

CASINO ROYALE 7^F

“It’s not difficult to get a Double O number if you’re prepared to kill people.”

— James Bond, Casino Royale 1953

“Three measures of Gordon’s, one of vodka, half a measure of Kina Lillet, shake it over ice then add a thin slice of lemon peel.”

— “The Vesper Martini” — James Bond, *Casino Royale* 2006

CASINO ROYALE, the 21st James Bond adventure in the most successful franchise in film history, stars Daniel Craig in his debut as 007 and is based on Ian Fleming’s first novel to feature the ultimate secret agent, which was published in 1953.

CASINO ROYALE traces the early career of James Bond. His first “007” mission leads him to Le Chiffre (Mads Mikkelsen), banker to the world’s terrorists. In order to stop him and bring down the terrorist network, Bond must beat Le Chiffre in a high-stakes poker game at Casino Royale. Bond is initially annoyed when a beautiful Treasury official, Vesper Lynd (Eva Green), is assigned to deliver his stake for the game and watch over the government’s money. But as Bond and Vesper survive a series of lethal attacks by Le Chiffre and his henchmen, a mutual attraction develops, leading them both into further danger and events that will shape Bond’s life forever.

Albert R. Broccoli’s EON Productions presents Daniel Craig as Ian Fleming’s James Bond 007 in CASINO ROYALE. With a screenplay by Neal Purvis & Robert Wade and Oscar® winner Paul Haggis, the film was directed by Martin Campbell and produced by

Michael G. Wilson and Barbara Broccoli. A United Kingdom – Czech Republic – German – USA Co-Production, CASINO ROYALE was produced under the combined banners of Metro-Goldwyn-Mayer Pictures and Columbia Pictures with filming in Prague and Karlovy Vary in the Czech Republic and on New Providence and Paradise Island in the Bahamas. Filming also took place at Lake Como and Venice in Italy before returning to the U.K. Back in the U.K., the production filmed at Dunsfold Airfield in Surrey, Buckinghamshire's Black Park and on the legendary 007 stage at Pinewood Studios.

British actor Daniel Craig is introduced in the role of James Bond in CASINO ROYALE, supported by a strong international cast. Dame Judi Dench returns as M, the Head of the British Secret Service. Vesper Lynd, the first woman with whom James Bond falls in love, is played by French actress Eva Green, and Danish actor Mads Mikkelsen takes the role of Le Chiffre, international money launderer and Bond's rival in the high-stakes poker game at the heart of the film.

American actor Jeffrey Wright plays Felix Leiter, Bond's ally in the CIA, and distinguished Italian actor Giancarlo Giannini takes the role of Mathis, his MI6 contact. Caterina Murino, also Italian, plays Solange, the beautiful but unhappy wife of one of Le Chiffre's villainous associates, who succumbs to Bond's charms.

Featured in the film is the new Aston Martin DBS (in a special color, Casino Ice, not available until 2007) alongside the Bond favorite Aston Martin DB5. And finally, Bond reveals the recipe for his favorite martini, "The Vesper."

CASINO ROYALE has been rated PG-13 by the Motion Picture Association of America for Intense Sequences of Violent Action, a Scene of Torture, Sexual Content and Nudity.

CASINO ROYALE will be released by Columbia Pictures on November 17, 2006.

Credits are not final and are subject to change.

ABOUT THE PRODUCTION

***“If you don’t get bruised playing Bond,
you’re not doing it properly.”***
– Daniel Craig

With his starring role in CASINO ROYALE, Daniel Craig joins the elite group of actors who have donned the impeccably tailored tuxedo of quintessential superspy James Bond. Described by longtime Bond franchise producers Michael G. Wilson and Barbara Broccoli as “the definitive British actor of his generation,” Craig says he was honored to be asked to play the iconic MI6 agent, but he was especially drawn to CASINO ROYALE because of the emotional complexity of the script and the way his character evolves throughout the course of the film.

“In this film James Bond is a darker character, which is how Ian Fleming originally wrote him,” says the actor. “We start right at the beginning of Bond’s career, when he has a lot of rough edges. He’s a loner, and he doesn’t like to get involved with people. As the movie goes on, though, he becomes more refined.”

In conducting their exhaustive search for a new lead actor for the 21st installment of the phenomenally successful franchise, Wilson and Broccoli turned to a tried-and-true approach. “When we audition for the role of Bond, we ask actors to do the scene in *From Russia with Love*, where Bond meets Tatiana Romanova for the first time,” says Wilson. “That scene has everything you want to know about a potential Bond: drama, romance and action.”

Craig passed the test with flying colors, according to Broccoli. “As soon as we met him, Daniel was the obvious choice for James Bond. He is charismatic, versatile and sexy. The role is a big challenge, but he has proven to us that he is an incredible Bond.”

Craig, whose previous screen credits include *Munich*, *Road to Perdition* and *Lara Croft: Tomb Raider*, was working in Baltimore when he got the news he had landed the coveted role. “I was on my own, so I went out alone to have a drink and celebrate. Of course, I couldn’t very well start telling people in the bar, ‘I’m James Bond!’ They probably would have thrown me out, or called the hospital to collect me.”

However, Craig says, as soon as the reality of the situation sank in, he was anxious to begin preparing for the role. Knowing the physical challenges he would face, the actor embarked on a rigorous fitness regimen to prepare for the shoot. The effort paid off as soon as production began in Modrany Studio outside Prague. The first scene he shot was the pulse-pounding chase sequence in which Bond pursues would-be bomber Mollaka through the Nambutu Embassy.

“I wanted to do as much of the action work as I could so that the audience can see it’s me and it’s real,” says Craig. “I feel like I became a sportsman of sorts, and that meant acquiring injuries and carrying on, bashing through to the next level of pain. Although Gary Powell and his stunt team did fantastic work to make sure that everything was as safe as possible, if you don’t get bruised playing Bond, you’re not doing it properly.”

“Daniel will be a revelation to the audience,” predicts director Martin Campbell, who also directed Pierce Brosnan in his Bond debut, *GoldenEye*. “He combines toughness with charm and a sense of humor, and because this is a much more character-driven story, his depth and gravitas are a perfect match for the role. At the same time, he’s in great physical shape and proved himself to be excellent in the action scenes.”

Craig repays the compliment, crediting Campbell with galvanizing the cast and crew and even more importantly, translating the electricity on the set to excitement on the big screen. “Martin fires everyone up. You obviously need that level of energy in the action sequences, but it’s equally valuable in quieter, dramatic scenes like the poker tournament.”

***“Vesper is not the classic Bond girl,
wearing a bikini and firing guns.”
– Eva Green***

After an extensive search, the filmmakers offered French actress Eva Green the role of Vesper Lynd, the alluring and enigmatic beauty who steals the heart of the seemingly impermeable James Bond.

“The relationship between Vesper and Bond is the spine of the story, and we needed an actress who could hold her own against Bond,” says Campbell. “There is no doubt that this is the best female role in all of Fleming’s books, so we tested extensively to ensure we cast the most suitable actress. Eva has all the qualities we were after: She’s a terrific actress, she’s gorgeous and she has an air of mystery about her, which is essential for the role of Vesper. Eva worked incredibly hard to create this role and take it to places I hadn’t read into the script. It’s been a joy to see her work and expand the character.”

The Parisian-born Green, who made her film debut in Bernardo Bertolucci’s steamy 2003 drama *The Dreamers*, explains what attracted her to the role of Vesper, the first woman Bond falls for and by whom he ultimately feels betrayed: “It’s one of the best scripts I’ve read in a long time. It’s deep, with lots of twists and turns, and the love story moved me. Vesper is a complex person. She is full of secrets, and I think that is why James Bond is attracted to her, because he can’t really see through her. She is like a Sphinx. She has many layers: she’s sharp, sassy, quick-witted, but also vulnerable. She and Bond spark off each other, they are always bantering and they understand each other on the surface.

“Vesper is not the classic, iconic Bond girl, wearing a bikini, being sexy and firing guns,” continues Green. “There is more to her than that. She is the first woman Ian Fleming wrote about, and she has a great impact on Bond’s life. She is the root of all the Bond women who follow and explains why he behaves the way he does with those women.”

“Hypnotic and magnetic” are the words Green uses to describe her co-star, Craig. “He’s a gentleman and he’s strong, and he’s not mannered. That ruggedness is attractive and probably quite dangerous. He is sexy and not self-conscious, which is very important for a man, and he has a sense of humor – another plus. I definitely feel there’s chemistry between us on screen.”

Green also shares the screen with famed Italian actor Giancarlo Giannini, who plays Mathis, a grizzled MI6 operative stationed in Montenegro. “Giancarlo is very crazy in a

nice way, very charismatic,” she observes. “He is relaxed about his work and often had a wicked glint in his eyes that made it hard to keep a straight face during our scenes.”

Although she was not involved in many of the film’s elaborate action sequences, Green learned to scuba dive for her final scene, where she becomes trapped underwater in a fallen elevator cage inside a dilapidated Venetian palazzo. “I had to learn how to control my breathing underwater,” says Green. “In the beginning it was scary, although of course it is perfectly safe because there are so many people looking after you. Also, I’m nearsighted, so I couldn’t really see what was going on. I rehearsed in clear water, but during the takes the water had to be murky, like the Grand Canal. I think they used broccoli to get the right color!”

Green is full of praise for producers Broccoli and Wilson’s distinctive approach to moviemaking. “They are passionate about filmmaking and will do anything to make it work. I’ve never had such positive involvement from producers before. In the beginning they helped me enormously with the character. They made me feel as if I was part of this big family. Being surrounded by calm people keeps the pressure off, and I could just focus on the work at hand.”

Green believes CASINO ROYALE’s involving storyline and romance gives it the potential to attract moviegoers beyond the legion of die-hard 007 fans. “Of course it’s an action movie and a thriller, but it is also a love story, and I think women will identify with Vesper and be moved by her predicament. In comparison to other Bond films, it’s more gritty and realistic and based more on characters than action. This is a different James Bond – raw and sensitive. People will see him in a different light. You see his flaws and watch him become the Bond you think you know.”

“He’s ice cold.”
— Mads Mikkelsen

Danish actor Mads Mikkelsen was thrilled to take on one of cinema’s most despised (and prized) roles: the Bond villain. “I’m attracted to scripts where my character might have some secrets, so to be offered the role of Le Chiffre, ‘the Cipher,’ a man with no

real name, was perfect. Many actors say that playing the villain is more interesting than playing the good guy because he always has a twist in his character. But I think if you are playing the bad guy, you try to show a good side to him sometimes, and if you are playing the good guy, you try to show a flaw in him, so it's not one-dimensional for the audience. My favorite Bond villain was Christopher Walken in *A View to a Kill*. He's got what it takes to be a good villain. There is something good and bad about him at the same time."

Mikkelsen purposely chose not to read the Ian Fleming novel before production began on *CASINO ROYALE*, preferring instead to develop his character exclusively from the screenplay and his extensive discussions with director Martin Campbell. He notes that Le Chiffre isn't the typical Bond-movie bad guy: Rather than a megalomaniacal madman looking to take over the world, Le Chiffre is an amoral criminal mastermind with a thirst for hard currency.

