loyalty to Bond remains untarnished. Indeed, in *No Time To Die*, she faces a dilemma when she begins to mistrust M’s decisions and turns to her old friend for help. Since Naomie’s first appearance in *Skyfall*, she has brought her own unique and modern spin on one of the franchise’s fan favorite’s, played in the *007* series from 1962 -1985 by actress Lois Maxwell.

Bond, of course, answers her call. Theirs is a solid relationship. “Money Penny trusts Bond completely, more than anyone I would say,” says Harris. “And she is willing to be his eyes and ears within MI6 and to provide him with the information that he needs. This

isn't great on Moneypenny's part but you know her heart is in the right place."

Her role in *No Time To Die* is crucial and, alongside Lashana Lynch's double-O agent, Nomi, and Léa Seydoux's gifted Madeleine Swann, Moneypenny stands as another of the series' strong and highly competent women.

"I think it's absolutely brilliant that the women in this movie play such a central role," Harris affirms. "They are so important to driving the story forward. They are bad-ass. They are fully involved in the action and they are not damsels in distress that need to be rescued by anyone. They are formidable, strong and confident women. Throughout this film you know Bond would not have survived without the help of the various women that helped him along the way."

Q

Naturally, Bond has many allies and another key MI6 member always on hand to help him out is Q. With the performance of Ben Whishaw, the Q-Bond dynamic has shifted across *Skyfall* and *Spectre*; the classic relationship as defined by series legend Desmond Llewelyn (Q in 17 James Bond films beginning with the second film in the series *From Russia With Love* in 1963), with a fastidious Q often exasperated by Bond's gung-ho treatment of his ingenious inventions, is no longer the default setting.

That said, there remains a friendly tension between the pair, with Q torn between his loyalty to MI6 and his friendship with, and admiration for, Bond. "Q's always caught between Bond, who's maverick, unpredictable and breaks the rules, and what he's told to do by M," says Whishaw. "Always his loyalty is with Bond; there's a real affection there, which I think comes out in this film quite a lot."

Whishaw's Q remains fastidious, and this is an aspect of his personality that is brought into sharp focus when Moneypenny and Bond visit his London home during a vital moment in the film. The filmmakers have in recent years given the audience snapshots

of Bond's London apartment – where they saw the transient nature of his lifestyle – and visits to M's more opulent home stretch far back into the franchise.

“Money Penny brings Bond to Q as they have to meet surreptitiously because they don't want M to know that they are talking,” says Broccoli.

Not only does the trip to Q's house permit the unwrapping of an important plot point it also injects some levity into the story with Q in the midst of preparing dinner for a guest, yet to arrive. “Q's house has a number of gadgets,” says Michael G. Wilson. “It has a little garden at the back and we get to meet his hypoallergenic cat. It is nice to see a little glimpse into Q's personal life.”

For the screenwriters, the pleasure was derived not only from Q's discomfort with the invasion of his private space, but also from the incongruity of witnessing Bond in a domestic environment.

“One of the funniest moments is certainly Bond going round to Q's house,” says Purvis. “Q doesn't want Bond disturbing the life he has got now; it's been quieter without him around. But the whirlwind will start again with Bond's return so there's humour with how uncomfortable Q is with this situation.”

M

Along with Harris and Whishaw, Ralph Fiennes also returns, reprising the role of M. Fiennes says that he was more than impressed with the story ideas on which Fukunaga wanted to concentrate.

“When Cary got on the phone with me and told me the story, I must say I thought it was very strong,” says Fiennes, who stars in his third consecutive Bond film. “M has compromised himself by developing a secret programme that he thinks will be for the good of the country.”

“But the scientist he’s filched from the Russians and engaged to develop this programme has gone rogue and turned it into something horrific and dangerous. M has unwittingly developed something that got out of hand.”

It is M’s questionable decision-making that sees him turn to Bond. He needs MI6’s best agent to return and help to right the wrong. The narrative helps develop a new relationship between Fiennes’ M and Craig’s Bond.

“To begin with,” says Purvis, “M doesn’t really want him around, he’s been too much trouble, so there’s a different dynamic.”

Fiennes, for one, relished these scenes. “I’ve had a few confrontational moments with Daniel in this context in the previous films,” he says, “but this felt the most live-wire as M is caught on the back foot, big time.”

“We have these wonderful scenes together, one of extreme confrontation and then this rapprochement with M saying, ‘I have really messed up.’ M was trying to do the right thing for the country but it’s gone wrong. He needs Bond’s help and I loved that scene with Daniel.”

Tanner

Another long-serving MI6 employee who reappears in *No Time To Die* is Tanner, played by Rory Kinnear, who identifies the “family of MI6” as one of the important themes in the film.

“This film has a strong link, thematically, with those that have gone before, especially the ones that I’ve been involved in,” says the actor, who returns for his fourth Bond film. “There is that sense of tying up loose ends and there is a sense of family in many ways — that family of MI6, for one. The story looks at what loyalty requires of you, what it

can take from you, and what it can do to your own personal life as well as your working life.”

“The friendships are cemented and solidified by the pressure that the characters find themselves under towards the end, and I guess that’s been the same over the last couple of films; they’ve been through a lot together.”

The friendships between the MI6 family, he adds, are reflected in the bond forged between the actors. “One feels as an actor returning to these films that you have greater friendships with the people that you were working with. Each time you finish one of these films you don’t know whether you’re going to be doing another one, so each one could be the last time you’ll be together and that makes them feel special.”

Blofeld

Also returning is the hero’s most famous nemesis Blofeld, who debuted on screen in 1963’s *From Russia With Love*, and whose first overt connection to the Daniel Craig’s films began in *Spectre*, where he provided important insights into Bond’s upbringing and the pain he has suffered from *Casino Royale* onwards. Christoph Waltz comes back for a second outing after the character’s incarceration at the end of the last movie.

“Blofeld’s story hasn’t been fulfilled,” says Michael G. Wilson. “He wasn’t going to sit quietly in jail. He isn’t that type of person and it certainly isn’t the end of the story when he goes to jail. He has Primo out there in the world, who can be the eyes and ears of Blofeld in prison.”

And Blofeld continues to poke at Bond’s emotions. “I love it when Blofeld says to Bond, ‘You were always so very, very sensitive,’” notes Barbara Broccoli. “All these men are all kind of sensitive.”

Felix Leiter

There is a far more positive emotional connection between Bond and another returnee, CIA man Felix Leiter, whose friendship with Bond extends back to *Casino Royale* in the Daniel Craig series. Actor Jeffrey Wright returns as Leiter once again in *No Time To Die*. “With Felix and James there is a sense of fraternal kinship,” says Wright. “They are almost like brothers in a very select circle.”

This is the character’s tenth appearance in the Bond series after he debuted in 1962’s *Dr. No* and he plays an important role in this film, reaching out to a retired Bond and drawing him back into the world of espionage.

“James has pulled back from the game but Felix has a mission that needs to be taken on and it just happens to be in the neighbourhood of his old friend,” reveals Wright. “For them there is a sense of familiarity; there is Felix’s bond with Bond, owing to who they are and what they do and the disparate places that they come from. The story looks at this love for one another and respect for one another. Also, I think, there’s a love for the game.”

NEW CHARACTERS

Nomi

New to the game of espionage in *No Time To Die* is the character of Nomi, a fresh MI6 agent, who is played by the hugely talented actress Lashana Lynch, whom producer Barbara Broccoli had first worked with on ‘*ear for eye*’, at London’s Royal Court Theatre. Nomi enters the fray in the wake of Leiter’s meeting with Bond.

“She is strong, whip-sharp, witty and brave,” Lynch says of her character. “She is playful, very cheeky, very sarcastic and dry. I think she’s a nice match for Bond because he can be very serious, especially when he’s on a mission.”

When they first meet in Jamaica, she and Bond are at loggerheads. “Nomi likes to use Bond’s age to make him feel uncomfortable,” the actress smiles. “Because she is young, she has the new gadgets, she has the new training, she’s updated, she’s close to M, all of the things that he doesn’t have at that point.”

“She really sizes him up, which as a young woman coming to this guy who she knows is so experienced, is a big challenge. And I don’t think anyone else in the double-O programme was brave enough to take on this mission. But Nomi was definitely ready to take on that challenge.”

In spite of their differences, Nomi and Bond come together and make a formidable team. “She challenges his outlook on the world and it’s a lot of fun,” notes Robert Wade.

“There is a mutual attraction and whether anything happens between them...” he laughs, “well, let’s wait and see.”

Audiences have witnessed Bond work with other double-O agents in the past – who can forget the thrilling opening to 1995’s *GoldenEye*, for example. In *No Time To Die*, however, the two agents pool their skills as the film builds towards to its climactic moment, Nomi demonstrating both her physical and technical proficiency.

Bond, meanwhile, develops enormous admiration for Nomi’s abilities. “He really begins to respect her as a double-O agent,” says Lynch, “and as a woman, as his colleague. He sees her qualities.”

Safin

Bringing a daunting set of qualities to the story is the villain Safin, played by Academy Award-winner Rami Malek. A number of Bond’s recent adversaries have displayed a

personal connection to the hero; Fukunaga was fascinated by the idea and has linked Safin's backstory with Madeleine's.

"Safin's backstory is so tied to Madeleine's," affirms the director, "and there's a mirror between him and Bond. Here is somebody that sees himself not as a villain in her life, but as a hero. It was great fun to see an actor with Rami's talent and an actress as accomplished as Léa go head to head in a very complex and frightening way."

Malek, meanwhile, wanted his villain, "To bring everything he possibly could in order to give Bond the hardest time possible." Safin is brutal. "Ultimately, I think he sees that as being a product of a ruthlessness he faced as a child," adds the actor. "This is something that has been instilled in him from a young age."

"He's a product of an innocence that was lost very early in his life, and so he has difficulty in justifying what is right and wrong. From Bond's perspective, there is a very clear understanding of what is right and wrong. But Safin has a way of making you consider if that is actually as accurate as it seems to be."

A complex hero like Bond requires a complex enemy. "I think with every villain, we as actors always try to humanize them," continues Malek. "I think that makes them more relatable. Obviously, sometimes you don't want the villain to be relatable. Sometimes you want them to be pure evil and to strike fear in the audience."

"But there's something about empathizing with a character like this that is very unsettling. And what I really wanted from Safin was to make him unsettling. Even when I see him in the trailer, I find that to be one of the traits that stands out for me."

Primo

While Bond villains invariably stand out, so do the bad guys' henchmen and in *No Time To Die* audiences meet another formidable character, Primo, played by Dali Benssalah.

“I think of Primo as an action guy, a kind of war dog,” the actor reveals. “He is a mercenary just looking for a reason to fight. He was born and raised on the dark side, as it were, so he is a baddie by loyalty.”

He has a distinctive appearance. “Primo’s got a great look; really cool,” says Benssalah, “in terms of his shape, his haircut and a robotic eye. We will remember Primo.”

Indeed, so powerful was Benssalah’s performance, the filmmakers extended his role. “It is a great performance from Dali,” says Michael G. Wilson. “Primo is a survivor. He will change sides if he needs to. He is very determined. He seems to get a joy out of what he is doing, including terrorising Madeleine if he gets a chance. It is important Bond has someone of his physical stature to battle with and Primo was the right character for that.”

Paloma

Another integral character on Bond's journey in the film is Paloma, an enthusiastic, newly trained and physically accomplished Cuban CIA agent who, Barbara Broccoli describes as ‘really packs a punch’. She is played by Ana de Armas with whom Craig worked on the 2019 thriller *Knives Out*. “We wanted a Cuban character and we loved Ana,” says Broccoli of the Cuban actress. “It is a role that while not huge in terms of screen time has an important impact on the story.”

According to De Armas, Paloma might surprise audiences. “I don’t think people will expect a character like this,” she says. “Paloma has something to say and is a little bit out of the box with her sense of humour and the way she carries herself and relates to Bond. She is someone I haven’t really seen on screen before.”

“She is so funny and has this bubblyness in her,” the actress continues. “Sometimes she is playful and naïve and messy, but she is also skilled and trained and she knows what

she is doing.”

“She looks great, but that is not what she is about. She knows Bond is a big deal, but she is really focused on doing her job. It was so cool to have all those colours to play with.”

Valdo

The character of Valdo, played by David Dencik, is an enigmatic man, a Russian scientist with a particular area of speciality. He emerges as a focal figure in the narrative. “Valdo was a very interesting character to play,” says Dencik, “because he is weird and kind of nerdy, but he’s also a very skilled scientist.”

He is a target for a number of people throughout the film and Dencik says that his circumstances provide moments of levity.

“Valdo is acting on account of the circumstances he is in rather than the kind of character he is,” notes Dencik. “So, Valdo, for instance, gets hijacked, or kidnapped. And then he's in this state of being shot at, or thrown out of things and he goes through a lot. It was great fun to play.”

Logan Ash

Billy Magnussen’s character Logan Ash is a CIA agent working with Felix Leiter on a mission to get Bond back to work. They track down Bond in Jamaica and he takes an immediate dislike to Ash. “He’s very straight-laced, doesn’t drink alcohol, always follows the rules, always chipper” says Magnussen, who recalls being very nervous filming his first scene with Craig and Wright. “I look up to Jeffery so much, and to Daniel – what Daniel has achieved over the past few films is truly remarkable.”

THE ACTION

Fukunaga has a very specific approach to shooting action — directing the second unit himself on previous films — and ensured that every sequence in *No Time To Die* propelled the narrative, providing key emotional beats as well as nerve-jangling thrills.

“It is always important to put Bond in an impossible situation that he has to try and get out of,” says Fukunaga. “But with the action it cannot just be Bond going from point A to point B; something else has to happen in that sequence.”

“Even I can zone-out during action sequences if the narrative is not moving forward. So in Italy, for example, there’s something else going on during the car chase. And you’ll see that in later action sequences, too. I’m not saying we’re reinventing cinema, but we’re definitely putting Bond in emotional situations he’s not been in before while the action unfolds.”

The director found a kindred spirit in his cinematographer, Academy Award winner Linus Sandgren.

