



Hacksaw Ridge Production Notes

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Rating: R for intense prolonged realistically graphic sequences of war violence including grisly bloody images.

Running Time: 138 minutes

U.S. Release Date: November 4, 2016

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HACKSAW RIDGE

SUMMIT ENTERTAINMENT

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Genre: Drama, Action
Rating: R for intense prolonged realistically graphic sequences of war violence including grisly bloody images.

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Cast: Andrew Garfield, Sam Worthington, Luke Bracey, Teresa Palmer, Hugo Weaving, Rachel Griffiths, and Vince Vaughn

Directed by: Mel Gibson
Screenplay by: Robert Schenkkan and Andrew Knight
Produced by: David Permut, p.g.a., Bill Mechanic, p.g.a., Brian Oliver, William D. Johnson, Bruce Davey, Paul Currie, Terry Benedict

SYNOPSIS

HACKSAW RIDGE is the extraordinary true story of Desmond Doss [Andrew Garfield] who, in Okinawa during the bloodiest battle of WWII, saved 75 men without firing or carrying a gun. He was the only American soldier in WWII to fight on the front lines without a weapon, as he believed that while the war was justified, killing was nevertheless wrong. As an army medic, he single-handedly evacuated the wounded from behind enemy lines, braved fire while tending to soldiers and was wounded by a grenade and hit by snipers. Doss was the first conscientious objector awarded the Congressional Medal of Honor.

Summit Entertainment and Cross Creek Pictures present, in association with Demarest Media and Argent Pictures, produced in association with IM Global and AIM Film Productions, and in association with Vendian Entertainment and Kylin Pictures, a Pandemonium Films / Permut Presentations production.

MEL GIBSON: DIRECTOR'S STATEMENT

When I heard the story of Desmond Doss, the first conscientious objector in the U.S. to receive the Medal of Honor, I was astounded by the extent of his sacrifice. Here was a man who, in the most pure, selfless, and almost unconscious way, repeatedly risked his own life to save the lives of his brothers. Desmond was a completely ordinary man who did extraordinary things.

When WWII broke out and young men raced to enlist, Desmond faced a predicament – he was as eager to serve as any man, but violence conflicted with his religious and moral beliefs. He refused to even touch a weapon. Desmond underwent intense persecution for his refusal to waver in his conviction, then went on to enter the hell of war armed with nothing more than his faith, and emerge one of the greatest war heroes of all time.

Desmond Doss was singular. There are few, if any people, who could or would replicate his actions. The humility he maintained in discussing his heroics is a testament to the mettle of the man. In fact, Desmond was asked permission for years to adapt his story into a film, and repeatedly declined, insisting that the “real heroes” were the ones in the ground. In a cinematic landscape overrun with fictional “superheroes,” I thought it was time to celebrate a real one.

Andrew Garfield truly inhabited the character and captured the essence of Desmond Doss, and the supporting cast and crew delivered in spades. I'm grateful for everyone's contributions. It was a privilege and an honor to tell this story.

- Mel Gibson

HACKSAW RIDGE PRODUCTION NOTES

When the order came to retreat, one man stayed.

In the Spring of 1945 – as the war in the Pacific entered its final, most deadly days, and U.S. forces in Okinawa encountered some of the most ferocious fighting ever witnessed – a single soldier stood out from the rest. This was Desmond T. Doss, a conscientious objector, who despite vowing to never kill, served boldly as an unarmed medic in the infantry ... and went on to single-handedly save the lives of dozens of his fallen fellow soldiers under lethal fire without firing a single bullet.

An unwavering Seventh Day Adventist, Doss was living in Virginia when he voluntarily enlisted in the U.S. Army. He had no interest in fighting, but rather Doss wanted to serve as a “non-combatant” medic. It was not a path with which the military was familiar, but Doss persisted. Skinny, vegetarian and unwilling to train on Saturdays let alone carry a gun, Doss was initially ridiculed and abused by his compatriots – who, convinced he would be a dangerous liability in the foxholes with them, tried every which way they could to drive him out of the army. But Doss persisted all the way to Okinawa, where his unit was ordered to take part in the near-impossible capture of the massive Maeda Escarpment – aka Hacksaw Ridge. Atop this steep, looming 400-foot cliff lay heavily fortified machine-gun nests, booby traps and Japanese soldiers in caves who vowed to fight to the end.

It was there that Doss demonstrated that he was made not only of principle but also rare courage. Facing a desperate assault of heavy fire, Doss refused to seek cover. When his battalion was ordered to retreat, he alone remained behind and ran repeatedly into the kill zone, with nothing but his convictions, to drag to safety an estimated 75 badly injured men who were destined to die had he not intervened.

Doss would go on to receive the Medal of Honor from President Harry Truman in October of 1945, with a citation that drew attention to “outstanding bravery and unflinching determination in the face of desperately dangerous conditions.” It was then that the journey to bring Doss’s story to the screen began. Those who heard what Doss had achieved and understood how unusual it was (there have since been only two other conscientious objectors awarded the Medal of Honor) immediately saw that that it was a potent and provocative story. But it would be another half century before it became a reality – in part because Doss chose to lead a quiet, humble life without the notoriety a film would bring.

But now with a screenplay by Pulitzer Prize-winning playwright Robert Schenkkan (*Kentucky Cycle, All the Way*) and Australian writer Andrew Knight (*The Water Diviner*), as well as a highly accomplished team led by Academy Award®-winning director Mel Gibson, Doss’s unsung story would at last be told as only 21st century filmmaking could. It would be not only a story of what men endured on Okinawa, but of the loved ones back home who shaped and bolstered Desmond Doss’s belief.

Producer Bill Mechanic, explains: “Desmond never wanted to sell his life rights, he didn’t want to popularize himself, feeling that that would be a contradiction to who he was. It wasn’t until late in his life that people convinced him that it was time to tell the story so that it would live on.”

Doss passed away at the age of 87 in March 2006. Several years before that, filmmaker Terry Benedict had received his blessing to begin producing a documentary about Doss, “The Conscientious Objector,” and secured the life rights to his story. Feeling the time was also right to explore bringing Doss’s story to motion picture audiences as a multi-layered drama, Benedict approached producer David Permut.

Permut says “For the most part, Desmond has been a forgotten hero by the general public and I’m very proud that we had the opportunity to immortalize his legend in a film that presents a truly unique perspective of war, conviction and a man who stands by his beliefs at all costs.”

Permut approached Mechanic, who was thrilled to become involved in the film.

Mechanic says: “I always saw this story as being about a man who has very strong beliefs – which are then tested in an absolute hell that he comes out of even stronger.”

MEL GIBSON TAKES THE HELM

In search of a screenwriter who could navigate all the historical, biographical and spiritual territory of Desmond Doss’s story, producers David Permut and Bill Mechanic hired Robert Schenkkan—who won the Pulitzer Prize for Drama for his *Kentucky Cycle* plays, an epic story of Western history and mythology told through the intersecting stories of three Kentucky families. In 2014, Schenkkan won the Outstanding Play Tony Award® for *All The Way*, as well as numerous other awards, for its mesmerizing take on President Lyndon Johnson’s first year in office, in the wake of the Kennedy assassination. Schenkkan’s passion for humanizing large historical events seemed a unique match with the material.

It was certainly not a story that lent itself to a conventional structure – combining seemingly disparate elements of romance, family struggles, probing of faith and the brutal realities of war. But by utilizing Doss’s own verbal accounts of what happened, and accounts from Army records, Schenkkan honed in on exploring how Doss’s steadfast belief that it was wrong to kill, even in a war he believed was just, emerged.

Mechanic explains: “We both felt you have to understand where Desmond comes from to understand the decisions he makes. We discussed at one point starting in Okinawa, but it was just too important to explain the impact of Doss’s parents, of his meeting his wife Dorothy, and the formation of his rudimentary belief system as a young man.”

Schenkkan played with some of the early chronology to craft a tight structure. He carved secondary characters from amalgams of real people, and streamlined events from Doss’s early life. But when it came to Doss’s incredible feats on HACKSAW RIDGE, the screenplay hewed as close to the factual record as possible. That meant the film needed a director who could both expose the intimate inner life of the Doss family and also re-create the epic combat in Okinawa with a mesmerizing realism.

That specific combination is why Mechanic began doggedly pursuing Mel Gibson. With films that span from the classic, Academy Award® Best Picture-winning *Braveheart* to *The Patriot*, *We Were Soldiers*, *The Passion of the Christ* and his most recently directed film, the Mayan civilization epic APOCALYPTO, Gibson has become known for meshing big themes with atmospheric style that takes audiences into revealing worlds. Mechanic had previously worked with Gibson on *Braveheart* and has watched as Gibson has continued to expand creatively.

“I first sent Mel the script for HACKSAW RIDGE in 2002, and in 2010, and then again in 2014,” recalls Mechanic. “His people had read it earlier, but up until the third time I sent it, Mel had been more interested in directing projects that he’d developed himself. In 2014, he read it overnight and by the morning he was essentially in.”

For *Mechanic*, Gibson was always the ultimate choice. "HACKSAW RIDGE felt to me almost like a companion piece to *Braveheart*," comments the producer. "It pulls together the same themes of faith, violence and war, though it's a very different story about a man from a very different time and background. To me, what also sets Mel apart as a contemporary filmmaker is how experiential his filmmaking is, how visceral the storytelling is in his films. He's become a consummate director. He's equally great with characters, with actors, with the camera and the editing process and with giving audiences a new experience."

Gibson saw in HACKSAW RIDGE a chance to bring into the light a forgotten hero – and he was drawn to Desmond Doss as a man who determined to find a way to live by the values that meant everything to him, even when they seemed in conflict with the whole world around him.

Says Gibson: "Desmond Doss abhorred violence, it was against his principles, his religious beliefs, but he wanted to serve his country in World War II as a medic. How does somebody go into the worst place on earth without a weapon? It was all the more compelling to me, because it was a true story, and I thought I could bring my visual language to it."

Gibson notes that Doss never called himself a conscientious objector. That was the army's term. Instead, he called himself a "conscientious co-operator," believing with unflagging tenacity that he had plenty to contribute without having to kill other human beings.

"He was a co-operator in the sense that he passionately wanted to join the war effort, but he wanted to enter it as someone aiming not to take life but to save it," says Gibson. "Still, you have to ask, what kind of madman goes into that kind of a conflagration seen on Okinawa without being armed? Doss defied what anyone could have expected from that situation. Somebody mentioned to me that the Congressional Medal of Honor is usually given to people who have a singular moment where they make a snap decision and do one heroic thing. One of the things that stood out to me about Desmond is that in Okinawa, this guy was heroic 24/7, for a whole month. He took heroism to another level not often seen."

"Once Gibson came aboard, we brought on Andrew Knight (*The Water Diviner*) to help build upon the incredible screenplay that Schenkkan had written several years earlier," says Mechanic.

Gibson looked to weight the balance between the home-front – where Desmond became the man he was – and the battlefield – where Desmond had to put his beliefs into action amid utter frenzy. "The first part of the film is a story of Desmond coming to grips with the difficult relationship with his father and his father's demons, and of finding his true love, who keeps him thinking of home," says the director.

Mechanic notes that when it came to the battle sequences, Gibson zeroed right in on the most essential and creative details. "Mel has such an eye for war action, I feel he was the real creator of all the battle sequences, regardless of who wrote the scenes," says the producer.

Yet even in the most frenetic action, Gibson wanted the humanity of the character to hold sway. He says of the battle sequences: "The important part was to give you the sense that this is the worst place anyone has ever seen, which it was for these men. And here's Desmond, this guy you've hopefully come to know and to love, thrown into this terrible place where he will finally see how measures up to the standards he has set for himself."

ANDREW GARFIELD AS DESMOND DOSS

Finding the actor who could encapsulate the distinctive man who was Desmond Doss – humble, comedically romantic, peaceful yet full of unexpected depths of bravery -- would be key.

Bill Mechanic explains: “It was 14 years for me making the film, so I looked at many actors over that time to play Desmond Doss. He’s a difficult character to portray because he’s so inward, he’s not going to explain himself a lot of times in the movie, so it had to be somebody who could inhabit his persona so fully that you could see who he was.”

Mechanic knew that physicality was not the heart of the role, although it would take the lead actor into searing action. “Even if he was a Superman with a body built like The Rock, you still wouldn’t believe that a person still could do what Desmond did,” the producer muses. “It would take something else to believe in Desmond and that’s what Andrew Garfield brought.”

The Golden Globe[®] and Tony Award[®]-nominated actor known for his roles as Peter Parker in *The Amazing Spiderman* and Facebook co-founder Eduardo Saverin in *The Social Network*, immediately jumped at the role.

“There wasn’t any hesitation when I read the script” says Garfield. “I think it’s rare in this world to have someone like Desmond, who is so tuned into themselves, so tuned into what that still, small voice inside is saying, that no matter what is thrown at them, they know what they can do, and what they will not do.”

Doss’s rare respect for the enemy and the sanctity of all human life also awed Garfield, who says it gave him pause. “Desmond treated the enemy with as much care as he would treat his fellow Americans. That’s hard to wrap your mind around, but I wanted to try to understand it more, and to learn from his perspective on life and on the world — this beautiful perspective he had that we’re all one. Even though I believe this is a story that transcends any specific religion, it’s a very spiritual story,” says Garfield.

