

MISSION IMPOSSIBLE: FALLOUT (MI6) (2018)

- July 27th, 2018
- 2 hrs 27 minutes
- \$178,000,000 (estimated)
- Directed by Christopher McQuarrie
- Written by Christopher McQuarrie, Bruce Geller
- Production company: Bad Robot, Paramount Pictures, Skydance Media
- Rated PG-13 for violence and intense sequences of action, and for brief strong language
- Mission: Impossible - Fallout had its world premiere in Paris on July 12, 2018 and was released in the United States on July 27, 2018.

QUICK THOUGHTS

- Marisa Serafini
- Phil Svitek
- Demetri Panos

DEVELOPMENT

- McQuarrie, who also directed the previous movie in the franchise, "Mission: Impossible – Rogue Nation," is the first director who's been invited back a second time.
- This film was green-lit several days before the release of Mission: Impossible - Rogue Nation (2015).
- Jeremy Renner was not in this film, due to his commitment to the Marvel Cinematic Universe.
- Post production on the film was completed on July 3, 2018, less than three weeks before its premiere.
- This film is released 3 years after the last Mission Impossible film, making it the shortest gap between film entries in the Mission Impossible franchise.
- This was the first "Mission: Impossible" film to be released in 3-D.

WRITING (Christopher McQuarrie)

- "When I go to work with a writer and director, I should be able to feel confident in their work. Sometimes we change things and sometimes they cut things out. But it is for the better of the film," she said." - Ferguson
- McQuarrie decided that if he was going to make another "Mission Impossible" film, he wanted to get inside Hunt's head.
- One of his great lessons in becoming a director is discovering how character can be expressed through physical action and to move away from what he calls "narrative neatness."
- "As a writer, you tend to become very protective of the screenplay and the internal logic of the movie," said McQuarrie.
- The first re-encounter between Ethan and Ilsa in the men's bathroom was originally very heavy in dialogue. Christopher McQuarrie realized that the written dialogue was dragging against his intention of making the scene lighter, so much of the dialogue was removed. In the finished film, only a few of the original dialogue lines remained.
- Christopher McQuarrie's original idea for the opening plutonium exchange sequence was to have one of Ethan's team members killed in action. He initially considered Luther but decided against it admitting that it would not work. Benji was also considered but McQuarrie feared the film will not recover well if he is to be killed off. However, when

McQuarrie pitched the idea of William Brandt shot to Jeremy Renner, he turned down saying "he didn't want to take a paycheck for three days and getting blown up", thus having Brandt written out of the script. As an in-cheek joke related to this, Luther and Benji both separately said that "they should have been killed" right after the shootout

STORY/TOPICS

- Sequel aspect of film
- The stakes - the McGuffin
- Ethan Hunt's personification
- Wife
- Action set pieces

CAST:

TOM CRUISE (Ethan Hunt)

- Tom Cruise trained for an entire year to perform the HALO (High Altitude Low Opening) stunt in this film.
- Tom Cruise and Ving Rhames are the only actors to appear in all six "Mission: Impossible" films.

HENRY CAVILL (August Walker)

- Henry Cavill was offered the role publicly through his Instagram by the director..
- "[Walker] is a monster, this big guy, so we have to humanize him, but at the same time we're introducing the styles of these two men [Walker & Hunt]," said McQuarrie.
- You are learning about Henry Cavill and you're learning about Ethan, you're seeing Ethan's vulnerabilities, you're seeing Henry's vulnerabilities, but you're also seeing that Henry is capable of rage and is a powerful character in his own right.
- Henry Cavill improvised the arm gun reload moment in the bathroom fight.
- Henry Cavill revealed that even being Superman didn't prepare him for the extreme stunts of this film. Cavill noted that his training for Superman is geared more towards body-sculpting for shirtless scenes while stunts require more functional training. He added, "It is a very different kind of preparation for this. For Superman, it is a lot of getting the body looking a certain way when inevitably Superman gets his kit off. But for this, it is not about that. It is about prepping for the stunts, rehearsing the stunts, making sure everything is finessed and going right and I love that. It was a very different approach and I enjoyed it enormously."
- Reshoots for Cavill's *Justice League* coincided with the schedule for *Fallout*, for which he had grown a mustache which he was contracted to keep while filming. While McQuarrie initially gave the producers of *Justice League* permission to have Cavill shave the mustache in exchange for the \$3 million it would cost to shut down production on *Fallout* and then digitally fill the mustache in, executives from Paramount rejected the idea. *Justice League*'s VFX team was then forced to use special effects to digitally remove the mustache in post-production

