

**ABOUT THE FILM**

 Tom Cruise is back as Ethan Hunt, facing his most blisteringly impossible mission yet, in “Mission: Impossible – Rogue Nation,” the fifth installment in the constantly accelerating action-thriller series.

The deep-cover espionage agency known as the IMF has been under fire, but now it faces total disbandment, even as the most harrowing threat yet known to the free world lies in the shadows. That threat is The Syndicate, an impenetrable, exquisitely-trained group of renegade spies who have left behind their countries for an agenda all their own – an agenda intent on destabilizing the very foundations of civilization. The Syndicate has long been rumored to be just a wild-eyed myth among spies. But Ethan Hunt has just uncovered the unwelcome reality that this rogue nation is not only real but a ticking time bomb about to detonate worldwide if he doesn’t act. The CIA doesn’t buy it. His own team is under threat. Yet, Ethan will never turn his back on the highest stakes.

Every quality that has made Hunt indispensable is tested at once as he faces the ultimate nemesis: his ability to move deliberately in heart-stopping circumstances, his finesse travelling glamorous global locales, his desire to see evil punished and good prevail. From Vienna to Casablanca, from the skin of an in-flight military aircraft to the underwater depths, Hunt will go to every extreme to counter the greatest danger he’s faced in a career built on it. But most of all, he will attempt to do the one thing he has found truly matters: maintain his loyalty to his friends and the idea that might be able to outsmart the impossible.

Reteaming with Cruise as Hunt’s fellow agents are Jeremy Renner as William Brandt; Simon Pegg as whiz-kid Benji; and Ving Rhames as Luther Stickell. Joining the action anew are Swedish actress Rebecca Ferguson (“Hercules”) as the mysterious Ilsa Faust; Sean Harris (“Prometheus”) as Solomon Lane and three-time Golden Globe winner Alec Baldwin as CIA Director Alan Hunley.

Paramount Pictures and Skydance presents a Tom Cruise / Bad Robot Production: “Mission: Impossible – Rogue Nation.” The film is directed by Christopher McQuarrie (“Edge of Tomorrow,” “Jack Reacher,” “The Usual Suspects”), screenplay by Christopher McQuarrie and story by Christopher McQuarrie and Drew Pearce based on the Television Series created by Bruce Geller. The film is produced by Tom Cruise, J.J. Abrams, Bryan Burk, David Ellison, Dana Goldberg, and Don Granger with Jake Myers as executive producer. The film’s accomplished crew includes returning director of photography Robert Elswit and production designer Jim Bissell, as well as editor Eddie Hamilton and visual effects supervisor David Vickery. The costume designer is Joanna Johnston and the music is by Joe Kraemer.

**ETHAN HUNT IN EXTREMIS­**

The fifth installment of the “Mission: Impossible” series redefines the term impossible.

It’s something the film franchise has been doing since its box-office busting start two decades ago: with each new film, the team led by dedicated star and producer Tom Cruise has uncovered ways to match, then exceed, audience expectations, each time in different ways. Having begun as a cult phenomenon on 1960s television, “Mission: Impossible” has become a 21st Century *cultural* phenomenon – a filmmaking event that consistently pushes that border where the classic drama of spy-versus-spy intrigue meets creative action sequences that have become legendary.

This time out, Cruise’s iconic character, Ethan Hunt, finds himself in non-stop peril – physical, mental and emotional -- from the film’s literally high-flying opening moments through one relentless situation after another. Hunt’s situation is precarious on every level. The IMF is on the outs, the CIA doesn’t trust him, and now he’s discovered a rogue agency with the spy-power to bring down any nation it targets – and they want him to join their crusade of destruction or they want him dead. On the brink, Hunt must test his team’s loyalty, his own illustrious endurance and the agenda of the alluringly secretive spy who saved his skin: Ilsa Faust.

For Cruise, a fifth time playing Hunt and serving as producer presented another chance to see just how far he can take the character, and the entire genre of sophisticated global espionage games. He loves moving the bar, often *hurling* the bar, with each new “Mission: Impossible” film.

“Each time I think ‘I’ve seen it all’ and I’ve been through every action challenge a film can have, the next film introduces new challenges of every kind -- because we’re constantly pushing not only the action sequences, but the storytelling and characters,” Cruise says. “To me the ultimate ‘Mission’ movie is never just about action and suspense – though we love innovating in that area. It’s really about the *combination* of action, intrigue and humor with this very specific, breathless kind experience we create for the audience. It’s about giving audiences the greatest sense of adventure and scale -- while keeping a classic sense of cinema. We do that more than ever in ‘Rogue Nation.’”

From its start as a TV show in 1966, “Mission: Impossible” has always centered on the extreme pressure of the ticking clock – the urgent deadline to stop deadly plots. With the film franchise, that idea has blossomed into an entire movie-making *philosophy* based on amplifying the pressure on Hunt, and thereby increasing the creativity, nerve and maturity he needs to pull off his mission.

This has created a tough challenge for Cruise and all the filmmakers who have joined the series, but it’s one they adore. As executive producer Jake Myers puts it: “’Mission: Impossible’ is not just a franchise, it’s an entire ethos of it’s own. I think that’s the reason behind the popularity of the films – the audience knows they’ll see something different in this film from any that’s come before.”

While the previous film in the series, “Ghost Protocol,” saw Hunt transforming from a lone wolf to a team leader, now he must hone his newfound leadership skills under fire. Hunt must keep the IMF team from fraying – even while he’s trying to keep the world safe from The Syndicate. Says Cruise: “This installment is about the complications of friendship that happen when enormous pressure comes down on these guys. Who do you trust and who should you not trust? Who is really going to be there for you when the chips are down? Who is going to keep their head under fire? And how can they work together to make things happen? I think ‘Rogue Nation’ is about finding that intimate aspect of true teamwork in the face of pure evil.”

Producer J.J. Abrams, who directed “Mission: Impossible 3,” says: “There is something about the ‘Mission: Impossible’ franchise that is incredibly delicious and has evolved over time – this group of people who use all of the resources and tools at their disposal to fight for good. We get to join them in a world that is kind of a vicarious thrill ride. And then Tom always brings to that a great sense of humor as Ethan Hunt.”

That sense of humor is honed further in “Rogue Nation,” says producer David Ellison, founder and CEO of Skydance, the company that also produced “Ghost Protocol.” “I think one of the big surprises of this movie for audiences is going to be how fun and humor-filled it is – there are so many great laughs. In addition to the humor, there is also a level of intelligence to the story and how the characters interact; and of course there is always a sustained level of tension and high stakes. This film goes to such great lengths to create practical action live and in-camera, which makes for a hugely entertaining experience for audiences on all levels.”

“Rogue Nation” also finds Ethan more dedicated to defusing the destructive power of evil than ever – in part because he’s grown as an agent and a person. “Ethan has evolved,” Cruise observes. “He’s learning to listen to everyone else while still following his own instincts. I think he’s really progressed in terms of understanding people for who they are, including himself. I’ve always seen him as someone’s who’s highly skilled, who has a high level of athleticism and who will be relentless in pursuing what he believes is right all the way to the end – but he’s not a superhero, he’s very human.”

 Ethan’s humanity is put under duress as Hunt confronts a nemesis who is his dark mirror image – an agent who has tossed his moral compass. “In this film, Ethan and his team come up against a terrifying villain who is a match for them, someone who challenges them physically, intellectually and emotionally,” Cruise says. “Right from the film’s first moments, Ethan and the team are on their heels, desperately moving from one situation to the next. The action is gripping but true to ‘Mission: Impossible,’ within the suspense, there’s a lot of humor and romance.”

 Producer Dana Goldberg, Chief Creative Officer of Skydance, observes that for Cruise, embodying Ethan Hunt is something that he never sees as a completed job but as an evolution. “Tom always has a high bar of excellence in everything he does, but I think it is even higher when it comes to ‘Mission: Impossible,’” she observes. “He approaches Ethan by asking: what is the *real* way that Ethan Hunt would respond given this situation and under this amount of pressure? That’s one of the things that Ethan has always been good at – handling extreme pressure that never relents. But Tom also is revealing Ethan as a bit older and smarter, a spy who has grown up in some ways, who has come to accept what his role is and what the costs are. He’s a man who has learned to truly rely on his team, and he’s learned to reach out. You can feel the synergy between character and actor.”

In his bid to continue the series’ reputation not only for blending genres but also for innovation and visual pizzazz, it was Cruise who wanted to bring in director Christopher McQuarrie – with whom he worked as a screenwriter on “Valkyrie” and “Edge of Tomorrow” and as a director on “Jack Reacher” -- for the first time.

“Chris has an incredible mind. He’s an extraordinary writer and an extraordinary filmmaker and to see his sensibility applied to this genre is something I was excited about,” Cruise summarizes. “What Chris and I share is that both of us have that need to make every moment the best it can be.”

As the brains and heart behind the entire franchise, Cruise’s total commitment is not just to the role and to the stunts, but equally to the filmmaking, notes Skydance Executive VP of Production Don Granger, one of the film’s producers. “It's so impressive that in the middle of a ‘Mission: Impossible’ movie -- which has the most demanding stunts and the most physically exhausting schedule for Tom -- he not only gives an amazing performance as Ethan, but he’s also there all day and all evening after we shoot, and he’s always involved in an incredibly productive way with the big picture of the movie.”

**CHRISTOPHER MCQUARRIE AND THE M:I LEGACY**

Every director who has come to the “Mission: Impossible” franchise brings his own stamp. Though each starts with the same iconic lead character and ticking-clock set-up, distinctive styles and tones have made each new adventure different and unpredictable. Says J.J. Abrams: “One of the things that Tom decided early on about the ‘Mission’ movies was that he wanted different directors for each one. He wanted each to have its own creative life, so while the movies always follow the continuum of the spy genre, each film has its own character and personality. You *always* get the characters that you like, a great bad guy, and incredible action sequences -- but it’s fresh every time.”

This time director Christopher McQuarrie brought his skills as one of today’s most original action screenwriters and his renown for sharp, taut, suspenseful storytelling. He came in with the desire to pay homage to the most beloved characters and high-flying attitude of “Mission: Impossible” while forging the next step in its future.

It all started with his screenplay.

Says McQuarrie: “I wanted this film to pull together the Dream Team of ‘Mission: Impossible’ and give all the members of the IMF a major role. Each of the four movies so far has had a different team dynamic -- but for this one, I wanted to reach back into the franchise to bring back the best of them all to create a kind of supergroup of players … of course starting with Ethan Hunt, but including Jeremy Renner’s William Brandt, Simon Pegg’s Benji and Ving Rhames’ Luther Stickell.”

He also aimed to take the series into unexplored territory. “Two things jumped out at me that we hadn’t seen before: a villain who was a real physical threat to Ethan and a strong, independent woman who would give Ethan Hunt a run for his money,” McQuarrie points out. “So those were priorities for me. I really wanted to bring in a woman in an equal role. Until now, women have played a more functional role within the IMF universe, but with Ilsa Faust, we’ve changed things up a bit.”

It is the enigmatic Ilsa Faust who alerts Ethan Hunt to the reality of a grave threat: The Syndicate, which has ramped up to become a major terrorist crime empire. At the end of “Ghost Protocol,” the existence of The Syndicate is mentioned briefly as the IMF’s next mission, but McQuarrie took that idea and ran with it in “Rogue Nation.”

“At first, Tom and I decided we didn’t want to follow the thread of the Syndicate,” McQuarrie admits. “But the more we fought against it, the more it became organic to the screenplay. As soon as we began working on the story, we felt it was crying out for that kind of greater threat The Syndicate poses. What I have found is that the ‘Mission: Impossible’ franchise is this living, breathing thing that makes demands of you and really does kind of push you in the direction it wants to go.”