Despite the fact that Doss is now deceased, Garfield says he felt a heavy responsibility to honor his life and achievements. He spent three months prior to production devoted solely to exploring Doss and his surroundings in depth.

“The preparation was extensive,” Garfield comments. “I visited Desmond’s hometown, the place where he retired, the home he grew up in and the home where he passed away. I walked the walks that he walked. I read all the books about him, absorbing as much as I possibly could. But that was just scratching the surface, really. One of the joys of doing a story like this is attempting to dive into someone else’s being, the time in which they were alive, which is endlessly fascinating. You get to be an historian and a researcher.”

Mel Gibson was gratified to see Garfield cut to the heart of the character he so wanted audiences to get to know. “Andrew is an amazing actor. He’s not your typical looking action hero but he has those qualities inside him,” Gibson observes. “He’s a guy who, like Desmond Doss, has real convictions and so he was able to portray Desmond in a real and moving way. The film is so focused on his character, he really had to be our quarterback and he was.”

Garfield was equally exhilarated by the working rapport with Gibson. “Working with Mel as a director has been a real highlight of my time being an actor so far,” he says. “Mel tells a story in such a beautiful, compelling way. He’s a bit like Desmond Doss in that he’s got this real innocence and purity to him. With Mel, everything is on the surface, and you know exactly what he’s feeling at all times,

even if he doesn't want you to know he can't help himself. He's sincere and passionate, and it's infectious."

TERESA PALMER AS DOROTHY SCHUTTE

One of the most beautiful and transformational moments in Desmond's life comes on the cusp of war – when he bumps into the ravishing young nurse he is determined to charm and make his wife. Dorothea Schutte did indeed marry Desmond Doss, and became a beacon in his darkest moments at war.

Mel Gibson was excited to cast rising Australian actress Teresa Palmer in the role. "Teresa is so beautiful on camera and she brings a real warmth to this character that it needed. You almost see her as Desmond's angel of mercy because Teresa puts that quality out there," says the director.

Palmer felt an immediate connection to Dorothy. She explains: "I wanted to play Dorothy because she's such a strong woman who knows what she wants yet she also has a tenderness and complexity to her. My grandmother and my grandfather both served in World War II — my grandfather was a fireman and my grandmother sent Morse code. I can remember them telling me stories about their romance during that time, and the script felt reminiscent of those tales that I grew up listening to."

Like her cast mates, Palmer also dove into research. "I really studied how women of the time spoke and walked, their elegance," Palmer says. "I also thought a lot about my mother, her faith, and her gentler way of seeing the world, which reminded me of Dorothy."

But Palmer equally wanted to get a sense of that head-spinning, first-love passion that unfolds between Dorothy and Desmond on the screen. "Dorothy so fiercely loves Desmond, and from the start, her belief in him is completely unwavering. I wanted to ensure that this love felt authentic and real and connected, because it is such a foundation for how they live."

Andrew Garfield found instant chemistry with Palmer as the two tried to capture what they had seen of the couple's relationship. "There's this amazing *This is Your Life* episode about Desmond where you see he and Dorothy interact together on stage," Garfield explains. "They're these very direct, no games, joyous, emotionally available people – and that's what Teresa and I were excited about playing. Teresa is this unconditionally loving, nurturing force."

Says Palmer in turn of Garfield: "Andrew lived and breathed Desmond Doss, he stayed in accent the entire time and he even held himself like Desmond the whole time. That put pressure on me, because he is so giving to his craft. I didn't want to let him down and so I wanted to bring my all too."

Producer Bill Mechanic says Palmer did just that: "We wanted someone the audience can see is able to inspire Desmond's ongoing faith while he's at war. Teresa plays Dorothy as a woman of her times yet whose beliefs are as strong as Desmond's."

HUGO WEAVING AS TOM DOSS

Desmond Doss and the remarkable man he became was shaped by his environment – by the Great Depression and the pre-war years, by the dynamics of small-town Virginia life, by his faith, and more than anything by his family. So casting Doss's parents was a vital link for Mel Gibson. The

director says: "If you're making a film about someone who really existed, you have to investigate those he loved, those who loved him, and the forces exerted on him by the people around him."

The most overwhelming force on Desmond as he was growing up was that exerted by his father, Tom. Theirs is a defining relationship in the film, both because of the deep shame the two share and the abiding love they find in spite of it.

Tom Doss is a traumatized man, whose inner being was shattered by the horrors of the Western Front and the loss of his childhood friends in World War I. Permanently haunted and unable to return fully to the world of the living, he wreaks havoc on the family with bottled emotions that boil over into violent alcoholism.

Australian actor Hugo Weaving, known for films ranging from *The Matrix* to *Captain America*, plays Tom Doss with insight and compassion. "Hugo Weaving is a stalwart, and his acting prowess is renowned, so he was a welcome addition in this vital role," says Gibson. "He brings Tom Doss to life with an intense and human reality."

Weaving says Tom immediately struck him as both authentic and tragic. "There's a lot to make you understand what has brought all this anger about in Tom," says Weaving. "His flaws are very human. He talks a lot to Desmond about friends who died in World War I, so you get the sense of this cycle of male aggression being passed from one generation to the next. To me he's a very critical character within the whole arc of the film. He's also a very complex, damaged, and ultimately sad man, which is a compelling challenge for an actor."

Weaving did his own research as well. "I wanted to understand more about post-traumatic stress, and what it was like to be on the front lines in World War I," he says. "It's something I've been interested in for a long time – the effects of that particular war – so I did a lot of research, and also really tried to use my imagination to understand what it was like."

While Tom is vehemently anti-war throughout Desmond's youth, Desmond chooses a different path – one that shuns killing but not serving or risking one's life. Notes Andrew Garfield of Tom's influence: "Desmond turns his father's anger into a fierce determination to serve, and to not be his father. I think the inability to heal his father of his alcoholism or his self-loathing gives Desmond this deep drive to serve others. That's why he never felt like he was ever serving enough until he was depleted and literally couldn't move anymore."

Garfield was amazed by how deeply Weaving embodied Tom. "Hugo is such a funny, playful person but as this bruised, raging alcoholic that everyone's terrified of, he is totally heartbreaking. You really feel for him, as I believe Desmond felt for his father."

RACHEL GRIFFITHS AS BERTHA DOSS

With a husband in turmoil and two sons who desperately need her direction, it falls to Desmond's mother, Bertha, to try to hold her family together, physically and emotionally. It is she who becomes Desmond's moral anchor – and when he goes to war, his youthful urge to protect his mother morphs into a drive to protect all human lives.

Academy Award® nominee Rachel Griffiths, recently seen in *Saving Mr. Banks*, immersed herself in the challenging role of a woman who was both traditional and a powerful influence.

"I did a lot of research on the lives of women who endured the Great Depression into the War years," Griffiths says. "They were often married to men who'd been terribly affected by World War I

and they were also raising families through one of the most difficult financial times in modern history. Then, just as they seemed to be coming out of the toughest times, the world starts sending their sons off to war. I think it was a particularly difficult time in human history to be a woman and a mother."

The gritty yet tender photographs of Depression-era rural women taken by the iconic photojournalist Dorothea Lange especially inspired Griffiths. "In the faces of these women you can see that they're drawing on a deep strength and faith within that I'm not sure that we have so much in modern times," she observes.

She also explored the Seventh Day Adventist church to which Bertha belongs and its philosophies, which are the underpinning for Desmond's ethics. "It was really important to me that faith is not a didactic character in this film. It's an underlying force that informs people's moral choices in the screenplay, and that feels very authentic," says Griffiths.

Most of all, Griffiths sees the story as evoking questions about right and wrong, duty and honor, that remain as universal and relevant as ever. "I'm fascinated by stories of conscience, when somebody has to lean hard against the tide of public opinion. Who has the courage when it really matters to stand up for what they believe in? Sometimes the price those people pay is a huge price. What's wonderful about this story is that Desmond is vindicated in his faith, and his values turn out to be justified."

Griffiths believes Mel Gibson has an unusual capacity to explore this very specific kind of territory. "I've worked with some very intellectual directors, who, if you ask 'Why would I be doing this?' their answers can be very detached. They talk in pictures, in a cinematic language. Mel talks in a human language. He's always looking for that sense of life and the camera is always right in the action. He does that great thing of putting you in someone else's shoes, whether it's a warrior in ancient Scotland or Desmond Doss."

THE MEN OF THE 307TH INFANTRY, 77TH ARMY DIVISION, 1ST BATTALION, COMPANY B

Sergeant Howell/Vince Vaughn:

The Drill Sergeant of Company B, Sergeant Howell is quick-witted, sharp-tongued, and tries to be hard but fair with his men knowing full well that even a minor loss of focus could be fatal to them. When he initially encounters Desmond Doss, the idea of a soldier who refuses to pick up a weapon makes no sense to Howell's way of thinking.

Taking the role is popular star Vince Vaughn, known for both comic and dramatic roles ranging from *Wedding Crashers* to *True Detective*. Here, he does something different from what has been seen before. Says Andrew Garfield: "The humanity Vince brings to this role is something gorgeous. Desmond and Sergeant Howell go on a journey that is emotionally complicated and Vince took his character on a real perspective shift, approaching the role with both sensitivity and humility."

Vaughn was fascinated by the total re-think that Desmond Doss causes in the typically straightforward military style of leadership. "In the beginning, Sergeant Howell is clearly an adversary who's attempting to prevent Desmond from following his instincts," notes Vaughn. "However, you see that Howell ultimately becomes a mentor as well. He gives Desmond skills that he's actually able to use when they go into battle. It's a very rewarding journey – rather than signifying one archetype, Sergeant Howell gets to represent different archetypes."

Vaughn notes that Howell is blown away by what he sees from Doss even before they get to the heat of battle. "Sergeant Howell had probably seen a lot of guys giving him excuses or reasons to avoid things," says Vaughn. "But with Desmond, it becomes very evident that this person is actually being true to who he is and he's willing to go through a lot to stick to his guns. If someone has conviction in their actions and is willing to pay a price for that, it's hard not to admire that."

He, too, jumped into researched, especially exploring beneath the prototype of the barking drill sergeants to understand their vital role in preparing newcomers for what really happens in war. Part of his insight came from having military in his own family, and visiting troops in combat. "I've gone over to Iraq and Afghanistan in the past with the USO to entertain the troops, and if I can take their mind off the conflict, or just reach out to them even briefly, I've done my job. I've always really enjoyed being able to give back to our troops," says Vaughn.

Also drawing Vaughn to the role was a first opportunity to work with Mel Gibson. "I think Mel is one of the great directors alive," he says. "*Apocalypto* was incredible, on another level. To attempt things that are pioneering in cinema today is very unique."

Gibson says of Vaughn: "You see his talent as he treads a fine line between being a really hard guy and a compassionate guy. You can see a trace of another life where Sergeant Howell is a reasonable fellow, not the maniac that he appears to be at first. Vince took possession of the character and played it out in full. He had a lot of fun in between takes, but he never really dropped character."

Fellow actor Sam Worthington was also surprised by Vaughn's performance. "People think of him as a great comedian, but Vince is a committed team player and he wants to do roles that are interesting and out of his wheelhouse, and I love that kind of bravery," he says.

Smitty Ryker/Luke Bracey:

Smitty Ryker, the natural leader of Desmond Doss's company and his greatest rival, is played by rapidly ascending Australian actor Luke Bracey, recently seen in *Point Break*. Ryker is a fictional character created to be emblematic of the many men who challenged Doss with their skepticism.

Bracey was strongly drawn to playing Smitty. "I'm a history buff and World War II has always fascinated me," Bracey explains. "That's what drew me in initially, and then it was the unique story of Desmond Doss, and on top of that having Mel Gibson direct it."

The most intriguing part for Bracey was exploring how Smitty's deep suspicion of Desmond turns, over time, into the deepest kind of respect. "Smitty's mistrust of Desmond evolves," says Bracey. "Smitty initially doesn't understand Desmond. He's a guy who prides himself on being able to read people immediately, but Desmond keeps making these strange decisions that contradict who Smitty perceives this man to be. But when he sees who Desmond is in battle, all these bricks Smitty has built between the two of them get knocked away. He sees so much strength of character in Desmond and he realizes they're actually similar kinds of guys. They have a strong brotherly connection by the end of the film."

Bracey viewed dozens of World War II films and documentaries, especially those based in the Pacific, to get a real sense of what it was like for the soldiers. He also engaged in intense physical preparation.

Mel Gibson was impressed with what Bracey brought to the character, inside and out. "Luke is a really great up and comer with all the action hero attributes – but here he takes on a role where he does things perhaps you don't expect him to do," Gibson summarizes.

Captain Glover/Sam Worthington:

Captain Jack Glover was a real person – a former Detroit policeman – and as Commanding Officer of the 307th Infantry, 77th Army Division, 1st Battalion, Company B, he was tasked to create an entirely new unit from scratch. In the film, facing the stark, life-or-death stakes of war, Glover feels he doesn't have time for anomalies such as Desmond Doss. Glover tries to move Doss out on a psychiatric discharge, but when that doesn't stick, he places restrictions and pressures on Doss, who still refuses to buckle. When Glover tries to court martial him, and that too doesn't work, his hand is forced – but Doss surprises him again.

