



Deepwater Horizon Production Notes

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Running Time: 107 minutes

U.S. Release Date: September 30, 2016

For more information, please contact:

Jennifer Peterson
Lionsgate
2700 Colorado Avenue
Suite 200
Santa Monica, CA 90404
P: 310-255-5066
E: jpeterson@lionsgate.com

Meghann Burns
Lionsgate
2700 Colorado Avenue
Suite 200
Santa Monica, CA 90404
P: 310-255-3999
E: meburns@lionsgate.com

Emily Bear
Lionsgate
530 Fifth Avenue
26th Floor
New York, NY 10036
P: 212-386-6867
E: ebear@lionsgate.com

DEEPWATER HORIZON

SUMMIT ENTERTAINMENT

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Cast: Mark Wahlberg, Kurt Russell, John Malkovich, Gina Rodriguez, Dylan O'Brien and Kate Hudson

Directed by: Peter Berg
Screenplay by: Matthew Michael Carnahan and Matthew Sand
Screen Story by: Matthew Sand
Based upon: An article by David Barstow, David Rohde, and Stephanie Saul published in The New York Times
Produced by: Lorenzo di Bonaventura, Mark Vahradian, Mark Wahlberg, Stephen Levinson, David Womark

Credits not contractual

SYNOPSIS

On April 20th, 2010, one of the world's largest man-made disasters occurred on the Deepwater Horizon in the Gulf of Mexico. Directed by Peter Berg (*Lone Survivor*), this story honors the brave men and women whose heroism would save many on board, and change everyone's lives forever.

Summit Entertainment and Participant Media present a di Bonaventura Pictures production, a Closest to the Hole / Leverage Entertainment production, a Peter Berg film.

DEEPWATER HORIZON PRODUCTION NOTES

"Hope is not a tactic."

-- Mike Williams

On April 20th, 2010, one of the world's largest man-made disasters occurred on the Deepwater Horizon in the Gulf of Mexico. Our film follows a vital story that many have not seen: the story of the 126 crew members working aboard the Deepwater Horizon that day, caught in the most harrowing circumstances imaginable. They were skilled working men and women putting in a grueling shift in the hopes of getting back soon to families and lives ashore. In an instant, they were faced with their darkest hour, pushed to summon the courage to battle an unstoppable inferno blaze in the middle of the ocean, and when all seemed lost, to save one another.

The ultra deep-water drilling rig off the Louisiana coast -- the Deepwater Horizon -- riveted the world as it experienced a devastating blowout, fire and nearly unstoppable ocean floor oil leak. For 87 days millions watched, hearts in mouths, as more than 50,000 barrels of oil a day gushed from the sea floor into the Gulf of Mexico. It would become the largest accidental ocean oil spill in human history. A fragile marine system hung in the balance, livelihoods were left in limbo, and red flags were raised about the true costs and dangers of drilling for oil in deep water conditions.

DEEPWATER HORIZON brings that story to the screen with a gripping glimpse into the unseen world behind the global disaster that took the lives of 11 workers. Filmmaker Peter Berg once again collaborates with Oscar® nominated actor Mark Wahlberg sharing an untold story of men & women, real life heroes, who faced extraordinary consequences with extreme bravery. The pair previously explored a Navy SEAL team mission gone wrong in the Oscar® nominated LONE SURVIVOR, and the duo is set to release PATRIOT'S DAY, the story inside the dramatic events leading up to and after the Boston Marathon bombing later this year. In DEEPWATER HORIZON, Mark Wahlberg is joined by an incredible cast including Kurt Russell, John Malkovich, Gina Rodriguez, Dylan O'Brien and Kate Hudson to bring audiences directly into, not only the events, but the charged human drama and acts of valor beneath them.

Wahlberg takes on the role of real-life Transocean chief electronics technician Mike Williams, a devoted family man who was overseeing the rig's computers and electrical systems on April 20th, when everything he imagined could go wrong ... did. Oil rig workers are a notoriously tough and gritty breed. The work is physically punishing and ultra high-pressure -- as workers grapple with complex equipment approximately 60-feet above remote seas. Yet even for Williams, what happened that day was unprecedented. Williams knew the work was desperately behind schedule, but he also knew the Deepwater Horizon had sophisticated defenses said to be able to prevent even the worst blowouts. Nevertheless at 10 p.m. that night, volatile methane shot up into the rig, and all the rig's defenses failed. The result was a sudden, deadly explosion and a series of fireballs, as the shattered rig and its crew were shaken, hurtled and drenched in combustible gas.

From that moment on, Williams was in a race to save his own life and those of his crewmates -- each driven by the hope of making it home -- in an escape that seemed to defy all the odds.

Says Wahlberg: "I play a rig worker who was an ordinary guy who had to do extraordinary things -- not only to survive, but to help others in a moment of overwhelming disaster. For me that's an extremely compelling story to tell. It's something I find very inspiring and those are the kinds of movies I most enjoy making and seeing."

The real Mike Williams, who consulted on the film, says the commitment of Wahlberg and the filmmakers to the reality of what he went through was gratifying: "The cast and crew captured all the elements of what happened that were important to me, other survivors, and the widows of the deceased. My biggest goal and ultimate drive that made me want to be part of this project is that we honor these eleven men and what they did every day.

For Berg, the story's themes were vivid and a chance to shed light on an event most often talked about in terms of the environmental, rather than human, impact compelled him, "I'm drawn to tales of human courage and of the human spirit trying to triumph over real adversity -- and those elements are the heart of this story," says Berg. "The men and women aboard the Deepwater Horizon were extremely intelligent and capable and they tried everything they could to prevent the blowout. It's important to remember that 11 people lost their lives on the rig, and more were injured. In the middle of all the deserved attention for the oil spill, that heroism has almost been lost. This film is a chance to tell that story."

Meeting with the survivors and the families of those lost on the Deepwater Horizon struck Berg with a deep mix of loss, humility and awe, all of which he wanted to infuse into the production. "It was an incredible experience to get to meet these people and hear their stories and see the power of their spirits and, how people find the strength and the resiliency to move on. As an artist and a person, I find that to be very inspirational and life-affirming."

THE SCREENPLAY

To dig into the lives and hearts of the men and women for whom the Deepwater Horizon was at once home, workplace and a perilous trap after the blowout would require intensive research. The events were complicated, contested at times, and involved highly specialized machinery and jargon. All of that became background in the screenplay by Matthew Carnahan and Matthew Sand, which instead put the life-and-death experiences and in-the-moment emotions of the crewmembers front and center.

The foundation for the screenplay was a seminal New York Times article: "Deepwater Horizon's Final Hours," written by David Barstow, David Rohde and Stephanie Saul, which was in turn the result of probing interviews with 21 survivors, as well as sworn testimony and written statements from others, creating the most detailed insiders' account of what they saw happening, second-by-second, on the rig.

Sand recalls reading the article on the edge of his seat, but he wasn't sure at first if he saw the heart and soul of the kind of movie he aspires to in it. Then he saw an interview with Mike Williams. "Mike was talking about the moment on the rig when he saw the rescue boats were only half full and he made the decision to go back into extreme danger to help his brothers and sisters back to safety," Sand remembers. "That was a profoundly cinematic moment right out of real life. I love movies about heroes who meet big moments with deep courage. I met Mike and saw he was the real deal. Then I knew we had a movie."

Carnahan then went further, conducting and distilling his own interviews, focusing in on the emotions, connects and love of life that drive a person to find the heights of skill, bravery and compassion in the midst of disaster. The result became a moving exploration of how ordinary people commit extraordinary acts when it matters most.

When that tension meets the power of geological forces, the results are shocking. Carnahan says he also felt an especially fierce responsibility to be true to what the men and women on the Deepwater Horizon went through that night. "I tried to do the very best I could to honor the fact that 11

people lost their lives that night. I've never worked on a movie before with that kind of reality," notes the screenwriter. "The people who lost their lives were always omnipresent in my mind while I was writing."

Sand was enthralled by what Carnahan brought to the script, and even more thrilled when Peter Berg came aboard. Sand concludes. "In a way this movie is the last of a classic breed – a story of courage with the tremendous scope of the most exciting adventure thriller."

WHAT WAS THE DEEPWATER HORIZON?

An insatiable demand for fuel has brought oil companies into ocean depths where humans have never before dared to labor, bolstered by new high-tech equipment capable of plunging thousands of feet below sea level, operating where humans can't go, amid shifting sands and hazardous pockets of explosive gas. It's a brave new world of exploration for the oil industry, but on April 20, 2010, the dangers of that world became devastatingly clear.

On that day, the Deepwater Horizon, an ultra-deep-water, advanced oil rig owned by the Swiss company Transocean and leased by British Petroleum was drilling deep in a well named Macondo about 40 miles off the Louisiana coast. Suddenly, the crew faced the greatest fear of all ocean rig workers: a ferocious blowout, caused by pockets of unstable methane shooting up the pipes with deadly force. Though equipped with a blowout preventer that included an Emergency Disconnect System (EDS), both failed to contain the blowout. The initial blowout killed 11 men who were never found, critically injured others and sparked a bold evacuation of men and women trapped amid roiling mud and fire. After two days of searing flames, the remains of the Deepwater Horizon sank 5000 feet to the ocean floor, leaving the well gushing beyond control, ultimately releasing, according to government estimates, 4.9 million barrels of oil.

Since then, the words Deepwater Horizon have become synonymous with the words "largest marine oil spill in history." But prior to that, the Deepwater Horizon was seen as a technological marvel. An offshore oil rig is essentially a stationary cruise ship – and the Deepwater Horizon was among the most sophisticated in the fleet. Built in South Korea, the rig featured a deck the size of a football field, a 25-story tall derrick and below-deck living quarters for 146 people, including a gym and movie theater. The mechanical innards of the Deepwater Horizon utilized space-age technology, spanning from electronic drilling monitors to computerized modeling systems and automated shut-off defenses.

But wondrous as the rig was, it was also, at the time of the explosion, 6 weeks behind schedule, and costing a half million dollars a day – pushing management to complete the well as fast as possible. The full consequences of the Deepwater Horizon blowout are still being assessed. After several failed containment attempts, on September 21, 2010, the well was finally declared dead. Today, court cases are ongoing, coastal businesses are recovering and environmentalists are studying damage to marine life. But for the 11 families who lost their loved ones, and the workers who faced mortal danger, the consequences are felt every single day.

PETER BERG TAKES THE HELM

It was clear from the start that DEEPWATER HORIZON needed to have a single visionary leader able to commandeer a massive, multi-layered production full of intricate moving parts and visual designs – but one who also could get to the story's beating heart. It was equally clear that person was Peter Berg.

Berg explains what drives his very distinctive style of filmmaking: "I'm a fan of deeply experiential films. I aspire to allowing audiences to feel they are not just sitting in a theatre but going through these events themselves. I want them to be immersed in both the action and emotions. When the ride is over, I want people to feel like they've really been somewhere that had an impact. I don't want my films to be a spectator sport. I want them to be experienced on a personal level."

Producer Lorenzo di Bonaventura calls out Berg's connection with actors as key but also says the director pushed himself to a new level. "I call Pete the invisible actor, it's almost as if he's acting in the scene as he watches it transpire," he explains. "Pete has tremendous confidence in terms of getting performances – and he knows instantly when he's got what he wants and he can move very quickly because he trusts in that. He's also skilled with energy and pace and that was important because the film had to be authentically terrifying and tragic – yet also be a dynamic and compelling entertainment. Pete brings a very distinctive energy and style to this film."

Producer Mark Vahradian says that Berg's skill with technology and action was a big draw; but the biggest draw of all was his ability to tell moving stories about unsung heroes. "We all felt that if we got the fire and explosions right, yet somehow failed to convey the hearts of these men who died, and the men who survived and helped each other to survive, then it would not have been worth making the movie," says Vahradian. "There are not many directors who can combine spectacle and human drama the way Pete can. There are also not a lot of people able to take on the physical challenges of making a movie like this – shooting in the heat, at night, working with huge, complex sets. He was able to make it all happen and also bring the audience in to feel a part of it. He shows not just the mechanics of what happened, but also the humanity of the workers and the world of this kind of work."

When real-life survivor Mike Williams – whom Wahlberg portrays in the film – came aboard as a consultant it was a litmus test. Williams admits he had his doubts that a movie could do any justice to what he saw and heard that night. But he was soon exhilarated by Berg's human-centered approach and interest in immersing audiences in the rarely seen lives of oil rig workers before the blowout ever occurs.

"Once Pete told me 'this is a story about survivors,' I agreed to come on board. The oil field is not very well understood by outsiders," Williams points out. "It's a very close-knit community, and the things we do out there are more dangerous than we'd like to let on. It's a dangerous environment no matter what steps we take to mitigate the danger. This is a great opportunity to show the world what these men and women do out there."

Berg was immediately intrigued by Mike Williams whose real life suddenly became the stuff of cinematic heroics. "What I found so interesting about Mike Williams is that he was a maintenance supervisor – a fix-it guy working with all these big-brained MIT engineer types, yet he was a very street-smart capable guy who ultimately became the last one off that rig. He was an everyday, blue-collar guy who found himself in the middle of the most terrifying and extraordinary experience," says the director.

Berg summarizes: "We all use fossil fuels and petroleum. Even if we drive a hybrid, we use fossil fuels. Yet we know very little about how we get our fuels. This movie is a chance to bring audiences inside these gigantic rigs that are so technologically amazing, to show the people working on them who are so highly skilled and dedicated, and to reveal that even though we never see these men and women, or their sacrifices, they really are closely connected to our lives."

MARK WAHLBERG AS MIKE WILLIAMS

When it came to casting Mike Williams – the Chief Electronics Technician of the Deepwater Horizon at the time the blowout occurred – the search was on for someone who could penetrate the very

particular world of technicians who live and work on oil rigs, as well as a man who taps into unrealized reserves of physical and emotional strength to make it home to his family.

It quickly became clear that few actors were as close a match for that description as two-time Oscar® nominee Mark Wahlberg. In roles ranging from THE FIGHTER to THE DEPARTED to Berg's LONE SURVIVOR, Wahlberg has demonstrated a distinctive ability to explore the inner realities of blue-collar men.

Wahlberg and Williams bonded before the film started shooting and spent a lot of time during production on and off set together. The filmmakers were excited by the resulting performance. Says producer Lorenzo di Bonaventura: "What Mark brings is honesty and a real sense of blue-collar integrity. He brings out that American ethic of doing hard work, even when you're working amid forces you can't necessarily control." Adds Mark Vahradian: "Mark cannot or will not play a character without knowing him, understanding him, drilling him, being with him. He has the sensitivity to understand he's playing a real human being who went through a traumatic situation, and he handled that so well."

From the get-go, Wahlberg was insistent on bringing Williams fully into the filmmaking fold, in a way few subjects of a film ever get to experience. "I was pretty adamant about having Mike with us the whole way," Wahlberg recalls. "He was the last one on the rig, and he knew so much about what really happened there. I didn't want to just meet him; I wanted him around and consulting with us the entire time. It turned out he was a great help to everybody. He had complete license to say, 'hey, this didn't happen that way. This is how it happened.' He could stop us at any time and give us more to go on."

As for their personal conversations, Wahlberg describes their depth: "We talked about *everything*. We talked what he did before he was on the rig, about how he spent his time off the rig, about his relationship with his daughter and wife. At times, he got quite emotional talking about what happened on the rig, but there wasn't anything he wasn't comfortable talking about with me."

He realized that for Williams being on the rig always had two contrasting sides. "He's out there providing for his loved ones and he was always excited by that idea," observes Wahlberg. "Mike really loved the work, loved being out there, but he also understood the danger and that it was a big sacrifice to be so far from his family."

