

STX
ENTERTAINMENT



VERSUS

HARDCORE HENRY





Strap in. “Hardcore Henry” is one of the most unflinchingly original wild-rides to hit the big screen in a long time: You experience the entire film through the main character Henry. When the film begins, you remember nothing. Mainly because you’ve just been brought back from the dead by your wife (Haley Bennett). She tells you that your name is Henry. Five minutes later, you are being shot at, your wife has been kidnapped, and you should probably go get her back. Who’s got her? His name’s Akan (Danila Kozlovsky); he’s a powerful warlord with an army of mercenaries, and a plan for world domination. You’re also in an unfamiliar city of Moscow, and everyone wants you dead. Everyone except for a mysterious British fellow called Jimmy (Sharlto Copley.) He may be on your side, but you aren’t sure. If you can survive the insanity, and solve the mystery, you might just discover your purpose and the truth behind your identity. Good luck, Henry. You’re likely going to need it...



A PUNK ROCK BEGINNING

“Hardcore Henry” began with Russian-born filmmaker Ilya Naishuller’s groundbreaking, irreverent video “Bad Motherf*cker.” The video, done as part of his “other” job as front man for the punk band Biting Elbows, was an operatic, uncompromising story told entirely from the point of view of the protagonist. Fiercely mesmerizing, it became a viral sensation attracting over 120 million views around the world.

Producer/director Timur Bekmambetov was one of those fans. He contacted Naishuller via Facebook message and encouraged him to expand his vision into a feature length film, and the result was “Hardcore Henry,” an action-packed, immersive experience told completely from the point-of-view of a cyborg named Henry.

“I couldn’t stop watching ‘Bad Motherf*cker.’ I admired Ilya’s daring, creative spirit,” says Bekmambetov. “There are three major factors that draw me to a project - originality and boldness and an interesting concept. That video was truly unique and unusual. Something that looks like pure insanity turns out to be a well thought out and rational project. Ilya’s process in achieving this effect is one of his most valuable assets,” Bekmambetov says.

Shot almost entirely on GoPro cameras with custom engineered rigs, “Hardcore Henry” completely abandons, even eviscerates, traditional filmmaking and replaces it with a raw and immediate experience, allowing the audience to become one with the protagonist, so viewers go on a very personal and breathtaking journey with Henry.

"Action cinema has always thrived when it captured the sensation of participating in

dangerous situations that most people would much rather avoid in real life. The goal with 'Hardcore Henry' was to push it a step further, to put the audience right into the body of the protagonist, to have them experience the primal, exhilarating feeling that we usually view from a much safer distance," says Naishuller.

"Ilya's way of storytelling is very relatable. "I think he manages a unique balance of the violence, humor and story and emotional connection with the characters," Bekmambetov says. "It is not just 90 minutes of cool stuff, it's also an interesting and an exciting story and Ilya was keen to develop both aspects," Bekmambetov explains.

Bekmambetov's enthusiastic interest proved to be life changing for Naishuller although at the time, Naishuller was wary...

"The second night after 'Bad Motherf*cker' had become such a hit, I got a message on FB from Timur. He's a huge deal to us in Russia; he's a cinematic hero. We met over Skype, he said congratulations and asked if I might be interested in expanding it into a feature film? To be honest, I was hesitant at first because I wasn't sure it could be done well enough to transcend the gimmick. But Timur asked, 'Would you not want to see a great POV action film in a cinema?' I said yes, and he simply answered 'Well, go make it then,' Naishuller recounts. "The more I thought about it, the more interesting and challenging it seemed. My biggest concern was never the action, but if I could tell a story within this creative cage. I realized that if I could correctly accomplish both, it would make for a mind-blowing cinematic experience. So I flew to Los Angeles to meet Timur, who was amazing, really supportive and a big believer in the project. We talked about the challenges of making this as a full-length feature, hashed out some ideas, and shook hands on it. It was the easiest, most amazing experience. Not only did I just get a chance to work with one of the most respected Russian directors and producers, but that producer promised to allow me to make the film I was envisioning. I went back to Moscow, secured additional financing for the film, and began working on the script. Throughout the process, Timur kept his word, and I got the best of both worlds; a rare producer who was there anytime I needed his help or advice, and who never once pushed me to do anything I felt was wrong for the film. It really was an incredible experience. It also helps immensely that since Timur is an accomplished director as well as a producer, he truly understands the pressure that a director is under."

"The best way to help promising filmmakers is to give them creative freedom, as well as full responsibility. It gave Ilya a chance to make his own mistakes and then to find ways of making things right in the end," Bekmambetov explains.



