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A MICHAEL DE LUCA Production

A JAMES FOLEY Film



DAKOTA JOHNSON

JAMIE DORNAN

ERIC JOHNSON

ELOISE MUMFORD

BELLA HEATHCOTE

RITA ORA

LUKE GRIMES

VICTOR RASUK

MAX MARTINI

BRUCE ALTMAN

with

KIM BASINGER

and

MARCIA GAY HARDEN

Produced by

MICHAEL DE LUCA, p.g.a.

E L JAMES, p.g.a.

DANA BRUNETTI, p.g.a.

MARCUS VISCIDI, p.g.a.

Based on the Novel by

E L JAMES

Screenplay by

NIALL LEONARD

Directed by

JAMES FOLEY

**Production Information**

JAMIE DORNAN and DAKOTA JOHNSON return as Christian Grey and Anastasia Steele in ***Fifty Shades Darker***, the second chapter based on the worldwide bestselling “Fifty Shades” phenomenon. Expanding upon events set in motion in 2015’s blockbuster film that grossed more than $560 million globally, the new installment arrives for Valentine’s Day and invites you to slip into something a shade darker.

The next adaption from author E L JAMES’ seismic and culture-spanning series to hit the big screen, *Fifty Shades Darker* exploded onto the scene in September 2016, when its online trailer debut resulted in world-record figures. Racking up 114 million views in 24 hours—and besting the reigning highest-performing full-length trailer, *Star Wars: The Force Awakens*—this tease to a more dangerous side of one couple’s rich and mysterious world gave audiences a taste of what to expect when a fairy tale doesn’t play by the rules.

Their story continues as a wounded Christian Grey tries to entice a cautious Anastasia Steele back into his life…and she demands a new arrangement before she will give him another chance. As the two begin to build trust and find stability, shadowy figures from Christian’s past start to circle them, determined to destroy any hopes for a future together.

Also returning from *Fifty Shades of Grey* are Academy Award® winner MARCIA GAY HARDEN (*Into the Wild*) as Dr. Grace Trevelyan Grey, Christian’s mother; RITA ORA (*Southpaw*) as Mia Grey, Christian’s little sister; LUKE GRIMES (*The Magnificent Seven*) as Elliot Grey, Christian and Mia’s brother; VICTOR RASUK (*Godzilla*) as José Rodriguez, Ana’s close confidant; ELOISE MUMFORD (*Not Safe for Work*) as Kate, Ana’s best friend and Elliot’s girlfriend; and MAX MARTINI (TV’s *Training Day*) as Taylor, Christian’s bodyguard.

They are joined for the first time by Oscar® winner KIM BASINGER (*L.A. Confidential*) as Elena Lincoln, a mysterious woman from Christian’s youth who won’t let him go; BELLA HEATHCOTE (*Pride and Prejudice and Zombies*) as Leila Williams, one of Christian’s former submissives and a dire threat to his new life with Ana; and ERIC JOHNSON (TV’s *The Knick*) as Jack Hyde, Ana’s boss at the publishing house who proves himself as untrustworthy as he is controlling.

*Fifty Shades Darker* is directed by JAMES FOLEY (*Fear*, *House of Cards*) and once again produced by MICHAEL DE LUCA (*Captain Phillips*, *The Social Network*), DANA BRUNETTI (*Captain Phillips*, *The Social Network*) and MARCUS VISCIDI (*We’re the Millers*, *How to Be Single*), alongside E L James, the creator of the blockbuster series. The screenplay is by NIALL LEONARD, based on the novel by E L James.

For the dramatic thriller, Foley is joined behind the camera by a crew of returning craftspersons and newcomers to the team. They are led by director of photography JOHN SCHWARTZMAN (*Jurassic World*, *Seabiscuit*), production designer NELSON COATES (*Flight*, *The Proposal*), editor RICHARD FRANCIS-BRUCE (*The Shawshank Redemption*, *Oblivion*), costume designer SHAY CUNLIFFE (*The Bourne Ultimatum*, *A Dog’s Purpose*), music supervisor DANA SANO (*Fifty Shades of Grey*, *Horrible Bosses*) and composer DANNY ELFMAN (*Fifty Shades of Grey*, *The Girl on the Train*).

**ABOUT THE PRODUCTION**

Dark Side of the Fairy Tale:

Production Begins

Fans of E L James’ novels and of the smash motion-picture adaptation of “Fifty Shades of Grey” were elated with the announcement that the next two novels in the series would similarly receive big-screen treatment…even sooner than expected. *Fifty Shades Darker* and *Fifty Shades Freed* would be lensed simultaneously, resulting in two successive Valentine’s Day weekend releases in 2017 and ’18 (and truncating the wait between films to one year).

While the next two chapters would further explore the compelling romantic tango of Christian Grey and Anastasia Steele, all connected to the series were committed to the idea of each episode serving as a unique experience. The team felt it vital to satisfy diehard fans as well as draw in new audiences to the erotic, authentic pop-culture and entertainment events.

Producer Dana Brunetti discusses that it was long the intention to explore the decidedly dangerous turn E L James’ second novel takes: “*Fifty Shades Darker* is more of a thriller. We have suspense, stalking, helicopter crashes…all in addition to the theme of this couple and their particular type of romance. Suddenly, their relationship is confronted with many more obstacles than previously, a lot of them from Christian’s past life.”

E L James, who is rejoined by her fellow producers from 2015’s *Fifty Shades of Grey*, reflects on the title progression: “For the second novel, I knew I wanted to keep ‘Fifty Shades,’ because it was quite memorable. I thought, ‘Where are we going with this?’ Then, I knew that in the second book that we would discover what was behind Christian’s darkness. Hence, ‘Darker.’”

De Luca found it difficult to believe it has only been a few years since he, Brunetti, Viscidi and E L James began work on bringing the first book to the big screen. “Taking this journey with Erika and my other fellow producers has been surreal at times,” reflects the producer. “We managed to take what was already a literary phenomenon and bring it to worldwide audiences over Valentine’s Day weekend in 2015, and here we are again. We have all grown considerably in these roles and never stopped being the caretakers for Anastasia and Christian’s story. It’s something we don’t take lightly, and my hat stays off to Erika for keeping us on track as we imagined this filmic world for her characters to inhabit. I’m extraordinarily proud of how far we’ve all come.”

For the adaptations, production went back to the source: E L James herself, working with the writer who had lived with the characters—and their creator—since the beginning—E L James’ husband, accomplished screenwriter Niall Leonard, whose task it was to translate these massively popular novels with their bold new emblems of mainstream sensuality into two screenplays.

The journey from print on-demand paperback to the creation of one of the most iconic and memorable literary sensations in decades was as shocking to their family as it was to publishers. “I retain that role as the person who is the first sounding board, so, ‘Fifty Shades’ crept up on me,” Leonard muses. “Erika was publishing a story, and I knew it was interesting and dark. I knew that it was gathering an online following, but even so, when it burst into life in the real world, it astounded me how big the phenomenon was.”

As the family grew adjusted to E L James’ skyrocketing fame, as well as the filmic reception of “Fifty Shades of Grey,” they focused their attention on assuring the purity of the subsequent books’ translations. “For *Darker* and *Freed*,” Leonard continues, “she was keen that the movies had to be done quickly and that they had to be close to the books. Knowing the story and the fandom, I was very familiar with the parts that mean a lot to Erika and to her fans. I was keen to see those properly included. With experience as an adapter and screenwriter, I felt qualified to take on the project. The studio was willing to have me onboard to take these enormous, sprawling novels and condense them into something that was of movie length…without losing any of the relationship and the important parts that fans really wanted to see.”

E L James is the first to admit that it was an unexpected and unusual collaboration in bringing her Christian and Ana to life in another medium. “It was an interesting time while Niall was writing,” she reflects. “He would go off and do his thing, and then he’d bring me a draft and ask, ‘What do you think?’ Then, we’d have discussions until we were ready to submit it to the studio.” In her typical dry fashion, the author adds: “He was very private about it, but we’re still speaking to each other. So that it worked out well.”

Leonard offers that knowing your spouse will be your editor is a curious thing indeed. “I was quite nervous. Then I heard her laughing in the next room, and I thought, ‘Okay, I’m off the hook; she’s enjoying it. We got over that first hurdle of her accepting my work. Then, we had to work together revising it. Sometimes, we’d have a bit of a ding-dong about particular scenes, and I’d say, ‘I really want to do this,’ and she’d respond, ‘That’s not true to the story.’”

To be certain, the screenwriter promised the creator of his source material one thing before they began adaptations. “If it ever came down to the crunch, it was always to be her decision,” Leonard says. “Christian Grey is not this cutesy, handsome, all-things-to-all character. He’s dominant, dangerous and a real challenge. His journey into being rescued by Ana is a tricky one, and the only person for this is Erika. She knows every step, and is the North Star. If you follow her lead, you can’t go wrong.”

The litany of reasons behind filming both chapters in the same period were clear to all involved. Naturally, with films that are successive stories, characters and environments are common to both—with actors in character, production up and running, and sets and locations primed for shooting. Economically, it made sense to maximize effort and time. Viscidi reflects: “We also had other reasons that were more important than strictly the financial ones—for the actors and director James Foley, to have both scripts and to understand where their characters and stories begin and end. It made it a more fluid process throughout the whole filming.”

When he made the decision to take the director’s chair for both films, Foley joined the rarified ranks of very few directors who have maximized time and effort by filming back-to-back projects. Brunetti discusses the process in finding the one who’d captain the team: “When we were determining who the next director was going to be, there was speculation on whether we were going to shoot *Darker* or *Darker* and *Freed* at the same time. I knew James from *House of Cards*, as he directed a majority of the first season and was our show director/showrunner.”

Not only was Brunetti a fan of Foley’s work for Netflix, he has long enjoyed many of the filmmaker’s features. “*Glengarry Glen Ross* is one of my favorites. We met with him, and his thoughts on the film were fantastic,” says the producer. “We saw a lot of different directors after that for *Darker* and made a short list. Then, when we began to discuss making both films at the same time, I knew that is how we shot a lot of *House of Cards*—two episodes at a time, and we would cross-board them. I pushed for James, not just because of his experience shooting this way, but because of his understanding of the books and take on what the films should be.”

Viscidi agrees with the decision to which fellow producers De Luca, E L James and Brunetti arrived: “We needed someone of that caliber who could direct the actors in a strong, confident and accomplished style. In the first meeting with Foley, he said he wanted to expand and open up the film. He appreciated the first movie—thought it was good, sexy and provocative—but wanted the characters to be more a part of the real world, get them outside more in the next chapter. He wanted to see Seattle more, and have the characters interact more with the world around them.”

Foley discusses his interest in joining the franchise: “‘Fifty Shades’ defied a genre; it’s full of elements, drama, romance, fantasy, all mixed together. It is a special kind of combination—a special kind of brew—like you brew beer. It’s has its own fizz.”

No stranger to adapting lauded work, the filmmaker felt a connection with the protagonists of E L James’ work. He reflects: “I’ve always been interested in psychological realism—movies, dramas that have a psychological complexity to them. What I got from the three books was that they were a master study in the field—particularly of Christian but also of Ana. There was something interesting in the journey that they took together, and how each of these psychologies interacted with each other and wind up changing each of them over the course of the three books quite dramatically. It was that evolution in their selves which was the most important thing to me.”

The relationship quickly established by director and author/producer was soon harmonic. “Erika was very clear about the arc of the story and how she wanted Christian and Ana’s characters to develop between the two films,” observes Viscidi. “James was able to take that information, turn it around and implement it in his vision. It was a great working relationship, and Erika trusted him implicitly from day one.”

Foley addresses one of the key elements of working with E L James—indeed, one of the key elements of any successful film production—when he says, “It’s been the sweetest thing—we were pals throughout the process. There was compromise—I compromised, she compromised—but the film was not compromised. We got the best combination of our talent. I was very respectful of the books—they have their own kind of magic that worked on so many people. I sought to transfer that magic to the screen, and having her around was great. Erika was very supportive and always respectful.”

“James Foley stepped into the *Fifty Shades Darker* production almost as if he’d been with us since day one,” says De Luca. “He brought this deep respect—not only to the cast and crew who’d been part of the first production—but an honor for Erika’s source material and Niall’s distinctive, significantly darker take on the next two pivotal chapters. Foley is the consummate filmmaker and gentleman, and the exact right filmmaker to bring innovative ideas about what *Darker* and *Freed* could become. He has this ability to elevate our production to a level none of us could have expected.”

No Rules, No Punishments:

The Curious Couple Returns

While *Fifty Shades of Grey* introduced movie audiences to billionaire entrepreneur Christian Grey and curious college student Anastasia Steele, the next two episodes would challenge everything audiences expected of the couple who had ended their relationship at the end of the first film.

Viscidi explains that while the first chapter was an awakening, the next two would delve deep into the characters’ motivations and world: “Dakota’s character in *Darker* has to evaluate what is it that makes her desire Christian, not just because he’s a good-looking man. But she actually begins to want to be in the Red Room with him, to experience the sexuality she was unsure of in the first movie. Now, she has to figure out what’s inside her that’s driving her, where she wants to participate in the same way that Christian wants her to participate.”

With the whirlwind of launching *Fifty Shades of Grey* behind them, Dornan and Johnson set to work on the *Darker* and *Freed* set, ready for the unique set of challenges that lie ahead. “The evolution that we have seen in Jamie and Dakota has been nothing short of astonishing,” raves De Luca. “They were dropped into this rarified on-screen space of iconic coupledom and asked to establish immediate intimacy…all while the world looked on and analyzed every movement in their nonverbal language with one another. The Herculean task of embodying the characters of Christian and Anastasia would have made many a performer crumble. But they rose to every challenge. As actors, they continue to impress me to the lengths they’ve gone and the depths of their ability to discover nuance and emote passion.”

Like his producers, Dornan was pleased to find that Foley was their captain. The performer lauds: “It is tough to come in to a machine that’s already rolling, try and honor what’s been done, and then attempt to man the ship and put your own stamp on it.”

Dornan appreciated his director’s frankness. “The first time I met Foley on Skype, he was very clear about what he wanted: to get to the core aspects of the characters. He wanted to bring them to the fore and not have it just be ‘about sex’—which he knew it wasn’t, but that’s what some might think. He wanted to bring out their characters. It’s tricky as an actor, to play a character that’s described as ‘impenetrable’ in books. To show the depth of his character, Foley wanted to try to bring out Christian, the man, and why he is the way he is.”

That maxim also proved true for Johnson, who prepared for her time on set by rereading both the second and third books before production began. “*Darker* is a deeper exploration into these two people,” the actress reveals. “It feels like they are on this tumultuous, twisted path, and they’re not simple characters. It’s not lovey-dovey, easy-breezy bullshit. It’s darker. We are not sugarcoating any of the real, raw and difficult things in this relationship. No matter what kind of relationship is going on between two people, there’s a universality in the difficult things, all of the particulars of Ana and Christian notwithstanding.”

For Johnson, the chance to not only return to a character that she’s worked on provided cause for both excitement and trepidation. She says: “I’ve never been on a project this long, and I’ve never been such a large part of a project. I feel this great honor to be able to tell this young woman’s story. It’s all been quite an experience—at times, it’s been insightful, emotional, heavy, dark and difficult. But it’s also been so joyous, and filled with laughter and love. It’s been all-encompassing. It’s made me grow as a person so much that no matter how difficult shooting these films may have been, I would never take it back and I would never change anything about the experience.”

Having the series creator on set helped with ensuring all knew which beat of which film they were shooting. Johnson admits she was rarely thrown during the long production schedule, when it came time to remember where exactly her character “is” at any stage or scene. She credits E L James for doing “such an incredible job of charting Anastasia’s evolution and displaying all of it in the books. It made it easier for me to compartmentalize which film we were in.”

Johnson gives additional credit at being able to cover such rough terrain to the only other person on Earth who could know what she’s gone through. “I literally trust Jamie with my life,” she reflects. “He’s such an honorable, wonderful, hilarious and talented human. We’ve built our friendship around trusting each other. We got to know each other based around the fact that I needed him to be protective of me. I needed him to be able to tell when I was uncomfortable and would need to step in. Or when things were too heightened, too emotional and I couldn’t deal anymore, I needed him to be able to see that in my face and protect me in that way. We learned so much about each other, and I do trust him implicitly.”

Dornan returns the compliment, explaining that they are bonded for life: “We have a very natural, easy way with each other now, having been through the first movie and all the pressures and expectations associated with it. A great thing about Dakota is only she knows what I’m going through, and only I know what she’s going through. We both really needed each other through this process. There are days when it wasn’t easy, when a lot has been asked of us— particularly a lot has been asked of her, in terms of the physical stuff, and she was usually wearing less than I was. You need to have that person who understands and has been with it since day one with you.”

