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A Film by  
JOE CARNAHAN

FRANK GRILLO  
MEL GIBSON

# BOSS LEVEL

NAOMI WATTS

ANNABELLE WALLIS KEN JEONG WILL SASSO  
SELINA LO MEADOW WILLIAMS and MICHELE YEOH

Produced by JOE CARNAHAN, FRANK GRILLO,  
RANDALL EMMETT and GEORGE FURLA  
Written by CHRIS BOREY & EDDIE BOREY and JOE CARNAHAN  
Directed by JOE CARNAHAN

From acclaimed filmmaker JOE CARNAHAN – writer-director of NARC, SMOKIN’ ACES and THE GREY – comes **BOSS LEVEL**, an action-drama like no other. Roy Pulver (FRANK GRILLO) has a helluva problem: Every morning, he’s slaughtered by assassins in different ways. Sometimes he’s shot, then blown up, or beheaded, or stabbed — then that days starts anew, on and on, for reasons he can’t figure out. A former Delta Force member, Roy needs to figure out why he’s stuck in this repeating loop in time and space, how he can save his ex-wife (NAOMI WATTS) and 11-year-old son, and what an evil military scientist named Vantor (MEL GIBSON) wants with something called “The Osiris Spindle.” By setting things right, Roy can become the best version of himself – *if* he can save himself from being killed again.

Emmett/Furla/Oasis Presents A Warparty Production BOSS LEVEL Directed by Joe Carnahan. Written by Chris Borey & Eddie Borey and Joe Carnahan. Produced by Joe Carnahan, Frank Grillo, Randall Emmett, George Furla. Executive Producers Tim Sullivan, Alex Eckert, Ted Farnsworth, Mitch Lowe, Christelle Conan, Nadine Luque, Anders Erden, Jules Daly, Arianne Fraser, Delphine Perrier, Henry Winterstern, Charles Auty, Robert Jones, Ted Fox, Meadow Williams, Swen Temmel. Starring Frank Grillo, Mel Gibson, Naomi Watts, Annabelle Wallis, Ken Jeong, Will Sasso, Selina Lo, Meadow Williams, and Michelle Yeoh. Director of Photography, Juan Miguel Azpiroz. Production Designer, Jon Billington. Edited by Kevin Hale. Costume Designer, Jayna Mansbridge. Music by Clinton Shorter. Music Supervisor, Ashley Waldron. Visual Effects Supervisor, Makana Sylva. Casting by Sharon Bialy, Sherry Thomas.

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“TIME DOESN’T WAIT FOR ME, IT KEEPS ON ROLLIN’ ”

It’s way past time to create a new formula for a kick-ass action thriller with tons of heart, a lot of humor, and new styles of danger. Take the world-altering twistiness of *INCEPTION*; throw in the tough-talking pulpiness of *BIG TROUBLE IN LITTLE CHINA*; mix in the folding timelines of movies like *SOURCE CODE* and *LOOPER*; add a strong dash of Hong Kong-style action coolness; spice it up with mind-bending sci-fi muscle and modern videogame mayhem; chuck in a little *GROUNDHOG DAY* while you’re at it; then spin it all up to a razor’s edge and you get **BOSS LEVEL**, writer-director Joe Carnahan’s raucous, risk-taking action adventure that puts its hero through hell until he discovers why he keeps getting new chances to be the man he needs to be — one cranked-up death at a time.

The journey to **BOSS LEVEL** began when writer-director Joe Carnahan read a script that had elements he liked but which still needed work to bust through.

“The original script was called *Continue*, and it was written by two brothers, Chris and Eddie Borey,” says Carnahan. “I thought it was very inventive and smart. But what I really loved about it was this idea of a guy who’s been an absentee father and husband who, through a sci-fi plot twist, experiences a repeating moment in which — if he has enough attempts — he can right the wrongs he’s done and redeem himself in the eyes of the people he loves.”

“I started rewriting it, and I added what I thought was a crucial emotional core,” says Carnahan. “Because without that, a movie like this would just seem like a gimmick. You’d think, ok, the guy is resurrected every day, but to what end? The movie needed higher emotional stakes.”

Carnahan’s new version upped the ante. Roy Pulver (FRANK GRILLO), a former Delta Force captain, is mysteriously stuck in a time loop, which he discovers has some connection to his ex-wife Dr. Jemma Wells (Oscar<sup>®</sup> nominee NAOMI WATTS), a brilliant scientist employed by Col. Clive Vantor (Oscar<sup>®</sup> winner MEL GIBSON). When Roy becomes an unwitting part of Vantor’s plan to use a powerful machine called the Osiris Spindle, he’s attacked day after day by an array of assassins sent out by Vantor’s head of security Brett Dynow (WILL SASSO) — who all keep coming after Roy on the same day, in the same way, because every time Roy gets killed he immediately wakes up as he did last time. But with each

“Attempted Kill,” Roy gathers more clues to the terrifying truth. On his way to stop it all, he discovers a bridge that could help him bond with his 11-year-old son, Joe (RIO GRILLO), who would rather play competitive first-person-fighter videogames than go to school.

The phrase “Boss Level,” explains Carnahan, “is a phrase that anyone who plays videogames will understand instantly — it’s the ultimate boss, the highest and toughest level of difficulty in a fighting game. Here, that becomes this idea of Roy Pulver being killed and then reincarnated as he’s trying to get to Col. Vantor. The ‘boss level’ is Vantor; he’s the ultimate challenge after all the assassins have been killed. I also just thought it’s a cool combination of words. It has a punchiness to it.”

**BOSS LEVEL** has a lot of punch to it, too — as well as wild twists and turns, grenade-launchers, assault weapons being fired from hovering helicopters, electrocutions, beheadings, death-by-coffee-pot-to-the-face, and other forms of mayhem that give the MPAA ratings board instant ulcers. As Vantor’s assassins and mercenaries pulverize Roy Pulver six ways to Sunday, the over-the-top kills, hand-to-hand combat, and car chases become artfully baroque. Which, Grillo says, is part of the film’s unique charm.

“I think what **BOSS LEVEL** does for the action genre is, it turns it all upside-down,” says Grillo. “It’s not a standard thriller, and it’s not a straightforward, linear action movie. It’s an action movie that’s got a lot of laughs, a lot of dark humor, and lots of gravitas because of Roy’s connection to his ex-wife and son. We tried to create something new in the genre: A stew containing all these different elements.”

### CARNAHAN RAISES THE DIFFICULTY LEVEL

Few filmmakers today have command of the masculine movie genre like Joe Carnahan. The Fairfield, California native’s rise famously began when, in the mid-’90s, he knew he needed to get into the director’s chair to see the scripts he cared about hit the screen. *Blood, Guts, Bullets and Octane* (1995) was the first of those, but Carnahan’s *Narc* (2002) truly established him as a filmmaking force to be reckoned with. *Smokin’ Aces* (2006) and *The A-Team* (2010) followed. Then, the Liam Neeson-led ensemble action-drama *The Grey* (2011), a visceral, gutsy meditation about the survival instinct and how the contents of a life can breed ferocity and courage, announced Carnahan’s distinctive vision: Two-parts

Peckinpah to one-part Hemingway, with a cinematic DNA that links Carnahan to artists such as John Huston, Akira Kurosawa, James Ellroy, John Sturges, and Michael Mann, though he takes his own path.

Now — after directing and exec producing *The Blacklist* and *State of Affairs* for TV, producing and cowriting the boundary-breaking *El Chicano*, and producing (through his and Frank Grillo's Warparty Pictures) Netflix's acclaimed original feature *Wheelman*, in which Grillo starred as a getaway driver having a tough night — Carnahan is back behind the camera with the high-energy **BOSS LEVEL**.

"You want to continue to push yourself with your work, and hopefully surpass what you've done previously," says Carnahan. "I think wanting to do **BOSS LEVEL** has a lot to do with that. I love to laugh, I love action movies, and I love dramas."

"My wife was the one who threw down the gauntlet with me, actually," Carnahan says. "She said to me, 'I don't really like your comedies. I like your dramas.' And so I thought, 'Ok, then I'll make a movie for you that has both.' Tonally, **BOSS LEVEL** is very tricky to pull off; it's like you're tip-toeing on a tightrope and you have to be very, *very* aware of what's too much, and what's too little. It's interesting, but it's certainly worth the stretch, because pulling it off resulted in something special. The juice is definitely worth the squeeze."

