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The Commuter Production Notes

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Rating: PG-13 for some intense action/violence, and language

Running Time: 105 minutes

U.S. Release Date: January 12, 2018

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Genre: Action/Thriller
Rating: PG-13 for some intense action/violence, and language
U.S. Release Date: January 12, 2018
Running Time: 105 minutes

Cast: Liam Neeson, Vera Farmiga, Patrick Wilson, Jonathan Banks, with Elizabeth McGovern, and Sam Neill

Directed by: Jaume Collet-Serra
Screenplay by: Byron Willinger & Philip de Blasi and Ryan Engle
Story by: Byron Willinger & Philip de Blasi
Produced by: Andrew Rona, p.g.a., Alex Heineman, p.g.a.

SYNOPSIS

In this action-packed thriller, Liam Neeson is Michael, an insurance salesman, whose daily commute home quickly becomes anything but routine. After being confronted by a mysterious stranger (Vera Farmiga), Michael is blackmailed into finding the identity of a passenger on his train before the last stop. As he works against the clock to solve the puzzle, Michael is unwittingly caught up in a criminal conspiracy that carries life and death stakes for himself and his fellow passengers.

Lionsgate and StudioCanal present, a The Picture Show Company production, in association with Ombra Films.

THE COMMUTER

About The Production

Following the worldwide success of *Unknown*, *Non-Stop*, and *Run All Night*, star Liam Neeson and director Jaume Collet-Serra reunite for a fourth time with the explosive thriller *The Commuter*, about one man's frantic quest to uncover the truth about a train passenger before it is too late. The screenplay (Byron Willinger & Philip de Blasi) proved irresistible to both the director and star, not just for the bravura of the action and the thrill of the suspense, but for the moral conundrum the protagonist faces and its consequences for him, the passengers on a New York City commuter train, and his family.

"*The Commuter* asks the audience: If someone asked you to do something that seems insignificant—but you're not sure of the outcome—in exchange for a considerable financial reward, would you do it?" says Jaume Collet-Serra. "That's the philosophical choice that our central character - a man of 60 who's just been fired, has no savings, and mortgage he cannot afford - is faced with. Is he thinking just about himself or is he going to take into consideration the possible moral consequences of what he's asked to do?"

The story centers on Michael MacCauley (Neeson), a former cop and a now mid-level manager at a faceless insurance company, who lives with his wife (Elizabeth McGovern) and son (Dean-Charles Chapman) outside of New York City. Like so many hard-working family men, he is facing a financial breaking point, trying to make ends meet on a paycheck that is stretched to the rafters and a son who is about to go to college.

Michael's situation worsens when he is unexpectedly fired. On his commute home, the passenger sitting opposite him introduces herself as Joanna (Vera Farmiga) and puts a proposition before him: find a passenger on-board the train who doesn't belong, in return for a handsome financial reward. As an ex-cop with a strong moral sense of right and wrong, this is not an offer Michael takes lightly. Apprehensive to return home after just having lost his job, Michael eventually agrees to find the "suspect" amongst the sea of passengers, using his wit and skill to uncover their identity. But he soon realizes that he is at the center of a deadly conspiracy that only he can stop.

For Neeson, the story's narrative gives it a thrilling momentum. "The story almost plays in real time," says the actor. "The main character realizes what he's set in motion; and sets out to identify the person that holds the key to the conspiracy. The tension cranks up at every stop as new passengers get on, and another clue is left for him. The danger gradually gets greater and greater and the film becomes this really fast-paced psychological thriller along the lines of a Hitchcock's *Strangers on a Train* or *North by Northwest*."

Producer Alex Heineman notes, "Andrew Rona, my partner in The Picture Company, and I both read the script and just fell in love with it. We made *Non-Stop* and *Unknown* with Liam and Jaume and we thought this could be another thriller in the same vein in terms of narrative, character, and style."

A Working Relationship

Director Jaume Collet-Serra and star Liam Neeson already had an enviable track record, so teaming up again for another thrill ride, this time on a train in New York, was a no-brainer.

When he read the script, Collet-Serra saw the parallels with *Non-Stop*. "It's a spiritual sequel to *Non-Stop*," says the director. "With a mystery evolving around your central character, it has more impact if your protagonist is a normal guy." Collet-Serra goes on, "How much is he willing to do for money without knowing the consequences of what he's going to do? When extraordinary events happen to regular people, it's important that the first choices that these characters make are choices that we, as an audience, agree with, and that the action escalates plausibly from those choices."

Quite apart from the appeal of the script and playing such a multi-layered character, Neeson was thrilled to be working again with Collet-Serra. "I love working with Jaume," says the actor. "I met him when we did *Unknown* and he and I just clicked. We don't analyze scripts too deeply; we just have a really good dance partnership and each time I work with him our little dance routine gets more and more intimate. He makes my job easier and he says I make his job easier, which is the ultimate compliment to me. Jaume's a real filmmaker; he's always thinking of the overall arc of the film and where the story's going. He devours cinema, he just loves it and has a real intuitive feel for how a scene's going and how it should be played."

Collet-Serra was keen for *The Commuter* to have a different narrative point of view than the previous films Neeson has starred in. "I want people to identify with the lead character in this movie a little bit more than in some of Liam's other films," he says. "I like movies played from the main character's point of view, so we know exactly what he knows at the same time that he knows it. The audience is with him every step of the way, so we learn that his family is in danger only when he does. We wanted to keep the camera on the train, but imply that his family was in danger without showing it."

Producer Andrew Rona was particularly impressed by Collet-Serra's approach to filmmaking. "Jaume looks at a script very methodically," says the producer. "He really rips it apart and tries to figure it out from every angle. He gives every character a thorough back story; he knows their motivations. When it comes to making the film, Jaume has done all the research, and he knows everything about the film, and on the day we can just have fun with it. He uses the camera almost like a character. He picks up every nuance, all the little things that you might not get in the script and he adds another layer to it. It's not just about the action or the characters, but it's about the mood and the tone and the way he shoots it."

Producer Alex Heineman points out the head-spinning energy Collet-Serra injects into his filmmaking, despite the film being set in one location: "Jaume doesn't waste a second of film. His movies have a great pace and they're just so suspenseful and tense, you just don't know what's going to happen next. He knows how to put his lead character in a situation which keep the audience guessing how they're going to get out of it. Jaume's terrific at crafting suspense with an everyday character at the center."

Liam Neeson As The Commuter

When it came to choosing the leading man, Rona and Heineman knew only one man would be up for the job: Liam Neeson.

The everyman quality of the lead character appealed to Neeson, who knew it would also appeal to the audience. "Michael has been taking the same train for 10 years, five days a week, and then one day he is fired," says the actor. "He doesn't know how to tell his wife, and he's double-mortgaged on his house. After having a drink in the local bar with an ex-cop friend of his, he takes the commuter train back to face the music. On the train, a mysterious person sits beside him and asks, 'Would you do one tiny, little thing for \$100,000?'"

Certainly Vera Farmiga herself found working with Neeson one of the pleasures of making the film. "I didn't know Liam before this film," says Farmiga. "Liam was just a myth, he was a legend! He is so warm and he's very curious; he's very tender but he's a big oak in stature. He's wonderful."

Despite their impressive track record, the director was still surprised every day by the actor's talent. "Liam can do no wrong," says the director. "He's an amazing actor. On every movie I've done with him, I'm like a kid on Christmas morning on the first day of shooting, waiting to see what character he's going to show me. He has the character so fleshed out from shot one, day one, and I can see his mannerisms, his eyes. I know every detail of Liam's face and behavior obviously, but he still surprises me in every movie that he's able to completely change and create new characters with different subtleties."

All Aboard! Supporting Cast

Supporting Liam Neeson is an ensemble cast made up of a diverse array of international actors, from established talents to up-and-coming stars. The mysterious role of Joanna is played by Farmiga, who starred in Collet-Sera's horror film *Orphan*. At the end of his last day in the office, Michael gets on the train ready to face his family and admit that he has been fired and that the family faces bankruptcy. Into the seat opposite him slides a woman who is not one of the regular commuters Michael knows. She introduces herself and makes him a strange offer: Something of hers has been stolen on the train and she needs help finding it. If he agrees to help, he'll be generously compensated.

Farmiga recalls how she was approached to board the project: "Jaume sent me an email asking, 'Do you want to spend some time on a train with Liam Neeson?' and I replied, 'I thought you'd never ask...but do I have to pay for the ticket?!'" she explains. "What struck me about this film is that it is a morality tale," continues the actress. "I loved that *The Commuter* disguises a morality tale as a genre film. Michael strikes a Faustian pact with this mysterious woman and, once he's agreed, the film plays out his deep regret. Joanna is the catalyst, a temptress who entices him, coaches him, and pulls his strings throughout."