"He's living in the contemporary world and trying to make as much money as possible, just like everybody else," says Mikkelsen. "He's smart and clever and doesn't boast about his successes. He rarely gets his own hands dirty, but he will if he has to. When we meet him he's rich and successful, but Bond is on his tail. And when the chips are down he doesn't show his emotions. He's ice cold."

In order to recoup his massive stock-market losses, Le Chiffre organizes a poker game in Montenegro for international high rollers with a \$10 million buy-in. The actors took poker lessons and rehearsed the games before filming began in order to keep the performances fresh as the hands were played and replayed over several days. Producer Wilson, a self-described poker "addict," supervised the rehearsals himself.

"Most of us could already play poker and, as well as rehearsing the tournament, we played poker for fun," says Mikkelsen. "In fact we often ended up playing in the corridors of [Prague's] Barrandov Studios between scenes."

Playing cards on camera for three weeks apparently only whet the actors' appetite for the game. One night Mikkelsen and some of his fellow actors ventured out to a casino in Prague – where they promptly ran into Wilson.

Like most gamblers, Le Chiffre has a tell, an involuntary tic that reveals how he feels about his hand, explains Mikkelsen. “He has a scar on his eye, and the vein starts to pump when his heart rate increases, so he casually presses his finger against it to stop, but Bond notices. It has to be as subtle as possible, of course, or he wouldn’t win many poker games. But Le Chiffre manages to turn this flaw to his advantage.”

“I’m drunk with power.”
— Judi Dench

Oscar® winner Dame Judi Dench returns in her fifth film as M, James Bond’s steely superior at MI6, the British Secret Service. “Judi is now so much a part of Bond, she is a national treasure,” says Campbell.

Unlike in her previous roles in *GoldenEye*, *Tomorrow Never Dies*, *The World is Not Enough* and *Die Another Day*, in *CASINO ROYALE* we get a glimpse of M’s home life when the brash young Bond sneaks into her house to gain access to a secret database using her computer. “It’s a riveting question,” says Campbell. “What kind of home do you imagine M has? An old Georgian house in an elegant London square? No, this woman is full of surprises, so we’ve gone for a modern penthouse on the river in London’s Canary Wharf. And it suits her!”

Dench agrees. “I love the flat that Peter Lamont has designed for M. I think it will be a shock for people who might have expected her to have a little house in Kensington or a *piéd-a-terre* in Covent Garden. It’s very minimalist, very tasteful. And of course the exact address is a secret, except to me, and now James Bond!”

Dench, who has been nominated for five Academy Awards® and received a Best Supporting Actress Oscar® for her portrayal of Queen Elizabeth in *Shakespeare in Love*, also enjoyed the opportunity to take her character out of the confines of London’s MI6 headquarters, shooting scenes at Barrandov Studios in Prague and on location in the Bahamas. She was also happy the film steered clear of any high-tech spy gizmos. “In this film I don’t have to get entangled with any gadgets, which is just as well, as I can’t even work an ironing board!”

In CASINO ROYALE, M has only recently awarded Bond 00 status and her relationship with him is still in its early stages. After she gets raked over the coals by Parliament over a bloody shootout in a foreign embassy, the senior intelligence officer makes it perfectly clear that she expects Bond to stick to protocol going forward. Instead, he disregards his superior's instructions and heads off on his own to the Bahamas to investigate the origins of a bombing plot, further infuriating M.

"After that, she's reluctant to entrust him with the responsibility of playing in the poker game, but she seems to have no alternative," says Dench. "By the end of the film you understand that Bond has grown, and M knows she is onto a good thing."

Dench gives a hearty thumbs-up to the actor who has stepped into the role of her maverick subordinate. "Daniel has a wonderful presence. He's very handsome and strong, but at the same time, you wouldn't want to be on the wrong side of him. Those are all perfect traits to have as an actor. He seems to have relaxed into the role. I'm sure it gave him some anxiety, as it would any actor, but he doesn't show it on set. He has a great sense of humor, and I always find a shared sense of humor is the first clue to working well with an actor. He also has a kind of self-deprecation about him that is very attractive."

The venerable stage and screen actress describes director Campbell, with whom she first worked on *GoldenEye*, as "a safe pair of hands." "I did my first-ever Bond with Martin, and it's good to come back to work with him again. He is very enthusiastic and knows the conditions that actors like to work within. He knows that when you are doing repeated takes, you need to have an atmosphere of suspended calm and quiet, so you can get to the next take quickly while everything is still clear in your mind. There's nothing worse than an enormous break between takes, with people relaxing and wandering about. Martin is encouraging, gentle and excitable. And he knows the Bond scene very, very well."

"She has great sex. Then he's gone!"
— Caterina Murino

Italian actress Caterina Murino almost missed out on the opportunity to play Solange, the beautiful but unhappy wife of Le Chiffre's ruthless associate, Alex Dimitrios. She was filming in Argentina when the first casting session took place in Paris, but she got a second chance while filming in Rome where another audition was being held. "The day before my appointment I fell from a horse while rehearsing and ended up in the hospital with a back injury. I went to the casting session filled with painkillers. I could hardly walk! And then they asked me if I could ride, and I had to answer that I had just fallen off a horse!"

Despite the rocky start, Murino soon received the call at home in Sardinia offering her the role of Solange. "I was filming that day, dressed as a male soldier, with a false beard and a baby – the opposite of a Bond girl! Everyone was asking me, 'Are you sure the call was for you?'"

Although CASINO ROYALE marks Murino's first film role in English, languages come naturally to the 29-year-old actress. "I learned French in four months to play Jean Reno's sister in a French film, and I also filmed in Spanish in Argentina. But while I've worked in English on a television drama, I had to practice my English, and my horseback riding, for a couple of months."

Murino describes Solange as a very modern woman with poor taste in men. "My husband is Dimitrios, Le Chiffre's right-hand man. He is strong and rich and bad, a powerful combination, which attracts women. When she meets Bond, her husband has just been very rude to her in front of the whole casino. She decides to have some fun and get back at him, so she goes off with Bond. She doesn't know who he is. He's just a sexy guy who invites her for a drink. She has great sex, and then he's gone. But she pays a high price for her fun."

Describing Bond's near-universal appeal to women, Murino says, "We always fall in love with the impossible man, the man you have for one night who never comes back. James is tough, dangerous and smart. He travels the world, but he never gives his heart, only his body. You shouldn't fall in love with him. With Bond and Solange the energy is purely sexual. It's chemistry."

“Normally I don’t find sex scenes very comfortable,” the actress adds. “But Daniel and Martin Campbell made it very easy, and I felt very calm. Martin has a lot of energy and a lot of authority. You can see that he likes to make action movies, but he’s also great with intimate scenes.”

Murino says she was also thrilled to be working with Judi Dench, although under unusual circumstances. “I had only one scene with Judi, and by that time I was dead. Can I still say I acted with Judi Dench, even though I was only acting dead?”

“It is a great story and a great thriller.”
— Ivana Milicevic

Portraying Le Chiffre’s deadly female sidekick, Valenka, is Bosnian-born American Ivana Milicevic, whose numerous television and film credits include HBO’s “Mind of the Married Man,” *Just Like Heaven* and *Love, Actually*.

“I watched 007 when I was a kid, and I remember being terrified of Jaws in *The Spy Who Loved Me*,” says Milicevic. “Suddenly to be an adult and cast as a villain in a Bond film is fantastic.”

While most of Milicevic’s considerable acting experience has been in dramas and comedies, she says she felt right at home on the set of CASINO ROYALE. “In a way, it’s like working on the independent films I’m used to. We would discuss each scene, rehearse, discuss the details and all come up with ideas. I was impressed that this was the way Martin Campbell handled such a big movie. A Bond film seems like a family who know exactly how to bring out the best in one another. You feel comfortable that everyone is really focused on what they want, which is great.”

“I hope all the Bond fans are going to love CASINO ROYALE,” says Milicevic, “but I also hope people who have never seen a Bond film watch it as a great story and a great thriller.”

“Life is made of obstacles and challenges.”
— Sébastien Foucan

The astoundingly fleet and nimble bomb maker Mollaka, whom Bond pursues through the Nambutu Embassy, is played by Sébastien Foucan, the co-creator and one of the foremost practitioners in the art of Parkour. Also known as “Free Running,” Parkour first came to the attention of the U.K. public in 2003, when the BBC broadcast a promo featuring a man running, vaulting and jumping over objects in his haste to get home to watch TV. It was later featured in the French futuristic police action thriller *District 13* starring David Belle, Foucan’s childhood friend and Parkour co-creator.

Based on the French word *parcours*, or obstacle, Parkour emphasizes the use of obstacles in the environment as props to help the runner move swiftly across the terrain. “It’s not just about running and jumping,” says Foucan. “It’s about adapting yourself within your environment to overcome barriers to your physical progress. It’s all about free-flowing movement. My character’s skill is that he can move swiftly to escape from Bond, so we tried to find a way to move fast and efficiently rather than do stunt tricks.”

Foucan, who often spends six or seven hours practicing Parkour on a special circuit in his hometown in France, adapted easily to the rigors of shooting CASINO ROYALE. Still, he appreciated the dramatic tips he received from star Daniel Craig. “Daniel was very helpful, giving me advice about acting with cameras. Although he doesn’t practice Parkour, he is very strong and finds it easy to run and chase. We spent three months working on this sequence which will be on screen for maybe five minutes, but I hope it will be an intense five minutes that people will enjoy.”

Parkour takes its inspiration from acrobatics, dance, martial arts and popular art forms including cinema and comic books, but it also owes a debt to ancient Asian schools of thought, says Foucan. “Without philosophy, action has no meaning. Life is made of obstacles and challenges. To overcome them is to progress.”

“A different Bond in every way.”
– Martin Campbell

Martin Campbell, whose directing credits include action blockbusters *The Mask of Zorro* and *The Legend of Zorro* in addition to *GoldenEye*, says he was excited about taking the helm of CASINO ROYALE because of the transformation the secret agent

character undergoes. “This is Bond’s first 00 mission, and he has a lot to learn. He makes mistakes early on and is reprimanded by M. He’s thinking more with his heart than with his head, and things go wrong. But by the end of the movie he’s becoming the man we know. We see Bond fall in love with Vesper, but he is also involved in some truly brutal violence. This is more realistic and more emotionally involving than previous films.”

Although the Ian Fleming novel on which the film is based was first published in 1953, the film’s setting is unmistakably contemporary. While the plot still centers on the villain Le Chiffre losing someone else’s money in a seemingly foolproof scheme and arranging a casino tournament to try to recoup his losses, the film trades in Cold War-era references, such as Bond’s nemesis, SMERSH, for the more up-to-date evil of international terrorist groups.