VING RHAMES (Luther Stickell)

- Strikingly featured and muscular American actor Ving Rhames was born Irving Rameses Rhames in Harlem, New York, to Reather, a homemaker, and Ernest Rhames, an auto mechanic. A good student, Ving entered the New York High School of Performing Arts, where he discovered his love of acting. He studied at the Juilliard School of Drama, and

began his career in New York theater and in Shakespeare in the Park productions. He first appeared on Broadway in the play "The Winter Boys", in 1984. Also that year, he appeared in front of the cameras for the first time in the TV movie American Playhouse: Go Tell It on the Mountain (1985), and was then quickly cast in minor roles in several popular TV shows, including Miami Vice (1984), Tour of Duty (1987) and Crime Story (1986). Ving continued his rise to fame through his work in soap operas.

- His big break came in 1994 when Quentin Tarantino cast him as the merciless drug dealer Marsellus Wallace in the mega hit Pulp Fiction (1994). Not long after, director Brian De Palma cast Rhames alongside Tom Cruise as the ace computer hacker Luther Stickell in Mission: Impossible (1996). With solid performances in both these highly popular productions, his face was now well known to moviegoers and the work offers began rolling in more frequently. His next career highlight was playing the lead role in the HBO production of Don King: Only in America (1997). Rhames' performance as the world's most infamous boxing promoter was nothing short of brilliant, and at the 1998 Golden Globe Awards he picked up the award for Best Actor in a Miniseries. However, in an incredible display of compassion, he handed over the award to fellow nominee Jack Lemmon, as he felt Lemmon was a more deserving winner. Rhames then made an attention-grabbing performance in Bringing Out the Dead (1999), reprised his role as Luther Stickell in Mission: Impossible II (2000), contributed his deep bass voice for the character of Cobra Bubbles in Lilo & Stitch (2002), and played a burly cop fighting cannibal zombie hordes in Dawn of the Dead (2004). A keen fitness and weightlifting enthusiast, Rhames is also well known for his strong spiritual beliefs and benevolent attitude towards other people.
- In a remarkable turn of events whilst filming The Saint of Fort Washington (1993) in New York, he was introduced to a homeless man who turned out to be his long-lost older brother, Junior, who had lost contact with the family after serving in Vietnam. The thrilled Rhames immediately assisted his disheveled brother in getting proper food and clothing and moved him into his own apartment.

SIMON PEGG (Benji Dunn)

- Simon Pegg got in such good shape while training in the gym for his action scenes that he got eight-pack abs for the first time in 25 years even though it wasn't required for his role at all.

REBECCA FERGUSON (Ilsa Faust)

- Rebecca Ferguson was the first actress in the franchise to appear twice in a leading role.
- Rebecca shot the action film while she was six months pregnant.
- "There's a lot of stuff that happens when you're pregnant. It's not pretty."
- "I had days where I would have water and a bucket for when I was ill, but I just kept going."
- "I do remember Chris [McQuarrie, the writer-director] and Tom saying throughout Rogue Nation that every entrance for Ilsa needed to be significant and important. Tom wanted to create an equal for his character, Ethan."
- She can remember the first time she noticed her character's name, "Faust I understood. But Ilsa looked like a spelling mistake. I thought it was meant to say 'Lisa'." She promised herself she would bring it up with McQuarrie. "Then one day, Chris said to me, 'You know, it's like Ilsa in Casablanca, right?' And I said, 'Yes! I knew that. Of course I knew that.'"