The denial of The Syndicate’s existence by the CIA and the U.S. government also allowed McQuarrie to keep Ethan Hunt and the IMF in their classic underdog position. “Ethan and the IMF will always be at odds with authority,” McQuarrie observes. “The government will always be about maintaining order, but the IMF team is governed strictly by what’s right and what’s wrong. This is a big, entertaining summer thriller full of fantastic spectacles, but it also plays a bit on the feeling of the real world, where justice and government are sometimes at odds.”

Echoing Tom Cruise, McQuarrie approached Hunt as an evolving man who has reached a new sense of what makes him tick in “Rogue Nation.” “I think Ethan has come full circle at this point and accepted that this life is his destiny,” the writer-director observes. “Throughout the whole franchise there has always been a sense that he is a very reluctant hero. That’s long been a central part of his charm; he’s always asking ‘is this really what I’m meant to do?’ But he has never been able to stay away from the missions when he is needed and I think he has come to acknowledge that the IMF is his family and this is who he is. He understands now that this is where he belongs.”

The producing team was thrilled with McQuarrie’s insights. Says Don Granger: “The most special thing Chris brings to this movie is his ability to write a scene in a way very few people currently working can write. Above and beyond that, he has a vision for action that is extraordinary in that he wants to do everything practically as much as possible. There's always a CGI-enhanced element, that's undeniable. But unlike other directors, Chris must get everything in camera. Sets, stunts and physical action – we were doing it all for real.”

David Ellison comments: “Chris wrote and directed an unbelievable movie in which audiences experience an unparalleled level of tension, jeopardy and high stakes. He and Tom have made a lot of movies together so they bring to the set a tremendous creative shorthand, which is coupled with Don Granger, who has worked alongside Tom for 20 years. It makes for an incredibly special brain trust and we hope to continue making films with them for as long as possible.”

Adds Dana Goldberg: “Chris’s screenplay creates a wonderfully intricate story where you never are quite sure which side people are on and that’s a very exciting combination with ‘Mission: Impossible.’ We worked with him on ‘Jack Reacher’ and we knew he was insanely talented. But to take on both writing and directing a ‘Mission’ movie is itself a nearly impossible task. It’s hard enough to prep all of the sequences and work with the actors – but then he would also go home each night and tweak the dialogue! He and Tom never stopped perfecting the script.”

From the first words on the page to the moment the cameras started rolling, McQuarrie worked in tight collaboration with Cruise. The writer-director notes that as a creative pairing, the two have an unusual synergy, fueled by opposite energies.

“Tom really has been the core of ‘Mission: Impossible’ in every sense – and he’s so inherently involved in the character and the storyline that he has a unique sixth sense we all rely on,” states McQuarrie. “I love to work with him, yet we approach filmmaking in two different ways. I’m all about logic, order and problem solving. Tom is all about emotions and challenge building. And together that really seems to push us both. Tom always says to me, ‘How do we get character and humor into this moment?’ He might be walking across the street but he wants to jam-pack every single second, every gesture, every line with character, and that’s what makes this series work above and beyond the fantastic, thrilling action.”

The entire cast was taken with the McQuarrie-Cruise synergy. “Chris brings fluidity to every scene – there’s a movement and a musicality to the way he directs,” says Rebecca Ferguson. “But the way he and Tom work together … it’s like salt and pepper in food – they are such a good team together.”

**NEW TO THE MISSION**

While “Rogue Nation” brings together the best and the brightest of the IMF in hot pursuit of The Syndicate, the film also bring several new faces into Ethan Hunt’s world. Most notably, Hunt meets a woman who literally takes him by storm, with savvy and skills that rival his own.

To play Ilsa, the femme fatale who reverses the tables on Hunt, the filmmakers chose a relative unknown: Rebecca Ferguson, who hails from Sweden, and was recently seen in “Hercules.” She won the role in part because she was a total surprise, says Christopher McQuarrie. “When I first saw Rebecca on tape, she was 180 degrees from what I thought I was looking for. But Tom and I just looked at each other and said, ‘that’s her.’ Immediately we saw that she had the energy we wanted – she was independent, elegant, full of grace and maturity,” the director observes. “We called her in to read with Tom and they instantly clicked. Everyone just stood back and watched the chemistry.”

The only thing Ferguson didn’t have was a long resumé of action. But what Ferguson lacked in experience, she made up for with a willingness to try things that terrified her. “Rebecca had only a few weeks to train before we started shooting,” recalls McQuarrie. “There wasn’t a lot of time and she was very honest that she had a serious fear of heights and claustrophobia, but four weeks later, she was leaping off the roof of the Vienna Opera House! She never pretended she wasn’t afraid, but she pushed herself and became so remarkably proficient that I think she had a great experience.”

Cruise was impressed with the way Ferguson deftly tackled the role’s huge physical demands without losing Ilsa Faust’s intriguing feminine wiles – and a personality that has Hunt believing in her in spite of himself. “I think she’s an incredibly powerful actress and also incredibly charismatic. She exudes both elegance and intelligence,” Cruise says. “Chris and I talked a lot about what we wanted in Ilsa and we wanted a very strong woman, someone both powerful and mysterious who would have the audience leaning forward watching her, rooting for her and being a little shocked by her.”

He goes on: “Rebecca had never done this type of action before, but luckily she’s a natural athlete. She herself didn’t realize how good she would be at it until the training began. When we were working together, I kept telling her, ‘look, you’re really talented at this.’ It’s true. Her hand-eye coordination, the way she moves, it’s instinctively powerful. I think we were quite fortunate to find her; and I also think audiences will be truly captivated by her.”

Ferguson knew right away what her approach would be to the role: to be Ethan Hunt’s counterpart in an unapologetically feminine form. “Ilsa is the female Ethan Hunt,” she sums up. “And that’s why he kind of meets his match in her. What I love about her as a character is that she has both a very badass side and a vulnerability that entwine together. So she’s very strong and driven, like Ethan, but I think she’s also someone to whom people can relate.”

She was also thrilled to find herself at the center of a series she has been enjoying for years as a movie-going fan. “ I have always loved ‘Mission: Impossible,’” Ferguson muses. “I love that you can always expect the unexpected. You know going into it there will be the coolest technology, stunts and exciting actors. This one is a great ride, but a ride with emotions, and that’s the best kind.”

With no time to lose, Ferguson recalls that she had to throw herself into training with all she had. “It was six hours a day and six days a week of stunt rehearsals, learning the specifics of hitting, ducking, jumping and moving,” she describes. “The training was very detailed and specific. At the same time, I was looking to find Ilsa’s own personal way of moving and fighting. I came to think of her as a lot like a cat, someone who kind of claws herself into anyone who attacks her. She uses pure body momentum to take down much more massive guys. During the training, we found this robust, raw, animalistic style of fighting for her that is really cool – and unlike any man you’ve seen.”

She says she didn’t give herself time to question too much what she was doing as she literally dove headlong into the stunts – which was a good thing. “Working on the stunts was a trip. I have claustrophobia and vertigo, but somehow, they got me to throw myself off high buildings and strap myself in underwater. I had to just do it and so I did,” she offers.

J.J. Abrams was impressed with what she brought. “It's great to see a woman in the world of the spy action movie, where men usually get most of the great moments, who brings as many great moments as any man in the movie. Rebecca is a terrific actress,” he comments.

For Dana Goldberg, Ferguson’s performance had a special excitement. “Ilsa is such a wonderfully three-dimensional character and I just love seeing a true kick-ass woman at the center of ‘Mission: Impossible,’” she confesses. “Yet, even while maintaining her physical prowess, she has the smarts to get herself in and out of all these perilous situations. One of my favorite moments in the film is the look on Tom Cruise’s face when he first sees her in action -- he’s as blown away by her as we are in the audience.”

Also joining the “Mission: Impossible” franchise for the first time is Oscar® nominee and Golden Globe and Emmy winner Alec Baldwin – bringing his sly gravitas to officious CIA head Alan Hunley, who puts little faith in Ethan Hunt or his belief that The Syndicate is about to strike. Cruise was gratified to have the chance to bring Baldwin into the “Mission: Impossible” world.

“Alec certainly doesn’t disappoint. He is enormously entertaining as the CIA head who is a natural antagonist to Ethan and brings the pressure down on his entire team,” Cruise says.

Adds Don Granger: “Alec brings something special to the role that I don't think we could have anticipated. It's half Jack Ryan, half Jack Donaghy from ‘30 Rock.’ He's great to watch.”

“Hunley plays a very important part in the story and Alec brings another great personality to the mix,” says Goldberg. “He might be part of the resistance against the IMF, but he’s not exactly a bad guy. He’s a patriot and he’s also a voice of reason – yet he can’t escape the unsettling fact that what the IMF is doing seems to work. He brings a really fun perspective.”

For Baldwin, the thrill of “Mission Impossible: Rogue Nation” was in having the chance to go bold, as actors only can when tackling such larger-than-life characters. “This is a big, big, big action film with lavish sets, an incredible cast and mind-blowing stunts -- things that can only be done in the movies. This is what movies are all about,” Baldwin observes.

Knowing there was a track record to uphold also intrigued him. “This franchise has been so successful because they got it right the first time, then the second time and then the third time and again the fourth time. And throughout it all you really saw Tom take the reins and become his own kind of action star,” Baldwin says. “Right away, I had high hopes for this fifth film because I knew the combination of that with Chris McQuarrie was going to be wonderful.”

Baldwin got a kick out of working with Cruise in the dual capacities of co-star and producer – and being initiated into the hectic, non-stop action of a “Mission: Impossible” shoot. “Tom the producer is almost identical to Tom the actor: very vigilant, very hands-on,” Baldwin describes. “And he sets a tone that is wonderful for this because it is, in a word, intense. I mean there are laughs, there is camaraderie, but the focus always comes back to the work.”

The most shadowy newcomer to “Mission: Impossible – Rogue Nation” is the most dastardly archenemy the franchise has seen: Solomon Lane, the former British spy who has turned to the dark side of espionage with his formation of The Syndicate. Of all the villains in all the “Mission” films, he may be the most equally matched with Ethan Hunt. “One of the really fun things in this movie is that this bad guy is really able to going toe-to-toe with Ethan,” says Abrams. “The Syndicate is a kind of anti-IMF, agents who have been trained just like the IMF – but to do the work of evil.”

Lane’s capability sets him apart in the “Mission” world, notes David Ellison. “You’ve never seen Ethan go up against someone who has both the intellect and the physical ability to compete like this: this is the Mission where Ethan truly meets his match,” he says. “What’s fantastic about Solomon Lane is that every time you think Ethan is a step ahead of him, he’s actually falling behind. They play out a fantastic physical and mental chess match.”

Once again, the filmmakers sought someone unexpected. They cast Sean Harris, best known for his role as a crewmember of an alien-threatened spacecraft in Ridley Scott’s “Prometheus,” who brought a riveting gamesmanship to the role. From his first days on the set, it became clear Harris had taken the villain to heart. “Sean was amazing to watch,” says Granger. “He owned the sociopathic nature of Lane and makes you believe in how he is with Ethan: half brutal, half trying to seduce him.”

Adds Dana Goldberg: “Solomon Lane is one of those bad guys who speaks softly yet carries a very big stick. The way Sean plays him, you know this man is dangerous and will stop at nothing.”

