



# LEAP

OF

# FATHER

*With Bond having slumbered for seven years, GoldenEye was tasked with reawakening 007. Beginning with a pre-credit sequence like never before*

Words: Owen Williams

#### SO THE COLD WAR WAS OVER...

**MARTIN CAMPBELL (DIRECTOR):** You have to remember there had been a gap of several years, because of all sorts of legal problems at MGM. There was a lot of bad press, because there'd been such a long gap since Dalton's films, and they had been considered a sort of low. Everyone was feeling it might be over. There were things in the press about its being past its sell-by date, and a relic, and not relevant to the 1990s, and all this sort of shit.

**BARBARA BROCCOLI (PRODUCER):** There was a lot of, "Does the world need James Bond?" The Berlin Wall had come down and the Soviet Union had broken up. Our feeling was all that made the world even more dangerous! Good and evil became blurred. So I think Pierce's (*Brosnan*) Bond reflected the changing world order and the need, more so than ever, for heroic endeavour.

**CAMPBELL:** We had \$55 million to produce the movie, which was extraordinarily low. But we had a terrific new Bond...

**PIERCE BROSNAN (JAMES BOND):** People said, "The Cold War is over, who's he going to fight?" Well, you're always going to have bad guys. You don't need a Cold War to make James Bond fly.

**CHRIS CORBOULD (SPECIAL EFFECTS SUPERVISOR):** We all felt this could be the end of the Bond franchise if we didn't get it right. During that seven-year lay-off there had been some extraordinary films. Films like *True Lies* really upped the ante for Bond. It was crucial to make this a fantastic Bond film.

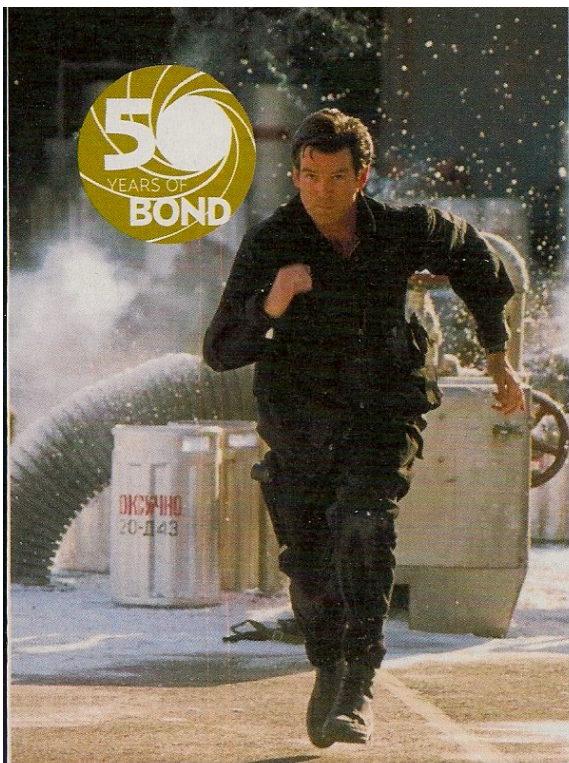
**PETER LAMONT (PRODUCTION DESIGNER):** Martin Campbell asked me what my last film was, and I said, "True Lies," and he just went white. From then on it was never in question that I'd be production designer. Everyone always assumes that Jim Cameron and I talked at length about the Bond films, but the truth is, we never mentioned them!

**CORBOULD:** So the opening sequence was all part of that. Everybody put 150 per cent into it. We were desperate for it to be good.









### A CONSIDERABLE LENGTH OF BUNGEE CORD...

**CAMPBELL:** Bond is traditionally known for doing action sequences that people haven't seen before. I wrote that sequence, and plotted and storyboarded it, although it was shot by the second unit. Dizzying height is always a fantastic element. I always remember the one with the marvellous ski-jump in a single shot (*The Spy Who Loved Me*, 1977). That's probably the most extraordinary stunt in any Bond film.

**LAMONT:** I'd used the Kolnbrein Dam for *The Boys From Brazil*. It's the tallest dam in Austria, but the problem is, it's so wide it doesn't look high! But the Verzasca Dam in Switzerland is in a cutting, so although it isn't as deep, when you get down to the bottom, it's so narrow it looks terrifyingly high. So we shot it there.