Playing such a character called on Farmiga to flex her acting muscles. "I wanted to infuse the character of Joanna with a kind of supernatural mischief," she says. "I don't see her as good or bad. I see her as

this avatar of vice and virtue. For me, she is literally shaking up his otherwise mundane existence. We all come to a fork in the road at times where we're quizzed on morality versus need, and she's that quiz master. I don't think she's the devil; indeed Jaume said, 'No, she's God!'"

Farmiga was thrilled to be working again with Collet-Serra. "I have a really affectionate working relationship with him," explains Farmiga. "What makes him so unique as a director is that he gets behind the camera and he's visible all the time. He's right there with you."

Collet-Serra knew that she would make an excellent match for Liam Neeson. "She manages to infuse scenes that are basically a lot of exposition with character and energy, but so effortlessly," he continues. "She mesmerizes the camera and, through the camera, the audience. Seeing her and Liam together is the most fun that I've had in a long time."

Patrick Wilson plays Alex Murphy, Michael's former colleague from the New York Police Department. "Liam Neeson was the first reason I wanted to do the film," says Wilson, who co-starred with Neeson in *The A-Team*. "I didn't know Jaume Collet-Serra, but Vera Farmiga is a dear friend and said he's the best, so it was an easy decision."

It was Neeson's generosity, both as a person and as an actor, that made working on the film such a pleasure for Wilson. "Every character he plays, you root for him. You always want his character to succeed whatever distress or turmoil he's in. What I loved about this is that it's immediately clear that Michael has really lost a lot and he's not in a great place and he's trying to face his future as a 60-year-old man," says Wilson.

For the supporting cast, Collet-Serra was keen to have a cross-section of society. The commuter trains into New York travel from the suburban areas into the inner city, terminating in the Financial District. Along the way, they pick up all kinds of people from every strata of society and, because there's no first class, the passengers all mix in together. "I took the train for real and did the journey in the movie," he says. "I was able to see this cross-section of society and the film had to capture that. It was also really important to have Michael as someone who belongs to both worlds - he works in the financial district, but he's a real man who's probably from a blue collar background and he has fought his whole life to give his family the best possible life. On the train ride home, he's with a bunch of strangers who are also going through their own personal dramas, large or small. They all start off as strangers, but by the end, there's a real sense of community between them, and it was very important to me to end it that way."

The diverse make-up of the supporting cast was also a crucial way to engage the audience. "It was key that we could all recognize a little bit of ourselves in the characters," explains Collet-Serra. Of the hundreds of people on the train, most are just normal people who are innocent bystanders. But Michael is forced to trust a handful of passengers who offer their help. One is Walt (Jonathan Banks), a commuter pal. Another is Tony (Andy Nyman), a regular New York guy who is always on the train, who lends Michael his phone. Others who raise suspicion include college girl Gwen (Florence Pugh), Dylan (Killian Scott), a young guy with a tattoo who Michael vaguely recognizes, Vince (Shazad Latif), a Wall Street type, Jackson (Roland Møller), a burly construction worker, Oliver (Kobna Holdbrook-Smith), a tired-

looking guy with a guitar case, Eva (Clara Lago), a panicked nurse, Sam (Colin McFarlane), the train's conductor, and a mysterious messenger (Letitia Wright)

Collet-Serra saw the potential for cranking up the tension by introducing notes of mystery around some of Michael's co-commuters, who may or may not be players in the conspiracy engulfing him. "I wanted there to be lots of smaller mysteries in the film," he says. "So when you meet a new character, you're not sure why they're on the train or what's in their bag or why they're acting the way they do. They're rounded characters, so you care about what they're thinking or what they're up to. It was very important to keep our interest in them going throughout the movie so the payoff at the end is more satisfying."

To Collet-Serra, "Finding a group of up-and-coming actors was a lot of fun. Some of them are already on their way to bigger roles in bigger movies, but I really enjoyed working with this great ensemble."

Building The Train

With the film almost entirely set on a moving train, Collet-Serra and his behind-the-scenes collaborators were faced with two huge challenges: How to make the story visually interesting with a backdrop that hardly changes during the course of the film; and how to wrangle the logistics of the shoot. "Trains can be very boring on film, but the Hudson North is an older-type train and is a little more aesthetically interesting," says Collet-Serra. "It makes a lot of noise and has a very archaic ticketing system, which asks passengers to punch the tickets in a machine as they get on, and I found that fascinating. What was also a help was that the train's route goes from the underground tunnels and platforms of Grand Central through the Bronx and the Hudson River and the canal before opening up when it leaves the city. There are lots of different types of light and backgrounds that we could take advantage of visually."

Collet-Serra is well-versed in the pros and cons of shooting on public transportation. His past film experience has taught him that shooting on a real train is nearly impossible and that using sets in a studio is the only realistic way to shoot. Production designer Richard Bridgland takes up the story: "I knew that this was going to be an extremely complex task to fulfill." He knew the train and the set had to be entirely believable. "My early discussion with Jaume was that it had to be absolutely authentic," says the designer. "This movie would only work if the audience really believes in the world that we created. We tried to avoid as much movie gloss as we could, the train really had to be grungy like a real New York Metro train. I went to a train scrap yard in Ohio, just outside of Cleveland, where they scrap all of these metro trains, so I could take the seats, the fixtures and fittings, etc. That added a whole layer of authenticity to my designs."

The final set, weighing some 30 tons, was built with solid walls, windows, and doors, which allowed the train to be moved both up and down and from side to side to simulate the motion of travel and to be filmed from both inside and outside. To ensure it could move realistically during filming, the set was mounted on an enormous set of wheels on a guide track. The middle of the train was set with a hydraulic ram to jerk it back and forth, just like on a real train. To enhance the sense of movement, which is tricky to portray on camera, objects on tables and seats move with the train, and the doors open and close.

Another ingenious trick was to have the adjoining carriage slide in and out of view through the windows to create the sense that the train is going around corners.

Collet-Serra adds, "I had a floor plan of each carriage—where everybody was sitting, where everybody would be moving—and plotted Liam's moves for every scene so, at the start of a day, everybody was clear about what was going to happen."

It helped that Paul Cameron, one of the world's best cinematographers, was on the team. Bridgland and Cameron worked very closely from early on in the process, designing the carriage so that the light coming through the windows would be completely realistic. They also worked to ensure that when the train goes underground, there would be enough lighting built into the train to prevent the interiors from getting too dark. "We ended up building lights into the tops of the window frames, which is not true to the real trains, but it worked great," says Bridgland. "We had a bulkhead of lights running along the side so we could get a three-quarter light. The lights that ran along the top had to be built very precisely to the design scheme, but also to Paul's lighting scheme. It's the most technical set I've ever built, because of all the different facets of lighting and camera movement and camera rig that had to be built."

Action On A Train

The fight scenes are a crucial element to cranking up the excitement of the film. Stunt and Fight Coordinator, Mark Vanselow, has worked with Neeson a number of times. He has perfected a succinct shorthand while training the actor which, according to producer Andrew Rona, means "there's a real level of trust and we were able to push the boundaries of the stunt work, because Liam completely has trust and faith in the filmmaking team."

Obviously, the tight confines and aesthetic sameness of the main location—the train interior—created another dimension to the challenges facing Vanselow. "Each fight takes place in a different part of the train, and when the train is either moving or stationary, to make it more interesting," he says. "It made keeping track of the continuity more difficult for the stunt team and everyone else, but visually it's much more impressive."

Vanselow's goal is always to make Neeson's fight sequences plausible: "We try to do something that's really grounded, that a real human can do. This is much more of an everyman kind of film and it depends on Liam's character's background. He was a cop, but a long time ago, so he's just a guy who has to deal with this situation in a realistic way. We choreographed the fights so that they work well with Liam's size and physicality—he's 6 foot 4, after all—and for when he's interacting with the other actors and their backgrounds and physicality. Liam is incredible, he really put the work in so the audience sees him."

Neeson certainly approached the fight scenes with gusto. "I'd rehearse and rehearse with Mark and the stunt guys—you have to, otherwise you get hurt—after the shooting day ended, and it was great fun. It demands a level of fitness, so I was in the gym for 45 minutes every morning before going on set, but that's part of the fun."

About the Cast

LIAM NEESON - Michael MacCauley

Liam Neeson is an award-winning actor who has been internationally recognized for his work in both major studio blockbusters and acclaimed independent features. Mr. Neeson received Academy Award®, Golden Globe Award, and BAFTA Award nominations for his performance as Oskar Schindler in Steven Spielberg's 1993 Best Picture Academy Award® winner *Schindler's List*.

Three years later, he played the title role in Neil Jordan's biopic *Michael Collins*, earning another Golden Globe® nomination and winning an Evening Standard British Film Award and the 1996 Venice International Film Festival's Volpi Cup for Best Actor.

Mr. Neeson garnered his third Golden Globe® nomination, an Independent Spirit Award nomination, and won a Los Angeles Film Critics Association Award for his portrayal of Alfred Kinsey in Bill Condon's *Kinsey* (2004).