Says Gibson, "I've always loved Joe, I've known him for years. So if he throws down, if he's making something, I want to be there with him."

"Joe has an incredible energy on set, which is something you have to have for this kind of movie," says Watts. "Not only that, but he's also impressively precise with his choices — and such a lovely guy. I loved working with him."

Adds Sasso, "Working with Joe is great because there's that safety net of knowing that he knows this stuff so well. Aside from being a skilled writer-director and knowing the process front-to-back, Joe understood this script inside-out. It's a luxury for an actor to be able to ask a director at any point in a production how even the smallest detail relates to the entire story and get a full, thoughtful answer."

Grillo says that one reason he and Carnahan became partners in Warparty Pictures was because the pair saw filmmaking in the same way. "It's not about billion-dollar franchises, it's not about big movie stars," says Grillo. "It's about finding cool stories and, while telling them, creating an atmosphere that

makes everybody around us happy. So we had the same mission, and we formed this company. Now, I don't just get to work with my favorite director — he's my business partner, too."

The business of **BOSS LEVEL**, as Carnahan and Grillo have shaped it, is a heightened, sharp-as-a-knife style of action drama that takes a left turn from their previous collaborations and then dives into a fantastical, and often funny, premise. Though it plays with concepts that would be at home in the comic-book or gaming world, make no mistake: **BOSS LEVEL** builds upon an emotionally resonant theme that — once it begins its chord shift, and Roy Pulver understands what he's been missing as a man — finds a zone that only the best action films know how to traverse.

Says Gibson, "**BOSS LEVEL** takes action to another level. The main character wakes up every morning with an assassin trying to stick him in the face with a knife. But it contains intrinsic lessons about being able to re-do things and correct the mistakes that you make. If you could go back and re-do parts of your life, what would you do? And it's also about thinking ahead. If you had your chance to go back and do it again or make up for past transgressions or things you've done, what would you do? Hopefully, it'll make people think about that a little bit, and in a fun way."

But that doesn't mean the film is a three-hanky ride. **BOSS LEVEL** has heart, but when push comes to shove, it's a "Take the gun *and* the cannoli, but ditch the Kleenex" kind of movie.

"I think I've been very lucky in this genre of filmmaking, being able to make action dramas or masculine stories that are also thoughtful," says Carnahan. "This genre appeals to my sensibilities — they're the things I like to see. I'd rather watch a rerun of *Predator* than a Merchant-Ivory film. Between watching *Sense and Sensibility* or *Die Hard* for the 800th time, I'm probably going to watch *Die Hard*."

That appreciation for the rough magic of smart, smash-mouth cinema is evident in many ways, including the rogues' gallery of assassins who try to kill Roy Pulver from the instant he opens his eyes, including the machete-wielding wake-up call Roy nicknames "Mr. Good Morning"; the sword-fighting, head-chopping "angel-faced -hole" Guan-Yin (SELINA LO); the guy with a little love for explosives who Roy dubs "Kaboom"; the firepower-fueled femme fatales Roy calls "Pam and Esmerelda"; and a Roy Pulver lookalike he calls "Roy # 2." They all answer to Brett Dynow, Col. Ventor's head of security/chief enforcer. As played by Will Sasso, Brett is a bald, barbaric dynamo with an appreciation for all the ways one can dispatch their enemy.

“Brett is a former military guy who’s now working for Col. Vantor. He’s an assassin, a mercenary, and frankly, just a horrible human being,” says Sasso with a grin. “Portraying Brett, I guess I tapped into the dark side of life, to make sure that he really felt *evil* enough. I feel like I had to really push how horrible and nasty he is as much as I can, which included me looking very angry while Brett is killing people, or when he’s planning to kill people, or even when he’s just thinking about killing people.”

Adds Sasso, who’s known for comedic roles on *MadTV* and *Shameless* and in films including *Moving Day*, *Army of One*, and *The Three Stooges* (in which he perfectly embodied iconic stooge Curly Howard), “This film has been a gas for me, because I’m not normally involved in projects like this. I’ve never done a film of this scope. And being able to do an action film with Joe Carnahan is a ridiculous blessing. This is definitely a different kind of acting for me, and especially because there’s a sci-fi element here as well. There are so many moving parts.”

In addition to the villains, the film includes action film legend MICHELLE YEOH as famous swordmaster Dai Feng, who teaches Roy the finer points of sword fighting; MATHILDE OLIVER as Gabrielle, Roy’s wise bartendress friend; and KEN JEONG (the *Hangover* trilogy, TV’s *Community*) as Chef Jake, the diner owner who serves Roy drinks on a daily basis. Then there’s Alice (ANNABELLE WALLIS), whose purpose in picking up Roy at a bar becomes clearer as the “Attempts” go on. Together, these colorful characters flesh out the multiple strands of repeating reality in **BOSS LEVEL**.

“The first thing you’re obliged to do in filmmaking or storytelling is: you must entertain,” says Gibson. “That’s a prerequisite. That in and of itself is a valid reason to make something. If you can add in something else of meaning, that’s great. And I think there are good lessons to be learned in this movie.”

Says Grillo, “I’d love for the audience to take away the kind of feeling that I did when I saw movies like *Die Hard* or *Lethal Weapon*. I remember the feeling I had when I first saw those — I thought, ‘I have never seen movies like this!’ And I think that **BOSS LEVEL** is a throwback to those great ’80s action thrillers.”

Of course, the multiple versions of intense mayhem Roy experiences are practically a sub-genre unto themselves. As he learns what to avoid and how and precisely when, Roy is able to maneuver around the daily murder attempts. But every day brings a new challenge, and Carnahan and Grillo say they have their favorite “attempts” in the movie based on degrees of difficulty.

“Of all the Attempts, Roy getting shot in the head as he’s walking on the street was really tough, because it required exquisite timing,” says Carnahan. “And Roy jumping off the building and then getting hit by the truck filled with sand. I thought it was just mind-blowing that we got that in one take, it was so difficult! But they were all two degrees from disaster! We all had to work hard to get all of them right.”

Adds Grillo, “My favorite killing attempt is in the morning when Roy wakes up and ‘Mr. Good Morning’ tries to kill him every day. And the most challenging ones were when I’m jumping off buildings or hanging 50 feet in the air. Those were tough because I’m not crazy about heights! But I loved it all, the battles and the sword fighting. That’s right in my wheelhouse.”

Sasso says the real and perceived lineage of **BOSS LEVEL** adds meta-levels of enjoyment. “I found everything attractive about doing this movie,” Sasso says. “I loved the script. I’m sure people may call this a very violent *Groundhog Day*. That’s ok, because I’m calling it that, too. Actually, that’s probably what it’ll be renamed in the Asian film markets: ‘Very Violent *Groundhog Day*.’”

#### TIME WAITS FOR NO MAN. BUT WAIT TILL TIME MEETS FRANK GRILLO

Born in New York City, where he was a wrestler in high school and at New York University, Frank Grillo escaped the bear-trap of Wall Street to become a true American cinema original. With a wry grin, a game-for-anything attitude, and the kind of unruffled, reliable toughness that would make him your 3 a.m. call to help you dig your car out of a ditch, Grillo built a solid body of work during a decade-and-a-half of acting in TV dramas, including “Prison Break,” “Blind Justice,” and “Kingdom,” and in films including Steven Spielberg’s *Minority Report*, Gavin O’Connor’s *Pride and Glory* and *Warrior*, David Ayer’s *End of Watch*, and Kathryn Bigelow’s Best Picture Oscar<sup>®</sup> nominee *Zero Dark Thirty*.

Grillo first teamed with Joe Carnahan for 2011’s lauded action drama *The Grey* before becoming part of the Marvel Cinematic Universe as Brock Rumlow, aka “Crossbones,” in *Captain America: The Winter Soldier*, *Captain America: Civil War*, and *Avengers: Endgame*, which shattered worldwide box-office records. Grillo starred in *Wheelman*, the first production of his and Carnahan’s company, Warparty, before reuniting with Carnahan for **BOSS LEVEL**, a project they had been nurturing for years.

“I wrote this script very specifically for Frank, which is one of the reasons why he totally nails it — I tailored these scenes for Frank,” says Carnahan. “It’s one of the few times I’ve created a character specifically for an actor. He and I go back on this project now almost eight years, trying to get this thing made. And we’ve gotten closer as friends and then started our company, Warparty, together. So I already knew Frank really well when I wrote it, and I know him even better now.”

