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Rating: Rated R for violence and some language
Run Time: 121 minutes
U.S. Release Date: October 26, 2018

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HUNTER KILLER
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Publicity Materials: <http://lionsgatepublicity.com/theatrical/hunterkiller/>
Hashtag: #HunterKiller

Genre: Action Thriller
Rating: Rated R for violence and some language
U.S. Release Date: October 26, 2018
Run Time: 121 minutes

Cast: Gerard Butler, Gary Oldman, Common, Linda Cardellini, and Toby Stephens
Directed by: Donovan Marsh
Screenplay by: Arne L. Schmidt and Jamie Moss
Based on: The Novel "Firing Point" written by George Wallace and Don Keith
Produced by: Neal H. Moritz and Toby Jaffe, Gerard Butler, Alan Siegel, Tucker Tooley, Mark Gill, John Thompson, Matt O'Toole, Les Weldon

SYNOPSIS:

Deep under the Arctic Ocean, American submarine Captain Joe Glass (Gerard Butler, *Olympus Has Fallen*, 300) is on the hunt for a U.S. sub in distress when he discovers a secret Russian coup is in the offing, threatening to dismantle the world order. With crew and country on the line, Captain Glass must now assemble an elite group of Navy SEALs to rescue the kidnapped Russian president and sneak through enemy waters to stop WWIII.

Also starring Oscar[®] winner Gary Oldman (Best Actor, *Darkest Hour*, 2017), Common (*John Wick: Chapter 2*), Linda Cardellini (*Avengers: Age of Ultron*) and Toby Stephens (*Die Another Day*), HUNTER KILLER is a high-stakes thriller that unfolds both by land and sea. Only in theaters nationwide by Summit Premiere on October 26th, 2018.

Summit Premiere and Millennium Media present, an Original Film production, and a Relativity Media/Millennium Media/G-Base production.

About the Production

HUNTER KILLER (*hən(t)ər 'kɪlər*): a naval vessel, especially a submarine, equipped to locate and destroy enemy vessels, especially other submarines.

Deep beneath the icy surface of the Arctic Circle, the Cold War never really ended. Here, at extreme depths invisible to the world, U.S. and Russian submarines continue to play ultra-high-stakes rounds of hide-and-seek through harrowingly narrow passages, as a constant reminder to one another of the unthinkable costs of sudden aggression. Peril has only mounted amid heightened tensions as a new generation of highly sophisticated nuclear attack subs prowl the murky depths, persistently trailing and shadowing one another *as if* a full-blown battle is about to break out.

But what if these charged war games suddenly stopped being a game at all? What if, as chaos erupts on land, there is only one shot to pull the world back from the brink of WWII and unthinkable nuclear conflict? This is the relentlessly tense situation audiences are plunged into in *Hunter Killer*, aptly named for the sleek attack subs created to boldly approach the enemy without detection.

It all begins as a Russian sub sinks in the Arctic Ocean. Soon after, the U.S. sub ghosting it also mysteriously vanishes. In the midst of investigating these unsettling events, military brass in Washington D.C. are sent scrambling when they discover a rogue Russian admiral is attempting to carry out a bloodthirsty coup at a naval base in Russia. The only hope to halt a war of the superpowers lies in the efforts of two secret crews. First, a clandestine Black Ops team of ex-SEALs must try to sneak into Russian territory to intercept the kidnapping of the Russian President. Simultaneously, in the sea, Captain Joe Glass and the young crew of the USS *Arkansas* are under orders to head towards the enemy. As a hunter-killer captain, Glass has mastered the rules of the cat-and-mouse game but will now have to courageously break them, as he realizes that this time the cat and the mouse may have to join forces.

The film takes the classic submarine thriller—with all its nail-biting tension, claustrophobia, physical and psychological pressure—into the post-Cold War era when flash coups and counter-reactions can alter the balance of world power overnight. As the steely Captain Glass comes face-to-face with his stoic Russian counterpart, Captain Andropov (Michael Nyqvist), it becomes clear that the wary, distrustful bond between them may be all that stands between the world and nuclear catastrophe.

Featuring an all-star cast led by Gerard Butler, Gary Oldman and Common, the film's action moves from deep sea to land and back again. But most of all, *Hunter Killer*, authentically captures the 21st Century world of the so-called "silent service," the men and women who serve by patrolling the deep, while their boldest exploits often go unheard and unseen.

Says Butler: "When I first read this script a few years ago, I loved it immediately. It's a classic story with a heck of a lot of great action, a heck of an intricate plot and a whole cast of fantastic characters who are heroes from different walks of life. It felt like an exciting way to revive the submarine thriller for these times. And right now, this story couldn't feel more relevant."

Summarizes director Donovan Marsh, "*Hunter Killer* is about a fictional event—but it could easily occur in today's world. There have been many recent news articles about how Russian and American submarines are chasing each other under water in dangerous ways. Yet, because it's happening under the ocean, the public never knows what's going on. That's how our movie begins: with two submarines ghosting each other through the ocean ... resulting in an incident that quickly escalates to the brink of war. I think audiences will be thrilled, they'll be moved and they'll have a good deal of fun, all while watching a story highly significant to what's happening in 2018."

Initial Descent

The authenticity of *Hunter Killer* started with its source material: the novel "Firing Point," written by George Wallace, the highly experienced, retired commander of the nuclear attack submarine the USS Houston, along with the award-winning journalist and best-selling author Don Keith. The book's action-packed plot, based on Wallace's extensive knowledge, twisted and turned through a Russian nationalist coup, a Black Ops Navy SEAL mission and an attack submarine captain faced with decisions that could halt—or instantly ignite—WWIII. Complex as it was, the story was so teeth-grittingly plausible it kept readers up late at night. Even more than the thrills, readers were transported into life on a nuclear sub, immersed into the cramped, sun-deprived, nerve-shredding ambience where steadiness and honor are the only bedrock to be found.

The cinematic appeal of the book was so strong that chatter about a film adaption began. For more than a century, filmmakers have been drawn to the deepest deep. Indeed, the submarine movie has been a popular genre since the earliest days of commercial motion pictures. From the silent *Secret of the Submarine* in 1915 to a flood of nerve-wracking WWII sub movies to the groundbreakingly visceral German film *Das Boot* to the blockbuster adaptations of Tom Clancy's *The Hunt For Red October* and *Crimson Tide* in the 1990s, the tightly-contained space inside a sub full of soldiers facing extremes of confinement, anxiety and danger has been rife with the stuff of drama. But in the wake of vast changes in submarine technology—and in the world—in the new millennium, no film had yet submersed itself into life on a 21st Century naval submarine.

This changed when screenwriters Arne L. Schmidt and Jamie Moss adapted "Firing Point" into *Hunter Killer*. Compressing the 700-plus-page novel into a taut exploration of the battle to stop a war both on land and below the water.

Comments producer Toby Jaffe, "I love any movie that transports you into a world you don't really know—and *Hunter Killer* really does that. We approached it as both a highly entertaining dramatic thriller and an opportunity to take the audience into the world of submarine culture in a way that is authentic and contemporary to our times. Our focus from the start was on making the film as true to life, timely and of-the-moment as we could."

Early on, action icon Gerard Butler eyed the unusual role of Captain Joe Glass—who is more about daring strategy than physical derring-do—which further boosted the development. "What's fascinating about Glass to me is that he has to make decisions that will affect the world for hundreds of years because we're talking about the immediate possibility of sparking an all-out World War III. So he's up against the highest stakes imaginable," says Butler, "and the way things unfold for him is both really suspenseful and surprisingly believable in today's geopolitical circumstances."

Everyone involved was drawn to the exhilarating idea of merging what would usually be three different kinds of thrillers—an edge-of-your-seat submarine thriller; a hazard-filled SEALs expedition into enemy territory; and a clashing of the minds in a military War Room—into one portrait of a world hurtling towards war.

Taking Command

To make that mix come alive on the screen in a very 2018 way, the producers went in search of a young director with a fresh POV. They found what they were looking for in an unlikely place: South Africa, where Donovan Marsh had just come to the fore with his stylish, award-winning crime drama *iNumber, Number*. "We were very excited to find a young filmmaker who was ready and excited to bring a different sensibility to the submarine thriller," says Jaffe.

Marsh's furiously paced, hyperkinetic style seemed to lend itself to breaking open the closed-in spaces of a submarine.

As hoped for, the script grabbed Marsh's attention and sparked a driving passion. "I felt it was the best military thriller I'd ever read," he recalls. "The essence of any great thriller is that you can't predict what's going to happen next, and as I read this script, I was genuinely on edge all the way. Plus it had such great, tough characters facing huge dilemmas that are too real."

In line with the producers, Marsh immediately envisioned going to whatever lengths he could to create an authentically 21st Century submarine immersion for audiences. "I wanted the interior of our submarine to look precisely like a real nuclear submarine. I wanted everything on our sets to be so real that a submariner wouldn't know the difference," explains Marsh. "And I wanted people to talk in the way they talk aboard submarines—because even though the audience might now know exactly what that terminology is, they know when the dialogue and atmosphere has that crack of realness."

The filmmakers all knew that the authenticity could only really be set in motion with the support and involvement of the U.S. Navy and Department of Defense. Driven by deep respect for the real men and women who defend the oceans in near invisibility, the filmmakers secured an early agreement to partner with the U.S. Navy in nearly every aspect of the production. "Early on, we approached the Department of Defense and the Navy to ask for their help," explains Jaffe. "We were very grateful to be given so much, including the chance to spend time on working submarines and to have Navy technical advisors on set at all times assuring we could recreate the latest submarines down to the knobs and dials and get all the little details right, down to the lingo and commands."

Before production even began, Marsh and Butler headed to Pearl Harbor where they embarked out to sea with the crew of a Virginia Class nuclear sub very similar to the USS Arkansas for three eye-opening days. The trip would have a profound impact on both the filmmaking and the lead performance. "Gerry and I were actually able to re-enact scenes from the film in the sub with a real Naval crew. That was so invaluable for both of us," says Marsh. "When we were back on dry land and on set, we were able to bring all that intense realness we experienced to the execution."

This journey also led to one of Marsh's most essential, if seriously challenging, ideas: to place the film's entire submarine set on a massive hydraulic gimbal to forge realistic movement. "You realize when you are on a submarine and you get down to 50 degrees, everything starts leaning and everything that isn't nailed down just goes flying," elaborates Marsh. "It was quite a thrilling feeling to experience and I wanted the actors to be able to have that as much as you possibly can on dry land. It's traditionally been done by tilting the camera but that just wasn't real enough. Mounting the set on a gimbal wasn't easy but everyone loved it. It created a very spontaneous tension and gave everyone the feeling of being at sea."

In another coup, the Navy opened up a working nuclear submarine docked at Pearl Harbor to cinematography for two days—working closely with Marsh to ensure no classified secrets could leak out. "We had one day to shoot the interior so that we could cut a few shots seamlessly with our set. And then on day two, we took the submarine out to sea so we could film it out in the water. There was no way I felt that CGI could do justice to a submarine on the surface of the water," says Marsh. "Having seen it up close, I knew that it would be amazing to get that shot. This incredible 8,000-ton piece of machinery has a certain interaction with the water you cannot replicate any other way. There were huge challenges involved in all of this, but we wanted to create an amazing experience for the audience and we had the chance to do it."

For the film's U.S. Navy consultant Russell Coons it was especially important that the USS Arkansas looked as diverse and dynamic as the U.S. Navy does today. "We wanted to make sure you see women in key positions," he notes. "The result is exciting because this film marks the first chance for Navy women to see themselves at sea in a movie."

To up the training, Coons took the cast and crew into a damage control trainer, which simulates a variety of battle emergencies, from flooding to fire. "It was exciting for them," he recalls. "We got them wet while they had to figure out how to fight and fix the ship. And we also introduced the cast to many real Navy crew

members so they could get a sense of how Navy personnel talk, the language, the culture and especially the bonds of camaraderie between them.”

Captain Joe Glass of the USS Arkansas

Gerard Butler is no stranger to portraying badass men of action. From the Spartan ruler Leonidas in the epic *300* to Secret Service agent Mike Banning in *Olympus Has Fallen* to no-nonsense Los Angeles Sheriff Big Nick O’Brien in *Den of Thieves*, Butler’s intense physicality has often been on display.

But for Donovan Marsh, Butler reveals a very different side to heroism as the fiercely intelligent and quietly bold Captain Joe Glass in *Hunter Killer*. “He’s still the action guy who makes it all happen, but he does it from a position of authority rather than being the guy out there pulling the trigger,” Marsh explains. “It required Gerry to contain his performance in a different way, which he did absolutely beautifully. He invested himself so strongly, that you would regularly see 20 or 30 actors on set responding to him like a real commander. You believed him that much.”