GAINING MOMENTUM

Producer Inga Smith was an early Naishuller fan, introduced to his earlier videos by Russian producer Ekaterina Kononenko, whom Smith met during Cannes a year before *Hardcore Henry* was born.

"It was clear how undeniably talented Ilya was. We met in New York to discuss a film Ilya wanted to direct and I signed on as a producer. We had just received the first draft of that very different film when the video for 'Bad Motherf*cker' exploded on the web and Ilya began to receive a lot of attention from Hollywood. The buzz was definitely there about *Bad Motherf*cker*. KROQ in LA found Ilya's number and called him to interview him on air, MTV, Samuel Jackson tweeted a photo of himself holding a hand made sign with 'I'm A Bad Motherf*er' on it. It was definitely an exciting time for Ilya. When he got a call from Timur, Ilya asked Katya and I to come to LA with him and after Timur and Ilya decided that *Hardcore Henry* was going to happen, we came on board as the producers," Smith recalls.

"I went home to write the script and within a few days of working on it, I called Timur and pitched him the idea of getting a star for the yet unnamed sidekick character. Timur asked me, who I was thinking of, and I immediately said Sharlto Copley. Timur arranged for Sharlto and I to get on a Skype call and I described to him the style of the film, the basic story outline and the part of the guide and counselor that I wanted him to play. Sharlto said that he was intrigued by the concept, wasn't afraid of participating in something so experimental, and that as long as he liked the final script and his character, he'd do it. I then had a very nervous week of creating the Jimmy character. I had to have Sharlto in this film so I had to come up with something truly special that he could not say no to. And I figured that no actor could possibly avoid the magnetic lure of having to play multiple characters in the same film. Hence, the idea

of the many Jimmies was born.

Like Bekmambetov, Copley was captivated by Naishuller's "Bad Motherf*cker" video.

"Timur and I had been trying to do something together for years. He said he had this very interesting thing he'd love for me to do and he sent me Ilya's short film. I watched it about 16 times repeatedly, and I couldn't believe what I was seeing. The idea of trying to shoot a movie like this was fascinating to me, something really fresh, creative and totally unique," Copley says.



MELDING STORY TO MEDIUM

SKIP THIS SECTION TO AVOID SPOILERS

The line between hero and villain in "Hardcore Henry" is tenuous. The audience – Henry, essentially – assesses in real time just who is friend and who is foe. Haley Bennett, as his "sympathetic" wife Estelle, has to persuade Henry- and, by extension, the audience – that she is his ally and for much of the movie, Henry/we believe it. In time, it becomes clear that Estelle is, in fact, part of the lethal cabal against Henry. The opportunity to portray such a duplicitous character intrigued Bennett and she turned to a classic screen siren as inspiration.

"It's such a delicious character, so unexpected. You expect Estelle to be the damsel in distress but you discover she is ultimately a master of manipulation, indeed truly an architect of evil. So we needed the moment when that becomes evident to Henry to be super impactful. We wanted to make sure that initially she was nurturing and supportive but also we wanted to convey hardly perceptible nuances where she reveals wicked little beats that you almost miss. I love ah-ha moments like that in films. I hope that comes across with Estelle. Barbara Stanwyck in the noir film 'Double Indemnity' is my all time favorite femme fatale so I

tried to channel her,” Bennett describes.

Naishuller’s creativity, commitment and talent also impressed Bennett.

“Even though this was Ilya’s first film, he knew exactly what he wanted and made me excited about helping him to fulfill his vision. He’s an incredibly dedicated artist,” Bennett says.

To take the concept from a short to a feature film, Naishuller and his team conducted hundreds of stabilization tests with GoPro rigs – there had to be enough balance between the hyper kinetic scenes and the more static (relatively speaking) portions. Achieving that balance required a fair amount of R&D, trial and error and blind faith but the payoff was worth it.

“The best part was that there was no road map to what we were attempting, there were no references, so every time we accomplished one of these complicated sequences, the exhilarating feeling of being the first ones to do so would work as very potent creative fuel for me and my fantastic crew,” Naishuller recalls.

He adds that the first person POV helped to decide on the tone of the story and Henry’s character arc.

"Shooting the film exclusively from Henry’s POV meant that I couldn’t cut away or do a close up on the lead actor’s face to convey his emotion. So Henry would have to physically do something for the audience to feel his reaction. This led to an interesting process of discovery and a lot of physical humor and lighter moments came from these limitations." Naishuller says.