“Linus likes longer takes, and longer more complicated blocking, and that translates to the action as well,” the director explains. “Action sequences can be modular with a wide helicopter shot plus a shot of the wheel and a point of impact, for example, but we wanted to do shots that connect — A, B and C shots — in one shot. And that was true not only of the action but for the dramatic sequences, too.”

Aston Martin DB5

Intense action and drama unfold hand in hand from the outset in *No Time To Die* with the iconic Aston Martin DB5 making a much-anticipated return. Indeed, the car’s role in *Spectre*’s final scene allowed a smooth transition into *No Time To Die*, the story picking

up with Bond and Madeleine driving along the Italian coast.

The car then goes on to enjoy potentially its most memorable performance yet as the centrepiece in a road chase through the narrow, labyrinthine streets of Matera in Southern Italy.

“It is great to have the DB5 again,” says Craig, “which in the story was reconstructed after *Skyfall*, returned in *Spectre* and is now in perfect condition.” He smiles. “And it now has a few added extras.”

“There’s a motorbike chase right at the beginning, which is like a little amuse-bouche for the car chase sequence where Bond is driving the DB5,” he adds. “It does everything that Bond’s DB5 should do, and we do it all against the incredible backdrop of Matera.”

To shoot the Matera sequence, the filmmakers used two classic DB5s, which have an identical finish. For the majority of the close-up shots with Bond and Madeleine entering and exiting the car, the production used the EON-owned vehicle that featured in *GoldenEye*, *Tomorrow Never Dies*, *Skyfall* and *Spectre*. All the stunt work, meanwhile, was shot with eight bespoke DB5 stunt replicas built specifically for the production by the engineers at Aston Martin.

Two of the eight vehicles were built as gadget cars to house the smoke screen, the mine dispenser and the machine guns. Of the remaining six, two more were fitted with pods that allow the stunt drivers to control the car while sitting on the roof. This ensured that the actors could be filmed inside the car when it drives at high speed.

When designing the gadgetry for the sequence, special effects supervisor Chris Corbould worked first with Fukunaga and producers Wilson and Broccoli to ascertain what they wanted to feature in the film. “Cary wanted the sequence to be gritty,” Corbould explains, “but he didn’t want it to be over the top. The sequence was evolving

right up to us shooting the scenes in Matera."

"And there are so many things that make it exciting," he adds. "First, you've got the beautiful location in Matera. It's a city with such a rich history and it looks amazing. Then throw the car into the equation, which is doing more than it's done since *Goldfinger* in 1964. We had a fleeting glimpse of it in *Skyfall*, but *Goldfinger* is its last big sequence. And now for it to come back in all its glory and have a spectacular sequence again, the audience will love it."

Three more Aston Martins feature in the film, including Bond's classic Aston Martin V8, driven by Timothy Dalton's Bond in 1987's *The Living Daylights*. Also featured is one of Aston Martin's latest hyper-cars, the Valhalla. It appears in a wind tunnel at Q's lab where M fields a call from Bond.

Nomi also drives an Aston and the filmmakers opted for the latest DBS Superleggera, a 700bhp, 8-speed V12, as her MI6-issued vehicle. The car is an update on the vehicle used in *Casino Royale* and *Quantum Of Solace* and was the perfect choice, according to associate producer Gregg Wilson. "We felt Nomi should drive something sleek and cool, and the DBS Superleggera was ideal," he says.

Other action & stunts

The Matera sequence is brimming with exciting action and stunts and features a memorable motorcycle jump, which was filmed on location in the Italian city. In the narrative, Bond executes the jump, though stunt rider Paul Edmondson did the jump using an ancient arch as a ramp.

Producer Barbara Broccoli believes that this stunt could prove to be one of the film's most memorable moments. "I think people will love that jump," she says, "especially as it was done for real."

She also says that the fight on a staircase, which unfolds at Safin's lair, will stand out as an unforgettable set piece. "The staircase fight is pretty impactful," she says. "And so much of that is down to Daniel himself."

For the stunt team, one of the primary challenges of shooting Bond fight scenes is balancing action that involves so many significant characters. Stunt coordinator Olivier Schneider identifies the action in Cuba as a case in point. "Cuba was just one example of a huge sequence that we had to design and rehearse," he says, "but we had jumps, fights, gun fights. It was a long process to tell the journey of so many characters at the same time while also still telling Bond's story."

Along with ramping up the excitement, Fukunaga and the producers also wanted the stunts to be realistic, and Craig always tries to put as much of himself on screen as possible when filming his action scenes. "Because Daniel does the stunts himself, he has huge input into how they are designed and created." Broccoli confirms.

"He wants to design them so that he is able to do as much as possible. Unfortunately, he had an ankle accident in Jamaica early on in the filming so we had to put a lot of the action at the end of the shoot, and he went under an intense physical rehab in order to be able to achieve it. It is really incredible what he managed to do."

Craig's willingness to put his body on the line adds much to his character, says Broccoli. "Thanks to Daniel, you really believe that Bond is in peril or that he can get hurt," she says. "He does get hurt and he feels it."

Elsewhere, there is a perilous and emotional scene on a sinking trawler, where the ship rolls over and starts slipping into the deep. "Once we established that was how it was going to sink, we then started to create a rig that was going to do that," Corbould explains.

The rig was built in the underwater stage at Pinewood where it was turned 90 degrees

so that the staircases and engines stood at an unusual angle. “We then injected huge amounts of compressed air into it to give the appearance of it sinking,” Corbould says.

“And the actors did a great job swimming through it trying to get out. It was exhausting for them. It’s a long sequence and it’s very, very dramatic as well, with a strong story point in there.”

Stunt coordinator Lee Morrison was mightily impressed with the rig. “Chris is an absolute genius, and the things he’s built for Bond over the years are mind-blowing, but this particular rig was a standout,” he says. Chris Corbould also masterminded the rig for the sinking lift for Vesper’s death sequence at the end of *Casino Royale*, which was shot on the same underwater stage.

Another of Corbould’s greatest strengths is his work with explosions; the blowing up of the villain’s lair in *Spectre* entered the book of Guinness World Records as the largest explosion ever executed in a motion picture. There are two large explosions featured in *No Time To Die*. The first ignites in Valdo’s lab.

To achieve this explosion, the special effects team linked butane canisters together and used controlled, computerized detonators. “Cary was quite insistent that he wanted the space in between the explosions to be very short and to have a certain method to it. So we had to design the explosion very specifically,” says Chris Corbould.

The film’s largest explosion occurs during the film’s climax and was executed by the special effects team at the Ministry of Defence site on Salisbury Plain. “We had to do three explosions in the one shot,” notes Corbould, “which represented three underground caverns all blowing up, each explosion approaching towards the camera.”

“The first explosion was 230 metres from the camera, the second was 130 metres from

camera, and the last was only 30 metres from camera. Each one of them had 40kg of high explosive and probably 30-40 gallons of fuel. So while it was only three explosions, they were big, big explosions.”

The explosions were designed to replicate the look of a bunker-buster bomb fired from a Royal Navy warship. “I think it works really well,” Corbould says. “There was a second between each one of the explosions as the bunker-buster bombs targeted each of the caverns.”

After achieving a World Record on *Spectre*, the Bond team hope they might also secure another on *No Time To Die*. “There is a record for the most high explosive in one shot,” concludes the special effects supervisor. “We had 135.4kg in ours, so I’m hoping that that goes through. It’d be nice to get a record on every Bond film!”

COSTUME

Ever since Ian Fleming dressed him in his favourite dark-blue, single-breasted suit with a four-in-hand (never a Windsor) knotted tie, James Bond redefined the image of the spy. Before 007, the archetypal secret agent was shrouded in a long coat and wide-brimmed hat. Bond changed all that, says costume designer Suttirat Anne Larlarb. “You have weight on your shoulders as a designer for Bond,” she says.

Being a costume designer on the world’s longest-running film franchise is a mammoth logistical challenge given the number of important characters, the need to manage multiple costumes and the requirement to organise hundreds of repeat outfits.

The key to success, Larlarb says, is collaboration. “With the character of James Bond everybody expects him to be the sharpest dressed man on the planet, and there’s an association with certain brands that comes with that,” she explains. “There’s a whole host of collaborations.”

It is, however, the collaboration with the director and actors that proves most pivotal. All accomplished costume designers recognise that clothing is an extension of character and no one understands the characters more than those that bring them to life. According to Lashana Lynch, who plays the double-O agent Nomi, Larlarb embraces this approach whole-heartedly.

“One amazing thing about Suttirat is that she is completely up for collaboration,” says Lynch. “We sat down the first time I met her and we talked about who Nomi is and what characterful things we could put in the costume to make her feel as gritty as possible when she is on mission.”

“What things will represent her to the fullest? What will make her feel comfortable, but also make her feel sexy and in charge? And Suttirat just has a way of learning about you straightaway. She reads people really easily and quickly, and she worked with every single part of my body.”

Léa Seydoux agrees. “Suttirat has done such great work,” says the French actress. “We wanted for Madeleine something timeless, at the same time simple and feminine and sophisticated, but not too much. It had to be simple in the way that women can relate to and Suttirat really understood that.”

Indeed, Larlarb’s attention to detail is immense. She describes the lengthy conversations she had with Ralph Fiennes, for example, over the way M might button his collar. “A lot of M’s clothes seem pretty straight forward, traditional suits,” Larlarb says, “but we had hours of conversation about how his character in this particular film could be reborn as a new version of M.”

Alongside the heroes, Larlarb also had to consider the villains, most notably Bond’s latest enemy, Safin. She says that the villain’s wardrobe can be the most exotic, as he is not necessarily tied into pre-existing expectations.

“From my perspective, Safin’s clothing is the most obviously made-up component of the film and we were very much devising it from nothing. Through a series of drawings, and research, and prototypes, we were able to outfit our Safin and all of his minions.”

As she’d done with Bond himself, Larlarb sifted through the styles and approaches employed when dressing previous Bond villains. “They’ve become iconic, and they’re parodied even,” she says, “and yet there’s a through-line with all of them that I definitely wanted to pay homage to.”

The wardrobe of the Bond villain is often defined by simplicity with a hint of something exotic or mysterious and that played into the first outfit Larlarb put together for Safin. He appears early on in the film wearing hunter’s clothing that incorporates a Noh mask.

“The thing about a Noh mask is that it is expressionless,” says the costume designer, “and depending on how the actor moves, and what the lighting is, it can really reverberate different emotions. It can be really scary, it can be serene or it could be aggressive looking. Those three descriptions were exactly what we wanted Safin to be.”

Obviously, when it comes to wardrobe, no collaboration is more important than that between Larlarb and Daniel Craig. “We had so many conversations to make sure that Bond felt like he was moving forward with enough of a vocabulary that’s been established in his previous iterations of Bond, but also touching on the Bond legacy in general, and moving it into the future.”

James Bond is retired at one point in the narrative and Larlarb notes that one of her challenges on the new film was how to dress Bond when he is no longer a member of Her Majesty’s Secret Service.

“We did talk about him needing to feel like a completely different kind of Bond,” says Larlarb. “A Bond that you don’t recognize, a Bond that doesn’t necessarily dress in the expected way, all perfectly suited, perfectly tailored. There needed to be a relaxed feel

about him. He needed to be embedded in his environment but he also still needed to stand out. So, you have these two opposing forces.”

“Fortunately, everything you put on Daniel, he wears really well, so we just needed to find the things that you wouldn’t necessarily expect Bond to wear in his London life, or in his international field life.”

When it comes to dressing Bond away from active service, says Larlarb, the secret is found in the character’s instinct and inherent cool. “Everything he owned we wanted it to feel like it wasn’t thought about,” she continues, “that he had to his core an intuition about style, though he doesn’t think about it too much. It’s just there.”

“We liked the idea of a silhouette, so that you’re not distracted by patterns and shapes and design details. He feels like a silhouette, and because it was such a hot tropical country, we knew it needed to be something a little looser, but still fitting to show off that wonderful physique.”

The standout piece in Bond’s wardrobe is, of course, his tux, which in *No Time To Die* is made by Tom Ford, who first dressed Commander Bond in 2012’s *Skyfall*. “The tux is probably the most iconic of the James Bond wardrobe looks,” Larlarb concurs, “so for *No Time To Die* I revisited what each Bond had worn in the form of evening wear in all the films prior to this, and then specifically paid special attention to what Daniel had worn in the previous films he had done.”

“Immediately, we knew we wouldn’t want to repeat something that was done before. I hope this is something special.”

LOCATIONS

Locations are always a fundamental component of the James Bond films, reflecting the mood and tone of the narrative, as well as transporting the audience to beautiful,

fearsome or exotic parts of the globe. According to locations manager Charlie Hayes, both Fukunaga and production designer Mark Tildesley were always very specific about the locations.

“There was always a mood or a feeling that we needed the locations to evoke as well as being right for action and set pieces,” Hayes explains. “There was an amazing board on Mark Tildesley’s wall at one point which had all the emotional feelings of each scene of the film as we moved through, and the colours, they wanted.”

Hayes and supervising locations manager Ben Piltz then worked closely with Fukunaga, Tildesley and the producers to find the locations that hit those notes. They began with Norway, which is the first location seen in the film, during the pre-title credits.

Norway

“We knew we were going to go to Scandinavia,” says Broccoli, noting that Madeleine’s father, Mr. White, was Scandinavian. “It needed to be somewhere where they would have hidden as a family. It would have been an inaccessible place, somewhere pretty remote.”

Altaussee in Austria, where Bond tracks White in *Spectre*, provided some visual inspiration as did the time Fukunaga had spent in the country before he joined the movie.

“All the locations came about organically,” says the director. “I had been spending time in Norway and fell in love with the landscape there. And with the actor playing Mr. White [Jesper Christensen] being Danish, and Léa being French we decided we could make Madeleine Norwegian.”

The production then began its search for an isolated home with traditional architecture. “We needed that sense of isolation,” confirms Hayes. “We wanted a sense that Mr.