Glass knows that trust is the only sinew that can hold together a young and anxious submarine crew with so little contact with the outside world. But he has to forge that trust on his boat one savvy move at a time. “At first nobody quite trusts Glass because he seems a little nuts,” notes Butler. “But you see him carefully build his bond with the crew as they begin to realize how serious their mission is. They start out as young men and women who are mostly playing at their roles and then you get to watch as they become incredibly honed warriors daring to attempt the impossible.”

The trust issues get far more complicated when the USS Arkansas takes aboard a group of rescued Russians who, though ostensibly the enemy, may actually be the key to everyone’s survival. For Butler, that’s when things get really interesting, as Glass faces off with a man who is essentially his alter-ego, Captain Andropov, played by the late Swedish actor Michael Nyqvist.

“I see this movie in some ways as a love story of friendship and respect between these two captains from opposite sides of the world and opposite cultures,” Butler says. “They’re enemies. But as individuals, they each have the ability to do things differently than anybody else would—they both can see above and beyond the normal rules of conflict and engagement. Andropov is an old salty dog of a warrior while Glass is a hard-nosed, blue-collar Navy man. Yet they both have respect for the other and their almost silent relationship drives the outcome of the story.”

To prepare to play Glass, Butler not only took that initial trip out on a working nuclear sub, he also spent extensive time with a number of former U.S. Navy commanders to channel their inner cores. “The advisers I consulted with were indispensable,” he says. “These are people who drill and drill and drill so that when things hit the fan, they can make the right moves, like it’s in their sleep. Everything has to be automatic because when you’ve got freezing cold water coming in, the carbon dioxide is building, there’s a fire going on, the place is full of smoke and you know your sub is about to go down, you need to be able to act in half a second. Learning about that was very, very enlightening. You see that it takes certain kind of individual to be able to lead in this very hazardous narrow tube.”

Naval advisor Captain Russell Coons was thrilled to see how intently Butler devoted himself to understanding the submariner’s mindset. “He was like a kid in a candy store excited to take in as much information as he could learn,” describes Coons. “We really appreciated him going out to sea on our submarine and seeing how we act as a team, and I think he was really excited to discover how talented and smart the people who work on submarines are. He was very impressed.”

Co-author and veteran sub commander George Wallace notes that someone like Glass, no matter how much of an iconoclast and independent thinker, would have an extraordinary breadth of knowledge. “You can think

of commanding a sub as like driving an 8,000-ton sports car. It's fun but it's also incredibly complex. You have to know and deeply understand every system involved."

Butler took that all in, as well as exploring the psychological stresses weighing on a commander like Glass. "I was very interested in the way that Naval Captains think and the pressures that play on them," Butler says. "I talked a lot with Donovan about the idea that submarine crews face not just death but the lonely prospect of sinking to the bottom of the dark sea. That's something that they have to live with all the time—and that knowledge builds their character and also the incredible camaraderie you see on submarines. There's something about knowing that on a sub, no matter what happens, no matter if you're the Captain or a junior officer, you're all in this together."

Working with military consultants also keyed Butler into the often sharp, tangy and slang-filled language spoken among submarine crew. "At first, I would hear Navy guys talk without understanding them but by working alongside the consultants and constantly interacting with the guys, I became familiar with their terminology," Butler explains.

"We found fun ways to incorporate some of the language in the film because it makes things that much more believable. In a real emergency situation, when you have everybody calling out commands in the proper form, it's incredible to witness how intense it gets, even if you don't completely understand their slang. The whole ship is chanting and moving together in this beautiful flow of energy. It's a very powerful experience. We wanted to capture that and when we'd finish those scenes, everybody would have goose bumps."

Producer Toby Jaffe was exhilarated to see Butler transform into a commander capable of uniting his crew when it most counts. "Gerry was a great partner on *Hunter Killer* from the very beginning. Every step of the way, he helped to push the script forward and he was there advocating to make the final movie more and more authentic and compelling."

Captain Andropov

When the USS *Arkansas* rescues the surviving Russian crew aboard a crippled sub, Captain Glass comes face-to-face with a man who under other circumstances might be his most feared enemy, but who reflects a mirror image of himself. This is Captain Andropov—and both men will come to take enormous risks as they wrestle with how much to trust the other.

Playing off Gerard Butler in the role is the late Michael Nyqvist, long considered one of Sweden's most acclaimed actors. Nyqvist, perhaps best known for playing the investigative journalist Michael Blomkvist in the Swedish version of *Girl With The Dragon Tattoo*, as well as roles in *John Wick* and *Mission Impossible: Ghost Protocol*, passed away at age 56 after battling lung cancer.

The chance to work so closely with Nyqvist was a highlight for Butler. "I got so much from his spirit of experimentation, his playfulness and how much he could give you in a single moment. He had this childlike willingness to just try anything and be so brave, and I saw the young cast playing our submarine crew be so inspired by him. I always felt the strongest part of the story was the connection between these two souls, these kindred spirits, and we had that kind of relationship," says Butler.

Donovan Marsh was also moved by Nyqvist's performance. "Michael brought so much heart to the film and in a way his character is the core of everything. The scenes between Michael and Gerry to me are some of the most beautiful in the film."

Nyqvist was absolutely elated to play a submarine captain. "One of my favorite films, and I may have seen it 10 times or more, is the German submarine film *Das Boot*," he said in an interview on set, "and the reason I liked it so much is for that ingredient of claustrophobia. I actually hate to be claustrophobic myself, so to have the opportunity to play with it, I found intriguing."

There were also portions of Andropov to which Nyqvist strongly related. "The craft of being a sailor for me is interesting because nearly everyone in Sweden learns to sail as a child. That's one part of Andropov I really understand. The other thing is that he is a patriot in an Old School way. What happens to him is a betrayal by his own country and he finds it unbelievable and that is very relatable. That is what I, as an actor, always go for."

Nyqvist, too, said he felt inspired by the rapport with Butler. "As an actor, you feel instantly if someone trusts you or not and Gerry did trust me which meant that I had a lot of freedom. Glass and Andropov trust each other as sailors and at the end of the day, these two captains find they are in the same situation. They have to help each other and that becomes a key theme of the story: trust."

For Nyqvist, that theme had a lot of resonance. "We live in a time now in which a lot of people are afraid—but maybe we can trust more and we can talk to each other more. If you don't believe in your prejudice and your fears, we might have a better world," he said.

On Land: Chiefs In The War Room And Black Ops In The Field

While Captain Glass wrestles with the right moves in the deep blue, the military brass in Washington D.C. race to figure out the best response to the imminent global crisis for the United States. The man leading the charge towards military action in the War Room is the resolute Admiral Charles Donnegan, Chairman of the Joint Chiefs of Staff—and taking the role is Gary Oldman, fresh off an Oscar® win for his nearly supernatural embodiment of a very different leader, portraying Winston Churchill in *Darkest Hour*.

"Gary is a legend and it was a dream come true to work with a man who is literally one of my film idols. He brought so much gravitas to the role of Donnegan," says Marsh.

Oldman was intrigued by playing a man who must face split-second decisions where there is zero margin for error—and who steadfastly believes it's his duty to respond to fire with fire, no matter the consequences. "This rogue Russian Admiral has a master plan. He thinks that, sort of like a magician's sleight of hand, that while the U.S. is preoccupied with preventing a nuclear war, he'll pull off his coup without resistance," Oldman describes. "But Donnegan feels his job is to respond to any threat with strength and intent."

Oldman especially enjoyed working closely with the military experts who were present on set each day. "For this kind of movie with so many technical elements it was an absolute necessity to have experts on military protocol. It was just invaluable for all of us," he says.

Opposing Donnegan in the War Room with a more cautious POV is Rear Admiral John Fisk who oversees Naval operations. The filmmakers went in a fresh direction with Fisk, casting Common, the Oscar®-winning songwriter, rapper, poet and film producer who has also been building an exciting and eclectic screen career with roles in *Selma*, *Wanted*, *John Wick: Chapter 2* and *The Tale*, among others.

He was a revelation on set. Says Marsh, "I personally knew Common more from his music but it was quickly clear that he has so much innate talent as an actor and he came at this role with a great attitude and a very open mind. We had a wonderful collaboration."

Long fascinated by submarines, Common was elated to play a man steeped in his love for the Navy. "The Navy is the first line of defense when it comes to war or any threat to national security," Common points out. "So my character, Fisk, has to make decisions that are complex and have huge consequences in the world. He knows that the information he provides to his Commander-in-Chief can start or stop a war and he has to take every moment of his job very, very seriously."

Captain Russell Coons, the Navy consultant, points out that a man like Fisk would have a vast amount of experience to bring to the table and his decisions. "As a two-star Admiral, Fisk would have needed 25 to 30 years to attain that rank," Coons explains. "He likely would have had four or five tours overseas, each time being gone for six to nine months. He would have had to leave his family to go into war zones. So all of that had to be resident in how Common portrays Fisk."

Common did all he could to immerse himself in that mindset and, in the process, he says he gained an even deeper respect for members of the military. "I learned a lot more about what people in the Navy really go through. I came to really appreciate the mentality that there are no individuals, everybody is in it together. And I think that idea lies at the core of Fisk and what he believes."

Fisk also has to counter his boss, Donnegan. "Donnegan is quick to believe that World War III is already in motion," explains Common. "He has a certain way of thinking about conflict that I think Fisk sees as rooted in the past. Fisk is from a generation that is more open-minded and about seeking peace. So they represent opposite strategies at the Pentagon."

That real-life conflict is part of what Common most loves about *Hunter Killer*. "As much as it is a piece of fun entertainment with a lot of action and suspense, I like that the story speaks to the issues and themes we are dealing with today," he says.

Ultimately, Fisk joins forces with senior National Security Agency analyst Jayne Norquist in a last-ditch bid to avoid all-out war. "Fisk and Norquist share a way of thinking that's about trying to strategize *past* a shooting war," Common explains.

To play the savvy Norquist, the filmmakers cast Linda Cardellini, who got her start on television's *Freaks and Geeks* and has rapidly risen with roles in the acclaimed *Mad Men* series, as Laura Barton in *Avengers: Age of Ultron* and in this year's *A Simple Favor* opposite Anna Kendrick and Blake Lively.

Cardellini could not resist the opportunity to play a woman who is among the most skilled minds in Washington. "This is very different from anything else I've ever done," she says, "and the idea of being a player in the War Room was exciting. I love that Norquist is also a working mom, a woman who splits her time between the standard worries of the world and keeping some of the world's most dangerous secrets. It's very subtle but it's there and I think it informs the decisions that she makes."

Rounding out the main cast on land is the hard-bitten, sharp-tongued quartet of Navy SEALs tasked with going underground in Russia to try to rescue the legitimate Russian President from his own military. Taking the roles are Toby Stephens (*Die Another Day*, *13 Hours*, *Lost In Space*), Michael Trucco (*Hush*), Zane Holtz (*From Dusk Till Dawn*) and Ryan McPartlin (*J. Edgar*).

Says Gerard Butler, "I love the Navy SEALs in *Hunter Killer*. They bring great action to the movie, as well as humor, fun and badassery, the kind of stuff I normally do, and they did a great job."

Stephens plays the leader of the Black Ops team, the sarcastic but no-less-devoted Lt. Bill Beaman. He saw the role as a fun opportunity to dive headlong into the world of elite commandos and relished the boot camp training. "I did a lot of research on the SEALs, what kind of training they do and what they are expected to do in the field. But research is one thing," he points out. "When you actually experience it, even at a minor level like we did, you really can't believe what they go through and how tough they must be. When you have a full pack on, a full weighted gun and all the equipment, simply running 100 meters is exhausting, let alone running on rough terrain while evading gunfire. What they do every day is just incredible to contemplate."

The training, if not quite at the level of real Navy SEALs, paid off. "When you work with real Special Forces and military guys, you don't want to be the one that lets them down. You know you can never be as smooth

and efficient as these guys who have been doing it for years but you want to at least be good enough to pay homage to their abilities," he says.

While throwing himself into Beaman's very specific world of covert operations, Stephens notes that it was easy to forget how many strands are woven into *Hunter Killer's* taut structure. "What I think audiences will find really cool about *Hunter Killer* is that you have these really contrasting spheres of action. You have all the claustrophobia and contained anxiety of being on the sub and then you have our Black Ops team operating amid gunfire in these big, wide-open spaces. That combination keeps things really interesting."