Says Tom Cruise of Harris: “Sean is a very kind, humble, soft-spoken man, so it was really exciting to see how he transformed into this dark character. He created someone who exudes calculating manipulation and I think it will be quite terrifying for audiences to watch in action.”

**THE IMF TEAM REUNITED**

Ethan Hunt has never needed the other members of the IMF more than he does in “Rogue Nation” – and despite the appearance that the force is done, they all come together, unpredictably as ever, to take on The Syndicate as only the IMF can. The result is that Jeremy Renner, Simon Pegg and Ving Rhames had a chance to take their characters more than a few bounds forward.

“I love the dynamics between Jeremy, Simon and Ving on this film as you see the IMF team come under pressure and almost fracture,” says Tom Cruise. “It looks like the IMF is about to split apart and the whole story is going to blow up basically – and that’s integral to a Mission movie.”

As Luther Stickell -- the computer expert who first appeared in the original “Mission: Impossible” directed by Brian De Palma – and William Brandt – the IMF agent assigned to guard Ethan Hunt in “Ghost Protocol” -- team up to track Ethan, it was a blast for the filmmakers to watch Jeremy Renner and Ving Rhames riffing off each other.

Says producer Don Granger: “20 years after he first took on the role, Ving just fits on Luther like a glove. He's the elder statesman of the IMF. Luther has known Ethan the longest, and in a way, Ving has known Tom the longest. So they bring an intimacy and warmth that transfers to the screen. Jeremy, on the other hand, is sort of this live-wire counterpoint to the other characters, while Simon pinballs between all of them. It’s so much fun to watch them all together.”

 Christopher McQuarrie was thrilled to give the returning cast more screen-time than ever. “We really wanted to get to the ‘Best of the IMF’ in this film. What’s fantastic for me as a director is that each of these actors brings their own special quality and my job was simply to find everyone’s individual rhythms and synch them together,” he explains. “And of course throughout it all, Tom was the anchor. He’s so deep into this world, everyone looks to him for inspiration and wants to play at his level. The real upside of having Tom and Jeremy and Simon and Ving, who are so well-versed in this universe, that you start with a very strong grounding – which allows you to then take things in exciting new directions.”

David Ellison says it was thrilling to see the best and the brightest of the IMF united. “This movie really has an Avengers-style team quality — you get the feeling that ‘the boys are back’ when they’re all on-screen together.”

Cruise could not have been more exhilarated to reunite with Pegg, who always brings out the comedy that contrasts perfectly with Ethan Hunt’s unceasing intensity. “Everyday I had so much fun with him. Every single day we laughed and still we were able to focus, work hard and find that live chemistry that McQuarrie and I wanted. In the car sequence, Simon had to totally trust me. I was thinking, ‘I don’t want to tell him how dangerous this really is,’” Cruise recalls. “So I’m driving high speed, drifting into very narrow allies, slamming up against the wall at times, really trying to push it to the edge while he was cracking me up with his performance!”

Says Abrams: “I was excited to see the dynamic between Tom and Simon in ‘Rogue Nation’ taken even further than it was in ‘Ghost Protocol.’ In this film, Simon gets to do quite a bit of action with Tom. It was great to see him used in that way and I think Simon killed it.”

Adds Ellison: “Simon is hilarious but he also brings in a phenomenal new incarnation of Benji from the one we first met. He used to be the guy behind a desk but now he’s officially out in the field as a full-fledged agent. When you see him willing to risk his life for Ethan out of true friendship, it feels incredibly authentic.”

Says Jake Myers of Pegg in “Rogue Nation”: “He brings a comic angle of course, but he also brings a dramatic angle that plays really well off Tom. His character continues to develop. As we start the film, he’s working in a CIA data processing center and not being challenged – but he misses the field and the draw of his old friend brings him right back into the action in his own inimitable way.”

Pegg admits that he could hardly wait to head off on another “Mission: Impossible.” “When you get that call that they’re doing another one, it’s always exciting,” he explains. “Then you wait for the script, hoping your character doesn’t die!”

Benji has had his scrapes, but he’s come a long way from his first encounters with Ethan Hunt in “Mission Impossible: III” and “Mission Impossible: Ghost Protocol.” Explains Pegg: “Benji’s been out in the field for a while now so he’s gotten a little bit more mature; a little more experienced, but … he’s no less Benji! He has new skills, but Benji always will have this wild, wide-eyed appreciation of what he does and the world he moves around in. Still, ‘Rogue Nation’ finds him in a serious dilemma. He’s in limbo because the IMF is being dissolved and absorbed by the CIA. So now Benji is stuck behind a desk. Brandt is also back to being a mere analyst. It’s kind of all gone to hell really!”

Things have changed, and Benji’s relationship with Ethan is also up in the air as “Rogue Nation” kicks off. “I’ve always thought that Benji was Ethan’s biggest fan --- and they’ve experienced genuine peril together, so Benji has extraordinary affection for Ethan. So that only makes it more interesting to see that Benji has apparently rejected him at the beginning of the movie,” he demurs.

One thing that hasn’t altered, says Pegg, is the appeal of the “Mission” premise – that there are people willing to attempt the impossible to keep the rest of us safe. “Here we are 20 years later and we’re still out there saving the world – so this story obviously has still got a lot to give,” he reflects. “The world has changed and the missions have grown more complex, but there are still a lot of bad guys out there who should be stopped and I think ‘Mission: Impossible’ is a wish fulfillment in that respect. There’s seriousness to that idea, but at the same time, we play with it with such a sense of adventure and fun that you can’t help but be swept up in that.”

That might be more the case in “Rogue Nation.” “What I love about this one is that it’s a story about friendship, loyalty and trust – all wrapped up in the most exciting chases and explosions and fights,” Pegg summarizes. “The tension keeps rising, but amid all the craziness, ‘Rogue Nation’ is about a group of friends helping each other get out of trouble.”

Perhaps the greatest pleasure of rejoining “Mission: Impossible” for Pegg was getting to dive back into his inimitably playful repartee with Cruise. “I think my real-life relationship with Tom is quite similar to the one between Benji and Ethan,” he laughs. “Of course there’s the Tom Cruise who is Ethan Hunt and then there’s the real Tom Cruise who is slightly different. But I really love working with Tom. He has amazing focus and a peerless dedication to what he does, which raises everyone’s game on set. Yet, he’s also a lot of fun, and it doesn’t take a lot to get him messing around.”

Pegg shares an example: “We had an absolute hoot in Morocco during the car chase. We were in that car for days on end, so we ended up having a battle in terms of who could sneak the other one’s seat heater on – which is highly annoying in the heat of Morocco. You’d think, ‘Why am I sweating?’ And then you’d realize that Tom Cruise has turned on your seat heater! So we did get silly, but Tom also knows when it’s time to be serious and buckle down, and then there’s no stopping him.”

**UPPING THE ACTION**

Scale – epic, heart-hammering scale – has been at the heart of “Mission: Impossible” since the original television series, which took viewers on grand escapades that broke the boundaries of television’s usually narrow scope. But in an era when audiences have seen so much in the way of dazzling effects and clever stunts, how do you keep pitching the bar higher and higher?

 The answer, says Christopher McQuarrie, is to not think about the bar at all. Instead, think about telling the story in the most visceral, uncompromising way you can.

“I think a big component of how we approached this was to *not* talk about comparisons,” he counters. “You can see that the Torus sequence follows in the tradition of the Langley Heist that Brian De Palma did in the first film; or the A400 plane sequence follows in the tradition of the Burj Khalifa climb in ‘Ghost Protocol’; or the Morocco motorcycle chases follow in the footsteps of John Woo’s climactic chase in ‘Mission: Impossible II.’ But I think trying to compare them is apples to oranges. The more important question is: am I doing the continuation of the story in ‘Rogue Nation’ justice? The thing we’ve seen is that it’s not only about creating spectacles. We found that the more intimate we made this film, the greater the audience investment was, and the higher the stakes, in every scene.”

Nevertheless, the sequences McQuarrie mentions most certainly did push cast and crew to places they never even foresaw going.

Dana Goldberg notes that Tom is driven by a total commitment to full-scale action realism. “Tom likes to say these are deceptively hard movies to make. They might not involve a lot of high-tech visual effects, but instead of visual effects, you’re working with extreme practical action, lots of challenging locations, and it’s all very intense, hands-on work.”

For Cruise, the hands-on work begins early: every single “Mission: Impossible” film kicks off with a period of intensive physical preparation. Only this time he had to start anew, honing skills that haven’t come into play before. “The way I work on ‘Mission’ movies is that I like to spend months and months and months ahead of time prepping every sequence, really breaking them down and sectioning off the proper time for the physical training,” he explains. “I go into each movie expecting to learn new things and learning new ways of doing things where I already have skills.”

This process on “Rogue Nation” was carried out in careful calibration with Wade Eastwood, the film’s stunt coordinator. Born in South Africa, Eastwood was an athlete before taking on his first film job: jumping out of a helicopter for a war movie. From there he was hooked on performing and creating the most creative stunts he could imagine, rig and bring to life.

Eastwood says there could be no better partner for truly creative stunt work than Cruise. “Tom is so good at this he could have been a great stuntman if he wasn’t already a great actor. So working with him is like working with the very best stunt person … except he’s combining performance within the action in unique ways. He does 100% of his own stuff – and that’s not just for the media, that’s the truth,” Eastwood asserts. “For him it’s never just about the stunt, but about fully creating his character as an agent who has learned to survive by the skin of his teeth.”

 He adds: “The best part of working with Tom is that he’s never satisfied. He always asks: how can we better this? That’s exciting and we both came to ‘Rogue Nation’ believing we were going to create the best stunts we’ve ever been involved in. We were always looking for those little unique moments that make the action in this film feel new and different.”

Cruise says Eastwood walked the same tightrope the franchise walks. “Wade is very conscious of safety but he also knows, this is ‘Mission,’ so we’ve got to push it all the way to the edge. He can do that because all the people he works with are top of the line.”

No one was surprised that Cruise refused to rest on his laurels when it came to the action. Jokes J.J. Abrams: “I think one of the hardest things about doing any ‘Mission: Impossible’ movie is just trying to convince Tom not to literally do every possible life-threatening stunt, because he just will go to that place.”

**Winging It On the A-400 Aircraft**

Many people thought the film’s opening stunt was so outrageously impossible, it could only be created digitally. But true to the “Mission: Impossible” spirit, the stunt was pulled off 100% live, giving the audience a wild ride that cannot be imitated.

In the sequence, Ethan Hunt gets on a plane – not *in* a plane, but quite literally gripping *on* to the outer skin of an in-flight A-400 military transport plane. It’s the kind of fantasy – or nightmare – pilots have but would never entertain in real life. “When I’m in a plane I’m always thinking what would it be like to be out on the wing,” Cruise admits. Now he would have a chance to find out.

Just getting the clearances to use an authentic A400 was a major coup. But then rigging it for Cruise’s audacious flight was a whole other massive challenge. The wind shear alone on him was so great that in order to keep his eyes open he had to have sclera lenses fitted over his eyes. Engineers worked around the clock to calibrate every element.

Cruise picks up the story of how the shot was accomplished: “I couldn’t sleep the night before. I was going through it all in my mind. I knew that once we took off, if something went wrong, no one could do anything. But on the day, I felt very confident with our team, with the pilot, with Wade … and when I got on the side of the plane I was very excited. I was thinking only about the audience, about the shots we were going to get, about the performance. We started taxiing and I remember we were at the end of the runway and I’m hanging on saying to Chris ‘let’s go, let’s go, let’s go.’ And suddenly, boy, that throttle goes and we are hammering down that runway like ‘holy s\*\*t’ – the force of it! But then I was thinking ‘Now do I say my line? Is my lighting good? Am I in shadow?’ So all these other things started occupying my mind.”

