

EXCLUSIVE INTERVIEW

One Last Shot, and They Meant the Punch

Scott Adkins, Steven Cree, and director James Nunn on broken ribs, a speedboat they would not fake, and the single-take pressure of closing the One Shot trilogy.

Interview by Paul Salfen · AMFM Magazine



Official trailer key art. Scott Adkins and Dolph Lundgren in *One Last Shot*. Courtesy Sony Pictures Home Entertainment.

Scott Adkins has spent a career getting hit so the camera can believe it. On *One Last Shot*, the third and closing film in James Nunn’s single-take action trilogy, the hits stopped being theoretical. A broken rib. A torn pec. A hand that came back bleeding after the first pass with Steven Cree. Sitting with Paul Salfen, Adkins, Cree, and Nunn did not talk like men wrapping a stunt reel. They talked like people who had just finished a movie that only exists if the last take of the day survives.

Sony Pictures Home Entertainment put *One Last Shot* on digital and DVD on September 22, 2026. Adkins returns as Navy SEAL Jake Harris. Cree is Elliot Carter, the former comrade who has the Joint Chiefs of Staff in a nuclear bunker and the missile codes in his sights. Hannah Ware and Dolph Lundgren — Admiral Mulholland, a name the earlier films spoke and this one finally shows — stand with a cast that also includes Kane Kosugi. Nunn directed all three. Jamie Russell wrote them. Ben Jacques produced them. The formal trick has not changed. The story is cut to feel like one continuous take, the joins hidden, and whatever the company gets before wrap is the movie.

Salfen opened where the pictures open. They look like fun. Were they?

For Adkins, this was the favorite. “Obviously this is the third in a trilogy. And it was the most fun one. We saved the best for last.” He was happy to leave Nunn at the monitor for the long afternoon of watching the two of them smash each other. Watching it back is entertainment. Doing it was the job. He was not going to pretend he didn’t enjoy the smashing.

THE BAD GUY WHO DID THE SPEEDBOAT

Cree is not from this world, and he said so. Adkins does this all the time. Adkins has been battered more than the man hired, first, to act. “You watch these movies, and you think, that looks like fun. This is what it looks like. Fun

making it was off the charts.” Getting to be the bad guy in an action film, inside sequences he does not normally get near, felt like a childhood setting come true. The references on set ran to the Van Damme shelf. The atmosphere, he said, was that kind of exciting.

The day that still surprises him was decided on a Zoom before they shot. There is a passage in which Elliot is blown off a speedboat, hits the lake, and swims to shore. Cree asked how they were going to do it. The answer was that he was going to do it. A stunt performer could. He would. One shot. “I was like, oh, wow. Okay.”

Every day on that set had the pinch-yourself quality. He had been in action before, never in a movie built this way, and never inside a company of stunt people working at this pitch. “Scott’s like an actor and a stunt person rolled into one.” The people around them, he said, are incredible at what they do.

Nunn had brought Cree in because the character needed a real actor first. The physical list came second, and Nunn was honest that nobody had quite asked Cree how he felt about the crazy stuff until it was already the job. “Luckily for us, it just so happened that he was well up for it.” Nunn has worked with action stars who would not do half of what Cree did. Stunt coordinator Tim Man stayed quiet through an early rehearsal in which Nunn acted out a ’90s sequence with too much passion, then told him at the end of the shoot that the speech had settled it. This guy was going to be okay.

“You watch these movies, and you think, that looks like fun. This is what it looks like.”

— STEVEN CREE

NOT IN ONE PIECE

Salfen told Adkins he was shocked the star was still standing in one piece.

“I wasn’t in one piece after this film,” Adkins said. “I got injured more on this one than any other movie.” A broken rib. A torn pec. He was ready for it to end. Ready for the franchise to end. Do some good stuff, guys. Don’t call — well, he wouldn’t say no, but he was done being the man who absorbs the trilogy.

Nunn took the title as a fact. “He’s sealed the deal.”

The tape holds a second feeling and does not sand it down. Elsewhere the pleasure is total: a kid in a sweet shop, lucky to be making entertainment rather than saving lives, sad that this is probably the last of the franchise and open to coming back for another. The films are difficult. One day someone got to sit down, drive an ATV through a sequence, and have a good time doing it, which on a picture like this counts as a holiday. “At least I could sit down.” The body kept the receipt anyway. Adkins can love the work and still be finished with the damage.



Steven Cree, Scott Adkins, and James Nunn after wrap on *One Last Shot*. Photo posted by Scott Adkins, November 2025.

“I wasn’t in one piece after this film. I got injured more on this one than any other movie.”

— SCOTT ADKINS

BET ON YOURSELF

Salfen asked what they would tell someone who wants to tell stories like this.