Les Weldon notes that Stephens provides a counterpoint to Captain Glass, who operates so effectively in a confined space, as a man who cannot be contained by walls or even armed militias. "Toby just has this wonderful grit about him. He keyed into Beaman's witty, sardonic take on the dangers of his life and gave him a real edge," says Weldon. "At the same time, Toby has an ability to connect on a human level, despite being this very hardened character. I think audiences are going to be very surprised by his performance."

Diving Deeper

With action unfolding in three disparate realms—a hunter-killer sub roaming the ocean's bottom at the top of the world; a Black Ops operation at a Russian base; and the urgent response inside the halls of the Pentagon—*Hunter Killer* called for essentially designing three films in one.

To accomplish this, Donovan Marsh worked with an inventive crew that included South African director of photography Tom Marais (*Avenged*), production designer Jon Henson (*Criminal*), and costume designer Caroline Harris (*Legend*, *42*, *A Knight's Tale*).

Two of the film's most intricate sets were built at London's Ealing Studios, the oldest continuously working studio facility for film production in the world. It was here that, under the aegis of Henson, the crew painstakingly recreated the inner workings of a Virginia Class submarine, the advanced, multi-mission nuclear-powered attack sub that has become renowned for its versatility and agility, on a massive moving gimbal. The Virginia Class subs—first introduced in the 1990s—are today outfitted with the latest in stealth technology, intelligence gathering equipment and weapons systems, and are so effective they will continue to be a staple of the U.S. Navy fleet until at least 2043.

After riding on a Virginia Class sub with Butler in Pearl Harbor, Marsh knew he wanted the set to reveal to audiences some of what he learned on that trip that took him aback. "What was interesting to me is that sub was not at all how imagined it—and maybe submarine movies are to blame for that," he muses. "So often, the inside of a sub looks like a Corvette, where everything is chrome and spotless. But a real working submarine is not made for beauty. It's a practical war machine. The Navy spares no expense in terms of the technology, but they don't care about how beautiful it looks. In fact, a real submarine looks and feels quite industrial. There are wires and pipes and things just nailed to the wall wherever you look. So that is what I wanted to capture, because it has a certain energy and power to it. And it's quite surprising as well."

Using Navy-approved photographs from the classified sub and 3D printing technology, the design team was able to forge a facsimile that felt real enough to inspire camaraderie and courage. "We all got really excited by the set, and especially by having the chance to show off a submarine that has never been seen by the public or at the movies before," says John Thompson.

Thompson continues, "In our agreement with the US Navy we actually pledged that everything about the sub would be authentic. They were gracious enough to let us reveal this submarine for the first time ever, so Jon Henson spent a couple of weeks with Navy designers and engineers and came back with the most extraordinary details, right down to the color of the cables. The US Navy also provided someone to guide and aid Jon and his team through the build. We wanted it to be so accurate that if someone who'd served on a real Virginia Class sub came to the set, they would recognize it immediately."

Indeed, when former sub commander George Wallace stopped by the set, he was stunned. “The set truly had me feeling like I was on a Virginia,” he says. “Of all the submarine movies I’ve seen, this is by far the most realistic set I’ve ever encountered.”

While the set had to be wider than an actual submarine to allow for Marsh’s love of camera movement, it was tight enough to give a sense of the claustrophobia and lack of escape that the men and women who man submarines must cope with daily. Adding to that realism was the yawing motion of the gimbal, which could literally turn everyone upside down when activated. The whole thing awed Butler. “I couldn’t believe what they created,” he says. “The sub we were on in Pearl Harbor was recreated so beautifully, just a tiny bit wider to allow the cameras through. It had all the same periscopes, sonar screens, navigation charts and controls. I truly felt like I was there.”

The exterior of the USS Arkansas was built in Pinewood studios’ famed paddock tank, where many famous movie water sequences have been shot. This is where Captain Glass and his crew are seen readying the vessel for their mission into Russian waters. It is also where the Russian Zodiac is pulled up alongside the Arkansas and Glass meets his unseen Black Ops partner Beaman for the first time. (The underwater scenes in which Beaman attempts to rescue the Russian President were shot in one of Leavesdon Film Studios’ giant water tanks.)

Meanwhile, on another stage at Ealing, Gary Oldman, Linda Cardellini and Common were tracking events in a carefully re-created War Room from the National Military Command Center at the Pentagon.

Much of the action in Russia was shot in Bulgaria. Standing in for the Russian Naval base at Polyarny—the closed city in the extreme northwest of the country where the rogue Admiral Durov takes his own President hostage—was an actual Bulgarian Navy base in Varna, on the Black Sea Coast. The interior of the imposing command center at Polyarny was built at Nu Boyana Film Studios in Sofia, as were the interiors of Captain Andropov’s Russian submarine and the sonar room of the USS Arkansas.

With such amazing sets and locations to work with, cinematographer Marais collaborated closely with Butler to maneuver nimbly through both insanely narrow and perilously exposed spaces, keeping the focus on constant flow and constructing unbearable suspense. Says Butler of the photography, “I just love how kinetic everything is, and how much energy Donovan and Tom gave the tensest moments. They brought so much imagination to it.”

Meanwhile, military advisors worked not only with the production designers but also with the entire crew to ensure accuracy in everything from uniforms to submarine bunks. Says Coons, “We assisted with props and wardrobe as well as laying out scenes to align with how the Department of Defense would actually do things. There was a lot of give and take and some trade-offs, but in the end, we had a chance to show the military in action very close to the way things would really be.”

The authenticity that had been so important to Butler, Marsh and all the producers from the very start seemed to infuse the set, which in turn, served as a constant inspiration to cast, crew and consultants. Muses Coons, “I had subject matter experts on the set tell me they felt like they were actually out at sea on some days. So I hope that audiences will also really feel that. *Hunter Killer* is chance for audiences to experience a lot of realistic military action but you also will get a chance to see another core part of Navy life—honor, courage and commitment being demonstrated against all odds.”

#

SUBMARINER'S SLANG GLOSSARY

ANGLES AND DANGLES: The period of time when a submarine is making major depth changes.

BAFFLES: The blind spot behind a sub where enemies can hide

BAGGED: Getting left with the job someone else was supposed to do

BLUE NOSE: A Sailor who has crossed either the Arctic or Antarctic Circle.

BUNKIE: A term of endearment for a bed or "rack" in Navy parlance

CADILLAC: A mop bucket

CHASING THE BUBBLE: Trying to get the ship to a level angle

CLEAN SWEEP: A successful mission

COUNTDOWN CALENDER: Calendar used to mark the days left to port

CRAZY IVAN: A 180-degree turn to spook a submarine following you

FISH: Torpedoes

GOAT LOCKER: A term of endearment for the Captain's Quarters

JOE NAVY: Term for a Navy lifer

MIDNIGHT COWBOY: The officer given the midnight watch

MOUSE HOUSE: The area occupied by Missile Technicians

PING JOCKEYS: Sonar technicians

RACKING OUT: Going to bed

RAIN LOCKER: Shower stall

RUN, JUMP AND PUKE: The Navy's physical readiness test

SCUTTLEBUTT: A drinking fountain or a rumor (because of the rumors often shared around fountains)

SEA DADDY: An experienced crewmember

SKIMMER: A derogatory term for surface warships

TDU IT: Throw something away (short for Trash Disposal Unit)

ZOOMIES: Radiation

ZULU 5 OSCAR: An intruder or unauthorized person attempting to board

ABOUT THE CAST

GERARD BUTLER (Captain Joe Glass)

A gifted actor with striking charm and humor, Gerard Butler has impressed audiences in roles that cover all ends of the spectrum.

Most recently, Butler starred in STX Entertainment's hit *Den of Thieves*, following the intersecting lives of an elite unit of the LA County Sheriff's Department and Los Angeles' most successful bank robbery as they plan a heist on the Federal Reserve Bank of downtown Los Angeles. The film also stars 50 Cent, Pablo Schreiber and O'Shea Jackson Jr.

Butler recently wrapped production on *Keepers*, a psychological thriller based on a real-life unsolved mystery about a trio of lighthouse keepers pitted against each other on a remote Scottish island. Additionally, he recently wrapped production on *Angel Has Fallen*, the third installment in the highly successful *Has Fallen* film series. He stars opposite Morgan Freeman, Jada Pinkett Smith, Piper Perabo, and Lance Reddick. The third film in the series follows Mike Banning (Butler) as he becomes the target of a terrorist attack, this time while mid-flight on Air Force One. He will also reprise his role voicing the character 'Stoick' in the third installment of DreamWorks Animation's Academy Award® nominated film, *How to Train Your Dragon* with Cate Blanchett, Jonah Hill, Craig Ferguson, and Kristen Wiig.

Butler solidified himself as a leading man when he starred as the bold and heroic King Leonidas in Zack Snyder's blockbuster film, *300*. The film broke box office records in its opening weekend and went on to earn more than \$450 million worldwide. Butler's other \$100 million plus films include *The Bounty Hunter* opposite Jennifer Aniston; Robert Luketic's *The Ugly Truth* opposite Katherine Heigl; *Nim's Island* with Jodie Foster and Abigail Breslin; *P.S. I Love You* opposite Hilary Swank; Andrew Lloyd Webber's *The Phantom Of The Opera* opposite Emmy Rossum; and *Lara Croft Tomb Raider: The Cradle Of Life* opposite Angelina Jolie.

His other film credits include: *Geostorm*, *A Family Man*, *London Has Fallen*, *Olympus Has Fallen*, *Gods Of Egypt*, *Playing For Keeps*, *Chasing Mavericks*; Marc Forster's *Machine Gun Preacher*; *Coriolanus*; *Gamer*; Guy Ritchie's *Rocknrolla*; *Beowulf & Grendel*; *The Game Of Their Lives*; the independent feature *Dear Frankie* opposite Emily Mortimer; *Timeline*; *Reign Of Fire*, John Madden's award-winning drama *Her Majesty*, and *Mrs. Brown*, starring Judi Dench. His early work in film includes roles in *Harrison's Flowers*, *One More Kiss*, *Fast Food*, and the screen adaption of Chekhov's *The Cherry Orchard*.

In 2008, Butler and his manager Alan Siegel formed their production company, G-BASE, which has produced nine feature films including *Them That Follow*, *Law Abiding Citizen*, *Olympus Has Fallen*, the sequel *London Has Fallen*, *Septembers Of Shiraz*, which was selected into the 2015 Toronto Film Festival and *The Headhunter's Calling*, which premiered at the 2016 Toronto Film Festival. In addition to film, the company continues to produce and develop a diverse slate of projects including television series, documentaries, and interactive media projects.

Butler is dedicated to charitable efforts around the world including Mary's Meals, an organization founded with the simple mission to serve one meal a day to a child in school, as well as Artists for Peace and Justice, where he is a board member. APJ was established in 2009 and is a fundraising mission founded by Paul Haggis that encourages peace and social justice and addresses issues of poverty and enfranchisement in communities around the world.

Born in Scotland, Butler made his stage debut at the age of twelve in the musical, *Oliver*, at Glasgow's famous Kings Theatre. As a young man, his dreams of acting were temporarily deterred and he went on to study law for seven years before returning to the London stage in the acclaimed production

of *Trainspotting*, and later in *Snatch* and the Donmar Warehouse production of Tennessee Williams' *Suddenly Last Summer* opposite Rachel Weisz.

GARY OLDMAN (CJCS Charles Donnegan)

**Bio forthcoming.*

COMMON (RA John Fisk)

Academy Award®, Golden Globe®, Emmy® and Grammy®-winning artist, actor and activist, Common continues to break down barriers with a multitude of critically acclaimed, diverse roles, and continued success at the box office.

Common most recently wrapped production on *The Kitchen*, based on the DC/Vertigo female-led comic book series. He stars alongside Melissa McCarthy, Tiffany Haddish and Elisabeth Moss. Set in New York City's Hell's Kitchen during the 1970s, the story follows wives of Irish mobsters (McCarthy, Haddish and Moss) who team up to take over running the business after their husbands are sent to prison.

Up next on the big screen, Common lends his voice to Warner Brothers' animated feature *Smallfoot*, in theaters September 28, 2018. The animated film follows a young Yeti as he discovers a human. The film also stars Channing Tatum, James Corden, Zendaya, LeBron James, Gina Rodriguez and Yara Shahidi. Later in the fall he can be seen in the Fox 2000 film, *The Hate You Give* opposite Amandla Stenberg, Issa Rae and KJ Apa. This timely drama, directed by George Tillman Jr., follows a teenage girl who witnesses a white police officer shooting her best friend and is based on the novel by Angela Thomas.

