

A dramatic movie poster for 'The Finest Hours' depicting a rescue operation in a storm. A large ship is partially visible on the left, with a rescue boat in the foreground. Several people are on the rescue boat, one holding a bright light. The scene is filled with rain and turbulent waves, creating a sense of urgency and danger. The overall color palette is dark blue and black, with highlights from the light and the storm's white foam.

WE ALL LIVE OR WE ALL DIE.

THE  
**FINEST HOURS**

DISNEY PRESENTS

BASED ON THE INCREDIBLE TRUE STORY

# THE **FINEST HOURS**



DISNEY  
Presents

# THE FINEST HOURS

A  
WHITAKER ENTERTAINMENT/RED HAWK ENTERTAINMENT  
Production

A  
CRAIG GILLESPIE  
Film

Directed by ..... CRAIG GILLESPIE  
Screenplay by ..... SCOTT SILVER  
and PAUL TAMASY  
& ERIC JOHNSON  
Based on the Book by ..... CASEY SHERMAN  
and MICHAEL J. TOUGIAS  
Produced by ..... JIM WHITAKER  
DOROTHY AUFIERO  
Executive Producer ..... DOUG MERRIFIELD  
Director of Photography ..... JAVIER AGUIRRESAROBÉ, ASC  
Production Designer ..... MICHAEL CORENBLITH  
Editor ..... TATIANA S. RIEGEL, ACE  
Costume Designer ..... LOUISE FROGLEY  
Music Composed & Conducted by ..... CARTER BURWELL  
Casting by ..... MINDY MARIN, CSA  
Unit Production Manager ..... DOUG MERRIFIELD  
First Assistant Director ..... VINCENT LASCOUMES  
Second Assistant Director ..... CHRISTOPHE LE CHANU  
Associate Producer ..... CHRISTINE WHITAKER  
Visual Effects Supervisors ..... KEVIN T. HAHN  
SETH MAURY  
Visual Effects Producer ..... PAUL V. MOLLES

## CAST

Bernie Webber ..... CHRIS PINE  
Raymond Sybert ..... CASEY AFFLECK  
Richard Livesey ..... BEN FOSTER  
Daniel Cluff ..... ERIC BANA  
Miriam Webber ..... HOLLIDAY GRAINGER  
Wallace Quirey ..... JOHN ORTIZ  
Andy Fitzgerald ..... KYLE GALLNER  
Ervin Maske ..... JOHN MAGARO  
Frank Fauteux ..... GRAHAM MCTAVISH  
D.A. Brown ..... MICHAEL RAYMOND-JAMES  
Mel Gouthro ..... BEAU KNAPP  
Tchuda Southerland ..... JOSH STEWART  
George "Tiny" Meyers ..... ABRAHAM BENRUBI  
Eldon Hanan ..... KEYNAN LONSDALE  
Bea Hansen ..... RACHEL BROSNAHAN  
Donald Bangs ..... BEN KOLDYKE  
Carl Nickerson ..... MATTHEW MAHER  
Domingo Garcia ..... JESSE GABBARD  
John Stello ..... ALEXANDER COOK  
Dave Ryder ..... DANNY CONNELLY  
Catherine Paine ..... ANGELA SMITH  
Another Seaman ..... BARI ROBINSON  
Local Townsfolk ..... KATE CROWLEY  
POLLY PILLSBURY  
TOM BROGAN  
PEG HOLZEMER  
THOMAS DWYER  
Seamen ..... STEVE RASETTA  
JAY STREET  
HARLEY HARRISON  
Stunt Coordinator ..... KEVIN C. SCOTT  
Assistant Stunt Coordinator ..... KEVIN JACKSON  
Double Bernie ..... AIRON ARMSTRONG  
JOSEF BORELAND  
Double Sybert ..... MARIUSZ KUBICKI  
Double Fitzgerald ..... CAMERON DECOSTE  
LUKE VEXLER  
Double Miriam ..... JODI PYNNE  
Double Livesey ..... TIM TRELLA  
Double Maske ..... DEREK DECOSTE  
JOSH VINEYARD  
Double D.A. Brown ..... TOM LAMARCHE  
Double Fauteux ..... PETE KLEIN  
Double Quirey ..... EDWARD GABREE  
Double Garcia ..... MATT EMIG  
Double Hanan ..... EVAN DANE TAYLOR  
Stunt Pendleton Crew  
DAN BAILEY  
PETE EPSTEIN  
GENE HARRISON  
ROBERTO LOPEZ  
KEVIN ROGERS  
PATRICK WALSH  
GEORGE COLUCCI  
CURTIS GRILLI  
ROBERT HARVEY  
JOHN MASON  
AARON VEXLER  
KEN WONG

Stunt Utility.....	ROLLAND FULLAJTAR GREG HARRIS MIKE HOBAN BILL LEAMAN MICHAEL A. SHEEHAN	Technocrane Techs.....	DERLIN BRYNFORD-JONES COREY CHECKETTS
Water Safety.....	DAN MALONE MATT O'CONNOR	Asst. Technocrane/Taurus Op.....	DAVE HAEUSSLER
Stunt Pilot.....	MIKE PEAVEY	DIT.....	JONATHAN CARBONARO
Choreographer.....	DAN MARSHALL	Camera Loader.....	MATT HEDGES
Assistant Choreographer.....	SHIRA PRICE	Underwater DP.....	PETER ZUCCARINI
Dancers		Underwater First Assistant.....	PETER MANNO
KRISTEN ANNESE	NINA EL-BADRY	Script Supervisor.....	DIANE DURANT
KATE JURDI	PATRIK KISUCKY	Sound Mixer.....	TOM WILLIAMS, C.A.S.
KATALIN MATYUS	GREG NELSON	Boom Operator.....	JOEL REIDY
FERENC NEMETH	DOUG POULIOT	Sound Utility.....	RYAN BAKER
J. MICHAEL WINWARD		Production Coordinator.....	SARA BARTKIEWICZ
		Assistant Production Coordinators.....	CATHERINE H. VLASUK HERB POLACK
Hi Hat Singer.....	KATE DAVIS	Production Secretary.....	FEIFEI LING
Hi Hat Band		2nd 2nd Assistant Directors.....	EMMA BARBER CHAD GOYETTE
RICO BARR	ROGER KIMBALL	Location Manager.....	LUKE RAMSEY
MIKE MELE	CARL REPUCCI	Assistant Location Managers.....	JEREMY FISKE JOSH YOUMAN IAN LARSON
BRENT BEECH	DOUG LEAFFER	Stage Manager.....	PETER GOBEN
BOB HOLFELDER	DAVID DUBINSKY	Environmental Steward.....	JOSH GIBBONS
Stand-Ins.....	BENJAMIN MCGINN GREG SEYMORE ADAM TEPER	Post Production Supervisor.....	LORI KORNGIEBEL
Production Supervisor.....	ROBERT MAZARAKI	First Assistant Editor.....	DAN BOCCOLI
Art Director.....	WILLIAM SKINNER	Second Assistant Editor.....	JERED ZALMAN
Assistant Art Director.....	SAMANTHA AVILA	VFX Editor.....	STEVE BOBERTZ
Set Decorator.....	SUSAN BENJAMIN	Additional Editor.....	MICHAEL MCCUSKER, ACE
Leadman.....	CAMERON MATHESON	Assistant VFX Editors.....	PETRA DEMAS ETHAN SCHWELLING
Costume Supervisors.....	CAROLINE ERRINGTON DONNA CASEY AIRA	Editorial Production Assistant.....	EMMA STICKGOLD
Costumers.....	PARRISH KENNINGTON BEAU DESMOND AIMEE MCCUE CAROLYN SCHNITZER	Post Production Assistant.....	LAURA MARTIN
Tailors.....	APRIL MCCOY DANA PACHECO	Visual Effects Production Manager.....	JEFFREY A. SCHAPER
Ager/Dyers.....	DIANNA REARDON VIRGINIA JOHNSON JILL THIBAUT JULIA GOMBERT	Visual Effects Coordinator.....	DAYALIYAH LOPEZ
Makeup Department Head.....	WHITNEY JAMES	Visual Effects Assistant Coordinator.....	ELIAV MINTZ
Key Makeup Artists.....	TRISH SEENEY DESNE HOLLAND	Visual Effects Data Wrangler.....	RON UNDERDAHL
Hair Department Head.....	MARY MASTRO	Visual Effects Assistants.....	JAMES MERRIFIELD JESSICA L. THERRIEN HANNAH MACKLIN
Key Hairstylist.....	RITA TROY	Visual Effects Temp Compositors.....	ZACHARY KINNEY NATAN MOSS
Camera Operator.....	KIM MARKS	Sound Editorial Services provided by.....	FORMOSA GROUP
Camera Operator/Steadicam.....	GEORGE BILLINGER	Re-Recording Services provided by.....	AUDIO HEAD
First Assistant Camera.....	DON STEINBERG STEVE CUEVA	Supervising Sound Editor.....	MARK STOECKINGER
Second Assistant Camera.....	ZACK SHULTZ TIM SWEENEY	Sound Designer.....	ALAN RANKIN
Libra Head Tech.....	ADAM AUSTIN	Re-Recording Mixers.....	ANDY KOYAMA, CAS DEAN ZUPANCIC
		Supervising ADR/Dialogue Editor.....	DANIEL S. IRWIN
		First Assistant Sound Editor.....	MARK COFFEY
		Sound Effects Editors	
		TIM WALSTON	ALBERT GASSER
		TODD TOON	ANN SCIBELLI
		STEVE ROBINSON	

Foley Editors . . . . .	LUKE GIBLEON JOHN SANACORE	Props . . . . .	LISA NAGID STEVEN BONARRGIO
Dialogue Editor . . . . .	MICHELE PERRONE		BETH ANDERSON
Foley by . . . . .	ONE STEP UP		ROBERT FLANNERY
Foley Artists . . . . .	DAN O'CONNELL JOHN CUCCI M.P.S.E.	Picture Car Coordinator . . . . .	ROBERT SCHLEINIG BOB ANDERSON
Foley Mixers . . . . .	JAMES ASHWILL BLAKE COLLINS JACK CUCCI	Special Effects Supervisor . . . . .	MARK HAWKER
Mix Technician . . . . .	JARED MARSHACK	Special Effects Coordinator . . . . .	CRAIG "TEX" BARNETT
Additional Re-Recording Mixer . . . . .	MARTYN ZUB, CAS	Special Effects Purchaser . . . . .	ZACHARY SWANSON
Bidding & Scheduling . . . . .	KYLE SEO	Special Effects Foremen	
Post Production Sound Accountant . . . . .	ARDA GULESSERIAN	TIM WALKEY	MARTIN MONTOYA
ADR Voice Casting . . . . .	JOE CAPPELLETTI, THE FINAL WORD	JEFFERY KNOTT	GARRY COOPER
Formosa Santa Monica ADR Mixer . . . . .	MICHAEL MILLER	GEORGE STEVENS	MARK NOEL
Harbor Picture Company . . . . .	BOBBY JOHANSON	Special Effects Operator . . . . .	KEN MIEDING
Walt Disney Studios ADR Mixer . . . . .	DOC KANE	Special Effects Technicians	
Walt Disney Studios ADR Recordist . . . . .	JEANETTE BROWNING	NATE ACORD	STEVEN BUNYEA
Editorial Technical Support . . . . .	EPS-CINEWORKS	ROBERT CABAN	HERVE DESROCHES
		ARMANDO FRANCO	JAMES JOHNSON
Chief Lighting Technician . . . . .	SCOTT DAVIS	JAMES JOLLEY	ROSS KERZINER
Best Boy Electric . . . . .	MICHAEL PETERSON	REO MONTOYA	BRIAN RICCI
Key Grip . . . . .	FRANK MONTESANTO	MICHAEL RICCI	TONY SOUCIER
Best Boy Grip . . . . .	ROBBIE KNOWLES	JORDAN SNOWHOOK	THOMAS TATE
Dolly Grips . . . . .	DWAYNE BARR CHRIS RYERSON	LARRY ZELANEY	JOHN GRAY
Rigging Chief Lighting Technician . . . . .	MARK CASEY	FRANK BALZER	TERRY TJELMELAND
Rigging Best Boy Electric . . . . .	TRAVIS TRUDELL	DANIEL YEAGER	JEFFERY COATES
Rigging Key Grips . . . . .	WOODY BELL MOSES MOTT	KURT HARRIS	JOHANNES VAN WYK
Rigging Best Boy Grips . . . . .	DAVE ROMANO KAREEM AUDAIN	NICCO VILLALOBOS	EMIL WARREN
Company Grips . . . . .	JOSEPH BATTISTA DARRELL TEMPLE MIKE HENRY TRACY OUELLETTE	Special Effects Utility . . . . .	JOSEPH NICOLOSI
		Video Assist . . . . .	RICH MILLARD
		Assistants to Mr. Whitaker . . . . .	REBECCA DIFILLIPPO TAYLOR CHESTNUT
		Assistant to Mr. Merrifield . . . . .	JESS KRABY
		Assistant to Mr. Gillespie . . . . .	CLAIRE SEVERANCE
		Assistant to Mr. Pine . . . . .	ERIN FAHEY
		Marine Coordinator . . . . .	BRUCE ROSS
		Assistant Marine Coordinator . . . . .	WILL WHITE
		Marine Foreman . . . . .	GLENN HALL
		Dive Master . . . . .	DAN BAILEY
		Marine Administrator . . . . .	BRITTANY DEWEES
		Water Safety . . . . .	THEODORE BARNES
		Marine . . . . .	MICHAEL HOBAN JOSEF BORELAND
		Set Designers	
		LORRIE CAMPBELL	ROB JOHNSON
		BRIA KINTER	MASAKO MASUDA
		RICHARD REYNOLDS	STEVEN SAYLOR
		CLINT WALLACE	ROB WOODRUFF
		Graphic Designer . . . . .	MARTIN CHARLES
		Storyboard Artists . . . . .	DARRIN DENLINGER DAN MILLIGAN
		Illustrator . . . . .	MAURO BORRELLI
		Art Department Coordinator . . . . .	J.M. HUNTER
		Construction Coordinator . . . . .	JOSEPH KEARNEY
		Construction Buyer . . . . .	ALEXANDRA MANN
		Construction Foremen . . . . .	JEFF PLAUSTER ADAM MCCLAIN STEPHEN GAVIN SCOTT PETRINO WILFREDO USUGA
Property Master . . . . .	DAVID GULICK		
Assistant Property Masters . . . . .	NOAH DUBREUIL STEVEN BRENNAN		