“You get a great sense of Frank in the character of Roy Pulver,” adds Carnahan. “I think that’s why his performance is so fantastic. Roy absolutely *is* Frank. This is his bespoke suit. Frank’s a big softie who’s also a very tough guy and very intellectually sharp. So he’s able to play Roy with a mixture of befuddledness and a little ineptitude, and yet effortlessly have that heroism and a toughness. That’s a hard combination mixture to strike, and Frank does it beautifully.”

Says Grillo, “Finding depth in the character of Roy Pulver wasn’t hard, because it was in the script: **BOSS LEVEL** is equal parts action, comedy, black comedy, and drama. The depth was on the page. Roy is a guy who was at a point in his life where he’s losing a lot. After a military career, he’s now rootless. As a result, he’s lost his wife and is estranged from his son, who doesn’t even know that Roy is his father. And then, through extraordinary circumstances, Roy comes to realize how damaged he’s become. He wants to fix himself. He wants to right the wrongs in his life. And through those crazy circumstances, he gets a chance to do just that.”

Says Gibson, “The last time I worked with Frank was on a picture called *Edge of Darkness* in 2010. I think I shot him full of holes in the last act of that movie. Now, in this film, we get to shoot *each other* full of holes a bunch of times. Frank has got tremendous energy and presence, and he’s so funny.”

Grillo sums up the appeal of letting loose in **BOSS LEVEL**: “I’m a father of three, I live a very serious life, and I take care of my family. So it’s fun to play the kind of guy who says ‘Screw you!’ to the world, who drinks just because he likes to drink, who messes around with women, and who fights the fight. With a role like Roy Pulver, you get to be really out there. It’s the most fun I’ve had on a movie.”

#### MEL GIBSON AND NAOMI WATTS: CRUCIAL COLLABORATORS



To play the evil but loquacious and charming Col. Vantor in **BOSS LEVEL** — whose organization is building the Osiris Spindle to unmake time and space while possibly endangering the world — Carnahan, Grillo, and their team needed a bigger-than-life figure whose filmography would not only include some of the greatest action films ever made, but also serious dramas, historical epics, some dapper turns at comedy, performances with perhaps just a hint of madness ... and a bit of Shakespeare in there wouldn't hurt either. Oscar<sup>®</sup> winner and action legend MEL GIBSON had all that and more.

For Gibson, though, the reasons to sign up for BOSS LEVEL were pretty simple.

“Joe and Frank asked me to come aboard and said, ‘We might have some fun.’ I thought that was a good enough reason to slip on a black suit and try not to be too Machiavellian,” says Gibson with a grin. “The key to Vantor is, he tells a lot of stories and loves the sound of his own voice. Which is tough for me — it’s kind of hard for me to take myself seriously. I think most people who are sociopaths who want to rule the world are usually pretty self-involved. So that’s part of what makes Vantor an interesting character to portray and try to figure out. He has those layers.”

Says Carnahan, “What Mel brings to any film is really *himself* — he brings Mel Gibson. You look at that face and realize you’re looking at 40 years of cinema, and an incredible filmmaker as well. He’s at the top of the food chain.”

“Beyond the malevolent glee we see in this character, I wanted Vantor to actually be a bit sympathetic,” Gibson says. “I wanted people to understand him. I think the key to a characterization like this is *my* being able to understand the guy, and then hopefully audiences will understand who he is as well, why he’s doing what he’s doing, and why he is how he is. For me, I can generally access that through humor. That helps me figure out what makes this guy tick.” The result, Gibson jokes, is that “Joe and Frank were thinking that Vantor is the bad guy — but you know, for me, *I* thought Vantor was actually the *good* guy, and Frank and Joe just didn’t know it!”

Says Carnahan, “I think what’s so brilliant about Mel Gibson as an actor is, Mel is not insincere at all. He’s not going to play a villain as just purely evil as malevolent. That may be the character’s *intention*, ultimately, but with Mel, you see the humanity as well. He’s a humanist. So you get a character who is scary and yet compelling, and you kind of understand the reasoning behind what he’s doing. That’s a skill that I think very few actors are capable of, and Mel is certainly one of them.”

“There’s a speech in the film that Venter makes about a python in a Banyan tree that was written late in the game, and it was written specifically for Mel,” says Carnahan. “That speech was very much written for Mel’s sensibilities. It was incredible for me to watch Mel’s distillation of those words.”

Of course, Venter isn’t just all talk. For the more physical part of the role, the director of *Braveheart*, *The Passion of the Christ*, *Apocalypto*, and *Hacksaw Ridge*, and star of the *Lethal Weapon* franchise as well as *Braveheart*, *The Road Warrior*, *The Year of Living Dangerously*, *Bird on a Wire*, *Conspiracy Theory*, *The Patriot*, and *We Were Soldiers*, needed to access his muscle memory, too.

Says Gibson, “Doing action stuff didn’t used to be challenging at all. Now it’s *really* challenging, because I’m a little rusty. With creaky joints, it’s not like it used to be! I used to be able to jump over things and now, it’s very important to get a really good stunt double to make you look good!”

To play Roy’s ex-wife, Dr. Jemma Wells, acclaimed Oscar<sup>®</sup> nominee NAOMI WATTS was able to plug into a different part of her skills than those used in such dramas as *21 Grams*, *Mulholland Drive*, *The Impossible*, *Eastern Promises*, *Fair Game*, and the Best Picture Oscar<sup>®</sup> winner *Birdman or (The Unexpected Virtue of Ignorance)*, or comedies like *St. Vincent* and *While We’re Young*. In **BOSS LEVEL**, the versatile actress is able to build upon the heightened-but-grounded mode she perfected in action dramas and thrillers like *The Ring*, *The International*, *Insurgent*, and Peter Jackson’s *King Kong*.

“I always love a new challenge!” Watts says enthusiastically. “My first day on set was the production’s fifteenth day or so of shooting, and coming in, it definitely felt like stepping into a boys’ club.” Which fits, because, as Watts adds, “The film is a wild testosterone ride of mayhem.”

“**BOSS LEVEL** isn’t my usual kind of film,” Watts says, “but it really was as much fun on the page as it was to shoot!”

Says Carnahan, “Naomi is simply one of the best actors working today. And, in addition, she has one of the great, classic faces of cinema — she’s so expressive and emotional and emotive. She gives all these shades to the different aspects of her character, so you can see fear, apprehension, confidence, love, loss, regret —all of it, the full range. She has the ability to do so much with very little effort. Naomi’s

natural instincts about the role, how she comprehended who Jemma was, is right in line with what I wanted it to be.”

“Naomi understands Jemma deeply,” Carnahan continues. “And that includes her using her normal speaking voice. I didn’t want Naomi to use a flat American accent; I just didn’t feel that was right for the character. The film’s atmosphere feels international, and a guy like Roy Pulver would have traveled the world and he would have met a complex person like Jemma somewhere along the way. Naomi is just so good, and such a huge benefit to the film. She classes up the joint!”

Says Grillo, who’ll be teaming up with Watts again on the upcoming *Once Upon a Time in Staten Island*, “Working with Naomi on **BOSS LEVEL** was amazing. She brings a lot of cache to the movie, and she’s just dynamite to work with.”

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### **About the Cast**

#### **FRANK GRILLO (Roy Pulver; producer)**

Frank Grillo is a gifted actor who has brought his brand of naturalism, relatability and depth of character to an incredible body of work that spans decades. Highlights include WARRIOR, DISCONNECT, END OF WATCH, THE GREY, INTERSECTION, EDGE OF DARKNESS and ZERO DARK THIRTY.

Grillo portrayed the fan-favorite villain, “Crossbones,” in Marvel’s CAPTAIN AMERICA: CIVIL WAR which brought in well over a \$1 billion globally at the box office and is the face of Universal’s Purge franchise as Sergeant Leo Barnes in THE PURGE: ANARCHY and THE PURGE: ELECTION YEAR. ELECTION YEAR took in a global gross of \$114.2 million, making it the most successful chapter yet. Frank also starred in China’s megahit WOLF WARRIOR II, where he played the ruthless American mercenary opposite Celina Jade, Hans Zhang and Wu Gang. The film broke numerous box office records and now holds the title of the second highest-grossing film of all-time in a single market with a take of \$874 million.

He has also brought his trademark intensity to the small screen, playing the lead in the DirecTV series KINGDOM for three seasons where he brought his real-life boxing and martial arts expertise to the critically acclaimed performance.