White and his family could hide and be separate from the world. And, of course, that makes the opening sequence all the more jarring and scary.”

They chose a commercial forest, just north of Oslo, and built the house in situ on a vast lake. “The house itself was actually built on the lake rather than alongside it because that worked best for the creative process,” continues Hayes. “The existing structures that we found just weren’t quite right in terms of the geography and the layout of the scene that Cary had in his mind.”

Building the house on the lake brought its own set of challenges. “The Norwegian team that we were working with were initially a little bit confused by this request,” laughs Hayes. “And then when we were filming, inevitably temperatures started to rise and we noticed that the ice was thinning beneath us. It was safe, of course, but it was a strange thought to get your head around.”

Part of the Norway section, which includes another car and motorbike chase, was filmed on the Ardverikie estate in Scotland’s Cairngorms National Park, and in Windsor Great Park. “That car chase takes them out from along the Atlantic road, which is this most incredible ocean road in Norway,” Hayes says, “and then into a kind of forestry section which was split between locations in Scotland on the Ardverikie estate.”

“And then the final part of that chase was filmed in Buttersteep woods, which is part of the commercial forest attached to Windsor Great Park. So we split the Norway section across a good many locations.”

Italy

From the cold, forbidding winter landscape in Norway the film then shifts to the soft, hazy light of southern Italy. The Bond films have a close association with the country, especially during the Daniel Craig era with *Casino Royale*, *Quantum Of Solace* and *Spectre* all featuring scenes set in the Mediterranean country.

“Italy was the perfect setting,” says Fukunaga, “because they drive off into the sunset at the end of *Spectre* and where else is as romantic as Italy? And the ancient town of Matera was just amazing; we had to shoot there.”

The production chose Matera to host the pre-title sequence’s thrilling car chase. “Italy is a country that has such a variety of locations,” says Michael G. Wilson. “We love Italy. Bond loves Italy. And Matera is so visually stunning and a great place to do a car chase.”

Matera is an ancient city and often stands in for Biblical or Classical locations, yet the town was delighted to host a modern-day film with an electrifying action sequence. It is in Matera that Bond fulfils a personal mission, before he’s attacked and engages in a car chase through the narrow, winding streets.

“The roads are narrow and short and it doesn’t seem like the obvious place to do a car chase,” says Hayes. “But I feel that much of the success of this sequence will be that we use this environment and the vehicles in a way that you don’t expect.”

Another important scene that unfolds in Italy plays at the train station in the southwestern town of Sapri. The filmmakers were incredibly grateful to Trenitalia, the Italian rail authorities, for their assistance.

“Filming on any railway station anywhere in the world is difficult,” says Hayes. “You can’t affect the working line too much. We needed to find a place where the railway line can operate around us, while at the same time giving us a safe area of train line that would allow us to move our train, the Frecciarossa, back and forward and capture the shots we need.”

“Trenitalia were enthusiastic and supportive. We wanted to make sure that details were thought-through and that all of the arrangements were proper and robust.”

Jamaica

After the pre-title sequence, Bond retires to his spiritual home in Jamaica. Again, apart from the obvious link to author Ian Fleming and his home at GoldenEye on the northern shore, there is a rich history of Bond films shooting in Jamaica. Both *Dr. No* (1962) and *Live And Let Die* (1973) filmed key scenes on the Caribbean island.

“I went to Jamaica for the 50th anniversary of the film series and stayed in Fleming’s house, which was a real revelation to me,” says Broccoli. “Bond has always saved the world. But what I suddenly realised, actually being in the room in which he wrote his novels and short stories, was that while Fleming was saying that Bond was saving the world, he was looking out at the natural beauty of the world.”

“It is not just the cosmopolitan world as we know it but the incredible vibrancy of the natural world, the coral reefs of the ocean, the flowers and the fauna and the birds. Fleming loved the beauty of the world and we wanted that to feed into Bond’s story in this film.”

When choosing the location for Bond’s Jamaican homestead, the production wanted somewhere where he could be isolated, to enjoy a simple life, fishing on his boat and connecting with the natural world around him. They built his house on the island’s northern shore near Port Antonio.

“Going to Jamaica was always on the cards,” says Hayes. “There was a sense that when Bond retires from active service, there’s only one place he’d go and that would be Jamaica.”

Shooting on location was vital, and required assistance from the Ministry of Culture and Tourism, as well as the JAMPRO Film Commission. “Jamaica is not a place you can replicate easily,” continues the location manager. “It is this incredible almost mythical

place in Bond folklore. There's no chance of accurately replicating it for real. We wanted to be there to smell and taste it. I think that will bring a lot to those scenes."

Jamaica also stood in for Cuba. "We chose Cuba for a very particular section of the film," says Michael G. Wilson. "We needed a country that Bond could travel to easily with his boat. And Cuba was the ideal choice because it is in some way off limits to the Americans. If SPECTRE was going to have a meeting in the western hemisphere it would be the kind of place where they could get their work done without interference."

While much of the Cuba set was built at Pinewood Studios, one important exterior scene unfolds in a dockland setting, and the production shot at the KFTL Cargo Terminal at Kingston Harbour, which is the seventh largest natural harbour in the world.

The docks are managed by CMA CGM, the French container transportation and shipping company. Not only did the firm grant unprecedented access to the docks, where the production shot a sequence with a seaplane, CMA CGM also supplied one of its vast container ships, which features in the film when Bond is rescued from the ocean. "CMA CGM were a really great collaborator on the film," says Gregg Wilson.

London

The UK capital city is a perennial location in the Bond films and once again it features prominently. "London has seen a lot of action in the past couple of films," says Hayes. "In *Skyfall* and in *Spectre* there were large chases shot in and around London, which were really memorable."

London plays a different role in *No Time To Die*, as the action sequences are all overseas. "Bond is almost dragged back to London after his retirement," continues Hayes, "So I think this is the first time we see Bond almost at odds with London."

"He's not quite as comfortable and secure as he's been before. We see him open his

old lock up and dust off his old things. He goes back to his old place of work where he's given pretty short shrift. He doesn't have the access to all areas that he once had. London has a unique role to play in this film.”

Hammersmith Bridge, which was the first suspension bridge across the Thames, is used as the backdrop for a meeting between Bond and M. “It is an instantly recognizable part of London,” says Hayes, “but it's not one that you would traditionally think of as being a London landmark.”

A more traditional part of London that features is Whitehall. The production was granted permission to shoot the exterior of the Ministry of Defence building, which features when Bond arrives back in the UK.

“It was a totally appropriate location, given the subject matter,” says Hayes. “There was a lot of cooperation with the Ministry of Defence on this film, and they were happy for us to portray the exterior of their building as being the new headquarters of MI6.”

“It was a great place to work. There is a lot of activity around Whitehall every day of the year, so we really had to pick our date and try and duck in around the other uses of the area.”

One moment sees Madeleine head across the Mall to get to her office on Carlton House Terrace, just as a troop of the Household Cavalry comes by. “That was a great scene and the Household Cavalry were amazingly enthusiastic about working with us,” says Hayes.

Another important UK location was the Ministry of Defence land on Salisbury Plain where Chris Corbould and the special effects team carried out an enormous explosion to replicate the attack on Safin's lair. “When looking for somewhere to film these particular moments, right at the top of the list is the military training estate on Salisbury Plain, which is an enormous 150 square mile area of military training land,” Hayes

explains.

“It’s where soldiers trained before the Allied invasion of Normandy. It has a rich military history. We had to be mindful of the archaeology and ecology of the site. It is around the corner from Stonehenge, and there’s great potential for things to be buried in that area but we had archaeologists with us to make sure that we didn’t disturb anything under the ground.”

Faroe Islands

The villain’s lair is often a source of wonder in a Bond film, and for *No Time To Die* the filmmakers decided to create a fictional island for Safin

To shoot the exterior of the island, the filmmakers used the Faroe Islands, a North Atlantic archipelago administrated by Denmark. “We filmed a series of plate shots which are stitched together to create Safin’s lair,” says Hayes. The shots were then enhanced by CGI.

“The geography is absolutely spectacular,” he continues. “It has an enormous visual benefit for us in the film, although it was a difficult place to take a film crew. Numbers had to be strictly limited. We had to make sure that the people we took were supervised by mountain safety, and that we had enough rescue personnel to allow them to carry out their duties safely.”

DESIGNING BOND

For production designer Mark Tildesley, working on *No Time To Die* involved looking back into the past, as well as exploring the present, in a bid to pay tribute to the Bond series’ long history of innovation in design.

“The Bond films have been very imaginative in many ways, and ground-breaking in

some ways, with their ideas and scale and colour,” he says. “My job was to appreciate what a Bond movie is, and also what it could be. I needed to understand all the Bond movies from the past and to think how our film, as the 25th piece, could best reflect them.”

“So we looked at the best moments that we’d seen in Bond movies and thought about how we would pull some of those together for this final film of Daniel’s.”

The starting point, in many ways, he says, was to study the work of the iconic Sir Ken Adam, the godfather of Bond design. “We loved looking at the boldness of the spaces he made,” says Tildesley. “He drew very boldly and his work was very brave and imaginative.”

“His designs also contain a sense of theatre; his set design often included big, operatic pieces. So we were always thinking about Ken Adam and we’ve tried to evoke some of those feelings. I hope that we’ve managed to recreate some of the architecture and scale that’s appropriate for a Bond movie.”

Along with Adam’s work, Tildesley also drew inspiration from brutalist architecture, with special attention paid to the designs of the modern-day Japanese architect Tadao Ando.

“We have tried to be bold with size and scale and shape,” continues Tildesley, “to ensure that the image is not too busy. With some spaces we’ve gone for a minimalist world with brutalist references and a close association to nature.”

Safin’s lair

This design strategy proved especially effective when conceiving the villain’s lair. “On the island there is a testing plant of giant silos, and underneath the silos, when you open the missile doors, there is a giant factory,” Tildesley explains. “And this was our best opportunity to make an enormous Ken Adam-style set.”

In a bid to pay homage, the production built what Tildesley calls “a classic Ken Adam circular door”, which is the gateway to the subterranean factory.

“We wanted the main structure to be bold, simple and functional,” he says. “The concept allowed us to build giant pillars and we worked closely with our director of photography to create a sculpture that works with light and dark.”

“So accompanying this giant underground silo, we had huge corridors where Bond could disappear in the darkness. These are mammoth structures and just a small amount of light forms a graphic language, where you’re seeing these very clean and simple shapes.”

Bond’s Jamaican retreat

When Bond retires from active service the only destination on his mind is his home in Jamaica, which the production designed and built in an area of natural beauty close to the northern town of Port Antonio. “We have Bond living in a spectacular cove, a piece of beautiful nature with absolutely crystal clear waters, tropical plants and wonderful bird sounds and gorgeous skies,” Tildesley says.

When thinking about the design of the house itself, the filmmakers were guided by the fact that Bond is rather discombobulated. “He’s like a fish out of water,” says Tildesley. “He’s really built to be an agent in action.”

“So Bond’s home in Jamaica is about him getting in his boat and sailing away,” he adds. “He does a bit of fishing, does a bit of venturing and it’s almost as though he’s planning an escape. So he has maps and books lying about pertaining to where else he could test himself next.”

The house itself, the filmmakers decided, should be Jamaican in design although it does

sport a Japanese hip roof. “The house itself was fun,” the production designer continues. “In Jamaica, to build a house they often go up into the woods, cut down the trees and then bring back the wood.”

“So all the wood is very fresh and very new and very twisted, so all our ideas about making a sharp-looking house disappeared and it became very Jamaican very quickly. There is a flavour of it being handmade.”

SPECTRE event in Cuba

When Bond is called into action, he travels a few hundred miles to Cuba, where he infiltrates a lavish ball hosted by SPECTRE. Fukunaga wanted to create a fantastic party, full of extraordinary people, and Tildesley oversaw the construction of an old Cuban theatre, with an Art Deco feel, complete with a number of large staircases.

“We’ve really condensed the design,” he says, “to create something with an intense flavour. We took all the best ideas we could find and honed them. I went to Cuba when doing the reference work. It is exotic and extraordinary but, unfortunately, all the loveliest bits are scattered around, so we tried to bring them all together.”

His theatre space incorporates classical arches, which have been recurrent across the set, “we repeated the columns and stone and winding staircases. There are some Art Deco motifs, too,” he notes.

Tildesley also wanted to give the impression of faded grandeur. “Cuba was at one time this burgeoning playground for the Americans and was really wealthy and exotic and wonderful, but now it’s lost and it’s crumbling, though there’s tremendous beauty in what remains.”

With M's office operating a series mainstay, the filmmakers wanted to maintain all the classic elements that comprise it, albeit with a few updates.

"It is a lot of fun to do the classic Bond sets like M's and Money Penny's office," says Tildesley. "And things like the leather door in M's office is an icon of the Bond world. The set has evolved over time, through different films, but I think the desk and the painting behind it and everything else in there has been the same for a long time."

To effect change, the design team opted for subtle shifts, changing the colour of M's leather door, for example. "And then for Money Penny's office outside, you don't try and redesign that too much. You want to keep it in the same language."

As with M's office, the filmmakers wanted to retain a sense of continuity when turning to Q's lab. "We did have to add a wing on to it, which is an extension housing a wind tunnel where he's testing out the aerodynamics of various vehicles."

Q's house

While Q's lab has been a series staple, offering a glimpse into Q's own home is a new departure and the filmmakers wanted the tech-wizard's house to reflect his quirky personality.

"We've given him a house not far from Waterloo station so that he can cycle to work," Tildesley says. "It's a traditional Victorian cottage, which is quite cosy, a bit like Q himself. He lives on his own there with his cat, which he loves."

"When we were thinking about him as a character, we were trying to make him very normal and domestic, not just a crazy boffin, so we feature him cooking a meal," he continues.

“He is of course very precise, so he’s measuring ingredients in milligrams as he’s preparing a meal for two. But he’s also working in the background and there’s a little model of a glider that features later in the film, sitting inside his 3D printer.”