He has most recently been seen on-screen in J.A. Bayona's *A Monster Calls* and Martin Scorsese's *Silence*.

Next up he will be seen in Peter Landesman's *Felt*. Mr. Neeson has appeared in over 70 films, including the blockbuster *Taken* trilogy; Joe Carnahan's *The Grey*; Bille August's *Les Misérables*; George Lucas' *Star Wars: Episode 1 - The Phantom Menace*; Christopher Nolan's *Batman Begins*; Richard Curtis' *Love Actually*; and Martin Scorsese's *Gangs of New York*.

Mr. Neeson made his Broadway debut in 1993, receiving a Tony Award® nomination for his performance in the Roundabout Theatre Company's revival of Eugene O'Neill's 1921 drama *Anna Christie*. He is a UNICEF Goodwill Ambassador and a proud father of two sons.

VERA FARMIGA - Joanna

An Academy Award® nominated and award-winning actress, Vera Farmiga continues to captivate audiences with her ability to embody each of her diverse and engaging roles.

Farmiga is currently filming the sequel to the blockbuster *Godzilla* franchise, and will soon commence production on Jason Reitman's political drama *The Front Runner*, based on the real-life story of Gary Hart. Farmiga will star as Gary Hart's wife Lee, opposite Hugh Jackman. In 2018, she will be seen in Rupert Wyatt's upcoming dystopian thriller *Captive State* opposite John Goodman and in the independent film *Boundaries* opposite Christopher Plummer.

Earlier this year, she starred in the fifth and final season of the A&E original series, 'Bates Motel' which is a modern-day prequel to the genre-defining film, *Psycho*. Farmiga, who earned a 2013 Emmy® nomination in the category of "Outstanding Lead Actress in a Drama Series" for her role, stars as the iconic character, Norma, in the series which gives audiences a glimpse into the dark and deeply intricate relationship Norman Bates has with his mother.

Her most recent film Jordan Roberts' *Burn Your Maps* opposite Marton Csokas premiered at the 2016 Toronto International Film Festival. Last summer, Farmiga starred alongside Patrick Wilson in James Wan's box office smash *The Conjuring 2: The Enfield Poltergeist*, the sequel to the 2013 hit *The Conjuring* in which she also starred. Both films broke box office records and grossed over \$300 million worldwide.

Last year, Farmiga also appeared in Ricky Gervais' comedy, *Special Correspondents*, for Netflix opposite Gervais, Eric Bana and America Ferrera.

PATRICK WILSON – Alex Murphy

Patrick Wilson is a critically acclaimed and award-winning actor who has quickly become well-known for his body of work. Over the years, Wilson has tackled lead roles in major Broadway musicals, as well as starring in big-budget blockbusters.

Wilson was most recently seen in *A Kind of Murder* where he played Walter Stackhouse, a successful architect married to a woman who leads a seemingly perfect life. His fascination with an unsolved murder leads him into a spiral of chaos as he is forced to play cat-and-mouse with a clever killer and an overambitious detective, while at the same time lusting after another woman. *A Kind of Murder* also stars Jessica Biel and Haley Bennett. He was also recently seen in *The Founder* alongside Michael Keaton and Nick Offerman.

Upcoming projects for Wilson include being set to co-star by Warner Bros. and director James Wan in the much-anticipated film, *Aquaman*, opposite Jason Momoa, who plays the title character. Wilson will play the fish whisperer's supervillain half-brother, ORM, also known as Ocean Master. The DC film is set to release December 2018.

Wilson reached his widest audience to date in the role of Ed Warren in *The Conjuring* franchise. *The Conjuring* is one of the top 5 highest-grossing supernatural films of all time. *The Conjuring 2* released in 2016 and grossed an impressive \$40 million in its opening weekend.

In 2015, he starred as Lou Solverson in the TV series, " Fargo," opposite Kirsten Dunst, Jesse Plemons and Ted Danson. Wilson's performance garnered Critics' Choice, Gold Derby, and Golden Globe® nominations for "Best Actor in a Limited Series."

Wilson's production company, Lost Rhino Films, has completed one title and has another in development, both in which Patrick stars. *Let's Kill Ward's Wife* starring Amy Acker and Scott Foley, released on VOD in December 2014 and theatrically on January 9, 2015. *Caught Stealing*, directed by Wayne Kramer and starring Alec Baldwin, is currently in development.

Additional film credits include: *The Hollow Point*, *Bone Tomahawk*, *Zipper*, *Home Sweet Hell*, *Matters of the Heart*, *Jack Strong*, *Big Stone Gap*, *Stretch*, *Space Station 76*, *Insidious: Chapter 2*, *Insidious*, *Prometheus*, *Young Adult*, *The Ledge*, *Morning Glory*, *The Switch*, *The A-Team*, *Barry Munday*, *Watchmen*, *Life in Flight*, *Passengers*, *Lakeview Terrace*, *Purple Violets*, *Brothers Three: An American Gothic*, *Little Children*, *Running with Scissors*, *Hard Candy*, *The Phantom of the Opera*, *The Alamo* and *My Sister's Wedding*.

On the small screen, Wilson also received Emmy® and Golden Globe® nominations for his portrayal of the morally conflicted Joe Pitt in the HBO miniseries "Angels In America: Millennium Approaches," the much honored 2003 adaptation of Tony Kushner's award-winning *Angels In America: Perestroika*. He also starred in "A Gifted Man," and the second season of the award-winning HBO original series "Girls." The episode, "One Man's Trash," became one of the most talked about episodes of the show's history, as well as one of the most-watched episodes of the season.

Wilson has also been honored with two consecutive Tony Award® nominations for Best Actor in a Musical, the most recent coming for his performance as Curly in the successful 2002 Broadway revival of *Oklahoma!*, for which he also received a Drama Desk Award nomination. He earned his first Tony Award® nomination for his work in the 2001 Broadway hit *The Full Monty*, for which he also garnered Drama Desk and Outer Critics Circle Award nominations and won a Drama League Award. In 2006, he returned

to Broadway to star in the revival of the Neil Simon comedy *Barefoot in the Park*, opposite Amanda Peet. His most recent Broadway credit is the 2008/2009 revival of Arthur Miller's *All My Sons*, with John Lithgow, Dianne West and Katie Holmes.

Born in Virginia and raised in St. Petersburg, Florida, Wilson earned a Bachelor of Fine Arts degree from Carnegie Mellon University. Starting his career on the stage, he earned applause in the national tours of *Miss Saigon*, and *Carousel*. In 1999, he starred off-Broadway in *Bright Lights, Big City*, winning a Drama League Award and a Drama Desk Award nomination. That same year, he made his Broadway debut in *Gershwin's Fascinating Rhythm*, for which he won another Drama League Award.

Wilson currently resides in New Jersey with his family.

JONATHAN BANKS - Walt

Born in Washington, D.C., Jonathan Banks' work as an actor has spanned five decades in film, television and theatre. He began his career with the musical *Hair* in 1969.

Banks is a four-time Emmy® Award nominee, garnering nominations in 2015 and 2016 for his work on the first two seasons of "Better Call Saul," in 2013 for "Breaking Bad," and for his role as Frank McPike in the Stephen J. Cannell-produced series "Wiseguy" in 1989.

Among his hundreds of film and television credits are *Beverly Hills Cop*, *48 Hrs.*, *Dark Blue*, *Flipper*, *Freejack*, and the recently released film *Mudbound*.

FLORENCE PUGH - Gwen

Florence Pugh received rave reviews for her performance in the film *Lady Macbeth*, which was released globally earlier this year after its debut at the Toronto Film Festival 2016. Her performance as Katherine had critics calling her 'stunning', 'mesmerizing' and 'a revelation.' Thanks in part to her performance, Pugh was named a Screen International Star of Tomorrow, a BAFTA Breakthrough Brit, and was awarded the Malone Souliers Award for Breakthrough of the Year at the Evening Standard British Film Awards.

Pugh recently wrapped production on the feature film *Fighting with My Family* for WWE and Film4. Pugh plays the lead role in the film written and directed by Stephen Merchant, and stars alongside Jack Lowden, Lena Headey, Nick Frost, Dwayne Johnson and Vince Vaughn. It is due for release next year.

Pugh made her feature film debut in Carol Morley's *The Falling*. Her performance in the film garnered her widespread attention, along with a nomination for Best Newcomer at the BFI London Film Festival Awards. Since then, Pugh has filmed the horror *Hush*, directed by Olaf de Fleur Johannesson.

Pugh's television credits include the hit ITV series "Marcella," in which she starred alongside Anna Friel and Laura Carmichael, and "Studio City," for John Wells and Warner Bros. Television.