The Australian actor Sam Worthington, seen in such blockbuster films as *Avatar*, *Clash of the Titans* and most recently *Everest*, portrays Glover. He was excited to play a real-life hero and honor the unlikely connection between Glover and Doss.

"The real Captain Glover was a very strong man. But I liked the idea that he and Desmond were coming at the idea of saving lives from two different angles. Doss was ready to try to do it without a weapon as a medic. Glover believed you're only as good as the man next to you, and if the man next to you in a warzone doesn't have a weapon it will most likely end tragically. I liked getting both sides of the argument," says Worthington.

Worthington has starred in a number of films set in war and has spent a lot of time contemplating why it is a force that both compels and repels us. "I think war brings out the worst in man, but at times it also brings out the very best. We've been inundated with so many movies about war, though, so it's great to see a truly fresh angle we haven't seen before in HACKSAW RIDGE."

DAMIEN THOMLINSON: PORTRAYING A LIVED EXPERIENCE

One of the most intriguing members of the film's cast is Damien Thomlinson, a real-life war veteran who portrays a badly wounded soldier named Ralph Morgan. Tomlinson brought a deeply personal perspective to the film's battlefield scenes. He served in the Australian armed forces in East Timor, in the South Pacific and then in Afghanistan – where in 2009, he lost both legs in an IED strike. The injury was so severe that he says, "There's no real reason why I should be alive."

Thomlinson had been studying acting when a teacher told him about a casting call for a double amputee soldier. He decided to take the chance. "I asked my manager to get in touch with the casting agent," recalls Thomlinson, "and two days later I was in a room reading for her. Two weeks later I was written into the script."

Once he joined the production, Thomlinson was excited to see how much emphasis was being placed on veterans' true experiences. "It's great how accommodating the cast and crew were to me, and to other veterans. They had five guys on set one day who'd all been injured in service overseas. Mel had a good talk with them, Sam Worthington had plenty of time for them, and it all made a huge difference. From the experience of a war veteran, I know these small things really matter to people who've served."

Thomlinson especially understood what it means to have a compatriot risk his own life to save yours. "The character I'm playing would not have been a priority to save," Thomlinson points out. "Desmond staying with him was completely counter to standard operating procedure in World War II. It shows tremendous strength of character, which is inspiring."

The scene in which Ralph Morgan loses his legs and is rescued by Desmond Doss, a documented event, meant reliving one of the most emotionally and physically painful experiences of Thomlinson's life. But he was ready to give it his all.

"I always knew that scene was going to be heavy," Thomlinson says. "I was worried about whether it was going to bring anything back, because I don't remember anything from the night that it happened to me. But the next day I was just content that Mel was happy with it, and that I'd brought my best game so that we could get the best out of Andrew Garfield, who was mind-blowing through the entire experience."

Mel Gibson says: "For Damien, it was a strange and painful journey to do what he had to do in the film but he really pulled it off. I don't think he's done a lot of acting on camera before, but he was great. He was willing to go deep in there and explore that place where he was injured. It's no small thing."

Garfield was moved by Thomlinson's resolve. "Damien was amazing and went fully into a moment of agony and terror," recalls Garfield. "I hope it was healing for him in some way to relive that, to maybe get a bit more clarity around that moment. It was really humbling to be around."

Thomlinson says he was grateful to have the chance to share his experiences and knowledge – and even help one of his fellow soldiers. "Early on, I was asked if I knew someone with army medic knowledge to be Andrew's consultant. It was amazing for me to be able to call someone who was there the night of my incident, someone who pulled out his A-game and went a level above to keep me alive. To able to then give him the call that we needed a medical liaison for Mel Gibson's new film ... that meant a lot to me, to be able to give back."

The film's supporting cast includes a roster of veteran Australian actors such as Richard Roxburgh, as well as several up and coming stars including Ryan Corr, Jacob Warner, Luke Pegler, and Hugo Weaving's son, Harry Greenwood.

The ensemble in the barracks particularly struck Andrew Garfield. "The boys in the barracks are such incredible actors – Jake Warner, Ben Mingay, Ben O'Toole and Firass Dirani, to name a few – and they made the experience rich, but also fun. I think we all needed to keep each other light and joyous, and these Aussie lads did just that."

RECREATING THE BATTLE OF HACKSAW RIDGE

Desmond Doss's defining moment came in the battle to capture the Maeda Escarpment – known as Hacksaw Ridge for its precipitous, sawed-off appearance – which stood in the way of the 77th and 96th Infantry divisions' advancement in the Spring of 1945. The Ridge was being tenaciously defended by desperate Japanese soldiers who sprayed heavy fire and explosive mortars on the approaching Americans well hidden within machine-gun nests and deep caves across the steep terrain, causing mass casualties. Had it not been for Doss carrying his fallen comrades one-by-one out of peril and lowering them off the 400-foot summit, those casualties would have been far higher.

Mel Gibson wanted to bring the visceral immediacy that has been a hallmark of his work as a director to the HACKSAW RIDGE's battle scenes. Though certainly no newcomer to pulling off epic, complex battle scenes in wars spanning from The American Revolution to Vietnam, the film marks the first time Gibson has explored World War II.

Gibson's approach was to keep it very, very real – to utilize as many in-camera effects as possible, with little reliance on CGI. This led to the innovation of several live special effects, which were created and employed by Second Unit Director and Stunt Coordinator Mic Rodgers, Special Effects Supervisor Dan Oliver and Lloyd Finnemore as Assistant Special Effects Supervisor.

Bill Mechanic says: "From *Braveheart* to *Apocalypto*, Mel's style is to essentially do everything practically, which really keeps you with the characters in a world that feels like you are there."

To re-create Okinawa's infamously intense pyrotechnics on set, the Special Effects team created a new device, which they dubbed a "bomb box," an alternative to standard battle-scene tools such as pot bombs, which don't emit an authentic amount of debris. Assistant Special Effects Supervisor Lloyd Finnemore describes the device as: "An explosive that lives inside a cardboard box, sitting above the ground, which also contains safe debris that is thrown out at speed. The device also houses an element that produces a flash, so that it creates a strong, high-explosive signature. With this, we were able to carry off practical special effects that would normally require massive amounts of computer generation."

Gibson adds: "These devices create explosions that stunt artists can get amazingly close to — and by close I mean they can stand right over them, or three feet away, or whatever it takes. When I was showing early cuts of the film, people would say to me 'Wow, great CGI, it looks real' and I'd say 'Well, it is real – our special effects team was that good.' For me, the aim is to always find the truth of the moment and they stepped up to do that."

That is part of what makes the experience of HACKSAW RIDGE so personal for the audience, says Mechanic. "These real explosions make you feel as if you're immersed yourself in this raging battle," says Mechanic. "And on top of that, Mel shoots in a way that the camera is always right in the middle of everything which only heightens that impact."

The directorial job was intensely physical. Says Visual Effects Supervisor Chris Godfrey: "There are directors who stay inside their tents, but Mel physically embeds himself in the process. Mel might be in the tent, but if something wasn't working, he'd run out, throw himself on the ground and demonstrate what he wanted. There was our director, who has been in the game for 40 years, doing all this action stuff, then running back into the tent for another take. It's hard to say no to a man who willing to literally throw himself into the action for his art."

Second Unit director Mic Rodgers first met Gibson on the original *Lethal Weapon*, when he was chosen as Gibson's stunt double. Rodgers subsequently worked with Gibson on all the *Lethal Weapon* franchise films, as well as many others including *Braveheart*, *Bird on a Wire*, *Maverick*, *Point Break* and *Ransom*. Of the suite of effects his team used, Rodgers says: "There are a lot of explosions, wire pulls, fire gags, flame thrower fire gags, and we developed a way to actually hit a soldier with a flame thrower in real time. The idea was to keep everything very kinetic and realistic."

After coordinating explosions, atmospheric effects, bullets, and squibs, only a small amount of CGI was added at the backend, with Gibson giving the CGI team the mandate of "doing what you can do without anyone noticing."

For the actors, the sheer immediacy of the production's approach only made what their characters were going through that much more intense. "In a way, it makes your job easier when the explosions are so real because you are reacting naturally to that," explains Vince Vaughn. "Along with your preparation and the relationship you've developed with the other guys, when these effects are so authentic and graphic, you really can dive into that reality."

THE THREE WORLDS OF HACKSAW RIDGE

HACKSAW RIDGE takes place in three starkly contrasting worlds: small-town Lynchburg, Virginia where Desmond grows up and develops his resolute philosophies of life; the WWII-era barracks where Desmond proves his unrelenting determination to serve as a “conscientious co-operator”; and the frenzy on the cliff-like terrain of Hacksaw Ridge itself.

To create all this, Mel Gibson assembled a crack team of craftspeople including director of photography Simon Duggan (*The Great Gatsby*, *300: Rise of an Empire*, *I, Robot*); production designer Barry Robison (*X-Men Origins: Wolverine*); Oscar®-winning costume designer Lizzy Gardiner (*The Adventures of Priscilla, Queen of the Desert*); and Oscar®-nominated editor John Gilbert (*The Lord Of The Rings: The Fellowship of the Ring*).

Production took place entirely in Australia, which was able both to simulate 1930s Virginia and the scrubby, harsh terrain of Hacksaw Ridge itself. Gibson says working there brought many advantages. “The level of the performers and the crew are excellent, as good or better than anywhere in the world. It’s a great place to shoot and I think it will remain so.”

Much of the challenging task of bringing Okinawa’s demolished surroundings to life fell to special effects supervisor Chris Godfrey and his team. Godfrey explains what was required: “Okinawa was the last stand before the Allies reached Japan, so the Americans had been bombing it for weeks. Germany was already out of the war, so all resources were focused around Okinawa. The ridge was devastated in all directions, so that’s where we came into play, trying to show the different scales to the devastation, from a ruined farmhouse surrounded by greenery to broken tanks.”

The crew worked closely with a bevy of experts, including a WWII battleship expert, who sourced reference footage, mapped out how the ships would have attacked, the size of the weaponry they deployed and the size of the explosions themselves. Godfrey says: “There are a lot of wonderful experts who know the fine minutiae of World War II and we relied on that knowledge.”

The HACKSAW RIDGE set was especially transporting for the cast. “It took your breath away,” recalls actor Luke Bracey. “When they drove us up to the set to shoot the first scene, it was really confronting. There was a nice grassy hill and then a little bit of red clay, but beyond that it was just desolate, an absolute wasteland, full of crater holes, and shell holes, and burnt trees — we got this jarring image of a landscape that’s been completely torn apart, and we understood a little bit of what those soldiers must have felt.”

That was the reality Desmond Doss faced – a reality of harrowing war but one to which he carried his own ironclad belief in the power of cultivating peace. Sums up Mel Gibson: “How do you pay tribute to a man like Desmond Doss? I think the best you can do is try to make a story that feels true. Desmond went way beyond what most of us could do, and he was exceptional, but it’s a reminder of how we all can try to measure up against that.”

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CAST BIOS

Andrew Garfield [Desmond Doss] is an award-winning actor who consistently captivates global audiences with transformative performances spanning feature films and notable theatre productions. Establishing himself as one of the most versatile actors of his generation, Garfield continues evolving his body of work in powerful roles and compelling narratives.

He will also be seen in Martin Scorsese's adaptation of the literary classic *Silence*, co-starring Liam Neeson and Adam Driver. The film tells a story of young Jesuit missionaries in the 17th century who were persecuted during their search for a priest who has forsaken his faith. Paramount Pictures will be releasing the film on December 23rd, 2016.

His previous film credits include: Marc Webb's *The Amazing Spider-Man* and *The Amazing Spider-Man 2*, which combined have grossed over 1.5 billion at the box office; David Fincher's *The Social Network*, for which he was nominated for a Golden Globe® for Best Supporting Actor; Mark Romanek's *Never Let Me Go* opposite Keira Knightley and Carey Mulligan; Ramin Bahrani's *99 Homes*, Terry Gilliam's *The Imaginarium of Dr Parnassus*; Spike Jonze's robot love story *I'm Here*; Robert Redford's *Lions For Lambs*; Revolution Films' *Red Riding Trilogy - 1974*, directed by Julian Jarrold; and John Crowley's *Boy A*, for which he earned the Best Actor BAFTA in 2008.

Garfield started his career on the stage in a youth theatre production of *Bugsy Malone*. In 2006, he won the Milton Shulman Award for Outstanding Newcomer at the 2006 Evening Standard Theatre Awards for his performances in *Beautiful Thing*, *Burn/Chatroom/Citizenship*, and *The Overwhelming*. Garfield made his Broadway debut in 2012 in the revival of Arthur Miller's Pulitzer Prize-winning Play *Death of a Salesman*, opposite Phillip Seymour-Hoffman and directed by Mike Nichols. His portrayal of Biff Loman earned him a Tony Award® nomination for Best Featured Actor in a Play. In the spring of 2017, he will return to the UK's National Theatre in Tony Kushner's Pulitzer Prize winning drama *Angels in America*. Directed by Marianne Elliott, Garfield will play Prior Walter opposite Denise Gough as Harper Pitt and Russell Tovey as Joe Pitt.