Construction Gangbosses . . . . .	ROME DUVAL PAUL JAASKO MARK MENARD DAVID PARSONS	Special FX Accountant . . . . .	LESLIE COOGAN HAWKER
Tool Man . . . . .	GARY ALIOTO	Key 2nd Assistant Accountant . . . . .	OGIE UDELL
Utility. . . . .	RAIMUNDO GONZALEZ DAYNE DEBOER DALE ELDRIDGE	2nd Assistant Accountant . . . . .	LINDSEY ELLIS
Chargeperson Scenic Artist. . . . .	DOUG CLUFF	Additional Assistant Accountants. . . . .	MICHAEL ULLMAN MARY KATE PEDRO
Scenic Foremen. . . . .	PAULA BIRD LANCE LITTLEFIELD	Accounting Clerks. . . . .	ELLE DAVIDA CHELSEA JENNEY KRISTI KING
Scenic Gangboss. . . . .	CHAD LITTLEFIELD	Post Production Accountant. . . . .	HALLIE RIVERA
On Set Scenic . . . . .	PAUL WILSON	Unit Publicist . . . . .	SCOTT LEVINE
Scenic Artists		Dialogue Coach. . . . .	WENDY OVERLY
TOBIAS ALDRICH	JARED ABRAHAMSON	Still Photographer . . . . .	CLAIRE FOLGER
TOMMY COLLERAN	MARK GRUNDIG	Transportation Coordinator . . . . .	JIMMY DONAHUE
DAN JOY	DAVE MANNING	Transportation Captain. . . . .	ROBERT WRIGHT
KERRI MCGILL	JULIAN OSORIO	DOT Compliance . . . . .	BRIAN DUNN JR. WILLIAM BENNER
DAVID RICKSON	RAE SIGNER	Casting Associate . . . . .	KARA LIPSON, C.S.A.
JOSE TRAN	BRIAN GILLETLY	Casting Assistants. . . . .	SOPHIE RAGIR COURTLAND JONES
Set Dec Buyer. . . . .	DEBBIE CUTLER	Extras Casting. . . . .	NICOLE AIGUIER JENNIFER DWYER
Set Dec Coordinator . . . . .	RISA UCHIDA BATTIS	Caterer . . . . .	HAT TRICK CATERING
Set Dec Gangboss. . . . .	RACHEL BURGIO	Craft Service . . . . .	DAVID STEINWACHS CAMERON GOODRICH
Set Dec Foreman. . . . .	TYRIS SMITH	First Aid/Medics. . . . .	KIM QUAM KC ROBALLO JOHN SANSONE ROGER DILLINGHAM
Set Dressers		Additional Music by . . . . .	PHILIP KLEIN
DANIEL BRISSON	JUDSON BELL	Music Editor . . . . .	ADAM SMALLEY
BRIAN BUCKLEY	JONATHAN CHAMPOUX	Score Recorded by . . . . .	MICHAEL FARROW
DENNIS COLVIN	CHRISTOPHER CONROY	Orchestrations . . . . .	SONNY KOMPANEK PHILIP KLEIN
GREGORY CORCORAN	WILLIAM COSTELLO	Orchestra Contractor. . . . .	PETER ROTTER
AMANDA DOBSON	JEREMY DOMINICK	Music Preparation by. . . . .	MARK GRAHAM JOSEF ZIMMERMAN (JOANN KANE MUSIC SERVICE)
BRENDAN HARVEY	WAYNE KIMBALL	Score Mixed by . . . . .	MICHAEL FARROW
BRENDEN MORRISON	TIMOTHY ROWCROFT	Additional Music Mixed by . . . . .	ADAM MICHALAK
Set Dresser/HVAC Technician . . . . .	MICKEY CARTER	Supervising Music Editor . . . . .	JON MOONEY
On Set Dresser . . . . .	ADAM ROFFMAN	Assistant Engineer . . . . .	TOM HARDISTY
Draper. . . . .	HELEN RASMUSSEN	Additional Music Mix Editor . . . . .	ADAM OLMSTED
Set Dec Scenics . . . . .	ROBERTO GALLO TRAVIS MOONSCHEIN KIM NELSON	Additional Programming. . . . .	ALEXIS GRAPSAS
Fixtures Electrician . . . . .	BRENDAN KEEFE	Assistant to Carter Burwell . . . . .	DEAN PARKER
Production Assistants		Score Recorded at. . . . .	THE EASTWOOD STAGE, WARNER BROS. STUDIO
JOEY LAM	JOHN AUFIERO	Score Mixed at . . . . .	THE BODY, NEW YORK, NY SONIC FUEL STUDIOS, EL SEGUNDO, CA
SAMANTHA GILLIS	ROSS TATELMAN	Digital Intermediate by. . . . .	COMPANY 3
ASHLEY SYKES	SEAN YOPCHICK	CO3 Executive Producer/Colorist . . . . .	STEFAN SONNENFELD
ERIKA MCGOWAN	KIT CONNERS	DI Producer . . . . .	ANNIE JOHNSON
JILLIAN TAYLOR	DANA NELSON	Digital Conform. . . . .	JOE KEN
NICHOLAS REXFORD	KATHARINE MCMANUS	DI Technologist . . . . .	MIKE CHIADO
TALIA KROHMAL	TOSHADEVA PALANI	Color Assist . . . . .	JOHN TRIPP
ERICA SCOPPETTUOLO	WILLIAM TYLER BROWN	Head of Production . . . . .	ANDY KAPLAN
MEGAN GUSTAFSON	RYAN HUSSEY		
JIMMY LUC	TYLER FISK		
CAITLIN MANNIX	BRINTON MACFARLANE		
MATTHEW LOWD	JESSIE CAIRNS		
Technical Advisors . . . . .	MICHAEL CONDON JEFF SHOOK MIKE LUTZ		
Production Controller . . . . .	TOM UDELL		
First Assistant Accountant . . . . .	JOANNE WOODWARD		
Payroll Accountant. . . . .	DEBI WEST		
Art Department Accountant. . . . .	EVAN FEUERMAN		

Account Executive . . . . .	JACKIE LEE	OLIVIER NADEAU	MICHAEL NEELY
Digital Dailies by . . . . .	FotoKem nextLAB®	JOAN PANIS	SATISHA PY
Senior Dailies Producer . . . . .	CHRISTINA E. WASELL	SUBHASISH SAHA	DAVIDE SIBILIA
Senior nextLAB Operator . . . . .	VINCENTE HUGHES	UROS SIMIC	DAVID SKOREPA
Senior Dailies Colorist . . . . .	GREG CURRY	MICHELE STOCCO	FILIP SUSTEK
nextLAB Tech Support . . . . .	BRYAN GOLDER	JOSELINE TONNELIER	ANTONY V
Main & End Titles . . . . .	PROLOGUE FILMS	RICARDO VELEZ	NICHOLAS MARTIN WHITELEY
Title Design . . . . .	LISA BOLAN	MARK WILLIAMS	ROBBY WONG

Cyber and  
Lidar Scanning by . . . . . INDUSTRIAL PIXEL VISUAL EFFECTS INC.  
Scanning Supervisor . . . . . RON BEDARD  
Scanning Technician . . . . . CARL BIGELOW

Visual Effects by MPC

VFX Producers . . . . . FELIX CRAWSHAW  
VERONIQUE MESSIER-LAUZON  
DFX Supervisor . . . . . DANIEL TARMY  
2D Supervisors . . . . . ALEX LLEWELLYN  
BRENNAN DOYLE  
RENAUD MADELINE  
CG Supervisors . . . . . CHRIS RYAN  
ADRIANO RINALDI  
STEPHEN ELPHICK  
Animation Supervisor . . . . . TOM GOODENOUGH  
VFX Production Managers . . . . . DALLIS ANDERSON  
BLAIR BROWNLEE  
SKYE RADIES  
SAMANTHA BANACK  
SIOBHAN BENTLEY  
Art Director . . . . . RAVI BANSAL

VFX Production

ADELA BABOROVA	LAUREN BARNES
JILLIAN BROOKS	MARIE CASTRIE
LINDA CHAABNA	JANNY CHOU
AMBER DAVY	LAURA DOCHTERMANN
RACHEL ERDOS	LORILEE EVANS
DEEPAK JALESH	ANDREA KISTLER
CHRISTOPHER KOWAL	TARYN LAURENDEAU
THOMAS MACKENZIE	DAVID MCPHAIL
EMILY MOYE	SHERIN PADAYATTY
YASHODA PAI	NICOLE PERRIER
SASHA RACETTE	VIDYADHARA S KAREDLA
DANNY SINGH	LIAM SKOGLAND
KATHERINE TERZIEVA	SARA TITANIC
GEMMA WHELAN	TABITHA WOODMAN
JANE SIMONS	

Lead Digital Artists

ALEKSEI CHERNOGOROD	DURAI BABU
STEPHANIE BROUSSAUD	AARON DEERFIELD
JEROD FINN	ADAM HARDER
THOMAS HELMAN	GABOR HOVANYI
STU HUNTER	SHRIKANT JAIN
ALEX JENYON	SAM JOHNSON
ANURAG KAPIL	BRYAN LITSON
EMIL MALM	RYAN MINTENKO

Digital Artists

CARLOS ACEVEDO	NATALIE AITCHISON
RACHEL AJORQUE	MASHI AKIYAMA
UDAY ALETI	ANDREI ALLERBORN
MUHAMMED ANAS	AUSTIN ANDERSON
NIGEL ANKERS	GRAHAM ASHWORTH
CARLE AUBERT	SHAIK AZAM
ENDRE BALINT	AYMERIC BALLESTER
ANDRZEJ BANDURSKI	HERNAN BARROS
BRYAN BARTLETT	FRANCIS BEAUREGARD
GREGOIRE BECCUCCI	PAULO BIAJANTE
JORGE "YORCH" BOBADILLA	IOAN BOIERIU
FELIPE BORGES	RAJA BOSE
STUART BRUZEK	JAMES BURKE
CHRISTOPHER BUZON	JORDI CABEZA CASTAÑ
GIULIA CADEDDU	ELIZABETH CARILLO
FEDERICO CASCINELLI	OMAR GARCIA CASTENADA
MARTIN CHABANNES	YASHVHANTH CHANDRESKARAN
OLIVIER CHARETTE-GIASSON	DAVID CHARVAT
PAUL CHAVEZ	SARANG CHOI
KEVIN CHRISTENSEN	MICHAEL CHROBAK
MARVIN CHUA	SIMONE CILIANI
ALEXANDRE CLERMONT	ALEXANDRE CORBE
ALEX CORLL	RUDYARD CRETENET
DARRELL CROSWELL	GLENN CURRY
ADAM T. DAVIS	AMY DAVIS
ALFONSO DELACRUZ	ALBERTO DELLA REGINA
BARRY DEMPSEY	ROLAND DOBSON
KYE DORRICOTT	BALÁZS DRENKOVICS
DAMIEN DUPUY	DENIS DVORYANKIN
SCOTT EBURNE	CRAIG EICKHOFF
DANIEL FAVINI	BRODY FIKKERT
JULIA FLANAGAN	JEROME FORTIN
NICOLAS FOURNIER GOSSELIN	JASMINE FURBY
ANDRIUS GABRIUNAS	PHALGUNI GALA
ETIENNE GAUMONT	VIVEK GAUR
ABHISHEK GHORUI	HEROD GILANI
RICARDO GOMEZ	HANNA GOODMAN
BALA GOPSETTY	PUSHPARAJ GOVINDAN
STEVE GUO	CANDICE HARVEY
ANDREW HODGSON	BOON HOE LAW
GUILLAUME HOFFMANN	MIKE HSU
MARIE-LAURENCE HUDON	SACHIN ILAMKAR
ALDRIN JAISON	DIGGER JENSEN
JONATHAN JOBLIN	NIKOLCE JOVANOVSKI
JESSICA JUNG	THOMAS KAYSER
CAITLIN KENNEDY	KARTHIK KESIRAJU
DIANA YEWON KIM	LAURIE KINDIAK
MARKUS KIRCHER	JAMAL KNIGHT
DUFFY KNOX	MARIUSZ KORCZAK
MICHELLE KORCZAK	VLADIMIR KOZHEKIN