Williams found that talking with Wahlberg about his experiences was ultimately cathartic. "Answering questions about what happened from the time I woke up until the time I got to the hospital, and to be able to walk the cast through that has been beneficial to me," he explains. "It helped me not only to re-live the story, but it also allowed me to let go of some of it, and that was very therapeutic."

As Wahlberg dug into the nitty-gritty of the bodily and mental challenges of rig work, it was equally important to him to explore those connections back home, the pride and joy in his family that carried him through that night. He especially enjoyed working with Kate Hudson. "We don't have many scenes together, but the moments we do have are so powerful and help you to realize how in love these two people are and what they mean to each other," he says. "Kate was just fantastic. She dove right in there and it felt very real with her."

Once on the set near New Orleans, Wahlberg also felt a need to make connections with the people of Louisiana, who were so deeply affected by the Deepwater Horizon incident and its aftermath. "I take pride in us going down there – it is the kind of place where, if you don't get it right, you're not going to be welcomed back," he muses. "On a film like this it is about so much more than your individual experience as an actor or director or cinematographer or whoever. For all of us, it was really about making sure that we made the local people proud and doing the families involved, justice."

Reuniting with Berg was also special for Wahlberg. "I'd sign up to do anything with Pete," Wahlberg offers, "We have a similar approach to the work and we're both drawn to true-life stories about people overcoming the odds. Pete is an actor first, so he's all about performance but he's also a true leader. He sets a high bar and challenges you for sure."

KURT RUSSELL AS MR. JIMMY

Equally key to the casting was finding the film's "Mr. Jimmy," Jimmy Harrell, who was the offshore installation manager of the Deepwater Horizon – essentially in charge of the entire crew. Golden Globe® nominee Kurt Russell, another star renowned for his real-guy appeal, stepped into the poignant role. Russell became fascinated by how people react when they have to make impossible decisions under extreme pressure. "You realize that in this very dangerous world, when things go wrong, human beings can only try to make the right decisions," says Russell. "These are not black-and-white kinds of decisions. It's a difficult thing to face."

Russell felt the weight of portraying a real person in his performance. He spent hours watching Harrell's testimony before the Deepwater Horizon Incident Joint Investigation. "Any time you play a character drawn from a real person, you have the responsibility to find out as much as you can. Unfortunately, I was never able to meet Jimmy, but I saw a lot about him as a person from the testimony that I watched," Russell explains.

Russell notes that Harrell was deeply respected by the crew, and set out each day to prove that he deserved that respect. "I thought of him in the way I heard Mike Williams talk about Mr. Jimmy: that he was universally respected, and a no frills kind of guy," Russell explains. "Mr. Jimmy wasn't humorless, but this was his rig, this was his family, and he took that part very seriously."

Russell especially loved working so closely in concert with Wahlberg, who becomes Mr. Jimmy's savior after the blowout. "He's a very natural actor who somehow makes his work look effortless. He was great, and always so prepared," Russell says.

He also enjoyed the sparks in his interactions with John Malkovich as BP "company man" Donald Vidrine, with whom Jimmy Harrell butts heads over the treacherous schedule.

"Malkovich is just terrific as Vidrine," says Russell. "I love the scenes that give you a sense of what was at stake in the conflict between the company and the workers. You have Malkovich representing BP, and me representing Transocean, and we really lock horns."

GINA RODRIGUEZ AS ANDREA FLEYTAS

After the explosion, Mike Williams aligns himself closely with 23 year-old rig worker Andrea Fleytas, with whom he finds himself trapped on the fire-choked rig, with no easy escape. Fleytas is played in an intriguing departure by "Jane The Virgin" star Gina Rodriguez.

Fleytas was the Deputy Dynamic Positioning Officer, with the vital responsibility of maintaining the floating rig's position directly over the well using propellers and thrusters. To learn more about Fleytas's job, Rodriguez quite literally went to school. "Pete was all about being as authentic as possible, I did my own research and went to dynamic positioning officer training in Houston. It was quite the experience," she muses.

Rodriguez also had to dig deep as the tough-talking, engine-fixing Andrea has to face some of her deepest fears while finding the depths of her courage. The emotional challenges were greater to her than the physical ones. "I'm definitely an adrenaline junkie," Rodriguez confesses. "For me the challenge

was to be as true to the character I could, to be as careful and fragile with her as I could, because she deserves that.”

Fleytas played a major role in alerting the world to what happened on the Deepwater Horizon. Notes Di Bonaventura: “Andrea was the first person to call a mayday, which nobody else was doing, and she took the initiative to do it. She was reprimanded for doing it but she was right. This makes her a very relatable character because we all have felt, wait a second, what am I supposed to do in a situation when different people are telling you different things. She tries to do the best thing for her fellow workers. Gina also captures what it’s like to be a 23 year old woman in the middle of a crazy, ultimately catastrophic situation.”

Wahlberg, too, was impressed. “Gina is a tough Chicago girl who really dove in there and wasn’t afraid to get dirty with the rest of us. My character has to get a bit tough with her but when I tried to apologize, she would say, ‘No keep going further.’ She’s a real gamer.”

Along the way, Wahlberg was a pillar of support for Rodriguez. “He was just such a stud,” says Rodriguez. “I learned a lot from him and it was such a wonderful experience to see what a beautiful, genuine, hardworking, big-hearted person he is.”

KATE HUDSON AS FELICIA WILLIAMS

As Mike Williams fights to stay alive on the Deepwater Horizon, his wife can only watch in shock from their onshore home, hoping her husband survives the nightmare their family always hoped would never come. Taking the role of the woman who motivates Williams is Golden Globe winner Kate Hudson.

For Hudson, the lure of the part lay in the big picture of the film – a chance to bring to life the human experience of an event that continues to reverberate. Says Hudson: “Audiences will not only be able to understand more about what happened on the Deepwater Horizon but also get to know these people and the actual experience of how terrifying and challenging it was.”

She was also interested in the specific, often invisible, experiences of families silently awaiting word of their loved ones in times of peril. “Felicia’s perspective is that of someone who couldn’t know what was going on for her husband,” Hudson points out. “All she saw is what was on the news and nobody was really telling the families anything, all they could do is hope that their husbands or wives or boyfriends and girlfriends would make it home.”

Hudson was deeply moved to have the real Felicia Williams on set with her. “It was really helpful because there were moments where I could go up to her and just ask her: ‘What was this like? How did this moment feel for you?’ It obviously brought back a lot of trauma for Felicia and Mike, which was hard, but they were always willing to honestly share with us about what was really going on for them.”

Though the tension builds to a fever pitch for Felicia, there are also moments of joy and deep love she greatly enjoyed portraying with Wahlberg. She also adored getting the chance to be on set with her real-life father, Kurt Russell, though they share no scenes together, this is the first film they both star in together. “I loved seeing Mark and my Pa, Kurt, working together, what a great combination they are,” says Hudson. “They’re both very much working men, very American men and that’s something that in both of their blood. To see them paired together on screen was pretty great.”

That pairing – as well as her partnership with Wahlberg – came to life authentically in large part because of the atmosphere Berg created, adds Hudson. “Pete has great energy and instincts and he’s very fast, which creates a more realistic performance. Often you don’t know even where the cameras are which is nice because you have to stay present and it allows him to catch the moments that are most

real. When you've had experience acting, as Pete has, you have a great instinct for knowing what gets actors out of their heads and more present. He knows how to get a natural response versus the thought-out response, and that is key for this story."

JOHN MALKOVICH AS DONALD VIDRINE

Two-time Oscar® nominee John Malkovich takes on one of the film's most intense roles: that of Louisiana-based BP manager Donald Vidrine.

DEEPWATER HORIZON is the fourth film Malkovich has made with producer Lorenzo di Bonaventura. Says the producer: "John is the consummate professional and one of the most brilliant actors of our time. Any time you have him in a movie he raises the game of everybody around him."

The screenplay lured Malkovich. "I was impressed by the script's terrific sense of urgency and the sense that there was something underneath the bottom of the sea that was going to have its say. The story has a running clock from the get-go, but it also introduces us to world we haven't seen in film before," Malkovich comments.

Malkovich was also taken with Peter Berg's process, which he says heightened the film's relentless sense of realism. "Pete is an intensely passionate person and he's also quick. Sometimes directors give things more space and time than they merit, but Pete doesn't allow that. I personally love his focus," summarizes the actor.

DYLAN O'BRIEN AS CALEB HOLLOWAY

Rising star Dylan O'Brien, known for his hit TV show *Teen Wolf* and *The Maze Runner* films, portrays another true-life survivor of the Deepwater Horizon: Caleb Holloway, a floorhand on the drilling crew who had been working on the rig for 3 years at the time of the disaster.

O'Brien was gratified to work closely with the real Caleb Holloway, who generously shared his memories of the events as he experienced them, including his friendships with his fellow crew members, several of whom were lost that night, with whom he spent time hunting and fishing. O'Brien's bond with Holloway turned into a close friendship.

O'Brien recounts meeting Caleb for the first time: "I was really nervous to meet Caleb at first, but really thankful that I could. We had scheduled a meeting for just an hour but that meeting then turned into us hanging out the rest of the day – and then he became the best friend I had on the project. Meeting him was huge for me. I came into this as a chance to be a part of a true story, which I've never done before."

Ultimately, Holloway impressed upon O'Brien just how searing and nightmarish it was aboard the Deepwater Horizon and how everyone who was there carries that with them forever. O'Brien goes on: "Through becoming close with Caleb, I found my arc. He really let me in all the important elements of his experience with the whole thing, as well as how he still deals with it and how it's affected his whole life."

Peter Berg notes: "Having Caleb there, along with Mike Williams and some of the other guys, was a really valuable tool for the actors. It was important for Dylan to speak to the real Caleb and get that insight no one else could possibly have."

Lorenzo di Bonaventura says O'Brien brought something essential to a role that is an emotional linchpin: "Dylan has a grace and strength, yet the vulnerability of a guy that age, and you watch him go from being the strong guy, fighting for his life, to a guy mourning some of his closest friends."

THE RIG

From the start, the filmmakers of DEEPWATER HORIZON had a resolute commitment to shooting in Southern Louisiana, amidst the people and colorful, tight-knit communities these events affected so powerfully. Working in such close proximity to the Gulf also allowed the production to bring aboard a slew of current and ex-oil workers in roles ranging from welders helping to build sets to extras for the evacuation scenes. They, in turned, helped to bring to life the unique working culture of an advanced, exploratory industry that brings together tough blue collar workers, brainy engineers and high-pressure corporate honchos.

"It was so important for us to go down there and really get to know this world," says Peter Berg. "Southern Louisiana is a fascinating part of our country where you have this very real dance going on between the big business of oil, which employs a majority of the people, and the spectacular, natural beauty of marshlands full of sportsmen and naturalists. Spending time in Port Fouchon or Venice, Louisiana, you really get a feel for how these two worlds have a complicated marriage."

The production also closely consulted with survivors, families of those who were lost, oil industry experts, as well as Coast Guard advisors. Each one played a role in the film's searing realism. Says producer Lorenzo di Bonaventura: "We had submersible guys working on the submersible scenes and real drillers working in the drill shack scenes. It gives the movie a deeper level of gravity because they each speak in a particular way and they know when something doesn't feel right."

Before production started, the film's singularly massive design challenge loomed: recreating the sprawling Deepwater Horizon – a floating universe unto itself -- in the close-up details of both sight and sound needed to take audiences into the sophisticated yet precarious oceanic environment where the film's characters fought to survive.

The sheer facts of the rig were astonishing:

- The platform's deck was about the size and shape of a city block
- The entire rig weighed around 33,000 tons
- More than 5,000 individual pieces of technological equipment were on board
- Six huge 10,000 horsepower engines with satellite communications kept the rig stable

Some directors might have calculated that the sheer complexity called for extensive CGI, not Berg. He felt it was important to build a working set that would bring not only cast and crew but also every person in the movie theatre into the intense environment of the Deepwater Horizon. It was no simple procedure, however, to get that right.

"An oil rig is an extremely complicated and vast piece of engineering," describes Berg. "What we built may be one of the largest film sets ever built, a very large re-creation of the actual rig. We built it in several different stages to show what the rig was, then to capture the actual blowout and then to film the courage of the men and women fighting against adversity after the event. We were able to re-create each phase with authenticity."

Adds screenwriter Matthew Sand: "The Deepwater Horizon is one of the largest human machines ever built. You see pictures of it and it's enormous but then you realize it also extends five miles beneath the surface. It boggles the mind. Pete and the crew had to essentially choreograph a ballet with 400-ton machines – and they did."

For Mark Wahlberg, the set was an education unto itself. "It may be one of the largest sets ever constructed in the history of film," he notes. "I loved getting to work early and just walking around it with Mike Williams. I wanted to know and understand every element of it."

"It was really important that all the equipment was in the right areas and used correctly, so I was glad to be very involved in that process," says Williams.

Berg recruited a skilled team including director of photography Enrique Chediak (*MAZE RUNNER*, *127 HOURS*) and production designer Chris Seagers (*X-MEN: FIRST CLASS*) to help him bring audiences aboard the rig in the most immersive way. Together they worked to build, light and then photograph the sets in a full sweep of 360-degrees.

Chediak was excited by Berg's approach: emphasizing practical effects to create a more organic visual experience. "What I love most is how practical effects interact with the lighting, the cameras and with the actors. If you do everything with visual effects, it can become bland or fake. Although practical effects take more time, they bring an enormous amount of reality to the screen," says the cinematographer.

That reality merges elemental human bravery and ingenuity with the pandemonium going on around it, something Chediak sought to reflect even as the camera is in non-stop motion. Inspirations for Chediak included Brazilian photojournalist Sebastião Salgado's stark black-and-white images of oil rig workers and firefighters battling a brutal blaze in Kuwait; and Werner Herzog's 16mm documentary *Lessons in Darkness*, which treated the Kuwait oil field fires as an alien landscape.

"What drew me to the Salgado pictures, even though they're black and white, is their level of contrast, the level of shininess. To do something similar, we really emphasized the sweat and the mud and the darkness on the rig workers after the blowout," he says.

It took Seagers and his team, including 85 welders, 8 months to build the Deepwater Horizon set – which was created in three separate parts, to 85% scale of the actual rig. The main set weighed in at 2,947,094 lbs. and utilized 3.2 million lbs. of steel. It even included a functioning helipad where an actual helicopter was landed on the set.

Seagers says he knew what Berg wanted. "Pete's the kind of guy that he knows what he wants and it's essentially keep it real, keep it true."

"That became his mantra," says Seagers, "The nature of the way an oil rig runs is that there are many different companies involved. One company runs the oil rig, another company runs the navigation system, another company runs the mud area, another company would do all the underwater marine work, another one would do all the pipe work. There are a lot of different individual specialties and we had to combine them all."

Seagers continues: "The, biggest thing for me was to get the main locations right: the bridge and the drill floor. We had limited amounts of research since the Deepwater Horizon is gone. For instance, with the bridge, we only had four photographs and none showed all of the bridge, so we had to call the manufacturer of the equipment and they kindly gave us a layout of how the bridge was formed."

No detail was overlooked. "All of the instrumentation is real," Seagers notes. "When you're looking at screens, they all come from real rigs."