In 2019 he will appear in Andrea Di Stefano's action-thriller, *Three Seconds*, with an all-star cast including Clive Owen, Rosamund Pike and Joel Kinnaman.

He starred in the Oscar® nominated film, *Selma*, a film centered around the civil rights marches that changed America. Alongside John Legend, he won the Academy Award® and Golden Globe® in 2015 for "Best Original Song in a Motion Picture" for "Glory" which was featured in the film. In 2016, he appeared in the David Ayer's high profile comic book movie, Warner Bros' *Suicide Squad*. The film broke box office records both domestically and around the world.

In 2017, Common starred opposite Keanu Reeves in the highly anticipated sequel *John Wick: Chapter 2*, and appeared in Judy Greer's directorial debut *A Happening of Monumental Proportions* with Allison Janney. He also appeared in Bleecker Street's *Megan Leavey* alongside Kate Mara, Tom Felton, Bradley Whitford and Edie Falco.

It was announced that Common will executive produce *Black Samurai* a TV adaption of Marc Olden's 1974 book series, which inspired the 1977 film of the same name. He is set to star in *Quick Draw*, a new revenge action thriller to be produced by *Transformers* producer Lorenzo di Bonaventura and Content Media.

Behind-the-scenes, Common recently executive-produced the Netflix drama *Burning Sands* and performed the closing credits original song "The Cross" featuring Lianne Le Havas. The film premiered at the 2017 Sundance Film Festival and was released on Netflix March. He serves as an executive producer of Showtime's hit TV series *The Chi*, a coming-of-age story set in Chicago from Emmy® Award winning writer Lena Waithe.

Common's 11th studio album, *Black America Again*, was released November 4, 2016 on ARTium/Def Jam Recordings. The album includes socially conscious new single, "Black America Again" featuring Stevie Wonder and the anthem "Letter to the Free," the end-title track to Ava DuVernay's powerful Oscar®-nominated documentary *13th*, for which he also received the 2017 Emmy® for "Best Music and Lyrics." After collaborating on the album, Common, Robert Glasper and Karriem Riggins joined together

to form supergroup August Greene. The trio made their live debut in January 2018 at New York's Highline Ballroom as part of Glasper's annual Grammy® Awards party and will release their first joint album on March 9th through Amazon Music.

Common was most recently featured on Andra Day's song for Open Road Films' *Marshall* soundtrack, "Stand Up for Something," co-written by Common and eight-time Academy Award®-nominee Diane Warren. The original song has received Oscar®, Grammy®, NAACP, and Critic Choice Award nominations, as well as the "Hollywood Song Award" at the 2017 Hollywood Film Awards.

LINDA CARDELLINI (Jayne Norquist)

SAG, Emmy, and Spirit Award nominated Linda Cardellini is one of the most versatile actresses of her generation currently working in both film and television. Recently, it was announced that she will be producing and starring in the new Netflix comedy series *Dead to Me* alongside Christina Applegate for Liz Feldman and Gloria Sanchez Productions.

On television, Cardellini most recently starred as Meg Rayburn opposite Kyle Chandler, Ben Mendelsohn, and Sissy Spacek, in the critically acclaimed Netflix drama series *Bloodline*. Created by Todd A. Kessler, Daniel Zelman and Glenn Kessler (*Damages*), the thriller-drama series focused on a family of adult siblings who find their past secrets and scars are revealed when their black sheep of a brother returns home. The third and final season premiered on May 26th on Netflix.

Next Cardellini, she will also appear in Lionsgate's *A Simple Favor* opposite Anna Kendrick and Blake Lively. Directed by Paul Feig, the film centers around a mommy blogger who seeks to uncover the truth behind her best friend's sudden disappearance from their small town. The film opens on September 14, 2018.

She will also be seen starring as the female lead alongside Viggo Mortensen and Mahershala Ali in Universal's *Green Book* directed by Peter Farrelly. The film follows an Italian-American bouncer with a seventh-grade education who is hired to drive a world-class pianist on a concert tour from Manhattan to the Deep South. They must rely on the "Negro Motorist Green Book" to guide them to the few establishments that were then safe for blacks. The film will premiere on November 21, 2018.

Cardellini will also star in Warner Brothers' upcoming horror film, *La Llorona* opposite Patricia Velasquez and Sean Patrick Thomas. Directed by Michael Chave and produced by James Wan, the story follows a social worker who, while investigating the mysterious disappearance of two children, discovers her own family might also be in jeopardy. The film is slated to premiere Spring 2019. Cardellini is also confirmed to appear in writer-director Joseph Tank's Al Capone biopic *Fonzo*. She will appear opposite Matt Dillon, Kyle MacLachlan and Tom Hardy. Cardellini will play Capone's long-suffering wife, Mae, with Dillon set to play his closest friend, Johnny. MacLachlan will play the mobster's doctor, Karlock, and Narducci will play Rosie, one of Capone's sisters.

Cardellini turned heads for her provocative portrayal of Sylvia Rosen, Don Draper's (Jon Hamm) married mistress in the sixth season of the critically acclaimed AMC series, *Mad Men*. Her performance earned her first Emmy® nomination for "Outstanding Guest Actress in A Drama Series," in 2013. Cardellini's talent first came to prominence starring as academic decathlete Lindsay Weir on the celebrated Emmy®-winning NBC series *Freaks and Geeks*. She is also well-known for her portrayal of Nurse Samantha Taggart on NBC's highly-rated, critically acclaimed series, *ER*.

In 2015, Cardellini starred opposite Will Ferrell and Mark Wahlberg in the Paramount Picture comedy, *Daddy's Home*. Directed by Sean Anders and produced by Will Ferrell, the story focused on Brad Whitaker (Ferrell) working tirelessly get his stepchildren to love him and call him Dad, but his plans turn upside down when their biological father, Dusty Mayron (Wahlberg), returns. Following the film's

success, the blockbuster hit sequel, *Daddy's Home 2* was released in November 10, 2017 with additional new cast members John Cena, Mel Gibson, and John Lithgow.

In 2015, she appeared as Laura Barton, wife of Clint Barton/Hawkeye (Jeremy Renner), in the massive summer blockbuster, *Avengers: Age of Ultron*. Additionally, in May 2015, Cardellini co-starred in the film *Welcome to Me*, alongside Kristen Wiig, Tim Robbins, Joan Cusack, James Marsden and Wes Bentley. The film was directed by Shira Piven and had been awarded Top 10 Independent Film for the National Board Review.

In February 2012, Cardellini starred as Kelli in the independent film *Return*, opposite Michael Shannon and John Slattery, which earned Cardellini an Independent Spirit Award nomination as "Best Female Lead." The story centers on Kelli who just returned home from war and is compelled to learn how to adjust to a slower, normal life while dealing with her demons. The film was featured in the Director's Fortnight section at the 2011 Cannes Film Festival and was an official entry at the Deauville, London and Palm Springs International Film Festivals.

Additional film credits include, her portrayal of Velma in Warner Brothers' pair of popular *Scooby-Doo* films and Joan Kroc in John Lee Hancock's *The Founder* opposite Michael Keaton.

Furthermore, Cardellini lends her voice to a diverse group of animated series including Megan in Nickelodeon's *Sanjay & Craig*, Starla in IFC's *Out There*, and Wendy in Disney's *Gravity Falls*.

She has a Bachelor of Arts degree in Theatre from Loyola Marymount University and completed a summer study program at the National Theatre in London. Cardellini currently resides in Los Angeles.

TOBY STEPHENS (Bill Beaman)

With an expansive list of credits in film, theatre and television Toby Stephens has gained critical acclaim as a stage and screen actor of distinction. Born in London, England, Stephens trained at the London Academy of Music and Dramatic Art (LAMDA), one of the oldest leading British drama schools in the United Kingdom and regarded as a world-class performing arts institute renowned for its excellence in theatre education.

Stephens will be seen starring in the highly anticipated Netflix remake of *Lost in Space*. The 10-episode season is a modern update of the classic 1960s science fiction series where The Robinson family finds themselves torn off course en route to a distant space colony where they must work together to survive in a dangerous alien environment. Stephens plays John Robinson, who is the father and seasoned combat veteran with the self-possessed strength of a born leader.

Recently, Stephens was seen in the multi-award-winning Broadway play *Oslo*- a dazzling political thriller about the 1993 Israeli-PLO peace accord. The play opened at the National before transferring to West End. Stephens starred in the play as Norwegian sociologist, Terje Rød-Larsen who, with his foreign ministry wife, Mona Juul, created back-channel meetings in 1993 between Israeli and Palestinian representatives. The Guardian described Stephens performance as a "Magnetic mixture of inspired enterprise and self-promotion...[moving] like a spin doctor."

Stephens was seen in 2016 in the political dramedy film *The Journey*, which was screened (out of competition) at the 73rd Venice Film Festival and at the 2016 Toronto International Film Festival. The movie focuses on the improbable friendship between Martin McGuinness and Ian Paisley in a story that follows the two Northern Ireland political titans after the signing of the breakthrough of St. Andrews Agreement in 2006. Stephens portrayed British Prime Minister Tony Blair opposite Freddie Highmore, John Hurt, Colm Meaney and Timothy Spall.

Stephens is perhaps best known as of late for his role as the feared and ruthless Captain Flint in the Starz's drama *Black Sails*. Created by Jonathan E. Steinberg and Robert Levine and Executive Produced by Michael Bay, *Black Sails* recently concluded its final fourth season. *Black Sails* enjoyed an average of 4.5 million viewers per episode and sold in over 175 countries worldwide. The series was a prequel to Robert Louis Steven's novel "Treasure Island" and centered on Captain Flint (Stephens) and the relationship he developed with young John Silver (Luke Arnold).

Stephens joined forces again with Director Michael Bay in Paramount Pictures Action Drama *13 Hours: The Secret Soldiers of Benghazi*, which released on Friday, January 15th. The film focuses on the six members of the Annex Security Team who defend the U.S. Consulate in Benghazi, Libya, from an attack by Islamic militants. Stephens costars alongside John Krasinski, Pablo Schreiber, Max Martini, James Badge Dale, David Denman, Freddie Stroma and Dominic Fumusa, and his character plays a pivotal role in the special forces who entered Benghazi once the attacks were underway to help the existing U.S. forces in Benghazi who were struggling to defend themselves against the Islamic militants.

In 2013, Stephens starred alongside his wife, actress Anna-Louise Plowman, in the critically acclaimed "Private Lives" at the Gielgud Theatre in London's West End. In Jonathan Kent's production of Noel Coward's classic comedy, critics were unanimous with their praise for Stephens who played glamorous divorcee Elyot Chase alongside Anna Chancellor, playing Amanda Prynne.

In spring 2010, Stephens received outstanding reviews on the London stage for his performance as Henry in a revival of Tom Stoppard's "The Real Thing" directed by Anna Mackmin at the Old Vic Theatre. Stephens also performed that year as Geroges Danton in "Danton's Death". The play was another debut for Stephens, this time at London's Royal National Theatre. Stephens also starred in the television crime drama "The Blue Geranium", a further sequel to the television series and films based on Agatha Christie's Miss Marple character. The show was broadcast in the U.S. on PBS in June 2010. Later that year, Stephens also starred as a highly self-centered detective opposite Lucy Punch in a three-part comedy television series for BBC Two entitled *Vexed*.

In 2009, Stephens appeared as Prince John in the third season of the BBC series *Robin Hood*. The series also aired on BBC America in the United States. In the summer of 2009, Stephens returned to the London stage in the Donmar Warehouse production of Ibsen's "Doll's House" alongside Gillian Anderson and Christopher Eccleston.

In 2007, Stephens played the role of Jerry in a revival of Harold Pinter's "Betrayal" under the direction of Roger Michell. Stephens also starred as Horner in Jonathan Kent's revival of William Wycherley's "The Country Wife". The play was the inaugural production of the Theatre Royal Haymarket Company, which in addition to Stephens included Eileen Atkins, Patricia Hodge, David Haig and Ruthie Henshall.

In 2006, Stephens starred in BBC's television adaptation of *Jane Eyre* (broadcast in the United States on PBS in early 2007). Portraying the passionate and tormented Edward Fairfax Rochester alongside Ruth Wilson who played Jane Eyre, Stephens was described by USA Today as mastering the role and contributing to the program's balance between passion and prudence.

In 2005, Stephens played the role of a British Army captain in the Indian film *The Rising: Ballad of Mangal Pandey* portraying events of the Indian rebellion of 1857. In 2004, Stephens starred as "Hamlet" for the Royal Shakespeare Company where is was described by the UK's The Guardian newspaper as one of the most inspiring Hamlets mastering the young prince's irresistible and hostile stride.