Nunn’s answer was to get out and do it. Trying and failing beats announcing a film you never make. A 4K camera is no longer a studio privilege. Phones are good enough that filmmakers he looks up to — Steven Soderbergh among them — have shot features on one. Put it on YouTube. Take the comments. “Reviews are brutal, and I will tell you that eleven movies in. But I still keep going, because it’s my passion and I have fun doing it.” Streaming is the other half of the luck. If the work is good, it can find an audience. “Back yourself. Bet on yourself and go for it.”

Adkins matched him. Believe in yourself. There is no excuse not to try. Get stuck in.

Cree pushed it one step past career advice. If it’s comedy, do what you think is funny. If it’s horror, commit to that. Everyone is a critic anyway. Be creative for the sake of being creative. When he left drama school twenty-five years ago, the path was an agent and a wait. “We live in different times, though, and there’s so much scope to make things and be creative if you want to.”

THUNDERSTRUCK, AND NO LUNCH

The go-time question is where the three of them split into rituals.

Cree has never been more nervous before a take than he was before the action in this film. There are not many chances to get a long passage right. He compared it to working with horses: the animals start chomping the bit before anyone calls action. On this movie he was the horse. Ready well before the word.

Adkins rehearses in the morning, eats almost nothing at lunch, and shoots the afternoon. A heavy plate is a bad idea whether the scene is a fight or a line of dialogue. Skipping lunch was how he stayed sharp. “Stay focused by skipping lunch.”

Nunn puts on AC/DC. “I just put ‘Thunderstruck’ on as loud as I can, for as many people to hear it in my vicinity. And I’m a cheerleader, and I just try and jack everyone up. And that’s how I prepare.”

Under the playlist is a production rule the trilogy has never been able to dodge. You rehearse in the morning because you cannot storyboard a movie like this. A GoPro in a room, then the real camera on the day, is the pre-production. Nunn is watching pace — this ten minutes inside the ninety — while Adkins is watching the action and Cree is watching the performance, and all three are watching all of it. Then there is a window of a few hours to sharpen the sequence. When they cut at the end of the day, they are not coming back.

“The shot you get that day will forever be what the movie is,” Nunn said. Hidden cuts go in later. “Whatever that take is, is what we live and die by.” Ninety-nine percent of the time it is the last take of the day, or the one just before. Sometimes the pressure of that last take is what blows it. People overshoot their best. It is closer to theater than to a reset-friendly set. On a conventional shoot, someone misses and you go back to the start. Here the lights do not go out and give you the hour again. Crews cheer when a passage lands, because getting to the end is the achievement. Nunn said he had never felt that kind of energy on a film before.

“The shot you get that day will forever be what the movie is.”

— JAMES NUNN

THE PUNCH YOU LET LAND

They warned Cree. Get your head right. It is going to be tough. After the first action scene the two of them shared, his blood was on the boat. He came back later to show the scars. The hand had been bleeding.

Nunn does not romanticize the mess, and he does not apologize for the intention. Adkins has the reputation because he goes hard and wants it to look real. Cree matched the energy. Nobody was trying to knock anybody out. Punches are meant to be pulled. They are also meant to look violent. The old coverage trick — line up one punch, shoot it twenty times, change the angle, sneak the close one — does not exist when the camera is in and around the bodies, upside down, refusing to cut. The best version is the punch that stops just short of the face. They avoid a diet of head shots that would actually drop people, and go for a more realistic level of violence that is harder to fake. Body shots, at this speed, connect.

Adkins remembered a sequence he was meant to block. He kept letting the punch land in the face because he knew it would look cool. There is a passage where elbows hit the back of his head, twice. That is the type of movie it is.

Cree was clear that they are not fighting for real, and just as clear that you still get hurt if you want it to look like a fight. The last bout had false starts. There was no option to do the thing more than once. They had to cut and reset at the top. He turned to Adkins and said he was terrified, because he knew what was about to start. “That adds to the adrenaline. The adrenaline adds to it. That’s why it looks so realistic.”

Salfen sent them off the way the title does. Congratulations on this one last shot. Adkins had already sealed it with the rib and the pec. The franchise can end. The take they kept is the one that had to be gotten before the day did.

FIND THE FILM

One Last Shot — digital and DVD, Sony Pictures Home Entertainment. Released September 22, 2026. About 97 minutes. Rated R.

Watch on Amazon Video and Apple TV / iTunes. DVD UPC 043396650305.

sonypictures.com/movies/onelastshot · bit.ly/onelastshotmovie

Scott Adkins as Jake Harris · [@TheScottAdkins](https://twitter.com/TheScottAdkins) · YouTube: The Art of Action

Steven Cree as Elliot Carter · James Nunn, director · Also starring Hannah Ware and Dolph Lundgren

The trilogy: One Shot (2021), One More Shot, One Last Shot. Written by Jamie Russell. Produced by Ben Jacques.

Interview conducted by Paul Salfen for AMFM Magazine, October 2026.

Paul Salfen is Managing Editor of AMFM Magazine and a veteran interviewer of film, television, music, and sports figures. He is the author of Going For It!, a collection of Hail Mary moments from the artists and athletes he has spent two decades putting on the record.