- “It does not matter whether it is men or women on the set. I felt that in the last one (*MI: Rogue Nation*) too even though there were not many women. I felt like an equal and I have always been treated that way. And, I have also ensured that I am treated that way,”
- “I never feel like I fight for space. I just take it,” she laughed. “I don’t find it interesting to put elbows out to get screen time. That’s not how it works... (And) It has been written by an incredible storyteller (director Christopher McQuarrie).

SEAN HARRIS (Solomon Lane)

- Solomon Lane is the first villain in the franchise to appear in two films.
- In *Fallout*, the “Apostles” want Lane, as does the CIA (led by Angela Bassett’s Erica Sloane). *Fallout* marks the first time ever in the series’ history that an antagonist returns.

ANGELA BASSETT (Erica Sloan)

- Captivating, gifted, and sensational, Angela Bassett's presence has been felt in theaters, stages, and television screens throughout the world. Angela Evelyn Bassett was born on August 16, 1958 in New York City, to Betty Jane (Gilbert), a social worker, and Daniel Benjamin Bassett, a preacher's son. Bassett and her sister D'nette grew up in St. Petersburg, Florida with their mother. As a single mother, Betty stressed the importance of education for her children. With the assistance of an academic scholarship, Bassett matriculated into Yale University. In 1980, she received her B.A. in African-American studies from Yale University. In 1983, she earned a Master of Fine Arts Degree from the Yale School of Drama. It was at Yale that Bassett met her husband, Courtney B. Vance, a 1986 graduate of the Drama School.
- Bassett first appeared in small roles on The Cosby Show (1984) and Spenser: For Hire(1985), but it was not until 1990 that a spate of television roles brought her notice. Her breakthrough role, though, was playing Tina Turner, whom she had never seen perform before taking the role, in What's Love Got to Do with It (1993). Bassett's performance earned her an Academy Award nomination and a Golden Globe Award for Best Actress.

MICHELLE MONAGHAN (Julia Meade-Hunt)

- This is Michelle Monaghan's third appearance in the "Mission: Impossible" franchise. She first appeared in Mission: Impossible III (2006) and returned in a uncredited cameo in Mission: Impossible - Ghost Protocol (2011). She was absent from Mission: Impossible - Rogue Nation (2015).
- *Mission: Impossible III* from J.J. Abrams, Ethan Hunt had retired from IMF duty. He was in the midst of entering a normal life with his fiancé, Julia (Michelle Monaghan), when he was of course called back into action to stop Philip Seymour Hoffman’s Owen Davian.
- There’s a big reveal with Julia in *Fallout* that adds serious emotional stakes to the film’s epic final act.

VANESSA KIRBY (White Widow)

- Made her TV debut in 2011 with British broadcaster 'The Hour .
- Got popular for her portrayal of Princess Margaret in “The Crown”.
- White Widow (Vanessa Kirby) is introduced as she delivers a tribute speech to her late mother, is referred to only as "Max." and as a lover of paradoxes. While never clarified onscreen, this is likely reference to the first film in the series, which features a female British arms dealer also known only as Max (Vanessa Redgrave).

ALEC BALDWIN (Alan Hunley)

- Alec Baldwin found his fight scene with Henry Cavill particularly challenging to execute because of Cavill's sheer size and musculature. Baldwin's comment about the encounter, "I had to do a fight scene with Henry Cavill and Henry Cavill, as everyone knows, plays Superman. Well, he really is Superman. The guy's body is like it's made of marble. When you do fight scenes, you throw these punches, you tussle with the guy and you move him around... he's pretty hard to move around and his shoulders are so big that when they shot my close-up over his shoulder, I asked, could you bend down please because your shoulders are in the way of the shot. He's just so big! But I had a ball working with him."