ELIZABETH MCGOVERN - Karen McCauley

Elizabeth McGovern's career spans theatre, film, and television. McGovern is most well known for her role as Lady Cora in multiple award-winning television show "Downton Abbey," for which she was nominated for a Golden Globe®, a Primetime Emmy®, and won a SAG Award®.

In 2016 McGovern starred at The National Theatre in the new Alexi Kaye Campbell play *Sunset at the Villa Thalia*. 2016 also saw McGovern shoot Bjorn Runge's *The Wife*.

McGovern has appeared in films such as Matthew Vaughn's *Kick-Ass* and Warner Brothers' *Clash of the Titans* alongside Ralph Fiennes. She received an Academy Award® and Golden Globe® nomination for her role in *Ragtime*, her second feature film, following her debut in Robert Redford's *Ordinary People* whilst she was still a student at Juilliard. Other major film roles have included starring opposite Robert De Niro in *Once Upon a Time in America* and Sean Penn and Nicolas Cage in *Racing with the Moon*.

McGovern has had a great presence on the West End Stage, winning the 2013 Will Award from the Shakespeare Theatre Company. Other notable productions include *The Misanthrope* at the Young Vic, *Three Days of Rain* at the Donmar, and David Mamet's *The Shawl* at the Arcola Theatre. 2017 saw her return to Broadway in J.B Priestley's *Time and the Conways*.

McGovern also fronts and writes the songs for the band Sadie and the Hotheads and has performed globally with them.

SAM NEILL - Captain Hawthorne

Neill became widely known thanks to his work in Steven Spielberg's *Jurassic Park* and in the Academy Award®-winning film *The Piano* (Jane Campion).

Other notable work includes *The Horse Whisperer* (Robert Redford), *Bicentennial Man* (Chris Columbus), *The Zookeeper* (Ralph Ziman), and more recently *Hunt for the Wilderpeople* (Taika Waititi).

His contribution to television includes notable roles in shows such as the BBC's "Peaky Blinders," "The Tudors," and "Merlin," which won him an Emmy® nomination for Outstanding Lead Actor and a Golden Globe® nomination for Best Actor.

He last appeared in the long-awaited *Thor: Ragnarok*, in which he reunites with director Taika Waititi. His film *Sweet Country* (Warwick Thornton), to be released in 2018, has won both the Platform Prize and the Special Jury Prize at this year's Toronto and Venice Film Festivals respectively.

About the Filmmakers

JAUME COLLET-SERRA (Director) was born in Sant Iscle de Vallalta, a small town in the province of Barcelona, Catalonia, Spain. At the age of 18, Collet-Serra moved to Los Angeles with limited resources and a basic knowledge of the English language, determined to become a film director. He attended Columbia College and began working on the side as an editor.

He was influenced by directors such as David Fincher, Spike Jonze, and Mark Romanek, and as a result decided that for his graduation project, he would replace the typical short film with a music video. With the money he had saved and his knowledge of post-production, he shot a music video for an unknown local band, which caught the eye of various production companies. Before he graduated film school, he was signed as a music video director with The End.

After shooting multiple music videos, the production company provided him funding to shoot his own spec spots. He came back with an innovative two and a half minute short for "AOL." It was featured in the Saatchi & Saatchi New Directors' Showcase at Cannes that year. From there, his career skyrocketed as he shot commercials for PlayStation, Budweiser, MasterCard, Miller Lite, Pontiac, Smirnoff Ice, Renault, Verizon, and 7UP, among many others—working with such agencies as McCann-Erickson, J. Walter Thompson, BBDO, and TBWA Chiat Day.

Collet-Serra's surreal and often dark imagery quickly caught the eye of Producer Joel Silver, who hired him to direct *House of Wax* in 2005. In 2007, his love for soccer took him back to Spain to shoot *Goal II: Living the Dream*. In 2009, he opened *Orphan* to critical and financial success. *Unknown*, starring Liam Neeson, snagged the No. 1 US box office spot in its opening weekend, along with his follow-up film, *Non-Stop*, which grossed over \$220MM worldwide. Collet-Serra found similar acclaim with his 2015 film, *Run All Night*, and again in 2016 with *The Shallows*, starring Blake Lively. *The Commuter* marks his fourth partnership with star Liam Neeson.

In 2012, Collet-Serra founded his production company, Ombra Films, with his longtime friend and producing partner, Juan Solá.

Byron Willinger (Screenwriter) and **Philip de Blasi** (Screenwriter) have been creative collaborators since meeting in preschool at the age of four in New Rochelle, New York. What started with creative scenarios in the schoolyard eventually evolved into their first stage play at the age of six, performed in their respective basements before their families, friends, and the family dog. At the age of seven, they expanded into filmmaking when they convinced Philip's father to loan them his Bell and Howell 8mm camera. Years ahead of the Hollywood trend, they got the superhero bug and took it upon themselves to do their own versions of such titles as Superman and the Incredible Hulk (Byron in the role of Banner, the beefier Philip in the role of the famed green monster). Eventually they took the risk and branched out into original material. This path would ultimately lead to setting up numerous screenplays with film and TV studios, most notably an adaptation of Milton's *Paradise Lost*, written on spec, with Legendary Pictures. More recently, they set up the techno thriller *Command and Control* with Nickel City Pictures, and the time-bending romance *Backward Fall* with Storyscape Entertainment.

In 2004, Byron was living in New York City while Philip was living in Hastings-on-Hudson. Every day, they commuted on the Metro North Hudson Line to each other's homes. It was on that train ride, seeing the same familiar faces day in and day out, that they came up with the idea for *The Commuter*.

Arguably the longest-running writing team in the film business, to this day their passion for storytelling is just as strong as the day they first picked up that Bell and Howell camera.

ANDREW RONA, p.g.a. (Producer) is a veteran feature film producer and former studio executive. He is currently in post-production on Studio 8's Albert Hughes's directed ice-age-epic film, *Alpha*, which will be released worldwide by Sony Pictures on March 2, 2018. Rona previously produced the hit action-thriller, *Non-Stop*, from Universal Pictures starring Liam Neeson, and *The Gunman*, starring Sean Penn, Javier Bardem, and Idris Elba.

In 2014 Rona founded The Picture Company with the financial backing of European media-giant StudioCanal. The Picture Company has numerous projects in development including, *Escape From New York* at Fox with Robert Rodriguez attached to direct; the action-thriller *Retribution*, which is the fourth collaboration with director Jaume Collet-Serra, who is producing with Liam Neeson starring; *Unexplained Phenomenon*, a science fiction thriller with Amblin Partners; *The Last Battle* with Peter Landesman directing his script based on the New York Times best-selling book; *The Fury of a Patient Man*, a remake of the award-winning Spanish film with Albert Hughes directing for Studio 8; *Drug War* with Jaume Collet-Serra attached to direct; and *The Corporation* with Paramount Pictures and Appian Way Productions.

From 2006 until 2013, he was president of Silver Pictures, where he produced several films for the company, including the comedy hit *Project X* along with Todd Phillips, and Liam Neeson-starrer *Unknown*. During his tenure at Silver Pictures, the label produced over a dozen feature films including the worldwide hit *Sherlock Holmes*, and The Hughes Brothers' *The Book of Eli*.

Rona was co-president of Rogue Pictures (then a division of Universal Pictures) from 2005 to 2009, where he was responsible for overseeing a slate of pictures, including *The Strangers*, *The Unborn*, *The Last House on the Left*, *Hot Fuzz*, and the Academy Award®-nominated animated film, *Coraline*.

From 2000 to 2004, Rona served as co-president of Dimension Films. He began his career at Dimension's parent company, Miramax Films, in 1993 as an assistant to Harvey Weinstein. He quickly moved up the ladder, eventually becoming a production executive and helped to form the Dimension Films banner. During his tenure, the company produced a number of hits, including the hugely successful *Scream*, *Scary Movie*, and *Spy Kids* franchises; Robert Rodriguez's *Sin City*; and the comedy *Bad Santa*. In 2004, Rona was featured on Bravo's *Project Greenlight*.

Rona is an active member of the executive branch of AMPAS. He was born and raised in New York.

ANDREW HEINEMAN, p.g.a. (Producer) is a feature film producer and former studio executive. Heineman previously produced the hit action-thriller, *Non-Stop*, from Universal Pictures starring Liam Neeson; he also produced the Screen Gems thriller *Keep Watching*, now in post-production—one of several films he has crafted the original idea for over his career.

In 2014 Heineman founded The Picture Company with longtime colleague and now producing partner Andrew Rona. European media-giant StudioCanal—where The Picture Company has an overall deal—backed the venture. The Picture Company has numerous projects in development including, *Escape From New York* at Fox with Robert Rodriguez attached to direct; the action-thriller *Retribution* which is the third collaboration with director Jaume Collet-Serra, who is producing with Liam Neeson starring; *Unexplained Phenomenon* a science-fiction thriller with Amblin Partners; *The Last Battle* with Peter Landesman directing his script based on the New York Times best-selling book; *The Fury of a Patient Man*, a remake of the award-winning Spanish film with Albert Hughes directing for Studio 8; *Drug War* with Jaume Collet-Serra attached to direct; and *The Corporation* with Paramount Pictures and Appian Way Productions with Benicio Del Toro starring, as well as several TV projects, including *The Westies*, based on the acclaimed book by TJ English, also in conjunction with Appian Way.