Everyone was thrilled with how Seagers and his crew devoted themselves to the rig. Peter Berg says that realism was key to achieving the overarching aspirations of the film. "It's one of the biggest

sets ever created and we are appreciative and grateful we had the chance to build it. Everyone on the production will tell you it was a lot of work to get up on that rig; it was hot and it was challenging," says Berg. "It also was an inspiration – because when you got up on it, you felt like you better work that much harder because people did so much to create this set in order for us to do the job of re-creating this world completely."

Says Lorenzo di Bonaventura: "One of the reasons we hired Chris is that he has a history of working on a lot of Tony Scott movies, who always built things, so he has that very practical experience. A lot of people wondered whether this was going to be a CGI movie and we came into it with the attitude of no, this is going to be mostly a practical movie."

Chediak, too, was fired up by Seagers' rig set. "It was tremendously exciting and gave us a lot of possibilities," he says. "You could shoot it up and down and from all angles."

As a survivor of the Deepwater Horizon, Mike Williams was astounded by what Seagers achieved, simulating the destroyed rig to the point that it sometimes seemed to turn back the hands of time. He worked closely with the design team to share his insider's knowledge of the rig's deepest nooks and crannies. "I was involved in the location scouts and with the set building to help assure all the correct pieces of equipment were in the right places," Williams explains.

Says Seagers: "Mike is very procedural. He would say: this what we did, this is what we need to do, and this is how we'll achieve it. His collaboration was a huge plus for us."

It wasn't easy for Williams, who was gripped with haunting memories, but he felt it was worth it. "It has been hard, it's been overwhelming at times," he admits, "but it's also been enlightening to see how a movie can take a story such as this, and re-create it in a way that is so compelling and to accurately show the daily life of a rig worker was important."

Technical consultant Chris Denton, a former oil worker with over 25 years in the business, also came aboard early on to help train the cast. "The director and producers were very concerned about getting every last technical detail correct," Denton says. "We had a lot of meetings to talk about how we could really do right by the legacies of the men and women who worked on the Deepwater Horizon. My marching orders were: make the rig look real – but also teach the actors to work with the equipment in authentic ways."

A big boon for the production came in working with ex-oil workers who brought further know-how and personal insight into the life and atmosphere on a rig. Denton recalls that one ex-oil worker couldn't believe the set was built from the ground up. He thought they had recycled a real rig -- a moment that let Denton know they were truly on the right track.

Other sets included the actual Crowne Plaza Hotel where survivors were reunited with their families are featured in the film along with Port Fouchon where the crew for the Deepwater Horizon initially departed via helicopter to join the rig for their shifts.

The production also built several immense water tanks for the oceanic action. These were essential for the sequences in which a raging oil fire burns paradoxically on top of the choppy water. For those scenes, liquid propane was poured into the tanks to safely recreate the mind-boggling sight. The production's main tank was so huge – holding 2,094,400 gallons – it took three days to fill.

Rounding out the main sets, the team used a similar supply ship to the actual Damon B. Bankston to shoot the moving scenes of survivors huddling together in grief and gratitude after the disaster.

THE BLOWOUT

The most daunting sequence of DEEPWATER HORIZON loomed over the production from day one: replicating the unthinkable moment of the blowout, which included explosions, fireballs, mud blowing at 10,000 psi of pressure and an oil and gas plume shooting 600 feet in the air.

Says special effects supervisor Burt Dalton: "Getting the blowout sequence correct was an incredible process. We consulted with experts who were there on the day, but it took us a long time to find just the right equipment and the right pressures to create that moment in a way that would feel right."

The scene, which deluged the cast with surging seawater, fire and mud in Biblical proportions, also create a gargantuan mess that had to be dealt with to keep moving quickly. "Once we figured out how to create the blowout, then we also had to figure out how to clean it up. We were disposing of 25,000 gallons of mud a day," muses Dalton.

The mud created for the film was bentonite clay, one of the ingredients in real driller's mud, and Dalton brought in authentic mud mixing machines to generate the sludge. Though could not safely recreate the enormous pressures that blew apart the Deepwater Horizon, he and Berg collaborated on numerous visual techniques to give audiences the sensations of being there. "We were able to keep it looking real, while also using a low enough pressure to be safe on the set," Dalton explains. "You have the feeling of extreme pressure without the incredible volume that overwhelming the Deepwater Horizon that night."

The challenges of creating and then implementing these intricate set pieces brought cast and crew closer – but also were a constant reminder of just how much greater the difficulties were for those who were there.

Notes Dalton: "We brought the fires as close as we safely could, and made them as big as we could, and as smoky as we could – but it could never be as big as what actually happened."

That thought was sobering. Dalton goes on: "The crew really got a sense of what I felt like to be in that fire, to feel the heat, to get hit with debris. Of course, the cast was never in danger, but we gave them something to imagine and that was important to Pete as a storyteller. It had to be as real as we could possibly create it."

That reality hits especially hard at the film's climax as Mike and Andrea contemplate taking the jump of their lives hundreds of feet into the deep, fire-choked ocean. For Mark Wahlberg, it was not only a technical crux, but also a deep emotional crux, of the story. "At that moment, Mike is fully in survival mode, as he and Andrea find themselves the last people on the rig. There's fire raging everywhere, even in the water, that life rafts are gone, and he sees there's only one hope. He didn't want to make that jump, but with the amount of love he felt for his wife and his daughter there was nothing going to prevent him from getting off that rig and taking the chance to see them again."

Wahlberg hopes that unforgettably tense and triumphant moment reminds people of what the costs were that night, for those who made it home and those who didn't. He concludes: "Like most people at the time this happened, I was only aware of the fact that the Deepwater Horizon was a huge manmade environmental disaster, and I truly didn't even know 11 people lost their lives. It wasn't until I read the *New York Times* piece and then this script that I realized wow, there is so much people are not aware of about this story and it is so important that it be told."

HAIR & MAKE UP

The intense realism of DEEPWATER HORIZON required very specialized hair and makeup work, tailored to the kinds of mud, muck and wounds that are unique to a blowout, but also to the film's based-on-real-life characters. The makeup team, led by Oscar® winner and two-time nominee Howard Berger (THE CHRONICLES OF NARNIA, HITCHCOCK, LONE SURVIVOR, THE HATEFUL EIGHT), used research, creative approaches and a deep reverence for the men on board to forge a post-blowout reality that is at once transporting and respectful.

"When I first met with Peter Berg, we talked about the very distinctive mix he wanted: to be as real as we possibly could but also sensitive to the people involved, so that meant being very careful in how we went about achieving the naturalism we wanted," Berger explains of the one-of-a-kind task facing the hair and makeup departments. "We were very cognizant of not going over certain lines. We wanted to create something that was true but without becoming a horror film, keeping in mind the family members of those who did not make it back home."

Since few resources exist on what happens to human bodies and faces in the midst of an oil rig disaster, Berger relied heavily on the men who were there. "It was very helpful to have people like Mike Williams with us who could tell us how it really looked and what happened to them," says Berger.

One of the biggest challenges was Kurt Russell's makeup – after Mr. Jimmy is nearly blinded during the blowout. "Kurt has never been seen really in big, prosthetic makeup," notes Berger.

The team used silicone and 3D transfer material to approximate what fast-moving fiberglass, wood and metal do to human skin. "We did a bunch of work first with Photoshop, consulting with Pete and Mike and Kurt, and came up with a look that matched the true damage Mr. Jimmy suffered. Still, Mike Williams told us it still was not as severe as the reality," Berger recalls. "One thing we got from talking with Kurt is how much he wanted to really feel the part, big-time. He wanted the prosthetics we used for his swollen eyes to actually make it so he couldn't see."

Then there was the matter of covering the actors in soot, mud and sweat. For the drilling mud that covers the cast, Berger utilized materials echoing what Burt Dalton used on the set, mixing methacryl slime, coffee grounds, powdered dirt and clay filler to make sure it would all adhere to the skin through the action. For the oil, he made a sticky blend of Karo syrup and black food coloring. Meanwhile, to emphasize sweat breaking through the mud and oil, Berger headed to a local store, filling his shopping cart with baby oil.

For the actors, these concoctions were not pleasant, but they did take them deeper into what their characters were going through. "It was a constant goo fest for the actors," Berger says. "But they were all very open to it and used it to go further. Makeup works best when you have actors who will then take what you have done and run with it to bring it to life – and that's what happened on this film with Mark, Kurt and everyone else."

Berger particularly enjoyed joining with Berg after the two worked together on LONE SURVIVOR (and went on to work together on PATRIOTS DAY). "The interesting thing about Pete is that he makes these very intense action movies about heroic people but he is also one of the most sensitive directors I've met. He wanted to make a great entertainment but he was always concerned about respecting the survivors and the surviving families. It was a very emotional thing for all of us to meet them and we always kept them in mi

THE MUSIC

The immersion of the audience into the world of the Deepwater Horizon is deepened further by the film's original score and songs. For the score, Peter Berg turned to a previous collaborator: Steve Jablonsky, who is known for towering blockbusters such as the TRANSFORMERS series, THE LAST WITCH HUNTER and Berg's BATTLESHIP but here was asked to do something completely different.

Jablonsky recalls that in his very first conversations with Berg, the director was most intent about what did not want. "He did not want a big, soaring orchestral score," says Jablonsky. "He really felt this film was not your typical Hollywood action film and he didn't want your typical action score at all. And I totally got that. Because this is not a film about fictional superheroes – this is a story of real men and women, some of whom gave their lives trying to save the Deepwater Horizon."

From there, Jablonsky set out on a sonic adventure of his own. "When you take the usual instruments off the plate, that opens you up to a whole new array of sounds," he observes.

His final score would be largely electronic, utilizing a range of synthesizers, guitar effects, as well as other sounds, including sampling of children's toys. As the score builds, a few organic string instruments are woven in, taking the story to its emotional acme where a piano takes over. Jablonsky's main inspiration was the footage itself. "For me the music should always be one of a piece with the visuals and the sound effects and the dialogue – so I use all of that to shape the cues," he explains. "The electronic instruments help to create the sense of tension and foreboding that build throughout the film."

Much of the music has a stark, haunting simplicity. "I wanted the main theme to be simple and somewhat confined because these characters are stuck on this rig that becomes such a threat to them. The idea is to reflect their isolation from the rest of the world," Jablonsky says. The theme that accompanies Mike Williams and his wife as they drive to his departure for the rig starts out in a major key shifts to a minor key and only returns to a major key when the family is united, lending a subtle arc. Meanwhile, the underwater threat itself is represented by an aggressive synthesizer, which accompanies the scenes of what is happening below the rig, where the crew atop cannot see.

While the film can be seen as a study in mounting suspense, Jablonsky and Berg use the music economically, carefully balancing it with the film's intense sound effects. As the final cut came together, Jablonsky notes they stripped some of the music out altogether. "One of the biggest challenges on this film was figuring out where to use the music. I was always convinced that less was more on this film because you had these real sounds of the rig, the ocean, the wind. In some places, the scene worked better without music, so we dropped probably 15 minutes of music in the end. The sound effects team blew my mind with the complexity of what they achieved, so I was very happy to let them take over in certain areas, and then the music comes in at other points to a greater impact."

One of those moments is the film's final sequence. Remembers Jablonsky: "Pete handed me something so moving -- from the reading of the names of the lost men to the Williams driving off in the van – and that was where the music really became emotional."

The final musical touch on the film is an original new song by Texas-based ace guitarist and singer-songwriter Gary Clark Jr. Displaying Clark's rootsier side, "Take Me Down" is a melodic and moving departure from his usual blistering blues, rock & soul compositions. The song was produced by Clark and Mark Corben exclusively for DEEPWATER HORIZON. The track, inspired by the events, features Clark on all vocals, acoustic guitar, harmonica as well as electric slide guitar – along with authentic New Orleans rhythm echoing the rich culture of the film's setting.

Collaboration between all was the key on DEEPWATER HORIZON, notes Jablonsky. "We were all faced with the same challenge on this film: how find that line where something works dramatically and emotionally and then back off. You could easily pummel the audience with the music and effects in this

story, but Pete wanted completely the opposite. We all had to work together to achieve that. My favorite film scores are the ones that heighten your experience of the movie. And with DEEPWATER HORIZON what matters most is not any one element – whether it's the music or the effects or the performances. What matters is how it all works together to create this experience of deep tension and emotion.”

#

The Lost of The Deepwater Horizon

Jason Anderson, 35

A senior toolpusher (akin to a foreman) from Midfield, Texas, Jason Anderson had served on the Deepwater Horizon since it launched in 2001. He was on his last shift, as he had just accepted a new job on the Discovery Spirit. He is survived by his wife and two children.

Aaron Dale Burkeen, 37

Aaron Dale Burkeen served as a crane operator on the Deepwater Horizon, a job he'd been doing for a decade. He lived in Philadelphia, Mississippi where he was affectionately known to friends and family as "Bubba." He is survived by his wife and two children.

Donald "Duck" Clark, 49

An assistant driller hailing from Newellton, Louisiana, Donald Clark had formerly been a soybean farmer before going to work on oil rigs. He had only two hours left on his shift when the explosion occurred. He left behind his wife of 20 years and their four children.

Stephen Ray Curtis, 39

A former Marine and current volunteer firefighter from Georgetown, Louisiana, Stephen Ray Curtis was serving as an assistant driller on the Deepwater Horizon at the time of the explosion. He left behind a wife of four years, two older children and a grandchild.

Roy Wyatt Kemp, 27

Roy Wyatt Kemp of Jonesville, Louisiana, worked as an assistant driller and was scheduled to come home the day after the Deepwater Horizon explosion. He left behind his wife, now an advocate for oil field workers, a 3 year-old daughter and a 3 month-old infant.

Karl Dale Kleppinger, Jr., 38

A U.S. Army veteran of Operation Desert Storm, floorhand Karl Dale Kleppinger of Natchez, Mississippi worked on offshore oil rigs for 18 years. He was married and had a son, who was 17 years old at the time of his death.

Gordon Lewis Jones, 28

Gordon Lewis Jones worked as a mud engineer for the rig services company M1 Swaco. He had just spoken to his wife, then 9 months pregnant, 10 minutes before the explosion occurred. Jones, who hailed from Baton Rouge, Louisiana, also had a toddler son.

Keith Blair Manuel, 56

Keith Blair Manuel, known as Blair to friends, family and co-workers, was serving as a mud engineer on the Deepwater Horizon at the time of the explosion. A native of Eunice, Louisiana, Manuel was engaged to be married in July of 2010. He left behind three adult daughters.

Dewey Revette, 48

Dewey Revette was the chief oil driller for the Deepwater Horizon and had served with Transocean for 29 years at the time of his death. He lived in State Line, Mississippi, where he was married and was the father of two daughters.

Shane Roshto, 2

Shane Roshto worked as a roughneck on the crew of the Deepwater Horizon, a job he'd been doing since he turned 18. He had married his high-school sweetheart in Liberty, Mississippi and they had a 3 year-old child at the time of his death.

Adam Weise, 24

Adam Weise was a floor worker who was in the pump room when the Deepwater Horizon explosion occurred. A former star football player from Yorktown Texas, he drove 10 hours to Louisiana to work on the rig. He left behind his single mother and a girlfriend.

GLOSSARY

Blowout: A sudden release of extreme underground pressure from an oil well

Blowout Preventer: Also known as a BOP, the blowout preventer is a gigantic valve that can seal off a deep-water well if things go out of control. The blowout preventer failed to stop the leak on the Deepwater Horizon.

Cement Plug: A layer of cement typically placed during the drilling process, intended to prevent methane from leaking up the pipe. This cement seal can be one of the most challenging procedures to get right in deep-water drilling

Damon Bankston: A 262-foot offshore supply ship that was moored to the Deepwater Horizon at the time of the incident, waiting to take on the liquefied mud that is part of the well-capping process.