It was quite enjoyable for the two performers to expand the reach of what others believed the series was about. Discussing the advancing storylines in *Darker*, Dornan says, “a lot of people are basing an idea—that these books are purely about sex—on not really knowing the books, or just taking the buzz around the first book and going with it. Even acknowledging that sex is a major part of it, *Darker* takes on a whole different track—and that’s pleasing, as an actor. It’s nice knowing we’ve got two more films to develop the other aspects of the story and bring in what we didn’t have time to accomplish in the first. A lot more is asked of us, to be sure, but that’s been a fun aspect of it.”

As Christian opens up to Ana, we see he is carrying the traumas of his early childhood, which lends itself to why he struggles to relate to many people. He isn’t the most approachable of men, and he doesn’t know how to have a “normal” relationship, as much as he wants to. Still, he agrees to change for Ana’s sake. He wants to be the man she knows him to be, which is incredibly difficult for him, because of the horrors he endured in his childhood. As E L James reveals with the introduction of the dark Elena, all is not as it seems.

Christian’s biggest secret, with regard to his need to dominate and control his romantic partners, is that it stems from psychological scars that left him with a stigmatizing label: “It was suggested early on that he’s maybe a sadist,” explains Dornan. “There’s a scene in the Red Room where he says he isn’t—perhaps it was him being in total denial. But by this stage, I think he’s admitting there’s something wrong with him and that it’s beyond the boundaries. Being a dominant is one thing, but being a sadist is something that Ana is not okay with. Now, he needs to find that out about himself in order for him to change.”

For the man helming the production, it was a welcome experience on set to be surrounded by actors who deeply cared about each other as much as they did their performances. “I’m the luckiest director on Earth,” states Foley, “because from the very first day we shot to the last day we shot in Paris, Jamie and Dakota never had an ounce of friction between them. That’s unusual for any two actors who are in almost every scene together in the entire movie. There’s always moments when somebody’s in a bad mood or they don’t like what the other actor’s doing. There was none of that, zero. They just had this very comfortable, very humorous relationship where they laughed constantly.”

Surrounding Christian and Ana:

Returning and New Cast

One of the major players in *Fifty Shades of Grey* is a woman who never actually appears—but the wake in which she has left Christian radiates outward and affects everyone in his life. Ana flippantly refers to her as Mrs. Robinson—in reference to Anne Bancroft’s character in the film classic *The Graduate*, who seduces the much younger man, played by Dustin Hoffman. The duplicitous friend of Christian’s mother, she brings the 15-year-old Christian into her bed and her lifestyle.

The character—Elena Lincoln—is an integral part of the story of *Darker*, and who better to inhabit the enigmatic woman than the distinguished Academy Award®-winning actress whose C.V. includes her own cinematic venture into the dark side of a romance in the memorable and shockwave-causing *9½ Weeks*.

Viscidi walks us through the process of bringing in the brilliant performer: “Kim came in with a very specific vision, and she and Foley discussed it, and she was incredible. Audiences will be surprised by the nuance that she brings, as well as the ever-present tension she builds into the character. You’re never quite sure where she’s going to go in relation to Christian. There are expectations in *Darker*, and it builds to quite a heated moment.”

Screenwriter Leonard took to the predatory character with a certain amount of glee. He says: “It was great fun writing Elena, because she has this immense self-confidence. She’s assured, sexy, experienced, intelligent and successful—all the things that Ana feels she isn’t—so she’s incredibly intimidating. Ana feels utterly dwarfed by her presence and threatened by it. Casting Kim Basinger in the part is an absolute dream, because she just comes across with this wealth of sophistication.”

Foley discusses the team’s experience with the performer: “We met with Kim, who was the ultimate, delightful person. She had this deep curiosity about this character and was gung-ho to get started. She was great to work with because she was kept on saying, ‘You can throw things at me in the middle of the take. If you have an idea, just yell it out and I’ll change what I’m doing.’ That is the ultimate openness to being directed. She came on set and brought with her Hollywood glamour to Seattle. For the audience to know her as this iconic movie star gives her an instant credibility when she steps on screen.”

Part of Ana’s issues with Elena may also lie in her misunderstanding Christian’s need for her, at least, at first. Christian is, by nature, a loner, and not one at the center of a regular circle of friends. Without such a support network, he relies upon those he knows and trusts as sounding boards. Elena falls into that category—she and Christian, in fact, own a business together, the tony, high-end salon Esclava. Mistakes are made when Christian still trusts Elena as a friend, after his relationship with Ana has taken deeper root. For Elena’s motives are clear to only one person: Elena.

With his damaging history and psychological pain, Christian’s past is additionally rife with ghosts. Leonard fills in: “Leila is the ghost of Ana’s possible future, which she finds frightening—the fact that if she fails to ‘rescue’ Christian and loses him, she will become this broken, lost girl with a shattered past and no future. Leila returns with a dream of reconciling with Christian, and realizes that everything she thought she knew about him is no longer true, because Ana has changed all the rules. She now views Ana as the obstacle to her dreams.”

“Leila is all the things that Ana isn’t, can’t be and won’t be for Christian,” elaborates E L James. “She’s just not into the sort of things that Leila would have been into with Christian. Now, it’s a turnabout, because it’s not Leila that Christian’s soul calls for. It’s Ana.”

Cast in the role of this extraordinarily complex character was Australian performer Bella Heathcote, who is refreshingly candid about her decision to take on the part: “I just wanted to be involved. It’s such a huge phenomenon, and I was so fascinated by it. Also, I typically don’t get cast to play this kind of role, but I felt like I could really do something with it. I was curious about her in the world of the film, and I thought it would be a challenge, as well as fun. I love the thriller aspect of the story. The elements of danger are not just sexual, but in the threat that Leila poses to Ana’s life.”

The actress admits to some pressure attached to embodying a character in front of its creator, but quickly dismisses that concern. She says: “It was nice having Erika’s approval—she’s the one that saw the character first—but she was also just a lot of fun to have around on-set. I didn’t so much as have a conversation with her about the character before I began working, but I knew she was there. I just imagined what I would do that felt right for Leila, and if it was way off, I was sure she’d step in. After one of my early scenes, she came up and said some really kind words. So I thought, ‘Okay, I’m on the right track!’”

Before Christian re-enters Ana’s life, her path crosses with someone who, perhaps at first glance, might provide an alternative to Mr. Grey. That man is her boss, editor Jack Hyde. Leonard explains Jack’s role in this play: “Hyde comes in as Mr. Gorgeous, Mr. Smooth. He’s a handsome, smart guy in Ana’s dream job, so he seems to be the perfect proposition. However, I don’t think Christian Grey is an easy act to follow, so he never quite matches up. There was a lot of talk when the movie was being developed, with people saying there was a love triangle going on between Ana and Christian and Jack. There *is* a love triangle, but it’s all in Jack’s head. He thinks he’s a contender, and he never really is.”

To play the pivotal part, the crew turned toward Eric Johnson, who is known for his works as Dr. Everett Gallinger on *The Knick*. Of the Canadian performer and his character, E L James discusses: “Jack Hyde is the beginning of the storm, and we’re very blessed in having him played by the wonderful Eric, who is just fantastic in the role. He’s tall and good looking, and then he has this creepy side to him that he is so good at playing. That is so funny, because he’s one of the nicest guys you could ever meet.”

Dornan jokingly counters: “It’s tricky with Jack Hyde, because the character has to be someone who is charming, approachable and attractive—but he also has to have this sinister undercurrent of someone capable of doing very harmful things. Eric, as a person, is just really nice and you’d never think of him as sinister or capable of anything too dangerous. But he obviously does it very well. He is a little too tall for my liking, and that’s all I’ll say about him.”

Johnson offers his take on Hyde: “One of the trappings of playing a villain is forgetting that he is human. The wonderful challenge is to find the humanity in somebody who is doing and saying things you don’t morally agree with. It’s fun to explore those avenues, and it gives me more empathy toward people who make poor choices in their lives, usually because of the circumstances surrounding them. I don’t like to say it justifies the actions, but I have to work hard to understand people; it’s part of my job. We can all understand morally just people, and we look up to them. But how do you humanize someone who is doing horrific things?”

Upon their first meeting, Foley and Johnson found themselves on the same page when it came to Hyde’s particular m.o. Johnson explains: “When we got the chance to go over this character, it was clear to me that we had thought about the same things. Hyde is manipulative and somebody who very much presents control and seeks control over those around him. When he doesn’t get that, he lashes out, in violence or sabotage or whatever it is, almost like a petulant child. We talked about that very early on, and that helped me navigate this.”

*Darker* also features the return of multiple women who serve as the rocks in Ana and Christian’s life: Marcia Gay Harden as Christian’s mother, Rita Ora as his sister and Eloise Mumford as Ana’s best friend.

Harden describes her character work, noting that choosing to be a part of these films is choosing to become part of an event. “It’s not a little, indie film. In a way, it’s a huge corporation. The process for me is to get to the smallest part of the story, the personal part within the event. In the first film, my job was to introduce this elegant, lovely lady who is blind to parts of her son. She didn’t have an understanding of the darker part of him. Now, it may be to open her eyes, and also to accept Ana into their lives.” Harden is the first to admit she relished being a part of the phenomenon. “I just love the fact that social media immediately took to calling me ‘Mama Grey.’”

For Ora, it was the similarities between life and art that she enjoyed most. She states: “I’m very much like Mia. Mia is outspoken, like me. She puts her relatives in the hot seat, and Christian is always telling her, ‘Okay, enough Mia, stop it.’ Mia is the one who gets away with a lot of stuff. What’s great is this time, my look is different. Girls that age go through different phases, and she even looks and dresses more like I would.”

Mumford’s joy was in the way her character would seep into her real life. She says: “I get a lot of people seeing me in the street, stopping me and asking, ‘Hey, haven’t I met you before? I know right off the bat that they have seen the first movie, and they feel like we’re friends because of watching me onscreen with Dakota. It’s the greatest compliment, because Kate is such a good friend to Ana—and these people who I normally think wouldn’t have seen the film, here they are feeling like they’re friends with me because of that.”

While Christian may not have the large circle of friends Ana enjoys, he does have a couple of key players in his support network—his trusted and slightly surreptitious right-hand man, bodyguard and driver, Taylor, once again played by Max Martini.

While the bigger cast is certainly a dictate of the source material, filmmakers welcomed the larger array of characters signaling expanding stories. This allowed all involved to open up the experience of *Fifty Shades*, with *Darker* a welcome entry point for those who might not have already discovered the phenomenon.

The producers believed the new players and storylines of the production expands the audience, both female and male. “Yes, there is a core audience who know the novels, but there are a lot of people who don’t,” observes Viscidi. “We’re looking to draw them by bringing in more action, danger, drama and more story. *Darker* is a movie about a couple whose relationship is progressing, while these circumstances occur and obstacles are thrown in their way—some from the past, some in the present. It’s got its own story, drama, and trajectory. It also stands on its own. You don’t have to have seen the first in order to get *Darker*.”

For Harden, part of this widening of focus might be accomplished due to the pitch-perfect casting of the leads. She commends: “Dakota’s genius at being the girl next door. She’s an absolute beauty, stunning, but she’s unique, right? So she could, in one second, be the girl next door who’s come into this wonderful fantasy world. And, well, Jamie is not the boy next door, right? He’s quite a specimen, and he’s fantastical in that way. But, you put the two of them together, and it gives women this reaction of, ‘Hey, that could be me.’ It just does.”

Weaving a *Darker* Story:

Designing Sumptuous Spaces

A good deal of the fantasy of the *Fifty Shades* world is grounded by the glossy, but not unrealistic, look envisioned by the teams of inventive film artisans assembled, with key departments led by: cinematographer John Schwartzman, production designer Nelson Coates, costume designer Shay Cunliffe, set decorator CAROLYN “CAL” LOUCKS and property master DAVID DOWLING, to single out but a few. All were charged with taking the words on the page and converting them into cinematic reality.

E L James remains stunned by the team that Foley captained, and appreciated how important it was to him to let the novels guide his design. She reflects: “When James and I met, we just hit it off. There was one point where he said to me, ‘I will always get back to the books.’ We had some wonderful discussions, and it’s been a pleasure watching him work. He’s very much the kind of person that brings together this amazing team and then lets them get on and do their thing. He was very focused on bringing the locations into the movie, and the world they created is beautiful.”

The author/producer appreciated the ability to straddle both worlds, and is grateful when she discusses her role on set: “I loved having the freedom to say, ‘No, that’s not the blanket that Christian would have as a little boy. What it needs to be is this…’ Then having the prop guys go off and bring exactly what it should be. It’s been an eye-opening and fascinating process…and an enormous privilege to be able to be on set and to be part of it.”

As part of the team’s commitment to expand the vision, Viscidi made suggestions that seemed slightly outside of the ballpark…at the time. He was creatively challenged by such questions as: “‘John Schwartzman? The guy who did *Armageddon*, *Pearl Harbor* and *The Rock*?’ First of all you have to look at his complete career. He did a very small film with Naomi Watts called *Book of Henry*, along with projects like *Saving Mr. Banks*. But it goes beyond that—*Darker* and *Freed* have suspense, tension, adventure—a much larger scale than *Shades*. That’s why we need someone like John, and his experience with those kind of large films.’”

Taking Christian’s and Ana’s world established in *Fifty Shades*, production then sought ways to open it up, deepen it and make it the larger setting for the bigger stories of *Darker* and *Freed*. For starters, *Darker* is set during the late winter, continuing into early spring. The tone, colors and textures of the time of year lend themselves to a more somber tale, one that hints at the dangers concealed by everything from grayer skies to seasonal, layered clothing.

One of the key focuses of change was aimed at a setting audiences have already seen quite a bit of: Christian’s penthouse. The edict there was to hone a world tailored to a 29-year-old billionaire and amplify it. Areas that had already appeared in film were given design touches of more masculinity, textures and a darker palette—new furniture, artwork and soft furnishings. The living room staircase was also altered. The aim was not so much to change the spaces, making them hard to recognize for the initiated, but to adapt them. Explains Viscidi: “Nothing where you don’t feel like you’re still in the same apartment.”

The deepening mystery and exploration in E L James’ second and third novels is also represented onscreen—viewers will now be granted access to never-before-seen spaces inside Christian’s personal fortress, which expose other facets of the man. Newly executed rooms were constructed and woven into the floor plan, including a study, a library and billiards room, a wine cellar and a gym…adding a sensual touch, it included a vintage leather pommel horse.

Coates explains the rationale: “One of the things you’ll notice in *Darker* and *Freed* is a lot of texture, darker colors and richness, so that you’ll feel like you’re delving into the characters on a whole different level. We’ve got some gorgeous Minotti furniture from Italy, some different artwork that more closely links to Christian, some of it coming from the Pacific Northwest and further south on the West Coast.

“I wanted to give interest to the main room of the penthouse, so behind the stairs, I’ve introduced a wine cellar,” he continues. “We call that space a ‘cutting piece,’ a place where you could access some of the new spaces that were not in the first movie. There are scenes that take place in a library/billiard room and in Christian’s private study. The library is a great character space for Christian, because it also gives a connection to Ana. They both love books and they have a sense of history—so Ana’s first time in the space provides a chance for the deepening of their bond to play out.”

Filling the library gave Loucks and the department a chance to offer visual hints about Christian and the kind of literature he reads and collects, but in one case, it also provided an opportunity to inject levity. Though not a story point—although none dismiss that Grey’s library *might* contain such a tome—Loucks included a 372-page visual and editorial exploration that includes photos from around 1900 to the present, as well as essays from such “experts” as an adult toy inventor and a performance artist.

Every piece chosen furthered a design dictum. Loucks elaborates, “Everything has a sense of tactile-ness and texture, and when I say that it is luxurious, it’s also very sensual. The artwork speaks to some of the darker sides of his character, as well as his appreciation of the female form. He’s a man who loves women, and that’s shown in a lot of his artwork.” An apt example is Christian’s chess set from artist Kelly Wearstler, a gold- and gun metal-plated bronze reimagining costing $17,000. In the artwork, the classic game pieces have been replaced by small corporeal sculptures, including lips, hands, legs and torsos. Entirely functional, the beautiful set is also a titillating piece of artwork.