From 2009 until 2013 he was EVP of Silver Pictures, where he developed and produced several films for the company, including the comedy hit *Project X* along with Todd Phillips. A project Heineman hatched the original idea for and went on to gross over 100m dollars. During his tenure at Silver Pictures, Heineman worked on many projects and worked with key talent including Ben Affleck and Steve Carell. Silver Pictures produced over a dozen films while Heineman was an executive there. Heineman was Vice President of Rogue Pictures (then a division of Universal Pictures) from 2005 to 2009, where he was responsible for shepherding a number of pictures, including *The Strangers*, *The Last House on the Left*, and the Academy Award®-nominated animated film, *Coraline*.

From 2001 to 2005, Heineman worked at Dimension Films, learning the process of film development and production on films such as *Sin City* and the *Spy Kids* and *Scary Movie* franchises

In 2013, Heineman was recognized on the Hollywood Reporter's "35 under 35" list, which highlights the future power players of Hollywood.

Heineman is a member of the Producers Guild of America.

He was born and raised on Long Island, NY.

PAUL CAMERON, ASC (Director of Photography), has worked on some of the most visually groundbreaking feature films of the past decade.

He recently lensed the pilot for the critically acclaimed HBO series "Westworld." Written and directed by Jonathan Nolan and produced by J.J. Abrams, the series premiere drew 3.3 million viewers -- one of HBO's most-watched premieres. Cameron shot the pilot on 35mm film to enhance the large scale cinematic feel. This work earned him a 2017 Emmy® Award nomination for Outstanding Cinematography for a Single-Camera Series, and a 2017 ASC Award nomination for outstanding achievement in a TV, Movie, Miniseries or Pilot. It also featured in the 2016 Camerimage First Look TV Pilots competition.

Prior to shooting the pilot, Cameron spent the larger part of 2015 shooting Disney's much-anticipated *Pirates of the Caribbean: Dead Men Tell No Tales* on location in Australia.

Cameron has lensed for directors Neils Arden Oplev (*Dead Man Down*), Len Wiseman (*Total Recall*), Tony Scott (*Man on Fire, Déjà Vu*), Dominic Sena (*Swordfish, Gone in Sixty Seconds*), and Michael Mann (*Collateral*), among others.

His cinematography for director Michael Mann's *Collateral* confirmed the capabilities of the still-young digital medium, immortalized now as one of the first major studio films to embrace digital cinematography. The film earned Cameron a British Academy of Film and Television Arts (BAFTA) Award and the Los Angeles Critics Award for Best Cinematography.

In 2003, his masterful lensing caught the eye of the Clio and AICP awards. His photography on the BMW featurette "Beat the Devil" with director Tony Scott took top cinematography honors at both events and is now part of the NYC Museum of Modern Art's permanent collection. He won another Clio in 2008 for the VW Golf Night Drive spot with director Noam Murro – his third Clio to date.

Cameron currently resides in Los Angeles.

RICHARD BRIDGLAND - Production Designer

Richard Bridgland's most recent film production design credits include *The Nice Guys*, written and directed by Shane Black, and starring Ryan Gosling and Russell Crowe; *American Ultra*, starring Kristen Stewart and Jesse Eisenberg; *Serena*, directed by Academy Award®-winning director Susanne Bier, and starring Bradley Cooper and Jennifer Lawrence; *Fright Night* directed by Craig Gillespie; *Unknown*, starring Liam Neeson, directed by Jaume Collet-Serra; *Priest*, starring Paul Bettany, and Guy Ritchie's *Sherlock Holmes: Game of Shadows*, starring Robert Downey Jr. and Jude Law. Bridgland previously production designed Ritchie's *Rocknrolla*.

Amongst his other film production design credits are *Alien vs Predator* and *Resident Evil*, directed by Paul Anderson; and Paul McGuigan's *Gangster No. 1* and *The Acid House*.

As an Art Director, Bridgland worked on *Cousin Bette*, starring Jessica Lange, directed by Des MacAnuff, and Richard Loncraine's *Richard III*, starring Sir Ian McKellan which won a BAFTA for Best Production Design and was nominated for an Academy Award® for Best Art Direction.

In television he has designed, amongst others, HBO's production of 'Tsunami: The Aftermath', and the BBC television film *No Night is Too Long*.

Bridgland has also worked on numerous commercials and music videos. In 2014, he was nominated for an Art Director's Guild Award for the music video "Suit and Tie", by Justin Timberlake and Jay Z, directed by David Fincher.

Credits

Lionsgate presents

StudioCanal presents

A

The Picture Show Company
Production

In association with Ombra Films

A Jaime Collet-Serra Film

Liam Neeson

Vera Farmiga

Patrick Wilson

Jonathan Banks

Killian Scott
Shazad Latif
Andy Nyman

Clara Lago
Roland Møller
Florence Pugh

Dean-Charles Chapman
Ella-Rae Smith

With Elizabeth McGovern

And Sam Neill

Casting by Reg Poerscout-Edgerton, CSA

Costume Designer Jill Taylor

Music by Roque Baños

Editor Nicolas de Toth

Visual Effects Supervisor Steve Begg

Production Designer Richard Bridgland

Director of Photography Paul Cameron, ASC

Executive Producer Michael Dreyer

Executive Producers
Juan Sola
Jaume Collet-Serra

Executive Producers
Ron Halpern
Didier Lupfer

Produced by
Andrew Rona, p.g.a.
Alex Heineman, p.g.a.

Story by
Byron Willinger & Philip de Blasi

Screenplay by
Byron Willinger & Philip de Blasi
and Ryan Engle

Directed by Jaume Collet-Serra

THE COMMUTER

Michael MacCauley	LIAM NEESON
Joanna	VERA FARMIGA
Alex Murphy	PATRICK WILSON
Walt	JONATHAN BANKS
Captain Hawthorne	SAM NEILL
Karen MacCauley	ELIZABETH McGOVERN
Dylan	KILLIAN SCOTT
Vince	SHAZAD LATIF
Tony	ANDY NYMAN
Eva	CLARA LAGO
Jackson	ROLAND MØLLER
Gwen	FLORENCE PUGH
Danny MacCauley	DEAN-CHARLES CHAPMAN
Sofia	ELLA-RAE SMITH
Sherri	NILA AALIA
Conductor Sam	COLIN McFARLANE
Oliver	KOBNA HOLDBROOK-SMITH
Conductor Jimmy	ADAM NAGAITIS
Agent Garcia	KINGSLEY BEN-ADIR
Agent Denys	DAMSON IDRIS
Manny Engineer	ANDY LUCAS
Caleb O'Malley	ZAAK CONWAY
Frank	BEN CAPLAN
Jules Skateboarder	LETITIA WRIGHT
Sean O'Malley	SIMON HIBBS
Sniper	NATHAN WILEY
Nathan	JAMIE BEAMISH
Police Officer	BEN NATHAN
Platform Trooper	DAVID ALWYN
Officer O'Neal	JOHN ALASTAIR

Gwen's Boyfriend	EDWARD BLUEMEL
Jeanie	AOIFE HINDS
Officer Jones	ALANA MARIA
As himself	PAT KIERNAN
As herself	NATALIE DUDDRIDGE
Enrique Mendez	JAIME MENENDEZ

STUNTS

Stunt Co-ordinator	MARK VANSELOW
Assistant Stunt Co-ordinator	ROY TAYLOR
Stunt Performers	NATHAN ALDOUS
	LLOYD BASS
	THOMAS BILLINGS
	NEIL CHAPELHOW
	ADAM COLLINS
	MATT CROOK
	KELLY DENT
	BEN DIMMOCK
	JAMES EMBREE
	RICK ENGLISH
	BRADLEY FARMER
	PAUL HEASMAN
	ALAN HOLLAND
	CLAIRE LAWRENCE
	LUKAZ LEONG
	ADRIAN MCGAW
	CASEY MICHAELS
	LEE MILLHAM
	STEVEN MULLINS
	RORY MULROE
	TILLY POWELL
	LEE SHEWARD
	SHANE STEYN
	JONNY STOCKWELL
	MENS-SANA TAMAKLOE
	LUKE TUMBER
	KARANJA YORKE
Stunt Riggers	SIMON WHYMAN
	LENNY WOODCOCK
Unit Production Manager	SIMON FRASER
First Assistant Director	ALEXANDER OAKLEY
***First Assistant Director	RICHARD WHELAN
2nd Unit DOP	MARC SPICER
Hair and Makeup Designer	NORIKO WATANABE