In 2002, Stephens became the Bond franchise's youngest villain playing Gustav Graves in the James Bond film *Die Another Day* alongside Pierce Brosnan and Halle Berry.

CREDITS

Unit Production Managers/Line Producers

ELENA MELAMED

SUZIE SHEARER

First Assistant Director

BEN BURT

Second Assistant Director

OANA ENE

CAST

In Order of Appearance

Sonar 3	ETHAN BAIRD
Sonar 2	JACOB SCIPIO
Sonar 1	DEMPSEY BOVELL
Captain	COREY JOHNSON
Captain Forbes	ADAM JAMES
RA John Fisk	COMMON
Senator from Illinois	HENRY GOODMAN
Senator from Iowa	COLIN STINTON
CJCS Charles Donnegan	GARY OLDMAN
Captain Joe Glass	GERARD BUTLER
XO Brian Edwards	CARTER MacINTYRE
TMC Turner	SHANE TAYLOR
McCaw	KOLA BOKINNI
Brickowski	MIKEY COLLINS
Kaplan	WILL ATTENBOROUGH
Nichols	KIERON BIMPSON
Cob Wallach	DAVID GYASI
Reed	MICHAEL JIBSON
Park	CHRISTOPHER GOH
Officer on the Deck	BRIAN KINNEY
Liddy	SARAH MIDDLETON
Belford	TAYLOR JOHN SMITH
Jimenez	GABRIEL MOISES CHAVARRIA
Fathometer Operator	COSMO JARVIS
Jayne Norquist	LINDA CARDELLINI
Bill Beaman	TOBY STEPHENS
Devin Hall	MICHAEL TRUCCO
Matt Johnstone	RYAN McPARTLIN
Paul Martinelli	ZANE HOLTZ
President Zakarin	ALEXANDER DIACHENKO
Oleg	YURI KOLOKOLNIKOV
Admiral Dmitri Durov	MICHAEL GOR
Tretiak	IGOR JIJIKINE
Captain Vlade Sutrev	ILIA VOLOK
Volkov Sonarman	HRISTO MITSKOV
Volkov Captain	STEFAN IVANOV
Captain Andropov	MICHAEL NYQVIST
President Dover	CAROLINE GOODALL
SECDEF	DAVID YELLAND
Secretary of State	STUART MILLIGAN

Stunt Coordinators	DIYAN HRISTOV- DIDO PAUL HERBERT
Assistant Stunt Coordinator	GEORGI DIMITROV - "BOMBA"
Fight Choreographer	GEORGI MANCHEV
Key Rigger	DANIEL FRANCOIS COETZER
Beaman's Stunt Double	TRAYAN MILENOV - TROY
Johnstone's Stunt Double	IVAILO DIMITROV - KURI
Hall/Martinelli's Stunt Double	DANKO YORDANOV
Oleg/Tretiak's Stunt Double	GENKO IVANOV
President Zakarin's Stunt Double	VASKO YORDANOV
Glass and Hunting's Stunt Double	KOSTAS PAPADOPOULUS
Sonar 1's Stunt Double	ANDRE LAYNE
Stunts	TOM BONEY ALEX BRACQ CHRIS CAREY NICK CHOPPING LIAM COOTE JAMES COX JASON CURLE WILLIAM DAVEY JAMIE EDGELL DAVID FOREMAN RYAN GREEN LUBO GROZDANOV ZAHARI GROZDANOV JASON HUNJAN ILKO ILIEV IVAN ILIEV MILEN KALEICHEV IVO KEHAI OV WAI LUN LEONG KYE MCKEE EROL MEHMET VENKO MISHEV THEO MORTON STEVE MULLINS DOBRI NEICHEV JAMES O'DALY KRASIMIR SIMEONOV - GOTI VASIL SIMEONOV MARK SOUTHWORTH SIMEON SPASOV SAMUEL STEFAN TIHOMIR VINCHEV - TISHO IVAN VODENICHAROV IVO VUCHKOV NATHAN WATTON WILL WILLOUGHBY LEO WOODRUFF
Additional Stunts	VIKTOR HRISTOV RADOSLAV IGNATOV RUMEN PETROV KIRIL TODOROV
Stunt Riggers	ANGEL LUKANOV KRUM RANGELOV STEFAN SHOPOV
Additional Stunt Riggers	VENTSISLAV STOYANOV GENADY GANCHEV
Stunt Department Office Coordinator	DELYAN KALOYANOV

Financial Controller	CHRISTIAN HOLDEN
Visual Effects Producer	DANAIL "DUNDEE" HADZHIYSKI
Supervising Sound Editor/Sound Designer	DOMINIC GIBBS
Post Production Supervisor	JEANETTE HALEY
First Assistant Director BG	HRISTO DIMITROV
Second Assistant Director BG	GALYA KYUCHUKOVA
Crowd Second Assistant Directors	ADAM FOSTER BRYN LAWRENCE
Third Assistant Directors	GRANT BUTLER EDIS SELIMINSKI ZORNICA CVETANOVA
Supervising Art Directors	ANDREW MUNRO BEN COLLINS
Art Directors	ALEXEI KARAGHIAUR ANDREA MATHESON NIC PALLACE CHRIS PETERS IVAN RANGELOV
A Camera Operator	IVAYLO IVANOV
A Camera/Steadicam Operator	SHAUN COBLEY
A Camera First Assistants	DAVID "SPOOKY" CHURCHYARD KALOYAN NEDELICHEV
A Camera Second Assistant	MIHAIL YANAKIEV
B Camera/Steadicam Operator	KIRIL VALCHANOV
B Camera First Assistant	IVAILO TZVETKOV
B Camera Second Assistant	BORISLAV BELBEROV
C Camera Operator	GEO IVANOV
C Camera First Assistant	JEKO MANEV
C Camera Second Assistant	YONKO BALEVSKI
Video Assistant	RADOSLAV PETKOV
Cable Guys	STEFAN FILIPOV IVA PETKOVA
DIT	VELIKO KARACHIVIEV IVO VELKOV
Data Manager	NIKOLAY STOYANOV
Drone Pilots	DANI ROSE DIMITAR KRASTEV
Drone Operators	GARETH HARFOOT IVA SLAVOVA
Drone Technicians	CHRIS WILLIAMS YORDAN DIMITROV
Casting Associate	EMMA GUNNERY
Casting Director BG	MARIANA STANISHEVA
Casting Director US	ANNIE McCARTHY
Assistant Casting BG	RUMYANA POPOVA
Casting Extras BG	TALENT PARTNERS HRISTA ILIEVA ELENA KIRYANSKA

Gaffers	HRISTO IDAKIEV MARK "ROCKY" EVANS
Electrical Rigging Gaffer	ELLIOT THOMAS
Best Boys Electric	HARLON HAVELAND STANISLAV DIMITROV
Electricians	KIRIL BAKALOV KONSTANTIN BODUROV CHRIS DICKENSON IVO HRISTOV SASHO IDAKIEV PETAR KOSTOV IAN SINFIELD GEORGI TZANEV DAVID WALL
Key Grips	IAN BIRD JIM PHILPOTT MIROSLAV BORISOV
Best Boy Grips	DAN GARLICK VENELIN STEPANOV
Grips	JULIAN FILIPOV MANOL IVANOV IVAILO KIRILOV GREG MURRAY VIHAR NIKOLOV
Hot Head Technician	JULIAN GOCHEV
Active Head Team	ALEXANDER ZDRAVKOV EMIL ZDRAVKOV BORISLAV TANEV
Grip Trainee	GEORGE AMBROSE
Rigging Grips	FILIP FILIPOV DIMITAR PETROV IVAYLO SPASOV IVAYLO STEPANOV DIMITAR VUCHKOV
Sound Mixer	VLADIMIR KALOYANOV
Boom Operator	BORIS TANCHEV
Second Boom Operator	KOSTADIN SEPAREVSKI
Script Supervisor	BEVERLEY WINSTON
Script Supervisor Assistant	ANTOANELA NAKOVA
Standby Art Director	PHILIPPA BROADHURST
Assistant Art Directors	GLEN YOUNG MICHAEL PYBUS
Art Department Coordinator	DOBRINKA STAMENKOVA
Art Department Assistants	DEAN McLEOD LIZZIE OSBORNE
Graphic Designers	DAN BURKE NATALIYA KIRILOVA OONA BROWN
Set Designers	YOSIF MLADENOV LIDIYA BURUKOVA
Draftsman	MIRYANA DIMITROVA
Junior Draughtsmen	KEELY LANIGAN-ATKINS LAWRENCE BARFORD SOLOMON HONEY
Model Maker	JOHN ADKINS
Graphics Clearance Assistant	JAMES MUNRO

Set Decorators	ROBERT WISCHHUSEN-HAYES ORLIN GROZDANOV
Assistant Set Decorators	ELLIE SHANKS ROUMYAN DIMITROV
Set Decorator Coordinator	GERGANA DELEVA
Set Dressing Buyer	ATANAS CHERKEZOV
Nellie Drone Operator	RON PERROT
On Set Graphics Supervisor	SAM KEEHAN
Set Dresser's Leadmen	LUBOMIR SAMARDJIEV STOYAN BOYADJIEV
Set Dressers	ANZHELO ANDONOV EMIL BELEV IVAN BORUSHEV NIKOLAY KANCHEV VESELIN MILANOV VALENTIN MITEV VLADISLAV MITSOVSKI SAVA PASHOV PETAR PEEV DOBROMIR RADEV BORISLAV RIZOV YURII STOYANOV ANATOLI TONEV VLADIMIR VIDINOV VALERI YANKOV
Assistant Set Dressers	DIMITAR BOYANOV LUBOMIR HARIZANOV YULIAN TRAIKOV KRASSIMIR TZVETANOV LUBOMIR VENEV
Labourers	SPAS ANDREEV TEODOR BOYADZHIEV ALEKSANDAR DIMITROV RUMEN KANAZIREV BOGDAN LAMBEV BISER PALASHEV VALENTIN PETROV AARON ROTH BORISLAV STOYANOV
Painters	DIMITAR STOIKOV MARIA DOICHEVA
Standby Set Dressers	BOGDAN BOGDANOV YULIAN SVILENOV
Standby Painter	VLADO POPOV
Property Masters	ADAM McCREIGHT DIRK BUCHMANN
Assistant Property Masters	BEN HOPWOOD BILYANA BUCHMANN
Standby Props	MARTIN GENCHEV PRESLAV VALCHEV
Charge Hand Standby Props	MARTIN KANE KEVIN DAY
Charge Hand Dressing Props	NEIL HORNSHAW
Dressing Props	FRANTISEK COPF
Prop Hand Trainees	PAUL BARNETT PETER GLOVER LUCY HASSAN

Action Vehicles Coordinator	STEFAN LALEV
Action Vehicles Mechanics	DIMITER IVANOV VESELIN KRASTEV RUMEN ARSOV
Action Vehicles Driver	SASHO PANTALEEV
Weapons supplied by	BAPTY
Armoury Coordinator	BEN ROTHWELL
Armourer Supervisors	JONATHAN BAKER MARIN TAKOV
Armourers	GEORGI TOPALOV TODOR TODOROV
Props Manufacturing	MIGLENA BOGDANOVA CHAVDAR PAPAHOV KAMEN SABEV ROMAN SINAPOV
Welders	ANDREY GULYASHKI ALEXANDER KANCHEV TANIA PAVLOVA PETAR VELICHKOV
Carpenters	DIMITAR DIMITROV DAVID MAVROV
Painter	NIKOLAY SPASOV
Props Workshop Buyer	IVAN PETROV
Costume Supervisors	INA DAMYANOVA SIAN EVANS
Assistant Costume Designer	CLEMENTINE CHARITY
Key Costumer on Set	VIARKA SIRKOVA
Costumers on Set	MARINA PROIKOVA STEFAN STEFANOV
Additional Costumer on Set	GEORGI LAZAROV
Standby Costumer	NADIA MERABTI
Costume Assistant	JESSICA INGRAM
Seamstress	ENKA NIKOLAIDU
Aging Costumes	MICHAELA PADEVA
Costume Trainee	MATTIE RINGROSE
Hair & Make-up Designer	LYNDA ARMSTRONG
Make-up Supervisor	SOFI HVARLEVA
Hair & Make-up Artist	STEVE SMITH
Make-up Artists	GIGI DEY YANKA DOICHINOVA ANITA HVARLEVA ATANASKA POPOVA MARIA STANKOVICH
ADDL Hair Stylist	NELLY TEOVA
Make-up/Hair Coordinator	YANA VIKTOROVA
Make-up Daily	YANA PLATNAROVA
SFX Supervisors	STEFANO PEPIN IVO JIVKOV
SFX Floor Supervisor	MARK HOWARD
SFX Supervisor Assistant	JASON McCAMEROV
SFX Coordinators	ELENA ZHEKOVA LAURA DAVISON
SFX Senior Technician	GEORGI KARADJOV
SFX Lead Senior Technician	NICK PHILLIPS
SFX Technicians	DOMINIC BLAKE DIMITAR KRASTEV LUBOMIR PETROV