Madeleine’s environment

Another personal domicile, which plays an even more central role in the film, is Madeleine’s family home in Norway and this is a place tinged with sadness, according to Tildesley. An early glimpse is given of Madeleine in her home as a child.

“And we imagined this family home as quite a sad home really,” Tildesley notes. “Madeleine’s mother is something of a lost soul who’s not really communicating well with [Madeleine’s father] Mr. White and he’s away a lot. She’s taken to drink and Madeleine is like a carer for her mother even though she is a young girl. So it’s really quite a sad image that we had to recreate.”

To enhance this atmosphere the house is placed in an “extraordinary landscape,” the production designer says, “which is isolated and cold and quite scary. It is a Norwegian-style house, a very simple cabin house, with an eaves room that has Madeleine’s childhood bedroom in it.”

When the film returns to the house later on in the narrative, Madeleine has refurbished the home. “So we’ve got a modern look later in the film,” says Tildesley.

A further glimpse into Madeleine’s life comes with a look at her London psychology office. “Her building is partly Georgian, though the upper levels are Edwardian, so they have this extraordinary glass.”

“We wanted to give her a fresh, modern feel, so we spent time working on the location, stripping back all the dark wood and making the room more atonal and simple, which

reflects her style.”

MINISTRY OF DEFENCE

The filmmakers worked closely with the Ministry of Defence throughout the making of *No Time To Die*, with both the Royal Air Force and the Royal Navy granting the production access to key assets and personnel. The Army, meanwhile, supplied troops from the Household Cavalry.

The armed forces have cooperated with filming before, notes location manager Charlie Hayes. “Bond has his own history as a Naval officer and in this film we have worked alongside all three branches,” he says, “and it is a very special relationship that we have formed with them.”

During the film, Madeleine Swann crosses The Mall towards her office, which is located on Carlton House Terrace. “It’s an important moment,” says Hayes. “It sets the scene and puts us directly in the right place with who she is and where she works.”

The Royal Horse Guards are part of the Blues and Royals, one of the two most senior regiments of the British Army, who together form the Household Cavalry. They offered their time at a pivotal moment in their calendar, just before the Changing of the Guard at Buckingham Palace.

The Royal Air Force, meanwhile, granted access to their largest airbase, RAF Brize Norton in Oxfordshire. This proved an essential location, standing in for a NATO airbase in Norway in the build-up to an important scene. Bond and Nomi join their MI6 allies at the NATO airbase, boarding a C-17 Globemaster.

The C-17 Globemaster is a long-range, heavy-lift strategic transport aircraft that can operate close to an area of operations for combat, peacekeeping or humanitarian missions. The scene inside the C-17 is a classic quartermaster moment, where Q gives

Bond and Nomi gadgets to assist them on their upcoming mission. As Bond and Nomi exit the plane, Q remains aboard, looking at specifications and schematics of their target to give them information and to guide them through their attack.

The Royal Navy also provided a vital asset, allowing the production's second unit to film aboard HMS Dragon, one of its Type 45 air defence destroyers. HMS Dragon is one of the most advanced warships in the world and it plays a crucial role in *No Time To Die*.

"The Royal Navy were very generous," says producer Barbara Broccoli. "They allowed us to send a second unit crew who were on the boat filming."

"We have always had really wonderful cooperation from all the services in the UK," she adds. "The RAF were terrifically helpful in giving us access to their airbase, and access to the plane, and we have been so grateful for the cooperation of the Royal Navy and the Army. The Ministry of Defence has always been very supportive of the James Bond films."

MUSIC

No film series has produced such an impressive array of musical accompaniment as James Bond and with *No Time To Die* standing not only as the 25th EON-produced 007 movie, but also as the final chapter in the Daniel Craig narrative, the filmmakers knew they required an exceptional composer. They turned to the Academy Award- and four-time Grammy-winning Hans Zimmer.

The composer, a long-time fan of the James Bond film scores, leapt at the chance to work with Wilson and Broccoli. "It's very rare that you get producers who are this familiar with their material," he begins. "In fact, it's impossible. There is nobody else in this world who has lived the material in the way they have."

“You just need to look over your shoulder and see how they’re reacting to a certain bit to know if you’re on the right track.”

Zimmer was also aware of the importance of this film to its leading man. “Having done the three Batman movies I was saying to people, ‘To you, it’s just three movies, but to me, it was 12 years of my life.’ For Daniel, Bond has been 15 years of his life, so you’ve got to show some respect and humility towards that.”

As eager as he was to team up with Michael G. Wilson, Barbara Broccoli and Daniel Craig, another crucial factor was his feeling about the film’s narrative. “There’s a mature sensitivity to this film which is really good,” he says. “The film starts up from a place of tragedy and if you give me dark, I’m happy. It inspires.”

Zimmer’s inspiration was boosted further by the recruitment of long-time collaborator Steve Mazzaro, as well as another old friend and colleague, Johnny Marr, the legendary guitarist and co-writer for The Smiths, with whom he first collaborated on *Inception* in 2010.

Marr recalls, “Hans called and said, ‘James Bond, Do you fancy it?’ I said, ‘What took you so long?’ I felt very privileged to do it and honoured. I always associate Bond with the guitar.”

Zimmer encouraged Marr to bring his own style to the piece and to not be overly restricted by the composer’s chord changes. “The job of the guitar in the music is when there’s action,” says Marr. “When he is about to go into Bond mode, whether it is a car chase or something heroic, you’ll hear the guitar. But there’s also an intrigue to the sound, which is one of the things that comes from John Barry.”

Barry worked on 11 Bond films and his spectacular output casts a long, shimmering shadow. Zimmer notes that it was Cary Fukunaga, in particular, who encouraged the composers to trust their own instincts and to inch out of that shadow.

“Cary was really good because at first we were far more John Barry in a way,” Zimmer explains. “He very quietly said, ‘I think I want a bit more Zimmer in this,’ whatever that means.”

According to Marr, “a bit more Zimmer” means “being respectful to what James Bond is historically but also being appropriate to the film, first and foremost. You can’t be so respectful that you don’t have your own voice. When listening to the stuff without the guitar I can really hear Hans’ and Steve’s [voices].”

Mazarro adds, “And with all that, it still feels Bond. It’s still that language that John Barry created, in a way.”

Barry’s innovative approach, combining pop, jazz and classical styles did much to shape a new genre of film music, and he was a regular collaborator with popular contemporary vocalists and bands, from Shirley Bassey to Duran Duran. The Bond producers have maintained that tradition, inviting some of the world’s premier recording artists to work on their iconic title tracks.

For *No Time To Die*, the filmmakers opted for five-time Grammy winner Billie Eilish. “I was given a Billie Eilish song that she and her brother, Finneas O’Connell, had done. It was just a demo and yet I said, ‘I don’t want to hear anything else. This is it,’” says Zimmer. “They didn’t know the story then but their song felt like a story to me. It feels relevant and like a young person with an amazingly old heart.”

Marr agrees. “It’s very modern, obviously, and it’s a matter of less is more because there’s so much intensity in the song. It is quite radical in a way because it’s so fragile and the strength of it is in the minimalist aspect.”

“It travelled across time for me,” adds Zimmer. “I said, ‘Get them on a plane. Get them over here.’”

Eilish and O'Connell came over. "I never thought we would ever get to do a Bond song, honestly," says Eilish. "We always wanted to. We always talked about it. And we told everybody on the team, 'If there's ever an opportunity to do anything with Bond, please...'. And to be a part of the final Bond movie from Daniel, it's just crazy."

THE END OF AN ERA

Not only is *No Time To Die* a landmark film as EON's 25th Bond movie, it also stands as the final chapter in the Daniel Craig era and, according to Barbara Broccoli, it is an intensely personal story.

"I think it is by far the most personal story, alongside *On Her Majesty's Secret Service* and *Casino Royale*," she says. "It is a fitting and very emotionally satisfying conclusion to Daniel Craig's character arc."

Not surprisingly, *No Time To Die* proved an emotional project for all of those involved, especially for Craig himself. "When I stop and think about what we have achieved over five movies, it's really very emotional; it's been nearly 15 years of my life," he says.

"And I felt with *No Time To Die* there was a story to finish off and lots of loose ends that we needed to tie up. I feel we've done that. I'm immensely proud of it and I am immensely proud of the huge collective effort that goes into making a Bond movie. Being just a small part of that has been an honour."

The most emotional moment came with Craig's final scenes, which, fittingly, were shot at Pinewood, the traditional home of the Bond films. Michael G. Wilson recalls the feeling on set: "It was late at night and usually people go home when they're done but everyone came on set. It wasn't a party atmosphere exactly but it was a special moment and people wanted to be there."

“They called ‘Wrap’ and Daniel said some beautiful words and everyone was tearful and hugging. We were all sorry to see this era end; it was very emotional for the crew.”

The filmmakers remain extremely proud of what they’ve achieved across the last five films. “In these films, Daniel has brought a lot of humanity to Bond and developed a real character,” concludes Wilson. “That’s what he brings to the later films. He kept on developing that character and creating it. With his tenacity, understanding and tremendous talent, Daniel Craig has developed a version of James Bond that is unique.”



CAST

DANIEL CRAIG

Daniel Craig is hailed as one of the finest actors of his generation on stage, screen and television.

Craig was most recently seen in Rian Johnson’s hugely successful film, *Knives Out*. A whodunit contemporary murder mystery, Daniel starred as ‘Benoit Blanc’ alongside Jamie Lee Curtis, Michael Shannon, Chris Evans and Toni Colette. Craig’s standout performance earned him a Golden Globe Award nomination. He will reprise his role for the sequel alongside a stellar cast including Kathryn Hahn, Dave Bautista, Edward Norton, Kate Hudson, and Jessica Henwick.

2018 saw Daniel star as ‘Obie Hardison’ in *Kings* with Halle Berry and Rick Ravanello. Set in the violent aftermath of Rodney King’s trial in 1992, the story follows a foster family in South Central and the implications the verdict has on their lives. Prior to this, Daniel was seen in Steven Soderbergh’s *Logan Lucky* as ‘Joe Bang’ alongside Adam

Driver, Channing Tatum and Sebastian Stan. The story concerns two brothers who attempt to pull off a heist during a NASCAR race in North Carolina.

2015 saw Daniel star in the eagerly anticipated *Spectre*. Craig was seen returning as 'James Bond' for the third time, in the critically acclaimed box office smash *Skyfall*. He has also starred as 'Bond' in *Quantum of Solace* and *Casino Royale*. In 2011 Craig starred in *The Girl with the Dragon Tattoo*, directed by David Fincher, he played the lead character Mikael Blomkvist opposite Rooney Mara.

Craig's earlier film credits include *Love and Rage*, *Obsession*, *The Power of One*, *Road to Perdition*, *Layer Cake*, *Infamous* and Steven Spielberg's Oscar®-nominated film *Munich*.

Craig is also an accomplished stage actor and in 2013 starred in the critically acclaimed Broadway show *Betrayal* in which he starred opposite Rafe Spall and Rachel Weisz. Directed by Mike Nichols, the play ran for 14 weeks but grossed \$17.5million in that time. Daniel's most recent theatre venture was the off-Broadway production of *Othello* alongside David Oyelowo and directed by Sam Gold, at the New York Theatre in Autumn 2016. In 2009 Daniel starred in a twelve-week Broadway run of *A Steady Rain*. Craig played opposite Hugh Jackman in this contemporary American play. 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.

RAMI MALEK

Academy Award, Golden Globe, SAG, and Emmy winning American actor Rami Malek has won audiences over worldwide with his portrayal of Freddie Mercury in Fox's Queen biopic *Bohemian Rhapsody*, which earned over \$900 million at the box office. For his starring role he received an Academy Award®, SAG, BAFTA, and Golden Globe® for Best Actor in a Drama. The film also won a Golden Globe for Best Motion

Picture Drama, in addition to receiving an Academy Award nomination for Best Picture.

Malek starred in USA's critically acclaimed and award-winning TV drama by Sam Esmail *Mr. Robot*, which wrapped its 4th and final season in December 2019. For his role as Elliot Alderson, Malek won an Emmy and Critics Choice Award for Lead Actor in a Drama Series.

Malek made his feature film debut in 2006 as Pharaoh Ahkmenrah in *Night At The Museum* alongside Ben Stiller. He later reprised his role in the subsequent sequels, *Night At The Museum: Battle Of The Smithsonian* and *Night At The Museum: Secret Of The Tomb*. Other film credits include Michael Noer's *Papillon*, Paul Thomas Anderson's *The Master*, Tom Hanks' *Larry Crown*, Spike Lee's *Old Boy* and Destin Daniel Cretton's *Short Term 12*. He also notably appeared in the HBO miniseries *The Pacific*, and recently lent his voice to the 2020 live action film *The Voyage Of Doctor Dolittle* alongside Robert Downey Jr.

He most recently starred alongside Denzel Washington and Jared Leto in John Lee Hancock's thriller *The Little Things*. Next up, Malek will appear in David O. Russell's untitled film alongside Christian Bale, Margot Robbie, and John David Washington.

LÉA SEYDOUX

Léa Seydoux will reprise her role as 'Madeleine Swann' in the upcoming James Bond franchise, *No Time To Die*, opposite Daniel Craig, Rami Malek, and Lashana Lynch.

Currently, Seydoux is in production on the David Cronenberg-written and -directed sci-fi thriller, *Crimes Of The Future*, opposite Viggo Mortensen and Kristen Stewart. Neon is set to release the film.

Seydoux most recently wrapped production on Mia Hansen-Løve's *Un Beau Matin*, opposite Pascal Greggory, Nicole Garcia, and Melvil Poupaud. The romance film

follows the story of a woman and her family as they navigate the struggles of finding a place for her father to live as he suffers from a neurodegenerative disease.

Seydoux will next star in the upcoming Wes Anderson film, *The French Dispatch* alongside Adrien Brody and Benicio Del Toro. The story centers on a love letter to journalists set in an outpost of an American newspaper in a fictional 20th-century French city that brings to life a collection of stories published in "The French Dispatch" magazine. The film had its world premiere at the 74th Annual Cannes Film Festival on July 12th and Searchlight Pictures will release the film on October 22, 2021.