Fortunately, the specific shooting style Naishuller envisioned won the support of GoPro from the start.

“Shortly after ‘Bad Motherf*cker’ debuted on YouTube and started to explode on the web, Gregg DiLeo, who was head of Sports Marketing for GoPro, reached out to Ilya to congratulate him. So when we decided to shoot the film with GoPro cameras, I contacted Gregg, told him about our film and asked him if he could help us. David Newman from GoPro, who is a Senior Director of Engineering agreed to help up with all things technical and did. Gregg DiLeo would find a way to FedEx cameras to Moscow on day’s notice, and Dave would frequently answer emails about tech questions in the middle of the night. We literally couldn’t have done it without them,” Smith says.

Because of bad weather, location and talent availability, the shooting schedule had to be intermittent - broken up into three shooting blocks, and required the services of three cinematographers. One was Seva Kaptur, a friend of Naishuller’s from film school.

“We always got on really well and occasionally I’d help out on his music videos and other small projects. He called me in April 2013, and said he was going to make a feature length POV action film based stylistically on the ‘Bad Motherf*cker’ music video and he wanted me to shoot it. I was about to go into pre-production on another film but he was very persuasive. This was his first feature and it was going to be technically very complicated and he knew that I could take care of the kind of difficulties we would be up against,” Kaptur recalls.

Eventually Kaptur had to leave for a prior commitment but shot the first block of the film in the summer of 2013—over half of the film—and returned the following summer. By then, the camera department had mastered the new GoPro style and Kaptur had the unusual opportunity to be both a witness to and participant in the project

“I handed the baton to Fedor Lyass, who shot the interiors for the finale and the intro

scenes and then to Pasha Kapinos – it was a very smooth transition. I came back the following summer to shoot the bike chase sequence. That was a lot of fun, by that point we actually knew what we were doing compared to the very start, which was complicated, as everyone had to adjust to the POV GoPro style of shooting. I enjoyed seeing what the crew and the other DPs shot in my absence as I got the pleasure of experiencing parts of the film like the audience,” Kaptur says.

"A big part of the pre-production process included the creation of magnetic stabilization rigs which allowed the team to mount the cameras on helmets and keep the picture comfortable for the audience." Kaptur says and Ilya continues "We shot tens of hours of tests, printed them and studied them on the biggest cinema screen in Moscow to educate ourselves on what we could get away with using the POV style."

"GoPro gave us access to some proprietary software that allowed for exposure control that they've since incorporated into the latest generation of their cameras. We were also expecting to break quite a few cameras, but during my shooting block we only busted two or three. We had about a dozen GoPro HERO3 Black Editions that GoPro provided us with. During one of the breaks from the shooting, GoPro released the HERO 3+ but we decided to keep using the original HERO3 to keep the picture consistent.

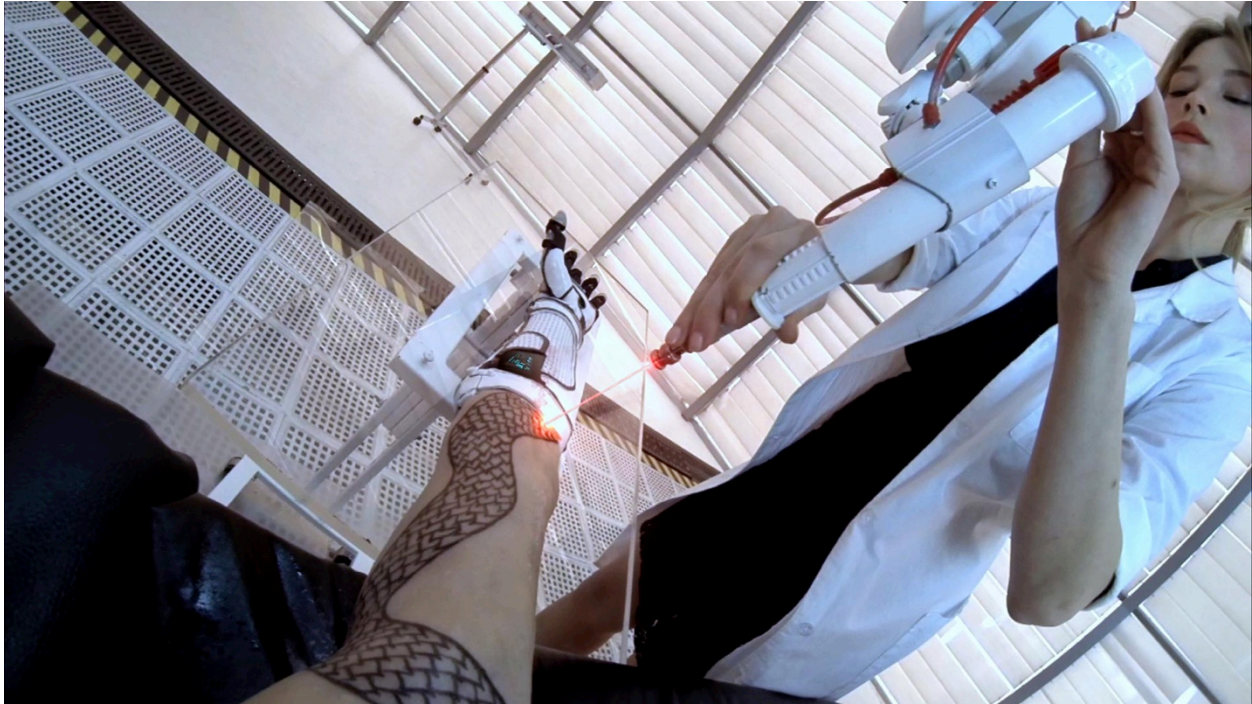
The camera rig was the most important piece of tech in getting the film to look and feel right. We hired an engineer friend of mine, Vladimir Kotihov, who was oddly enough, an American football player and knew a thing or two about helmets. We spent a long time designing and redesigning the helmet while simultaneously designing the stabilization system. It was magnet based and we went through about five or six prototypes. The first one looked like a medieval torture device before we got it where we needed it – something that provided good stabilization, light enough to not put too much pressure on the wearer and strong enough to withstand hits and general damage during the heavy-duty shoot. The final touch was attaching a Teradek transmitter and a zoom mic on it," Kaptur recalls.