Though each flight raised the risk and chilled Cruise to the bone, he repeated the gravity-defying stunt 8 times to assure McQuarrie would have all the coverage he needed.

Says Eastwood: “It’s one of my favorite film sequences of all time – but what you don’t see is how much work went into it logistically. It started with our unit production manager, Tom Hayslip, fighting the battle to make sure we could even make this happen with a real A400. Then, we had a legendary crew from Airbus who we convinced to do this. Then, from my side it started with doing a ton of drawings and pre-engineering work to get Airbus to trust that we wouldn’t damage their plane. Yet once we had their trust, it came off absolutely flawlessly.”

Abrams says that the sheer reality of a stunt like that is priceless in movie-making. “It’s beyond believable because Tom really did fly on the side of this plane,” he points out. “It’s an exciting idea because we live in such a world of artifice. Everything you see these days is hard to believe is real, so there's something about Tom actually doing these stunts -- without the visual effects anyone else would likely use -- that makes the movie feel even more like a big event.”

David Ellison explains the feeling generated by capturing such a moment of adventurousness on film: “I think the A400 may be the single most ambitious set-piece that has ever been built,” he offers. “I’ll never forget watching the dailies of that sequence for the first time: you see the plane take off with Tom hanging on the side of it … and the camera doesn’t cut. You wait for it to cut but it never does, giving you a feeling deep in the pit of your stomach like nothing else can.”

Simon Pegg had a different perspective on the sequence, playing Benji who’s communicating with Ethan, aghast, from a runway field. “The A-400 sequence very much cuts to the essence of our relationship in this film: Tom was strapped to the wing of the airplane, while I was lying in the grass in a furry, green suit,” Pegg quips. “But really, it was pretty insane to watch what Tom did. For me, it even surpassed the Burj Khalifa sequence in ‘Ghost Protocol,” because in that he was high up but he was still attached in some fashion to the ground. In this scene, he’s even higher but he was not attached to anything. He was on the outside of a plane! It was kind of mind-blowing and ridiculous. I don’t know what he’s going to do next to top that. Maybe he’ll go into outer space …”

**Diving Into the Torus**

Actually, Cruise may have topped the A-400 already with a more subtle but even more physically demanding stunt – holding his breath for several minutes at a time while carrying out an audacious heist inside the under-water Torus facility.

Ethan Hunt has broken into secure facilities before, but this one takes the cake as Ethan must plunge into a hyper-secure, deep-water facility – without the noise-making scuba gear that would give him away. “The Torus is like an incredible underwater obstacle course,” says Jake Myers. “It’s something audiences haven’t seen anywhere before.”

Cruise is no stranger to underwater work, but decided to literally go to new depths in his training so as to make the sequence as lung-bustingly real as possible.

“My big question about this scene was: how can we make it even more tense for an audience -- and have them experience what it’s like to hold your breath for that long, long period of time? We had this great design for the Torus that Jim Bissell came up with and these great ideas Chris had, and I felt the performance had to stand up to that,” Cruise comments.

To get that kind of performance, Cruise began in intensive apprenticeship in free diving – sometimes called the “world’s most dangerous sport” – in which elite athletes dive to depths greater than 200 feet with no mechanical equipment or oxygen, risking hallucinations, blacking out, dreaded “lung squeezes” and getting the bends. Despite the peril, the true masters of the technique have turned it into a meditative art form, carefully calibrating their internal metabolisms and learning to slow their heart rates to the point that they can survive at depths many used to think was indeed impossible.

Cruise trained diligently on both timed breath-holds and underwater maneuvers with veteran athletes in Florida and the Cayman Islands, building up to a 40-meter free dive. But his aim was different than most. Rather than simply learning to relax in an oxygen-less state, he needed to learn how to carry out a complex action sequence without air.

“I have to say physically, it was without a doubt the most challenging aspect of this film,” Cruise states. “We were doing long shots and when your body is moving that much it is burning oxygen much faster so there was just a lot of physical stress. Physically what it did to me was quite interesting … what I went through doing that -- it took me much longer to recover from than any other sequence.”

Cruise admits that the stunt team had to be convinced that such prolonged breath-holding wouldn’t be too grave a danger. “They didn’t feel comfortable initially because typically in movies, an underwater sequence might involve someone holding their breath for 10, 15 seconds max,” the actor explains. “So I had to prove to everyone that not only is this *safe*, but it’s far better that I’ve learned these techniques for long breath-holds because now, I’m going to be very relaxed about it. In terms of the breath-holding, everything was always under control, but physically it was very grueling. I had pain in my tendons from doing so many takes like that. But it was also really fascinating to me. I learned so much about my body and how it works.”

Ultimately, Eastwood says Cruise’s demonstration of what he could do won over the stunt team. “Like everything Tom does, he really went for it in this field and he could actually do a 6 minute static breath hold, which requires a very, very Zen state,” the stunt coordinator notes.

 The sequence summed up what has made Tom Cruise and Ethan Hunt an inseparable pair. “Tom makes movies for audiences. He doesn't make them for himself,” explains Granger. “So when you see him pushing himself, working 20-hour days on the underwater Torus sequence, getting out of the tank everyday just shattered from holding his breath again and again and again … he's doing it because he loves the idea that audience will be holding their breath with him.”

**An Operatic Leap in Vienna**

Another proud tradition of “Mission: Impossible” is spanning the globe and utilizing a series of awe-inspiring international landmarks as set pieces. “Mission: Impossible – Rogue Nation” continues that with a sequence at the Vienna State Opera House, the ornate Renaissance-era building in the heart of one of Europe’s most architecturally rich cities.

Shooting there was a dream come true for Tom Cruise. “ I’ve been to Vienna many times and I always think it’s so beautiful and elegant, so I was excited to see the kind of romantic quality it could bring to this movie,” he says. “We knew the Vienna Opera House was going to be a signature sequence. Ever since I was a little kid I would be inside big buildings and think, ‘could I rappel down this building if I had to?’ So getting to do that kind of action was very cool – and it’s even more stunning that it’s all going on during the performance of an opera.”

When he read the script, Wade Eastwood knew the Opera House sequence could never be done with mere green screen. “You need that real sensation and jeopardy of being up high,” he points out. “It’s such a spectacular location, but this being ‘Mission’ you see it more from the top of the building than any other way! It wasn’t easy getting access to the roof, but the Vienna Film Commission was incredibly helpful and we made it happen.”

The building, which opened its doors in 1869 with a performance of Mozart’s “Don Giovanni,” also offered exceptional beauty with its sumptuous frescoes, winged statues and dramatic arches. It also hosted a 75-foot drop that had Rebecca’s Ferguson heart in her mouth.

“For Tom, the jump was nothing, but we had to work Rebecca all the way up from a 12-foot drop in our stunt rehearsal area to doing a 75-foot drop 40 times, without showing any emotion or any fear,” explains Eastwood. “I give big kudos to her because with this scene, she entered the world of ‘Mission: Impossible’ in a very fast and frightening way. Within hours we were doubling the combinations and then tripling the combinations, but she just nailed it. She not only nailed it but she brought the energy of Ilsa Faust nailing it.”

**Racing Through Morocco and London**

Some of the most intense action of “Mission: Impossible – Rogue Nation” is also its most primal: classic, pure adrenaline road chases that push the pedal to the floor. For Cruise, taking things to the nth degree behind a wheel comes naturally. He’s raced cars and done plenty of stunt driving, but he says of this film, “we wanted to take it to a whole new level so that we could do very extreme things with relative safety.”

That meant getting out on the track with Wade Eastwood, whose top specialty is car stunts. Eastwood was licking his lips at the possibilities from the moment he came on board to train Cruise. “In this film, there is a lot of high-speed, precision driving using very fast cars and very fast motorbikes on very dangerous roads,” he says. “So experienced as Tom is, I suggested that we go back to basics, so that he would come out an even better driver than he was before. And of course Tom always gives 120% and just went for it and exceeded every expectation.”

Eastwood continues: “Driving is my genre so I can say that the quality of Tom’s driving was ridiculous. There is no stunt man I would have rather used for these chases instead of him, because he has those skills mastered as much as anyone, and is in character the whole time.”

 Cruise had the chance to handle a car that befits the “Mission: Impossible” mix of the classic and exhilarating -- BMW’s nimble, high-performance M3 sedan -- as well as BMW’s s1000rr sport bike.

“We were so lucky to have the M3 as our signature car on this film -- it’s the boy racer beast,” states Eastwood. “And we had BMW’s full tech support as well, which was fantastic. We fitted some handbrakes and the like, but apart from minor modifications, the cars we used were all stock. Testing the M3 on tracks around Britain was, for me, the very best part of the job. The BMW motorbikes are also exceptional. We truly had the best hooligan car and the best hooligan bike. That bike has a lot of horsepower, which makes it exciting, but on the downside, it is easy to crash for even the best rider. Tom worked until he had tremendously great control of it and that way he was able to make it safe.”

Shooting in Morocco brought its own set of challenges – from the scorching heat to the scorpions – but that was all taken in stride when the filmmakers saw the kind of shots they were getting. “When you see the helicopter shot swooping in over Casablanca, your breath is just taken away,” comments Jake Myers, “the way the city is situated right on the water with all the towering minarets. And then you have these narrow, labyrinth-like streets and it was just amazing to see these BMW bikes zooming through them at high speeds.”

The bikes take off at a velocity that is unprecedented. “I think the Morocco chase sequence is really going to surprise audiences,” says David Ellison. “We used rigs that have never before been used – and the result is you get the chance to truly see Tom racing on a motorcycle at top speed. There are no special effects. As with the A400 sequence and the underwater breath-holding, Tom is doing exactly what Ethan Hunt must do, which is what makes each ‘Mission’ movie so unique. Of course, we make sure the stunts are as safe as humanly possible and go through endless rehearsals, but at the end of the day Tom is willing to put himself in jeopardy, which makes for a one-of-a-kind performance.”

One of Cruise’s favorite sequences is the most stripped down of all – a race on foot through the heart of London. “It’s a city that I love and we get to create a bit of a love letter to London in this chase: you get the cobblestone streets, the fog, the Tower of London. I really enjoyed running with Rebecca through these streets on a really cool cat-and-mouse kind of chase,” Cruise says. “It was a lot of fun figuring out the logistics, scouting it all, finding just the right streets and then letting the story unfold through the action.”

Cruise’s comment about allowing the story to unfold through the action seemed to sum up much of the production of “Rogue: Nation.” Dana Goldberg points out that even though the cast and crew pulled off some of the most incredible live-action stunts ever attempted – and the bar was indeed hurled past any previous point -- what people love most about the movie are the many funny and emotional moments in the midst of the tension that never lets up.

“Great as the stunts are, they only resonate for the audience if they are involved in the story and feel something for the characters,” Goldberg concludes. “The small moments where you see the characters having fun and revealing themselves are what make the big moments even more exciting.”

**ROGUE STYLE: THE LOOK**

Bringing the efforts of the IMF team to halt The Syndicate to life required another crack team – the crew Christopher McQuarrie recruited to tackle “Mission: Impossible – Rogue Nation.” They include Oscar®-winning cinematographer Robert Elswit and Oscar®-nominated production designer Jim Bissell, who previously collaborated on “Ghost Protocol”, along with Oscar®-nominated costume designer Joanna Johnston and editor Eddie Hamilton.

“The crew as a whole truly achieved the impossible,” says Christopher McQuarrie. “They had an ever-expanding appetite for invention and they absorbed every challenge with intelligence and boldness. From the photography to the design, from the special effects to the props to hair and make-up, we were surrounded by real artists making incredible contributions in every detail.”