3D Conversion by  
LEGEND

Stereoscopic Supervisor..... JARED SANDREW  
Stereoscopic Producer ..... NICOLE MATTESON  
Stereo Production Supervisor ..... CAPRICE PAXTON  
Depth Supervisors ..... MATTHEW PARKHILL  
VINCE NIEBLA  
Compositing Supervisor..... TREVOR GRACIANO  
VFX Coordinator ..... CLAYTON SAMUELS  
L3D Executive Producer ..... MATT AKEY

Lead Stereo Artists

KAMRAN ARIAN JARED BUFORD  
KYLE BUNDGAARD BRAD KAISER  
KIMBERLY MARTINEZ KEN NELSON  
JOHWAN PARK ADAM QUATTROCIOCCI

Stereo Artists

RIDDHIMA GARATIKAR JONATHAN KREYCIK  
TAYLOR MERAZ AARON PROVIDENCE  
MATTHEW SIDEBOTTOM TRYSTAN SNODGRASS  
RYAN VAILLANCOURT JASON WONG  
ANDREW WONG JENNA YU

Paint Artists

ESHAN DISSANAYAKE ANTHONY GARCIA  
RENNIE JAYASEKERA GLENN OSGOOD  
SANDY PHETCHAMPHONE VANESA VIDAKOVIC

Stereo Editorial ..... H.R. BARNETT  
TOM DRISCOLL  
TRAVIS HOECKER

Production Support

WILFRED ILAGAN JEFF MANCHESTER  
WADE POLO JOHN RUSSELL  
LYNN SIBLEY KATHLEEN TRAN  
THEA WARREN

Stereo TDs ..... SOLANA HAGLER  
MIKE HOPKINSON  
KEN IMURA  
JACQUELINE MCFARLAND

Production Coordinators ..... DANIEL JUDAH  
DOMINIQUE LIBUNGAN  
CHRIS MCMAHON  
DANIEL RICWULF

MUSIC

“The Hucklebuck”

Written by Roy Alfred, Andy Gibson, Albert Shubert  
Performed by Frank Sinatra with Axel Stordahl and His Orchestra  
Courtesy of Columbia Records  
By arrangement with Sony Music Licensing

“When He Comes Home To Me”

Written by Charles Benson, Paula Watson  
Performed by Paula Watson  
Courtesy of Tuff City Records  
By arrangement with Ocean Park Music Group

“I’ll Get You Bye And Bye”

Written and Performed by Pete Peterson  
Courtesy of Tuff City Records  
By arrangement with Ocean Park Music Group

“Hey Jack”

Written by Lester Williams, Macy Lela Henry  
Performed by Lester Williams  
Courtesy of Cicadelic Records  
By arrangement with Platform Music Group

“Vaya Con Dios”

Written by Inez James, Buddy Pepper, Larry Russell  
Performed by Kate Davis with Rico Barr &  
The Jump ‘N’ Jive Review

“Our Love”

Written and Performed by Ernest Bradshaw  
Courtesy of de Wolfe Music & Ford Music Services

“Haul Away Joe”

Arranged by The Clancy Brothers & Tommy Makem

“Sit Down You’re Rockin’ The Boat”

Written by Frank Loesser

“Haul Away Joe”

Arranged by Jason Boland, Vincent May,  
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In Selected Theatres

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DISNEY PRESENTS

# THE FINEST HOURS

BASED ON THE INCREDIBLE TRUE STORY

**O**n February 18, 1952, a massive nor'easter struck New England, pummeling towns along the Eastern Seaboard and wreaking havoc on anything caught in its destructive path, including two 500-foot oil tankers. The SS Pendleton and SS Fort Mercer, bound for Boston, Massachusetts and Portland, Maine, respectively, were both ripped in half by the storm, stranding their crews at sea. The senior officer aboard the stern of the Pendleton, chief engineer Raymond Sybert (Casey Affleck), soon realizes it is up to him to take charge of the frightened crew and keep the ship afloat as long as possible.



The Coast Guard station in Chatham, Massachusetts was busy helping local fishermen protect their boats from the storm when they received word that the Fort Mercer was in trouble. Warrant Officer Daniel Cluff (Eric Bana), the recently appointed station chief, immediately dispatches his best men to aid in the larger rescue effort already in progress. When Cluff learns that a second ship, the Pendleton, was also damaged and is now adrift in nearby waters, he orders coxswain Bernie Webber (Chris Pine) to quickly assemble a crew and take out the CG36500 lifeboat to look for survivors.

Webber and three men board the 36-foot motorized, wooden boat and set off on the perilous mission with bleak prospects, at best, and before they even clear the Chatham Harbor, the boat's windshield and compass are destroyed. Yet the men persevere, and despite hurricane-force winds, 60-foot waves, frigid temperatures and zero visibility, miraculously locate the Pendleton and rescue 32 of its 33 men in the midst of the turbulent storm, returning a total of 36 men home on their battered 12-seat lifeboat.

"The Finest Hours" is a heroic action-thriller based on the remarkable true story of the most daring rescue mission in the history of the U.S. Coast Guard. Presented in Digital 3D™, Real D 3D and IMAX® 3D, the film transports audiences to the heart of the action, creating a fully immersive cinematic experience on an epic scale.

Directed by Craig Gillespie, "The Finest Hours" stars Chris Pine, Casey Affleck, Ben Foster, Holliday Grainger, John Ortiz, Kyle Gallner, John Magaro and Eric Bana and is produced by Jim Whitaker, p.g.a., and Dorothy Aufiero, p.g.a., with Doug Merrifield serving as executive producer. The film is written by Scott Silver and Paul Tamasy & Eric Johnson, based on the acclaimed non-fiction book of the same name by Casey Sherman and Michael J. Tougias.

**“In the Coast Guard they say you have to go out...  
they don’t say you have to come back in.”  
—Bernie Webber, Petty Officer First Class, U.S. Coast Guard**

## **EMBARKING ON THE VOYAGE**

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While “The Finest Hours” is packed with thrilling, larger-than-life action sequences, it is anchored by the prevailing theme that resonates throughout the story—the strength of the human spirit. “These young men knew exactly what they were getting into when they climbed into that tiny lifeboat,” says producer Dorothy Aufiero (“The Fighter,” “Session 9”). “They had the courage to go out there and put others’ safety first and do something incredible, and I find that truly inspirational.”

When the Boston-based filmmaker first read “The Finest Hours,” the book by Casey Sherman and Michael J. Tougias that documented the incredible tale of the Coast Guard’s attempts to rescue survivors from two T2 oil tankers, she was shocked she had never heard about it before. While the SS Pendleton rescue was front-page news at the time, not everyone today is familiar with the story, including families of the men who were part of the rescue itself. “These guys just didn’t talk about it because to them, it was their job,” she explains.

Aufiero brought the project to producer Jim Whitaker (“Cinderella Man,” “The Odd Life of Timothy Green”), who felt an immediate connection to the story. “I was born in Maryland but moved to Nova Scotia when I was 12 and my family lived in an eastern maritime town similar to Chatham, so I related to the story on a personal level,” he says. “I knew about the Coast Guard and about the lives of people who made their living on the water and always knew I wanted to tell a story about the people that I grew up with.”



They agreed that recreating the gallant efforts of these young men on the big screen was the perfect way to immortalize their story and put together a story treatment and sizzle reel incorporating vintage photos and archival footage of the actual events, which they brought to Disney. The studio

has released many successful films based on true stories over the years (“Cool Runnings,” “Dangerous Minds,” “Invincible,” “Miracle” and “A Civil Action,” among others) and green-lit the project that same day.

Oscar® nominees Scott Silver (“8 Mile”) and Paul Tamasy & Eric Johnson (“The Fighter”) completed a screenplay based on Sherman and Tougias’ book. While the book tells the story of both tankers that split that fateful night, the screenplay focuses primarily on the Pendleton rescue and its two stories: the men on the tanker trying to survive on the outside chance that someone might come to find them, and the four young men who set out to rescue them.

Like Aufiero, Craig Gillespie (“Million Dollar Arm,” “Lars and the Real Girl”) was unfamiliar with the story when first sent the script, but he read it immediately, followed by the book, and was soon on board to direct. “I really enjoyed how very true the writers stayed to the events and the timeline of when things occurred, which is

almost unfathomable considering all that was going on out there in the ocean,” he says. “Yes, it’s the story of the greatest small-boat rescue in Coast Guard history, but it also has all these great characters who really were unsung heroes. There was a sense of purity to that generation of men in that they often put others before themselves, and that’s what makes them so heroic.”

“Craig was absolutely the perfect guy to direct this film,” says Whitaker. “The movie is ultimately about a bunch of men going through this very difficult thing, but it’s also about their humanity and the emotionality of their actions, and Craig is particularly good at finding those emotional moments and drawing them out in this beautifully-subtle way.”

## BRINGING THE CHARACTERS TO LIFE

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Audiences will be captivated by the story of the Coast Guard’s legendary maritime rescue, but the compelling characters brought to life on screen are exceptional in their own right. The humility and selflessness characteristic of those in the service of saving lives is truly notable, and the producers wanted to ensure that the actors cast could effectively convey those qualities on screen.

When Chris Pine is considering upcoming projects with which to become involved, a clear indication for the actor is a screenplay he can read in one sitting. With “The Finest Hours,” he couldn’t put it down. Pine, who has starred in the “Star Trek” films, “Jack Ryan: Shadow Recruit” and “Into the Woods,” among numerous others, appreciated the story’s simplicity and was drawn to the character of Petty Officer First Class Bernie Webber, the amiable captain of the CG36500 lifeboat, who becomes an unlikely hero.



“Bernie is sweet and quite gentle and is a man who hasn’t really found his voice yet. He grew up in a family of very strong men who went into battle and got their badges, and Bernie, having been too young to go to war, feels that he should have been there,” says Pine. “I like Bernie because he’s not encumbered by any cynicism or irony and he’s not slick and sharp...he’s not ‘big city.’ He’s a man from a different time.”



Webber led a similar rescue mission one year before the SS Pendleton disaster that was unsuccessful and haunted him. The William J. Landry, a fishing boat from New Bedford, Massachusetts, had been trapped at sea by a major squall and after three failed attempts to rescue the fishermen on board, the boat was destroyed, their crew never found. Webber’s confidence was shaken as a result.

“Bernie has so much heart; he’s such an interesting, lovable character,” says director Craig Gillespie. “He’s the guy who you feel is not going to amount to much and then he surprises everybody. And Chris used everything from his mannerisms to his accent, and the evolution of such a fully fleshed character surprised me at every turn, especially because the audience views him as the underdog. We set him up that way, and Chris just makes Bernie shine on screen.”

Station Chief Warren Cluff assigns his more-experienced men to assist with the SS Fort Mercer rescue efforts taking place off the coast of Nantucket, but the crew believes it is impossible to cross the Chatham Bar due to the storm and even though it will take longer, leaves from Stage Harbor instead. Webber, on the other hand, does not object and departs with his crew from the station as ordered, heading directly into one of the deadliest spots in the Atlantic Ocean.

“Bernie did what he was told, even though everyone knew the rescue mission was close to impossible,” explains Gillespie. “At the beginning of the story the fact that he always does what he is told is almost a detriment, but as he goes through this journey we see that he comes into his own and becomes a thinking man: someone who makes his own choices and becomes a true leader, and that was something that Chris was able to beautifully portray through the nuances in his performance.”

“Because this is a true story you want to do justice to these men and what they accomplished...you want to pay tribute to them and hopefully capture the essence of who they actually were,” says Pine. “There’s this really great audio recording of Bernie telling the story many years after what happened that night, and just listening to his cadence and how he responded to the gentleman asking the questions you could tell that he had told the story many times and I got the feeling that he didn’t want to talk about it much anymore. In talking with people who knew Bernie I found that this was a great part of who he was—a quiet guy who took very seriously a job that he was very good at.”



Academy Award® and Golden Globe® nominee Casey Affleck (“Interstellar,” “Oceans 13”), a native Bostonian, plays Raymond Sybert, the mid-level crew member aboard the Pendleton who suddenly becomes the man to whom everyone looks for guidance. “The story really spoke to me about heroism and leadership,” he says. “These men were in a terrifying situation, yet they figured out a way to work together, ultimately bringing out the best in one another to accomplish the unthinkable.”

He continues, “This was a really compelling situation for Ray right off the bat because he’s an engineer who doesn’t ordinarily interact with the rest of the crew. He never goes on deck and he certainly doesn’t have to make decisions that affect the lives of anyone else, but he’s a thoughtful guy who knows his way around a ship. He brings knowledge and experience to this emotionally-heightened situation, which comes in handy when the men begin to panic and fight with one another.”

The radioman on the Fort Mercer was able to send out a distress signal when it broke in half during the storm, but when an 18-foot fracture in the hull of the Pendleton’s engine room ruptures, the ship’s bow, where the radio room and pilothouse were situated, sunk before anyone could issue a call for help. According to Gillespie, “The interesting dynamic on the Pendleton is that when it sunk, all the officers aboard died. They were all on the bow of the ship so there was really no clear command of who should actually be in charge, so Sybert becomes a reluctant hero, the antihero. He does not like authority, and the dichotomy here is that when the situation happens he has to step up and rally the crew, becoming, in essence, the person that he detests.”