Drill Shack: The room on the rig from which the drilling operation is controlled – a glass box about the size of a shipping container

Emergency Disconnect System: Also known as the EDS, this is the ultimate fail-safe for an out-of-control well, disconnecting the platform from the well while triggering the blind shear rams, which should permanently seal the well. However, this failed to stop the leak on the Deepwater Horizon.

Kicks: Explosive spurts of natural gas, which are a normal occurrence during deep-water drilling. However, large kicks can be the precursor to a blowout.

Macondo Prospect: The oil field where the Deepwater Horizon was drilling when disaster struck. Named after the fictional town in Gabriel Garcia Marquez's classic novel One Hundred Years of Solitude, it is located in the Gulf of Mexico, off the coast of Louisiana. British Petroleum is the principal operator and developer of the oil field.

Moon Pool: An air-filled chamber leading to the open water below

Mud Pit Room: The area on a drilling rig where drilling mud is mixed and stored

Negative-Pressure Test: A test that checks a well's cement seal and looks for evidence of fluid build-up in the pipe

Semi-Submersible Oil Rig: Buoyant rigs specially designed for offshore drilling. Unlike drillships that sit on top of the water, semi-submersibles are stable enough to have a deck far above sea level avoiding the dangers of working in high waves

Transocean: One of the world's largest offshore drilling contractors, headquartered in Switzerland, they owned the Deepwater Horizon rig, and leased it to British Petroleum [BP]

TALENT BIOS

Mark Wahlberg [Mike Williams] earned both Academy Award® and Golden Globe nominations for his standout work in the family boxing film *The Fighter* and Martin Scorsese's acclaimed drama *The Departed*. Wahlberg has played diverse characters for visionary filmmakers such as David O. Russell, Tim Burton and Paul Thomas Anderson. His breakout role in *Boogie Nights* established Wahlberg as one of Hollywood's most sought-after talents.

Wahlberg's remarkable film career began with *Renaissance Man*, directed by Penny Marshall, and *The Basketball Diaries*, with Leonardo DiCaprio, followed by a star turn opposite Reese Witherspoon in the thriller *Fear*. He later headlined *Three Kings* and *The Perfect Storm*, with George Clooney, and *The Italian Job*, with Charlize Theron. Wahlberg then starred in the football biopic *Invincible*, with Greg Kinnear, and *Shooter*, based on Stephen Hunter's best-selling novel, "Point of Impact." Wahlberg reunited with *The Yards* director James Gray and co-star Joaquin Phoenix for *We Own the Night*. Wahlberg's additional credits include *2 Guns*, with Denzel Washington, *Lone Survivor*, *The Lovely Bones*, *The Other Guys*, *Pain & Gain*, *Contraband*, *Ted*, *Transformers: Age of Extinction*, *Ted 2* and *The Gambler*. Most recently, Wahlberg starred in the hit comedy *Daddy's Home* opposite Will Ferrell. Upcoming is *Patriots Day*, about the 2013 Boston marathon bombing.

An accomplished film and television producer, Wahlberg produced *Patriots Day*, *Deepwater Horizon*, *The Gambler*, *Lone Survivor*, *Broken City*, *Contraband*, *The Fighter* (for which Wahlberg was nominated for an Oscar® for Best Picture) and *We Own the Night*. For television, Wahlberg is executive producer of HBO's "Ballers" and A&E's "Wahlburgers". He executive produced "Entourage" through its impressive eight-season run as well as "Boardwalk Empire," "How To Make It In America" and "In Treatment".

A committed philanthropist, Wahlberg founded The Mark Wahlberg Youth Foundation in 2001 to benefit inner-city children and teens.

Throughout his impressive fifty-year career, **KURT RUSSELL [Jimmy Harrell]** has crossed genres to play some of Hollywood's most memorable roles.

In 2015, Russell joined the cast of the beloved *The Fast and Furious* franchise with *Furious 7* for director James Wan. With over \$1.5 billion in ticket sales, the blockbuster is one of the highest-grossing films of all time. Last year, Russell also starred with Patrick Wilson, Matthew Fox and Richard Jenkins in *Bone Tomahawk*, which was released in October after screening at the London Film Festival.

Russell is perhaps best known for his several collaborations with director John Carpenter. The actor donned an eye-patch and trademark snarl as Snake Plissken in *Escape from New York* and its sequel, *Escape from L.A.* Russell gave an Emmy®-nominated performance as Elvis in Carpenter's critically acclaimed eponymous telefilm about the entertainer. *The Thing*, lauded as one of the best horror films ever made, re-teamed Russell and Carpenter in a cold, paranoid, desolate environment. Russell and Carpenter further diversified their collective body of work with *Big Trouble in Little China*, a martial arts action comedy.

The Hateful Eight marks Russell's second collaboration with Quentin Tarantino. Russell previously played 'Stuntman Mike' in *Death Proof*, which was nominated for the Palme d'Or upon its premiere at the Cannes Film Festival in 2007.

Russell received a Golden Globe® nomination for Best Supporting Actor for Mike Nichols's *Silkwood*, co-starring Meryl Streep and Cher. His work with contemporary cinema's most esteemed directors includes roles in Robert Zemeckis's *Used Cars*, Jonathan Demme's *Swing Shift*, and Cameron Crowe's *Vanilla Sky*.

Russell showcased comedic chops in the romantic comedy favorite *Overboard*, starring alongside Goldie Hawn as a carpenter who manipulates – and falls for – a wealthy amnesiac.

Like *Overboard*, the taught thriller *Breakdown* has amassed a cult following since its release in 1997. Co-starring J.T. Walsh and Kathleen Quinlan, *Breakdown* was directed by Jonathan Mostow.

Russell's notable additional credits include *Tequila Sunrise*, with Michelle Pfeiffer and Mel Gibson; *Tango & Cash*, with Sylvester Stallone; *Backdraft*, *Tombstone*, *Stargate*, *Executive Decision*, *Soldier*, *The Mean Season*, *The Best of Times*, *Winter People*, *Captain Ron*, *Unlawful Entry*, *Dark Blue*, *Dreamer*, *Poseidon* and *The Art of the Steal*.

Russell's long relationship with Disney Studios yielded 15 features, including *Follow Me, Boys*, *The Computer Wore Tennis Shoes*, *The Barefoot Executive*, *The Fox and the Hound*, *Miracle*, *Sky High*, and appeared in several episodes of "The Wonderful World of Disney."

Russell began acting at the age of 10, first in episodic television, including guest roles in "Gilligan's Island" and "The Man from U.N.C.L.E." Russell's other television credits include "Amber Waves" and "The Deadly Tower" in which Russell portrayed the Texas murderer Charles Whitman.

A native of Springfield, Massachusetts, Russell now lives in Los Angeles and Aspen.

With a body of work spanning almost three decades, industry legend **JOHN MALKOVICH [Vidrine]** is one of the most compelling minds in entertainment. His celebrated performances span every genre, and range from roles in thought-provoking independent films to those in big-budget franchises. In addition to being an accomplished actor, Malkovich is also a director, producer, clothing designer, and artist.

On the big screen, Malkovich's recent roles include that of the voice of 'Dave' in DreamWorks Animation's *Penguins of Madagascar*; 'Sherriff Vogel' in Matt Shakman's *Cut Bank* opposite Teresa Palmer, Liam Hemsworth, Bruce Dern and Billy Bob Thornton; zany ex-CIA agent 'Marvin Boggs' in Summit Entertainment's *Red* and *Red 2* opposite Bruce Willis and Helen Mirren; and famed racehorse trainer 'Lucien Laurin' in Disney's *Secretariat* opposite Diane Lane. Malkovich also appeared in Michael Bay's third installment of the *Transformers* franchise, *Transformers: Dark of the Moon*, and in the Coen brothers' comedy *Burn After Reading* opposite Brad Pitt, George Clooney, Frances McDormand, and Tilda Swinton. He also re-teamed with Clint Eastwood in the critically acclaimed film *The Changeling*, alongside Angelina Jolie and Amy Ryan, produced by Ron Howard and Brian Grazer's Imagine Entertainment.

Previous film acting credits include Spike Jonze's *Being John Malkovich*; Stephen Frears' *Dangerous Liaisons*; Jane Campion's *The Portrait of a Lady*; Wolfgang Petersen's *In The Line of Fire*; Gary Sinise's *Of Mice and Men*; Sean McGinly's *The Great Buck Howard*, 4 which had its premiere at the 2008 Sundance Film Festival; Robert Zemeckis' *Beowulf* opposite Angelina Jolie; Raoul Ruiz's *Klimt*; Liliana Cavani's *Ripley's Games*; Bernardo Bertolucci's *The Sheltering*

Sky; Steven Spielberg's *Empire of the Sun*; Paul Newman's *The Glass Menagerie*; Roland Joffe's *The Killing Fields*; and Robert Benton's *Places in the Heart*.

Malkovich has twice been nominated for the Academy Award® for Best Supporting Actor, once for *Places in the Heart* (1985) and then again for *In the Line of Fire* (1994). His performance in *Places in the Heart* also earned him the Best Supporting Actor Award from the National Society of Film Critics and the National Board of Review. In 1999, he won New York Film Critics Circle Award for Best Supporting Actor for *Being John Malkovich*.

In 1998, Malkovich joined producers Lianne Halfon and Russ Smith to create the production company, Mr. Mudd, whose debut film was the celebrated feature *Ghost World* directed by Terry Zwigoff. Malkovich followed up in 2003 with his own feature directorial debut, *The Dancer Upstairs*, starring Academy Award® winner Javier Bardem. A few years later, Mr. Mudd landed its biggest box office and critical success with indie hit *Juno*, starring Ellen Page, Jennifer Garner and Jason Bateman. The film, distributed through Fox Searchlight, received an Academy Award® for Best Original Screenplay (Diablo Cody) and three nominations for Best Motion Picture, Best Actress (Ellen Page) and Best Director (Jason Reitman). The film also won the Independent Spirit Award® for Best Feature in 2008, and is considered the third-biggest indie release of all time. Malkovich's recent producing credits with Mr. Mudd include Stephen Chbosky's coming of age story *The Perks of Being A Wallflower* starring Emma Watson, Logan Lerman, and Ezra Miller; the Duplass brothers' comedy *Jeff, Who Lives at Home*, starring Ed Helms and Jason Segel, and Jason Reitman's *Young Adult*, written by Diablo Cody and starring Charlize Theron, Patton Oswald and Patrick Wilson. Recently released was Reitman's *Labor Day*, a drama starring Tobey Maguire, Kate Winslet and Josh Brolin; and Diego Luna's *Chavez*, a biopic starring Michael Peña, Malkovich, Rosario Dawson and America Ferrera. Other Mr. Mudd credits include *The Libertine* starring Johnny Depp and Samantha Morton and *Art School Confidential* also directed by Zwigoff and written by screenwriter/cartoonist Dan Clowes.

Malkovich also served as Executive Producer on the documentary *How to Draw a Bunny*, a cinematic portrait of artist Ray Johnson, which won the Jury Prize at the 2002 Sundance Film Festival and the Prix de Public at the famed Recontre Film Festival in Paris. The film was also nominated for an Independent Spirit Award® for best documentary in 2003. Malkovich and the team at Mr. Mudd also executive produced the 2009 HBO documentary *Which Way Home*. Directed by Rebecca Camissa, the film shows the personal side of immigration through the eyes of several unaccompanied children as they endeavor to make it to the United States. The film was nominated for several awards, including a 2010 Academy Award® for Best Documentary Feature, the Independent Spirit Award® for Best Documentary Film, and three Emmy® Awards for Cinematography, Editing, and Research.

Malkovich's mark in television includes his Emmy® Award winning performance in the telefilm *Death of a Salesman*, directed by Volker Schlöndorff and co-starring Dustin Hoffman. This role also earned him a Golden Globe® nomination. Malkovich received subsequent Golden Globe® nominations for *In the Line of Fire* in 1994 in the category of Best Performance by an Actor in Supporting Role in a Motion Picture; and for *Heart of Darkness* in 1995 for Best Performance by an Actor in a Supporting Role in a Series, Mini-Series or Motion Picture Made for TV. Other notable credits include the miniseries *Napoleon* and the acclaimed HBO telefilm *RKO 281*, both of which garnered John separate Emmy® Award nominations for Outstanding Support Actor in a Miniseries or Movie.

As a guiding member of Chicago's landmark Steppenwolf Theatre Company, Malkovich has undoubtedly had a profound impact on the American theatre landscape. Between 1976 and 1982,

he acted in, directed or designed sets for more than fifty Steppenwolf Theatre Company productions. His debut on the New York stage in the Steppenwolf production of Sam Shepard's "True West" earned him an Obie Award. Other notable plays include "Death of a Salesman;" "Slip of the Tongue;" Sam Shepard's "State of Shock;" and Landford Wilson's "Burn This" in New York, London and Los Angeles. Malkovich has directed numerous plays at Steppenwolf, including the celebrated "Balm in Gilead" in Chicago and Off-Broadway; "The Caretaker" in Chicago and on Broadway; and "Libra," which he adapted from Don LeLillo's novel. Malkovich's 2003 French stage production of "Hysteria" was honored with five Moliere Award nominations including Best Director. In addition to his film directorial debut on "The Dancer Upstairs," John has directed three fashion shorts ("Strap Hangings," "Lady Behave," "Hideous Man") for London designer Belle Freud. He recently received a Moliere Award as Best Director for his production of Zach Helm's Good "Canary in Paris."

In addition to his many accolades in the world of the performing arts - on stage, on the big and small screens, and behind the camera - Malkovich has also delved into the worlds of opera and fashion design. He recently starred as infamous 18th century lothario Giacomo Casanova in a touring production of the opera "The Giacomo Variations," and in 2011 he reprised his role as famed Austrian serial killer Jack Unterweger in "The Infernal Comedy: Confessions of a Serial Killer," a monologue interspersed with operatic arias. The production toured through Europe and also showed at the Brooklyn Academy of Music's 29th Annual Next Wave Festival. Malkovich is also the creative force behind the menswear line Technobohemian by John Malkovich.

Malkovich resides with his family in both the United States and France.

Golden Globe winner **Gina Rodriguez's [Andrea Flytas]** profile has been rising steadily since her breakout performance as the titular character in *Filly Brown* at the Sundance Film Festival in 2012. Named the "Next Big Thing" and one of the "Top 35 Latinos Under 35," by The Hollywood Reporter, Gina continues to be noticed by many due to her incredible acting chops, raw talent and addicting personality. The Los Angeles Times has referred to her as "forthright and formidable, a festival ingénue who deserves to be discussed in the same breath as Elizabeth Olsen and Jennifer Lawrence." She was recently named by Time Magazine as one of the 100 most influential people in the world.

Rodriguez will soon be seen in Peter Berg's *Deepwater Horizon* opposite Mark Wahlberg. Due out September 30th, the film details the 2010 explosion on the BP rig that resulted in the biggest oil spill in U.S. history. Gina will play Andrea Fleytas, the 23 year old, who was monitoring the oil rig's safety systems in the moments before the explosion.

She is recently wrapped production on *Annihilation* alongside Natalie Portman, Jennifer Jason Leigh and Tessa Thompson. Written and directed by Alex Garland, the film will tell the story of a biologist that signs up for a dangerous, secret expedition where the laws of nature don't apply. The film is slated for a 2017 release.