BUILDING A GROUNDSWELL

Social media proved to be a generous benefactor to “Hardcore Henry.” Not only did it lead Bekmambetov to Naishuller, it allowed them to return to the fans that originally championed the video. Through a robust web-based outreach, those same supporters provided the funds needed to finish the independent movie properly. The Indiegogo campaign seemed an organic extension for “Hardcore Henry.”

“Ilya and I talked about doing an Indiegogo campaign from the very beginning, because of ‘Bad Motherf*cker’s’ massive online views and presence, but Ilya was hesitant to reach out to the fans before he was sure that the film was going to be good. Once the first assembly of Hardcore Henry was complete and Ilya was happy with where it was heading, we made a decision to move ahead to re-engage our online audience base, reach out to all the bloggers that wrote about Bad Motherf*cker and increase the awareness about the film. Plus, ‘Hardcore Henry’ evolved as we were making it, becoming more complicated in terms of special effects, sounds etc. which left us with few funds for music. So we launched our campaign and it was very rewarding, on several levels, not just financially. We received a lot of worldwide press, widened our audience base, and were able to raise the needed funds. According to Indiegogo our campaign was by far the most international they've ever seen on their platform, with contributions coming in from as far as South Korea, Denmark, Sweden, Israel, Russia,” Smith recalls.



CITY AS CHARACTER

The movie was shot on location in Moscow and plays out like a punk rock travel guide to the city. For Haley Bennett, Moscow was one of the film's appeals and she took full advantage of the opportunity to explore Russia.

"I really appreciate that aspect of my profession which allows me to travel to distant lands and immerse myself in the history and culture. Russia has so much going on. You can just get lost. I was very far from home. Being a foreigner, the crew made sure I felt comfortable. I appreciated that, especially because there was a significant language barrier. Everyone was so kind and welcoming. My assistant, Lidia, took me on a little journey outside of the city of Moscow to the countryside. Her mother prepared us a very memorable home cooked Russian meal. That was a highlight. Seeing how her family lived and having a taste of their traditions," Bennett relates.

While Smith certainly appreciates Moscow's many charms, like any city, it isn't always easy to shoot there, especially the kind of adventurous set pieces the movie required. And then there were elements beyond their control to consider – local traditions that potentially threaten filming and the infamous Russian winter, which made a premature and an unwelcome appearance.

"We had a number of uncontrollable surprises that resulted in setbacks for the shoot. The main one was the weather. It started snowing in mid-September. For the big finale, we were planning on shooting on an actual rooftop in Moscow, but with early snow that became impossible. So, we had to move to plan B - build a set on a stage and do it there. The same went for the bike chase scene - we had to shoot it halfway through post when the next summer arrived. Sharlto had a narrow window of availability and we jumped at the opportunity to work with him, but that gave us a start date that couldn't move and the weather didn't cooperate."