Sam Worthington (Captain Glover) graduated from Sydney's prestigious National Institute of Dramatic Art (NIDA) in 1998. Upon graduation, he continued in the theater with a production of "Judas Kiss," directed by Neil Armfield, for Company B at the Belvoir Street Theatre.

Worthington made his feature film debut with the Australian film, *Bootmen*. His performance garnered him an Australian Film Institute (AFI) Award Nomination for "Best Performance by an Actor in a Leading Role" in 2000. Additional Australian film credits include *Dirty Deeds* with John Goodman, Toni Collette and Sam Neill; *Getting Square* with David Wenham; and Geoffrey Wright's (*Romper Stomper*) contemporary adaptation of *Macbeth* in which he played the title character. It was Worthington's layered performance in Cate Shortland's critically-acclaimed and commercially successful *Somersault* which distinguished him from his peers. He earned an AFI Award for "Best Actor in a Leading Role" and a Film Critics Circle of Australia (FCCA) Nomination for "Best Actor – Male" in 2004. The film made a clean sweep of the AFI Awards, winning in all 13 film categories—the first time this had ever occurred in the awards' history.

With smaller roles in international films such as *Hart's War*, *The Great Raid* and *Rogue* under his belt, Worthington screen tested opposite Daniel Craig for the role of "James Bond" in *Casino Royal*. Although he did not land the much-coveted part, it proved to be the perfect dress rehearsal for the following year when James Cameron hand-picked Worthington to star in *Avatar*—Cameron's first narrative film since his 1997 Oscar-winning blockbuster *Titanic*. *Avatar* is

the #1 highest grossing film of all time at over \$2.7 billion worldwide. *Avatar* received several nominations for the 2010 Academy Awards® including "Best Picture." The film won 2010 Golden Globe Awards® in the "Best Motion Picture – Drama" category as well as for "Best Director."

Additional film credits include: *Everest*, *The Keep Room*, *Cake*, the Australian box office hit *Paper Planes*, *Clash of the Titans*, *Wrath of the Titans*, *Man on a Ledge*, *Last Night*, *Terminator Salvation* and *The Debt*.

Worthington's television credits include some of Australia's most acclaimed productions: "Love My Way," which won an AFI for "Best Television Drama Series," and "The Surgeon," which was nominated for an AFI for "Best Telefeature or Miniseries." Last year, he starred in and produced (with his company Full Clip Productions) the well-received Australian period miniseries *Deadline Gallipoli* alongside a cast which includes Hugh Dancy and Rachel Griffiths.

Worthington can be seen next in *The Shack*, which is based on the best-selling book. He begins shooting the much-anticipated *Avatar* sequels next year.

Luke Bracey [Smitty Ryker] is a star on the rise with a variety of coveted roles, most recently starring as Johnny Utah in Warner Brother's cult classic *Point Break*. Born in Sydney, Australia, Bracey grew up an avid surfer and sportsman. He studied at The Scots College in Bellevue Hill where he fell in love with entertaining and performance.

His acting debut was on the popular Australian television show *Home and Away*, in which his convincing portrayal of bad-boy Trey Palmer made him a show standout and the role was quickly expanded to a lead arc. It was this performance that initially caught the eye of Hollywood, and led to Bracey being cast opposite Selena Gomez and Leighton Meester in the movie "Monte Carlo."

Bracey's reputation and strong performances continued to impress. He was awarded the role of Cobra Commander in the mega-franchise *GI Joe: Retaliation*, in 2013. In the Fall of 2014, Bracey broke out as a leading man in two films. In *November Man*, he played a CIA operative opposite Pierce Brosnan.

Bracey then followed in the footsteps of Ryan Gosling, Channing Tatum and Liam Hemsworth to star in the October 2014 film adaptation of a Nicholas Sparks best-selling novel, *The Best of Me*, in which he played a wrong-side-of-the-tracks teen who falls in love with the daughter of one of the town's most prestigious families.

He currently resides in Los Angeles.

Teresa Palmer [Dorothy Schutte] is becoming one of the most globally recognized actresses, bringing her talents to the US and worldwide from Adelaide, Australia. She has starred in many major films including Summit Entertainment's box office hit *Warm Bodies* with Nicholas Hoult and John Malkovich, based on the popular novel, as well as Michael Bay and Steven Spielberg's *I Am Number Four*.

She was most recently seen starring in James Wan's thriller *Lights Out*. Earlier this year, she starred in Terrence Malick's *Knights of Cups* with Christian Bale and in Lionsgate's *The Choice*, with Benjamin Walker. The film is based on the popular novel from highly acclaimed author Nicholas Sparks (*The Notebook*).

She has also completed *Message from the King* with Chadwick Boseman, which premiered at the Toronto International Film Festival in 2016, as well as the Australian film *Berlin Synrome* and the Australian thriller *2:22*.

Palmer's other recent films include Warner Bros. highly anticipated remake of the 1990's hit film POINT BREAK; the crime thriller *Triple Nine*, starring with an all-star cast including Kate Winslet, Casey Affleck, Chiwetel Ejiofor, and Woody Harrelson, among others; the tumultuous love story THE EVER AFTER, which she also co-wrote and produced with Mark Webber; *Cut Bank*, starring opposite Liam Hemsworth, and the Australian film *Kill Me Three Times*. Her additional film credits include *Parts Per Billion* with Josh Hartnett and Rosario Dawson; the 1960s period drama *Love and Honor* starring with Liam Hemsworth; the Australian thriller *Wish You Were Here* with Joel Edgerton; Relativity Media's '80's coming-of-age comedy *Take Me Home Tonight* with Tophér Grace and Anna Faris; Jon Turteltaub's *The Sorcerer's Apprentice* for Jerry Bruckheimer Films and Walt Disney Pictures with Nicolas Cage; Adam Shankman's comedy *Bedtime Stories* with Adam Sandler; *December Boys* with Daniel Radcliffe; and *Restraint* with Stephen Moyer.

Palmer was awarded the 2011 Australians in Film Breakthrough Award, commending the level of success she has already garnered in her young career. She was named one of Australia's 'Stars of Tomorrow' by Screen International and first caught the attention of audiences worldwide with her leading role in, *2:37*, an Australian independent film that screened to acclaim at both the Cannes Film Festival in 'Un Certain Regard' and at the Toronto International Film Festival. The Australian Film Institute nominated Palmer as Best Actress for her complex portrayal of a high school student with a dark secret in the film. Beyond her acting pursuits, she has also segued into working behind the camera as a director, writer and producer developing both features and documentaries.

Additionally, she is the global face of Artistry Cosmetics (Amway) and has done several advertising campaigns with them that have been seen worldwide. She also has a health and wellness blog called YOURZENLIFE.com and recently launched the parenting arm YOURZENMAMA.com. Palmer resides in Los Angeles, California.

HUGO WEAVING [Tom Doss] is widely recognized for his role as Agent Smith in the Wachowskis' seminal sci-fi *Matrix* trilogy, as well as for his starring role in *V For Vendetta* and for portraying the ageless Elrond in the award-winning *Lord of the Rings* trilogy and *The Hobbit: An Unexpected Journey*. He most recently starred opposite Kate Winslet and Judy Dench in Jocelyn Moorhouse's *The Dressmaker*.

Weaving portrayed six characters of different periods and genders in *Cloud Atlas*, directed by Tom Tykwer with the Wachowskis. His popular roles also include Johann Schmidt/The Red Skull in Joe Johnston's *Captain American* and he's been seen in Johnston's *The Wolfman* and *The Keyman*. His most recent films include *Strangerland*, *The Mule*, *The Healing*, Tim Winton's *The Turning* and *Mystery Road*.

Weaving's voice work includes: *Legend of the Guardians: The Owls of Ga'Hoole*; Noah the Elder in George Miller's *Happy Feet* and *Happy Feet Two*; and Rex the Sheepdog in the beloved classic *Babe* and its sequel, *Babe: Pig in the City*.

Weaving has garnered four Australian Film Institute (AFI) Awards, starting with Jocelyn Moorhouse's *Proof* and continuing with awards for *The Interview*, *Little Fish* and *Oranges and Sunshine*. He also received a nomination for Stephan Elliott's *The Adventures of Priscilla, Queen of the Desert*.

Equally well known on stage, Weaving has been seen recently in *Waiting for Godot* at the Barbican Theatre and in the Sydney Theatre Company's *Endgame* and *Macbeth*, as well as portraying Astrov in *Uncle Vanya* at Lincoln Center and in Sydney.

Rachel Griffiths [Bertha Doss] is well-known to both film and television audiences around the world for her award-winning work in such projects as ABC's award-winning "Brothers and Sisters" as well as HBO's Emmy®-winning drama series, "Six Feet Under" (Golden Globe® and SAG® Ensemble Cast Awards and two Emmy® nominations).

Griffiths was nominated for an Oscar® for her work in the acclaimed 1998 biopic, "Hilary and Jackie." Griffiths is also well known for her motion picture debut in "Muriel's Wedding" (AFI and Australian Film Critics Circle Awards), in which she played Rhonda, Muriel's indefatigable best friend.

Griffiths graduated from Victoria College and commenced her career on the stage with both the Melbourne and Sydney Theatre Companies. Her stage credits include A.R. Gurney's "Sylvia," Wendy Wasserstein's "The Sisters Rosensweig," Steinbeck's "The Grapes of Wrath," Ibsen's "A Doll's House" and David Auburn's "Proof," for which she won the Green Room Award. Griffiths made her Broadway stage debut in the 2011 production of Jon Robin Baitz's "Other Desert Cities," starring opposite Stockard Channing and Stacy Keach.

Ms. Griffiths has been continually recognized for her outstanding performances, including four Primetime Emmy® nominations for her portrayal of Brenda Chenoweth in "Six Feet Under" (for which she also earned the Australian Film Institute Award and a Golden Globe) and for Sarah Walker in "Brothers and Sisters." She received her third AFI for Best Supporting Actress in a Motion Picture in Rachel Ward's, "Beautiful Kate." Griffiths also received an AFI writing/directing nomination for her short film, "Roundabout" (as well as honors from the Melbourne Film Festival and the Australian Film Critics Circle).

In 2012 Griffiths took on the role of Christine Assange in the Australian television project "Underground," based on the formative years of the Wikileaks founder Julian Assange. The following year she appeared in the Australian/NBC Summer television series "Camp." That same year she appeared as Aunt Ellie in John Lee Hancock's "Saving Mr. Banks" opposite Tom Hanks and Emma Thompson. In 2015 she made her television directorial debut in the AFI and Golden Globe award winning "The Nowhere Boys" for ABC3. In 2016 Griffiths starred in the Irish film "Mammal," directed by Rebecca Daly, which had its International premiere at the 2016 Sundance Film Festival. Most recently she wrapped on ABC-TV's "When We Rise" opposite Guy Pearce and Mary Louise Parker.

Vince Vaughn [Sergeant Howell] has become one of Hollywood's most highly acclaimed triple threats – as an actor, producer and screenwriter. A Chicago native, Vaughn first caught the attention of critics and audiences in Doug Liman's independent sleeper hit and cult classic *Swingers*. He reunited with *Swingers* screenwriter and co-star Jon Favreau in 2001 as producer and star of the comedy classic *Made*.

In the summer of 2003, Vaughn starred alongside Luke Wilson and Will Ferrell in *Old School*, a Todd Phillips comedy sensation that's now become a modern day comedy classic. In the summer of 2004, Vaughn re-teamed with Phillips to star opposite Ben Stiller in the hit comedy *Dodgeball: A True Underdog Story*. The film opened number one on its way to grossing \$114 million at the box office. In 2005, Vaughn teamed up with Owen Wilson in the runaway comedy hit *Wedding Crashers*. With a domestic box-office take of over \$208 million, the New Line Cinema release is the one of the highest grossing R-rated comedies of all time and the ninth R-rated film in cinematic history to pass \$200 million domestically. In addition to reinvigorating the R-rated comedy arena, the film went on to become one of the highest selling DVDs of its genre. Just one year later, Vaughn re-teamed with *Wedding Crashers* director David Dobkin as co-producer of the holiday film *Fred Claus*, where Vaughn played Santa's disgruntled and bitter brother Fred, who returns to the North Pole after a long absence.

Vince just wrapped production on S. Craig Zahler's *Brawl in Cell Block 99* in Staten Island. He recently appeared in the critically acclaimed HBO series "True Detective" alongside Colin Farrell which premiered June of 2015 on HBO. Additionally, Netflix just renewed "F is for Family," a six-episode animated series from Vaughn's production company Wild West Picture Show Productions based on the comedy of Bill Burr for a second season.

Wild West also produces DirecTV's "Undeniable with Joe Buck", a 10 episode series which features one-on-one in-depth interviews with various sports legends from Bret Favre to Wayne Gretzky which is just starting its second season. Additional WWPS credits include ESPN's 30 for 30 documentary on the '85 Bears which Vaughn also narrated along with the TBS original sitcom "Sullivan & Son," and the Vaughn-narrated the documentary film, *Art of Conflict: The Murals of Northern Ireland*, which premiered at the 2012 Galway Film Festival in Ireland.