Rodriguez can currently be seeing playing the title role on the CW series "Jane The Virgin," which will return for its third season on October 17th at 9:00 p.m. It is for her work on the show that Rodriguez won the Golden Globe for "Best Actress – Television Series Musical or Comedy" in 2015. "Jane The Virgin" has also gained recognition and been honored with a Golden Globe nomination for "Best Television Series – Musical or Comedy" and a Critics' Choice Award for "Best Comedy Series" in 2015 and 2016 as well as a America Film Institute Award, People's Choice Award and Peabody Award. The show is based on the successful Venezuelan telenovela, "Juana

la Virgen," the series centers on Jane, a hard working religious girl who, due to a series of outrageous events is accidentally arterially inseminated. The series is from writer Jennie Snyder Urman and executive produced by Ben Silverman, Gary Pearl, and Jorge Granier.

In addition to filming, Gina is currently working on publishing a book encompassing all of the lessons she has learned from her father, Genaro Rodriguez. The book titled, "I Can And I Will: Tools My Daddy Gave Me," is expected to be released in 2017 by Simon & Schuster.

Growing up, Rodriguez started performing at age seven with the Chicago-based salsa dance company Fantasia Juvenil. She went on to work with other companies including Los Soneros Del Swing, performing at several Salsa Congress' in Chicago, California, New York and Puerto Rico. At 16, Gina was one of thirteen teens to be accepted into Columbia University NY- Theatrical Collaboration taught by Richard Niles. She wrote, directed and performed original work with 12 other kids from around the world. She fell in love with New York and NYU called her name—she was accepted into the Tisch School of the Arts, and the calling was clear, theatre was it.

Gina had four years of intense theatre training at both the Atlantic Theatre Company and Experimental Theatre Wing, working with David Mamet and William H. Macy, the brilliant guidance of Rosemary Quinn and other wonderful professors. Directly after graduation, Gina booked her first lead role in the feature film *Tiny Dancer*. After, Gina originated the role of Frida Kahlo in the world premiere of "Casa Blue: The Last Moments in the Life of Frida Kahlo," at the American Stage Theatre. She continued to work in NY with multiple theatres and her work in film and TV steadily grew, including shows "Jonny Zero," "Army Wives," and "Law and Order," in addition to several short and indie films. One in particular, *Osvaldos*, was accepted into festivals including ABFF, NY HBO Latino Film Fest, Chicago International Film Fest, Urbanworld. They named Gina winner of the "Best Actor" award at the First Run Film Festival in NY and the film aired on HBO in 2010 and was named one of the "Five Best Shorts."

After the years of success in New York, Gina booked a lead role in a feature film *Go For It* (Lionsgate) in which she received a 2011 Imagen Awards nomination. After this, Gina booked her first co-star TV role on CBS' "Eleventh Hour." She went on to book series regular roles on web series "Eden's Court" and "No Names;" her first studio film *Our Family Wedding* with America Ferrera; and a lead in film *Superchicas*. Since then she has also guest starred on the TV shows: "The Mentalist," "Happy Endings" and "Ten Things I Hate About You."

Next up came one of Gina's most exciting roles, to date, *Filly Brown* (Pantellion/Lionsgate). Originally, this role had been written as a spoken word artist, an area that Gina had experience, but upon meeting the directors and producers, they informed her that they were changing the part to a rapper. After an outstanding audition, in which Gina provided an impromptu rap performance, she secured the role. Gina collaborated with music producers, E Dub and Khoolaid from Silent Giant, to come up with over five original songs for the film.

Following the success of *Filly Brown*, Gina went on to star in the indie dark comedy *Sleeping With Fishes*, written and directed by Nicole Gomez Fisher. The film focuses on Alexis Rodriguez Fish, who returns home to her family after the death of her cheating husband, the film also stars Anna Ortiz who plays her sister. She also starred in a supporting role in *Snap*, which reunited her with *Filly Brown* director Youssef Delara, and had its world premiere at SXSW in March 2015. Her indie films *California Winter* with Rutina Wesley and *Sticky Notes*, starring Ray Liotta, are pending release.

Gina is a grand supporter of the Latino community and is actively involved with the National Hispanic Foundation for the Arts, NCLR, CHCI, NALIP and Votolatino. Additionally, she also

recently established her We Will foundation, which is designed to focus on arts education and scholarship funding for the less fortunate, with the aim of empowering young woman.

Additionally, Gina's partnership with Clinique for the brand's new global campaign, Difference Maker, was recently announced. Led by Gina and five other inspirational women, the campaign encourages fans to create positive change in their communities and supports charities focusing on education and women's healthcare through the brand's philanthropic platform, The Clinique Difference Initiative.

Born and raised in Chicago, Gina currently lives in Los Angeles.

A dynamic young actor, **DYLAN O'BRIEN [Caleb Holloway]** is quickly emerging as one of Hollywood's brightest talents.

Coming soon Dylan will reprise his role as Thomas in the feature film *The Death Cure*, which is the third film in Fox's hit franchise *The Maze Runner* series, based on the popular young adult novels by James Dashner.

Dylan is also one of the stars of the television series "Teen Wolf," a reimagining of the 1980's cult film of the same title. Dylan has become a fan favorite on the show as Stiles, whose best friend Scott McCall is turned into the teen wolf. "Teen Wolf" will return to MTV for its 6th season in 2016.

In the summer of 2013, Dylan was featured alongside Vince Vaughn and Owen Wilson in the FOX film *The Internship*. Directed by Shawn Levy, this comedy tells the story of two down on their luck salesman who get internships at Google only to find themselves competing for jobs with much younger, tech-savvy interns there.

In 2012, Dylan starred opposite Britt Robertson and Victoria Justice in the feature film *The First Time* for director Jon Kasdan. *The First Time* is a romantic comedy in the vein of *Say Anything* that follows two high school students through the first weekend of their newfound love. The film premiered in competition at the 2012 Sundance Film Festival and was released by Sony in Fall 2012.

In 2011, Dylan was one of the stars of the entirely improvised independent feature film *High Road* directed by Upright Citizens Brigade co-founder Matt Walsh and co-starring veteran comedic actors Horatio Sanz, Rob Riggle, Abby Elliott, and Lizzy Caplan.

Dylan has also developed an extensive YouTube following for a series of comic online shorts, which he directed, produced and starred in. Dylan resides in Los Angeles.

Golden Globe Award winner and Academy Award® nominee **Kate Hudson [Felecia Williams]** made her studio film debut in "200 Cigarettes," co-starring with Ben Affleck, Courtney Love and Paul Rudd. Directed by Risa Bramon Garcia, Kate's performance in the comedy – set in New York's East Village on New Years Eve, 1981 – was singled out by critics across the boards.

Her early films also included "Desert Blue," centered around a toxic chemical scare in a remote tourist trap in California with Christina Ricci and Casey Affleck and Warner Bros.' "Gossip," a

psychological drama about the deadly power of rumors set on a college campus, featuring James Marsden, Norman Reedus and Joshua Jackson.

However, it was her career-making performance in Cameron Crowe's "Almost Famous" that won the hearts of critics and moviegoers around the world. Her touching portrayal of "band aid" Penny Lane earned her a Golden Globe Award, an Academy Award nomination as Best Supporting Actress and a BAFTA nomination, amongst numerous other honors and recognition, including the Broadcast Film Critics' Award for Breakthrough Performance. The Golden Globe Award winner for Best Motion Picture, Musical or Comedy, about the world of 1970's rock won rave reviews for the film and its gifted cast, which also included Billy Crudup, Frances McDormand, Patrick Fugit, Phillip Seymour Hoffman, Jason Lee and Anna Paquin. "Almost Famous" appeared on over 115 "Top 10" lists for the year, including over 30 critics and organizations which named it the best picture of the year. Critics were unanimous in their praise of Kate's performance: "Her work is delicate, authentic and accomplished..." (Los Angeles Times); "A phenomenal debut" (Wall Street Journal); "Hudson signals with her radiant turn here that she's ready for major stardom" (People Magazine) and "a nuanced, star-making performance" (New York Post).

In Robert Altman's "Dr. T and the Women," Kate was part of an all-star cast, including Richard Gere, Helen Hunt, Laura Dern, Liv Tyler and Farrah Fawcett. She perfected an Irish brogue for the Miramax romantic comedy, "About Adam," playing an unlucky-in-love singer/waitress who falls for a charming young man who mesmerizes her entire family and played a young Englishwoman opposite Heath Ledger and Wes Bentley in the period remake of "The Four Feathers," filmed in London with director Shekhar Kapur ("Elizabeth").

Kate achieved global box office success starring opposite Matthew McConaughey in the hit romantic comedy, "How to Lose a Guy in 10 Days," which earned over \$200 million at the box office worldwide. Her films also include "Alex & Emma" for director Rob Reiner, opposite Luke Wilson; Merchant-Ivory's contemporary comedy, "Le Divorce," with an international cast including Naomi Watts, Glenn Close, Stockard Channing, Sam Waterston, Leslie Caron and Stephen Fry; the title role of Garry Marshall's "Raising Helen" for Disney, as well as the psychological thriller, "Skeleton Key," opposite Peter Sarsgaard and Gena Rowlands. She starred in the comedy, "You, Me and Dupree," opposite Owen Wilson, Matt Dillon and Michael Douglas, which grossed over \$100 million worldwide and, in early 2008, re-teamed with Matthew McConaughey in Warner Bros.' "Fool's Gold," which was another worldwide box-office hit. She appeared alongside Dane Cook and Jason Biggs in "My Best Friend's Girl" and starred opposite Anne Hathaway in "Bride Wars," which also marked her debut as a producer.

In 2009, Kate dazzled in the role of a Vogue journalist in Rob Marshall's all-star movie musical, "Nine," based on the Broadway production and also starring Daniel Day-Lewis, Nicole Kidman, Marion Cotillard, Penelope Cruz, Judi Dench and Sophia Loren. Her show-stopping number, "Cinema Italiano," was written specifically for the film, with her in mind. She followed that with a chilling turn in Michael Winterbottom's provocative noir thriller, "The Killer Inside Me," with Casey Affleck and Jessica Alba. Kate starred in the romantic comedy based on the international best-selling novel, "Something Borrowed," and was seen in the provocative dramatic thriller, "The Reluctant Fundamentalist," for director Mira Nair opposite Liev Schreiber and Kiefer Sutherland, which premiered at the Venice and Toronto International Film Festivals.

She was seen in the thriller "Good People," opposite James Franco and Zach Braff's "Wish I Was Here" and, most recently, in Barry Levinson's "Rock the Kasbah," opposite Bill Murray, Bruce Willis, Zoey Deschanel and Danny McBride.

Kate's voice can be heard in DreamWorks Animation's global hit "Kung Fu Panda 3" and she will be seen next onscreen in "Mother's Day," with Julia Roberts, Jennifer Aniston and Jason Sudeikis, which reunites her with her "Raising Helen" director, Garry Marshall and "Deepwater Horizon," opposite Mark Wahlberg.

On television, Kate guest-starred as a tough-as-nails dance instructor in the fourth season of the hit FOX series, Glee and she appeared in Larry David's HBO Original Movie, Clear History, with John Hamm and Michael Keaton.

In 2007, Kate made her directorial debut with the short film, "Cutlass," as part of Glamour magazine's "Reel Moments," with first-time female directors working from readers' personal essays. "Cutlass" starred Kurt Russell, Dakota Fanning, Virginia Madsen, Chevy Chase and a then-unknown Kristen Stewart.

In 2013, Kate co-founded Fabletics, a line of functional, comfortable, stylish and affordable activewear designed to inspire women to empower themselves by getting active and taking care of themselves, not as a fad or a quick fix, but as a way of living that promotes health, community, determination, passion and joy (www.fabletics.com). In June 2015, Kate and Fabletics introduced FL2, a line of high-performance athletic wear and lifestyle essentials for men. In 2015, the company began to launch retail stores, which continue to roll out across the U.S.

In February 2016, Kate became a New York Times bestselling author when Dey Street Books, an imprint of William Morrow, published her first book. In *Pretty Happy: Healthy Ways to Love Your Body*, in the book, Kate offers health and wellness inspiration and motivation for women, addressing fitness, nutrition and a mindful lifestyle.

FILMMAKER BIOS

PETER BERG [Director] has enjoyed success as a writer, director, producer and actor.

Berg made his feature film directorial debut (from his own original screenplay) on the 1998 cult favorite "Very Bad Things," which starred Cameron Diaz, John Favreau and Christian Slater and earned kudos at both the Deauville and San Sebastian Film Festivals. He went on to direct the actioner "The Rundown" starring Dwayne 'The Rock' Johnson and Christopher Walken, and returned to the action genre with the war drama "The Kingdom," which starred Jamie Foxx, Jennifer Garner and Chris Cooper. In 2009, he directed the action hit "Hancock," starring Will Smith in the title role as well as Executive Produced the offbeat independent comedy, "Lars and the Real Girl," starring Ryan Gosling.

Berg is also known for his fierce portrait of high school football in the 2004 film adaptation of H.G. Bissinger's blistering bestseller, "Friday Night Lights," which toplined Billy Bob Thornton. The film's success, both in theaters and on DVD, spawned the acclaimed TV Series of the same name, which aired for five seasons and garnered multiple Emmy nominations and wins. In addition to serving as the series' executive producer, Berg also directed several episodes of the show, including the 2006 pilot, for which he earned an Emmy nomination as Best Director. As one of the series' writers, he also shared a Writers Guild nomination for Best New Series.

Berg was the Creator/Executive Producer for the critically acclaimed HBO Documentary Series "ON Freddie Roach." He Executive Produced NBC's police procedural drama "Prime Suspect," which starred Maria Bello and executive produced the medical drama series, "Trauma." Berg previously created and executive produced the ABC drama series "Wonderland," for which he also wrote and directed episodes. He got his start as a writer and director on David E. Kelley's

critically acclaimed series "Chicago Hope," on which he starred for three seasons as the brash, hockey-playing surgeon, Dr. Billy Kronk.

As an actor, Berg's recent film work includes roles in Robert Redford's "Lions for Lambs," with Redford, Meryl Streep and Tom Cruise; "Smokin' Aces," for director Joe Carnahan; and Michael Mann's "Collateral," with Tom Cruise and Jamie Foxx. Additional film acting credits include "Cop Land," "The Great White Hype," John Dahl's "The Last Seduction," "A Midnight Clear" and "Late for Dinner."

In addition to directing the 2012 sea adventure "Battleship," the New York Native (and son of a Naval historian) has also developed several projects under his Film 44 banner. He closed 2013 with the release of "Lone Survivor," the film adaptation of Marcus Luttrell's gut-wrenching true tale of an ambush by Taliban forces in Afghanistan that killed Luttrell's three Navy SEAL comrades and nearly cost him his own life. Pete wrote, directed and produced the film, which was met with critical acclaim, earning Pete a WGA Award nomination for Best Adapted Screenplay.

That same year, HBO premiered his sports documentary series "State of Play," which he Executive Produced under his Film 45 banner and served as moderator for each episode's panel discussion. In continuing his work with HBO, Berg Executive Produced and directed the pilot episode for HBO series "The Leftovers," starring Justin Theroux and Liv Tyler. He continues to Executive Produce the series, which is now heading into its third season on HBO. Pete also serves as an Executive Producer on the HBO series' "Ballers," which stars Dwayne 'The Rock' Johnson and premieres its second season next year as well.

Pete's current films include "Deepwater Horizon," based on the 2010 Deepwater Horizon explosion in the Gulf of Mexico. The film, which will be released September 30th, stars Mark Wahlberg, Kurt Russell, John Malkovich, Kate Hudson and Gina Rodriguez. He also will release "Patriots Day," based on the 2013 Boston Marathon bombing and aftermath this upcoming fall. The film also stars Mark Wahlberg. Pete is in development for a documentary on Rhianna, which he will be directing and producing.