McQuarrie continues: “Jim Bissell came in with such an innate sense of the ‘Mission: Possible’ ethos that every aspect of the design came from a place of exploring character. And Robert Elswit was indispensable. He was the one who would always ask that one pointed question that immediately pointed out our blind spots. He really pushed me out of all my usual tried-and-true processes to try things in different, revealing ways. Thanks in large part to him, I had a completely different process coming out of this movie than going in.”

Tom Cruise is equally effusive about the duo of Bissell and Elswit. “Elswit’s a guy who can shoot something on the scale of the Vienna Opera House sequence, and yet bring equally wonderful drama to the more intimate moments. He’s an incredible collaborator,” he says. “And this is the third film I’ve made with Jim. The guy knows movies and knows how to build a set that tells a story. We were constantly discussing narrative and character, always asking what tone do we want here and what complications do we want here? I have great admiration for his contribution.”

The decision was made early on to shoot “Rogue Nation” on film, rather than digital, for that classic celluloid sense of glamour. And, as shooting got under way, everyone could sense the excitement of the visuals. “Elswit is one of the greats,” comments Alec Baldwin. “Knowing he’s behind the camera really kind of psyches you up. It makes you feel good to know you’re out there with someone brilliant like that.”

Joining the “Mission: Impossible” crew for the first time is Oscar®-nominated costume designer Joanna Johnston (“Lincoln,” “War Horse,” “The Man From U.N.C.L.E.”) – who not only sought to capture that trademark aura of suave elegance, but also to create clothing that could withstand being stretched, scuffed, soaked and taken through every extreme human motion conceivable.

 A prime example is Ilsa Faust’s dazzling yellow dress at the Opera House sequence. “I love that dress -- so elegant and sexy and romantic and perfect for the Vienna Opera,” says Cruise. “The way Joanna works, she always comes from the point of view of the character – and she knows just how to dress actors in a way that is glamorous yet not overstated and has a sense of fun.”

Simon Pegg even fell in love with Benji’s costumes. “Joanna and I had so much fun coming up with Benji’s looks because she really emphasized his eccentricities. We came up with crazy t- shirts and mismatched looks. She starts and ends with character, which is the best way to do it,” he says.

Composer Joe Kraemer also joined the team, having worked with McQuarrie and Cruise on “Jack Reacher.” “I loved his score for ‘Jack Reacher,’” says Cruise, “and he and Chris have been great friends and collaborators. And I love what he did with the music, particularly the opera sequence, which I think is really exceptional. He has designed the music to fit beautifully with the edit.”

Kraemer also had a chance to put his own twist on the indelible, retro Lalo Schifrin theme that millions can whistle on cue. “I remember even as a kid just when you heard that theme, it just gave you a certain feeling of excitement,” says Cruise.

That excitement has never really changed, for Cruise or for millions of fans. Cruise concludes: “’Mission: Impossible’ is the first film I ever produced – and now here we are at our fifth one. I love making these movies. I love the spy genre, I love this character, I love the wonderful challenge of making these films and I love the chance to invite all kinds artists to come in and create these incredible, suspenseful adventures. Most of all, I love seeing the fun audiences have with these films. That’s the thing I’ve always wanted to do with whatever kind of film that I’m making: give audiences something enormously entertaining.”

**ABOUT THE CAST**

**Tom Cruise (Ethan Hunt/Producer)** is a global cultural icon who has made an immeasurable impact on cinema by creating some of the most memorable characters of all time in legendary films such as “Top Gun,” “Jerry Maguire,” “Risky Business,” “Minority Report,” “Interview with the Vampire,” “A Few Good Men,” “The Firm,” “Rain Man,” “Collateral,” “The Last Samurai, “ “Edge of Tomorrow,” and “The Color of Money,” among many others.

A consummate filmmaker involved in all aspects of film production, Cruise’s versatility is evidenced by the films and roles he chooses. He has made 39 films, had a producing role on many of them, and worked with a remarkable list of celebrated film directors, including Francis Ford Coppola, Ridley Scott, Tony Scott, Martin Scorsese, Barry Levinson, Oliver Stone, Ron Howard, Rob Reiner, Sydney Pollack, Neil Jordan, Brian de Palma, Cameron Crowe, Stanley Kubrick, Paul Thomas Anderson, Ed Zwick, Steven Spielberg, Michael Mann, J.J. Abrams, Robert Redford, Brad Bird, Doug Liman and Chris McQuarrie.

Having achieved extraordinary success as an actor, producer, and philanthropist in a career spanning over three decades, Cruise is a three-time Academy Award® nominee and three-time Golden Globe Award winner whose films have earned eight billion dollars in worldwide box office — an incomparable accomplishment.  18 of Cruise’s films have grossed more than 100 million in the United States alone, and a record 21 have grossed over 200 million globally.

“Mission: Impossible - Ghost Protocol” released in December 2011 went on to gross close to 700 million dollars, making it the biggest box office success of Cruise’s career.  Combined, the "Mission: Impossible" franchise has brought in more than two billion dollars worldwide since Cruise conceived the idea for the films and began producing them, also staring as the legendary spy Ethan Hunt. The fifth film in the series, "Mission: Impossible Rogue Nation," will hit theaters worldwide this summer.   Cruise is currently in production on Mena, working again with Doug Liman and will then film “Nowhere to Run” based on the most recent Jack Reacher novel which will reunite him with Ed Zwick.

Cruise’s last few films include “Edge of Tomorrow” which opened to massive critical acclaim, “Oblivion” and the suspense thriller “Jack Reacher,” which earned 218 million worldwide and was one of the most profitable films of 2012. Prior to that, Cruise’s films included an appearance in Ben Stiller’s comedy smash “Tropic Thunder,” as foul-mouthed Hollywood movie mogul Les Grossman.  This performance, based on a character Cruise created, earned him praise from critics and audiences, as well as his seventh Golden Globe Award nomination.

Cruise received Academy Award® nominations for Best Actor for “Born on the Fourth of July” and “Jerry Maguire,” in addition to a Best Supporting Actor Oscar® nomination for “Magnolia.”  He also garnered three Golden Globe Awards, including Best Actor wins for “Born on the Fourth of July” and “Jerry Maguire,” and one for Best Supporting Actor for “Magnolia,” as well as nominations for his roles in “Risky Business,” “A Few Good Men,” and “The Last Samurai.”  In addition, Cruise has earned acting nominations and awards from BAFTA, the Screen Actors Guild®, the Chicago Film Critics Association, and the National Board of Review.

Cruise has also been honored with tributes ranging from Harvard's Hasty Pudding Man of the Year Award, to the John Huston Award from the Artists Rights Foundation, and the American Cinematheque Award for Distinguished Achievement in Film. In addition to his artistic contributions, Cruise has used his professional success as a vehicle for positive change, becoming an international advocate, activist and philanthropist in the fields of health, education and human rights.  He has been honored by the Mentor-LA organization for his work on behalf of the children of Los Angeles and around the world, and in May 2011, he received the Simon Wiesenthal Humanitarian Award.  In June of 2012, he received the Entertainment Icon Award from the Friars Club for his outstanding accomplishments in the entertainment industry and in the humanities.  He is the fourth person to receive this honor after Douglas Fairbanks, Cary Grant and Frank Sinatra.  Empire Magazine awarded Cruise the Legend of our Lifetime Award in 2014.

Two-time Academy award® nominee **Jeremy Renner (William Brandt)** starred in the 2010 Best Picture winner “The Hurt Locker,” directed by Kathryn Bigelow. Winner of six Academy Awards® and inspired by true events, “The Hurt Locker” is the story of a bomb disposal team in Baghdad who has volunteered for one of the world’s most dangerous jobs. In his role as the self-assured Sgt. James, Renner was awarded the Breakthrough Actor Award at the Hollywood Film Festival, the Spotlight Award at the Savannah Film Festival and received Best Actor nominations from the 2008 BAFTA Awards and Independent Spirit Awards. For “The Hurt Locker,” Renner also garnered nominations for Breakthrough Actor and Best Ensemble Performance at the Gotham Awards, nominations for Leading Actor and Best Ensemble from the SAG Awards, and of course, a nomination as Best Actor by the Academy of Motion Picture Arts and Sciences.

The following year Renner was nominated for an Academy Award® as Best Supporting Actor for his role in “The Town,” directed by Ben Affleck for Warner Bros. An adaptation of the Chuck Hogan novel Prince of Thieves, the film centers on a thief (Affleck) and his best friend and member of his gang (Renner), and was released in the fall of 2010. For his role in *The Town* Renner was also honored with Supporting Actor nominations from both the Screen Actors Guild Awards and the Golden Globes.

In December 2011 Renner co-starred in “Mission: Impossible - Ghost Protocol”opposite Tom Cruise for Paramount Pictures and directed by Brad Bird and in the spring of 2012 Renner starred as Hawkeye in Joss Whedon’s “The Avengers,” the third highest grossing film in history. The actor next starred in “The Bourne Legacy”*,* a new installment of the popular Bourne franchise and followed that up with “Hansel and Gretel: Witch Hunters,”a bona-fide global hit which earned $220 million dollars.Additional films include “The Immigrant”with Marion Cotillard and Joaquin Phoenix for director James Gray and The Weinstein Company and
“American Hustle,”the David O’Russell directed film with Christian Bale, Bradley Cooper, Amy Adams and Jennifer Lawrence for Sony.

He and partner Don Handfield recently formed The Combine, a production company that is creating, developing and producing high-quality, character-driven content for mainstream audiences. Their most recent feature, “Kill The Messenger,”starred Renner as journalist Gary Webb and was released by Focus Features in 2013. Next up for The Combine is “Knightfall,” a tale of the Knights of Templar for The History Channel, which Renner is producing.

Renner most recently starred in the second installment of “The Avengers: Age of Ultron,” which was released in May 2015. In July 2015, Renner reprises his role as William Brandt in “Mission: Impossible - Rogue Nation.” He just completed “Captain America: Civil War” and is currently co-starring with Amy Adams in the Denis Villenueve feature “Story of your Life” which will be released by Paramount next year.

In 2007, Renner was seen in three different features, including “The Assassination of Jesse James by the Coward Robert Ford” for Warner Bros, directed by Andrew Dominik, in which Renner starred alongside Brad Pitt and Casey Affleck, as a key member of James’ gang, “Wood Hide.” He also starred in “28 Weeks Later,” the highly anticipated sequel to “28 Days Later,” and “Take,” opposite Minnie Driver.

In 2006 he also starred in the acclaimed independent film “12 and Holding” (Independent Spirit Award Nominee – John Cassavetes Award), demonstrating his dramatic range playing “Gus,” a firefighter who moves to a new town after the haunting loss of a young girl in a fire.

Other film credits included the independent film “Neo Ned” which screened at the 2005 Tribeca Film Festival and swept the feature film category at the 11th Annual Palm Beach International Film Festival in 2006. “Neo Ned” was awarded Best Feature Film, Best Director and the Best Actor Award went to Renner. The film was also awarded the Outstanding Achievement in Filmmaking, Best Feature Film Award at the Newport Beach Film Festival in April 2006. These awards come after winning the Audience Award at the Slamdance, Sarasota and Ashland film festivals.

Renner also starred opposite Academy Award® winner Charlize Theron in Warner Bros’ *North Country*, starred opposite Julia Stiles in “A Little Trip to Heaven,” in “The Heart is Deceitful Above All Things,” “Love Comes to the Executioner,” “Lords of Dogtown” for helmer Catherine Hardwicke, and, in the summer of 2003, “S.W.A.T.” opposite Colin Farrell and Samuel L. Jackson for Columbia Pictures.