Vaughn's film credits additionally include *The Internship*, *The Watch*, *The Dilemma*, *Couples Retreat*, *Four Christmases*, *Into The Wild*, *The Breakup*, *Old School*, *Mr. and Mrs. Smith*, *Thumbsucker*, *Domestic Disturbance*, *The Cell*, *Psycho*, *Clay Pigeons*, *Return To Paradise*, *A Cool Dry Place*, *Rudy*, *The Locusts*, and *The Lost World: Jurassic Park 2*.

Vaughn resides in Los Angeles with his wife and children.

FILMMAKER & CREW BIOS

Mel Gibson [Director] was born in upstate New York, but at age twelve, moved to Australia with his family. After high school, Mel attended the Australian National Institute of Dramatic Arts, where he was trained in classical British theatre tradition and appeared in a number of plays, including *Death of a Salesman* and *Waiting for Godot*.

In 1979, Gibson caught the attention of director George Miller and was cast in *Mad Max*, the first film to bring him worldwide recognition. He then appeared in the title role of *Tim*, where Gibson's portrayal of a handicapped young man earned him an Australian Film Institute (AFI) Best Actor Award.

Gibson's international fame grew with the two hit sequels to *Mad Max--The Road Warrior* (1981) and *Mad Max Beyond Thunderdome* as well as with Peter Weir's *Gallipoli*, which brought Gibson a second AFI Best Actor Award. In 1982, Weir and Gibson collaborated again on *The Year of Living Dangerously*.

In 1984, Gibson made his American film debut in *The River*, opposite Sissy Spacek. He followed this with *The Bounty* where he starred with Anthony Hopkins and Laurence Olivier. He appeared in other films such as *Mrs. Soffel*, *Tequila Sunrise*, *Bird on a Wire*, *Air America*, but it was the record breaking and genre defining, *Lethal Weapon* (1, 2, 3, and 4) franchise that would cement his status in Hollywood. Following this success, Gibson founded Icon Productions, whose first film was *Hamlet*, directed by Franco Zeffirelli. The titular role brought Gibson the William Shakespeare Award from the Folger Theatre in Washington, DC. Gibson made his directorial debut in 1993 in *The Man without a Face*, another Icon production in which he also starred. The company has produced *Immortal Beloved* and *Airborne*, among others.

In 1995, Gibson produced, directed and starred in the critical and box office success *Braveheart*, which was the recipient of five Academy Awards® including Best Picture and Best Director, after receiving a leading 10 nominations. The movie also garnered Gibson a Golden Globe Award® for Best Director, a Special Achievement in Filmmaking from the National Board of Review, the 1996 NATO/ShoWest Director of the Year and the Broadcast Film Critics Association award for Best Director.

In 1996, Gibson starred in *Ransom*, directed by Ron Howard for Disney's Touchstone Pictures. He received a Golden Globe® nomination for Best Actor in a Motion Picture (Drama), as well as winning the People's Choice Award® for Favorite Motion Picture Actor. In August of 1997, Gibson starred in the romantic-thriller *Conspiracy Theory*, co-starring Julia Roberts and directed by Richard Donner for Warner Bros. Gibson starred in *Lethal Weapon 4* which premiered in 1998, grossing close to \$300 million worldwide and then in 1999, produced and starred in the hard-edge thriller *Payback*.

In 2000, Gibson became the first actor in history to star in three \$100 million films (domestic gross) during the same year. In the summer, Gibson starred in the emotionally charged adventure *The Patriot* as Benjamin Martin, a film written by Robert Rodat (*Saving Private Ryan*) and directed by Roland Emmerich. In the fall, Mel lent his voice to the critically acclaimed DreamWorks SKG animated adventure comedy, *Chicken Run*.

Finally in December, he starred as Nick Marshall, the chauvinistic advertising executive who gets in touch with his feminine side in the Paramount Pictures/Icon Productions, smash hit *What Women Want*. The romantic comedy, directed by Nancy Meyers and co-starring Helen Hunt. For his portrayal, he was nominated for a Golden Globe® as "Best Actor, Motion Picture Comedy."

In 2002, Gibson starred in *We Were Soldiers*, a film based on the book *We Were Soldiers Once...And Young*, telling the story of the first battle between U.S. and Viet Cong troops, in which 400 soldiers were helicoptered in and surrounded by 2000 enemy troops. It was directed and written by Randall Wallace, who was nominated for an Academy Award® for writing *Braveheart*.

Later that year, he starred in M. Night Shyamalan's thriller, *Signs*, for Disney, setting Gibson's opening weekend box office record of \$60 million and grossed an all-time individual record of over \$400 million.

In 2004, Gibson produced, co-wrote and directed *The Passion of The Christ* starring Jim Caviezel, Maia Morgenstern and Monica Bellucci. The Ash Wednesday release on February 25 had the best

five-day opening ever, at that time, for a film with a Wednesday opening. *The Passion of The Christ* had a worldwide box-office gross of \$610 million, making it the highest-grossing R-rated film and highest grossing independent film in film history. The film was nominated for three Academy Awards®.

In 2006, Gibson brought to life his latest epic, visceral action thriller, *Apocalypto*. Gibson produced, co-wrote and directed the thriller that follows one man's heart-pounding race through primeval jungles to rescue his family. *Apocalypto* opened at number one in its opening weekend grossing \$15.2 million and garnered three Academy Award® nominations.

Gibson returned to acting in 2009 with GK Films' *Edge of Darkness*, where he starred as Thomas Craven, a Boston detective who uncovers sinister government conspiracies when he investigates the brutal shooting death of his only daughter. Gibson also starred in *The Beaver*, directed by Jodie Foster, about a man who finds unusual solace in his beaver hand-puppet.

Gibson produced, co-wrote and starred in the Icon production *Get the Gringo* in 2012, which centers on a career criminal who gets caught by Mexican authorities and is sent to a drug and crime filled prison where he learns how to survive with the help of a 9-year-old boy.

In 2013, Gibson starred in Open Roads' film *Machete Kills*, directed by Robert Rodriguez, and *The Expendables 3*, directed by Patrick Hughes.

He can be seen in *Blood Father*, directed by Jean-François Richet and co-starring William H. Macy.

Robert Schenkkan [Screenwriter]

Pulitzer Prize, Tony, and WGA Award winner, two-time Emmy nominated writer. Author of fifteen plays: *All the Way*, *The Great Society*, *Hanussen*, *Shadowplay*, *By the Waters of Babylon*, *Handler*, *A Single Shard*, *Devil and Daniel Webster*, *Lewis and Clark Reach the Euphrates*, *Final Passages*, *The Marriage of Miss Hollywood and King Neptune*, *Heaven on Earth*, *Tachinoki*, *The Dream Thief*, and *The Kentucky Cycle* (Pulitzer prize, Tony and Drama Desk nominations). Also a collection of one-act plays, *Conversations with the Spanish Lady*, and a musical, (book and co-lyrics) *The Twelve*, winner of the 2015 Henry Award. The 2014 Broadway production of *All The Ways* swept the Awards season winning the Drama Desk, Outer Critics, Drama League, and TONY@ Award as well as the Steinberg/American Theater Critics Award, the inaugural Edward M. Kennedy Award, and Boston's Elliot Norton Award. It also set two box office records on Broadway. It aired in May, 2016 as a film for HBO, with Steven Spielberg producing, directed by Jay Roach, and has been nominated for eight Emmys including Best Drama. There are plans to bring the sequel, *The Great Society*, to NYC in fall, 2017.

Film: *Hacksaw Ridge*, directed by Mel Gibson and starring Andrew Garfield, will be released on November 4, 2016. *The Quiet American* directed by Phillip Noyce.

TV: *The Pacific* (HBO miniseries – WGA Award, two Emmy and Humanitas Award nominations), *The Andromeda Strain*, *Crazy Horse*, *Spartacus*. Currently, Robert is writing a movie about the Manhattan Project for Robert Redford and adapting the Dave Robicheaux novels as a series for television.

Andrew Knight [Screenwriter] is probably Australia's most successful writer/producers. His career spans more than thirty years and he has written across a wide range of genres: having had top rating hits in everything from comedy to high drama, mini-series and series television to features. He is viewed as instrumental in the creation and success of some of the late 80's and

90's biggest comedy hits. In 1989 he formed Artist Services Pty Ltd with Steve Vizard and it became one of Australia's most successful production companies.

In the early 90's he moved back into drama and again succeeded in creating, writing and producing some of the most memorable film and television in the country. Some of his career highlights include *Rake* (now entering its fifth series), *Jack Irish* (3 telemovies and now a six part series and writing another), *SeaChange* - the most successful, landmark series of its time, *The Broken Shore*, *After the Deluge*, *My Brother Jack*, *Kangaroo Palace*, *Tripping Over*, *The Fast Lane* and feature films *Spotswood*, *Siam Sunset*, and the recent box office hit and Australian film of the year, *The Water Diviner* directed and starring Russell Crowe. He currently has his co-written features, *Ali's Wedding* and *Mel Gibson's Hacksaw Ridge* both due for release in November. He has three other films earmarked for production next year including *King Of Thieves*, *The Cartographer* and *'Rides Like a Girl'*.

He has won a host of industry awards including; AFI's, AACTA's, Logies, AWG Screenwriting awards, SPAA awards and various international film awards including the People's Prize at Cannes. Knight became the recipient of the 2014 Longford Lyell Award, the Australian industry's highest honour for " a person who has shown an unwavering commitment over many years to excellence in the film and television industries'.

He has no hobbies and several children as a result.

Bill Mechanic [producer]

Chairman and CEO of Pandemonium Films

Through his company, Pandemonium Films, respected industry veteran and independent producer, Bill Mechanic continues to produce high quality films with directors such as Paul Verhoeven and David Fincher. Mechanic has completed production on *The Moon and the Sun* directed by Sean McNamara and starring Pierce Brosnan; is Executive Producer for *2:22*, with Paul Currie directing and Teresa Palmer and Michiel Huisman starring; and about to begin prep on *Union Square*, a romantic comedy with Ben Lewin directing; and *The Divide*, a historical epic to star Gerard Butler and William Hurt, from a script by Mechanic, Werb & Colleary, and Christopher McQuarrie.

Through Pandemonium, he also produced the Oscar[®]-nominated *Coraline* (directed by Henry Sellick) and *The New World* (directed by Terence Malick) as well as *Dark Water* (directed by Walter Salles). He co-produced the multi-Emmy[®] nominated 82nd Academy Awards[®] with Adam Shankman. In addition to Pandemonium, Mechanic serves on the Academy's Board of Governors. Prior to Pandemonium, Mechanic was Chairman and Chief Executive Officer of Fox Filmed Entertainment for seven years. As Chairman and CEO, Mechanic oversaw all operations of the studio including worldwide feature film production, marketing and distribution activities, as well as all worldwide operations for Fox Video, Fox Interactive, Licensing and Merchandising, and Fox Music.

During Mechanic's tenure at Fox, Mechanic revitalized the comic book genre with *X-Men*, the first successful adaptation in nearly a decade. Under his reign, the company produced such hit films as *Cast Away*, *Titanic*, *Independence Day*, *Entrapment*, *Big Momma's House*, *What Lies Beneath*, *Men Of Honor*, *Never Been Kissed*, *There's Something About Mary*, *Star Wars Trilogy Special Edition*, *Braveheart*, *Boys Don't Cry*, *Quills*, *Mrs. Doubtfire*, *Speed*, *True Lies*, *Die Hard With A Vengeance*, *The Full Monty*, *Dr. Dolittle*, *The X-Files*, *Me Myself And Irene*, *The Thin Red Line*, *Ever After*, *William Shakespeare's Romeo & Juliet*, *Broken Arrow*, *Courage Under Fire*, *Soul Food*, *Anastasia* and *Waiting To Exhale*.

Twentieth Century Fox also released *Star Wars: Episode 1 The Phantom Menace*, the new chapter in George Lucas' epic saga, in 1999. Greenlit by Mechanic, but released after his departure from Fox, were Baz Luhrmann's *Moulin Rouge*, Tim Burton's reinterpretation of *Planet Of The Apes*, and Steven Spielberg's *Minority Report*, starring Tom Cruise, as well as sequels to the franchise projects Mechanic had greenlit, most notably the *X-Men* franchise.

Under Mechanic, Twentieth Century Fox in 1998 was the number one studio in worldwide box-office gross. That same year, Fox Music produced five of the top ten selling soundtracks: *Titanic*, *Hope Floats*, *Doctor Dolittle*, *Bulworth*, and *Ally McBeal*. In addition, Fox has produced six of the top ten grossing movies of all time, and six of the top ten selling live action videos – both domestically and internationally – including the bestselling video in history, *Titanic*. For three years of Mechanic's tenure, Fox produced the number one grossing movies worldwide with *Die Hard With A Vengeance*, *Independence Day* and *Titanic*, shared the Best Picture Oscar for two years (*Braveheart* and *Titanic*), and won the Best Actress Award for *Boys Don't Cry*. In all, Fox earned 42 Oscar® nominations and 2 Best Picture Oscars® under Mechanic's tenure.

David Permut [producer]

President of Permut Presentations

David Permut is a successful movie and TV producer who, over the course of three decades, has made over 40 films and television series spanning all genres, sizes, scopes and subjects - from the blockbuster action movie hit *Face/Off* to the acclaimed, Emmy®-nominated made-for-TV movie *Prayers For Bobby*.