Upcoming, Seydoux will take on the female lead as 'L'Amante Anglaise' in Arnaud Desplechin's *Deception*. Based on Philip Roth's 1990 novel of the same name, the film follows an American novelist living in London who converses with his wife, mistress, and other female characters that he may have dreamed up. The film had its world premiere at the 74th Annual Cannes Film Festival in July and will be released by Le Pacte in later this year.

Additionally, Seydoux will co-star in director Bruno Dumont's *France*. The film revolves around a celebrity journalist (Seydoux), constantly juggling her busy career and personal life, whose life is overturned by a car accident. Further, Seydoux will take on the role of 'Lizzy' in director Ildikó Enyedi's upcoming drama *The Story Of My Wife*, opposite Gijs Naber, Louis Garrel, Josef Hader, Sergio Rubini, and Jasmine Trinca. Based on the novel of the same name, the story follows a sea captain who makes a bet with a friend that he will marry the first woman who walks inside. Both films had their world premieres at the 74th Annual Cannes Film Festival in July.

Seydoux was previously seen in Drake Doremus' *Zoe* opposite Ewan McGregor, and Thomas Vinterburg's *Kursk* opposite Colin Firth and Matthias Schoenaerts. Additionally, she starred alongside Marion Cotillard, Vincent Cassel and Gaspard Ulliel in Xavier Dolan's film, *It's Only The End Of The World*, winner of the Grand Prix and the Ecumenical Jury Prize at Cannes. Other credits include Mosco Boucault's French

Drama, *Oh Mercy!* Sam Mendes' *Spectre*, Benoît Jacquot's *Diary Of A Chambermaid*, and Yorgos Lanthimos' *The Lobster*, opposite Rachel Weisz, Colin Farrell and John C. Reilly, which won the Jury Prize at Cannes.

In 2014, Seydoux starred in several films including Bertrand Bonello's *Saint Laurent*, which was nominated for several awards at Cannes; Wes Anderson's *The Grand Budapest Hotel* opposite Ed Norton, Ralph Fiennes, Adrien Brody and Billy Murray, which went on to win four Oscars; Christophe Gans' *Beauty And The Beast* alongside Vincent Cassel, winning the César Award for "Best Production Design."

In 2013, Seydoux starred opposite Adèle Exarchopoulos in Abdellatif Kechiche's *Blue Is The Warmest Color*. The French romantic coming-of-age drama was the first film to have the Palme d'Or awarded to both the director and the lead actresses, with Seydoux and Exarchopoulos becoming the only women (apart from director Jane Campion) to have ever won the award.

Seydoux's other credits include Brad Bird's *Mission: Impossible - Ghost Protocol* opposite Tom Cruise; Quentin Tarantino's *Inglourious Basterds* opposite Brad Pitt, Christoph Waltz and Michael Fassbender; Ridley Scott's *Robin Hood* opposite Russell Crowe and Cate Blanchett.

Seydoux is currently featured as one of the faces of Louis Vuitton.

LASHANA LYNCH

Lashana Lynch is a vibrant and diversely talented actress, making her mark as a promising performer across film, television and stage.

Lashana will next star in Cary Joji Fukunaga's *No Time To Die*, alongside Daniel Craig and Rami Malek.

Later this year, Lashana will be seen starring in Debbie Tucker Green's *ear for eye*. The film is Green's feature film adaptation of her well received play of the same name, which debuted at the Royal Court in 2018 with Lashana also was seen as the lead role. This also marks her third collaboration with Green.

Currently, Lashana is lensing Matthew Warchus' musical film, *Matilda*, opposite Alisha Weir and Emma Thompson. The film is adapted from Warchus' 2010 stage production *Matilda the Musical* about a 5-year-old (Weir) whose precocious nature and gift for telekinesis help her overcome bullying from her parents, classmates and even the school's principal Miss Trunchbull (Thompson). Lashana will be seen in the role of 'Miss Honey', Matilda's good-natured teacher. Netflix is slated to release the film next year.

In 2019, Lashana co-starred in Anna Boden and Ryan Fleck's *Captain Marvel* alongside Brie Larson. Lashana played the role of 'Maria Rambeau,' Carol Danvers' (Larson) best friend and fellow Air Force pilot using the call sign Photon. In addition to portraying a fighter pilot, in the film, she also portrays a single mother to a young daughter who has some superhero aspirations of her own. *Captain Marvel* is the highest-ever grossing film with a female lead and the second-biggest debut for a Super Hero movie.

Lashana made her film debut in the 2011 drama film *Fast Girls*, co-starring Lily James and Lenora Cichlow. The film follows the story of two women as they become professional sprinters and join the British relay team for a World Championship event.

On television, Lashana was the breakout in Shonda Rhimes' ABC period drama series, *Still Star-Crossed*, in the leading role of 'Rosaline Capulet.' Based on Melinda Taub's book of the same name, the series follows 'Rosaline,' Juliet's cousin in 16th century Verona, who is betrothed to 'Benvolio Montague' against their will by 'Prince Escalus,' in order to end the feud between the two families. Additional credits include *Silent Witness*, a crime drama series on BBC ONE; *Death In Paradise*, a crime comedy-drama series also airing on BBC ONE; *Atlantis*, a BBC fantasy-adventure TV series; and *Crimis*, a comedy series on BBC Three in 2015.

On stage, Lashana was seen in ‘*a profoundly affectionate, passionate devotion to someone (-noun)*’, written and directed by Debbie Tucker Green, at the Royal Court in London in 2017. She also gained rave reviews for her performance in *Educating Rita* at the Chichester Festival Theater, where she played the iconic title role opposite Sir Lenny Henry. She is also well-known for her role as ‘Tybalt’ in *Romeo And Juliet* for the Royal National Theatre’s The Shed.

Lashana is a Laurence Olivier Bursary Award winner, an award given to outstanding students at the end of their second year of drama school. She is a graduate of Arts Educational Schools, London.

BEN WHISHAW

Award-winning actor Ben Whishaw’s film credits include *My Brother Tom* (Most Promising Newcomer, British Independent Film Awards) and *I’m Not There* (The Independent Spirit Awards’ prestigious Robert Altman Award). He starred as Grenouille in the critically acclaimed *Perfume: The Story of a Murderer*. Other film credits include *Enduring Love*, *Layer Cake*, *Stoned*, *The Tempest*, *Brideshead Revisited*, *Bright Star*, *The International*, *Suffragette*, *The Lobster*, *The Zero Theorem*, *In the Heart of the Sea*, *Lilting*, *Cloud Atlas*, *The Danish Girl*, and the role of Q in the James Bond films *Skyfall* and *Spectre*. Ben also voiced the title role of Paddington Bear in *Paddington* and *Paddington 2*.

Whishaw’s television performances include *A Very English Scandal* (2019 Golden Globe Award for Best Performance by an Actor in a Supporting Role in a Series, Limited Series, or Motion Picture Made for Television as well as a Critics Choice Award for Best Supporting Actor in a Movie or Limited Series and a BAFTA TV nomination), *Criminal Justice* (2009 Emmy Award for Best Performance by an Actor and the Royal Television Society, UK [RTS] Award for Best Male Actor), also in addition to a BAFTA TV Award nomination. Further credits include ITV’s *The Booze Cruise*, *Nathan Barley*,

BBC's *The Hour*, *Richard II* (BAFTA Winner for Best Leading Actor), *London Spy*, and *A Very British Scandal*.

For stage, Whishaw received an Olivier Award nomination for his performance in *His Dark Materials* (Old Vic, following transfer from National Theatre). Other theatre credits include *Mojo* (Harold Pinter Theatre), *Peter and Alice* (Noel Coward Theatre), *The Pride* (Lucille Lortel Theatre), *Cock* (Royal Court Theatre), *Some Trace of Her* and *The Seagull* (National Theatre), *Leaves of Glass* (Soho Theatre), *Hamlet* (Old Vic), *Bakkhai* and *Against* (Almeida Theatre), *Julius Caesar* (The Bridge Theatre), and *The Crucible* on Broadway.

Whishaw appeared as Michael Banks opposite Emily Blunt and Emily Mortimer in the sequel to Disney's 'Mary Poppins', titled *Mary Poppins Returns* and starred in the role of Uriah Heep in Armando Iannucci's *The Personal History of David Copperfield*.

Whishaw was recently seen in the latest season of *Fargo*, as well as Aneil Karia's *Surge*, and can soon be seen starring as Adam in the upcoming series *This Is Going To Hurt*, the adaptation of Adam Kay's bestselling memoir of the same name.

NAOMIE HARRIS

A BAFTA, Golden Globe and Academy Award nominated performer, Naomie Harris is one of the most sought after actors of her generation with a chameleon-like ability to immerse herself in a variety of roles from the largest blockbusters to the most intimate independent films.

Harris will next be seen in Cary Fukunaga's *Bond 25 (No Time To Die)*, reprising her role as 'Eve Moneypenny.' Harris was first seen in the Bond franchise in Sam Mendes' *Skyfall*, which won the 2013 BAFTA Award for Outstanding British Film and went on to become Sony Pictures' highest grossing film with a worldwide box office of over \$918 million. She will also be seen in Andy Serkis' *Venom: Let There be Carnage* with Tom

Hardy, Michelle Williams and Woody Harrelson which will be released October 15th, 2021.

Up next, Harris is set to reunite with *Moonlight* co-star Mahershala Ali in the Apple TV+ original film *Swan Song*. The genre-bending drama, set in the near future, explores how far someone will go, and how much they'll sacrifice, to make a happier life for the people they love. The actress is also set to lead Showtime's upcoming series *The Man Who Fell To Earth* opposite Chiwetel Ejiofor. Harris will play Justin Falls, a brilliant scientist and engineer who must conquer her own demons in the race to save two worlds.

She can most recently be seen in the Sky/HBO limited series *The Third Day* opposite Jude Law. The actress can also be seen starring in *Black and Blue*, for which she received an NAACP nomination. The film centers on a rookie cop (Harris) who stumbles upon a drug deal gone wrong and unwittingly records the incident on her body cam.

Harris's tour de force performance as a crack-addicted mother in Barry Jenkins' Academy Award winning film *Moonlight* earned her Golden Globe, SAG, BAFTA and Academy Award nominations as well as the Best Supporting Actress Award at the London Critics Circle Awards. Of her performance in the film, *Variety* said, "...Harris is both enraging and deeply sympathetic. Viewers may be shocked by how her descent into addiction causes her to ignore her son's emotional issues, but the actress is too skillful to simply make her character a monster...Her final monologue is a master class of acting, overflowing with regret and pain. It's heartbreaking work."

In 2013 she appeared as 'Winnie Mandela' in *Mandela: Long Walk to Freedom* opposite Idris Elba. She was nominated for two London Critics Circle Awards and an NAACP Image Award for her powerful performance as the controversial leader. Other recent on screen appearances include Andy Serkis' *Mowgli*, *Rampage* opposite Dwayne "The Rock" Johnson, Sam Mendes' *Spectre*, *Collateral Beauty* opposite Will Smith, Antoine Fuqua's *Southpaw*, *Our Kind of Traitor*, *The First Grader*, *Sex & Drugs &*

Rock & Roll, *Pirates of the Caribbean: At Worlds End*, *Pirates of the Caribbean: Dead Man's Chest*, Michael Mann's *Miami Vice*, *After The Sunset*, and the highly acclaimed BBC mini-series *White Teeth*. The London-born actress's breakthrough role was in Danny Boyle's 2002 film *28 Days Later*, and she later starred in Boyle's production of *Frankenstein*, opposite Benedict Cumberbatch and Jonny Lee Miller, at London's National Theatre.

Harris graduated with honors from Cambridge University with a degree in 'Social and Political Science', and trained at the prestigious Bristol Old Vic Theatre School.

JEFFREY WRIGHT

Jeffrey Wright is a Tony, Emmy, AFI and Golden Globe Award-winning actor who has enjoyed an illustrious career, spanning the worlds of theatre, film and television. Wright was most recently seen playing the critically acclaimed role of 'Bernard Lowe' in HBO's "Westworld," for which he has earned three Emmy nominations. The fourth season of the uber popular series recently started production. Also, next year, he'll be seen reprising his role of CIA agent 'Felix Leiter' in the next James Bond installment, titled *No Time to Die* to be released October 8, 2021. Wright also can be seen in an all-star ensemble cast in Wes Anderson's *The French Dispatch*, October 22, 2021.

Wright recently wrapped production on the latest installment of *The Batman: Vengeance* in London and making history as the first African American to portray the iconic character of 'Commissioner Gordon.' The film, titled, *Vengeance* stars Robert Pattinson as the new caped crusader and is directed by Matt Reeves (*Dawn of the Planet of the Apes*) and is set to release March 4, 2022.

His recent projects also include lead roles Netflix's, *All Day And A Night* (May 2020), a drama written and directed by Joe Robert Cole (*Black Panther*) and produced by Nina Jacobson, Jared Ian Goldman and also stars Ashton Sanders (*Moonlight*), *Hold the Dark* and HBO's *O.G.*, which premiered at the 2018 Tribeca Film Festival, where he

won the award for Best Actor in a U.S. Narrative Feature Film and in 2019 he appeared in the lead role of 'Hobie' in Warner Brothers' *The Goldfinch* and the Sundance darling *All Rise* (formerly *Monster*). He also had a strong supporting role in Netflix's *The Laundromat* and voices the character of 'McWinkle' in the Netflix series, Dr. Seuss's "Green Eggs and Ham."

Wright broke onto the big screen in 1996 with a harrowing performance in the feature *Basquiat*, portraying the gifted late painter Jean Michele Basquiat. Since then, he's appeared in such productions as *Syriana*, *The Manchurian Candidate*, *The Hunger Games*, *Casino Royale*, series, HBO's "Boardwalk Empire."