Another update on the Fleming novel is the game Bond and Le Chiffre play at Casino Royale. In the book, the game is Chemin de Fer, a variation of Baccarat. For the film, the game was changed to Texas Hold ‘em, in part because of the recent worldwide poker phenomenon, says Wilson, but also because poker is a game of bluff and strategy that offers more dramatic possibilities on screen.

The film’s marathon card tournament turned out to be even harder to film than some of CASINO ROYALE’S spectacular action set pieces, says Campbell. “This is the most difficult thing I’ve ever had to shoot: 10 players around a table, playing Texas Hold ‘em, all looking at their cards and each other. Maintaining the tension and the continuity was a nightmare. In fact, as an exercise it would be a very good test for film students to try. Luckily, producer Michael G. Wilson is a genius at poker and very good at numbers. I couldn’t have done it without him.”

Wilson describes CASINO ROYALE as the film that the franchise’s original producers Albert R. “Cubby” Broccoli and Harry Saltzman always wanted to make but couldn’t because the rights weren’t available to them. “Finally, in 2000, we obtained the rights to make the movie and went ahead with the script,” says the producer. “It’s Fleming’s first 007 novel, so it’s classic Bond.”

Wilson, who is Albert Broccoli's stepson and has produced and/or co-written 11 Bond films, has seen the 007 series evolve over the last four decades. "In the 1970s the films got bigger and more fantastic until we reached *Moonraker* in 1979, which was in outer space. Then we brought it back down to earth in 1981 in *For Your Eyes Only*. With *Die Another Day* in 2002, the technology began to overwhelm the story and the characters, so we've come back down to earth again with a new, rawer Bond, whom we see earn his 00 status and take on his first mission for MI6."

With *CASINO ROYALE*, says Wilson, the filmmakers wanted to take Bond "back to basics." "We needed to reenergize ourselves after *Die Another Day* and, although we knew we'd have a guaranteed winner if we stuck to the same path, we would have lost what we think is important for the series."

The producer praises director Campbell, with whom he previously collaborated on the 1995 hit *GoldenEye*, for his storytelling talents and unrelenting commitment to excellence. "Martin has boundless energy, and he pushes everyone else. He expects 100 percent from the cast and crew, and he gives more than 100 percent himself. He starts work two hours before anyone else, pacing the set and preparing shot lists. The fact that he's already done a Bond film gives us all a shorthand method of working."

In addition to serving as producer and poker consultant on *CASINO ROYALE*, Wilson plays the role of a corrupt Montenegrin chief of police whose tenure abruptly comes to an end. "I've made an appearance in every film since *The Spy Who Loved Me* in one form or another, sometimes only as a hand or a voice. It's become a tradition. I've been a priest and a scientist, but this is my first time as a policeman."

Although Bond has no spy gadgets in *CASINO ROYALE*, with the exception of his lifesaving, radio-controlled medical kit, he does get to put two Aston Martins through their paces, Wilson explains. "We show how he acquired the DB5, winning it in a poker game from Dimitrios, and Aston built a new car for us, the DBS, which they made in a new color, Casino Ice. It's a real racing machine, which MI6 gives Bond to drive in Montenegro."

"CASINO ROYALE will be a classic Bond."

– Michael G. Wilson

Martin Campbell, who directed *GoldenEye* in 1995, returns to direct CASINO ROYALE. “Martin is a director who knows how to tell a story. We worked well together on *GoldenEye*, so he knows Bond and our production team. It was a fantastic opportunity to get him back to work with the new Bond.”

After choosing a director, the next task for producers Michael G. Wilson and Barbara Broccoli was to cast the actor who would play James Bond in 007’s 21st screen adventure. Says Barbara Broccoli, “As soon as we met him, Daniel Craig was the obvious choice for James Bond. He’s an actor who defines his generation of British actors. He is charismatic, versatile and sexy. The role is a big challenge, but he has proven to us that he is an incredible Bond.” Adds Michael G. Wilson, “In Daniel, we have a modern Bond, one who has the authenticity we need to redefine this very complex character. Bond is a commander, ex-Navy, who has just been given the extremely rare double-0 status – the authority to make kill decisions on his own. Daniel is skilled in articulating the conflicting emotions that Bond feels. He is a great actor totally committed to the role.”

The producers cast French actress Eva Green as Vesper Lynd, the first woman with whom Bond truly falls in love. Says Michael G. Wilson, “Eva Green is fantastic. She is destined to be one of France’s leading international actresses. Vesper is the most important woman in Bond’s life, and we needed someone who had all the qualities of Vesper: beauty, strength, enigma and some sadness. She is Bond’s equal. She is a good person who finds herself in an untenable situation.”

Judi Dench returns as M. “She has made the role her own, so we couldn’t imagine anyone else playing M,” says Michael G. Wilson.

The production started off in Modrany and Barrandov Studios, in the Czech Republic, before moving on to the Bahamas. Says Wilson, “It’s important that a Bond film has glamorous and exotic locations. We have a location in the Bahamas around the One & Only Club on Paradise Island where Bond tracks down Dimitrios. Our art department

also transformed part of the Bahamas into the African Island of Madagascar, using a disused motel as a shanty town and an abandoned hotel complex at Coral Harbor as a building site where Bond chases Mollaka, played by free runner Sébastien Foucan. In fact, the abandoned hotel is where we filmed the hotel rooms in *Thunderball*. It's now part of a military base. On *The Spy Who Loved Me*, we used the same location as a camera platform and had models and workshops.”

In the Fleming novel, the game played at Casino Royale is Chemin de Fer. For the film, the producers changed the game to Texas Hold ‘em poker. Explains Michael G. Wilson, “Although Bond has traditionally played Chemin de Fer, that game is no longer popular and there are very few people who understand it, whereas poker is now recognized throughout the world, with poker tournaments on television and online gaming at an all-time high. Poker requires bluff and strategy, which has more dramatic possibilities on screen than ‘Chimie.’”

Wilson enjoys playing poker himself and describes himself as “a recovering poker addict.” In conjunction with the scriptwriters and Martin Campbell, he designed and supervised the games played at the Casino Royale tournament.

“The setting for the Casino Royale in the novel is Royale Les Eaux in France, but the production moved the location to an unnamed town in Montenegro. We needed somewhere that seemed to be out of the reach of the international banking authorities in order for Le Chiffre to feel safe enough to come out of hiding. We actually filmed all those scenes in Karlovy Vary, a spa town in the Czech Republic, which met all our requirements.”

***“Because of Daniel’s more muscular physique,
the evening suit is a new shape.”
— Lindy Hemming***

Costume designer Lindy Hemming, a veteran of five previous James Bond adventures, collaborated with director Campbell and Craig to get just the right look for the newest 007.

In addition to addressing the director and star's desire for a more realistic, less stylized wardrobe for Bond, Hemming says the clothes Craig wears throughout the course of the film reflect the arc of his character. "In the script, Bond has to go through many down and dirty undercover experiences. At the beginning of the film he's undercover, so he has to blend in with his background. The result is that he doesn't look like the traditional Bond at all. But as soon as he goes off to the Bahamas, we see him dress up more. He becomes more elegant, and, by the time he appears at the Casino, he's wearing his tuxedo, which is the established Bond look. As he becomes more comfortable with his 007 status, he dresses more stylishly."

Hemming also took heed of Craig's off-set style of dressing when designing Bond's costumes. "Daniel is interested in clothes, and he dresses really well. He wanted to go with the classic look, but keep it looking real rather than costumed. For example, for the evening suit, he was happy to go with Brioni, the Italian design company we've used on the last four films, because he knows and likes their style. But, because of Daniel's more muscular physique, the evening suit is a new shape, so he looks modern in it. It's fashionable to wear suits at the moment, so it doesn't look anachronistic, and Daniel likes the tailored look."

One outfit likely to attract attention is the short, form-fitting swimsuit Bond wears when he emerges from the sea outside Solange and Dimitrios' Bahamian home. The scene pays lighthearted homage to unforgettable moments from two previous Bond films, explains Hemming. "We've obviously done that scene slightly tongue-in-cheek, following the Ursula Andress and Halle Berry bikini scenes in *Dr. No* and *Die Another Day*. Daniel's wearing brief swimming trunks, which are very fashionable now, and are a much more European look than the baggy things that everyone has been wearing for ages. Not every man would suit these, but Daniel looks fantastic, so I think the audience will love it."

Of course, audiences are likely to pay at least as much attention to the attire gracing the film's female characters, and Lindy Hemming takes care to dress the actresses in appropriately glamorous style. "Ideally I'd like to design all the dresses and have them made, but physically that's not possible. So I thought we needed to involve high-fashion designers to get a buzz going about the clothes."

On dressing Vesper, the Treasury official who becomes the first real love of Bond's life, Hemming says, "Eva's a gift to dress. She's got a fantastic figure and she loves clothes. We decided to go a little bit retro, with nods to old movies, especially in her first two suits, which we wanted to remind people of Katharine Hepburn's look. One suit is Armani, and the other I designed. Italian designer Roberto Cavalli was very helpful. We looked at his collection, from which he gave us a lot of evening wear, and discussed what we wanted for her first dress at the Casino. Roberto made the purple evening dress for us in a hurry, and I had to send an assistant to his factory to ensure it all went to plan and on time.

"And of course we had to have five of them," she continues, "as Vesper goes through quite a lot of physical stuff in the dress. In the script, that dress was bought for her by Bond and given to her when she gives him the tuxedo, so the art department has included a Cavalli boutique in the hotel set to tie it all together. Her other Casino dress, the black gown, was made for us by Versace. I designed the dresses she wears in Italy -- at the sanatorium on Lake Como, and the red dress she wears when Bond follows her in Venice. We made sure that none of the extras wore any red, so that we could see her as Bond catches glimpses of her through the crowds in Venice. It's a small homage to *Don't Look Now*."

Bond's other conquest in the film is Solange, played by Italian actress Caterina Murino. Says Hemming, "We first see her in her bikini, a La Perla piece, in sea green, which reflects the sea in the Bahamas where she is riding along the shore. Caterina is dark and sultry and, in contrast to Vesper, she has a tough, sexy look. Her evening dress is from the collection of English designer Jenny Packham, who made it up in a peachy orange color for us. It has a laced back, which looks great against her naked skin as she makes love with Bond, still wearing the dress."

Ivana Milicevic, who plays Le Chiffre's girlfriend, Valenka, was outfitted almost entirely in fashions from Roberto Cavalli, according to Hemming. "In contrast to the other women, she's blonde and her character is edgy — a villain's girlfriend and possibly an assassin, with model looks and lots of confidence. She wears clothes which I describe as almost not clothes. She begins in a beautiful blue Versace swimsuit, underwater

among the fish and the coral, and always wears clothes that are almost falling off her, in very vibrant colors, which emphasize her poise.”

Breaking from the tradition of flamboyant Bond baddies such as Dr. No and Blofeld, Martin Campbell decreed that the Bond villains in CASINO ROYALE should not look like obvious villains. “No men carrying cats or wearing riding breeches,” says Hemming. “Le Chiffre is a menacing man who lives in a twilight world. He’s not flashy, he’s secretive. He isn’t a man who is much interested in clothes, but what he wears is expensive and luxurious. His Brioni evening suit is velvet, to emphasize richness.”