**BROCCOLI:** That stunt was done for real by Wayne Michaels. I think at the time it broke the record for the biggest fall of all time.

**WAYNE MICHAELS (STUNTMAN):** This dam was awe-inspiring! People would walk along the top in absolute silence and tentatively peer over. This had never been done before; there were an untold number of things that could go wrong. There was a trauma clinic ready and an emergency helicopter to rush me to hospital. The vision that sticks in my mind is standing up there, and I could see out of the corner of my eye this little Italian crane driver. And just as I was about to go he did the sign of the crucifix!

**CAMPBELL:** It was take one. That's one of the many amazing things about that jump. He did it in one take, and it's all for real.

**BROCCOLI:** When the cord tugged, Wayne momentarily passed out and he managed to pull the gun out just before he did.

**MICHAELS:** You left the top of the dam and you were just like a twig, a piece of paper. You just got blown all over the place and it was very hard to hold the position. I got to the end of the rope and they could hear me go, "Uurgh," which

echoed down the valley, because the force was so great on me that physically it hit me quite badly. Then to actually have to take this gun out and get it in shot in a matter of milliseconds was quite hard work! People ask me what I was thinking of as I took off, and the vision I had was Martin screaming at me if I hadn't got this gun out!

### PINEWOOD WAS UNAVAILABLE...

**LAMONT:** We had a lot of problems at Pinewood. First Knight was there, and we just kept getting pushed back, so eventually we decided to go and find somewhere else. And we ended up at the Rolls-Royce site at Leavesden. We converted four of the old factory interiors to stages, and there was a big outside space. The runway was there already, because they built Mosquitos there during the war. The Harry Potter ride (*Studio Tour*) is on it now!

**SEAN BEAN (ALEC TREVELYAN/006/JANUS):** It was an unlikely place to think about filming in, really. It's quite a boring area and a dull building. But the sets were great.

**BROSANAN:** There were no ghosts there: no ghosts of the 1960s, or of Sean Connery or Roger Moore. It was a fresh, clean slate.

**CAMPBELL:** I thought introducing the new Bond in a very unflattering sort of way — upside-down, in a toilet — would be good, because it has a sense of humour about it. I was surprised the producers went along with it!

**BROCCOLI:** You see the character of Bond, he does this extraordinary jump and then you see Pierce in an unusual way. That tickled Martin!

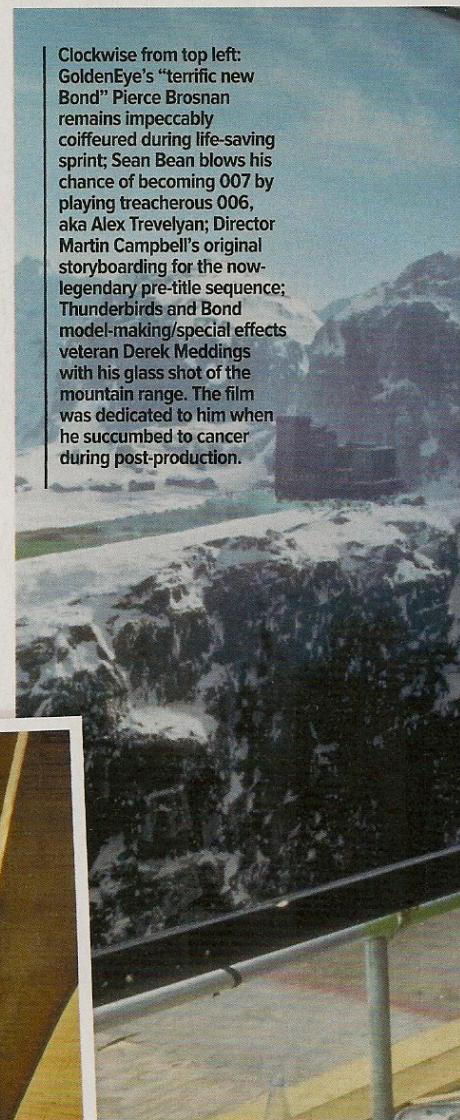
**BEAN:** On the first day, I had my gun and I had to turn a corner and shoot two guys dead...