Wright made his Broadway debut in 1993 in the landmark play "Angels in America: Millennium Approaches," playing three parts. He returned to his roles in the continuation of the story, "Angels in America: Perestroika," winning a Tony award and a Drama Desk award for his performance. Ten years later, Wright became the only original member of the Broadway cast to star in the HBO adaptation of "Angels in America," for which he won Golden Globe and Emmy awards.

Born in Washington, D.C., Wright graduated from Amherst College and received a B.A. in political science. He later earned a doctorate of humane letters from his alma mater. He resides in Brooklyn, New York, with his family.

CHRISTOPH WALTZ

Christoph Waltz is a multi-Academy Award winning actor. 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 *Inglorious Bastards*. 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. On December 1, 2014, Waltz was honored with a star on the Hollywood Walk of Fame.

Other notable work include his performances in *Alita: Battle Angel*, *Downsizing*, *The Legend of Tarzan*, *Spectre*, *Big Eyes*, *The Zero Theorem*, *Carnage*, and *Water for Elephants*, among others.

In 2013, Waltz directed the Richard Strauss opera, *Der Rosenkavalier*. His production premiered in December 2013 at the Vlaamse Opera in Antwerp with musical direction by Dmitri Jurowski and Philipp Pointner. In 2017, Waltz directed Giuseppe Verdi's *Falstaff*, also with the Vlaamse Opera.

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, Waltz 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.

RALPH FIENNES

Ralph Fiennes made his feature film debut as Heathcliff in *Wuthering Heights* in 1992. His 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* and *The Hurt Locker*. He played Lord Voldemort in the *Harry Potter* series and the role of 'M' in *Skyfall* and *Spectre*.

Fiennes most recent film credits include: *The Dig*, *Dolittle*, *Coup 53*, *Official Secrets*, *The Lego Movie 2: The Second Part*, *Holmes & Watson*, *The Grand Budapest Hotel*, *A Bigger Splash*, *Kubo and the Two Strings*, *Hail Caesar!* and *The Lego Batman Movie*. His forthcoming projects include *No Time To Die*, *The King's Man*, *The Forgiven*, *Farnsworth House* and *The Menu*.

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 film *The White Crow* about Rudolf Nureyev opened in March 2019.

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 *Antony and Cleopatra* opposite Sophie Okonedo for which he received the Evening Standard Best Actor Award, *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 Labour 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 he has appeared as *Richard III* for which he received the Evening Standard Best Actor Award, *Richard II*, *Coriolanus*, *Ivanov*, and *Hamlet* all directed by Jonathan Kent. *Hamlet* was presented at The Hackney Empire and then The Belasco Theater on Broadway where Fiennes 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 played Solness in *The Master Builder* directed by Matthew Warchus at the Old Vic theatre for which he received the Evening Standard Best Actor Award.

Fiennes has been the recipient of many significant awards and nominations for his work on film and in the 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 an 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.

RORY KINNEAR

Rory Kinnear is an award-winning British actor, perhaps best known for his role as “Bill Tanner” in the James Bond films *Quantum Of Solace*, *Skyfall* and *Spectre*. Other film credits include *Peterloo*, *Trespass Against Us*, *iBoy*, *Man Up*, *Cuban Fury*, *Broken* (won ‘Best Supporting Actor’ at the BIFA’s), *Wild Target* and Academy Award and BAFTA nominated *The Imitation Game* with Benedict Cumberbatch and Keira Knightley. Kinnear’s TV credits include *Inside No. 9*, *Guerrilla*, *Quacks*, *The Casual Vacancy*, *Penny Dreadful*, the sitcom *Count Arthur Strong*, the Tony Grisoni-written *Southcliffe* (for which he was nominated for a BAFTA for Best Supporting Actor), *Loving Miss Hatto*, Charlie Brooker’s *Black Mirror*, Rupert Goold’s *Richard II* as “Bolingbroke” and ITV drama *Lucan* in which he could be seen starring as the title role.

Kinnear is of course also hugely respected for his theatre work, winning the Evening Standard Award’s ‘Best Actor’ in 2010, for his performances in *Measure For Measure* (Almeida Theatre) and *Hamlet* (National Theatre), and again in 2013 for his performance as “Iago” in *Othello* (National Theatre). For the latter role he has also picked up an Olivier Award – an award he also won (‘Best Supporting Actor’) for his performance as “Sir Fopling Flutter” in *The Man Of Mode* in 2008. He has also been nominated twice before for his performances in both *Hamlet* and *Burnt By The Sun*. Rory’s recent stage credits include Rufus Norris’ *The Threepenny Opera* and *Macbeth* and the inaugural production at the new Bridge Theatre, *Young Marx*.

Recent releases include *Penny Dreadful: City of Angels*, *Catherine the Great*, *Years and Years* and *Brexit*. Upcoming releases include *Ridley Road*, Alex Garland's hotly awaited new feature *Men*, in which he stars opposite Jesse Buckley, and Taika Waititi's series *Our Flag Means Death* starring Rhys Darby.

Kinnear is an award-winning playwright penning his debut play *The Herd* in 2013. He also made his directorial debut with the English National Opera's production of *A Winter's Tale* in 2017.

DAVID DENCIK

David Dencik is a Swedish-Danish actor. He graduated from Teaterhögskolan in Stockholm in 2003 and has since played major roles in both Scandinavian and English-language films, for which he has received several awards and accolades. He is best known for his roles in *Tinker, Tailor, Soldier, Spy* and *Top of the Lake: China Girl*.

David made his film debut in Christoffer Boe's highly acclaimed *Reconstruction*. He went on to star in the lead role in the TV series *The Laser Man* and in director Pernille Fisher Christensen's feature film *A Soap* in the role of the transsexual Veronica. For this performance, he won the Danish Academy Award for Best Actor. The film also won the esteemed Silver Bear at the Berlin International Film Festival.

David received international attention, especially in the year 2011, with his appearance in highly acclaimed *Tinker, Tailor, Soldier, Spy* by Thomas Alfredson, in which he stars in the role of Toby Esterhase. The film won over thirty awards and got three Academy Award nominations. David also appeared in *War Horse* by Steven Spielberg, which was nominated for six Academy Awards, and in *The Girl with the Dragon Tattoo* by David Fincher, which won an Academy Award and got another 27 wins.

In 2012, David played the sly and scheming Guldberg in *A Royal Affair* directed by Nikolaj Arcel. The film competed at the 62nd Berlin International Film Festival and was

nominated for an Academy Award.

David appeared in many notable films the following years, including *All That Matters is Past*, *Hotell*, *The Absent One*, *Serena*, *Gentlemen*, *Regression*, *Men & Chicken*, *Kidnapping Mr. Heineken*, *Across the Waters* and *Satisfaction 1720*, among others.

In 2017, Dencik portrayed the villain Puss, one of the main characters in *Top of the Lake: China Girl*, written and directed by Jane Campion. David played opposite Nicole Kidman, and he earned a nomination for an AACTA Award for Best Actor, and the series won for Best Television Drama Series and was nominated for a Golden Globe. He also appeared in Tomas Alfredson's *The Snowman* as the creepy doctor Idar Vetleson opposite Michael Fassbender and Rebecca Ferguson, and in the TV series *Genius: Einstein* in the role of Danish physicist Nils Bohr.

In 2018, David played the loud and jovial Boris Godman in BBC's TV Series *McMafia* which has gained critical acclaim and he also starred in ITV's series *Rig 45*.

In 2019 David appeared in *The Kindness of Strangers* by Lone Scherfig which opened the Berlin Film Festival 2019 and played defence lawyer Peder in the Netflix series *Quicksand*. He also portrayed the alleged serial killer Thomas Quick in the film *The Perfect Patient* about one of the biggest legal scandals in Swedish history.

He starred in Christoffer Boes TV series *Face To Face* and played the role of Gorbachev former President of the Soviet Union in the HBO Mini-Series *Chernobyl*.

ANA DE ARMAS

Ana de Armas is a Golden Globe nominee for her breakout performance as Marta Cabrera in Rian Johnson's Academy Award-nominated film *Knives Out*. Next, she will star in Andrew Dominik's adaptation of the Joyce Carol Oates novel *Blonde* as Hollywood icon Marilyn Monroe, as well as in *The Gray Man* directed by the Russo

Brothers. Notable credits include *Sergio*, *Blade Runner 2049*, *War Dogs*, *Hands of Stone*, and *Knock Knock*. In 2021, TIME Magazine selected de Armas for their TIME100 Next List, naming her one of 100 emerging leaders, artists and innovators who are shaping the future.

BILLY MAGNUSSEN

Billy Magnussen is establishing himself as one of the most promising and versatile rising actors, having worked with award-winning directors including Steven Spielberg, Cary Fukunaga, Dan Gilroy and Guy Ritchie, among others.

Most recently, Magnussen starred alongside Cristin Milioti and Ray Ramano in the HBO Max dark comedy series *MADE FOR LOVE*. The hit show has been renewed for a second season.

This fall, Magnussen will grace the big-screen in two major blockbusters: “The Sopranos” movie prequel *THE MANY SAINTS OF NEWARK*, releasing simultaneously in theaters and on HBO Max on October 1, 2021, and the Cary Fukunaga-directed *NO TIME TO DIE*, the 25th installment in the James Bond film franchise, set for an October 8, 2021 release.

Also upcoming for Magnussen include starring roles in *THE SURVIVOR*, post-World War II bio-pic directed by Barry Levinson, ensemble comedy film *REUNION*, for which he will also serve as an executive producer, and an untitled Sharon Horgan comedy series for Amazon.

Previously, he was seen in the live action adaptation of Disney’s *ALADDIN*, directed by Guy Ritchie; *VELVET BUZZSAW*, a Netflix horror thriller set in the art world written and directed by Dan Gilroy, which premiered at Sundance 2019; Cary Fukunaga’s limited series *MANIAC* on Netflix, opposite Emma Stone and Jonah Hill; and CBS’ All Access straight to series *TELL ME A STORY*.

In 2018, Magnussen appeared in Ike Barinholtz's *THE OATH* opposite Tiffany Haddish; in Warner Bros. *GAME NIGHT* with Jason Bateman and Rachel McAdams; in Matt Spicer's *INGRID GOES WEST* which won the 2018 Independent Spirit Award for Best First Feature; as well as George Nolif's martial arts drama, *BIRTH OF THE DRAGON*. On the small screen, Magnussen appeared in the Emmy-nominated "U.S.S. Callister" episode of Netflix's acclaimed series *BLACK MIRROR* and Davey Holmes' EPIX series *GET SHORTY*, opposite Chris O'Dowd and Ray Romano. In 2015, he played Kato Kaelin in Ryan Murphy's acclaimed FX miniseries, *AMERICAN CRIME STORY: THE PEOPLE VS. O.J. SIMPSON* as well as a role in Netflix's *UNBREAKABLE KIMMY SCHMIDT*.

Aside from on-screen roles, Magnussen has starred in various Broadway performances. Most notable, he garnered a Tony Award nomination for his role as Sigourney Weaver's love interest, Spike, in the Tony-winning play, *ANYA AND SONIA AND MASHA AND SPIKE*.

A graduate of North Carolina School of the Arts, Magnussen has been acting since 2007.

DALI BENSSALAH

After his baccalaureate, Dali studied economics at the University of Rennes and, at the same time, was training hard for Thai boxing competitions.

In 2012 he left college and moved to Paris with a real desire to work in cinema. He joined the Cours Florent where he discovered the dramatic arts and decided to devote his full time to it. He continued his training at the National Theatres of La Colline, then of Strasbourg with Stanislas Nordey and at the Fabrice d'Avignon with Olivier Py.

In 2017, he made his breakthrough to the public in the video clip for The Blaze - *Territory*, which went on to win multiple awards at festivals.

Several directors noticed him then and asked to meet him for TV and cinema projects. He played in *Nox* by Mabrouk El Mechri (Canal+), in Louis Garrel's *A Faithful Man*, Kery James and Leïla Sy's *Banlieusards* and most recently in Canal+ new original creation, *Les Sauvages*, series directed by Rebecca Zlotowski, with Roschdy Zem and Marina Foïs.

HEADS OF DEPARTMENTS

CARY JOJI FUKUNAGA (DIRECTOR)

Cary Joji Fukunaga's work as a writer, director and cinematographer has taken him around the world. His television work includes directing and executive producing the first season of HBO's *True Detective*, for which he won an Emmy for Outstanding Directing. He recently premiered the highly acclaimed limited series *Maniac* for Netflix, starring Emma Stone and Jonah Hill.

Fukunaga made his feature film writing and directing debut with the critically acclaimed *Sin Nombre* followed by the film adaptation of Charlotte Bronte's *Jane Eyre*, both released by Focus Features. His third film, *Beasts of No Nation*, released by Netflix, was an official selection at the Venice, Telluride, and Toronto film festivals and earned Idris Elba Golden Globe and BAFTA nominations for Best Supporting Actor.

Fukunaga attended NYU's Tisch Program where he received the prestigious Princess Grace Graduate Film Scholarship Award in 2005. This began a long-standing relationship between Fukunaga and the Princess Grace Foundation, an organization which supports emerging artists in theatre, dance and film. They would later go on to award Fukunaga with a Special Project Grant in 2014 and the Princess Grace Statue

Award in 2015, which recognizes previous scholarship winners who have made significant contributions to their chosen artistic fields.

Fukunaga is currently producing and directing *Masters of the Air*, an Apple TV+ World War II epic limited series from Steven Spielberg's Amblin Television and Tom Hanks & Gary Goetzman's Playtone.

HANS ZIMMER (COMPOSER)

Hans Zimmer has scored more than 200 projects across all mediums which, combined, have grossed more than 28 billion dollars at the worldwide box office. Zimmer has been honoured with an Academy Award®, two Golden Globes®, three Grammys®, an American Music Award, and a Tony® Award. His work highlights include *Gladiator*, *The Thin Red Line*, *As Good as It Gets*, *Rain Man*, *The Dark Knight* trilogy, *Inception*, *Thelma and Louise*, *The Last Samurai*, *12 Years A Slave*, *Blade Runner 2049* (co-scored w/ Benjamin Wallfisch) and *Dunkirk*, as well as recent film scores including *Wonder Woman 1984*, Ron Howard's *Hillbilly Elegy* and *The SpongeBob Movie: Sponge on the Run*. In 2019, Zimmer scored the live-action remake of *The Lion King*, for which he received a Grammy® nomination for Best Score Soundtrack for Visual Media.