He continues, “Ray has always avoided that by working down below in the bowels of the boat and not having to

take on the onus of the authority and the weight of having to carry that responsibility. That's the struggle that we found so interesting, and Casey really did a beautiful job working through that, becoming a leader for the men and having to do that to save all of their lives."

The stern of the Pendleton where the engine and the control stations were located is able to temporarily remain afloat due to the air in the ship's ballast tanks, but the engine room still begins to flood. And while the ship was equipped with lifeboats, it was too dangerous to try launching them in the turbulent water, as the colossal waves would crush the wooden boats. Sybert assembles his men and together they create a manual tiller by attaching chains to the existing rudder and guide the ship to a nearby shoal where they run aground and plan to wait out the storm. Eventually a fisherman spots the Pendleton off the coast of Chatham, reporting it to the local Coast Guard station.

"Ray is forced to rise up out of the engine room and go topside on the ship, but to also rise to a position of authority," says producer Jim Whitaker, "and what Casey is able to show us is that once he's chosen to take the mantle and assume leadership of the men, he really is strong, and the colors of that are really interesting for him."

Ben Foster ("3:10 to Yuma," "Contraband") is Richard Livesey, a veteran Coast Guard seaman who, despite his reservations about Bernie's leadership abilities, volunteers to join him on the lifeboat. The actor was honored to pay tribute to men who are responsible for saving human lives, and who do it with modesty, earnestness and good will. "That's part of the humility of this kind of service," he says. "It's not about patting yourself on the back; it's about getting through it and doing the best job you can."

"Ben is particularly great in this role because while he's playing this tough guy, the role requires him to have these moments of great empathy, which Ben conveys through strength and by letting just a little bit of light in," says Whitaker. "This is a movie about guys and leadership and how they are making these really difficult decisions with complex emotions and are dealing with it gracefully, and they're all the stronger because of it."



British actress Holliday Grainger ("Cinderella," "Bonnie & Clyde") is Miriam, the headstrong fiancée of Bernie Webber who has no problem speaking her mind, especially when it comes to Bernie's safety. "Miriam is an interesting character," says Grainger. "She is so strong and determined to get what she wants, and even though she's an educated woman, all she really wants is to get married. I loved the idea and the style of the 1950s and that kind of small town regional American mindset, which was a headspace I'd never really played before."

Says Gillespie, "Miriam is this very independent woman, which feels a little unusual for that time period, but she actually ends up challenging Bernie to think for himself. Portraying a powerful woman is such a great opportunity for an actress, and Holliday does a superb job of maintaining that fine line between being strong but not too intimidating. The chemistry between her and Chris is just beautiful, and you really are yearning for them to end up together."

Miriam's journey throughout the film is to be able to comprehend the world that Bernie comes from and to learn to be secure in the



fact that marrying him means marrying into that world. She explains, “Bernie cares about her so much and doesn’t want to introduce her into his world of danger because he’s saving people’s lives every day and doesn’t know when—or if—he’s ever coming back.”

“The movie is as much about the rescue mission as it is about the challenges of a relationship and how one makes the decision to fully commit to be with someone,” says Whitaker, “and so in a way, what’s happening at sea is like a metaphor to what’s happening on shore, and Miriam is the

anchor of that emotional journey, both for Bernie and herself.”

The way Bernie and Miriam met is a story in and of itself: she was a telephone operator and listened in on one of his calls where he politely cancelled a date due to a flat tire, and was smitten. “She heard his voice and said ‘that’s the man I’m going to marry,’” she says. “They dated on the phone for several weeks and got to know everything about each other before agreeing to meet, and the rest is history.” Bernie and Miriam Webber were married on April 16, 1952, as planned, and remained married for 58 years until Bernie passed away in 2009 at the age of 81.

In addition to the historical facts and details which the filmmakers wanted to be sure were believable and technically accurate, it was also important that the characters’ relationships were authentic as well. “We wanted to be very specific and very clear with how things happened, and the scene in the film where Bernie and Miriam go on their first date is verbatim from the story,” says Whitaker. “Being able to get those nuances and truths makes it all the more interesting and allows us to present such unique individuals, and both actors were great at being able to run with it.”

John Ortiz (“Silver Linings Playbook,” “Fast & Furious 6”) is third assistant engineer Wallace Quirey, a veteran of the Pendleton crew who, like Sybert, is happy to be working undetected below deck. But as the stakes are increased, he becomes more vocal in his support of Sybert and encourages the crew as well.



Kyle Gallner (“American Sniper,” “The Haunting in Connecticut”) is third-class engineer Andy Fitzgerald, who steps in for engineman first class Mel Gouthro (Beau Knapp) to join Webber and Livesey on the lifeboat, despite his lack of experience. “Andy was kind of the low man on the totem pole and never asked to go out on a mission,” explains Gallner. “On that day in 1952 they didn’t even trust him to go tie-up local fishing boats, but when Bernie has to choose a crew to join him on the mission there weren’t many people left at the station, so Andy volunteers.”

Gouthro, or Gus, as he was called by his friends, was sick that night, having to remain in the Chatham station. “Gus is just a firecracker...he’s all about having fun,” says Knapp. “He pushes Bernie to be more outgoing, especially when he is nervous about going on a date with a girl he’s spoken to but never seen before. He’s always supported Bernie, so it is tough for him when he can’t join him on the mission.”

John Magaro (“Carol,” “Unbroken”) plays Seaman Ervin Maske, the final volunteer to join the three men on the



lifeboat, even though he was not actually stationed in Chatham at the time. “He was waiting for transport back to his light ship, which was a floating lighthouse that helped guide ships into the harbor,” explains Magaro, “and thought it might be fun to volunteer, not realizing the danger involved.”

Eric Bana (“Lone Survivor,” “Hanna”) plays Warrant Officer Daniel Cluff, the commanding officer of the Coast Guard station in Chatham when the storm hit. “Cluff is new to this particular region of the country, and while being an outsider in a small town is always a struggle, it’s even more difficult when you are in a position of power and have to command people who are local and have been there much longer than my character has,” Bana says.



He continues, “Cluff is from the South and everything about him is different, from the way he commands to how he sounds, and he anticipated having a level of respect from his men which is just not there. He’s uncomfortable and unsure of himself, and definitely has his work cut out for him in terms of short-circuiting the disconnection.”

This difficult situation is the backdrop in which Cluff must make the tough, potentially fatal decision to order Bernie to choose a crew and take the lifeboat out into the storm. After making the decision he is confronted by Miriam and has the opportunity to rescind it before it’s too late, but doesn’t. “It’s an interesting predicament,” explains Bana. “He could be responding to his authority being questioned by Miriam, but I think deep down he’s sending the men out because it’s the right thing to do—it’s their job. They didn’t have the checks and balances system in place back then like they do now, so he’s making a judgment call, but I don’t think there was ever any doubt that he was going to send them out.”

“Cluff is a guy whose back is against the wall and he has to make some very difficult decisions,” says Whitaker. “There is some uncertainty in those decisions that he has to make which reveals his character’s true humanity, and it’s really incredible to witness on screen. It was great to see Eric make him a more insecure and unsettled person.”

During production, Gillespie’s collaborative approach as a director helped empower the actors to create believable characters. Pine explains, “Craig’s interaction with the actors and his style of directing gives the actors great latitude to explore. He really pushed me to figure out my character, who was this very innocent man and unlike anyone I had ever played before, and it was frightening, but I appreciate him pushing me.”



“Craig has an amazing acuity about human emotions, and a specificity of understanding and finding the great emotions that are happening within a scene,” says Whitaker.

Each film Gillespie has directed thus far in his career is different from the next, either in genre, subject matter or tone, which Affleck viewed as an indication that the director was comfortable taking on new challenges. “Craig stepped into this situation quite nicely,” Affleck explains. “When you read a script about a sinking ship you wonder how they are going to bring that to life on screen and make it feel real and still look spectacular, but Craig did it, and he always seemed so calm and collected.”

Adds Grainger, “This is an epic action movie which could have very easily been overly dramatized, but Craig was really trying to reign in Bernie and Miriam’s relationship so that it always felt real. He was going for that composed stoicism which is so appropriate for people living in a small fishing village with such harsh environmental conditions...there’s a kind of a strength and composure that you must have in order to survive, and he’s managed to capture that atmosphere in the film.”

All four men aboard the CG36500 lifeboat were awarded the Coast Guard’s Gold Lifesaving Medal in May of 1952 for their heroic actions. A commemorative plaque recognizing the courageous feat remains on display across from the Coast Guard station in Chatham today.

The only surviving member of the rescue crew, Fitzgerald, was engaged by the producers in the early stages of development, as was Gouthro, to help ensure the facts and details were authentic. “When the script was being written and it came to certain scenes where we needed specific details on what really happened, we had the ability to call and ask Andy,” says Whitaker. “This film is at its best when it is celebrating its authenticity, and we really tried to have everything be as real as possible.”

On November 10, 2014, both men visited the set to meet with the cast and crew and answer questions about their experience with the Coast Guard and observed filming of the scene where the Pendleton survivors descend the ladder into the lifeboat. “I was very impressed with the ship that they built,” says Gouthro. “Andy and I couldn’t believe how much it resembled the real Pendleton.”

“It was amazing for Andy and Gus to see us bringing their story to life,” remembers Aufiero. “Everyone on set knew they were in the presence of true heroes.”



“Some people still look at the Pendleton rescue as a suicide mission, but I never saw it like that,” says Fitzgerald, who is now 84 and lives with his wife in Colorado. “Like we used to say back then, ‘You have to go out, but you don’t have to come back.’ Our job was to save people and that’s what we did.”

Gouthro is 83 and lives in Wrentham, Massachusetts. “When people ask me about the Pendleton what I try to impress on them is that it really was no big deal to these guys,” he says. “Those four men went out and did their job. They didn’t like it...it’s not like they were having a good time out on that lifeboat, but it’s what they were told to do so they went out and did it.”

## RECREATING THE EXTRAORDINARY TALE

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With a story like this where the real facts are so compelling, it was important to the filmmakers to remain faithful to the actual events. Michael Condon, executive director of the USS Salem, came aboard the project as technical advisor and the production enlisted the support of Commander John W. Pruitt, III from the U.S. Coast Guard’s Motion Picture & Television Office in Los Angeles.

“We were on set to help ensure the actors were driving the boats exactly how we would do it,” says Pruitt, “so that what you see on screen is exactly what the Coast Guard would have done.”

The U.S. Coast Guard was originally established on January 28, 1915, as a branch of the U.S. Armed Forces before being taken over by the Department of Transportation. Today the Coast Guard is part of the Department of Homeland Security, providing a steadfast presence on our country’s coastline, as well as its rivers, ports and on the high seas. They are responsible for the enforcement of maritime law and for the protection of life and property at sea.

“The Coast Guard was wonderful to us throughout the entire production,” says producer Dorothy Aufiero. “I didn’t know much about them before this project, but I have learned so much about the selfless work they do and now have the highest respect for them.”



The producers also lined up an impressive roster of talented craftsmen to help bring the Cape Cod of the 1950s to life on screen, including: Javier Aguirresarobe, ASC, as director of photography; Michael Corenblith as production designer; Louise Frogley as costume designer; Tatiana S. Riegel, ACE, as editor; and Carter Burwell as composer.

Principal photography on “The Finest Hours” began in September 2014 in southeastern Massachusetts on stages built at the Quincy shipyards and at locations along the coast south of Boston, including Marshfield, Duxbury, Cohasset and Norwell. The film wrapped four months later on Cape Cod in Chatham.

“We had always hoped to film this picture in New England where the events actually took place,” says Aufiero. “Being able to visit the historic sites where Bernie Webber and his crew did their jobs was an extraordinary experience for everyone involved.”



Producer Jim Whitaker adds, “With the size and scope of a story like this, it is important to counterbalance the emotionality of the humanity, so the actors needed to be in an authentic environment for it to feel real both for them and the audience.”

The production filmed at the Coast Guard station in Chatham where Daniel Cluff gave Webber the questionable assignment more than 60 years ago, which was especially poignant for the cast and crew. “There’s this great photo of Bernie and his men sitting at a table in the mess at the station that was taken that night after their return, and we filmed in that actual spot,” says Chris Pine. “It was a very profound experience.”

“For me, it was as much about getting a sense of the geography and the landscape and the relationship between the station, the lighthouse and the shore, as well as some of the history behind it,” says Eric Bana. “It’s always good to get a kind of geographical reference, especially when so much of what’s going on has to do with geography and the men getting lost and my character ultimately being responsible for sending them out into that storm.”

The actual CG36500 lifeboat skippered by Webber in 1952 still exists and was recently restored by the Orleans Historical Society and Museum in Orleans, Massachusetts. The actors took the lifeboat out in Chatham harbor, but it was not used on camera as the harsh demands of moviemaking could have compromised, if not seriously damaged, the historic vessel.