MATTHEW MICHAEL CARNAHAN [Co-Screenwriter]

Matthew Sand [Co-Screenwriter] is the co-writer of "Deepwater Horizon." On April 20, 2010, one of the world's largest man-made disasters occurred on the Deepwater Horizon oil rig in the Gulf of Mexico. Directed by Peter Berg ("Lone Survivor"), this story honors the brave men and women whose heroism would save many on board, and changed everyone's lives forever. The film stars Mark Wahlberg, Kurt Russell, John Malkovich, Gina Rodriguez, Dylan O'Brien and Kate Hudson. Lionsgate is set to release the Summit/Participant production on September 30, 2016. For Sand, the story is not about the tragedy, but a simple act of heroism.

Sand was drawn to the story of "Deepwater Horizon" after reading a New York Times piece about a floor-hand on the rig, Mike Williams, and many others. Williams, a father-figure to the crew, risked his life to save others. When Sand began working on the project in 2010, there was no list of the eleven people who died (and no president at their funerals). To honor those men, one of the first things he did was find their names and set them down.

After moving to Los Angeles from his native Brooklyn where he worked in fine art, Sand quickly began writing and has written over 40 screenplays and teleplays for all of the major studios including "The Summoner," "Beowulf" and "10,000 BC." This led him to meeting sibling

American film directors Lana and Lilly Wachowski, who hired him for his first credited screenplay job, "Ninja Assassin."

"Ninja Assassin," directed by James McTeigue ("V for Vendetta") was released in 2009. The story follows a young ninja who turns his back on the orphanage that raised him, leading to a confrontation with a fellow ninja from the clan.

Sand resides in Los Angeles with his wife where he enjoys rock climbing and museums. Currently, he is working on a mini-series for the BBC about the 3rd Crusade, "Little Brother" based on the novel by Cory Doctorow for Paramount, and an untitled feature film script for Netflix.

LORENZO di BONAVENTURA, p.g.a. [Producer] is a prolific film producer known for the *Transformers* franchise. He is president of both di Bonaventura Pictures, Inc. and di Bonaventura Pictures Television.

In February 1989, Mr. di Bonaventura joined Warner Brothers as Vice President of Production. While at Warner Brothers, he was involved in over 130 productions and eventually became President of Worldwide Production. Amongst his biggest commercial and critical successes were: *Falling Down* (1993), *A Time to Kill* (1996), *The Matrix* (1999), *Analyze This* (2000), *The Perfect Storm* (2000), *Ocean's Eleven* (2001), *Harry Potter and the Sorcerer's Stone* (2001), and *Training Day* (2001).

In 2002, Mr. di Bonaventura left Warner Brothers and started di Bonaventura Pictures. Since then, he has produced over 30 movies, including *Constantine* (2005), *G.I. Joe: The Rise of Cobra* (2009), *Salt* (2010), and *RED* (2010). Upcoming releases include *Kidnap*, starring Halle Berry; *Unlocked* starring Noomi Rapace; and *Deepwater Horizon* for Lionsgate. di Bonaventura Pictures is currently in production on *Granite Mountain*, about the Prescott Arizona firefighter tragedy; the fifth installment of the *Transformers* franchise, *Transformers: The Last Knight*; *Meg* starring Jason Statham, *Replicas* starring Keanu Reeves, and *American Assassin* for CBS Films. In 2011, the company branched into television production with the formation of di Bonaventura Pictures Television. Based at Legendary Entertainment, di Bonaventura Pictures Television produces *The Real O'Neals* for ABC.

Mr. di Bonaventura received his undergraduate degree in Intellectual History at Harvard College and his Master of Business Administration at the University of Pennsylvania's Wharton School of Business. He is on the Board of Directors for the American Cinematheque and is on the honorary committee of the Epilepsy Foundation of Greater Los Angeles.

MARK VAHRADIAN, p.g.a. [Producer] was born in Mission Viejo, California. He is a graduate of Duke University and the UCLA School of Law. He spent nine years as a senior film executive at the Walt Disney Company, where he worked to bring to the big screen such films as *Flight Plan*, *Miracle*, *Remember the Titans*, *Gone in 60 Seconds*, *Con Air*, *Pearl Harbor*, and *Enemy of the State*. Thereafter, Mark spent three years as president of Jerry Weintraub Productions. He is currently president of production for di Bonaventura Pictures.

Vahradian is currently producing *Transformers 5* for Paramount Pictures. He also produced *Jack Ryan: Shadow Recruit* for Paramount Pictures, *Man on a Ledge* and *Red 1 & 2* for Summit Entertainment. He executive produced the *Transformers* film franchise (*Transformers: Age of*

Extinction, *Transformers: Dark of the Moon*, *Transformers: Revenge of the Fallen*, and the first *Transformers*) for Paramount Pictures, which has grossed a combined total of \$3.78 billion worldwide. Other producing credits include *Annapolis* and executive producing *Nancy Drew*.

STEPHEN LEVINSON, p.g.a. [Producer] is the recipient of a Producers Guild of America Award, a BAFTA and two Peabody Awards. His work has garnered, three Emmy® nominations, and seven Golden Globe® nods. Levinson owns Leverage Management, a talent management and production company, where he executive produced the award winning, HBO series *Entourage*. His other credits include, *In Treatment*, *How to Make It in America* and *Boardwalk Empire*.

Levinson grew up in Manhasset Hills, New York, and earned his bachelor's degree from Tulane University. He moved to Los Angeles in 1991 to begin a career in entertainment, having previously worked as an accountant and founding a clothing company.

His first job was in the mailroom at Inter Talent (now known as UTA). He founded Leverage Management in 1996 to assist a select group of accomplished artists further develop their careers. As Leverage clients found more and more success, Levinson was able to grow the production side of the company, which took off in 2004 with the premiere of *Entourage*. The show was partly inspired by the real life of Levinson's longtime friend, client and business partner Mark Wahlberg, who serves as an executive producer on all Leverage television projects.

Levinson also has an active feature slate with the upcoming *Patriots Day*. Recent projects include *Entourage*, *The Gambler*, *Lone Survivor*, and *Contraband*, to name a few. He is also in production on the second season of the hit HBO television show, *Ballers*, starring Dwayne Johnson, which airs summer 2016.

In 2000, Levinson created, WhoRepresents.com, as a free Internet database of talent representatives in the fields of film, television, music, pro sports and other media. WhoRepresents.com is now one of the most popular subscription-based services of its kind, used by professionals in all areas of entertainment and media. In 2010, Levinson launched TheQuickList.net, a site custom-designed for viewing, creating and sharing casting ideas online.

DAVID WOMARK, p.g.a. [Producer] is an Academy Award® nominated producer for *Life of Pi*, the 2012 award season hit that garnered eleven Academy Award® nominations and went on to win four; including Best Director for Ang Lee.

Life of Pi was also nominated for multiple BAFTA and Golden Globe® awards including, Best Picture and Best Director; and was an American Film Institute official selection for "Movie of the Year." *Life of Pi* emerged as a critical and commercial success, earning over US\$609 million worldwide.

Womark spent close to three years working with Ang Lee in an effort to bring this internationally renowned award-winning book to the big screen. Womark also worked previously with Ang Lee on Marvel's original film adaptation of *The Hulk*.

Womark has also served as an executive producer and a producing team member on such films as: *Stardust*, *G.I. Joe: Rise of The Cobra*, *Chronicles of Riddick*, *Jurrasic Park III* and Ron Howard's *Dr. Seuss' How the Grinch Stole Christmas*.

Womark began his career as an assistant director, working on over 25 movies, including the award-winning *A Dangerous Woman* with Debra Winger and Barbara Hershey; *Paris Trout* starring Dennis Hopper; as well as the Emmy®-Award winning miniseries *Family of Spies*.

DEEPWATER HOIRZON FILM CREDITS

"Deepwater Horizon"
End Credits - *FINAL (Theatrical)*

[Half Card or Equivalent Crawl]

Unit Production Managers

Todd Lewis
David Womark

[Half Card or Equivalent Crawl]

First Assistant Director

Cliff Lanning

[Half Card or Equivalent Crawl]

Second Assistant Director

Rhys Summerhayes

[Clear Field/Single Card Crawl]

Executive in Charge of Production

Donna Sloan

[Clear Field/Single Card Crawl]

Sound Designer

Wylie Stateman

CAST

Mike Williams	Mark Wahlberg
Jimmy Harrell	Kurt Russell
Landry	Douglas M. Griffin
O'Bryan	James DuMont
Sims	Joe Chrest
Andrea Fleytas	Gina Rodriguez
Kaluza	Brad Leland
Vidrine	John Malkovich
Kuchta	Dave Maldonado
Dewey A. Revette	JD Evermore
Jason Anderson	Ethan Suplee
Stephen Ray Curtis	Jason Pine
Aaron Dale Burkeen	Jason Kirkpatrick
Doug Brown	Robert Walker Branchaud
Caleb Holloway	Dylan O'Brien
Gordon Jones	Jonathan Angel
Halliburton Rep	Bill McMullen
Adam Weise	Jeremy Sande
Felicia	Kate Hudson
Sydney	Stella Allen
Mr. Skip	Pete Berg
Anthony Gervasio	Juston Street
Dan Barron / Roughneck #1	Tony Centonze

Coast Guard Commander	Zachary Guerra
Coast Guard Officer #1	Chris Ashworth
Coast Guard Officer #2	Graham McGinnis
Coast Guard Officer #3	Robert Nash
Andrea's Housemate	Henri Esteve
ROV Operator	Sean Carter
Frenchman / Schlumberger #1	Elizabeth Carey
Bankston Crewman / Medic	Mustafa Harris
Old Man Carl	Joel Allen
Shane M. Roshto	Henry Frost
Keith Blair Manuel	Terry Milam
Karl Kleppinger Jr.	Garrett Kruithof
Roy Wyatt Kemp	Michael A. Howell
Donald Clark	Ronald Weaver
Paula Walker	Deneen Tyler
Scared Crew Member	Jim Klock
ROV Operator #2	Leighton Gonzales
ROV Supervisor	Michael O'Brien
Wyman Wheeler	Garrett Hines
BP Rep	Rob Steinberg
Massive Man	Trace Adkins
Rescue Swimmer	Kurt Peterson
Counter Agent #1	Cierra Price
Crew Member	Kenneth Billings
Outgoing DPO	Ilan Srulovicz
Coast Guard Officer #4	Wesley Figaro
Coast Guard Officer #5	Jennifer Tamminen
Coast Guard Officer #6	Carliene O'Connor
First Mate	Craig Shellenberger
DP Officer	Trent Zimmer
Subsea Engineer	Ronnie Cupstid
Still Photographer	David William Donze
Incoming Subsea Engineer	Micah Le Blanc
Chief Mechanic	Patrick Arabie
Aircraft Commander	Brandt Allen
Co-Pilot #1	Kelly Smith
Coast Guard Rescue Swimmer	Stephen Nicoll
Roughneck #2	Preston Brice
Rig Worker #1	Randolph Perkins
Frenchman / Schlumberger #2	Cedric Gervais
Frenchman / Schlumberger #3	David Grutman
Life Boat Driver	Peter Trentacosta III
Counter Agent #2	Jenny Kubiak
Transocean Employee	Steve Fisher
Bristow Advisory	Tawnya Carr
Reporter #1	Meghan Gatto
Reporter #2	Tom Yura
Worried Mother	Sandra Santiago
BP Escort	Scott Campbell
BP Personnel	Barry Fallon
Cowboy	Mark Schotz
Paula's Husband	Anthony Ace Thomas
Bankston Survivor #1	Barker Carlock
Bankston Survivor #2	Tracy Mann
Pilot	Richard Williams
Co-Pilot #2	Derek Thorsrud
Deepwater Rescue Swimmer	Nick Litchfield

Deck Hand
Helicopter Pilot
Voice of Natalie

Supervising Stunt Coordinator
Stunt Coordinator
Stunts

Robert Lovett
Fred North
Mayla Parker

Kevin Scott
Tim Trella
Chris Fanguy
Casey Hendershot
Shawn Robinson
Matt Rugetti
Troy Brown
Scott Lang
Kevin Jackson
Jeff Bramstedt
Jessica Williams
Eric Stratemeier
Tim Bell
Robert Mars
John Casino
Mike Mayhall
Josh Kemble
Kevin Waterman
Kevin Reid
Bobby Talbert
Bob Brown
JJ Dashnaw
Adam Horowitz
Michael Papajohn
Jeff Brockton
Carl Nespoli
John Rottger
Sean Graham
Dave Schultz
Patrick Gallaway
Regis Harrington
Stanton Barrett
William Leaman
Thom Williams
Glenn Hall
Daniel F. Malone
Curt Siverts
Daniel Bailey
James Mitchell-Clyde
Neil Andrea
Michael W. Hoban
Jeff Galpin

[Clear Field/Single Card Crawl]

Co-Producers

Todd Lewis
Cliff Lanning
Petra Holtorf-Stratton

CREW

Associate Co-Producers

Bo Shen

	Shixing Zhou
Associate Producers	Tamara Bally J. Lauren Downey
Production Supervisor	Russell Allen
Supervising Art Director Art Director Set Decorator	Marc Fisichella Scott Plauche Victor J. Zolfo
"A" Camera Operator / Steadicam First Assistant "A" Camera Second Assistant "A" Camera "B" Camera Operator First Assistant "B" Camera Second Assistant "B" Camera Film Loader Camera Trainee DIT Digital Utility Still Photographer	Jacques Jouffret Jimmy Jensen Jay Hager Richard Coy Aune Glenn Kaplan Dwight O. Campbell Zachary Blosser Garnett Frew Daniele Colombera Alex Nystrom David C. Lee
First Assistant Editor Additional First Assistant Editors	Justin Yates Jason Wasserman Alexander Johnson Robert Mason Malina Steve Jacks Kimaree Long Adam Schaefer Michael Struk
Assistant Editors	-
Visual Effects Editor	Jason Snell
-	Leslie Valentino
Associate Visual Effects Supervisor	Harrison Marks
ILM Visual Effects Producer	Justin Odell
Visual Effects Production Supervisor	Donald Dey Jr.
Visual Effects Coordinator	Will McCoy
VFX Production Assistant	Joe Statham
VFX 1st Unit Matchmover	-
VFX 1st Unit Data Wrangler	-
-	Bryan H. Carroll
Post Production Supervisors	Luca Borghese
Post Production Coordinator	Rebekah Hernandez
Post Production Assistants	Max Rubell Mitchell Wu Nell McKay
Script Supervisor	Dug Rotstein
Production Sound Mixer	David Wyman
Boom Operator	Betsy Ann Lindell
Sound Utility	Ryan Putz
Video Assist Operator	Adam Barth
Video Assist	Jeffrey Grannan
Graphic Playback Supervisor	Chris Kieffer
Playback Supervisors	Victor Brunette Zachary Holmes Michael C. McCullough

On-Set Art Director
Art Directors

Assistant Art Director
Set Designers

Illustrator
Graphic Designers

Model Makers

Art Department Coordinator
Storyboard Artist
Research
Art Department Production Assistants