Zimmer's films for 2021 include the James Bond film *No Time to Die*, Denis Villeneuve's *Dune*, *Top Gun: Maverick* and *The Boss Baby: Family Business*. Zimmer has completed highly successful Hans Zimmer Live tour stops around the globe and will continue to perform in an upcoming European tour beginning in February 2022.

NEAL PURVIS & ROBERT WADE (SCREENWRITERS)

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. As well as 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*, *Skyfall*, which earned them a BAFTA for Best British Film, and *Spectre*.

They adapted and exec-produced Len Deighton's novel *SS-GB* for Sid Gentle Films and BBC One starring Sam Riley and most recently adapted Jo Nesbo's *The Son* for Jake Gyllenhaal's *Nine Stories*, as well as a WW2 screenplay for GK Films. *No Time To Die* is their seventh James Bond film.

PHOEBE WALLER-BRIDGE (SCREENWRITER)

Phoebe Waller-Bridge is a multi-award-winning writer and actor, known for the BBC 3/Amazon series *Fleabag*, in which she starred, created and produced. Waller-Bridge won three Primetime Emmy Awards for the second season, including Best Comedy Series, Outstanding Lead Actress in a Comedy Series and Outstanding Writing for a Comedy Series. She also won two Golden Globe Awards (Best Actress – Television Series Musical or Comedy and Best Television Series – Musical or Comedy), two Critics' Choice Awards (Best Actress in a Comedy Series and Best Comedy Series) and the Screen Actors Guild Award (Outstanding Performance by a Female Actor in a Comedy Series), in addition to a BAFTA Television Award for Best Female Performance in a Comedy Program.

It was recently announced that Waller-Bridge is set to co-star opposite Harrison Ford in the fifth installment of *Indiana Jones*, directed by James Mangold. Disney is currently scheduled to release the film on July 29, 2022.

As a writer and producer, Waller-Bridge is known for her work on Season 1 of the critically acclaimed BBC America series *Killing Eve*. She contributed to the script of the latest James Bond film, *No Time to Die*, which will release later this year. On television, she has been seen in *Crashing*, which she also wrote, *Broadchurch* and *Run*, which she executive produced with Vicky Jones. On film, Waller-Bridge has appeared in *Solo: A Star Wars Story*, *Goodbye Christopher Robin*, and *The Iron Lady*.

A graduate of the Royal Academy of Dramatic Arts, her debut play "Fleabag" earned a 2014 Olivier Award nomination and a Special Commendation from the Susan Smith Blackburn Prize in 2013. In addition to the hit television series, the play spurred celebrated Off-Broadway and West End runs of the production (Lucille Lortel Award, Drama League, Drama Desk and Olivier Award nominations), and the publication of *Fleabag: The Scriptures*. Waller-Bridge has established her own production company, Wells Street Films, and serves as the Co-Artistic Director of DryWrite Theatre Company.

MICHAEL G. WILSON (PRODUCER)

Michael G. Wilson is producer of the James Bond film series together with his sister Barbara Broccoli. 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 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 step-father Albert R. Broccoli on *A View To A Kill* continuing with *The Living Daylights* and *Licence To Kill*. Wilson and his sister produced the hugely successful *GoldenEye*, followed by the next eight Bond films including *Skyfall* and

Spectre. No Time To Die, the 25th film in the series, will be released in April 2021. He is currently chairman of EON Productions.

Together, Wilson and Broccoli have produced and executive produced several independent film projects including: *The Rhythm Section*, *The Silent Storm*, *Radiator* and *Nancy*. Wilson executive produced the critically acclaimed *Film Stars Don't Die In Liverpool*, with Broccoli and Colin Vaines producing.

Wilson has produced a number of successful stage productions including *Chitty Chitty Bang Bang* (2002 West End, 2005 Broadway), *A Steady Rain* (2009 Broadway), *Chariots Of Fire* (2012 West End), the Tony Award-winning *Once* (2012 Broadway, 2013 West End), *Strangers On A Train* (2013 West End), *Love Letters* (2014 Broadway), *Othello* (New York Theatre Workshop December 2016), *The Kid Stays In The Picture* (2017 London) and *Sing Street* (2019 New York Theatre Workshop).

Wilson is a leading expert on 19th-century photography. He and his wife Jane Wilson, founded The Wilson Centre for Photography – a facility for research on the history, aesthetics and preservation of photographs. Wilson is Honorary Vice President of the Science Museum Foundation, a Fellow of the Science Museum London and a Trustee for the Carnegie Institution for Science, Harvey Mudd College and Santa Barbara Museum of Art. Wilson and Broccoli are Directors of the Dana and Albert R Broccoli Foundation. Wilson and Broccoli are founders of the London Screen Academy (LSA) for which Wilson also serves as the Vice Chair of the Board of Trustees, Day One Trust. During the production of *No Time To Die*, Wilson and Broccoli created a dedicated apprenticeship scheme which gave twenty one young people from a range of backgrounds the opportunity to work as paid trainees on the film.

In 2008, Wilson and Broccoli were appointed Officers of the Order of the British Empire (OBE). In 2013, they received the BAFTA Award for Outstanding British Film for *Skyfall* and in 2014 they were honoured by the Producers Guild of America with the David O. Selznick Achievement Award in Theatrical Motion Pictures.

BARBARA BROCCOLI (PRODUCER)

Barbara Broccoli is producer of the James Bond film series with her brother Michael G. Wilson. Broccoli became associate producer with Tom Pevsner on *The Living Daylights* and *Licence To Kill*. Together with Wilson, Broccoli produced the hugely successful *GoldenEye*, followed by the next eight Bond films including *Skyfall*, *Spectre* and *No Time To Die*.

Through her independent production company, Astoria Productions, Broccoli produced *Crime Of The Century* for HBO. Together, Broccoli and Wilson have produced and executive produced several independent film projects including: *The Rhythm Section*, *The Silent Storm*, *Radiator* and *Nancy*. Broccoli also executive produced *Trauma Is A Time Machine* and produced the critically acclaimed *Film Stars Don't Die In Liverpool* with Wilson executive producing. Recently Broccoli executive produced the upcoming BBC Film and BFI backed *Ear for Eye*, directed by debbie tucker green. Broccoli is currently in production on *Till* starring Whoopi Goldberg and directed by Chinonye Chukwu.

Broccoli's love of theatre has driven her to much success as a producer for a number of stage productions including *Chitty Chitty Bang Bang* (2002 West End, 2005 Broadway), *A Steady Rain* (2009 Broadway), *Chariots Of Fire* (2012 West End), the Tony Award-winning *Once* (2012 Broadway, 2013 West End), *Strangers On A Train* (2013 West End), *Love Letters* (2014 Broadway), *Othello* (New York Theatre Workshop December 2016 – January 2017), *The Kid Stays In The Picture* (2017 London), *The Country Girls* (Summer 2017 Chichester Festival Theatre), and recently *The Band's Visit* (Broadway 2017) winner of 10 Tony Awards including Best Musical, *Cyprus Avenue* (2018 The Public Theater, NYC), *Ear for Eye* (2018 Royal Court Theatre, London), *Fleabag* (2019 Soho Playhouse NYC) and *Sing Street* (2019 New York Theatre Workshop).

Broccoli is Vice President for Film for BAFTA (British Academy of Film and Television Arts President of the National Youth Theatre, Director of Time's Up UK and a Trustee of Into Film, a film education charity working with young people aged 5-19. Wilson and Broccoli are Directors of the Dana and Albert R Broccoli Foundation. Wilson and Broccoli are founders of the London Screen Academy (LSA) for which Broccoli also serves as a Governor. During the production of *No Time To Die*, Wilson and Broccoli created a dedicated apprenticeship scheme which gave twenty one young people from a range of backgrounds the opportunity to work as paid trainees on the film.

Broccoli was chair of the UK Film Skills Task Force in 2016-17 which worked with the British Film Institute (BFI) to generate a skills audit and strategy to increase the number of people working in the film industry in the UK. The resulting UK-wide Future Film Skills Programme was launched by the BFI and the Film Sector Task Force in June 2017 at the House of Commons. It identified the need for an additional 10,000 jobs in film and training for an estimated 30,000 new crew members over the following five years, alongside an industry-led commitment to ensure the workforce be representative and inclusive, ensuring that opportunities exist for everyone.

In 2008, Broccoli and Wilson were appointed Officers of the Order of the British Empire (OBE). In 2013, they received the BAFTA Award for Outstanding British Film for *Skyfall* and in 2014 they were honoured by the Producers Guild of America with the David O. Selznick Achievement Award in Theatrical Motion Pictures.

CHRIS BRIGHAM (EXECUTIVE PRODUCER)

A respected veteran in the entertainment industry, Chris Brigham has served as an executive producer on some of the most popular and critically acclaimed motion pictures made in the last two decades. Prior to working on *No Time To Die*, Brigham executive produced Paramount Pictures fantasy adventure *Bumblebee*, the first spin-off from the hugely successful *Transformers* franchise. Brigham also executive produced the multi-award-winning *Argo*, which won myriad awards, among them three Oscars,

including Best Motion Picture of the Year; a Golden Globe Award for Best Picture and Best Director; and a BAFTA Award for Best Picture.

Brigham's other credits as executive producer include Christopher Nolan's award-winning drama *Inception*, two Martin Scorsese-directed films *Shutter Island* and *The Aviator*, as well as *Live by Night*, *Noah*, *The Good Shepherd*, *Analyze This*, *The Count of Monte Cristo*, *The Legend of Bagger Vance*, and *The Mummy: Tomb of the Dragon Emperor*.

His other credits as unit production manager include *Six Degrees of Separation*, *Interview with the Vampire*, *Lorenzos Oil*, and *Born of the 4th of July*. He is currently working on *Emancipation* - starring Will Smith and directed by Antoine Fuqua for Apple Films.

MARK TILDESLEY (PRODUCTION DESIGNER)

Mark Tildesley is an award-winning British production designer. As well as working on *No Time To Die*, Tildesley recently shot Fernando Meirelles' *The Two Popes* starring Anthony Hopkins and Jonathan Pryce. Tildesley and Meirelles previously worked together on *The Constant Gardener*, for which Tildesley earned an Art Directors Guild Nomination. Other recent credits include Paul Thomas Anderson's critically acclaimed *Phantom Thread*, Oliver Stone's biopic *Snowden* and Ron Howard's *In the Heart of the Sea*.

Tildesley's work encompasses notable collaborations with several other directors such as Danny Boyle, for whom he designed *T2: Trainspotting*, *Trance*, *Millions*, *28 Days Later* and *Sunshine*, which earned Tildesley a British Independent Film Award (BIFA). He is also a frequent collaborator with director Michael Winterbottom, working together on *The Killer Inside Me*, *Code 46*, *24 Hour Party People*, *The Claim*, *Wonderland*, *With Or Without You* and *I Want You*. Furthermore, Tildesley co-designed the Summer Olympics Opening Ceremony in London in 2012, for which he won a Primetime Emmy

Award.

LINUS SANDGREN (DIRECTOR OF PHOTOGRAPHY)

Linus Sandgren grew up in Stockholm, Sweden, and studied graphic design and illustration at the Berghs School of Communication and film at the Stockholm Film School and worked as a PA, electrician and camera assistant before he started his career as a Cinematographer in 1999.

His debut feature film in 2004, the critically Swedish fantasy drama *Storm*, directed by Mårilind & Stein, earned him a Guldbagge for Best Cinematography (Swedish Film Institute Award). In 2006, he moved to Los Angeles and pursued a commercial career, working with directors like John Hillcoat, Adam Berg, Rupert Sanders, Tom Hooper, Dougal Wilson, Fredrik Bond. Over the years, Sandgren been honoured with multiple awards at the Cannes Lions, D&AD and Clio Awards, for his work.

In 2012 Sandgren was hired by director Gus Van Sant to lens the feature film *Promised Land* and since then, he has worked with the acclaimed directors David O. Russell on *American Hustle* and *Joy*, Lasse Hallström on *The Hundred Foot Journey* and *The Nutcracker And The Four Realms*, Jonathan Dayton & Valerie Faris on *Battle Of The Sexes* and with Damien Chazelle on *La La Land* and *First Man*.

Sandgren was honoured with the Academy Award and the BAFTA Award for his work on *La La Land*. For his work on *First Man*, he was nominated for a BAFTA, the ASC Award and the Golden Frog, among others. He is a member of the ASC (American Society of Cinematographers), the FSF (Swedish Society of Cinematographers) and the Film Academies, AMPAS and BAFTA.

ELLIOT GRAHAM (EDITOR)

Elliot Graham is an Academy-Award nominated film and commercials editor. Graham

received dual degrees from New York University in Film and History, and has since worked across multiple genres and with a number of auteur directors, including Gus Van Sant, Stephen Daldry, Danny Boyle and Aaron Sorkin.

Graham began his career working on action films including *X-Men 2* and *Superman Returns*, before moving towards drama, such as *Milk*, which earned him an Oscar nomination; Boyle's *Steve Jobs* on which he also served as executive album producer; Daldry's Portuguese language adventure *Trash*; and Sorkin's directorial debut *Molly's Game*, for which he was nominated for an ACE Eddie award. Graham also recently worked on Marvel's first female lead feature, *Captain Marvel*. As well as the pilot episode for the hit TV series *House MD*, Graham cut the first three episodes of Boyle's period drama *Trust* on which he also served as co-producer. Currently he is working as Additional editor on the Russo brothers spy thriller *The Grey Man*.

Graham has also cut commercials for brands including Nike, Apple, and Redbull. He and Cary Joji Fukunaga first collaborated on the Levi's spot *America* in 2009, which won various industry awards. Graham then edited all of production in Africa for the director on *Beasts of No Nation*, before collaborating again with Fukunaga on *No Time To Die*.