The international nature of their post-production also added a producing challenge. Overcoming it was nearly a diplomatic feat.

“Probably the most complicated thing was to coordinate the work flow between the United States and Russia,” recalls Smith. “We filmed in Russia with a few days in LA and then did all of our post in Los Angeles. The time difference was 11 hours between Moscow and LA. So, when we needed to schedule calls between post houses, somebody had to be working in the middle of the night. Also, when we had to do ADR for our Russian villain, Danila Kozlovsky, the sound stage in St. Petersburg, didn't have a live feed to our sound facility in Los Angeles. It made things a bit complicated but also great fun in a way. Familiarizing our Russian CGI vendors with American CGI houses and overcoming at times language barrier was also a process but ultimately it ended up working out wonderfully,” Smith relates.

Naishuller points out that several scenes were designed after they found the locations and indeed occasionally the settings inspired the action.

“Some of the action beats were born in my mind once we found the locations. They would inspire me in how I would rewrite the scene. It was part of the unusual and spontaneous nature of this movie, I think. Not the traditional approach but it worked for ‘Hardcore Henry,’ Naishuller sums up.



ABOUT THE CAST

Sharlto Copley (Jimmy)

Sharlto Copley is a South African actor, director and producer. He launched his acting career with his acclaimed performance as Wikus van de Merwe in 2009's Oscar Nominated "District 9;" he has subsequently starred as Howling Mad Murdoch in "The A-Team" (2010), Agent Kruger in "Elysium" (2013), King Stefan in "Maleficent" (2014), as well as the lead in "Chappie" (2015). Upcoming projects in 2015 include Ron Hollar in "The Hollars," and Vernon in "Free Fire." Sharlto began directing and acting in his own short films at the age of 12. His love for improvisation and characterization led to him writing, directing and appearing in numerous stage plays throughout his school career in South Africa. During this time he also studied Speech and Drama under the auspicious of Trinity College of London. Much of his early years were then spent in the business world. He co-founded his first company at the age of 19. Over the last 17 years, he has been responsible for co-founding and managing several successful companies in the media industry, including a film production company, visual effects house and talent agency. In 1998, Sharlto was one of the principle founders of ETV, South Africa's first private terrestrial broadcast network. At age 24, Sharlto became the youngest executive in the history of South African television to own and control a daily 5-hour block of programming. During this time he oversaw over 1300 hours of content and worked closely with Warner Brothers International Television, a partner in the channel. After leaving ETV, he began to work as a producer and director, working on numerous commercials, music videos and short films through his various companies. In addition, he continued to oversee the visual effects work undertaken by his VFX house. His work has won him recognition, nominations and awards in South Africa including the Avanti Awards, The Stone Awards and the Loeries. In 2001, his short

film “2001: A Space Oddity,” which he co-produced and directed, became South Africa's most popular internet short ever made – it features a space shuttle crash landing in Cape Town with a hilarious local twist at the end.

His next short, “Hellweek,” was a spoof of animation training in Africa that was designed to promote his visual effects company. It also features Sharlto as an American visual effects veteran/drill Sergeant, and his actual staff members at the time. Both shorts were screened at the Cannes film festival in 2005. In 2005 he produced the short film “Alive In Jo'burg” for longtime friend, director Neill Blomkamp. Sharlto also played a small role in the film, that of a police sniper. Shortly thereafter, Sharlto won a UK Film Council script writing competition for “Judgement Day,” a project he co-wrote that is currently in development.

Haley Bennett (Estelle)

A natural talent, with a striking presence, Haley Bennett is quickly establishing herself as one of Hollywood's most dynamic actresses.

Bennett can next be seen starring in Antoine Fuqua’s MAGNIFICENT SEVEN opposite Denzel Washington and Chris Pratt. The film, which is based on the 1960 western of the same name, is about a group of gunmen who band together in order to save a poor village from savaged thieves. Sony will release the film on September 23rd.

This year, she also stars in the highly anticipated film adaptation of THE GIRL ON THE TRAIN opposite Emily Blunt. Based on the best-selling novel by Paula Hawkins, the film is about a recently divorced woman (Blunt) who becomes obsessed with figuring out what happened to a young woman (Bennett) who goes missing. Universal will release the film on October 7th. Bennett can also be seen starring opposite Miles Teller in THANK YOU FOR YOUR SERVICE which is the directorial debut of Academy Award nominated writer Jason Hall; Warren Beatty’s UNTITLED PROJECT, which is loosely based on an affair Howard Hughes had in his later years of life; Terrence Malik’s upcoming film WEIGHTLESS opposite Christian Bale; and HARDCORE HARRY, a first-person action film from the eyes of Harry, who's resurrected from death with no memory and must discover his identity and save his wife from a warlord with a plan to bio-engineer soldiers.