Associate Producer	LACEY DARLENE PAULSON
VFX Producer	RUPERT SMITH
Post Production Supervisor	EMMA ZEE
Supervising Art Director Art Directors	ADAM O'NEILL JOHN KING STEPHEN DOBRIC
Set Decorator Property Master Script Supervisor	TINA JONES PAUL PURDY IRENE CHAWKO
A Camera Operator	DES WHELAN
1 st Assistant A Camera	DAVID COZENS
1 st Assistant B Camera	RENE ADEFARASIN
2 nd Assistant A Camera	JAMES THOMAS
2 nd Assistant B Camera	BEN ADEFARASIN
Digital Imaging Technician	TOM GOUGH
Camera Trainee	DANTE CONNOR
DIT Trainee	RICK JAMES
Video Playback Operator	RICHARD SHEAN
Video Assistant	CRAIG LUCK
Cinefade Operator	OLIVER CHRISTIANSEN
Liam Neeson's Costumes Designed by	BETSY HEIMANN
Assistant Costume Designer	CHARLOTTE SEWELL
Costume Supervisor	TRACY MCGREGOR
Wardrobe Master	MARCO DE MAGALHAES
Principal Standbys	OLLY SOUTHALL EMILY THOMPSON
Costume Assistants	LINDA O'REILLY CARA STEVENS
Costume Co-Ordinator	PHILIPPA WOOD
Costume Junior	GEMMA BATES
Make Up and Hair Artist	SUE WYBURGH
Prep Supervisor Hair and Make Up	WAKANA YOSHIHARA
Key Hair Artist	DANA KALDER
Hair and Make up Artist	JOJO WILLIAMS
Junior Hair and Make up Artist	SIOBHAN McGRATH
Gaffer	MARK CLAYTON
Best Boy	STEVE YOUNG
Desk Operators	LAWRENCE STROMSKI BEN HORNSHAW
Electricians	MIKE PARSONS THOMAS HYDE MARK JOHNSON

Rigging Gaffer	MATHEW JACKMAN
HOD Electrical Rigger	JAMES SUMMERS
Electrical Standby Riggers	SCOTT GILL
	MARK RICHARDS
	BRYAN SCOTT
Rigging Electricians	MAX LEGGETT
	DAVE PLAMIERI
	JORDAN PERRY
HOD Practical Electrician	JOE TOOKE
Key Grip	PAUL HYMNS
Best Boy Grip	GARY 'GIZZA' SMITH
B Camera Grip	NICK CUPAC
Grip Trainee	PETE HAYLEY-BARKER
Stabileye Tech	JOE MARSDEN
Scorpio Head	COLIN HAZELL
Greens Grip	MICK RICH
Greens Grip Stagehand	SCOTT BURRELL
Winch Operator	BEN MAHONEY
Production Sound Mixer	JIM GREENHORN
Sound Maintenance	HUGH SHERLOCK
Cable Person	LIAM COTTER
SFX Supervisor	STEFANO PEPIN
SFX Assistant Supervisor	JASON McCAMERON
SFX Coordinator	LAURA DAVISON
SFX Senior Workshop Technician	TIBOR SKORNYAK
SFX Workshop Technicians	SZILARD GERGELY
	FLORIN CATRINOIU
	DAVID WATSON
SFX Floor Supervisor	
SFX Assistant Floor Technicians	RONNIE RACKLEY
	DAN VICO
SFX Lead Floor Technician	ALEX FREEMAN
SFX Floor Technician	RUPERT MORENCY
SFX Assistant Floor Technician	HAYDEN SHERIDAN
Location Managers	FINLAY BRADBURY
	JULIA TOMLINSON
Assistant Location Manager	KIMBERLEY WHITE
Studio Unit Manager	RICHARD RUCK
Assistant Unit Manager	HARRY LE PAGE
Location Unit Manager	SANTIAGO PLACER
Script Supervisor	IRENE CHAWKO
Stills Photographer	JAY MAIDMENT
Production Coordinator	POLLY JEFFERIES
Assistant Production Coordinator	RICHARD ROGAN
Production Secretaries	MARIA ANA D DIAS
	ANNABEL TOWLER

Production Runner	MAX MASON
Financial Controller Assistant Accountants	WILL TYLER INGRID SIMMONDS MICHELLE PAULY HARMEEK SINGH SAANDAL LESLEY CHORLEY ELIZABETH KERR TOM BOARDMAN
Accounts Assistant Accounts Trainee	MALCOLM ROBERTS ROB VOYSEY BRIGITTE WARD - HOLMES NIGEL GRAY MARTIN HUBBARD
Construction Coordinator Construction Manager Production Buyer Supervising Engineer Supervising Carpenter	PETER STEWARD ROSS SEARS BRIAN STEEL JAY SOTHERAN
Stand-by Carpenter Stand-by Stagehand Stand-by Rigger Stand-by Painter	HUGH FOTTRELL NOEL COWELL STUART BROWNE HELEN LOGAN CHRISTOPHER CHANDLER SHANE HARFORD STUART HEADLEY-READ JOE BIRDSEY NOEL GODFREY ROBERT JUDD ROY ROOKES WESLEY PEPPHATT STEVE WESTLEY LUKE TOWNSEND TOBY RUSSEL CLINT WHEELAN DAVID HEWITT ROSS SALSURY MARTIN ROOKES
Storemen	
Prop Modeller Props Dept. Assistant Buyer Chargehand Standby Prop Chargehand Prop Stand-by Props Dressing Props	
Senior Modeller Prop Maker Props Trainees	
Standby Art Directors	
Assistant Art Directors	
Draughtsman Graphic Designers	
Concept Illustrator	
Assistant Set Decorator Production Buyer Assistant Buyer	KIM FAHEY DOROTHY SULLIVAN CLARE PORRITT

Set Decorator Co-ordinator Drapesmaster Drapesmen	ELLIE BAILEY MATTHEW ASKEY LESLIE GALVIN LAURA JOHNSON
Unit Publicist EPK	EMMA DAVIE JOSH ORECK OSCAR DEEKS JAY MAIDMENT
Stills Photographer Second Assistant Directors	TOM MULBERGE GAYLE DICKIE SANDRINE LOISY MARY BOULDING PHOEBE YOUNG ELOISE LOACH MARK JOHNSTONE
Crowd 2nd AD 3rd Assistant Director Set Production Assistants	
Assistant to Liam Neeson Script Assistant to Liam Neeson Assistants to Producers	ANNA GRAHAM NICOLE MAVIS ALEX KELLERMAN PETER EVANS (UK) SHANNON McDERMOTT CAROLINA GRISORIO
Assistant to Juan Sola Assistant to Michael Dreyer	
Casting Associate Casting Assistants	LILLIE JEFFREY KATY COVELL TAMSYN MANSON BENEDICT MINGHELLA JAMES LINTON KAYA GARWOOD JAMES TAYLOR
Stand-Ins	
Voice Coach Military Advisor Police Advisor Train Advisor Armourer Unit Medic Health and Safety Consultant	KARA TSIAPERAS NICK HUSSEY JIM NUCIFARO JAY WALLACE FAUJJA SINGH DAVE MORLEY ANNE SHANLEY
Clearances	ACT ONE SCRIPT CLEARANCE ENTERTAINMENT CLEARANCE
Head Chef Chef Assistant Chefs	NEIL SAMELS BARRIE WRIGHT MICHELE BUCK PAUL EDWARDS MAXINE THOMAS
Craft Service	
Transportation Captain Transportation Co-Captain Driver to Liam Neeson Drivers	BARRIE WILLIAMS JEFF HUDSON HEATH REID TONY BLYTH

Head Technicians	SAM HAZELL STEVE HIDEG
Winch Technician Scorpio Technician Stabileye Technicians Blues Grip Trainee	KRYSTOFF HANSBURY KES THORNLEY IAN TOWNSEND CHRIS COLES
Sound Recordist SFX Senior Technicians	SHAUN MILLS RICHARD STANBURY DOMINIC BLAKE MARK HOWARD
SFX Assistant Technicians	RICHARD SHARPLES LEON WRIGHT
Standby Riggers	MICKY HENNAH JAMES BEDWELL
Standby Carpenter Standby Stagehands	HARRY GROVE STEVE HEFFERNAN STEVE NEGUS JOHN WALKER
Standby Painter	MARCIA CLARKE
Standby Props	DANIEL WOODARD DAVID SUTHERAN
3rd Assistant Directors	CLARA PARIS ANDREW VANNECK
Set Production Assistants	ELISHA EGLAN-SMITH ALEX MILL MARK JOHNSTONE MICHAEL DREYER CHARLIE ZALBEN