The rest of the poker players are dressed to portray the idea that Casino Royale is a “new money” gambling palace, explains Hemming. “Brioni offered to make suits for the men around the Casino table for the big game. Infante, the African dictator, is wearing an African version of an evening suit for gambling, the Russian has a mink collar, and the Argentinian has a suit with real gold threads running through it. Even Verushka, who plays the German heiress, is dressed by Brioni, as they started a new women’s-wear company this year.”

Hemming says one of the biggest challenges for the wardrobe department was dressing hundreds of extras to look as though they are inhabiting a location far from where the shooting actually took place. For example, Gunther von Hagens’ Body Worlds exhibition at the Miami Science Center was shot in a mausoleum in Prague in February. “The extras arrived in fur boots and big parkas. We had to strip them off and make them wear shorts, sandals and T-shirts to look like Miami tourists. They thought we were torturing them. Then we filmed a Madagascar shanty town in the Bahamas. Even though we bought all the clothes and shoes brand new, everything had to be broken down to look sun-bleached, dusty and dirty, and the extras had to look like inhabitants of an African island rather than the American-friendly island they live on. That’s the magic of Bond films, transforming somewhere into somewhere else. We seem to do that every day.”

***“Bond literally brings the house
down ’round about him.”
— Peter Lamont***

Production designer Peter Lamont is no newcomer to the 007 franchise, having worked on 18 Bond films in various roles. For CASINO ROYALE he oversaw an art department spread over four countries – U.K., Czech Republic, Italy and the Bahamas – and the building of more than 40 sets. Not surprisingly, Lamont cites geography as his biggest logistical challenge. “Barrandov Studios in Prague was a good base of operations, with a great workforce and excellent sound stages, but we had to keep Martin Campbell up to date on all the other sets around the world.”

The most difficult set to create, says Lamont, was the interior of the Venetian house, where Bond follows Vesper and Gettler in an attempt to rescue Vesper. While the interior of the house and the piazza leading to it were built on the 007 stage at Pinewood Studios, the exterior of the house was shot in Venice, on the Grand Canal opposite the Rialto Market. Although the Venetian authorities were persuaded to permit the production to sink compression pipes into the canal to simulate water spouting as the house sank, and to stop normal canal traffic for short intervals of time, their generosity didn’t extend to allowing one of their grand palazzos to be destroyed and plunged into the canal. Instead, a model of the sinking house was constructed in the Paddock Tank at Pinewood.

“During the building process at Pinewood, the whole thing became more complicated, as the decision was taken that the house would not just sink vertically, but would need another axis to move the building from side to side as it sank. Chris Corbould and his special effects team built a fantastic rig for us.”

Other sets were also combinations of interior sets built in one location and exterior locations in another country. The first scene shot, the Nambutu Embassy chase, was at a set in a studio in Modrany, outside Prague. “It was complicated – Bond moves through the Embassy pursuing and capturing Mollaka, running along corridors and into offices and jumping out of a window into the compound, where he sets off a huge explosion. The beginning of that scene was shot later in the Bahamas, where he follows Mollaka to the Embassy from the building site.”

Another multiple set was that of the Casino Royale itself, situated in Montenegro in the script. The production scouted around Trieste and along the coast of Croatia to create

it. “We could find the broad, tree-lined boulevards we wanted, but no grand hotels exist there yet, and we needed imposing buildings for the Casino and Hotel Splendide exteriors,” says Lamont. “Karlovy Vary was the first place we looked in the Czech Republic, and that’s where we ended up shooting the Hotel Splendide exterior and lobby, and the Casino Royale exterior and public gambling room, with the Salon Privé and hotel bedrooms being built at Barrandov Studios.”

The production transformed an abandoned turn-of-the-century spa into the Casino Royale. “Lazne 1 had all its spa fittings ripped out years ago and has been used by films before, but it was in a bad state. We worked with the local conservation people to restore the staircase and statues in the building. We told them what we wanted and paid for the work to be done, so we left the building in a much better state than it had been for years.” The Grand Hotel Pupp, a local landmark, became the Hotel Splendide with changes of signs and the addition of a canopy and some luscious plants.

Filming in Venice presents its own problems, not the least of which is the fact that the city’s fabled canals dictate that everything must be moved by boat or by foot. Fortunately, only one set had to be built in the ancient Italian city. “In St. Mark’s Square (Piazza San Marco), we were allowed to use an empty building as the bank where Bond looks for Vesper. Of course, it is one of the busiest tourist destinations in the world, and as soon as we had completed the work and opened the door, we were inundated with tourists trying to change money. This also happened to us at Prague airport, where we were shooting interiors for Miami airport. We set up an exchange booth and had lots of potential customers, some of whom couldn’t understand why we had no currency for them.”

A challenge of a different kind was to design the prototype jet that Le Chiffre plans to have blown up so he can make a fortune on the stock exchange. Lamont and his team visited airplane manufacturers but says the production wasn’t able to base it on an actual plane. “They keep their new models under wraps and probably wouldn’t want to be associated with a storyline such as this,” he says, “so we had to come up with an original design.”

An old 747 was located at Dunsfold Aerodrome in Surrey, where the production filmed the Miami airport tarmac chase scenes with Bond and Carlos. “The plane had no engines, but it was in fairly good condition, and we could use the body of the 747 to save us the huge expense of building something of that bulk. I looked at many references of airplane construction and decided our Skyfleet should look like the B-52s, with pairs of tandem engines, and an altered cockpit profile. I don’t know if my design would fly, but the B-52s managed!”

Asked to choose a favorite from the many sets and locations, Lamont cites Bond and Vesper’s double suite at the Hotel Splendide, built in Barrandov Studios. “The challenge there was to match the rooms to the reality of the Grand Hotel Pupp in Karlovy Vary, which is a very classic hotel of its type, and to include two bathrooms for the scenes where Bond cleans himself up after the fight, and comforts Vesper in the shower.”

***“I spent eight hours a day in the water
and two hours underwater.”***

— Chris Corbould

Special Effects and Miniature Effects Supervisor Chris Corbould, who made his 11th Bond outing with CASINO ROYALE, welcomed the news that the producers intended to return to a more realistic style of filmmaking and cut down on digital effects.

“I am passionate about the art of special effects, and I will fight tooth and nail to do something for real,” he says. “Obviously, if there are safety concerns or budget concerns, then I can back off and admit defeat. CGI is a great tool and can be very useful, especially if blended seamlessly with reality to give a good performance, but if an effect can be done for real, it’s the best way to go.”

Corbould’s three biggest challenges on the film were each totally different and took place in vastly different locations: the sinking Venetian house, with scenes located in Venice on the Grand Canal and in Pinewood in the Paddock Tank and the 007 Stage; the Miami International Airport tarmac chase sequence, where Bond is pursuing a terrorist intent on blowing up a prototype plane; and Bond giving chase to Mollaka at a building site in Madagascar.

First on the schedule were the scenes on the Madagascar building site, shot on location in the Bahamas on the site of a derelict hotel, which the art department had dressed as a construction site. In the scene, Bond gets into an 18-ton digger and drives at about 35 miles per hour toward the building. He hits the side of a truck, destroys a hut, then slams into the concrete plinth on which Mollaka is running, the backhoe's bucket chewing into the concrete.

"We built a model and put forward two or three ways that the digger could conceivably take out the concrete, including taking out the pillar underneath. Martin Campbell preferred the direct way, with the bucket straight into the concrete. We did a couple of tests, and during the take it was even better than I expected. The concrete curled around the bucket and it came out like a wave."

At Dunsfold Aerodrome in Surrey, first and second units spent 10 weeks filming the sequence where Bond pursues a second terrorist through a Miami airport building and onto the tarmac. "Bond is chasing Carlos, who is driving a fuel tanker across Miami airfield during rush hour, with plenty of traffic on the ground," explains Corbould. "Bond leaps onto the tanker and, as Carlos tries to shake him off, crashes into anything in his way, wrecking bendy buses, police cars and baggage trolleys – it's carnage! I've had experience with tankers before in *License to Kill*, and they are beasts to work with once you have all that tonnage hurling around. And obviously we wanted to strive to do more spectacular things than last time, so we souped up the tankers to get some high-speed collisions."

Corbould describes the massive set of the sinking Venetian house at the action climax of *CASINO ROYALE* as the biggest rig he's ever built on a Bond film or any other. The scene involves Bond following Vesper and Gettler into a Venetian house undergoing renovation, so it is supported by inflatable balloons. As he pursues them, the balloons are punctured by gunshots and begin to deflate, causing the walls to collapse. Eventually, the whole building subsides into the Grand Canal.

Working in the tank of the 007 stage at Pinewood, the production built a Venetian piazza and the interior of the three-story dilapidated house. "The rig was massive — 90

tons — marrying together electronics and hydraulics. I was anxious to get really fast movement to sell the fact that the house is sinking. The hydraulic valves were controlled by computer because there was so much movement in the system — it moved up and down and tilted through two axes. It would have been easy to bottom out on the tank or hit the roof, so we needed to have a lot of safety features.”

At the same time, the rig could be immersed in 19 feet of water, some of which spewed upwards, so Corbould ended up spending a lot of time in a wetsuit. “I reckon I spent around eight hours a day in the water on that set, of which around two were spent under the water, just fixing problems. We had huge banks of compressors outside the tanks, pushing water up as the house falls down, so all of that had to be kept in working order. As shooting progressed and the house sank, debris and dust started to fall into the water, so the visibility decreased and we ended up feeling our way around.”

The effects team also created an exterior model, built to one-third scale, to shoot the building collapsing into the Venetian canal. The same computer system controlled the model’s hydraulics so Corbould and his associates could exactly replicate the motion of the interior set.

“There was definitely a learning curve,” recalls Corbould. “It was the biggest rig the crew and I have ever put together, and a complicated set as well. I remember when we started on the film and they said, ‘There will be no gadgets or gizmos,’ and then they threw this one at us. But, in the end, I think the audience likes to see someone take a risk. Rather than watch what they know is a blue screen, they appreciate the feat of bravery and the effort that goes into the real thing. I think we are heading for a revival of special effects over visual effects.”

LOCATIONS

THE BAHAMAS

Bond arrives at Paradise Island, Bahamas, by seaplane, and later drives along a coastal road to the real-life One & Only Ocean Club resort where he eventually meets Dimitrios and his beautiful wife Solange. The Albany Estate, on the West Coast of New

Providence Island, served as Dimitrios' beachfront mansion, where Bond emerges from the sea to watch Solange leading her horse along the sand. An abandoned motel and its grounds at Coral Harbor on New Providence Island stood in for the shanty town on the African island of Madagascar where Bond watches Mollaka during the snake-and-mongoose fight. A derelict hotel in the same area became the construction site where Bond pursues Mollaka.