The role that initially put Renner on the map and earned the actor an Independent Spirit Award nomination was his portrayal of “Jeffrey Dahmer” in the indie hit “Dahmer.

With a background in theater, Renner starred in and also co-directed “Search and Destroy,” which was produced by Barry Levinson and received stellar reviews.

**Simon Pegg (Benji)** co-wrote and co-starred (as Tim Bisley) in the worldwide acclaimed, cult television show “Spaced.” After two groundbreaking seasons, he moved on to develop and co-write, with Edgar Wright, the critically praised feature “Shaun of the Dead,” starring as the eponymous hero, Shaun. The film has since been voted one of the Best British Comedies ever made by many, including *Empire* magazine and Channel 4.

After conquering zombies, award ceremonies and the USA, Pegg and Wright reprised their debut movie success with the smash-hit follow-up feature, “Hot Fuzz,” in which Pegg starred as über cop Nicholas Angel. Pegg then went on to star in the David Schwimmer-directed feature film, “Run Fatboy Run,” and as the anti-hero, Sidney Young, in “How to Lose Friends and Alienate People,” alongside Kirsten Dunst and Jeff Bridges.

Simon Pegg and Nick Frost returned to the screen together in their co-written feature film “Paul,” with a cast including Seth Rogan and Sigourney Weaver and also completed the final installment of their ‘Three Flavours Cornetto Trilogy’ in style with ‘The Worlds End, once again directed by Edgar Wright and receiving unanimous critical acclaim worldwide.

Pegg’s other notable credits include Steven Spielberg’s “The Adventures of Tin Tin: The Secret of the Unicorn”; John Landis’ “Burke & Hare”; voicing ‘Reepicheep’ in “The Chronicles of Narnia: Voyage of the Dawn Treader”; and ‘Buck’ in “Ice Age: Dawn of the Dinosaurs.”

Pegg was also seen boldly going into the J.J. Abrams-directed global hits “Star Trek,” and “Star Trek: Into Darkness” playing the iconic role of Montgomery Scott (“Scotty”) and reprised his “Mission: Impossible III” role of Benji Dunn in the 2012 worldwide smash hit film, “Mission: Impossible - Ghost Protocol.

Pegg has three releases in 2015, kicking off with the much talked about Big Talk production, “Man Up,” starring alongside Lake Bell, the Terry Jones directed and Monty Python featuring comedy”‘Absolutely Anything” in addition to “Mission: Impossible - Rogue Nation.” The second half of 2015 sees Pegg co-writing, as well as starring in – for a third time - the next installment of Star Trek.

**Rebecca Ferguson (Ilsa Faust)** can next be seen in “Florence Foster Jenkins” starring alongside Meryl Streep and Hugh Grant. 2015 will also see Rebecca starring in “Despite The Falling Snow,” playing the two lead female roles opposite Charles Dance and Sam Reid.

In 2014, Ferguson was seen in on television screens in “The Red Tent,” the adaptation of the best-selling novel by Anita Diamant, in which she played the main character of ‘Dinah’ opposite Minnie Driver, Iain Glen and Morena Baccarin. In 2013 she starred in “Hercules” in the female lead, with a cast that included John Hurt, Dwayne Johnson and Ian McShane. She also filmed Ridley Scott’s “The Vatican” for Showtime, in which she starred alongside Matthew Goode, Kyle Chandler and Sebastian Koch. Early 2013 saw Ferguson in the lead role of Elizabeth Woodville in the major new BBC drama “The White Queen.” The ten hour epic was an adaptation of Philippa Gregory‘s vivid bestselling historical novel series “The Cousin’s War”, in which her co-stars included Max Irons and Janet McTeer. For her portrayal of Elizabeth Woodville Rebecca was nominated for a Golden Globe for Best Actress in a Miniseries or Television Film.

Ferguson was born in Stockholm to a Swedish father and British mother. She grew up in Stockholm and attended Sweden’s famous Music school – Adolf Frederick. Ferguson started her career at the age of 15 when she was offered the lead in a daytime drama series called “Nya Tider.” Other credits include the lead in Richard Hoberts’ “One Way To Antibes,” which won the audience award at the European Union Film Festival 2012 in Toronto*.* That same year she was also nominated as a Rising Star in Sweden. 2013 also saw the release of the highly anticipated Swedish indie “VI,” directed by Mani Masserat.

Ferguson is fluent in both English and Swedish. She lives in Simrishamn, Sweden.

**Ving Rhames (Luther Stickell)** was born and raised in Harlem, New York. His thespian career began at the New York High School of Performing Arts followed by the prestigious Julliard School of Drama. His training quickly landed the talented actor his first role on Broadway in "The Winter Boys." After the play he made the transition to television, making his first appearance on "Go Tell It On the Mountain" in 1985 followed by "Miami Vice." He then effortlessly segued to feature films such as “Jacob’s Ladder” and “Homicide.”

A few years after his on screen debut, Rhames was cast as a merciless drug dealer opposite Samuel L. Jackson and John Travolta in Quentin Tarantino's “Pulp Fiction.” His performance in the film helped land him the role of Luther Stickell in Brian De Palma's “Mission: Impossible” opposite Tom Cruise and Jon Voight. Rhames' notable performances in the above-mentioned films led him towards the long path of starring in many other blockbuster hits such as John Singleton's “Rosewood” with Jon Voight and Simon West's “Con Air” with Nicolas Cage, John Malkovich and John Cusack. In 1997 the busy actor played the role of Don King in HBO's "Don King: Only in America." His portrayal earned him a Golden Globe in 1998 for Best Actor in a Mini-series. From this award-winning performance he went on to star in Steven Soderbergh's “Out of Sight” with George Clooney and Jennifer Lopez, Jon Amiel's “Entrapment” with Sean Connery and Catherine Zeta-Jones and Martin Scorsese's “Bringing Out The Dead” with Nicolas Cage, Patricia Arquette and Tom Sizemore.

In 2000 Rhames returned as Luther Stickell in John Woo's “Mission: Impossible II” with Tom Cruise, Thandie Newton and Dougray Scott. Following “Mission: Impossible II” he starred in John Singleton's “Baby Boy” with Tyrese Gibson, Walter Hill's “Undisputed” with Wesley Snipes, Ron Shelton's “Dark Blue” with Kurt Russell, Zack Snyder's “Dawn Of The Dead” with Sarah Polley and Mekhi Phifer and “Mission: Impossible III” with Tom Cruise and Phillip Seymour Hoffman.

Rhames ventured behind the camera in 2005 as a producer for the USA series "Kojak." His producer credits also include: “Back In The Day,” “Animal” and “Shooting Gallery.” Rhames has starred in “I Now Pronounce You Chuck And Larry” with Adam Sandler and Kevin James, “Surrogates” with Bruce Willis and Radha Mitchell, “The Goods: Live Hard, Sell Hard” with Jeremy Piven and “Piranha: 3D” with Elisabeth Shue and Christopher Lloyd.

Rhames was seen in the TNT series "Monday Mornings" from writer-producer David E. Kelley and Sanjay Gupta, on whose book the project is based.

**Sean Harris (Solomon Lane)** is a British actor who trained at Drama Centre, London. In 2002 Harris starred in the short “True Love (Once Removed)” which won best Short Film at the Palm Springs and Houston Film Festivals.  He has since gone on to star in feature films including “Tom & Thomas,” Michael Winterbottom's “24 Hour Party People,” in which he played iconic musician Ian Curtis, “Brighton Rock,” “Harry Brown,” Ridley Scott’s “Prometheus,”
Deliver Us from Evil” and Yann Demange's “71.”

In 2014 Sean won the BAFTA for Best Leading Actor for his performance as Stephen Morton in Channel 4's acclaimed miniseries “Southcliffe.”  Other notable television credits include the BBC's “Jamaica Inn,” Showtime's “The Borgias,” “Five Daughters” and “Red Riding Trilogy.”

Harris will next be seen in cinemas playing opposite Michael Fassbender in “Trespass Against Us” for Film4 and in “Macbeth” directed by Justin Kerzel.

**And Alec Baldwin (Alan Hunley)** is a graduate of New York University (BFA-Tisch, 94) and was presented with an Honorary Doctorate of Fine Arts from NYU in 2010. He last appeared on stage in the 2013 Broadway revival of Lyle Kessler’s “Orphans. He also appeared in the 2010 Guild Hall (East Hampton) production of Peter Shaffer’s “Equus,” directed by Tony Walton. Other stage includes the Roundabout Theatre Company’s 2006 production of Joe Orton’s “Entertaining Mr. Sloane,” directed by Scott Ellis; “Loot” (Broadway-1986; Theatre World Award); Caryl Churchill's “Serious Money” (Broadway-1988); “Prelude to a Kiss” (Circle Rep.- 1990; Obie Award); “A Street Car Named Desire” (Broadway-1992; Tony nomination), “Macbeth” (NYSF-1998); and “The Twentieth Century” (Roundabout-2004).

Baldwin has appeared in over fifty films, including “Beetle Juice,” “Working Girl,” “Miami Blues,” “The Hunt for Red October,” “Glengarry Glen Ross,” “Malice,” “The Juror,” “The Edge,” “Ghosts of Mississippi,” “State and Main,” “The Cat in the Hat,” “The Cooler “(National Board of Review Award for Best Supporting Actor, Oscar nomination), “The Aviator,” “The Departed,” “It’s Complicated,” “Blue Jasmine” and “Still Alice” among many others.  On television Baldwin starred with Tina Fey on NBC’s “30 Rock”, winner of the 2007, 2008 and 2009 Emmy for Outstanding Comedy Series. Baldwin has received seven SAG Awards, three Golden Globes, the Television Critics Award and two Emmy awards as Best Actor in a Comedy Series for his performance on the show.  In 2011, Alec received his Star on the Hollywood Walk of Fame.

His company, El Dorado Pictures, has produced several projects including “Nuremberg: Infamy On Trial” for TNT television (Emmy nomination), The Confession for Showtime (WGA award for best adapted screenplay) and David Mamet’s film, State and Main.  Alec Baldwin is also a dedicated supporter of numerous causes related to public policy and the arts. He serves on the boards of People For The American Way, The Hamptons International Film Festival, The Roundabout Theatre and Guild Hall of East Hampton. He is an active supporter of The Radiation and Public Health Project, East Hampton Day Care Center, The Actors Fund, The Public Theatre/New York Shakespeare Festival, People for the Ethical treatment of Animals and The Water Keeper Alliance, among many others

Baldwin’s book, “A Promise To Ourselves” (St. Martin’s Press) was published in paperback in the Fall of 2009. He is also the radio announcer for the New York Philharmonic.

Baldwin has two daughters, Ireland Elliese Baldwin and Carmen Gabriela Baldwin. He is married to Hilaria Thomas Baldwin.

**ABOUT THE FILMMAKERS**

 **Christopher McQuarrie (Director, Screen Writer**) is an Academy Award winning writer, producer and director whose credits include “The Usual Suspects,” “The Way of the Gun,” “Valkyrie,” “Jack Reacher” and “Edge of Tomorrow.”

McQuarrie grew up in Princeton Junction, New Jersey. In lieu of college, he spent the first five years out of school traveling and working at a detective agency before moving to Los Angeles to pursue a career in film.

Three years later, his screenplay for “The Usual Suspects” garnered him the Edgar Award, the Independent Spirit Award and the British and American Academy Awards.

