



Tom Cruise

Top Gun: Maverick

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Directed by: Joseph Kosinski

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A Don Simpson/Jerry Bruckheimer production

Presented by: Paramount Pictures, Skydance,
Jerry Bruckheimer Films

With the participation of the: Canadian Film or
Video Production Services Tax Credit

Executive Producers: Tommy Harper,
Dana Goldberg, Don Granger, Chad Oman,
Mike Stenson

Produced by: Jerry Bruckheimer, Tom Cruise,
Christopher McQuarrie, David Ellison

Jerry Bruckheimer Films Associate Producer:
John Campbell

Associate Producers: Melissa Reid,
Emily Cheung, Don Ferrarone

Unit Production Managers:

Leeann Stonebreaker, Tommy Harper

Production Supervisor: Christie Kwan

Production Co-ordinator: Katrina Elder

Financial Controller: Elena Holden

Supervising Location Manager: Mike Fantasia

Post-production Supervisor: David E. Hall

2nd Unit Director (Aerial Unit): Eric Schwab

1st Assistant Director: Scott Robertson

2nd Assistant Directors: Andrew Stahl,

Robert E. Kay

Script Supervisors: Becky Boyle, Bryan Sundstrom

Casting by: Denise Chamian

Screenplay by: Ehren Kruger, Eric Warren Singer,

Christopher McQuarrie

Story by: Peter Craig, Justin Marks

Based on Characters Created by: Jim Cash,

Jack Epps Jr

Director of Photography: Claudio Miranda

2nd Unit Director of Photography (Aerial Unit):

David B. Nowell

2nd Unit Additional Director of Photography (Aerial

Unit): Michael Fitzmaurice

Lead Camera Helicopter/Camera Jet Pilot (Aerial

Unit): Kevin LaRosa II

A Camera Operator: John T. Connor

B Camera Operator: Tucker Korte

Chief Lighting Technician: Andrew Korner

Visual Effects Supervisor: Ryan Tudhope

Visual Effects Producer: Paul Molles

Visual Effects by: Method Studios, MPC, Iola | VFX

Special Effects Co-ordinator: Scott R. Fisher

Computer Graphics Design and Animation by:

Blind Ltd

Film Editor: Eddie Hamilton

Additional Editing by: Chris Lebenzon

Associate Editor: Laura Creecy

Production Designer: Jeremy Hindle

Visual Consultant: Colleen Atwood

Supervising Art Director: Clint Wallace

Art Directors: Lauren Polizzi, Ron Mendell,

Ron Meyer, David Meyer, A. Todd Holland

Set Designers: C. Scott Baker, Kevin Cross

Set Decorator: Jan Pascale

Property Master: Robbie Duncan

Construction Co-ordinator: Anthony Syracuse

Costume Designer: Marlene Stewart

Assistant Costume Designer: Stephanie Porter

Costume Supervisor: John Casey

Military Costumer: Jared Chandler

Make-up Department Head: Felicity Bowring

Key Make-up Artist: Elena Arroy

Hair Department Head: Jules Holdren

Music by: Harold Faltermeyer, Lady Gaga,

Hans Zimmer

Score Produced by: Lorne Balfé

There's a line in *Top Gun: Maverick* that sums up its production maybe more than any other. Appropriately, it's said in a scene between two of its returning heroes: Tom Cruise's title character, Maverick, and his old nemesis-turned-wingman Iceman, played once again by Val Kilmer. The pair are discussing their passion for being pilots, looking back on what their careers mean to them. 'It's not what I am,' Maverick tells Iceman. 'It's who I am.'

On Friday September 7, 2018, Tom Cruise returned to Miramar, the military base where much of *Top Gun* was filmed 33 years previously, in the Spring of 1985. He was there to undergo a full ASTC (Aviation Survival Training Curriculum), to qualify for the extensive flying sequences in U.S. Navy F/A-18s that he had personally insisted were essential to the making of its long-awaited sequel, *Top Gun: Maverick*.

As he embarked on a training programme unlike any other in film history, it was impossible to not note the parallels between *Maverick* and the person who plays him; two men constantly testing the limits of themselves and their profession. Two men also not averse to breaking the odd rule along the way, if that means pushing their craft further than anyone ever has before, exploring its possibilities, stretching its edges.

'I'd thought about a sequel to *Top Gun* for all these years,' says Cruise of only now returning, as actor and producer, to perhaps his most iconic ever role. 'People had asked for a sequel for decades. Decades. And the thing I said to the studio from the beginning was: "If I'm ever going to entertain this, we're shooting everything practically. I'm in that F/A-18, period. So, we're going to have to develop camera rigs. There's going to be wind tunnels and engineering. It's going to take a long, long time for me to figure it out." And I wanted to work with Jerry [Bruckheimer]. I wouldn't do this movie without him in a million years. For years, people had said, "Can't you shoot [the movie] with CGI?" And I always said, "No. That's not the experience." I said, "I need to find the right story. And we're going to need the right team. This movie is like trying to hit a bullet with a bullet. I'm not playing."'

That Bruckheimer factor is essential in understanding what this movie means to the people who have made it – and what it will mean for the audiences soon to experience it, too. Cruise describes Bruckheimer simply: 'He's a legendary producer. One of the great Hollywood producers.' And he should know. It was on the original *Top Gun* that Bruckheimer and his late producing partner, the equally legendary Don Simpson, took a then 21-year-old actor who wanted to learn it all under, well, their wing.