In August 2016, Frank launched a production company with producer/writer/director Joe Carnahan, the aptly named WARPARTY. The company options and develops material from all sources including books, magazines and screenplays, and produces between 3-5 films per year including titles with franchise potential. It was just announced WARPARTY partnered with Starlight Entertainment Group for a momentous first look deal. This venture marks a pivotal opportunity for WARPARTY to expand its existing production of feature films, and establishes the production company as a power player within the film industry in both Hollywood and abroad. The shingle's inaugural film, WHEELMAN, was released on Netflix in October 2017 to much fanfare. Grillo starred and gained his first producing credit in the high-concept action thriller. It was followed by EL CHICANO, which Grillo executive produced alongside Lorenzo di Bonaventura, and the widely acclaimed Netflix documentary series FIGHT WORLD, an inside look at fight culture all over the globe that Grillo produced and starred in. There is also a partnership with XYZ Films for the reimagining of the hit Indonesian action film THE RAID which Grillo will produce and star in and is in development.

WARPARTY has a full slate of projects for release on the immediate horizon. First up is POINT BLANK, an action thriller featuring Grillo and Anthony Mackie that will be released by Netflix on July 12. INTO THE ASHES, which Grillo produced and stars in alongside Robert Taylor and James Badge Dale for RLJE Films, will follow a week later in theaters July 19. BOSS LEVEL, an action sci-fi thriller starring Grillo, Mel Gibson and Naomi Watts, will be released this Fall. It was also just announced.

Frank is fresh off the success of the brawl-thriller DONNYBROOK with Jamie Bell and Margaret Qualley that opened the Toronto Film Festival and debuted on IFC in February and has a slew of projects set to bow in 2019. There is Screen Gems' BLACK AND BLUE with Naomie Harris, Reid Scott, Beau Knapp and Tyrese Gibson opening October 25, Wes Miller's action/thriller HELL ON THE BORDER opposite Ron Perlman, the Lionsgate sequel THE HITMAN'S WIFE'S BODYGUARD alongside Ryan Reynolds, Samuel L. Jackson, Salma Hayek, Antonio Banderas and Morgan Freeman, and Jason Blum's THE NIGHT 3 OPENED with Watts and Bobby Cannavale for Universal.

Up next for Grillo is NO MAN'S LAND, a modern Western drama opposite Andie McDowell and George Lopez for director Conor Allyn, JIU JITSU, a martial arts action indie film written and directed by Dimitri Logothetis based on the comic book of the same title with Nicolas Cage, PANAMA in which he portrays an ex-marine hired by a defense contractor to travel to Panama to complete an arms deal, BIG NICKEL, written and directed by Tom Chilcoat and opposite Luke Bracey and Britney Snow and THE GATEWAY, a neo-noir thriller from director Michele Civetta and writer Alexander Felix opposite Bruce Dern and Olivia Munn.

### **MEL GIBSON (Col. Clive Vantor)**

Mel Gibson was born in upstate New York but moved to Australia with his family at age 12. 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*, 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*; and lastly, he starred in the Paramount Pictures/Icon Productions smash hit *What Women Want*. For his role in the romantic comedy, directed by Nancy Meyers and co-starring Helen Hunt, 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. 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*, and *The Beaver*, directed by Jodie Foster. In 2012, Gibson produced, co-wrote and starred in *Get the Gringo* as well as starred in Open Roads Film *Machete Kills* and *The Expendables 3*. In August of 2016, he starred in *Blood Father*, directed by Jean-François Richet and co-starring William H. Macy.

Gibson's latest directorial endeavor was *Hacksaw Ridge*, which premiered in November 2016 and starred Andrew Garfield as Desmond Doss, the conscientious objector who won the Medal of Honor for his actions in WWII. The movie won two Academy Awards for Best Film Editing and Best Sound Mixing and it was nominated for six Academy Awards, including Best Picture and Mel for Best Director.

Gibson was last seen in *Dragged Across Concrete* with Vince Vaughn in 2018. Up next, he will star in action thriller *Boss Level*. The film is set to release in August 2019. Other upcoming projects for Gibson include *Waldo*, *Force of Nature*, and *Rothschild*. It was also recently announced that Mel will direct the remake of the classic 1969 film *The Wild Bunch*.

### **NAOMI WATTS (Jemma Wells)**

Two-time Academy Award nominee Naomi Watts has garnered several impressive accolades throughout her career. Her first Academy Award® nomination for Best Actress was for her performance in Alejandro Gonzalez Iñárritu's *21 Grams* starring with Sean Penn and Benicio Del Toro. Her performance also garnered Best Actress Awards nominations from the SAG Awards®, BAFTAs, Broadcast Film Critics and Golden Satellites as well as Best Actress honors from multiple critics' associations. At the Venice International Film Festival, she received the Audience Award (Lion of the Public) for Best Actress. The film itself won the Special Distinction Award at the Independent Spirit Awards. She also earned an

Academy Award® nomination for Best Actress for her role in Juan Antonio Bayona's *The Impossible*, starring alongside Ewan McGregor. For this role, she also earned Best Actress nominations for a Golden Globe Award, a SAG Award®, a Critics Choice Award and she received the Desert Palm Achievement Actress Award at the Palm Springs International Film Festival. Watts also earned a SAG Award nomination for Best Supporting Actress for her performance in *St. Vincent* with Bill Murray. She also starred in Iñárritu's *Birdman* with Emma Stone and Michael Keaton. The film won the Academy Award for Best Motion Picture as well as several other categories.

Watts will next star in Showtime's *The Loudest Voice* with Russell Crowe, *Ophelia* with Daisy Ridley, and *Luce* with Tim Roth and Octavia Spencer. In addition, she recently completed *The Wolf Hour*, which premiered at the 2019 Sundance Film Festival, *Once Upon a Time in Staten Island* and *Boss Level* with Mel Gibson and Frank Grillo. Other recent projects include David Lynch's *Twin Peaks* reboot, Colin Trevorrow's *The Book of Henry*, Netflix's *Gypsy*, and *The Glass Castle* with Brie Larson and Woody Harrelson.

Watts has had an impressive list of movies since her acclaimed turn in David Lynch's controversial drama *Mulholland Drive*, for which she earned Best Actress Awards from a number of critics' organizations, including the National Board of Review and National Society of Film Critics. In addition to starring in Peter Jackson's remake of *King Kong*, her film credits include Clint Eastwood's *J. Edgar*, Doug Liman's *Fair Game*, Woody Allen's *You Will Meet a Tall Dark Stranger*, Rodrigo Garcia's *Mother and Child*, for which she received an Independent Spirit Award nomination for Best Supporting Actress, Tom Twyker's *The International; We Don't Live Here Anymore*, *The Assassination of Richard Nixon*, David O. Russell's *I (Heart) Huckabee's*; Gore Verbinski's *The Ring* and its sequel, *The Ring 2*, Merchant-Ivory's *Le Divorce*, John Curran's *The Painted Veil*, David Cronenberg's drama/thriller *Eastern Promises*; and Michael Haneke's thriller *Funny Games*.

Her other recent credits include *3 Generations*, the boxing drama *Chuck*, which screened at the Venice and Tribeca Film Festivals, the psychological thriller *Shut In*, *Demolition*, which premiered at the Toronto International Film Festival, Gus Van Sant's *Sea Of Trees*, which premiered at the Cannes Film Festival, Noah Baumbach's *While We're Young*, and two of the installments in the *Divergent* franchise.

Born in England, Watts moved to Australia at the age of 14 and began studying acting. Her first major film role came in John Duigan's *Flirting*. She produced and starred in the short film *Ellie Parker*, which screened in competition at the Sundance Film Festival. She also produced titles including *The Wolf Hour*, *Gypsy*, *3 Generations*, *The Last Impresario*, *Adore*, *The Painted Veil*, *Funny Games*, and *We Don't Live Here Anymore*.

Among her many awards and recognitions, Watts received the Montecito Award from the Santa Barbara Film Festival for her role in *King Kong*; was honored by the Palm Springs Film Festival for *21 Grams*; and was named the Female Star of Tomorrow at ShoWest and received the Breakthrough Acting Award at the Hollywood Film Festival, both for her work in *Mulholland Drive*. She was also honored for her entire body of work at the Deauville Film Festival.

### **MICHELLE YEOH (Dai Feng)**

Michelle Yeoh is recognized as one of the greatest and the most successful actresses from the east. She can most recently be seen starring in John M. Chu's romantic comedy, CRAZY RICH ASIANS, and in CBS' STAR TREK: DISCOVERY.