Assistant Set Decorators

Leadperson
Set Dec. Coordinator
Set Dressing Gang Bosses

Drapery Master
On-Set Dresser
Set Dressers

Brad Oltmann
Daniel R. Leblanc
James Langdon
Brian Dallas
Brandon Langlois

Lisa Vasconcellos
Erik Haraldsted
Douglas Cumming
Lauren Slatten
Timothy M. Earls
Cosmas A. Demetriou
Tristan Parke Bourne
Walter Schneider
Noelle King
Ed Symon
Landon Lott
Dean Sherriff
Kristopher Gifford
Will Eastin
Adam Gelbart
Nellie F. Watson
Carla Nemec
Rick Newsome
Kyla McFalls
Rikki Longanecker
John Hockaday
Maya Sassoon

John Millard
David A. Cook
Nick Rymond
Shaun A. Young
Michael J. Vojvoda
Mark M. Tuttle
Mark B. Palmer
Erik Polczwartek
Josh Hadley
Gregory Byrne
Ruben Abarca
Paul E. Penley
William Sender
Adam Cambre
John Busalacchi
Ashley Wetwiski
Emma Verdugo
Jared P. Bajoie
Todd Pecoul
Colin P. Gildersleeve
Justin Meriwether
Jonah M. Wetwiski
Gerald Palone
Saul Cruthirds
Allen Jaeger Jr.
Brian W. Pascoe
Nic Metcalfe
Paul Miller
Andrew Preen

Set Dressing Paint Foreperson	Jeffrey Gladhart
Scenic Artists	Todd Clevenger
	Sonia L. Garcia
	Taylor Weeks
	Brad Vangeffen
	Sean Whalen
Prop Shop Supervisors	Jeffrey Ogg
	Stephen Turner
Prop Shop Forepersons	Jeff Khachadoorian
	Eric Ringbloom
Prop Shop Techs	Skyler Khachadoorian
	Ezra D.T. Greenbride
	Caleb Johnson
Prop Shop Fabricator	Sophie Kosofsky
Lead Set Dressing Tech	Lance Inoue
Prop Shop Laborer	James Chenoweth
Property Master	Ed Borasch Jr.
Assistant Property Master	Drew Guajardo
Property Assistants	Alixandra Petrovich
	John Sanchez
	Jaime Fernandez
Special Effects Supervisor	Burt Dalton
Special Effects General Foreperson	Dale Ettema
Special Effects Coordinator	Steve Cremin
Additional SPFX Set Forepersons	Matt Kutcher
-	Eric Roberts
Special Effects Engineer	Doug Calli
Special Effects Set Foreperson	David A. Poole
SPFX Welding Foreperson	Arthur Clever
SPFX Shop Forepersons	James Henry
	Donald E. Myers Jr.
	Joe Lauricella
SPFX Machinist	Curtis Decker
SPFX Welders	Francis Ayre
	Ken Bosse
	Brett Smith
	Christopher Jones
	Caleb Phillips
	Marshall T. Broyles
	Tony Centonze
	Roderic Duff
	Christopher Lynn Cook
	Joe Love
	Mark Sheaffer
	Daniel Yates
	Nick Dawson
	Preston "Chad" Brice
	Jerome Edwards
	Patrick "Squares" White
	Mik Kastner
	Bart A. Dion
	Joshua VonBadinski
	Amie Foot
	James Staples
	William Dawson
	William Purcell

SPFX Consultant
SPFX Pyro Forepersons

SPFX Pyrotechnicians

Fire Foreperson
Hydraulics Foreperson
Hydraulics
Laborer
SPFX Purchaser

Assistant Costume Designer
Costume Supervisor

Wayne Wise
Wesley Russell Hardee
Skylar Gorrell
Dino Doane
Glynn E. Odom
Austin T. Levalley
Matthew James Kutcher
Troy Collins
Elias J. Duhe Jr.
Joseph J. Babic
Josh Bailey
Robert E. Benavidez
Matthew Carrubba
Jonathan Clever
Matt Dion
Randy Fitzgerald
Armando C. Gonzalez
Eric Gray
Raymond J. Henry
Anthony Ray Herrera
John A. Jewell
Jeremy Johnson
William Kennedy
Keith Kurtz
Zackary Kutcher
Paul Lopez
John Lowe
Wes Mattox
Justin K. Miller
David Pahoa
Rick Pratt
Brad Raziano
Matthew Scurry
Aaron Strickland
Kyle Charles Thibodeaux
Mel Turner
Louis G. Vado Jr.
Juli Van Brown
Jim Walker
Scott Willis
Martin Ayre
Steve Antonio Paramo
Jeff Warren
Andy Miller
Bruno VanZeebroeck
Danny Cangemi
John S. Baker
Christopher A. Suarez
Jeffrey G. Wicker
Eric Dressor
Jose A. Paramo
Terry P. Chapman
Marco Palos
Jen Picard

Brittany Loar
Dan Moore

Key Costumer	Jennifer Kamrath
Key Set Costumer	Heidi Howell
Mr. Wahlberg's Costumer	Lorraine Crossman
Set Costumers	Kelly Herdus
	Antoinette Scherer
Shopper	Marie Boensch
Chief Background and Stunt Fitter	Juliana Hoffpauir
Sewing Shop Head	Jade Brandt
Seamstresses	Zibby Jahns
	Grace Pritchard
Chief Ager / Dyer	Ashley Heathcock
Agers / Dyers	Benj Gibicsar
	Ian Churchill
	Allison Bauserman
	Darren Manzari
	Pamela Waggoner
	Katy Johnson-Gullo
	Susana Gilboe
Researcher	Christopher Nausley
Costumers	Vanessa Lacy
	Olivia Vestina Torres
	Reba Saul
Costume Production Assistants	Laura Sumich
	Kristopher Pistole
Makeup Department Head	Howard Berger
Key Makeup Artist	Tami Lane
Third Makeup Artist	Paige Reeves
Makeup Artists	Cary Ayers
	Jonny Bullard
	Courtney Jarrell
	Kristal Shannon
	William Spataro
Special Makeup Effects By	KNB EFX Group
Supervisor	Carey Jones
Sculptors	Norman Cabrera
	Davis Grasso
Mold Makers	Mike Ross
	Steve Frakes
Prosthetic Manufacturing	Derek Krout
	Mike Lachimia
Designer	John Wheaton
Coordinator	Veronica Owens
Hair Designer / Department Head Hair	Johnny Villanueva
Key Hairstylist	Daina Daigle
Additional Hairstylist	Sherri B. Hamilton
New Orleans Casting by	Meagan Lewis, CSA
Los Angeles Casting Associates	Jen Smith
	Lisa Zagoria
New Orleans Casting Associate	Kate Evans
New Orleans Casting Assistant	Savannah Strachan
Extras Casting by	Central Casting
-	Adam Hochfeld
Extras Casting Associates	Mary Huber
	Alyssa Jacobson
	Lynsey Brown

Supervising Location Manager	Pricilla Rodgers
Key Assistant Location Managers	Laura Sode-Matteson
Assistant Location Managers	Sean J. Donnelly
Location Scouts	Erce Deli Cantu
Location Assistants	Christopher J. Quackenbush
	Eliana Ginsburg
	Ashley Bunge
	Elijah Eastlund
	Glen McGee
	Phillip Seifert
	Norris Ortolano
	Lacy Picou
	Joseph Arozena
	René Fabre
	Robert A. Henson
	Brandon Steven Parker
	Austin Blaise Breaux
	David "Del" Holt
	John Overcash
Location Production Assistant	
AC Techs	
First Assistant Accountant	Virginia Reilly
Second Assistant Accountants	Kelly O'Bier
	Lisa Madden-Corrado
	Salpy Semerdijan
	Abby Coon
	Leah M. Peterson
	Fallon Domino
	Lisa Kittredge
	Stacy Lauricella
	Beth Koshinski
	Debi West
	Lindsey Washington
	Elle Davida
	Trevanna Post, Inc.
	Diana Ascher
	Rachel Schneider
	Lauren Von Huene
	Marjorie Rudick
	Grant Grabowski
	Oliver Lowry
	Gage Hanlon
	Caroline Rogers
	Paul Cumbie
	Huxley Rodriguez
	Montana Washington
	Dixon McPhillips
	Kristina Massie
	Michael Kuzenka
	Ava Amundsen
	Matt Sewell
	Josh Montes
	Hailey Oltman
	Chandler Barbee
	Dexlon Cooksey
Accounting Clerk	
Construction Accountant	
Construction Accounting Clerk	
Special Effects Accountant	
Supervising Payroll Accountant	
Payroll Accountant	
Payroll Clerk	
Post Production Accounting Provided by	
Production Coordinator	
Assistant Production Coordinator	
Travel Coordinator	
Production Secretary	
Office Production Assistants	
Stunt Office Coordinator	
Second Second Assistant Director	
Additional Second Assistant Director	
DGA Trainee	
Key Set Production Assistant	
Set Production Assistants	

Assistant to Mr. Berg
Assistant to Mr. di Bonaventura
New Orleans Assistant to Mr. di
Bonaventura
Assistant to Mr. Levinson
Assistant to Mr. Vahradian
Assistant to Mr. Womark
Assistant to Mr. King
Assistant to Mr. Lewis
Assistant to Mr. Wahlberg
Assistant to Ms. Hudson
Cast Assistants

Technical Advisors

Oil Rig Consultants

Safety Consultant
Animal Wranglers

Dialect Coach

Studio Teacher

Construction Coordinator
General Forepersons

Supervising Welding Foreperson
Purchaser

Supervising Labor Foreperson
Paint Supervisor

Sculptor Foreperson

Mold / Staff Shop Department Head

Lead Plaster Foreperson
Toolperson

Propmaker Forepersons

Andy Boulas
Emmett Berg
Josh Grossman
Naulty Hodges
Lucas Smith
Ezra Womark
Gabriel Womark

Tommy Armour IV
Ashley Dizon

Chris Lombard
Spencer Strasmore
Courtney Freedman
Nicholas Degan
Emily Hildner
Caitlin Jackson
Eric Weinstein
Madeline Ali
Chris Clinton
Jamie O'Keeffe

Mike Williams
Caleb Holloway
David Barstow
Clay Pinney
Stephanie Saul
Chris Denton
Grant Begley
Joel Allen
Trent Zimmer
Steve Hiltbold
Scott Richards
Jeff Rodgers
Eric Dumas
Powell G. Craft
Randal A. Gonzales
Elizabeth Classen

Judi Dickerson

Sue-Dee Lazzerini

Dale DeStefani
Robert McDonald
Ken White
Francis White
David Christopher Campbell
Justin Walker
Michael Mikita Jr.
Daniel E. Kirschner
Edward J. Quinn
Glenn Hoofman
Chris Revuelta
Sven Fodale
Bert Rodriguez
Robert Thomas Prchal
Steve Thayer

Propmaker Gang Bosses	James M. Davis
	Sergey Mazurov
	Casey Thayer
	Darrell W. Poirrier
Propmakers	Frank Brookshire
	Jamey Johnson
	Blake Roussel
	Brandon T. Barker
	Ira V. Stone III
	Craig Bernatzke
	John Bryant
	Michael "Sid" O'Neal
Welding Forepersons	James J. Guarrera
	Terry Hambleton
	Michael Holland
	Darren Glenn McCormick
	Jerry Sargent
	Todd Bryan Noonan
Welding Gangboss	Frank W. Addington
Welders	Rick Bailey
	Alan Droeger
	David Jackson
	Jesse Orozco
	Paul Sabourin
	Gerald Stalker
	Lyndell Dean Wolff
	Richard F. Creedon
Paint Foreperson	Chad Simpson
Paint Gang Bosses	Nelson Hawthorne
	Randy F. Puga
	Donnie Grant
	Dana Rosen
	Jonathan Mikita
On-Set Carpenter	Charles "Nick Rock" Compton
Scenic Charge	Mike Makita
Stand-by Painter	Vinson Jae
Plasterer Foreperson	Daryl Lewis
Staff Shop Foreperson	Jeffrey N. Manning
Labor Forepersons	Alan Coombs
	Ty Beck
	Anthony J. Martin
	John Schoenfield III
	Troy A. Peters
Laborer	Laurianne B. Smith
Stage Maintenance	Armin J. Zellers
Construction Assistant	Gabriella Sayour
Construction Production Assistants	Michael Todd Bishop
Transportation Coordinator	Welch Lambeth
Transportation Captain	Jeff Couch
Local Transportation Captain	Bobby E. James Jr.
Transportation Dispatcher	Velvet Braswell
Transportation Assistant	Jen Davis
Mr. Berg's Driver	Francis Keao
Drivers	Al Sens
	Vernon James
	Markus Lafargue

Ron A. Brown
Dennis Williams
Cassidy Eli
Dexter P. Smith
June Marshall
Charles R. Franklin Jr.
Cornet Larry Beard
Tyrone M. Ralph Jr.
Jerome M. Edwards
Ronald Britton
Dave Woodcock
Frederick Turner
Byron Williams
Samuel Penn Jr.
Curtis "Cap" McMillian
Mike Cooper
Noel Rivers III
Fralando Oates
Richard Brown
Derrick M. Fairley
Otis Long
Kenneth A. Williams
Michael Keeler
Atanya A. Ruffina
Keyshon Lewis
Francis D. Robinson
Dwight Craft
Ronnie Williams
Melvin Phillips Jr.
Wilfred J. Collins
Leonard Minor
Judson Vanmeter
Farin Smith
Brandy Maruschak
Eugene Bibbins
John Emery Jr.
Glen Spriggs
A.D. Jenkins III
Ron Wicker
Brock A. Boulton
June Wischler
Chris Barthelemy

Caterer
Head Chef
Chef Assistants

Chef Driver
Key Craft Service
Craft Service Assistants

Set Medic
Key Medic

Mario's Catering
Esteban Guzmán
Mike Habib
Jaime Trujillo
Roberto Rivera
Edgar Adam Gonzales
Paul Abraham
Brian Locicero
Johnathan C. Kosch
Ramon Fryou
Brigitte Mayfield
Matthew Kosch

Jennifer Brown
Paul V. Fraser

Stage Medic		Gerald Carter
Construction Medics		David Fernandez
		David Poirier
		John Lavis
	Medics	Richard Pyke
		Ryan Saunders
		Jeff Schlaudecker
		Jon McCarthy
	Set Security	Reel Security
Product Placement		Deborah Harpur (Movie Mogul)
Product Placement Coordinator		Drew Miller
Rights & Clearances		Cleared by Ashley, Inc.
		Ashley Kravitz
	Unit Publicist	Brooke Wilkins
	EPK Produced by	Film 45
	EPK Videographer	John Pope
Marine Coordinator		Daniel F. Malone
Marine Foreperson		Glenn "Kiwi" Hall
Divemaster		Daniel Bailey
Water Safety		James Mitchell-Clyde
Marine Divers		Jim Mayo
		Juan L. Urrea
Key Marine Captain		Capt. George J. Brooks
Boat Captains		Carlos "Cuaks" Apey
		Curt Siverts
		Noris Silcio
		Michael W. Hoban
		Neil Andrea
	Marine Logistics	Brittany Dewees
	Marine Office Coordinator	Mary Jane Malone
	Marine Production Assistant	Glen Heffernan
	Pool Services	Terry Seward
Underwater Director of Photography		Peter Zuccarini
Underwater 1st AC (Wet)		Sean P. Gilbert
Underwater 1st AC (Dry)		Robert Settlemire
	Aerial DPs	Hans Bjerno
		Phil Pastuhov
	Aerial Shotover Tech	Justin Webber
	Aerial Ground Coordinators	Louis Delavenne
		Javier Diaz

SECOND UNIT

Second Unit Director	-	Kevin Scott
	-	
Production Supervisor	-	Elona Tsou
First Assistant Director	-	Jayson Merrill
Second Assistant Director	-	Jason Altieri
	-	
Art Director	-	Jason Stewart
	-	