A lot of these changes were visible and included artwork by such names as America Martin and Edvard Munch, with filmmakers surmising that Grey has a large private collection and rotates pieces on a regular basis. Other alterations had to do with the invisible—one scene involves a group gathered around a television set in Christian’s apartment—and a TV is not something designers thought would simply be “living” in the space. They also agreed that one brought in from some vague location was not the way to go. Solution: a flat screen was motorized to lower down from the ceiling in front of the fireplace—once the viewing is over, with the press of a remote, it retracts to its hiding space. Another trick of invisibility was for the ease of the crew, not the lifestyle of the billionaire: in order to be able to “explode” the space and make room for cameras, some of the laminated glass flooring was made removable—and removal revealed dedicated places for camera equipment.

A dose of visual masculinity is brought by the addition of the pool table—a special Brunswick Centennial commemorative issue from just after World War II (another piece from Loucks’ vision, which she also scouted and secured). The limited edition collectors’ item is an exercise in Art Deco design (with hints of the Golden Age of Automobiles just around the corner), with gleaming, angular lines of polished metal. Coates compares it to a car, with its “beautiful aluminum fins all along the base.” Since such a wonderfully flat space might invite alternative uses, a cover and memory foam pad were built for the top, allowing protection for the valuable piece and comfort for the actors during filming of more romantic scenes.

To evoke the environment a dashing billionaire would require, the film’s artists came with plenty of tricks up their sleeves. Loucks laughs: “I don’t have a billionaire’s budget. But there are a lot of tricks that I can incorporate in order to make my budgets work. For instance, for the lighting in the library over the pool table, I custom made those with the help of one of my incredible set dressers. A lot of the lighting that is in the penthouse living room—particularly the piece over the dining room—has been custom made, and we’re talking Chinatown woks converted into beautiful fixtures. This space is like an installation piece.”

Some of Loucks’ gorgeous set pieces were designed by Coates, most notably, the clock that hangs above the fireplace in Christian’s library. Constructed of teak and aluminum, the retail value could figure in the neighborhood of $81,000. Other objects are the design children of Loucks, including the custom vinyl benches in the library, which are upholstered in textured vinyl fabric called Kravet.

She likewise admits that further budget tricks involve the rental of “incredibly expensive” pieces including artwork and carpets. Interested vendors also negotiate pricing, in order for their products to be placed onscreen in the sumptuous world of Christian Grey. Through the combination of constructing, renting, loaning and purchasing luxury furnishings, Loucks and her team procured imported items from Italy, the Netherlands, Nepal, New Zealand, Spain and Taiwan, and closer from cities within Canada and the United States.

For Dornan, it was a luxury he was able to live in for a while. He says: “This time, Christian’s world is a bit warmer, more attainable and relatable, but still with the grandiose vibe. However grand, though, it feels more like a home. If I had huge sums of money, I would want the pool room in my house! It’s a proper room, where you would have a nice glass of single malt and a cigar, or sit in a big chair and read a book. It’s austere and a very cool room.”

Christian isn’t the only one with new spaces. Coates explains: “Ana’s dressing area, it’s a boudoir in a way that is more special than any of us get to have in real life. In it we have a lot of elements that look like they’re real items that she’s wearing. Ana’s dressing closet is actually the size of my living room, so it’s pretty hilarious to have that just as your closet.”

The room also serves as a visual sign of Ana’s character progression. The first look at the space reveals dresses and pieces chosen by Christian for his previous relationships. The next visit reveals more personalization, with pieces chosen to look as if they belong to Ana—everything from intimate wear to floppy hats and sunglasses. Coates worked with costumer Cunliffe and Loucks on accomplishing the transitions. Also visible are pieces of Rimowa luggage, with travel being another shared passion of the couple, and another set piece, courtesy of the design talents of Coates—a room screen, fabricated out of a high-impact polycarbonate called Lexan and vinyl veneers over an aluminum frame.

From the spectacle to the private…from the backyard of the Grey family mansion, to the secret and intimate space of Christian’s Red Room—just as with his other living spaces, thought was given to expanding the realm of his sanctum.

E L James is matter-of-fact on that side of Ana and Christian’s romance when she says: “Young people in love do quite a bit of experimenting, generally, from what I remember. Lots of people have been navel-gazing about these things for so long; I just wrote a story. Ana feels that she’s not good enough for Christian. Christian certainly feels he’s not good enough for Ana. But that’s not obvious to anybody. It’s only obvious to Christian, and it’s only he that feels that way. For me, the beauty of it is watching the character of Ana grow, because she’s a shy college graduate in the beginning. In *Darker*, we get to watch her experience life with Christian, and really start to come into herself.”

“There is an ebb and flow of control between these two people,” Johnson adds. “In the first movie, Anastasia is quite innocent, virginal and soft. Through this exploration of her love for this man and of herself, also her becoming a figure of authority in her workplace and becoming more comfortable with her sexuality, she discovers this strength within her that is as extreme as it is powerful.”

An area where Ana begins to exercise more control is, in fact, in the Red Room. Dornan offers: “In the Red Room, there’s less onus on everything being exactly how he wants it. There are trips to the Room that are not his idea, where Ana asks to be brought there, which is something that obviously doesn’t happen in the first movie. So now, it’s not all on his terms.”

Everything Reignited:

Costumes and Training

For the audience, perhaps the most upfront example of visual storytelling is in the costuming. Viscidi illustrates: “Take Christian—Shay led us through designs with the idea of showing his maturation as a character while bringing out an element of hipness. With Ana, it was key that we see a transition from the first movie—when she was a girl just leaving college and her job in a hardware store—to *Darker*, where she has a job at a publishing company and is on her way to becoming a professional woman. She also is more at home in her skin, with regard to her romantic needs and desires.”

Ana herself agrees with her producer. Johnson comments: “In *Darker*, Ana begins the story as an underdog at work. She’s in a transitional phase, an awkward moment, as she tries to figure out what a young woman working as an assistant to an editor wears to work. It wouldn’t be a suit. Chinos, jeans, or is that too casual? Does she wear a dress every day? There are a lot of dresses, but we wanted to be realistic. Her style morphs; she also is discovering her body. So, what Ana wears very much depends on where we are in the story.”

At Johnson’s first meeting with Cunliffe, both discovered the similarities in the looks they had in mind for Ana (Dakota brought along her Pinterest look book). Cunliffe elaborates, “I was very mindful of trying to have a sensuous quality to all the clothes and increase it as the romance blooms. I also had many costumes that start in one scene and end up in a seductive moment in a later scene, so the outfits had to work both in a publishing workplace and then turn into a date night outfit. So, there were elements I had to always be very mindful of—even as simple as how easily does this dress come off on-camera? There are some clothes that don’t come off very attractively—like struggling to get out of a sweater. But there are other choices of pieces where you undo a button and it comes away quite beautifully and gracefully.”

The luxe clothing populating Ana’s dressing room/closet includes items from such labels as Dolce & Gabbana, Dior Paris, Zac Posen, Pucci, Armani, Diane von Furstenberg, Phillip Lim, Allsaints, Isabel Marant Etoile, Vince, Carolina Herrera, Boss, Fendi, BCBGMAXAZRIA, Teri Jon, Missoni Italy, Valentino, Michael Kors and Richard Tyler…and that’s far from an exhaustive listing.

Dornan was also enthusiastic about his character’s movement beyond exquisite suits. He says: “Outside of business, we wanted to make him more relaxed—obviously, not cheap hoodies—still expensive, but more relatable to the everyday guy. It’s more human; he’s wearing something that looks normal and doesn’t alienate him from society. We wanted to bring him into society and incorporate him in seamlessly more than we did in the first film. Luckily, Foley, Shay and I all agreed on that.”

Per Cunliffe, the message from all was to make Christian feel more like the young man that he is—dress him more like the guy in his 20s than the businessman out to dominate (although one suit from the previous film appears in a board room setting, which all agreed “appropriate”). Descriptors bandied about were “more textural, rougher, youthful”—and this even affected his now famous tie collection, some of which were narrowed in keeping with a younger silhouette.

And any twentysomething billionaire worth his salt would own the very best in the chosen uniform of the everyday—jeans. Christian’s closet includes ‘skinny’ denim from Burberry, Acne Studios, Rag & Bone and other popular labels. Cunliffe says, “He didn’t want to feel too old-fashioned. He’s got an amazingly strong body, and we dressed around that, too. We thought, ‘Let’s just keep it simple.’ He still feels like a very serious guy who’s not a peacock in that way.”

Revisions to the penthouse and clothing weren’t all—there were revisions to the man himself. Dornan relates an early conversation with the director when he states: “He talked to me a lot about making him more of a physical threat, toughening him up a bit. He actually said, ‘You need to put on weight.’ I started going to the gym a lot more than I did before, and packing on a bit more weight, which I was happy enough to do; I’m substantially heavier. But it makes sense to me that this is someone who went through awful stuff as a child and got in a lot of fights. Foley wanted that to come across onscreen more.”

Cunliffe was only too happy to oblige: “Let’s show what great shape he’s in. He continued to go to the gym all the way through filming, and I had to have all of his custom shirts remade to allow for increased shoulder width.”

In order to make it easier for both Dornan and Johnson to ‘hit the gym’ during production—not just to maintain their bodies’ camera-readiness, but also to continue a healthy regime during the strenuous shooting schedule—an on-set gym trailer was deployed, as were nutritionists. “Anything we could do to not extend their days, to keep them healthy and make their lives more comfortable during production,” says Brunetti.

For the exacting viewer, the concept of narrative design is also apparent in the clothing chosen ‘by’ the character of Jack Hyde. Filmmakers wanted him to first appear as a potential competitor to Christian, so his initial look is a little bit cool and sophisticated. But gradually, Cunliffe wanted it to look like his outfits were chosen with perhaps too much self-awareness—close, but no cigar. She explains, “So, I’m hoping he appears like someone you might think you like his look…then you begin to notice things, like maybe that tie is a little…ugly?”

Regarding the particular tie in question, Eric Johnson counters, “That tie is so awesome. But everyone wasn’t quite sure about it—whether they loved it, or it made them want to throw up. So we decided, ‘That’s the perfect tie for Jack Hyde!’ It totally sums up the character at that point. He’s put-together, but not put together perfectly well. He’s managed, somehow, to come up with this appearance of well-being, but inside…not so much.”

Someone whose character has given scant attention to her appearance is the lost Leila, who remains in a single look for each of her scenes. Cunliffe’s aim was to create “a person of the shadows.” It was surmised that, by the time she zeroes in on Ana, her situation has spiraled downward so much that she had been living on the streets for months. Heathcote discloses: “She’s got this one outfit and it’s not quite right—it almost looks like the underlay could be a nightgown or something. You would immediately think that that person is—what’s the Australian expression—a few stubbies short of a six-pack? She hasn’t groomed herself in who knows how long. She’s drawn, tired, empty and spent.”

Privileged Playtimes:

Shooting the Masquerade Ball

Perhaps the largest sequence demanding ‘all stops out’ for the design teams was the masquerade ball, thrown by the Grey family as a fundraiser for their charity, Coping Together, “working to make life better for the children of parents addicted to drugs.”

According to E L James, when she wrote the event, basing it on her own experiences organizing two masquerade balls, her vision was slightly different from what came to be created. She says: “I had always seen it as a sort of pastel-y affair, very restrained. Then, when Nelson Coates was doing the show-and-tell for his design, he started saying things like ‘Venice’ and ‘gondolas,’ and I thought, ‘Amazing!’ It was extraordinary. The location itself, it’s lavish, it’s sensuous, it’s Nelson going all out, and Shay matched that with the costumes. It looked fabulous. It was the sort of event where you think, ‘I wish I were there!’”

While the look might differ from the novel’s description, filmmakers continued to remember the source by including things straight out of *Fifty Shades Darker*, including the menu, the wine, even the auction items.

Coates looked to the Mecca of Masquerade, Venice, and its myriad of pop-up balls during their world-famous *Carnevale*: “They take old mansions and they pop in and do amazing elegant centerpieces, tables and things. I wanted to get the flavor of Venice into Seattle—we quickly did up elements from St. Mark’s Square, like gondolas, along with little tips of the hat to the colors and flavor that would be seen during high season in Venice.”

The ball is held in a tent behind the Grey family mansion, and while it may look that way onscreen, the actual ball was created inside a much more welcoming space (inside the Vancouver Convention Centre, along the waterfront, which accommodated the ornate event plus all of the mechanics necessary for filming), transformed into the inside of a huge tent, down to the re-creation of a beautiful old Venetian cathedral floor, which covered the convention floor while adding a beautiful detail—the pattern even camouflaged the ‘spike’ marks for cameras, lighting, actors and the like.

Hundreds of masks were also purchased from some of the classic makers in Venice, each chosen mindful of that fact that a mask has become synonymous with *Fifty Shades Darker* (it is the key feature in the cover art for the novel). And as a symbol of the individuals in this fantasy world, a mask is perhaps the most apt, particularly for the characters populating the feature *Darker*.

Leonard affirms: “All through the story—not just at the gala—*everybody* is wearing masks. Christian wears a mask of the cold, calculating businessman, who’s actually a damaged child inside. Jack wears a mask of the affable, lovable, well-adjusted guy, when, in point of fact, he is anything but. And Ana wears a mask of an innocent ingénue, who’s really got her own concealed desires that become revealed in the course of the story.”

Across the board, the performers’ joy at their party finery was in no way concealed. Harden exclaims, “Cleavage! My gown has one word—cleavage. I could not look at the picture of it without thinking, ‘Oh my God! Is there a face somewhere?’ It’s phenomenal.” Cunliffe’s design was built by designer/draper JOHN HAYLES of Universal (whose creations have been seen in films and on the red carpet prior to the Oscars®) using brocade cloth shipped from New York to Los Angeles—Harden’s first fitting was Skyped to filmmakers in Vancouver.

The gown created for Ana is by French fashion designer MONIQUE LHUILLIER in collaboration with Cunliffe, who recounts, “Monique makes fabulous satin 1930s-inspired dresses. I very much wanted that old Hollywood feel for this dress. I put together a research folder of my ideas—Dakota also had some images that we again shared—and sent these all off to Monique, who sent me back sketches. I wanted Ana to be this beautiful siren of simplicity in the midst of a visually sumptuous scene—also keeping her minimal, but still with enough presence to move among those other people.”

Culling images from Hollywood musicals of the 1930s, Cunliffe also came to the decision to include a cape—“a feather one, but not too heavy—I wanted it to be like a little cloud that accompanied her.” With a lot of trading of ideas back and forth, Lhuillier wound up exceeding expectation. Per Cunliffe: “It came in very much at the last minute, because it was a huge endeavor of handiwork. Every single feather in that cape had to be sewn on by someone by hand. Ana wears it as she enters the ball—she leaves it at the dinner table, but it gets her into this very intense scene with a little bit more to it.”

The team began to tackle the large task of outfitting the 250 extras by procuring period rentals from the costume houses of Tirelli (in Rome) and Malibar (in Toronto), but these were later returned, when it was felt that the party was starting to look too much like an 18th century theater piece. To achieve the more desired look of “a real, over-the-top masquerade ball,” it was decided to mix in some costume pieces along with formal party wear, with some guests sporting 1980s couture (“much more extreme than our current tastes,” comments the designer).

The leading men add austerity by being covered in designer evening wear (e.g. Dornan sports Burberry, Andrew Airlie as Mr. Grey in Zegna). And everyone is masked, *naturally*.

Through a *Darker* Glass:

Shooting the Story

“*Darker* was, in some ways, daunting at first, because originally this project was one thing and now it’s taken on a different form,” reveals Johnson. “The person who’s the puppeteer is different. There are a lot of different people involved. I thought it would be alarming, but it’s been wonderful. Foley is a great director and he has such trust in his cast members that it has instilled a sort of freedom, and that’s lovely. He knows what he wants, and he knows how to get it. On top of that, he is a nice person who’s great to be around—and the set had this wonderful, mellow vibe because of that.”

But for Dornan, there was an issue with the director. “Jamie Foley, the director. Name confusion, right? So I came up with calling Jamie Foley, ‘Foley.’ Our first assistant director PAUL BARRY said, ‘Yeah, sure, 100-per-cent. Don’t worry. That’s what we’ll do. We’ll call him ‘Foley.’ ‘Jamie’ will be exclusive to you, Jamie. Not to worry…’ It didn’t even last 10 minutes. It happened all the way through filming. Someone would shout, ‘Jamie,’ and I would turn around. You know what? It was never me. They never seemed to want *me*,” the actor laughs.

There was, of course, another James involved…E L James herself, known by all simply as Erika. Her near-daily presence on the set was inestimable as the never-ending resource on all things *Fifty Shades*. Brunetti admits, “She spent more time on the set than Mike and I did as a producer, and what’s more, she’s the source. To have her watching every frame being shot, always available to answer questions or step in and say, ‘That’s not right, it should be this way,’ or ‘Why don’t we try that,’ just invaluable. I have worked on book adaptations in the past, with the author in another state, or another country, it’s not nearly like it is having the author actually on the set.”