DIRECTING: (Christopher McQuarrie)

- Fifth collaboration between Cruise and McQuarrie
- Christopher McQuarrie has worked with Tom Cruise for the last 12 years as a screenwriter
- Christopher McQuarrie was the first director in the franchise to direct more than one film.
- "My path as a director has to become more and more comfortable with, 'I don't need to know that. I don't need to explain that. I don't need to make that clear.'"
- Christopher McQuarrie is an acclaimed producer, director and an Academy Award® winning writer. McQuarrie grew up in Princeton Junction, New Jersey and in lieu of college, he spent the first five years out of school traveling and working at a detective agency. He later moved to Los Angeles to pursue a career in film.
- In 1995, his screenplay for *The Usual Suspects*, directed by childhood pal, Bryan Singer, garnered him the Academy Award® and the BAFTA Award for "Best Original Screenplay". McQuarrie also went on to win the Edgar Allan Poe Award and the Independent Spirit Award. *The Usual Suspects* has been named one of the greatest screenplays of all time by the Writer's Guild of America.
- In the years following, McQuarrie directed *The Way of the Gun*, starring Ryan Phillippe, Benicio Del Toro and James Caan. In 2008, he collaborate with Singer once again to produce and co-write *Valkyrie*, starring Tom Cruise. This film would lead to many more McQuarrie-Cruise collaborations. McQuarrie re-teamed with Cruise in 2012 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 together on the sci-fi action film that Cruise suggested McQuarrie direct what would become *Mission: Impossible - Rogue Nation*. The highly anticipated fifth installment of the Ethan Hunt saga, written also by McQuarrie, garnered the biggest opening in the history of the *Mission: Impossible* franchise, was the highest-grossing 2D Hollywood film ever at the Chinese box office, earning \$124 million, and garnered over \$680 million worldwide. McQuarrie is confirmed to write and direct the sixth chapter in the franchise, making him the first repeat director in the film's two-decade history.

TRIVIA

- Solomon Lane is the first villain in the franchise to appear in two films
- At 2 hours and 27 minutes, this is the longest "Mission: Impossible" film to date
- Henry Cavill improvised the arm gun reload moment in the bathroom fight

- This is the first time the "f" word was used in a Mission: Impossible movie
- The second "Mission: Impossible" movie to have IMAX-formatted sections. While Mission: Impossible - Ghost Protocol (2011) used 70mm IMAX cameras to shoot the Burj Khalifa sequence, this film's HALO jump sequence and the climactic helicopter chase used high-resolution digital cameras that were reframed for the digital IMAX format
- The two cars Ethan Hunt is shown driving in the movie are both BMW 5-Series models, albeit near-opposites from one another. The first is a preproduction version of the 2018 BMW M5 (F90), which debuted in spring 2018 and thus had yet to debut publicly when the scene featuring it was filmed in mid-2017. It features true supercar performance and can accelerate to 100kph in under three seconds. The second one, seen in part of the movie's Paris chase scene, is a vintage E28 model from the mid-1980s, presumably used by the characters because of their need for relative inconspicuousness whilst on the run from local police. While its specific badging isn't shown, it is clearly an "average" E28 as opposed to the sportier M5 variant, which featured unique wheels and was sold only in black
- One of the helicopters has the registration letters G-DEUP. "Giddy up"
- The helicopter which Ethan Hunt pilots is an H125 which was manufactured by Toulouse-based company Airbus
- Blackfriars becomes the third London train station to feature in a Mission: Impossible film, after Liverpool Street in Mission: Impossible (1996) and Paddington in Mission: Impossible - Rogue Nation (2015)

PRODUCTION/CINEMATOGRAPHY (Rob Hardy)

- Rob Hardy BSC is best known for his work on 'RED RIDING 1974' - 'EX MACHINA' and 'BOY A' for which he won a BAFTA.
- Most recently, he completed principle photography on 'EUPHORIA' , Produced by and starring Alicia Vikander along with Eva Green & Charlotte Rampling.
- In addition he has shot Alex Garland's highly anticipated follow up to Ex Machina, the hallucinogenic science fiction horror ANNIHILATION for Paramount Pictures. The film is set for release in 2017.
- The film had three thousand set-ups, thirteen helicopters, six pregnancies, five hiatuses, four weeks of aerial photography, three continents, two winters and one broken ankle.
- At 2 hours and 27 minutes, this is the longest "Mission: Impossible" film to date.
- United Kingdom, New Zealand, Norway, Abu Dhabi, and Paris. Filming concluded in the United Arab Emirates (UAE) on March 25, 2018
- The production wrapped after 161 shooting days
- HALO JUMP:
 - “Tom and I had long-discussed a HALO sequence, but had not expressly considered it for *Fallout*. Peter Wenham presented me with some concept art of the Grand Palais sequence, including one image from the air with Ethan skydiving onto the roof. It took off quickly from there.” -McQuarrie
 - “I wanted the sequence to play as a one. I worked with a previz team for several months refining what this shot would look like. At the same time, we built a giant wind tunnel for the actors and camera operator to see what was actually achievable. As with the helicopter sequence, we were in uncharted water, learning everything as we went. The camera moves in the previs quickly proved impossible and the sequence was constantly refined and streamlined.”