	PLAMEN PETROV
	RICHARD STANBURY
	TSVETAN VASILEV
SFX Assistant Technician	ROSS McCLUSKY
SFX Sculptor	GEORGI PAVLOV
SFX Leading Model Maker	MIHAIL GEORGIEV
SFX Model Makers	ANATOLI MALEV
	VASILIIY MALEV
	IRINA SIMEONOVA
Pyrotechnics Licensor	SVETOZAR KARATANCHEV
Senior Pyro Technician	DOICHIN YONDOV
Pyro Technicians	PETAR GEORGIEV
	TSVETAN MILADINOV
	ALEXANDER STOYANOV
	ILIA ZAIKOV
SFX Buyer & Assistant	PAVEL DIMITROV
SFX Driver	HRISTO GEORGIEV
SFX Trainee	EMILYA JIVKOVA
Production Coordinators	CLAUDIA CIMMINO
	INA HOLEVITCH
APOCs	BEBA YORDANOVA
	FRANCESCA BUDD
	KRISTINA RADICHEVA
Office Runners	EMIL CHOPEV
	SEAN SEYMOUR
Office Trainee	VICTORIA KARAKOLEVA
Assistant to Producers	JASMINE BECKER-WILLIAMS
Assistants to Mr Marsh	ILINA ALEXANDROVA
	JAKE CULLEN
Assistant to Mr Jaffe	ALI SANTORO
Assistant to Mr Weldon	IVO AVRAMOV
Assistant to Mr Butler	AMY TRIPODI
Production Coordinator LA	SHIRI LERNER
Dialogue Coach to Mr Butler	MICHAEL BUSTER
Russian Dialogue Coach	OLEG MIROCHNIKOV
Production Accountants	CHRISTIN RUDDY
	MILENA GEORGIEVA
Payroll Accountants	TSVETANKA EVSTRATIEVA
	ZHENYA IVANOVA
Assistant Accountants	ANNA BANKOVA
	VIKETA KAMDAR
	ROSSITZA MARINOVA
	LINDA SHUMKOVA
Accountants Clerk	CESAR KALSI
Accountant Trainee	NONKA TODOROVA
UK Construction Services supplied by	POSTMILL (UK) LTD
Construction Manager	WAYNE HAMMOND
Construction Coordinator	MALCOLM ROBERTS
Construction Buyer	BRIGITTE WARD-HOLMES
Standby Rigger	LAWRENCE CARTER
Standby Carpenter	LEE HOSKEN
Standby Painter	NICK BOWEN
Supervising Carpenter	ARTHUR HOLLAND
Chargehand Carpenter	GARETH WILKINS

Carpenters	DAVE CHANNON CRAIG GRAY LOUIS HOPKINS PAUL HOUSTON JACOB HUTCHINSON PAUL JURCZENZO SAM LORIMER TONY MARKS PETER MAYHEW SCOTT NEISH LUKE PLASTOW ANDREW PRETORIUS SEAN RUSSELL JAMES WADDINGTON PAUL WEBB SCOTT WILLIAMS JOSHUA WITCHER JEFF WOODBRIDGE
Supervising Stagehand Stagehands	MARTIN O'CONNOR JACK WALKER DAVE "HAPPY FEET" ROBERTS EDDIE O'NEIL WESLEY MEENAHAN
HOD Painter Supervising Painter Painters	DAVE MEEKING JOHN CLOKE JAMES CLOKE PAUL GIAQUINTO JASON IVALL DARYL KING CARL LANGLEY
Painters Labourers	GARY CLOKE DEAN BUDD
HOD Engineer Supervising Metal Worker Chargehand Metal Worker Metal Workers	NIGEL GREY SID EJJAYHA HISH EJJAYHA STEPHAN BATTERHAM JAMIE HARVEY NORRIE HENDERSON MATTHEW ROBERTS SIMON SEEBY JOHN STREET MATTHEW STREET DANIEL TALL LEE WOOD
HOD Plasterer Plasterers	STEVE WATTS BRIAN WHITE MICHAEL RICCI
Plasterers Labourer	CALLAM HOOK
HOD Rigger Chargehand Rigger Rigger Rigger Improver 2	STEVE SANSOM MARK MOWER MARK BYRNE CRAIG O'SHEA
BG Construction Manager Head Painters Painters	TODOR TUNOV IRENA NIKOLICH IVANA NIKOLICH GEORGI HADJIEV

	GERGANA HRISTOVA
	GEORGI MISHEV
	RALITSA MISHEVA
	PETAR PETROV
	VLADO POPOV
	MARIA SHEGUNOVA
	YORDAN VELCHEV
Assistant Painters	HRISTO BANKOV
	KALOYAN BUSHEV
	IVAN BUTANSKI
	ILIA GOGUSHEV
	NIKOLA GROZDANOV
	KRASIMIR MATEIN
	BISER MEICOV
	MARIYA PETROVA
	VIOLETA PETROVA
	PETKO PLACHKOV
	MIROSLAV SLAVCHEV
	STELA STOYNOVA
	NIKOLAY YAKIMOV
Head Sculptor	NIKOLAY PADASHEV
Sculptors	SVETOZAR DOICHEV
	MITKO GALABOV
	PETAR GOCHEV
	TODOR ILKOV
	MARIN KECHIDZIEV
	NEDELCHO KOSTADINOV
	METODI KRASTEV
	DANIEL MIRCHEV
	ELIYA MISHEVA
	ANTONI NENOV
	VALERI PANEV
	ANTONIO PETROV
	YASEN PRAHOV
	LUBOMIR RANOV
	ZDRAVKO SALABASHEV
	STELYAN STELYANOV
	GEORGI VASEV
Assistant Sculptors	EMIL KALCHEV
	ILIA TUNOV
Carpenters	PETAR ATANASOV
	KOSTADIN CHERVENKOV
	BOJIDAR EFTOV
	VENTSISLAV EVTIMOV
	KONSTANTIN GANCHEV
	BOYAN GEORGIEV
	VESELIN GRUDEV
	VALENTIN HADJIEV
	BORISLAV HRISTOV
	STEFAN HRISTOV
	IVO IVANOV
	MARIN IVANOV
	NIKOLAY IVANOV
	SIMEON JIVKOV
	PETAR KIMOV
	RUSLAN KONDEV
	PETAR KRUMOV
	PETAR LOZANOV
	VLADIMIR MANOLOV
	VENELIN MARINOV

	IVAN MAYSTOROV
	DIMITER NALBANOV
	PAVLIN PAVLOC
	LACHEZAR PAVLOV
	VENCISLAV PETCHEV
	VLADIMIR PETKOV
	IVAN PETROV
	KRASIMIR PETROV
	DOBROMIR RADEV
	LYUBOMIR SAMARDJIEV
	LYUBOMIR SIRAKOV
	TODOR STEFANOV
	YURII STOYANOV
	STEFAN STOYKOV
	STEFAN TASEV
	RODOPI TILOV
	MIROSLAV TSANEV
	BORISLAV TSENKOV
	ILIA TUNOV
	KRASIMIR YANKOV
	VALERI YOVEV
	DIMITAR ZLATEV
Assistant Carpenters	EMIL ASENOV
	IVAILO GEORGIEV
	IVAYLO IVANOV
	DENISLAV LUBENOV
	VALERI LYUBENOV
	NIKOLA MANOLOV
	IVAYLO MAVROV
	DIMITAR PETROV
	KRASIMIR RULEV
Welders & Labour	DIMITAR ANCHEV
	ANDREI LOZANOV
	DOBROMIR MIKOV
	MLADEN NIKOLOV
	VALENTIN SPASOV
	NIKOLA SUGEROV
	MARTIN UCHINDOLSKI
	KRISTIYAN YANKOV
Assistant Welder	NIKOLAY KANCHEV
Buyers	LUBEN RANGELOV
	STEFAN CHERESHARSKI
Supervising Location Manager	ELLIOTT MEDDINGS
Unit Manager	STEVE COLE
Location Managers	ATANAS VULEV
	THOMAS BOSANQUET
	IVAILO GENOV
	YORDAN PEYCHEV
Assistant Location Manager Varna	DORA TSOICHEVA
Location Assistants	EMIL MADZHAROV
	TZVETAN PASHALIISKI
Set Coordinator	MARTIN VELICHKOV
PAs	NIKOLA BANOVA
	IVAILO BORISOV
	ATANAS KARAKEHAIIOV
	DEYAN KRASTEVA
	DIMITAR MILCHIN
	GEORGI MINCHEV

	DENIS NEDKOV
	PETAR TEOV
	VENTSISLAV VELICHKOV
	PETAR YANKOV
Location PAs	SASHKO DIMITROV
	KRASEN IVANOV
	KRASIMIR MILANOV
	AHMED PENDA
	BOGOMIL TODOROV
	PLAMEN TSVETKOV
VFX Data Wrangler	YULIAN VELKOV
VFX Photographer	MILENA RADEVA
Survey Team	SVETOSLAV PETKOV
	YASEN PISAROV
Trainee	DONOVAN BENSON-ARMER
HOD Storyboard	KRASIMIR RIZOV
Storyboard Artists	DIMITAR IVANOV
	BOYAN MANOV
	KRISTA VACHEVA
Marine Coordinator	IAN CREED
Marine Coordinator Assistant	TANYU KIRYAKOV
Safety Divers	GEORGI STOYANOV
	TODOR DIMITROV
	VASIL TERZIEV
	VLADKO STOYANOV
Transport Coordinator	GEORGY YOSIFOV - GOGO
Transport Captains	DEAN PORTER
	MIHAIL METHODIEV - MISHO
Drivers to Mr Thompson	RUMEN MARINOV
	DAVE GWYTHYR
Drivers to Mr Marsh	TEODOR METHODIEV
	LEE RALLS
Drivers to Mr Henson	SIMEON BORISOV
	GRAHAM HILL
Driver to Mr Butler	KIRIL BOYCHEV
Driver to Mr Oldman	PHIL McCABE
Drivers UK	JOHN AYRES
	RICHARD CAIN
	PANI CONSTANTINIDES
	TERRY DRINKELD
	COLIN DAVIES
	SIMON DAVIES
	MAL GREEN
	JOHN HALL
	STUART MANNING
	DICK MARTIN
	WINSTON SEIDU
	TOM SMITH
	STEVE SMITH
Drivers BG	DANIEL ALEKSIEV
	DANISLAV ALEKSIEV
	DANIEL BALCHEV
	KRASYO CHEKOV
	VALENTIN DANAILOV
	PANAYOT DARADIDOV
	IVAN DIMITROV
	STAMEN DIMITROV
	GEORGI DRAGANOV

DANIEL GAVRILOV
BOYKO GOTSEV
LUBOMIR GOTSEV
GALAB HADJIISKI
ANGEL IGNATOV
STOYAN ILIEV
LACHEZAR ISAEV
SASHO JELYAZKOV
GRIGOR KARANOV
JIVKO KOLEV
NIKOLAY KOLEV
ILIJAN LAZAROV
TSVETAN MANOLOV
DIMITAR MARINOV
IVAYLO MIHAYLOV
VALENTIN NESTOROV
KRASIMIR NIKOLOV
STOYAN NIKOLOV
RADOSLAV PAVLOV
TSVETOMIL PESHEV
NIKOLAY PETKOV
IVAN POPOV
LOZAN POPOV
ALEXANDER RAFAILOV
MITKO RAYKOV
ASEN SOKOLOV
GEORGI STANCHEV
SPAS TEMELKOV
NIKOLAY TSENOV
ANDREY TSVETANOV
VALERY TSVETKOV
SVETOSLAV VELICHKOV
YULI VELICHKOV
MARTIN VESELINOV
DIMITAR YANEV
RUMEN YOSKOV
LETITSIA DINEVA
IVONA GROZDANOVA
ALBENA PEEVA
MARIANA VASILEVA

Cleaning Ladies

Facilities Captain ROD PATTERSON

Health & Safety Advisor UK JAKE EDMONDS
Unit Medic UK MORAG WEBSTER
Set Medics BG DR ANTOANETA STOIMENOVA
DR PETYA SPASOVA