The filmmakers spent months looking for authentic alternatives, which proved to be quite challenging as most of the lifeboats disappeared when the Coast Guard took them out of service in 1968. “No one was interested in wooden boats once the age of Fiberglass came in,” says the film’s marine coordinator Bruce Ross. “They are expensive to maintain, and because these boats were built for a specific purpose they didn’t lend themselves to being turned into fishing boats or pleasure craft. Basically, they were abandoned to rot in cornfields.”



Ross did a great deal of research and was able to locate four 36-foot vessels that were comparable in style to the original lifeboat. “Thirty-six feet sounds pretty big, but in reality it’s a postage stamp in the ocean,” says Condon. “Designed to carry 12 people, including its four crew members, these small wooden lifeboats were created to withstand waves of water washing over them. They have a 2,000-pound keel and, should they be flipped over by a wave, will right themselves.”

Crossing the Chatham Bar was especially problematic for the men aboard the lifeboat that ill-fated night, as it is one of the most dangerous spots on the Atlantic Ocean due to its shifting sandbars and susceptibility to massive waves. During the course of the rescue the engine on the lifeboat kept stalling, as it was suffocated by the waves created by the nor’easter.

“When you’re in the midst of a major storm like the one in this story, you can get some huge waves coming in, which makes it almost impossible for a small boat to get through,” says director Craig Gillespie. “The boats were built with very heavy keels on them, but in addition to the powerful surf there are all kinds of currents and it becomes a big whirlpool of a mess.”



The production shot on the docks at Chatham’s Stage Harbor (which filled in for the Chatham Fish Pier as it looks nothing like it did in 1952) and at sea where the actual rescue took place. While filming one scene on the harbor docks, a nor’easter actually struck Chatham, but fortunately it was nowhere near the intensity of the storm in 1952.

Says Whitaker, “When shooting a film in water, you begin to comprehend the shear force and power it holds and that ultimately water does what it wants to do. You have to respect it, and we took every precaution to ensure the safety of the cast and crew during the filming of all those scenes.”

The USS Salem, a decommissioned Cold War-era heavy cruiser that is now a part of the United States Naval Shipbuilding Museum docked in Quincy, Massachusetts, has a boiler plant and engines similar to those on the SS Pendleton. The production filmed in the ship’s engine room, diesel generator room and the port mid-ship’s

passageway, placing the actors in the most realistic environment imaginable.

While Gillespie had never been on a ship before he impressed Condon with his understanding of oil tankers and how they operated. “Craig is an immensely talented, knowledgeable guy and he really did his homework,” Condon says. “When we were on the Salem he was able to tell me how everything worked.”



Two-time Oscar®-nominated production designer Michael Corenblith (“Saving Mr. Banks,” “Frost/Nixon”) worked closely with the Coast Guard to research the Pendleton, studying archived materials and reading books on maritime history. He also had the opportunity to tour a ship built with methods similar to the Pendleton. “There are no T2 ships in existence today,” he says, “but both the Salem and a liberty ship called the Lane Victory were constructed the same way, and by walking through their corridors and looking at their engines we were able to gather a wealth of information.”

The structure of a T2 tanker is like a system of building blocks glued together, each compartment filled with oil. The ships were originally built to transport fuel from America to Europe and Asia during World War II, and because their function was such a vital one, they were in great demand. As a result, the ships were built so fast that some of the normal safety measures were thrown out, which caused structural issues. “The steel they were made from had a high-sulfur content that weakened its strength, so in very cold situations on very rough seas they had a propensity to break in half,” says Condon.

“In order to do any movie well—and especially a movie of this size—you need to hire talented people in every single area,” says Whitaker, “and we had an incredibly accomplished crew working with us.” That includes Doug Merrifield, the film’s executive producer, who brought an incredible wealth of nautical-themed experience to the production.

With credits ranging from the “Pirates of the Caribbean” films to “The Perfect Storm,” Merrifield found and secured an enormous warehouse, formerly the Fore River Shipyards, in Quincy, Massachusetts, which turned out to be crucial for the production as it was there that the bulk of the film was shot.

Corenblith and his team constructed a series of interior sets of the Pendleton varying in scale, which were created in sections so the camera could move through each section of the ship to establish believable environments for the ship’s crew. This included the ship’s galley, mess and crew quarters, the steering station, and the engine room. Actual parts from the Salem, including hatches and doorways, were integrated into the incredibly detailed sets as well to help the actors better visualize what the real men had lived through.

The cast was in awe at the amount of detail that went into the design of the massive sets, especially the engine room of the Pendleton which was four-stories tall. Says Ben Foster, “I’ve been doing this 20-plus years and I still get excited coming to set and seeing sets like these. They have all been, and I rarely use this word, jaw-dropping.”

A set of the starboard side of the Pendleton and its three deck levels was also built at the shipyards. “There were welders everywhere,” says Chris Pine. “The ship was over 40-feet tall and made of steel that was actually welded together, which really was quite something.”

But the design team did employ some old-fashioned movie-making methods as well. “Had everything been made of cast iron we wouldn’t have been able to accommodate all the weight,” says Corenblith, “so many of the bigger components of the engine room were replicated from fiberglass and, above the water line, wood.”

It was also at the shipyards where a massive water tank holding 800,000 gallons of water was built. The tank, which measured 80 feet by 110 feet and was used to film scenes of the lifeboat’s voyage out to sea and the subsequent rescue of the Pendleton’s survivors, gave the production the ability to start and stop the waves, wind, rain and snow on command. “You would never be able to film in the ocean in a real squall...that would be absolutely impossible,” says Ross. “You have to be able to control the elements.”



“We wanted to create the most realistic environment possible for our actors, so we did a combination of exterior shoots at some of the actual locations and some in the water tanks on our stages too,” says Whitaker. “Approximately 70 percent of our water scenes were shot in the tanks, but the rest was in open water.”

The actors portraying the men aboard the lifeboat spent weeks in a water tank with rain towers, dump tanks and 200-horsepower fans blowing wind and fake snow (made from vegetable gelatin) in their faces. It was a brutal environment, but similar to the conditions the night of February 18. Ironically, the winter of 2014 was one of the coldest on record for the East Coast, with temperatures dropping as low as 14 degrees Fahrenheit on some nights when the actors were submerged in the tanks for hours at a time.

“We were in a water tank being hit with a fire hose 12 hours a day, but that’s what we signed up for,” says Foster. “And believe it or not, any kind of physically demanding or physically straining work actually wakes up the body, and if the body’s present, so are you.”



“The special effects team would spray water on us, which would inevitably be very cold, especially since we were filming in Massachusetts in early winter,” adds Pine. “The boat was attached to a dry-motion base built on the floor of the stage which was controlled by this crazy system of gears and pulleys operated by a guy who would press all these buttons which would make the boat kind of flip and slide.”

Mark Hawker (“Terminator: Genisys,” “Men in Black 3”), the film’s special effects supervisor, helped concept, design and execute the gimbals, which are platforms activated by pistons designed to tilt many thousands of pounds of scenery built atop the platform along a 22-degree arc. These were used to help recreate the storm environment for the Pendleton as well as the lifeboat.

“The Pendleton’s stern, hull, engine room and steering station all utilized two-axis gimbals, which were designed to simulate the side-to-side heaving motion of a large tanker at sea,” says Merrifield. “The motion base was a six-axis gimbal that simulated the lifeboat in large

seas, which, in addition to the side-to-side motion, could pitch up and down to simulate the lifeboat climbing up and surfing down the enormous waves.”

The waves that pummeled the lifeboat once it was next to the Pendleton were produced by the manipulation of large buoys connected by computer-controlled hydraulic rams. A current on the surface of the water was created by air forced out from the sides of the tank.

“The Finest Hours” was shot on digital with 3D conversion taking place in post-production. As a result, many scenes set on the ocean during the blizzard were shot with a wide lens to convey the vastness of the sea and the turbulence of the waves, while providing more depth for the 3D effects.

“Our goal is to have the audience holding their breath with a pit in their stomach,” says Gillespie, “so we filmed from many different angles and got some amazing shots.”



Director of photography Javier Aguirresarobe, whose credits include “Blue Jasmine” and “The Others,” set out to tell the story in the most visually astonishing way as possible. The water tank was especially useful for him and his team, as it was much easier to move back and forth between close-up and wide shots and in different light atmospheres.

A good portion of the film takes place at night or under stormy skies, and Aguirresarobe was careful when determining which camera angles and lighting to use, as he wanted the audience to feel they were in the same environment.

“Most of the film was shot with an Alexa XT camera and a set of aspherical Leica Summilux-C prime lenses, which gave us high resolution and extremely high contrast and helped make the scenes look very natural,” says Aguirresarobe. “We set the ASA at 800 to allow as much light in as possible, which also gave us the ability to shoot at dusk for scenes taking place at night.”

He continues, “We used hand-held cameras to help establish an authenticity to the action and a Technocrane for sweeping aerial shots and to shoot scenes involving especially long takes, and each crane shot was strategically planned in advance, so as to best maximize the effectiveness of the 3D effects.”

But even with the gimbals and water tanks there was no way for the filmmakers to replicate all the elements of a major storm, so some scenes were filmed against a blue screen to allow for the addition of visual effects later.

Costume designer Louise Frogley (“Unbroken,” “Quantum of Solace”) was thrilled when first approached about the project. “The story is set in the 1950s and involves American work wear, which I am absolutely nuts about,” she says. Tasked with creating, not only the attire for the crews of both the Pendleton and the lifeboat but the everyday wardrobe for Bernie, Miriam and all the townspeople of Chatham, Frogley and her team conducted extensive research into the period.

“The biggest surprise for me was to find out that Sybert and the men on the Pendleton would not have been in uniform,” says Frogley. “They wore work-oriented civilian clothing which is basically hunting, fishing and labor-

intensive work apparel, and multiple layers of it, as they had to go back and forth between the freezing-cold deck and the engine room below where it was boiling hot.”

Frogley’s department manufactured six identical versions of each outfit for each of the 33 men on board the Pendleton, as they needed to dress the actors and stunt players, both wet and dry. Each outfit consisted of a shirt, pants, jacket, boots, belt and cap. The apparel was made at a factory in Los Angeles aged, and then shipped to the set in Massachusetts, where it was re-aged again.

The Coast Guard did not have official uniforms in 1952 either, so Webber and the other enlisted men were dressed in surplus Navy clothes. Fortunately, Gillespie embraced the color palette she favored as well, which included rust, tans, beiges, browns and blacks, all colors that worked incredibly well with clothing from the ‘50s like overalls, jeans, dungarees and coats.

Once principal photography was completed, editor Tatiana S. Riegel (“Million Dollar Arm,” “Fright Night”) and Golden Globe®-nominated composer Carter Burwell (“Carol,” “The Fifth Estate”) went to work, employing their ample talents to further shape and enhance the film.

**“We can’t leave them out here alone...the boat won’t last.  
We all live or we all die.”**

**—Bernie Webber, Petty Officer First Class, U.S. Coast Guard**

## **STORMING INTO THEATERS**

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“The Finest Hours” celebrates man’s will as his greatest weapon. These young men with different levels of experience, or lack thereof, conquer their own fears and face some of the most destructive forces of nature imaginable to accomplish the impossible.

“It’s a very simple story about these guys who have jobs to do. It wasn’t done for glory and there wasn’t a self-aggrandizing vibe to it: it was just men doing their job,” says Chris Pine. “There are no monsters, it’s just men against the ocean, and I think there’s something really exciting about seeing men and Mother Nature go at it because Mother Nature doesn’t care who you are or where you come from...she just does her thing.”

“It’s an amazing story,” says director Craig Gillespie, “and while there are a lot of thrills and the scale is huge, in the end it’s a very personal story.”

Adds Casey Affleck, “It’s a real story about real people and what they are capable of doing, and how saving their own lives and the lives of others helps them to understand and appreciate their own strengths.”



## ABOUT THE CAST

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**CHRIS PINE (Bernie Webber)** has emerged as one of Hollywood's hottest actors. With multiple upcoming major motion picture releases, Pine's resume is as extensive as it is versatile. He will next be seen in "Star Trek Beyond," the third installment of the highly successful franchise, the drama "Comancheria" alongside Jeff Bridges, and he is currently filming "Wonder Woman."

Pine's most recent credits include: Netflix's "Wet Hot American Summer"; "Z for Zachariah," which also starred Chiwetel Ejiofor and Margot Robbie and was directed by Craig Zobel; and "Horrible Bosses 2," opposite Jason Bateman, Charlie Day, Jason Sudeikis, Jennifer Aniston, Jamie Foxx and Kevin Spacey. He also appeared in the Rob Marshall-directed musical-comedy "Into the Woods" alongside Meryl Streep, Emily Blunt, Johnny Depp and Anna Kendrick.

Pine had the title role in "Jack Ryan: Shadow Recruit" for director Kenneth Branagh opposite Keira Knightley and Kevin Costner. Based on the Jack Ryan character created by bestselling author Tom Clancy, the film is a contemporary action-thriller set in the present day that follows a young Jack as he uncovers a financial terrorist plot. Pine reprised his role as James T. Kirk in Paramount's sequel to "Star Trek," "Star Trek Into Darkness" in April 2013, directed again by J.J. Abrams.