Bennett was last seen in Antoine Fuqua’s hit film THE EQUALIZER opposite Denzel Washington and Chloe Grace Moretz. Other credits include Gregg Araki’s festival darling KABOOM opposite Thomas Dekker and Juno Temple, which premiered at the Cannes International Film Festival in 2010 as well as Sundance the following year; SLEEPWALKING IN THE RIFT, a series of vignettes directed by Cary Fukunaga; and the title role in The Weinstein Company’s KRISTY, an elevated genre film from the producers of HALF NELSON and BLUE VALENTINE.

Bennett made her on screen debut opposite Drew Barrymore and Hugh Grant in the Marc Lawrence-directed film MUSIC AND LYRICS. She then went on to star in a range of different films including the hugely successful MARLEY AND ME opposite Jennifer Aniston and Owen Wilson and directed by David Frankel, ARCADIA LOST opposite Carter Jenkins and Academy-Award-Nominee Nick Nolte, and in Shekhar Kapur’s short film PASSAGES, opposite Lily Cole and Julia Stiles which premiered to critical acclaim at the prestigious Venice Film Festival.

Danila Kozlovsky (Akan)

Danila Kozlovsky was born in 1985 in Moscow. His mother was a stage actress and his father a professor at the State University. He was the middle son in a family of three boys. After going through a number of music, dance and ballet schools, Kozlovsky enrolled at the Cadet Military Academy to improve his bad behavior. Six years later, he came out a disciplined youth knowing his next step, so he marched into Saint Petersburg State Theatre Arts Academy to study acting and directing, supervised by Lev Dodin. His stage debut as Edgar in "King Lear" (2006) brought his first theatre award, the Best Debut nomination. In the same year, he also received his first movie award for Best Male Actor in "Garpastum," a Venice Film Festival Official Selection in 2006. He has since appeared in more than twenty feature films and seven plays. His career is a series of awards and nominations. In 2012 he received a National Golden Eagle Award for "Dukhless" and the nomination for Best Cinema Actor. As the number one leading actor in Russia for the past four years, he expands his audience internationally. In 2013 he appeared in an advertisement for Chanel Coco Mademoiselle alongside Keira Knightley, directed by the nominated Joe Wright. "The Vampire Academy" (2014), was his first American movie, where he played Dimitri Belikov. In 2015 he received the Stanislavsky Award, which is the highest theater award in Russia and can only be given once in a lifetime. Kozlovsky got it at age 29. In 2016, the movie "Status: Single" premieres in Moscow, where Kozlovsky both plays the lead and is a producer of the picture. His interests go beyond film and theater. Kozlovsky plays the saxophone and piano and he sings. In 2015, he premiered in the Bolshoi Theater with the musical show "Big Dream of an Ordinary Man," where he performed the songs of Frank Sinatra, Nat King Cole, and other gentlemen from the Rat Pack.



ABOUT THE FILMMAKERS

Ilya Naishuller (Writer/Director/Producer)

Ilya Naishuller is a Russian-born filmmaker and front man for the Moscow punk band Biting Elbows. His band's groundbreaking, irreverent video "Bad Motherfucker" became a viral sensation, catching the attention of fans around the world, attracting over 120 million views. Producer/director Timur Bekmambetov was one of those fans and he encouraged Naishuller to expand his vision into a feature length film and the result was "Hardcore Henry," an action-packed, immersive experience told completely from the point-of-view of a cyborg named Henry.

Timur Bekmambetov (Producer)

Timur Bekmambetov (Producer) is a Russian-born producer director whose work spans genres and continents. His most recent US production, the contemporary thriller "Unfriended," ushered in a new era of horror, unfolding over a teenager's computer as she and her friends are stalked by an unseen figure seeking vengeance. The film grossed nearly 30 times its original budget. Bekmambetov directed and is in post on the film "Ben-Hur," based on Lew Wallace's timeless novel, starring Jack Huston in the title role along with a truly international cast – Morgan Freeman, Toby Kebbell, Nazanin Boniadi, Rodrigo Santoro, Sofia Black D'Elia, Ayelet Zurer, Moises Arias and Pilou Asbaek. Screenplay is by John Ridley and Keith Clarke, produced by Sean Daniel, Mark Burnett, Joni Levin and Duncan Henderson. Executive producers are Roma Downey, Keith Clarke, John Ridley and Jason Brown. The film shot on location in Rome and Matera, Italy. MGM produced and Paramount will release the film. His Hollywood directorial debut was Universal Studios' "Wanted" (2008), an action blockbuster about a secret