In 2000, he directed “The Way of the Gun” starring Ryan Phillippe, Benicio Del Toro and James Caan. In 2008 he produced and co-wrote “Valkyrie”starring Tom Cruise.

In 2012, McQuarrie re-teamed with Cruise for his sophomore directorial outing, “Jack Reacher.” Within hours of completing the film, he was at work with Cruise again, this time re-writing the script for Doug Liman’s “Edge of Tomorrow.” It was while working on “Edge” that Cruise suggested McQuarrie direct what would become “Mission: Impossible - Rogue Nation.”

**Drew Pearce (Story)** is an ex-loser musician and now multi-hyphenate writer-director-producer. He’s best known for co-writing “Iron Man Three” for Marvel studios, and for his work on movies such as “Pacific Rim” and “Godzilla.” Pearce also wrote and directed last year’s celebrated Marvel One-Shot film “All Hail The King,” starring Ben Kingsley.

Pearce is currently writing a “Ghostbusters” spin-off produced by and starring Channing Tatum, developing the original crime drama “The Long Run” as writer and director for Twentieth Century Fox, and will direct “The Billion Brick Race” for Warner Brothers, an original Lego movie to be co-written by Pearce and Jason Segel and executive produced by Phil Lord And Chris Miller.

Before moving to Los Angeles, Drew created the award-winning UK series “No Heroics,” a sitcom about unsuccessful British superheroes following their R-rated off-duty exploits in hero-only pub The Fortress. The series was shot in 2008, and released in October of that year. The show was nominated for a British Comedy Award, which led Pearce to shoot a U.S. pilot in the spring of 2009, for the ABC Network.

Pearce’s break into movies came in 2010, when Marvel hired him to adapt “Runaways.” Staying in the Marvel family, it was then announced on March 31, 2011 that he would co-write “Iron Man Three” with director Shane Black. In addition to his work on “Pacific Rim,” “Godzilla” and “Sherlock Holmes 3,” Pearce has also penned and will executive produce the original screenplay “Secretary’s Day” for Sony Pictures Entertainment. He also co-writes and coproduces with Jason Segel the comedy “Delinquents,” based on the 2011 documentary, “The Other F Word," for Twentieth Century Fox. The date, the movies that Pearce has contributed to as a screenwriter have grossed over 2 billion dollars in worldwide box office.

**J.J. Abrams (Producer)** is the founder and President of Bad Robot Productions. Formed in 2001, Bad Robot is partnered with Paramount Pictures and Warner Bros. Studios, and has produced films and television series such as “Cloverfield,” “Star Trek,” “Morning Glory,” “Super 8,” “Mission Impossible: Ghost Protocol,” ABC’s “Alias” and “Lost,” Fox’s “Fringe,” and CBS’s “Person of Interest.”

Born in New York and raised in Los Angeles, Abrams attended Sarah Lawrence College. In years following, he wrote or co-wrote such films as “Regarding Henry,” “Forever Young,” “Armageddon,” and “Joy Ride.”

In 1998, Abrams co-created his first television series “Felicity” with collaborator and long-time friend Matt Reeves. Abrams served as Executive Producer for the series’ four-season run on The WB. Additionally, Abrams created and executive produced “Alias” for ABC, and co-created and executive produced ABC’s “Lost” with Damon Lindelof.

In 2005, Abrams received Emmy Awards for Outstanding Directing in a Drama Series for the “Lost” pilot as well as Outstanding Drama Series for “Lost.” He also received Emmy nominations for his “Alias” and “Lost” pilot scripts. In addition, Abrams composed the theme music for “Alias,” “Fringe,” “Lost,” “Person of Interest,” “Revolution,” “Almost Human,” and he co-wrote the theme song for “Felicity.”

Abrams presently serves as Executive Producer of CBS’s “Person of Interest,” upcoming Hulu series “11/22/63,” CW series “Dead People,” Showtime series “Roadies,” and HBO series, “Westworld.”

Abrams directed his first feature film, “Mission: Impossible 3” in 2006. His second feature directorial effort “Star Trek” was released in May 2009. “Super 8,” written and directed by Abrams, and produced by Abrams, Burk and Steven Spielberg, was released in June 2011. Abrams also directed “Star Trek Into Darkness,” which was released in May 2013. He is currently in post production on “Star Wars: The Force Awakens,” which he produced, co-wrote and directed, to be released in December of this year.

Abrams also produced “Mission: Impossible Ghost Protocol,” with Tom Cruise and Bryan Burk, which was released in December 2011, and “Mission: Impossible Rogue Nation,” which will be released in July of this year. Abrams is also producing suspense thriller “The Cellar,” currently in post production.

In October 2013, Abrams’ first foray into publishing, *S.*, a novel conceived by Abrams and written by Doug Dorst, became a New York Times Best Seller.

Abrams and his wife, Katie McGrath, live in Los Angeles with their three children.

**Bryan Burk (Producer)** is a producer at Bad Robot Productions, where he’s been partnered with J.J. Abrams since 2001. Their collaboration began at ABC Studios, working on Emmy**™** and Golden Globe**™** Award-winning shows like “Alias” and “Lost,” and continuing at Warner Bros., with successful series like FOX’s “Fringe” and CBS’ “Person of Interest.”

Burk and Abrams’ creative camaraderie expanded into feature films, where they partnered with Paramount Pictures, producing Matt Reeves’ “Cloverfield,” as well as 2009’s “Star Trek” and 2013’s “Star Trek Into Darkness” alongside fellow producers Damon Lindelof, Alex Kurtzman and Roberto Orci. In addition, Burk and Abrams’ produced Brad Bird’s “Mission: Impossible – Ghost Protocol” with fellow producer Tom Cruise, as well as “Super 8” with producer Steven Spielberg.

Beyond film and television, Burk and Abrams are developing multiple interactive projects, including a videogame with the Valve Corporation, and in 2012, Bad Robot was awarded Apple’s “iPhone App of the Year” for its in-house creation, *Action Movie FX*.

Before joining Abrams, Burk graduated from USC’s School of Cinema-Television, beginning his career working with producers Brad Weston at Columbia Pictures, Ned Tanen at Sony Pictures, John Davis at 20th Century Fox and Bill Gerber at Warner Bros., where he helped develop TNT’s Emmy**™** nominated “James Dean.”

In addition to Emmy**™** and Golden Globe**™** Awards, Burk and Abrams have produced projects that have garnered multiple accolades, ranging from the Producer’s, Screen Actor’s, Writer’s Guild and Academy Awards**™** to the distinguished Peabody**™** Award.

Currently, Burk and Abrams are in production on Jonathan Nolan and Lisa Joy’s new HBO series “Westworld,” as well as Cameron Crowe’s first foray into television, Showtime’s “Roadies.” They will also be executive producing an adaptation of Stephen King’s novel, “11/22/63” as a limited-run series for Hulu.

In December 2015, producers Burk, Abrams and Kathleen Kennedy will release the Walt Disney Pictures/Lucasfilm/Bad Robot co-production of “Star Wars: The Force Awakens.”

Burk is also on the Board of Directors for Varèse Sarabande Records.

**David Ellison (Producer)** is Chief Executive Officer of Skydance, the diversified media company he founded in 2010 to create elevated, event-level, commercial entertainment for global audiences. As CEO, David sets and executes the strategic vision for the company: to create memorable experiences by building immersive worlds and bringing exceptionally crafted stories to life across time and platforms.

Under his leadership, Skydance has produced blockbuster and award-winning films, including *True Grit*, *Mission: Impossible – Ghost Protocol*, *Jack Reacher*, *G.I. Joe: Retaliation*, *World War Z* and *Star Trek Into Darkness*. The company's 2015 film slate features *Terminator Genisys* and *Mission: Impossible – Rogue Nation*.

In 2013, David launched Skydance Television, an independent production company that has created two critically acclaimedseries, *Manhattan* and *Grace and Frankie*.

He is an accomplished pilot and a lifelong film enthusiast. David attended the School of Cinematic Arts at USC and is a member of the Producers Guild of America. He resides in Southern California with his wife, musician Sandra Lynn.

**Dana Goldberg (Producer)** is Chief Creative Officer of Skydance, where she helps to set and execute the company's overall creative vision across its feature film, television, publishing, licensing and interactive units. Dana joined Skydance in 2010 as President of Production, with responsibility for the entire film slate, including *True Grit*, *Mission: Impossible – Ghost Protocol*, *Jack Reacher*, *G.I. Joe: Retaliation*, *World War Z* and *Star Trek Into Darkness*.

Prior to Skydance, she served as President of Production at Village Roadshow Pictures, where she oversaw and served as executive producer on many of the studio’s blockbuster and award-winning films, including *I Am Legend* and *Happy Feet*. Prior to Village Roadshow, Dana served as Vice President of Production at Baltimore/Spring Creek Pictures.

She has been a member of the Academy of Motion Picture Arts and Sciences since 2007 and is a member of the Producers Guild of America. Dana holds a B.A. degree from The University of Missouri.

**Don Granger (Producer)** is Executive Vice President of Production at Skydance, where he is responsible for helping to oversee the Company’s growing feature film slate.

Granger has over 25 years of experience in shepherding tentpole films, most recently serving as producer on *Jack Reacher*. Prior to Skydance, Granger served as President of Motion Picture Production at United Artists, where he ran the day-to-day development and production operations for five years. Before United Artists, Granger oversaw production, development and operations at C/W Productions as a senior executive, where he helped bring *War of the Worlds*, *Mission Impossible III* and *Elizabethtown* to the big screen. At C/W, Granger served as Producer on *Ask the Dust* and *The Eye* and as Executive Producer on *Death Race*.

Prior to C/W, Granger served as Executive Vice President of Motion Picture Production at Paramount Pictures, where he was responsible for supervising such blockbuster franchises as *Mission Impossible*, *Star Trek*, *Tomb Raider* and the *Jack Ryan* films, as well as *Patriot Games*, *Clear and Present Danger*, *Sum of All Fears*, *Varsity Blues*, *The Saint*, *Kiss the Girls*, *Along Came a Spider* and the Academy Award®-winning *Saving Private Ryan*, among others.

Prior to Paramount, Granger served as a creative executive and producer at the Mutual Film Company, The Weintraub Entertainment Group and Touchstone Pictures. Granger is a member of the Academy of Motion Picture Arts and Sciences and the Producers Guild. He holds a B.A. degree from Yale University and resides in Southern California with his family.

Prior to his work on “Mission Impossible: Rogue Nation,” **Jake Myers (Executive Producer)** was an executive producer on Christopher Nolan’s “Interstellar” and Christopher McQuarrie’s “Jack Reacher,” the latter also starring Tom Cruise.

Myers’ prior films as an executive producer also include “Red” and “Red 2,” “Man on a Ledge,” ”Hollywoodland,” and Mikael Hafstrom’s “1408.” He was a producer on Hafstrom’s “Shanghai,” as well as co-producer on Terry Gilliam’s “The Brothers Grimm,” “Brooklyn Babylon” and “Jump Tomorrow.”

Myers’ credits as a production executive at Miramax Films and Dimension Films include “Chicago,” “The Adventures of Shark Boy & Lave Girl in 3-D,” “Derailed,” “The Prophecy: Uprising,” “Dracula II: Ascension” and “Dracula III: Legacy,” “Ella Enchanted,” “Mimic: Sentinel,” “Darkness,” “Halloween: Resurrection,” and “Dirty Pretty Things.”