In 2012, Pine lent his voice to the DreamWorks animated feature "Rise of the Guardians" with Alec Baldwin, Hugh Jackman, Isla Fisher and Jude Law. He also starred opposite Michelle Pfeiffer, Elizabeth Banks and Olivia Wilde in the drama "People Like Us" and co-starred with Reese Witherspoon and Tom Hardy in the 20th Century Fox action-comedy "This Means War." Previously, Pine starred opposite Denzel Washington in the FOX feature film "Unstoppable," directed by Tony Scott. Additional feature credits include: the Paramount Vantage film "Carriers"; the educational animated feature "Quantum Quest: A Cassini Space Odyssey"; "Bottle Shock" for writer/director Randall Miller; the independent feature "Small Town Saturday Night" for writer/director Ryan Craig; Joe Carnahan's gritty ensemble drama "Smokin' Aces" for Working Title Films and Universal Pictures; "Blind Dating," costarring Eddie Kaye Thomas and Jane Seymour; the Fox/New Regency romantic comedy "Just My Luck" opposite Lindsay Lohan; and "The Princess Diaries 2: Royal Engagement" opposite Anne Hathaway.

On the stage, Pine was most recently seen starring in Martin McDonagh's "The Lieutenant of Inishmore" at the Mark Taper Forum in Los Angeles. In Bob Verini's review for Variety, he called Pine's performance "spookily, spectacularly good," and went on to remark that "'Inishmore' audiences are present at the launch of what promises to be a truly remarkable stage career." In March 2011 he was awarded Best Lead Performance by the LA Drama Critics Circle for his performance.

Pine also received rave reviews and a 2009 Ovation Award nomination for his performance in the drama "Farragut North" starring opposite Chris Noth at the Geffen Playhouse in Los Angeles. His additional stage credits include the Neil LaBute play, "Fat Pig," also at the Geffen Playhouse and "The Atheist," a one-man show performed off off-Broadway, in addition to multiple productions at The Williamstown Theatre Festival, among many others.

In 2013, he received the prestigious Male Star of the Year award at the annual CinemaCon Awards.

Pine graduated from the University of California, Berkeley. His parents are actors Gwynne Gilford and Robert Pine, and his late grandmother, Anne Gwynne, was a film actress of the '30s and '40s. Pine currently resides in Los Angeles.

For his performance as Robert Ford opposite Brad Pitt in Andrew Dominik's 2007 feature "The Assassination of Jesse James by the Coward Robert Ford," **CASEY AFFLECK (Raymond Sybert)** earned Screen Actors Guild Award®, Golden Globe®, Critics' Choice Movie and Academy Award® nominations. He was cited by the National Society of Film Critics and the National Board of Review, among other groups, as the year's Best Supporting Actor.



Affleck is known to global audiences for his performances with the ensemble in Steven Soderbergh's "Ocean's Eleven," "Ocean's Twelve" and "Ocean's Thirteen." He has also starred in three films for director Gus Van Sant: "To Die For"; the Academy Award®-winning "Good Will Hunting" (written by Ben Affleck and Matt Damon); and "Gerry" (which he wrote with Van Sant and Damon).

Among his other movies are: Scott Cooper's "Out of the Furnace," in which he starred opposite Christian Bale; Ben Affleck's "Gone Baby Gone," for which his performance brought him a Prism Award; Brett Ratner's "Tower Heist"; Michael Winterbottom's "The Killer Inside Me"; Steve Buscemi's "Lonesome Jim"; Michael Almercyda's "Hamlet"; and Kevin Smith's "Chasing Amy."

Affleck wrote, produced, and directed the feature "I'm Still Here" starring Joaquin Phoenix.



**BEN FOSTER (Richard Livesey)** has established himself as one of the most versatile actors of his generation. Foster had two films at Sundance in 2013: "Ain't Them Bodies Saints" and "Kill Your Darlings," which were released by IFC Films and Sony Pictures Classics, respectively. The Village Voice noted about both performances that "Foster dazzled as the young William Burroughs on the edge of the Beat true-crime tale 'Kill Your Darlings,' then impressed even more as a kindly deputy trying to keep the peace in 'Ain't Them Bodies Saints,' a performance that evokes the young Gene Hackman in its understated masculine authority."

Foster received rave reviews for his role opposite Mark Wahlberg in Peter Berg's hit film "Lone Survivor," chronicling the true story of the June 2005 failed mission of Seal Team 10. He was most recently seen in Stephen Frears' Lance Armstrong biopic "The Program," which covers Armstrong's life from overcoming cancer to the scandal that shattered his career. Up next for Foster is the Legendary/Universal film "Warcraft" for director Duncan Jones, based on the massively popular videogame franchise.

Foster played Stanley Kowalski in the Young Vic's widely acclaimed production of "A Streetcar Named Desire" in 2012, directed by Benedict Andrews. In the spring of 2013, Foster made his Broadway debut in the revival of Lyle Kessler's "Orphans" opposite Alec Baldwin and Tom Sturridge. The production, directed by Dan Sullivan, received a Tony® nomination for Best Revival of a Play.

In 2009, Foster starred opposite Woody Harrelson and Samantha Morton in "The Messenger," a film by Oren Moverman. The film, a moving portrayal of one soldier's journey to re-assimilate into the civilian world after his turn in Iraq, was an official selection at the 2009 Sundance Film Festival, and won the Silver Bear for Best Screenplay, the Peace Film Award at the 2009 Berlin Film Festival and the Grand Prize at the 2009 Deauville Film Festival. Foster reteamed with Moverman in 2011 to co-star in and produce "Rampart," which starred Woody Harrelson as a veteran police officer who gets caught in up a corruption scandal. In the film, Foster portrays a homeless man at the center of the scandal.

In 2007 his portrayal in James Mangold's "3:10 to Yuma" as outlaw Charlie Prince, a cold-blooded killer, earned Foster rave reviews. Of his performance, Todd McCarthy of Variety noted, "Ben Foster puts the kind of indelible imprint on this juicy role that, in earlier eras, allowed such thespians as Lee Marvin, Richard Boone, Dan Duryea, James Coburn, Jack Palance, Lee Van Cleef, Strother Martin and others to immortalize themselves in the annals of Western villainy. He is a mad delight to watch." The cast received an SAG® Ensemble nomination for their work in the film.

Foster's additional credits include: Fernando Meirelles' "360"; Baltasar Kormakur's "Contraband"; Braden King's "Here"; "The Mechanic"; Nick Cassavetes' "Alpha Dog"; the blockbuster film "X-Men 3: The Last Stand"; "30 Days of Night"; "Hostage"; and Barry Levinson's "Liberty Heights," which marked his film debut.

On the small screen, Foster shared the SAG® Award for Best Ensemble Cast for his work in the 2003 season of HBO's critically acclaimed drama "Six Feet Under," in which he portrayed Russell Corwin for three seasons. He was also a part of the Emmy®-nominated HBO telefilm "The Laramie Project." He has also appeared in several episodes of the cult hit "Freaks and Geeks" as the mentally handicapped student Eli and Showtime's "Bang Bang You're Dead," for which he received a Daytime Emmy® Award. Foster currently resides in NYC.

Over the past few years, **HOLLIDAY GRAINGER (Miriam)** has completed a number of varied projects in the U.K. and the U.S. Most recently audiences saw Grainger opposite Lily James and Cate Blanchett in "Cinderella" for director Kenneth Branagh.

Grainger's credits in 2014 included: the role of Bonnie Parker in the mini-series "Bonnie & Clyde" opposite Emile Hirsch and Lone Scherfig's film "The Riot Club," based on the London stage play "Posh," alongside Sam Claflin, Max Irons and Douglas Booth, which follows students at Oxford University's infamous Riot Club. Up next for the actress is "Tulip Fever," opposite Dane DeHaan, Alicia Vikander and Jack O'Connell, and "Lady Chatterley's Lover," with Richard Madden, for the BBC.



Past film credits have seen Grainger in the pivotal role of Estella in the critically acclaimed feature adaptation of the Charles Dickens classic, "Great Expectations," directed by Mike Newell. Prior to this, Holliday was seen alongside a stellar cast including Jude Law and Keira Knightley in "Anna Karenina." She also played the role of Suzanne Rousett in "Bel Ami," a film drama in which she starred alongside Robert Pattinson.

Last year television audiences saw Grainger in the third season of Sky Atlantic's hugely successful series "The Borgias," as she returned to her lead role of Lucrezia Borgia, alongside Jeremy Irons.

Grainger first garnered attention playing Emily in "The Scouting Book for Boys," which previewed to critical acclaim at the London Film Festival. In the same year, she played the role of Mollie in Pat Holden's feature "Away Days." She was also seen in a much-lauded adaptation of Charlotte Brontë's "Jane Eyre," alongside Judi Dench and Michael Fassbender.

Her extensive television portfolio includes the BBC drama "Five Daughters," as well as her role as Sharon Bilkin in "Above Suspicion." She also starred as Dirty Debbie in the BBC Three pilot "Stanley Park" and has also taken on roles in "Demons" (ITV), "Merlin" (BBC), "Robin Hood" (BBC), "Any Human Heart" (Channel 4) and "Blue Murder" (ITV). Grainger was also recognized for her character of Charlie Cooper in a one-off television adaptation of Kate Long's novel "The Bad Mother's Handbook." She starred opposite Catherine Tate and Robert Pattinson in this popular comedy drama.

Grainger made her stage debut in the play “Dimetos,” alongside Jonathan Pryce, Anne Reid and Alex Lanipekun. Holliday played the role of Lydia in Athol Fugard’s 1975 tale of a reclusive engineer harboring a destructive passion for his niece. Most recently on stage, Grainger has been seen in “The Three Sisters” at the Southwark Playhouse.



**JOHN ORTIZ (Wallace Quirey)** is an award-winning actor who honed his craft on the theatrical stage of New York. He won the Obie Award for Best Actor in the Off-Broadway production of “References to Salvador Dali Make Me Hot,” and was nominated for an Independent Spirit Award for his performance in the indie film “Jack Goes Boating.” He is equally at home on stage, in feature films and on television.

His film credits include: “The Drop,” starring Tom Hardy and the late James Gandolfini; Diego Luna’s “Cesar Chavez,” opposite Michael Pena; the Academy Award®-nominated film “Silver Linings Playbook”; and “Jack Goes Boating,” which he not only starred in, but produced, with Phillip Seymour Hoffman. Other credits include “Public Enemies,” “Fast & Furious 6,” “Pride and Glory,” “American Gangster,” “Alien vs. Predator: Requiem,” “Miami Vice,” “El Cantante,” “Amistad,” “Carlito’s Way,” “Narc,” “Ransom,” “Riot,” “Side Streets,” “Sgt. Bilko,” “Before Night Falls,” “The Opportunists” and “The Last Marshal.”

On television, Ortiz starred opposite Greg Kinnear in Fox’s “Rake.” He was in the HBO series “Togetherness,” starring Amanda Peet and Melanie Lynskey and starred opposite Dustin Hoffman in the cable series “Luck.” He was also a series regular on “Clubhouse,” “The Job” and “Lush Life.”

Ortiz, along with acclaimed actor Philip Seymour Hoffman, is the co-founder of LAByrinth Theater Company, which has produced many stage productions, including: “The Last Days of Judas Iscariot,” directed by Hoffman; “Jesus Hopped The ‘A’ Train,” for which he was awarded a Drama Desk nomination; “Guinea Pig Solo”; and “Jack Goes Boating,” all of which were staged at the Public Theater in New York. Most recently he starred in the title role of “Othello,” opposite Hoffman. The production, directed by Peter Sellars, premiered in Vienna and toured internationally.

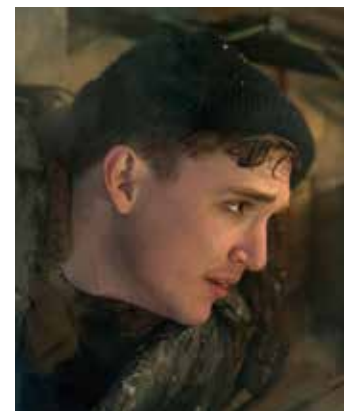
Other New York theater credits include: the Broadway production of “Anna in the Tropics”; “The Skin of our Teeth,” with John Goodman at the Public Theater; “Cloud Tectonics” at Playwrights Horizon; as well as “The Persians” and “Merchant of Venice,” both of which were directed by Peter Sellars and performed in Paris, London, Berlin, Edinburgh and others cities. Regionally, Ortiz has performed at the Mark Taper Forum, the Goodman Theatre, Hartford Stage, Arena Stage, Yale Repertory Theatre, South Coast Repertory and Cincinnati Playhouse.

A devoted fan of the New York Yankees and the New York Knicks, Ortiz was born and raised in Brooklyn and still resides there with his wife and son.

**KYLE GALLNER (Andy Fitzgerald)** first emerged on the screen in the cult-classic “Wet Hot American Summer,” and has since received rave reviews for a number of his performances.

In 2011 Gallner was singled out by The Hollywood Reporter as one of the next Breakout Stars of Sundance, where he starred in Kevin Smith’s “Red State,” opposite Melissa Leo, as well as in “Little Birds,” opposite Juno Temple, Kate Bosworth and Leslie Mann.

