

## EE British Academy Film Awards in 2013 – Winners Press Conference: Best Original Music

Q. Now we have the winner of the BAFTA for Original Music: Skyfall, Mr Thomas Newman. Hello sir, congratulations.

THOMAS NEWMAN: Thank you very much.

Q. So a slightly surreal experience?

THOMAS NEWMAN: Yes it's always surreal I think, yeah.

Q. Because you've done this before, indeed. I spoke you when Skyfall came out and you said whenever this was first broached to you, the idea of an American doing a Bond film in the 50th year, you were quite nervous about the whole thing. This is validation, obviously.

THOMAS NEWMAN: It is. You're just nervous because you want to do right by the project and the people who hired you. You know there's risk involved and maybe up to a degree I was untried but it was really a very rewarding experience.

Q. Any questions at all for Thomas? Yes, Ali then in the back row there.

PRESS: How much pressure is it to make music such an important -- what am I saying?

THOMAS NEWMAN: There's a lot of pressure, you know, in terms of the writing it's one thing, you say to yourself it's just another movie and I've done movies before and this is no different but then there's James Bond staring at you and he's so elegant and there's such a tradition that you can't help just remembering that. And again, as I say, wanting to please the people who have hired you.

PRESS: And not to be silly here, but repeating or going over the same material?

THOMAS NEWMAN: You mean in terms of Bond music?

PRESS: Yes.

THOMAS NEWMAN: Well you kind of have to do that in a Bond movie. The question is where is it allowed and when will it be used in the best way and that's a collaborative kind of thing.

PRESS: Did you have a favourite Bond score prior to this?

THOMAS NEWMAN: I like Goldfinger an awful lot. I like many of them. The John Barry step is just fantastic.

Q. There is a gentleman up here.

PRESS: I just want to talk about Adele. She obviously did a fantastic theme song. I wondered if you could say what she brought to the party. You talk about collaboration, was she someone you worked with --

THOMAS NEWMAN: The song was pretty much written by the time I started. There was a moment where I was going to try and be a part of it but I came in too late but I arranged the song in the Macau sequence, the casino sequence, and yes, there was a real strength and presence to her and really a great title sequence. So it was a tough act to come before and a tough act to follow.

Q. There's a gentleman right here in the second row.

PRESS: Did Adele agree to do it straight away or did she take a while to think about it?

THOMAS NEWMAN: I'm probably not the guy to answer that question. That was all kind of done probably by the producers I don't know how many years ago but it had nothing to do with me.

Q. A lady in the second row then the fifth row behind you.

PRESS: Hi. As someone who knows a lot about music yourself, what do you think it is about Adele, you know, with her songwriting and her voice, that makes her so special? She's won all the Grammys now and probably will win the Oscar for this song.

THOMAS NEWMAN: Strength, turn of phrase, just incredibly musical. You can always tell, there's something that draws you into her singing. Like any great music it draws you in.

Q. There's a lady here in the fifth row behind you.

PRESS: I know it's slightly labouring the point but is there anyone else who you think could have done Skyfall apart from Adele or is she the reason why it's become so successful? Could it have been so successful without her?

THOMAS NEWMAN: I imagine good is good and if someone else had done as well it would have been just as good but I stay out of that kind of stuff and try to do my own thing.

Q. What was the experience like working with Sam again on this one?

THOMAS NEWMAN: Sam is great. I've known him since I think 1998, he's been a huge supporter, I think he's really talented in post-production which is where I am, but it's not like someone like that is going to say oh we worked before and you go ahead and do what you want. He was on me. He was really on me.

Q. To the point that one of the cues had to be changed almost at the last minute, is that correct?

THOMAS NEWMAN: Yes, which is typical, that's not atypical, but yes, you don't stop until you got it right and until everyone feels you got it right.

Q. You got it right.

THOMAS NEWMAN: I got it right!

Q. Thank you very much Thomas Newman.