NEW YORK UNIT

Unit Production Manager	MICHAEL DREYER CHARLIE ZALBEN
1st Assistant Director 2nd Assistant Director	T. SEAN FERGUSON MARCOS GONZALEZ PALMA
Art Director Standby Scenic Artist Set Decoration Leadman Script Supervisor	WING LEE ROBERT ARIETTA JOHN ROCHE CARMEN SORIANO
Camera Operators	TOM LAPPIN JIM GUCCIARDO
1st Assistant B Camera 1st Assistant C Camera 1st Assistant D Camera	GAVIN FERNANDEZ PAUL COANGELO MICHAEL INDURSKY

2 nd Assistant A Camera	ANTHONY COAN
2 nd Assistant B Camera	SARAH MAY GUENTHER
2 nd Assistant C Camera	NICK KODA
Digital Imaging Technicians	TED VIOLA
	ANDY NELSON
Loader	DANIEL CARDENAS
	ROSS CITRIN
Video Assistant	LEE HOPP
Assistant Costume Designer	SUE GANDY
Wardrobe Supervisor	RENEE MARIOTTI
Additional Wardrobe Supervisor	DIANA COLLINS
Costumers	VANGELI KASELURIS
	ABBEY RAYBURN
Make Up Department Head	SUNDAY ENGLIS
Hair Department Head	SCOTT FARLEY
Gaffer	JAMES DOLAN
Best Boy Electric	VINCENT DELANEY
Electricians	JEFFEREY BANKS
Key Rigging Gaffer	RICHARD MACDONALD
Key Grip	WILLIAM PATSOS
Best Boy Grip	MICHAEL YURICH
A Dolly Grip	CASEY JIRGAL
Grips	JOHN OATES, JR
	JIM GARTLAND, JR
Key Rigging Grip	KEITH CALIFANO
Sound Mixer	DANIEL McINTOSH
SFX Supervisor	JEFF BRINK
Location Manager	TIM STACKER
Assistant Location Manager	JAY HORNE
Location Coordinator	OCTAVIA PRIDE
Location Production Assistants	JUSTIN MARTIN
	ADAM WILLIAMS
	TIFFANY MORRELL
Production Coordinator	MORGAN NEWELL
Assistant Production Coordinator	LIBBY FELTCH
Production Office Assistants	ROBERT STACHOWICZ
	SYD GOIN
Assistant To Noriko Watanabe	JAMES DEAN DRUMMOND
Production Accountant	LYNDA "V" VAN DAMM
1 st Assistant Accountant	IMRAN YUSUFZAI
Payroll Accountant	KATHRYN "KJ" MELL
Accounting Clerks	JASMINE BELLA
	SARAH NAUER
Payroll Clerk	CINDY LI

Property Master
Assistant Property Master

ZACH BADALUCCO
JAMES KLOTSAS

Catering
Unit Medic
Transportation Captain
Transportation Co-Captain

WILSON RIVAS CRAFTS
RICH FELLEGERA
KEVIN WOOD
JOHN MAILE

ADDITIONAL PLATES SHOOT NEW YORK

Executive Producer
Production Supervisor
Location Manager
Key Grip
Best Boy Grip
Transportation Captain

STUART BESSER
MONTEZ MONROE
GAYLE VANGROFSKY
DIVINE COX
ANTHONY FUNGRAI
JIMMY CHESTERMAN

Camera Car Driver
1st Assistant Camera

DERMOT TREANOR
DREW SUPPA

Post Production Accountant
Assistant Post Production Accountant
Post Production Coordinator
Post Production Paperwork
Post Production Consultant, LA

TARN HARPER
TINA ELLIS
LUKE GAVIN
MICHELLE MULLEN
RICHARD MIRISCH

1st Assistant Editors

TOM DAVIS
JEREMY RICHARDSON
MONIKA RADWANSKA
ABBIE HAWKINS
MICHAEL WECHSLER
JAIME VALDUEZA

2nd Assistant Editor
Editorial Trainee
US Assistant Editors

VFX Editors

KIERAN WALLER
BILLY CAMPBELL
STEVE PANG
SIMON BURCHELL
JAMES HARRISON
STEVE LITTLE
TOM SAYER
AMY FELTON
MARIUSZ GLABINSKI
CHRIS BURDON
GILBERT LAKE

Supervising Sound Editor
Supervising Dialogue Editor
Sound Effects Editor
Assistant Sound Editor
Sound Effects Recordist
Sound Re-Recording Mixers

Foley is supplied by
Foley Editor
Foley Mixer
Foley Assistant
Foley Artist

TWICKENHAM STUDIOS
HUGO ADAMS
ADAM MÉNDEZ
SOPHIA HARDMAN
SUE HARDING

ADR Voice Casting

PHOEBE SCHOFIELD, UK

DANN FINK & BRUCE WINANT, US

ADR Mixers

For Goldcrest

For De Lane Lea
For Marc Graue Recording Studios

For Soundtrack
For Goldcrest ADR Assistants

For Goldcrest ADR Bookings Coordinator
~~Sound Re-Recording Mixers~~

Sound Re-Recorded at
Sound Mix Technician
Sound Mix Assistant
Sound Mix Engineer
Digital Intermediate Provided by
Digital Colourist
Digital On-Line Editors

Head of Production
Digital Intermediate Producer
Digital Intermediate Assistant Producer
Digital Intermediate Assistant Colourists

DI Assistants

Digital Film Bureau

Head of Department
Commercial Manager
Digital Intermediate Technologist
Senior DI Administrator

Titles Designed and Produced by

VFX Coordinator
VFX Assistant Coordinator
VFX Lead Data Wrangler
VFX Data Wranglers

VFX Data Wrangler (US)
In House VFX Artists

**PETER GLEAVES
MARK APPLEBY
SIMON DIGGINS
ANDY STALLABRASS
ANDY WELKER
AARON SOUTHERLAND
MARK DE SIMONE
MIKE TEHRANI
WILL THOMAS
MHAIRI WYLES-LANG
~~CHRIS BURDON
GILBERT LAKE~~**

**WB DE LANE LEA
JAMES CASSIDY
GEORGE RILEY
GEORGE HOOKER
GOLDCREST POST PRODUCTION
ADAM GLASMAN
SINÉAD CRONIN
DANIEL P TOMLINSON
RUSSELL WHITE
ROB FARRIS
JONATHAN COLLARD
DZIWIŃSKA
MARIA CHAMBERLAIN
~~SARA BUXTON~~
GEORGINA CRANMER
LAWRENCE HOOK
TOM CORBETT
~~EDWARD JOHNS~~
TIMOTHY P JONES
GORDON PRATT
FINLAY REID
ALEXANDER PHILLIPS
PATRICK MALONE
MARTIN POULTNEY
LAURENT TREHERNE
NEIL HARRISON**

PROLOGUE FILMS

**ERIN ANDERSON
GEORGIA BENJAMIN
ARON MERRITT
LOUIS FALCON
AMBER FULLWOOD
ZACH COKER
JOHN PAUL DOCHERTY
KAREN ELLIOT**

	SAFI GILLI JACK HUGHES BENJAMIN PERROTT ED PLANT JON VAN HOEY SMITH MATT TINSLEY
VFX Consultant, LA	PETRA HOLTORF-STRATTON
Visual Effects by Visual Effects Supervisor Digital Effects Supervisor Compositing Supervisors	CINESITE STÉPHANE PARIS ZAVE JACKSON ALEX WEBB NICOLAS BORENS LUKE WILDE SEAN LEWKIOW TIM POTTER NICOLAS CHEVALLIER CAROLINE GARRETT MARC A. ROUSSEAU AUDREY BOIVIN FIONA FOSTER DIANE KINGSTON FLORIAN CHAUVET JANE ELLIS ALEXANDER MALDOFF BEN CARLSON GARETH PEARCE MATINA SKOUTERI MÉLANIE MURRAY PILAR BRIA ROMERO
CG Supervisors	
On Set Visual Effects Supervisor Visual Effects Executive Producers	
Visual Effects Producer	
Visual Effects Line Producers	
Visual Effects Co-ordinators	
Visual Effects Production Assistant Visual Effects Editors	MARYAH AZZUOLO ANDREW STEVENS CHRISTOPHER LEARMONTH CHRISTOPHER HILLS WRIGHT MAXIME SIRVEN MICHAËL MICHAUD PABLO PERUGORRIA ANDREW LEIGHTON GRAHAME CURTIS MICHAEL LORENZO TOM COWLISHAW WENCESLAO HERRERA GARCIA CELESTIN SALOMON PETER AVERSTEN ADELE OLSAUSKAITE AMANDA BONE ANTONIO MOSSUCCA IRENE SMIRNOVA LAURENT CORDIER LAURY GUINTRAND KAREN HALLIWELL
CG Modellers	
Lead Texture Artists	
Texture Artists	
Character Riggers	