I thought, "This is great! I'm making a Bond film!" It lived up to expectations. Your first day on a Bond set, doing that. And it was all like that. I remember the first day in my dressing room, putting my black shirt on and all the military gear. It was genuinely an exciting experience.

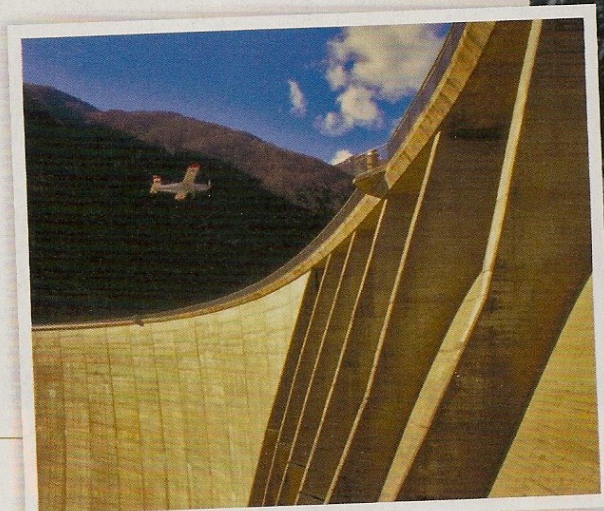
**CAMPBELL:** The thinking was that Alec had to be someone who is believable as a potential 00, and Sean had actually been talked about for Bond at various times.

**BEAN:** I was a bit of a long-shot for Bond, but at least I played 006 — ruling out ever being 007!

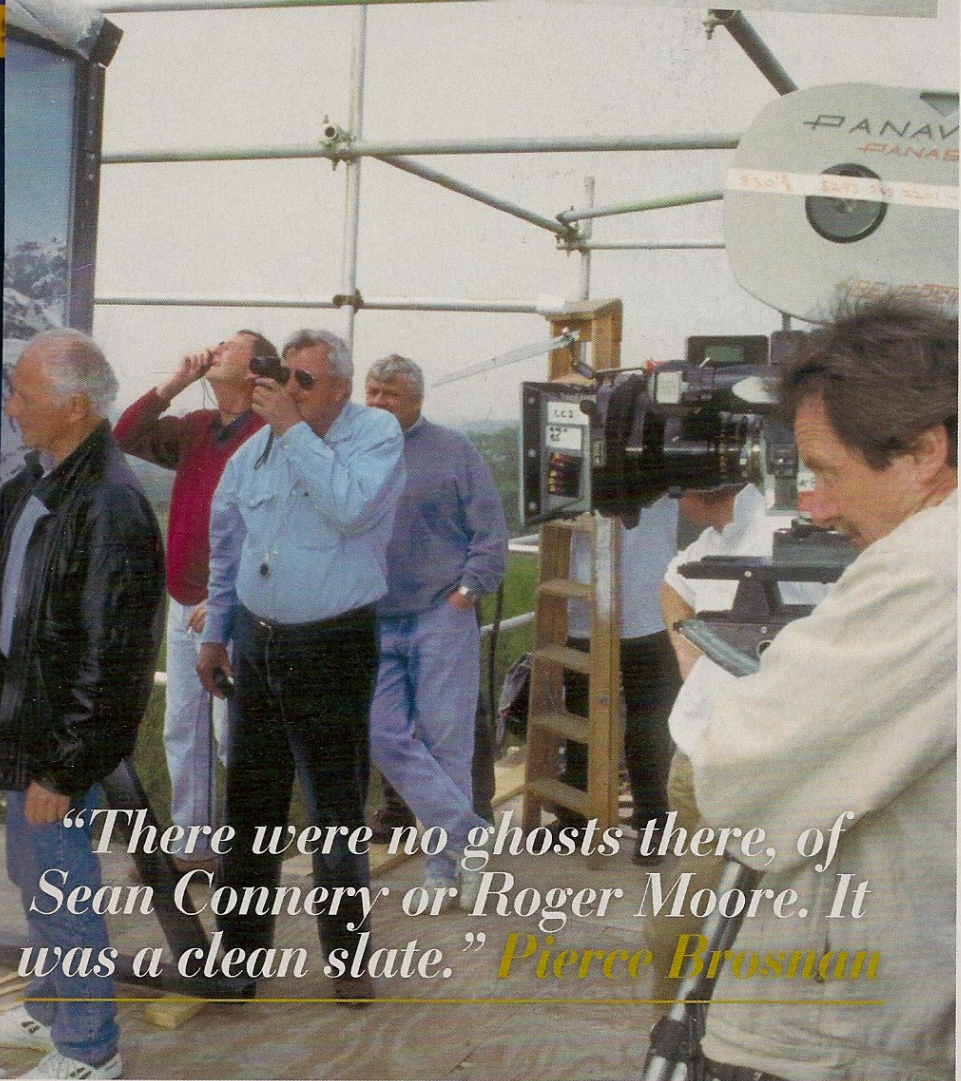
**CAMPBELL:** I really love that awful sequence where Bond's hiding behind the trolley, and you just hear the squeak of the wheels. There's no music or anything. It's just the silence and the squeaking. I actually pinched a moment out of