With her “author” hat squarely on her head, E L James reasserts: “All of the ‘Fifty Shades’ books are romance books, full stop—they should be, and hopefully will be, romantic films. In this one, we discover more, go deeper, and there’s also the first hint of Christian’s old life, with that coming back and infecting the couple as they try to get it together. That’s one of the reasons why it’s darker, because there are these threats in the wings that come in to destabilize what should be a happy romance.”

“Christian’s just a bag of weird secrets,” Johnson surmises. “In order for them to make it work, Ana has issued an ultimatum that he needs to explain himself and his behavior to her—when that happens, it breaks her heart. She wanted to, needed to know, but at that point, there’s very little she can do to make it go away. But she continues to love him with the knowledge of how he’s come to be the way he is.”

The common word out of everyone’s mouth, “depth,” also applies to the aloof and intriguing Mr. Grey, whose early familial damage is spelled out in *Darker*. The author relates, “It’s a very difficult, complicated, psychological subject, the damage suffered at the hands of a parent or loved one. But I had an extraordinary note from the head of an adult trauma unit for an American hospital—she explained how in Christian’s story, I’d managed to hit all of the psychological notes that would be present in someone who had suffered trauma as a child and then as an adolescent, which Christian did meeting Elena, and how convincingly that had come through in all of the books. I was honored, and very aware to bring that to these films.”

For those involved in the production, creating and capturing that journey on film meant that there were 103 shooting days for both *Darker* and *Freed* (twice the usual schedule of an average, large-budget film)…granted, at the end, they’d have the footage for both films. But the marathon shoot had to be taken into account on every level. Marcus Viscidi comments, “We were always conscious of the schedule, and we always aimed to not have massively long days. My take on it was that we needed to treat the performers in a way that not only would they survive the experience, but their performances would be elevated because of it.”

For her part, Johnson says, “The cool thing about being there for this long, a lot of the cast members go and come back, like a normal family or group of friends—people come and go. But also by getting to know them as people better, there is more of a depth onscreen with our characters’ relationships.”

Principal photography was divided between the titles, with 42 days for *Darker*, 44 days for *Freed* and 17 where scenes from both films would be shot on the same day. Shooting did not take place chronologically—although an effort was made to shoot in sequence as much as possible—but in order to maximize time, resources and finances…with one exception. The more heated scenes between Ana and Christian, a majority of which were to take place in the Red Room, were pushed to the end of the schedules (a practice put in place during *Fifty Shades of Grey*).

As the head, directing all of this back-and-forth traffic, Foley had his hands full, not just with the coordination of the hundreds of collaborators working to create the films, but on a smaller scale, helping the performers keep their character arcs well mapped in order to have the exact mindset called for in every scene.

Brunetti addresses this when he says, “It got very confusing, with shooting a scene from *Freed* one day, and then the next day—or, in some cases, later in the same day—there would be a scene from *Darker*. There was always a going back and forth through that—actors would play a scene, and then be called to create a scene that took place, in the story, weeks before. It’s even hard for me to talk about it here, because in my head, I’m thinking, ‘Wait, did that happen in *Freed*, or in *Darker*?’ We did that a lot from day to day. And James—with all of his practice from *House of Cards*—really understood that and steered it all.”

Harden reflects on perhaps some of Foley’s most subtle tasks when she offers, “James and I talked about the fact that there are a thousand emotional choices that people can connect to on a realistic level, but what we’re creating here is a fantasy world, so there’s a delicate balance here, and we have to work at figuring out what to do exactly. What is too much? What is not enough? What is the right balance here? Where does Goldilocks live?”

Production once again returned to Vancouver, which proffered the locations already established as being tied to the characters in the first film, as well as weather of a changeable nature…considered a boon. Viscidi comments, “The weather is temperamental, to say the least, and it actually made sense for us. For instance, we were able to film at the SIP offices for *Darker*, when the weather was overcast and rainy, which worked for the suspense edge to the story. Then, we returned later when it was sunnier, in the summer, for portions of *Freed*, which gave us a totally different tone. It created problems with our schedule, but overall, it was very effective and it was the right decision.”

Principal photography commenced on February 16, 2016, at a third floor of a small office building serving as the SIP offices—the quirky space’s visible freight elevator was made to vanish behind some Coates/Loucks magic. Next, shooting took place at an active psychiatric hospital, where teams created the emergency room in which Christian, as a 4-year-old, first meets his soon-to-be adoptive mother, Dr. Grace Trevelyan Grey. A grove of trees on the grounds was utilized by designer Coates and unit photographer DOANE GREGORY to shoot stills of Dakota, which were re-purposed into pieces in José’s first gallery show.

The lively arts, shopping and nighttime district Gastown provided exteriors to the SIP offices, as well as the favorite watering hole to the SIP staffers, Lori’s Bar (a re-dressed London Pub). Later, production returned to the Powell Street apartment that audiences know as Anastasia’s (from *Fifty Shades of Grey*).

Throughout filming, production would come back to one of two soundstage facilities in the Vancouver area—Canadian Motion Picture Park in nearby Burnaby, and North Shore Studios—which housed the sets for the entirety of Christian’s penthouse apartment. Three stages at North Shore were filled with bedroom, bathroom, closet, gym, library, study, kitchen, living room, wine cellar, dining room and Ana’s closet/dressing room sets, while the Red Room was constructed at CMPP.

When time came for the gallery sequence—when Christian first approaches Ana after their break-up at the end of the first film—production landed at the Yaletown Roundhouse, a community arts and recreation center of both architectural and historical significance to Vancouver. The Roundhouse was originally comprised of a group of buildings, constructed to store and repair the steam locomotives of the day, with the first part of the original structure dating to 1888. After diesel engines superseded steam, the structures were gradually abandoned. First restored and renovated for the 1986 World Exposition, the rezoned property was later turned over to the Vancouver Board of Parks and Recreation in March, 1997. In addition to the blow-ups of the ‘candid’ shots of Ana (made into aluminum prints, which added impact and a glowing effect), some of Gregory’s personal portfolio shots were also printed and hung on the wall as José’s.

To add to Johnson’s element of surprise when she comes upon the pictures of herself, “We went to great lengths to keep her from seeing these images until the night we shot the scene,” remembers Gregory. To add to the ambience at the exhibition, Gregory had previously named all of ‘José’s’/his photos expressly for production, and these titles were displayed on gallery tags next to the shots.

After more soundstage shooting, production utilized an upscale salon on the trendy South Granville strip—originally designed by Vancouver’s renowned architect, Arthur Erickson—as Esclava, the salon co-owned by Christian and Elena. The buzz about this location hosting the first scenes to be shot with Kim Basinger led to production taking a few extra precautions. Viscidi reveals: “With Kim, we were particularly careful—we set up a situation where we made sure that coming and going from her trailer, crowds gathered would either miss her completely or, at least, they wouldn’t be able to see her ‘look.’ It wasn’t like we didn’t want to reveal that she was in the film, we just wanted to time when the images of her as Elena would hit.”

With news of filming having readily made it to the legion of *Fifty Shades*/E L James fans, filmmakers were prescient in their extra efforts to retain secrecy vis-à-vis the movies themselves. Throughout filming, fans were consistent in their attendance at location shooting—mostly Canadian, with more than a few from other countries around the globe, some had even planned their vacations around being in Vancouver during production.

 Production next sat down for the back-to-back filming of both Christian’s intimate family birthday party and the first shots of the pageantry of the masquerade gala. The same locations previously visited in *Fifty Shades of Grey*—a combination of the two stately historic homes known as Casa Mia and Rio Vista—created once again the interior and exterior spaces of the Grey mansion.

It is during the birthday party sequence that Ana violently reacts to the presence of Elena Lincoln—and shooting the scene would require special preparation from Johnson, particularly, with the good-hearted participation of one producer. Viscidi recounts, “Throwing a drink in someone’s face—and doing it safely—it’s not an easy thing. We started with practicing using an empty glass. Then, Dakota and I moved outside with a glass—with water in it, but I wish it had been vodka—and she threw it in my face until we had it down. That’s how we choreographed it before subjecting Kim to it in front of a camera.”

Up next were the first scenes at the charity gala, which is held in a tent/marquee on the property behind the Grey mansion—on paper, that is. Brunetti explains: “We wanted to go back to the original homes where we previously filmed, which was great, except for the fact that Casa Mia didn’t have an extensive backyard that could accommodate a masquerade ball. Also, we wanted to make sure the house and the ball connected to each other. So, we filmed the front of the mansion—with the valet, cars arriving and the guests milling about—and inside the house. Then, we went out the back door to an area where we created the ‘entrance’ of the masquerade ball tent—but we still couldn’t put 200 guests back there. Instead, we set up our fire-eaters, jugglers and costumed greeters along the red carpet walkway leading to the tent, filmed guests coming in, then cut. We continued filming at the Convention Centre, about a month later, on the full interior set.”

Throughout filming of *Darker* and *Freed*, cinematographer John Schwartzman and director Foley consciously adopted a style of lighting that would support camera operation that moved and floated around the performers. “The movement of the camera itself adds to the suspense and the drama. It also injects an element of danger—that something is looming over these characters,” supplies Brunetti.

All aboard—filming followed around and onboard the 125-foot luxury yacht Kaori, which doubled for Christian’s vessel, Grace. Originally built in 1992 and totally refitted in 2006, with an exterior by C.W. Paine Yacht Design, Inc. and interior by Jane Plachter, the ‘Grace’ acts as a safe-house when Christian detects that Leila may be a threatening presence. The Vancouver Rowing Club stood in for the marina. A maximum of 30 film crew were allowed onboard for shooting the sailing scenes, with 6 supports boats in tow all the while. Overhead coverage was also shot from an aerial unit. (Later, more romantic scenes of the couple below deck on the Grace would be shot on replica sets built on the stages at CMPP—on a very closed set.)

More “adventurous” filming came next, with the scenes of Christian piloting the Grey Enterprises chopper—in actuality an Airbus H130, worth upwards of $3-million—with ROBINNE LEE aboard as COO Ros Bailey, en route to meetings in Portland. Shooting involved both green-screen work and location (unfortunately, outside in the 84ºF weather, in a field near the soundstages in Burnaby—luckily, E L James organized an ice-cream truck to help the cast and crew deal with the heat).

The warm weather actually benefitted a few days later, when footage of Mumford and Grimes, a.k.a. a Caribbean vacationing Kate and Elliot, was captured via iPhone…in a makeshift beach patch in a field adjacent to Boundary Bay Airport, with palms, sand and hammock providing the sun-drenched day with tropical flair.

More than two-thirds’ of the way into shooting, time finally came for the completion of the masquerade ball sequence, inside the ‘tent’ inside the Convention Centre. Nelson Coates remembers, “We had filmed the build-up pieces about a month before, and then, we were going with the full event. To finally see what had taken around 6 months of thinking and planning come to life—all of us were incredibly excited. You always hope your work will help elevate performance—I had grips and electrics running up to me, saying, ‘This is really cool…’ The night before filming, we were outside the tent, and I heard people yelling for me to come inside, that the director wanted me. So I ran in there, and Foley says, ‘I don’t know… we’re going to have to start all over,’ and he bursts out laughing. Then he said, ‘This is so pretty, so amazing, it’s great!’ That was really gratifying.”

Adding yet another layer to the feel of a luxurious event in a magical setting, production secured the services of recording artist José James and his band, to serve as the gala entertainment. Viscidi relates, “He’s the perfect crooner, with the perfect voice to embody the Frank Sinatra version of the Cole Porter standard, ‘I’ve Got You Under My Skin.’ The day before shooting, we set up a pre-record…in Los Angeles at Capitol Records, where Frank had signed in the early ‘50s and started recording those amazing arrangements by Nelson Riddle, including ‘I’ve Got You Under My Skin.’ So, not only was José blown away by that, we were also able to bring in the original microphone Sinatra sang the song with. He almost couldn’t sing, he was so taken aback. But we laid it down, and after a quick plane trip, he was lip-syncing it on this amazing set the next evening.”

After 98 days of photography, production wrapped on Monday, July 4, 2016.

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Ghosts returning to haunt, helicopter accidents, sexual exploration, revenge, a billionaire’s lifestyle, Thomas Hardy, sadism, abandonment scars, charitable acts, Venetian masks, adult toys…no doubt the heady amount of subjects and objects E L James worked into her record-selling trilogy has helped to fuel the global desire to follow the tale of Christian Grey and Anastasia Steele.

But no matter what heights of extravagance or depths of depravity come into their story, it all boils down to one thing. Dakota Johnson closes, “Yes, there are components of sensuality and sexuality, but it is primarily a love story between two people who are intricate, intelligent and multifaceted. The differing aspects of their personalities and lives, the differences in family, or work, or sexual preferences…all of those things in the story are sort of in orbit around the fact that they are just madly, deeply, fiercely and severely in love with each other.”

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Universal Pictures presents—in association with Perfect World Pictures—a Michael De Luca production of a James Foley film: *Fifty Shades Darker*, starring Dakota Johnson, Jamie Dornan, Eric Johnson, Rita Ora, Luke Grimes, Victor Rasuk, with Kim Basinger and Marcia Gay Harden. The music is by Danny Elfman, and the music supervisor is Dana Sano. *Fifty Shades Darker*’s costume designer is Shay Cunliffe, and it is edited by Richard Francis-Bruce, ACE. The dramatic thriller’s production designer is Nelson Coates, and its director of photography is John Schwartzman, ASC. The film is produced by Michael De Luca, p.g.a., E L James, p.g.a., Dana Brunetti, p.g.a., Marcus Viscidi, p.g.a. It is based on the novel by E L James, from a screenplay by Niall Leonard. *Fifty Shades Darker* is directed by James Foley. © 2017 Universal Studios. [www.fiftyshadesmovie.com](http://www.fiftyshadesmovie.com)

**ABOUT THE CAST**

**DAKOTA JOHNSON** (Anastasia Steele) has become one of Hollywood’s fastest rising stars, playing the coveted role of Anastasia Steele in the feature adaptation of E L James’ novel and worldwide phenomenon *Fifty Shades of Grey*.

She then landed two highly acclaimed feature roles, which premiered at the Venice Film Festival. The first was opposite Johnny Depp in the Whitey Bulger biopic *Black Mass*, which was directed by Scott Cooper. The other, a starring role in Luca Guadagnino’s remake of Jacques Deray’s *La Piscine* titled *A Bigger Splash*, alongside Tilda Swinton, Ralph Fiennes and Matthias Schoenaerts.

She will next reprise the role of Anastasia Steele in *Fifty Shades Freed*, slated for release in 2018. She will also reunite with Guadagnino on the thriller *Suspiria*.

Johnson was most recently seen in the New Line/Warner Bros. comedy *How to Be Single*, which also starred Rebel Wilson, Leslie Mann and Alison Brie.

After bursting onto the scene with her performance in David Fincher’s critically acclaimed *The Social Network*, which was written by Aaron Sorkin, Johnson went on to appear in the feature comedies *The Five-Year Engagement* and *21 Jump Street*, with Jonah Hill and Channing Tatum.

Northern Ireland-born actor **JAMIE DORNAN** (Christian Grey) has received huge critical acclaim for his portrayal of a chilling serial killer on the BBC’s crime drama *The Fall*, which co-stars Gillian Anderson.  The series, which launched in 2013, was the highest-rated drama for the channel in eight years.  For his performance, Dornan earned a BAFTA Television Award nomination for Best Actor, two Irish Film & Television Awards for Best Actor—Television, the Irish Film Board’s Rising Star and the Broadcasting Press Guild’s Breakthrough Award.  The second season premiered in winter 2014 in the U.K. and in January in the U.S.  Dornan starred in Channel 4’s miniseries *New Worlds*,which aired in the U.K. in spring 2014.  The historical drama depicts the terror and turbulence experienced in both England and America at the time of the English Civil War.  In 2011, on his first U.S. television series, Dornan played the complex dual role of Sheriff Graham and The Huntsman for three seasons on ABC’s fantasy drama *Once Upon a Time*, opposite Ginnifer Goodwin, Jennifer Morrison and Robert Carlyle.

Dornan’s feature-film debut was in Sofia Coppola’s 2006 Oscar®-winning historic epic *Marie Antoinette*, in whichhe starred as Count Axel Fersen,the lover to Kirsten Dunst’seponymousMarie Antoinette. In 2009, he starred in the British independent film *Shadows in the Sun*, with Jean Simmons and James Wilby.  Dornan played the lead role of Joe in the story of a young loner who changes the lives of one family by helping them rediscover their roots.  In 2013, he completed the Belgium film *Racing Hearts*,alongside Anthony Head and Max Pirkis, which was released across Europe in 2014.