The former Bond girl is best known for her roles in Ang Lee's CROUCHING TIGER, HIDDEN DRAGON 1 & 2, Rob Marshall's MEMOIRS OF A GEISHA, Roger Spottiswoode's TOMORROW NEVER DIES and Danny Boyle's SUNSHINE. Michelle also starred in Luc Besson's critically acclaimed THE LADY and voiced a role in the Dreamworks animated hit, KUNG FU PANDA 2.

Michelle will next be seen in Paul Feig's LAST CHRISTMAS alongside Emilia Clarke and Henry Golding, Joe Carnahan's BOSS LEVEL and in James Cameron's AVATAR sequels.

### **KEN JEONG (Chef Jake)**

In May of 2009, Jeong appeared as the Asian-mobster "Mr. Chow" in the sleeper-hit comedy THE HANGOVER. Jeong then reprised his iconic role in THE HANGOVER PART II and III. A few years later, Jeong appeared in the Warner Bros. box office sensation CRAZY RICH ASIANS, which earned the "Best Acting Ensemble" award at the National Board of Review awards. Upcoming projects include MY SPY starring Dave Bautista, and EL TONTO starring, written and directed by Charlie Day. In February 2019, Jeong returned to his stand-up roots for his first-ever hit Netflix comedy special, "Ken Jeong: You Complete Me, Ho." In television, Jeong was most recently seen as a judge on the FOX hit celebrity reality singing competition "The Masked Singer." Prior to that, Ken starred on ABC's "Dr. Ken," which he was the creator, writer, and Executive Producer. Jeong dedicates his spare time to volunteering with Stand Up 2 Cancer, which is a cause very dear to his heart. He currently resides in Los Angeles with his wife and twin daughters.

### **ANNABELLE WALLIS (Alice)**

Annabelle Wallis is fast becoming one of the most exciting and sought-after British actresses working today, building up an impressive resume in both film and television that showcases her versatility.

Up next, Wallis will be seen in Showtime's highly anticipated drama THE LOUDEST VOICE which follows at the rise and fall of former Chairman and CEO of Fox News, Roger Ailes and premieres on June 30th. Wallis plays Laurie Luhn, former fox staffer who, under Ailes' mentorship, rose to head of booking at Fox News. Giving into Ailes' growing demands, Luhn began a long abusive relationship with him where she



went from the abuser to the facilitator for other younger women, perpetuating the abuse and harassment.

Wallis recently wrapped production on Robin Pront's independent film *THE SILENCING* which follows the story of a reformed hunter (Nikolaj Coster-Waldau) living in isolation on a wildlife sanctuary who becomes involved in a deadly game of cat and mouse when he and the local Sheriff (Wallis) set out to track a vicious killer who may have kidnapped his daughter years ago. Earlier this year, she also wrapped production on *WARNING*, directed by Agata Alexander. The film is centered around a futuristic crash and explores the meaning of life when various lives collide in unexpected ways.

In March 2018, Wallis shot the independent feature *BOSS LEVEL* opposite Mel Gibson and Frank Grillo. Written and directed by Joe Carnahan, this story documents the story of retired special forces officer Roy Pulver (Grillo) who is trapped in a never-ending time loop on the day of his death. Wallis plays Alice, a dental hygienist who hates teeth but has a huge crush on her patient, Roy. Since Roy has to repeat this particular day numerous times until he gets it right, Alice is frequently part of the repeating narrative.

In June 2018, Wallis was seen in the Warner Bros. comedy *TAG*, opposite Jeremy Renner, Jon Hamm, Isla Fisher and Ed Helms. The film is based on true events, following a group of friends who play an annual game of no-holds-barred tag around the country. Wallis takes on the role of 'Rebecca' a reporter who catches wind of this tradition and follows the guys for her story. The film was released June 15, 2018. That same summer, she was also seen in a supporting role opposite Charlie Hunnam in *KING ARTHUR: LEGEND OF THE SWORD*. Wallis played the role of 'Maid Maggie' alongside a cast including Jude Law and Aiden Gillan.

In June 2017, Wallis was seen in the mammoth reboot of *THE MUMMY*, opposite Tom Cruise. The film was the first instalment of Universal's planned 'Monster' series and was directed by Alex Kurtzman. Wallis took on the role of 'Jenny,' an archaeologist specializing in Egyptology.

In November 2016, Wallis starred opposite Aaron Paul in the Zach Whedon-directed action/thriller series *COME AND FIND ME*. She played a woman who disappears, only for her husband to discover she is not who he thought she was. Wallis was also seen opposite Armie Hammer in psychological thriller *MINE* from writer-directors Fabio Guaglione and Fabio Resinaro.

Prior to this, Wallis was seen in series 3 of the hugely popular and critically acclaimed *PEAKY BLINDERS* written by Steven Knight (*EASTERN PROMISES*, *LOCKE*). The series, which premiered in 2013 on BBC 2, saw Wallis star opposite Cillian Murphy, Helen McCrory and Sam Neill. In the six-part epic gangster story Wallis reprises her role as 'Grace Burgess,' a beautiful young woman with a mysterious past and dangerous secret.

In February 2016 Wallis was seen, in a scene stealing turn, as 'Lina Smit' in Sasha Baron Cohen's spy comedy *THE BROTHERS GRIMSBY*. The feature co-starred Mark Strong, Isla Fisher and Rebel Wilson.

In 2014, Wallis took on the lead role in the Warner Bros./New Line psychological thriller and box office success, ANNABELLE. Set in the 1970s, the film tells the origin story of the 'Annabelle' doll, which was first seen in the 2013 hit THE CONJURING.

Early that same year, Wallis was seen in FLEMING – the four-part biopic series for Sky Atlantic about Ian Fleming that saw in Wallis in the role of 'Muriel,' the woman who inspired Fleming to create the 'Bond girl.' Directed by Mat Whitecross, Wallis co-starred alongside Dominic Cooper, Samuel West and Lara Pulver.

Her other credits include the hit Showtime series THE TUDORS as 'Jane Seymour,' alongside Jonathan Rhys Meyers and Henry Cavill in 2009 and the ABC series PAN AM in 2012.

### **About the Filmmakers**

#### **JOE CARNAHAN (director, screenwriter, producer)**

JOE CARNAHAN is an American Screenwriter and Director. He most recently wrote and directed 'Boss Level' starring Frank Grillo, Mel Gibson and Naomi Watts. Prior to that he produced 'Wheelman' and the upcoming "Point Blank" for Netflix as well as the docu-series 'FightWorld' with his partner, Frank Grillo. In 2015, he wrote and directed the cult film 'Stretch' with Patrick Wilson, Chris Pine, Ed Helms, Jessica Alba, Ray Liotta and James Badge Dale. Prior to that, he wrote and directed the critically acclaimed, box office success 'The Grey' starring Liam Neeson. This brought the duo back together after they collaborated on the 2010 big screen version of the beloved TV show 'The A-Team'. The popular 2007 cult film 'Smokin' Aces' followed his critically acclaimed cop drama 'Narc' which premiered at the Sundance Film Festival in 2002 and earned him a Best Director Independent Spirit Award nomination. His first feature film was 'Blood, Guts, Bullets and Octane' for which he wrote, directed, and starred. The film was self-financed and debuted at the Sundance Film Festival in 1998.

On the television side, Carnahan helmed the pilot for the breakout NBC hit 'The Blacklist' and has served as both an Executive Producer and consultant for the show. His episode 'Luther Braxton' is the single highest rated show in series history with an estimated 30 million viewers. Carnahan also created the NBC drama 'State of Affairs' starring Katherine Heigl.

Prior to his involvement in television, Carnahan also wrote and directed the short internet film *The Hire: Ticker*, produced by Ridley Scott and starring Clive Owen, Don Cheadle, Ray Liotta, and F. Murray Abraham for BMW in 2002. Carnahan's writing career includes screenplays for the remake of 'Death Wish' starring Bruce Willis, 'Pride and Glory', a police drama released by Warner Brothers starring Colin Farrell and Edward Norton, and the upcoming 'Bad Boys 4 Life' starring Will Smith and Martin Lawrence from producer Jerry Bruckheimer.

Carnahan has been tapped to write an upcoming, untitled Mel Gibson action/comedy for STX studios and just finished producing the action-drama *'El Chicano'* the first Latino Superhero, for WarParty and Briarcliff films.