**Robert Elswit (Director of Photography)** won an Academy Award® for Best Cinematography for his work on Paul Thomas Anderson’s “There Will Be Blood.” He also earned a BAFTA Award nomination and won several critics associations’ awards for his cinematography on the film, including the New York Film Critics and National Society of Film Critics Awards. Elswit has collaborated with Anderson on several of the director’s films, beginning with “Hard Eight,” and also including “Boogie Nights,” “Magnolia,” “Punch-Drunk Love” and most recently, “Inherent Vice.”

Elswit earned his first Oscar® nomination for his black-and-white cinematography on George Clooney’s “Good Night, and Good Luck.,” for which he won an Independent Spirit Award, as well as the Los Angeles and Boston Film Critics Awards. He also lensed the George Clooney starrers “The Men Who Stare at Goats,” “Michael Clayton” and “Syriana.”

In addition to his work with Anderson, Elswit has worked repeatedly with a number of directors on such projects as Gary Fleder’s “Runaway Jury” and “Imposter”; “Redbelt” and “Heist,” with writer/director David Mamet; Curtis Hanson’s “The River Wild,” “Bad Influence” and “The Hand That Rocks the Cradle”; and “A Dangerous Woman,” “Waterland” and “Paris Trout,” directed by Stephen Gyllenhaal.

Elswit’s long list of film credits also includes Dan Gilroy’s “Nightcrawler,” Tony Gilroy’s “The Bourne Legacy,” Brad Bird’s “Mission: Impossible – Ghost Protocol, Ben Affleck’s “The Town,” Joel Schumacher’s “8MM,” the Bond film “Tomorrow Never Dies,” Mike Newell’s “Amazing Grace and Chuck,” and Rob Reiner’s “The Sure Thing.” In addition, he worked on Martin Scorsese’s acclaimed Rolling Stones documentary “Shine a Light.”

**Jim Bissell (Production Designer)** began his motion picture career as production designer on Steven Spielberg's enduring classic “E.T.: The Extra-Terrestrial,” for which he received his first BAFTA Award nomination for Best Production Design. He later reunited with director Spielberg on “Twilight Zone: The Movie” and “Always,” along with producer Spielberg’s “Harry And The Hendersons” and “Arachnophobia.”

He has also frequently collaborated with director George Clooney, designing Clooney's feature directorial debut “Confessions Of A Dangerous Mind,” followed by “Leatherheads,” starring John Krasinski, “The Monuments Men” and “Good Night, And Good Luck.” The latter garnered Bissell his first Academy Award nomination and the first of three Art Directors Guild Award ®nominations.

Bissell was also honored with nominations from the Art Directors Guild for his stellar work on Zack Snyder's visionary 300, and the fantasy tale “The Spiderwick Chronicles.” Other feature credits include: Ron Shelton's “Tin Cup” and “Hollywood Homicide,” Joe Johnston’s “The Rocketeer” and “Jumanji,” John Schlesinger’s “The Falcon And The Snowman” and Ridley Scott’s “Someone To Watch Over Me.”

Most recently, Bissell has focused his talents towards designing action franchise films including “Jack Reacer,” and the two latest installments in the “Mission: Impossible” series: “Mission: Impossible – Ghost Protocol” and “Mission: Impossible – Rogue Nation” for Paramount Pictures.

Bissell is currently on the Board of Governors of the Academy of Motion Picture Arts and Sciences and has previously held the post of vice president at the Art Directors Guild. He has been a guest lecturer at AFI and USC and is a former instructor at the UCLA School of Continuing Education. Bissell earned his Bachelor of Fine Arts degree in Theatre from the University of North Carolina at Chapel Hill.

**Eddie Hamilton’s A.C.E. (Editor)** recentfilms include “Kingsman: The Secret Service” for director Matthew Vaughn and “Kick-Ass 2” for writer/director Jeff Wadlow. Hamilton was co-editor on the worldwide number one criticial and commercial smash hit
X-Men: First Class” (with Lee Smith) for Matthew Vaughn.

After 18 years in the industry, Hamilton has cut over 20 feature films (both indies and studio movies) in a wide variety of genres as well as TV dramas, documentaries and award-winning shorts. His enthusiasm for big screen storytelling is matched only by his total dedication to the craft of film editing, his world-class technical expertise and his undisputed love of chocolate.

Hamilton’s other studio movies include the first “Kick-Ass” (with Jon Harris and Pietro Scalia), and “ Resident Evil: Apocalypse, starring Milla Jovovich, which opened to number one at the US Box Office in October 2004, and went on to gross over $120m worldwide. For “DOA: Dead Or Alive,” directed by legendary Hong Kong fight choreographer Cory Yuen, Hamilton spent a year editing in Los Angeles during an intense post-production process, also supervising the visual effects, music, sound design, mixing and digital colour correction.He also cut Paramount Pictures' *Mean Machine*, starring Vinnie Jones and Jason Statham, and “Swept Away,” directed by Guy Ritchie (both produced by Matthew Vaughn).

Hamilton edited his first award-winning feature “Urban Ghost Story “(directed by Genevieve Jolliffe, produced by Chris Jones) in 1997, and since then he's cut many independent films, including “Dead Babies” starring Paul Bettany and Olivia Williams, the comedy “Club Le Monde” directed by Simon Rumley, award-winning romantic thriller “Mr. In-Between” directed by Paul Sarossy and the gangster comedy “Crime Spree” directed by Brad Mirman, starring Gérard Depardieu and Harvey Keitel, which won the Audience Award at the 2003 Commonweath Film Festival.

Hamilton’s television dramas include the multiple Emmy award-winning “The Incredible Mrs. Ritchie” directed by Paul Johansson, produced by Nick Cassavetes, starring Gena Rowlands and James Caan, for the US Showtime network, and “Shadows In The Sun,” a family drama for ABC starring Harvey Keitel, Joshua Jackson, and Claire Forlani, which was his second collaboration with writer/director Brad Mirman. In 2007 he cut “Impact Earth,” a feature-length TV drama directed by Keith Boak for Darlow Smithson Productions, and in 2008 he cut “U Be Dead,” a two hour drama for ITV1 directed by Jamie Payne.

In autumn 2007 to spring 2008, Eddie spent six months editing the ten episode Special Edition of Ewan McGregor and Charley Boorman's motorcycle documentary Long Way Down (a massive challenge given the 900 hours of raw material), which was shown in over 50 countries around the world. The show's producers immediately asked him to cut the first episode of Charley Boorman's follow-up documentary By Any Means, shown on the BBC in autumn 2008, and also re-edit their original series Long Way Roundfor BBC transmission.

Since “X-Men: First Class” wrapped in June 2011, Hamilton has cut “The Loft” for director Erik Van Looy, “All Things To All Men” for writer/director George Isaac, and “Jadoo” for writer/director Amit Gupta, which was officially selected to open the culinary section of the Berlin Film Fesitval 2013.

Hamilton has tutored students in film editing theory and practice at The London Film Academy, The London International Film School and The Metropolitan Film School. He has given main stage presentations both at IBC 2011 and NAB 2012 for Avid about feature film editing on Avid Media Composer. He's a member of the BAFTA editing chapter, a member of American Cinema Editors, and has been interviewed about editing for Telelvisual, CinemaEditor magazine, The Guerilla Film Makers Handbook and The Guerilla Film Makers Pocketbook. He was on the feature film panel at EditFest London 2013.

**Joanna Johnston (Costume Designer)** began her career assisting Academy Award-winning costume designer Anthony Powell on such films as "Evil Under the Sun,"  "Death on the Nile" and Roman Polanski's "Tess".  Powell received Academy Awards for his work on both "Death on the Nile" and "Tess."   Johnston also assisted him with his work on "Indiana Jones and the Temple of Doom.”

She served as assistant designer to Milena Canonero on "Out of Africa," for which Canonero was nominated for an Oscar.    She also assisted Tom Rand with his work on "The French Lieutenant's Woman," for which he received an Oscar nomination and worked with him again on "The Shooting Party."

As costume designer herself, she has enjoyed a long association with Steven Spielberg on "Indiana Jones and the Last Crusade," "Saving Private Ryan," "War of the Worlds", and "Munich."  She has also collaborated frequently with Robert Zemeckis, on "Who Framed Roger Rabbit," " Back to the Future Part II" and Back to the Future Part III,"  "Death Becomes Her," "Contact," "Cast Away," "The Polar Express," and the Academy Award-winning "Forrest Gump."

Johnston's other features  include M. Night Shyamalan's "The Sixth Sense" and "Unbreakable";  Paul and Chris Weitz' "About a Boy," for which she was a Costume Designers Guild Award nominee and Richard Curtis' "Love Actually."  She has also worked with Bryan Singer on "Valkyrie" and completed work on his "Jack the Giant Killer". Since then, Joanna has gone on to design costumes for such acclaimed films like Steven Spielberg’s “War Horse” and “Lincoln” as well as “The Man from U.N.C.L.E. and “Mission: Impossible-Rogue Nation.”

**Joe Kraemer (Composer)** has been scoring films since the age of 15, when he composed the soundtrack for high school classmate Scott Storm’s The Chiming Hour, a feature-length indie shot on Super 8 in 1986.  It was during this time that he first met a young writer named Christopher McQuarrie, a meeting that would lead to three career-defining projects for Kraemer, “The Way of the Gun,” “Jack Reacher” and now “Mission: Impossible Rogue Nation.”

Kraemer would leave high school behind to attend the renowned Berklee School of Music in Boston to study Film Composing. Kraemer’s first real ‘industry’ gig was scoring the NBC/Warner Brothers pilot The Underworld, written and produced by Christopher McQuarrie, shortly following McQuarrie’s Oscar® win for “The Usual Suspects.” Though the series was not picked up, the pilot was ultimately repurposed as a TV movie, where it has gained a small, cult following.

Kraemer and McQuarrie would team for the first career-defining moment, “The Way of the Gun,” McQuarrie’s debut as a feature film director. A modest showing at the box-office relegated the film to cult-status, but the film would be a favorite for ‘temp-scoring’ by music editors. Ron Howard relied on the score heavily as temp music for his Best Picture film “A Beautiful Mind,” so much so that he included Kraemer’s music in the deleted scenes on the DVD and Blu-Ray.

In the years following “The Way of the Gun,” Kraemer carved out an eclectic career scoring all manner of films, from documentaries to television movies to action and horror films. He has written music for over 100 films, TV movies, episodic television, and film shorts, some 40 films just for The Hallmark Channel/Larry Levinson Productions alone! Strong melodic writing and superb dramatic sensibilities have kept him at the forefront of their rotation, and highlights include his scores for John Putch’s “The Poseidon Adventure” and “A Time To Remember,” the “Mystery Woman” series of ten films, and westerns such as “Hard Ground,” “Lone Rider” and “The Trail to Hope Rose.” He has also written the music for “The Hitcher II” and “Joyride 2” for director Louis Morneau, and six films with writer-producer Mark Altman, including “House of the Dead 2,” “The Thirst” and “All Souls Day.”

Kraemer’s close artistic partnership with Altman led to scoring duties for Altman’s TV series “Femme Fatales,” a sexy homage to film noir and other genres for HBO/Cinemax. Kraemer also wrote the score for the prestigious documentary “An Unreasonable Man,” an Oscar®-shortlisted feature about Ralph Nader for directors Steven Skrovan and Henriette Mantell.

But it is his relationship with director Christopher McQuarrie and actor/producer Tom Cruise that Kraemer is most known for. McQuarrie’s second directorial effort, starring and produced by Cruise, 2012’s “Jack Reacher” would allow Kraemer to again use the palette of a full symphonic orchestra. In addition to “Mission: Impossible – Rogue Nation,” Kraemer is poised to break out in 2015 with the release of “Dawn Patrol” in June.