



K-19: The Widowmaker

Director: Kathryn Bigelow

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Presented by: Paramount Pictures, InterMedia

Production Companies: National Geographic Society, Palomar Pictures, First Light Films, IMF Pictures

Developed in association with: Working Title Films

Produced with the assistance of:

Nova Scotia Film Industry Tax Credit

Executive Producers: Harrison Ford, Nigel Sinclair, Moritz Borman, Guy East

Executive Producers (IMF): Volker Schauz, Dieter Nobbe

Producers: Kathryn Bigelow, Joni Sighvatsson, Christine Whitaker, Edward S. Feldman

Producer (IMF): Mathias Deyle

Co-producers: Steven-Charles Jaffe, Basil Iwanyk, Brent O'Connor, Mark Wolfe, Mary Montiforte

Line Producer (IMF): Oliver Hengst

Line Producer (Moscow Unit):

Leonid Vereshchagin

Associate Producers: Steve Danton,

Samantha Koffler, Winship Cook

Unit Production Managers: Brent O'Connor, Manny Danelon

Production Supervisor (Moscow Unit):

Petter J. Borgli

Production Co-ordinator: Susan Phillips

Production Services (Moscow Unit):

Three T Productions

Production Controller: Gary Gillingham

Location Manager (Halifax Unit): Andrew McInnes

Location Managers (Moscow Unit):

Alexei Karpushin, Sasha Utkin, Kirill Minkovetsky,

Sasha Yakovlev

Post-production Supervisor: Sean Wimmer

2nd Unit Director: Gary Capo

1st Assistant Director: Steve Danton

2nd Assistant Director: Ken Wada

Script Supervisor: Dug Rotstein

Script Supervisor (2nd Unit): Sandy Morrow

Casting (US): Mali Finn

Casting (UK): Mary Selway

Casting (Canada): Ross Clydesdale

Casting (Moscow Unit): Tamara Odintsova

Screenplay: Christopher Kyle

Screenplay: Tom Stoppard *

Story by: Louis Nowra

Director of Photography: Jeff Cronenweth

2nd Unit Director of Photography: Gary Capo

A Camera/Steadicam Operator: Peter Rosenfeld

B Camera Operator: Joachim Martin

Visual Effects Supervisors: Bruce Jones, John Nelson

Visual Effects Editor: Joe Woo Jr

Visual Effects: MillFilm

Special Visual Effects: Industrial Light & Magic

Additional Visual Effects: Pacific Title Digital, Gray Matter FX

Special Effects Co-ordinator: Colin Chilvers

Special Effects Supervisor: Tony Kenny

Editor: Walter Murch

Production Designers: Karl Júlíusson, Michael Novotny

Supervising Art Director: William Ladd Skinner

Art Director: Arvinder Grewal

Costume Designer: Marit Allen

Wardrobe Supervisor: Sara Schilt

Key Make-up Design: Christina Smith

Key Make-up: Jordan Samuel

Special Effects Make-up: FX Smith, Gordon Smith

Key Hair Design: David R. Beecroft

Close to the Edge: The Films of Kathryn Bigelow

K-19: The Widowmaker

According to director/producer Kathryn Bigelow, the story of what happened to K-19 and her crew had everything an action-thriller needed built right into the actual events as they took place during the Cold War. And, since that war was fought on a mental battlefield rather than a physical one, the film, drawn from public sources and historical record, is that much more intriguing and unique.

'The story had all the elements for a dramatic movie,' says Bigelow, who went to Russia prior to filming to talk with K-19's survivors and their families. 'It had a built-in "ticking clock" suspense factor; that is, a nuclear submarine with an impending reactor meltdown that could cause catastrophic global repercussions. It had, at its centre, a ferociously dedicated and charismatic captain, whose bold decisions under pressure saved the boat and its crew. And above all, it had the courageous young submariners themselves, who knowingly subjected themselves to a lethal dose of radiation to repair the damage and fend off disaster.'

Caught up in making *K-19: The Widowmaker* for five years, Bigelow says that she feels privileged to have conducted extensive research with the people whose lives were touched by the K-19 disaster, and she was inspired by their stories to make a film that shows their compelling sacrifice and humanity.

'Our film examines the heroism, courage and prowess of the Soviet submarine force in ways never seen before,' adds Bigelow. 'It is a fascinating tale of ordinary people who became heroes when faced with a tragic situation. Capturing the nobility of their sacrifice has been the primary motivation for everyone involved in making this film.'

Approximately 50 actors were assembled to portray the crew of K-19 and the Soviet military leaders. In order to show faces reflective of the diverse nationalities that made up the Soviet Union, Bigelow drew on talent from Canada, Iceland, England, Russia and Hollywood, making the cast uniquely international.

According to Harrison Ford, who stars as Captain Alexei Vostrikov, a character inspired by an actual captain aboard K-19, what initially interested him in the project is that it depicts the Russian experience during the Cold War, something that he believes Hollywood has never seen.

'There are no good guys versus bad guys in this story, no politics,' says Ford. 'Our goal was to have audiences come to an appreciation of those who served on K-19. As in any group, there were all kinds of people on board. But when threatened with a terrible situation, they came together with heroic and selfless behaviour. When the time came, they did their duty.'

Co-star Liam Neeson, who plays Mikhail Polenin, a character inspired by the acting executive officer of K-19, agrees, adding that *K-19* afforded the cast an opportunity to portray heroism in a timeless way.

'There are great human dynamics in this story,' says Neeson. 'Under incredible stress, faced with death, these men summon a sense of duty and commitment to each other and to all of humanity.'