PRAGUE, CZECH REPUBLIC

Many of the interiors — including the Casino Royale Salon Privé, the compound of the Nambutu Embassy, the interior of Le Chiffre's yacht and the interior of the sanatorium where Bond recuperates — were filmed in Prague studios at Barrandov and Modrany.

The city itself is seen in the pre-title sequence when Dryden arrives at Danube House, a new office building on the banks of the Vltava, prior to his confrontation with Bond. Other Prague locations include the hilltop Vitkov Monument, a marble mausoleum that was used as the interior of the Miami Body Worlds exhibition. Prague airport stood in for Miami International Airport for the scenes in which Bond follows Carlos through the terminal and onto the tarmac.

The 800-year-old library of the Strahov Monastery was used as the House of Commons interior, and the Neo-Renaissance National Museum in Wenceslas Square was transformed into the reception and stairways of the Grand Venetian Hotel, where Bond and Vesper enjoy a romantic break after their ordeal.

KARLOVY VARY, CZECH REPUBLIC

The spa town of Karlovy Vary, where visitors have taken to the restorative waters since the 14th century, was used as the Montenegrin town where the Casino Royale is situated. The world-famous Grand Hotel Pupp was transformed into the Hotel Splendide, where Bond and Vesper stay during the poker tournament. The Lazne, an imposing though disused turn-of-the-century spa, stood in for the entrance and public room of the Casino Royale. In the same area of the Czech Republic, the production shot Bond and Vesper arriving in the Aston Martin DBS to meet Mathis in the

picturesque town square of Locket. A hospital interior in nearby Plana served as the scene of Bond's emergency care following his torture by Le Chiffre.

LAKE COMO, ITALY

Villa La Gaeta, a beautiful private residence on the banks of the Lake, was used for the scene in which Bond confronts Mr. White at his home. The grounds of the spectacular Villa del Balbianello, on the Western Shore of Lake Como, became the sanatorium where Bond recuperates from his ordeal at the hands of Le Chiffre.

VENICE, ITALY

The production was able to shoot on many of the streets and alleyways of Venice, including the world-famous St. Mark's Square. Special permission was granted for Bond and Vesper's yacht (the Spirit 54) to sail along the Grand Canal between the Accademia and Rialto bridges, marking the first time in many years a yacht has sailed the Grand Canal. The collapsing house, where Bond pursues Vesper and her kidnapper, was situated opposite the vegetable market by the Rialto, and Bond moors the yacht outside the luxurious Cipriani Hotel on Guidecca.

U.K. LOCATIONS

Dunsfold Aerodrome, near Guildford in Surrey, was the site of the majority of the exterior Miami International Airport runway scenes. This is the location where Alexander Witt and the second unit filmed many of the spectacular action set pieces in which Bond thwarts the terrorist's attempt to blow up a prototype passenger jet.

Black Park was used to film the rebel camp in Uganda where Mr. White introduces Le Chiffre to Steven Obanno (much to the bemusement of the many dog walkers who frequent the National Park near Pinewood Studios).

Pinewood Studios' 007 Stage was home to the spectacular engineering feat that was the interior of the sinking house in Venice, where the climactic action sequences, including the bloody confrontation between Bond and Gettler and his henchmen, were

filmed. In addition, a full-scale Venetian piazza was built for the conclusion of the scene, when Bond tries to rescue Vesper. Other Pinewood stages were used for model units and green-screen shots.

The Cast

DANIEL CRAIG – JAMES BOND

Daniel Craig makes his first appearance as 007 agent James Bond of British Secret Service MI6 in *CASINO ROYALE*, the 21st film in the series, produced by Michael G. Wilson and Barbara Broccoli and directed by Martin Campbell.

Craig was born in Chester, England, and brought up in Liverpool, leaving there to join the National Youth Theatre in London at the age of 17. He continued his training at the prestigious London Guildhall School of Music and Drama, graduating in 1991.

He made his film debut in 1992 in the South African boxing drama *The Power of One*, but came to the attention of critics and casting directors in the much lauded 1996 television drama serial “Our Friends in the North,” playing the role of Geordie Peacock.

In 1998, Craig played the role of George Dyer, painter Francis Bacon’s working-class boyfriend, in John Maybury’s powerful biopic *Love is the Devil*. In 2000, he was recognized as one of European Films’ “Shooting Stars.” This was followed by roles in the Hollywood blockbuster *Lara Croft: Tomb Raider*, in which he played Lara Croft’s boyfriend; the ensemble black comedy *Hotel Splendide*; and *The Trench*, written and directed by acclaimed author William Boyd.

In 2002, Craig starred in Sam Mendes’ film, *Road to Perdition*, receiving critical acclaim for his portrayal of Connor Rooney, the troubled son of crime boss John Rooney, played by Paul Newman. The following year he starred in *The Mother*, a powerful drama directed by Roger Michell in which he played a young man who has an affair with a 60-year-old woman. This was followed by the role of Ted Hughes, starring opposite Gwyneth Paltrow, in *Sylvia*, the story of poets Hughes and Sylvia Plath.

In 2004, Craig took leading roles in *Enduring Love* directed by Roger Michell and adapted from Ian McEwan's novel, and *Layer Cake*, Matthew Vaughn's successful directorial debut about the contemporary criminal drug scene.

A role in John Maybury's thriller *The Jacket*, starring alongside Adrien Brody and Keira Knightley, was followed by the lead in the television adaptation of Robert Harris' best-selling novel "Archangel" and a leading role in Steven Spielberg's Oscar®-nominated *Munich*. Craig played a South African mercenary, part of a team hand-picked by the Mossad to eliminate the terrorists whose attack at the 1972 Olympic Village resulted in the death of 11 Israeli athletes.

Recent film work includes *Infamous*, in which he played Perry Smith, opposite Toby Jones as Truman Capote (writer of the best-selling novel In Cold Blood based on the murders committed by Smith and Dick Hickock) and *The Visiting*, a horror thriller directed by Oliver Hirschbiegel, in which Craig stars opposite Nicole Kidman.

In addition to his film work, Craig is acknowledged as a highly accomplished stage actor. His credits include leading roles in "Hurlyburly" with the Peter Hall Company at the Old Vic and "Angels in America" at the National Theatre. In 2002 he was nominated for a London Evening Standard Award for Best Actor for his performance in "A Number," in which he played three roles and appeared opposite Michael Gambon.

EVA GREEN – VESPER LYND

French actress Eva Green is Vesper Lynd, sent by the Treasury to supervise James Bond's access to the millions of dollars that are his stake in the poker game with Le Chiffre.

Described by Oscar®-winning director Bernardo Bertolucci as "so beautiful it's indecent," Green made her film debut in Bertolucci's critically acclaimed *The Dreamers*, a triangular love story set against the Paris riots of 1968, starring opposite Michael Pitt and Louis Garrel.

Born in Paris, Green studied at the St. Paul Drama School. This was followed by a course at the London Weber Douglas Academy of Dramatic Art.

She began her acting career on stage, appearing in 2001 in two plays: "Turceret" directed by Gerard Descartes and "Jalousie En Trois Fax" directed by Didier Long. The latter was highly acclaimed and earned her a nomination for Les Molières, France's most prestigious theatre award, in the category of Best Female Newcomer.

In 2003, she starred alongside Kristin Scott Thomas and Romain Duris in Jean-Paul Salome's French-language film *Arsène Lupin* and, in 2005, she made her Hollywood film debut as the female lead in Ridley's Scott's crusade epic *Kingdom of Heaven* with Orlando Bloom and Liam Neeson.

MADS MIKKELSEN - LE CHIFFRE

Mads Mikkelsen is Le Chiffre, "the Cipher," international banker and money launderer to terrorist organizations, and James Bond's opponent in the most important game of poker either of them will ever play.

The Copenhagen-born actor is the top male star in his native Denmark and is acclaimed throughout Scandinavia. As a child he trained as a gymnast, and then became a professional dancer before studying drama at the Arhus Theatre School. In Denmark, he became famous overnight as the star of the police series "Unit 1," which won an International Emmy as Best Drama Series.

Among his many and varied film roles, he is best known for his starring role in Susanne Bier's *Open Hearts*, for which he won a Zulu Award and was nominated for Best Actor for the Danish Academy's Robert Award and the Danish Film Critics' Bodil Award in 2003. Other leading roles include *I Am Dina* opposite Gerard Depardieu, *Shake it All About* directed by Hella Joof, *Wilbur Wants to Kill Himself* directed by Lone Scherfig and two comedies, *Flickering Lights* and *The Green Butchers*, both directed by Anders

Thomas Jensen. The latter garnered Mikkelsen a nomination for Robert and Bodil Awards as Best Actor in 2005.

Mikkelsen made his Hollywood debut opposite Clive Owen and Keira Knightley in *King Arthur* directed by Antoine Fuqua. He played Tristan, the understated hawk-loving knight of the Round Table.

In *Adam's Apples*, again directed by Anders Thomas Jensen, Mikkelsen starred as a delusional priest, a performance that won him a Best Actor Zulu Award. The film was the Danish selection as Best Foreign Film at the 2006 Academy Awards® and premiered at the Toronto Film Festival. Mikkelsen recently starred in Susann Bier's new film *After the Wedding* and will next be seen in the Swedish thriller *Exit* directed by Peter Lindmark.

JUDI DENCH - M

Judi Dench is M, Bond's boss and the Head of MI6, the British Secret Service.

Dench reprises her role as *M* for the fifth time in *CASINO ROYALE*, having appeared in *GoldenEye*, *Tomorrow Never Dies*, *The World Is Not Enough* and *Die Another Day*.

In a career spanning more than 40 years on stage, screen and television, Dench has won numerous awards, beginning with the BAFTA Most Promising Newcomer (1965) and, more recently, the Academy Award® for Best Supporting Actress for her role as Queen Elizabeth in *Shakespeare in Love* (1998). In addition, she has received Academy Award® nominations for *Mrs. Brown* (1997), *Chocolat* (2000) and *Iris* (2001). In 2005, she was nominated for a Golden Globe Award and an Academy Award® for her performance in the title role of *Mrs. Henderson Presents*. She has been nominated for no less than 12 BAFTA Awards, winning nine, and has more than 50 nominations and wins for other awards in the U.S. and U.K. for her work on screen.

Her recent stage performances include “Amy’s View” in London and on Broadway, “All’s Well That Ends Well” for The Royal Shakespeare Company and, most recently, Noel Coward’s “Hay Fever” in the West End directed by Peter Hall.

Other recent film credits include *Tea with Mussolini*, *The Importance of Being Earnest* and *Pride and Prejudice*. She recently appeared alongside Dame Maggie Smith in Charles Dance’s well-received directorial debut, *Ladies in Lavender*, and in the title role of Stephen Frears’ *Mrs. Henderson Presents*, starring alongside Bob Hoskins, Will Young and Kelly Reilly. She will next be seen in *Notes on a Scandal* with Cate Blanchett, which was directed by Richard Eyre.