Art Department Medic/Ambulance IVANKA GEORGIEVA

Unit Publicist KATHERINE McCORMACK
Stills Photographers JACK ENGLISH
SIMON VARSANO
CHRIS RAPHAEL
EPK JAMES CRONIN
SERGEY ZHELEZKO

Executive in Charge of Post Production BRIAN HAYASHI
Visual Effects Editor ADAM M DUTHIE
First Assistant Editors IAN CUNNINGHAM
IAIN THOMSON
Second Assistant Editor BEAUMONT LOEWENTHAL
Assistant Editor, BG IVAN TODOROV

Studio Post Production Supervisor	JIVKO CHAKAROV
Post Production Coordinators	CHERYL GOODBODY ALEXANDRA MONTGOMERY
Post Production Consultant	JIVKO CHAKAROV
Post Production Accountant	JASON POTTER
Assistant Post Production Accountant	LINDA CLARKE
Sound Designer	LUKE GENTRY
Sound Effects Editor	KEVIN PENNEY
Additional Effects Editor	LUKE O'CONNELL
Dialogue Editor	TIM SIDDALL
ADR Editor	ADAM HORLEY
Assistant Sound Editor	GEORGE LEE
ADR Mixer	MARK APPLEBY
Foley Mixer	GLEN GATHARD
Foley Editor	JEMMA RILEY-TOLCH
Foley Artists	PETE BURGIS ZOE FREED
ADR Bookings Coordinator	LIZZIE CAMPBELL-KELLY
ADR Group Coordinator	SARAH LYNCH
Crowd ADR	PINEWOOD STUDIOS
ADR Studios	GOLDCREST POST PRODUCTION OUTLAW SOUND MARGARITA MIX HOLLYWOOD L.A. STUDIOS CINELAB MOSCOW
Re-recorded at	TWICKENHAM STUDIOS
Re-recording Mixers	TIM CAVAGIN MARK TAYLOR
Mix Technicians	ARAN CLIFFORD WILLIAM MILLER
ADR Voice Casting	BLEND AUDIO (UK)
Additional Post Sound Services provided by	NU BOYANA FILM STUDIOS
Additional Supervising Sound Editor	KRIS CASAVANT
Additional Re-Recording Mixer	GORD HILLIER
Additional Sound Designer	RYAN NOWAK
Additional Re-Recording Mix Technician	IVAN NIKOLOV
Additional Sound Engineer/Re-Recording Mix Technician	IVAYLO "IVO" NATZEV
Main & End Titles Design	MATT CURTIS, AP
Digital Intermediate provided by	GOLDCREST POST PRODUCTION
Supervising Digital Colourist	ROB PIZZEY
Digital Colourist	SARA BUXTON
Digital On-Line Editors	GEORGINA CRANMER SINÉAD CRONIN DANIEL TOMLINSON RUSSELL WHITE
Conform Editor	ARTHUR HARRISON
Digital Intermediate Producer	KAROLINA DZIWIŃSKA
Head of Production	ROB FARRIS
Digital Intermediate Assistant Producers	CHARLOTTE BARNES MHAIRI WYLES-LANG
Digital Intermediate Assistants	LAWRENCE HOOK FINLAY REID

Digital Film Bureau	SOPHIE BILLINGTON TOM CORBETT ALEX PHILLIPS GORDON PRATT DEAN OTUSANYA-WOOD
Head of Department	PATRICK MALONE
Commercial Director	MARTIN POULTNEY
Digital Intermediate Technologist	LAURENT TREHERNE
Senior DI Administrator	NEIL HARRISON
Technical Manager	PHILLIP TAYLOR
Additional Digital Intermediate Colourist	BRADLEY GREER
Additional Digital Intermediate Colourist Assistant	SVETOSLAV MATEEV
Additional Digital Intermediate Online Editor	IVAN TODOROV
Additional Digital Intermediate Assistant Editor	DELYAN KALOYANOV

SECOND UNIT BULGARIA

Second Unit Director	STANIMIR STAMATOV
Second Unit Stunt Coordinator	GEORGI DIMITROV – "BOMBA"
Unit Production Manager	ALEXANDER PEYTCHEV
Director of Photography/A Camera Operator	IVO PEYTCHEV
Script Supervisor	MILA MASLAROVA
First Assistant Director	ANTONY TANEV
Second Assistant Director	KATERINA ATANASOVA
Third Assistant Directors	DENITSA EFTIMOVA PETAR PETROV
A Camera First Assistant	PAULA NENOVA
A Camera Second Assistant	MAXIM PENEV
B Camera Operator	NEVEN MIHAILOVA
Focus Puller/B Camera	VLADISLAV MATEEV
B Camera Second Assistant	YORDAN BORISOV
C Camera Operator	GEORGY RAIKOV
Focus Puller/C Camera	MIROSLAV STOILOV
C Camera Second Assistant	VASIL PAUNOV
Data Wrangler	NIKOLA ANGELOV
Additional Data Wrangler	NIKOLA MILENOV
Video Assistant	PETAR SHTEREV
Cableman	CONSTANTINE ZHEKOV
Trainee	NILOKAY NIKOLOV
Extras Casting Assistant	TEODORA NACHEVA
Gaffer	ALEXANDER TRENEV
Best Boy	ANTON IVANOV
Electricians	DIMITAR YANEV VALENTIN TZANSARSKI
Extra Electrician	PAVEL MAZGANOV
Key Grip	CVETAN KOSTOV
Best Boys	NIKOLAY KOSTOV NEDYALKO GEORGIEV
Grips	DIMITAR DIMITROV MIHAIL GOTZOV IVAN HRISTOSKOV ALBERT NIKOLINSKI
Extra Grips	PETAR ANEV DIMITAR NIKOLOV
Costume Supervisor	IRENA TZOKOVA
Costumers on Set	ELENA ZAYKOVA ANNA FILIPOVA ASSEN KARANIKOLOV
Additional Costumer on Set	ATANAS IVANOV

Make-up Supervisor	IVON IVANOVA
Make-up & Hair	DIMITRINA STOYANOVA
	SVETLA KRUSTEVA
Additional Make-up & Hair	ANNA IVANOVA
Assistant Prop Master	ANDREY FILCHEV
Standby Props	GEORGI ALEKSANDROV
	KAMEN FILCHEV
Armourers	LIAM McCARTNEY
	VASIL TOPALOV
	KRASIMIR SVILENOV
Standby Set Dressers	LYUBOMIR SIRAKOV
	PETAR PEEV
	YURII STOYANOV
Sound Mixer	KIRIL KALOYANOV
Additional Sound Mixer	BORIS TANCHEV
Boom Operator	VALERI METODIEV
SFX Floor Supervisor	GEORGI KARADJOV
SFX Technician	TZVETAN VASILEV
Pyro Technician	PETAR GEORGIEV
Junior Technician	PHILIP ROUICHEV
VFX Supervisor	JIVKO IVANOV
Data Wrangler	VASIL GALABOV
Set Coordinator	YANKO TAKIEV
PAs	VLADISALV ASENOV
	TZVETAN GRIGOROV
	DIMITAR KOZAREV
	KALIN NIKOLOV
	MILKO STAREISHINSKI
	FEODOR TZANOVSKI
	TZVETAN TZVETKOV
Additional PAs	HRISTO KANEV
	MARIO SIMEONOV
	MARTIN VLADICHKI
	YOAN YANKULOV
Transport Coordinator	KALIN NIKOLOV
Driver to Mr Marsh	NIKOLAY MILEV
Drivers	GEORGI ALEKSANDROV
	STEFAN BOICHINOV
	VASIL BOJKOV
	DENIS CHOBANOV
	IVAILO DIMITROV
	MARTIN GEORGIEV
	SIMEON ICHKOV
	IVELIN IVANOV
	LYUBEN KRUSTEV
	JIVKO MIHAYLOV
	VASIL MULESHKOV
	GEORGI NIKOLOV
	YANKO PETKOV
	MIROSLAV SPAOV
	ROSEN TOPALOV
	ALEXANDER TRIFONOV
	VASIL TZOCHEV
	VLADIMIR VASILEV
	IVO YOSIFOV
	BORISLAV ZLATANOV
Cleaning Lady	BOZHIYA PANTALEEVA
Set Medic	DR PETAR KOVACHEV
Stills Photographers	YANA BLAJEVA
	DIMITAR KATSAROV

SKYDIVE UNIT BULGARIA

Unit Manager ROSEN IGNATOV
 Set Coordinator MILEN BOJICHKOV
 Aerial Videographer JULIAN ROBIN BOULLE
 Aerial Videographer/Stunt Double NOAH BAHNSON
 Aerial Stunt Double IVO NINOV
 First Assistant Director EDIS SELIMINSKI
 Master Riggers ANI STAMENOVA
 IEVGEN SAVYNETS

UNDERWATER UNIT UK

Director of Photography MARK SILK
 Focus Pullers JOE WRIGHT
 MATTHEW WESSON
 First Assistant Camera ZOE MASTERS
 Second Assistant Camera DANNY PRESTON
 Gaffer BERNIE PRENTICE
 Camera Team Diving Supervisor AMY SILK
 Underwater Technicians NEIL BLACKMAN
 ANDREW DUNCAN
 Underwater Surface Technician OLIVER COUCH
 Diving Services provided by DIVING SERVICES UK
 Dive Supervisor DAN TRAVERS
 Diving Coordinator DAVE GREEN
 Lead Diver SIMON ANDREWS
 CCR Divers GEOFF CREIGHTON
 RICK KEOANE
 BRAD MORSON
 Freedivers DAN BETTS
 MARCUS GREETWOOD
 SAM STILL
 Divers
 DAVE BOOYS, PAUL DANIELS, MATT GREEB
 BEN MICHAEL, BO SANCHES, ROBERT SUDLOW

SECOND UNIT UK

Second Unit Director PAUL HERBERT
 First Assistant Director LEE TAILOR
 Third Assistant Director VLAD CIRDEIU
 Floor Runner JARED COLAO
 Script Supervisor CATHY DOUBLEDAY
 Additional First Assistant Camera CHAZ LYON
 Phantom Camera STEPHEN PRICE
 Digital Artist CLIVE SAPSFORD
 Gaffer HARLON HAVELAND
 Electricians DAVE CLAYTON
 ANTONY JOINER
 STEPHEN JOLLY
 TERRY ROB
 Grip DAVE LITTLEJOHNS
 Rigger DAVE GLOSSOP
 Floor Runners GEORGIE BARWICK
 HANNAH JOLIFFE
 Standby Costume EMMA ACKERMAN
 EMMA HAWKYARD
 Make-up Artists SOFIE DAVIDOVA
 KAT RAYNER
 DANIEL LAWSON-JOHNSTON
 ANGELA OXLEY EVANS
 Armourers ROB GRUNDY
 SHAUN BRAG
 Additional Technicians RONNIE RACKLEY
 RUPERT MRENCY

ALEX FREEMAN
 LEON WHITE
 Facilities STEVE SLATER
 ROBERT STOINEA
 SIMON SKIERMANSKI
 SORIN POP
 Catering BRONWYN WARR
 Craft DIRTON GERGJALIU
 Unit Medics SALLY POWELL
 MIKE PETIT
 DYLAN DAVIES
 Firefighters
 KENNY BENNETT, RICH CULLEN, SIMON KNELLER
 MARTIN MAWHOOD, NAT PURCEL, JAMIE TIMMS
 Minibus Drivers MIKE NORTON
 KEN JONES

FASLANE PLATE UNIT

First Assistant Director NICK SHUTTLEWORTH
 Floor PA JOE AZZOPARDI
 Camera Operator IVO IVANOV
 B Camera Operator MICHAEL YANAKIEV
 First Assistant Camera BORISLAV BELBEROV
 Second Assistant Camera MAX CARRINGTON
 Location Manager, Scotland LIAM IRVING
 Drones supplied by FLYING PICTURES
 Diving Services Skipper PAUL O'CONNELL
 Safety Diver TOM FOREHEAD
 Tugs & Crew CLYDE MARINE SERVICES LTD
 Minibus Drivers JOHN AYRES
 GARY KENNET