He currently resides in Pasadena, CA.

#### **EDDIE AND CHRIS BOREY (co-screenwriters)**

Eddie and Chris Borey were featured on the Black List in 2007. Eddie Borey's award winning play CHRISTMAS IN HANOI was produced and showcased by the East-West Players in Los Angeles. Eddie is a Harvard Grad who majored in creative writing and Chinese history/culture, and Chris Borey is a University of Michigan and UCLA Film/Tv graduate. They have continued to have written a wide array of genres: historical drama, psychological horror, and science fiction.

They are currently working on a psychological thriller set in America's least known town.

#### **RANDALL EMMETT (Produced By)**

RANDALL EMMETT (Producer), one of the entertainment industry's most prolific film producers, has produced over 100 feature films since his start as Mark Wahlberg's assistant in the 1990s. Combining financial acumen with an incisive creative sensibility, Emmett is partner and co-founder alongside George Furla of Emmett/Furla Films, a production company dedicated to the development, financing and production of top tier filmed entertainment for the theatrical marketplace with its own equity fund.

In the last decade, Emmett's ability to package films with well-known actors and filmmakers resulted in major box office success – netting more than a billion dollars in the U.S. box office alone. Additionally, Emmett is an executive producer for the hit Starz TV series POWER, which won an NAACP award for Best Drama and is currently on its 6<sup>th</sup> season. Upcoming projects include the highly anticipated film BOSS LEVEL, starring Mel Gibson, Naomi Watts, and Frank Grillo, directed by Joe Carnahan.

Past films he produced include the hit film LONE SURVIVOR starring Mark Wahlberg and directed by Peter Berg, THE IRISHMAN directed by Martin Scorsese, the critically acclaimed END OF WATCH, written and directed by David Ayer, starring Jake Gyllenhaal and Michael Peña, SILENCE directed by Martin Scorsese, and EVEREST directed by Baltasar Kormakur.

Born and raised in Miami, Emmett graduated from the respected performing arts high school, New World School of the Arts. As an undergrad, he attended the prestigious The School of Visual Arts in NYC where he found his calling as a producer.

**GEORGE FURLA, P.G.A. (Produced By)**

After graduating from the University of Southern California with a degree in business administration, George Furla served as an equity trader with Cantor Fitzgerald from 1982 to 1985 and with Jones and Associates from 1985 to 1988. Subsequent to his time at Jones and Associates, Mr. Furla ran his own hedge fund for ten years, specializing in risk arbitrage and equity trading, and then formed a film production company with Randall Emmett. In addition to his finance experience and background, Mr. Furla is able to utilize his hedge fund approach to model film financing scenarios and mitigate risk.

Alongside partner Randall Emmett, they have produced over 100 films that resulted in major box office success – netting more than a billion dollars in the U.S. box office alone. Additionally, Furla has produced several successful hit films including LONE SURVIVOR starring Mark Wahlberg and directed by Peter Berg, THE IRISHMAN directed by Martin Scorsese, the critically acclaimed END OF WATCH written and directed by David Ayer, starring Jake Gyllenhaal and Michael Pena, SILENCE directed by Martin Scorsese, and EVEREST directed by Baltasar Kormakur.

# # #

**CREDITS**

A Film by  
JOE CARNAHAN

# BOSS LEVEL

Directed by

Joe Carnahan

Written by

Chris Borey & Eddie Borey and Joe Carnahan

Produced by

Joe Carnahan, P.G.A.

Frank Grillo, P.G.A.

Randall Emmett, P.G.A.

George Furla, P.G.A.

Executive Producers

Tim Sullivan

Alex Eckert

Ted Farnsworth

Mitch Lowe

Christelle Conan

Nadine Luque

Anders Erden

Jules Daly

Arianne Fraser

Delphine Perrier

Henry Winterstern

Charles Auty

Robert Jones

Ted Fox

Meadow Williams

Swen Temmel

Director of Photography

Juan Miguel Azpiroz, A.E.C.

Production Designer

Jon Billington

Edited by  
Kevin Hale

Costume Designer  
Jayna Mansbridge

Music by  
Clinton Shorter

Music Supervisor  
Ashley Waldron

Visual Effects Supervisor  
Makana Sylva

Casting by  
Sharon Bialy, CSA and Sherry Thomas, CSA

FRANK GRILLO  
MEL GIBSON

BOSS LEVEL

NAOMI WATTS  
ANNABELLE WALLIS  
KEN JEONG  
WILL SASSO  
SELINA LO  
MEADOW WILLIAMS  
and  
MICHELLE YEOH

MATHILDE OLLIVIER  
ROB GRONKOWSKI

HIGHLAND ENTERTAINMENT GROUP  
EMMETT FURLA OASIS FILMS  
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A Film By  
JOE CARNAHAN

Unit Production Manager  
SCOTT PUTMAN

First Assistant Director  
NICK SATRIANO

Second Assistant Director  
BRIAN A. GALLIGAN

Cast

Roy Pulver	FRANK GRILLO
Colonel Clive Vantor GIBSON	MEL
Jemma Wells	NAOMI WATTS
Brett SASSO	WILL
Alice	ANNABELLE WALLIS
Dave McKINNEY	SHEAUN
Guan Yin	SELINA LO
Dai Feng	MICHELLE YEOH
Chef Jake	KEN JEONG
Pam	MEADOW WILLIAMS
Gabrielle	MATHILDE OLLIVIER
Joe	RIO GRILLO
Esmerelda The Chauffeur LOPEZ	ARMIDA
Mr. Good Morning	BUSTER REEVES
Roy #2	ERIC ETEBARI
German Twin #1	QUINTON "RAMPAGE" JACKSON
German Twin #2	RASHAD EVANS



Driver	JOE KNEZEVICH
Loudmouth	ADAM SIMON
Guest	MELANIE KIRAN
Gunner	ROB GRONKOWSKI
Huey Pilot	TOM DEWIER
Kaboom	AARON BEELNER
Pedro	TRAVIS GOMEZ
Smiley	MICHAEL TOUREK
Patrolman	JOHN CENATIEMPO
Armed Sentry Guard	BRENDAN JOHNSTON
Cop MACHADO	RIGAN
Stunned Woman BMW	ADETNPOT THOMAS
Slack-Jawed Dude	ERIC LEE GOINS
Cop #2	SWEN TEMMEL
Ticket Taker	TYLER JON OLSON
Dana	ROBERT GOOD
Chef Jorge	HENRY PENZI
Stunt Coordinators	FRANK TORRES BRIAN SIMPSON
Stunt Cop	PAUL O'CONNOR

Guan Yin Stunts Double MING QUI LABELLE

Stunts Team

BRETT JONES  
BRYAN SLOYER COREY EUBANKS  
CRAIG H. DAVIDSON  
DENNEY PIERCE  
GREG FITZPATRICK

GREG HARRIS  
JOSE LUIS VASQUEZ  
KEVIN ABERCROMBIE  
KURT BRYANT  
MICHAEL TRISLER  
SIMON RHEE  
THOMAS DEWIER

Stunts

ADAM JEFFREY  
JIRI STANEK  
ADEN STAY  
JOE DRYDEN  
ALEX CHANSKEY  
JOHN DIXON  
ALEXIS BARRON  
JOHN PALMERI  
ALICE FORD JOSHUA MUELLER  
ASH AQUILA  
JWAUNDACE CANDECE  
ASHLEY TRISLER  
KEENAN BRAY  
BILLY BUSSEY  
KEITH WOULARD

BILLY MORTS  
KEVIN CASSIDY  
BOBBY BURNS  
KYLE DOROSZ  
BOBBY HERNANDEZ  
LANE ERWIN  
BOBBY JAMES  
LOGAN PIERCE  
BRUCE SHEPPERSON  
LLOYD BATEMAN  
CAL JOHNSON  
MARC CANONIZADO  
CASEY HENDERSHOT  
MARCUS LEWIS  
CHICK BERNHARD  
MARIA JIMENA FERRANTE  
CHIP FUMICELLO  
MARK AARON WAGNER CHRISTOPHER CHABRIEL  
MARK FICHERA  
CODY MACKIE  
MEREDITH RICHARDSON  
CRYSTAL HOOKS  
MICHAEL ENDOSO  
DAILYN MATTHEWS  
MICHAEL HUGGHINS  
DANE FARWELL  
MICHAEL JAMORSKI  
DANIEL NORRIS  
MIKE JOHNSON  
DAVID HUGGHINS  
MIKE MAJESKY  
DAVID MORIZOT  
MIKE OWEN  
DEBBIE EVANS  
NANCY THURSTON  
DEREK GRAF  
PAUL SHORT  
ELE BARDHA  
QUINN PIERCE  
ERIC R. SALAS