TOM CROSS (EDITOR)

Tom Cross is a BAFTA and Academy-Award winning film editor for his work on *Whiplash*. He received his B.F.A. in Visual Arts from Purchase College and began working on commercials in NYC before transitioning to independent films. He edited Michel Negroponte's sci-fi documentary *W.I.S.O.R.* and then was an additional editor on James Gray's *We Own The Night* and *Two Lovers*. For director Travis Fine he edited *The Space Between* and *Any Day Now*.

Cross subsequently edited the short film version of *Whiplash* for Director Damien Chazelle. Further collaborations followed with the feature film *Whiplash*, *La La Land* and *First Man*.

Other credits include the comedy-drama *Joy* for David O. Russell, Scott Cooper's western *Hostiles*, starring Christian Bale and Rosamund Pike and the 20th Century Fox musical *The Greatest Showman* (Directed by Michael Gracey).

Since working with Director Cary Fukunaga on *No Time To Die*, Cross was an Additional Editor on Kay Cannon's comedy-musical *Cinderella* starring Camila Cabello. He is currently editing Damien Chazelle's *Babylon* for Paramount Pictures.

SUTTIRAT ANNE LARLARB (COSTUME DESIGNER)

Suttirat Anne Larlarb works internationally as a designer for film, TV, and live performance. Her costume design credits for the screen include *Obi Wan Kenobi*, *Gemini Man*, *American Gods*, *The Walk*, *The American*, *Cinema Verite*, *The Extra Man*, and Danny Boyle's *Slumdog Millionaire*, *Steve Jobs*, *127 Hours* (production & costume designer), *Sunshine*, the London 2012 Olympic Opening Ceremony. Her theatre design credits include the Broadway productions of *Straight White Men*, *Waitress*, *Of Mice and Men*; Off-Broadway credits include *Hold on to Me Darling* and *Dying For It*, *Macbeth*, *The Killer* (scenography), *Macbeth* at LA Opera and *Frankenstein* at London's Royal National Theatre.

Larlarb is the recipient of the 2016 Irene Sharaff Young Master Award, an Emmy Award in 2012, and the 2009 Costume Designers Guild Award for Excellence in Contemporary Film. She received a Master of Fine Arts from the Yale School of Drama.

ALEXANDER WITT (SECOND UNIT DIRECTOR)

Alexander Witt has gained a reputation as one of the film worlds most talented visualists with his work on numerous big-scale motion pictures. *No Time To Die* is Witt's fourth Bond film as second unit director, following *Casino Royale*, *Skyfall* and *Spectre*.

Witt began working as a camera assistant, training under such distinguished cinematographers as Sven Nykvist, Gerry Fisher, Douglas Slocombe, Anthony Richmond, Don McAlpine and others. In 1984, Witt was asked by Jan De Bont to become second unit director/second unit director of photography on *The Hunt for Red October*, *The Jewel of the Nile* *Speed*, *Speed 2: Cruise Control* and *Twister*.

Witt's work has since been seen in several consecutive hits: *The Italian Job*, *Daredevil*, Ridley Scott and Jerry Bruckheimer's epic war film *Black Hawk Down*, Scott's Academy Award winning *Gladiator* and *The Bourne Identity*. For both *The Italian Job* and *The Bourne Identity*, Witt staged high-octane car chase sequences which several critics ranked with the most spectacular in film history. His most recent credits as second unit director include *Bird Box*, *Avengers: Infinity War*, *Terminator Genisys* and 2015's *Cinderella*, as well as the upcoming *Jungle Cruise*.

LEE MORRISON (STUNT COORDINATOR)

Lee Morrison returns for his fifth James Bond film. After working on *Casino Royale* and *Quantum Of Solace*, Morrison became assistant stunt coordinator on *Skyfall* and *Spectre*, and returns as stunt coordinator on *No Time To Die*.

Morrison was asked to work on *Lara Croft: Tomb Raider* after being spotted riding in a freestyle show in LA. Morrison's various credits in the stunt department include Netflix's *First They Killed My Father*, *The Bourne Ultimatum*, *Indiana Jones and the Kingdom of the Crystal Skull*, *Children of Men*, *X-Men: First Class*, *Avengers: Age of Ultron*, *The Man from U.N.C.L.E.* and 2018's *Tomb Raider*. His most recent credits as stunt

coordinator are *Race 3* and *The Rhythm Section*. Morrison is currently stunt coordinator/2nd Unit Director for Amblin's *Masters of the Air* after 2nd unit Directing for Lionsgate's new Action comedy *Shotgun Wedding* with Jennifer Lopez.

OLIVIER SCHNEIDER (SUPERVISING STUNT COORDINATOR)

Olivier Schneider began his career as a stuntman on more than a hundred films before becoming a fight choreographer and Stunt Coordinator. In 2007 he signed the fights of the film "Taken" with Liam Neeson in the lead role. The success of "Taken" around the world, including the United States, brings the American productions to appeal to him to sign the choreographies of *UNKNOWN*, *SAFE HOUSE*, *FAST AND FURIOUS 6*. He also worked on two Bond film; *SPECTRE* as Fight Choreographer and *NO TIME TO DIE* as Stunt Supervisor. He starts as a Second unit director on the movie *CHILD 44*. His realistic and effective fights choreographies are also appreciated and recognized in France. Jacques Audiard called him on *A PROPHET*, *RUST AND BONE* and soon *THE SISTERS BROTHERS*.

In 2016 Olivier co-directed the series *PLAYGROUND* (10 episodes of 10 minutes) shot in English language, with an international cast. Released March 22, 2017 (US AND EUROPE) on a new platform "Blackpills".

Next year Olivier will direct his first feature film.

CHRIS CORBOULD (SPECIAL EFFECTS SUPERVISOR)

Chris Corbould has been the special effects supervisor on eight previous James Bond films, and has worked within the special effects department on a total of 15 James Bond adventures. Corbould's Bond career started in 1977 as a technician on *The Spy Who Loved Me*. In 1995, when Pierce Brosnan took the role of Bond in *GoldenEye*, he worked on his first 007 film as supervisor and has been ultimately responsible for the special effects on every Bond film since.

Corbould was honoured with an Oscar® and BAFTA for *Inception*. His other film credits as special effects supervisor include: *The Mummy*, *Lara Croft Tomb Raider*, *Tomb Raider: Cradle of Life*, *X-Men: First Class*, *Batman Begins*, *The Dark Knight*, *Dark Knight Rises*, *Star Wars Episode VII: The Force Awakens*, *Star Wars: The Last Jedi*. Most recently, he was second unit director on *Christopher Robin*, *Nutcracker and the Four Realms* and *Rhythm Section*. He was awarded an OBE by the Queen in the 2014 New Year's Honours for services to film

DEBBIE MCWILLIAMS (CASTING DIRECTOR)

Debbie McWilliams is a leading international casting director and has cast the last 14 James Bond films. Her experience with the Bond films has taken her all around the world, casting A list stars as well as unknown actors in various unconventional settings. She has worked with a wide range of directors including Derek Jarman, Roman Polanski, Stephen Frears, Anthony Minghella, Sam Mendes, Martin Campbell, Marc Forster, Ron Howard.

Among her early credits are *Superman 2 and 3*, *American Werewolf in London*, *My Beautiful Laundrette*, *Prick Up Your Ears* and *Henry V* (Kenneth Branagh). In recent years she has worked on; *Angels and Demons*, *Centurion*, the 12 part TV series *Borgia* for Canal Plus, directed by Oliver Hirschbiegel, *Skyfall*, *Spectre*, *No Time To Die*, *The Silent Storm*, *One Child* for BBC directed by John Alexander. More recent credits include *Film Stars Don't Die in Liverpool* for which she won the Casting Directors Guild award for best film casting, and *The Rhythm Section* for Reed Morano. She has recently ventured into the unscripted world of TV and has her own production company.

McWilliams is a member of the Casting Directors Guild, The Academy of Motion Pictures, The International Casting Directors Network and the Casting Society of America. Debbie served as a jury member of the Tokyo Film Festival in 2015.

JEMIMA MCWILLIAMS (CASTING ASSOCIATE)

Jemima McWilliams started her career in the industry in the Actors Department at The Curtis Brown Group. For the past 7 years she's worked in Casting, working on feature films The Amazing Maurice, Fatima, The Rhythm Section, Dark Corners, Robin Hood, The Foreigner and Knightfall for television. She has worked independently on many short films, mostly for the National Film & Television School. Jemima is a member of the Casting Director's Guild.

DANIEL KLEINMAN (MAIN TITLES DESIGNER)

Daniel Kleinman is recognised as one of advertising's most established directors. He has won top awards for his work at Cannes, D&AD, One Show, British Arrows, Clio, Creative Circle and more. In previous years he has received the President's Award from Creative Circle, the Chairman's Award at the British Arrows and was named Most Awarded Director in the World by The Gunn Report. He was also voted US Commercial Director of the decade in AdWeek.

In the '80s, Kleinman pioneered the use of special effects in post-production while directing hundreds of music videos, and, since then has [continued the trend] created commercials needing complex special effects for clients such as Chrysler, Sony, Audi and many more. He is perhaps best known for directing the VFX-laden 'noitulovE' for Guinness, which won the coveted 2006 Cannes Film Grand Prix and, during the period it aired, helped Guinness achieve its highest volume and value shares to date.

Kleinman's ability to direct comedy and dialogue has led to prominent work for Boddingtons and John Smiths, with 'Bear' for John West being hailed as the "Funniest Ad of All Time" by Campaign Magazine. More recently he has helmed long-running campaigns for Budget Direct as well as big budget campaigns featuring iconic celebrity talent for Brut, EE, Pepsi, Vodafone and more.

In the world of TV and film, Harry Enfield and Paul Whitehouse's *Smashie & Nicey - The End Of An Era*, directed by Kleinman, received a BAFTA nomination and won the rose at Montreux. He has also taken over the mantle of James Bond titles designer from Maurice Binder, creating iconic title sequences for eight of the last nine films.

Coming full circle to his music video roots, last year he directed pop superstar Billie Eilish in *No Time To Die*, accompanying the long-awaited release of the latest Bond instalment.

GREGG WILSON (ASSOCIATE PRODUCER)

Gregg Wilson is the younger son of producer Michael G. Wilson and grandson of the late James Bond producer Albert R. Broccoli. His 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. He continued working as a freelance sound designer on a number of films, commercials, and videogames as well as pursuing screenwriting and script development.

In 2006, Wilson joined EON Productions full time after working with editor Stuart Baird as an assistant editor on *Casino Royale*. He went on to become assistant producer on *Quantum Of Solace*, associate producer on *Skyfall*, *Spectre* and *Film Stars Don't Die In Liverpool*, and executive producer on *The Rhythm Section*.

CHARLIE NOBLE (VISUAL EFFECTS SUPERVISOR)

Charlie Noble is a VFX Supervisor with over 30 years of experience in the visual effects industry and is one of the co-founders of DNEG. He recently worked as second unit on-set VFX supervisor on Warner Bros. sequel *Wonder Woman 1984*. Other recent projects as on-set VFX supervisor include *The Kid Who Would Be King* (second unit), *Mission: Impossible – Fallout* (additional photography), *Pacific Rim Uprising* (for which

he supervised the main and 2nd VFX unit on-set in Australia) and *The Mummy* (additional photography).

In 2016, Noble reunited with director Paul Greengrass as production VFX supervisor on the eagerly anticipated return of Jason Bourne, having previously worked with the director on *The Bourne Ultimatum*, *Green Zone* and his critically acclaimed biopic *Captain Phillips*. His work on Bourne earned him his fourth VES nomination.

After *Captain Phillips*, Noble supervised DNEG's VFX work on Ridley Scott's biblical epic *Exodus: Gods and Kings* and on Stephen Spielberg's Cold War thriller *Bridge of Spies*, for which he was nominated for Best Supporting Visual Effects at the VES Awards 2016.

Since co-founding DNEG in 1998, Noble has lent his skills to numerous high-profile movies, including *Harry Potter & The Prisoner of Azkaban*, *Attack the Block*, *Batman Begins*, *The Duchess* and *Captain America: The First Avenger*. In 2004 he won a Primetime Emmy Award for his work on the HBO series *Dreamkeeper*.

SIMON HAYES (PRODUCTION SOUND MIXER)

Simon Hayes was awarded an Oscar for Sound Mixing on Tom Hooper's *Les Misérables*. His work on *Les Misérables* was also honoured with the BAFTA for Sound and the CAS award for Achievement in Sound Mixing. Recent feature credits include Rob Marshall's *The Little Mermaid* & *Mary Poppins Returns* & Guy Ritchie's *Aladdin*.

He has collaborated regularly with Matthew Vaughn since his directorial debut *Layer Cake* which introduced Simon Hayes to Daniel Craig, creating a great working relationship. He has also collaborated numerous times with Guy Ritchie on *Lock, Stock & Two Smoking Barrels*, *Snatch*, *Revolver*, and *King Arthur: Knights of the Round Table*.

Other film credits include David Yates' *Fantastic Beasts and Where to Find Them*, Ridley Scott's *Prometheus* and *The Counselor*, Danny Boyle's *Yesterday* and *Trance*, Daniel Barber's *Harry Brown*, Paul Greengrass's *Green Zone*, Phyllida Lloyd's *Mamma Mia!* and Edgar Wright's *Shaun of the Dead*.

Additional Awards include the UK Screen Association's Conch Award for Production Sound Mixer of the Year in 2008, 2009 and 2012. Hayes also received the Golden Reel Award in 2002 for Best Sound on *Snatch*.

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 33 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 then *Quantum Of Solace* and co-producer on *Skyfall* and *Spectre*. Most recently he was associate producer on *Film Stars Don't Die in Liverpool* and co-producer on *The Rhythm Section*.

DAVID POPE (CO-PRODUCER)

David Pope worked as an attorney before entering the world of film production on his first film, *GoldenEye* in 1995. After 23 years in Los Angeles, he 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 was previously credited as a co-producer on the Bond films *Skyfall* and *Spectre*.