- The first shot involved Craig jumping out of the plane with Tom following. Tom had to catch up with Craig and stop exactly three feet from the camera – the minimum distance at which he would be in focus. In such low light, the margin of error was about three inches. It’s important to note, Craig was wearing the camera on top of his head and could not see through it. He was doing everything by sense of feel acquired in endless rehearsals.
- “We were shooting a night sequence, meaning we had to shoot in a very narrow window of light just after sundown. Too early, too bright. Too late, too dark. The margin of error proved to be less than a minute on either side.”
- “The gear Tom is wearing is all custom made for the sequence, including a helmet that would allow us to see his whole face. The lights had to be specially rigged with silicone covers. A single spark in the pure oxygen of that helmet would set Tom’s head on fire.”
- “For this reason, we decided to shoot the sequence at the end of production with a reduced unit. This created an enormous burden on the visual effects team who would have minimal time to do the incredibly complicated VFX work in the sequence (adding the storm and Paris). Every day the sequence went long was a day taken away from visual effects specifically and post production in general. Owing to the delays caused by Tom’s injury, we were down to the wire already and this was creating enormous pressure.”
- “Camera operator **Craig O’Brien** was an incredibly experienced skydiver and videographer, but had no experience with narrative filmmaking and had to learn as he went about framing and visual storytelling. We rehearsed on the ground for weeks before ever taking to the air.
- Requiring 106 jumps, all of which were done while Tom was still recovering from a broken ankle.
- The bathroom fight was meant to be shot in 4 days but due to the complexity of the fight it end up being shot over 4 weeks.
- Due to additional safety equipment and challenges with the weather in November, the production company sought permission for about 800 landings by helicopter on the cliff Preikestolen in Norway. A stunt is supposed to be performed there at almost 2000 feet (600 meters) above the fjord below.
- In August 2017, Cruise injured his right leg on the London set during filming. Following the accident, the studio announced it would halt production for at least nine weeks in order for Cruise’s broken ankle and other injuries to heal, but released a statement saying that they would be keeping the July 2018 release date for the film. The injury resulted in a cost of around \$80 million for the studio, because they had to pay the cast and crew for the eight-week hiatus so they would not take another job. However, the injury and subsequent costs were offset by insurance, and did not count against the film’s final budget
- New Zealand was the only country that would allow them to perform the helicopter stunts

EDITING/VFX (Eddie Hamilton)

- Eddie Hamilton is an editor, known for [Kingsman: The Secret Service](#) (2014), [X-Men: First Class](#) (2011) and [Mission: Impossible - Rogue Nation](#) (2015)
- “My days were spent cutting the film with **Eddie Hamilton** and periodically driving out to the drop zone to review footage with Tom and Craig on their way back to the runway where there would put on new chutes and go up again. We would repeat this cycle five

to seven times a day, culminating with an attempt to get the shot just after sunset. The crew would wait anxiously as we reviewed footage, unsure if any one of the three shots we needed would take three days or three weeks. It was incredibly surreal and morale dipped every time we didn't bag a take. The end was simultaneously just in sight and impossibly far away." -McQuarrie

- Post production on the film was completed on July 3, 2018, less than three weeks before its premiere

SOUND/MUSIC (Lorne Balfe)