RANDY HALL  
FREDDIE POOLE  
RICK MILLER  
GARRIK PALUMBO  
ROBERT PATRICK NAGLE  
HAMID-REZA THOMPSON  
RUSSELL SOLBERG  
JACOB HUGHINS  
SARAH CEMMENSON  
JAY AMOR  
SHAE ROBINSON  
JC LEUYER  
SHAUNA REGAN GALLIGAN  
JEREMY CONNER  
TANG NGUYEN  
JESS LUNDGREN  
TAYLOR ESTEVEZ  
JESSICA BENNETT  
TED BARBA  
JESSICA MEDINA  
THOM WILLIAMS  
JESSICA WILLIAMS  
TRISTEN MORTS  
WOON YOUNG PARK

Co-Producers

MICHAEL J. URANN  
ALANA CROW  
JASON HELLMANN  
PADRAIC McKINLEY

Re-Recording Mixers

CRAIG MANN, LAURA WIEST

Co-Executive Producer

ARMEN V. KEVORKIAN

This project was completed with assistance from the Georgia Film, Music & Digital Entertainment Office, a division of the Georgia Department of Economic Development

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CORINNA VILLARI-McFARLANE  
GIACOMO STUCCHI-PRINETTI  
AIMÉE WANG  
ELYSSE WELK  
LINDSEY HUNT

Associate Producers

BABAK EFTEKHARI  
ARNAUD LANNIC  
PETER SELMAN  
FARIBA MAHJOOR  
PEARLRING LIMITED  
JAMES COULTON  
SHERBORNE MEDIA CAPITAL  
MONTEBELLO PRODUCTIONS LIMITED DES LYONS  
MARY LYONS  
CHRISTIAN SALOMONE  
STEWART PETER  
LARS AHLGREEN

On behalf of The Fyzz

SARAH MICCICHÈ  
JASMIN MORRISON  
ANNIKA RANIN  
HARMIT PHULL  
RITESH PUNJAWANI

ALEX KABBAN

Production

Production Supervisor

KENNY SAVOCA

Production Coordinator

JOHN CRAIGHEAD

Assistant Production Coordinator

SARAH COSSART

Production Secretary

CLARIBEL ROSS

Office Production Assistants

SHANE ROSS

WILL PITT

ALEX WILLIAMS

Office Production Interns

WILL GREEN

TYLER PRALL

Second Second Assistant Director

ROB RATNER

Additional Second Assistant Director

MEGAN WILLIS

SteadyCam / "A" Camera Operator

BELA TRUTsZ

"A" Camera First Assistant

ANDREW BRINKMAN

"A" Camera Second Assistant

ALEC NICKEL

“B” Camera Operator

AMY FAUST

“B” Camera First Assistant

JOSH GILBERT

“B” Camera Second Assistant

COURTNEY DREWES

“C” Camera Operator

ALEX ELKINS

“C” Camera First Assistant

TOM CHERRY

“C” Camera Second Assistant

CAIT RODIEK

“D” Camera Operator

TIM FABRIZIO

“D” Camera First Assistant

MICHAEL DZIALOWSKI

“D” Camera Second Assistant

ZACH JUNQUERA

“E” Camera Operator

HILDA MERCADO

“E” Camera First Assistant

BRET LANIUS

“E” Camera Second Assistant

ERIKA HAGGERTY

Utility

TYLER LATHAM

Loader

BESS JOHNSON

DIT

NINA CHADHA

Drone Operator

ELE BARDHA

Drone Pilot

KYLE DOROSZ

Video Assist Technicians

ALBERT HEDGEPEETH

NICK GROETSCH

Script Supervisor

BECKY BOYLE

Public Relations

HILDA SOMARRIBA

EPK

DAVID KLINGERMANN

Still Photographer

QUANTRELL COLBERT

Sound Mixer

BEAU WILLIAMS

Boom Operators

FRED KUPFER

MATTHEW DERBER

Sound Utilities

BRYAN PATTEN

MIKE KERSTING



Gaffer  
RUSS FAUST

Best Boy Electrician  
BRIAN BOYLL

Dimmer Board Operator  
NICK ROWLAND

Electricians  
SEAN MEYER  
ANDRES VELASCO  
ERIK KERR

Fixtures Foreman  
STEVEN SHORTY

Fixtures Electric  
NICK COLVIN

Basecamp Electric  
LETHOMAS LEE

Rigging Gaffer  
MIKE ROBERTSON

Best Boy Rigging Electric  
GEORGE CRUSSELLE

Key Grip  
MICHAEL STOECKER

Best Boy Grip  
JON BREITKREUTZ

A Cam Dolly Grip  
MATT BYRNES

B Cam Dolly Grip  
NATHAN RAGUD

Grips

JORDAN GERIG  
CHRIS BRADLEY  
RYAN MORAN  
MATT IRBY  
GRAHAM BYRNES

Key Rigging Grip

KEVIN JACKSON

Best Boy Rigging Grip

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CLEVE GILREATH

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JOY WALLER

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DANIEL BERGER

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CHRISTINE BONNEM

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DANA GRAHAM

DAVID LUSE

Assistant Location Managers

LIA TOWERS

ADAM HARDY

MATT TRAYLOR IV

Location Coordinator

GARRIK PALUMBO

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TONY GUZMAN

JAY WARD

TOM CIMPERMAN

DERRICK RODGERS

Police Officer Coordinator

MIKE SMITH

Security Coordinator

ALEX SALYERS

Security Company Owner

DARRELL SALYERS

Casting Associate

STACIA KIMLER

Casting Assistant

KATIE RAMPEY

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TARA FELDSTEIN BENNETT

CHASE PARIS

Extras Casting

PATRICK INGRAM

Extras Casting Assistant

JOHN RADCLIFF

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ELLEN LAMPL

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OMAR FOSTER

3D Modeler

MICHAEL MEYERS

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KIM FREDERIKSEN

FREDI BUCH

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EMILY PIETRO

BRYNNA ROBINSON

Set Decorator

LORI MAZUER

Leadman

NELSON HAGOOD

Gangboss

JT HALL

Set Dec Shopper / Buyer

SHANNA WORSHAM

Set Dec PA

SIERRA BEZDEKA

Construction Coordinator  
DOUGLAS WOMACK

Construction Foreman  
CHRIS ARMISTEAD

Construction Buyers  
LESLIE TOKUNAGA  
STEPHANIE ALLEN

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M. JERRY WISE

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BRIAN PARHAM  
JOHN OGONOSKI  
DOUG "BODIE" DALTON  
GREG BISHOP  
DANIEL WICKWIRE

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DAVID SHAYNE LITTLE

Utility Foreman  
FREDDIE JONES

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JOSEPH HAWTHORNE

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ALEX "TITUS" BYE  
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DAVID GULICK

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MORGAN KLING

Weapons Master  
MIKE PAPAC

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JD SCHWALM

Special Effects Coordinator  
MICHAEL GASPAR

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MATT JAMES  
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VANESSA RAE  
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TESS MARSHALL

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COLIN WILKES

Costume Supervisor  
MONIQUE YOUNGER

Key Costumer  
KATE ABRAHAM

Set Costumer  
SHAYNE DUHON

Truck Costumer  
MIRACOLE BURNS

Stitcher  
MYRA N. FOY

Ager / Dyer  
ANNIE LEE

Head Make Up Artist  
ESSIE CHA

Key Make Up Artist  
PAUL CHA

Make Up Artist  
LUKE WAKI

Special Effects Makeup Artist  
ROY WOOLEY

Head Hair Stylist  
PAMELA HALL

Key Hair Stylist  
CHANTEL WILSON

Hair Stylist  
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STEVE DOCHERTY

Transportation Captain

TIM BARKER

Picture Cars Coordinator

CASEY RICHTER

Transportation Dispatcher

BRADLEY LOZANO

DOT

HANNAH LANG

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HOLLYWOOD SCRIPT RESEARCH

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TONY KERUM

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SUBHASHAN WITHANAGE



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JEANE CHAMPION

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NICO PEARSON  
HEATHER HAYNES