Through his Permut Presentations production banner, David Permut has been a prolific supplier of critically and commercially successful projects for the major studios, networks and top independent labels worldwide.

Throughout his career, Permut has exhibited a discerning eye for real-life stories and material that can translate to movie and TV productions, and has been particularly successful at adapting these true stories for audiences around the world.

This approach is illustrated yet again in the next David Permut-produced film to hit theaters - the Mel Gibson-directed HACKSAW RIDGE, which Permut spent over 16 years developing and producing. The movie, which stars Andrew Garfield, Vince Vaughn, Sam Worthington, Teresa Palmer and Hugo Weaving, tells the incredible true story of WWII American Army Medic Desmond T. Doss, who became the first Conscientious Objector in American history to be awarded the Medal of Honor. The film opens nationwide on November 4 (a Summit Entertainment release).

Working under with Bill Sargent, Permut's early career started with the innovation of filming a stage show, *Give 'Em Hell Harry!* which garnered James Whitmore a best acting Oscar nomination in 1975. Permut went onto produce the first and most successful stand-up comedy film of all time, *Richard Pryor: Live in Concert*; *Dragnet*, starring Tom Hanks and Dan Aykroyd, which was inspired by Permut's idea of taking an old television show and translating it to the big screen, setting off a trend within the film industry; *Blind Date*, starring Bruce Willis in his feature film debut alongside Kim Basinger; and the aforementioned *Face/Off*, the action-blockbuster starring Nicolas Cage and John Travolta directed by John Woo.

Permut has two comedy films set for release in 2017: *And Punching The Clown* starring J.K.

Simmons, and Sarah Silverman, which premiered to tremendous fanfare at SXSW film festival; and *The Polka King* directed by Maya Forbes and Wally Wolodarsky starring Jack Black, Jenny Slate, Jason Schwartzman and Jacki Weaver.

Always maintaining a full production slate, Permut is in preproduction on: *Russ And Roger Go Beyond* a film that tells the outrageous true story behind the making of the X-rated movie, *Beyond The Valley of the Dolls* which John Carney is set to direct; *A Life in the Day* tells the tragic story of The Beatles' first manager, twenty-year-old Brian Epstein; and *I Am Chippendales* the true story of murder, drugs and mob infiltration that surrounded the birth of the first male strip club, Chippendales, in 1980's Los Angeles.

Permut's many credits also include a number of documentaries. In 2009, Permut produced with Ben Stiller for Disney, the documentary *The Boys: The Sherman Brothers Story* about singers/songwriters Richard and Robert Sherman, who were responsible for many of the most well known songs of all time, including "It's a Small World After All", "Chitty Chitty Bang Bang" and "Supercalifragilisticexpialidocious."

Permut is producing a six hour docu-series entitled *Out Of The Box*, which details the portrayal of LGBTQ characters throughout the history of television as well as the feature documentary "The Fabulous Allan Carr" based on the life of the eccentric film producer.

Permut has also produced numerous prestigious made for TV movies including *Prayers For Bobby*, starring Sigourney Weaver in her first television role which was nominated for an Emmy. David's 2014 television film *The Color Of Rain*, based on the New York Times Bestseller, went on to premiere as "the highest-rated and most-watched original film ever..." for the Hallmark Movie Channel, with a sequel in development.

Simon Duggan, ACS [Director of Photography] began his career as director of photography in Sydney, Australia, working in commercials with directors like Alex Proyas, David Denneen and Bruce Hunt and recently shooting international campaigns with such award-winning directors as Noam Murro, Tim Godsall, and Steve Rogers.

Simon is a member of both the Australian Cinematographers Society (ACS) and Society of Camera Operators (SOC). He has won numerous awards for his work, including the ACS Golden Tripod Award, ACS Gold Award, the Australian Film Institute's (AFI) Award for Best Achievement in Cinematography, and the Film Critics Circle of Australia's Best Cinematography Award. Most recently, Simon won the Australian Film Institute's (AFI) Award for Best Cinematography for Baz Luhrmann's hit *The Great Gatsby*.

His feature career began in Sydney, before coming to the United States, with Alex Proyas' *Garage Days* and since then has lensed films such as *Live Free or Die Hard* and *Underworld: Evolution*, with Dir Len Wiseman; *The Mummy: Tomb of the Dragon Emperor*, with Dir Rob Cohen; *Killer Elite*, with Dir Gary McKendry; *Knowing*, and *I, Robot* with Dir Alex Proyas. *300: Rise of an Empire* with Dir Noam Murro, *Warcraft* with Dir Duncan Jones and most recently *Hacksaw Ridge* with Director Mel Gibson.

Barry Robinson [Production Designer]

A California native. He graduated from the University of California at Los Angeles in Theater Arts, receiving his MFA in Design.

He began his career in Minneapolis working at the Guthrie Theater and the Children's Theater of Minneapolis. Continued his career in Chicago working for such renowned theatre venues as St. Nicholas, Steppenwolf and the Goodman Theatre. Moving on to New York City he continued to design for Theater, Opera and TV, finally landing in the soap operas of the 80's (*Another World*, *All My Children* and *One Life to Live*).

He relocated to Hollywood to segue into films, where he has enjoyed ongoing associations with such directors as Michael Apter (*The Chronicles of Narnia: Voyage of the Dawn Treader*) Joe Johnston (*October Sky*, *Hidalgo*, *NSFW*, *LUMIN*, *Pilot* for Dreamworks), Dean Parisot (*Home Fries*, *Fun with Dick and Jane*), Bill Condon (*Candyman: Farewell to the Flesh*), David Dobkin (*Wedding Crashers* and *The Change Up*) and Gavin Hood (*Rendition*, and *X-men Origins: Wolverine*).

Robison has also designed such diverse films as *Nim's Island*, *You, Me and Dupree*, *Bubble Boy*, and *Mi Familia*.

After 3 back to back projects in Australia (*Narnia*, *Nim's Island* and *Wolverine*) he became an Australian citizen.

John Gilbert, ACE [Editor]

One of the industry's most respected editors, Gilbert received numerous awards and nominations (including an Academy[®], BAFTA and ACE Eddie Award nominations) for his work on Peter Jackson's *The Lord of the Rings: The Fellowship of the Ring*, the ground-breaking first film in Jackson's *Lord of the Rings* trilogy.

He began work on documentaries in New Zealand before moving into film and television commercials. He then twice won New Zealand's best editor award, and his work on Peter Jackson's *The Frighteners* led to his being asked to edit the first *Lord of the Rings* films. Since then he has been in demand internationally, working with high profile directors such as Curtis Hanson, Michael Apter and Roger Donaldson, with whom he collaborated three times, editing *The November Man*, *The Bank Job* and *The World's Fastest Indian*. Further credits include *Bridge to Terabithia*, *Chasing Mavericks*, *Bandslam*, and *Killer Elite*.

Gilbert has also worked at helping new filmmakers in New Zealand, executive producing six short films for the New Zealand Film Commission. The resulting short films were variously selected for the Cannes, Berlin, Venice, Sundance, Clermont Ferrand and New York Film Festivals. In 1998 he produced the short film *Willy Nilly*, which was spun into a high rating comedy TV series which ran for three seasons in New Zealand.

He is a member of The Academy of Motion Pictures, and American Cinema Editors.

Rupert Gregson-Williams [Composer] was born in England and educated at St. John's College Choir School, Cambridge. The multi-award winning composer works from his studios in both London and Los Angeles.

A truly versatile composer, Rupert has written a wide range of scores for many feature films, including the Oscar-winning *Hotel Rwanda* for which he was awarded the European Film Award for Best Composer, the blockbuster DreamWorks animated films *Over The Hedge* and Jerry Seinfeld's *Bee Movie*, for which Rupert was nominated for an Annie Award for his original score

and the independent BBC Films' Love + Hate, for which he was awarded the Reims International Composer Award.

Most recently, Rupert scored the international hit *The Legend of Tarzan*, starring Alexander Skarsgård and Margot Robbie and directed by David Yates. Upcoming projects for Gregson-Williams include *Hacksaw Ridge*, starring Andrew Garfield and directed by Mel Gibson, which premiered at the Venice International Film Festival this Fall and opens nationwide on November 4. For television, Rupert is scoring the original Netflix series, *The Crown* created by Peter Morgan which premieres on Netflix on November 4.

Other film credits include *Winter's Tale* directed by Akiva Goldsman, *Zookeeper* starring Kevin James, *Made of Honor* starring Patrick Dempsey and *Thunderpants* starring Stephen Fry.

Gregson-Williams has had a long association with Adam Sandler and has composed the scores for many of his films over the past ten years, including *Click*, *Bedtime Stories*, *Grown Ups*, *Just Go With It*, *Here Comes The Boom*, *The Ridiculous 6* and *The Do-Over*.

Rupert has composed the music for various TV projects, including the Emmy® Award-winning HBO series *Veep*, AMC's *The Prisoner*, and *Sky Vision's Agatha Raisin*. He received an Emmy® nomination for the 2002 telefilm *Jack and the Beanstalk: The Real Story* for Outstanding Music Composition for a Miniseries, Movie or a Special (Dramatic Underscore).

Rupert's commercial and film collaborations have included working with Ben Folds, Mark Knopfler, Hans Zimmer, Hadag Nahash, Lebo M., Junior Mambazo and Moya Brennan.

Lizzy Gardiner [Costume Designer], born in the outback of Australia, studied fashion and costume design in Florence Italy for 3 years.

At the age of 25 she won an Academy Award® and a BAFTA Award for her work on *The Adventures of Priscilla, Queen of The Desert*.

Gardiner will always be remembered for accepting an Oscar® wearing a dress made of 280 gold American Express cards.

Lizzy has a diverse career portfolio and has been honored with numerous international awards including a recent Tony for her stage costumes in the Broadway musical version of *Priscilla, Queen of The Desert*. Additional credits include *The Ruins*, *The Railway Man*, *The Moon and The Sun* and *Hacksaw Ridge*.

HACKSAW RIDGE FILM CREDITS

MAIN TITLES

Directed by
MEL GIBSON

Screenplay by
ROBERT SCHENKKAN
and
ANDREW KNIGHT

Produced by
BILL MECHANIC, p.g.a

Produced by
DAVID PERMUT, p.g.a.

Produced by
TERRY BENEDICT
PAUL CURRIE
BRUCE DAVEY

Produced by
BRIAN OLIVER
WILLIAM D. JOHNSON

Executive Producers
DAVID GREATHOUSE
STUART FORD
TYLER THOMPSON
ERIC GREENFELD

Executive Producers
RICK NICITA
LEN BLAVATNIK
LAWRENCE BENDER
LAUREN SELIG

Executive Producers
CHRISTOPHER WOODROW
MICHAEL BASSICK
JAMES M. VERNON
BUDDY PATRICK

Executive Producers
SUZANNE WARREN
LENNY KORNBERG
MARK C. MANUEL
TED O'NEAL

Line Producer
BARBARA GIBBS

Co- Producers
ZAK MECHANIC
STEVE LONGI
GREGORY CROSBY
ELEXA RUTH
JASON SEAGRAVES

Director of Photography
SIMON DUGGAN, ACS

Production Designer
BARRY ROBISON

Editor
JOHN GILBERT, ACE

Music by
RUPERT GREGSON-WILLIAMS

Costume Designer
LIZZY GARDINER

Make Up & Hair Designer
SHANE THOMAS
Second Unit Director
MIC RODGERS

VFX Supervisor
CHRIS GODFREY

Casting by
NIKKI BARRETT, CSA

ANDREW GARFIELD

SAM WORTHINGTON

LUKE BRACEY

TERESA PALMER

HUGO WEAVING
RACHEL GRIFFITHS

And
VINCE VAUGHN

SUMMIT ENTERTAINMENT and CROSS CREEK PICTURES
present

In association with
DEMAREST MEDIA and ARGENT PICTURES

Produced in association with
IM GLOBAL and AI FILM PRODUCTIONS

And in association with
VENDIAN ENTERTAINMENT and KYLIN PICTURES

HACKSAW RIDGE

A PANDEMONIUM FILMS / PERMUT PRESENTATIONS PRODUCTION

A MEL GIBSON FILM

END CREDITS

First Assistant Director
PJ VOETEN

Production Manager
LORELLE ADAMSON

Associate Producers
GABE VIDELA
JOEL KRAMER

Special Consultant
COL. STANLEY C. KNAPP, US ARMY RET.