Character FX Artists	RICHARD BOYLE SEBASTIEN POTET CHRISTOPE LE DEROUT CHRISTOPHER HOGSTEAD SOHRAB ESFEHANI
Lead Digital Matte Painter Digital Matte Painters	PHILIPPE LANGLOIS BENOIT PELCHAT CLARA PARATI EMILE HARDY ROGER GIBBON
Environment TDs	JOSH EVANS PETER FORSYTH VINCENT GLAIZE
Lead Matchmove Artists	MATT BOYER SUZIE ASKHAM
Matchmove Artists	ARRON TURNBULL CHRIS CHADWICK DINO GEORGIO DOM MAIDLOW ELLIOT STAKER ERIC FORTIN JOSH LYNCH LEE DEXTER RÉMI PÉCOUT ROBERT NZENGOU-TAYO SAMUEL DAVID SONIA WAKEFIELD-IOANNOU TOM HARRISON WILL PHILLIPS
Layout Artists	LUCY LUONG GEORGE TATCHELL
Lead Animators	MEHDI TADLAOUI BRETT SCHROEDER PAUL LEE
Animators	PETER CLAYTON LEE CASHMORE LUCA CANTANI SANDRA GUARDA SIMON IRVINE THOMAS ENJALBERT
Lead FX Artist FX Artists	ALEXANDRE AILLET ANTHONY ARNOUX CHRISTOPHER PUCHTA DORIAN DEFERT ERIC SENÉCAL JANIS CUDARS LOUIS DESROCHERS MAXIME MARLINE NESTOR COSTA THOMAS THORNTON TUNDI HEVELI
Lead Lighting Artists	MARK STEPANEK VINCENT TECHER

Lighting Artists

**ARVID SCHNEIDER
BEN THOMAS
FABRIZIA BONAVENTURA
GUY BOUDREAU
IAN ALLARD
JONATHAN VUILLEMIN
JULIEN FRADIN
LAURENT MAKOWSKI
MATTHIEU PAUGAM
NIKOS GATOS
RAVINDER SEMBI
RICHARD MOSS
SEBASTIEN BEAULIEU**

Visual Effects TD
Paint & Roto Supervisor
Paint & Roto Artists

**THIBAUT BRETON
RICHARD SOWERBY
ABBIE SLEDMAR
ADAM WOODFIELD
ALEX WATKINS
AMY CARPENTER
CEDERIC ESTEVAO
CORNELIA MAGAS
DONG QING GUO
GEORGE DOUGLAS
GREGORY KALAITZIS
JASMIN FEDDER
JENNYFER PELLERIN
KIER DECORDOVA
MANDEEP SAINI
PAULINA RODRIGUEZLEMUS
SIMON CHASSÉ
VALÉRIE DUGAS
YU QIN**

Lead Compositors

**BERTRAND BREUZE
HELEN NEWBY
OLIVIER WEIGALL**

Compositors

**ANDY KINNEAR
ANTHONY CHARBONNIER
ANUJ ANAND
BRUNO FERNANDES
CAROLINE JOURNO
CHIARA MASINI
DALVIR MATHARU
DAN HARROD
DARREN RUSSELL
ETIENNE SALANCON
FRANÇOIS LE BASTARD
GERT VAN DERMEERSCH
GRAHAM DOREY
GUSTAF NILSSON
JAGDEEP SAGGU
JEAN-FRANCOIS BURDIN
JEREMY EZEKIEL
JOHN MOFFETT**

**KIM RANZANI
LEON LIN
MADALINA STELEA
MARC-OLIVIER SIMONEAU
MARTIN OFORI
MICHAEL HEDGES
MICHELANGELO NERI ORLIANI
NILS HANSSON
PATRICIA GAUMOND
PATRICK TASSÉ
PAULA OLSZOWSKA
RAM MOHAN NADAM
RUGGERO TOMASINO
RYAN TATUM
SALVADOR ZALVIDEA
SANDRO HENRIQUES
SANJU TRAVIS
STEPHANE BRISSON
SUDEEPTO BOSE
TINKO DIMOV
VALENTIN TRASNEA
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YANN LALIBERTE
FINBAR MALLON
JAKE TEALE
JASON MYERS
MENAHEM GABAY
RORY WHEBLE
SAMUEL WAGHORN
SCOTT WAKEFORD
SOPHIE IMPEY
STEPHAN CHAMBERS
WENDEL JAMES
ALEXANDER SAVENKO
DAVID STEED
DON BOOGERT
ERIC HERMELIN
GREGORY DUCATEL
HOLGER VOSS
JOHAN WALFRIDSON
JOHN HADDON
JOSEPH LEVESON
MICHELE SCIOLETTE
SARA HILMARSDOTTIR
SHYAL BEARDSLEY
WILLIAM MARSHALL WILKINSON
ANATOLY VLADIMIROV
ANDREW DENSHAM
CHRISTIAN PERSCHKY
CLIVE HAWARD
EMMANUEL CINO-MARS
JOSEPH GEREMIA**

Data Operators

Development Team

Technical Support

General Manager - London
General Manager - Montreal
Production Support

NELSON MARQUES
RICHARD GARNISH
ROBIN THERIAULT
SPENCER KUZIW
TEJA MALLA
COURTNEY VANDERSLICE-LAW
CHLOË GRYSOLE
ALEX BEADLE
ALICE CUMBAA
ANGELA DEPALMA
ANNA FORD
ANTONELLA DI NAPOLI
CHARLOTTE VAN DEN BOGAERT
DANIELLA RITSON
DIANE LAFONTAINE
ERIC CLÉMENT
HELEN MOODY
JONATHAN JACK
KEVIN BOURGET HICKEY
KOBIR HUSSAIN
LEWIS AKINSETE
MARIE-CLAUDE CHAUVETTE
NADINE HAJJAR
ROISIN BYRNE
SALLY FORD
SARAH-JANE WILLIAMS
SASHKA JANKOVSKA
SOPHIE HUNT
SYLVAIN BENOIT
ZAN KOZLEVCAR

Visual Effects By
VFX Supervisor
VFX Producer
VFX Production Manager
Matchmove Lead
Matchmove

Roto/Paint Lead
Roto/Paint

Additional Roto/Paint
Compositing

VFX Editorial & I/O

Iloura
GABRIEL REICHLE
LINDA LUONG
MARA FROEHLICH
VAUGHN WHITE
DANNY BANDA
MARTIN GARCIA
KIERAN LIM
DANIEL PACEY
GUY BARNES
KIM NGUYEN
DAVID ORMAN
DELUXE INDIA
BRAD DUNN
PRAG GARGATTE
NICOLE HEKEL
JAMES MCCARTHY
FINLEY MCNEILAGE
NANDAKUMAR PAYANKULATH
BRAD RODDY
RACHEL DEANE
JOSH KELLY

WILLIAM STILES

VFX Previsualisation by
Previs Supervisor
Previs Artists

Nvizeg
BEN WHITE
MARK BROWN
MISHA BOSTRUM
CHAITAN JOSHI
NAVEED KHAN

VFX By
VFX Supervisor
VFX Producer
VFX Co-ordinator
Motion Graphics Designer
Motion Graphics Designer
Executive Producer

Nvizable
ADAM ROWLAND
CIARAN KEENAN
KATIA MUSCARIELLO
CHRIS LUNNEY
IAN SARGENT
KRIS WRIGHT

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The Visual Effects Company
Fotokem

Music composed and orchestrated by
Orchestration assistant
Performance by
Concertmaster
Orchestra Contractor
Recorded at
Sound engineer
Music score mixer
Music editors

ROQUE BAÑOS
GINÉS CARRIÓN
Pro Art Orchestra of London
JANICE GRAHAM
COLIN SHEEN
Abbey Road Studios in London
SIMON RHODES
STEPHEN LIPSON
JOHN WARHURST
ANELE ONYEKWERE
AMPARO EDO BIOL
JUAN CARLOS ENRÍQUEZ and MARCUS FONG
TESSY DÍEZ MARTÍN

Pro Tools Engineer
Programmers
Production music co-ordinator, assistant composer & music copyist

Music Consultant

PHIL CANNING

"Melting Pot"

Performed by Blue Mink
Written by Roger Greenaway and Roger Cook
Courtesy of Sanctuary Records Group, a BMG Company
Issued under licence from Universal/Dick James Music Ltd

"In The Mirror"

Performed by Public Access TV Written by John Eatherly
Courtesy of Polydor UK Ltd
Issued under licence from Universal Music Publishing Ltd/Universal Music Operations Ltd

"Un-Named"

Performed by Cosima
Written by Cosima Ehni and Joel Potts
Courtesy of Island Records and Chrysalis Music, a BMG company

Issued under licence from Universal Music Publishing Ltd/Universal Music Operations Ltd

"Ride Of The Valkyries"

Arranged by Jeff Meegan/Julian Gallant/David Tobin of Audio Network Ltd.

For StudioCanal

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EVP of Production, US	SHANA EDDY-GROUP
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