In 2016, Dornan was seen in *The 9th Life of Louis Drax*, which also starred Aaron Paul and Sarah Gadon, which followed the story of a psychologist, Dr. Allan Pascal (Dornan), who begins working with a young boy who has suffered a near-fatal fall and finds himself drawn into a mystery that tests the boundaries of fantasy and reality.  That same year, he starred as Pat Quinlan in Parallel Films’ *The Siege of Jadotville*, a military-based story about the 1961 siege of 150 Irish United Nations troops in the Congo.  Other recent film credits include *Anthropoid*, which also starred Cillian Murphy, and the upcoming *Untogether*, which also stars Lola Kirke and Alice Eve.

Actor **ERIC JOHNSON** (Jack Hyde) is quickly establishing himself as a leading man with the capacity to exude depth and conflict within the wide array of characters he portrays both in television and film.

Up next, Johnson will reprise his role as the twisted Jack Hyde, the nemesis to Christian Grey in James Foley’s *Fifty Shades Freed*, opposite Dakota Johnson.

Johnson starred as the racist but highly skilled Dr. Everett Gallinger on the two-season run of Cinemax’s critically acclaimed series *The Knick*, directed by Oscar®-winning filmmaker Steven Soderbergh. Johnson starred opposite Clive Owen on the daring period drama, which explored the professional and personal lives of the staff of New York’s Knickerbocker hospital at the onset of the 20th century. Other past television credits include *Orphan Black*, *Criminal Minds*, *Saving Hope* and *Rookie Blue*.

Johnson recently wrapped production on Zoe Cassavetes’ upcoming web series, *Junior*, which explores the psyche and unbridled sexuality of adolescents brought up with social media. The series will launch on the new Blackpills platform.

Johnson currently resides in Toronto, Canada.

**VICTOR RASUK** (José) is an exciting talent who has amassed a strong body of work and is continually expanding as a versatile artist. Rasuk can be seen opposite Dakota Johnson and Jamie Dornan in the pivotal role of Jose Rodriguez in Sam Taylor-Johnson’s *Fifty Shades of Grey*.

Rasuk most recently completed filming the final installment in the trilogy *Fifty Shades Freed*, as well as Sonya Goddy’s independent feature *Holy New York*. Rasuk made his feature-film debut as the title character in *Raising Victor Vargas* (2002), which premiered at the Sundance Film Festival. For his performance, Rasuk garnered a Film Independent Spirit Award nomination for Best Debut Performance.

His acclaim continued with a celebrated performance as skateboard legend Tony Alva in Catherine Hardwicke’s *Lords of Dogtown*, for TriStar Pictures. Based on Stacy Peralta’s documentary *Dogtown and Z-Boys*, the film co-starred Heath Ledger, Emile Hirsch and Johnny Knoxville. In 2008, Rasuk co-starred with Joseph Gordon-Levitt and Channing Tatum in Kimberly Peirce’s *Stop-Loss* and with Benicio Del Toro in Steven Soderbergh’s *Che: Part One*. His recent work includes *Being Flynn*, alongside Robert De Niro and Julianne Moore; *Jobs*, with Ashton Kutcher; and *Godzilla*,with Aaron Taylor-Johnson and Elizabeth Olsen.

On television, Rasuk is best known for his award-nominated work in HBO’s *How to Make It in America* as series lead Cameron “Cam” Calderon. Additionally, he had a recurring role on the final season of the seminal drama *ER* and starred in Kevin Williamson’s CBS drama *Stalker*. Rasuk has most recently been seen in the USA series *Colony*.

A native New Yorker, Rasuk began acting at age 14. In 2000, he starred in Peter Sollett’s short film *Five Feet High and Rising*, which garnered awards at both the Sundance and Cannes film festivals. Rasuk went on to study acting at the Professional Performing Arts School and HB Studio in Manhattan before collaborating with Sollett again on *Raising Victor Vargas*.

**LUKE GRIMES** (Elliot Grey)maintains a fearless pursuit of challenging roles, evolving with each new project and is fast becoming one of Hollywood’s most in-demand actors, for both independent and mainstream film.

Grimes was most recently seen starring in Antoine Fuqua’s *The Magnificent Seven*, opposite Denzel Washington and Chris Pratt.  The film, which is based on the 1960 American Western of the same name, is about a group of gunmen who band together in order to save a poor village from savage thieves.  Sony Pictures Entertainment released the film on September 23, 2016.

Next year, Grimes will reprise his role of Elliot in *Fifty Shades Freed*, following up his performances in the hit film *Fifty Shades of Grey* and *Fifty Shades Darker*.  In the series, Grimes plays the adoptive older brother of Christian Grey, played by Jamie Dornan.  Universal Pictures is scheduled to release the film on February 9, 2018.

Grimes was last seen in *Freeheld*, opposite Ellen Page, Julianne Moore and Steve Carell. Based on a true story, Grimes played Todd Belkin, a secretly gay cop on the police force who in solidarity with his colleague, Laurel Hester (Moore), comes out of the closet to support her fight against the local government for domestic partner rights.

In 2014, Grimes co-starred opposite Bradley Cooper in the Academy Award®-nominated film *American Sniper*.  Directed by Clint Eastwood, the film was nominated for six Oscars®—including Best Picture—and went on to be the highest-grossing film of the year, bringing in almost $550 million in worldwide box-office receipts.

In his feature-film debut, Grimes starred in the thriller *All the Boys Love Mandy Lane*, about a spurned admirer who takes it upon himself to eliminate the competition.  His other film credits include the dark comedy *Assassination of a High School President*, opposite Bruce Willis, and *Shit Year*, opposite Ellen Barkin, which made its festival debut at Directors’ Fortnight at the Cannes Film Festival.  Additionally, Grimes also starred in *The Wait*, opposite Chloë Sevigny; *Squatters*, opposite Richard Dreyfuss; and *Forever*, opposite Deborah Ann Woll.  Grimes was also featured in the international box-office smash *Taken 2*.

On the small screen, Grimes starred in Greg Berlanti’s hit drama *Brothers & Sisters* and HBO’s top-rated series *True Blood*.

The son of a Pentecostal pastor in Dayton, Ohio, Grimes spent summers at church camp, where he learned to play drums, which led to his other passion—music.

In advance of moving to Los Angeles, Grimes studied acting in New York City and received a degree from the American Academy of Dramatic Arts.

In what seems like the blink of an eye, Kosovo-born, London-raised **RITA ORA** (Mia Grey) has become one of the most globally recognized and successful women in entertainment. Signed to Jay Z’s entertainment company Roc Nation in her teens, she released her debut No. 1 record Ora (2012) at 18; scored four consecutive No. 1 singles, including the Drake-penned “R.I.P”; joined forces with Charli XCX on “Doing It” and Iggy Azalea on “Black Widow”; became the global ambassador to Rimmel London; designed 15 Adidas collections that have been among the brand’s best sellers; collaborated on a line with Tezenis; and scored roles in the *Fifty Shades of Grey* trilogy, *Fast and Furious 6* and Antoine Fuqua’s *Southpaw*. “I wanted to be in control of my own destiny, creating my own empire, so I ventured into things I know I’m good at. It’s all in how you act, how you speak, it’s a psychology—you have to bring the goods,” Ora says.

Now, following her celebrated presence on U.K. television as both a coach on BBC’s *The Voice* and a judge on *The X Factor UK*, Ora is making her mark on U.S. television. As the new host of VH1’s re-envisioned *America’s Next Top Model*, Ora embodies the show’s effort to discover not just a model, but a brand, ambassador and social media presence.

Despite her massive success as an actress and entrepreneur, it is her music that occupies center stage for the immediate future. After rising to prominence in 2012 with her debut single “Hot Right Now,” Ora went on to tour extensively in Europe, the U.S. and Asia, performing on some of the most prestigious stages around the world from the Vatican to Glastonbury to the White House. In February 2015, Ora delivered a stirring performance of her Diane Warren-penned song “Grateful” on the 87th annual Academy Awards, which was seen by millions of people all over the world. She then went on to perform her single “Body on Me” (featuring Chris Brown) on *Jimmy Kimmel Live*, *Good Morning America* and *The Ellen DeGeneres Show* in fall 2015.

Ora recently signed a new deal with Atlantic Records, on which she will be releasing her highly anticipated U.S. debut album. “With this album, I want to be the rock star that I always was. I have to fight every day. I still have to grind. I’m working on a scaffolding right now to make a really big building. That’s how I’m approaching it.”

**ELOISE MUMFORD** (Kate) stars as Kate Kavanagh in the Universal Pictures *Fifty Shades* feature trilogy, based on the best-selling novels of E L James.

Previous films include starring roles in the Matt Jones comedy *The Night Is Young*, opposite Kelen Coleman; Joe Johnston’s *Not Safe for Work* for Blumhouse, opposite Max Minghella; Rick Rosenthal’s *Drones* opposite Matt O’Leary; John Stockwell’s *In the Blood*; and Tom Vaughn’s *So Undercover* for the Weinstein Company.

A 2009 New York University Tisch School of the Arts graduate, Mumford understudied Elisabeth Moss in *Speed-the-Plow* on Broadway while still in school, ultimately going on opposite William H. Macy and Raúl Esparza. That same year, she starred as the female lead opposite Jesse Eisenberg in the award-winning short film *Some Boys Don’t Leave*.

In 2010, Mumford made her television series debut when she starred as Lindsay opposite Jimmy Wolk and Jon Voight in the critically acclaimed and notoriously short-lived FOX series *Lone Star*.  Mumford was next offered a lead role in the DreamWorks/ABC series *The River*, opposite Bruce Greenwood and Joe Anderson, which aired 2011-2012, and then starred opposite Patrick Fugit in the ABC thriller *Reckless* for director Martin Campbell.

**MAX MARTINI** (Jason Taylor) first gained recognition for his work in both David Mamet’s film *Redbelt* and the CBS series *The Unit*. His feature credits include Oliver Megaton’s *Colombiana*, John Dahl’s *The Great Raid*, Steven Spielberg’s *Saving Private Ryan* and Robert Zemeckis’ *Contact*.

Martini also starred alongside Tom Hanks in Paul Greengrass’ Academy Award®- nominated film *Captain Phillips* and in Guillermo del Toro’s *Pacific Rim* for Legendary Pictures and Warner Bros. In addition to the first installment of the Universal Pictures trilogy *Fifty Shades of Grey* and David Ayer’s *Sabotage*, Martini recently starred in Michael Bay’s *13 Hours*. He also played the title character in Shane Black’s Western, *Edge* for Amazon Studios. Martini will be seen next in Legendary’s *Spectral* for Netflix with Emily Mortimer.

Hailing from Melbourne, Australia, **BELLA HEATHCOTE** (Leila Williams) is emerging as one of Hollywood’s most sought-after talents.  In 2010, after being honored with the Heath Ledger Scholarship Award for her performance in the Australian war epic *Beneath Hill 60*, Heathcote moved to Los Angeles to further pursue her acting career, where she has worked with an impressive roster of award-winning directors.  In 2012, Heathcote was named one of *Variety*’s “10 Actors to Watch.”

Heathcote recently completed production on the independent feature *Professor Marston & the Wonder Women*. The biopic on the creator of Wonder Woman also stars Luke Evans and Rebecca Hall.

In 2016, Heathcote joined the cast for season two of Amazon’s original drama series *The Man in the High Castle*. Based on Philip K. Dick’s alt-history novel, the series depicts a divided and drab 1962 America, in which the Nazis rule the East and Midwest and Imperial Japan reigns over the Western states, with a neutral zone between them.  Heathcote plays Nicole Dormer, a young, Berlin-born documentary filmmaker. Heathcote is returning for season three in 2017.

  In 2016, Heathcote also starred with Lily James, Sam Riley, Lena Headey and Jack Huston on the big-screen re-envisioned masterpiece *Pride and Prejudice and Zombies*—Jane Austen’s classic tale of the tangled relationships between lovers from different social classes in 19th century England now faced with a new challenge—an army of zombies.  Additionally, she starred alongside Elle Fanning, Keanu Reeves, Christina Hendricks and Jena Malone in the Nicolas Winding Refn-directed horror thriller, *The Neon Demon*, about an aspiring model in Los Angeles having her youth and vitality devoured by a group of beauty-obsessed women who will use any means necessary to get what she has.

Heathcote’s past film credits include *The Rewrite*, alongside Hugh Grant and Marisa Tomei; David Chase’s feature film *Not Fade Away*, about a group of friends that form a rock band in suburban New Jersey trying to make it big in the 1960s; and Tim Burton’s *Dark Shadows*, as the romantic lead opposite Johnny Depp. She made her feature film debut in the 2008 film *Acolytes* and is also known for her role on the Australian drama series *Neighbours*.

Heathcote currently resides in Los Angeles.

Since making her motion picture debut opposite Robert Redford in Barry Levinson’s *The Natural*, **KIM BASINGER** (Elena Lincoln) has appeared in more than 40 feature films and has established herself as an international screen icon.  Basinger received an Academy Award® in 1998 for her role in Warner Bros.’ critically acclaimed film *L.A. Confidential*, based on the James Ellroy classic crime novel of the same title.  The film, directed by Curtis Hanson, earned nine Academy Award® nominations and also earned Basinger a Golden Globe Award win, a Screen Actors Guild Award win and a BAFTA Award nomination.

Basinger was recently seen in *The Nice Guys*, in which she reunited with her *L.A. Confidential* co-star Russell Crowe.  The film follows two private detectives (Ryan Gosling and Crowe) as they investigate the apparent suicide of a fading porn star in 1970s Los Angeles and subsequently uncover a conspiracy.  Basinger plays a district attorney and mother of the victim, who hires Gosling and Crowe.  The film was directed by Shane Black (*Kiss Bang Bang*) and produced by Joel Silver for Warner Bros.

In 2014, Basinger starred in *The 11th Hour*,in which she played the role of Maria, a successful career woman who cannot have children.  Executive produced by Lars von Trier and written and directed by Anders Morgenthaler, the film follows Maria as she bribes a troubled dwarf in desperate straits to help her track down a rumored prostitution ring near the Czech border where infants are being sold.  Peter Stormare, Jordan Prentice and German actors Sebastian Schipper and Sophie Rois also star in the film.

In 2013, Basinger was seen opposite Robert De Niro, Sylvester Stallone, Alan Arkin and Kevin Hart in the Warner Bros. film *Grudge Match*.  The film, directed by Peter Segal, follows a pair of aging boxing rivals who are coaxed out of retirement to fight one final bout—30 years after their last match.

In 2008, Basinger was seen in *The Informers*, an ensemble drama based on short stories by Bret Easton Ellis.  Basinger starred opposite Billy Bob Thornton, Mickey Rourke and Jon Foster.  That same year, Basinger appeared in *The Burning Plain*, written and directed by Guillermo Arriaga, which also starred Charlize Theron and Jennifer Lawrence for Magnolia Pictures.  She garnered critical acclaim for her role in the film, which was shown at the Venice and Toronto film festivals.

In 2006, she starred in the 20th Century Fox thriller *The Sentinel*,opposite Michael Douglas and Kiefer Sutherland.  Basinger portrayed First Lady Sarah Balletine, who finds herself caught in the middle of a plot to assassinate the president.  The film was directed by Clark Johnson.

In 2004, Basinger received critical acclaim for her moving performance opposite Jeff Bridges in Focus Features’ *The Door in the Floor*, based on the John Irving novel, *A Widow for One Year*.  In 2004, she also starred in New Line Cinema’s thriller *Cellular*, opposite Chris Evans.

In 2002, Basinger co-starred opposite Eminem in Universal’s *8 Mile* and in Miramax’s *People I Know*, opposite Al Pacino and Téa Leoni.  In 2000, Basinger starred in Paramount’s *Bless the Child*, directed by Chuck Russell and also starring Jimmy Smits and Rufus Sewell.  That year, Basinger also starred in Hugh Hudson’s *I Dreamed of Africa* for Columbia Pictures.  The film was shot entirely on location in Venice, Italy and South Africa, and is based on the best-selling true story by Kenyan activist Kuki Gallmann.

 Basinger’s film credits include the Warner Bros.’s box-office blockbuster *Batman*; Adrian Lyne’s sensual thriller *9½ Weeks*; *No Mercy*; Robert Altman’s *Ready to Wear* (*Prêt-à-Porter*) and *Fool for Love*; *Final Analysis*, opposite Richard Gere; *The Marrying Man*; *The Getaway*; Blake Edwards’ *Blind Date*, opposite Bruce Willis; *Cool World*; *The Real McCoy*; and *Nadine*,opposite Jeff Bridges.