CAST

In order of appearance

Desmond Doss	ANDREW GARFIELD
Teach	RICHARD PYROS
James Pinnick	JACOB WARNER
Lucky Ford	MILO GIBSON
Young Desmond	DARCY BRYCE
Young "Hal" Doss	ROMAN GUERRIERO
Hiker	JAMES LUGTON
Hiker's Friend	KASIA STELMACH
Tom Doss	HUGO WEAVING
Bertha Doss	RACHEL GRIFFITHS
Teenage Boy	JARIN TOWNEY

Local Man	TIM MCGARRY
Lynchburg Doctor	TYLER COPPIN
Dorothy Schutte	TERESA PALMER
Flirting Hospital Soldier	RICHARD PRATT
Harold "Hal" Doss	NATHANIEL BUZOLIC
Cinema Kissing Sweetheart	LAURA BUCKTON
Cinema Kissing Soldier	ANTHONY RIZZO
MP Gibbs	SIMON EDDS
Company B Soldier	THATCHER MCMASTER
Private Webb	CHARLES JACOBS
Sergeant Amos	DENNIS KRUESLER
Vito Rinnelli	FIRASS DIRANI
Tex Lewis	MICHAEL SHEASBY
Hollywood Zane	LUKE PEGLER
Grease Nolan	BEN MINGAY
Smitty Ryker	LUKE BRACEY
Wal Kirzinski	NICO CORTEZ
Ghoul	GORAN KLEUT
Henry Brown	HARRY GREENWOOD
Ralph Morgan	DAMIEN THOMLINSON
Corporal Jessop	BEN O'TOOLE
Sgt Howell	VINCE VAUGHN
Private Maguire	ANDREW SEARS
Private Bates	JIM ROBINSON
Private Green	NATHAN BAIRD
Private Dixon	SAM WRIGHT
Private Giles	MIKAEL KOSKI
Private Tyler	TROY PICKERING
Private Lewis	JAMES MOFFETT
Captain Glover	SAM WORTHINGTON
Private Perry	JOSH DEAN WILLIAMS
Colonel Stelzer	RICHARD ROXBURGH
Bugle Player	ANDREW HANSCH
Corporal Cannon	JOHN CANNON
Colonel Sangston	ROBERT MORGAN
Minister	HELMUT BAKAITIS
Receptionist	GEORGIA ADAMSON
General Musgrove	BILL YOUNG
Captain Daniels	BENEDICT HARDIE
Judge	PHILIP QUAST
Prosecutor	JAMES MACKAY
Lieutenant Manville	RYAN CORR
96 th Soldier Bob	SAM PARSONSON
96 th Soldier Page	JAMES O'CONNELL

Irv Schecter	ORI PFEFFER
Climbing Soldier	CRAIG REEVES
Soldier – Death Throes	ADRIAN TWIGG
Popeye	SEAN LYNCH
Stretcher Bearer	LUKE MCMAHON
Wounded Soldier	BILL THOMPSON
Firing Japanese Soldier #1	WILLIAM TEMM
Firing Japanese Soldier #2	KAZUAKI ONO
Stretcher Bearer	THOMAS UNGER
Wounded Private O'Conner	ERIC TAUGHERBECK
Wounded Private Blake	HAYDEN GEENS
Rescued Private Horvath	EDWARD NED LAW
Corpse With Rats #2	KAZUKI YUYAMA
Corpse With Rats #3	DAISUKA TAKEDA
Corpse with Rats #4	RAPHAEL DUBOIS
Soldier Hank	TIM POTTER
Soldier Carl	SANTO TRIPODI
Lt Colonel Cooney	MATT NABLE
Head Doctor	LAWRENCE BREWER
Rescued Private Schulenberg	JOHN BATZIOLAS
Japanese Officer	NOBUAKI SHIMAMOTO
Japanese Hanging Soldier	HIOSHI KASUGA
Injured Japanese in Tunnel	RYUZABURO NARUSE
Reacting Japanese Soldier #2	HISATAKA UEMATSU
Rescued Wounded Leg Soldier	ADAM BOWES
Rescued Private Moran	MICHAEL HENNESSY
Rescued Private Saareste	BENJAMIN MCCANN
Rescued Japanese Soldier	YUKIHIRO NAGASHIMA
Japanese Sniper	TAKEHIRO ABE
Stretcher Bearer	DANIEL THONE
Private Tillson	NATHAN HALLS
Private Gregan	NICHOLAS COWEY
Scared Military Officer	CHARLES UPTON
Japanese General	YOJI TATSUTA
Surrendering Soldier	TOSHIYUKI TERAMOTO
Japanese General's Assistant	HONSEN HAGA

Stunt Coordinator

MIC RODGERS

Stunt Coordinator

KYLE GARDINER

Desmond Stunt Double

SEAN BUTTON

STUNT PERFORMERS

LEE ADAMSON	MICHAEL DUNCAN	JACK KINGSLEY	PAUL PEDERSEN
JADE AMANTEA	KIM FARDY	JALEX KUZELICKI	ANDREW STEHLIN
CAMERON AMBRIDGE	MASAYUKI FUKUSHIMA	NATHAN LAWSON	RYAN TARRAN
YOSHINAO AONUMA	TOBY FULLER	JACE LEE	JOSH TIEU
YASUSHI ASAYA	HAYDEN GEENS	BLAKE LINDSELL	BEN TOYER
KEIR BECK	AIDAN GILLET	KENNY LOW	ANDY TRIEU
CORY BEESTON	CALEB GUINERY	CODY MACKIE	NICK TURELLO
ANDREA BERCHTOLD	LUKE HA	MICHAEL MATTHEWS	KARL VAN MOORSEL
DAMIEN BRYSON	NIGEL HARBACH	OLGA MILLER	LACHLAN WARD
MARKY LEE CAMPBELL	SHINJI IKEFUJI	CHRIS MITCHELL	MARK WICKHAM
GLENN CHOW	YUTAKA IZUMIHARA	TOMOKI MIYAMOTO	GWAN (TIM) WONG
JOHN COSTELLOE	NATHAN KANNEGIESSER	SIMON MURRELL	JONO WONG
DARVIN DELA CRUZ	BEAU KAROLOS	STEPHEN MURDOCH	CASEY WRIGHT
MARK DUNCAN	RIJIE KWOK	PHILIP PARTRIDGE	MASA YAMAGUCHI

Supervising Art Director

MARK ROBINS

Sound Recordist

PETER GRACE

Financial Controller

CHRISTINE MORAN

Post Production Supervisor

JANE MAGUIRE

Re-recording Mixers

KEVIN O'CONNELL

ANDY WRIGHT

ROBERT MACKENZIE

CREW

Second Assistant Director	DANIELLE BLAKE
2nd 2nd Assistant Director	KILLIAN MAGUIRE
3rd Assistant Director	MATT WEBB
4th Assistant Directors	MIKE O'CONNOR
	SOPHIE MCWILLIAM-KERRY
ADG Attachment	BETH ARMSTRONG

Script Supervisor
SOPHIE FABBRI-JACKSON

Production Coordinator	MIKE HORVATH
Assistant Production Coordinators	KATIE AMOS
	BERNADETTE ELSOURI
	MARGARET TILLSON
Office Production Assistant	BELLA SCHULENBURG
Production Runners	ZACHARY HIGGS
	ALISON PICKUP
	TIM RIDGE
	LUCY VECCHIO
	RYAN WOODS

First Assistant Accountant	AMANDA BIRCHNOFF
Payroll Accountant	ANDREW SAARESTE
Assistant Accountant	ANDREA SU
Accounts Assistants	SYLVANA GREGAN
	CAMERON HAYES
	SANDRA LLOYD

Casting Associate	NATALIE WALL
Casting Assistant	KELLY GRAHAM
Extras Casting	ALANNA PERRY
Extras Casting Assistants	ALEX GILES
	MANON LEWIS
	JIM ROBISON

Head of Voice and Dialect	DANIELLE ROFFE
Dialect Coach to Mr Garfield & Ms Palmer	ELIZABETH HIMELSTEIN
Dialect Coach to Mr Worthington	CARLA MEYER

Assistants to Mr Gibson	ANNA BROADBENT
	PAUL THOMAS
Assistant to Mr Mechanic	DANIELLE MCKECHNIE
Assistant to Mr Permut	JOEY POACH
Assistant to Mr Garfield	RUPERT FOWLER
Assistant to Mr Vaughn	LUCY COOKE

Cast Drivers	NEIL BRICE ROB FLANAGAN ANDREW HOLLETT ALEXEI MIZIN
Production Legal Services	COLE MEDIA & ENTERTAINMENT LAW NICHOLAS COLE
A Camera Operator/Steadicam	MARK GOELLNICHT
A Camera 1st Assistant	DAVID ELMES
A Camera 2nd Assistant	JAKE IESU
B Camera Operator	CALUM MCFARLANE
B Camera 1st Assistant	GERARD MAHER
B Camera 2nd Assistant	REBECCA CROWE
C Camera Operator	CHRISTIAN GIBSON
C Camera 1st Assistant	SCOTT DOLAN
C Camera 2nd Assistant	MEG WHITE
Camera Department Assistant	CARA BOWERMAN
VTR Operator	ZEB SIMPSON
VTR Assistants	ADRIAN PINTO JAMES BILCH
Data Wrangler	SAM WINZAR
Data Assistant	JULIAN LAWRENCE
Gaffer	SHAUN CONWAY
Best Boy	SIMON ALLAN
Senior Technicians	JOEL KLINGER JUSTIN PLUMMER
Gene Operator	MATHEW LINFOOT
Key Grip	TOBY COPPING
Best Boy	ANDY SMITH
Dolly Grip	BRETT MCDOWELL
Crane Grip	MATTHEW COPPING
Stabilized Head Technician	MICHAEL LARCOMBE
Rigging Grip	PAUL HAMLYN
Senior Grip / Rigger	GERARD MAHONY
Grip	AARON RAPIRA
Junior Grip	BENJAMIN COPPING
Additional Grips	CRAIG BARTLETT-SWEIGER HOUSTON CHORLEY JAMES SUTHERLAND

Electrics

WILLIS YEE NATHAN FROST
CHARLIE NOTT PETER WHITBY
GARFIELD DARLINGTON AARON CORDERY

Rigging Gaffer MARK JEFFERIES
Rigging Electrics Best Boy MARK HARRIS
Head Rigger DAVID HIRD

Rigging Electrics

MARCUS CASTRO NICHOLAI DANKO
JOHN ELLARD NICK WATERS
MICHAEL WEBBER TED WILLIAMS

Boom Operators SUE KERR
 SHANTI BURN
Sound Assistant BEN YEADON

Set Decorator REBECCA COHEN
Art Director JACINTA LEONG
Assistant Art Director BRIAN NICKLESS
Assistant Set Decorator CHRIS BRUCE
Art Department Coordinator ALICE LANAGAN
Set Designers MARA GARANZINI
 NICK DARE
Additional Set Designer ANDREW KATTIE
Graphic Artist BRIAN CARLIN
Design Assistant JACQUI SCHOFIELD
Concept Model Maker GEOFF KEMMIS
Concept Artist EVAN SHIPARD
 DALE MACKIE

Set Dec Coordinator PETA LOGAN
Buyer/ Dressers TANIA EINBERG
 MATHEW MILGATE
 MARTIN WILLIAMS
On Set Dresser EMILE OLIVER

Props Master RICHIE DEHNE
Assistant Props Master RICHARD MANSFIELD
Property Buyers LISA JAVELIN
 WADE KRAWCZYK
Standby Props ROBERT MOXHAM
Assistant Standby Props GABBI SMITH
 SHANE RAHKOLA

Costume Supervisor	KERRY THOMPSON
Extras Costume Coordinator	ADAM DALLI
Key Costume Standby	JAMELLA HASSAN
Costume Standby	MELANIE SHEPHERD
	JACQUELINE HARKIN
	CHRISSIE COWPER
Key Extras Costume Standby	DAN OWEN
Extras Costume Standby	MADELINE TURNER
	LAUREN LAU
	ELIZABETH FRANKLIN
Costumier	JO THORPE
Costume Assistant	KITTY TAUBE
Costume Illustrator	ADRIANA PICKER
Key Art Finisher	NATALIE BRACHER
Art Finishers	LEIGH WELSH
	ZANA AROHA KOMENE
Trainee Art Finisher	KIM MORAN
Webbing Master	VAUGHN DIXON
Webbing Assistants	TAYLOR BATES
	VANESSA DODMAN
	CARINA CALDARONE
Makeup Artist to Mr Garfield	NORIKO WATANABE
Key Makeup Artist	ANGELA CONTE
Key Hair	BEC TAYLOR
Extras Makeup Supervisor	KATHERINE BROWN
Hair & Makeup Artist	DALIA FERNANDEZ
Makeup Artist	TIA STEPHANOU
Hair & Makeup Assistants	GEMMA REYNOLDS
	SAMARA GILDEA
Makeup Artists	ROBBIE AUSTIN
	ADELE DURNO
	LYNNE O'BRIEN
	ANITA HOWELL-LOWE
Additional Makeup Artists	
KALOTINA AMPERIDIS	MARG ASTON
GEORGE FRANCIS	SIMON JOSEPH
WARREN HANNEMAN	KALA HARRISON
MICHEALA MACRAE	VICTORIA MAVROMATIS
QUINTON WALLACE	ELKA WARDEGA
KRISTELLE WARE	

Makeup Attachments

HOLLY ANDERSON	MARCELLA BULIC
KRISTY FERRARI	VICTORIA FORRESTER
MADDISON LORD	JESSICA MARSHALL

Prosthetics Supervisor	LARRY VAN DUYNHOVEN
Key Prosthetics	GABRIELE FACCHINEI

Prosthetics Artists	DON BROOKER
	EMILY HAYWARD
	ANASTASIA PAPPAS
	JESS REEDY

Location Managers	EDWARD DONOVAN
	TIARE TOMASZEWSKI
	PETER LAWLESS

Locations Coordinator	MELINDA MUTTON
Bringelly Location Liaison	TIC CARROLL

Supervising Armourer	JOHN BOWRING
Armoury Coordinator/Armourer	AMANDA KIRBY
Senior Armourer	GIDEON MARSHALL
Armourers	PETER COGAR