In 1970 Judi Dench was awarded the Order of the British Empire, and in 1988 she became a Dame of the British Empire. In the 2005 Queen’s Birthday Honors, Judi was made a Companion of Honor. She was recently awarded the prestigious BAFTA Fellowship, the British entertainment industry’s highest accolade.

JEFFREY WRIGHT – FELIX LEITER

Jeffrey Wright plays Felix Leiter, a CIA agent who offers to help Bond buy back into the game.

Wright won international acclaim for his haunting performance in the title role of *Basquiat*, Julian Schnabel’s film about the unknown street artist who took the New York art world by storm but ultimately paid the price of fame with his life.

In 1994, he won the Tony Award for his performance in the stage version of “Angels in America: Perestroika” and, in 2003, won an Emmy and a Golden Globe for his supporting role in the TV miniseries of “Angels in America.”

For his performance as Martin Luther King in the television biopic “Boycott,” he won the American Film Institute Actor of the Year Award, and on stage he recently received a Tony Award nomination in the critically acclaimed “Top Dog, Underdog.”

Recent films include the Academy Award® winner *Syriana* directed by Stephen Gaghan, Jim Jarmusch's *Broken Flowers* and Jonathan Demme's *The Manchurian Candidate*. Earlier this year he starred in M. Night Shyamalan's *Lady in the Water* and will next be seen in *The Visiting* for director Oliver Hirschbiegel, in which he stars opposite Nicole Kidman and Daniel Craig.

GIANCARLO GIANNINI - MATHIS

Since his screen debut in 1965 in *Fango Sulla Metropoli*, Giancarlo Giannini has starred in more than 100 international film productions, working with acclaimed directors including Luchino Visconti (*The Innocent*), Rainer Werner Fassbinder (*Lili Marleen*), Lina Wertmüller (*Love & Anarchy*, *The Seduction of Mimi*, *Swept Away*, *Seven Beauties*), Francis Ford Coppola (*New York Stories*), Ridley Scott (*Hannibal*) and Tony Scott (*Man on Fire*).

In 1977 he was nominated for an Oscar® for his role in *Seven Beauties*. Other awards include five David Awards (Italian Oscars) for *Ti Voglio Bene Eugenio* in 2002, *Celluloide* in 1996, *Come Due Coccodrilli* in 1994, *Mi Manda Picone* in 1984, and *Mimi Metallurgico Ferito Nell'onore* in 1972; four Silver Ribbon Awards from the Italian National Syndicate of Film Journalists for *Hannibal* in 2001, *La Cena* in 1998 and *Mimi Metallurgico Ferito Nell'onore* in 1972; Best Actor at Cannes Film Festival in 1973 for *Love & Anarchy*, and Best Actor at San Sebastián Film Festival in 1973 for *Sono Stato Io!* His talent has also been acknowledged by the Los Angeles Italian Film Awards, where he was honored with the 1999 Outstanding Achievement Film Award. In 2002 the Milan Film Festival gave him a Lifetime Achievement Award.

Giannini was recently seen in *Tirante el Blanco* directed by Vicente Aranda and will soon appear in *The Gems Merchant* directed by Renzo Martinelli.

CATERINA MURINO – SOLANGE

Caterina Murino plays Solange, the beautiful but discontented wife of Dimitrios, one of Le Chiffre's associates.

Born in Sardinia, Murino is known to French audiences for her leading roles in Patrice Leconte's comedy *Les Bronzés 3: amis pour la vie*; the crime caper *L'Amour aux Trousses*, directed by Philippe de Chauveron; and the comedy *L'Enquête Corse*, co-starring Jean Reno and directed by Alain Berbérian.

Murino began her acting career in commercials and studied at the acclaimed School of Cinema and Theatre, instructed by acclaimed actress Francesca de Sapio. She made her stage debut in a production of Agatha Christie's "And Then There Were None" and appeared in several other Italian-language plays.

Her cinema debut, in 2001, was the international production of *Nowhere* by Chilean writer Luis Sepúlveda and starring Harvey Keitel.

European television credits include "Des Jours et Des Nuits" directed by Thierry Chabert, "Orgoglio" directed by Giorgio Serafini and "In Der Mitte Deines Lebens" directed by Bernd Fischerauer. In 2005, Murino starred in the Spanish/Argentinean television drama "Vientos de Agua" directed by Juan José Campanella, and the Italian film *Eleonora D'Arborea* for director Claver Salizzato.

SIMON ABKARIAN - DIMITRIOS

Simon Abkarian plays Dimitrios, an underworld associate of Le Chiffre based in the Bahamas. When he flies to Miami to undertake a mission for Le Chiffre, he is followed by James Bond.

Abkarian, based in Paris, was a member of the Theatre du Soleil from 1985 to 1993 and won a Molière Award for his performance in "Une Bête Sur La Lune" directed by Irina Brook. In summer 2006, he directed a production of Shakespeare's "Love's Labour's Lost" for Tim Robbins' Los Angeles theatre group, The Actor's Gang.

While filming CASINO ROYALE, he was also working on the French thriller, *The Snake*, directed by Eric Barbier and co-starring Clovis Cornillac and Yvan Attal.

For almost 20 years, Abkarian has been working in the European film industry, appearing in a wide range of films. Recent diverse roles include playing the villain in *Not For or Against* directed by Cédric Klapisch; the romantic lead opposite Joan Allen in Sally Potter's *Yes*; and as Mehdi Ben Barka in the recent French thriller *I Saw Ben Barka Killed*, about the abduction and murder of the charismatic Moroccan opposition leader. His performance in *Prendre Femme* directed by Ronit Elkabetz gained him the Best Actor Prize at the Thessaloníki Film Festival and a Special Jury Accolade in the Nantes Festival of Three Continents. The film won the Critics Prize and the Public Prize at the Venice Film Festival in 2004.

Recently, Abkarian had a role in Robert Guediguian's *Le Voyage en Arménie* and will next appear in *Trivial* directed by Sophie Marceau.

IVANA MILICEVIC - VALENKA

Ivana Milicevic plays Valenka, the cool and glamorous girlfriend of Le Chiffre.

Milicevic was born in Sarajevo, and her family settled in Michigan when she was five years old. After leaving school, she combined an international modeling career with stand-up comedy in order to break into acting. She soon found an agent and landed supporting roles in the hit comedy *Jerry Maguire* starring Tom Cruise, Cuba Gooding, Jr. and Renee Zellweger; and *Enemy of the State* with Will Smith and Gene Hackman. This was followed by *Head Over Heels* opposite Freddie Prinze, Jr., and Richard Curtis' ensemble comedy *Love Actually*.

Best known to American television audiences for her starring role in the HBO series "The Mind of the Married Man," Milicevic has also made numerous television

appearances, including guest starring roles, on “Felicity,” “Friends,” “Just Shoot Me!” and “Seinfeld.”

Milicevic’s most recent film roles have been in the romantic comedy *Just Like Heaven* with Reese Witherspoon and Mark Ruffalo and *Running Scared* with Paul Walker.

SÉBASTIEN FOUCAN - MOLLAKA

Sébastien Foucan plays Mollaka, a known terrorist, pursued by Bond in Madagascar.

Foucan developed the discipline Parkour (also known as Free Running) with his friend, David Belle, to combat negative energy. He has created and named many of the trademark Parkour moves now used throughout the movement, which is becoming increasingly well known and respected as an extreme sport worldwide. However, for Foucan, Parkour is not a sport; it is primarily an art form.

Foucan became known to a wide audience when the documentaries “Jump London” and “Jump Britain” began to be aired around the world, and he is now regarded as the ambassador for the Free Running movement. In late 2006, Discovery Channel will broadcast the French segment of their international series “HD Atlas,” which is entirely devoted to Parkour, with commentary by Foucan.

He has appeared in numerous television commercials for brands that include Nike and Toyota, as well as in the music video for Madonna’s hit single “Confessions on the Dancefloor.” He was then invited to accompany her on her 2006 international stage tour “Confessions.”

Foucan’s philosophy is “No violence, no competition, no groups, no chiefs.”

JESPER CHRISTENSEN – MR. WHITE

One of Scandinavia's leading actors, Jesper Christensen has won four Bodil Awards, most recently for his work in 2005's *Drabet (Manslaughter)* directed by Per Fly, and four Robert Awards, including one for *Baenken (The Bench)*, also directed by Fly, in 2000.

His international career includes a starring role in Sydney Pollack's *The Interpreter* opposite Nicole Kidman and Sean Penn and a lead role in the U.S. TV series "Revelations," which starred Natascha McElhone and Bill Pullman.

Christensen began working in film in Denmark in 1976 and has since appeared regularly in a wide variety of Scandinavian and international films and television productions.

TOBIAS MENZIES - VILLIERS

Tobias Menzies is best known to international audiences for his starring role as Brutus, Julius Caesar's assassin in the HBO/BBC epic series "Rome." Menzies began his acting career in some of U.K. television's most popular series, including "Foyle's War" and "Casualty." He recently appeared in the controversial drama "A Very Social Secretary," directed by Jon Jones, which launched Channel 4's More4.

On stage, his credits include Alan Bennett's "The History Boys" directed at the Royal National Theatre by Nicholas Hyntner, the title role in "Hamlet" directed by Rupert Goold and Michael Blakemore's West End production of "Three Sisters," for which he was nominated for the Ian Charleson Award.

TSAI CHIN - MADAME WU

The role of Madame Wu, the impassive Chinese poker player, marks Tsai Chin's second appearance in the 007 series. In 1967, she appeared with Sean Connery in *You Only Live Twice*.

Daughter of Zhou Xinfang, China's most eminent traditional actor, Chin was trained at the Royal Academy of Dramatic Art and began her career playing the title role of "The World of Susie Wong" in the West End. She also appeared in Michelangelo Antonioni's seminal film *Blow-Up*, which starred fellow CASINO ROYALE poker player Veruschka. She has subsequently enjoyed an international career, appearing on stage, film and television. She recently starred in the Broadway production of "Golden Child" for which she won an Obie Award.

Film roles include *The Joy Luck Club*, *Red Corner* and, most recently, *Memoirs of a Geisha* directed by Rob Marshall from the bestselling novel by Arthur Golden.

LAZAR RISTOVSKI – KAMINOVSKI

The most celebrated Serbian actor of his generation, Lazar Ristovski also produces and directs in his native country. He began acting while studying at Belgrade University and went on to a career on stage, television and screen.

He became known to international audiences when he starred in Emir Kusturica's 1995 epic *Underground* in the lead role of Blacky, which won many awards, including the Palme D'or at the Cannes Film Festival.

In 1999, Ristovski directed, produced, wrote and starred in *The White Suit (Belo Odelo)*, a black comedy which was chosen as Yugoslavia's Oscar® entry and invited to screen at the Cannes Film Festival before going on to other international film festivals where it won awards and critical acclaim. The film was made under the banner of Ristovski's company, Zillion Films, which also produced *Boomerang*, which Ristovski also starred in and wrote. Directed by Dragan Marinkovic, the film was screened in the Panorama section of the Berlin Film Festival. Other films produced by Zillion and starring Ristovski include *Midwinter Night's Dream* directed by Goran Paskaljevic, which screened at the Toronto and San Sebastián Film Festivals.