Basinger currently resides in California.

Award-winning actress **MARCIA GAY HARDEN** (Dr. Grace Trevelyan Grey) has forged a remarkable body of work, always staying true to her chameleon style of becoming the character. Harden’s character portraits have been described by critics as searing, heartbreaking, inventive, simultaneously pure and profane, astonishing, authentic and sensuous. From the glamorous Ava Gardner in *Sinatra* to the artist Lee Krasner in *Pollock* (for which she won an Oscar® for Best Supporting Actress), and her Oscar®-nominated role as down-and-out Celeste in *Mystic River*, Harden has created a signature style based in character transformation. Her versatility and wide range have been praised in such films as *Miller’s Crossing*, *The First Wives Club*, *Meet Joe Black*, *Mona Lisa Smile*, *The Hoax* and *Used People*.

Harden is reprising her role as Christian Grey’s mother in *Fifty Shades Darker*. *Fifty Shades of Grey* went on to gross over $570 million and was one of 2015’s highest-grossing releases. That summer Paul Weitz’s *Grandma*, in which Harden starred with Lily Tomlin, opened in select markets. She also had a starring turn in the romantic adventure *After Words*, which was shot on location in beautiful Costa Rica. Earlier that year, Harden had a memorable arc on the ABC hit drama *How to Get Away with Murder*.

Harden currently stars as Dr. Leanne Rorish in the CBS drama *Code Black*. The series is inspired by the award-winning documentary of the same name and is set in the nation’s busiest ER.

Harden’s recent projects include Michael Radford’s *Elsa & Fred* starring the legendary Shirley MacLaine and Christopher Plummer; the ABC comedy series *Trophy Wife*, which starred Malin Akerman, Bradley Whitford and Michaela Watkins; and Woody Allen’s *Magic in the Moonlight*, which starred Emma Stone, Colin Firth and Jacki Weaver. Harden also appeared as First Amendment attorney Rebecca Halliday on Aaron Sorkin’s critically acclaimed HBO series *The Newsroom*.

Harden has chosen a life away from mainstream Hollywood, crossing between independent and studio films, television and theater.  In 2011, Harden reprised the role she originated on Broadway in the Tony Award-winning play *God of Carnage*, alongside the original cast, which had a tremendously successful run at the Ahmanson Theatre in Los Angeles. In 2009, it was Harden’s exceptional Broadway performance in this starring role that garnered a Tony Award for Best Actress. Her fellow-nominated co-stars in the play included James Gandolfini, Hope Davis and Jeff Daniels.  Additionally, she received an Outer Critics Circle Award for her performance, as well as nominations from the Drama Desk and Drama League.  Also in 2009, she was nominated for a Primetime Emmy Award for Outstanding Supporting Actress in a Miniseries or Movie for her role in *The Courageous Heart of Irena Sendler*.

In June 2016, Harden was awarded the Best Actress in a Television Drama Golden Nymph Award at the 56th Annual Monte Carlo Television Festival. Other accolades include a Tony Award nomination for Tony Kushner’s *Angels in America: Millennium Approaches* (for which she won Drama Desk and Theatre World awards), a Primetime Emmy Award nomination for her guest-starring role on *Law & Order: Special Victims Unit* and a Film Independent Spirit Award nomination for *American Gun*.

Harden’s television appearances include Lifetime’s *Beyond the Headlines: The Amanda Knox Story*, portraying Amanda’s mother, Edda Mellas, opposite Hayden Panettiere, and the critically acclaimed FX drama *Damages*,opposite William Hurt and Glenn Close. Her film credits include *Parkland*, opposite Billy Bob Thornton, Paul Giamatti and Ron Livingston; *If I Were You*, opposite Aidan Quinn; *Someday This Pain Will Be Useful to You*, with Peter Gallagher and Ellen Burstyn; and *Detachment*, which co-starred Adrien Brody, Christina Hendricks and Lucy Liu, for Tribeca Films.

Additionally, Harden co-starred in Drew Barrymore’s directorial debut, *Whip It*, with her daughter, Eulala Scheel; *The Maiden Heist*, with William H. Macy, Morgan Freeman and Christopher Walken;Joseph Greco’s *Canvas*; *Rails & Ties*, with Kevin Bacon; *The Mist*, based on Stephen King’s novel,for which she won a Saturn Award; Sean Penn’s *Into the Wild*; and *Thomas Kinkade’s Christmas Cottage*,with Peter O’Toole.

Harden graduated from The University of Texas at Austin with a BA in theater and from New York University with an MFA from the Graduate Acting Program.

**ABOUT THE FILMMAKERS**

**JAMES FOLEY** (Directed by) is an American film director.  His 1986 film *At Close Range* was nominated for the Golden Berlin Bear Award at the 36th Berlin International Film Festival.  Other films he has directed include *Glengarry Glen Ross*, based on the both Pulitzer Prize- and Tony Award-winning play of the same name by David Mamet (the film version of which was nominated for the Golden Lion at the 49th Venice International Film Festival) *Fear*,which starred Mark Wahlberg and Reese Witherspoon; as well as *The Chamber*, based on the novel of the same name by best-selling author John Grisham.

Foley also has an extensive background in television, having directed for hit shows such as Netflix’s *House of Cards*, Showtime’s *Billions* and NBC’s *Hannibal*.

Following up on *Fifty Shades Darker*, Foley is in postproduction on *Fifty Shades Freed*, to be released February 9, 2018.

A native of Newry, Northern Ireland, **NIALL LEONARD** (Screenplay by) graduated from the National Film & Television School in the U.K. as a writer and director. After several years of directing British television classics, such as *The Bill* and *The Tomorrow People*, Leonard moved into writing screenplays fulltime. His versatility and his talent for comedy made him a regular contributor to long-running series such as *Ballykissangel* and *Monarch of the Glen*, along with crime thrillers such as *Wire in the Blood* and historical dramas like *Horatio Hornblower 3*, shows that won big audiences on both sides of the Atlantic.

In 2012, Leonard published his first novel, “Crusher,” a thriller for young adults, quickly followed by the sequels “Incinerator” and “Shredder.” Following his contributions to the movie adaptation of *Fifty Shades of Grey*, the producers asked him to adapt its two sequels, *Fifty Shades Darker* and *Fifty Shades Freed* for the screen.

**E L JAMES, p.g.a.** (Based on the Novel by/Produced by) is a former television executive, wife and mother of two, based in West London. Since early childhood, James dreamed of writing stories that readers would fall in love with, but put those dreams on hold to focus on her family and career. She finally plucked up the courage to put pen to paper with her first novel, “Fifty Shades of Grey.”

The “Fifty Shades of Grey” trilogy has sold more than 150 million copies worldwide and is published in 52 languages.  “Fifty Shades of Grey” has been on *The New York Times* Best-Sellers list for 133 weeks (to date), and was No. 1 for 25 consecutive weeks. At the peak of sales, two copies of the trilogy were selling every second. In June 2012, James was revealed as Amazon U.K.’s best-selling e-book author ever (the book reached Kindle sales of more than one million, making it the No. 1 bestselling Kindle book of all time in the U.K.), as well as Amazon U.K.’s bestselling author ever. “Fifty Shades of Grey” was No. 1 on *USA Today*’s best-selling books list for 20 weeks in a row, breaking a previous record of 16 weeks.  In 2012, James was named one of Barbara Walters’ 10 Most Fascinating People of the Year, one of The World’s 100 Most Influential People by *Time* and *Publishers Weekly*’s Publishing Person of the Year.

**MICHAEL DE LUCA, p.g.a.** (Produced by) served as president of production for Columbia Pictures from December 2013 to April 2015.  In that role, De Luca partnered with Hannah Minghella and worked closely with Columbia Pictures president Doug Belgrad to oversee all aspects of development and production at the legendary motion-picture label.

Currently, again as head of Michael De Luca Productions, he is in his second year of a three-year, first-look production agreement with Universal Pictures.  Under the Michael De Luca Productions banner, he is currently in production on writer/director David Robert Mitchell’s *Under the Silver Lake*, a modern noir crime thriller set in Los Angeles, starring Riley Keough and Andrew Garfield, with Chris Bender, Jake Weiner and Adele Romanski also aboard as producers.

From 2004 to 2013, De Luca headed his own production company, Michael De Luca Productions, which had a development and production agreement with Columbia Pictures.  As an independent producer, De Luca focused on developing provocative specialized films with visionary filmmakers, as well as pop culture and mainstream genre films with franchise potential.  His projects for Columbia included David Fincher’s Academy Award®-winning drama *The Social Network*; the Oscar®-nominated *Moneyball*, which starred Brad Pitt; and Paul Greengrass’ Best Picture Oscar® nominee *Captain Phillips*, which starred Tom Hanks.

Prior to forming Michael De Luca Productions, De Luca served as DreamWorks’ head of production.  At DreamWorks, he oversaw the day-to-day operations of the live-action division and the production of such films as Todd Phillips’ *Old School* and Adam McKay and Will Ferrell’s hit comedy *Anchorman: The Legend of Ron Burgundy.*

De Luca previously spent seven years as president and COO of New Line Productions. During his tenure, he created the highly successful *Friday*, *Blade*, *Austin Powers* and *Rush Hour* franchises.  He championed such groundbreaking sleeper hits as *Se7en*, *Wag the Dog*, *Pleasantville* and *Boogie Nights*,and launched the directing careers of Jay Roach, Brett Ratner, Gary Ross, the Hughes brothers, F. Gary Gray, the Farrelly brothers and Paul Thomas Anderson.

**DANA BRUNETTI, p.g.a.** (Produced by) has produced multiple award-winning films, including *The Social Network*, a screenplay adaptation written by Aaron Sorkin and directed by David Fincher that received eight Oscar® nominations; *Captain Phillips*, which picked up six Oscar® nominations; and *Fifty Shades of Grey*, which grossed over $570 million at the box office. For his work on the film, Brunetti won Golden Globe, National Board of Review and Critics’ Choice awards, among others. His other credits as producer include *21*, *Fanboys* and HBO’s *Bernard and Doris*, which starred Ralph Fiennes and Susan Sarandon, and received 10 Primetime Emmy Award nominations.

An architect of several groundbreaking deals, Brunetti helped secure a megadeal with Netflix as part of its new slate of original television programming, with the political thriller *House of Cards* as part of their new slate of original programming. Brunetti continues to serve as executive producer for the show, which recently released its fourth season, with its fifth season slated for a 2017 launch. The show debuted in 2013 and became an instant success, garnering multiple Primetime Emmy and Golden Globe Award nominations and wins.

Building on an award-winning career as a producer and co-founder of Trigger Street Productions, Brunetti was one of Hollywood’s youngest studio presidents while at Relativity Media’s Motion Picture & Television Group, where he oversaw the company’s creative content and product.

Also an innovator in social networking, Brunetti launched an online social networking and file-sharing platform for feedback and exposure of undiscovered writing and filmmaking talent in 2002, and set up the eight-year Anheuser-Busch sponsorship, which was the brewing company’s longest sponsorship deal ever outside of sports. In 2012, Brunetti, Trigger Street and Jameson Irish Whiskey launched Jameson First Shot, a short-film competition for up-and-coming filmmakers. Each year, a big-name celebrity comes on board to star in the finalists’ short films produced by Trigger Street Productions. The competition can ultimately serve as a launching pad for a career in show business.

In addition to *Fifty Shades Darker* and *Fifty Shades Freed*, **MARCUS VISCIDI, p.g.a.** (Produced by) most recently produced Showtime’s *Billions*, starring Paul Giamatti and Damian Lewis.  Viscidi recently executive produced the Warner Bros. comedy *How to Be Single*;  the global sensation *Fifty Shades of Grey*, which grossed more than $570 million at the worldwide box office; the road-trip comedy *We’re the Millers*, which starred Jennifer Aniston, Jason Sudeikis and Emma Roberts; *Journey 2: The Mysterious Island*, which starred Dwayne Johnson, Michael Caine and Josh Hutcherson; the romantic comedy *Sex and the City 2*, which reunited Sarah Jessica Parker, Kim Cattrall, Kristin Davis and Cynthia Nixon on the big screen; and *Ghosts of Girlfriends Past*, which starred Matthew McConaughey and Jennifer Garner. Viscidi produced the political thriller *Rendition*, which starred Reese Witherspoon, Jake Gyllenhaal and Meryl Streep, and he co-produced *The Last Kiss*, which starred Zach Braff; *Shopgirl*, the adaptation of Steve Martin’s novel, which starred Martin and Claire Danes; and *Wicker Park*, which starred Josh Hartnett. He also served as executive producer on *Pride and Glory*, which starred Edward Norton, Colin Farrell and Jon Voight; William Friedkin’s *The Hunted*, which starred Tommy Lee Jones and Benicio Del Toro; and Richard Linklater’s *Bad News Bears*, which starred Billy Bob Thornton.

Viscidi earned a 1996 Film Independent Spirit Award nomination for producing Tom DiCillo’s award-winning independent film *Living in Oblivion*, which starred Steve Buscemi. He went on to collaborate with DiCillo again on *The Real Blonde*, *Double Whammy* and *Box of Moonlight*, which starred John Turturro and Sam Rockwell. Viscidi’s additional feature-film producing credits include John Schlesinger’s *The Next Best Thing*, which starred Madonna and Rupert Everett; *Mad Love*, which starred Drew Barrymore and Chris O’Donnell; Horton Foote’s *Courtship*; Daniel Petrie’s *Rocket Gibraltar*, which starred Burt Lancaster; *Signs of Life*, which starred Vincent D’Onofrio; and the film adaptation of Lanford Wilson’s play *Lemon Sky*, which won the Special Jury Prize at the Sundance Film Festival.

For television, Viscidi’s producing credits include the American Playhouse production of Katherine Anne Porter’s “Noon Wine” and Eudora Welty’s “The Wide Net,” as well as the film adaptation of Keith Reddin’s off-Broadway play *Big Time*. In 1998, he produced the Tony Award-nominated Broadway production of Joanna Murray-Smith’s *Honour*, which starred Jane Alexander and Laura Linney.

**JOHN SCHWARTZMAN, ASC** (Director of Photography) is an award-winning cinematographer whose work encompasses some of cinema’s biggest action and comedy blockbusters, including the $1.67 billion-earning worldwide box-office monster-hit *Jurassic World*, Marc Webb’s *The Amazing Spider-Man*, Michael Bay’s *Armageddon*,Jay Roach’s *Meet the Fockers*, John Lee Hancock’s *Saving Mr. Banks* and Gary Shore’s *Dracula Untold*.

Twice nominated for the coveted American Society of Cinematographers Award for Outstanding Achievement in Cinematography in Theatrical Releases, in 2004, Schwartzman won for his work on Gary Ross’ *Seabiscuit*, for which he also received an Academy Award®nomination. His additional film credits include Bay’s *Pearl Harbor*, Michel Gondry’s *The Green Hornet*, Rob Reiner’s *The Bucket List*,Hancock’s *The Rookie*and Shawn Levy’s *Night at the Museum: Battle of the Smithsonian*. His work will next be seen in two features: John Lee Hancock’s *The Founder*, which starred Michael Keaton, and the upcoming Colin Trevorrow’s *The Book of Henry* with Naomi Watts. He is also slated to shoot the upcoming *Star Wars: Episode IX*, for release in 2019.

In addition to his work on the big screen, Schwartzman is one of the commercial industry’s most sought-after cameramen. His commercial work, as both director and cinematographer, includes spots for a wide range of national and international clients, such as HBO, Chevrolet, Visa, Toyota, American Express, Mercedes-Benz, AT&T, Honda, Victoria’s Secret, Coca-Cola, Canon, Reebok and Nike.

**NELSON COATES** (Production Designer) recently teamed with feature director Anne Fletcher for the third time in the road comedy *Hot Pursuit*, having also designed her films *The Proposal*, which starred Sandra Bullock and Ryan Reynolds, and *The Guilt Trip*, with Barbra Streisand and Seth Rogen.  He and Fletcher have also collaborated on several commercials.  Most recently, Coates’ designs were seen in the dramatic thriller *Secret in Their Eyes*—which starred Julia Roberts, Chiwetel Ejiofor and Nicole Kidman—and in the upcoming directorial debut of longtime producer Denise di Novi’s *Unforgettable*, which stars Katherine Heigl and Rosario Dawson, and is slated for release on April 21, 2017.

Coates is most well-known for designing *Flight*, which starred Denzel Washington and marked Robert Zemeckis’ return to live-action feature directing. For his work on the film, Coates was honored with an Art Directors Guild nomination for Best Production Design – Contemporary Film (Feature Film).  His other recent release, *Big Miracle*, which starred Drew Barrymore and John Krasinski, was based on actual events in 1988 in Barrow, and was the first full-length studio feature to film entirely in Alaska.