society of assassins, which was based on a comic-book miniseries of the same name written by Mark Millar and starred Angelina Jolie, Morgan Freeman and James McAvoy. He is also known for his films "Night Watch" and "Day Watch." Bekmambetov was born in the city of Guryev, Kazakhstan in the former USSR. At the age of 19, he moved to Tashkent, where in 1987 he graduated from the A. N. Ostrovsky Theatrical and Artistic Institute with a degree in theater and cinema set designing. Between 1992 and 1997, Bekmambetov was one of the directors of Bank Imperial's popular World History commercials. In 1994 he founded Bazelevs Group, an advertising and film production, distribution and marketing company. Bekmambetov's first feature, "Peshavar Vals" (1994) aka "Escape from Afghanistan" (English title) was a violent and realistic look at the war between Russia and Afghanistan. The picture took part in several prestigious film festivals, collecting a number of awards, including the Grand Prix at the International Film Festival in San Remo. The film was dubbed in English and released direct-to-video by Roger Corman in 2002. Bekmambetov began his association with Corman when he invited Bekmambetov to direct "Gladiatrix," a feminist version of "Gladiator," which shot in Russia. Bekmambetov next produced and directed an eight-part miniseries for Russian television commissioned by RTR Media entitled "Our '90s." After "Our 90s", he returned to directing features, with the Roger Corman-produced "The Arena" (2001). The film was a remake of the 1974 film of the same name. In 2002, he directed and co-produced (with Bahyt Kilibayev) the film "GAZ--Russian Cars." In 2004, Bekmambetov wrote and directed "Night Watch" (2004), a popular Russian fantasy film based on the book by Sergey Lukyanenko. The film was extremely successful in Russia, and at the time became its highest-grossing release ever, making US\$16.7 million in Russia alone. The sequel to "Night Watch," "Day Watch" (2006), was likewise written and directed by Bekmambetov. Bekmambetov followed up "Day Watch" with the smash hit "The Irony of Fate-2" (2007). This sequel to the famous Soviet film remains one of the most successful films in Russian history. In 2012 Fox released Timur Bekmambetov's "Abraham Lincoln: Vampire Hunter" starring Benjamin Walker, Dominic Cooper and Anthony Mackie. Bekmambetov has also produced a number of films in the US and Russia, including "9," "Black Lightning," "Apollo 18," and "The Darkest Hour." His Russian film company, Bazelevs, is one of the leaders in the domestic market. In 2013 Bazelevs produced the third installment of its franchise "YOLKI," which became the top-grossing comedy in Russia, as well as the comedy "Kiss Them All" that not only became the most profitable film of 2013, but also received 9 nominations at the Russian Film Academy Awards. The romantic comedy "Lucky Trouble," produced by Bekmambetov and directed by Leo Gabriadze, who directed "Unfriended," was released in 2011. "Lucky Trouble" was the first Russian film to feature a contemporary Hollywood star – Milla Jovovich, who was joined by Konstantin Khabensky and Ivan Urgant.

Inga Vainshtein Smith (Producer)

Born and raised in Russia, Inga moved to the United States as a child and earned a BS from Princeton University in Computer Science before graduating with a degree in producing from the American Film Institute. Among the films that Ms. Smith developed as an executive was the comedy smash hit "Bill and Ted's Excellent Adventures," the original "The Ninja Turtles Movie," and "The Specialist." While a Vice-President of Production at Paramount, Ms. Smith worked on "The Saint," "Sliver," "The Phantom," as well as "The Crow" and "The Brady Bunch Movie," among other projects. Known as an executive with an eye and an ear for all types of

talent, Ms. Smith also discovered singer/songwriter Jewel, and guided her career from singing in coffee shops to selling 15 million records worldwide and gracing the covers of Time, Rolling Stone, and Vogue. Ms. Smith has appeared in numerous magazine articles, including Time Magazine's cover story "The Shaping of Jewel", in which she was credited as being the instrumental force behind the singer's rise to the top of the charts. In addition to Jewel, Ms. Smith managed diverse artists including Grammy Nominated Tricky, Grammy winner Meshell Ndegeocello, Rust, Camus and Pseudopod. Ms. Smith also produced Pseudopod's CD with Paul Ebersol. Ms. Smith formed IV Entertainment, which develops and produces both film and TV. Ms. Smith was working with Mr. Naishuller, a Russian born director, when he came to international recognition in March, 2013 when his video clip went viral and became an instant internet hit, with 120 million views to date. Ms. Smith came on board Hardcore Henry as a US producer.