	ANTHONY ROBINSON
	EVAN PARKER
	PETER RAY
	MARTIN RYAN
Assistant Armourers	STEVE BROWN
	SIMON SEARS
	BENJAMIN YOUNG

Special Effects Supervisor	DAN OLIVER
Assistant SFX Supervisor	LLOYD FINNEMORE
SFX Coordinator	JASMIN LYFORD
SFX Buyer	BILLY AZIZ
SFX Logistics Foreman	RICHARD CROWE
SFX Floor Supervisor	JABIN DICKINS

Senior SFX Technicians

EUCLA DAVIES	TIM RIACH
JAMES HOWE	DOUG MEACHAM
TAJ TRENGOVE	THOMAS DAVIES

THOMAS VAN KOEVERDEN

SFX Technicians	WILTON POWER-TRENGOVE
	JULIAN BORBIDGE
	JAMES COX
Assistant SFX Technician	DANE HALLETT
Breakaways / Softs Supervisor	JUSTIN BROWN
Breakaways / Softs Technician	JOEL GARDYNE
Pyro Supervisor	LEO HENRY

Flame/Fire Foreman	RODNEY BURKE
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Flame and Fire technicians

NICK MORRELL	GENEVIEVE BEVAN-JOHN
SIMON MURRELL	JAMES CHRISTOFIDES
RICHARD GEORGESON	ELLIOT TOWNSEND
DANIEL CARLISLE	

Key Rigger/Assistant Stunt Coordinator	KEIR BECK
Key Stunt Rigger	LEE ADAMSON
Stunt Riggers	MARK WICKHAM
	JADE AMANTEA
	NEAL HORTON
	CARLY THOMAS

Military Advisor	JOHN ILES
Military Consultant	PHIL SHIRLEY
Combat Medical Advisors	CHRIS WILLIAMS
	LUKE WOODLAND
On Set Japanese Military Advisor	YUKI NAGASHIMA

Storyboard Artist	PETER POUND
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Unit Manager	NATHANIEL PURDON
Assistant Unit Manager	KIERAN SHEVLIN

Unit Assistants

CHARLIE ADAMS	ROGER BAKER
JAMES DOHERTY	GRANT FRENCH
MARK FLUSK	MARTIN LEE
ANDY PLAYFORD	RICHARD OLSEN
DREW STEDMAN	TONI WHITE

Catering By Reza	REZA MOKHTAR
Catering Assistants	NICHOLAS BUYES
	BLAIR CATHRO

	SCOTT HARLOVICH
Senior Safety Supervisor	STEVE MORRIS
Safety Supervisor	BRIAN GROGAN
Additional Safety Officers	WAYNE PLEACE
	SEBASTIAN DICKINS
Unit Nurses	KATIE HARRIS
	FELICITY WEGEMUND
Props Manufacture Foreman	ADAM GRACE
Props Manufacture Leading Hand	RAY COULSON
Mould Shop Lead Hand	ADAM KEALY
Senior Props Manufacture	PHIL HAYES
Art Department Runners	JAKE MURPHY
	BEN HOWELL
	ADAM SITTA
Swing Gang	TOM GIBSON
	DANIEL PALMER
Set Decorating Painter	DENNIS ARCHER
Standby Painter	BEN YOUNG
Standby Carpenter	LANE MCINTYRE
Vehicles Supervisor	GEOFF NAYLOR
Vehicles Assistants	PETER LIMON
	PAUL NAYLOR
Vehicles Mechanic	CAMERON ROCK
Head Greensman	GLENN JOHNSON
Greens Foreman	MATTHEW DALEY
Battlefield Greensman	JOHN WILLIAM GARNSEY
Greens Assistants	JAMES MCCALLUM
	PAUL KIRKHAM
	KATRINA LINCOLN
Construction Manager	GREG HAJDU
Construction Foremen	CHRIS BARLOW
	NICHOLAS COLVILLE
Construction Buyer	STEFHAN PERRY
Leading Hands	ANTHONY WATT
	JOHN JENKINSON
	MATT DOS SANTOS
Senior Set Builders	ROBERT ARTHUR
	DAIMEN HAMPSON

	MARCO LUNNY ANTONY MILLS COLIN WORTH
Head Stagehand Carpenters	GARY VICKERS JAMES CROWTHER WILLIAM ELLIOT
Tool Technician Trade Assistants	TIM LATCH JASON BELL JARRYD CHAMBERS VINCENT SHIELDS KRIS THOMAS
Construction Runner	DANIEL D'ARCY
Head Plasterers	GORDON HOBKIRK CHRIS MARCHANT ROGER GILLESPIE
Senior Plasterer Plaster Technician Set Plasterers	PAUL MADDOCK GRANT BIFFIN JOHN ROBINSON DARREN ROWSELL
Plasterers	LEA HARTLIEB BAUDOUIN PAUL DUFFY
Plaster Trade Assistant Props Manufacture Mould Maker Sculptor Assistant Sculptor	DAN VAN SON DANE HALLETT MICHAEL HENRY GUIDO HELMSTETTER FRANCESCA SABETO
Head Scenic Scenic Foremen	ANDREW ROBINSON ALEX DOYLE TIM PHILLIPS
Set Painters	BEN CASHMAN DAMIEN BERWICK
Brush Hand Rat Wrangler	BON ATKINSON JULIE LORIMER

SECOND UNIT

Director of Photography	DAMIAN WYVILL ACS
First Assistant Director	CHRIS WEBB
Second Assistant Director	SCOTT LOVELOCK
2nd 2nd Assistant Director	CHRIS TURNER

Camera Operators	RICKY SCHAMBURG CHRISTIAN GIBSON JOHN PLATT
Camera 1st Assistants	ADRIEN SEFFRIN MEG WHITE JANI HAKLI
Camera 2nd Assistants	INAKI DE UBAGO SCOTT WOOD HILARY CROMBIE
VTR Operator	MICHAEL TAYLOR
VTR Assistant	RINGO TAYLOR
Data Wrangler	MICHAEL EASTER
Data Assistant	ZHENSHI VAN DER KLOOSTER
Script Supervisor	JO WEEKS
Production Coordinator	HANNAH ANDREWS
Production Secretary	BEVERLEY CALLOW
Production Runner	JARRAD BOWE
On-Set PA's	NICK HADLAND
Key Grip	IAN BARTON
Best Boy Grip	BROOKE LEDINGHAM
Grips	LEO COWAN BRYAN SOLBRANDT
Grip Assistants	TEYAS NICHOLS JAMES CORRIGAN
Gaffer	MARK GLINDEMAN
Best Boy LX	STEVE GRAY
Electrics	PAUL CUMMINGS
Electrics Assistant	ED ADCOCK
Sound Recordist	MARTIN PASHLEY
Boom Operator	ANDY DUNCAN
Standby Costume	JULIE BARTON
Standby Costume Assistant	RUBY WELLS
Extras Standby	ELIZABETH FRANKLIN
Standby Props	ANTHONY MCNEIL
Standby Assistant	NIKKI PEACE
Dummy Wrangler	JOE GARCIA NINO IACONO
Standby Construction	BEN YOUNG
Unit Manager	PAT ELKINGTON
Assistant Unit Manager	JOHNNY K

Caterer	MASOUMEH MOKHTAR
Location Assistants	IVAN GERMANO KATARINA MANDIC FALCON MONTECRISTO
Stand-ins	MILAN PULVERMACHER NED LAW SIMON EDDS
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First Assistant Editor
CARLY TURNER

VFX Editor
KATHY FREEMAN

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SOUNDFIRM AUSTRALIA

Sound Designer & Supervising FX Editor	ROBERT MACKENZIE
Sound Supervisor	ANDY WRIGHT
Dialogue Editor	JED M. DODGE
Supervising ADR Editor	JUSTINE ANGUS
ADR Supervisor (US)	KIMBERLY HARRIS
Additional ADR Editor (US)	MICHELE PERRONE
Sound FX Editors	LIAM PRICE TARA WEBB STEVE BURGESS
ADR Recordist	DIEGO RUIZ

Foley Artist MARIO VACCARO
Foley Recordist ALEX FRANCIS
Foley Editor STEVE BURGESS
Sound Attachment TANIA PAYNE

Sound Post Coordinators MICHELLE KASZAI
JASMIN TURNBULL

Mix Technician GEORGE ALAMARAS

Post Re-Recording Services provided by
SONY PICTURES

Mix Technician DAN SHARP

ADR Mixers HOWARD LONDON
BRIAN SMITH

Additional ADR Services (UK) GOLDCREST FILMS
ADR Mixer PETER CLEAVES
ADR Recordist HARRY PLATFORD
ADR Coordinator ISHBEL BEESON

Post Production Accountant RACHEL HIGGINS

Visual Effects Producer MIRANDA CULLEY

Visual Effects Data Wrangler JURI MEJAN-FRIPP
On Set Data Wrangler BRENT ARMFIELD
Concept Artist DANIEL COX

Visual FX by
SLATEVFX

Visual Effects Producer PRUE FLETCHER
Visual Effects & On Set Supervisor DAVID BOOTH
Visual Effects Lead Composer BRYN FARRELLY

Senior Compositors
GENE HAMMOND-LEWIS FRANK RUETER
IAN DOUGLASS ZELKO DEJANOVIC
TROY DARBEN BERTRAND POLIVKA

Compositors

DAVID SPRÜNGLI KARA VANDELEUR
TODD CAPORN SAM GODFREY
LARA COLLINS MICHAEL HOLMES
JARED MICHAEL

3D Lead Artist KANIN PHEMAYOTHIN
Senior 3D Generalists PETER KOBER
 MARK EVANS
 JURI MEJAN-FRIPP
3D Generalists MATTHEW TILLMAN
 BEN SEAGER
Senior Modeller JASON LI
Modeller and Texture Artist NICOLE PADILHA
 Modeller KHIEM HUYNH
Lead Animator and Rigger CRAIG BAXTER
 Animator MARTIN LE
Lead Texture Artist CHRIS NORRIS
 Texture Artist MARLON ATINYAO
Junior Texture Artist JESSICA LUBBE
Lead FX Artist FERRY TASWIN
 FX Artists ALEJANDRO GARRIDO PORTOCARRERO
 PHIL WITTMER
Lead Lighters NICK KALOTERAKIS
 ROB ANDREWS
Trackers ANU VIJAYAN
 BRIDGETTE PERRERS
 TIM BAHRIJ
 IAN JOLI
Digital Matte Painters ANDY SUTTON
 YVONNE MUINDE
 KURTIS RICHMOND
Pipeline Developer IAN WATSON

Visual FX by
CUTTING EDGE

Visual Effects Supervisor SIMON MADDISON
Visual Effects Producer SIMONE BARKER
Visual Effects Coordinator MAXIMILLIAN REA
Senior Digital Compositor/Supervisor NIKI BERN

Digital Compositors
MONIQUE O'HALLORAN GARTH O'BRYAN
MARK KWANTEN MIKE HOLMES

JACQUELINE FRIEDBERG
EDWARD UNDERHILL
DREW CONLEY
STEVEN KOFSKY

Music Production Services

Music Editor MATT FRIEDMAN
Music Consultant JJ GEORGE

Additional Music ANTHONY CLARKE
STEVE MAZZARO
EVAN JOLLY

Additional Orchestrator JOAN MARTORELL

Orchestra Contractor ISOBEL GRIFFITHS
Assistant Orchestra Conductor LUCY WHALLEY
Orchestra Leader EVERTON NELSON

Solo Cello CAROLINE DALE
Solo Violin ANN-MARIE SIMPSON

Choir LONDON VOICES
Choir Masters BEN PARRY & TERRY EDWARDS

Music Preparation JILL STREATER

Music Services by
CUTTING EDGE

Executive Music Producers PHILLIP MOROSS
JAMES GIBB
TARA FINEGAN
Music Business & Legal Affairs MALEK ADEL
KRISTEN AZEVEDO
Music Coordinator LAUREN WEISS

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Vice President, Development JOHN HILARY SHEPHERD
Assistant to Brian Olivier COURTNEY SHEPARD

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IN OUR ARMED FORCES TO PROTECT AND DEFEND OUR GREAT NATION

Co-Executive Producers JAMES H. PANG
LEO SHI YOUNG

Co-Producers HELEN Y. ZHONG
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MUSIC

We're Gonna Have To Slap The Dirty Little Jap
Written by B. Miller
Universal Music Corp.
Administered by: Universal Music Publishing Pty Ltd

Traditional
To God be the Glory
Written by Fanny Crosby
Music by William Doane



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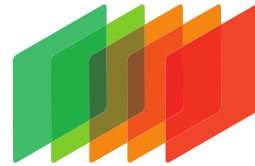
THE PRODUCERS ACKNOWLEDGE THE SUPPORT OF THE AUSTRALIAN GOVERNMENT
THROUGH THE PRODUCER OFFSET AND SCREEN AUSTRALIA



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