He designed *The Last Song*, which starred Miley Cyrus, as well as her music video “When I Look at You.”  He had to re-create New York City for the heist film *Thick as Thieves*, which starred Morgan Freeman and Antonio Banderas, and was filmed in Sofia, Bulgaria, with Mimi Leder at the helm.  Coates worked in Chicago designing the period drama *The Express*, with Dennis Quaid, which marked Coates’ sixth feature collaboration with director Gary Fleder.  Their previous collaborations include *Runaway Jury*, *Don’t Say a Word*, *Kiss the Girls*, *Impostor* and Fleder’s feature directing debut, *Things to Do in Denver When You’re Dead*.  Prior to their work on *The Express*, they created the pilot and first season of *October Road*, a one-hour drama series for ABC Television.  Coates also designed Fleder’s ABC television movie *Boston’s Finest*.

Equally adept at comedy and drama, Nelson has designed such films as *School for Scoundrels*, and the live-action mermaid movie *Aquamarine*, filmed on Australia’s Gold Coast.  Some of his other feature design credits include *Man of the House*, which starred Tommy Lee Jones, and Denzel Washington’s directing debut *Antwone Fisher*, named one of American Film Institute’s top 10 movies of 2002.

Coates has designed a wide variety of films, from *Living Out Loud*, which starred Holly Hunter and Danny DeVito, to *Murder at 1600*, which starred Wesley Snipes and for which Coates designed and constructed 35,000 square feet of White House interior.  He designed Kevin Spacey’s directorial debut *Albino Alligator*; Bill Paxton’s *Frailty*; as well as Anjelica Huston’s *Bastard Out of Carolina*.  His additional credits include *Stir of Echoes*, *Disturbing Behavior*, *Blank Check*,*CB4*, *Three of Hearts* and *Universal Soldier*.

Coates’ additional television designs include the pilot/permanent sets of *Jonny Zero*, *John Doe* and Stephen King’s miniseries *The Stand*, which earned him a Primetime Emmy Award nomination in recognition of the 220 sets and locations he designed.  His design work has been featured in publications such as *The New York Times*, the *Los Angeles Times* and *Entertainment Design Magazine*.  His work has also been featured at the Biennale Milano in Italy.  Between movie projects, Coates is an architect/interior designer on unique residential and commercial projects.

An actor, singer, and dancer with stage, television and film credits, Coates has composed and choreographed more than a dozen opening and closing numbers for the Albert Schweitzer Prize for Humanitarianism Awards in New York, including the year Mikhail Gorbachev was honored.  He has also earned the distinction of performing for Presidents Bush, Reagan, Ford and Carter.

A magna cum laude journalism/mass communications graduate of Abilene Christian University in Texas, Coates was named Outstanding Young Alumnus of the Year in 1996.  He is a member of the Academy of Motion Picture Arts and Sciences®, the Academy of Television Arts and Sciences and Cambridge Who’s Who in America, and serves on the Board of Trustees of Laguna College of Art and Design.

**RICHARD FRANCIS-BRUCE, ACE** (Editor) is an Australian film editor who has received several Academy Award® nominations for film editing. Francis-Bruce aspired to be a cinematographer like his father, Jack Bruce, who worked for Hollywood players like Cecil B. De Mille and the Famous Lansky Players. Nonetheless, Richard’s aspirations landed him an editing gig at the Australian Broadcasting Corporation (ABC) in Sydney, where he spent 15 years honing his craft.

His most recent editing work was seen in the historic epic *Ben-Hur* and the from-the-headlines journalistic drama *Truth*, which starred Cate Blanchett and Robert Redford. Prior to his work on *Truth* for director James Vanderbilt, Francis-Bruce contributed to a roster of esteemed films.

Francis-Bruce collaborated with filmmaker George Miller on a plethora of films, including *Mad Max Beyond Thunderdome* (1985), *The Witches of Eastwick* (1987) and *Lorenzo’s Oil* (1992).

Francis-Bruce later earned Academy Award® nominations for his work on Frank Darabont’s *The Shawshank Redemption* (1994), David Fincher’s *Se7en* (1995) and Wolfgang Petersen’s *Air Force One* (1997). Francis-Bruce was nominated for ACE Eddie Awards for *The Shawshank Redemption*, *The Rock* (directed by Michael Bay, 1996), *Air Force One* and for *Harry Potter and the Sorcerer’s Stone* (directed by Chris Columbus, 2001). In 1997, he was invited to become a member of the American Cinema Editors (ACE).

Trained at the University of Bristol in her native England, **SHAY CUNLIFFE** (Costume Designer) began her design career in the New York theater. Her costume designs were most recently seen in Lasse Hallström’s *A Dog’s Purpose*.

Other recent film work includes Billy Ray’s drama *The Secret in Their Eyes*; *Get Hard*, which starred Will Ferrell and Kevin Hart; Tarsem Singh’s thriller *Self/less*; and Bill Condon’s *The Fifth Estate*.

Other productions include Tony Gilroy’s *The Bourne Legacy* and Paul Greengrass’ *The Bourne Ultimatum*.

Throughout her career as a costume designer, Cunliffe has collaborated with many distinguished filmmakers such as James L. Brooks on *Spanglish* and *How Do You Know*; John Sayles on *Lone Star*, *Limbo* and *Silver City*; Gary Sinise on *Of Mice and Men* and *Miles from Home*; Taylor Hackford on *Dolores Claiborne* and *Blood In, Blood Out*; Rob Reiner on *The Story of Us* and *Alex & Emma*; Thomas Bezucha on *The Family Stone* and *Monte Carlo*; and Ken Kwapis on *He’s Just Not That Into You* and *Big Miracle*.

Other noted filmmakers with whom Cunliffe has collaborated include Steven Zaillian on *A Civil Action*; Michael Apted on *Enough*; Brad Silberling on *City of Angels*; Amy Heckerling on *I Could Never Be Your Woman*;and David Mamet on *Spartan*.

Cunliffe tapped into her musical theater roots when she teamed with Rob Marshall on the television movie version of *Annie*. Her work on *Annie* was honored with a Costume Designers Guild Award and an Emmy nomination. She returned to her native England to work on the coming-of-debutante-age fairy tale *What a Girl Wants*, directed by Dennie Gordon.

Her first job as costume designer was on *Mrs. Soffel*, starring Diane Keaton and Mel Gibson. Cunliffe later worked with Gibson on his directorial debut, *The Man Without a Face*.

Cunliffe trained at the University of Bristol in England, and she began her design career in the New York theater.

 Over the past 30 years, four-time Oscar® nominee **DANNY ELFMAN** (Music by) has established himself as one of the most versatile and accomplished film composers in the industry. Elfman has collaborated with such directors as Tim Burton, David O. Russell, Gus Van Sant, Sam Raimi, Paul Haggis, Ang Lee, Rob Marshall, Guillermo del Toro, Brian De Palma and Peter Jackson. Beginning with his first score on Burton’s *Pee-wee’s Big Adventure*, Elfman has scored a broad range of films, including four for which he earned Oscar® nominations: *Milk*, *Good Will Hunting*, *Big Fish* and *Men in Black.* He also scored *Edward Scissorhands*, *Wanted*, *Charlie and the Chocolate Factory*, *Mission: Impossible*, *Planet of the Apes*, *A Simple Plan*, *To Die For*, *Spider-Man, Spider-Man 2*, *Batman*, *Dolores Claiborne*, *Sommersby*, *Chicago*, *Dick Tracy*, *The Nightmare Before Christmas*and *Alice in Wonderland*.

Elfman’s most recent work includes Russell’s *Silver Linings Playbook and American Hustle*; *Mr. Peabody & Sherman*; Burton’s *Big Eye*s; Errol Morris’ *The Unknown Known*; *Goosebumps* for Sony Pictures; *Fifty Shades of Grey*; Marvel’s *Avengers: Age of Ultron*; Walt Disney Pictures’ *Alice Through the Looking Glass*; and Tate Taylor’s *The Girl on the Train*.  Up next for Elfman is The Weinstein Company’s *Tulip Fever* and James Ponsoldt’s sci-fi thriller *The Circle*, starring Emma Watson, Tom Hanks and Karen Gillan.

A native of Los Angeles, Elfman grew up loving film music. He traveled the world as a young man, absorbing its musical diversity. He was one of the founding members of the band Oingo Boingo and came to the attention of a young Burton, who asked him to write the score for *Pee-wee’s Big Adventure*. Twenty-five years later, the two have forged one of the most fruitful composer-director collaborations in film history.

In addition to his film work, Elfman wrote the iconic theme music for *The Simpsons* and *Desperate Housewives.* He also composed the ballet “Rabbit and Rogue,” choreographed by Twyla Tharp; a symphony, “Serenada Schizophrana,”which premiered at Carnegie Hall; an overture, “The Overeager Overture,”for the Hollywood Bowl Orchestra; and, most recently, the soundtrack to *Iris*, a Cirque du Soleil show at the Dolby Theatre in Hollywood.  “Danny Elfman’s Music from the Films of Tim Burton” had its concert premiere at London’s Royal Albert Hall. “Having a particular style is not bad,” says Elfman, “but I prefer to push myself in the direction of being a composer who you never know what he’s doing next.”

Elfman is currently working on a concerto for violinist Sandy Cameron, which will premiere in Prague in 2017.

*—fifty shades darker—*

 **CAST**

Anastasia Steele DAKOTA JOHNSON

Christian Grey JAMIE DORNAN

Jack Hyde ERIC JOHNSON

Kate Kavanagh ELOISE MUMFORD

Leila BELLA HEATHCOTE

Mia Grey RITA ORA

Elliot Grey LUKE GRIMES

Jose VICTOR RASUK

Taylor MAX MARTINI

Jerry Roach BRUCE ALTMAN

Elena Lincoln KIM BASINGER

Grace Trevelyan Grey MARCIA GAY HARDEN

Carrick Grey ANDREW AIRLIE

Ros Bailey ROBINNE LEE

Liz AMY PRICE-FRANCIS

Mrs. Jones FAY MASTERSON

4-Year-Old Christian RYKER BROWN

 LOGAN BROWN

Pimp JOHN CALLANDER

Christian’s Birth Mom CARMEN DOLLARD

Gallery Guest ELLEN EWUSIE

Gallery Owner ELIZABETH MCLAUGHLIN

Waiter ALBERT NICHOLAS

Hairdresser STEPHAN MIERS

Auctioneer MICHAEL MENEER

Auction Bidders MICHAEL ST. JOHN SMITH

 DEREK GREEN

 MICHELLE HARRISON

News Anchor MARK DECARLO

Willis BILL DOW

Hannah ASHLEIGH LATHROP

News Reporter STEPHANIE FLORIAN

Gretchen JULIA DOMINCZAK

Gwen SHIRAINE HAAS

Penthouse Restaurant

 Customers COLIN LAWRENCE

 LUCIA WALTERS

Whispering Gallery Lady BROOKE JOHNSTON

Salon Receptionist PANIZ ZADE

Whispering Guest at

 Masked Party CARMEL AMIT

Flower Delivery Man ISAIAH DOBBS

Gala Crooner JOSÉ JAMES

Band Members OTIS BROWN

 AARON PARKS

 JOSH HARI

Yacht Captain ROB COMPTON

Fire Choreographer PETER BOULANGER

Fire Breather NEEZAR JOSEPH ELFERZELI

Jugglers RYAN MELLORS

 CHRIS MURDOCH

Stunt Coordinator SCOTT ATEAH

Stunt Drivers KIMANI SMITH

 PAUL WU

 KYE WALSTROM

Stunts ED ANDERS

BYRON BRISCO

JANENE CARLETON

LISA CHANDLER

BRENT CONNOLLY

MIKE CRESTEJO

JASON DAY

DEVY DYSON

RYAN ENNIS

LEIF HAVEDALE

DAR HICKS

AMBER LEE

MAYA MACATUMPAG

CRYSTAL MUDRY

DAN REDFORD

TODD SCOTT

HEATH STEVENSON

JOHN ULMER

TIMOTHY WALLACE

BRENNAN WALSTROM

 **CREW**

Directed by JAMES FOLEY

Screenplay by NIALL LEONARD

Based on the Novel by E L JAMES

Produced by MICHAEL DE LUCA, p.g.a.

E L JAMES, p.g.a.

DANA BRUNETTI, p.g.a.

MARCUS VISCIDI, p.g.a.