- Lorne Balfe was born on February 23, 1976 in Inverness, Scotland. He is known for his work on *Sherlock Holmes: A Game of Shadows* (2011), *Megamind* (2010) and *Inception*(2010)
- Balfe was confirmed by McQuarrie to be the composer for the film in April 2018, replacing the previous composer Joe Kraemer.
- "I had worked on *Dunkirk*, and Jake [Myers] was a producer on that, and he was also the producer on *Mission*. So there was that connection. The other connection was I've worked a lot for Paramount and Skydance, so there's a lot of mutual relationships. And actually, Randy Spendlove from Paramount, the head of music, got me the meeting with Chris McQuarrie, so I was very fortunate for that."
- "*Mission 1* came out, and I was at college watching it. I remember watching that famous train scene with Tom Cruise on it, and since then, I was just a fan. Really, for the last 22 years I suppose I've been subconsciously writing this score. I've watched every *Mission*, and it was just a dream come true to get involved with it. But really the conversation was about Ethan's journey, and this different side to Ethan that you see. How do we tell that with our thematic DNA? How do we channel that with a different approach? That was the path to where we ended up."
- "I knew all of the films. And I knew that, musically; from how Danny [Elfman] was the beginning of the film franchise, and then how Hans [Zimmer] twisted it and turned it around, and then Michael [Giacchino] and Joe [Kraemer's] interpretations of it ... I knew it."
- "The interesting thing with Chris is that he doesn't to use temp music."
- "My first ever job of doing additional writing for Hans was *Batman Begins*...I was his assistant for maybe ten years, a long journey."
- The digital album was released through Paramount Music on July 14, 2018. The physical soundtrack will be released later in the month by La-La Land Records.

PROMOTION

- First Teaser trailer was released during SuperBowl LII
- Second trailer on May 16, 2018
- Marketing spent a total of \$140 million on global promotion and advertisements
- This film is released 3 years after the last *Mission Impossible* film, making it the shortest gap between film entries in the *Mission Impossible* franchise

BOX OFFICE

- (As of August 1st, 2018)
- Domestic: \$83,855,569
- Foreign: \$116,109,010
- Worldwide: \$199,964,579

- Opening Weekend: \$61,236,534
 - #1 rank, 4,386 theaters, \$13,962 average
 - Arguably the last tentpole huzzah of the summer before New Line/Warner Bros.' *Conjuring* series title *The Nun* takes us into the fall on Sept. 7 is Paramount/Skydance's *Mission: Impossible – Fallout*, the sixth in the series, which is eyeing a franchise-best global start this weekend of \$135M-plus.
 - Broken down that's around \$55M-\$60M stateside and between \$75M-80M overseas in 36 markets including South Korea, the UK, Russia, Spain, Latin America and some key emerging South East Asian territories.

RECEPTION

- Rotten Tomatoes: 97% Tomometer, 92% Audience
- Cinemascore: A
- IMDb: 8.5/10
- *Variety*'s Peter Debruge called the film the series' most exciting installment to date, saying, "McQuarrie clearly believes in creating coherent set pieces: His combat scenes are tense, muscular, and clean, shot and edited in such a way that the spatial geography makes sense."
- David Ehrlich of *IndieWire* gave the film a grade of "A" and called it one of the best action films ever, writing "He's only Tom Cruise because nobody else is willing to be — or maybe he's only Tom Cruise so that nobody else has to be. Either way, *Fallout* is the film he's always promised us, and it is worth the wait."
- *Entertainment Weekly*'s Chris Nashawaty also gave the film an "A" grade, commenting on Cruise that "He's still Hollywood's hungriest movie star", with the series getting "better, twistier and more deliriously fun with each installment"
- Peter Bradshaw of *The Guardian* gave the film three out of five stars, saying "there isn't as much [humor] in the dialogue as before," but added, "Crashes and petrolhead spills are what this franchise is reasonably expected to deliver. And this is what it cheerfully does."

SEQUELS

- Probably
- Tom Cruise said in an interview that if *Mission: Impossible - Fallout* (2018) does well, they'll make more. For now, he'll still create them, but directors/writers may change.