His starring roles have included, among others: CW’s hit series “Veronica Mars”;



“Jennifer’s Body,” with Megan Fox and Amanda Seyfried; New Line’s “A Nightmare on Elm Street,” produced by Michael Bay; and the Lionsgate hit “The Haunting in Connecticut,” opposite Virginia Madsen. Other credits include: “Just Before I Go,” opposite Garret Dillahunt; and “Gardens of the Night,” with John Malkovich.

Additionally, guest star and recurring roles include, among others, “Cold Case,” “The Closer,” “Criminal Minds,” F/X’s “The Shield,” “CSI: NY,” “Smallville” and HBO’s “Big Love.” Gallner’s more recent work in television includes appearances on AMC’s “The Walking Dead” and the hit Web series “Jan,” opposite Stephen Moyer.

In 2014 Gallner starred in the critically acclaimed “Dear White People” and in the smash hit “American Sniper,” alongside Bradley Cooper and Sienna Miller, and directed by Clint Eastwood.

He will next appear in: WGN’s “Outsiders”; Adam and Aaron Nee’s “Band of Robbers”; and “The Master Cleanse,” opposite Anjelica Huston and Johnny Galecki.

A native of Westchester, Pennsylvania, Gallner resides in Los Angeles.



Already nurturing an impressive body of work that encompasses film, television, and theatre, **JOHN MAGARO (Ervin Maske)** is quickly becoming one of Hollywood’s most sought after and engaging young actors.

Magaro can currently be seen in The Weinstein Company’s “Carol,” opposite Rooney Mara and Cate Blanchett. Set in 1950s New York, “Carol” tells the story of a department store clerk who dreams of a better life but falls for an older, married woman. He plays the role of Danny. He also co-stars in the Paramount film, “The Big Short,” playing Charlie Geller and starring opposite Brad Pitt, Christian Bale, Steve Carell and Ryan Gosling.

He is currently in production on the Brad Pitt produced film, “War Machine,” which will be released by Netflix in 2016. Magaro plays Cory Burger in the satirical comedy based on the bestselling book “The Operators: The Wild And Terrifying Inside Story Of America’s War In Afghanistan.”

Magaro was notably seen in Paramount Vantage’s film “Not Fade Away,” opposite Bella Heathcote, James Gandolfini, Jack Huston, and Christopher McDonald. The film, directed by David Chase, also made its debut premiere at the 2012 New York Film Festival. Additionally, Magaro received a Hollywood Spotlight Award for his performance in the film, from the Hollywood Film Awards.

Magaro’s past film credits include “Unbroken,” “Liberal Arts,” “Down the Shore,” “My Soul to Take,” “The Box,” “Assassination of a High School President,” “The Life Before Her Eyes,” “The Brave One” and “Don’t Worry Baby.”

No stranger to the small screen, Magaro has guest starred in many television shows, including: “Person of Interest”; “Body of Proof”; “Law & Order: SVU”; “Law & Order”; “Taking Chances,” opposite Kevin Bacon; “Conviction”; and most recently, Netflix’s acclaimed original series, “Orange Is the New Black.”

A stage actor as well, Magaro played the male lead in the critically acclaimed production of “Tigers Be Still,” written by Kimberly Rosenstock and directed by Sam Gold (Circle Mirror Transformation) for the Roundabout Theatre Company. He was also the male lead in Rod McLauchlan’s “Good Television,” directed by Bob Krakower, for the Atlantic Theater Company.

**BEAU KNAPP (Mel "Gus" Gouthro)** was born on April 17 in Los Angeles. In the last five years, the young actor has amassed an impressive list of credits, including: "Super 8," directed by J.J. Abrams; "The Signal," opposite Brendan Thwaites, which premiered at Sundance and was released by Focus Features; and the short film "Wracked," for which he received a Best Supporting Actor nomination from the Golden Egg Short Film Festival.



Additional credits include: "Southpaw" with Jake Gyllenhaal, directed by Antoine Fuqua; the Amazon pilot "Edge" from Shane Black; "The Gift"; "Run All Night"; "What Lola Wants"; "Weirdo"; "Vincent-N-Roxy," co-starring Emile Hirsch; "Measure of a Man"; Ang Lee's "Billy Lynn's Long Halftime Walk"; and the upcoming "The Nice Guys" with Ryan Gosling and Russell Crowe.

Knapp lives in Los Angeles with his partner Lucy and their two children.



**ERIC BANA (Daniel Cluff)** was first introduced to American audiences in the title role of Mark "Chopper" Read in the feature film "Chopper," which premiered at the 2001 Sundance Film Festival and was then released in the U.S. to critical notice after its Australian success. Bana earned awards from the Australian Film Critics Circle and the Australian Film Institute for his portrayal.

Bana was seen co-starring in Ridley Scott's "Black Hawk Down" as Delta Sgt. First Class "Hoot" Gibson, one of a group of elite U.S. soldiers, opposite Josh Hartnett, Ewan McGregor and Tom Sizemore. The war epic, produced by Jerry Bruckheimer for Sony, is based on journalist Mark Bowden's best-selling account of the 1993 U.S. mission in Mogadishu, Somalia. Following the U.S. release of "Black Hawk Down,"

Bana starred in the Australian comedy "The Nugget," a film in which he portrays a working-class man whose life is suddenly changed by discovering a "nugget" that provides him and his two friends with instant wealth.

Shortly thereafter, Bana starred as Bruce Banner in "Hulk," based on the Marvel Comics character, for director Ang Lee and Universal Pictures. He was also featured as Hector the Prince of Troy in Warner Bros.' "Troy" for director Wolfgang Peterson. The film was based on Homer's "The Iliad," and co-starred Brad Pitt and Orlando Bloom. The following year he starred in Steven Spielberg's critically acclaimed "Munich" about the aftermath of the 1972 Munich Olympics.

Bana also appeared as the title role in the Australian film, "Romulus, My Father," based on Raimond Gaita's best-selling memoir, which premiered at the Toronto Film Festival. Next, he played the title role in Warner Bros.' "Lucky You," opposite Drew Barrymore. Following "Lucky You," he starred as Henry Tudor opposite Natalie Portman and Scarlett Johansson in "The Other Boleyn Girl."

Bana co-starred in J.J. Abrams' blockbuster hit "Star Trek" as the villain Nero. He was also featured in: the Judd Apatow film, "Funny People," opposite Adam Sandler, Seth Rogen and Jonah Hill; "The Time Traveler's Wife," opposite Rachel McAdams, based on the best-selling novel by Audry Niffenegger; and the action-thriller "Hanna," opposite Saoirse Ronan and Cate Blanchett.

His first film as a director, the drama-documentary, "Love the Beast," had its U.S. premiere at the Tribeca Film Festival in 2009 and starred Bana, Jay Leno, Dr. Phil, and from BBC's "Top Gear," Jeremy Clarkson. The film explores the meaning of his 25-year-long relationship with his first car, and the importance of the bonds that form through a common passion.

Bana's recent film credits include: "Deadfall," opposite Olivia Wilde and Charlie Hunnam; "Closed Circuit," opposite Rebecca Hall; "Lone Survivor" opposite Mark Wahlberg, Taylor Kitsch and Ben Foster; "Deliver Us from Evil" from producer Jerry Bruckheimer; and "Special Correspondents," a satirical comedy written and directed by Ricky Gervais.

Bana resides in Australia with his wife and two children.

## ABOUT THE FILMMAKERS

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**CRAIG GILLESPIE (Director)** is recognized for his sharp, offbeat comedy, intuitive eye for casting and uncanny ability to inspire reality-based performances. Gillespie has received critical acclaim for his signature work as a feature film, commercial and television director.

Gillespie's foray into feature film directing came in 2007 with the critically acclaimed "Lars and the Real Girl," starring Oscar®-nominated Ryan Gosling as a withdrawn young man whose romantic relationship with a doll brings a remote town together around him. Hailed by the Los Angeles Times as an "implausible feat of sustained imagination," and the Wall Street Journal as "an almost perfect movie with flawless performances," the film won numerous critics' awards and festival prizes. The film poignantly captures Gillespie's unique ability to merge daily life with the absurd, bizarre, and often awkward moments that make it interesting.

In 2011, Gillespie directed the remake of the 1985 cult comedy-horror classic "Fright Night." The film starring Anton Yelchin and Colin Farrell about a suburban teenager who discovers his next-door neighbor is a vampire, received high praise from both critics and cult followers alike. In addition to his feature film work, Gillespie is regarded for his strong and singular body of commercial work. For his commercial work, he has received numerous accolades, including a DGA Award and an Emmy®, as well as awards from the CLIOs, LIAA, D&AD, One Shows, Effies, Addys, and the Cannes Lions International Advertising Festival.

Gillespie has also worked in television as producer and director of the highly acclaimed Showtime series "The United States of Tara." Penned by Oscar®-winning scribe Diablo Cody, the show starred Toni Collette as a suburban housewife struggling to find a balance between her dissociative identity disorders and raising a dysfunctional family. Gillespie directed the pilot episode that went on to earn Collette both an Emmy® and a Golden Globe® Award.

Originally from Sydney, Australia, Gillespie currently resides in Los Angeles, California.

**JIM WHITAKER, p.g.a. (Producer)**, is the Chairman of Whitaker Entertainment based at Walt Disney Pictures. The company's credits include, among others: "The Odd Life of Timothy Green," starring Joel Edgerton and Jennifer Garner; and the upcoming "Pete's Dragon," starring Bryce Dallas Howard and Robert Redford.

Whitaker's first job in the industry was assisting craft services on John Waters' "Hairspray." His career took off after interning at Imagine Entertainment, where he eventually rose to President of Motion Picture Production. He has executive produced the films "Changeling," "American Gangster," "Cinderella Man," "Friday Night Lights," "8 Mile" and "Curious George." Whitaker is the director and producer of the Peabody Award-winning "Rebirth," a feature-length documentary combining time-lapse photography of the rebuilding of the World Trade Center site with intimate stories of five people coping with grief post 9/11. The film premiered at the Sundance Film Festival and was released theatrically by Oscilloscope. It aired on Showtime on the tenth anniversary of September 11. A 10-minute installation, "Rebirth at Ground Zero," resides at the 9/11 Memorial and Museum at Ground Zero.

He is a graduate of Georgetown University and holds an MFA from the Peter Stark Program at USC as well an honorary doctorate from Pace University in New York. He is a Henry Crown Fellow at the Aspen Institute.

Whitaker currently resides in Los Angeles, California, with his wife and two children.

**DOROTHY AUFIERO, p.g.a. (Producer)**, has a wide range of television and feature film experience spanning more than 25 years. She most recently produced the highly acclaimed feature film “The Fighter,” based on the life stories of boxing brothers Dicky Eklund and Irish Micky Ward for Paramount Pictures.

Projects in development include: “Boston Strong,” based on Casey Sherman and Dave Wedge’s true-crime thriller “Boston Strong,” which follows the events of the Boston Marathon bombing through the hunt and capture of the terrorists behind the crime; “Animal,” based on Casey Sherman’s true-crime thriller “Animal: The Bloody Rise and Fall of the Mob’s Most Feared Assassin,” an epic story of the war between Bobby Kennedy and Raymond Patriarca; and “Depravity,” an original thriller penned by Dennis Lehane (“Mystic River,” “Gone Baby Gone” and “Shutter Island”).

Aufiero was one of the co-founders of Scout, and along with her former partners Michael Williams and David Collins, built one of the most successful production companies on the East Coast, creating “Queer Eye for the Straight Guy.” Aufiero has also produced such films as Brad Anderson’s “Session 9” and Errol Morris’ “Mr. Death: The Rise and Fall of Fred A. Lutchter, Jr.,” and held key production roles in films including: David Mamet’s “Spartan” and “State and Main”; Brad Silberling’s “Lemony Snicket’s: A Series of Unfortunate Events”; Gus Van Sant’s “Good Will Hunting”; and Michael Corrente’s “Outside Providence” and “American Buffalo.”

She is a member of the Producers Guild of America, the Directors Guild of America, a founding member of the Massachusetts Production Coalition, a management trustee for the International Alliance of Theatrical Stage Employees Local 481 Health & Welfare Fund, a recipient of 2006 Women in Film and Video Image Award for Vision and Excellence, a 2010 Imaginaire Award for Vision and Excellence and a 2011 Pirandello Lyceum Award. Aufiero is also an active supporter among the disabled community.

**SCOTT SILVER (Screenwriter)** co-wrote “The Fighter.” The script was nominated for an Academy Award®, a BAFTA, WGA and Critic’s Choice Award. He also wrote “8 Mile,” and is currently working on a Jimi Hendrix movie with Paul Greengrass at Legendary Pictures.

**PAUL TAMASY & ERIC JOHNSON (Co-Screenwriters)** have accrued an impressive number of film and television credits during their careers. In 2010, their screenplay for “The Fighter,” an action-drama based on the true story of Irish American boxer Micky Ward, garnered Oscar®, BAFTA and WGA nominations. Additional film credits for the duo include: “The Dark,” starring Sean Bean and Maria Bello; and the family films “Air Bud” and “Air Bud: Golden Receiver.” Their television credits include: Fox’s “Kindred: The Embraced,” “Contact at Goddard Springs” and “The Wrong Man.”

Tamasy also wrote and produced “Walking across Egypt,” starring Jonathan Taylor Thomas and Ellen Burstyn, which aired on Showtime in 2000, and is writing and producing the thriller “The Painter.”