Director of Photography JOHN SCHWARTZMAN ASC

Production Designer NELSON COATES

Editor RICHARD FRANCIS-BRUCE ACE

Costume Designer SHAY CUNLIFFE

Music Supervisor DANA SANO

Music by DANNY ELFMAN

Casting by LARAY MAYFIELD CSA

JULIE SCHUBERT CSA

Unit Production Managers BARBARA KELLY

 MARCUS VISCIDI

First Assistant Director PAUL BARRY

Second Assistant Director PHIL NEE NEE

Supervising Art Director JEREMY STANBRIDGE

Art Directors PETER BODNARUS

 CRAIG HUMPHRIES

Assistant Art Director TARA ARNETT

Set Designers JAY MITCHELL

JIM RAMSAY

 KYLE WHITE

Graphic Designer LOREE CAMERON

Art Department Coordinator MELINA NEUFELD

Art Department Assistants DAVE NISHIHATA

LINDSAY LEDOHOWSKI

Storyboard Artists BRENT BOATES

JIM MAGDALENO

Set Decorator CAROLYN “CAL” LOUCKS

Assistant Set Decorator SHANNON MURPHY

Set Decorator Coordinator PAULA “MONTY” MONTGOMERY

Lead Dresser STEVE MILLER

Set Dressers SCOTT HOLBURN

KATHARINA BRAND

ELENA DRESSER

MIKE CHURCH

MARK MACPHEE

LEAH WIEBE

LEAH DUHAMEL

NICK MATHER

Set Wireman ED LEFEBVRE

On Set Dressers JARED BROWN

KRIS SANDBERG

Set Decorator Buyers JAN STENC

ANNASTACIA MCDONALD

KATE MARSHALL

MARIANNE KAPLAN

Property Master DAVID DOWLING

Assistant Property Masters SPENCER LOUTTIT

DAVID “RINGO” MYATT

Props Buyer ALI MACRAE

Additional Director of

 Photography ALAR KIVILO

Camera Operator “A” Camera IAN FOX

First Assistants “A” Camera DOUG LAVENDER

TAYLOR MATHESON

Second Assistant “A” Camera RODRIGO CARCAMO PARGA

Steadicam Operator “B” Camera SASHA PROCTOR

First Assistant “B” Camera TYLER WOESTE

Second Assistant “B” Camera CARRIE WILSON

Loader ADRIENE WYSE

Digital Imaging Technician SIMON JORI

Production Sound Mixer MARK NODA

Boom Operator TONY WYMAN

Sound Assistant IAN FERGUSON

Associate Costume Designer KARIN NOSELLA

Costume Supervisor JANICE MACISAAC

Costume Coordinators REN BOGGIO

LANA KRAUSE

 TARA R. HINECKER

Prep Costumers KATHY HOUGHTON

KELLI DUNSMORE

JEN DAWSON

BROOKE WILCOX

Prep Costumers (US) KATIE SAUNDERS

SARAH SCHUESSLER

 MICHELLE MAL

Set Supervisor SHELLY SHAW

Set Costumer DANIELLE WHITE

Truck Costumer GRACE DELAHANTY

Costumer JACKLYN CHARLTON

Head of Department

 Makeup (US) EVELYNE NORAZ

Head of Department

 Makeup (CDN) ROSALINA DA SILVA

First Assistant Makeup Artist MEGAN HARKNESS

Key Makeup for Ms. Basinger JUNE BRICKMAN

Body Makeup for Ms. Basinger JANE ENGLISH

Head of Department Hair DANNA RUTHERFORD

First Assistants Hair AMBER HASSA

RENEE DOMBROSKY

Hair Design for Ms. Basinger MITCHELL STONE

Key Hair for Ms. Basinger DENNIS BRANDT

Gaffer DAVE TICKELL

Best Boy JAMES JACKSON

Lamp Operators SAUBRIE MOHAMED

MARTIN LENES

JESSE DEACON

GEOFF PRESTON

JEFF ZWICKER

Board Operators MICHAEL WILKINSON

GARRY WALDIE

Genny Operator TOM WATSON

Rigging Gaffer TODD TURNER

Best Boy Rigging JEFF HARVEY

Rigging Set Wiremen ELDON CONEY

DOM BUONO

Key Grip KIM OLSEN

Best Boy Grip STEVE HAMILTON

Leadman AARON WIK

“A” Dolly Grip JACK CRUIKSHANK

“B” Dolly Grip MIKE DODD

Grips DUBIN KIM

DREW DAVID

 BRANDON LEGREE

KEYON SLOWLY

Key Rigging Grip BRYCE MUNRO

Best Boy Rigging Grip ROYCE MATTICE

Lead Man Rigging Grips JEFF BONNY

CHRIS JONES

On Set Rigging Grip TODD MUNN

Script Supervisor ANNA RANE

Location Manager KIRK JOHNS

Assistant Location Managers ROBERT “FLUFFY” MILLAR

JASON DUROCHER

 JANE VICTORIA KING

TIM MOSHANSKY

Location Scout TONYA HARTZ

Key Production Assistants STEPHEN OSTIR

JESSICA ARTEMENKO

 DANIEL OSTIR

KIRSTIE CAMPBELL

 DARCY MILLER

Production Coordinator KATHLEEN WHELAN

First Assistant Production

 Coordinators CARMEN SIEGERS

MICHELE PICARD

Second Assistant Production

 Coordinator RANDY THOMAS

Office Production Assistants RICHARD GRAHAM

JASON TAYLOR

Asset Administrator FARIA KHAN

Financial Controller DONNA GLASSER HANCOCK

Production Accountant TROY MCGATLIN

First Assistant Accountant JACQUELINE DALLAMORE

Payroll Accountant SELENA GINGER

Postproduction Accountant MONICA PEREZ GELBMAN

Assistant Accountants ROSMARIE HEIMBACH

JAMES FANTIN

Assistant Payroll Accountant ANDREA RANA

Accounting Clerks DIANE COURNEYEUR

JOANNE MAALOUF

Payroll Services ENTERTAINMENT PARTNERS

Postproduction Supervisor GRAHAM STUMPF

Postproduction Coordinator MARY PRENDERGAST

First Assistant Editor JENNIFER SPENELLI

Second Assistant Editor TOBY FRANCIS-BRUCE

Visual Effects Editor JEFF BEATTIE

Postproduction Assistant ALEXIS CORRIGAN

Music Editors ANGIE RUBIN

BILL ABBOTT

Assistant Music Editor DENISE OKIMOTO

Sound Services by WARNER BROS. POSTPRODUCTION SERVICES

Supervising Sound Editors DANE A. DAVIS, MPSE

STEPHANIE L. FLACK

Foley Supervisor CHRISTOPHER ALBA

Dialogue Editors ROBERT JACKSON

MICHELLE PERRONE

 ELIZA POLLACK ZEBERT, MPSE

First Assistant Sound Editors MATTHEW W. KIELKOPF

MATT CAVANAUGH

Foley Artists ALYSON DEE MOORE

CHRISTOPHER MORIANA

Foley Mixer MARY JO LANG

ADR Mixers THOMAS J. O’CONNELL

PETER GLEAVES

 JEFF GOMILLION

DOC KANE

 ROGER MORRIS

ERIC GOTTHELF

 PAUL DRENNING

ADR Mix Technicians RYAN D. YOUNG

FINLAY REID

ADR Voice Casting HOFFMANNBROW

Re-Recording Sound Services

 Provided by NBCUNIVERSAL STUDIOPOST

Re-Recording Mixers JON TAYLOR

 FRANK A. MONTAÑO

Re-recording Mix Techs BILL MEADOWS

TIM LIMER

Stage Engineers DAVE BERGSTROM

MIKE MORONGELL

 DAVE TOURKOW

JEFF TAYLOR

Dolby Sound Consultant BRYAN PENNINGTON

Special Effects Coordinator ALEX BURDETT

Special Effects Assistant ADAM TAYLER

Shop Foreman ROBERT FALCK

Special Effects Buyer BECKY BATES

Special Effects Lead Fabricators ALAN WALDRON

ERIC LEMAY

Assistants to James Foley NIKKI ELEK

COLLEEN SESTAN

Assistant to Michael De Luca KRISTEN DETWILER

Assistant to E L James JULIE MCQUEEN

Assistant to Dana Brunetti ALEX BARNES

Assistant to Marcus Viscidi MATT GRANGER

Producers’ Assistant SAMANTHA CHISARI

Casting Associate BRITTANI SMITH

Casting Assistant PAIGE ORR

Extras Casting ANDREA BROWN

Extras Coordinators CRYSTAL WILSON

ANDREA HUGHES

Vancouver Casting by COREEN MAYRS CSA

 HEIKE BRANDSTATTER CSA

2nd Assistant Director KARIN BEHRENZ

3rd Assistant Director AMANDA PETURA

Additional 3rd Assistant Director MICHAEL COLLINS

Trainee Assistant Director ERICA FABIAN

Unit Publicist GUY ADAN

Still Photographer DOANE GREGORY

Dialect Coach MICHAEL BUSTER

Clearances/Product

 Placement Coordinator PETER CUMMINGS

Picture Car Coordinator RICK RASMUSSEN

Mechanic/On Set Wrangler MIKE BEHUNIAK

Video Playback Coordinator SCOTT STEYNS

Video Playback Operators SCOTT BOURGEOIS

ROB RILEY

Construction Coordinator DOUG HARDWICK

Construction Foremen MICHAEL MCLEOD

TERRY FOERSTER

Construction Buyers JAN HOLMSTEN

SANDRINA SACCO

Lead Carpenters SAYURI KATAYAMA

TROY BROLLY

 ALAN BOJSZA

PETER MCGREGOR

 MARTIN QUESNEL

ROBERT SMITH

On Set Lead Carpenter DARREN BREWER

Lead Metal Fabricator JOHN PANOZZO

Lead Laborer ANGUS BELL-IRVING

Paint Coordinator DAN PETRESCU

Paint Foreman STEVEN REINTJES

Lead Painters DAVID BEETHAM

KEITH ESCH

 BRUCE FRANKEL

Set Painter WARREN FOX

On Set Painter MARK ANDERSON

Head Greensperson DYLAN DOWD

Lead Greensperson ADRIAAN WAGNER

Transportation Coordinator SYLVIA NABLO

Transportation Captain LARRY TARDIF

Transportation Co-Captain JOHN LANGE

Security Captain TREVOR BOUGHEY

Security Co-Captain GUY VILLENEUVE

Transport Office Assistant GWEN MACQUEEN

Security for Ms. Johnson and

 Mr. Dornan BERMAN & ELY

First Aid/Craft Service ZARA CHUN

ANNETTE FARELL

Catering EDIBLE PLANET CATERING

Chefs LISANNE COLLETT

INGRID SEVERSON

Digital Utility MARK ALLAN

Video Assists LANCE WHITE

JEFFERY BJORGUM

Aerial Coordinator STEVE WRIGHT

Marine Coordinator JASON CROSBY

Color and Finish by COMPANY 3

CO3 Executive

 Producer/Colorist STEFAN SONNENFELD

Finishing Producer ANNIE JOHNSON

Finishing Editor PAUL CARLIN

Technologist MIKE CHIADO

Color Assistants JOHN TRIPP

 JARED PECHT

Data I/O ROBERT DUBOIS

Digital Restoration MEGAN SHEPHERD

Main Titles and End Crawl

 Designed by yU+co

End Crawl by SCARLET LETTERS

Digital Dailies by EC3

Dailies Colorist BEN ESTRADA

Dailies Operator ANTHONY CORSI

Digital Workflow Technician SIMON JORI

Dailies Producer KEN LEBRE

Dailies Engineer JASON DOUGHERTY

Score Produced by DANNY ELFMAN

Additional Music by DAVID BUCKLEY

Orchestra Conducted by PETE ANTHONY

Orchestrations by STEVE BARTEK

EDGARDO SIMONE

 DAVE SLONAKER

Recorded and Mixed by DENNIS SANDS

Additional Recording by NOAH SNYDER

Assistant Engineers RYAN HOPKINS

DREW WEBSTER

MIDI Supervision and

 Preparation MARC MANN

Additional MIDI Preparation SHIE ROZOW

Music Preparation JOANN KANE MUSIC SERVICES

Digital Score Recordist LARRY MAH

Digital Mix Recordist ADAM OLMSTED

Technical Engineer MIKEL HURWITZ

Orchestral Contractor GINA ZIMMITTI

Concert Master BRUCE DUKOV

Guitars GEORGE DOERING

Cello STEVE ERDODY

Score Recorded at STREISAND SCORING STAGE

 STUDIO DELLA MORTE

Score Mixed at TECHNICOLOR & SOUND WAVES SB

Streisand Stage Crew GREG DENNEN

GREG LOSKORN

 DAVID MARQUETTE

ADAM MICHALAK

Score Production Coordinator MELISA MCGREGOR

Music Coordinator HILLARY HOLMES

Score Assistant MELISSA KARABAN

**SECOND UNIT VANCOUVER**

Second Unit Director SCOTT ATEAH

Second Unit Director of

 Photography ROGER VERNON

First Assistant Director DAVID ARNOLD

Second Assistant Director EDDY SANTOS

Second Unit Stunt Coordinator OWEN WALSTROM

Script Supervisor JOECY SHEPHERD

Aerial Directors of Photography MICHAEL KELEM

PHIL PASTUHOV

Camera Operator ANDY WILSON

First Assistant Camera JAMES CLARE

Second Assistant Camera CURTIS BROWN

Helicopter Pilots KEVIN LAROSA

FRED NORTH

 STEVE GRAY

ANDREW BRADLEY

Set Costumer LISA HACHE

Hair Stylist DEB WIEBE

Key Grip DREW DAVID

Best Boy Grip MATT MARGOLIS

Gaffer SAUBRIE MOHAMED

Transportation Captain BERT PREVOST

Visual Effects by MPC

Visual Effects Supervisor KEVIN HAHN

Visual Effects Producer TYLER KEHL

2D Supervisor BILL EYLER

CG Supervisor BRYAN LITSON

Animation Supervisor RICHARD SPRIGGS

Asset Supervisor CHRISTOPHER ANTONIOU

VFX Production Manager TOBIAS WINBLAD

VFX Production Coordinator RICHARD CAREY

VFX Production Support BRADEN SCHECK

VFX Editor ZACK MAZEROLLE

3D DMP Lead SAPHIR VENDROUX

FX Lead JAMES BURKE

Matchmove Lead SURAJ MAKHIJA

Paint Prep Leads SHRIKANT JAIN

VIKAS GANER

Rotoscope Lead MERRIET JERO

Lighting TD SANJAY PANCHAL

Layout TD PAUL CHAVEZ

Compositors AYMERIC BALLESTER

SOMYI YANG

SOUNDTRACK ON REPUBLIC RECORDS

“THE SCIENTIST”

Written by Guy Berryman, Jonathan Buckland, William Champion

and Christopher Martin

Performed by Corinne Bailey Rae

Produced by Corinne Bailey Rae and SJ Brown

Corinne Bailey Rae appears courtesy of Good Groove Recording

“I NEED A GOOD ONE” (feat. Mark Asari)

Written by Mark Asari, Charles Oluwafunsho Nnaji and Tristan Casara

Performed by The Avener

Courtesy of Capitol Music France/Republic Records

Under license from Universal Music Enterprises

“BIRTHDAY”

Written by John Paul Cooper and Teemu Brunila

Performed by JP Cooper

Courtesy of Island Records Ltd./Republic Records

Under license from Universal Music Enterprises

“LIVING HAND TO MOUTH”

Written by Rick Estrin

Performed by Little Charlie and the Nightcats

Courtesy of Alligator Records

“ONE WOMAN MAN”

Written by John Stephens and Toby Gad

Performed by John Legend

Courtesy of John Legend Music, Inc./Columbia Records

By arrangement with Sony Music Licensing

“CODE BLUE”

Written by Terius Nash and Christopher Stewart

Performed by The-Dream

Courtesy of Radio Killa Records LLC

“WHAT WOULD IT TAKE”

Written by Anderson East and Aaron Raitiere

Performed by Anderson East

Courtesy of Anderson East

“LIES IN THE DARK”

Written by Tove Lo, Michael Orabiyi Riley and Daniel Traynor

Performed by Tove Lo

Courtesy of Universal Music AB and Island Records

Under license from Universal Music Enterprises

“NO RUNNING FROM ME”

Written by Toluwanimi Adeyemo

Performed by Toulouse

Courtesy of Music by Toulouse

“THEY CAN’T TAKE THAT AWAY FROM ME”

Written by George Gershwin and Ira Gershwin

Performed by José James

Produced by Don Was

Arranged for Orchestra by Tom Ranier and Bill Hughes

José James appears courtesy of Blue Note Records

“I’VE GOT YOU UNDER MY SKIN”

Written by Cole Porter

Performed by José James

Produced by Don Was

Arranged for Orchestra by Tom Ranier and Bill Hughes

José James appears courtesy of Blue Note Records

“BOM BIDI BOM”

Written by Breyan Isaac, Jason Evigan, Onika Maraj, Sebastian Alexander Barac and Marcel Botezan

Performed by Nick Jonas and Nicki Minaj

Produced by Breyan Isaac for The Thirties and Jason Evigan

Nick Jonas appears courtesy of Island Records/Safehouse Records, LLC

Nicki Minaj appears courtesy of Young Money Entertainment/

Cash Money Records, Inc.

“I DON’T WANNA LIVE FOREVER (FIFTY SHADES DARKER)”

Written by Taylor Swift, Sam Dew and Jack Antonoff

Performed by Zayn | Taylor Swift

Produced by Jack Antonoff

Zayn appears courtesy of RCA Records

Taylor Swift appears courtesy of Big Machine Records

“LOVER YOU SHOULD’VE COME OVER”

Written and Performed by Jeff Buckley

Courtesy of Columbia Records

By arrangement with Sony Music Licensing

“PRAY”

Written by John Ryan, Ruth Anne Cunningham, Teddy Geiger, C. Knight, H. Mills and Julian Bunetta

Performed by JRY feat. Rooty

“EMPTY PACK OF CIGARETTES”

Written by Joseph Angel and Jimmy Messer

Performed by Joseph Angel

Courtesy of Republic Records

Under license from Universal Music Enterprises

“SEATTLE NIGHTS”

Written and Performed by Mark Cross

Courtesy of Sound by the Pound Music

“MOONDANCE”

Written and Performed by Van Morrison

Courtesy of Warner Bros. Records, Inc.

By arrangement with Warner Music Group Film and TV Licensing

“HELIUM”

Written by Sia Furler and Christopher Braide

Performed by Sia

Produced by Christopher Braide and Oliver Kraus

Courtesy of Monkey Puzzle Music

“SO LONELY”

Written by Gordon Sumner

Performed by The Police

Courtesy of A&M Records Ltd.

Under license from Universal Music Enterprises

“KISS ME”

Written by Anthony Hannides, Michael Hannides, Herbie Crichlow, Khaled Rohaim

and Alan Sampson

Performed by Rita Ora

Courtesy of Atlantic Records U.K.

By arrangement with Warner Music Group Film & TV Licensing

“CRUISE”

Written by Kyrre Gorvell-Dahll and Andrew Jackson

Performed by Kygo (feat. Andrew Jackson)

Courtesy of Ultra Records, LLC / Sony Music Entertainment International Ltd.

“NOT AFRAID ANYMORE”

Written by Jason Quenneville, Nasri Atweh, Adam Messinger and Ashley Frangipane

Performed by Halsey

Produced by Adam Messinger, Jason “Daheala” Quenneville and Nasri

Halsey appears courtesy of Astralwerks

“ECLYPSO”

Written by Tommy Flanagan

Performed by John Coltrane

Courtesy of Concord Music Group, Inc.

“SOUL EYES”

Written by Mal Waldron

Performed by Stan Getz

Courtesy of Concord Music Group, Inc.

“WHAT IS LOVE?”

Written by Sophie Frances Cooke

Performed by Frances

Produced by Steve Fitzmaurice and Sophie “Frances’ Cooke

Frances appears courtesy of Capitol Records U.K.

With the participation of the Canadian Film or Video Production Services Tax Credit.

With the participation of the Province of British Columbia Production Services Tax Credit.

PRESENTED IN ASSOCIATION WITH DENTSU INC./FUJI TELEVISION NETWORK, INC.

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Filmed in Resort Municipality of Whistler, British Columbia, Canada.

Audi vehicles courtesy of Audi AG.

Helicopters Film Charter Services courtesy of Blackcomb Helicopters.

Helicopter Mockup provided by Scroggins Aviation Mockup & Effects.

Stock footage courtesy of Epic TV.

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DOLBY ATMOS IN SELECTED THEATRES Logo

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Animated Universal Parks and Resorts Tag

Credits as of January 11, 2017.