Second Unit Director of Photography	-	Paul Huguen, ASC
"A" Camera Operator	-	Peter Gulla
First Assistant "A" Camera		Richie Masino
Second Assistant "A" Camera		Walrus Howard
"B" Camera Operator		Karina Silva
First Assistant "B" Camera		Zach Sieffert
Second Assistant "B" Camera		Johnny Hoffler
"C" Camera Operator		Richard J. Lacy
First Assistant "C" Camera		Joe Waistell
Second Assistant "C" Camera		Daniel McKee
Loader		Chad Taylor
DIT		McKay Johnson
Digital Utility		Lauren E. Cummings
 Script Supervisors		 Sam Sullivan
		Alexander B. Hill
 Sound Recordists		 Blake Donaubauer
		Chris Welcker
Production Sound Mixer		Michael Koff
Boom Operator		Matthew Armstrong
Video Assist Operator		Thomas Knight
Video Utility		Derek A. Schwebel
 Key Grip		 Nick Nicolay
Best Boy Grip		Dan Wyssmann
"A" Dolly Grip		Kendell K. Joseph
"B" Dolly Grip		Jeremy Webre
Grips		Nate Selee
		Jon Tenholder
		Kareem Audain
		Morgan Davis
		Joseph Cassano
		Duane Cooper
		Joseph Lotuaco
		Matthew Clark Mulligan
		Teddy W. Sapp
		John Vinson
 Gaffer		 Jaim Robert O'Neil
Best Boy Electric		Jerry Wheat
Dimmer Board Op		Nolan Beaver
Electricians		Michael Chateauneuf
		Mike Grace
		Adam Viademonte
		Victor Keatley
		James Firios
 On-Set Dresser		 Kyle S. Plowden
Property Master		Leonard Marchand
Assistant Property Master		Alexandra Capps
 SPFX Coordinator		 Brandon Keys McLaughlin
Special Effects Purchaser		Chelsea Madison
 Set Costumers		 Frank Avanzo
		Annette Farnsworth

Department Head Hairstylist Key Hairstylist		Robert Snow
		Jennifer Hodges Donita Sather
Production Coordinator Office Production Assistants	-	Harrison Huffman Lloyd Moffett Roya Ritchson
Second Second Assistant Director Key Set Production Assistant Basecamp Production Assistant Set Production Assistants		Eric Williamson Dan Gutierrez Alicia Dean Alex Salazar Trevor McCormick Jones Cristen Martemucci Katie Marie Peters Pablo Gambetta Josh Stephenson
Stand-by Painter		John H. Reeves
Transportation Captain Local Transportation Captain Caterer Head Chefs		Rick Davis Gregory Jones Sr. Lakehouse Catering Phillip A. O'Donnell Jr. Thomas Woods Dustin Rhodes Ozzie Reyes Sally A. Villasenor Leomil Salalila Hazen S. Finnerty Jr.
Assistant Chef Catering Assistant Craft Service Assistants		
Set Medic		
Visual Effects Supervisor VFX Data Wrangler VFX Production Assistant		Scott Farrar James Uddo Taylor Perry

POST PRODUCTION

Supervising Sound Editor Co-Supervising Sound Editor Sound Effects Designer Dialogue Supervisor Sound Effects Editors		Wylie Stateman Renée Tondelli Harry Cohen Branden Spencer Hector C. Gika Kris Fenske Michael Feuser Sarah Gibble Mike Prestwood Smith Dror Mohar Michael Keller Ron Bartlett Doug Hemphill Gary A. Hecker Rick Owens Randy Singer Eric Hoehn Sylvain Lasseur Leo Marcil
Dialogue Editor Assistant Sound Editor Re-Recording Mixers		
Additional Re-Recording		
Supervising Foley Artist Foley Artist Foley Mixer Immersive Audio Designers		
Additional Audio		

ADR Voice Casting by	Dann Fink Mark Sussman
Dolby Sound Consultant	Paul Capuano
On Location Dailies by Dailies Colorist Dailies Operators	Ec3 Rajiv Bedi Chris Patureau Alden Delos Santos Leeza Diott Stephen Regnier
Dailies Producer Field Engineer	
Digital Intermediate Provided by CO3 Executive Producer / Colorist Colorist Feature Finishing Producer Conform Editors	Company 3 New York Stefan Sonnenfeld Stephen Nakamura Avalonne Hall John Diesso Chad Schermerhorn Brett Price Giovanni DiGiorgio Nick Monton David Feldman
Color Assistants	
Head of Production Account Executive	
Digital Opticals	Superposition, Michael Garrett
Graphics Design	Merge Creative Media, Jeremy Evans
Post Production Services Provided by New York Editorial Services Provided by New Orleans Editorial Services Provided by Sound Editorial and Supervision Provided by ADR Stage Provided by Foley Recorded / Mixing Services Provided by	Warner Bros Sound New York Sixteen19 New York EPS-Cineworks TwentyFourSeven Post Sync Sound New York Sony Pictures Studios
Memorial Sequence Designed by Main Titles by End Titles by	Ignition Creative Sixteen19 New York Scarlet Letters
Previsualization Services by	Halon Entertainment LLC The Cavalry FX, Inc.
Visual Effects & Animation by ILM Visual Effects Supervisors	INDUSTRIAL LIGHT & MAGIC A Lucasfilm Ltd. Company Mohen Leo John Galloway Hui Ling Chang Kevin Sprout Jeff Sutherland Raul Essig Kelvin Lau Jean Bolte Erik Morgansen Seunghun Lee
Visual Effects Associate Producer CG Supervisor Compositing Supervisor Effects TD Supervisor Digital Model Supervisor Texture Supervisor Animation Supervisor Creature Supervisor	

Generalist Supervisor
Digital Paint & Roto Supervisor
Effects TD Supervisors

Compositing Supervisor
Lighting Supervisor
Visual Effects Editor
Lead Digital Artists

Lead Post-Vis Artist
Digital Artists

Johanes Kurnia
Michael Van Eps
Georg Kaltenbrunner
Peter Kyme
Matthew Lane
Edmund Kolloen
Jim Milton
Gerald Gutschmidt
George Kuruvilla
Patrik Marek
Iain Morton
Daniel Schick
Blaine Toderian
Keith Johnson
Nadia Alaskari
Silvio Alberti
Matt Anderson
Raine Anderson
Florent Andorra
Joakim Arnesson
Francois Arseneau
Nicole Ashford
Christopher Balog
Michael Balzer
Kevin Bell
Michele Benigna
Sean Bittinger
Landon Bootsma
Gregory Bossert
Paul Boyd
Dan Brittain
Kristaan Cain
Luis Calero Serrano
Owen Calouro
Tami Carter
Lanny Cermak
Mark Chataway
Peter Chesloff
Marc Chu
Simone Ciliani
Mihai Cioroba
Glenn Cotter
Dexter Davey
Cecile Dubois-Herry
Ryan Dutour
C. Michael Easton
Paul Faulkes
Jose Fernandez de Castro Heller
Simon Fillat
Marco Firme
Brian Flynn
Carl Fong
Adam Gailey
Juan Jesus Garcia
Tau Gerber
Andrew Graham
Dean Grubb

Jonny Gu
David Gutman
Tim Harrington
Jeff Hatchel
Adam Hazard
David Hermanson
Jeff Higgins
David Hirschfield
David Hisanaga
Jeremy Hollingsworth
Mark Hopkins
Chia-Chi Hu
Matt Hunt
Michael Jamieson
Ryan L. Jones
Greg Jonkajtys
Michelle Kater
Josh Kent
Laurent Kermel
Cenk Cevdet Kilar
Alexander Koehl
Charles Lai
Euisung Lee
Todd Liddiard
Melissa Lin
Kyle Long
Joao Lourenco
Stu MacRae
Jennifer MacKenzie
Sal Malik
David Manos Morris
Mike Marcuzzi
Stanislaw Marek
Jens Martensson
Tom Martinek
Juan Carlos Mendoza
Tory Mercer
Neil Michka
Luca Mignardi
Jon Mitchell
Shawn Monaghan
Douglas Moore
Katie Morris
Martin Murphy
Georges Nakhle
Masa Narita
Cameron Neilson
Sebastian Ness
Yuhon Ng
Tristan North
Gurpreet Pannu
Mike Parker
Sharon Peng
Marc Picco
Jo Plaete
Konstantinos Pontikidis
Scott Pritchard

Visual Effects Associate Producer
Visual Effects Production Managers

Visual Effects Production Coordinators

Visual Effects Production Assistants

Assistant Visual Effects Editor
Concept Artist
Production Support

Technology Support

ILM Executive Producer
ILM Executive Staff

Stephen Robertson
Elsa Rodriguez
Miguel Santana da Silva
Tanner Scott
Taylor Shaw
Perry Sohn
Chris Stefiuk
Sujil Sukumaran
Shuichi Suzuki
Ruggero Taschini
Gavyn Thompson
Martin Usiak
Luke Vallee
Kim Vongbunyong
Pieter Warmington
Daniel Warren
David Washburn
Adam Watkins
Eric Weber
Gregory Weiner
Chris Wilson
Wade Wilson
Andy Wong
Gary Wu
Mark Young
Robert Zeltsch
Sophie Cullen
Katherine Chambers
Brian Barlettani
William Bartlett
Grettel Batoon
Samantha Dark
Lauren Fong
Alexandra Greene
Claudia Li
Tim Trimmings
Graham Churchill
Hunter Elliott
Michael Lockheart
Andrew Martin
Robert Bonstin
Stephen Zavala
Rebecca Forth
Ben Grimes
Shirley Hsiao
Joe Lamont-Fisher
Peter Leber
Cristiane Maia
Steven Muniz
Emily Williams
Brad Grantham
John Hannon
Eric Wimmer
Wayne Billheimer
Sue Lyster
Randal Shore
Jessica Teach

Visual Effects by
VFX Supervisor
VFX Producer
VFX Production Manager
VFX Coordinators

CG Supervisor
Asset Supervisor
Modelling

Surfacing
Rigging
Digital Matte Painting
Animation

Matchmove

Effects & Simulation

Lighting

Rotoscoping

Iloura
Jason Billington
James Whitlam
Linda Luong
Hugh Brompton
Rebecca Vujanovic
Rob Andrews
Greg O'Connor
Sam Getz
Joe Wu
Daniel McDonald
Caleb Bell
Thorsten Rolle
Chris Bancroft
David Henderson
Tim Strain
Vaughn White
Nicole Ashford
Danny Banda
Bodie Clare
Edward Fokkema
Martin Garcia
Levon Hudson
Vikas Kurup
Marc Purnell
Andrew McGregor
David Bemis
Antonio Covelo
Anthony Church
Aleksa Dodic
Alejandro Garrido
Brice Lehmann
Chris Lewry
Ganesh Lakshmiandan
Sam Loxton
Van Aarde Krynauw
Vittorio Maglione
Poya Shohani
Ryley Swan
Ferry Taswin
Chris Young
Max Decroix
Damien Mahoney
Jensen Toms
Brad Dunn
Josh Azzopardi
Guy Barnes
Ethan Bentley
Chris Charlton
Will Hackett
David Law
David Orman
James McCarthy
Finley McNeilage
Jared Michael
Daniel Pacey

Compositing	Nitin Rathod Dylan Shaw Sebastian Tran Daniel Chirwa Alex Coble Dustin Cumming Daniel Harkness Nils Hansson Mark Harmon Simon Herden Zameer Hussain Markus Kircher Zoe Lamaera Ram Mohan Nandakumar Payankulath Brett Reyenger Matthew Roe Brad Roddy Peter Spinaze Rick Schootbrugge Johan Vagstedt Daniel Ward Ben Wilson Chris Bone Edwin Erdmanis Dylan Penhale Andrew Galka Allan Dalton Steve Allison Ryan Brassington Tom Fisher Dave Quinn Jeannette Manifold Debbie Cramb Rachel Neville
Pipeline	
Systems Engineers	
VFX Editorial & I/O	
General Manager	
Artist Manager	
Artist Coordinator	
Additional Visual Effects by	Base FX Varun Hadkar Yang Yuanlong Liu Tiansheng Shi Yanxing Ma Wei Sophia Zhang Ji Hui Liu Xiaoqi Wang Zihao Fu Zhao Zhu Cheng Yan Yan Sheng Jingxiu Zhang Shuli Li Wenhuan Wang Yi Chen Qiang Shi Yanjun Wan Bin Liu Suyu

Additional Visual Effects by
President and Head of Production
Visual Effects Supervisor
Compositing Supervisor
Visual Effects Coordinator
Digital Artists

Additional Visual Effects by

Visual Effects Consultant

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Maxime Lemieux
Samuel Lepage-Bédard
Samuel Loriault-Goulet
Belly Mingmuong
Benoit Morin
Steve Pelchat
David Roberge
Micha Sher
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Co-President, Motion Picture Group
President of Production, Motion Picture
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President, Production & Development
Vice President, Production &
Development
Creative Executive, Production &
Development

Assistants to Mr. Friedman

Assistants to Mr. Wachsberger

Assistant to Mr. Feig

Rob Friedman
Patrick Wachsberger
Erik Feig

Michael Paseornek

Geoff Shaevitz

Jeyun Choi Munford

Melissa Schall

Noelle Armstrong
Yasmin Schandorff Loff
Deborah Ortega
Delaney Cole Borders
Amanda Kruse

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Head of Feature Post Production Vice President, Feature Post Production SVP, Visual Effects Manager, Feature Post Production Senior Post Production Coordinator Post Production Coordinator Post Production Assistant	Carl Pedregal Mark W. McCoy Kathy Chasen-Hay Ariana Young Justin Powell Kimi Rosenthal Eric Van Dyn Hoven
Executive in Charge of Film Music General Manager & EVP, Music Business Affairs	Amy Dunning Lenny Wohl

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Music Business Affairs
Music Finance Executive
Manager, Film Music
Senior Coordinator, Film Music
Music Coordinator
Coordinator, Music Business Affairs
Music Clearance and Licensing

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Ryan Svendsen
Lilly Reid
Samantha Hilscher
Matt Lilley / MCL Music Services, Inc.

Wescott A. Guarino

Timothy Ralston

FOR PARTICIPANT MEDIA

SVP, Narrative Film
VP, Narrative Film
VP, Production Management
General Counsel & EVP, Business
Affairs

Robert Kessel
Erik Andreasen
Shayne Fiske Goldner

Gabriel Brakin

Cameras Provided by

Camera Dollies Provided by
Lighting Equipment Provided by

Grip Equipment Provided by

Insurance Provided by

Production Financing Provided by

Completion Guaranty Provided by

Supervising Music Editor
Music Editor
Music Mixed by
Technical Score Advisor / Additional
Recording
Synth Programming
Music Coordination
Drums
Music Consultant

Panavision
Chapman / Leonard Studio Equipment,
Inc.
Paskal Lighting
The Solomon Group
JMAC Rigging & Grip

Arthur J. Gallagher Entertainment
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Anthony Beaudoin
Bryan LaCour
Matthew J. Anderson
Film Finances Inc.
David Bennett

Katrina Schiller
Ryan Rubin
Jeff Biggers

Lori Castro
Klayton (Celldweller)
Peter Rotter
Jon Jablonsky
Liza Richardson

SOUNDTRACK AVAILABLE ON
[Warner Bros. Records
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"FOR THE LOVE OF MONEY"
Written by Kenneth Gamble, Leon
Huff, and Anthony Jackson

"TAKE ME DOWN"
Written and Performed by Gary Clark,
Jr.
Gary Clark, Jr. appears courtesy of
Warner Bros. Records

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