In 2006, Zillion Films produced three feature films starring Ristovski: *A Tailor's Secret* directed by Milos Avramovic, *Tomorrow Morning* directed by Oleg Novkovic (screened at the Karlovy Vary Film Festival) and Goran Paskaljevic's *The Optimists*.

Lazar Ristovski has written two novels, The White Suit, and How I Won Oscar®.

URBANO BARBERINI – TOMELLI

Urbano Barberini is renowned in Italy as a star of stage, screen and television and has worked in all three media since the 1980s. He also works in English and French languages, both of which he speaks fluently.

In 2004, he starred in John Irvin's mystery drama *Laughing Water (Mine-Ha-Ha)* and Susanna Tamaro's *Nel Mio Amore*. He appeared on stage in Rome in Goldoni's "Il Giuocatore" the same year.

Other notable film roles include Dario Argento's *Terror at the Opera* (1987), *Signora* directed by Franco Laudadio and Franco Zeffirelli's *Otello*, starring opposite Placido Domingo. On U.K. television Barberini has appeared in the series "Strathblair" and "TECX."

VERUSCHKA – GRAFIN VON WALLENSTEIN

Veruschka von Lehndorff is considered one of the world's first supermodels and was described by Richard Avedon as "the most beautiful woman in the world" (Vogue 1972). Beginning her career in the 1960s, she was photographed by the leading photographers of the day, and appeared as herself in Michelangelo Antonioni's *Blow-Up* in 1966.

Other film roles include a starring role in Ulrike Ottinger's German production of *The Image of Dorian Gray in the Yellow Press* (1984), *Milo-Milo* (1978), Franc Roddam's *The Bride* (1985), as well as directing and playing all the characters in *Buddha Bum* (1998).

Veruschka, a Prussian countess, recently returned to Berlin from New York, where she was working as an artist. In 2005, the documentary *Veruschka: A Life for the Camera* by Paul Morrissey was selected for screening at Venice Biennale. As an artist, Veruschka is perhaps best known for her intricate body-painting works (photographs published in a book entitled Veruschka Transfigurations). An exhibition of her photographs was recently shown in Berlin.

TOM SO - FUKUTU

Tom So needed a new occupation when the U.K. I.T. industry foundered a few years ago. Friends suggested modeling because of his distinctive look, and he joined several agencies. This led to work as an extra in film and television, and he has recently worked on such films as *Harry Potter*, *The Hitchhiker's Guide to the Galaxy*, *Stormbreaker*, *Children of Men*, *Notes on a Scandal* and *Stardust*.

He has been a practicing Taoist for 10 years, seeking balance in all things.

ADE – INFANTE

Ade made his screen debut in *Snatch* (2000), Guy Ritchie's follow-up to the hugely successful *Lock, Stock and Two Smoking Barrels*. His screen presence and comic timing brought him to the attention of audiences and filmmakers and, although he has had no formal training, he has since been in demand on screen and television.

A Londoner who has worked in marketing, publishing and property development, Ade appeared with Samuel L. Jackson in *The 51st State*, and recently appeared on U.K. television as a guest star in the popular series "Keen Eddie."

CHARLIE LEVI LEROY – GALLARDO

Charlie Levi Leroy enjoys a career spanning literature, music, theatre, television and film.

He began acting and singing as a child in his native Argentina. As a member of Argentina's top rock group, "The VIPs," and as a soloist, he was awarded six gold discs.

Leroy trained at the Lee Strasberg Theatre and Film Institute in Los Angeles and the prestigious Oscar Cruz School of Drama in Buenos Aires. He began acting in a television comedy series before moving on to act and direct in theatre and film. He will soon direct his second motion picture, *Four Women*, following the success of his directorial debut, *Pas de Deux*.

As an author, Leroy has written the novels The Wrong Angel, The Last Journey and The Treaty of the Twin Souls. His recent acting work includes *The Last Week* (*La Semana Que Viene*), *Water Winds* (*Vientos de Agua*) and the TV sitcom "Divinos."

Now a resident of Spain, he is a director at the Madrid Actors Laboratory and a professor of film direction at two cinema schools in Madrid.

THE FILMMAKERS

MICHAEL G. WILSON - PRODUCER

When James Bond returned to the screen after a six-year absence, Michael G. Wilson produced the hugely successful *GoldenEye* with Barbara Broccoli, followed by the blockbuster 007 releases *Tomorrow Never Dies*, *The World Is Not Enough* and *Die*

Another Day. Together they are the producers of CASINO ROYALE, the 21st film in the series, which stars Daniel Craig and Eva Green.

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 received his stripes as executive producer on *Moonraker* and continued with that credit on the following two Bond films. His creative abilities are evident in that he co-wrote *For Your Eyes Only*, *Octopussy*, *A View to a Kill*, *The Living Daylights* and *License to Kill*. He became producer with his stepfather, the late Albert R. Broccoli, on *A View to a Kill*, continuing with *The Living Daylights* and *License to Kill*. He is currently managing director of EON Productions, Ltd.

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

Wilson is interested in all aspects of still photography and is recognized as a leading expert on 19th century photography. He is a member of the Advisory Council of the National Museum of Photography, Film and Television (a branch of the NMSI) and in 1998 founded the Wilson Centre for Study and Research on the History and Aesthetics of Photography.

In 2003, together with Dana Broccoli, Wilson and Barbara Broccoli produced the award-winning stage version of "Chitty Chitty Bang Bang," which opened to rave reviews in London and later in New York.

BARBARA BROCCOLI – PRODUCER

A graduate of Loyola University, Los Angeles, where she majored in Motion Picture and Television Communications, Barbara Broccoli has worked in the production and casting departments at EON Productions for many years. Together with her step-brother Michael G. Wilson, she is producer of CASINO ROYALE, the 21st 007 adventure in the series, which stars Daniel Craig and Eva Green.

After beginning her career as an assistant director on *Octopussy* and *A View to a Kill*, Broccoli worked her way up to become associate producer on *The Living Daylights* and *License to Kill*. She went on to produce *GoldenEye*, *Tomorrow Never Dies*, *The World Is Not Enough* and *Die Another Day*.

Through her own independent production company, Astoria Productions, Broccoli produced "Crime of the Century" for HBO starring Stephen Rea and Isabella Rossellini and directed by Mark Rydell from a screenplay by William Nicholson, based on a book by Ludovic Kennedy. The television film about the kidnapping of the Lindbergh baby was nominated for four Golden Globe Awards – Best Film, Best Actor, Best Actress and Best Supporting Actor – in the category of Mini-Series or Motion Picture made for Television.

Broccoli is Chair of First Light, the U.K. Film Council's filmmaking initiative for young people.

In 2003, together with Dana Broccoli, Michael G. Wilson and Barbara Broccoli produced the award-winning stage version of "Chitty Chitty Bang Bang," which opened to rave reviews in London and later in New York.

MARTIN CAMPBELL – DIRECTOR

Martin Campbell returns to direct his second James Bond film, CASINO ROYALE. In 1995, he directed the hit *GoldenEye*, successfully introducing Pierce Brosnan to the role of 007.

Born in New Zealand, Campbell moved to London, where he began his career as a cameraman. He went on to produce the controversial British feature film *Scum*, as well as *Black Joy*, which was selected for competition at the Cannes Film Festival. Campbell made his directorial debut on British television on the police action series "The Professionals" and continued with two more popular BBC series, "Shoestring" and "Minder."

Considered one of the U.K.'s top directors by the mid-1980s, he directed the highly praised British television film "Reilly: Ace of Spies." "Edge of Darkness," a five-hour miniseries directed for the BBC, about nuclear contamination in England depicting murder and high-ranking corruption, won six BAFTA Awards.

Campbell's first Hollywood movie was *Criminal Law*, and he went on to direct *Defenseless* and *No Escape*. His American television credits include directing HBO's "Cast a Deadly Spell" and two episodes of NBC's "Homicide: Life on the Street."

Following *GoldenEye*, he directed the international blockbuster *The Mask of Zorro* starring Catherine Zeta-Jones and Antonio Banderas, which earned Academy Award® and Golden Globe nominations; *Vertical Limit*, *Beyond Borders*; and, most recently, *The Legend of Zorro*, again starring Zeta-Jones and Banderas.

NEAL PURVIS & ROBERT WADE – SCREENPLAY BY

Neal Purvis & Robert Wade had their first success in 1991 with the screenplay for the controversial screen drama *Let Him Have It*, based on a true story about the killing of a policeman. 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 since worked in a variety of genres with screenplays for such films as *The Wasp Factory*, an adaptation of Iain Banks' novel for director Stephen Daldry, *Plunkett & Macleane* directed by Jake Scott, and *Grid Iron* for Working Title.

Between writing the James Bond films *The World Is Not Enough* and 2002's *Die Another Day*, they worked on *Johnny English* starring Rowan Atkinson and John Malkovich. They recently wrote and co-produced *Return to Sender* for director Bille August and performed the same duties on *Stoned* for director Stephen Woolley.

Purvis & Wade are already at work on the next James Bond film, which will be filmed in 2007 for release in 2008.

PAUL HAGGIS – SCREENPLAY

Paul Haggis is the first person in the history of the Academy Awards® to write two back-to-back Best Picture winners.

In 2006, *Crash*, which he co-wrote, directed and produced, won the Academy Awards® for Best Picture and Best Original Screenplay. The previous year, *Million Dollar Baby*, which Haggis wrote and produced, also took home the Best Picture Academy Award®, among others. Both *Crash* and *Million Dollar Baby* have won countless other international accolades, including BAFTA, Donatello, Independent Spirit and Writers Guild of America Awards.

His writing for television has also earned numerous awards, including two Emmys for the seminal '80s series “thirtysomething,” Gemini Awards for the series “Due South” and a Viewers Award for the critically acclaimed series he created, “EZ Streets.”

Since then he has reunited with Clint Eastwood to write *Flags of Our Fathers* and *Red Sun, Black Sand*, both directed by Eastwood. Currently, Haggis has a wide variety of projects in various stages, including *Against All Enemies* from the book by Richard A. Clarke, *In the Valley of Elah* with journalist Mark Boal and *Honeymoon with Harry* from the book by Bart Baker. His new television drama series “The Black Donnellys” will debut in January 2007.

ANTHONY WAYE – EXECUTIVE PRODUCER

Anthony Waye’s association with EON Productions has spanned 25 years, and CASINO ROYALE marks his 10th Bond outing.

Waye has been a leading member of the British film industry for more than 40 years, with a wealth of experience in international film production. His involvement with James Bond began when he was first assistant director on *For Your Eyes Only* and

Octopussy. As production supervisor, he worked on *A View to a Kill*, *The Living Daylights* and *License to Kill*, and then became associate producer on *GoldenEye*. He held the position of line producer on *Tomorrow Never Dies* and *The World is Not Enough* and served as executive producer for *Die Another Day*, a role he repeats for CASINO ROYALE.