HAWAII UNIT

Navy Background Extras
 ANTHONY AMOS PETER ANDERER
 ROBERT ARMISTEAD DEVIN BELL
 TYLER BENSON CODY BREEDING
 JEREMY BROWN MATTHEW CHATFIELD
 ALEXA CIAROLLA ERIC COMMOPERE
 MICHAEL DUNCAN RICHARD EGGERS
 JOE FALCON PATRICK HALE
 ANALEE JACQUES MICHAEL JAHNKE
 DANIEL KLOEPFER PETER KOCK
 CHRISTOPHER LAMBRECHT ADRIAN LARRIVA GOMEZ
 CHRISTOPHER LAWSON JOSHUA LEEDS
 BROOKS LEWIS PAUL McCULLOUGH
 JAMES MILLARD DAVID MILLER
 MILLER QUINCY JEREMY MITCHELL
 RAHMIL MIXON CARMELO MORALES
 WILLIAM MORAN GRAN MORGAN
 VINCENTE MUNIZ KEITH OBER
 ANDREW PLUMMER ROBERT RAMIREZ
 THOMAS ROCHE AARON SANCHEZ PORTILLO
 ALEXANDER SCOTT CARMELO SHEAR
 ADAM VAUGHN SPENCER WEBSTER
 ERIC WOOTEN

Production Services BIG ISLAND GIGS
 Second Unit Producer JACOB LIENAU
 DIT CHRIS MAPES
 First Assistant Camera MICHAEL TANJI
 Hair & Make-up JORDANN AGUON

Aerial Unit Operator MICHAEL PRICKETT
 Aerial Unit First Assistant Camera JOSHUA QUICK
 Production Assistants KEIGER BOWMAN
 BRYCE ATILANO
 Office Production Assistants JANEY LIENAU
 ESTHER LIENAU
 KAREN HAWKINS
 Helicopter Pilot CALVIN DORN
 Helicopter Services PARADISE HELICOPTERS
 Aerial Camera Services SALT + AIR STUDIOS
 Equipment provided by HAWAII CAMERA
 Data Management VAULT SUPPORT
 Background Casting Payroll CENTRAL CASTING

ADDITIONAL PHOTOGRAPHY

Unit Production Manager DENITZA DAVEROVA
 First Assistant Director BEN LANNING
 Second Assistant Director MONIKA HRISTOVA
 Art Director LORA VENKOVA
 B Camera First Assistant RUMEN DERTLIEV
 Camera Second Assistant VESELIN HRISTOV
 Video Assistant GEORGI YANKOV
 Script Supervisor MARIANA POPOVA
 Data Manager BOGOMIL DIMITROV
 Casting Director CLAIRE ROBINSON
 Casting Extras LUKE COUSINS
 Electricians TSVETAN TSVETKOV
 LACHEZAR LAZAROV
 Grip ILIYA YONEV
 Remote Head Technician ALEKSANDAR TATARSKI
 Property Master YASSEN KOVATCHEV
 Standby Props TODOR GEORGIEV
 Costume Supervisor JASMINA VASILEVA
 Cast Costumer MARIANA KIRYAKOVA
 SFX Supervisor YOVKO DOGANDJIISKI
 SFX Coordinator ANTONIA TOCHEVA
 SFX Technicians
 IVAYLO ANGELOV, YORDAN ANGELOV, IVAYLO MAKSIMOV
 VALERI PANDEZOV, ANDREJ VELCHEV, LUBOMIR VOINSKI
 Production Coordinator VIOLETA PIPEREVSKA
 Office Trainee KATERINA PETROVA
 US Navel Advisor CDR RON HATT
 Bow Hunting Advisor KOSTAS PAPADOPOULUS
 Dialogue Coach DIEGO PARDO
 Production Accountant DELYAN BORISOV
 Construction Manager ZAMFIR ZAMFIROV
 Painters
 YAVOR DENCHEV, BOYAN KALEV, METODI KIRILOV
 KOLYO NACHEV, ELEONORA SLAVKOVA
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 LUBOMIR ASENOV, GEORGI KIRILOV, KIRIL KIRILOV
 BISER STOYANOV, PETAR YOSIFOV
 Cleaning Lady MARIANA RADULOVA
 Set Dresser/Standby VLADIMIR VIDINOV
 Set Dressers YORDAN ANGELOV
 VIKTOR BIKARSKI
 DANIEL JOTICH
 JIVKO TRENDAFILOV
 Unit Manager VLADIMIR VLADIMIROV
 Location Manager ALEKSANDAR ALEKSANDROV
 Craft & Catering Services RED CORALL
 Set Medic DR. STANISLAV ALEKSANDROV

Set & Transport Coordinator YANKO TAKIEV
PA RADOSLAV MIHAYLOV
Driver to Mr Marsh ROBERT KOSTOV
Crew Driver ATANAS PURVANOV
Make-up & Hair Department Driver KIRIL NIKOLOV
Art Department Driver GEORGI TOCHEV

ADDITIONAL PHOTOGRAPHY SECOND UNIT

First Assistant Director PETYA EVTIMOVA
Second Assistant Director VANINA GEROVA

PLATE UNIT

Director of Photography ALEXANDER KRUMOV
First Camera Assistant ANGEL BALAKCHIYSKI
Drone Operator VETSESLAV KOLEV - UFO CAMERA

Visual Effects by
WORLDWIDE FX

Studio Manager JORDAN MARKOV
Visual Effects Studio Supervisor STEFAN TCHAKAROV
CTO DOBRI GEORGIEV
Visual Effects Supervisor NIKOLAY GACHEV
Visual Effects Art Director VENELIN DINKOV
CG Supervisor ANGEL IVANOV
Compositing Supervisor PETAR KERANOV
Additional CG supervisor NIKOLAY BONEV
VFX Associate Producer GEORGI GARNEVSKI
VFX Project Managers RADOSLAV MISAROKOV
SILVIYA MARIYANOVA

Project Coordinators

VANYA BENEVA, ATANAS DICHEV, KREMENA IVANOVA, PETRANA STAMENOVA
VALERIA STOICHKOVA, MIHAELA TODOROVA, IVETA TSVETKOVA

Lead Visual Effects Coordinator NICK PESHUNOFF
Visual Effects Coordinators VASIL GALABOV
JULIA MANOLOVA
SVETOSLAV MITEV
DESI SLAVA PAVLOVA

Compositing Lead GEORGI KARANTILSKI
KALIN KRUMOV
PETER MARIYANOV
PAVEL PETROV

Compositors

NIKOLAY ALEKSIEV, SOFIA GESHEVA-ALEKSIEVA, ANELIYA BORISOVA, STANISLAVA CHIFLICHKA
KRISTINA DASHEVA, IVELIN DIMITROV, ANTON DONCHEV, BAHTIAR EMIN
GRUYO FINGAROV, NATALI GANCHEVA, GEORGI GEORGIEV, DENITSA GEORGIEVA
KIRIL GIZDOV, VIOLINA HRISTOVA, PEHLIVAN IVANOV, IVELIN IVANOV
MIHAELA KIRKOVA, GALINA KRASIMIROVA, GORDANA KRSTeva, KATYA LAZAROVA
HRISTO LOZANOV, STEFAN MIHALEV, VASILINA MITKOVA, VELISLAVA MIHAILOVA
NIKOL NACHEVA, BOGDAN NEDKOV, ENCHO NEDEVSKI, CARLO ORLANDI
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JULIA PETROVA, MARIA POPOVA, MARINELA RACHEVA, STEFAN RACHEV
VYARA STOYANOVA, ILIYA SHEKERDZHIEV, BORIS SOKOLOV, ALEKSANDAR SLAVOV
LYUBOV SPASOVA, STANISLAV STAVREV, DIMITRINA TORNEVA, TSVETAN TOMOV
DANIEL VASEV, VLADIMIR VATEV, VALERIA VALEVA, ADRIANA VALCHEVA
VELISLAVA VELEVA, RADOSLAV YANUDOV, DIANA YORDANOVA, MONIKA ZHELEVSKA

Simulation Lead IVAN IVANOV

Simulation Artists

STANISLAV DRAGANOV, PAOUNKA DIMITROVA, MIHAIL IVANOV,
RUMEN KIROV, NIKOLAY MISHONOV, KALIN MIHAYLOV, PEYO PEEV
SVETOSLAV SAVOV, GEORGI SLAVOV, GEORGI STAIKOV
Matchmove Lead PETER TOMOV
Matchmove Artist FILIP CHERKEZOV

Animation Lead MILENA RADEVA
 Animators DIMITAR BAJALCALIEV
 PETAR BAKALOV, BORISLAV DIMITROV, PETER GACHEV
 TSVETAN IVANOV, ALBA RODRIGUEZ
 Modelling & Texturing Lead SVETLIN TSONEV
 Modelling & Texturing Artists
 IVAN ALAYKOV, ALEKSANDAR KRANZOV, IVO KIRILOV, TONI KONDEV
 DIMITAR KRUSEV, ROSITSA GARDJELIYSKA, IVAYLO IVANOV, ANTON RAYNOV
 DANIEL CVETANOV, METODI VELICHKOV, PETAR VELITCHKOV
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 Layout artists RUMEN KAMENOV
 YASEN PISAROV
 ROSITSA SIMEONOVA
 KRISTINA YAKIMOVA
 Environment Artists SVETOSLAV PETKOV
 MINA SPIRIDONOVA
 Lighting Lead SVETOSLAV GANCHEV
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 PETAR LILKOV, NESTOR LICHEV, IVAYLO PETROV, YASEN PISAROV
 NINO STOYANOV, DENIS TOMOV, ASEN VELKOV
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 ANGEL ANGELOV
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 IVAYLO BONEV, YANA CHERVENYASHKA, DINKO DIMOV, CHRISTIAN DIMITROV
 GEORGI GEORGIEV, FILIP KARAJOV, TSVETELIN KRASTEV, STOYAN KIRKOV
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 Storyboard Artists DIMITAR IVANOV
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 Visual Effects Editors NEVENA DRAGOSHINOVA
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 Technical Support
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 Visual Effects by
 SPIN VFX
 Visual Effects Executive Producer NEISHAW ALI
 Visual Effects Supervisor COLIN DAVIES
 Visual Effects Producer DARYL SHAIL
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 AMEENA SIDDIQUE
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 CG Producer CHRIS COX
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 Animation Supervisor PETER GILIBERTI
 Layout Supervisor CHRIS ANKLI
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 ALEX BASSO, RACHEL BENIUK, YAN DAI, PAUL DEOLIVEIRA
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 PEDRO VILAS, LUNA WANG, PATRIK WITZMANN
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 VIRDJINIYA MARINOVA
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 Compositing Lead DELYAN KETIPOV
 3D Artists PETKO GANEV
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 ROSEN KAZLACHEV
 Effects Artists ILIA HALEMBAKOV
 ROSI DIMITROVA
 VLADIMIR GERASIMOV
 YASEN PANEV

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Visual Effects Coordinator HELEN STREETER
Compositing Lead MOTI BIRAN
Compositors AGUEDA DEL CASTILLO
KAI GADD
KATHRIN SCHOEFTEHUBER
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Lead Visual Effects Coordinator CHRISTINE PYLE
Compositing Lead AURORE DE BLOIS
Compositors
KASIA CIERYT, MARKO CVIJETINOVIC, AVI SALEM, VIVEK SHARMA
JASON SNEA, APRIL SUEN, PERUNIKA YORGOVA
Animation Lead ANTHONY DECHELLIS
Animators AARON WRIGHT
NATHAN SERGE
DAMIAN ISHERWOOD
Lighting Lead NATHAN LAROUCHE
Lighters PARASTU REZAIE
FELIPE SIEM
MICHAEL ENZBRUNNER
SARAH BOYLE
Visual Effects Editor HILARY SMITH
Music Supervisor SELENA ARIZANOVIC
Score Produced & Conducted by TREVOR MORRIS
Orchestra CHAMBER ORCHESTRA OF LONDON
Score Coordinator GARETH GRIFFITHS
Score Recorded at AIR LYNDHURST STUDIOS
Score Recorded by GEOFF FOSTER
Pro Tools LAURENCE ANSLOW
Pro Tools Assistant ASHLEY ANDREW-JONES
Orchestral Score performed by CHAMBER ORCHESTRA OF LONDON
Orchestrations DAVID SHIPPS
Music Preparation JILL STREATER, GLOBAL MUSIC SERVICE
Score Mixed by PHIL MCGOWAN
Score Mixed at MCGOWAN SOUNDWORKS
Additional Music TREY TOY
STEVEN RICHARD DAVIS
Supervising Scoring Consultant GILAD BENAMRAM
Featured Synthesist JON ASCHALEW
Music Editor RICHARD ARMSTRONG
Score Supervisors MATTHEW BLOCHA
ETIENNE MONSAINGEON

Score Intern BARBARA SCHUCKO

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Post Production Accounting	TSILA ADLER

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CFO	KALINA KOTAS
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Pentagon & War Room Advisor	CAPTAIN RUSSELL COONS
US Naval Costume Advisor	LIEUTENANT ADAM HALL
Russian Military Advisor	CAPTAIN IGOR KUDRIN

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