'When we started working on this [new] movie, we were working on the script and I looked across at Jerry and I just felt like a kid again, like I was back in 1985, working with him. [Back then] I wanted to learn everything about being a producer,' Cruise remembers. 'And Don and Jerry, at a time when I asked to be involved with something, to be in those meetings, were very generous with me. And as we all know, not everyone is like that. *Top Gun* was the next phase for me [in my career]. For me, like Jerry, I always just wanted to make great stories and entertain the world. That was my purpose.'

Score Consultant: Guthrie Govan
 Sound Design Consultant: Gary Rydstrom
 Sound Designers: James H. Mather, Al Nelson
 Production Sound Mixer: Mark Weingarten
 Re-recording Mixers: Chris Burdon, Mark Taylor
 Supervising Sound Editors: James H. Mather,
 Al Nelson, Bjørn Schroeder
 Sound Effects Editors: Benjamin A. Burt,
 Scott Guitteau, Qianbaihui Yang
 Naval Aviation Technical Adviser/Aerial Coordinator:
 Captain Brian Ferguson
 Aerial Coordinator: Kevin LaRosa II
 Stunt Co-ordinator: Casey O'Neill
 Cast Pilot: Randy Hepner
 'In Memory of': Tony Scott
 Cast:
 Tom Cruise (*Captain Pete Mitchell, 'Maverick'*)
 Miles Teller
 (*Lieutenant Bradley Bradshaw, 'Rooster'*)
 Jennifer Connelly (*Penny Benjamin*)
 Jon Hamm (*Admiral Beau Simpson, 'Cyclone'*)
 Glen Powell (*Lieutenant Jake Seresin, 'Hangman'*)
 Ed Harris (*Rear Admiral Chester Cain, 'Hammer'*)
 Val Kilmer (*Admiral Tom Kazansky, 'Iceman'*)
 Lewis Pullman (*Lieutenant Robert Floyd, 'Bob'*)
 Charles Parnell (*Admiral Solomon Bates, 'Warlock'*)
 Bashir Salahuddin
 (*Warrant Officer Bernie Coleman, 'Hondo'*)
 Monica Barbaro
 (*Lieutenant Natasha Trace, 'Phoenix'*)
 Jay Ellis (*Lieutenant Reuben Fitch, 'Payback'*)
 Danny Ramirez
 (*Lieutenant Mickey Garcia, 'Fanboy'*)
 Greg Tarzan Davis
 (*Lieutenant Javy Machado, 'Coyote'*)
 Jack Schumacher
 (*Lieutenant Neil Vikander, 'Omaha'*)
 Manny Jacinto (*Lieutenant Billy Avalone, 'Fritz'*)
 Kara Wang (*Lieutenant Callie Bassett, 'Halo'*)
 Jake Picking
 (*Lieutenant Brigham Lennox, 'Harvard'*)
 Raymond Lee (*Lieutenant Logan Lee, 'Yale'*)
 Jean Louisa Kelly (*Kazansky, Sarah*)
 Lylana Wray (*Amelia*)
 Chelsea Harris (*Admiral's aide*)
 Darnell Kirkwood, Austin Bowerman,
 Stephanie Andrea Barron (*comms-crew techs*)
 Alec Williams (*Cain's aide*)
 Rachel Winfree (*waitress*)
 Peter Mark Kendall (*meek engineer*)
 Ian Gary (*jaded engineer*)
 Bob Stephenson (*senior engineer*)
 Landon J. Gordon (*kid in truck stop*)
 Margaret Strabala, Ryan Heilmann
 (*air control officers*)
 Shantel Limbo (*staff sergeant*)
 James Handy (*Jimmy, bartender*)
 Whyliip Lee (*fuel*)
 Tristan Henry (*surfaces*)
 Jason Robert Boles (*mini boss*)
 Brian Ferguson (*fighter pilot in bar*)
 Chido Nwokocha, Chaz Ingram, Rachel Markarian,
 Shannon Kane, Norman Ralph Eliassen
 (*mission controllers*)
 USA 2022©
 130 mins
 Digital 4K

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On the original movie, although Cruise was filmed in the cockpit of an F-14 Tomcat, his castmates weren't so successful in their endeavours. 'We had other actors up there, flying,' says Bruckheimer. 'But their footage unfortunately wasn't usable because they didn't have enough experience in training. When we put them in the air, none of them could hack it. Tom was the only one we had usable flight footage for. We had tons of footage of the other actors in the air with their eyes rolling back in their heads. This time, thanks to Tom, all the actors on *Top Gun: Maverick* became accustomed to the fundamentals and mechanics of flight and G-forces, because of all the training they did months in advance. Unlike the first film, our actors are actually in the cockpits of the F/A-18s in flight, acting and speaking their lines of dialogue.'

That seismic shift is not just about an increase in aviation authenticity, either. Rather, it is part of an amplification of a number of factors that made the original *Top Gun* resonate so strongly. 'In this movie we very much wanted to have a more developed group and a greater sense of the pilots around *Maverick*,' says writer and producer, Christopher McQuarrie, the *Usual Suspects* Oscar®-winner who has collaborated with Cruise since writing *Valkyrie* in 2008, and has since written and directed him in one *Jack Reacher* and two *Mission: Impossible* films, with another two on the way.

'One of the things I said to Tom early on was that the original *Top Gun* was not just about *Maverick*. It wasn't just about *Maverick* and *Goose*. It was about a culture,' McQuarrie observes. 'It was about the culture of these pilots and the competition that they all had with one another, and we wanted to bring some of that in. As a result, all the pilots in this film are more richly drawn. It's a deeper bench but also a richer canvas. That tapestry of pilots all help to serve an understanding of who *Maverick* is now. Obviously, this movie takes place over 30 years later. And we didn't want to stop the movie and reflect upon what those 30 years were. We wanted you to feel that history unfolding while you were watching the movie.'

Production notes