Ekaterina Kononenko (Producer)

Ekaterina Kononenko was born in Moscow and graduated from VGIK with a degree in film and TV directing. Kononenko started her career in the film division at the prestigious Mosfilm Studio. In 2005, she went on to launch the Russian youth music television channel, o2 TV, where she directed and produced shows. In 2006, Kononenko returned to the film industry as an executive producer for the production company Red Arrow, whose film, "Oxygen," directed by internationally renowned Ivan Viripayev, won a number of international awards. She had the honor of working with Ivan Shapovalov, a well-known and highly controversial music producer of the world famous pop group Tatu. In 2010, Ekaterina completed the "NYFA" program in film and TV producing in Moscow. The following year, she began working with Ilya Naishuller and in 2013, they produced the music video for Biting Elbows' "Bad Motherf*cker." Kononenko and Naishuller continued their collaboration with his first feature film, "Hardcore Henry," of which she is one of the producers. In 2014, Ms. Kononenko formed the production company Happy People which produces film and TV series. Ekaterina continues her work as a film producer and resides in Moscow, Russia.



AN **STX ENTERTAINMENT**
AND
HUAYI BROTHERS PICTURES
PRESENTATION
TIMUR BEKMAMBETOV PRESENTS

A **BAZELEVS AND VERSUS PICTURES PRODUCTION**

AN **ILYA NAISHULLER** FILM

HARDCORE HENRY

SHARLTO COPLEY

DANILA KOZLOVSKY

HALEY BENNETT

ANDREY DEMENTYEV
DASHA CHARUSHA
SVETA USTINOVA

DIRECTORS OF PHOTOGRAPHY
SEVA KAPTUR
FEDOR LYASS
PASHA KAPINOS

SHOT BY
SERGEY VALYAEV
ANDREY DEMENTYEV
ILYA NAISHULLER

EDITED BY
STEVEN MIRKOVICH, A.C.E.
VLAD KAPTUR

MUSIC BY
DASHA CHARUSHA

MUSIC SUPERVISOR
MARY RAMOS

PRODUCTION DESIGN
MARGARITA ABLAEVA

CASTING BY
JOHN MCALARY, C.S.A.
ELLA SKOVORODINA
SANDRA DEZA

SPECIAL EFFECTS BY
PETER GORSHENIN, FXDG

EXECUTIVE PRODUCERS
WANG ZHONGJUN
WANG ZHONGLEI
JERRY YE

EXECUTIVE PRODUCER
DONALD TANG

EXECUTIVE PRODUCERS
ROBERT SIMONDS
ADAM FOGELSON
OREN AVIV

PRODUCED BY
EKATERINA KONONENKO

PRODUCED BY
INGA VAINSHTEIN SMITH

PRODUCED BY
ILYA NAISHULLER

PRODUCED BY
TIMUR BEKMAMBETOV

WRITTEN AND DIRECTED BY
ILYA NAISHULLER

STUNT CHOREOGRAPHY BY
ALEXANDER STETSENKO
OLEG PODDUBNIY

COSTUME DESIGN
ANNA KUDEVICH

FIRST ASSISTANT DIRECTORS
ZAUR ZASEEV
GALINA STRIZHEVSKAYA

ADDITIONAL EDITING
WILLIAM YEHL

SUPERVISING PRODUCER, VISUAL EFFECTS
S. SCOTT FARRAR

CO-EXECUTIVE PRODUCER
MITCHELL GROBMAN

EXECUTIVE PRODUCERS
KARINA SINENKO
MARIA ZATULOVSKAYA

CO-PRODUCERS
ALEXEY ALEKSEEV
SERGEY VALYAEV
ADAM SIDMAN

SHARLTO COPLEY

DANILA KOZLOVSKY

HALEY BENNETT

ANDREY DEMENTYEV
DASHA CHARUSHA
SVETA USTINOVA

**KIRILL BYRKIN
VARVARA BORODINA
POLINA FILONENKO
IVAN ISYANOV
RAVSHANA KURKOVA**

**SERGEI MEZENTSEV
ALEKSANDR PAL
OLEG PODDUBNIY
KIRILL SEREBRENNIKOV
SERGEI SHNUROV**

AND TIM ROTH IN

HARDCORE HENRY

Run Time: 95 minutes