Key Set Medic

STAN SWOFFORD

Set Medic

SAM BARROW

Construction Set Medic

PATRICK KELLY

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ARIELLE DEPACE  
NICHOLAS HAYES  
RILEY FLANAGAN  
MICHELLE GRASS  
STEVE SWISHER  
KENDRA PALINKAS  
BENNY SUTTON

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CHELSEA BARKER  
NICOLAS CHAMBERS  
DAN McDONOUGH  
ANGEL RIVERA  
JULIE BLANFORD  
DYLAN WRIGHT  
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Assistant to Mr. Grillo  
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CAROLYN GROSS

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FRANK TORRES

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JAYSON MERRILL

Second Assistant Director

ROBERT HOFFMAN

Second Second Assistant Director

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ALEX ELKINS

Camera Operator

DEKE KEENER

Drone Camera Assistant

JONNY QUINTANA

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DIT

KYLE SPICER

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ALLEN WILLIAMS

Sound Utility

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Gaffer

JIM TOMARO

Best Boy Electrician

JACK LEE

Electricians

ANTON POIMTSEV

STEPHEN GRUM

Key Grip

KEITH CUTLER

Best Boy Grip

DOUG CORDONIER

Grips

DOUG WILSTE

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JONATHAN BROWN

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CHRIS "WOODY" WDOWIN

Assistant Property Master

CHARLES BARDEN

Weapons Master

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LUKE WAKI

Make Up Artist

CARPUCINE CHILDS

Head Hair Stylist  
MELIZAH WHEAT

Key Hair Stylist  
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Transportation Captain  
MIKE GARDNER

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ZACH OXFORD

Assistant Craft Services  
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Key Set Medic  
SAM BARROW

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OLU ODEBUNMI  
JAKE DEPTULA

Line Producer

NATALIE TRULY

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CALVIN SMEAD

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DINO DUMANDAN

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RANDY WILSON

Foley Mixers

RANDY WILSON

RON MELLEGER

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JOHN LORANGER

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JUSTIN HELLE

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BARBARA HARRIS

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ALEX PUCCINELLI  
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DI Coordinator  
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Title Executive Producer

SETH KLEINBERG

Title Producer

TROY JAMES MILLER

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KILO AKUNA

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JOSUE ARIAS  
OLLIE MONSEF  
ART BAGDASARYAN  
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AMANDA SEAH  
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MARTY STEP  
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CONNOR WHITTAKER  
MOMO YANG

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KEITH SINTAY

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WIM BIEN  
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PATRICK HORNE

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LUIS CAYO  
ANG NASIAKOS  
GATH DORSAINVILLE  
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DANIEL EDERY  
VANNA OUK  
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KURT SMITH  
JACOB HILL  
MASON TRAGER

Rigging Lead

PETER CHRISTIANSEN

Rigging

CASEY DAME  
ANDREI OREHOV  
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Effects Lead

CHRISTIAN PINEDO

Effects Artists

COLBY BECKETT  
LINHUI LI  
MATTHEW BENSON  
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NIGEL BROAD  
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ERIC REINHARD  
JASON ULLRICH

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CLINT JAIRAM  
LOLA AKINWUSI  
FABIAN JIMENEZ  
JAMIE BAXTER  
WILL JOHNSON  
KILYOUNG BAEK  
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PETER MASTALYR  
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MATTHEW DEAN RUSSELL

CG Supervisor  
MATT HARTLE

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Sequence Producer  
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JEREMIAH GRACE  
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Orchestrator  
ALEX CLOUSE

Drums  
DEREK SYVERUD

Guitars  
CLINTON SHORTER

Orchestra  
BRATISLAVA SYMPHONY ORCHESTRA

Score Recorded at  
STUDIO 2 OF THE SLOVAK RADIO IN BRATISLAVA

Conductor  
DAVID HERNANDO RICO

Music

“Foreplay - Long Time”  
Written by Tom Scholz

Performed by Boston  
Published by Pure Songs  
Administered by Next Decade Entertainment, Inc.  
Courtesy of Epic Records by arrangement with Sony Music Enter

“That’s Why I Love To Call His Name”

Traditional  
Performed by The Village Singers  
Courtesy of Pinecastle Recording Co

“South American Getaway”

Written by Burt F. Bacharach  
Performed by London Music Works  
Published by New Hidden Valley Music Co & W B Music Corp  
Courtesy of Silva Screen Music America

“Got My Mojo Working”

Written and performed by Billy Adams  
Published by Knox Music Inc.  
Courtesy of Musicbed

“Baby I Don’t Care”

Courtesy of Musicbed  
Written by Eddie Bush  
Performed by Carl Mann  
Published by Hi Lo Music Inc.  
Courtesy of Musicbed

“Slow Down”

Written and performed by Jack Earls  
Published by Hi Lo Music Inc.  
Courtesy of Musicbed

“Picking Tea Leaves and Catching Butterflies”

Trad. – Arr. by Lily Chao  
Performed by Lily Chao  
Published by Pop-Up Music UK  
Courtesy of Akuphone/Under License from Pop-Up Music UK Lim

“Fine Time”  
Written by Oscar Frank, Dewey Oldham  
Performed by Genie Brooks  
Published by Chu Fin Music Inc.  
Courtesy of Musicbed

“How Much Can a Man Take”  
Written by RJ Benninghoff, Becki Bluefield, Finely Duncan  
Performed by Big John Hamilton  
Published by Chu Fin Music Inc  
Courtesy of Musicbed

“Sixties Airport Lounge”  
Written and performed by Alexander John Plowright  
Courtesy of Pond5

“I Want to Love You Baby”  
Written by Don Hill  
Performed by Peggy Scott & JoJo Benson  
Published by Green Owl Music Inc.  
Courtesy of Musicbed

“Alcohol”  
Written by Robert Brown Jr.  
Performed by Robert Jay  
Courtesy of Ubiquity Recordings, Inc. by Arrangement with Sugaroo!  
Published by Songs Of Universal, Inc. / Universal Music Corp. on behalf of itself,  
and EMI Full Keel Music

‘Workin’ For MCA’

Written by Ronnie Vanzant, Edward King

Performed by Lynyrd Skynyrd

Courtesy of Geffen Records under license from Universal Music Enterprises

“Destroy Everything”

Written by Jonah Isaiah Ben-Amotz, Paul Bowman, Tim Eggerding, Darwin Siegeldoud

Performed by The Helltones

“Victim of Circumstances Pt. 1”

Written by Robert Kirkland

Performed by Mike and the Censations

Courtesy of Ubiquity Recordings, Inc. by Arrangement with Sugaroo!

“Time Has Come Today”

Words and Music by Joseph Lamar Chambers and Willie Mack Chambers

Performed by The Chambers Brothers

Published by Universal Music - Careers

Courtesy of Columbia Records by arrangement with Sony Music Entertainment

“Burn Rubber on Me (Why You Wanna Hurt Me)”

Written by Lonnie Simons, Rudy Taylor, Charles K. Wilson

Performed by The Gap Band

Published by BMG Platinum Songs US

Courtesy of Mercury Records under license from Universal Music Enterprises

“Mean Little Mama”

Written Sam C. Phillips

Performed by Roy Orbison

Published by Hi Lo Music Inc.

Courtesy of Musicbed

“Day After Day”

Written by Peter Ham  
Performed by Badfinger  
Pub. by The Estate For Peter William Ham  
Admin by Kobalt Songs Music Publishing  
Courtesy of Apple Corps Ltd/EMI Records Ltd.  
under license from Universal Music Enterprises

“Turn Back the Hands of Time”

Written by Bonnie Thompson, Jack Daniels  
Performed by Tyrone Davis  
Published by Warner-Tamerlane Publishing Corp.  
Courtesy of Brunswick Records  
By arrangement with Ford Music Services

“Fix Me”

Written by Greg Ginn  
Performed by Black Flag  
Published by Cesstone Music  
Courtesy of SST Records, Inc.

“Only Time”

Written by Zelma Sanders  
Performed by Clarence Ashe  
Published by Zell’s Music  
Courtesy of Resnik Music Group  
By arrangement with Ford Music Services

Mr. Carnahan would like to thank

NATALIE JAMES CARNAHAN  
MARISSA RICO SANCHEZ  
NEENA PAGE RAMSEY  
FLOYD BROWN  
MARIKA McLIECHEY

MATT WOOLLEY

Special Thanks

ANITA LEVIAN  
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