Clockwise from top left: GoldenEye's "terrific new Bond" Pierce Brosnan remains impeccably coiffured during life-saving sprint; Sean Bean blows his chance of becoming 007 by playing treacherous 006, aka Alec Trevelyan; Director Martin Campbell's original storyboarding for the now-legendary pre-title sequence; Thunderbirds and Bond model-making/special effects veteran Derek Meddings with his glass shot of the mountain range. The film was dedicated to him when he succumbed to cancer during post-production.







*“There were no ghosts there, of Sean Connery or Roger Moore. It was a clean slate.”* **Pierce Brosnan**

Sam Peckinpah's *The Wild Bunch* for that. There's that bit where Holden and everybody have the wagonload of dynamite, and one of the enemy soldiers gets very nervous and fires a shot, and his commander just blasts him. I took that. Sometimes you need a good moment of shock in a sequence like that.

### **A MOTORCYCLE, A PLANE, A CLIFF...**

**LAMONT:** There was an amazing glass shot that Derek Meddings did, of the mountains. We shot down on to the runway. They built a model and we photographed the model, and then cut away where the runway was, so when you saw the runway it was the real thing with the plane running up. It was all done that way. There was hardly any digital stuff in those days. That was real filmmaking!

**MICHAEL G. WILSON (PRODUCER):** The motorcycle jump was again done in Switzerland. We built the ramp in the fall, and then we had to wait until it snowed. We had (*stuntman*) Jacques Malnuit go off on his motorbike and open his parachute. We did that for real. Then in the spring, when the thaw came, we went down and retrieved all the motorbike parts. That stunt started in the fall with building the ramp and ended in the spring with picking up the pieces.

**CAMPBELL:** I think Jacques went over that 6,000-foot drop or whatever it was about seven times. What a ridiculous job! That whole sequence was about putting Bond in a situation where you wonder how he can possibly escape. There's a bloody cliff at the end of the runway, so what the fuck does he do? That's the thing. Put him in impossible situations all the time. I did have concerns that skydiving into a crashing plane was going too far, but we actually considered doing it for real.

**CORBOLD:** Everybody thought it was unbelievable, but in actual fact it was possible for that particular type of plane. I remember it was a Pilatus Porter, and they could feather the blades or something, to actually get it down to a really slow speed. So, in theory, he could have got in. The shot where he comes in the doorway is on wires... it's probably not our finest moment.

**LAMONT:** The destruction of the facility is a very small miniature. Derek Meddings did that. He did some great stuff. You have to be careful with the way you shoot miniatures, so that the flames don't look too big. But Derek had worked for a long time on *Thunderbirds*, blowing stuff up!

**CAMPBELL:** I never thought of the superheroics in terms of undoing the more 'realistic' thing that *Licence To Kill* had attempted. We just wanted to keep what's great about Bond: the stunts and the humour. Bond has been successful for 50 years, so it's obviously always got something right. It got just about *everything* right! So why fuck with it?

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**JAMES BOND WILL RETURN IN THE LIVING DAYLIGHTS ON PAGE 72**