K-19: The Widowmaker was filmed in Moscow during February of 2001. Happily, however, because of the post-Cold War thaw in Russian-American

Opening Titles: The Picture Mill
Titles/Opticals: Pacific Title
Colour Timer: Steve Sheridan
Music: Klaus Badelt
Music Performed by: The Kirov Orchestra
Soprano Solos: Julia Migenes
[Kirov] Conducted by: Valery Gergiev
Music Editor: Jay Duerr
Sound Mixer: Bruce Carwardine
Re-recording Mixers: Walter Murch, Mark Berger,
Gary Summers
Supervising Sound Editor: Pat Jackson
Sound Effects Recordist: Dan Gleich
Effects Editors: Kyrsten Mate Comoglio,
Douglas Murray, Aura Gilge
Stunt Co-ordinators: Mickey Giacomazzi,
Jamie Jones
Consultants: Peter Huchthausen, Igor Kolosov,
Lars Hansen
Cast:
Harrison Ford (*Captain Alexei Vostrikov*)
Liam Neeson (*Captain Mikhail Polenin*)
Peter Sarsgaard (*Vadim Radchenko*)
Joss Ackland (*Marshal Zelentsov*)
John Shrapnel (*Admiral Bratyeev*)
Donald Sumpter (*Dr Savran*)
Tim Woodward (*Partonov*)
Steve Nicolson (*Demichev*)
Ravil Isyanov (*Suslov*)
Christian Camargo (*Pavel*)
George Anton (*Konstantin*)
James Ginty (*Anatoly*)
Lex Shrapnel (*Kornilov*)
Ingvar Sigurdsson (*Gorelov*)
Sam Spruell (*Dmitri*)
Sam Redford (*Vasily*)
Peter Stebbings (*Kuryshov*)
Roman Podhora (*Lapirsh*)
Shaun Benson (*Leonid*)
Kristen Holden-Reid (*Anton*)
Dmitry Chepovetsky (*Sergei*)
Christopher Redman (*Kiklidze*)
Tygh Runyan (*Maxim*)
Peter Graham (*Danya Yashin*)
Shawn Mathieson (*Stepan*)
Jacob Pitts (*Grigori*)
Christopher Routh (*Oleg*)
Lubomir Mykytiuk (*Dr Gavril*)
Michael J.X. Gladis (*Yevgeny*)
Natalia Vintilova (*Kataya*)
Steve Cumyn (*Arseni*)
Austin Strugnell (*Yakov Rakitin*)
Arsenty Sydelykov (*Seymon 'Syoma' Dydik*)
J.J. Feild (*Andrei*)
Peter Oldring (*Vanya*)
Joshua Close (*Viktor*)
Gerrit Vooren (*Voslensky*)
Joey Purpura (*Georgi*)
Lev Prygunov (*Ivan Vershinin*)
Jeremy Akerman (*Fyodor Tsetkov*)
Lee J. Campbell (*Judge*)
USA-Germany-UK-Canada 2002©
138 mins
35mm

* Uncredited

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relations, the production team was allowed access to film inside government buildings and public spaces, with cooperation from Russian authorities and assistance from the country's military establishment. In addition, a former Soviet submarine captain joined the crew through principal photography, working alongside a naval technical adviser to lend maximum authenticity to portrayals of naval practice and shipboard operations.

While filming was under way, costume designer Marit Allen worked under great time pressure to complete more than 400 naval uniforms worn by the ill-fated submarine's crew. So many uniforms were necessary because each actor required several changes of costume, from full-dress uniform to shipboard working dungarees. Made by Russian workers, the uniforms were identical to those used during the Cold War, right down to the fabric.

When filming in Russia was completed, the production moved directly to Canada's Lake Winnipeg for two days. There, the frozen lake's surface provided a convincingly harsh stand-in for the Arctic Ocean ice pack. The cast and crew then moved to Toronto, where the submarine-interior sequences were filmed. Additional location shooting took place at Halifax, Nova Scotia, where the snow-covered Halifax Shipyards facility served as the Soviet naval base at Murmansk.

Following more interior work in Toronto, the production went back to Halifax, which served as a base for shooting in the open North Atlantic. Principal photography was completed in June 2001, after which director/producer Bigelow returned to Los Angeles for post-production editing and special effects work.

Production notes

Close to the Edge: The Films of Kathryn Bigelow

The Loveless

Sun 1 Feb 18:30; Fri 20 Feb 21:10;
Mon 2 Feb 18:20

Near Dark

Tue 3 Feb 21:00; Sun 22 Feb 18:30

Blue Steel

Sat 7 Feb 18:30; Mon 23 Feb 20:55

Strange Days

Sun 8 Feb 18:00; Sun 15 Feb 18:00;
Tue 24 Feb 20:10

The Hurt Locker

Tue 10 Feb 20:25; Sat 21 Feb 17:20;
Fri 6 Mar 20:20

Point Break

Fri 13 Feb 17:50; Fri 27 Feb 20:30;
Sat 14 Mar 20:30

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Fri 13 Feb 20:20; Sat 7 Mar 17:30

The Weight of Water

Mon 16 Feb 20:30; Sat 28 Feb 18:00

Zero Dark Thirty

Tue 3 Mar 20:00; Sun 8 Mar 14:30

A House of Dynamite

Thu 5 Mar 17:50; Sat 14 Mar 18:15;
Tue 17 Mar 20:40

Detroit

Fri 13 Mar 20:15; Mon 16 Mar 17:45

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