CALLUM McDOUGALL – EXECUTIVE PRODUCER

CASINO ROYALE is the sixth film in the James Bond series with which executive producer Callum McDougall has been involved. He began working on the 007 franchise as assistant director on *The Living Daylights* (1987) and then *License to Kill* (1989). He was unit production manager on *GoldenEye* (1995) and production supervisor on *Tomorrow Never Dies* (1997), then became co-producer on *Die Another Day* (2002).

McDougall entered the film industry in 1978, working as a production runner on such films as *Victor/Victoria* and the “Hammer House of Horror” television series. As a second assistant director he worked on more than 20 films, including *Air America*, *The Witches* and *The Muppet Christmas Carol*, as well as George Lucas’ internationally acclaimed television series “The Young Indiana Jones Chronicles,” on which he took the role of production manager. Other credits as unit production manager include *Fierce Creatures* and *101 Dalmatians*. He was co-producer on *The Beach* and produced the comedy *The Parole Officer*.

In 2004, he served as executive producer on the blockbuster *Harry Potter and the Prisoner of Azkaban*.

ANDREW NOAKES – ASSOCIATE PRODUCER

Andrew Noakes began his career in the film industry working during the summer holidays for his father, who was the financial controller on *Superman*. He worked his

way through the ranks, starting as tea boy and filing clerk on *Octopussy* in 1982. Noakes has since worked on 26 films, including every James Bond film since *Octopussy*. On *Tomorrow Never Dies* (1997) he took over the reins from his father, who had been EON's financial controller since *For Your Eyes Only*. This is his first film in the role of associate producer.

PETER LAMONT – PRODUCTION DESIGNER

Peter Lamont is a veteran of the James Bond movies, and *CASINO ROYALE* marks his 18th 007 adventure. He began his association with the franchise on *Goldfinger* as a draftsman and has worked on every Bond film since, with the exception of *Tomorrow Never Dies*. (He was unavailable because he was working on *Titanic*.) Having worked his way up through the ranks, Lamont's first film as production designer on Bond was *For Your Eyes Only*, and he has continued in that capacity.

Lamont won an Oscar® for his work on *Titanic*, received an Oscar® nomination for Best Art Direction for *The Spy Who Loved Me* and was also honored with a nomination for *Fiddler on the Roof* and *Aliens*, for which he also received a BAFTA nomination.

Other film credits include *Sleuth*, *The Dove*, *The Seven-Per-Cent Solution*, *The Boys from Brazil*, *Sphinx*, *Consuming Passions*, *Eve of Destruction*, *The Taking of Beverly Hills*, *True Lies* and *Wing Commander*.

PHIL MÉHEUX BSC – DIRECTOR OF PHOTOGRAPHY

CASINO ROYALE is Phil Méheux's eighth collaboration with director Martin Campbell. He has photographed all the director's feature films since *Criminal Law*, including *Defenseless*, *No Escape*, *GoldenEye*, *The Mask of Zorro*, *Beyond Borders* and *The Legend of Zorro*. Méheux first worked with Campbell when he was producing *Black Joy* and the controversial *Scum*.

Méheux began his career with the BBC and worked on drama series, documentaries, news and current affairs. In 1979 he was elected to the British Society of Cinematographers.

His credits include *The Long Good Friday*, *The Saint*, *Entrapment* and *Around the World in 80 Days*.

STUART BAIRD, A.C.E. – EDITOR

Stuart Baird previously collaborated with director Martin Campbell on the blockbuster *The Legend of Zorro* starring Catherine Zeta-Jones and Antonio Banderas.

He has twice been nominated for an Academy Award®, for his work on *Superman* directed by Richard Donner, and for Michael Apted's *Gorillas in the Mist* starring Sigourney Weaver. Other credits include *Maverick*, *Lethal Weapon I & II* and *Demolition Man*.

As a director, Baird's credits include *Star Trek: Nemesis*, *U.S. Marshals* and *Executive Decision*.

ALEXANDER WITT – 2nd UNIT DIRECTOR

Alexander Witt's career spans more than 25 years, beginning as a camera assistant and moving up to camera operator and director of photography. He has since earned a stellar reputation as one of the industry's top visualizers as both a 2nd unit director and a director of photography and made his directorial debut in 2004 on *Resident Evil: Apocalypse* starring Milla Jovovich.

Noted for his high-octane car chases and action sequences, Witt counts among his credits as a 2nd unit director *Speed* and *Speed 2*, *Twister*, *Gladiator*, *Hannibal*, *Black Hawk Down*, *The Bourne Identity*, *xXx* and *The Italian Job*. Most recently, Witt worked

as 2nd unit director on *Hidalgo* and *Pirates of the Caribbean: The Curse of the Black Pearl*.

LINDY HEMMING – COSTUME DESIGNER

Lindy Hemming has worked on four previous Bond films: *GoldenEye*, *Tomorrow Never Dies*, *The World is Not Enough* and *Die Another Day*.

Winner of the Academy Award® and BAFTA Award for her work on Mike Leigh's *Topsy Turvy*, she has also collaborated with the director on "Meantime," *High Hopes*, *Life is Sweet* and *Naked*.

Other recent credits include *Four Weddings and a Funeral*, *Lara Croft: Tomb Raider*, *Tomb Raider: The Cradle of Life*, *Harry Potter and the Chamber of Secrets* and *Batman Begins*.

Hemming graduated from the Royal Academy of Dramatic Art, studying stage management and design. She began working in London's fringe theatre, which led to The Royal Shakespeare Company and Royal National Theatre. In 1982, she joined London Weekend Television for a year before beginning her career in film.

CHRIS CORBOULD – SPECIAL EFFECTS AND MINIATURE EFFECTS SUPERVISOR

Chris Corbould has supervised special effects in four previous Bond films and has been involved in 11 of the 007 agent's adventures.

His Bond credits are *The Spy Who Loved Me* (SFX Technician), *Moonraker* (SFX Technician), *For Your Eyes Only* (Senior Technician), *A View To A Kill* (Senior Technician), *The Living Daylights* (Floor Supervisor), *License To Kill* (2nd Unit Supervisor), *GoldenEye* (SFX Supervisor), *Tomorrow Never Dies* (SFX Supervisor), *The World Is Not Enough* (SFX Supervisor) and *Die Another Day* (SFX Supervisor).

Corbould's other film credits as supervisor include *The Mummy*, *102 Dalmatians*, *Lara Croft: Tomb Raider*, *Tomb Raider: The Cradle of Life* and, most recently, *Batman Begins* for director Christopher Nolan.

GARY POWELL – STUNT COORDINATOR

CASINO ROYALE is Gary Powell's fourth James Bond film, having worked as a stuntman on *GoldenEye*, *Tomorrow Never Dies* and *The World is Not Enough*. Among his most notable work on previous 007 films is the St. Petersburg tank chase (*GoldenEye*) and the Q-boat barrel roll on the river Thames in London (*The World is Not Enough*).

Powell was born into a family of stuntmen and performed his first stunt at age 11 in one of the *Carry On* films. As he worked his way through the ranks to stunt coordinator, he amassed numerous other credits including *Saving Private Ryan*, *The Mummy*, *The Mummy Returns*, *Harry Potter and the Sorcerer's Stone*, *Harry Potter and the Chamber of Secrets*, *Terminator 3*, *Harry Potter and the Prisoner of Azkaban*, *Alexander*, *The Legend of Zorro* and, most recently, *Blood and Chocolate*.

DEBBIE McWILLIAMS – CASTING DIRECTOR

Debbie McWilliams has cast eight previous Bond films: *For Your Eyes Only*, *Octopussy*, *A View to a Kill*, *The Living Daylights*, *GoldenEye*, *Tomorrow Never Dies*, *The World is Not Enough* and *Die Another Day*.

Her impressive list of other credits includes *Superman I* and *Superman II*, *An American Werewolf in London*, *Spies Like Us*, *Henry V*, *My Beautiful Laundrette*, *Personal Services*, *Monty Python's Life of Brian* and *Othello*. Recent television credits include the Spielberg-produced series "Band of Brothers" and the children's fantasy miniseries "Dinotopia."

DAVID ARNOLD - COMPOSER

David Arnold composed, arranged and produced the score for CASINO ROYALE, his fourth James Bond film following *Tomorrow Never Dies*, *The World is Not Enough* and *Die Another Day*.

Hailed as one of the most successful young British composers, Arnold began his motion picture career making short films with fellow enthusiast Danny Cannon, teaching himself to write, orchestrate and compose the scores for their projects. In 1993 he scored Cannon's feature film debut, *The Young Americans*, combining lush orchestration with Bjork's vocals for the title song "Play Dead," which earned critical and commercial success. This led to the offer to score *Stargate*, Roland Emmerich's sci-fi film, which enjoyed box-office success and earned Arnold his first BMI Award.

Since then Arnold has been recognized by the film industry as a talented and diverse composer, arranger and producer. His scores include *Shaft*, *Changing Lanes*, *2 Fast 2 Furious*, *The Stepford Wives* and, most recently, Michael Apted's *Amazing Grace*, *Venus* directed by Roger Michell, and *Hot Fuzz* directed by Edgar Wright.

Winner of seven BMI Awards for his music for *Tomorrow Never Dies*, *The World is Not Enough*, *Die Another Day*, *Stargate*, *Independence Day*, *Godzilla* and *2 Fast 2 Furious*, he also won a Grammy for *Independence Day* and recently won the Royal Television Society Award for the title music for the U.K. comedy series "Little Britain." In addition, he won the Ivor Novello Award for the music for *The World Is Not Enough*.

Away from the film world, Arnold maintains a career as a successful record producer and songwriter, working with a wide range of contemporary artists including k.d. lang, Pulp, Chrissie Hynde, Iggy Pop, Garbage, David McAlmont, Martina Topley-Bird, Natasha Bedingfield, Aimee Mann, George Michael and Damien Rice.

An avid James Bond fan, in 1997 Arnold produced "Shaken and Stirred," an album of James Bond film-title songs, which reached number 11 on the U.K. album charts.

As composer for CASINO ROYALE, Arnold collaborated with Chris Cornell to write the title song “You Know My Name.”

**CHRIS CORNELL – SONGWRITER
AND PERFORMING ARTIST
FOR “YOU KNOW MY NAME”**

Chris Cornell is the singer-songwriter and founding member behind Temple of the Dog, Soundgarden and Audioslave. Ranked 12th in MTV's “22 Greatest Voices in Music” survey ahead of such icons as David Bowie, Steven Tyler and Bruce Springsteen, Cornell has been called “the single most dynamic rock-and-roll force produced by the Grunge Revolution of the early '90s.”

Currently he is working on his 13th album, with Steve Lillywhite (U2, Rolling Stones). Cornell's songs have been featured in many other blockbuster films, such as *Miami Vice*, *Collateral*, *Mission Impossible: II*, *Great Expectations*, *True Romance*, *Singles* and *The Basketball Diaries*.

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