Their upcoming projects include: “The Ministry of Ungentlemanly Warfare,” an action-drama based on the book by Damien Lewis; “Boston Strong,” a true story based on the book by Casey Sherman and Dave Wedge; “A Spy Story,” based on the GQ article “My Father and Me: A Spy Story”; and “The Outpost,” based on the best-selling book by Jake Tapper, which Sam Raimi will direct.



Tamasy, who received a B.A. from UCLA's Film, Theatre & Television program, is a member of the Writer's Guild of America, Director's Guild of America and the Screen Actors Guild. Johnson holds a B.A. in journalism from the University of California, Berkeley.

**CASEY SHERMAN (Author)** has written eight books, including: "Boston Strong," now in development as a major motion picture; "Search for the Strangler"; and "Animal." He is a frequent guest on CNN and FOX News and is also a contributing writer for Esquire and is a sought-after guest speaker.

**MICHAEL J. TOUGIAS (Author)** is the author and co-author of 24 books, including: "A Storm Too Soon"; "The Rescue of the Bounty; Overboard!"; "Fatal Forecast"; "So Close To Home"; and "Ten Hours Until Dawn." He is a sought-after speaker who gives inspirational presentations to businesses and lectures on his books to groups across the country. He currently resides in Massachusetts. [www.michaeltougias.com](http://www.michaeltougias.com).

**DOUG MERRIFIELD (Executive Producer)** began his career in the entertainment industry with his own company, which specialized in 2nd unit television work. He then moved into feature film production, associate producing "Free Willy," "Free Willy 2: The Adventure Home" and "Flipper." He co-produced "Free Willy 3: The Rescue," "Ocean Men: Extreme Dive" and the Oscar®-nominated "Dolphins."

His executive producer credits include "Ultimate X: The Movie," "Hannah Montana & Miley Cyrus: Best of Both Worlds Concert," "Jonas Brothers: The 3D Concert Experience," "Justin Bieber: Never Say Never," "Metallica through the Never" and "One Direction: This Is Us."

In addition to his producing credits, Merrifield was unit production manager on the first three blockbuster "Pirates of the Caribbean" films, as well as on "National Treasure," "Chasing Mavericks" and "47 Ronin."

He is a member of the Director's Guild of America, Producer's Guild of America and the Academy of Television Arts & Sciences.

**JAVIER AGUIRRESAROBÉ, ASC (Director of Photography)**, was born in Eibar, Guipuzcoa Province, Spain, in 1948. As a teenager, he formed a great interest in photography, as his older brother was a professional photographer. At the age of 16, Aguirresarobe left Eibar to live in Madrid where he studied optics and journalism. Four years later he was accepted at the prestigious Madrid Film School. He graduated four years later as a director of photography, but the political and economic climate at the time limited his opportunities. It was almost 7 years later that he was able to shoot his first film, "¿Qué hace una chica como tu en un sitio como éste?" by Fernando Colomo. Since this film, Aguirresarobe has served as director of photography on more than 60 feature films.

His films shot outside the U.S. include: "Beltenebros," directed by Pilar Miró (1992), for which he won the first of six Goyas (Spanish film Academy Awards) and the Silver Bear of Berlin Festival; "The Quince Tree Sun," directed by Victor Erice which won the Jury Award for Best Film at the Cannes Film Festival; "Secrets of the Heart" (1997), which was nominated for a Best Film in a Foreign Language Oscar® and named one of the Best 50 Films Since 1970 by American Cinematographer Magazine.

His work soon began to attract attention outside of Spain, with such films as: "The Others" and "The Sea Inside," both directed by Alejandro Amenabar; "Talk to Her," directed by Pedro Almodovar; "Goya's Ghosts," directed by Milos Forman; and "Vicky Cristina Barcelona," directed by Woody Allen. In 2006 Aguirresarobe was awarded the National Film Award, Spain's highest honor in the film industry. In 2007 he was invited to join the Academy of Motion Pictures Arts and Sciences and in 2012, the American Society of Cinematographers.

Films shot in the U.S. include: John Hillcoat's "The Road," adapted from Cormac McCarthy's Pulitzer Prize-winning novel; "The Twilight Saga: New Moon," directed by Chris Weitz and "The Twilight Saga: Eclipse," directed by David Slade; "A Better Life," also directed by Chris Weitz; "Fright Night," directed by Craig Gillespie; "The Five-Year Engagement," directed by Nick Stoller; "Warm Bodies," directed by Jonathan Levine; "Identity Thief," directed by Seth Gordon; "Blue Jasmine," directed by Woody Allen, for which Cate Blanchett received an Best Actress Academy Award®; "Poltergeist," directed by Gil Kenan; and "Goosebumps," directed by Rob Letterman.

Upcoming projects include "The Promise," by Terry George.

**MICHAEL CORENBLITH (Production Designer)** most recently designed "The Founder" for director John Lee Hancock, which was his fourth collaboration with the filmmaker (previous titles were "Saving Mr. Banks," the Oscar®-nominated Best Picture "The Blind Side" and his 2004 epic retelling of the battle for Texas independence, "The Alamo"). Corenblith also recently worked on Disney's comedy "Alexander and the Terrible, Horrible, No Good, Very Bad Day," directed by Miguel Arteta.

For his period recreations on "Saving Mr. Banks," Corenblith earned his fourth Excellence in Production Design nomination from the Art Directors Guild and a pair of nominations for his vivid depictions of 1906 Australia and 1961 Hollywood from the San Diego and Phoenix Critics Societies.

In addition to his ongoing association with Hancock, Corenblith has also enjoyed a long-standing collaboration with Ron Howard, having designed such films as "Apollo 13," "Ransom," "EDtv," "How the Grinch Stole Christmas" and "Frost/Nixon." He earned two Academy Award® nominations during his tenure with Howard for his dazzling, imaginative creation of Dr. Seuss' Whoville in "How the Grinch Stole Christmas," and his recreation of the doomed 1970 Apollo moon launch in the epic space adventure, "Apollo 13."

In addition to the Oscar® nominations, Corenblith also won the British Academy Award (BAFTA) for "Apollo 13" and received a pair of nominations for Excellence in Production Design from the Society of Motion Picture and Television Art Directors for "How the Grinch Stole Christmas" and "Frost/Nixon."

Corenblith also continues his ongoing association with filmmaker Jay Roach, which began with the comedy "Dinner for Schmucks" and continued on his recent politically themed projects "The Campaign," and HBO's acclaimed drama, "Game Change," which collected five Emmy® Awards in 2012, including Best Dramatic Movie/Miniseries and Best Actress for star Julianne Moore. For his work on the telefilm, he landed his third nomination from the Art Directors Guild. He most recently reteamed with Roach on the HBO comedy pilot, "The Brink," which stars Jack Black and Tim Robbins.

A graduate of the University of Texas at Austin, Corenblith studied design at UCLA and entered the entertainment industry as a lighting designer for television before moving to art direction, winning an Emmy® Award in 1983 for his work on the 55th Academy Awards® show.

He began his work on feature films as key set designer on Paul Mazursky's 1984 comedy, "Down and Out in Beverly Hills," and followed with assignments as a set designer or art director on "Cat People," "Burglar," "Red Heat" and "Die Hard 2: Die Harder" before graduating to production designer on the film "Prince Jack."

He went on to design such movies as the recent inspirational drama "Dolphin Tale," "Down Periscope," "Cool World," "Be Cool," "He Said, She Said," and two Disney features—the remake of "Mighty Joe Young" and the road comedy, "Wild Hogs." He has also designed numerous TV pilots, including Showtime's signature series, "Dexter."

In 2015, Corenblith was inducted into the Austin City Limits Hall of Fame as part of the original ACL crew, where he played an important role in the launch and continuing success of the long-running influential series.

**LOUISE FROGLEY (Costume Designer)** most recently designed the costumes for: Gary Ross' "The Free State of Jones"; Angelina Jolie's "Unbroken"; George Clooney's "The Monuments Men"; Shane Black's "Iron Man 3"; Robert Zemeckis's "Flight"; and Clooney's "The Ides of March."

Frogley has collaborated with Steven Soderbergh on five of his films: "Contagion," "Ocean's Thirteen," "The Good German," "Traffic" and "The Limey," receiving Excellence in Costume Design for Film nominations for both "Ocean's Thirteen" and "Traffic."

In 2006 Frogley's designs for Clooney's "Good Night, and Good Luck" earned a Costume Designers Guild nomination for Excellence in Costume Design for a Period Film. She also designed the costumes for Clooney's romantic comedy "Leatherheads," which he directed and starred in.

For her work on Stephen Gaghan's "Syriana," she received the Guild's nomination for Excellence in a Contemporary Film. She had previously collaborated with Gaghan on his feature film directorial debut, "Abandon."

More recently, Frogley designed the costumes for: Robert Redford's drama "The Conspirator"; Julie Anne Robinson's "The Last Song"; Grant Heslov's feature directorial debut "The Men Who Stare at Goats," starring George Clooney; and the James Bond film "Quantum of Solace," directed by Marc Forster and starring Daniel Craig. Her costumes were also seen in the romantic thriller "The Skeleton Key," starring Kate Hudson, Gena Rowlands and John Hurt and the horror-fantasy "Constantine," based on the comic book Hellblazer and starring Keanu Reeves and Rachel Weisz.

Frogley's first movie assignment was an assistant costume designer on Hugh Hudson's Academy Award®-winning film "Chariots of Fire." Since that initial foray into cinema, she has dressed over 20 features, including, among others: the romantic thriller "Spy Game" and "Man on Fire," for late director Tony Scott; "Stigmata"; "U.S. Marshals"; Ron Shelton's "Bull Durham"; and Neil Jordan's "Mona Lisa."

Born in Britain, Frogley, spent her childhood commuting from school in England to her family's home in Kenya. She has been based in Los Angeles for the past 20 years.

"The Finest Hours" is the fifth project **TATIANA S. RIEGEL, ACE (Editor)**, has done with director Craig Gillespie. Their earlier collaborations include: the critically acclaimed "Lars and the Real Girl," starring Ryan Gosling; "Million Dollar Arm," starring Jon Hamm; and "Fright Night," starring Colin Farrell and Toni Colette.

Her other feature film credits span a wide variety of genres and include both studio and independent productions. In addition to "Bad Words," directed by Jason Bateman, Riegel's recent credits include: "The Way Way Back," directed by Nat Faxon and Jim Rash; "Glee: The 3D Concert Movie"; "The Men Who Stare At Goats," directed by Grant Heslov; and Wim Wenders' "The Million Dollar Hotel." She was an additional editor on Paul Thomas Anderson's "There Will Be Blood" and a co-editor on Gregg Araki's "Splendor."

Riegel's television credits include: "The United States of Tara"; "House"; "American Dreams"; and "Pasadena," directed by Diane Keaton. Riegel received an ACE Eddie Award for her work on the HBO film "Pu-239," directed by Scott Z. Burns. She began her career as an apprentice editor on the indie sleeper "River's Edge." She was the first assistant editor on Quentin Tarantino's "Pulp Fiction" and "Four Rooms," and the associate editor on "Jackie Brown."

**CARTER BURWELL's (Composer)** most recent credits include: "Hail, Caesar!,"; "Carol"; "Anomalisa"; "Mr. Holmes"; "The Fifth Estate"; and "The Twilight Saga: Breaking Dawn – Part 1 and 2."

Burwell graduated from Harvard College in 1977. While there, he studied animation with Mary Beams and George Griffin, electronic music with Ivan Tcherepnin and pursued a course of independent study at the MIT Media Lab (then known as the Architecture Machine Group). After graduation he became a teaching assistant in the Harvard Electronic Music Studio.

In 1979 his animated film "Help, I'm Being Crushed to Death by a Black Rectangle," won first place at the Jacksonville Film Festival and second place at the Ottawa International Animation Festival. From 1979 to 1981, Carter worked as chief computer scientist at Cold Spring Harbor Laboratory in Long Island, where he wrote software for image processing, lab automation and protein analysis.

From 1982 to 1987 he worked at the New York Institute of Technology, where he began as a computer modeler and animator but ended up a director of digital sound research. During this time he worked on many computer-animated television spots and films, ultimately contributing models and animation to the Japanese anime *Lensman*.

During the 1980s, Carter pursued a parallel career in music, playing with a number of bands in New York City, including: The Same, Thick Pigeon and Radiante. He also wrote music for dance ("RAB," which premiered at the Avignon Festival in 1984), theatre ("The Myth Project" at Naked Angels in 1989) and film ("Blood Simple," "Psycho III" and "Raising Arizona").

Since then he has scored a number of feature films, including: "Miller's Crossing"; "Barton Fink"; "The Hudsucker Proxy"; "Rob Roy"; "Fargo"; "Conspiracy Theory"; "The Spanish Prisoner"; "Gods and Monsters"; "Three Kings"; "Being John Malkovich"; "Before Night Falls"; "Adaptation"; "Before the Devil Knows You're Dead"; "Burn After Reading"; "Where the Wild Things Are"; "Twilight"; "The Kids Are All Right"; "True Grit"; and "Seven Psychopaths," while teaching and continuing to compose dance ("The Return of Lot's Wife"), theatre ("Cara Lucia," "Theater of the New Ear") and other works.

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